

CHARLOTTE
BALLET

**CELEBRATING JEAN-PIERRE BONNEFOUX'S
ARTISTIC LEADERSHIP AND INSPIRATION**

**INSPIRED
WORKS**

Jean-Pierre Bonnefoux
President & Artistic Director

Patricia McBride
Associate Artistic Director

Robert Lindgren
Founder

Dwight Rhoden
Resident Choreographer

Douglas Singleton
Executive Director

Sasha Janes
Associate Artistic Director
& Resident Choreographer

CHARLOTTE BALLET

Juwan Alston • Raven Barkley • Jamie Dee Clifton • Chelsea Dumas • Drew Grant
Josh Hall • Sarah Hayes Harkins • Ben Ingel • Alessandra Ball James* • Lexi Johnston
James Kopecky • Sarah Lapointe • Michael Matthews • Peter Mazurowski
Maurice Mouzon Jr. • Tendo Pereira Dos Santos • Amelia Sturt-Dilley
Ryo Suzuki • Elizabeth Truell • Shaina Wire
*Princess Grace Dance Fellowship Award Winner

CHARLOTTE BALLET II

Jonas Godwin • Cara Hansvick • Claire Hutchinson • Michael Menghini
Humberto Ramazzina • Candace Ricketts • Anthony Schweighardt

CHARLOTTE BALLET APPRENTICES, TRAINEES AND CONSERVATORY

Mary Attaway • Elisabeth Baehman • George Bokaris • Celeste Borman • Sarah Bowdoin
Savanna Burke • Carrington Clark • Lily Clark • Elizabeth Corsig • Cambria Dancu
Katherine Davis • Karlee Donley • Alanna Felgueiras • Isabelle Frame • Daniel Franklin
Rorey Fraser • Paige Hinkley • Sarah Minton • Simone Muhammad • Cassie Punzo
Jared Sutton • Marissa Udine • Sara Warren • Ashlan Zay

*Charlotte Ballet's repertoire performances are made possible
by a transformational gift from The John S. and James L.
Knight Foundation, investing in the creation and acquisition of
contemporary blockbuster and master works, and additional
weeks of work for the Charlotte Ballet artists.*

 **Knight Foundation**

Angels in the Architecture

"The peculiar grace of a shaker chair is due to the fact that it was made by someone capable of believing that an angel might come and sit on it." –Thomas Merton

Choreography by Mark Godden
Music by Aaron Copland, "Appalachian Spring Suite"
Costumes and scenery by Paul Daigle
Lighting design by Michael Korsch
Sets and Costumes courtesy of Canada's Royal Winnipeg Ballet
Restaged by Jamie Dee Clifton

This performance of *Angels in the Architecture* was underwritten for Charlotte Ballet by Dale F. Halton.

Jamie Dee Clifton
Alessandra Ball James
Juwan Alston
James Kopecky

Chelsea Dumas
Sarah Lapointe
Josh Hall
Peter Mazurowski

Sarah Hayes Harkins
Elizabeth Truell
Ben Engel
Ryo Suzuki

15-Minute Intermission

Ave Maria

Choreography by Dwight Rhoden
Music by Caccini
Costume design by Lamour
Lighting design by Michael Korsch
Restaged by Traci Gilcrest-Kubie

Jamie Dee Clifton & Josh Hall (6/1 & 6/3)
Sarah Hayes Harkins & Drew Grant (6/2)

This dance is dedicated to Virginia Childs.

Transformation

Concept by Jean-Pierre Bonnefoux & Quentin Talley
Choreography by Jean-Pierre Bonnefoux, Raven Barkley and James Kopecky
Spoken Word Written and Performed by Quentin Talley
Music: "Five Piano Pieces, Op 23: II" and "Suite for Piano, Op 25: III Intermezzo" by Arnold Schoenberg with arrangement by Glenn Gould; "The Light" by Diarra Mayfield and "Abandon Window" by Jon Hopkins
Costume design by Aimee J. Coleman
Lighting design by Michael Korsch

First Movement: "Five Piano Pieces, Op 23: II" and "Suite for Piano, Op 25: III Intermezzo"

Second Movement: "The Light"

Third Movement: "Abandon Window"

Raven Barkley & James Kopecky

Lascia la Spina, Cogli la Rosa

Choreography by Sasha Janes

Music by George Frideric Handel, with arias performed by Cecilia Bartoli

Costume design by Sasha Janes

Lighting design by Michael Korsch

Restaged by Rebecca Janes

**This performance of *Lascia la Spina, Cogli la Rosa* was
underwritten for Charlotte Ballet by Maria and John Huson.**

Everything in life is impermanent, just like the fleeting beauty of a rose.

Chelsea Dumas & Sasha Janes

20-Minute Intermission

Rubies

Choreography by George Balanchine

Music by Igor Stravinsky (Capriccio for Piano and Orchestra)

Costumes by Karinska

Lighting by Mark Stanley

Lighting adaptation by Michael Korsch

Scenery and Costumes courtesy of Boston Ballet

Restaged by Patricia McBride

**This performance of *Rubies* was underwritten
for Charlotte Ballet by Bob and Cynthia Benson.**

Alessandra Ball James James Kopecky

Sarah Lapointe

Ben Ingel	Michael Matthews	Peter Mazurowski	Ryo Suzuki
Paige Hinkley	Claire Hutchinson	Isabelle Frame	Sarah Warren
Lexi Johnston	Candace Ricketts	Elizabeth Truell	Shaina Wire

The performance of *Rubies*, a Balanchine® Ballet, is presented by arrangement with The George Balanchine Trust and has been produced in accordance with the Balanchine Style® and Balanchine Technique®

Music by arrangement with Boosey & Hawkes, Inc., publishers and copyright owner.

Pause

Sechs Tänze

Choreography by Jiří Kylián

Music: Wolfgang Amadeus Mozart: Sechs Deutsche Tänze, KV 571

Scenery and costumes by Jiří Kylián

Light concept by Jiří Kylián

Light realization 1986 by Joop Caboot

Light adaptation by Kees Tjebbes

Première NDT I - 24 October 1986, Het Muziektheater, Amsterdam

Scenery and Costumes courtesy of Boston Ballet

Restaged by Patrick Delcroix

**This performance of *Sechs Tänze* was underwritten for Charlotte Ballet
by the Bretscher Family Foundation.**

Chelsea Dumas & Josh Hall

Alessandra Ball James & Peter Mazurowski

Sarah Hayes Harkins & James Kopecky

Jamie Dee Clifton & Ryo Suzuki

Two centuries separate us from the time Mozart wrote his German Dances. A historical period shaped considerably by wars, revolutions and all sorts of social upheavals. With this in mind I found it impossible to simply create different dance numbers reflecting merely the humor and musical brilliance of the composer. Instead, I have set six seemingly nonsensical acts, which obviously ignore their surroundings. They are dwarfed in face of the ever present troubled world, which most of us for some unspecified reason carry in our souls.

Although the entertaining quality of Mozart's *Sechs Tänze* enjoys great general popularity, it shouldn't only be regarded as a burlesque. Its humor ought to serve as a vehicle to point towards our relative values. Mozart's ability to react upon difficult circumstances with a self-preserving outburst of nonsensical poetry is well known. A fragment of a letter to his cousin is the finest example of this. - Jiří Kylián

Fragments of a letter which Mozart wrote on November 13, 1777 - he was 21 at the time - to das Bäsle, pet name for his cousin Maria Anna Thekla, presumably Mozart's first love. [W. Hildesheimer, Mozart, Frankfurt/Main (Suhrkamp) 1977].

Ma très chère Nièce! Cousine! fille!

Mère, Sœur, et Epouse!

Poz Himmel Tausend sakristey, Cruaten schwere noth, teüfel, hexen truden, kreüz = Battalion und kein End, Poz Element, luft, wasser, erd und feüer, Europa, asia, affrica und America, jesuiter, Augustiner, Benedictiner, Capuciner, minoriten, franziscaner, Dominicaner, Chartheüser, und heil: kreüzer herrn, Canonici Regulares und iregulares, und alle bärnhäüter, spizbuben, hundsfüter, Cujonen und schwänz übereinander, Eseln, büffeln, oxsen, Narn, dalcken und fexen! was ist das für eine Manier, 4 soldaten und 3 Bandelier? -- so ein Paquet und kein Portrait? -- ich war schon voll begierde -- ich glaubte gewis -- denn sie schrieben mir ja unlängst selbst, daß ich es gar bald, recht gar bald bekommen werde.