

Lincoln Center Festival

July 10–30, 2017

Lincoln Center Festival lead support is provided by American Express

July 20 David H. Koch Theater

Bolshoi Ballet

Ballet Director **Makhar Vaziev**

New York City Ballet

Ballet Master in Chief **Peter Martins**

Paris Opera Ballet

Director of Dance **Aurélie Dupont**

Jewels

Choreography **George Balanchine**

© The George Balanchine Trust

Set Design **Peter Harvey**

Lighting Design **Mark Stanley**

New York City Ballet Orchestra

Music Director **Andrew Litton**

Approximate running time: 2 hours and 10 minutes, with two intermissions

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Made possible in part by members of the Producers Circle

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July 20, 2017, at 7:30 p.m.

Jewels

Conductor **Andrew Litton**

Emeralds, Paris Opera Ballet

Music **Gabriel Fauré** (from *Pelléas et Mélisande*, 1898, and *Shylock*, 1889)

Costume Design **Christian Lacroix**

LAËTITIA PUJOL, MATHIEU GANIO

MYRIAM OULD-BRAHAM, MATHIAS HEYMAN

Hannah O'Neill, Sae Eun Park, François Alu

Marion Barbeau, Fanny Gorse, Silvia Saint-Martin, Lydie Vareilhes,

Ida Viikinkoski, Séverine Westermann, Camille Bon,

Laure-Adélaïde Boucaud, Sophie Mayoux, Roxane Stojanov

Intermission

Rubies, New York City Ballet

Music **Igor Stravinsky** (Capriccio for Piano and Orchestra, 1927)

Costume Design **Karinska**

Piano Soloist **Stephen Gosling**

MEGAN FAIRCHILD, JOAQUIN DE LUZ

TERESA REICHLEN

Harrison Coll, Spartak Hoxha, Ralph Ippolito, Giovanni Villalobos

Sara Adams, Likolani Brown, Baily Jones, Meagan Mann,

Jenelle Manzi, Kristen Segin, Sarah Villwock, Claire Von Enck

Intermission

Diamonds, Bolshoi Ballet

Music **Pyotr Ilyich Tchaikovsky** (from Symphony No. 3 in D Major, 1875)

Costume Design **Elena Zaitseva**

Bolshoi Ballet Staging of *Diamonds* by **Merrill Ashley** and **Paul Boos**

OLGA SMIRNOVA, SEMYON CHUDIN

Olga Marchenkova, Yulia Grebenschikova, Ana Turazashvili, Alena Kovaleva
Vladislav Kozlov, Artemy Belyakov, Dmitry Efremov, Ivan Alexeyev

Elvina Ibraimova, Margarita Shrainer, Ekaterina Zavadina, Anastasia Denisova,
Oxana Sharova, Bruna Cantanhede Gaglianone, Ekaterina Smurova, Anna Grigorieva,
Elena Panina, Daria Bochkova, Xenia Averina, Victoria Litvinova

Batyr Annadurdyev, Anton Gainutdinov, Mikhail Kochan, Artur Mkrtchyan,
Erick Swolkin, Maxim Oppengeym, Maxim Surov, Yuri Ostrovsky,
Ilya Beresnev, Apollinary Proskurnin, Dmitry Dorokhov, Sergei Zelenko

Casting is subject to change.

World premiere: April 13, 1967, by New York City Ballet at New York State Theater

***Jewels* and Lincoln Center Festival**

1967 was a very special year at Lincoln Center: George Balanchine created his classic ballet *Jewels* for New York City Ballet in April, and the first Lincoln Center Festival took place in June and July. Fifty years later, the Festival celebrates both anniversaries in an unprecedented way, as three of the world's greatest ballet companies—Bolshoi Ballet, New York City Ballet, and Paris Opera Ballet—join forces to dance this monumental work on the stage for which it was created: then the New York State Theater, now the David H. Koch Theater.

Jewels is a ballet that captures so much of Balanchine's background, revealing, perhaps, some of the roots of his choreographic ideas: his dance training in Saint Petersburg, his artistic breakthrough in Paris, and his enthusiasm for America, where he founded the School of American Ballet and the New York City Ballet. Lincoln Center Festival has wanted to present *Jewels* in a way that would demonstrate these roots for a long time, and since this ballet goes from French to American to Russian, we are pleased that Paris Opera Ballet's Aurélie Dupont, New York City Ballet's Peter Martins, and Bolshoi Ballet's Makhar Vaziev are collaborating on this once-in-a-lifetime event.

Thank you for joining us as we celebrate George Balanchine, whose singularly creative artistry has put its indelible stamp on Lincoln Center.

**—Nigel Redden
Director, Lincoln Center Festival**

Balanchine's Three-Act Travelogue

Ballet is an international language, and over its long history, many countries have developed their own accents. Three of the most distinct styles have come from France, Russia, and the United States. In 17th-century France, ballet metamorphosed from court spectacle to Romantic concert art. After resettling in Russia, the French ballet master Marius Petipa gave it a sense of refinement with such 19th-century classics as *Swan Lake* and *The Sleeping Beauty*. In New York, in the 20th-century, ballet was stripped to its essence, sped up, even inverted, by George Balanchine. Companies from all three of these countries have joined in this presentation of *Jewels*, one of his most beloved creations.

Balanchine, too, came into close contact with, and absorbed, all three cultures before envisioning this three-act travelogue. After training as a dancer at the Mariinsky Theatre in his birthplace of Saint Petersburg, he departed in 1924 for Paris, where he was promptly appointed choreographer for Sergei Diaghilev's groundbreaking Ballets Russes. After Diaghilev's death forced the company to close, Balanchine served briefly as guest ballet master at the Paris Opera. Finally, in 1933, he relocated permanently to America, helping to build a ballet tradition by founding the School of American Ballet and, later, the ensemble that would become the New York City Ballet.

Beneath its sparkling steps and gem-encrusted costumes and sets, many immediately saw in *Jewels*—heralded as the first plotless full-length ballet—a marriage of national styles with Balanchine's singular, modern vision. After the work's premiere on April 13, 1967, in this very theater at

Lincoln Center, *New York Times* dance critic Clive Barnes wrote: "It is probably fanciful, yet I found myself struck with the idea that Balanchine was offering some kind of choreographic homage to the three countries nearest to his heart and life—France, the United States, and Russia."

Balanchine even encouraged the notion—at least in the case of *Emeralds*, the ballet's first part, which he set to lush, rarely performed music by the French Romantic composer Gabriel Fauré. "I suppose if this part of the ballet can be said to represent anything at all, it is perhaps an evocation of France, the France of elegance, comfort, dress, perfume," Balanchine later revealed in *101 Stories of the Great Ballets*, an anthology of synopses he coauthored with Francis Mason.

The quiet intimacy of *Emeralds* and its lush green decor remind one less of Paris than the forest or countryside. Frothy tulle tutus—a trademark of early French ballets like *Giselle*—envelop the women. A mournful tone permeates *Emeralds*, particularly when staccato movements—like the hands of a clock—interrupt its soft lyricism, suggesting that this gentle, dreamlike world is about to expire.

At the same time, Balanchine denied that America had inspired *Rubies*, the middle section of *Jewels*. "I did not have that in mind at all. It is simply Stravinsky's music, which I have always liked and which he and I agreed to use," he wrote. Nevertheless, *Rubies*, which is accompanied by Stravinsky's rollicking *Capriccio for Piano and Orchestra*, epitomizes the high-speed, risky dancing that Balanchine pioneered in

New York, and it borrows from musical theater and jazz. The women, with their turned-in legs and high kicks, resemble the chorus girls Balanchine would have encountered while choreographing for Broadway and Hollywood.

About *Diamonds* and its relationship to Russia, Balanchine wrote nothing at all, yet its score (the last four movements of Tchaikovsky's Symphony No. 3), full white tutus, and pristine classicism signal a celebration of the age of Petipa, who left an indelible mark on the young Balanchine. The ballerina's undulating arms and flight from her partner recall the Swan Queen. In the finale—a grand polonaise—the *corps de ballet* enters with a proud march, not unlike the revelers at Princess Aurora's wedding in *The Sleeping Beauty*.

To consider the three sections of *Jewels* mere distillations of national style, however, would be limiting. There are other ways to see them—as evocations of their scores, for example, or as portraits in dance of the original New York City Ballet cast, which included Violette Verdy, Mimi Paul, Edward Villella, Patricia McBride, Jacques d'Amboise, and Suzanne Farrell. For while they may draw from ballet's rich and varied history, *Emeralds*, *Rubies*, and *Diamonds* are—like a great many other works in the Balanchine repertoire—worlds unto themselves, mysterious and open to endless interpretation.

—Ryan Wenzel

Ryan Wenzel is a New York-based writer and editor. His writing has appeared in The Brooklyn Rail, Dance Magazine, and Pointe.

About George Balanchine

Widely regarded as the most influential choreographer of the 20th century, George Balanchine cofounded two of ballet's most important institutions: New York City Ballet and the School of American Ballet. He was born in Saint Petersburg, Russia, in 1904, studied at the Imperial Ballet School, and danced with the Mariinsky Theatre Ballet Company, where he began choreographing short works. In 1924 he left the newly formed Soviet Union for Europe, where he was invited by impresario Sergei Diaghilev to join the Ballets Russes, for which he choreographed his first important ballets: *Apollo* (1928) and *Prodigal Son* (1929). Following Diaghilev's death in 1929, he spent his next few years on a variety of projects before forming his own company, Les Ballets 1933, in Paris. Following a performance at the Savoy Theatre in London, he met American arts connoisseur Lincoln Kirstein, who persuaded him to come to the United States. In 1934 they founded the School of American Ballet, which still trains students for companies around the world. His first ballet in the U.S., *Serenade* (set to Tchaikovsky's music), was created for the School's students and premiered on June 9, 1934, in White Plains. Balanchine and Kirstein founded several short-lived companies before forming Ballet Society in 1946, renamed New York City Ballet two years later. He served as the company's ballet master until his death in 1983, building it into one of the world's most important performing arts institutions and a cornerstone of the cultural life of New York City. He choreographed 425 works over the course of 60-plus years, and his musical choices ranged from Tchaikovsky (one of his favorite composers) and Stravinsky (his compatriot and friend) to Gershwin (who embodied his love of America). Many of his works are considered masterpieces and are performed worldwide.

About the Companies

Bolshoi Ballet last appeared at Lincoln Center Festival in 2014, dancing *Swan Lake*, *Don Quixote*, and *Spartacus*. One of the world's oldest and largest ballet companies and celebrating its 241st season, the Bolshoi is renowned for a style characterized by virtuosity, stage presence, and combining classical tradition with a fresh approach. Known throughout its history for championing new work, the Bolshoi was the first company to stage Tchaikovsky's *Swan Lake* and Minkus's *Don Quixote* and continues to expand its repertory with new works that include *The Taming of the Shrew*, *Hamlet*, and *A Hero of Our Time*. The hallmark of the company is its dancers, whose range and artistic virtuosity hark back to legends Galina Ulanova, Vladimir Vasiliev, Maya Plisetskaya, and Ekaterina Maximova. Much of the Bolshoi's legacy can be attributed to Yuri Grigorovich, artistic director for more than 30 years, who celebrated his 90th birthday this season. Today's artists, including Svetlana Zakharova, Olga Smirnova, Ekaterina Krysanova, Vladislav Lantratov, Artem Ovcharenko, Semyon Chudin, and Denis Rodkin—coached by Lyudmila Semenyaka, Marina Kondratieva, Svetlana Adyrkhayeva, Nikolai Fadeychev, Boris Akimov, Alexander Vetrov, and others—ensure that the Bolshoi's standards remain high. This is the company's first U.S. appearance since Makhar Vaziev, former director of the Mariinsky Ballet and La Scala Ballet, was appointed ballet director in 2016.

Makhar Vaziev (Bolshoi Ballet Director) graduated from the Agrippina Vaganova Academy in Saint Petersburg (class of Yury Umrikin) in 1981. In 1979 he started to dance for the Kirov Ballet, where he was officially hired after graduation. He was promoted to soloist in 1986 and to principal

dancer in 1989. From 1995 to 2008, he was director of the Kirov Ballet of the Mariinsky Theatre in Saint Petersburg. During that time, the repertory of the company—"the home of Marius Petipa"—grew to include works by major 20th-century choreographers: George Balanchine, Hans van Manen, John Neumeier, William Forsythe, Kenneth MacMillan, Pierre Lacotte, and David Dawson. During Vaziev's directorship, ballets by Petipa were reconstructed after the originals in Stepanov notation, preserved in the Sergeiev Collection of Harvard University: *The Sleeping Beauty* (1999), *La Bayadère* (2002) in Petipa's 1900 version, and *Le Réveil de Flore* (2007). Vaziev also supported the rising generation of Russian choreographers: Alexei Ratmansky, Alexei Miroshnichenko, and Kirill Simonov. From 2008 to 2016, he was director of La Scala Ballet in Milan. In 2016 he was appointed Bolshoi Ballet director, embracing a set of artistic standards that aim to reinvigorate the 20th century's most influential repertoire as a "tradition of the new," reviving the classics, and providing young choreographers with creative opportunities.

New York City Ballet is one of the foremost dance companies in the world, with an unparalleled active repertory of ballets—most of them created for the company—many of which are considered modern masterpieces. The company was established in 1948 by George Balanchine and arts aficionado Lincoln Kirstein at the City Center of Music and Drama, which was founded by Fiorello H. LaGuardia, Newbold Morris, and Morton Baum, and quickly became known for pure neo-classicism, which resonated with modern audiences. In 1949 Jerome Robbins joined the company as associate artistic director and, with Balanchine and many guest choreographers, created a varied repertory that grew each season. Balanchine served as Ballet Master of New York City Ballet from its inception until his

death in 1983, during which time he choreographed countless works and created a company of dancers known for their speed and musicality. In 1964 New York City Ballet moved to its current home at Lincoln Center's New York State Theater (now David H. Koch Theater), where it grew into one of the world's great dance companies. Now under the direction of Ballet Master in Chief Peter Martins and Executive Director Katherine Brown, the company has more than 90 dancers, a 62-member orchestra, an official school (School of American Ballet), and an institute for choreography (New York Choreographic Institute). The company performs for 21 weeks annually in New York, the longest home season of any dance company in the world, and has had a residency at the Saratoga Performing Arts Center every summer since it opened in 1966. Acknowledged for its enduring contributions to dance, the company is committed to promoting creative excellence and nurturing a new generation of dancers and choreographers. New York City Ballet last appeared at Lincoln Center Festival in 1999, performing Merce Cunningham's *Summerspace*.

Peter Martins (New York City Ballet Ballet Master in Chief) was born in Denmark and has spent nearly 50 years with the New York City Ballet as a dancer, choreographer, and ballet master in chief. After appearing for three years as a guest artist, he joined the company as a principal dancer in 1970. During his career as a dancer, from which he retired in 1983, he performed in a variety of ballets in the repertory and originated roles in works by George Balanchine and Jerome Robbins, among others. From 1983 to 1989, he and Robbins served as co-ballet masters in chief and, in 1990, he assumed sole artistic directorship of the company. Under his leadership, the company has added significantly to its repertory while maintaining the integrity of its core works, the masterpieces by Balanchine and

Robbins. He has also choreographed numerous ballets, mainly for the company. He began his career as a choreographer in 1977 with *Calcium Light Night* and has since created more than 80 ballets, many set to scores by contemporary American composers. He is also artistic director and chairman of the faculty at the School of American Ballet and founder and artistic director of the New York Choreographic Institute.

Paris Opera Ballet last appeared at Lincoln Center Festival in 2012, performing *Giselle*, *Orpheus and Eurydice* (choreographed by Pina Bausch), and *French Masters of the XX Century*. The company's origins date to 1661 when Louis XIV established the Royal Academy of Dance and merged it with the Royal Academy of Music in 1669. Theatrical dance evolved during the 18th and early 19th centuries, and the forms and techniques of classical ballet emerged, to be shaped and honed by generations of dancers and choreographers. While maintaining its historic traditions and classical ballets by such dancers and choreographers as Jean Coralli and Jules Perrot, along with 20th-century works by innovators Maurice Béjart, Serge Lifar, and Rudolf Nureyev, the company has over the last 20 years built a large repertory of works created for it by celebrated contemporary choreographers, including Anne Teresa De Keersmaeker, Mats Ek, William Forsythe, Jiří Kylián, Susanne Linke, Édouard Lock, Wayne McGregor, Benjamin Millepied, Angelin Preljocaj, Alexei Ratmansky, Saburo Teshigawara, and Sasha Waltz. The company comprises 154 dancers, drawn for the most part from the Paris Opera Ballet School directed by Elisabeth Platel. The average age is around 25, making this one of the most youthful of today's companies. Aurélie Dupont, a former *étoile* who retired in 2015, officially became Paris Opera's director of dance in August 2016. These performances mark the company's first U.S. appearance since she assumed the directorship.

Aurélie Dupont (Paris Opera Ballet Director of Dance), who became director of dance at the Paris Opera Ballet in August 2016, also appeared at this year's Lincoln Center Festival in Saburo Teshigawara's *Sleeping Water*. In 1983 she entered the Ballet School, and joined the Corps de Ballet at age 16 in 1989. Two years later, she became a *coryphée*, was soon made a *sujet*, and won the Gold Medal (Junior category) at the Varna International Ballet Competition. In 1996 she was promoted to *première danseuse* and danced in *Les Sylphides* (Michel Fokine), *Grand Pas Classique* (Victor Gsovsky), the Pas de Deux des Écossais in *La Sylphide* (Pierre Lacotte), the title role in *Manon* (Kenneth MacMillan), the title role in *Raymonda*, Gamzatti in *La Bayadère* (Rudolf Nureyev), *Soir de Fête* (Léo Staats), *Ancient Airs and Dances* (Richard Tanner), and *Dark Elegies* (Antony Tudor). On December 31, 1998, she was made an *étoile* following a performance of *Don Quixote* (Rudolf Nureyev). In 2001 she was awarded the Prix Benois de la Danse, and in 2005 she received the Chevalier des Arts et des Lettres.

About the Creative Team

Andrew Litton (Conductor) is New York City Ballet music director, artistic director of Minnesota Orchestra's Sommerfest, principal guest conductor of the Colorado Symphony, conductor laureate of Britain's Bournemouth Symphony, and music director laureate of Norway's Bergen Philharmonic, where he recently concluded a 12-year tenure as music director. Recently named principal guest conductor of the Singapore Symphony Orchestra, he begins his new duties this fall. He led the Dallas Symphony as music director from 1994 to 2006. Each season, he conducts leading orchestras and opera companies around the globe and adds to his discography of almost 130 recordings, which have

garnered the Grammy Award, France's Diapason d'Or, and other honors. He concluded his tenure in Bergen last year, leading a gala celebration of the orchestra's 250th anniversary. Under his leadership, the Bergen Philharmonic gained international recognition through touring, including debuts at London's BBC Proms and Amsterdam's Concertgebouw, and appearances at Vienna's Musikverein, the Philharmonie in Berlin, and Carnegie Hall. His work in Bergen brought many tributes, including a knighthood in the Norwegian Royal Order of Merit. He began his New York City Ballet appointment in 2015 conducting *George Balanchine's The Nutcracker* and opened its 2016 winter season with a special performance of ballets he selected. His work in ballet began while a Juilliard student, performing as onstage pianist for Rudolf Nureyev, Natalia Makarova, and Cynthia Gregory. An accomplished pianist, he is an acknowledged Gershwin expert and has performed and recorded Gershwin widely as both pianist and conductor. In 2014 he released his first solo piano album, *A Tribute to Oscar Peterson*.

Peter Harvey (Set Design), born in Guatemala to English parents, first began drawing and painting when he attended high school in the U.S, continuing his artistic education at the University of Miami in Coral Gables and later at The Art Student's League in New York, painting under Will Barnet and Harry Sternberg. In 2004 he was commissioned by the New York City Ballet to redesign *Jewels*, which he had originally designed for George Balanchine in 1967. He also recreated *Jewels'* original decor for the Mariinsky in Saint Petersburg, Semperoper in Dresden and La Scala Ballet in Milan. Other highlights of his 30 years in theater are Balanchine's full-length ballet *A Midsummer Night's Dream* for Zurich Opera Ballet, the original New York and London productions of *The Boys in the*

Band, and the musical *Dames at Sea*. Since 1987 he has devoted his time almost exclusively to the art of painting, and has presented three solo exhibitions in New York City: *The Unknown Remembered* at Nicholas Davies & Co. (1996), *Other Rooms* at the Hudson Guild (2005), and *Finding Venice* at the Emily Harvey Foundation (2012).

Mark Stanley (Lighting Design) is the resident lighting designer for New York City Ballet, where he has designed over 190 premieres for the repertory, including Paul McCartney's *Ocean's Kingdom*. He has worked with numerous choreographers, including Peter Martins, Susan Stroman, Christopher Wheeldon, Alexei Ratmansky, William Forsythe, Lynne Taylor-Corbett, and Ulysses Dove. His designs are also in the repertoires of the Royal Danish Ballet, Dutch National Ballet, San Francisco Ballet, Boston Ballet, Miami City Ballet, Pilobolus Dance Theatre, Alvin Ailey Dance Theater, National Ballet of Canada, and other companies. He previously served as resident lighting designer for New York City Opera, lighting over 20 new productions for the resident and touring companies. Additional opera credits include Wolf Trap Opera, Virginia Opera, Tulsa Opera, and others. His work for theater includes lighting design for The Kennedy Center, Paper Mill Playhouse, Blue Light Theater Company, and Off-Broadway, including *Curse of the Starving Class*. His designs have been seen nationally on PBS for *Live from Lincoln Center* and *Great Performances*.

Christian Lacroix (Paris Opera Ballet Costume Design) designed the costumes for the C.I.C.T./Théâtre des Bouffes du Nord production of Molière's *Le Bourgeois Gentilhomme*, presented at Lincoln Center Festival in 2016. He founded his world-famous couture house in 1987 and has worked in ballet, opera, film, and theater

since 1985. In ballet, he designed costumes for American Ballet Theatre's *Gaiete Parisienne* and the Paris Opera's *La Source*. His operas include *The Capulets and the Montagues* (San Francisco Opera), *La traviata* (Opera National du Rhin, Strasbourg), and *Otello* (Salzburg Festival). His films include *The Children of the Century* and *Face*. In theater he twice won the Molière Award for Best Costumes: for *Phèdre* (1996) and *Cyrano de Bergerac* (2007), staged by director Denis Podalydès at the Comédie-Française.

Karinska (New York City Ballet Costume Design) was Barbara Karinska, principal costume designer and former director of the costume shop for New York City Ballet. Born Vavara Zhmoudsky in Kharkov, she emigrated to Brussels in 1928 and settled in Paris. In 1933 she made her first ballet costumes, from designs by Christian Berard, for George Balanchine's *Cotillion* for the Ballets de Monte Carlo. She also made costumes from designs by Matisse, Dalí, Beaton, and Derain. In 1938 she came to America, living and working in New York until her death in 1983 at age 97. She also worked in Hollywood, winning an Academy Award in 1948 for costuming Ingrid Bergman in *Joan of Arc*. She joined New York City Ballet in 1949 to make costumes for Balanchine's *Bourrée Fantasque*. She was responsible for the execution of nearly all of the company's costumes, first making them, then later designing them. Her works included designs for *Scotch Symphony*, *La Valse*, *Symphony in C*, *Tchaikovsky Suite No. 3*, *Liebeslieder Waltzer*, *The Nutcracker*, *Raymonda Variations*, *Bugaku*, *Jewels*, *Who Cares?*,

and *Chaconne*. Her last and perhaps most lavish work, *Vienna Waltzes*, was produced in 1977. She was the 1962 recipient of the Capezio Award, given for outstanding contributions to the world of dance, the only costume designer ever to win this award.

Elena Zaitseva (Bolshoi Ballet Costume Design) was born in Saint Petersburg and completed her studies in theater production at the Saint Petersburg Academy of Theatre Art in 1991. She worked at Lenfilm Studios as assistant costume designer on the films *The House on Sand*, *Dreams of Russia*, *The Mission*, and *Khrustalyov, My Car!*, and as costume designer on the films *The Time for Grief Has Not Yet Come* and *The Principled and Compassionate View of Al K*. In 1997 she became costume designer for the Mariinsky Theatre, working on many productions including *Parsifal*, *The Queen of Spades*, *The Marriage of Figaro*, *The Flying Dutchman*, and Sergei Vkharev's historical version of *The Sleeping Beauty*. In 2003 she joined the Bolshoi as chief specialist in design and production of theater costumes, and has worked on the operas *Lady Macbeth of Mtsensk*, *Wozzeck*, *Don Giovanni*, *Ruslan and Lyudmila*, and *The Tsar's Bride*, and the ballets *Le Corsaire*, *Grand Pas* from *Paquita*, *La Esmeralda*, *Petrushka*, and *Jewels*. She has also worked with many other companies, including Bayerische Staatsoper Munich, Staatsoper Berlin, Teatro alla Scala, Opera Bastille, Festival d'Aix-en-Provence, Staatsballet Berlin, English National Opera, Ekaterinburg Opera and Ballet Theatre, Astrakhan Opera and Ballet Theatre, Netherlands Opera, Zurich Opera, and the Metropolitan Opera.

Bolshoi Ballet

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Ekaterina Zavadina
Sergei Zelenko

Members of Bolshoi Ballet listed above are participating in the 2017 Lincoln Center Festival performances of Jewels.

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Masseur **Nadia Dukhankina**

Stage Manager **Irina Zibrova**

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Female Wardrobe **Vera Maslikova, Ekaterina Shulaya**

Male Wardrobe **Ekaterina Firsova, Ekaterina Moskovskaya**

Makeup **Natalia Piyanova, Elena Strebkova, Irina Tarfeeva, Rimma Voropaeva**

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Ghaleb Kayali

Emily Kikta
Alec Knight
Claire Kretzschmar*
Olivia MacKinnon
Meagan Mann
Jenelle Manzi
Miriam Miller
Lars Nelson
Aaron Sanz
Andrew Scordato
Kristen Segin
Mary Elizabeth Sell
Mimi Staker
Giovanni Villalobos
Sebastian Villarini-Velez
Sarah Villwock
Claire Von Enck
Peter Walker
Lydia Wellington

Members of New York City Ballet listed above are participating in the 2017 Lincoln Center Festival performances of Jewels.

Founders **George Balanchine and Lincoln Kirstein**

Founding Choreographers **George Balanchine and Jerome Robbins**

Ballet Master in Chief **Peter Martins**

Ballet Mistress **Rosemary Dunleavy**

Ballet Masters **Jean-Pierre Frohlich, Craig Hall, Susan Hendl, Lisa Jackson, Glenn Keenan, Christine Redpath, Jonathan Stafford, Kathleen Tracey**

Resident Choreographer **Justin Peck**

Guest Teachers **Espen Giljane, Arch Higgins, Darci Kistler, Andrei Kramarevsky**

Children's Ballet Master **Dena Abergel**

Assistant Children's Ballet Master **Arch Higgins**

Solo Pianists **Elaine Chelton, Stephen Gosling, Nancy McDill, Alan Moverman, Susan Walters**

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Director, The George Balanchine Trust **Ellen Sorrin**

*Janice Levin Dancer Honoree

New York City Ballet performs *Jewels* in tribute to the memory of Jay. S. Fishman, NYCB Chairman from 2012–2016.

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Paris Opera Ballet

ÉTOILES

Léonore Baulac
Mathieu Ganio
Dorothee Gilbert
Mathias Heymann
Germain Louvet
Hugo Marchand
Myriam Ould-Braham
Laëtitia Pujol

SUJETS

Marion Barbeau
Fanny Gorse
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Fabien Revillion
Silvia Saint-Martin
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Séverine Westermann

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Clémence Gross
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François Alu
Valentine Colasante
Hannah O'Neill
Sae Eun Park

Members of Paris Opera Ballet listed above are participating in the 2017 Lincoln Center Festival performances of Jewels.

Director of Paris Opera **Stéphane Lissner**
Director of Dance **Aurélié Dupont**
Dance Administrator **Flavien Moglia**
Ballet Master Associated with Director of Dance **Clotilde Vayer**
Assistant-Ballet Master **Viviane Descoutures**
Rehearsal Pianist **Michel Dietlin**
General Dance Manager **Virginia Gris**
Dance Manager **Jessica Bel**
Ballet Teacher **Jean-Guillaume Bart**
Dance Class Accompanist **Touve R. Ratovondrahety**
Producer **Michèle Delgutte**
Production and Tour Manager **Ioannis Krommidas**
Physiotherapist **Anne Ziegler**
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The Paris Opera Ballet is represented in the U.S. by Opus 3 Artists:
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New York City Ballet Orchestra

Music Director **Andrew Litton**

Associate Music Director **Andrews Sill**

Resident Conductors **Daniel Capps, Clotilde Otranto**

FIRST VIOLINS

Kurt Nikkanen
Concertmaster
Nicola Danielson
Paul Peabody
Yevgenia Strenger
Andy Simionescu
Bin Lu
Andrew Schaw
Nelly Kim
Wei Yi Wang
Jiye Lee

SECOND VIOLINS

Lydia Hong
Principal
Conway Kuo
Yoejin Cho
Helen Strilec
Nancy McAlhany
Laura Oatts
Karen Karlsrud

VIOLAS

Joana Miranda
Principal
Mark Holloway
Alexis Sykes
Kathleen Ciechomski
Juliet Haffner
Laurance Fader

CELLOS

Frederick Zlotkin
Principal
Eugene Moye
Peter Sanders
Hannah Holman
Joseph Lee
Alessandro Benetello

DOUBLE BASSES

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Principal
Marji Danilow
Wan Hao Xu
Grey Fulmer

FLUTES

Paul Dunkel
Principal
Laura Conwesser
Rie Schmidt

OBOES

Randall Wolfgang
Principal
Alexandra Knoll
Julia DeRosa

CLARINETS

Steven Hartman
Principal
Gerhardt Koch
Brian Hysong
Bass Clarinet

BASSOONS

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Principal
Harry Searing
Ethan Silverman
Contrabassoon

FRENCH HORNS

Stewart Rose
Principal
Michael Martin
Richard Hagen
H. Robert Carlisle

TRUMPETS

Raymond Mase
Principal
Lowell Hershey
Thomas Hoyt

TROMBONES

Brian Santero
Principal
Keith Green
Ilan Morgenstern
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Acknowledgments

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Russian Translators **Fay Greenbaum,
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ABOUT THE DAVID H. KOCH THEATER

Designed by the renowned architect Philip Johnson especially for George Balanchine and the New York City Ballet, the David H. Koch Theater is widely regarded as one of the world's greatest venues for dance. Originally named the New York State Theater, the venue opened in 1964, and was the second major theater to open at Lincoln Center.

Operated by New York City Ballet, in recent years the David H. Koch Theater has become one of this country's premier destinations for dance performances, featuring engagements by an international roster of some of the world's most acclaimed dance companies.

In 2008 a transformative \$100 million commitment from philanthropist David H. Koch enabled major renovations to the theater, and the venue was renamed the David H. Koch Theater in his honor. The David H. Koch Theater is owned by the City of New York, which has also given funds for its refurbishment and which provides an operating subsidy through the Department of Cultural Affairs.

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