

# MOZART

SYMPHONY NO. 40

## AGON

*Music:* Igor Stravinsky

*Choreography:* George Balanchine © The George Balanchine Trust\*

*Costume Design:* David Heuvel

*Lighting Design:* Ross Kolman

**ALYSSA PILGER    BILAL SHAKUR SMITH**

**MADELINE ROGERS**

**JOSEPH GERHARDT    LUKE POTGIETER**

**BRADEN HART**

**KATHLEEN BLACK    MCKENZIE VAN OSS**

ZOE D'ASTOLFO    SASKIA de MUINCK KEIZER

HEATHER DUNCAN    ZOE HARREL

\*The performance of *Agon*, a Balanchine® Ballet, is presented by arrangement with The George Balanchine Trust and have been produced in accordance with the Balanchine Style® and Balanchine Techniques® Service standards established and provided by the Trust.

*Intermission*

## ENRAPTURE

*Music:* Wolfgang Amadeus Mozart and Georg Philipp Telemann

*Choreography:* Amy Hall Garner

*Costume Design:* Shomaree M. Potter

*Lighting Design:* Ross Kolman

*FIRST MOVEMENT*

WOLFGANG AMADEUS MOZART'S "SYMPHONY  
NO. 3 IN E-FLAT MAJOR- III. PRESTO"

**JAN BURKHARD    LUKE POTGIETER**

ZOE D'ASTOLFO    MAGGIE-KATE HOWARD    JILIAN KOSSAK

JULIET MARINELLO    SARAHANNE PEREL    ANNE WRIGHT

*SECOND MOVEMENT*

GEORGE PHILLIPP TELEMANN'S "CONCERTO IN D MAJOR  
FOR TWO HORNS AND STRINGS- II. ALLEGRO"

**JAN BURKHARD LUKE POTGIETER**

*THIRD MOVEMENT*

WOLFGANG AMADEUS MOZART'S "PIANO CONCERTO  
NO. 20 IN D MINOR- III. RONDO. ALLEGRO ASSAI"

ENTIRE CAST

*Pause*

**CHIAROSCURO**

*(The play of light and shadow)*

*Music:* Francesco Geminiani after Arcangelo Corelli

*Choreography:* Lynne Taylor-Corbett

*Costume Design:* William Ivey Long

*Lighting Design:* Ross Kolman

**KIEFER CURTIS**

with

**AMANDA GERHARDT MIA DOMINI KATHLEEN BLACK  
ROBERT CHAMP SOKVANNARA SAR**

*Intermission*

**MOZART: SYMPHONY NO. 40**

*Music:* Wolfgang Amadeus Mozart

*Choreography:* Zalman Raffael

*Costumes:* Kerri L. Martinsen

*Lighting Design:* Ross Kolman

*FIRST MOVEMENT*

**COURTNEY SCHENBERGER LUKE POTGIETER**

ANTHONY HOYOS BRYCE LEIPPE

*SECOND MOVEMENT*

**JAN BURKHARD JOSEPH GERHARDT**

THIRD MOVEMENT

**SOFIA ROSE PEETOOM**

MIA DOMINI ZOE HARREL ANNA INGOLD  
CHAVELI PENNA ALEXA TESTA ELLA VOLPE

FOURTH MOVEMENT

ENTIRE CAST

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**PROGRAM NOTES**

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**AGON**

George Balanchine commissioned Igor Stravinsky, with whom he had collaborated on several previous ballets, to compose the score for *Agon*. At the time Stravinsky was reading T.S. Eliot's *Sweeney Agonistes* and suggested calling the ballet *Agon*, the Greek word for "contest." When he completed the score he invited Balanchine to hear it at a concert in Los Angeles where he premiered the work in 1957.

Balanchine returned to the studio as soon as he got back from Los Angeles. "He was like a dynamo," remembered Patricia Wilde, who was featured in *Square Dance*. "It was as though he had been storing up all the things he wanted to do, and he had all these things he wanted to do for us all, and fantastic works were bubbling up inside." Never had he been presented with so challenging a score. "I must try to find some visual equivalent which is a complement; not an illustration," he wrote in a program note for the premiere. "Such music as Stravinsky's cannot be illustrated. *Agon* was invented for dancing, but it is hard to invent dances of a comparable density, quality, metrical insistence, variety, formal mastery or symmetrical asymmetry. This ballet is not a chest of drawers. It is closer to an IBM electronic computer." Stravinsky's tightly knit music, with its off-center rhythms, vinegar-sharp harmonies, and splintery percussive timbres, acted on Balanchine like a shot of ice-cold vodka, and he rose effortlessly to the occasion.

Premiering on December 1, 1957, a week after *Square Dance*, *Agon* was a sensation, a highbrow counterpoint to *The Nutcracker* and the first of Balanchine's "black-and-white ballets"—the long series of works he would set to twentieth century music and present in practice clothes on a bare stage.

— Robert Weiss

## CHIAROSCURO

This performance is dedicated to Larry Burke.

*Chiaroscuro* is a journey of a man's path through the light and shadow of his life. It hints at relationships with loved ones and at loss and spiritual rebirth. Like an abstract painting, it invites each viewer to see it in an utterly subjective way. It was created for the New York City Ballet and premiered in "The Diamond Project" of 1994. I am grateful and honored that the renowned designer and North Carolina native, William Ivey Long, has reimagined the costumes for Carolina Ballet.

— Lynne Taylor-Corbett

## ENRAPTURE

This work is dedicated to the memory of choreographer Darius Barnes, whose artistic generosity made a difference in the lives of so many including here at Carolina Ballet.

— Amy Hall Garner

## MOZART: SYMPHONY NO. 40

Upon listening to Mozart's 40th Symphony, a world of majesty comes to mind. One where members of elite society—kings, queens and courtiers—parade around elegantly. The regal nature of the symphony emulates a place of grandeur, yet Mozart manages to subtly capture very human undertones allowing the dancers to portray the refined elements of the symphony, while expressing their true natures as well.

— Zalman Raffael

### 2023 SPRING PROGRAM

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