

MOZART

SYMPHONY NO. 40

AGON

Music: Igor Stravinsky

Choreography: George Balanchine © The George Balanchine Trust*

Costume Design: David Heuvel

Lighting Design: Ross Kolman

AMANDA GERHARDT KIEFER CURTIS

MADELINE ROGERS

JOSEPH GERHARDT LUKE POTGIETER

BRADEN HART

TAYLOR AYOTTE LAUREN WOLFRAM

MIA DOMINI LAUREL DORN

ANNA INGOLD SOFIA ROSE PEETOOM

*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 SASKIA de MUINCK KEIZER HEATHER DUNCAN
JILIAN KOSSAK 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

MARCELO MARTINEZ

with

ASHLEY HATHAWAY TAYLOR AYOTTE MCKENZIE VAN OSS

BILAL SHAKUR SMITH 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

MARGARET SEVERIN-HANSEN RICHARD KRUSCH

THIRD MOVEMENT

DEIRDRE SCANLON

MIA DOMINI ZOE HARREL ANNA INGOLD
JILIAN KOSSAK CHAVELI PENNA ELLA VOLPE

FOURTH MOVEMENT

ENTIRE CAST

PROGRAM NOTES

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.

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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