

Tonight's Program | ABT Studio Company

Malibu, CA – Thursday, March 13 at 7:30pm

TARANTELLA

Choreography by George Balanchine

© The George Balanchine Trust

Staged by Victoria Simon

Music by Louis Moreau Gottschalk,

reconstructed and orchestrated by

Hershy Kay ("Grand Tarantelle for Piano and Orchestra, Op. 67")

Performed by Kayla Mak and Max Barker

The performance of Tarantella, 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® Service standards established and provided by the Trust. Music by arrangement with Boosey and Hawkes, Inc., publisher and copyright owner. Costumes courtesy of Daniel Ulbricht.

CRIMSON FLAME

Choreography by Madison Brown

Music by Philip Glass ("String Quartet No. 2 (Company): IV")

Lighting by Audrey Schultz

Performed by Natalie Steele

Commissioned by ABT Studio Company. Music performed by Kronos Quartet, courtesy of Nonesuch Records, by arrangement with Warner Music Group Film & TV Licensing and Dunvagen Music Publishing.

"Crimson Flame embodies the energy, unpredictability, and transformative nature of fire, evoking both its destructive force and its capacity to illuminate." – Madison Brown, Choreographer

NIGHT FALLS

Choreography by Brady Farrar

Music by Frederic Chopin ("Nocturne No. 19 in E Minor Op. 72 No. 1")

Lighting by Audrey Schultz

Performed by Paloma Livellara and Elijah Geolina

Commissioned by ABT Studio Company. Music recorded by Daniel Barenboim © Universal Music Group.

"Night Falls reflects an atmosphere of intimacy, inspired by the tranquil light at dusk." – Brady Farrar, Choreographer

MORE THAN NOTHING

Choreography by James Whiteside

Music by Jorge Ben Jor, arranged and recorded by
Matthew Whitaker ("Mas Que Nada")

Costumes by Elevé Dancewear

Performed by Viktoria Papakalodouka, Natalie Steele,
Daniel Guzmán

Music by arrangement with Passion Music Group.

VOYAGER

Choreography by Alexander Mockrish*

Music by Lund Quartet ("Zill Bell")

Performed by Alexander Mockrish

**Alexander Mockrish is currently a student of the ABT Jacqueline Kennedy Onassis School.*

U DON'T KNOW ME

Choreography by Houston Thomas

Music by Avro Pärt ("Fratres")

Costumes by Keto Dancewear

Lighting by Audrey Schultz

Performed by Paloma Livellara, Kayla Mak, Sooha Park,
Elijah Geolina, Daniel Guzmán, Aaron Marquez

Commissioned by ABT Studio Company. Music performed by Gidon Kremer and Keith Jarrett, by arrangement with Universal Music Group.

"U Don't Know Me explores the intricate dance between first impressions and their often-unseen repercussions. At its core, the work delves into the weight that lasting impressions can bear on an individual. As the title suggests, the theme of anonymity permeates the work. U Don't Know Me serves as a reminder of the importance of looking beyond surface impressions and recognizing the depth of the human experience."

– Houston Thomas, Choreographer

INTERMISSION

SWAN LAKE (Act III Pas de Deux)

Choreography by Kevin McKenzie after Marius Petipa and Lev Ivanov

Staged by Kevin McKenzie

Music by Peter Ilyitch Tchaikovsky

Performed by YeonSeo Choi and Maximilian Catazaro

Costumes courtesy of Daniel Ulbricht.

HUMAN

Choreography by Yannick Lebrun

Music by Blick Bassy ("Ngwa")

Lighting by Audrey Schultz

Performed by Kayla Mak

Music by arrangement with NØ FØRMAT! Records.

"Human is dedicated to everyone fighting for peace and freedom." – Yannick Lebrun, Choreographer

INTERPLAY

Choreography by Jerome Robbins

Staged by Kristen Segin

Music by Morton Gould ("American Concertette")

Costumes by Elizabeth and Harriet Aymong

Original Lighting by Ronald Bates

Performed by YeonSeo Choi, Paloma Livellara, Viktoria Papakalodouka, Natalie Steele, Max Barker, Maximilian Catazaro, Elijah Geolina, Aaron Marquez

Music courtesy of Wise Music Group. Performed by permission of The Robbins Rights Trust through special arrangement with Music Theatre International (MTI) www.mtishows.com.

"A short ballet in four movements in which there is a constant play between the classic ballet steps and the contemporary spirit in which they are danced." – The Robbins Rights Trust