3, 6 & 7 March 2011

《三樂章交響曲》

Symphony in Three Movements

音樂 史達拉汶斯基

Music by Igor Stravinsky

編舞 喬治．巴蘭欽*

Choreography by George Balanchine*

燈光 馬克．史丹利

Lighting by Mark Stanley

指揮 費高．卡羅爾

Conductor Fayçal Karoui

I.

Sterling Hyltin+

Savannah Lowery+

Janie Taylor+

Rebecca Krohn++

Erica Pereira++

Abi Stafford++

Daniel Ulbricht+

Sean Suozzi+

Jared Angle+

Andrew Scordato++

Anthony Huxley++

Sébastien Marcovici++

Likolani Brown  Lauren King  Ashley Laracey
Georgina Pazcoguin  Gretchen Smith
Devin Alberda  Daniel Applebaum  Vincent Paradiso
Troy Schumacher  Henry Seth

Sara Adams, Marika Anderson, Callie Bachman, Stephanie Chrosniak, Emilie Gerrity,
Brittany Hillyer, Ashly Isaacs, Dara Johnson, Lauren Lovette, Meagan Mann, Jenelle Manzi,
Shoshana Rosenfield, Kristen Segin, Mary Elizabeth Sell, Lara Tong, Lydia Wellington

II.

Janie Taylor+

Jared Angle+

Abi Stafford++

Sébastien Marcovici++

III.

全體舞者  Entire Cast

© 喬治．巴蘭欽基金  The George Balanchine Trust

Premiere 18 June 1972, New York State Theater

+Mar 3 & 6 (evening)
++Mar 6 (matinee) & 7

□ 中場休息 □
Dances at a Gathering

Music by Frédéric Chopin
Choreography by Jerome Robbins
Costumes by Joe Eula
Lighting by Jennifer Tipton
Pianist Susan Walters

3, 6 & 7 March 2011

首演 1969年5月22日，紐約州立劇院
Premiere 22 May 1969, New York State Theater

This ballet was dedicated by Jerome Robbins to the memory of Jean Rosenthal.

3月3、6 & 7日

3, 6 & 7 March

Dances at a Gathering

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Premiere 22 May 1969, New York State Theater

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3, 6 & 7 March 2011

《夢斷城西組曲》

West Side Story Suite

音樂 里奧納多．伯恩斯坦
Choreography by Jerome Robbins

編舞 謝洛姆．羅賓斯
Lyrics by Stephen Sondheim

歌詞 史堤芬．桑海姆
Lighting by Jennifer Tipton

燈光 珍妮花．蒂普頓
Scenery by Oliver Smith

佈景 奧利華．史密夫
Costumes by Irene Sharaff

服裝 愛蓮．莎拉夫
Original Book by Arthur Laurents

原著 阿瑟．勞倫茨
Co-Choreographer Peter Gennaro

聯合編舞 彼得．蓋納盧

指揮 費高．卡羅爾

Conductor Fayçal Karoui

東尼  瑞夫

Tony  Robert Fairchild

瑞夫 噴射幫首領
Riff (Leader of the Jets)
Andrew Veyette

伯納多 (鯊魚幫首領)
Bernardo (Leader of the Sharks)
Amar Ramasar+/ Justin Peck++

安妮塔 (伯納多女友)
Anita (Bernardo's girlfriend)
Jenifer Ringer+/ Georgina Pazcoguin++

瑪莉亞 (伯納多之妹)
Maria (Bernardo's sister)
Faye Arthurs

羅莎莉亞 (友人)
Rosalia (A friend)
Gretchen Smith

噴射幫  的 女友

The Jets' Girls

噴射幫 情侶
The Jets
Devin Alberda, Cameron Dieck, Chase Finlay, Russell Janzen, Austin Laurent, Troy Schumacher, Andrew Scordato, Joshua Thew, Christian Tworzyanski

鯊魚幫  的 女友

The Sharks' Girls

鯊魚幫 情侶
The Sharks
Daniel Applebaum, Zachary Catazaro, Ralph Ippolito, Vincent Paradiso, Allen Peiffer, Henry Seth, Taylor Stanley, Giovanni Villalobos

他們的女友  的 女友

Their Girls

他們的女友

Likolani Brown, Maya Collins, Amanda Hankes, Jenelle Manzi, Gwyneth Muller, Brittany Pollack, Mary Elizabeth Sell, Stephanie Zungre

歌手  

Rob Lorey

Lara Marie Hirner

Jane Brockman, Julie Price, Whitney Webster
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*Costumes Executed by Barbara Matera Ltd.*  
*Scenic Supervisor* Rosaria Sinisi  
*Assistant* Miguel Lopez-Castillo

*West Side Story*, set in 1957, is based on Shakespeare’s *Romeo & Juliet*. The musical opened on September 26 of that year and the movie followed in 1961. Mr. Robbins has extracted a sequence of dances from *West Side Story* to make this present Suite.

Support for the original production of *West Side Story Suite* was provided by the Lila Acheson and DeWitt Wallace Fund for Lincoln Center. Major funding was also provided by AT&T, The Horace W. Goldsmith Foundation, the William H. Kearns Foundation, Mrs. Janice H. Levin, the Ambrose Monell Foundation, the Louisa Stude Sarofim 1995 Charitable Trust, and the Carolyn B. Solomon Fund.

紐約市芭蕾舞團首演  1995年5月18日，紐約州立劇院  
New York City Ballet Premiere  18 May 1995, New York State Theater

- Mar 3 & 6 (evening)  
- Mar 6 (matinee) & 7
《小夜曲》
Serenade

音樂 柴可夫斯基  Music by Piotr Il'yich Tchaikovsky
(弦樂小夜曲) (Serenade for Strings)
編舞 喬治．巴蘭欽* Choreography by George Balanchine*
服裝 卡林斯卡 Costumes by Karinska
初演燈光 羅納德．貝茨 Original Lighting by Ronald Bates
燈光 馬克．史丹利 Lighting by Mark Stanley

指揮 費高．卡羅爾 Conductor Fayçal Karoui

Sara Mearns Teresa Reichlen Jenifer Ringer
Charles Askegard Ask La Cour

首演 1935年3月1日，美國芭蕾舞團，紐約艾德菲劇院
Premiere 1 March 1935, American Ballet, Adelphi Theater, New York

紐約市芭蕾舞團首演 1948年10月18日，紐約市音樂與戲劇中心
New York City Ballet Premiere 18 October 1948, City Center of Music and Drama, New York

The refurbishment of Serenade was made possible by a generous gift from the Carolyn B. Solomon fund.

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《嬉遊曲》作品15
Divertimento No. 15

音樂 莫扎特  
Music by Wolfgang Amadeus Mozart

編舞 喬治・巴蘭欽*  
Choreography by George Balanchine*

服裝 卡林斯卡  
Costumes by Karinska

燈光 馬克・史丹利  
Lighting by Mark Stanley

指揮 費高・卡羅爾  
Conductor Fayçal Karoui

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The George Balanchine Trust

首演 1956年5月31日，美國康涅狄格州斯特拉福城，美國莎士比亞劇團
Premiere May 31, 1956, American Shakespeare Theater, Stratford, Connecticut
4 & 5 March 2011

《雙協奏曲》
Duo Concertant

Music by Igor Stravinsky
Choreography by George Balanchine*
Original Lighting by Ronald Bates
Lighting by Mark Stanley

Violinist Kurt Nikkanen
Pianist Cameron Grant

Sterling Hyltin  Robert Fairchild

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Premiere 22 June 1972, New York State Theater
首演 2008年5月29日，纽约州立剧院
Premiere 29 May 2008, New York State Theater

演出阵容或有变动
* 首演阵容可能与实际演出阵容不同，请留意最新信息。
紐約市芭蕾舞團特別鳴謝  Special Thanks from New York City Ballet

JPMorgan is the official sponsor of New York City Ballet's Hong Kong tour.

New York City Ballet’s tours are supported in part by an endowment fund established with lead gifts from the Harriet Ford Dickenson Foundation and The Andrew W. Mellon Foundation.

Major funding for New York City Ballet is provided by the Joseph and Sylvia Stifka Foundation, the Harriet Ford Dickenson Foundation/Miss Gillian Attfield, the Mary P. Oenslager Foundation Fund of the New York Community Trust, Lincoln Center Corporate Fund, Denise Sobel and Norman Keller, The Rockefeller Foundation, Mr. and Mrs. Howard Solomon, John L. and Barbara Vogelstein, and Marlene Hess and James D. Zirin.

Major support for new work is provided by contributions from members of the New Combinations Fund and The Fan Fox and Leslie R. Samuels Foundation, Inc.

New York City Ballet gratefully acknowledges the Lila Acheson and DeWitt Wallace Endowment Fund, which provides support for new work and audience development.

New York City Ballet’s musical leadership is endowed in part by the Agnes Gund and Daniel Shapiro Fund for Musical Excellence.

The creation and performance of works by Peter Martins is funded in part by an endowment gift from the Solomon family, given in loving memory of Carolyn B. Solomon.

New York City Ballet’s performances of works by George Balanchine are supported in part by the Balanchine Production Fund, an endowment created through The Campaign for New York City Ballet.

New York City Ballet’s Official Airline

Public support for New York City Ballet programming is provided by:
For New York City Ballet’s 1972 Stravinsky Festival, Balanchine choreographed several notable masterpieces, including the majestic Symphony in Three Movements. Stravinsky had suggested the music as a ballet when the choreographer visited the composer in Hollywood during World War II. Despite its 21 minute length, the piece evokes a fuller symphonic breadth with two instruments, the harp and piano, providing the dominant contrasts. “Each instrument has a large obbligato role in a movement to itself, and only at the turning-point fugue...do the two play together and unaccompanied,” said Stravinsky. The signature Stravinsky propulsive rhythm is mirrored by the angular, athletic choreography for soloists and large ensemble, although the second andante movement, originally composed for an apparition scene in the movie Song of Bernadette, is reserved for a meditative pas de deux. One of Balanchine’s “leotard” ballets, the work requires no scenic or narrative distractions from the complexity of the choreography.
《聚會上的舞蹈》
*Dances at a Gathering*

《聚會上的舞蹈》首演於1969年，是謝洛姆．羅賓斯闊別紐約市芭蕾舞團13年後，重歸舞團後的第一部力作。羅賓斯受到蕭邦的鋼琴音樂啓發，馬上在排練室着手編舞。他把編好的25分鐘給巴蘭欽看，巴蘭欽說：「多編一點，弄得像花生一樣，吃不停口。」邊說邊做出把花生拋進嘴裏的動作。最終，作品延長至一小時，動用十個舞者。蕭邦的馬祖卡舞曲、圓舞曲和練習曲，在其年代可謂創新之作，一方面源於他祖國波蘭的斯拉夫民族性格，另一方面則流露出作品誕生地巴黎的雍容優雅。羅賓斯最後用18首蕭邦的鋼琴曲，編排了各種雙人舞、獨舞和群舞。他寫道：「這齣芭蕾舞自始至終留在那些音樂創作的年代。我相信處處都沒脫離過這時代；所有情調、姿勢和舞步，都是那時代的一部份，共同傳遞出那時代對我的意義。」
West Side Story Suite

West Side Story took Broadway by storm in 1957, when it ushered in a new era in musical theatre. Jerome Robbins had the idea to update Romeo and Juliet, setting it in modern-day New York, and he engaged composer Leonard Bernstein, playwright Arthur Laurents, and lyricist Stephen Sondheim as collaborators. The musical played for two years on Broadway, then toured the US and ran for nearly three years in London, and has since been staged in cities around the world. The movie followed in 1961, winning 10 Academy Awards, including Best Picture and Best Director (for co-directors Robert Wise and Jerome Robbins), as well as a special award presented to Robbins for his choreography. In 1989, Jerome Robbins’ Broadway opened at the Imperial Theater in New York. Included in the retrospective of Robbins’ musical theatre work was a suite of dances from West Side Story, which the choreographer re-staged at New York City Ballet in 1995.
《小夜曲》
*Serenade*

Serenade is a milestone in the history of dance. It is the first original ballet Balanchine created in America and is one of the signature works of New York City Ballet’s repertory. Balanchine began the ballet as a lesson in stage technique and worked unexpected rehearsal events into the choreography. A student’s fall or late arrival to rehearsal became part of the ballet. After its initial presentation, *Serenade* was reworked several times. In its present form there are four movements — *Sonatina*, *Waltz*, *Russian Dance*, and *Elegy*. The last two movements reverse the order of Tchaikovsky’s score, ending the ballet on a note of sadness. Balanchine had a special affinity for Tschaikovsky. “In everything that I did to Tschaikovsky’s music,” he told an interviewer, “I sensed his help. It wasn’t real conversation. But when I was working and saw that something was coming of it, I felt that it was Tschaikovsky who had helped me.”
When asked to present a work at the Mozart Festival held at the American Shakespeare Theater in Stratford, Connecticut, in 1956, Balanchine originally planned to revive Caracole, an earlier work set to Mozart's Divertimento No 15. Instead, he created a new ballet that used many steps from the old work, and he named the new ballet after the music, which he considered the finest divertimento ever written. The divertimento genre reached its zenith amid the parties and informal entertainments of 18th-century aristocratic life. Divertimentos did not have a fixed structure; the number of movements could vary from one to twelve, and they could be scored for one instrument or a chamber orchestra. Divertimento No 15 is choreographed for eight principal dancers, five women and three men, with an ensemble of eight women. The ballet omits the second minuet and the andante from the sixth movement; a new cadenza for violin and viola by John Colman was added in the late 1960s.
《雙協奏曲》

Duo Concertant

史達拉汶斯基把此曲獻給他於1931年認識的著名小提琴家塞繆爾．杜希金。翌年兩人一起於柏林首演此曲，繼而一起在歐洲巡演了幾年。巴蘭欽在此曲完成後不久即已聽過兩人演奏，但直到多年後，他籌劃1972年史達拉汶斯基音樂節時，才決定為此曲編舞。現場演奏對這齣芭蕾舞是不可或缺的。舞者站在鋼琴旁邊，聆聽音樂家演奏第一樂章。之後的三個樂章，舞者的舞蹈既和樂曲吻合無間，也彼此呼應；其間還有數次停下來傾聽。在最後樂章，舞台燈暗下來，舞者在各自的追光燈下起舞。

Stravinsky dedicated Duo Concertant to Samuel Dushkin, a well-known violinist he met in 1931. The composer premiered the work with Dushkin in Berlin in 1932, and the pair gave recitals together across Europe for the next several years. Balanchine first heard the piece performed by Stravinsky and Dushkin soon after it was composed, but not until years later, when he was planning the 1972 Stravinsky Festival, did he decide to choreograph it. The performance of the musicians on stage is integral to the conception of the ballet. Standing at the piano with the musicians, the dancers listen to the first movement. During the next three movements they dance, mirroring the music and each other, and pause several times to rejoin the musicians and listen. In the final movement, the stage is darkened and the dancers perform within individual circles of light.
Dmitri Shostakovich was a fan of ballet and composed numerous dance scores in the 1930s, including *The Bolt* and *The Bright Stream*. Alexei Ratmansky has choreographed both of those works for the Bolshoi Ballet, and for New York City Ballet's 2008 spring season, Ratmansky created another work to a score by Shostakovich, this time the Piano Concerto No 2. Shostakovich wrote the concerto in 1957 as a birthday gift for his 19-year-old son Maxim, and it displays the composer's optimistic energy after the repressions of the Stalinist era. The opening *allegro* evokes a brisk military march with the piano referencing the British melody *Drunken Sailor*. By contrast, the *andante* movement basks in Russian soulfulness for the strings, piano and solo horn. The brief, invigorating *allegro* finale takes on a 7/8 meter as the entire orchestra sprints to the finish. The ballet's title refers to a musical motif used by Shostakovich to represent himself, with four notes that, when written in German notation, stand in for his initials in the German spelling (D Sch.).
巴蘭欽1904年生於俄國聖彼得堡,在當地的皇家芭蕾舞學校就讀，後在馬林斯基芭蕾舞團任舞者,並在那裏開始編排短篇舞蹈。1924年夏天,他離開新成立的蘇維埃聯盟到歐洲,應經理人迪亞基列夫之邀加盟俄羅斯芭蕾舞團,並為該舞團編了他首兩個重要作品:《阿波羅》(Apollo)和《浪子》(Prodigal Son)。迪亞基列夫於1929年逝世後，俄羅斯芭蕾舞團解散，巴蘭欽接下來的幾年在歐洲參與了不同作品,然後於巴黎成立了自己的舞團「芭蕾舞劇」。該舞團在倫敦薩沃伊劇院演出後，他與美國的藝術鑒賞家林肯．柯爾斯坦相遇，受柯爾斯坦說服赴美。1934年，二人合辦了美國芭蕾舞學校，該校至今仍為世界各地舞團培育人才。

巴蘭欽和柯爾斯坦組建了幾個芭蕾舞團，惜均壽命不長，到1946年才創立芭蕾協會，並於1948年更名為紐約市芭蕾舞團。同年巴蘭欽出任舞團芭蕾舞指導，直至1983年逝世為止。在他領導下，舞團逐漸成為當今世上舉足輕重的表演藝術團體,紐約市文化生活的支柱。六十多年來，由他編舞的作品達425個之多。他選用的音樂多來自柴可夫斯基(他特別喜愛的作曲家)、史達拉汶斯基(他的同胞好友)及歌舒詠(代表了他對美國深厚的感情)。巴蘭欽許多作品被公認為傑作，獲世界各地芭蕾舞團搬演。

Born in St Petersburg, Russia, in 1904, he studied at the Imperial Ballet School in St Petersburg, and danced with the Maryinsky Theatre Ballet Company, where he began choreographing short works. In mid 1924, Balanchine left the Soviet Union to join Serge Diaghilev's Ballets Russes where Balanchine choreographed his first important ballets, Apollo in 1928 and Prodigal Son in the company's final year, 1929. He spent his next few years working in Europe before forming his own company, Les Ballets 1933, in Paris. Following a performance of Les Ballets 1933 at London’s Savoy Theatre, 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 for which Balanchine created Serenade.

They founded several unsuccessful companies before forming Ballet Society in 1946, renaming it New York City Ballet in 1948. Balanchine served as ballet master until his death in 1983, building the company into one of the most important performing arts institutions in the world, and a cornerstone of New York City culture. He choreographed 425 works over 60-plus years, using music by Tschaikovsky (one of his favourite composers,) Stravinsky (his compatriot and friend) and Gershwin (who embodied his love of America.) Balanchine’s works are considered masterpieces and are performed by companies all over the world.
Born in New York City in 1918. He joined Ballet Theatre in 1940, where he choreographed his first work, Fancy Free (1944), with music by a young Leonard Bernstein. The ballet was a success, and Robbins and Bernstein teamed up with Betty Comden and Adolph Green to turn it into a Broadway smash, On the Town. Robbins went on to create some of Broadway’s most legendary shows, including Billion Dollar Baby, West Side Story and Fiddler on the Roof. In 1949, he joined New York City Ballet and went on to create The Cage, Afternoon of a Faun, and The Concert. He formed a touring company, Ballets: U.S.A., in 1958, for which he created N. Y. Export: Opus Jazz and Moves.

Robbins looked back at his Broadway career with Jerome Robbins’ Broadway in 1989. He also explored the music of Bach with: A Suite of Dances for Mikhail Baryshnikov and 2 & 3 Part Inventions for the School of American Ballet, both in 1994, and Brandenburg for NYCB in 1997.

Shortly after staging Stravinsky’s Les Noces for NYCB, Robbins died on 29 July 1998. His awards included the Handel Medallion of the City of New York, five Tony Awards, two Academy Awards, one Emmy and the National Medal of the Arts.
阿雷西.羅曼斯基
Alexei Ratmansky

生於俄國聖彼得堡，受訓於前蘇聯的莫斯科大劇院芭蕾舞學校。他先後任烏克蘭國家芭蕾舞團和皇家溫尼伯芭蕾舞團的首席舞者，後於1997年加入丹麥皇家芭蕾舞團。2004年1月，他回到俄羅斯，出任莫斯科大劇院芭蕾舞團藝術總監；2009年獲任美國芭蕾舞團的駐團藝術家。

羅曼斯基的作品包括替基洛夫芭蕾舞團編的《狂喜之詩》、《中間雙人舞》、《仙女之吻》和《灰姑娘》；替丹麥皇家芭蕾舞團編的《杜蘭朵之夢》和《胡桃夾子》；替瑞典皇家芭蕾舞團編的《火鳥》；替三藩市芭蕾舞團編的《動物狂歡節》；以及替紐約市芭蕾舞團編的《俄羅斯季節》。他的《癖性之魅魅力》、《日本之夢》和《莉亞》由莫斯科舞蹈劇團於世界各地巡演，莫斯科大劇院的妮娜．安娜尼亞舒薇莉連同美國芭蕾舞團的成員演出。他為莫斯科大劇院芭蕾舞團創作的作品，是把斯太林時代禁演的蕭斯達高維契芭蕾舞《明亮的小溪》和《螺絲釘》搬上舞台。憑藉2004年為丹麥皇家芭蕾舞團編排的長篇舞劇《安娜.卡列妮娜》,羅曼斯基榮獲芭蕾界最高殊榮「貝諾瓦舞蹈獎」。2002年他在丹麥受封丹尼布洛武士勳章。

Born in St Petersburg, Russia, and trained at the Bolshoi Ballet School in Moscow. He was a principal dancer with the Ukrainian National Ballet and the Royal Winnipeg Ballet before joining the Royal Danish Ballet in 1997. In January 2004, he returned to Russia to assume the position of Artistic Director of the Bolshoi Ballet. In 2009, Ratmansky was named Artist in Residence at American Ballet Theater.

Among Ratmansky's works are Poem of Ecstasy, Middle Duet and The Fairy's Kiss for the Kirov Ballet; Turandot's Dream and The Nutcracker for the Royal Danish Ballet; Cinderella for the Kirov Ballet; The Firebird for the Royal Swedish Ballet; Le Carnaval des Animaux for San Francisco Ballet; and Russian Seasons for New York City Ballet. His Charms of the Mannerism, Dreams about Japan and Leah have been performed around the world by Moscow Dance Theatre, featuring Nina Ananishvili of the Bolshoi and American Ballet Theatre. His works for the Bolshoi include versions of Shostakovich’s banned Stalin-era ballets, The Bright Stream and The Bolt. Ratmansky received the Benois de la Danse award for his full-length Anna Karenina, created for the Royal Danish Ballet in 2004. He was made a Knight of Dannebrog in Denmark in 2002.
彼得．馬丁斯
Peter Martins

馬丁斯是丹麥出生，在紐約市芭蕾舞團工作逾40年，身兼舞者、編舞和首席芭蕾舞導師。1970年加入舞團成為首席舞者之前，當了三年客席舞蹈員。在其跳舞生涯中，演出過各種各樣的芭蕾舞碼，亦在喬治．巴蘭欽和謝洛姆．羅賓斯等人的作品中創造了多個角色。從1983至1989年，他和羅賓斯共同擔任舞團的首席芭蕾舞導師，1990年更獨力主管舞團。在他領導下，舞團的常備舞碼大為增加，而核心作品，即巴蘭欽和羅賓斯於二十世紀的傑作，則依然維持原來本色。馬丁斯也編過無數芭蕾舞，主要為紐約市芭蕾舞團創作。他的編舞生涯始於1977年的首作《低鈣夜》，自此編了八十多部芭蕾舞作品，其中許多皆用上美國當代作曲家的音樂。馬丁斯也是美國芭蕾舞學校的系主任和藝術總監，及紐約舞蹈學院的創辦人兼藝術總監。

Danish-born Peter Martins has spent over 40 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, Martins joined the Company as a Principal Dancer in 1970. During his career as a dancer, he performed in a tremendous variety of ballets in the repertory, and originated roles in many works by George Balanchine and Jerome Robbins, among others. From 1983 to 1989, he and Jerome Robbins served as Co-Ballet Masters in Chief of the NYCB and, in 1990, Martins assumed sole directorship of the Company. Under his leadership NYCB has added significantly to its repertory, while maintaining the integrity of its core works, the 20th-century masterpieces by Balanchine and Robbins. Martins has also choreographed numerous ballets, mainly for NYCB. He began his career as a choreographer in 1977 with Calcium Light Night and has since created more than 80 ballets, many of them set to scores by contemporary American composers. Martins 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.
Fayçal Karoui was born in Paris, France, and studied conducting at the Conservatoire National Supérieur de Paris, where he obtained a First Prize in Conducting in 1997. The following year he became the assistant to conductor Michel Plasson at the Orchestra National du Capitole de Toulouse, where he conducted The Sleeping Beauty for the Ballet du Capitole de Toulouse, his first experience of conducting for ballet. In 2001, Karoui was named the Music Director of Orchestre de Pau Pays de Béarn, where his repertory ranged from classical and romantic symphonic works by Bach, Beethoven and Mozart, to new works by contemporary composers. Karoui made his New York City Ballet debut in January 2006, conducting Peter Martins’ full-length production of Swan Lake, and in December of that year, Karoui was named Music Director of New York City Ballet. In addition, Karoui has conducted such prestigious orchestras as the Orchestre de Paris, Lille National Orchestra and the Monte-Carlo Philharmonic Orchestra, in addition to the Aix-en-Provence Chamber Orchestra, The Young French Artists’ Orchestra, the Académie de Saint-Louis en l’Ile Orchestra in Paris, the Orchestre de Picardie and the Orchestre National de Montpellier.
紐約市芭蕾舞團

紐約市芭蕾舞團是世上頂尖的舞團之一，常演舞碼多達150部，無人能出其右；其中大部份專為舞團打造，多已成為現代經典。舞團於1948年由芭蕾舞大師巴蘭欽和熱心藝術的林肯・柯爾斯坦共同創立於紐約市音樂與戲劇中心，很快以其新古典主義風格知名於世，現代觀眾深有共鳴。1949年，謝洛姆・羅賓斯加入，當副藝術總監，和巴蘭欽及多位客席編舞家攜手編排各有特色的作品，舞碼數目每季俱增。巴蘭欽自創團至1983年逝世為止，一直擔任芭蕾總監，編過無數作品，手下舞者均以速度敏捷、樂感豐富見稱。1964年，舞團搬去現址林肯中心大衛・科克劇院，日漸成為世上數一數二的舞團。現在舞團由首席芭蕾總監彼得・馬丁士帶領，共有100名舞者和62位樂隊成員，設有一間正規學校（美國芭蕾舞學校），每年在紐約的演出檔期長達23周，是世上舞團在當地演出最長的時間。紐約市芭蕾舞團對舞蹈的貢獻歷久不懈，致力激發舞蹈創意、提高跳舞水平，培養新一代舞者和編舞家，不遺餘力。

詳情請查閱舞團網址：www.nycballet.com。

場刊中譯：昌明

New York City Ballet is one of the foremost dance companies in the world, with an unparalleled active repertory of more than 150 works — most of them created for NYCB — many of which are considered modern masterpieces. The Company was established in1948 by choreographer George Balanchine and arts aficionado Lincoln Kirstein at the City Center of Music and Drama, 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 NYCB 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 NYCB moved to its current home at Lincoln Center’s 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, the company has over 100 dancers, a 62-member orchestra, an official school (the School of American Ballet) and an annual 23-week season in New York, the longest home season of any dance company in the world. Widely acknowledged for its enduring contributions to dance, NYCB is committed to promoting creative excellence and to nurturing a new generation of dancers and choreographers. For more information visit www.nycballet.com.
首席舞蹈員
Principal Dancers

Jared Angle
Tyler Angle
Charles Askegard
Ashley Bouder

Joaquin De Luz
Megan Fairchild
Robert Fairchild
Gonzalo Garcia

Sterling Hyltin
Maria Kowroski
Sébastien Marcovici
Sara Mearns
Benjamin Millepied  Tiler Peck  Amar Ramasar  Teresa Reichlen

Jenifer Ringer  Jennie Somogyi  Abi Stafford  Jonathan Stafford

Janie Taylor  Daniel Ulbricht  Andrew Veyette  Wendy Whelan

All photos by Paul Kolnik, except Maria Kowroski (Leslie Hassler), Sara Mearns (Arthur Elgort) and Wendy Whelan (David Michalek).
New York City Ballet

Founders: George Balanchine and Lincoln Kirstein

Founding Choreographers: George Balanchine and Jerome Robbins

Ballet Master in Chief: Peter Martins

Ballet Mistress: Rosemary Dunleavy

New York City Ballet Orchestra Music Director: Fayçal Karoui

Company Members

紐約市芭蕾舞團 New York City Ballet

創辦人 喬治．巴蘭欽及林肯．柯爾斯

Founders: George Balanchine and Lincoln Kirstein

創辦編舞 喬治．巴蘭欽及謝洛姆．羅賓斯

Founding Choreographers: George Balanchine and Jerome Robbins

首席芭蕾總監 彼得．馬丁斯

Ballet Master in Chief: Peter Martins

芭蕾舞導師 露絲瑪莉．鄧利維

Ballet Mistress: Rosemary Dunleavy

芭蕾舞導師 助理

Assistant to the Ballet Master in Chief

首席芭蕾總監助理

Assistant to the Ballet Master in Chief

客席導師

Guest Teacher

Merrill Ashley

† Janice Levin Dancer Honoree for 2010–2011
Music Director: Yip Wing-sie

Founded in 1990, Hong Kong Sinfonietta is one of Hong Kong’s flagship orchestras with a mission to bring music closer to the community. In 2002, eminent conductor Yip Wing-sie joined as its Music Director, adding to the orchestra’s vision — “investing in a cultural tomorrow.” The orchestra has collaborated with an illustrious array of international musicians and groups, including Vladimir Ashkenazy, Plácido Domingo, Fou Ts’ong, Luciano Pavarotti, The Royal Ballet, Kirov Ballet and Bolshoi Ballet.

Over the years, the orchestra has been a regular guest at festivals at home and abroad. It has performed in Beijing, France, Italy, Lithuania and Tokyo. Last year, the orchestra became the first professional orchestra from China to tour South America. It represented Hong Kong in Expo 2010 Shanghai, and presented the Hong Kong Week Closing Programme. Hong Kong Sinfonietta performs over 90 times a year and is the Venue Partner of the Hong Kong City Hall. It also ventures into crossover productions, commissions new works and creates innovative audience development concerts for different age groups. The orchestra’s discography includes the Master Chinese Composition Series and This is Classical Music I & II.
樂團介紹  The Orchestra

長笛 Flute
上杉晃代 Akiyo Uesugi

雙簧管 Oboe
金勞思 Marrie Rose Kim △
福原真美 Mami Fukuhara

單簧管 Clarinet
方曉佳 Fong Hiu-kai Johnny △
陳秋嫺 Chen Chiu-yuan

巴松管 Bassoon
秦慶生 Chin Hing-sang △
田口美奈子 Minako Taguchi

中提琴 Viola
陳子信 Chan Tsz-shun Elvis △
劉琛彥 Lau Sum-yin △
錢江 Chin Kong
何永妍 Cecilia Ho
顏星安 Ngan Sing-on
胡斯樂 Wu Shee-lok

低音中提琴 Double Bass
永井雅美 Masami Nagai △

訂本情報

1. Guest Principal Flute—Harry Winstanley (溫斯理), Guest Assistant Principal Double Bass—Santiago Costa Martinez (高斯達)

2. Freelance Musicians: Au Shuk-yee Rita (區淑儀), Brian Chan (陳子俊), Cheung Wing-yi Jade (張詠兒), Lena Cuglietta (茱莉亞媞), Otto Kwan (關統洋), Tim Leung (梁冠宇), Wilfred Ma (馬偉懷), Timothy Sun (孫穎麟), Wong Tak-chiu (黃德釗)

3. APA student (with kind permission of The Hong Kong Academy For Performing Arts): Chan Chun Michael (陳駿)