



PROGRAM 4 | 28 - 31 JANUARY 2022

LOVE & BETRAYAL



FSU Center for the Performing Arts

THE SARASOTA BALLET 2021 - 2022 SEASON

YOUR
DREAMS
ARE
OUR
INSPIRATION

There are some people
who live in a dream world.
Then, there are some
who face reality.
And then,
there are those
who turn one into the other.

DOUGLAS H. EVERETT



Fullfilling Lifestyle Dreams



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Front cover

Danielle Brown and Ricardo Graziano in Sir Frederick Ashton's *Valse nobles et sentimentales* | Photography by Frank Atura

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IAIN WEBB

Director

Welcome to The Sarasota Ballet's first program of 2022! While this isn't the full program we had envisioned for you, as we sadly had to cancel *Napoli Act III* due to the impact of COVID-19 infections, we are thrilled to have you in the audience for these two remarkable ballets.

Valses nobles et sentimentales is a stunning work; ethereal, romantic, and beautifully classical. Once thought completely lost, we were tremendously proud to revive Ashton's mesmerizing choreography in 2012, rejuvenating it for a new generation of audiences and dancers. The ballet has further meaning for me, as the memories I have of working with Sir Frederick Ashton during its 1987 performances are some of my most treasured.

The Rake's Progress showcases ballet's ability to convey complex human emotions and intricate stories. It is not only a striking example of female choreography, but also a cornerstone work of British Ballet. Dame Ninette de Valois, or Madam as we affectionately called her, is an icon of the ballet world and can be credited with not only the creation of The Royal Ballet, but in many ways of ballet in Britain. Her artistry and genius is seen throughout this work, from the subtle hand gestures of the Betrayed Girl, to the humor and wit of the Gambling scene.

What you will see on stage is the product of passion, determination, and hard work. Our dancers, artistic staff, and Assistant Director Margaret Barbieri have worked tirelessly to ensure that this program was performed. I want to take this moment to say not only how remarkable everyone has been, but also how grateful I am to them all. Together they have managed to learn and rehearse these two works with almost half the normal time period, just so that they would be able to perform for you today.

Of course, none of that would have meant anything without you being here today, supporting this great Company, and celebrating world-class live performances. Every one of us here at The Sarasota Ballet thanks you for your support and understanding, and as we all continue to navigate the challenges that arise, we have moments like this that remind us of why we do what we do.

Program 4 – Love & Betrayal

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Jean Weiller

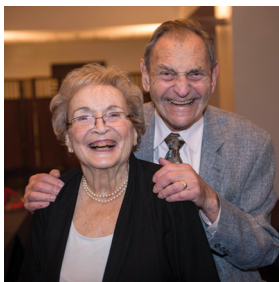
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The Rake's Progress



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The Rake's Progress



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The Rake's Progress



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Valses nobles et sentimentales



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Valses nobles et sentimentales



Jean Volpe
Valses nobles et sentimentales

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Valses nobles et sentimentales

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MARK MORRIS



DANCE GROUP

4 - 7 March | FSU Center

A male ballet dancer in a white leotard is captured in a dynamic pose, performing a high kick with his right leg extended upwards and his left leg supporting him. He is standing on a dark stage, and the background features the ornate, gold-colored architectural details of a grand theater, including balconies and columns. Stage lights are visible, casting a warm glow on the scene.

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Dame Ninette de Valois'

The Rake's Progress

Ballet Synopsis

The Rake's Progress, the great painting series by the arch-satirist William Hogarth (1697-1764), provided inspiration for this early English ballet masterwork, on which Dame Ninette de Valois collaborated closely with Gavin Gordon and Rex Whistler to find a coherent and stylistically effective dramatization of Hogarth's bitter tale of the fall of a wealthy merchant's spendthrift heir, Tom Rakewell.

The ballet reduces Hogarth's original eight paintings into six scenes. The Reception introduces the nouveau riche heir Rakewell, as he distributes largesse to hangers-on, takes lessons from an egregious Dancing Master, and spurns a girl he has betrayed. Scenes two to four show Rakewell's decline and fall, through The Orgy (wine, women and song), The Virtuous Interlude (in which he is arrested for debt while The Betrayed Girl gives her savings to relieve his difficulties) and A Gaming House, where he inevitably fails to retrieve his fortunes, before (scenes five and six) sinking to The Debtor's Prison and dying, diseased and ruined, in The Madhouse.

Hogarth's narrative, with its tragically worthless hero, poignantly honest heroine and bleakly comic cast of characters, also inspired Stravinsky's 1951 opera (with distinguished libretto by Chester Kallman with W.H. Auden). De Valois' ballet honors Hogarth's vigorous and dramatically unflinching satire of 18th Century English society, while finding choreographic means to develop character and tell the story. One obvious example of this approach is The Betrayed Girl (originally danced by Markova), the only character of integrity in the ballet and therefore, intentionally, the only dancer en pointe. Another instance lies in the skillfully economic expression of The Rake's deterioration, from his classical poise (elegant turn-out, high elbows and exaggerated port de bras) as a wealthy gentleman at the outset, descending by degrees to the animalistic wildness of his final appearance in The Madhouse.

The ballet has been an English repertoire standard since its successful 1935 premiere, and was warmly received in America in 1949, where, despite its accessible dramatic energy, it is less frequently seen.

Sir Frederick Ashton's *Valses nobles et sentimentales* Ballet Synopsis

Maurice Ravel admitted his own fascination with the waltz, a folk dance formerly banned by the Pope (its dancers grasped each other around the waist!) and firmly identified with the early 19th century Romantic movement. "The title sufficiently indicates my intention to compose a succession of waltzes, after Schubert's example" wrote Ravel, referring to Schubert's earlier use of the same title.

The composer intended his homage to Schubert to be at the same time nostalgically retrospective and entirely contemporary: Ravel always liked to startle and surprise, and he was interested in modernism and jazz, as we can hear in his later piano concerti. The music writer Roger Nichols summed up *Valses nobles et sentimentales* perfectly, as offering "nostalgia without incoherence, sentiment without sentimentality."

In 1906 Ravel started work on his waltz project, culminating in his 1919 *La Valse*. Before then, he had presented his *Valses nobles et sentimentales* in an anonymous 1911 Paris competition, dedicated to the pianist Louis Aubert, where the audience attributed it to Zoltan Kodaly or Erik Satie while greeting it with booing and catcalls. Ravel orchestrated his waltzes in 1912 as *Adélaïde, ou le langage des fleurs*.

Ashton had used *Valses nobles et sentimentales* for his 1935 Valentine's Eve for Ballet Rambert, and he revisited Ravel's ravishing, swooning score for his new 1947 piece for Sadler's Wells Theatre Ballet, which encapsulated the postwar yearning for glamour, style and elegance in a Britain bankrupted by World War II and still dominated by austerity and rationing.

Sophie Fedorovitch designed Ashton's ballet against an abstract décor of screens and silhouetted palms, suggesting a ballroom, with luscious velvet and tulle costumes in maroon and pink, redolent of both the original 1830s Romantic ballet and the exhilarating Parisian catwalk designs of Christian Dior's 1947 New Look, with its elegantly exaggerated feminine tailoring and extravagant yards of swirling skirts. Nothing could have captured so completely the glamorous, escapist dreams of a glammy rationed postwar Britain.

A Rake's Progress (1733) | William Hogarth (1697 - 1764)

Originally produced as a series of paintings and later engraved and published in print form in 1734, the series shows the decline and fall of Tom Rakewell, the spendthrift son and heir of a rich merchant.



The Young Heir Takes Possession Of The Miser's Effects - Plate 1

Tom has come into his fortune on the death of his miserly father. While the servants mourn, he is measured for new clothes. He now rejects the hand of his pregnant fiancée, Sarah Young, whom he had promised to marry (she holds his ring and her mother holds his love letters). He will pay her off, but it is clear that she still loves him.



Surrounded By Artists & Professors - Plate 2

Tom is at his morning levée in London, attended by musicians and other hangers-on all dressed in expensive costumes.



Tavern Scene - Plate 3

The scene takes place at the Rose Tavern, a famous brothel in Covent Garden. Tom, drunk and enjoying the attention of the prostitutes, is unaware as they steal his watch. In the foreground a woman undresses, getting ready to perform naked "postures" on a pewter dish being carried into a chamber behind her.



Arrested For Debt As Going To Court - Plate 4

Tom narrowly escapes arrest for debt by Welsh bailiffs as he travels in a sedan chair to a party at St. James's Palace to celebrate Queen Caroline's birthday on Saint David's Day. He is saved by the intervention of Sarah Young, now a milliner, who pays his bail money with her meager earnings.

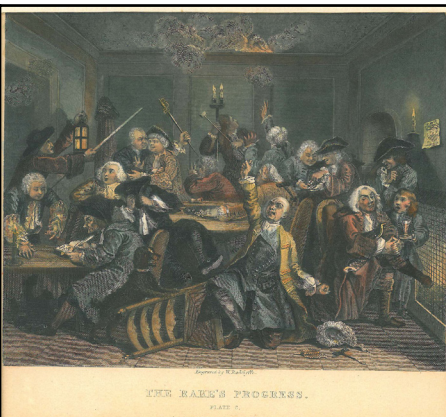
A Rake's Progress (1733) | William Hogarth (1697 - 1764)

The prints featured here are also on display in the lobby of the theatre. Please feel free to take a closer look at these works of art during the intermission or after the performance.



Marries An Old Maid - Plate 5

Not featured in the ballet, Tom attempts to salvage his fortune by marrying a rich but aged and ugly old maid at St Marylebone. In the background, Sarah arrives, holding their child while her indignant mother struggles with a guest. It looks, however, as though Tom's eyes are already upon his wife's pretty maid.



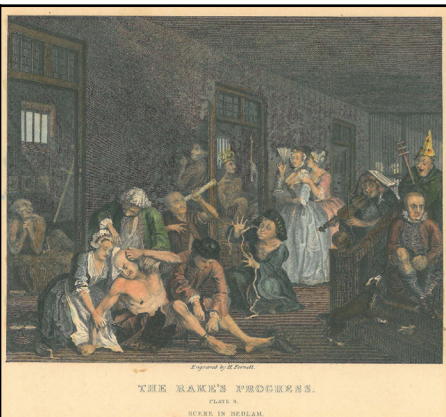
Gaming House Scene - Plate 6

Tom pleads for the assistance of the Almighty in a gambling den at Soho's White Club after losing his "new fortune". Neither he nor the other obsessive gamblers seem to have noticed a fire breaking out behind them.



Prison Scene - Plate 7

Not featured in the ballet, Tom is incarcerated in the notorious Fleet debtor's prison. He ignores the distress of both his angry new (old) wife and faithful Sarah, who cannot help him this time. Both the beer-boy and the jailer demand money from him. Tom begins to go mad, as indicated by both a telescope for celestial observation poking out of the barred window and an alchemy experiment in the background.



Scene In Bedlam - Plate 8

In the concluding scene, Tom has descended into madness and is now in Bethlehem Hospital or Bedlam as it was known. He is surrounded by other inmates who are suffering various delusions; only Sarah is there to comfort him, but Rakewell continues to ignore her. Like the real Bedlam, Hogarth's Madhouse is open to the public. Two fashionable ladies observe the poor suffering lunatics as one of the sights of London.

The Rake's Progress

Choreography by Dame Ninette de Valois

Staged By Margaret Barbieri

Libretto & Music Gavin Gordon **Design** Rex Whistler, after William Hogarth

Lighting Aaron Muhl **Production Advisor** Doug Nicholson

Wig Supervisor Michelle Hart

First Performed by the Vic-Wells Ballet 20 May 1935

First Performed by The Sarasota Ballet 30 January 2009

The Rake
Ricardo Graziano

The Betrayed Girl
Victoria Hulland

The Dancing Master
Andrea Marcelletti

The Man with the Rope
Arcadian Broad

The Friend/Card Player
Richard House

The Dancer
Lauren Ostrander

Mother
Morgan Rust

The Ballad Singer
Anna Pellegrino

The Tailor
A Creditor
The Sailor
Mihai Costache

The Fencing Master
A Creditor
The Violinist
Ivan Spitale

The Horn Blower
A Musician
A Gambler
Daniel Pratt

Bravo
A Creditor
A Gambler
Marco Alessandro Corcella

The Jockey
A Gambler
Evan Gorbell

Ladies of the Town
Paige Young
Claire Glavin

Taylor Sambola

Emelia Perkins
Kelly Williams

The Servant
Kennedy Falyn Cassada

The King/Musician
Israel Ellis

The Bishop/Musician
Calen Sutherland

Emelia Perkins

Prison Visitors
Paige Young

Taylor Sambola

INTERMISSION

Friday & Saturday Evening | Sunday Matinee

Valses nobles et sentimentales

Choreography by Sir Frederick Ashton

Music by Maurice Ravel

Staged by Margaret Barbieri and Iain Webb

Design by Sophie Fedorovitch

Lighting by Aaron Muhl

First Performed by Sadler's Wells Theater Ballet 1 October 1947

First Performed by The Sarasota Ballet 4 February 2012

Danielle Brown Ricardo Rhodes

**Dominique Jenkins
Samuel Gest**

**Emelia Perkins
Yuri Marques**

**Paige Young
Ethan Kimbrell**

**Marijana Dominis
Daniel Pratt**

The Rake's Progress

Choreography by Dame Ninette de Valois

Staged By Margaret Barbieri

Libretto & Music Gavin Gordon **Design** Rex Whistler, after William Hogarth

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First Performed by the Vic-Wells Ballet 20 May 1935

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The Rake
Ricki Bertoni

The Betrayed Girl
Danielle Brown

The Dancing Master
Yuki Nonaka

The Man with the Rope
Andrea Marcelletti

The Friend/Card Player
Thomas Leprohon

The Dancer
Anna Pellegrino

Mother
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The Tailor
A Creditor
The Sailor
Arcadian Broad

The Fencing Master
A Creditor
The Violinist
Samuel Gest

The Horn Blower
A Musician
A Gambler
Harvey Evans

Bravo
A Creditor
A Gambler
Juliano Weber

The Jockey
A Gambler
Ethan Kimbrell

Ladies of the Town
Olivia McAlpine
Morgan Rust

Ladies of the Town
Kennedy Falyn Cassada
Melanie Wells

Ladies of the Town
Dominique Jenkins
Melanie Wells

The Servant
Macyn Vogt

The King/Musician
Israel Ellis

The Bishop/Musician
Calen Sutherland

Dominique Jenkins

Prison Visitors
Olivia McAlpine

Kennedy Falyn Cassada

INTERMISSION

Saturday Matinee | Sunday & Monday Evening

Valses nobles et sentimentales

Choreography by Sir Frederick Ashton

Music by Maurice Ravel

Staged by Margaret Barbieri and Iain Webb

Design by Sophie Fedorovitch

Lighting by Aaron Muhl

First Performed by Sadler's Wells Theater Ballet 1 October 1947

First Performed by The Sarasota Ballet 4 February 2012

Victoria Hulland

Ricardo Graziano

**Kennedy Falyn Cassada
Eric Figueredo**

**Ryoko Sadoshima
Yuki Nonaka**

**Anna Pellegrino
Mihai Costache**

**Asia Bui
Marco Alessandro Corcella**

UPCOMING EVENTS

Friends of The Sarasota Ballet Luncheon - Ballet Sweethearts 14 February 2022 @ 11:30am Michael's On East

Luncheons are hosted by the Friends during the Season and are meant to enrich our appreciation of dance. February's luncheon features guest Speakers - Dancers with The Sarasota Ballet

Tickets may be purchased online or by calling Rachael Fisk at 941.225.6519

On Pointe 23 February 2022 @ 5:00pm Virtual Event

This virtual event will shine a light on the programs and partnerships that celebrate the art of dance in our community. Join us for On Pointe to learn more about *Dance – The Next Generation* and the Community Engagement programs of The Sarasota Ballet.

To RSVP please email events@sarasotaballet.org or call Rachael Fisk at 941.225.6519

Program 5 - Mark Morris Dance Group 4 - 7 March 2022 FSU Center for the Performing Arts

The Sarasota Ballet is excited to present the acclaimed Mark Morris Dance Group for the first time. Founded in 1980 by dancer and choreographer Mark Morris, the group quickly garnered national and international attention as a result of Morris' expressiveness and unique musicality.

"Morris' works unspool with airtight musical logic. His choreography follows the music in a rolling, running rhythm of phrasing and sudden punctuation, movements that fall somewhere between common activity and high stylization." - The Washington Post

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The Crystal Gala Committee:

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Performance by The Sarasota Ballet

Dinner by Michael's on East

Desserts and Dancing in Five Points Park

Sunday, May 1, 2022 at 5:00 PM | Sarasota Opera House



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Your gift makes it possible for our dancers to perform extraordinary works, over 200 students to participate in The Ballet School and The Conservatory, 120 students to participate in *Dance – The Next Generation*, and thousands of audience members and Sarasota students to experience world-class dance in the performance halls and in the community.

For questions about different ways to give or to make your contribution over the phone, please contact:

Lauren Stroman, Senior Development Officer
941.225.6510 or lstroman@sarasotaballet.org



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