

FESTIVAL BALLET NEWS!

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Temporary Contact: Mark H. Fleisher

Mark.hfleisher@comcast.net

Festival Ballet Providence presents new Up CLOSE on HOPE program, ALL PREMIERES, March 18-27, 2011

Mihailo Djuric announces the second Up CLOSE on HOPE program of the Company's 2010-2011 Season. Coming on the heels of excellent reviews from the company's February production of *Carmen*, the dancers are in top form to present a great night of intimate dance in the company's 90 seat Black Box Theater.

This program of the company's award-winning **Up CLOSE on HOPE** series will include nine different pieces, all world or company premieres.

The **award-winning Up CLOSE on HOPE** series with "dance so close you can touch it" will be performed on two weekends, March 18-20 and 25-27,

Pictured: Vilia Putrius/Mindaugas Bauzys

2011, at the company's Black Box Theater, 825 Hope Street, on Providence's East Side.

The March program of premieres features the Company, and will include for the first time a majority of works created by women choreographers. Audiences will be treated to the thrill of company premieres.

Since an early showing of in 2010 as part of the Up CLOSE on HOPE series, **Viktor Plotnikov's** completed *Surrender* has since been nearly doubled in length, with the addition of an introduction and closing. According to Djuric, the finalized piece gives a much clearer theme to audiences and a more complete ballet when it premieres in its entirety in March. *Surrender* will be part of the all-Plotnikov program the company will perform April 13th at the Belgrade Dance Festival. (The other works for the BDF include *Coma*, and *Rhyme*.)

A new as yet untitled work by company member **Mark Harootian**, a regular UCOH choreographer, utilizes Boccherini's *La Musica Notturna Delle Strade Di Madrid* and the 3rd movement of Mozart's *Violin Concerto* for a soundtrack. In the piece Harootian explores how people move forward through life, in some cases making the best of a situation, others needing support, and in yet others kicking and fighting all the way. It is inspired in part by Harootian's recent injury and corrective surgery to repair a torn Achilles tendon.

La Sylphide, excerpted from **August Bournonville**'s 1836 version of this romantic ballet, created for the Royal Danish Ballet. A forest spirit, the Sylphe, inserts herself into Scotsman James' romantic sensibilities, and creates havoc on his romance and pending marriage to finance Effie. Music by [Herman Severin Løvenskiold](#). Original created in 1932 by Filippo Taglioni for the Paris Opera for his daughter, Marie. Bournonville's choreography, created several years later with the same libretto, but to different music, is the one that remains, having been kept in the repertoire of the Royal Danish Ballet all these years. Ballet Mistress Jolanta Velaikeite will be setting assorted solos from the ballet, and rehearsing the dancers.

The other works in the program include:

Flames of Paris, a classical pas de deux which premiered in 1932 at the Kirov Theater, choreographed by Vasily Vainonen to music by Boris Asafiev, will be set by Ballet Master, Yves De Bouteiller.

Colleen Cavanaugh a regular choreographer for the UCOH series, will be represented by an excerpt from a larger work set to Karl Orff's *Carmina Burana*. It is a very quick, exciting, and technical solo.

Karen Tremblay is creating a new work, a duet titled *Etching*. In etchings art is created by the vulnerability of a material. It is as much about the material that remains as it is the material that is removed. When dancers move, they create with their fluidity a certain impression which only comes to light over time within the space around the dancers. To a degree, the movement is supported by how deftly it addresses its antithesis. Music is by David Nevue.

Company dancer **Tess Bernard** creates a world premiere in collaboration with Big Nazzo, utilizing their signature masks.

Two of the company's leading principal dancers, **Leticia Guerrero** and **Vilia Putrius**, will present their first works created for the Company. Putrius' new work *Dreamer* will feature Ilya Burov and corps de ballet matched to Ravel's *Bolero*. Guerrero's ballet, *Encuentro a Solas*, is a duet inspired by the music of the celebrated Venezuelan pianist and composer, María Teresa Careño. These two pieces are the most anticipated in the program, as works by choreographers whom audiences are not yet familiar.

This second program of Up CLOSE on HOPE runs March 18-20, 25-27, 2011, at the Festival Ballet Providence Black Box Theater, 825 Hope Street, Providence. Friday night performance times are 8 pm, Saturday at 7:30 pm, and Sunday at 6 pm. Individual tickets are \$50 each, and include intermission wine and light hors d'oeuvres. Tickets are available by calling the Festival Ballet Providence Box Office, 401.353.1129.

The 2010-2011 Up CLOSE on HOPE series is sponsored by Marc Allen. Jennifer Ricci's 20th anniversary season with Festival Ballet Providence is supported by a generous gift from Marie and Alan Weiss.

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The Festival Ballet Providence Black Box Theatre is handicapped accessible.

Photo credit: Thomas Nola-Rion

Please contact me for further details, photos, press tickets, studio rehearsals and interviews.

***Surrender* review:**

Projo, Bryan Rourke, February 7, 2010

The program ends with the best of the bunch: "Surrender." As with most Plotnikov pieces, it's odd, and good. It's surreal and strange, and compelling in its peculiarity. The work features five dancers and two long pieces of white fabric that are used to wrap and pull people. But most memorable are the unusual and unexpected movements: a female dancer who repeatedly slaps a male dancer in the face, then immediately kisses him for a minute; and a male dancer who balances in a sexually suggestive push-up position and the female dancers who slide under him.

"Surrender" is stimulating and engaging, but ultimately disappointing - because it ends.