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**FREDERIC FRANKLIN TO TAPE VIDEO SERIES FOR
THE GEORGE BALANCHINE FOUNDATION**

**Principal Dancers Julie Kent and Nikolaj Hübbe To Be Featured In
Recreation of Mozartiana (1945) Pas de Deux**

NEW YORK CITY—Frederic Franklin, long-time star and rehearsal master of the Ballet Russe de Monte Carlo, will set two pas de deux from the 1945 version of George Balanchine's Mozartiana on Principal Dancers Julie Kent of American Ballet Theatre and Nikolaj Hübbe of New York City Ballet. The sessions will be videotaped for The George Balanchine Foundation's *Archive of Lost Choreography*, and will commence January 24, 2000, at the New York City Ballet studios in the Rose Building, Lincoln Center, New York. An additional session is scheduled for January 31.

Nancy Reynolds, the Foundation's Director of Research, will conduct interview segments with Mr. Franklin, who, partnering Alexandra Danilova, danced the leading male role in the ballet in 1945. He also performed with Mme. Danilova in Balanchine's adaptation of the work for the 1956 concert group "Great Moments in Ballet."

The recreation of the two pas de deux is part of an ongoing effort sponsored by the Foundation to recapture the entire ballet. Initial recovery sessions were held in 1996 at the North Carolina School of the Arts under the supervision of Frederic Franklin, Sonja Tyven, and Robert Lindgren, with contributions from Yvonne Chouteau and Dorothy Etheridge.

Balanchine choreographed his first treatment of the music (Tchaikovsky's Suite No. 4, "Mozartiana") for Tamara Toumanova and Roman Jaskinsky in 1933. Possibly his first full-scale essay into classically-based, plotless dance, it was considered by esteemed

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critic Edwin Denby to be "brilliantly complex, full of surprising relations, poignant interchanges, and a subtle, very personal fragrance." Balanchine produced additional versions--thought to be more or less related--in 1934 and 1945, and created entirely new choreography in 1981 for Suzanne Farrell and Ib Andersen of New York City Ballet.

"Clearly, Mr. Balanchine loved the music and found it a continuing source of inspiration over the course of his long career," Ms. Reynolds observed. "It's fascinating to see how he interpreted the score so differently at various points in his life."

Mr. Franklin has characterized the ballet as "rather jazzy and lovely." In the two pas de deux he has recreated, enthusiasts of Balanchine's work will recognize poses from the famous 1933 photographs of Toumanova and Jaskinsky as well as steps and enchainements from Balanchine's later ballets.

"Mozartiana provides a telling example of the young choreographer working out the vocabulary with which he would later revolutionize the art of classical dance," commented Ms. Reynolds.

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FREDERIC FRANKLIN, born in Liverpool, danced in England with the Markova-Dolin company and in London music halls before joining the Ballet Russe de Monte Carlo in 1938. There he formed an important relationship with the beloved Alexandra Danilova and originated roles in ballets by Massine, Ashton, de Mille, and Balanchine in addition to dancing leading parts in the entire repertoire. He was also rehearsal master for the Ballet Russe. From 1963 - 1974, he was director of the National Ballet of Washington, D.C. In recent years he has been highly active as a teacher, coach and stager for companies around the world and has worked extensively with Dance Theatre of Harlem and the Cincinnati Ballet. His staging of Coppélia for American Ballet Theatre premiered in New York at the Metropolitan Opera House in May 1997. For The George Balanchine Foundation, Mr. Franklin staged two pas de deux from Le Baiser de la Fée and several solos from Raymonda. This spring he returns to the stage as Madge in American Ballet Theatre's production of La Sylphide.

NIKOLAJ HÜBBE, born in Copenhagen, began his professional career with the Royal Danish Ballet, where he danced a variety of roles ranging from romantic leads in Romeo and Juliet and La Sylphide to Balanchine's Apollo and Tchaikovsky Pas de Deux.

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Joining the New York City Ballet as Principal Dancer in 1992, Mr. Hübbe has performed in virtually the entire repertory, bringing an incisive muscular attack as well as the clarity and purity of the Bournonville style to his work. He has been cited for his charismatic presence, his “stupendous” performances and his “impressive virtuosity.” For The George Balanchine Foundation, Mr. Hübbe has worked with Frederic Franklin on tapes of Le Baiser de la Fée and Raymonda

JULIE KENT, admired for her porcelain fragility and purity of line, was a winner at the Prix de Lausanne competition of 1986, after which she joined the corps of American Ballet Theatre. She became Soloist in 1990 and a Principal Dancer in 1993, the year she won the Erik Bruhn Prize in Toronto. At ABT, Ms. Kent’s roles include leads in Balanchine’s Apollo, Ballet Imperial, Theme and Variations, and Symphonie Concertante, as well as the ballerina roles in all the full-length classics—Giselle, Swan Lake, Sleeping Beauty, Le Corsaire, Don Quixote, La Bayadère, La Sylphide, Romeo and Juliet, among others. She has danced principal parts in Antony Tudor’s Jardin aux Lilas and The Leaves Are Fading, Mark Morris’s Drink to Me Only With Thine Eyes, and many other works.

NANCY REYNOLDS, Director of Research for The George Balanchine Foundation, was a dancer with the New York City Ballet and is now a dance historian and author. Her recent publications include “In his Image: Diaghilev and Lincoln Kirstein,” in The Ballets Russes and Its World, edited by Lynn Garafola and Nancy Van Norman Baer, and a previously unpublished interview with George Balanchine in Dance for a City, edited by Lynn Garafola and Eric Foner.

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