

CINCINNATI *Ballet*

VICTORIA MORGAN, ARTISTIC DIRECTOR
CARMON DELEONE, MUSIC DIRECTOR

FOR IMMEDIATE RELEASE
(please include in all calendar listings)
[4/17/06]

Contact: Patrick Jones
Director of Marketing and Communication
Cincinnati Ballet
(513) 562-1127 (office)
pjones@cincinnatiaballet.com
www.cincinnatiaballet.com

FOR IMMEDIATE RELEASE

What: Cincinnati Ballet's Mother's Day Festival

Stanton Welch's Fingerprints

Music by the Kronos Quartet

Michael Smuin's Quattro a Verdi

Music by Giuseppe Verdi

George Balanchine's Who Cares?

Music by George Gershwin

Where: Procter & Gamble Hall at The Aronoff Center

650 Walnut Street

Cincinnati, OH 45202

When: May 5 - May 6, 2006

Friday, May 5, 2006 at 8:00 pm

Saturday, May 6, 2006 at 2:00 pm

Saturday, May 6, 2006 at 8:00 pm

Tickets: \$18* - \$63 (*\$18 tickets are not discounted)

(513) 621-5282 or www.cincinnatiaballet.com

TREAT YOUR MOTHER TO A PERFORMANCE OF CINCINNATI BALLET! Students are invited to answer the question "What does your mother mean to you?" in a 200 word essay to receive a voucher for two half-price tickets for our Mother's Day Festival. Three winners of the contest will hear their essays read at a performance and get four complimentary tickets, plus a flower bouquet for Mom. Get more information at 513-562-1114 or from Terry Honebrink at grpsales@cincinnatiaballet.com.

LIVELY MIXED BILL SHOWCASES CHOREOGRAPHERS AND DANCERS

Once again, it's time to let the gifted dancers of Cincinnati Ballet capture your heart with their amazing physicality and artistry.

Cincinnati Ballet's 2005-06 season closer, THE MOTHER'S DAY FESTIVAL, running May 5-6, highlights the rich breadth of three varied ballets, presented in two evenings and one matinee performance.

The Cincinnati Enquirer's David Lyman recently said of Cincinnati Ballet's last mixed bill (the recent COME TOGETHER FESTIVAL March 31 and April 1) that "when mixed rep works, it's magnificent. You see a wide range of balletic styles. And often you actually get to see more of a company's dancers showing what they can do."

Cincinnati Ballet's Artistic Director Victoria Morgan says, "Put this event on your calendar: Cincinnati Ballet's closing festival has depth and beauty and just plain impressive dancing. And did I say GREAT choreographers."

THREE DANCES: THREE STYLES

Designed to be another wonderful event to treat Cincinnati mothers and all other dance fans, THE MOTHER'S DAY FESTIVAL once again features different but equally compelling ballets, says Marketing and Communications Director Patrick Jones.

First on the bill is *Quattro a Verdi*, choreographed by former Artistic Director of San Francisco Ballet Michael Smuin. *Quattro a Verdi* is a showstopper homage to the *pas de deux* (dance for two) technique of Marius Petipa and the opera music of Giuseppe Verdi. This smashing Cincinnati premiere has a cast of 4 dancers: two men and two women. Morgan says "*Quattro a Verdi* is a virtuoso, take-your-breath-away dynamic showing of Cincinnati Ballet's strongest dancers. It plays to the precision of bravura effects that draw cheers from ballet audiences everywhere, with breathtaking partnering, multiple spins and gigantic jumps.

"The score, which uses orchestral excerpts from Verdi's *Il Trovatore* and *I Vespri Siciliani*, will be conducted live by our Music Director Carmon DeLeone."

"*Quattro a Verdi* has been set on Cincinnati Ballet by *repetiteur* Kirk Peterson, a familiar name to Cincinnati Ballet fans for his choreography and expert attention to balletic detail."

Among other credits, the multi-talented Peterson is also Resident Choreographer for the company, and Ballet Master for New York City's American Ballet Theatre, as well as recently named Artistic Director of the American Ballet Theatre Studio Company.

Stanton Welch's intriguing *Fingerprints*, is a restaging of a Cincinnati Ballet world premiere from 2000. *Fingerprints* was artistically ground-breaking; it was co-commissioned for Cincinnati Ballet, Tulsa Ballet and Dallas Fort Worth Ballet and left each company with a choreographic treasure, full of Welch's signature inventive, punchy, languid and sensuous movement style.

In *Fingerprints*, Welch evokes the dynamic interactions that occur whenever people meet by using aspects of tribal dance and indigenous behaviors over the history of mankind of to weave fluid interactions with classically precise ballet steps.

Fingerprints, inspired by and set to the Kronos Quartet's "Pieces of Africa," reminds us that our influence (like that of our mothers!) is unique. Like the whorls of our own unique fingerprints, our influence touches others in profoundly personal ways.

"And *Fingerprints* marked the first time in my tenure," says Morgan proudly, who next season will celebrate her 10th anniversary with Cincinnati Ballet, "that Cincinnati Ballet brought in an internationally recognized choreographer for a world premiere set on our company."

This brilliant and thought-provoking choreographer is today one of the most sought after choreographers of his generation, having created works for such prestigious international companies as Houston Ballet (where he is Artistic Director), San Francisco Ballet, American Ballet Theatre, The Australian Ballet, Birmingham Royal Ballet and Royal Danish Ballet.

Welch's *Play* (performed during the collaborative Cincinnati Ballet/BalletMet Columbus COME TOGETHER FESTIVAL) was recently praised as "a complex, fascinating and everchanging panorama," by *Columbus Dispatch* critic Barbara Zuck.

Finally, Cincinnati Ballet concludes the 2005-06 season with George Balanchine's exuberant and romantic *Who Cares?* premiered in Cincinnati in 1996.

In 1937, George Gershwin asked George Balanchine (1904 - 1983) to come to Hollywood to work with him on Samuel Goldwyn's "Follies." Unfortunately, Gershwin was struck down by a brain tumor before he completed the ballet music for the film. Thirty-three years later, Balanchine choreographed *Who Cares?* to songs Gershwin composed between 1924 and 1931, including "I Got Rhythm," "The Man I Love," "Embraceable You," and "My One and Only."

Balanchine, a renowned ballet choreographer born in Russia who thoroughly embraced the United States when he adopted it as his artistic home, used the songs not to evoke any particular era but as a way to portray the exuberance of America and salute the Manhattan night life that so many of Gershwin's songs capture. The energy of the city is imprinted on every technically brilliant step, and every movement and encounter between lovers is enhanced by Balanchine's genius.

Cincinnati Ballet audiences love Balanchine's Americana: they enthusiastically applauded his rousing *Stars and Stripes*, during the recent COME TOGETHER FESTIVAL. Critic Zuck called it "a dazzling collaboration . . . simply irresistible," and the *Enquirer's* Lyman said it was "magnificently entertaining . . . a rip-roaring finale [to the program; and] . . . a beautiful thing."

Who Cares?, with fifteen Gershwin songs again conducted live, is certain to be even more of a good thing!

FESTIVAL CLOSES 2005-06 SEASON

Cincinnati Ballet's 2006 MOTHER'S DAY FESTIVAL, showcasing three vibrant works, is sure to be another exciting, must-see dance event.

It's the last performance in this highly-regarded company's season—don't miss it!

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MEDIA NOTE: For more information, digital images, or to set up an interview, please contact Patrick Jones at 513-562-1127 or at pjones@cincinnatiaballet.com.

The 2005-2006 Season of Cincinnati Ballet is generously sponsored by
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