

KansasCityBallet

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KansasCityBallet

PROFILE

Vision

To make Kansas City a destination for dance.

Mission

The mission of Kansas City Ballet is to establish the organization as an indispensable asset of the Kansas City community through exceptional performances, excellence in dance training, and community education programs for all ages.

Kansas City Ballet Company

Kansas City Ballet is a 25-member professional ballet company under the direction of Artistic Director William Whitener and Executive Director Jeffrey J. Bentley. The Ballet is certainly one of the region's great success stories. The Company is one of the most artistically dynamic and financially sound performing arts institutions of its size in the country. This community jewel has earned the respect of the national dance community as well as the city and region as an organization that is devoted to excellence, committed to the welfare and best interests of its artists, and is an institution willing to take artistic risks even as it protects and secures its financial resources.

Kansas City Ballet School

The Kansas City Ballet School provides excellence in dance training to a diverse student body. The School's comprehensive approach is based on the traditions of classical ballet and prepares students for a wide spectrum of opportunities within the artistic community and professional dance world. The School develops students whose lives are enhanced through their experience with the School's faculty, staff and artists. These students are in a position to elevate the community's appreciation of the arts through their outstanding dance education.

Community Outreach & Education

On average, over 20,000 people annually benefit from KCB's Community Programs through student matinees, discounted tickets, pre-performance programs and Reach Out And Dance (ROAD) – a program which incorporates dance into area elementary schools' curricula. Outreach programs provide introduction, enrichment, and opportunity for anyone to explore dance as a powerful and transformational art form.

KansasCityBallet

NEW HOME. NEW STAGE. (In 2011)

A New Permanent Home

In summer 2011, Kansas City Ballet will successfully complete renovations on the Todd Bolender Center for Dance & Creativity, formerly the Union Station Power House.

Our new home offers increased space, an excellent location and more amenities for our dancers, students and the public. With seven studios, including a 180-seat Studio Theater for informal student performances to new choreographic showings, the Ballet will have more space to rehearse, create, teach and learn. And because the theater's design allows for a wide range of performances, the Studio Theater will also be a performance venue available for other performing arts organizations throughout the Kansas City community.



The Bolender Center also houses Kansas City Ballet School — offering a multitude of dance classes for children and adults, including ballet, yoga, Pilates, jazz, and salsa. Through our Community School, adults can take advantage of some of the best movement and conditioning classes in the city. Children will have access to an Academy that trains them for a dance career, to the Community School that provides the best dance education available for those students not on a professional track — all taught by professionally trained faculty.

A Magnificent New Stage

In fall 2011, Kansas City Ballet makes its debut as the resident ballet company of the Kauffman Center for the Performing Arts. The Muriel Kauffman Theater is destined to be known as one of the great stages for dance in the world. With only 1,800 seats - all designed for patron comfort - the distance from stage to the last row in the balcony is less than 120 feet. The remarkable acoustics and the state of the art production and lighting equipment will insure a perfect experience.



And the Kauffman Center experience starts well before the curtain goes up. Well-lit and convenient parking, a beautiful Grand Lobby, patron reception areas, multiple elevators to all levels, concierge customer service stations — all designed to make live performance what it should be....convenient, comfortable, exciting, adventurous, breathtaking, heart stopping, unique, and life altering.

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HISTORY

For 53 years, Kansas City Ballet has offered an eclectic repertory from the traditional classics to contemporary ballets. The professional dance company is based in Kansas City, Missouri, and has served the entire Midwest through its education, outreach, touring, and residency activities.

Kansas City Ballet was founded in 1957 by Tatiana Dokoudovska with the goal of establishing a regular presence for ballet in the city. For 20 years, she nurtured the company with her time, love, talent and the generous gift of her personal financial resources as artistic director, advisor and choreographer.

Upon Madame Dokoudovska's retirement in 1980 the trustees made a commitment to build a professional company and selected Todd Bolender as artistic director. Mr. Bolender fulfilled his vision of developing a nationally recognized ensemble based on his extensive experiences as a dancer and choreographer with George Balanchine's New York City Ballet, and as an international opera and ballet choreographer.

In 1986 the Company was renamed the State Ballet of Missouri following the announcement of a joint venture with Dance St. Louis whereby the Company would establish a second home in St. Louis, Missouri. In 1996, following a 10-year relationship, the venture was concluded and Kansas City Ballet reclaimed its original name in January 2000.

Mr. Bolender retired in 1995 to become artistic director emeritus focusing his talents on choreography and teaching. William Whitener was appointed artistic director after serving in the same capacity with Canada's Royal Winnipeg Ballet and Les Ballets Jazz de Montreal.

Mr. Whitener has diversified and expanded the repertory reflecting the best of American dance. While Mr. Whitener insures that the Company's repertory is fresh and infused with popular, contemporary work, he also is committed to the ongoing presentation of the works that have been the Company's hallmark. These ballets encompass a diverse retrospective of the 20th Century's most pivotal works including Balanchine's *Agon*, Jerome Robbins' *Afternoon of a Faun*, Alvin Ailey's *The River*, Antony Tudor's *Lilac Garden*, Agnes de Mille's *Rodeo*, Paul Taylor's *Company B*, Twyla Tharp's *Deuce Coupe*, and Merce Cunningham's *Duets*.

The impact of Mr. Whitener's tenure is clear in this review of the Ballet's week of performances at New York's Joyce Theater in 2008: "Kansas City Ballet... is presently under the artistic direction of William Whitener. The latter has fleshed out (Todd) Bolender's vision to make Kansas City, Missouri, an impeccable destination for serious ballet." — *Time Out New York*, March 2008, Gia Kourlas

The Kansas City Ballet numbers 25 professional dancers. The artistic staff and dancers were trained at prestigious schools and training programs affiliated with such companies as New York City Ballet's School of American Ballet, The Joffrey Ballet, Pacific Northwest Ballet, the Frankfurt Ballet, and the Boston, Washington, San Francisco, and Pittsburgh Ballets. Over the years more than 550 dancers have performed with Kansas City Ballet.

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WILLIAM WHITENER

ARTISTIC DIRECTOR

William Whitener was appointed artistic director of the Kansas City Ballet in November 1996. He has been active in the professional dance field for four decades as a renowned dancer, teacher, choreographer and director and has worked with the leaders who shaped the face of contemporary American ballet, including Robert Joffrey, Jerome Robbins, and Twyla Tharp. Mr. Whitener has served as artistic director of both Canada's Royal Winnipeg Ballet and Les Ballets Jazz de Montreal.

His early ballet training was with Karen Irvin at the Cornish School in Seattle, Washington. In 1963, at 11 years of age, he was the recipient of a Ford Foundation scholarship to study with the San Francisco Ballet School. As a child, he performed with the Bolshoi Ballet in their production of *Ballet School*. As a teenager, he was trained by Robert Joffrey, who invited him to join the New York City Opera Ballet and, subsequently, the Joffrey Ballet in 1969. For the next eight years, he performed a wide range of principal roles in ballets by Alvin Ailey, Gerald Arpino, George Balanchine, Kurt Jooss, Jerome Robbins, Twyla Tharp, among others.

Mr. Whitener joined the original Broadway cast of Bob Fosse's *Dancin'* in 1978. Later that year, he began an eight-year association as a leading dancer with the Twyla Tharp Dance Company. He performed internationally and for President Reagan at the White House. He also expanded his career beyond the ballet stage into the world of film, appearing in *Amadeus*, and the ABC television production of *Bye Bye Birdie*. Other television credits include the premiere episode of the PBS series *Dance in America*, *The Dick Cavett Show* and the BBC production of *The Catherine Wheel*. In 1987, he assisted Jerome Robbins with the reconstructions and staging for *Robbins' Broadway*. He also performed in Martha Clarke's *The Garden of Earthly Delights* and assisted Twyla Tharp with works for American Ballet Theatre starring Mikhail Baryshnikov. He has staged Ms. Tharp's ballets for Kansas City Ballet, The Joffrey Ballet, The Juilliard School and Ballet du Capitole de Toulouse in France.

Mr. Whitener has choreographed works for many ballet companies including Kansas City Ballet, the Boston Ballet (International Choreography Competition Finalist), The Royal Winnipeg Ballet, Pacific Northwest Ballet, Les Ballets Jazz de Montreal, Ballet Hispanico with the Tito Puente Ensemble, Hartford Ballet, Joffrey II, Princeton Ballet, and for dancers Martine van Hamel and Kevin McKenzie. In musical theater, he has created dances for the Broadway production of *Alice in Wonderland*, directed by Eva LeGallienne, an Off-Broadway production of *A Little Night Music*, and *Guys and Dolls* starring Faith Prince for the Seattle Repertory Theatre. He also choreographed solos for Broadway performers Ann Reinking and Tommy Tune. Locally he choreographed the Lyric Opera's productions of *Eugene Onegin* and *The Pearlfishers*, the Kansas City Symphony's *Nightlight Pops: The Magic of Christmas*, *The Winter's Tale* for Kansas City Repertory Theatre, and *Change of Heart* for Wylliams/Henry Contemporary Dance Co.

He staged the debut of American Ballroom Theatre at the Kennedy Center and Brooklyn Academy of Music and created a dance for Bill Irwin for *Alive From Off Center* on PBS television. Mr. Whitener choreographed dances for *Rusalka*, starring Renée Fleming and Ben Heppner, and *Aida* for the Seattle Opera, as well as dances for Ice Theatre of New York and the Olympic Gold medalist figure skater John Curry. He has been a member of the faculties of Harvard University, University of Washington, Concord Academy, and Pacific Northwest Ballet. He was nominated for the National Corporate Fund for Dance American Choreographer Award and served as an Evaluator, and Advisory Committee member for the International Ballet Competition 2006 and 2010 in Jackson, Mississippi. Mr. Whitener has served on the dance panels for National Endowment for the Arts, Pew Charitable Trust Fund, Bush Foundation, New England Foundation for the Arts, Herb Alpert/CAL Arts Awards, and the Board of Trustees of DANCE/USA. In May 2008, Mr. Whitener was a member of the jury panel for the International Ballet Prize, BENOIS DE LA DANSE at the Bolshoi Theatre in Moscow. In 2010, Mr. Whitener became a trustee of the Gerald Arpino Foundation.

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JEFFREY J. BENTLEY

EXECUTIVE DIRECTOR

Jeffrey Bentley has been involved in dance and theater for more than 30 years as a performer, administrator, festival director, dance presenter, teacher and consultant. Mr. Bentley began his professional ballet training as a scholarship student with the American Ballet Center, the school of the Joffrey Ballet in New York City. He later trained at the School of American Ballet. In 1967 he enlisted in the US Army where he served as a military intelligence officer in the Republic of Vietnam.

Following his military service, he graduated from the University of Washington in Seattle and was selected to participate in the Arts Administration Fellowship Program funded by the National Endowment for the Arts. After a one-year intensive internship with the Washington State Arts Commission, he became administrative director for the Tony-award winning Seattle Repertory Theater. He then served as executive director for North Light Theater in Evanston, Illinois, and as general manager for the Dance Center of Columbia College in Chicago. He returned to the Pacific Northwest in 1985 to become the executive director of the Eugene Ballet Company in Oregon.

In 1987, he assumed the position of director of the DanceAspen Festival and School in Aspen, Colorado. During his seven year tenure the festival grew from a three-week residency dedicated to a single ballet company to an eight-week festival featuring an eclectic array of companies and artists from around the world. In 1993, Mr. Bentley became executive director of Canada's Royal Winnipeg Ballet, that country's oldest and highly respected ballet company. Prior to arriving in Kansas City, Mr. Bentley served as managing director for Pacific Northwest Ballet in Seattle, Washington and executive director of the New Orleans Ballet Association. He was appointed executive director of Kansas City Ballet in 1998.

Mr. Bentley has served as a dance panelist and site visitor for the National Endowment for the Arts as well as the Illinois Arts Council, the Colorado Arts Commission and the Missouri Arts Council where he also twice served as a committee member to select the recipients of the annual Governor's Arts Award.

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RAMONA PANSEGRAU

MUSIC DIRECTOR

Kansas City Ballet Music Director Ramona Pansegrau comes to Kansas City via the Boston and Tulsa ballet companies, where she held the positions of principal pianist, solo pianist, music director, and conductor respectively.

She has been called one of the best ballet pianists in the world. Robert Joffrey said of her ballet class, "The perfect music for every combination." She was music director for Tulsa Ballet for nine years, and conductor of the Tulsa Symphony orchestra for ballet performances before she became the Kansas City Ballet music director in October of 2006. She was principal pianist/solo pianist for ten years at the Boston Ballet and tenured keyboard for the Boston Ballet Orchestra for fifteen years. Pansegrau was on the faculty at Aspen/Snowmass Dance Festival for eleven years, served on the faculty and as music director of five International Ballet Competitions, taught at the Boston Conservatory, and guest conducted at the New England Conservatory.

As a piano soloist for ballet, she has performed the piano concertos of Tchaikovsky, Brahms, Gottschalk, Hindemith, and Chopin to name a few, performing with many symphony orchestras, including the Kennedy Center Opera Orchestra. Of her performances, the *Boston Phoenix* stated "the music...brought to sublime heights by pianist Ramona Pansegrau, allow[ing] you to experience the music anew each time." Her arrangements of ballets are now in the repertory of the Western Australia Ballet, Charleston Ballet Theatre, Tulsa Ballet, Louisville Ballet, Washington Ballet and the San Carlo Opera House in Italy.

As conductor, Pansegrau conducted the premiere of the Tulsa Symphony Orchestra in Tulsa, Oklahoma, with full-length *Sleeping Beauty*, starring Italian ballerina Viviana Durante. Her performances were hailed as "giving life to the music and energizing the dancers." Conducting for the Ballet Across America Festival, *The Washington Post* stated, "There is a delicious tension between the outpouring of the strings conducted by Pansegrau and the hushed gravity of the strings." *The Kansas City Star* said Miss Pansegrau's Mahler 5 was conducted with "heartrending sensitivity." Currently, Miss Pansegrau is also musical director for The Ballet School of Jacob's Pillow, and the USA International Ballet Competitions.

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TODD BOLENDER
ARTISTIC DIRECTOR 1981-95
(1914 - 2006)

Todd Bolender's appointment as artistic director in the winter of 1981 opened a new chapter of opportunity for the Kansas City Ballet. Confident that a broader community support for classical ballet might be found, and emboldened by a small core of enthusiasts, he set about to build a company, a repertoire and a school. Successes were hard won at first, but they came more frequently. "Kansas City has, at last begun to do something about dance," said Bolender, "... to regard ballet as a serious and essential part of the art world ... necessary, important, and here to stay."

His career was a reflection of his boyhood in Canton, Ohio, recalling the early influence of a family steeped in music, theater and all forms of art. At 16, Bolender left home and formal schooling for New York City where he studied many forms of dance and savored the wealth of the literary, theatrical and visual arts the city offered. Professional associations with George Balanchine, Lincoln Kirstein and scores of extraordinary dancers, with painter Paul Cadmus, composers Virgil Thomson, Igor Stravinsky, Samuel Barber, and Aaron Copland, all influenced his ongoing self-education. As a principal dancer and promising young choreographer with Ballet Caravan, Ballet Society and New York City Ballet, he played a significant role in the coming of age of classical dance in America.

Before taking up residence in Kansas City, he served as ballet director of the opera houses in Cologne and Frankfurt, Germany and also in Istanbul and Ankara, Turkey. On Broadway, his choreographic credits included *Time Remembered*, *The Conquering Hero*, and *Cry for Us All*. His choreography for New York City Ballet included such works as *The Miraculous Mandarin*, *The Still Point*, *Mother Goose Suite*, and *Souvenirs*, all of which he restaged for this Company. In addition, he choreographed works for The Joffrey, Harkness and San Francisco Ballets. His choreography for the Kansas City Ballet serves as a kind of company chronicle, from the earliest *Classical Symphony* through the most recent work *Arena*. The list also includes *Coppelia*, *Chopin Piano Pieces*, *Grand Tarantella*, *The Nutcracker*, *Tchaikovsky Suite*, *Concerto in F* and *Tribute to Muriel*. He took great pleasure in the four major pieces created in collaboration with internationally acclaimed light sculptor, the late Dale Eldred. From *Voyager* and *Dances Concertante* through *An American in Paris* and *Celebration*, the collaboration was uniquely gratifying to the participants and patrons alike.

Upon his retirement in 1995, Mr. Bolender savored the artistic opportunities of his emeritus position with the Kansas City Ballet. Over the next several years, he generously helped the Balanchine Foundation by contributing his knowledge and memory in coaching the current dancers in his Phlegmatic solo from *The Four Temperaments* and collaborating with ballerina, Allegra Kent, on coaching the ballet *Ivesiana*. In 2001, he restored the entire ballet *Renard*. It was performed for Kansas City's Stravinsky Festival and the Balanchine Centennial celebration in New York. At his 90th birthday celebration, it was announced that the Kansas City Ballet's new permanent home would be named the Todd Bolender Center for Dance and Creativity. Mr. Bolender was recognized with a 2006 Dance Magazine award but he passed away in October 2006, prior to the New York presentation. He was interviewed for a public television Dance in America special on his colleague and friend, Jerome Robbins, that also aired following his passing. Mr. Bolender was "the North star" of the Kansas City Ballet and built a foundation of quality and grand proportion, scarcely imaginable in 1981.

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TATIANA DOKOUDOVSKA

FOUNDER
(1921 - 2005)

Without Tatiana Dokoudovska's tremendous artistic talent and distinguished professional career, plus the unswerving drive for furthering her art, the Midwest would be much poorer artistically – nor would we have a professional ballet company in Kansas City. For 20 years, she nurtured the company with her time, love, talent and the generous gift of her personal financial resources as artistic director and/or advisor and Choreographer. She brought the company from an outgrowth of the Conservatory of Music's recital program through gradual stages to a metropolitan-area civic company, and then to the threshold of the company's first professional season. In 1977, she asked the company to bring in a new artistic director, so she could devote her primary attention to teaching. Miss Dokoudovska's contribution to dance in general and especially to a professional ballet company cannot be over-estimated, nor is there any way to completely express the debt owed to her by all lovers of fine dance in mid-America.

Born in Beausoleil, France, a pupil of Olga Preobragenska, Miss Dokoudovska began her professional career at the age of 12, dancing in operettas and motion pictures. While attending l'Ecole des Artes (Professional School), she danced for the opera season in Monte Carlo, followed by an engagement as soloist with the Ballet Russe de l'Opera Comique de Paris, touring Europe, England and Ireland, with an annual season in Paris. She danced in two special performances of the operas *Boris Godounov* and *Prince Igor*, guest star Feodor hallapine, for the President of the Republic of France. After performing at the Colonial Exposition in Paris, she joined the Ballet Russe de Monte Carlo as soloist for the opera and ballet season at the Monte Carlo Theatre and London's Drury Lane Theater.

Miss Dokoudovska came to America with the Mordkin Ballet for a tour of the United States and their season in New York, continuing with the company which later became American Ballet Theatre. During the years of World War II, she joined the Radio City Music Hall ballet, but returned to Europe after the war to join the Original Ballet Russe as a soloist for a season at Covent Garden, London and in France and Belgium.

Upon her return to the United States, Miss Dokoudovska became an American citizen. She continued her career performing in summer theaters; teaching at Ballet Arts, Carnegie Hall, New York and Regent Academy, New Jersey, giving private classes to movie stars and working with polio afflicted children.

In 1954, during an appearance as a soloist at Starlight Theatre, she was offered and accepted the position as head of the ballet department at the Conservatory of Music, which later became a part of the University of Missouri-Kansas City, a position she held until her retirement in 1989. In addition to the duties of this position, for four seasons she did choreography for the Kansas City Philharmonic, founded the Kansas City Ballet Company and brought about the program of the Bachelor's degree in dance at U.M.K.C. at a time when few such programs were available throughout the United States, as well as worked with the National Association of Dance and Affiliated Artists (NADAA), Dance Educator of Windsor, Canada, Dance Caravan, and Empire State Ballet of Albany, New York.

In 1966, she was honored nationally by her election to the original Board of Directors of the Association of American Dance Companies, an organization of professional and civic companies in the United States. She was also a member of the Theater Arts Council and of the Committee on Dance of the Missouri State Council on the Arts.

Out of her wealth of experience, Miss Dokoudovska was able to teach the original choreography of many classical works, restage several others, create numerous new works and see former pupils as members of the New York City Ballet, American Ballet Theatre, Joffrey Ballet, Harkness, National Ballet in Washington, D.C., San Francisco Ballet, BalletMet, Urban Bush Women, Garth Fagan Dance Company and the Alvin Ailey Dance Company. Today you will find her students in all branches of the dance world – the ultimate tribute to a distinguished and inspiring teacher!

KansasCityBallet

COMPANY ROSTER 2010-2011

Men:

Gabriel Davidsson
Marty Davis
Michael Davis
Michael Eaton
Geoffrey Kropp
Luke Luzicka
Charles Martin
Marcus Oatis
Logan Pachciarz
Alexander Peters
Adam Rogers
Yoshiya Sakurai

Women:

Stayce Camparo
Rachel Coats
Kimberly Cowen
Arielle Espie
Aisling Hill-Connor
Nadia Iozzo
Caitlin Mack
Tempe Ostergren
Catherine Russell
Angelina Sansone
Stefani Schrimpf
Laura Wolfe

Student Apprentice:

Rachel Duvall

KansasCityBallet

REPERTORY LIST

TITLE	CHOREOGRAPHER	COMPOSER
Á la Francaix	George Balanchine	Francaix
A Summer's Day	Todd Bolender	Copland
Abendsterne Walzer	Shirley Weaver	Lanner
Acadian Sketches	Irmgard Altvater	Thompson
Accordo	Christopher d'Amboise	Rachmaninoff
Aftermath	Dennis Landsman	Hovhaness
Afternoon of a Faun	Jerome Robbins	Debussy
Agon	George Balanchine	Stravinsky
Allegro Brillante	George Balanchine	Tchaikovsky
An American in Paris	Todd Bolender	Gershwin
Apollo	George Balanchine	Stravinsky
Arctic Song	Karole Armitage	Rautavaara
Arena	Todd Bolender	Mobberley
As Time Goes By	Twyla Tharp	Haydn
Aurora's Wedding	Marius Petipa	Tchaikovsky
Billy The Kid	Eugene Loring	Copland
Black Swan Pas de Deux	Tatiana Dokoudovska	Tchaikovsky
Le Baiser de la Fée (Folktale)	Todd Bolender	Stravinsky
Bournonville Divertissements	August Bournonville	Paulli, Helsted and Gáde
Brahms Paganini	Twyla Tharp	Brahms
Break of Day	Irmgard Altvater	Block
Café	Tom Steinhoff	Crabaugh
Cakewalk	Ruthanna Boris	Gottschalk/Kay
Caprice	William Whitener	Kabalevsky
Carmen	William Whitener	Shchedrin after Bizet
Carmina Burana	Paula Weber	Orff
Carnaval	Michel Fokine, after Marius Petipa	Schumann
Carnival of the Animals	Zachary Solov	Saint-Saëns
The Catherine Wheel Suite	Twyla Tharp	Byrne
Celebration	Zachary Solov	Delius/Debussy
Celebration	Todd Bolender	Gershwin/Kay/orig
The Chariot	Marjorie Mussman	Copland
Change of Heart	William Whitener	Lee
Chopin Piano Pieces	Todd Bolender	Chopin
Cirque de Deux	Ruthanna Boris	Gounod
Classical Symphony	Todd Bolender	Prokofiev
Cloud Chamber	Russell Baker	Harrison

TITLE	CHOREOGRAPHER	COMPOSER
Cobras in the Moonlight Company B	Margo Sappington Paul Taylor	Piazzolla Songs Sung by The Andrews Sisters
Con Amore	Lew Christensen	Rossini
The Concert	Jerome Robbins	Chopin
Concerto	Ruth Shafton	Tchaikovsky
Concerto Barocco	George Balanchine	Bach
Concerto in F	Todd Bolender	Gershwin
Coppélia	Todd Bolender	Delibes
Coppélia, Act III	Todd Bolender	Delibes
Coppélia, Act III	Sergueeff after Merante and Lev Ivanov	Delibes
Creation of the World	Todd Bolender	Milhaud
Danse Concertante	Todd Bolender	Stravinsky
Dark Elegies	Antony Tudor	Mahler
Debut at the Opera	Agnes de Mille	Delibes
Designs in Shades of Baroque	David Howard	Fasch
Deuce Coupe	Twyla Tharp	The Beach Boys
Divertimento	George Balanchine	Haieff
Divertimento #15	George Balanchine	Mozart
Divertissement	Zachary Solov	Delibes
Divertissement d'Adam	David Howard	Adam
Donizetti Pas de Deux	Todd Bolender	Donizetti
Donizetti Variations	George Balanchine	Donizetti
Duets	Merce Cunningham	Cage
The Dying Swan	Michel Fokine	Saint-Saëns
Each and Every	William Whitener	Poulenc
Enough Said	Clark Tippet	Pearle
End of Time	Ben Stevenson	Rachmaninov
Entrez Dans La Danse	Tatiana Dokoudovska	Copland
Feast of Ashes	Alvin Ailey	Surinach
Festival of Life	Joseph Albano	Miscellaneous
Filling Station	Lew Christensen	Thomson
Firebird	Balanchine/Bolender	Stravinsky
Firebird	Yuri Possokhov	Stravinsky
First Position (<i>A Reminiscence</i>)	William Whitener	Pärt/Kilar
Flowers	Alvin Ailey	Joplin/Faith/Floyd
Folktale	Todd Bolender	Tchaikovsky/Stravinsky
The Four Temperaments	George Balanchine	Hindemith
Frankie and Johnny	Ruth Page	Moross
Frescoes (from <i>The Little Humpbacked Horse</i>)	Arthur Saint-Léon	Pugni/Pansegrau
Gala Performance	Antony Tudor	Prokofiev

TITLE	CHOREOGRAPHER	COMPOSER
Galatea Pas de Deux	Todd Bolender	Von Suppé
Gingham Shift	William Whitener	Fleck/Meyer
The Girl from Ipanema	Tatiana Dokoudovska	Jobim
Giselle	Perrot & Coralli	Adam
Gloria	Lila York	Poulenc
Grand Tarantella	Todd Bolender	Gottschalk
Great Galloping Gottschalk	Lynne Taylor-Corbett	Gottschalk
Don Quixote (Grand Pas de Deux)	after Marius Petipa	Minkus
Handel Trio	Alonzo King	Handel
Haven	William Whitener	Takemitsu
Hey-Hay, Going to Kansas City	Donald McKayle	Collected Jazz Works
Holberg Suite	William Whitener	Grieg
It Starts with a Step	Lotte Goslar	Handel
Jardi Tancat	Nacho Duato	Mar Bonet
Jaywalk	William Whitener	Davis & others
Jinx	Lew Christensen	Britten
Kaddish	Anna Sokolow	Ravel
Lambarena	Val Caniparoli	Bach/African
La Boutique Fantasque	Tatiana Dokoudovska	Rossini
La Fille mal Gardée	Fernand Nault	Hertel
La Sonnambula	George Balanchine	Rieti/Bellini
La Sylphide Pas de Deux	Bournonville	Lovenskjold
Lark Ascending	Bruce Marks	Vaughan Williams
Laurencia (Pas D'Action)	Chabukiani	Krein
Le Chant du Rossignol (Song of the Nightingale)	George Balanchine	Stravinsky
Le Combat	William Dollar	de Banfield
Le Corsaire Pas de Deux	Lev Ivanov	Drigo
Lento a Tempo e Appassionato	Vincente Nebrada	Scriabin
Les Sylphides	Mikhail Fokine	Chopin/Glazounov
Lilac Garden	Antony Tudor	Chausson
Link	Alan Hineline	Boccherini
Lost in the Modern	Claire Porter	n/a
Magic Hat	Vladimir Dokoudovska	Rossini
The Many Faces of Love	Isadora Duncan	Chopin
Meditation	Jacques d'Amboise	Massenet
Memoria	Alvin Ailey	Jarret
Mercy of the Elements	William Whitener	TBA–2011 premiere
A Midsummer Night's Dream	William Whitener	Mendelssohn
The Miraculous Mandarin	Todd Bolender	Bartok
Mobile	Tomm Rudd	Khatchaturian
The Moor's Pavane	José Limón	Purcell

TITLE	CHOREOGRAPHER	COMPOSER
Mother Goose Suite	Todd Bolender	Ravel
Moves	Jerome Robbins	n/a
Mozartiana	George Balanchine	Tchaikovsky
The Naughty Boy	Trey McIntyre	Mozart
Napoli	Bournonville	Helstéd/Paulli
Nine Sinatra Songs	Twyla Tharp	Sinatra
Nutcracker	Todd Bolender	Tchaikovsky
Offenbach in the Underworld	Antony Tudor	Offenbach
On the Boulevard	Whitener & Freydont	Various
The Outing	Vladimir Dokoudovska	Offenbach, Sousa
Pas de Dix	George Balanchine	Glazounov
Pas de Quatre	Anton Dolin	Pugni
Paquita	Marius Petipa	Minkus
Pastorale	Francisco Moncion	Turner
Percussion IV	Bob Fosse	Edgar Varése
Piano Concerto #2	Robert Hill	Liebermann
Postcards from Home	Lila York	Milhaud
Prodigal Son	George Balanchine	Prokofiev
Raymonda Variations	George Balanchine	Glazounov
Rehearsal on Stage	Tatiana Dokoudovska	Waldteufel, Ziehrer, Weingarten, Depret, Strauss
Renard	George Balanchine	Stravinsky
The River	Alvin Ailey	Ellington
Rhapsody	Zachary Solov	Gershwin
Rodeo	Agnes de Mille	Copland
Romeo and Juliet	Ib Andersen	Prokofiev
Romeo & Juliet Pas de Deux	Michael Smuin	Prokofiev
Round-up	Richard Holden	Kay
Rubies	George Balanchine	Stravinsky
Ruse d'Amour	Michel Fokine, adapted by Tatiana Dokoudovska	Liadov
Salute	William Whitener	Smith, Joplin and Arban
The Scarlatti Dances	William Whitener	Scarlatti
Scotch Symphony	George Balanchine	Mendelssohn
Sentinel	David Berkey	Brahms
Serenade	George Balanchine	Tchaikovsky
The Sisters	Patrick Crommett	Schoenberg
Songs in the Open Air	William Whitener	Mendelssohn
Souvenirs	Todd Bolender	Barber
Splendid Isolation III	Jessica Lang	Mahler
Slaughter on Tenth Avenue	George Balanchine	Rodgers

TITLE	CHOREOGRAPHER	COMPOSER
Sleeping Beauty Act III	Marius Petipa	Tchaikovsky
Song of Praise	Irmgard Altvater	Handel
Square Dance	George Balanchine	Vivaldi/Corelli
Stars and Stripes Pas de Deux	George Balanchine	Sousa
Stepping Stones	Kathryn Posin	Tower
The Still Point	Todd Bolender	Debussy
Strange Hero	Daniel Nagrin	Kenton/Rugolo
Stravinsky Violin Concerto	George Balanchine	Stravinsky
Suite Kander	Ann Reinking	Kander
Swan Lake Act II	Marius Petipa, Lev Ivanov	Tchaikovsky
Swan Lake, Act II	George Balanchine	Tchaikovsky
Swan Lake Act II	Kirov vers. Lev Ivanov	Tchaikovsky
Swedish Songs	Bengt Jorgen	Traditional
Symphonic Metamorphosis	George Skibine	Hindemith
Symphony	Zachary Solov	Mozart
Tarantella (Divertissement from La Boutique Fantasque	Tatiana Dokoudovska	G. Rossini
Tchaikovsky Pas de Deux	George Balanchine	Tchaikovsky
Tchaikovsky Suite/ Dances	Todd Bolender	Tchaikovsky
Three Courtesies	David Parsons	Bach
Toccata e due canzoni	Paula Weber	Martini
Totem Ancestor	Merce Cunningham	Cage
Traversal Tapestry	Vicki Allen Reid	Schubert
Tribute to Muriel	Todd Bolender	Beethoven
Valse-Fantaisie	George Balanchine	Glinka
Voyager	Todd Bolender	Bernstein
Western Symphony	George Balanchine	Hershy Kay
Who Cares?	George Balanchine	G. Gershwin
Widow's Walk	Lila York	Weill
Wingborne	Loyce Houlton	Dvořák
Witch Dance / Hexentanz	Mary Wigman	Provencher
The World I Knew	Zachary Solov	Massenet
Yes Virginia, Another Piano Ballet	Peter Anastos	Chopin
ZuZu Lounge	Margo Sappington	Esquivel
Zygnosis	Zachary Solov	Stravinsky