

**DANCE FOR A CITY:  
FIFTY YEARS OF THE NEW YORK CITY BALLET**

**New-York Historical Society**

**Exhibition Curated by Lynn Garafola**

**April 20 - August 15, 1999**

*The labels, wall texts, and reflections complement the volume Dance for a City: Fifty Years of the New York City Ballet published by Columbia University Press in 1999. Edited by Lynn Garafola, with Eric Foner, and including essays by Thomas Bender, Sally Banes, Charles M. Joseph, Richard Sennett, Jonathan Weinberg, and Nancy Reynolds, the book, unlike most exhibition catalogues, does not include a checklist. In revisiting this material, I wanted to evoke the experience of walking through six large galleries on the ground floor of the New-York Historical Society, with the reader enjoying by suggestion and as an act of imagination the numerous objects on display tracing the long history of the New York City Ballet. As I prepare this for publication on the Columbia University Academic Commons nearly two decades after the exhibition was dismantled, I thank once again the many lenders who made it possible. I also remain deeply grateful to the exhibition designer, Stephen Saitas, for his guidance and for creating an installation of haunting beauty.—Lynn Garafola*

***Introductory Text***

Founded in 1948 by George Balanchine and Lincoln Kirstein, the New York City Ballet is universally recognized as one of the world's outstanding dance companies. This exhibition traces its development both as an artistic and social entity. The story begins with the fateful encounter of the two men in 1933, when Kirstein, an arts maverick and patron extraordinaire, invited the twenty-nine-year-old Russian-born choreographer to establish a company and a school in the United States. The following year the School of American Ballet opened, and Balanchine choreographed his first American work, *Serenade*.

Between 1934 and 1948 Balanchine and Kirstein experienced more failures than successes. They founded several short-lived companies, including the American Ballet, which was chiefly a showcase for Balanchine's work, and Ballet Caravan, which emphasized American subject matter and encouraged choreography by Americans. In 1946 they teamed up again, this time in a subscription organization called Ballet Society, for which Balanchine choreographed two seminal works, *The Four Temperaments* and *Orpheus*. In 1946 they were invited to form a resident ballet company for City Center.

The former Mecca Temple on West Fifty-Fifth Street was home to the New York City Ballet for the next sixteen years. During this period Balanchine choreographed some of his greatest works, nurtured a generation of brilliant dancers, and with Jerome Robbins as associate artistic director took the company to world-wide stature. In 1964 the company moved to the New York State Theater at Lincoln Center, the first American theater designed specifically for ballet. Since Balanchine's death in 1983, the company's artistic direction has been shaped by Peter Martins, the present ballet master-in-chief.

A ballet company is more than the creation of any one individual. Throughout its history, the New York City Ballet has been a meeting point for many communities – choreographers, dancers, teachers, composers, visual artists, costume designers, photographers, funders, audiences. All are represented in this exhibition. So, too, is the city whose name the company bears and whose energies it seems to embody – New York.

### ***Room 1***

#### **Ballets Russes**

George Platt Lynes (1907-1955)

George Balanchine

Gelatin silver print

Ballet Society Archives

George Platt Lynes (1907-1955)

Lincoln Kirstein

Gelatin silver print

The Metropolitan Museum of Art, Gift of Lincoln Kirstein, 1985

Poster, Ballets Russes

Monte Carlo Opera, 1911

The drawing, by Jean Cocteau, is of Tamara Karsavina in *Le Spectre de la Rose*.

Dance Collection, The New York Public Library for the Performing Arts, Astor, Lenox, and Tilden Foundations

Count Jean de Strelecki

Autograph portrait of Serge Diaghilev, 1916

Gelatin silver print

Balanchine joined Diaghilev's Ballets Russes in 1924 after leaving Russia. In the next five years he choreographed a score of works for the company, including his earliest extant ballets, *Apollo* (1928) and *Prodigal Son* (1929).

Dance Collection, The New York Public Library for the Performing Arts, Astor, Lenox and Tilden Foundations

Gregorio Lambranzi (fl. 1700)

*New and Curious School of Theatrical Dancing*

London: The Imperial Society of Teachers of Dancing, 1928

This was inscribed by Diaghilev to George Balanchine "for inspiration."

Collection of Antonia and Thomas Bryson

Souvenir program, Ballets Russes, 1928

The cover design, for the ballet *Ode*, was by Pavel Tchelitchew, who worked closely with Balanchine during the 1930s and early 1940s.

Collection of Davie Lerner

Souvenir program, Ballets Russes, 1929

The cover design, by Giorgio de Chirico, was inspired by his designs for *Le Bal*, the last work Balanchine choreographed for the Ballets Russes.

Private collection

Sasha (Alexander Stewart, 1892-1953)

Alexandra Danilova in Balanchine's *The Gods Go A-Begging*, 1928

Gelatin silver print

Danilova, who left the Soviet Union with Balanchine in 1924, danced leading roles in many of his ballets, including *Apollo* (1928). She later taught at the School of American Ballet.

Collection of Kim Kokich (former collection of Alexandra Danilova)

Sasha (Alexander Stewart, 1892-1953)

Felia Doubrovska in *La Pastorale*, 1927

In W.A. Propert, *The Russian Ballet 1921-1929*. London: John Lane, The Bodley Head, 1931

A graduate of the Imperial Ballet School, St. Petersburg, and the first Siren in Balanchine's *Prodigal Son* (1929), Doubrovksa taught for many years at the School of American Ballet.

Private collection

### **American Ballet**

Mary Tarleton Knollenberg (1904-1993)

Lincoln Kirstein, ca. 1932

Marble

Knollenberg was a friend of Walker Evans and of Kirstein's sister, Mina Curtiss.

Collection of Nancy Lassalle

Lincoln Kirstein (1907-1996)

Letter to A. Everett ("Chick") Austin, Jr., July 16, 1933

The sixteen-page letter begins: *"This will be the most important letter I will ever write you as you will see. My pen burns my hand as I write: words will not flow into the ink fast enough. We have a real chance to have an American ballet within 3 yrs. time. When I say ballet – I mean a trained company of young dancers - not Russians - but Americans with Russian stars to start with – a company superior to the dregs of the old Diaghilev Company which will come to N.Y. this winter and create an enormous success purely because though they aren't much they are better than anything New York will have seen since Nijinsky.*

*"Do you know Georges Balanchine? If not he is a Georgian called Georgei Balanchavidze [sic]. He is, personally, enchanting – dark, very slight, a superb dancer and the most ingenious technician in ballet I have ever seen. For Diaghilev he composed *The Cat*, *The Prodigal Son*, *Apollon Musagète*, *Le Bal of Chirico*, *Barabau of Utrillo*, *Neptune of the Sitwells*, and many others. This year he did Tchelitchev's *Errante*, Bérard's *Mozartiana*, Derain's *Songes and Fastes*. For the *Ballet Russe de Monte Carlo*, he did last year Derain's "Competition" and Bérard's "Cottilion" [sic]. He is 28 yrs. old, a product of the Imperial schools. He has split from the *Prince de Monaco* as he wants to proceed, with new ideas and young dancers instead of going on with the decadence of the Diaghilev troupe, which I assure you, although it possesses many good, if frightfully overworked dancers, is completely worn-out, inartistic, commercial."*  
Wadsworth Atheneum Archives

George Balanchine (1904-1983) and Vladimir Dimitriev

Cable to Lincoln Kirstein, Oct. 10, 1933

Dimitriev left the Soviet Union with Balanchine in 1924 and served as secretary of the School of American Ballet from 1934 to 1940. Tamara Geva was Balanchine's first wife.

The George Balanchine Archive, Harvard Theatre Collection

Autographed photograph of the American Ballet before a performance of *Alma Mater*, mid-1930s

*Alma Mater*, which had a book by American Ballet "angel" Edward M.M. Warburg, was a satire on college life.

Collection of Ruthanna Boris

Maria Nikolaevna Balanchivadze (ca. 1874-1959)

Letter to George Balanchine from his mother, Nov. 1, 1935

This letter was written from Tiflis (now Tbilisi). "*Dear Gori, my son! The money you wired in October was received; we thank you very much. A letter from you would be incomparably more valuable for us. If you happen to be out of New York for a period of two or three months, then let us know immediately. Andrei is sending a clavier concerto via VOKS to your name. He will inform you of everything by letter. We are all healthy and send you our warmest greetings. Give us news of your health, your loving Mama.*"

The George Balanchine Archive, Harvard Theatre Collection

Playbill for the first performance of the School of American Ballet, June 9, 1934

This performance, which took place at the Warburg family estate near White Plains, included the premiere of *Serenade*, Balanchine's first ballet choreographed in the United States.

San Francisco Performing Arts Library and Museum

Program for the debut of the Producing Company of the School of American Ballet, Avery Memorial Theatre, Hartford, Dec. 1934

Wadsworth Atheneum Archives

Playbill for the New York debut of the American Ballet, Adelphi Theatre, March 1935

Collection of David Vaughan

Souvenir program, The American Ballet, 1935

The cover design was by Louis Bouché.

Ballet Society Archives

Flyer, The American Ballet, 1935

Private collection

*Stadium Concerts Review*, 18, no. 7, Aug. 7-13, 1935.

Playbill for the American Ballet season at Lewisohn Stadium, College of the City of New York  
Ballet Society Archives

Flyer announcing the American Ballet's Stravinsky program at the Metropolitan Opera House, 1937

Ballet Society Archives

*Play Pictorial*, with Vera Zorina and Jack Whiting in the London production of *On Your Toes*, May 1937

In 1936 Balanchine choreographed his first Broadway musical, *On Your Toes*. When the hit show opened in London, the roles created by Tamara Geva and Ray Bolger were played by Vera Zorina and Jack Whiting. Balanchine married Zorina in 1938.

Collection of David Vaughan

Franklin Watkins (1894-1972)

*Transcendence*, set design, 1934

Watercolor and ink

The Museum of Modern Art, Acquired through the Lillie P. Bliss Bequest

George Platt Lynes (1907-1955)

Elise Reiman (*right*) as the Young Girl in *Transcendence*, 1935

Gelatin silver print

Collection of Norman Kappler

George Platt Lynes (1907-1955)

Eugene Loring, Ruby Asquith, Rabana Hasburgh, and Albia Kavan in *Promenade*, 1936

Gelatin silver print; printed ca. 1953

George Platt Lynes began photographing Balanchine's art in 1935. "We worked closely together," the choreographer wrote in 1956. "I posed the dancers and controlled the shutter...[His pictures] contain something of the secret and seldom realized intention of choreography."

The Metropolitan Museum of Art, Gift of Lincoln Kirstein, 1986

George Platt Lynes (1907-1955)

Heidi Vosseler and Charles Laskey in *Dreams*, 1935

Gelatin silver print; printed ca. 1953

The Metropolitan Museum of Art, Gift of Lincoln Kirstein, 1986

Alice Halicka (1895-1975)

*Le Baiser de la Fée*, costume design for the Fairy, 1937

Tempera and watercolor

The Museum of Modern Art, Gift of Lincoln Kirstein

George Platt Lynes (1907-1955)

Pavel Tchelitchew, 1934

Gelatin silver print

Tchelitchew, a painter and stage designer who had known Balanchine since the 1920s, worked closely with him during the following decade. In *Orpheus and Eurydice*, which they staged together at the Metropolitan Opera in 1936, Tchelitchew created a hermetic dream world suffused with light and metaphysical imaginings.

The Metropolitan Museum of Art, David Hunter McAlpin Fund, 1941

Pavel Tchelitchew (1898-1957)

*Errante*, costume design for a woman, 1933

Pen and sepia ink wash

Dance Collection, The New York Public Library for the Performing Arts, Astor, Lenox, and Tilden Foundations, Gift of Lincoln Kirstein

Pavel Tchelitchew (1898-1957)

*Errante*, costume design for two women, 1933

Pen and ink. Inscribed: "To dear Betty / The memory of / the very beginning / Pavlik / 55"

Betty Cage was the New York City Ballet's company manager for nearly forty years.

Collection of Betty Cage

George Platt Lynes (1907-1955)

Daphne Vane, Lew Christensen, and William Dollar in *Orpheus and Eurydice*, 1936

Gelatin silver print

The Metropolitan Museum of Art, Gift of Mr. and Mrs. Russell Lynes, 1983

### **Ballet Caravan**

Playbill, Ballet Caravan

Bennington School of the Dance, July 17, 1936

For its debut performance at what was then the summer headquarters of modern dance the company performed Lew Christensen's *Encounter*, Eugene Loring's *Harlequin for President*, and seven divertissements.

San Francisco Performing Arts Library and Museum

Souvenir program, Ballet Caravan, mid-1930s

The dancer on the cover was Marie-Jeanne.

Ballet Society Archives

Souvenir program, American Ballet Caravan, mid-1930s

Kirstein used the bald eagle and Stars and Stripes to proclaim that Ballet Caravan was all-American.

Collection of Lewis L. Lloyd

Lincoln Kirstein (1907-1996)

*Ballet Alphabet*

New York: Kamin Publishers, 1939

Collection of Stephen Saitas and Scott Westrem

Lincoln Kirstein (1907-1996)

*Blast at Ballet: A Corrective for the American Audience*

New York: n.p., 1938

Private collection

Jared French(?) (1905-1988)

Designs for *Memorial Day: Dances for Democracy in Crisis*, late 1930s

Watercolor, pen and ink

Kirstein wrote the libretto for *Memorial Day*, which was about the Civil War, at the same time that Martha Graham was working on *American Document* (1938). The ballet was never produced.

Music Division, Library of Congress

Ben Shahn (1898-1969) and e.e. cummings (1894-1962)

*Tom*

New York: Arrow Editions, 1935

Based on *Uncle Tom's Cabin*, this ballet was never produced.

Collection of Mrs. Bernarda Shahn

Paul Cadmus (b. 1904)

Portrait of Lincoln Kirstein, 1937

Pen and ink and pencil

D.C. Moore Gallery

Paul Cadmus (b. 1904)

*Filling Station*, set design, 1937

Tempera and cut-and-pasted paper

The Museum of Modern Art, Gift of Lincoln Kirstein

Paul Cadmus (b. 1904)  
*Bombs in the Ice Box*, costume design for a Miner, 1937  
Watercolor on brown paper  
When *Bombs in the Ice Box* was produced, the title was changed to *Filling Station* and the character of the Miner dropped.  
D.C. Moore Gallery

Karl Free (1903-1947)  
*Pocahontas*, costume design, 1937  
Pen and ink, pencil, and gouache  
*From left:* Indian Warrior, Indian Girl, Medicine Man, and Powhatan.  
The Museum of Modern Art, Gift of the artist

George Platt Lynes (1907-1955)  
Ruthanna Boris, Lew Christensen, and Charles Laskey in *Pocahontas*, 1936  
Gelatin silver print; printed ca. 1953  
The Metropolitan Museum of Art, Gift of Lincoln Kirstein, 1986

Jared French (1905-1988)  
*Billy the Kid*, design for Billy's last act costume, 1938  
Watercolor and pencil  
The Museum of Modern Art, Gift of Lincoln Kirstein

George Platt Lynes (1907-1955)  
Michael Kidd, Beatrice Tompkins, and Ruby Asquith in *Billy the Kid*, 1938  
Gelatin silver print; printed ca. 1953  
The Metropolitan Museum of Art, Gift of Lincoln Kirstein, 1986

George Platt Lynes (1907-1955)  
Eugene Loring and Annabelle Lyon in *Harlequin for President*, 1936  
Gelatin silver print; printed ca. 1953  
The Metropolitan Museum of Art, Gift of Lincoln Kirstein, 1986

George Platt Lynes (1907-1955)  
Erick Hawkins, Harold Christensen, Lew Christensen, and Eugene Loring in *Yankee Clipper*, 1937  
Gelatin silver print; printed ca. 1953  
The Metropolitan Museum of Art, Gift of Lincoln Kirstein, 1986

George Platt Lynes (1907-1955)  
Fred Danielli (*left*), Eugene Loring, and Lew Christensen in *Showpiece*, 1937  
Gelatin silver print; printed ca. 1953  
The Metropolitan Museum of Art, Gift of Lincoln Kirstein, 1986

### **American Ballet Caravan**

Poster, The American Ballet  
Politeama Argentino, Buenos Aires, 1941  
In 1941 Balanchine and Kirstein pooled the repertory and personnel of American Ballet and Ballet Caravan for a goodwill tour of Latin America arranged by Kirstein's former Museum of Modern Art colleague Nelson A. Rockefeller, an early supporter

of the School of American Ballet and President Roosevelt's coordinator of Inter-American Affairs.

San Francisco Performing Arts Library and Museum

George Platt Lynes (1907-1955)

Lew Christensen and Marie-Jeanne, 1941

Gelatin silver print

This nude was used on the cover of the company's South American souvenir program.

The Metropolitan Museum of Art, David Hunter McAlpin Fund, 1941

Playbill, The American Ballet

Politeama Argentino, Buenos Aires, 1941

Ballet Society Archives

Mstislav Doboujinsky (1875-1957)

*Ballet Imperial*, set design, 1941

Gouache and pencil on board

Balanchine choreographed *Ballet Imperial* (later *Tschaikovsky Piano Concerto No. 2*) as well as *Concerto Barocco* for the South American tour. In revised form both remain in repertory.

Dance Collection, The New York Public Library for the Performing Arts, Astor, Lenox, and Tilden Foundations

Enrico Bianco

*Fantasia Brasileira*, set design, 1941

Gouache, pen and ink

This ballet, with choreography by Balanchine and a score by Francisco Mignone commissioned by Lincoln Kirstein, premiered in Santiago, Chile.

The Museum of Modern Art, Extended loan

Horacio Butler (1897-1983)

*Estancia*, fragment of the set design, 1941

Gouache, pen and ink, hair, string, fabric

This second production commissioned by Kirstein in South America never materialized.

The Museum of Modern Art, Extended loan

American Ballet Caravan on tour, 1941

San Francisco Performing Arts Library and Museum

Wall poster advertising American Ballet Caravan's season at the Teatro Colombia, Bogotá, 1941

San Francisco Performing Arts Library and Museum

American Ballet Caravan on tour, 1941

Ballet Society Archives

Photographs of Marie-Jeanne, John Taras, Gisella Caccialanza (*left*) with Georgia Hiden, Gisella Caccialanza (*left*) and Marie-Jeanne, Lew Christensen, Balanchine disembarking, Balanchine (*seated left*) with members of American Ballet Caravan, and posters advertising American Ballet Caravan's last performance at the Teatro Municipal, Rio de Janeiro, July 6, 1941

## World War II

Balanchine's draft card, 1943



The George Balanchine Archive, Harvard Theatre Collection

Balanchine's union card as an active member of the American Guild of Musical Artists, 1944  
The George Balanchine Archive, Harvard Theatre Collection

Balanchine in Central Park  
Collection of Norman Kappler

Eugene Berman (1899-1972)  
*Danses Concertantes*, costume design, 1944  
Brush and ink and watercolor

In 1944 Balanchine became artistic director of the Ballet Russe de Monte Carlo. In the next two years he restaged older works for the company in addition to choreographing *Danses Concertantes* (1944), *The Night Shadow* (1946), and, with Alexandra Danilova, the full-length *Raymonda* (1946).

Dance Collection, The New York Public Library for the Performing Arts, Astor, Lenox, and Tilden Foundations

Walker Evans (1903-1975)  
Balanchine rehearsing *Danses Concertantes* with the Ballet Russe de Monte Carlo, 1944  
Posthumous gelatin silver print  
Among the dancers in *Danses Concertantes* who later joined the New York City Ballet were Maria Tallchief, Nicholas Magallanes, and Herbert Bliss. Kirstein's interest in photographer Walker Evans dated to the late 1920s.  
Walker Evans Archives, The Metropolitan Museum of Art

Souvenir program, Ballet Russe de Monte Carlo, 1945-1946  
The reproductions are of Dorothea Tanning's scenery for *The Night Shadow* and Eugene Berman's front curtain for *Danses Concertantes*, both choreographed by Balanchine.  
Private collection

Dorothea Tanning (b. 1910)  
*The Night Shadow*, costume design for the Coquette, 1946  
This design was for the part created by Maria Tallchief, although Tanning gives the figure her own profile.  
The Young-Mallin Archive

Dorothea Tanning (b. 1910)  
*The Night Shadow*, costume design for a Guest at the Ball, 1946  
The Young-Mallin Archive

### **Ballet Society**

In 1946 Kirstein and Balanchine founded Ballet Society, a "non-profit educational organization for the advancement of the lyric theatre by the production of new works." The new Society, which was organized on a subscription basis, presented ballets, operas, modern and ethnic dance programs, and even films at various rented locales. Visual artists commissioned by Kirstein played an important role in the enterprise, not only as stage designers but also as designers of the programs and other ephemera that defined the organization for the public.

Flyer, Ballet Society, 1946

Private collection

Playbill, Ballet Society

Central High School of Needle Trades, Nov. 20, 1946

For its inaugural program Ballet Society gave the premiere of Balanchine's seminal work, *The Four Temperaments*, and the first New York performance of *The Spellbound Child*.

Private collection

Playbills, Ballet Society, 1946-1947

The cover design was by the Italian artist Corrado Cagli.

Ballet Society Archives

Playbills, Ballet Society, 1947-1948

Ballet Society Archives

George Balanchine (1904-1983)

Two pages of drawings from Balanchine's 1948 appointment book.

Collection of Tanaquil LeClercq

Balanchine watching a rehearsal of *Symphonie Concertante*, 1947

Collection of Maria Tallchief

George Platt Lynes (1907-1955)

Tanaquil LeClercq (*left*), Todd Bolender, and Maria Tallchief in *Symphonie Concertante*, 1947

In *Symphonie Concertante* Balanchine paired the two dancers who would become the outstanding ballerinas of the early New York City Ballet – Maria Tallchief and Tanaquil LeClercq. Tallchief met Balanchine during his years with the Ballet Russe de Monte Carlo and married him in 1946. LeClercq met him while studying at the School of American Ballet and married him in 1952.

Collection of Maria Tallchief

Souvenir program, Ballet Society, 1947

In the 1940s and 1950s Lincoln Kirstein produced several operas by Gian Carlo Menotti.

Ballet Society Archives

Corrado Cagli (1910-1976)

*The Triumph of Bacchus and Ariadne*, costume design for a Satyr, 1948

Pen and ink. Inscribed: "front view," "variation n. 4 one of the soloists / tone for the tights n. 4 on the / maquette – tone for the rope n. 6."

Dance Collection, The New York Public Library for the Performing Arts, Astor, Lenox, and Tilden Foundations. Lincoln Kirstein Collection

Irving Penn (b. 1917)

*Ballet Society*, 1948

Silver gelatin print

Tanaquil LeClercq, in costume for *Bacchus and Ariadne*, poses with Corrado Cagli (*left*), Vittorio Rieti, and Balanchine, the ballet's designer, composer, and choreographer.

Silver gelatin print

Pace Wildenstein MacGill Gallery

Nine (9) rehearsal photos of *Bacchus and Ariadne*, 1948

Collection of Tanaquil LeClercq

Larry Colwell (b. 1911)

Ballet Society's ballerinas: (*counter-clockwise, from top left*) Maria Tallchief, Ruthanna Boris, Marie-Jeanne, Mary Ellen Moylen, and Tanaquil LeClercq

Collection of Tanaquil LeClercq

Joan Junyer (b. 1904)

*Cretan Workers*, costume studies for John Taras' ballet *The Minotaur*, 1947

Serigraph

Dance Collection, The New York Public Library for the Performing Arts, Astor, Lenox, and Tilden Foundations, Gift of Helen and Georgene Davis

Joan Junyer (b. 1904)

*Handmaidens*, costume studies for *The Minotaur*, 1947

Serigraph

Collection of Norman Kappler

Larry Colwell (b. 1911)

Elise Reiman as Pasiphae in *The Minotaur*, 1947

Proof photograph

Collection of Norman Kappler

George Platt Lynes (1907-1955)

Maria Tallchief and Francisco Monción in Balanchine's *Divertimento*, 1947

Contact print

Collection of Jack Woody

Isamu Noguchi (1904-1988)

*The Seasons*, preliminary costume designs, 1947

Cut-outs with gouache and pencil, mounted on khaki board

*The Seasons* (1947) had choreography by Merce Cunningham and music by John Cage.

Dance Collection, The New York Public Library for the Performing Arts, Astor, Lenox, and Tilden Foundations, Gift of the artist

Estebán Francés (1913-1976)

*Le Renard*, costume design for the Ram, [1947]

Gouache and crayon

This was Balanchine's first collaboration with the Catalan artist who designed nearly a dozen works for him.

Dance Collection, The New York Public Library for the Performing Arts, Astor, Lenox, and Tilden Foundations, Dance Committee Purchase Fund

George Platt Lynes (1907-1955)

Lew Christensen, John Taras, Todd Bolender, and Fred Danieli in *Le Renard*, 1947

Gelatin silver print; printed ca. 1953

The Metropolitan Museum of Art, Gift of Lincoln Kirstein, 1986

Paul Cadmus (b. 1904)

Dancers demonstrating "first arabesque demi-plié" and "second arabesque sur la demi-pointe," ca. 1947

Serigraph

This serigraph, commissioned by Lincoln Kirstein, was distributed to Ballet Society members.  
D.C. Moore Gallery

### **Room 2**

The New York City Ballet made its debut on October 11, 1948 at City Center, the former Masonic Temple on Fifty-Fifth Street that the City of New York had recently converted into a performing arts center. For the next sixteen years City Center would be the company's home. Although money was chronically short, the new enterprise flourished, quickly establishing itself as the country's premier ballet company.

After years of rootlessness, Balanchine had a company of his own and a theater in which to perform on a regular basis. In this, the most creative period of his life, Balanchine choreographed some of his greatest ballets and gave definitive form to others. *Serenade*, *Symphony in C*, *The Four Temperaments*, *Concerto Barocco*, *Apollo*, *Divertimento No. 15*, *La Valse*, *Agon*, *Episodes*, *Liebeslieder Walzer*, *The Nutcracker* – the diversity of the repertory was unparalleled, its aesthetic a synthesis of the classicism of St. Petersburg's Imperial Ballet, where he had trained, and the experimentalism of Diaghilev's Ballets Russes, where he had served his choreographic apprenticeship. At the same time he nursed to maturity a brilliant roster of ballerinas, supple, long-limbed, speedy, infused with the energy of the city itself. And though he costumed his renowned "leotard ballets" in simple practice clothes, he worked closely with Karinska to dress other works with Old World elegance and wit.

The New York City Ballet was more than a Balanchine showcase. The repertory included ballets by Frederick Ashton and Antony Tudor, Ruthanna Boris, Lew Christensen, and even John Cranko. Jerome Robbins, who joined the company in 1949 as associate artistic director and remained affiliated with it until the 1990s, choreographed a major body of work for the company, ballets with an accent and social resonance that were unmistakably New York.

### **Orpheus**

(George Balanchine, 1948)

Isamu Noguchi (1904-1988)

Lyre for *Orpheus*, 1948

Plastic or resin over balsa wood and gold paint

In spring 1948, when Ballet Society presented *Orpheus* at Manhattan's City Center, Morton Baum, the chairman of the Center's executive committee, was so impressed by the production that he invited Kirstein and Balanchine to form the resident dance company of the popularly priced theater. The following autumn the New York City Ballet made its debut.

New York City Ballet, on permanent loan to the Isamu Noguchi Foundation

Paul Kolnik (b. 1950)

*Orpheus*, 1978

The lyre and the mask just before the curtain falls.

Courtesy of the photographer

Roger Wood (b. 1920)

Maria Tallchief as Eurydice and Nicholas Magallanes as *Orpheus*, London, 1950

Printed from original negative, 1999

Dance Collection, The New York Public Library for the Performing Arts, Astor, Lenox, and

Tilden Foundations

George Platt Lynes (1907-1955)  
Maria Tallchief as Eurydice, 1948  
Gelatin silver print  
Collection of Maria Tallchief

Souvenir program, New York City Ballet, [1951]  
*Orpheus* photo sequence by George Platt Lynes, with Nicholas Magallanes (Orpheus), Francisco Monción (Dark Angel), Maria Tallchief (Eurydice), and Tanaquil LeClercq (Leader of the Furies)  
Private collection

Milton H. Greene (1922-1985)  
Studies of Maria Tallchief in poses from *Orpheus*, 1952  
Archival silver print; printed 1999  
The Archives of Milton H. Greene

Paul Kolnik (b. 1950)  
Balanchine rehearsing Sean Lavery in the title role, ca. 1980  
Courtesy of the photographer

Baron (1906-1956)  
Diana Adams as Eurydice and Nicholas Magallanes as Orpheus, London, 1952  
Hulton Getty Images

Isamu Noguchi (1904-1988)  
Costume designs for *Orpheus*, 1948  
Three figures, with gold foil highlights, mounted on black board Dance Collection, The New York Public Library for the Performing Arts, Astor, Lenox, and Tilden Collection

George Platt Lynes (1907-1955)  
Nicholas Magallanes and Francisco Monción in *Orpheus*, 1948  
Collection of Ashton Hawkins

### **Firebird**

(George Balanchine, 1949)

Marc Chagall (1887-1985)  
*Firebird*, "leg," 1945  
Paint on canvas  
Originally commissioned by Ballet Theatre, the Chagall sets and costumes were acquired by the New York City Ballet in 1949 and used until 1970, when new scenery by Chagall and costumes by Karinska replaced the originals. *Firebird* was the new company's first popular success and made Maria Tallchief a star.  
New York City Ballet

Karinska (1886-1983)  
Costume for the Firebird, 1970  
Gold lamé, matelassé lace, fabric paint, iridescent lace appliqué, crinkle sheer, with sparkle

sheer and wire wings  
This costume was designed for the 1970 revival starring Gelsey Kirkland.  
New York City Ballet

Karinska (1886-1983)  
Headpiece for the Firebird, 1970  
Feathers, gold point d'esprit, gold lamé, silk velvet, sequins, nylon horsehair, wire  
New York City Ballet

George Platt Lynes (1907-1955)  
Maria Tallchief and Francisco Monción in *Firebird*, 1949 Collection of Maria Tallchief

George Platt Lynes (1907-1955)  
Maria Tallchief and Francisco Monción in *Firebird*, 1949  
Collection of Maria Tallchief

George Platt Lynes (1907-1955)  
Maria Tallchief and Francisco Monción in *Firebird*, 1949  
Collection of Maria Tallchief

George Platt Lynes (1907-1955)  
Maria Tallchief and Francisco Monción in *Firebird*, 1949  
Collection of Maria Tallchief

George Platt Lynes (1907-1955)  
Maria Tallchief in *Firebird*, 1949  
Collection of Norman Kappler (former collection of Elise Reiman)

**Serenade**  
(George Balanchine, 1934; NYCB premiere, 1948))

W. B. Okie, Jr.  
*Serenade*, set design, 1935  
Gouache  
The Museum of Modern Art, Gift of Lincoln Kirstein

Karinska (1886-1983)  
Costume for a woman, 1952; revised mid-1990s  
Darlington stretch fabric, tulle  
New York City Ballet

Fred Fehl (1906-1995)  
Dancers of the Ballet Russe de Monte Carlo perform the ballet's signature gesture, 1940s  
The costumes for this production were designed by Jean Lurçat.  
Ballet Society Archives

Fred Fehl (1906-1995)  
Ballet Russe de Monte Carlo, 1940s  
Ballet Society Archives

Baron (1906-1956)

Maria Tallchief (*left*), Nicholas Magallanes, and Melissa Hayden, London, early 1950s  
Hulton Getty Images

Roger Wood (b. 1920)

Melissa Hayden (*left*), Nicholas Magallanes, Patricia Wilde, and Diana Adams, London, 1952;  
reprinted from original negative, 1999  
Dance Collection, The New York Public Library for the Performing Arts, Astor, Lenox, and  
Tilden Foundations

Fred Fehl (1906-1995)

Kay Mazzo (partnered by Peter Martins) and ensemble perform the ballet's signature gesture,  
Winter 1969-1970

Fred Fehl Collection, Harry Ransom Humanities Research Center, University of Texas at Austin

Fred Fehl (1906-1995)

Kay Mazzo and ensemble in the ballet's closing moments, Winter 1969-1970

Fred Fehl Collection, Harry Ransom Humanities Research Center, University of Texas at Austin

Paul Kolnik (b. 1950)

Susan Pilarre (*left*) and ensemble, 1977

Courtesy of the photographer

Paul Kolnik (b. 1950)

Kyra Nichols, 1993

Courtesy of the photographer

## **Swan Lake**

(George Balanchine, 1951)

Rouben Ter-Arutunian (1920-1992)

Costume for a Swan, 1964

Tulle, white faille, faux jewels

In 1951 Balanchine choreographed a one-act version of the lakeside scene with designs by Cecil Beaton. In 1964, when the company moved to the New York State Theater, new scenery and costumes were designed by Rouben Ter-Arutunian.

New York City Ballet

Alain Vaës (b. 1952)

Costume for a Swan, 1986

Novelty brocade, dyed and painted, tulle, sequins, feathers

In 1986 the production was redesigned by Alain Vaës, who dressed the swans in black.

New York City Ballet

Alain Vaës (b. 1952)

Prop swan, 1986

New York City Ballet

Ernst Haas (1921-1986)

View of *Swan Lake* from the wings, early 1960s

Silver gelatin estate print  
Haas Studio

Ann Hutchinson [Guest] (b. 1918)  
Labanotation score of Balanchine's "Dance of the Little Swans" (Pas de Neuf) from Swan Lake, 1954

Balanchine wrote in the preface: "*I am particularly happy to have this first piece published as a demonstration to teachers and students of the possibilities which are available through the use of Labanotation.*"

The George Balanchine Archive, Harvard Theatre Collection

Fred Fehl (1906-1995)  
Maria Tallchief and André Eglevsky  
Collection of Maria Tallchief

Fred Fehl (1906-1995)  
Allegra Kent and Eric Bruhn, Winter 1959-1960  
Fred Fehl Collection, Harry Ransom Humanities Research Center, University of Texas at Austin

Fred Fehl (1906-1995)  
Violette Verdy, 1960s  
Fred Fehl Collection, Harry Ransom Humanities Research Center, University of Texas at Austin

Steven Caras (b. 1950)  
Kay Mazzo, 1979  
Courtesy of the photographer

Steven Caras (b. 1950)  
Nina Fedorova and Adam Lüders, 1978  
Courtesy of the photographer

Costas (b. 1937)  
Darci Kistler, 1981  
Courtesy of the photographer

Costas (b. 1937)  
Maria Kowroski, 1990s  
Courtesy of the photographer

Jack Mitchell (b. 1925)  
Wendy Whelan, 1993  
Courtesy of the photographer

**Concerto Barocco**  
(George Balanchine, 1941; NYCB premiere, 1948)

Souvenir program, American Ballet Caravan, 1941  
The lower right-hand photograph shows Marie-Jeanne and William Dollar in the original production of *Concerto Barocco* wearing the costumes designed by Eugene Berman.  
Ballet Society Archives



Fred Fehl (1906-1995)

Diana Adams (*left*) and Tanaquil LeClercq in *Concerto Barocco*, 1951

In 1951 Balanchine discarded the Berman costumes and put the women in black tunics.

Fred Fehl Collection, Harry Ransom Humanities Research Center, University of Texas at Austin

Fred Fehl (1906-1995)

Diana Adams (*left*) and Tanaquil LeClercq with ensemble in *Concerto Barocco*, 1951

Fred Fehl Collection, Harry Ransom Humanities Research Center, University of Texas at Austin

Roger Wood (b. 1920)

Diana Adams (*left*), Tanaquil LeClercq, and ensemble in *Concerto Barocco*, London, early 1950s

San Francisco Performing Arts Library and Museum

Stanley Kubrick (1928-1999)

Tanaquil LeClercq (*left*) and Diana Adams photographed from the wings during a performance of *Concerto Barocco*, 1950s

Stanley Kubrick married the dancer Ruth Sobotka in 1954.

Collection of Tanaquil LeClercq

Costas (b. 1937)

Gelsey Kirkland in *Concerto Barocco*, early 1970s

In the early 1960s Balanchine changed the color of the women's costumes to white, which they remain today.

Courtesy of the photographer

Steven Caras (b. 1950)

Merrill Ashley and Lourdes Lopez, 1980s

Courtesy of the photographer

### **The Four Temperaments**

(George Balanchine, 1946; NYCB premiere, 1948)

Pavel Tchelitchew (1898-1957)

*The Cave of Sleep*, study for the set design, 1943

Sepia ink and wash

This is one of several studies by Tchelitchew for *The Four Temperaments*. After he dropped the project, originally called *The Cave of Sleep*, the ballet was designed by Kurt Seligmann.

Dance Collection, The New York Public Library for the Performing Arts, Astor, Lenox, and Tilden Foundations, Gift of Lincoln Kirstein

Kurt Seligmann (1900-1962)

*The Four Temperaments*, costume design possibly for Phlegmatic, 1946

Pencil and crayon with watercolor wash

Dance Collection, The New York Public Library for the Performing Arts, Astor, Lenox, and Tilden Foundations, Purchased in memory of Donald Oenslager

George Platt Lynes (1907-1955)

Maria Tallchief and Nicholas Magallanes in *The Four Temperaments*, 1946

Gelatin silver print

Collection of Maria Tallchief

Rehearsal photographs of *The Four Temperaments* in the original Kurt Seligmann costumes, late 1940s

Collection of Tanaquil LeClercq

Fred Fehl (1906-1995)

*The Four Temperaments* (finale), 1951

In 1951 Balanchine discarded the Seligmann scenery and costumes and dressed the dancers in leotards and tights.

Fred Fehl Collection, Harry Ransom Humanities Research Center, University of Texas at Austin

Fred Fehl (1906-1995)

Patricia Wilde and Nicholas Magallanes in *The Four Temperaments*, 1951

Fred Fehl Collection, Harry Ransom Humanities Research Center, University of Texas at Austin

Fred Fehl (1906-1995)

Melissa Hayden (*left*), Yvonne Mounsey, Patricia Wilde, and Constance Garfield in *The Four Temperaments*, 1951

Fred Fehl Collection, Harry Ransom Humanities Research Center, University of Texas at Austin

Martha Swope (b. 1933)

Mikhail Baryshnikov in *Melancholic*, late 1970s

Martha Swope©Time Inc.

### **Tanaquil LeClercq Portrait Gallery**

Tanaquil LeClercq (b. 1929)

Nicholas Kopeikine at the Tolstoy Farm, 1950s

Familiarly known as Kolya, Kopeikine was a pianist who worked closely with Balanchine in the 1940s and 1950s.

Collection of Tanaquil LeClercq

Tanaquil LeClercq (b. 1929)

Diana Adams at the Greek Theater, Hollywood, 1950s

Ballerina Diana Adams joined the company in 1950 and in the next thirteen years created roles in numerous Balanchine masterworks, including *Agon* (1957) and *Liebeslieder Waltzer* (1960).

Collection of Tanaquil LeClercq

Tanaquil LeClercq (b. 1929)

Maria Tallchief in Westport, 1950s

This was taken at Balanchine's country house in Connecticut.

Collection of Tanaquil LeClercq

Tanaquil LeClercq (b. 1929)

Edward Bigelow at Fire Island, 1950s

A member of the company in the late 1940s and 1950s, Bigelow served for many years as the company's assistant manager.

Collection of Tanaquil LeClercq

Tanaquil LeClercq (b. 1929)

Betty Cage, mid-1950s

Betty Cage was associated with the New York City Ballet from the 1940s until 1985, serving for

most of that period as company manager.  
Collection of Tanaquil LeClercq

Tanaquil LeClercq (b. 1929)

Melissa Hayden, 1950s

Canadian-born ballerina Melissa Hayden danced with the company for twenty-three years, beginning in 1950. She created roles in numerous ballets, including *Episodes* (1959), *A Midsummer Night's Dream* (1962), and *Brahms-Schoenberg Quartet* (1966).

Collection of Tanaquil LeClercq

Tanaquil LeClercq (b. 1929)

George Balanchine, early 1950s

Collection of Tanaquil LeClercq

Tanaquil LeClercq (b. 1929)

Marie-Jeanne (Peléus) at the Greek Theater, Hollywood, 1950s

A native New Yorker, Marie-Jeanne created leading roles in Eugene Loring's *Billy the Kid* (for Ballet Caravan) and Balanchine's *Concerto Barocco* and *Ballet Imperial* (for American Ballet Caravan). She danced briefly with the New York City Ballet before retiring in 1954.

Collection of Tanaquil LeClercq

Tanaquil LeClercq (b. 1929)

Nicholas Magallanes, 1950s

A charter member and twenty-five-year veteran of the New York City Ballet, the Mexican-born Magallanes was Balanchine's first Orpheus and a principal dancer in *La Valse* (1951), *Liebeslieder Walzer* (1960), and many other ballets.

Collection of Tanaquil LeClercq

Tanaquil LeClercq (b. 1929)

Francisco Monción, 1950s

Born in the Dominican Republic, Monción was a charter member of Ballet Society and a member of the New York City Ballet until the 1980s. Among his outstanding creations was the title role in *Prodigal Son* (1950), the Dark Angel in *Orpheus* (1948), the Figure of Death in *La Valse* (1951) – all works by Balanchine – and the young man in Jerome Robbins' *Afternoon of a Faun* (1953).

Collection of Tanaquil LeClercq

Tanaquil LeClercq (b. 1929)

Jerome Robbins, 1950s

Jerome Robbins joined the New York City Ballet in 1949. Frequently teamed with LeClercq before he retired from dancing, he featured her in a number of his ballets, including *The Age of Anxiety* (1950), *Afternoon of a Faun* (1953), and *The Concert* (1956).

Collection of Tanaquil LeClercq

Jerome Robbins (1918-1998)

Tanaquil LeClercq, 1957

This photograph was taken shortly after LeClercq contracted the polio that ended her career as a performer.

Estate of Jerome Robbins

## **City Center**

W.J. Roege

Mecca Temple, 1929

Built in the early 1920s by the Shriners, Mecca Temple became the property of New York City in 1942. The following year it was reopened by Mayor Fiorello H. LaGuardia as City Center.

Heavily supported by unions, then central to New York's political and cultural life, the new theater had a popular-price ticket policy ("top" in 1948 was \$2.50) and a large working-class and lower-middle-class audience.

The New-York Historical Society

Poster, New York City Center of Music and Drama, Tenth Anniversary, 1954

New York City Ballet

William Vasillov (1914-1961)

City Center, stage door, late 1950s

Collection of Magda Vasillov (Mrs. Robert M. Denison)

Jerome Robbins (1918-1998)

Edwin Denby, Spoleto, late 1950s

A poet and critic, Denby wrote sympathetically about the New York City Ballet for decades.

Estate of Jerome Robbins

Members of the New York City Ballet in Central Park, 1951

*New York World-Telegram and Sun* Collection, Prints and Photographs Division, Library of Congress

Playbill, New York City Ballet, Oct. 1948

Collection of Davie Lerner

Flyer, New York City Ballet, Ninth Season, Winter 1951

Cover: André Eglevsky in the title role of *Apollo* with Diana Adams (*left*), Maria Tallchief, and Tanaquil LeClercq as his Muses

Ballet Society Archives

Flyer, New York City Ballet, Tenth Season, Spring 1952

Cover: Maria Tallchief and André Eglevsky in *Swan Lake*

Ballet Society Archives

Playbill, New York City Ballet, New York City Center of Music and Drama, May 23-24, 1953

Private collection

Playbill, New York City Ballet, New York City Center of Music and Drama, March 1-4, 1955

Cover: Melissa Hayden

Private collection

Playbill, New York City Ballet, Jan. 11, 1959

Cover: *Swan Lake*

Private collection

Playbill, New York City Ballet, The City Center of Music and Drama, April 19-20, 1960

Private collection

Flyer, New York City Ballet, Twenty-Ninth New York Season, Fall 1961  
Cover: Violette Verdy and ensemble in *Electronics*  
Collection of Victoria Simon

American Guild of Musical Artists (AGMA), standard contract for dancers in the corps de ballet, 1958-1960  
During this period a first-year corps dancer received \$120 a week on tour, \$95 a week when performing at home, and \$60 a week rehearsal pay.  
Collection of Suki Schorer

Tanaquil LeClercq and Dick Beard rehearsing Balanchine's dances for *Carmen*, New York City Opera, 1948  
Collection of Tanaquil LeClercq

Balanchine demonstrating a jazzy movement to Maria Tallchief (*foreground*) and others, late 1940s  
Collection of Maria Tallchief

Balanchine at the piano, 1948  
Collection of Tanaquil LeClercq

Rose (De Hauleville) Nys (b. 1908)  
Balanchine and Stravinsky with a parrot, ca. 1947  
Collection of Norman Kappler

Melton-Pippin  
Janet Reed (*left*) and Maria Tallchief in the cramped City Center principal women's dressing room  
Collection of Maria Tallchief

Tanaquil LeClercq at City Center  
Collection of Tanaquil LeClercq

Milton H. Greene (1922-1985)  
Diana Adams resting during a rehearsal at the School of American Ballet, 1952  
Archival silver print; printed 1999  
The Archives of Milton H. Greene

Milton H. Greene (1922-1985)  
André Eglevsky resting during a rehearsal at the School of American Ballet, 1952  
Archival silver print; printed 1999  
A virtuoso classicist and a frequent partner of Maria Tallchief, the Russian-born and European-trained Eglevsky danced with the New York City Ballet for most of the 1950s.  
The Archives of Milton H. Greene

*Holiday*, with a cover photograph by Bradley Smith of Maria Tallchief's legs, Nov. 1952  
Private collection

*Dance Magazine*, with a cover collage of Tanaquil LeClercq and Jerome Robbins in *Bourrée Fantasque*, Feb. 1950  
Private collection

*Dance Magazine*, with a cover photograph by Roger Wood of Melissa Hayden (*left*), Nicholas Magallanes, Patricia Wilde, and Diana Adams in *Serenade*, Nov. 1952  
Private collection

*Time Magazine*, with a cover design by Boris Chaliapine, Jan. 25, 1954  
Private collection

Flyer, New York City Ballet, Twelfth New York Season, Spring 1953  
By 1953 the spring season had lengthened to six weeks of eight performances each, and the top ticket price had risen to \$3.60. Although works by Balanchine dominated the repertory, the season's premieres were by Jerome Robbins, Lew Christensen, and Todd Bolender.  
Collection of Michael Maule

Flyer, New York City Ballet, 10th Anniversary Season at City Center, Fall 1958  
The annotations, indicating program changes and the works she danced at each performance, are Victoria Simon's.  
Collection of Victoria Simon

Flyer, New York City Ballet, Twenty-Third New York Season, Spring 1959  
Collection of Victoria Simon

Flyer, New York City Ballet, 26th New York Season, Spring 1960 Private collection

### **Souvenir Programs**

Souvenir program, New York City Ballet, Seventh New York Season, June 1951  
In the 1950s and early 1960s the company's souvenir programs, which were produced under Kirstein's watchful eye, projected the image of an elegant and modern artistic enterprise.  
Ballet Society Archives

Souvenir program, New York City Ballet, Ninth New York Season, Nov.-Dec. 1951  
Ballet Society Archives

Souvenir program, New York City Ballet, ca. 1952  
Private collection

Souvenir program, New York City Ballet, A Portfolio of Photographs by George Platt Lynes, 1954  
Ballet Society Archives

Souvenir program, New York City Ballet, with photography by Radford Bascome, [1955]  
Private collection

Souvenir program, New York City Ballet, Photographs from 1935 through 1955 taken by George Platt Lynes 1907-1956, New York City Center of Music and Drama, 1958  
Private collection

Souvenir program, New York City Ballet, Tenth Anniversary, 1958-1959  
Private collection

Souvenir program, New York City Ballet, Tenth Anniversary, 1958-1959

Private collection

Souvenir program, New York City Ballet, [1961]  
The cover photograph of Jillana in *Liebeslieder Walzer* was by William Vasillov.  
Private collection

Souvenir program, New York City Ballet, 1962  
Ballet Society Archives

Souvenir program, New York City Ballet, 1963-1964  
The cover photograph of Allegra Kent (*front*) and Nicholas Magallanes in *Episodes* was by Martha Swope.  
Ballet Society Archives

Souvenir program, New York City Ballet, *A Midsummer Night's Dream*, 1960s  
Private collection

Souvenir program, New York City Ballet, 1959-1960  
Collection of Suki Schorer

Souvenir program, New York City Ballet, 1964-1965  
Collection of Suki Schorer

### **Room 3**

#### **Karinska**

Born in Kharkov, Russia, in 1886, Karinska, as she was always known professionally, began making costumes in Paris in the 1930s. Settling permanently in New York in 1949, she became one of Balanchine's rare artistic intimates, dressing and designing dozens of works for his company in the next thirty years. "To the New York City Ballet I gave my heart," she once said. Balanchine returned the compliment, "I attribute to her fifty percent of the success of my ballets that she has dressed."

William Vasillov (1914-1961)  
Barbara Karinska, late 1950s  
Collection of Magda Vasillov (Mrs. Robert M. Denison)

Jill Krementz (b. 1940)  
Karinska fitting Marie in her party dress for *The Nutcracker*, mid-1970s  
Courtesy of the photographer

Jill Krementz (b. 1940)  
SAB students in costume for the Waltz of the Golden Hours in *Coppélia*, mid-1970s  
Courtesy of the photographer

Paul Kolnik (b. 1950)  
Stephanie Saland in Karinska's gown for the last section of *Vienna Waltzes*, 1978  
Courtesy of the photographer

Karinska (1886-1983)  
*A Midsummer Night's Dream*, costume sketches, [1961]

New York City Ballet

Karinska (1886-1983)

Woman's costume from *Symphony in C*, 1950; remade 1960s (skirt), early 1970s (bodice)  
Duchess silk satin, soft tulle with steel hoop

The "powder-puff tutu" that Karinska invented for *Symphony in C* was the prototype of the smaller, shorter, lighter tutu that became a company hallmark.

New York City Ballet

Karinska (1886-1983)

Woman's costume from *Divertimento No. 15*, 1956; revised 1998

Dupioni silk, horsehair, silk satin, faux jewels, tulle

Karinska was a master of the exquisite detail, and when costumes had to be replaced the decorative elements were often saved. Here, the jewels and shoulder trim are from the original costume.

New York City Ballet

Karinska (1886-1983)

Evening gown from *Liebeslieder Walzer*, Part I, 1960

Duchess silk satin, French lace embroidered with bugle and seed beads, silk velvet ribbon, satin bows, nosegay of silk flowers

Karinska used only the finest of fabrics. This dress, worn by Melissa Hayden, was made of silk satin and an antique lace that Karinska had found in Paris.

New York City Ballet

Karinska (1886-1983)

Ballet dress from *Liebeslieder Walzer*, Part II, 1960; remade 1970s (skirt), 1990s (bodice)

Changeable Dupioni silk, black nylon lace, silk flowers, silk velvet ribbon petals, tulle

New York City Ballet

Karinska (1886-1983)

Optional ballerina costume for the fourth movement of *Western Symphony*, 1955

Silk satin, stretch net, silk velvet inserts, tulle with ribbon ruche trim, sequin beaded trim, clovers

This costume, which was made for Melissa Hayden, was later worn by Sara Leland and Mimi Paul. When new costumes were made in the 1990s, the original bodice trim was removed and incorporated into the new garment.

New York City Ballet

Karinska (1886-1983)

"Liberty Bell" costume from *Stars and Stripes*, 1958; remade 1980s for Darci Kistler

Cotton velvet, gold bullion fringe, red bow with emblem, tulle

The red bow and emblem come from the original costume.

New York City Ballet

### **Balanchine: Classical**

Karinska (1886-1983)

Costume for the ballerina, *La Valse* 1951; remade 1990s

Duchess satin, tulle, silk satin trim covered with black tulle, beads

The beadwork on the coat is from the original.



New York City Ballet

Karinska (1886-1983)

*Bourrée Fantasque*, design for Maria Tallchief's costume, 1949

Watercolor and pen and ink

Collection of Tanaquil LeClercq

Eugene Berman (1899-1972)

*Roma*, set design, 1955

Watercolor and pen

Dance Collection, The New York Public Library for the Performing Arts, Astor, Lenox, and Tilden Foundations

Irving Penn (b. 1917)

*Tanaquil LeClercq*, 1947

Silver gelatin print

Born in Paris to an American mother and a French father, Tanaquil LeClercq was raised in New York where she attended the School of American Ballet. A charter member of Ballet Society and the New York City Ballet, she created roles in numerous ballets by Balanchine as well as Jerome Robbins. Slender, long-limbed, and witty, she was the quintessential Balanchine ballerina.  
Pace Wildenstein MacGill Gallery

George Platt Lynes (1907-1955)

Tanaquil LeClercq and Jerome Robbins in *Bourrée Fantasque*, 1949; printed ca. 1953

Gelatin silver print

The Metropolitan Museum of Art, Gift of Lincoln Kirstein, 1986

George Platt Lynes (1907-1955)

Diana Adams in *La Valse*, 1951; printed ca. 1953

Gelatin silver print

The Metropolitan Museum of Art, Gift of Lincoln Kirstein, 1986

George Platt Lynes (1907-1955)

Maria Tallchief and Francisco Monción in *Divertimento*, 1948

Collection of Maria Tallchief

George Platt Lynes (1907-1955)

Tanaquil LeClercq and Nicholas Magallanes in *Jones Beach*, 1950; printed ca. 1953

Gelatin silver print

The Metropolitan Museum of Art, Gift of Lincoln Kirstein, 1986

Fred Fehl (1906-1995)

Fred Fehl Collection, Harry Ransom Humanities Research Center, University of Texas at Austin

Patricia Wilde and Herbert Bliss in *Symphony in C*, 1948;

Tanaquil LeClercq and Francisco Monción in the Second Movement of *Symphony in C*, 1955;

Jerome Robbins (*front left*), Tanaquil LeClercq, Nicholas Magallanes, Melissa Hayden, and ensemble in *Bourrée Fantasque*, 1949;

Maria Tallchief in *Pas de Trois*, 1951;

Maria Tallchief and André Eglevsky in *Scotch Symphony*, 1952;

Tanaquil LeClercq and Todd Bolender in *Metamorphosis*, 1952;

*From left:* Jerome Robbins, Patricia Wilde, Yvonne Mounsey, Maria Tallchief, Tanaquil LeClercq, Melissa Hayden, and Herbert Bliss in *Caracole*, 1952;  
 Nicholas Magallanes in the Elegy section of *Serenade*, 1950s;  
*Roma*, 1955;  
 Maria Tallchief and Nicholas Magallanes in *Allegro Brillante*, 1956;  
 Barbara Walczak, Herbert Bliss, Diana Adams, Melissa Hayden, Jonathan Watts, Yvonne Mounsey, Roy Tobias, and Barbara Milberg in *Divertimento No. 15*, 1956;  
*Swan Lake*, Winter 1959-1960;  
 Allegra Kent (The Sleepwalker) and Erik Bruhn (The Poet) in *La Sonnambula*, Winter 1959-1960;  
 Jillana (*center*) as the Coquette and Erik Bruhn (*to her left*) in *La Sonnambula*, Winter 1959-1960;  
 Melissa Hayden as "Liberty Bell" in *Stars and Stripes*, Winter 1959-1960;  
 The "Rifle Regiment" led by Allegra Kent in *Stars and Stripes*, Winter 1959-1960;  
 Jillana and Conrad Ludlow in *Liebeslieder Walzer*, Winter 1960-1961;  
 Violette Verdy and Nicholas Magallanes in *Liebeslieder Walzer*, Winter 1960-1961;  
 Violette Verdy in *The Figure in the Carpet*, 1960;

Martha Swope (b. 1933)  
 Mary Hinkson and Arthur Mitchell in *Figure in the Carpet*, 1960  
 Collection of Mary Hinkson

### **Balanchine: Experimental**

David Hays (b. 1930)  
*Episodes*, four set designs, 1959  
 At Kirstein's request, Hays designed scenery for each of the ballet's original "episodes."  
 Collection of Betty Cage

Rouben Ter-Arutunian (1920-1992)  
*The Seven Deadly Sins*, costume design for Lotte Lenya as Anna I, 1958  
 Pencil and watercolor on tracing paper  
 Inscribed by the artist: "*To / Lincoln with love / Happy New Year. R.*"  
 Dance Collection, The New York Public Library for the Performing Arts, Astor, Lenox, and Tilden Foundations, Gift of Lincoln Kirstein

Fred Fehl (1906-1995)  
 Fred Fehl Collection, Harry Ransom Humanities Research Center, University of Texas at Austin  
 Patricia Wilde and Jacques d'Amboise in *Ivesiana* ("Hallowe'en"), 1954;  
 Tanaquil LeClercq and Todd Bolender in *Ivesiana* ("In the Inn"), 1954;  
 Allegra Kent in *Ivesiana* ("The Unanswered Question"), 1961;  
 Diana Adams in *Ivesiana* ("Over the Pavements"), 1954;  
 Jillana and Herbert Bliss in *Opus 34* ("Second Time"), 1954;  
 Melissa Hayden, Jonathan Watts, and Roy Tobias in *Agon*, 1957;  
 Diana Adams and Arthur Mitchell in *Agon*, 1957;  
 Allegra Kent in *The Seven Deadly Sins* ("Anger"), Winter 1958-1959;  
 Allegra Kent (*left*) and Lotte Lenya in *The Seven Deadly Sins*, Winter 1958-1959;  
 Allegra Kent in *The Seven Deadly Sins* ("Envy"), Winter 1958-1959;  
 Martha Graham in *Episodes*, Part I, 1959;  
 Diana Adams and Jacques d'Amboise in *Episodes* ("Five Pieces"), 1959;  
 Paul Taylor in *Episodes*, 1959;

Allegra Kent and Nicholas Magallanes in *Episodes* ("Concerto"), 1959;  
Diana Adams and Jacques d'Amboise in *Electronics*, 1961;  
Violette Verdy and ensemble in *Electronics*, 1961;  
Diana Adams in *Electronics*, 1961;  
Edward Villella in *Electronics*, 1961.

**Jerome Robbins**

Irving Penn (b. 1917)  
Jerome Robbins, 1948  
Silver gelatin print  
Pace Wildenstein MacGill Gallery

Milton H. Greene (1922-1985)  
Jerome Robbins during rehearsals of *Ballade* at the School of American Ballet, 1952  
Archival silver print; printed 1999  
The Archives of Milton H. Greene

Milton H. Greene (1922-1985)  
Jerome Robbins rehearsing Louis Johnson (*left*) and another dancer in *Ballade*, 1952  
Archival silver print; printed 1999  
The Archives of Milton H. Greene

George Platt Lynes (1907-1955)  
Jerome Robbins and three Spanish grandees in *Tyl Ulenspiegel*, 1951  
Dance Collection, The New York Public Library for the Performing Arts, Astor, Lenox, and Tilden Foundations

Philippe Halsman (1906-1979)  
Edward Bigelow as the Automaton, with Tanaquil LeClercq, Todd Bolender, Francisco Monción, and Jerome Robbins in *The Age of Anxiety*, 1952  
Gelatin silver print  
The scenery, by Robbins' longtime collaborator, Oliver Smith, depicted famous New York landmarks, including the Flatiron Building and, as seen here, the Chrysler Building.  
Halsman Family Collection

Philippe Halsman (1906-1979)  
Rehearsing *The Pied Piper*, 1952  
Contact sheet printed from original negatives  
Halsman Family Collection

Fred Fehl (1906-1995)  
Tanaquil LeClercq and Francisco Monción in *Afternoon of a Faun*, ca. 1955  
Dance Collection, The New York Public Library for the Performing Arts, Astor, Lenox, and Tilden Foundations

Ruth Sobotka (1925-1967)  
*The Cage*, costume design for the Novice, 1951  
Dance Collection, The New York Public Library for the Performing Arts, Astor, Lenox, and Tilden Foundations

Baron (1906-1956)  
Nora Kaye and Nicholas Magallanes in *The Cage*, London, 1952  
Hulton Getty Images

Saul Steinberg (b. 1914)  
*The Concert*, design for the scenery, late 1950s  
When Robbins revived *The Concert* for the New York City Ballet in 1971, he used the Steinberg designs commissioned for the Ballets: U.S.A. production of the work, which opened at the Festival of Two Worlds, Spoleto, in 1958. The ballet's original designer was Jean Rosenthal.  
Estate of Jerome Robbins

Fred Fehl (1906-1995)  
*The Concert*, 1956  
Fred Fehl Collection, Harry Ransom Humanities Research Center, University of Texas at Austin  
Robert Barnett (*far left*), Todd Bolender (*center*), and Tanaquil LeClercq. Arthur Mitchell is at the extreme right.

Gjon Mili (1904-1984)  
Tanaquil LeClercq in *The Concert*, 1956  
Gjon Mili©Time Inc.

### **Other Voices**

Philippe Halsman (1906-1979)  
Choreographers of the New York City Ballet: (*clockwise from left*) Jerome Robbins, Antony Tudor, Todd Bolender, George Balanchine, and Ruthanna Boris, early 1950s  
Gelatin silver print  
Halsman Family Collection

Dorothea Tanning (b. 1910)  
*The Witch*, costume design for a Monster, 1950  
Gouache on dark blue paper  
*The Witch*, John Cranko's only ballet for the company, premiered in London but was never performed in the United States.  
Collection of Mary Louise Johnson

Roger Wood (b. 1920)  
Melissa Hayden as the Fair Girl and Francisco Monción as Her Lover in *The Witch*, London, 1950; reprinted from original negative, 1999  
Dance Collection, The New York Public Library for the Performing Arts, Astor, Lenox, and Tilden Foundations

Dorothea Tanning (b. 1910)  
*Bayou*, set design, 1952  
Gouache, pen and ink  
Bayou, which Balanchine choreographed in 1952, left the repertory shortly after its premiere. The following year, Ruthanna Boris used the scenery and costumes in *Will o' the Wisp*, her third ballet for the company.  
Collection of Ruthanna Boris

Cecil Beaton (1904-1980)

*Illuminations*, set design, 1950

Gouache, pen and ink

Beaton designed Frederick Ashton's two works for the New York City Ballet, *Illuminations*, inspired by poems of Rimbaud and incidents from his life, and *Picnic at Tintagel* (1952), set in the ruins of the Cornish castle where Tristram and Iseult fell in love. He also designed Antony Tudor's *Lady of the Camelias* (1951) and Balanchine's one-act *Swan Lake* (1951).

The Victoria and Albert Museum

George Platt Lynes (1907-1955)

Nicholas Magallanes in *Illuminations*, 1950; printed ca. 1953

Gelatin silver print

The Metropolitan Museum of Art, Gift of Lincoln Kirstein, 1986

George Platt Lynes (1907-1955)

Tanaquil LeClercq as Sacred Love in *Illuminations*, 1950

Gelatin silver print

Collection of Tanaquil LeClercq

George Platt Lynes (1907-1955)

Diana Adams (*second from left*) and others in *Picnic at Tintagel*, 1952; printed ca. 1953

Gelatin silver print

The Metropolitan Museum of Art, Gift of Lincoln Kirstein, 1986

Cecil Beaton (1904-1980)

*Lady of the Camelias*, set design, 1951

Watercolor, pen and crayon on tracing paper

The New York City Ballet commissioned two works from choreographer Antony Tudor, *Lady of the Camelias* (1951), and *La Gloire* (1952). In addition, the company staged Tudor's *Lilac Garden* (1951) and *Dim Luster* (1964).

Dance Collection, The New York Public Library for the Performing Arts, Astor, Lenox, and Tilden Foundations

George Platt Lynes (1907-1955)

Hugh Laing and Nora Kaye in *Lilac Garden*, 1951; printed ca. 1953

Gelatin silver print

The Metropolitan Museum of Art, Gift of Lincoln Kirstein, 1986

George Platt Lynes (1907-1955)

Gelatin silver print

Nora Kaye as Hamlet in *La Gloire*, 1952

Dance Collection, New York Public Library for the Performing Arts, Astor, Lenox, and Tilden Foundations

George Platt Lynes (1907-1955)

Melissa Hayden and William Dollar in William Dollar's *The Duel*, 1950

Gelatin silver contact print

Dollar, a veteran of Ballet Caravan, the American Ballet, and Ballet Society, contributed *Ondine* (1949), *The Duel* (1950), and *The Five Gifts* (1953) to the NYCB repertory. *The Duel*, with the title *Le Combat*, was first presented in 1949 by Roland Petit's Ballets de Paris.

Dance Collection, New York Public Library for the Performing Arts, Astor, Lenox, and Tilden Foundations

Fred Fehl (1906-1995)

*The Unicorn, the Gorgon, and the Manticore*, 1957

A madrigal-fable to music by Gian Carlo Menotti, this was John Butler's only work for the company.

*Left:* Nicholas Magallanes (*left*), Arthur Mitchell, and Eugene Tanner

*Right:* John Mandia (*left*), Barbara Milberg, Arthur Mitchell, Nicholas Magallanes, Eugene Tanner, and Richard Thomas

Fred Fehl Collection, Harry Ransom Humanities Research Center, University of Texas at Austin

Fred Fehl (1906-1995)

*Pastorale*, 1957

This was the first complete ballet choreographed by Francisco Monción.

*Left:* Allegra Kent and Francisco Monción

*Middle:* Roy Tobias (*left*), Francisco Monción, and Allegra Kent

*Right:* Allegra Kent and Francisco Monción

Fred Fehl Collection, Harry Ransom Humanities Research Center, University of Texas at Austin

Fred Fehl (1906-1995)

*Left:* Janet Reed and Roy Tobias in *The Unicorn, the Gorgon, and the Manticore*, 1957

*Right:* Erik Bruhn in *Panamerica* ("Uruguay"), 1960. "Uruguay" was Jacques d'Amboise's first piece of choreography.

Fred Fehl Collection, Harry Ransom Humanities Research Center, University of Texas at Austin

Page from Gloria Contreras' scrapbook with photographs of Allegra Kent and Jonathan Watts in *Serenata Concertante*, 1960

*Serenata Concertante* was choreographed by Contreras as the "Chile" section of *Panamerica*.

Collection of Gloria Contreras

### **The Nutcracker**

Karinska (1886-1983)

Costume for a girl Polichinelle, 1954; remade late 1980s

Polyester blue satin, silk satin bias trim, velvet ribbons, lace collar

New York City Ballet

Karinska (1886-1983)

Costume for a Marzipan Shepherdess, 1954; remade 1980s

Silk satin, spandex, upholstery trim, wire hoop, fruit, vegetable, lace, and ribbon trim

The wire hoop is from the original costume.

New York City Ballet

Karinska (1886-1983)

Costume for the Sugar Plum Fairy, 1954; remade 1990s

Silk satin, snowman drops, tulle

New York City Ballet

Rouben Ter-Arutunian (1920-1992)

Maquette for the Act I transformation scene, 1964

Gouache on board, with metallic gold paper lace

Dance Collection, The New York Public Library for the Performing Arts, Astor, Lenox, and Tilden Foundations

Rouben Ter-Arutunian (1920-1992)  
Prop nutcracker, [1964]  
New York City Ballet

Rouben Ter-Arutunian (1920-1992)  
Sugar Plum Fairy's wand, [1964]  
New York City Ballet

Elliott Arkin (b. 1960)  
"The New York City Nutcracker," 1993  
Cast resin, with oil and acrylic paint  
The New-York Historical Society

Horace Armistead (d. 1980)  
Sketches for Act I, Scene 2 of the original, City Center production, 1954  
Grease pencil, ink, and oil  
Collection of Nancy Lassalle

Duane Michals (b. 1932)  
*Nutcracker* children in the woods near the Saratoga Performing Arts Center, early 1970s  
Courtesy of the photographer

Barbara Alper (b. 1949)  
Peter Martins rehearsing the Act I party scene, 1991  
Frau Stahlbaum is played by Deborah Wingert.  
Courtesy of the photographer

Playbill, New York City Center of Music and Drama, Feb. 2, 1954  
This was the first performance of Balanchine's *Nutcracker*.  
Collection of Victoria Simon

Souvenir program, *The Nutcracker*, mid-1950s  
Private collection

*Greek Theatre Magazine*, playbill for the first California performances of *The Nutcracker*, July  
20-July 30, 1955  
Ballet Society Archives

Playbill, The New York City Ballet  
Opera House, Chicago, April 3-15, 1956  
Among the locally recruited children for this Chicago season of *The Nutcracker* was the future  
ballerina Kay Mazzo, who played a boy in the party scene.  
Private collection

"Dressing for Debut," unidentified clipping, [1954]  
The child at the left is the dance critic Nancy Goldner.  
Collection of Victoria Simon

"The Nutcracker Ballet," *McCall's*, Dec. 1954  
Private collection

"A Christmas Ballet Comes to Life," *Look*, Dec. 23, 1958  
Private collection

"Dance Night in Fairyland," *Life*, Dec. 13, 1954  
George Li, photographed for *Life* by Alfred Eisenstaedt, was the original soloist in Tea (Chinese Dance).  
Private collection

Fred Fehl (1906-1995)  
Fred Fehl Collection, Harry Ransom Humanities Research Center, University of Texas at Austin  
Balanchine consulting with John Houseman during rehearsals for the CBS Playhouse 90 broadcast of *The Nutcracker* on Christmas Day, 1958;  
Balanchine as Drosselmeyer in the party scene, 1958;  
Balanchine as Drosselmeyer in the party scene, 1958;  
Balanchine rehearsing the party scene, 1958;  
Balanchine rehearsing the party scene, 1958;  
Balanchine astride the grandfather clock at the start of Act I, Scene 2, 1958;  
Mother Ginger and Her Polichinelles, mid-1950s;  
Edward Villella as the lead Candy Cane, late 1950s;  
Arthur Mitchell in Coffee (Arabian Dance), late 1950s. Until 1964, when Balanchine rechoreographed it as an acrobatic belly dance for a woman, this number featured a hookah-smoking nobleman and four parrot-children.  
Marzipan Shepherdesses (Mirlitons) led by Judith Green, late 1950s;  
Angels, mid-1950s. Until 1964, the Angels, who remained onstage for most of the second act, were played by teenagers.  
Tanaquil LeClercq, the first Dewdrop, surrounded by Flowers, mid-1950s;  
Snowflakes, mid-1950s.

Flyer, Thirteenth New York Season, Winter 1961-1962  
The twenty-two performances of *The Nutcracker* were broken up by repertory evenings and the first performances of *A Midsummer Night's Dream*.  
Collection of Suki Schorer

Advertisement for *The Nutcracker*, *The New York Times*, Nov. 8, 1964, p. X5  
The New-York Historical Society

Playbill, *The Nutcracker*, Christmas Eve, 1980  
Suzanne Farrell is the Sugar Plum Fairy.  
Private collection

Playbill, *The Nutcracker*, Nov. 30, 1996  
Private collection

June O. Goldberg, "A New Nutcracker," *Life*, Dec. 1993  
The photograph is by Joel Meyerowitz.  
Private collection

"Where Cheer Is So Bright You Would Even Say It Glows," *The New York Times*, Dec. 18, 1998  
The top picture shows a *Nutcracker* display in the Dyker Heights neighborhood of Brooklyn.  
Private collection



Arthur Elgort (b. 1940)  
*Snowflakes*, 1978  
Courtesy of the photographer

Four-year-old John F. Kennedy Jr. and his cousin Anna Christina Radziwill playing backstage at the New York State Theater during a *Nutcracker* intermission, 1964  
AP/Wide World Photos

Ernst Haas (1921-1986)  
Marie and the Nutcracker Prince in the Snow Forest, 1968  
Silver gelatin vintage print  
Haas Studio

Jill Krementz (b. 1940)  
Ballerina Patricia McBride, warming up backstage before a performance as the Sugar Plum Fairy, chats with Marie, mid-1970s  
Courtesy of the photographer

Janet Reed rehearsing children in *The Nutcracker*, Los Angeles, 1950s  
The Music Center Operating Company Archives, Otto Rothschild Collection, Los Angeles

Jerome Robbins (*left*) as Drosselmeyer, with Mayor Ed Koch, Kitty Carlisle Hart, and children, at the 1000th performance of *The Nutcracker*, Dec. 1983  
AP/World Wide Photos

Maddy Miller  
*Nutcracker* soldiers in the dressing room before a performance, 1987  
Courtesy of the photographer

**Edward Gorey**  
Edward Gorey (b. 1925)  
Poster, New York City Ballet  
Signed by the artist  
New York City Ballet

Edward Gorey (b. 1925)  
*The Lavender Leotard: or, Going a Lot to the New York City Ballet*  
New York: Gotham Book Mart, 1973  
Private collection

Edward Gorey (b. 1925)  
Original drawings for The Lavender Leotard, late 1960s  
"These drawings came about when Lincoln Kirstein (whose idea the children were) asked me to do something for the fiftieth season of the New York City Ballet. They appeared, with the title *Ballethooha*, in a slightly different form in *Playbill* for the New York State Theater during the spring of 1970."  
Edward Gorey and Gotham Book Mart Gallery, New York

## **Tours**

Lucian Freud (b. 1922)

Lincoln Kirstein, 1950

After commissioning this portrait, Kirstein quarreled with the artist, and the painting was left unfinished.

Oil on canvas

Collection of Agnes Gund

Lucian Freud (b. 1922)

George Balanchine, 1950

Pencil on paper

This was drawn during the company's first season at the Royal Opera House, Covent Garden. School of American Ballet

Poster, New York City Ballet

The Royal Opera House, Covent Garden, July 7-August 23, 1952

In 1950, after a layoff of several months, the company left for London and a five-week season at the Royal Opera House sponsored by the British Arts Council. The visit, Covent Garden's David Webster had predicted, would either make or break the company. Luckily, the season was a success, even if critics like Cyril W. Beaumont spoke of the "cold, impersonal quality" of Balanchine's ballets. This tour and the many national and international tours that followed were crucial to the company's economic well-being, while confirming its stature as America's premier ballet troupe.

The Victoria and Albert Museum

Poster, New York City Ballet

The Royal Opera House, Covent Garden, July 24-August 19, 1952

New York City Ballet

Playbill, New York City Ballet

The Royal Opera House, Aug. 14, 1950

The Royal Opera House Archives, Covent Garden

Lionel Bradley, Diary, June 30-July 29, 1950

Bradley was a balletomane who recorded his impressions of dancers, works, and performances on a nearly daily basis. His first entry for the New York City Ballet begins: "*As I was to see the same programme on successive nights, I deliberately put off writing anything until after the second performance. It was too distracting on the first night seeing three entirely new ballets [Serenade, Age of Anxiety, Symphony in C] danced by a company of which only 4 members were known to me for me to co-ordinate my impressions properly, and the lay-out of the programmes and the uniformity of the costumes made it impossible to be quite certain what bits had been danced by whom, in some parts.*"

The Victoria and Albert Museum

*Everybody's Weekly*, July 15, 1950

The cover photograph of Maria Tallchief and Edward Bigelow in *Orpheus* is by Baron.

The Victoria and Albert Museum

"New York City Ballet in London: The First Night at Covent Garden," *The Sphere*, July 22, 1950

The Victoria and Albert Museum

"THE CAGE: Ritual Ballet Puts...Men on the Menu," *Weekly Illustrated*, Jan. 19, 1952  
*The Cage* provoked a great deal of controversy, especially in Europe, where there were attempts to ban it.

The Victoria and Albert Museum

*Ballet*, 10, No. 2 (Sept.-Oct. 1950), with a cover photograph by Baron of Maria Tallchief in *Firebird*

Editor Richard Buckle, one of the company's few British champions during the 1950s, devoted nearly thirty pages to coverage of its London season.

Private collection

Balanchine consoling Maria Tallchief in her dressing room, London, 1950

Tallchief injured her foot during the opening night performance at Covent Garden.

Collection of Maria Tallchief

G.B.L. Wilson (1908-1984)

Gloria Govrin (*left*) and Suki Schorer outside St. Paul's Cathedral, London, 1965

Collection of Suki Schorer

G.B.L. Wilson (1908-1984)

Gloria Govrin (*left*), Suki Schorer, and Susan Pilarre at 10 Downing Street, London, 1965

Collection of Suki Schorer

G.B.L. Wilson (1908-1984)

Suki Schorer sightseeing during the company's 1965 London tour

Collection of Suki Schorer

G.B.L. Wilson (1908-1984)

Suki Schorer on Portobello Road, London, 1965

Collection of Suki Schorer

G.B.L. Wilson (1908-1984)

Suki Schorer in the Strand, London, 1965

Collection of Suki Schorer

G.B.L. Wilson (1908-1984)

Suki Schorer at St. John's College, Cambridge, 1965

Collection of Suki Schorer

"Balanchine's Vital New York City Ballet," *The Illustrated London News*, Sept. 4, 1965

In 1965, after an absence of thirteen years, the company returned to the Royal Opera House. During the immensely successful season Anthony Crickmay photographed Balanchine's new repertory and stars.

Private collection

Balanchine backstage with Nora Kaye before a performance of *The Cage* at the Paris Opéra, 1952

This engagement, the company's first in Paris and the first appearance by any American ballet company at the Opéra, took place under the auspices of the Congress for Cultural Freedom.

AP/Wide World Photos

Maria Tallchief (*left*), Melissa Hayden, and Tanaquil LeClercq at New York's Idlewild Airport after returning from a three-month European tour, 1955  
AP/Wide World Photos

Balanchine with members of the New York City Ballet in the ruins of East Berlin, 1952  
*From left:* Carolyn George, Barbara Bocher, Michael Maule, Patricia Wilde, Nicholas Magallanes, Beatrice Tompkins, Balanchine, Tanaquil LeClercq, and Frank Hobi  
Collection of Michael Maule

On the terrace outside the opera house in Monte Carlo, 1955  
Collection of Tanaquil LeClercq

René Maestri  
Balanchine (*left*), with Tanaquil LeClercq, Melissa Hayden, Herbert Bliss, and Nicholas Magallanes, reading a plaque to Diaghilev, Monte Carlo, 1955  
Collection of Tanaquil LeClercq

Serge Lido (1906-1984)  
Tanaquil LeClercq and Nicholas Magallanes in costume for *Metamorphosis*, Venice, 1953  
Collection of Tanaquil LeClercq

Balanchine, with Allegra Kent and her daughter Trista, 1962  
Collection of Tanaquil LeClercq

Richard Dryden  
Shaun O'Brien during the filming of *La Valse*, Berlin, 1973  
Collection of Cris Alexander and Shaun O'Brien

Medal of a Commander of the Order of Arts and Letters awarded to Balanchine by the Republic of France, 1971  
The George Balanchine Archive, Harvard Theatre Collection

Testimonial from the Paris City Council declaring Balanchine a "Friend of Paris," 1955  
The George Balanchine Archive, Harvard Theatre Collection

Souvenir program, The New York City Ballet  
U.P. Theatre, Quezon City, Philippines, August 8-10, 1958  
These performances were "in cooperation with the International Cultural Exchange Programme of the United States administered by the American National Theatre and Academy."  
Ballet Society Archives

Nicholas Magallanes and Melissa Hayden (*center*) with members of the New York City Ballet at LaGuardia Airport, 1958  
*New York World Telegram and Sun* Collection, Prints and Photographs Division, Library of Congress

Playbill, New York City Ballet  
Opera House, Chicago, 1951  
This was the company's first U.S. engagement outside New York City.  
The Newberry Library

Souvenir program, New York City Ballet  
Auditorium Theatre, Chicago, Grand Reopening, Oct. 31, 1967  
For this gala occasion, the start of a week-long season, the company danced *A Midsummer  
Night's Dream*.  
The Newberry Library

Balanchine teaching company class at the Greek Theatre, Hollywood, 1950s  
Between 1953 and 1964 the company made eight separate tours to Los Angeles.  
The Music Center Operating Company Archives, Otto Rothschild Collection, Los Angeles

Tanaquil LeClercq in her dressing room at the Greek Theatre, Hollywood, 1950s  
The Music Center Operating Company Archives, Otto Rothschild Collection, Los Angeles

Members of the New York City Ballet at the Greek Theatre, Hollywood, 1956  
San Francisco Performing Arts Library and Museum

Poster, New York City Ballet  
Gran Teatro del Liceo, Barcelona, April 15-May 8, 1952  
Collection of Yvonne Mounsey

Poster, New York City Ballet  
XV Maggio Musicale Fiorentino, Teatro Comunale, Florence, May 18, 1952  
New York City Ballet

Poster, New York City Ballet  
Théâtre Municipal de Lausanne, June 1-4, 1952  
New York City Ballet

Poster, New-York City Ballet  
Teatro alla Scala, Milan, Sept. 26, 1953  
New York City Ballet

Poster, New York City Ballet  
Berlin Festival, Sept. 26-Oct. 1, 1956  
Collection of Yvonne Mounsey

Poster, New York City Ballet  
Shinjuku Koma Theatre, Tokyo, March 17-30, 1958, and Sankei Hall, Tokyo, April 1-6, 1958  
New York City Ballet

Poster, New York City Ballet  
Shinjuku Koma Theatre, Tokyo, March 17-30, 1958, and Sankei Hall, Tokyo, April 1-6, 1958  
New York City Ballet

Poster, New York City Ballet  
Stadttheater Zürich, Sept. 11-15, 1962  
This season was an "International Cultural Program of the United States administered by the  
American National Theatre and Academy (ANTA)."  
New York City Ballet

Poster, New York City Ballet

Stadsschouwburg, Amsterdam, Aug. 26-27, 1965

These performances were presented under the auspices of the U.S. Department of State and the U.S. Ambassador to the Netherlands.

New York City Ballet

Poster, New York City Ballet

The Israel Festival, Jerusalem, Aug. 11, 1965

New York City Ballet

Poster, New York City Ballet

Teatro La Fenice, Venice, July 21-24, 1965

New York City Ballet

Poster, New York City Ballet

Théâtre National de Musique et Danse, Opéra, Paris, June 28-July 3, 1965

These performances were under the patronage of the U.S. Ambassador Charles E. Bohlen.

New York City Ballet

Karinska (1886-1983)

Optional ballerina costume for the fourth movement of *Western Symphony*, 1955

Silk satin, stretch net, silk velvet inserts, tulle with ribbonzene ruche trim, sequin beaded trim, clovers

This costume, which was made for Melissa Hayden, was later worn by Sara Leland and Mimi Paul. When new costumes were made in the 1990s, the original bodice trim was removed and incorporated into the new bodice.

New York City Ballet

#### **Room 4**

##### **School of American Ballet**

Founded in 1934 by George Balanchine and Lincoln Kirstein, the School of American Ballet has been the training ground for generations of NYCB dancers. Beginning with Balanchine, the faculty included many distinguished teachers. Among the older generation of Russians were Alexandra Danilova, Felia Doubrovska, and Anatole Oboukhoff, all graduates of the Imperial Ballet School, St. Petersburg; among the younger, Antonina Toumkovsky, Hélène Dudin, Olga Kostritsky, and Andrei Kramarevksy, who had trained at Soviet schools. There was Muriel Stuart, who once danced with Anna Pavlova, and modern dancers like Dorothy Bird, Anna Sokolow, and Janet Collins. Stanley Williams, who came to SAB from the Royal Danish Ballet, influenced generations of male dancers. Finally, there are the graduates of the New York City Ballet – Kay Mazzo, Suki Schorer, Susan Pilarre, Darci Kistler, Peter Boal, and others – who today carry on the Balanchine tradition.

Lincoln Kirstein in his office at the School of American Ballet, 1936

He is shown reading his first major book, *Dance: A Short History of Theatrical Dancing*. On the wall is a photograph of Vaslav Nijinsky.

UPI/Corbis-Bettmann

Alfred Eisenstaedt (1898-1995)

Students at the School of American Ballet, 1937

Alfred Eisenstaedt©Time Inc.

School of American Ballet brochure with drawing by Pavel Tchelitchew, 1937  
The George Balanchine Archive, Harvard Theatre Collection]

School of American Ballet brochure, with symbol, 1941  
The George Balanchine Archive, Harvard Theatre Collection

School of American Ballet brochure for second annual summer course in Bermuda, early 1940s  
The George Balanchine Archive, Harvard Theatre Collection

Betty Nichols at the School of American Ballet, mid-1940s  
Tuxedo Hall, 637 Madison Avenue, at Fifty-Ninth Street, was the home of SAB from December 1933 to February 1956. Betty Nichols danced with Ballet Society from 1946 to 1948.  
Private collection

School of American Ballet tenth anniversary brochure, 1944  
Private collection

Arthur Elgort (b. 1940)  
Alexandra Danilova teaching an advanced girls' class, 1980  
Collection of Kim Kokich (former collection of Alexandra Danilova)

Michael Halsband  
Kay Mazzo, mid-1990s  
School of American Ballet

David Lindner  
Suki Schorer, 1990s  
Collection of Suki Schorer

Henri Cartier-Bresson (b. 1908)  
Balanchine demonstrating tendu, 1959  
Magnum Photos

Ernst Haas (1921-1986)  
Felia Doubrovska, late 1960s  
Silver gelatin vintage print  
Haas Studio

Martha Swope (b. 1933)  
Anatole Oboukhoff, 1959  
The couple in the foreground is Gloria Govrin and Jacques d'Amboise.  
Collection of David Vaughan

Michael Halsband  
Antonina Tumkovsky, early 1990s  
Courtesy of the photographer

Michael Halsband  
Stanley Williams, early 1990s  
School of American Ballet

Ernst Haas (1921-1986)  
Muriel Stuart, late 1960s  
Silver gelatin vintage print  
Haas Studio

Steven Caras (b. 1950)  
Andrei Kramarevsky, 1983  
Courtesy of the photographer

Playbill, Gloria Contreras Dance Company, 1962  
Mexican-born Gloria Contreras came to New York in the mid-1950s to study at the School of American Ballet, where Balanchine encouraged her to choreograph. She made her first ballets for SAB students and in 1960 choreographed two sections – *Serenata Concertante* and *Ocho por Radio* – of the New York City Ballet's *Panamerica*. In 1962, with dancers from SAB and NYCB, she formed the Gloria Contreras Dance Company, which gave concerts at International House, St. John's University, and other New York venues.  
Collection of Gloria Contreras

Playbill, Gloria Contreras Dance Company, Kaufmann Concert Hall, 1962  
Collection of Gloria Contreras

V. Sladon  
Marlene Mesavage in *Huapango*, Jacob's Pillow, 1959  
Collection of Gloria Contreras

V. Sladon  
Kay Mazzo and Thomas Enckell in *Dueto*, 1962  
Collection of Gloria Contreras

Martha Swope (b. 1933)  
Suzanne Farrell and other members of the first group of Ford Foundation scholarship students, 1960  
Martha Swope©Time Inc.

Letter to Suzanne Farrell awarding her a Ford Foundation scholarship, 1960  
The Ford Foundation scholarship program, initiated in 1959, enabled large numbers of advanced students from outside the New York metropolitan area to attend SAB.  
Collection of Suzanne Farrell

Ernst Haas (1921-1986)  
School of American Ballet, late 1960s  
Silver gelatin vintage print  
Haas Studio

"Boot Camp For the Toe-Shoe Set," *The New York Times*, Aug. 9, 1992

Ernst Haas (1921-1986)  
School of American Ballet, late 1960s  
Silver gelatin vintage print  
Haas Studio



Ernst Haas (1921-1986)  
School of American Ballet, late 1960s  
Silver gelatin vintage print  
Haas Studio

Ernst Haas (1921-1986)  
School of American Ballet, late 1960s  
Silver gelatin vintage print  
Haas Studio

Ernst Haas (1921-1986)  
School of American Ballet, late 1960s  
Silver gelatin vintage print  
Haas Studio

Steven Caras (b. 1950)  
Darla Hoover, 1979  
Courtesy of the photographer

Steven Caras (b. 1950)  
Darci Kistler in class, 1979  
Courtesy of the photographer

Steven Caras (b. 1950)  
Peter Martins rehearsing Katrina Killian and Jock Soto in *The Magic Flute*, 1981  
Courtesy of the photographer

Steven Caras (b. 1950)  
Rebecca Metzger in class, 1986  
Courtesy of the photographer

Poster for Jill Krementz's book *A Very Young Dancer*, 1976 Collection of Jill Krementz

### **Room 5 Lincoln Center**

In 1964 the New York City Ballet moved to its present home at Lincoln Center. The move symbolized the company's coming of age as an institution and was a tribute to its international stature. After the cramped quarters of City Center, the New York State Theater, the first American theater built specifically for ballet, was like a palace.

The company itself had become high chic. Balanchine was invited to the White House as were several of his dancers. The dance boom was underway, and a new generation of ballerinas led by Suzanne Farrell was thrilling audiences in opulent, grand-scale works like *A Midsummer Night's Dream*, *Don Quixote*, and *Jewels*. Robbins returned to the company after a ten-year hiatus and created *Dances at a Gathering*, a work that seemed to capture the era's fascination with openness and spontaneity.

In 1972, the company mounted the Stravinsky Festival, a magnificent tribute to the recently deceased composer of *Apollo*, *Orpheus*, and *Agon*. The Festival ushered in the final era of Balanchine's life. Even as the city itself fell into a period of crisis and decline, the company was

bigger and better than ever. In ballets such as *Ballo della Regina*, *Chaconne*, and *Vienna Waltzes*, all broadcast nationally on the new public television series *Dance in America*, Balanchine celebrated the virtuosity and individuality of his final generation of dancers.

### **Jewels**

(George Balanchine, 1967)

Karinska (1886-1983)

Jacket for the cavalier, *Rubies*, 1967

Silk velvet, silk satin, glass stones, plastic cabochons, gold braid with black velvet thread, silk satin gold mesh

This jacket was originally worn by Edward Villella.

New York City Ballet

Karinska (1886-1983)

Bodice from a woman's costume, *Emeralds*, 1967

Silk satin, glass stones, crinkle sheer, gold mesh tabs

New York City Ballet

Karinska (1886-1983)

Headpiece for the ballerina, *Diamonds*, 1967; refurbished 1980s

Wire, lace trim, gold bullion thread, Austrian crystals, lamé ribbons, nylon horsehair

New York City Ballet

Peter Harvey

*Diamonds*, set design, 1967

Gouache on artist's board, with navy blue tulle, bugle beads, and faux jewels

Dance Collection, The New York Public Library for the Performing Arts, Astor, Lenox, and Tilden Foundations

Martha Swope (b. 1933)

Suzanne Farrell in Karinska's costume for *Diamonds*, 1967

Martha Swope©Time Inc.

Martha Swope (b. 1933)

Violette Verdy in Karinska's costume for *Emeralds*, 1967

Martha Swope©Time Inc.

Martha Swope (b. 1933)

Patricia McBride in Karinska's costume for *Rubies*, 1967

Each act of this full-length ballet had a distinctive color and jewel motif – green for *Emeralds*, red for *Rubies*, and white for *Diamonds*, a summation of the great Russian tradition of *ballets blancs*.

Martha Swope©Time Inc.

### **A Midsummer Night's Dream**

(George Balanchine, 1962)

Fred Fehl (1906-1995)

Fred Fehl Collection, Harry Ransom Humanities Research Center, University of Texas at Austin

Melissa Hayden, the first Titania, in her dressing room, 1962;

Melissa Hayden as Titania with Bottom, 1962;  
Arthur Mitchell as Puck with Suki Schorer (*left*) and Butterflies, 1962;  
Gloria Govrin as Hippolyta, Queen of the Amazons, with her Hounds, 1962;  
Violette Verdy in her dressing room, 1962. Verdy danced the lead role in the second act divertissement.

Marianne Moore (1887-1972)  
"Arthur Mitchell" [poem], 1961  
This was published in company souvenir programs of the early 1960s

Slim dragon-fly  
too rapid for the eye  
cage,  
contagious gem of virtuosity  
make visible, mentality.  
Your jewels of mobility  
reveal  
and veil  
a peacock-tail.

Bert Stern (b. 1929)  
Arthur Mitchell as Puck surrounded by children of the School of American Ballet as Butterflies and Fairies, 1962  
Glossy proof  
This photograph was originally published in *Vogue*.  
Courtesy of the photographer

### **Don Quixote**

(George Balanchine, 1965)  
Estebán Francés (1913-1976)  
Costume for the Duchess, *Don Quixote*, 1965  
Velvet, metallic brocade, gold lace trim; white cotton ruff with lace  
New York City Ballet

Estebán Francés (1913-1976)  
Headpiece for the Duchess, *Don Quixote*, 1965  
Velvet, black net, gold lace  
New York City Ballet

Pointe shoes worn by Suzanne Farrell  
National Museum of American History, Smithsonian Institution, Gift of Suzanne Farrell

Eugene Berman (1899-1972)  
*Don Quixote*, set design for Scene 2, Courtyard of the Inn, 1950  
Pen and ink  
Although *Don Quixote* only reached the stage in 1965, Balanchine's interest in the subject dated to the late 1940s, when Berman, who had designed the 1948 NYCB production of *Concerto Barocco*, was apparently commissioned to do the designs. He was eventually replaced by Estebán Francés.  
The Museum of Modern Art, Gift of Sylvia Marlowe

Eugene Berman (1899-1972)

*Don Quixote*, set design for Scene 2, Courtyard of the Inn, 1950

Pen and watercolor

Dance Collection, The New York Public Library for the Performing Arts, Gift of Mrs. Robert D. Graff

Estebán Francés (1913-1976)

*Don Quixote*, set design, 1965

Gouache and pencil on black paper

Estate of Estebán Francés

Estebán Francés (1913-1976)

*Don Quixote*, costume design, 1965

Gouache and colored pencil and gouache on black paper

Estate of Estebán Francés

Souvenir program, New York City Ballet, *Don Quixote*, 1966

Edited by Nancy Lassalle, this program had illustrations by Gustave Doré from the 1869 French edition of the Cervantes novel.

Private collection

Gjon Mili (1904-1984)

Balanchine and Suzanne Farrell during rehearsals for *Don Quixote*, 1965

Gjon Mili©Time Inc.

Gjon Mili (1904-1984)

Balanchine (*left*), composer Nicholas Nabokov, conductor Robert Irving, and pianist Gordon Boelzner during rehearsals of *Don Quixote*, 1965

Gjon Mili©Time Inc.

Gjon Mili (1904-1984)

Balanchine during rehearsals of *Don Quixote*, 1965

Gjon Mili©Time Inc.

Fred Fehl (1906-1995)

Fred Fehl Collection, Harry Ransom Humanities Research Center, University of Texas at Austin

Stage rehearsal, with Balanchine as the Don, 1965;

Stage rehearsal, with Balanchine as the Don and Suzanne Farrell as Dulcinea, 1965;

Stage rehearsal, Apotheosis, with Balanchine as the Don, 1965;

Prologue, with Balanchine as the Don and Suzanne Farrell as Dulcinea, gala benefit preview, 1965;

Act II, with Balanchine as the Don and Suzanne Farrell as Dulcinea, gala benefit preview, 1965;

Act II, with Balanchine as the Don and Suzanne Farrell as Dulcinea, gala benefit preview, 1965;

Prologue, with Balanchine as the Don and Deni Lamont as Sancho Panza, gala benefit preview, 1965;

Prologue, with Balanchine as the Don and Deni Lamont as Sancho Panza, gala benefit preview, 1965.

## The Sixties

Posters, New York City Ballet, *Jewels*, 1967  
New York City Ballet

*Newsweek*, May 4, 1964

Surrounding Balanchine are Suzanne Farrell (*left*), Patricia Neary, Patricia McBride, and Gloria Govrin.

Private collection

Gordon Parks (b. 1912)

Balanchine with Allegra Kent rehearsing *The Seven Deadly Sins*, 1958

Gordon Parks©Time Inc.

Bert Stern (b. 1929)

Balanchine and Suzanne Farrell during a *Vogue* photo session, 1965

Courtesy of the photographer

Bert Stern (b. 1929)

Allegra Kent and Edward Villella in *Bugaku*, 1963

Courtesy of the photographer

Bert Stern (b. 1929)

Allegra Kent in a fashion photo, 1961

Courtesy of the photographer

Anthony Crickmay (b. 1937)

Suzanne Farrell as Terpsichore in *Apollo*, London, 1965

Theatre Museum, London

Anthony Crickmay (b. 1937)

Suzanne Farrell and Arthur Mitchell in *Agon*, London, 1965

Theatre Museum, London

William Vasillov (1914-1961)

Violette Verdy in *Liebeslieder Walzer*, early 1960s

Collection of Magda Vasillov (Mrs. Robert M. Denison)

William Vasillov (1914-1961)

*Western Symphony*, early 1960s

Collection of Magda Vasillov (Mrs. Robert M. Denison)

William Vasillov (1914-1961)

Patricia McBride and Edward Villella in *Afternoon of a Faun*, early 1960s

Collection of Magda Vasillov (Mrs. Robert M. Denison)

Gjon Mili (1904-1984)

Balanchine watching a stage rehearsal, 1965

Gjon Mili©Time Inc.

Gjon Mili (1904-1984)

Mimi Paul and Arthur Mitchell in *Bugaku*, 1965

Gjon Mili©Time Inc.

Gjon Mili (1904-1984)  
Jacques d'Amboise, with Patricia McBride (*left*) and Suki Schorer in *Stars and Stripes*, 1965  
Gjon Mili©Time Inc.

Don Bachardy (b. 1934)  
Richard Rapp, Jacques d'Amboise, Roland Vazquez, Edward Villella, and William Weslow,  
*Ballet Portraits*, 1966  
Collection of Vincent Warren

"Greatest U.S. Dancer and His Mission: Let's Make Ballet a Manly Art," *Life Magazine*, June  
21, 1963  
Private collection

Anthony Crickmay (b. 1937)  
*Stars and Stripes*, Second Campaign, London, 1965  
Theatre Museum, London

David Levine (b. 1926)  
Caricature of Jacques d'Amboise  
Ink on paper  
Collection of Jacques d'Amboise

### **Lincoln Center**

David Levine (b. 1926)  
Caricature of George Balanchine, 1978  
Ink on paper  
Forum Gallery, New York

David Levine (b. 1926)  
Caricature of Lincoln Kirstein, 1995  
Ink on paper  
Forum Gallery, New York

Arnold Newman (b. 1918)  
John D. Rockefeller 2d (*foreground*), with the architects of Lincoln Center in front of a model of  
the New York State Theater (*left*), Metropolitan Opera, and Philharmonic (now Avery Fisher)  
Hall. *From left*: Edward Matthews, Philip Johnson, Jo Mielziner, Wallace K. Harrison, Eero  
Saarinen, Gordon Bunshaft, Max Abramovitz, and Pietro Belluschi  
Photograph on board, with autographs in ink of the sitters  
Gordon Bunshaft Collection, Avery Architectural and Fine Arts Library, Columbia University

Hugh Ferriss (1889-1962)  
Preliminary architectural plan of Lincoln Center, aerial perspective, May 1959  
Pencil and colored pencil and charcoal on paper  
Avery Architectural and Fine Arts Library, Columbia University

Philip Johnson (b. 1906)  
First version of the New York State Theater, late 1950s

Photograph of rendering (by Helmut Jacoby), 1958  
Avery Architectural and Fine Arts Library, Columbia University

Philip Johnson (b. 1906)  
Preliminary Plan, Orchestra and Loges, New York State Theater, Jan. 4, 1960  
This is one of several designs showing the orchestra with aisles and adjustable seats.  
Throughout the 1950s and early 1960s, the New York State Theater was called the Theater of the Dance.  
Avery Architectural and Fine Arts Library, Columbia University

Phil Stanziola  
Mrs. Ellen Levitt of 114 West 61st Street leading the picket line outside the Astor Hotel as Robert Moses outlined plans for Lincoln Center, Oct. 29, 1956  
*New York World-Telegram and Sun* Collection, Prints and Photographs Division, Library of Congress

Bob Serating (1920-1998)  
West Sixty-Fourth Street, now the site of Avery Fisher Hall, before demolition  
Archives of Lincoln Center for the Performings Arts

Bob Serating (1920-1998)  
Lincoln Center ground breaking, May 14, 1959; printed from original negative, 1999  
With President Dwight D. Eisenhower turning the first spadeful, the ground breaking ceremony was a national event.  
Collection of Arthur Serating

"A Mighty Influence," publicity broadside issued by Lincoln Center for the Performing Arts, showing President Dwight D. Eisenhower and John D. Rockefeller 3d at the ground breaking ceremony and quoting an excerpt from the President's speech, 1959  
The text reads: *"The beneficial influence of this great cultural adventure will not be limited to our borders. Here will occur a true interchange of the fruits of national cultures. From this will develop a growth that will spread to the corners of the earth, bringing with it the kind of human message that only individuals, not governments can transmit.*  
*"Here will develop a might influence for peace and understanding throughout the world. And the attainment through universal understanding of peace with justice is today, as always, the noblest and most shining ideal toward which man can strive and climb."*  
Archives of Lincoln Center for the Performing Arts

Bob Serating (1920-1998)  
New York State Theater excavation, 1961-1962; reprinted from original negative, 1999  
The Empire Hotel (*far left*) is all that remains on the block directly across from the theater.  
Collection of Arthur Serating

Bob Serating (1920-1998)  
New York State Theater under construction, 1963  
Lincoln Center for the Performing Arts Archives

Balanchine and Jackie Kennedy at City Center, early 1960s  
Collection of Tanaquil LeClercq

Maria Tallchief's pointe shoes

These shoes were donated by the ballerina to the Lyndon Baines Johnson Library to commemorate a performance at the White House on June 12, 1964.  
Lyndon Baines Johnson Library

Invitation from the President and Mrs. Kennedy asking Balanchine and Tanaquil LeClercq to dinner at the White House, 1962  
The George Balanchine Archive, Harvard Theatre Collection

Robert Indiana (b. 1928)  
Poster commissioned for the opening of the New York State Theater, April 23, 1964  
New York City Ballet

Souvenir program, New York State Theater, Lincoln Center for the Performing Arts, Inaugural Performances, April 1964  
Collection of Antonia and Thomas Bryson

Photo montage commemorating the gala opening of the New York State Theater, 1964  
Rockefeller Family Archives

Flyer, New York City Ballet, 36th New York Season, 1964  
During the company's first season at the New York State Theater, the top ticket price remained what it had been at City Center – \$4.95. However, in a major policy shift, the company ruled that latecomers had to wait until the following intermission to be seated.  
Collection of Victoria Simon

*Time*, May 1, 1964  
These photographs accompanied a feature story about the opening of the New York State Theater.  
Private collection

Mimi Paul models a gown by Madame Grès on the Promenade of the New York State Theater, 1967  
Behind her is one of the Elie Nadelman sculptures enlarged and cast in marble for the site.  
Prints and Photographs Division, Library of Congress

Balanchine flanked by Leonard Bernstein (*left*), director of the New York Philharmonic, and Rudolf Bing, general manager of the Metropolitan Opera, on the Plaza at Lincoln Center, 1966  
The search for new quarters by both the Metropolitan Opera and the New York Philharmonic spurred the creation of Lincoln Center.  
Time-Life Picture Library

"What is City Center doing at Lincoln Center?" *The New York Times*, Feb. 15, 1966  
The answer, according to this full-page Macy's advertisement, was very simple. "*The City Center of Music and drama now has two homes, two stages...on 55th Street and at the New York State Theatre....Macy's...and all New York....say thank you and good luck to the City Center of Music and Drama.*"

### **Saratoga**

Shaun O'Brien (b. 1925)  
NYCB dancers outside the New York State Theater before departing for Saratoga Springs, 1967



In 1966 the Saratoga Performing Arts Center (SPAC) in upstate New York became the company's summer home. The new theater, built during Nelson A. Rockefeller's term as governor, was a gesture of support for the arts and a sign of his long friendship with Lincoln Kirstein.

Collection of Cris Alexander and Shaun O'Brien

Skip Dickstein

Patricia McBride and Shaun O'Brien before the premiere of *Coppélia*, Saratoga Springs, 1974

Collection of Cris Alexander and Shaun O'Brien

Ernst Haas (1921-1986)

Suki Schorer (*front*) in company class at SPAC, late 1960s

Silver gelatin vintage print

Haas Studio

Arthur Elgort (b. 1940)

Bart Cook (*left*), Wilhemina Frankfurt, and Steven Caras at the Victoria Pool in Saratoga Springs, 1979

Courtesy of the photographer

Arthur Elgort (b. 1940)

Madame Pourmel (*right*), the company's longtime wardrobe mistress, in Saratoga Springs, 1979

Courtesy of the photographer

Duane Michals (b. 1932)

Balanchine wearing a *Pulcinella* costume, photographed for *Vogue* in Saratoga Springs, 1972

Vintage color print

Condé-Nast Archives

### **Russian Tours**

Poster, New York City Ballet, Kirov Theater of Opera and Ballet, Leningrad, 1962

The company made two Soviet tours. The first took place in 1962, the second in 1972. At Leningrad's Kirov Theater, where Balanchine had danced in his youth, the company opened in 1962 with a program of company classics: *Serenade*, *Interplay*, *Agon*, and *Western Symphony*.  
New York City Ballet

Poster, New York City Ballet, Bolshoi Theater of the U.S.S.R., 1962

The company gave seven performances and five different bills at the Bolshoi in 1962: *Serenade*, *Interplay*, *Agon*, *Western Symphony* (Oct. 9); *Scotch Symphony*, *Concerto Barocco*, *Donizetti Variations*, *La Sonnambula* (Oct. 18, 27); *Apollo*, *Tschaikovsky Pas de Deux*, *Episodes*, *Western Symphony* (Oct. 26, 27); *Divertimento No. 15*, *Prodigal Son*, *Tschaikovsky Pas de Deux*, *La Valse* (Oct. 28); *Apollo*, *Allegro Brillante*, *Episodes*, *Symphony in C* (Oct. 28).

New York City Ballet

Lincoln Kirstein (1907-1996)

Postcard to John D. Rockefeller 3d and his wife Blanchette Rockefeller, Leningrad, Oct. 29, 1962

"Dear Blanchette and John: This glorious city looks so grand and imperial after Moscow. But I've had a great success there and made a kind of history insomuch as we showed a new way which was accompanied by new sounds and sights. Today I spent with Balanchine going over

*his youth of 49(?) years ago – his house his school, his stage and it was very touching. A heavenly theater seating 1700, pale blue velvet fittings and a stupendous chandelier in which a man was walking around cleaning it with a huge feather-duster. And of course the pictures, gold, jewels, crystal and architecture are past describing. A wonderful farewell party given by the Ministry of Culture and considering the weather outside marvelously warm and considerate. They already talk about our return. I hope all goes well with L.C. and your problems get no worse. We have 2 weeks here and go on to Kiev, Baku, Tbilisi. I must say I miss Japan dreadfully and hope you won't have gone again before I get back in December. Blanchette: thank you for your sweet letter. Love to you both. L.K."*

Rockefeller Family Archives

Card issued to Suki Schorer identifying her as a member of the New York City Ballet, 1962  
Collection of Suki Schorer

Card issued to Suki Schorer by the Kremlin Palace of Congresses identifying her as an artist, 1962

Collection of Suki Schorer

Invitation to a reception at Spaso House, 1962

Spaso House was the residence of the U.S. Ambassador in Moscow.

Collection of Suki Schorer

Suki Schorer (b. 1939)

Sightseeing in Moscow, Leningrad, and Tbilisi, 1962

Collection of Suki Schorer

Suki Schorer (b. 1939)

A smiling Balanchine goes through U.S. customs after returning from the Soviet Union, 1962

Collection of Suki Schorer

Suki Schorer (*second from right*) with Russian colleagues, 1962

Collection of Suki Schorer

The New York City Ballet in Russia, 1962

*Front row seated (from left): Allegra Kent, Edward Bigelow, Patricia McBride, John Taras, Jillana, William Weslow. Second row seated: Kay Mazzo (third from left), Karin von Aroldingen (sixth from left). Middle row: Arthur Mitchell (in striped T-shirt). First row standing: Balanchine (fourth from left), Diana Adams (in plaid robe), Sara Leland (eighth from right), Earle Sieveling, Janet Villella, Edward Villella, Melissa Hayden (seventh, sixth, fifth, fourth from right). Back row standing: Jacques d'Amboise (open collar), Robert Irving (in light jacket and tie).*

Collection of Edward Villella

Peter Martins taking class with the NYCB men at the Leningrad Choreographic Institute, 1972  
Bureau of Educational and Cultural Affairs Historical Collection, Special Collections Division,  
University of Arkansas Libraries, Fayetteville

Jerome Robbins with Bolshoi Ballet artistic director Yury Grigorovich at a reception for the New York City Ballet, Moscow, 1972

Bureau of Educational and Cultural Affairs Historical Collection, Special Collections Division,  
University of Arkansas Libraries, Fayetteville

Balanchine with cellist Mstislav Rostropovich (*left*) and Bolshoi Ballet artistic director Yury Grigorovich at a reception for the New York City Ballet, Moscow, 1972  
Bureau of Educational and Cultural Affairs Historical Collection, Special Collections Division,  
University of Arkansas Libraries, Fayetteville

### **Apollo**

(George Balanchine, 1928; NYCB premiere, 1951)

Fred Fehl (1906-1995)

Fred Fehl Collection, Harry Ransom Humanities Research Center, University of Texas at Austin

Jacques d'Amboise, with Diana Adams as Terpsichore, in the Apotheosis, 1960;

Jacques d'Amboise and the Muses, 1960;

Jacques d'Amboise with Francia Russell (*left*), Diana Adams, and Jillana, 1960;

Jacques d'Amboise and Suzanne Farrell in the pas de deux, 1965;

Jacques d'Amboise and Allegra Kent in the pas de deux, 1958;

Jacques d'Amboise with Jillana (*left*), Francia Russell, and Diana Adams, 1960;

Jacques d'Amboise as Apollo, 1958;

Jacques d'Amboise with Allegra Kent (*left*), Patricia Wilde, and Melissa Hayden, 1958.

Richard Tucker (1895-1958)

Lew Christensen in the first U.S. production, 1937

San Francisco Performing Arts Library and Museum

Richard Tucker (1895-1958)

Lew Christensen in the first U.S. production, 1937

Ballet Society Archives

Paul Kolnik (b. 1950)

Peter Martins, 1981

Courtesy of the photographer

Paul Kolnik (b. 1950)

Suzanne Farrell as Terpsichore, 1983

Courtesy of the photographer

Paul Kolnik (b. 1950)

Mikhail Baryshnikov, 1978

Courtesy of the photographer

Steven Caras (b. 1950)

Sean Lavery and Stephanie Saland, 1985

Courtesy of the photographer

### **Prodigal Son**

(George Balanchine, 1929; NYCB premiere, 1950)

George Balanchine (1904-1983)

Serge Lifar in *Prodigal Son*, 1929

Pencil

Inscribed by Balanchine in Russian "*To a prodigal son of genius, Serge Lifar.*"

Dance Collection, The New York Public Library for the Performing Arts, Dance Committee Purchase Fund

Paul Kolnik (b. 1950)  
Balanchine rehearsing Mikhail Baryshnikov in the last scene, 1979  
Courtesy of the photographer

George Platt Lynes (1907-1955)  
Jerome Robbins, 1950  
Proof photograph  
Robbins was the first American to dance the role of the Prodigal Son.  
Dance Collection, The New York Public Library for the Performing Arts, Astor, Lenox, and Tilden Foundations

Anthony Crickmay (b. 1937)  
Edward Villella, London, 1965  
Theatre Museum, London

Steven Caras (b. 1950)  
Helgi Tomasson, 1978  
Courtesy of the photographer

Roger Wood (b. 1920)  
Francisco Monción and Yvonne Mounsey in the pas de deux, London, 1950  
San Francisco Performing Arts Library and Museum

Roger Wood (b. 1920)  
Yvonne Mounsey and Francisco Monción in the orgy scene, London, 1950  
San Francisco Performing Arts Library and Museum

Steven Caras (b. 1950)  
Peter Boal, 1995  
Courtesy of the photographer

### **Jerome Robbins**

Harpichord, manufactured by William Dowd, Boston, 1963  
Lincoln Kirstein loaned this harpichord to the company for the Saratoga Springs preview of *The Goldberg Variations*. He left the instrument to Robbins in his will.  
Estate of Jerome Robbins; The New York Public Library for the Performing Arts (performance harpichord of the Bruno Walter Auditorium)

Albert Hirschfeld (b. 1903)  
Caricature of Jerome Robbins in fourth position croisé  
Estate of Jerome Robbins

Eugene Berman (1899-1972)  
*Pulcinella*, costume design, 1972  
Inscribed by the artist: "*Dear Betty – I know you love cats and I wish I had one / to give you; but the best I can offer just now is this cat / (sort of Pulcinella) and I hope it will do, until I can do / a real cat for you. Infinite thanks and affectionate / best wishes / E.B. / 19 W. 72 / New York,*

June 23, 1972.”  
Collection of Betty Cage

Irene Sharaff (1910-1993)  
Hat, *The Concert*, 1956; remade 1980s  
Ostrich boa feathers  
New York City Ballet

Joe Eula  
Costumes for the Woman in Green, Woman in Pink, and Woman in Blue, *Dances at a Gathering*, 1969; remade 1990s  
Silk chiffon  
New York City Ballet

Joe Eula  
*Dances at a Gathering*, costume sketch, 1969  
In 1969, after an absence of more than a decade, Jerome Robbins returned to the New York City Ballet and choreographed the work many regard as his masterpiece, *Dances at a Gathering*. The ballets that followed – *In the Night* (1970), *The Goldberg Variations* (1971), and *Watermill* (1972) – confirmed his stature as an outstanding American classicist.  
Estate of Jerome Robbins

Fred Fehl (1906-1995)  
Fred Fehl Collection, Harry Ransom Humanities Research Center, University of Texas at Austin  
Patricia McBride (*left*), John Prinz, Allegra Kent, Edward Villella, Kay Mazzo (*sitting*),  
Violette Verdy, and Robert Maiorano in *Dances at a Gathering*, 1969;  
Kay Mazzo in *Dances at a Gathering*, 1969;  
Patricia McBride (*center*), Sara Leland, and Edward Villella in *Dances at a Gathering*,  
1969.

Martha Swope (b. 1933)  
Patricia McBride and Francisco Monción in *In the Night*, 1970  
Martha Swope©Time Inc.

Martha Swope (b. 1933)  
Gelsey Kirkland in *The Goldberg Variations*, 1971  
Martha Swope©Time Inc.

Costas (b. 1937)  
*The Goldberg Variations*, early 1970s  
*First row*: Gelsey Kirkland (*left*), Karin von Aroldingen, Susan Hendl, Patricia McBride; *second row*: Merrill Ashley, Sara Leland, John Clifford, Peter Martins, Anthony Blum, Helgi Tomasson, Marjorie Spohn, Colleen Neary.  
Courtesy of the photographer

Mara Purl  
Music notation for *Watermill*, 1972  
Robbins commissioned the score for this autobiographical work from the Japanese composer Teiji Ito. Mara Purl, an American raised in Japan, played the koto, the classical Japanese harp, in the ensemble.  
Collection of Mara Purl

Steven Caras (b. 1950)  
Edward Vilella in *Watermill*, 1972  
Collection of Mara Purl

Paul Kolnik (b. 1950)  
Edward Vilella in *Watermill*, 1972  
Collection of Mara Purl

Paul Kolnik (b. 1950)  
Jerome Robbins rehearsing Edward Vilella in *Watermill*, 1972  
The setting, which recalled Buson's "Autumn Moon on Lake Tun-t'ing," was designed by Robbins in association with David Reppa.  
Collection of Mara Purl

### **Stravinsky Festival (1972)**

Irving Penn (b. 1917)  
George Balanchine, 1971  
Silver gelatin print  
Pace Wildenstein MacGill Gallery

Ernst Haas (1921-1986)  
*Noah and the Flood*, 1962  
Silver gelatin vintage print  
Balanchine worked closely with Stravinsky during the composition and production of this made-for-television dance-drama.  
Haas Studio

Martha Swope (b. 1933)  
In 1972, a year after Igor Stravinsky's death, the company mounted a festival to honor the composer of *Apollo*, *Orpheus*, *The Cage*, and *Agon*. The festival was a magnificent tribute by Balanchine to four decades of collaboration. More than thirty works were given, including twenty new ones. Balanchine himself choreographed nine of the premieres, of which three – *Stravinsky Violin Concerto*, *Duo Concertant*, and *Symphony in Three Movements* – were major additions to the repertory. The other choreographers were Jerome Robbins, John Taras, Todd Bolender, Richard Tanner, John Clifford, and Lorca Massine.  
Martha Swope©Time Inc.

Balanchine and Stravinsky during rehearsals for *Agon*, 1957;  
Edward Vilella in the title role of *Pulcinella*, 1972. In this Balanchine-Robbins collaboration the two choreographers appeared as Beggars. The lavish sets and costumes were by Eugene Berman.

Penny Duddlestone as Death in John Taras' *The Song of the Nightingale*, 1972. The costumes and props were by Rouben Ter-Arutunian;

Melissa Hayden and Nicholas Magallanes in *The Cage*, 1972;

Tracy Bennett and Susan Hendl in *Dances Concertantes*, 1972. For this work, which Balanchine staged in 1944 for the Ballet Russe de Monte Carlo, Balanchine redid the choreography but kept the original designs by Eugene Berman.

Gelsey Kirkland as the Nightingale and Peter Naumann as the Fisherman in John Taras' *The Song of the Nightingale*, 1972;

Kay Mazzo and Peter Martins in *Stravinsky Violin Concerto*, 1972;

Jerome Robbins as the Ringmaster with children from the School of American Ballet in

his *Circus Polka*, 1972;  
Gloria Govrin and John Clifford rehearsing Todd Bolender's *Piano-Rag-Music*, 1972;  
Patricia McBride in John Taras' *Scènes de Ballet*, 1972;  
John Taras' *Ebony Concerto*, 1972;  
Jerome Robbins' *Requiem Canticles*, 1972.

### **Festivals**

Nancy Goldner (b. 1943)  
*The Stravinsky Festival of the New York City Ballet*  
New York: Eakins Press, [1973]  
Collection of Nancy Goldner

Souvenir program, Ravel Festival, 1975  
Ballet Society Archives

Souvenir pin, Tschaikovsky Festival, 1981  
Collection of Deborah Wingert

Souvenir program, Tschaikovsky Festival, 1981  
Ballet Society Archives

Souvenir pin, Stravinsky Centennial Celebration, 1982  
Collection of Deborah Wingert

Souvenir card with Stravinsky's sketches for "Fanfare For a New Theater," Stravinsky Centennial Celebration, 1982  
Collection of Darla Hoover

White silk scarf with Stravinsky's sketches for "Fanfare For a New Theater," Stravinsky Centennial Celebration, 1982  
This scarf was distributed to the company's dancers.  
Collection of Darla Hoover

Playbill, Stravinsky Centennial Celebration, June 10-18, 1982  
Private collection

Souvenir program, Stravinsky Centennial Celebration, 1982  
Ballet Society Archives

Souvenir program, Stravinsky Centennial Celebration, Annual Spring Gala, June 10, 1982  
Collection of Antonia and Thomas Bryson

Poster, Stravinsky Centennial Celebration, 1982  
New York City Ballet

### **The Seventies**

Rouben Ter-Arutunian (1920-1992)  
Jacket for the Pearly King, *Union Jack*, 1976  
Black cotton velvet, mother of pearl buttons

New York City Ballet

Karinska ((1886-1983)

Child's costume for the Waltz of the Golden Hours, *Coppélia*, 1974; remade 1997

Silk rayon blend, nylon organza net

The bodice and petals are from the original costume.

New York City Ballet

Karinska (1886-1983)

Jacket for the cavalier in "Tales from the Vienna Woods," *Vienna Waltzes*, 1977

Uniform wool, gold bullion trim

New York City Ballet

Paul Kolnik (b. 1950)

Peter Martins and Suzanne Farrell in *Diamonds*, 1977

Ballet Society Archives

Max Waldman (1919-1981)

Suzanne Farrell in *Chaconne*, 1976

Max Waldman Archives

Costas (b. 1937)

Suzanne Farrell in *Vienna Waltzes*, late 1970s

Courtesy of the photographer

Paul Kolnik (b. 1950)

Merrill Ashley in *Ballo della Regina*, 1978

Courtesy of the photographer

Steven Caras (b. 1950)

Merrill Ashley in *Donizetti Variations*, 1978

Courtesy of the photographer

Steven Caras (b. 1950)

Merrill Ashley in *Emeralds*, 1978

Courtesy of the photographer

Steven Caras (b. 1950)

Mikhail Baryshnikov in Jerome Robbins' *Fancy Free*, 1979

Courtesy of the photographer

Steven Caras (b. 1950)

Peter Martins (*left*) and Mikhail Baryshnikov in *Dances at a Gathering*, 1979

Courtesy of the photographer

Costas (b. 1937)

Karin von Aroldingen and Sean Lavery in *Vienna Waltzes*, 1977

Courtesy of the photographer

Costas (b. 1937)

Sara Leland and Bart Cook in *Tschaikovsky Suite No. 3*, late 1970s



Courtesy of the photographer

Martha Swope (b. 1933)  
Kay Mazzo and Peter Martins in *Vienna Waltzes*, late 1970s  
Collection of Kay Mazzo

Steven Caras (b. 1950)  
*Symphony in Three Movements*, 1980  
Courtesy of the photographer

Steven Caras (b. 1950)  
Bart Cook in *Square Dance*, 1979  
Courtesy of the photographer

Steven Caras (b. 1950)  
Heather Watts and Daniel Duell in Peter Martins' *Calcium Light Night*, 1978  
Courtesy of the photographer

Steven Caras (b. 1950)  
Patricia McBride and Bart Cook as the Pearly Queen and Pearly King in *Union Jack*, 1986  
Courtesy of the photographer

Steven Caras (b. 1950)  
Balanchine watches from the wings as Debra Austin dances a solo in *Ballo della Regina*, 1978  
Courtesy of the photographer

Steven Caras (b. 1950)  
*Union Jack*, 1979  
Courtesy of the photographer

S Again  
*Tschaikovsky Suite No. 3*, May 12, 1978  
Deep sanguine  
Courtesy of the artist

S Again  
*Episodes*, May 21, 1978  
Crayon  
Courtesy of the artist

S Again  
Suzanne Farrell in *Brahms-Schoenberg Quartet*, Jan. 27, 1978  
Bister and crayon  
Courtesy of the artist

S Again  
*Vienna Waltzes*, Jan. 18, 1978  
Crayon and bister  
Courtesy of the artist

S Again

"Shoe Shine (Patricia McBride's Shoes)," late 1970s  
Courtesy of the artist

Scrapbook

This scrapbook, compiled by Deborah Wingert's father, covers her early dance studies at Central Pennsylvania Youth Ballet, training at the School of American Ballet, and career at New York City Ballet.

Collection of Deborah Wingert

Irving Penn (b. 1917)  
Merrill Ashley, 1979  
Silver gelatin print  
Pace Wildenstein MacGill Gallery

Arthur Elgort (b. 1940)  
Balanchine with Melinda (*left*) and Leslie Roy wearing costumes for *Rubies*, 1980  
Courtesy of the photographer

Arthur Elgort (b. 1940)  
Heather Watts, 1980  
Courtesy of the photographer

Arthur Elgort (b. 1940)  
Balanchine and his dancers, 1980  
Courtesy of the photographer

Arthur Elgort (b. 1940)  
Judith Fugate and Sean Lavery, 1980  
Courtesy of the photographer

Ronald Bates  
Notes and doodles, 1982  
New York City Ballet

Duane Michals (b. 1932)  
"The Genius of George Balanchine: Sixteen Reasons," *Vogue*, Dec. 1972  
Private collection

**Room 6**

With Balanchine's death in 1983, Peter Martins and Jerome Robbins became the New York City Ballet's joint artistic directors. Together, they shepherded the dancers through the transitional period that followed the death of the man who had presided over the company since its founding thirty-five years before.

Balanchine's choreographic revolution was rooted in the modernism that swept the arts before and after the First World War. Beginning with his first ballet, *Calciun Light Night*, Martins revealed a sympathy with the city's "downtown" energies – its street rhythms, punk styles, unsentimentality, and postmodernism. Although he has staged a number of ballets to older music, his preference is for twentieth-century composers, especially Americans. In the American Music Festival of 1988, he opened the company not only to new music but also to

choreographers beyond its extended "family," including several associated with modern dance. At the same time he has paid tribute to NYCB's rich choreographic past, nowhere more so than during the 1993 Balanchine Celebration, a retrospective of virtually every Balanchine work still extant.

In the decade since Martins assumed sole direction of the company, a new generation of dancers has come to the fore. He has nurtured an exciting group of male virtuosi and encouraged a number of dancers, including women, to choreograph. He has accomplished this during a period of demographic change, reduced public and foundation support, and a rapidly changing artistic landscape. As it enters the new millennium, the New York City Ballet can look back on a half-century of unparalleled accomplishment.

### **Balanchine's Death**

*The New York Times*, May 1, 1983, p. 1  
The New-York Historical Society

State of New York, Legislative Resolution of Mourning, 11 May 1983  
The George Balanchine Archive, Harvard Theatre Collection

Paul Kolnik (b. 1950)  
Balanchine rehearsing Stephanie Saland as Polyhymnia in *Apollo*, ca. 1980  
Courtesy of the photographer

### **Dance in America**

Peter Harvey  
Set design for the *Dance in America* version of *Chaconne*, 1978  
Gouache on board, with graphite notations  
Dance Collection, The New York Public Library for the Performing Arts, Astor, Lenox, and Tilden Foundations

Peter Harvey  
Floor design for the *Dance in America* version of *Chaconne*, 1978  
Gouache on board, with notations  
Harvey wanted "the effect of crumbling flagstones in a baroque courtyard."  
Dance Collection, The New York Public Library for the Performing Arts, Astor, Lenox, and Tilden Foundations

Paul Kolnik (b. 1950)  
Bart Cook, with Darla Hoover (*left*), Roma Sosenko, Heather Watts, Miriam Mahdavian, and Stacey Caddell in *Episodes*, ca. 1983  
Courtesy of the photographer

### **American Music Festival**

Posters, New York City Ballet/American Music Festival, 1988  
Each of the posters had art by a contemporary American painter.  
Collection of Ellen Sorrin  
Jasper Johns  
Susan Rothenberg

Richard Diebenkorn  
James Rosenquist  
Roy Lichtenstein  
Julian Schnabel  
Brice Marden  
Francesco Clemente  
Helen Frankenthaler  
Bruce Nauman  
Keith Haring

**The Martins Years**

*Esquire*, July 1983

The cover photograph of Peter Martins was by Jean Moss.  
Private collection

*Newsweek*, Dec. 26, 1983

The cover photograph of Peter Martins was by Martha Swope.  
Private collection

Steven Caras (b. 1950)

Peter Martins watching a rehearsal, 1983  
Courtesy of the photographer

Steven Caras (b. 1950)

Peter Martins and Heather Watts sharing a laugh during a rehearsal of *Orpheus*, 1979  
Courtesy of the photographer

Steven Caras (b. 1950)

Peter Martins rehearsing with Stephanie Saland, 1983  
Courtesy of the photographer

Annie Liebovitz

*Suzanne Farrell*, 1980s  
James Danziger Gallery

Paul Kolnik (b. 1950)

Robert La Fosse in the title role of *Prodigal Son*, mid-1980s  
Courtesy of the photographer

Paul Kolnik (b. 1950)

Inmaculada Vélez and Tom Gold in Lynne Taylor-Corbett's *Mercury*, 1992  
Courtesy of the photographer

Steven Caras (b. 1950)

Peter Frame, Victor Castelli, and Kyra Nichols in *Tschaikovsky Piano Concerto No. 2*, 1980  
Courtesy of the photographer

Steven Caras (b. 1950)

Katrina Killian in *Tarantella*, 1983  
Courtesy of the photographer

Costas (b. 1937)  
Nichol Hlinka in *Donizetti Variations*, 1990s  
Courtesy of the photographer

Steven Caras (b. 1950)  
Heather Watts and Jock Soto in Peter Martins' *Ecstatic Orange*, 1987  
Courtesy of the photographer

Costas (b. 1937)  
Darcey Bussell and Lindsay Fischer in *Agon*, 1990s  
Courtesy of the photographer

Costas (b. 1937)  
Ethan Stiefel in *Stars and Stripes*, 1990s  
Courtesy of the photographer

Costas (b. 1937)  
Mel Tomlinson, 1980s  
Courtesy of the photographer

Steven Caras (b. 1950)  
Heléne Alexopoulos and Jeppe Mydtskov in Peter Martins' *The Waltz Project*, 1988  
Courtesy of the photographer

Paul Kolnik (b. 1950)  
Albert Evans in Ulysses Dove's *Red Angels*, 1994  
Private collection

Costas (b. 1937)  
Gen Horiuchi in Jerome Robbins' *The Four Seasons*, 1980s  
Courtesy of the photographer

Costas (b. 1937)  
Peter Boal as Oberon in *A Midsummer Night's Dream*, 1990s  
Courtesy of the photographer

Costas (b. 1937)  
Robert LaFosse's *Concerto in Five Movements*, 1999  
Courtesy of the photographer

Costas (b. 1937)  
Wendy Whelan in Peter Martins' *Jazz (Six Syncopated Movements)*, 1993  
Courtesy of the photographer

### **American Music Festival / Diamond Project**

American Music Festival-New York City Ballet Fortieth Anniversary, 1988  
Directed by Peter Martins, the American Music Festival underscored the company's historical commitment to modernism. There were twenty-two premieres, all to music by twentieth-century Americans and five to newly commissioned scores. In addition to Martins, who did nine of the Festival's new ballets, and members of the company's extended "family," the choreographers

included William Forsythe, Eliot Feld, and Paul Taylor.  
New York City Ballet

Jack Mitchell (b. 1925)

Peter Martins (*far left*) with the first Diamond Project choreographers, (*clockwise, from top*) Alexandre Proia, Robert La Fosse, Bart Cook, David Allan, Richard Tanner, John Alleyne, Toni Pimble, Lynne Taylor-Corbett, William Forsythe, and Miriam Mahdavian, 1992

The Diamond Project was created to foster works by new choreographers or choreographers new to the company. The second and third editions of the Project offered works by Ulysses Dove, Kevin O'Day, and Angelin Preljocaj.

Courtesy of the photographer

Steven Caras (b. 1950)

Ray Charles, 1988

Charles, one of the composers whose music was used by Peter Martins in *A Fool for You*, performed with his Original Ray Charles Orchestra

Courtesy of the photographer

Steven Caras (b. 1950)

Leonard Bernstein conducting a rehearsal before the opening night of the American Music Festival, 1988

Courtesy of the photographer

Steven Caras (b. 1950)

Lar Lubovitch during a rehearsal of his *Rhapsody in Blue*, 1988

Steven Caras (b. 1950)

Richard Marsden (*left*), Heather Watts, Jock Soto, and Allison Brown in Peter Martins' *Black and White*, 1988

Courtesy of the photographer

Steven Caras (b. 1950)

Michael Byars in Robert Weiss' *Archetypes*, 1988

The scenery, inspired by artist Jonathan Borofsky, was by Steven Rubin.

Courtesy of the photographer

Steven Caras (b. 1950)

Peter Martins' *The Waltz Project*, 1988

Choreographed to music by Milton Babbitt, John Cage, Philip Glass, and several other American composers, the ballet had drawings by Andy Warhol and scenery and costumes by Alain Vaës.

Courtesy of the photographer

Steven Caras (b. 1950)

Valentina Kozlova and Damian Woetzel in Eliot Feld's *The Unanswered Question*, 1988

The properties were by Feld and Peter Hauser.

Courtesy of the photographer

Steven Caras (b. 1950)

Cedric Rouse rehearsing Joseph Duell's *Jubilee!*, 1988

Choreographed in 1980 for the School of American Ballet, this revival was performed at the Festival by SAB students.

Courtesy of the photographer

Steven Caras (b. 1950)  
Members of the Paul Taylor Dance Company in Taylor's *Danbury Mix*, 1988  
Courtesy of the photographer

Steven Caras (b. 1950)  
Peter Naumann, Cornel Crabtree, and Maria Calegari in Bart Cook's *Into the Hopper*, 1988  
The scenery, inspired by artist Edward Hopper, was by Huck Snyder.  
Courtesy of the photographer

Steven Caras (b. 1950)  
Heléne Alexopoulos and Jeppe Mydtskov in William Forsythe's *Behind the China Dogs*, 1988  
Courtesy of the photographer

**Jerome Robbins**

Frederic Ohringer  
Jerome Robbins, 1979  
Private collection

Souvenir program, *West Side Story Suite*, 1995  
New York City Ballet

Paul Kolnik (b. 1950)  
*I'm Old-Fashioned*, 1996  
Courtesy of the photographer

Paul Kolnik (b. 1950)  
*Antique Epigraphs*, 1984  
Courtesy of the photographer

Paul Kolnik (b. 1950)  
*Glass Pieces*, 1996  
Courtesy of the photographer

Steven Caras (b. 1950)  
*Piano Pieces*, 1987  
Courtesy of the photographer

Steven Caras (b. 1950)  
Nancy Ticotin as Anita (*far left*), with Michele Gifford, Samantha Allen, Kristina Fernandez, and Nikolaj Hübbe in *West Side Story Suite*, 1996  
Courtesy of the photographer

Steven Caras (b. 1950)  
*Moves*, 1984  
Courtesy of the photographer

Costas (b. 1937)  
Kyra Nichols and Jock Soto in *Afternoon of a Faun*, mid-1980s

Courtesy of the photographer

Costas (b. 1937)

*Les Noces*, 1998

Courtesy of the photographer

Costas (b. 1937)

Christopher Wheeldon and Alexander Ritter in *The Four Seasons*, mid-1990s

Courtesy of the photographer

### **The Sleeping Beauty**

(Peter Martins, after Petipa, 1991)

Patricia Zipprodt; executed by Barbara Matera Ltd.

Costume for Aurora, Act III, *The Sleeping Beauty*, 1991

Tissue metallic brocade, sparkle net, silk flowers, faux pearls, bugle beads

New York City Ballet

Irving Penn (b. 1917)

Lincoln Kirstein with the company's first Auroras and Lilac Fairies: (*from left*) Kyra Nichols, Judith Fugate, Merrill Ashley, Darci Kistler, Maria Calegari, Hélène Alexopoulos, Nichol Hlinka, and Valentina Kozlova, 1991

Silver gelatin print

Balanchine had long wanted to do a production of *The Sleeping Beauty*, but apart from the Garland Dance, which he choreographed for students of the School of American Ballet in 1981, the task of staging the masterpiece of nineteenth-century Russian classicism was left to his successor.

Pace Wildenstein MacGill Gallery

Costas (b. 1937)

Darci Kistler and Igor Zelensky in the Act III pas de deux, 1990s

Courtesy of the photographer

Costas (b. 1937)

Miranda Weese as Aurora in Act III, 1990s

Courtesy of the photographer

Costas (b. 1937)

Wendy Whelan as Aurora in Act III, 1990s

Courtesy of the photographer

### **Celebrations**

Poster, New York City Ballet, with a photograph by Richard Corman of Kyra Nichols in front of the World Trade Center, 1990s

New York City Ballet

Poster, New York City Ballet, with a photograph by Richard Corman of Peter Boal in front of the Unisphere, 1990s

New York City Ballet



Poster, New York City Ballet, with a photograph by Richard Corman of Heléne Alexopoulos at Coney Island, 1990s  
New York City Ballet

Poster, New York City Ballet, with a photograph by Richard Corman of Darci Kistler as Odette in Central Park, 1990s  
New York City Ballet

Steven Caras (b. 1950)  
Students from the School of American Ballet, with Mikhail Baryshnikov as Ringmaster, spell out Lincoln Kirstein's initials in *Circus Polka* at his eightieth birthday celebration, 1987  
Courtesy of the photographer

Souvenir program, American Music Festival Opening Night Gala, April 26, 1988  
The festival coincided with the company's fortieth anniversary.  
Collection of Kim Kokich (former collection of Alexandra Danilova)

Poster, Balanchine Celebration, signed by the company's dancers, 1993  
Collection of Deanna McBrearty

Poster, New York City Ballet, 50th Anniversary Celebration, November 24, 1998 through June 27, 1999  
Private collection

Paul Kolnik (b. 1950)  
Dancers past and present of the New York City Ballet onstage at the Opening Night Benefit, 1998  
Courtesy of the photographer

### **Paul Kolnik Gallery**

Paul Kolnik (b. 1950)  
Suzanne Farrell and Peter Martins in *Duo Concertant*, early 1980s  
Courtesy of the photographer

Paul Kolnik (b. 1950)  
Maria Calegari in *Variations pour une Porte et un Soupir*, early 1980s  
Courtesy of the photographer

Paul Kolnik (b. 1950)  
Mel Tomlinson in *Episodes*, ca. 1983  
Courtesy of the photographer

Paul Kolnik (b. 1950)  
Wendy Whelan and Peter Boal in *Opus 19*, 1996  
Courtesy of the photographer

### **The Company Today**

Holly Hynes (b. 1955)

Costume for a woman in Miriam Mahdavian's *Urban Dances*, 1997  
Moleskin, four-ply silk, crêpe de chine  
New York City Ballet

Barbara Matera  
Costume for a man in Peter Martins' *Les Petits Riens*, 1987  
Ottoman silk, silk linen, silver trim, handmade flowers, lace jabot  
New York City Ballet

Holly Hynes (b. 1955)  
Costume for a woman in Peter Martins' *Mozart Piano Concerto*, 1994  
Silk chiffon, seed beads, rhinestone jewels  
New York City Ballet

Herve-Pierre  
Costume for a woman in Angelin Preljocaj's *La Stravaganza*, 1997  
Silk, cotton, wool, silk velvet, leather thong  
New York City Ballet

Holly Hynes (b. 1955)  
Costume for a woman in Richard Tanner's *Operetta Affezionata*, 1995  
Spandex stretch, silk Dupioni, printed cotton, nylon, flowered lace, faux pearls  
New York City Ballet

K.C. Bailey  
Alexandre Proia in Williamsburg, Brooklyn, 1993  
This was originally commissioned by the Dance Ink Foundation.  
Courtesy of the photographer

K.C. Bailey  
Stacey Calvert in the Staten Island Ferry Terminal, lower Manhattan, 1995  
This was originally commissioned by the Dance Ink Foundation.  
Courtesy of the photographer

Andrew Eccles (b. 1961)  
Robert LaFosse, 1995  
This was originally commissioned by the Dance Ink Foundation.  
Courtesy of the photographer

Andrew Eccles (b. 1961)  
Peter Boal, 1996  
This was originally commissioned by the Dance Ink Foundation.  
Courtesy of the photographer

Andrew Eccles (b. 1961)  
Albert Evans, 1992  
This was originally commissioned by the Dance Ink Foundation.  
Courtesy of the photographer

Richard Corman (b. 1954)  
Wendy Whelan and Jock Soto outside the Solomon R. Guggenheim Museum, 1997

Courtesy of the photographer

Andrew Eccles (b. 1961)  
Deanna McBrearty as Geoffrey Beene's Dance '93 cover girl  
Courtesy of the photographer

Andrew Eccles (b. 1961)  
Deanna McBrearty modeling a Geoffrey Beene coat, 1993  
Courtesy of the photographer

Josef Astor (b. 1959)  
Heléne Alexopoulos, 1989  
Courtesy of the photographer

Barbara Alper (b. 1949)  
Darci Kistler with her parrot, 1991  
Courtesy of the photographer

George Lange (b. 1955)  
Robert LaFosse, 1990  
Courtesy of the photographer

Kazaki Kiriya (b. 1968)  
Maria Kowroski, 1996  
Courtesy of the photographer

Costas (b. 1937)  
Courtesy of the photographer  
Monique Meunier and Nikolaj Hübbe in *Prodigal Son*;  
Samantha Allen (*left*), Isabel Kimmel, Wendy Drapala, and Miranda Weese in *Brahms-Schoenberg Quartet*;  
Maria Kowroski (*front left*), Sébastien Marcovici, Edward Liang, Jock Soto, and Wendy Whelan in *Agon*;  
Sant'gria Bello (*left*), Christopher Boehmer, and Stuart Capps in *Rubies*;  
Alexandra Ansanelli and Sébastien Marcovici in *River of Light*;  
Maria Kowroski and James Fayette in *Brandenburg*;  
Riolama Lorenzo, with Melissa Walter (*left*) and Dana Hanson, in Balanchine's *Movements for Piano and Orchestra*;  
Aura Dixon in *Rubies*;  
Pascale van Kipnis in *Bournonville Divertissements*;  
Aesha Ash, Jenny Blascovich, and Saskia Beskow in *Bournonville Divertissements*;  
Rachel Rutherford (*front*) in *Glass Pieces*;  
Janie Taylor and Sébastien Marcovici in *La Valse*;  
Edward Liang in *Emeralds*;  
Jennie Somogyi in Miriam Mahdavian's *Urban Dances*;  
Benjamin Millepied in *Brahms-Schoenberg Quartet*;  
Samantha Allen leading the ensemble in *Stars and Stripes*.

Deanna McBrearty eating lunch outside the New York State Theater, mid-1990s  
Collection of Deanna McBrearty

Scrapbook compiled by New York City Ballet dancers for Deborah Wingert when she left the company in 1994  
Collection of Deborah Wingert

Snapshots from the Collection of Deanna McBrearty

Sébastien Marcovici (*left*), Kristina Fernandez, and Deanna McBrearty helping with Thanksgiving Day dinner at a Lower East Side soup kitchen;  
Amanda Edge (*left*) and Deanna McBrearty;  
Deanna McBrearty (*left*) and Jessy Hendrickson;  
Andrea Long (*left*), Jennifer Tinsley, Eva Natanya, Michele Gifford, Deanna McBrearty, and Kathleen Tracey on tour in Paris;  
Sean Savoye (*left*), Yvonne Bourrée, Amanda Edge, and Deanna McBrearty at the opera house in Rio de Janeiro;  
Deanna McBrearty in the company's shoe room;  
Deanna McBrearty in the dressing room;  
Deanna McBrearty's theater case;  
Women's dressing room in mid-season;  
Deanna McBrearty (*left*) and Simone Schumacher in costume for *Union Jack*;  
Deanna McBrearty, in costume for *Operetta Affezionata*, poses in the dressing room;  
Deanna McBrearty and Miranda Weese dressing for *Orpheus*;  
Rachel Rutherford (*left*) and Jessy Hendrickson before a performance of *The Cage*;  
Aesha Ash;  
Maria Kowroski (*left*) and Riolama Lorenzo before a performance of *A Midsummer Night's Dream*;  
Jennie Somogyi (*left*) and Diana McBrearty onstage before a performance of *Stars and Stripes*;  
Edward Liang in costume for *The Concert*;  
Deanna McBrearty with Perry Silvey, the company's production stage manager;  
Christopher Wheeldon;  
Nichol Hlinka's last performance.

Diana McBrearty outside the New York State Theater  
Collection of Deanna McBrearty

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