

# ATLANTA BALLET

GENNADI NEDVIGIN • ARTISTIC DIRECTOR

## RETURN TO FALL

Saturday, September 15, 2018 at 2:00pm  
Cobb Energy Performing Arts Centre  
Atlanta, GA

### ***Return to a Strange Land***

Music by Leoš Janáček

**Choreography, Scenic and Costume Design by Jiří Kylián**

**Assistant to the Choreographer, Jeanne Solan**

**Lighting Design by Kees Tjebbes**

**Technical Realization (Lights/Set) by Hans Boven**

*Return to a Strange Land* costumes provided courtesy of Ballet West  
Adam Sklute, Artistic Director

<b>Brown Trio</b>	Darian Kane, Lucas Labrador, Igor Leushin
<b>Blue Duet</b>	Jessica He, Jonathan Philbert
<b>Brown Duet</b>	Darian Kane, Igor Leushin
<b>Blue Trio</b>	Jessica He, Nikolas Gaifullin, Jonathan Philbert

### ***Tschaikovsky Pas de Deux***

Music by Peter Ilyich Tchaikovsky

**Choreography by George Balanchine® The George Balanchine Trust\***

**Staging by Robert Barnett**

**Lighting Design by Joseph R. Walls**

Emily Carrico and Igor Leushin

### ***Vertigo***

Music by Dmitri Shostakovich

**Choreography and Costume Design by Mauro Bigonzetti**

**Lighting, Scenic and Video Design by Carlo Cerri**

Performed by Guest Artists of the Czech National Ballet  
Filip Barankiewicz, Artistic Director

Miho Ogimoto and Michal Štípa

\*The performance of *Tschaikovsky Pas de Deux*, a Balanchine® Ballet, is presented by arrangement with The George Balanchine Trust and has been produced in accordance with the Balanchine Style® and Balanchine Technique® Service Standards established and provided by the Trust.

## ***Don Quixote***

**Act III – Pas de Deux**

**Music by** Ludwig Minkus

**Choreography by** Marius Petipa

**Lighting Design by** Joseph R. Walls

Airi Igarashi and Sergio Masero-Olarte

## ***The Premiere***

**Class. Rehearsal. Performance.**

World Premiere

**Music by** Camille Saint-Saëns

**Choreography by** Ricardo Amarante

**Costume and Scenic Design by** Renè Salazar

**Lighting Design by** Joseph R. Walls

Emma Guertin, Brooke Gilliam, Monika Haczkiwicz, Darian Kane, Saho Kumagai,  
Francesca Loi, Nadia Mara, Fuki Takahashi, Olivia Yoch

Stéphano Candreva, Dylan Clinard, Bret Coppa, Nikolas Gaifullin, Lucas Labrador,  
Miguel Angel Montoya, Jonathan Philbert, Keith Reeves, Ivan Tarakanov

**Bret Coppa**† is 18 years old, and from San Pedro, Calif. This is his first season as an Atlanta Ballet company member. Some of his roles with Atlanta Ballet include Gaston, Russian, Nephew and Mazurka. He is a graduate of the University of North Carolina School of the Arts, where he has performed many principal roles, including Solor in *La Bayadère*, Principal Male in *Donizetti Variations*, Waltz Boy in *Serenade*, The Poet in *Les Sylphides* and Caviler in *The Nutcracker*. Bret got his start at the Peninsula School of Performing Arts under the artistic direction of Roberto Almageur. During his training in the Los Angeles area, he performed as a guest artist in California and danced roles throughout the country. Bret has also competed in the Prix de Lausanne twice, and he was a finalist in 2015. In 2017, he went to St. Petersburg, Russia, where he received his teaching certification in the Vaganova method.

† Atlanta Ballet Apprentice

## **The Czech National Ballet**

The Czech National Ballet has played a major role in the development of Czech ballet art, owing not only to its stature, but also to it being the largest dance company in the Czech Republic. Established in 1883, it possesses an uninterrupted, evolutionary tradition of Czech professional dance that has evinced itself by grand classical ballets having always formed part of the repertoire.

At the present time, the Czech National Ballet has 81 members and is headed by its artistic director, Filip Barankiewicz. The dancers engaged at the company hail from the Czech Republic, Slovakia, Russia, Ukraine, Moldova, the USA, the UK, France, Hungary, Japan, Korea and Italy.

The Czech National Ballet's openness to the world manifests itself in close collaboration with foreign pedagogues and choreographers. Embracing different dance phraseologies serves to season the artistic work - thanks to alternative views of itself and the world around, the company discovers its Central European identity, offers contemporary theatre, yet with a singular artistic flavor drawing upon Prague's enchanting multicultural milieu.



Photo by Pavel Hejny.

**Filip Barankiewicz** (*Artistic Director, Czech National Ballet*)

was born in Warsaw, Poland. In 1986, he began his ballet education at the National Ballet School in his hometown. In 1991, he received the Vaslav Nijinsky Medal. Following his graduation in 1995, he won first prize at the National Ballet Competition in Poland. He was a finalist at the Eurovision Young Dancers Competition in Lausanne. At the Académie de Dance Classique in Monte Carlo, led by Marika Besobrasova, he received a scholarship from the Rudolf Nureyev Foundation and continued to study until 1996. That year, Barankiewicz joined the Stuttgart Ballet, where he was promoted to demi-soloist in 2000, soloist in 2001, and a year later to principal dancer. Barankiewicz joins the Stuttgart Ballet on tours all around the world. From 2003, he has repeatedly been a guest principal dancer at the Czech National Ballet

in Prague. He portrayed the lead roles in John Cranko's *Swan Lake*, *Onegin*, *The Taming of the Shrew*, *The Lady and the Fool* and *Romeo and Juliet*; Kenneth MacMillan's *Las Hermanas* and *The Song of the Earth*; George Balanchine's *Theme and Variations*, *Four Temperaments*, *Serenade* and *Symphony in C*; Glen Tetley's *Le sacre du printemps*; John Neumeier's *A Streetcar Named Desire*, *Fratres* and *The Lady of the Camellias*; Sir Ashton's *La Fille mal gardée*, Jiří Kylián's *Forgotten Land* and *No More Play*; Márcia Haydée's *The Sleeping Beauty*, and other story ballets: *Giselle*, *Don Quichotte*, Peter Schaufuss' *La Sylphide*, amongst others. In 2003, Barankiewicz completed his ballet pedagogy education. At the end of his active dancing career in Stuttgart, from 2014, he started teaching daily classes and coaching the rehearsals of productions, including *The Taming of the Shrew* (John Cranko), *Onegin* (John Cranko), *Giselle* (prod.: Reid Anderson, Valentina Savina), and *Don Quichotte* (Maximiliano Guerra). From 2014, he also oversaw rehearsals and coached John Cranko's *Onegin* at the Royal Swedish Ballet in Stockholm, the Teatro Municipal in Santiago de Chile, the Finnish National Ballet in Helsinki, the Estonian National Ballet, Norwegian National Ballet and National Ballet of Canada. He staged Cranko's *Taming of the Shrew* at the Korean National Ballet in Seoul, the Polish National Ballet in Warsaw and Bavarian State Ballet in Munich. From September 2015 until 2017, he was a guest ballet master at the Stuttgart Ballet, participating in the creation of the company's repertoire and the staging of works by William Forsythe, Jiří Kylián, Hans van Manen and Maximiliano Guerra. Furthermore, he has worked as a guest teacher at the Opéra National de Bordeaux, the Polish National Ballet, Les Ballets de Monte-Carlo and the National Ballet of Canada in Toronto. In 2016, Barankiewicz was a juror for the Vienna International Ballet Experience competition - VIBE. Barankiewicz has directed the Czech National Ballet since the 2017/18 season. His professional career has been highly variegated – besides having pursued an illustrious journey as a dancer he has been a renowned ballet master and coach.

**Miho Ogimoto** (*First soloist, Czech National Ballet*), studied at the Sakamoto Ballet Studio in her native Japan and at the Royal Winnipeg Ballet School in Canada. Between 1995 and 1997, she won in the junior category in the Nagoya Ballet Competition, All Japan Ballet Competition and Kyushu & Asia Ballet Competition. She obtained her first

professional engagement at the New National Theatre of Tokyo in 1999, followed by a soloist contract with the Theater Altenburg-Gera in Germany in 2001. There her repertoire included the role of Titania in *A Midsummer Night's Dream* and a solo part in *Boléro*. From 2004 to 2009, she was a soloist of the Deutsche Oper am Rhein, where she danced in John Neumeier's version of *Sylvia*, in Jiří Kylián's *Petite Mort* and, most notably, in numerous choreographies of then director Yuri Vámos. Among her highlights were the roles of Queen Eleonora in *La Ferosa*, *The Jewess of Toledo*, *Tatyana in The Sleeping Beauty*, *The Czar's Last Daughter*, Myrtha in *Giselle*, the Chinese Woman in *The Nutcracker – A Christmas Carol*, the African Girl in *Spartacus* and Titania in *A Midsummer Night's Dream*. During the 2009/10 season, she was a soloist of the Aalto Ballet Theater Essen, where her repertoire included the lead role in *La Sylphide*. In the 2010/11 season, she became a soloist of the State Opera Prague ballet company, where she portrayed the title role in *Giselle*, *Tatyana in Tchaikovsky's The Sleeping Beauty*, *The Czar's Last Daughter*, the Pas de Trois in *Swan Lake* and the Good Fairy in Prokofiev's *Cinderella*. In the 2012/13 season, she joined the Czech National Ballet, where she became first soloist in the 2013/14 season. Audiences have seen Miho Ogimoto in *Americana III*, *Czech Ballet Symphony II*, *Ballettissimo* and *Vertigo*. She has dazzled as Queen Mab in Petr Zúška's adaptation of *Romeo and Juliet*, as Nikiya in Javier Torres's version of *La Bayadère*, as the Mother in Zúška's *The Nutcracker and the Cuddly Mouse*, in the title role of Michael Corder's *Snow Queen* and as the Grandmother in Jan Kodet's *The Little Mermaid*. She has performed in Ohad Naharin's *Decadance* and portrayed the role of the Dark Angel in George Balanchine's *Serenade* in the 2017/18 season.

**Michal Štípa** (*First soloist, Czech National Ballet*), born in Brno, studied at the local Dance Conservatory, from which he graduated in 1998. That year, he joined the National Theatre in Brno, where he was cast in numerous solo parts in key pieces of its repertoire. Subsequently, in 2000, he was appointed a soloist. During his seven-year engagement in Brno, he regularly appeared as a guest at the National Theatre in Prague, where in the 2004/05 season, he was engaged as a soloist and appointed a first soloist in 2009. At the National Theatre in Prague, he danced a variety of roles in the classical and contemporary repertoire: Prince Siegfried in *Swan Lake*, Jean de Brienne in *Raymonda*, the Nutcracker in *The Nutcracker*, Albrecht in *Giselle*, the Prince in *The Nutcracker – A Christmas Carol*, Romeo in *Romeo and Juliet*, the title role in *Othello*, Lensky in *Onegin*, Escamilio in *Carmen*, James in *La Sylphide*, the Father in *Cinderella*, the Prince in *Cinderella*, the Prince in *The Sleeping Beauty*, Solor in *La Bayadère* and the Wolf in *Snow Queen*. He also excelled in the Czech National Ballet staging of *Le sacre du printemps* (Tetley) in 2017. In the 1998/99 season, Michal Štípa received the Philip Morris Flower Award for the classical dance talent of the year, and three years later he won the main Philip Morris Flower Award. In 2000, he came in second in the Competition of Dance Artists of the Czech Republic and the Slovak Republic in Brno. In 2004, he was nominated for the Thalia Award for his performance of the role of Solor in *La Bayadère* and received the Audience Prize. In March 2005, he earned the Thalia Award for the role of Albrecht in *Giselle*. In 2007, he won the Komerční banka KOBANADI prize for the best premiere performance in the production *Brel – Vysotsky – Kryl / Solo for Three*, in which he portrayed the lead role, and he subsequently received the Thalia Award for the same role. At present, Michal Štípa also teaches and choreographs (e.g. the production of *Don Quixote* at the National Moravian-Silesian Theatre in Ostrava).

Read more on the Czech National Ballet guest artists at [www.atlantaballet.com/performances/return-to-fall](http://www.atlantaballet.com/performances/return-to-fall).

**PHOTOGRAPHY AND VIDEOGRAPHY OF ANY KIND ARE STRICTLY PROHIBITED**

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