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**LONG-LOST VARIATION VIDEOTAPED BY
THE GEORGE BALANCHINE FOUNDATION**

Nancy Knott Mann Teaches New York City Ballet Member Ashley Boudier

New York City—Nancy Knott Mann, a student at the School of American Ballet in the early 1930s and later one of the first Americans in de Basil's Ballet Russe, recreated a variation from Balanchine's Reminiscence for The George Balanchine Foundation's Archive of Lost Choreography. Taping took place January 29, 2001, in the New York City Ballet studios at the Rose Building, Lincoln Center, New York.

Ms. Mann taught the variation to Ashley Boudier, a new member of the New York City Ballet. Nancy Reynolds, the Foundation's Director of Research, interviewed Ms. Mann about this long-lost Balanchine work, which was premiered in 1935 by Balanchine's first company in America, the American Ballet.

Ms. Mann was a great friend of Leda Anchutina (later Mrs. André Eglevsky), for whom Balanchine created the role, and was so impressed that she learned it and later performed it herself. The solo, which is set to Benjamin Godard's Valse Chromatique, Op. 88, is "brilliant, witty, and full of turns," she revealed.

In an interview conducted by Ms. Reynolds in the 1970s, Balanchine commented that the music of Godard, a Frenchman, was very well known in Russia when he was a boy (although not in France or America) and that it was standard for all piano students,

including himself. "It's cute, it's nice, very melodic—like Chabrier or Gounod—that type," he said.

"After the lost 'Nightingale' variation recreated by Dame Alicia Markova in 1995 (from Le Chant du Rossignol, 1925), this solo from Reminiscence may well be the oldest Balanchine choreography yet recovered by The George Balanchine Foundation," observed Ms. Reynolds. "Our deepest thanks go to Nancy Mann for sharing this information—she not only remembered the steps and texture of the dance but also brought us the score from 1935, showing the cuts Balanchine made in the music."

Nancy Mann also studied in New York with Fokine, Mordkin, and other noted Russian teachers. After leaving the Ballet Russe, she danced in musicals, including two by Balanchine, I Married an Angel and Louisiana Purchase. She and her husband, Michael Mann, were the lead dancers in Helen Goes to Troy, with choreography by Massine. The two later appeared as a ballet act in nightclubs.

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EDITOR'S NOTE: Photographs available upon request