



News

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**THE GEORGE BALANCHINE FOUNDATION TO INAUGURATE VIDEO
ARCHIVE AT DANCE COLLECTION, NEW YORK CITY; DANCE
HERITAGE COALITION TO DISSEMINATE VIDEOS
TO LIBRARIES WORLDWIDE**

**Archive of Lost Choreography and Interpreters Archive
to be Available for On-Site Viewing**

NEW YORK CITY--Edited master tapes of a groundbreaking archival video project, created and produced by The George Balanchine Foundation, will be donated to The Dance Collection of the New York Public Library for the Performing Arts, it was announced today by Barbara Horgan, President of the Foundation. A reception at the Library, located at Lincoln Center, on May 28, 1997, will inaugurate the archive.

Concurrently, Dance Heritage Coalition (DHC), a consortium of institutions holding substantial materials in dance history, will oversee the dissemination of the archive to research libraries and collections worldwide. While the tapes will not be for sale, copies will be available for on-site viewing in accredited repositories on a non-restrictive basis. Catherine Johnson, Director of DHC, in discussing the alliance commented, "Documentation in the absence of preservation and access has little value.

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The Balanchine Archive project allows us to provide access both nationally and internationally to these important documents while protecting the rights of those involved in their creation and insuring that master copies are preserved for the future." She continued, "Just as the tapes were created in many different cities, they will now be accessible in San Francisco, London, New York and around the world, making the legacy of a uniquely international choreographer appropriately available."

Adding further emphasis to the importance of accessibility, Ms. Horgan said, "So much of what has been produced in the past resides in institutions that are not equipped to make the materials available on a broad scale geographically. Finally, with the Library, DHC and The Foundation, we have a collaboration that is using all the media technology of the 21st century to bring this information to the public. Mr. Balanchine's legacy is at the forefront of this initiative, and perhaps it will help inspire others to cooperate in an effort to broaden respect for the art of dance."

The documentary video program, initiated two and a half years ago with funds generated by the Nancy Remick Reynolds Endowment, which was established in 1994, encompasses two collections: The Archive of Lost Choreography and The Interpreters Archive. Conceived and directed by Balanchine scholar Nancy Reynolds, the Foundation's Director of Research, the on-going project retrieves Balanchine choreography no longer in repertory and captures the interpretations of performers who worked in the studio with Balanchine, as they teach the roles he created on them to the dancers of today.

"The George Balanchine Foundation archival videotapes are a major resource and will complement our extensive Balanchine holdings, " commented Madeleine Nichols, Curator of the Dance Collection, "It is especially appropriate that the master tapes be preserved in New York, where he lived for most of his life and created so many of his greatest masterpieces."

"All of my books and articles have been written using materials from the Dance Collection, not only the vast collection of printed materials and photographs, but also the unparalleled selection of film and video," said

Nancy Reynolds. "I'm pleased to add our own work with some of the legends of the dance world to this amazing repository, for the enlightenment of other scholars and for all those who seek to know more about Balanchine's work."

The seven completed videotapes, incorporating eleven hours of edited footage, consist of sessions with Dame Alicia Markova, Maria Tallchief, and Patricia Wilde [Detailed information enclosed]. Some 25 hours of raw footage, still awaiting editing, are devoted to coaching and recovery sessions on *Scotch Symphony*, *The Four Temperaments*, *Concerto Barocco*, *Le Baiser de la Fée*, *Sylvia*, *Ballet Imperial*, *Mozartiana* and *Serenade*.

Participating artists, in addition to those mentioned, are: Frederic Franklin, Marie-Jeanne, Merrill Ashley, Suki Schorer, John Taras, Robert Lindgren, and Sonja Tyven, working with dancers from the New York City Ballet, Pittsburgh Ballet Theatre, CAPAB Ballet, Southern Ballet Theatre, and students from the School of American Ballet and the North Carolina School of the Arts. Such noted critics and scholars as Arlene Croce, Jack Anderson, Nancy Goldner, Francis Mason, Stephanie Jordan, Millicent Hodson and Kenneth Archer, and Nancy Reynolds have conducted on-screen interviews and discussions.

The Archive project has attracted the interest of writers and commentators in books, magazines, newspapers, television and radio. Critic Barbara Newman, who attended sessions with Dame Alicia Markova recreating a dance from *Le Chant du Rossignol*, wrote in Dance International (Spring 1995), "As their collaborative effort ended and the new life of the solo began, the dim, distant shapes of ballet's history suddenly seemed more real than remote. Prodded by Reynolds's determination and directed by Markova's explicit memories, the past had turned from conjecture to possibility, and then risen to its feet and danced again."

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GEORGE BALANCHINE FOUNDATION - Archive Biographies, 5/97

THE GEORGE BALANCHINE FOUNDATION was established in 1983 as an educational foundation to further the work and aesthetic of George Balanchine. With the establishment of the Nancy Remick Reynolds Endowment in October 1994, the Foundation embarked on an ambitious program documenting the ideas and interpretations of dancers who worked with Balanchine at various stages of his long career.

In addition to the Archive of Lost Choreography and the Interpreters Archive, which will be housed in the Dance Collection of the New York Public Library for the Performing Arts, the Balanchine Foundation is producer of *The Balanchine Essays*, a nine-part video series examining Balanchine's approach to classical ballet technique. "Arabesque," "Passé and Attitude," and "Port de Bras and Epaulement" are now in commercial release (Nonesuch Dance Collection, "The Balanchine Library," distributed in the U.S. by WarnerVision Entertainment). In collaboration with the Dance Collection of the New York Public Library, the Foundation has added piano soundtracks to selected silent films including Tanaquil Le Clercq and Nicholas Magallanes in *La Valse* and Violette Verdy and Edward Villella in *La Source*.

DANCE HERITAGE COALITION (DHC) is a national alliance of institutions holding significant materials documenting the history of dance. Its mission is to preserve, make accessible, enhance, and augment the materials that document the artistic accomplishments in dance of the past, present and future. To achieve its mission, DHC develops collaborative projects and programs to serve the dance field and facilitates communication with the field. DHC works in four essential areas: access to materials, the continuing documentation of dance through traditional methods and developing technologies, preservation of existing documentation, and education within and beyond the dance field. To date, DHC has undertaken major collaborative projects to arrange, describe and catalog dance archives and artifactual materials into an on-line national union catalog and has produced workshops and publications on access and preservation issues. It maintains an electronic clearinghouse and bulletin board service on the Internet. Current members include the American Dance Festival; the Dance Collection

of The New York Public Library for the Performing Arts; the Harvard Theatre Collection, Harvard University; Jacob's Pillow Dance Festival; Lawrence and Lee Theatre Research Institute, Ohio State University; the Library of Congress; and the San Francisco Performing Arts Library and Museum.

THE NEW YORK PUBLIC LIBRARY for the Performing Arts' Dance Collection is the largest and most comprehensive international research archive and study center devoted to the documentation of dance, meeting the needs of a diverse dance community of choreographers, performers, designers, producers, publishers, arts administrators, teachers, writers, critics, historians and scholars, as well as the general public. Chronicling the art of dance in all its manifestations -- from ballet, jazz and tap to ice skating and gymnastics -- its resources include photographs, books, manuscripts, historical engravings, costume and set designs, scrapbooks, notation scores, videotapes, posters, performance programs, recorded interviews, films, and press clippings from American and foreign sources. These are easily accessible under thousands of subject headings as well as names, which increase at the rate of about 6,000 each year.

While the Dance Collection has over 31,000 reference books, these materials account for only three percent of its holdings. Films and videotapes are the most used materials in the reading room, which is open six days a week. Last year, 13,200 visitors, residents of 42 states and 39 countries, studied 168,000 items on site and an additional 15,700 were served by telephone, mail, fax and e-mail. The Dance Collection catalog is available in published volumes, on a CD-ROM, and via the Internet through The New York Public Library's CATNYP, and is also integrated into the major online bibliographic utilities.

ARCHIVE OF LOST CHOREOGRAPHY

DAME ALICIA MARKOVA recreating excerpts from *Le Chant du Rossignol*

[Nightingale variation; excerpts from pas de deux of Nightingale and Death]

Choreography: George Balanchine

Music: Igor Stravinsky

Dancer: Iohna Loots [CAPAB Ballet]

Advisors: Millicent Hodson, Kenneth Archer

Taped: January 30-February 3, 1995, London, 116 minutes

INTERPRETERS ARCHIVE

MARIA TALLCHIEF coaching excerpts from *Firebird* and *Orpheus* [Firebird *Berceuse*; Eurydice's solo]

Choreography: George Balanchine

Music: Igor Stravinsky

Dancer: Hélène Alexopoulos [New York City Ballet]

Interviewers: Arlene Croce, Nancy Reynolds

Taped: June 27, 1995, New York City, 82 minutes

MARIA TALLCHIEF coaching ballerina variation, 1st movement, from *Symphony in C*

Choreography: George Balanchine

Music: Georges Bizet

Dancer: Jennie Somogyi [New York City Ballet]

Interviewers: Arlene Croce, Nancy Reynolds

Taped: June 28, 1995, New York City, 77 minutes

MARIA TALLCHIEF coaching excerpts from *Pas de Dix* [ballerina variation; excerpt from finale]

Choreography: George Balanchine

Music: Alexander Glazounov

Dancer: Jennie Somogyi [New York City Ballet]

Interviewers: Arlene Croce, Nancy Reynolds

Taped: June 28, 1995, New York City, 86 minutes

MARIA TALLCHIEF coaching excerpts from George Balanchine's *The Nutcracker*

[Sugar Plum Fairy variation (partial); pas de deux]

Choreography: George Balanchine

Music: Peter Ilyitch Tchaikovsky

Dancers: Jennie Somogyi, Wendy Whelan, Damian Woetzel [New York City Ballet]

Interviewers: Arlene Croce, Francis Mason, Nancy Reynolds

Taped: June 28, 1995, and April 15, 1996, New York City, 110 minutes

PATRICIA WILDE coaching excerpts from *Raymonda Variations* [2 ballerina variations; pas de deux]

Choreography: George Balanchine

Music: Alexander Glazounov

Dancers: Laura Desiree, Blythe Turner, Stanko Milov [Pittsburgh Ballet Theatre]

Interviewer: Nancy Goldner

Taped: May 23-24, 1996, Pittsburgh, 120 minutes

PATRICIA WILDE coaching excerpts from *Square Dance*

[pas de deux from 1st movement; excerpts from "girls dance" and finale]

Choreography: George Balanchine

Music: Antonio Vivaldi, Arcangelo Corelli

Dancers: Laura Desiree, Alexander Nagiba [Pittsburgh Ballet Theatre]

Interviewer: Nancy Goldner

Taped: May 24, 1996, Pittsburgh, 70 minutes

Director of Research
and Project Director:
Nancy Reynolds

Editor:
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