THE
GEORGE BALANCHINE
FOUNDATION

New York State Theater, 20 Lincoln Center Plaza, New York, New York 10023

News

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THE GEORGE BALANCHINE FOUNDATION OPENS NEW OFFICES, EXPANDS PROJECTS AGENDA, AND APPOINTS GENERAL ADMINISTRATOR

Dance Archivist Leslie Hansen Kopp Takes the Helm

New York City—Dance technology specialist Leslie Hansen Kopp has joined The George Balanchine Foundation as General Administrator, it was announced by Barbara Horgan, Chairman of the Foundation's Board of Directors. Ms. Kopp, who holds a graduate degree in musicology, served for 13 years as President and Executive Director of Preserve, Inc., the national center for dance documentation and preservation. She is the author of the award-winning book Dance Archives and editor of the quarterly newsletter *afterimages*. Ms. Kopp is a member of the Board of Trustees of Dance/USA and is also affiliated with numerous professional associations, including the Society of American Archivists, the Dance Librarians'

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Discussion Group, and the Association of Moving Image Archivists.

"Leslie has had a long and distinguished career in dance preservation," said Ms. Horgan, "We are delighted to have her overseeing our many projects and supervising the opening of our new office."

The George Balanchine Foundation has relocated to 161 West 61st Street, across the street from the New York State Theater in New York City. The Foundation's new contact numbers are: (t) 212/262-0700; (f) 212/262-2892; (e) GeorgeBalanchineFoundation@Balanchine.org.

Founded in 1983, the Foundation has developed an ambitious video series in which distinguished dancers who worked directly with Balanchine pass on their knowledge. Created and supervised by Nancy Reynolds, Director of Research, the *Archive of Lost Choreography* and the *Interpreters Archive*. are supported, in part, by the Rudolf Nureyev Foundation and the Fan Fox and Leslie R. Samuels Foundation.

Last Spring, Ms. Reynolds and the Foundation worked cooperatively with original-cast member Todd Bolender at Kansas City Ballet to recover the lost Balanchine ballet *Renard*, and to record the process for the archives. Choreographed in 1947 to the Igor Stravinsky composition of the same name, the reconstructed Renard will be premiered during the Kansas City Ballet's 2001 season. Support for the re-creation was provided by the National Endowment for the Arts (NEA).

The Foundation is also producer of *The Balanchine Essays*, a nine-part video

series examining Balanchine's approach to classical ballet technique, and has added piano soundtracks to selected silent films in collaboration with the Dance Division of The New York Public Library for the Performing Arts. In 1998, the Foundation established a lecture series on Balanchine repertory, conducted nationwide by dance critic Nancy Goldner.

Most recently, The George Balanchine Foundation has embarked on several new projects, which include:

Popular Balanchine, a major research effort dedicated to documenting Balanchine's choreography for the popular stage and screen. Balanchine's commercial output included 20 Broadway shows, four Hollywood films, and several early productions in London and Paris. A team of dance specialists has begun to comb libraries and archives for relevant materials and is looking for performers, backstage personnel, and fans who can be interviewed or who have scrapbooks and information about the productions. The project has received support from The Shubert Foundation, The Billy Rose Foundation, The Paul H. Epstein Foundation, and the NEA. Dancers and dance enthusiasts with memories or memorabilia concerning these shows are urged to contact Project Director Claude Conyers: (t) 845/878-9451; (e) cconyers@balanchine.org.

Mediatext, a collaborative project with MIT's Center for Educational Computing Initiatives (CECI), will introduce new technology that brings movement and text together literally to "quote" dance. This multimedia tool will also provide

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a rich electronic archive, combining videoclips with images, audio, and text that will be accessible over the Internet. With a recent award from the NEA and other funding being pursued, the Foundation has selected *Agon* as the "test text" for demonstrating and developing this technology.

In a another new initiative, Frederic Franklin, long-time premier danseur and ballet master of Sergei Denham's Ballet Russe de Monte Carlo, has accepted the Foundation's invitation to examine and comment on the extensive Ballet Russe materials held by the Dance Division of the New York Public Library. He will have much to say about Balanchine, who was actively involved with the company during the 1940s and its chief choreographer from 1944 to 1946. Mindy Aloff, dance critic of *The New Republic*, and Monica Moseley of the library staff will assist Mr. Franklin. The expected result will be some 40 hours on tape of his invaluable commentaries and reminiscences.

Stephanie Jordan, an internationally known musicologist and dance historian, has agreed to create an educational video for the Foundation, tentatively entitled "The Musical Balanchine," concentrating on his celebrated collaboration with Stravinsky. Examples from the many Balanchine-Stravinsky ballets, as well as Professor Jordan's analysis, will demonstrate the range of their achievement, from the beginning to the very end of Balanchine's career.

"The Balanchine Foundation represents innovation for the benefit of the dance community," said Ms. Kopp from her new office. "Balanchine's

choreography is obviously the means for our programs, but the innovative methods we develop for documenting and disseminating dance -- through reconstructions, video histories, and new technologies -- we create to share with the entire field."

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