



**NEW TURN FOR A PRINCE**  
**PETER BOAL & COMPANY MAKES DEBUT AT**  
**THE JOYCE THEATER, MARCH 16–21**  
***Works by Twyla Tharp, William Forsythe, plus world***  
***premieres by John Alleyne and Marco Goecke***

Eight weeks of performing on the stage of the New York State Theater should exhaust even the most committed New York City Ballet dancer. Not necessarily. At least not NYCB Principal Peter Boal who, renowned for his princely elegance as a performer, was simultaneously preparing for the debut of Peter Boal & Company at The Joyce Theater, March 16–21. He’s also snagged fellow City Ballet dancers Wendy Whelan, Sean Suozzi and Carla Körbes to join him for the engagement. Talk about devotion.

Season highlights include the duet from William Forsythe’s 1992 “Herman Schmerman” and Boal’s first performance of Twyla Tharp’s now classic solo, “Pergolesi,” originally choreographed for Mikhail Baryshnikov. Two world premieres—one by John Alleyne and the other by Marco Goecke—complete the program.

Marking its first performance by a dancer other than Baryshnikov, the 1993 Tharp solo features Boal slyly teasing classical ballet technique through choreographed missteps and fancy footwork. The dance, brimming with Tharp’s cheeky wit, is set to music by 18<sup>th</sup> century composer Giovanni Battista Pergolesi. Boal’s costume is adapted from the original design by Isaac Mizrahi; the lighting is by David Moodey.

Also possessing a playful spirit is the *pas de deux* from William Forsythe’s “Herman Schmerman,” the full version of which was commissioned by New York City Ballet in 1992. Peter Boal and Wendy Whelan perform this exhilarating work, set to

**MORE**

**ADD ONE**  
**PETER BOAL & COMPANY**

an electronic score by Thom Willems, a frequent Forsythe collaborator. The dancers' stylishly angular movements are complemented by Gianni Versace's costumes and lighting by Mark Stanley.

Boal, who admired Marco Goecke's work for Sean Suozzi at City Ballet's 2002 New York Choreographic Institute, decided to invite the German choreographer to create a new work for Suozzi for The Joyce performances. The result is "Mopey," which Goecke, winner of Hamburg's 2003 Prix Dom Perignon Choreographic Competition, choreographed to C.P.E. Bach's Cello Concerto and music by 80's rock band The Cramps. The costumes are designed by Mark Zappone; the lighting is by David Moody.

The world premiere of John Alleyne's "2<sup>nd</sup> Prologue," a trio for Carla Körbes, Boal and Suozzi and set to a score by Timothy Sullivan, will complete the evening. Alleyne, Artistic Director of Ballet British Columbia since 1992, has choreographed several works for NYCB including "The New Blondes" in the early '90's. The costumes for the ballet are by Mark Zappone and the lighting by David Moody.

New York-born Peter Boal began ballet classes at the School of American Ballet at the age of 10. At 16, he received an offer from Mikhail Baryshnikov to join American Ballet Theatre, but declined at the request of George Balanchine. He became an apprentice at City Ballet in 1983, and later that year became a member of the corps. He was promoted to Principal in 1989.

In addition to performing major roles in over sixty ballets with NYCB, including Balanchine's "Apollo," "Prodigal Son" and as Oberon in "A Midsummer Night's Dream;" Jerome Robbins's "Dances at a Gathering" and "Opus 19/The Dreamer;" and in Peter Martins's "Swan Lake," Boal originated new roles in works by John Alleyne, Ulysses Dove, Lar Lubovitch, William Forsythe, Kevin O'Day, Twyla Tharp and Christopher Wheeldon, among others.

Boal has guested with Ballet Du Nord in France, Royal Birmingham Ballet, Norwegian Ballet, The Metropolitan Opera, Wendy Perron Dance Company and with The Suzanne Farrell Ballet at the Kennedy Center, among others. "Peter Boal: Solos," a program of three world premieres, debuted during The Joyce Theater's

**MORE**

**ADD TWO**  
**PETER BOAL & COMPANY**

2003 Altogether Different Festival. The recipient of the 1996 Dance Magazine Award, Boal has also received a New York Dance Award a.k.a. "Bessie" for his performance of Molissa Fenley's "State of Darkness" at The Kitchen in 2000.

Wendy Whelan, born and raised in Louisville, Kentucky, began her dance training at the School of American Ballet in 1981. She became a member of the corps at New York City Ballet in January, 1986 and was promoted to Soloist in 1989. Two years later she was made Principal.

At City Ballet, Whelan became known for her dancing in Balanchine's "Agon," "Apollo," "Ballade," "A Midsummer Night's Dream" and "Symphony in C;" Jerome Robbins's "The Cage," "Dances at a Gathering," "In Memory Of..." and "In the Night;" and Martins's "Fearful Symmetries," "The Sleeping Beauty" and "Swan Lake." She has guested with The Royal Ballet at Covent Garden in the *pas de deux* from "Herman Schmerman," as well as with The Kirov Ballet in St. Petersburg, performing the "Rubies" section of Balanchine's "Jewels." She has also performed at The Joyce Theater as a guest with Judith Fugate and Medhi Bahiri's DanceGalaxy and with Karole Armitage.

Sean Suozzi, born in New York, began studying dance at the age of seven with Joyce DiLauro, and trained for four years at the Nutmeg Ballet in Torrington, Connecticut. After studying at the School of American Ballet, Suozzi became an apprentice with New York City Ballet in April 1999 and joined the company as a member of its corps in February 2000, dancing featured roles in Balanchine's "The Nutcracker," "Slaughter on Tenth Avenue" and "Tschaikovsky Piano Concerto No. 2," as well as in Robbins's "The Four Seasons" (Winter) and "Interplay." He has also originated roles in Melissa Barak's "Telemann Overture" and "Suite in E Minor," Mauro Bigonzetti's "Vespro," Eliot Feld's "Organon," Peter Martins's "Burleske" and Richard Tanner's "Soiree."

Carla Körbes, who was born in Brazil, began her dance training at the age of five. At 11 years old, she began studying at Ballet Vera Publitz. In 1996, Boal guested with the Company, performing with Körbes, whom he encouraged to come to New York to study at the School of American Ballet. Three years later,

**MORE**

**ADD THREE  
PETER BOAL & COMPANY**

Körbes became an apprentice with NYCB and in 2000 was made a member of its corps de ballet, where she has danced featured roles in Balanchine's "Divertimento No. 15," "Episodes," "A Midsummer Night's Dream" (Titania and Helena) and "Tchaikovsky Suite No. 3;" Peter Martins's "Sinfonia" and "The Sleeping Beauty" (Fairy of Generosity); and Jerome Robbins's "Antique Epigraphs," "Fanfare" and "Interplay." She originated featured roles in Albert Evans's 2002 Diamond Project ballet, "Haiku," Richard Tanner's "Soiree," Eliot Feld's "Organon" and Martins's "Burleske." Körbes was a 1999 recipient of the Mae L. Wien Award and the Janice Levin Dancer Honoree for 2001–2002.

Following its Joyce engagement, Peter Boal & Company will be perform at the Biennale Dance Festival in Venice, Italy, July 30 & 31 and at the Jacob's Pillow Dance Festival in Becket, MA in August 4–8.

The evening curtain for Peter Boal & Company at The Joyce Theater, Tuesday through Saturday, is at 8pm; the Sunday evening curtain is at 7:30pm. There will also be a 2pm matinee on Sunday. Tickets are \$40, and are available at The Joyce Theater box office or by calling JoyceCharge at 212-242-0800 or online at [www.joyce.org](http://www.joyce.org). The Joyce Theater is located at 175 Eighth Avenue at 19<sup>th</sup> Street.

Peter Boal & Company is a Joyce Theater presentation.

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**FOR BIOGRAPHICAL INFORMATION ON THE  
CHOREOGRAPHERS, CHECK THE EJA WEBSITE:  
[www.ejassociates.org](http://www.ejassociates.org)**

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