UNLV
UNIVERSITY OF NEVADA LAS VEGAS
College of Fine Arts

Presents

**Ballet Mécanique**

Featuring the Departments of Dance, Music and Theatre

March 26th and 27th, 2010
7:30 p.m. Black Box Theatre
Percussion Quartet No. 2
Dave Hollinden (b. 1958)

Sonata in One Movement in E Minor
(for 2 Pianos and 8 Hands)
Friedrich Smetana (1824-1884)

Moving Light Projects 1 and 2
Jeffrey Johnson and Jason Wright

...but I digress
Vikki Baltimore-Dale

---Intermission---

Ballet Mécanique Presentation
Timothy Jones

Ballet Mécanique
George Antheil (1900 – 1959)

Ballet Mécanique - This performance is a UNLV College of Fine Arts collaborative project between the Departments of Dance, Theatre (Lighting Design) and Music (Piano and Percussion).
Program Notes

Percussion Quartet No. 2 requires four percussionists, each with a large setup. Between the four players there is a mass of textures and colors including drums, metal, wood, and clay flower pots. The only tuned instruments are four crotales, timpani, and vibraphone. Typical of Hollinden’s style, the work is packed with rhythmic syncopation and energetic motives. In contrast to the preceding compositions The Whole Toy Laid Down and Release, this quartet moves from section to section with meter changes rather than rhythmic modulation. There are two cadenza passages in which all four percussionists play in unison at a fff level that will probably work the audience into a frenzy. The work will, no doubt, be popular and appear on numerous programs.” - George Frock

...but I digress was choreographed by Vikki Baltimore-Dale in collaboration with the Dance Department BFA Undergraduate and Alumnistudents. Mrs. Baltimore-Dale would like to thank “Timothy Jones and music students, the support and encouragement of Louis Kavouras, Dance Department chair, Peter Jakubowski and technical crew of BA Dance degree undergraduates, MFA theatre degree students, Brackley Frayer, and especially the amazing UNLV dancers, I have had the utmost pleasure in working with.”

Ballet Mécanique is George Antheil’s most famous—or notorious—piece and was composed in 1924 to accompany a Dadaist film of the same name. The music was premiered by Antheil in Paris in 1926 with the concert ending in a riot. In 1953, Antheil wrote a shortened (and much tamer) version for four pianos, four xylophones, two electric bells, two propellers, timpani, glockenspiel, and other percussion. This version of Ballet Mécanique is a highly rhythmic, often brutalistic piece combining, sounds of the industrial age, atonal music and jazz.

“I always hesitate to give any ‘program’ to any piece of music, preferring to have it speak for itself. However, if this piece had any program beyond that outlined above, it would be towards the barbaric and mystic splendor of modern civilization, mathematics of the universe in which the abstraction of ‘the human soul’ lives. More locally, the first ‘theme’ may be considered that of mechanical scientific civilization; the second and third barbaric ones, not unrelated to the American continent, Indian, Negro. These plus the mathematical 2, 3, 4, 5, 6, 7, 8, 7, 6, 5, 4, 3, 2 principle, and ‘Time-Space’ make up the musical body and spiritual outline of this work, written so many years ago. It has seemed strange, yet prophetic, to delve back into these pages written as a youth of 23-24.” – George Antheil, March 1953
Percussion Quartet No. 2
Conductor: Timothy Jones
Percussion: Chris Bernabe, Mike Jones, Ryan Lindquist, Bronson Purdy
Lighting: Thomas Tobin, Jeffrey Johnson

Sonata in One Movement in E Minor:
Piano: Zheni Atanasova, Elisa Feng, MaryAnn Taylor, Otto Ehling
Lighting: David Petrocco

Moving Light Projects 1 and 2
Lighting: Jeffrey Johnson and Jason Wright

...but I digress
Choreographer: Vikki Baltimore-Dale and UNLV BFA Dance students
Assistant to Choreographer: Kimberly Weller
Dancers: Amanda Bakalas, Juliana Balistreri, Krista Caskie, Michael Coleman, Erin Downey*, Katie Duffy, Anna Fazio, RJ Hughes, Alex Lum, Sabrina Mulac, Jesus Nanci, Julia Peterson, Alaina Rizzi, Kimberly Weller, Jenna Wurtzberger* (*BFA Alumni)
Costumier: Latoya Williams
Lighting: Rachel Zimmerman
Music Editor: Michael Coleman

Ballet Mécanique
Conductor: Timothy Jones
Choreography: Vikki Baltimore-Dale

Dancers: Amanda Bakalas, Juliana Balistreri, Krista Caskie, Michael Coleman, Erin Downey*, Katie Duffy, Anna Fazio, RJ Hughes, Alex Lum, Sabrina Mulac, Jesus Nanci, Julia Peterson, Alaina Rizzi, Kimberly Weller, Jenna Wurtzberger* (*BFA Alumni)

Percussion: Deborah Carpi, Charlie Gott, Jeremy Meronuck, Corene Peltier, Austin Perry, Melaney Scarberry, Alex Stopa, Jack Steiner

Piano: Michiko Makata, Masha Pisarenko, Bilyana Tancheva, Kanako Yamazaki
Lighting: Erika Courtney

Special Thanks:
The UNLV College of Fine Arts
Departments of Dance, Music and Theatre
Larry Henley and Lori James with PAC
Brackley Frayer
Mykola Suk
Robert Goodale
Peter Jakubowski
Scott Hansen
Cirque du Soleil for the use of the GrandMA lighting console