

BROOKFIELD
PLACE

Virtual Vignettes of

THE NUTCRACKER

Performed by

NEW YORK
THEATRE BALLET

Choreography by

KEITH MICHAEL

Wednesdays

December 9, 16, & 23, 2020



BFPL

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ARTS BROOKFIELD PRESENTS

Virtual Vignettes of
THE NUTCRACKER

New York Theatre Ballet
Choreography by Keith Michael

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**Winter Garden, Upper Pavilion, and 230 Vesey
at Brookfield Place**

Founder & Artistic Director Diana Byer
Executive Director Susan Meyers

Choreography Keith Michael

Music Peter Tchaikovsky

Costume Design Sylvia Taalsohn Nolan

Scenery Design and Painting Gillian Bradshaw-Smith

Original Lighting Design Ted Sullivan

Properties Design and Construction Herbert Kuhn

Scenery Construction Tim Zay

Film Dancing Camera

DANCERS

Victor Abreu*
Alexis Branagan
Julian Donahue
Giulia Faria
Alonso Guzman
Mónica Lima
Amanda Treiber

Apprentice
Kristina Shaw

*Children of New York
Theatre Ballet School
Charlotte Anub and
Madeline Goodwin*

*Appears courtesy of New York City Ballet

THE NUTCRACKER COMPANY
Choreography by Keith Michael
Music by Peter Tchaikovsky
Costume Design by Sylvia Taalsohn Nolan
**Scenery Design and Painting by Gillian Bradshaw-
Smith**
Original Lighting Design by Ted Sullivan
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The Nutcracker Company **THE OVERTURE**

Godfather Drosselmeyer's Nephew Nathaniel
Godfather Drosselmeyer
The Tick Tocks

Victor Abreu
Alonso Guzman
Charlotte Anub
Madeline Goodwin
Keilany Rivera

THE PARTY

Marie Stahlbaum
Mother Stahlbaum
Doctor Stahlbaum

Alexis Branagan
Amanda Treiber
Julian Donahue

THE DIVERTISSEMENTS

Arabian Shadows

Chinese Chopsticks

Russian Boules

Waltz of the Flowers

Mónica Lima

Julian Donahue

Alexis Branagan

Kristina Shaw

Charlotte Anub

Madeline Goodwin

Kristina Shaw

Giulia Faria

Mónica Lima

Amanda Treiber

THE STORY

The clock is ticking.

It is Christmas Eve 1907 in a grand house on a grand street in a grand city. We are looking in on The Stahlbaum's elaborate Art Nouveau mantelpiece – a clock, a ceramic Christmas tree, a framed photograph.

Godfather Drosselmeyer's Nephew Nathaniel, an enchanted young man, is tidying up before the evening festivities. He fantasizes, "When will I return as Crown Prince to my beloved magical land? Maybe tonight!" The clock has stopped and must be wound. Drosselmeyer, the Clockmaker, is discovered dreaming inside its gears and flywheels, as are his Tick Tock "Keepers of the Clock." With a few turns of the key, once again, time whizzes on its merry way.

The photograph of Dr. and Mrs. Stahlbaum and their daughter Marie comes to life. Nathaniel is the newcomer to this intimate Christmas Eve party, and Marie blushes at his introduction. Somehow, when Drosselmeyer arrives, amazing things happen. Behind a small door, one of Drosselmeyer's creations, a delightfully droll wooden nutcracker man, mesmerizes Marie. When Nathaniel and Marie bump into each other during a round dance, the nutcracker flies from Marie's hands into the safety of Nathaniel's arms. The connection is made.

The party ends. Marie and Nathaniel coyly say goodnight.

In the darkened house, Marie sneaks back into the living room and drifts off to sleep enamored of her new nutcracker. But she is not alone. A band of mice scavenge for holiday crumbs. The room soon shudders as Queen Mouserinks bursts in grabbing for the potentially tasty nutcracker. Marie bravely protects the mustachioed little man, and this spark of love frees the Nutcracker Prince from within the nut-cracking wood! Now the Nutcracker Prince protects Marie. The Queen and the Prince snatch the hands from the Clock – minutes and hours clash in the air. Marie tangles Queen Mouserinks in her own tail, giving Nutcracker the split-second chance to "dispatch" her.

As Nutcracker pledges his devotion to Marie for saving his life, the mantel clock, already freed of its hands, freezes over with glistening icicles. With time stopped, the midnight living room fades away. Nutcracker and Marie thrill to their fantastic journey through the Land of Snow and onward to the delectable Land of Sweets.

Nutcracker's kingdom rejoices in his return and celebrates Marie's valor.

Nutcracker is the Crown Prince, but the undisputed rulers of the Land are The Sugar Plum Fairy and her Cavalier. A surprise cornucopia of entertainments has been prepared. And, indeed, surprises they are - transporting Marie to that neverland reached only just before waking from a delightful dream.

Even wonderful journeys must end. It is Christmas morning. Marie awakes. Can she possibly have traveled to all of those delicious places while she slept? It WAS real. Wasn't it?

- Keith Michael

This production of Keith Michael's The Nutcracker for New York Theatre Ballet, premiered at Florence Gould Hall, New York, NY, December 9th, 2011. Keith Michael's previous production of The Nutcracker was presented annually by New York Theatre Ballet for 26 years—1985–2010.

ARTISTIC STAFF

Keith Michael (choreographer) conceived and choreographed New York Theatre Ballet's previous production of *The Nutcracker* (1985–2010) as well as *The Alice-in-Wonderland Follies*, *GOOSE!*, and *L'Histoire du Soldat*. His eclectic performance career has included New York Theatre Ballet, The Vanaver Caravan, David Parker and The Bang Group, and The New York Baroque Dance Company, among many others. Mr. Michael has a BFA from Case Western Reserve University, a Certificate in Arts Administration from New York University, has been Production Coordinator for the Dance Division at The Juilliard School since 1997, and has facilitated thousands of performances nationally and internationally, wearing a large variety of production hats. He is also an urban naturalist, leading New York City WILD! birding and nature awareness walks throughout the NYC boroughs, and has published four books of writing and photography *Once Around the Block: A Birder's Year in the West Village*, *1000 Days: World Trade Center Rising*; *Take Me to the River*; and *Let's Go Out!* which can be previewed at www.keithmichaelyc.com.

Sylvia Taalsohn Nolan (*costume design*) is the Resident Costume Designer of the Metropolitan Opera. In addition to opera, she has a special interest in dance design. For NYTB, she has designed costumes for classical ballet as well as original repertoire by Nicolo Fonte, Martha Connerton, Clove Galilee,

Christopher Gillis, Edward Henkel, Mathew Nash, Matthew Neenan, Keith Michael, Marco Pelle, James Sutton and Benoit-Swan Pouffer. She also designed new costumes for NYTB's reconstruction of *Fandango* and *Les Mains Gauches* (Tudor), *Designs with Strings* (Taras) and *A. de Mille Celebration*.

Gillian Bradshaw-Smith (*set & property design, scenic painting*) was born in India, educated in England, moved to Dallas in 1963 and then to New York in 1967. As a fine artist, she showed her work in art galleries and museums, including the prestigious Cordier & Ekstrom Gallery. Her work in scenic design, principally for the ballet, started in 1990. Since then she has designed over twenty productions, including work for NYTB (*Sleeping Beauty, The Nutcracker, The Alice-in-Wonderland Follies, Carnival of the Animals, Jardin aux Lilas, Dances Patrelle* (*Murder at the Masque, The Firebird, Macbeth, Romeo and Juliet, The Yorkville Nutcracker*), and St. Louis Ballet (*Swan Lake, Giselle, The Nutcracker*).

ABOUT NEW YORK THEATRE BALLET

With its ever-expanding repertory, NYTB's cutting-edge programming brings fresh insight to classic revivals paired with the modern sensibilities of both established and up-and-coming choreographers. Going strong for over 40 years, NYTB's diversity in repertory explores the past while boldly taking risks on the future with REP, the *Once Upon a Ballet* Series, New York Theatre Ballet School and the LIFT Community Services Program.

ABOUT NEW YORK THEATRE BALLET SCHOOL

NYTB School was founded in 1978 as the official training school of New York Theatre Ballet. Graded classes are offered at the pre-ballet through advanced levels. Teaching assistants guarantee highly individualized instruction. The school teaches dance as a total art form, developing strong technical skill and discipline. Following the Cecchetti syllabus, classes emphasize music, theatricality, gesture and style. For qualified students, the school's unique relationship with NYTB provides performing experience throughout the year in ballets featuring roles for children. For more information, visit www.nytb.org

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THANK YOU TO NYTB DONORS

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List as of November 1, 2020.

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This program is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

ABOUT BROOKFIELD PLACE

Brookfield Place (BFPL) New York is one of Brookfield's most iconic Place Making destinations that brings together modern office space, cultural experiences, curated dining and world-class shopping. One of New York City's most dynamic districts, Brookfield Place is a step away from the everyday and in step with the latest in global and local culture. The 14-acre, 5-building complex on the Hudson River in Lower Manhattan is home to some of the world's most innovative companies and one of New York's most celebrated experiential, culinary and shopping destinations. Brookfield animates its grand indoor and outdoor public spaces year-round through a mix of culture and events, bringing together a diverse array of New Yorkers and visitors. From waterfront cafes along the North Cove Marina to palm trees inside the famed Winter Garden, art installations to live music, Brookfield Place New York is a setting for discovery and inspiration, savoring and indulging, relaxing and socializing.

ABOUT ARTS BROOKFIELD

Arts Brookfield supports innovation in music, dance, theater, film, and visual art by pushing boundaries to create unique works of art and cultural experiences presented for free. Thriving for over three decades, the program gathers communities around creativity by animating the public spaces of Brookfield Properties.

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