**Bournonville Divertissements**  
Choreography: August Bournonville  
Lighting Design: John Cuff  

Pas de deux from *Flower Festival in Genzano*  
Music: Edvard Helsted  
World premiere: Dec 19, 1858, Royal Danish Ballet, Royal Danish Theatre, Copenhagen, Denmark  
Boston Ballet premiere: May 24, 2018, Boston Opera House, Boston, Massachusetts

Jockey Dance from *From Siberia to Moscow*  
Music: C.C. Møller  
World premiere: 1876, Royal Danish Ballet, Royal Danish Theatre, Copenhagen, Denmark  
Boston Ballet premiere: Oct 3, 2013, Boston Opera House, Boston, Massachusetts

Pas de six and Tarantella from *Napoli*  
Music: Holger Simon Paulli  
Original Costume Design: Jens Jacob Worsaae  
World premiere: Mar 29, 1842, Royal Danish Ballet, Royal Danish Theatre, Copenhagen, Denmark  
Boston Ballet premiere: Jan 17, 1966, Boston, Massachusetts

**La Sylphide**  
Music: Herman Severin Løvenskiold  
Choreography: Sorella Englund after August Bournonville  
Costume and Scenic Design: Peter Cazelet  
Lighting Design: John Cuff  
World premiere: Nov 28, 1836, Royal Danish Ballet, Royal Danish Theatre, Copenhagen, Denmark  
Boston Ballet premiere: Oct 6, 1988, Boston, Massachusetts
La Sylphide Synopsis

While James, a young Scotsman, restlessly dozes in a chair on the morning of his wedding, he dreams of a beautiful, ethereal sylph. Suddenly awakened, he is surprised to see the woodland fairy, but she mysteriously vanishes.

Rousing James from his daydream, his friend Gurn enters, followed by Effie, James’ bride-to-be, for whom Gurn also pines. They are soon joined by their friends who surround the couple and wish them well. James is startled to discover the village sorceress, Madge, warming herself on the hearth. James wants to throw her out, but Effie begs her to stay and tell her fortune. Madge gleefully tells Effie she will be happily married, but to Gurn, not James. Angrily, James forces Madge to leave.

The guests depart and James, left alone, is again overtaken by the elusive sylph. He is enraptured as the sylph playfully dances about the room. Gurn discovers James with the magical creature and attempts to expose them, but she vanishes into thin air before he has the chance.

As the wedding festivities begin, the guests dance a Scottish reel. James is about to give Effie her wedding ring when the sylph snatches it from his hands and places it on her own finger. She beckons James to follow her to the forest and they dash out of the room, leaving Effie bewildered and sobbing.

The second act opens on Madge and her coven dancing around a cauldron creating a scarf with magic powers. James has followed the sylph into the dark forest, but she continues to escape his embrace. Gurn, Effie, and their friends enter the woods looking for James, where they run into Madge. She convinces Gurn to stop searching for James and marry Effie who reluctantly agrees to the arrangement.

Madge gives James the enchanted scarf with a promise that it will enable him to capture his true love. But as the cloth of the scarf touches the sylph’s skin, her wings fall to the ground. She becomes blind, painfully clutches her heart, and dies. Full of despair, James looks out across the glade and sees the wedding procession of Gurn and Effie, who were married earlier that day. Stunned and alone, James collapses to the ground as the sylph’s lifeless body is borne through the air.
August Bournonville
Choreographer
Born in Copenhagen in 1805, August Bournonville was a dancer and choreographer who directed the Royal Danish Ballet for nearly 50 years and established the Danish style based on bravura dancing and expressive mime. He studied under his father, Antoine Bournonville, one of the major dancers of his day, before going to Paris for further training under Auguste Vestris and Pierre Gardel. After appearances at the Paris Opera and in London, Bournonville returned to Copenhagen as soloist and choreographer for the Royal Danish Ballet. A strong dancer with excellent elevation and an accomplished mime, he emphasized these qualities in his ballets. His choreographic style also reflected the pre-Romantic approach of his teacher Vestris. Many of his ballets have remained in the repertoire of the Royal Danish Ballet for more than a century. Bournonville also directed the Swedish Royal Opera at Stockholm (1861-64) and staged several of his works in Vienna (1855-56). In 1877, after his return to Denmark, he retired and was knighted. He died on November 30, 1879 in Copenhagen.

Sorella Englund
Additional Choreography
Throughout her career as a reigning ballerina with the Royal Danish Ballet, Sorella Englund performed major roles in several Bournonville ballets. Following her dance career, she has staged Bournonville works for several major companies including the Royal Danish Ballet, The National Ballet of Canada, and Scottish Ballet. Englund was born in Helsinki, Finland and trained with the Finnish National Ballet School until 1964 when she joined the company. In 1966, she moved to the Royal Danish Ballet and was promoted to principal dancer in 1969. She created roles in Flindt’s Triumph of Death, and Holm’s The Firebird, and famously performed the roles of Madge and the Sylph in La Sylphide. With Flemming Ryberg and Bruce Marks, she staged Abdallah in Copenhagen in 1986 and for Boston Ballet in 1990. She also staged Thrymskviden for the Royal Danish Ballet in 1990, La Sylphide for Scottish Ballet in 1996, Abdallah for the National Ballet of Canada in 1998, and La Sylphide for The Tokyo Ballet in 2000.
Beatrice Jona Affron has been Music Director and Conductor of Pennsylvania Ballet since 1997. She has conducted many Balanchine ballets as well as other classics, such as The Sleeping Beauty, Romeo and Juliet, and The Firebird. Also in Philadelphia, she led the world premiere performances of Christopher Wheeldon’s Swan Lake. A graduate of Yale University, Affron studied conducting with Robert Spano and Pascal Verrot at New England Conservatory.

Affron is an active opera conductor, and has led several works by Philip Glass, including Galileo Galilei and the national tour of Les Enfants Terribles. At Boston Lyric Opera, she has conducted Glass's Akhnaten and Strauss’s Die Fledermaus. She led Argento’s Miss Havisham’s Fire at Opera Theatre Saint Louis and Donizetti’s Lucie de Lammermoor at Glimmerglass Opera. Recently, Affron has appeared as a guest conductor with the Kennedy Center Orchestra, the National Arts Center of Canada Orchestra, Atlanta Ballet, and Nashville Ballet.
La Sylphide

“Boston Ballet’s gorgeous...production of La Sylphide [is] deliciously sweet...the ballet’s only disappointment is that it leaves you wanting more.” (Karen Campbell, The Boston Globe)

“But the production as a whole was clear, brisk and well rehearsed, from the leads on down to the lively child performers from the company school.” (Jennifer Dunning, The New York Times, October 23, 2007)

“The air-light combinations, flowing patterns, and elegant sculptural groupings performed by the Ballet’s corps of Sylphs banished the dissonance of effort and explained Lovenskjold’s brass rich harmonies and the pastoral affect of woodwinds and strings.” (Steven Arnold, Ballet Dance Magazine, March 5, 2005)

Bournonville Divertissements

“You can feel how articulate the dancers’ insteps become as they beat and quiver and write rings in the air, and you can feel the marvelous combination of technical control and expansive impetus in the long, tight-packed phrases of jumps and turns.” (Alastair Macaulay, The New York Times, May 8, 2015)

August Bournonville

“Bournonville was a man who relished escaping gravity.” (Deborah Jowitt, DanceBeat, May 14, 2015)

“In dance after dance, the 19th-century Danish choreographer August Bournonville took innocent joy as his subject and made it intoxicating...He expressed delight by means of dances, made especially in terms of pure classical ballet.” (Alastair Macaulay, The New York Times, Jan 15, 2015)

“[He has a] distinctively buoyant but period style - the swift, brilliant footwork that bounds sweetly across the stage, the unusually intimate mime gestures.” (Judith Mackrell, The Guardian, June 15, 2005)

Sorella Englund

“As a performer, she is best known for her engrossing interpretation of Madge in La Sylphide—a role she has coached widely—where she becomes the antithesis of the ethereal sylph, the embodiment of rejection turned vengeful.” (Toba Singer, Dance Teacher Magazine, March 18, 2010)

“Sorella Englund... is a Bournonville ballerina of the 1970s who has become the foremost interpreter of that choreographer’s mime roles today.” (Alastair Macaulay, The New York Times, June 13, 2011)