Reimagining the Ballet des Porcelaines:
A Story of Magic, Desire, and Exotic Entanglement

Schedule of Events
Friday, March 18 at 4:00 PM — Performance 1
Friday, March 18 at 4:45 PM — Panel Discussion, Co-Lab at Lewis Arts Center, chaired by Tina Fehlandt (Lecturer in Dance, Lewis Center for the Arts), featuring Meredith Martin, Phil Chan, and Anne Cheng (Professor of English)
Friday, March 18 at 7:00 PM — Performance 2
Saturday, March 19 at 11:30 AM — Special Performance for students in TAP
Saturday, March 19 at 3:15 PM — Performance 3

As guidelines continue to change, visit musicprincetoninfohub.com/covid on the day of the event for the latest safety requirements.

This program will be performed without an intermission. The use of photographic, video or audio equipment is strictly prohibited. Please turn off or mute electronic devices for the duration of the performance.

For more information about the Department of Music and other upcoming events, and to sign-up for our mailing list, please visit music.princeton.edu.
PROGRAM

Reimagining the Ballet des Porcelaines, or The Teapot Prince (1739)

Creator and Producer: Meredith Martin
Creator and Choreographer: Phil Chan
Libretto: Anne-Claude-Philippe de Tubières, comte de Caylus (1692-1765)
Original Music: Nicolas Racot de Grandval (1676-1753)
Score transcribed from the 1739 manuscript "Le Prince Pot-à-Thé" by Grant Herreid
Kintsugi Music: Sugar Vendil
Costumes: Harriet Jung
Baroque Advisor: Patricia Beaman
Wardrobe Supervisor: Elisa Cazzato

PERFORMANCE PERSONNEL

Princess
Georgina Pazcoguin

Prince
Daniel Applebaum

Sorcerer
Tyler Hanes

MUSICIANS

Early Music Princeton Chamber Players
Nancy Wilson, Director

Viola da Gamba
Isaac Harrison Louth ’GS

Baroque Violin
*Leah Gale Nelson, Leader, Ballet de Porcelaines
Nancy Wilson, Principal 2nd violin
Allie Mangel ’22
Elizabeth Rouget ’GS
Jack Shigeta ’23
Elaine Yao ’GS

Baroque Cello
Mika Hyman ’22

Theorbo
*Daniel Swenberg, Ballet de Porcelaines
John Lacombe

Harpsichord
Jane Hines ’GS

Scan this QR code with your smartphone to access an expanded program with bios, notes, and more.
ABOUT

**Meredith Martin, Creator and Producer**
Meredith Martin is associate professor of art history at NYU and the Institute of Fine Arts. She received her PhD from Harvard University and her BA from Princeton. A specialist in eighteenth-century French art and architecture, she is the author of *Dairy Queens: The Politics of Pastoral Architecture from Catherine de’ Medici to Marie-Antoinette* (Harvard University Press, 2011); and *The Sun King at Sea: Maritime Art and Galley Slavery in Louis XIV's France* (Getty Research Institute Publications, 2022; co-authored with Gillian Weiss). In addition, she has co-authored *Meltdown: Picturing the World’s First Bubble Economy* (Brepols/Harvey Miller, 2020), which accompanies an exhibition at The New York Public Library scheduled to open in September 2022, and she edited and contributed to *Reimagining the Ballet des Porcelaines: A Tale of Magic, Desire, and Exotic Entanglement* (Brepols/Harvey Miller, 2022). Martin is a founding editor of *Journal18*.

**Phil Chan, Creator and Choreographer**
Phil Chan is a co-founder of Final Bow for Yellowface, and most recently served as the Director of Programming for IVY, connecting young professionals with leading American museums and performing arts institutions. He is a graduate of Carleton College and an alumnus of the Ailey School. As a writer, he served as the Executive Editor for *FLATT Magazine* and contributed to *Dance Europe Magazine*, *Dance Magazine*, *Dance Business Weekly*, and the *Huffington Post*. He was the founding General Manager of the Buck Hill Skytop Music Festival and was the General Manager for Armitage Gone! Dance. He served multiple years on the National Endowment for the Arts dance panel and the Jadin Wong Award panel presented by the Asian American Arts Alliance. He serves on the International Council for the Parsons Dance Company and the Advisory Board of Dance Magazine. He is the author of *Final Bow for Yellowface: Dancing between Intention and Impact*, was a 2020 New York Public Library Dance Research Fellow, and is ’21/’22 “Citizen Artist” at Manhattan School of Music and Visiting Scholar at the A/P/A Institute at NYU.

**Georgina Pazcoguin, Princess**
Georgina Pazcoguin, aka “The Rogue Ballerina,” joined NYCB in 2002 and became the first Asian American female Soloist in NYCB’s history after being promoted in 2013. She was most recently featured in the world premiere of “Sweet Gwen Suite” in collaboration with the Fosse Verdon Legacy/NYCC Fall for Dance, honoring Gwen Verdon. Pazcoguin’s artistry spans across mediums, from her extensive stage repertory at NYCB to being featured on the hit show *Fosse/Verdon* (2019) as well as the film *NY EXPORT: OPUS JAZZ*. Pazcoguin has also made a home on Broadway with additional credits including Victoria in *Cats* (2016) and Ivy Smith in *On the Town*. Georgina is co-founder—with Phil Chan—of Final Bow for Yellowface, recently expanded into the bigger foundation umbrella of Gold Standard Arts, which raises awareness and promotes inclusivity through sincere representation of all ethnicities in the

**Daniel Applebaum, Prince**
Daniel Applebaum was born in Olney, Maryland. At age seven, he began studying ballet with Maryland Youth Ballet. He attended summer courses at the School of American Ballet (SAB), the official school of New York City Ballet, in 2000 and 2001, becoming a full-time student that fall. In October 2004, he became an apprentice with New York City Ballet and joined the corps de ballet in July 2005. Mr. Applebaum was promoted to soloist in October 2018. He is also a contributing writer for *Opera News*.

**Tyler Hanes, Sorcerer**
Tyler Hanes is an actor/singer/dancer/choreographer best known for his work on the Broadway stage. His Broadway credits include Rum Tum Tugger in *Cats*, Larry in *A Chorus Line*, *On The Town*, *Hairspray*, *Sweet Charity*, *The Frogs*, *The Boy From Oz*, *Urban Cowboy*, and *Oklahoma!* Off-Broadway, he was featured in Stephen Sondheim’s *A Bed and A Chair: A New York Love Affair*, *Junö*, and *American Dance Machine for the 21st Century*. He toured nationally with the first national tour of *Fosse*. Some regional credits include The Old Globe, The Kennedy Center, Hartford Stage, Barrington Stage, Signature Theatre, Paper Mill, and MSMT. Onscreen, he has appeared on *Pose*, *The Good Fight*, *Elementary*, the Coen Brothers’ *Hail, Caesar!*, *The Blacklist*, *30 Rock*, *Ms. Guidance*, *Scenario*, and as Jerry Orbach in the Emmy Award winning *Fosse/Verdon* on FX. Most recently, Tyler choreographed Kristin Chenoweth: For The Girls on Broadway. Other choreography credits include *Dancing with the Stars*, Kristin Chenoweth’s Some Lessons Learned World Tour, Kristin Chenoweth: Coming Home for PBS, The American Country Awards, New York Fashion Week, and *El Chico De Oz* in Lima, Peru.

**Wendy Young, Director of Early Music Princeton**
Harpichordist Wendy Young has performed at many of America’s major concert halls, at numerous international festivals, and with many early music ensembles, as well as dance and theater groups, and is recognized as both a soloist and collaborative continuo player. Always striving to stretch the limits of the harpsichord, her playing can also be heard on a recording with the Art Farmer Trio playing jazz versions of the Bach Brandenburg Concerti, and numerous commercials and movie soundtracks, including the soundtrack for the Warner Bros. movie “Interview with the Vampire.” In addition to being the director of Early Music Princeton, she is the Music Coordinator for the Chigiana Global Academy Programs, a 6-week summer chamber music program in Siena, Italy, for undergraduate students. Wendy has been studying the healing effects of sound, music, and vibration for over 30 years, and co-directed
the Sound and Music Institute, a 9-month program in therapeutic sound and music at the New York Open Center. She has created a practitioner training in therapeutic sound, and is the director of the Princeton Sound School, specializing in sound meditation.

**Early Music Princeton**

Early Music Princeton (EMP), directed by harpsichordist Wendy Young, is an umbrella organization devoted to the exploration of early music for graduate and undergraduate students in all disciplines, as well as faculty and staff members at Princeton University. Members of Early Music Princeton study and perform vocal and instrumental repertoire spanning the centuries from Medieval and Renaissance to High Baroque, with a special focus on historical performance practices. EMP’s ensembles include the Early Music Princeton Singers, Viol Consort, and Chamber Players (both modern and original instruments).

**Nancy Wilson, Early Music Princeton Chamber Players Director**

With a repertoire ranging from the 17th to the 21st century, Nancy Wilson’s solo playing has been called “clear and sweet in tone, refined in articulation” by *Gramophone*, “exceptionally stylish” by *The Edinburgh Scotsman* and “expert” by *The New York Times*. With over 50 recordings to her credit, Ms. Wilson is known as a founding member of many of America’s pioneering period instrument ensembles, performing as concertmaster and soloist with leading conductors in early music, including Nicholas McGegan and Christopher Hogwood. A devoted pedagogue, she has judged competitions, taught masterclasses internationally, and guided many who have gone on to careers in music. She is also on the faculty at the Mannes School of Music (The New School University) where she is the director of the Mannes Baroque Chamber Players.

**Tina Fehlandt, Panel Chair**

Tina Fehlandt was a founding member and integral part of the Mark Morris Dance Group for twenty years, performing in over 50 works choreographed by Mark Morris. With the group, she toured the world and appeared in several television specials, most notably as “Louise” in Mr. Morris’ production of *The Hard Nut*. She has been the subject of feature articles in *Self-Magazine*, *Dance Magazine*, and *Dance Teacher*, and was hailed by *Ballet Review* as “one of the most beautiful dancers anywhere.”

Ms. Fehlandt is a full time Lecturer in the Program in Dance at Princeton University’s Lewis Center for the Arts, where she teaches all levels of Ballet and Modern Dance and supervises multiple dance productions. She continues her association with MMDG teaching company class and as guest faculty at The School teaching Professional/Advanced Ballet.

Anne A. Cheng, Panelist
Anne Anlin Cheng is Professor of English and affiliated faculty in the Program in American Studies, the Program in Gender and Sexuality Studies, and the Committee on Film Studies. She is an interdisciplinary and comparative race scholar who focuses on the uneasy intersection between politics and aesthetics, drawing from literary theory, race and gender studies, film and architectural theory, legal studies, psychoanalysis, and critical food studies. She works primarily with twentieth-century American literature and visual culture with special focus on Asian American and African American literatures. She is the author of The Melancholy of Race: Psychoanalysis, Assimilation, and Hidden Grief; Second Skin: Josephine Baker and the Modern Surface, and, most recently, Ornamentalism. Her work has appeared in journals such as Critical Inquiry, Representations, PMLA, Camera Obscura, and Differences, among others. She is also a contributor to The New York Times, The Atlantic, Los Angeles Review of Books, and Huffington Post.

Cheng received her B.A. in English and Creative Writing at Princeton University, her Masters in English and Creative Writing from Stanford University, and her Ph.D. in Comparative Literature from the University of California at Berkeley. Prior to returning to Princeton as faculty, she taught at Harvard University and the University of California, Berkeley.

Cheng is the founder and organizer of the public conversation series Critical Encounters that promotes dialogue between art and theory and encourages cross-disciplinary conversations on topics of social justice. Past programs include a collaborative student reenactment of the Minoru Yasui Trial, with Appellate Court Judge Denny Chin; a screening of new works by internationally renowned filmmaker Isaac Julien; a conversation between contemporary experimental playwrights Jorge Ignacio Cortinas and Young Jean Lee; and more.

Cheng is currently working with colleagues in American Studies to create a new experiment in research and pedagogical partnership called the American Studies Collaboratory, a site for nurturing cross-campus research affinities. The Co(LAB), for short, creates pop-up, multicultural, and multi-generational labs that bring together scholars and students from the humanities, the social sciences, and the sciences to explore how issues such as identity or citizenship shape and are shaped by law, the arts, literature, food, sexuality, space, and more.