Friday, March 18, 2011, 8pm
Saturday, March 19, 2011, 8pm
Zellerbach Hall

Nederlands Dans Theater

Dancers

Shannon Alvis
Celia Amade
Karyne Benquet
Lydia Bustinduy
Anna Herrmann
Natalia Horečna
Carolina Mancuso
Yolanda Martin Garcia
Marina Mascarell Martinez
Heather Myers
Sarah Reynolds
Valentina Scaglia
Parvaneh Scharafali
Ema Yuasa

Brett Conway
Silas Henriksen
Menghan Lou
Fernando Hernando Magadan
Jamy Meek
Georgi Milev
Jorge Nozal
Ivan Pérez
Roger Van der Poel
Dominic Santia
Rupert Tookey
Anton Valdbauer
Medhi Walerski
Bastien Zorzetto

Choreography: Jiří Kylián
Music: Arvo Pärt, Fratres (for string orchestra and percussion)
Anton Webern, Five Pieces for Orchestra
Steve Reich, The Four Sections, Section IV
Charles Ives, The Unanswered Question
Michael de Roo, Orignang (interludes)
Décor and Light: Michael Simon
Costumes: Joke Visser
Premiere: June 1, 1993, AT&T Danstheater, The Hague

There is a line in my work which always traces back to the “whereabouts” of our existence. Dances of the Australian Aborigines or rhythms, rituals, masks of African people—the point of my interest is the same: It is the traces old civilizations have left. Artifacts, materials, traditions speak by themselves, show the way back into a living past. The attempt is to journey into their world to discover our world—by trying to read the controversial messages of the conscious and unconscious, the visible and hidden, to uncover those above and those under the ground. Whereabouts Unknown originates from this curiosity which—as fundamental as it is—can only reveal glimpses of the vast and complex layers of life.

Jiří Kylián

INTERMISSION
Silent Screen

This time the inspiration is by the hand of the art of silent movies. Trying to get the strength of the amazing way to act emotions, the beauty of the body expression without words, and the power of these actors through a symbolic way to project their drama. It’s been a beautiful and emotional experience that makes us improve our way to communicate more through the art of dance.

Sol León

“One never realizes an emotion at the time. It expands, and thus we don’t have complete emotions about the present, only about the past.”—Virginia Woolf

Paul Lightfoot

Please refer to the casting insert for current casting information.

Never before had Paul Lightfoot and Sol León created a dance this long—45 minutes—and hardly ever was the result so compelling and well balanced. Silent Screen is set to the abstract yet emotional music of Philip Glass. The piece begins with a fascinating duet against the background of a solitary man vanishing into the see. When the dancers disengage themselves from the images, they display harmony and happiness. Then the sea transforms into a forest and the atmosphere changes. Despite its high degree of technicality, the ballet refers to great themes of life and has profound emotional overtones.
COMPANY

Nederlands Dans Theater originated in 1959, when 22 people broke free from the Nederlands Ballet. These rebels were impassioned by dance and a desire to give it a style all their own. Under the direction of Carel Birnie and Benjamín Harkarvys, they steadily built a different repertoire of modern dance. Fifty-two years later, Nederlands Dans Theater is one of the leading dance companies in the world. A rich repertoire has been built up with works by such master choreographers as Jiří Kylián and Hans van Manen, as well as by resident choreographers Sol León and Paul Lightfoot, associate choreographers Crystal Pite and Johan Inger, and such guest choreographers as Ohad Naharin, Nacho Duato and William Forsythe. Under the leadership of artistic director Jim Vincent, Nederlands Dans Theater attracts full houses worldwide.

Over the years, but particularly in its heyday under former artistic director Jiří Kylián, Nederlands Dans Theater has done pioneering work in contemporary dance. Ballets originally made for Nederlands Dans Theater are still danced all over the world. Numerous dancers and choreographers who once danced with the company have set up their own dance companies around the world, spreading the company’s influence farther and farther.

While cherishing what has been built up, Nederlands Dans Theater looks to the future. Mr. Vincent wants to strengthen the connection between dance and society by programming in such a way that the performance becomes a complete experience for the public. It is also important to Mr. Vincent to expose dance to influences from other art disciplines, so as to break new ground together.

Nederlands Dans Theater comprises two companies, with two generations of dancers.

Nederlands Dans Theater II was founded in 1978 for upcoming young talent with astonishing technique and endless energy, and currently consists of 16 dancers up to age 23. Nederlands Dans Theater II is a revolutionary breeding ground of talent and dances a repertoire of established choreographers and new creations by upcoming choreographic talents.


Jim Vincent (Artistic Director) was born in Trenton, New Jersey, in 1958. He is married and has three children. From 1978 to 1990, he was a dancer with Nederlands Dans Theater. He then left for the Spanish Compañía Nacional de Danza led by Nacho Duato, where he not only danced from 1990 to 1994, but also became assistant artistic director.

His next six years were spent in France, where he became ballet master and répétiteur at the Lyon Opera Ballet (1994–1997) and then director of Corporate and Special Events at Disneyland Paris (1997–2000). In 2000, he became artistic director of Hubbard Street Dance Chicago. In September 2009, he accepted the position of artistic director of Nederlands Dans Theater.

CHOREOGRAPHERS

Jiří Kylián, born in Czechoslovakia in 1947, began his dance career at age nine, at the School of the National Ballet in Prague. In 1962, he was accepted as a student at the Prague Conservatory. He left Prague in 1967, when he received a scholarship to the Royal Ballet School in London. He thereafter joined the Stuttgart Ballet led by John Cranko, where Mr. Kylián made his debut as a choreographer with Paradox for the Noverre Gesellschaft. In 1975, after having made three ballets for Nederlands Dans Theater (Viewers, Stoolgame and La Cathédrale Engloutie), he became the company’s artistic director, together with Hans Knill. During the 1978 Charleston Festival in the United States, Mr. Kylián put Nederlands Dans Theater on the international map with Sinfonietta (music by León Janáček). That same year, he and Carel Birnie founded Nederlands Dans Theater II, which was—and is—meant to give young dancers the opportunity to develop their skills and talents. In 1971, he initiated Nederlands Dans Theater III, the company that created opportunities for "older" dancers. With the advent of Nederlands Dans Theater III, Nederlands Dans Theater stood out as the first company in the world to show the three dimensions of a dancer’s life, which was unique in the world of dance. In 1999, after an extraordinary record of service, Mr. Kylián handed over artistic leadership, but remained associated with the dance company as house choreographer.

Jiří Kylián has created 101 ballets to date, 74 of which were for Nederlands Dans Theater. His work is performed by companies and schools all over the world. Besides Nederlands Dans Theater, Mr. Kylián has also made works for the Stuttgart Ballet, the Paris Opéra, the Munich Bayerisches Staatsballett, Swedish television and the Tokyo Ballet. He has worked with many creative personalities of international stature: composers Arne Nordheim (Ariadne, 1997), Toru Takemitsu (Dream Time, 1983) and Tomoko Mukaiyama (Tar and Feathers, 2006) and designers Walter Nobbe (Sinfonietta, 1978), Bill Katz (Symphony of Psalms, 1978), John Macfarlane (Forgotten Land, 1980), Michael Simon (Stepping Stones, 1998), Atsushi Kitagawara (One of a Kind, 1998), Susumu Shingu (Toss of a Dice, 2005) and Yoshihi Hishinuma (Zugvögel, 2009).

In summer 2006, together with director Boris Paval Conen, he made a film entitled CAR-MEN. It was choreographed “on location” in the open, brown coal mines of the Czech Republic. In February 2008, Last Touch First premiered in the Korzo Theatre in The Hague. This was a coproduction of the Holland Dance Festival, Nederlands Dans Theater and the Steps Festival in Switzerland, and was realized in collaboration with Michael Schumacher, Sabine Kuperberg and other former dancers of Nederlands Dans Theater. The latest work Mr. Kylián made for Nederlands Dans Theater was Gods and Dogs (Nederlands Dans Theater II, November 13, 2008). On May 3, 2009, Mr. Kylián created the full evening’s production Zugvögel on the occasion of the 20th anniversary of the Bayerisches Staatsballett in Munich. Participants in this production were Yohsiki Hishinuma (costumes), Michael Simon (light), Dirk Haubrich (music), Boris Paval Conen (film) and Han Otten (film music).

In the course of his career, Mr. Kylián has received many international awards and honors, including Officer of the Royal Dutch Order of Orange-Nassau, honorary doctorate from the Juilliard School in New York, three Nijinsky Awards in Monte Carlo (best choreographer, company and work), Benois de la Danse in Moscow and Berlin, Honorary Medal from the President of the Czech Republic and Chevalier du Légion d’Honneur in France. In June 2008, Mr. Kylián was awarded the Golden Lion for Lifetime Achievement of the Venice Biennale during the sixth international festival of contemporary dance. On December 2, 2008, Her Majesty the Queen of England presented him with the Medal of the Order of the House of Orange for Arts and Science, For Dogs and Gods (Nederlands Dans Theater II, 2008), he received the 2009 VSCD “Swan” Awards for most impressive dance production and most impressive dance achievement. On top of that, he received the 2009 Prix Italia film award, together with the NPS broadcasting company, for the film version of Wings of Wax. The ballet Mémoires d’Oubliettes marked the end of his work for Nederlands Dans Theater.
ABOUT THE ARTISTS

Paul Lightfoot (Kingsley, England) trained at the Royal Ballet School in London. In 1985, he joined Nederlands Dans Theater II and two years later the dancer moved on to Nederlands Dans Theater I, where he was vital to the image of this company. During his dance career, he also took up choreography, his talent for which stood out in 1988, during the annual workshop of Nederlands Dans Theater. After the workshop, he created The Bard of Avon for Nederlands Dans Theater II (1989), the first of many pieces for Nederlands Dans Theater I, II and III. His choreographies were in close collaboration with Sol León, an alliance which continues to this date.

Sol León (Córdoba, Spain) finished her dance training at the National Ballet Academy of Madrid and came to The Hague in 1987 to dance with Nederlands Dans Theater II, under Arlette van Boven. In 1989, she joined Nederlands Dans Theater I. She danced many works by such masters of choreography as Jiří Kylián, Hans van Manen, Mats Ek and Ohad Naharin until she stopped dancing in 2003.

Since 1989, Ms. León and Mr. Lightfoot have worked together producing choreographies for Nederlands Dans Theater. In August 2002, the couple were appointed resident choreographers of Nederlands Dans Theater. Together, they have made 40 choreographies for the company. Their award and honors include: Incentive Prize for Choreography of the Amsterdam Arts Prize for Seconds; Nomination Laurence Olivier Award for Best Dance Production of the Year for SH-Boom (1994); Lucas Hoving Prize 1994 (for Mr. Lightfoot); Incentive Prize for Choreography 1997 of Stichting Dansfondsen ’79 (for Mr. Lightfoot); VSCD Golden Theatre Dance Prize 2002 (for Paul Lightfoot); Merit Award 2003 of Stichting Dansfondsen ’79 (for Ms. León); VSCD “Swan” Award for best dance production of 2003–2004 for Shutter’s Shut and Subject to Change; Benoît de la Danse 2005 for Signing Off; Herald Archangel, Edinburgh International Festival 2006; and a “Swan” Award for best dance production 2005–2006 for Shoot the Moon.

In 2007, Ms. León and Mr. Lightfoot founded a charity project for street children in Bangladesh.

DANCERS


Celia Amade (b. 1983, Nice, France) studied at the Conservatoire National de Nice under Catherine Allard. She has danced with Le Jeune Ballet de Lyon, Conservatoire National Supérieur de Musique et de Danse (CNSMD) (2003–2004), IT Dansa (2004–2005), Institut del Teatre and a semi-finalist for the Prix de Lausanne.


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Menghan Lou (b. 1983, Chongqing, China) studied at the Hochschule für Musik und Darstellende Kunst. He danced with Guangdong Modern Dance Company of China before joining Nederlands Dans Theater II in August 2007 and Nederlands Dans Theater I in August 2009.


Marina Mascarell Martínez (b. 1980, Oliva, Spain) earned a Bachelor of Dance Interpretation degree at Alicia Alonso Institute, Rey Juan Carlos University, Madrid, and a Master of Scenic Arts degree at Rey Juan Carlos University. She also studied at the Bruce Ornstein Acting Workshop in New York. Ms. Mascarell danced with Joven Ballet de Camara de Madrid (2000–2004), Nederlands Dans Theater II (temporary contract, January 2007–August 2008) and Cedar Lake Contemporary Ballet, New York (August 2008–October 2009), before joining Nederlands Dans Theater I in November 2009. She choreographed a new work for Scapino Ballet Rotterdam at the Cadance Festival, The Hague. Ms. Mascarell was presented with an “excellent dancer” award at the 2005 Choreographic Competition in Madrid and won the third and audience prizes in the 2006 Choreographic Competition in Madrid.


Georgi Milev (b. 1981, Madan, Bulgaria) studied at the National Ballet School in Sofia under Bisser Deyanov. He has danced with the National Ballet of Sofia, Theater Altenburg (Gera), Ballet de Lorraine (Nancy), Les Ballets de Monte Carlo and Nederlands Dans Theater II (2004–2006). He joined Nederlands Dans Theater I in August 2006.


Sarah Reynolds (b. 1982, Dublin, Ireland) studied at the Dublin Ballet School (1987–1996), the Dorothy Stevens School of Dance (1997) and the Central School of Ballet, London (1998–2001). Her teachers have included Ella Doran, Dorothy Stevens, Maria Teresa de Real, Michelle Goyens, Antonio Castillo, Carole Gable and Sara Matthews. She danced with Opéra Théâtre de Metz (France), Saarländisches Staatstheater, Saarbrücken, and Nederlands Dans Theater II (2004–2007), and joined Nederlands Dans Theater I in August 2007. Ms. Reynolds achieved an advanced score on the Royal Academy of Dance exams and was a semi-finalist in the Evrosion Young Dancer Competition, representing Ireland.


Parvaneh Scharafali and Medhi Walerski


Parvaneh Scharafali and Ema Yuasa


Anton Valdbauer and Rupert Tookey