

Tuesday, May 31, 2011, 8pm
Wednesday, June 1, 2011, 8pm
Friday, June 3, 2011, 8pm
Saturday, June 4, 2011, 8pm
Zellerbach Hall

The Royal Danish Ballet

Nikolaj Hübbe, *Artistic Director*

Berkeley Symphony

Henrik Vagn Christensen, *conductor*



Martin Mydskov Romme

The Royal Danish Ballet's 2011 United States tour is made possible by the generosity of the A. P. Møller and Chastine Mc-Kinney Møller Foundation.

These performances are made possible, in part, by Patron Sponsors Joan Lyke Roebuck and Shelby and Frederick Gans, and by the Centennial Campaign's Creative Venture Fund through a gift from The Bernard Osher Foundation.

Cal Performances' 2010–2011 season is sponsored by Wells Fargo.



AT THE OLD STAGE in Copenhagen, home to the Royal Danish Ballet, we appreciate the significance of the transatlantic connection between Denmark and the United States, which has for generations of dancers been a source of artistic inspiration and exchange. Many major Danish names within ballet have achieved their international breakthrough in the United States—and a string of talented American dancers have performed with the Royal Danish Ballet. The American connection is evident.

The Royal Danish Ballet's 2011 U.S. tour is to us a welcome opportunity to meet our U.S. audiences and to demonstrate to them the company's strong contemporary artistic profile. Audiences and dancers will be challenged with a mixed program of new interpretations of romantic ballets and brand-new choreography by Nordic choreographers. It is my belief that ballet as an art enjoys pivotal cultural significance, reaching out to so many people with its universal aesthetic. We seek to move our audience, whether with new step designs or old. And we do so by constantly challenging ourselves technically and dramatically. I hope you will enjoy this evening with this legendary and entirely contemporary ballet company.

I am very grateful to the A. P. Møller and Chastine Mc-Kinney Møller Foundation for giving us this unique opportunity.

Nikolaj Hübbe, Artistic Director

Tuesday, May 31, 2011, 8pm
 Wednesday, June 1, 2011, 8pm
 Zellerbach Hall

The Royal Danish Ballet

Berkeley Symphony

Henrik Vagn Christensen, *conductor*

PROGRAM

The Lesson

Choreography Flemming Flindt

Music Georges Delerue: *The Lesson* (1964)

Stage Design and Costumes Bernard Daydé

Lighting Design Jørn Melin

Staging Vivi Flindt and Anne Marie Vessel Schlüter

First Performance April 6, 1964, Opéra-Comique, Paris

Premiere of Current Production September 20, 2003, Royal Danish Theatre, Copenhagen

CAST — TUESDAY, MAY 31

The ballet master Thomas Lund

The student Ida Praetorius

The pianist Maria Bernholdt

The shadow Benita Bünger

CAST — WEDNESDAY, JUNE 1

The ballet master Mads Blangstrup

The student Alexandra Lo Sardo

The pianist Maria Bernholdt

The shadow Benita Bünger

INTERMISSION



Marrin Mydaskov-Renne

La Sylphide

Choreography August Bournonville
Music Herman Severin Løvenskiold
Stage Design and Costumes Mikael Melbye
Lighting Design Jørn Melin
Staging Nikolaj Hübbe and Anne Marie Vessel Schlüter,
 assisted by Claire Still (children)

First performance November 28, 1836, Royal Danish Theatre,
 Copenhagen
Premiere of Current Production September 20, 2003, Royal Danish Theatre,
 Copenhagen

CAST — TUESDAY, MAY 31

La Sylphide Caroline Cavallo
Anna, a tenant Jette Buchwald
James, her son Mads Blangstrup
Effy, her niece Camilla Ruelykke Holst
Nancy, Effy's friend Alba Nadal
Gurn, a young farmer Nicolai Hansen
Madge, a witch Lis Jeppesen
Two farm hands Gregory Dean, Fernando Mora
Leading sylph Hilary Guswiler

Scotsmen, servants, witches and sylphs
 Corps de ballet

CAST — WEDNESDAY, JUNE 1

La Sylphide Gudrun Bojesen
Anna, a tenant Eva Kloborg
James, her son Ulrik Birkkjær
Effy, her niece Louise Østergaard
Nancy, Effy's friend Elisabeth Dam
Gurn, a young farmer Alexander Stæger
Madge, a witch Sorella Englund
Two farm hands Morten Eggert, Christian Hammeken
Leading sylph Caroline Baldwin

Scotsmen, servants, witches and sylphs
 Corps de ballet

THE LESSON

Synopsis

A female pianist in a ballet studio is tidying up and getting ready for the next student, a young girl who is to receive private instruction from the ballet master. The student rings the bell and is shown in. She gets changed, and the ballet master arrives.

The private lesson begins. The ballet master is satisfied with his student. After her training at the bar, the student is asked to dance on her toes. The pianist warns him against going any further, but the ballet master resolutely shows the pianist to the door. He is now alone with his student, and the lesson continues with toe-dancing exercises that get increasingly arduous. The student complains of her pain, but the ballet master takes no notice and insists that she must continue. The ballet master, who was once shy and reserved, now becomes more demanding and exalted. Tension between them escalates dramatically and the student, who was once inquisitive and receptive, now becomes tired and reluctant. The ballet master continues to push his student towards the edge until, in a moment of ecstasy, he finally loses control.

The pianist returns and prepares for the next private lesson. A new student rings the bell....

Choreographer **Flemming Flindt** (1936–2009) is considered one of Denmark's most important choreographers. He was trained at the Royal Theatre's Ballet School under the tutelage of, among others, Harald Lander and Vera Volkova. In 1955, he was hired as a dancer with the Royal Danish Ballet, a position that he relinquished later that year when he became principal dancer at the London Festival Ballet. In 1957, he returned to Denmark as a solo dancer. Three years later, in 1960, he left the country once again and became *danseur étoile* at the Paris Opera. As a dancer, he managed to cope handily with both the classical and the modern parts. He danced leading roles in Bournonville's ballets, infusing style and charisma into the imposing *danseur noble* roles. He also mastered new repertoire in an especially

convincing way, imbuing the new roles with his own personal expression.

In 1966, he was appointed artistic director at the Royal Danish Ballet and he held this position until 1978. During these years, he distinguished himself particularly by modernizing the old institution: He engaged modern choreographers from abroad and choreographed a number of groundbreaking works himself. Flindt understood how to attract a new and younger audience with dramatic ballets conceived in a modern idiom while at the same time safeguarding the classical works. Among the most popular classics were his own version of *The Nutcracker*, from 1971, and a new version of Bournonville's *Toreador*, from 1978. From 1981 to 1989, he was the artistic director of the Dallas Ballet in the United States. After his tenure there, he worked as a freelance choreographer in Denmark and on important ballet stages all over the world.

Flemming Flindt made his debut as a choreographer in 1963 with *The Lesson*, which was created in collaboration with the famous Romanian-French absurdist, Eugène Ionesco. In 1965, he choreographed *The Young Man Must Marry*, which was also built over a play by Ionesco, and in 1971 followed his third Ionesco-ballet, *The Triumph of Death*, a dance-drama about civilization's debacle set to rock music. The latter proved to be one of the Royal Danish Ballet's greatest successes to date. Because of its contemporary themes, its deployment of the day's new music and particularly the much-discussed nude dancing, this ballet managed to appeal to a younger and wider audience.

In the course of his career as a choreographer, Flindt created a great many ballets. Among his most distinctive works, we can mention *The Three Musketeers* from 1966, *The Miraculous Mandarin* from 1967, *Felix Luna* from 1973 and *Salome* from 1978. *Salome* was created in collaboration with the English composer Peter Maxwell Davies, and this performance came to be one of the era's most controversial and contentious theatrical events.

In 1987, during his tenure as artistic director in Dallas, Flindt created a major new ballet, *Phèdre*, to newly composed music by Philip

Glass. In 1991, after Flindt left Dallas, he choreographed the ballet *Death in Venice*, in which the star Russian dancer Rudolf Nureyev danced one of his last great roles—as von Aschenbach. That very same year, Flindt created a full-program ballet, *Caroline Mathilde*, again for the Royal Danish Ballet, again to new music by Maxwell Davies and, in 1998, he choreographed *Legs of Fire* for the Royal Danish Ballet.

Flemming Flindt was once asked why almost all of his works have a gloomy aspect, to which he replied: "I do think that life is a pretty tragic journey. Thank God for the wonderful moments we do have. But these stories are what life is and what happens all the time."

LA SYLPHIDE

The original *La Sylphide*, which marked the breakthrough for Romantic ballet in Paris, was created by Filippo Taglioni for his daughter Marie. August Bournonville first saw the ballet in the French capital in summer 1834 and was so enchanted that he staged his own rendition of the ballet at the Royal Danish Ballet two years later with Lucile Grahn as the Sylph and himself as James. Whereas the ballet has since disappeared from international ballet stages, it has remained a repertoire fixture at the Royal Danish Theatre.

La Sylphide heralded the advent of European Romantic ballet and is one of the most popular ballets of Bournonville's extensive repertoire, although with its melancholy and tragedy it far from reflects Bournonville's predominant optimism. The ballet is a product of its time, yet its subject matter is eternal. The young Scotsman, James, succumbs to the allure of a far more exciting existence beyond the mundane world. The ballet epitomizes the Romantic notion of dualism between the obscure and more lucid sides of the human soul. *Spleen*, *Weltschmerz* or *mal de siècle* are central terms characterizing this ballet that seeks to reflect on life's dilemmas, which is why the ballet still speaks to a modern audience.



Martin Mydtskov Rønne

Synopsis

Act One

The action takes place in Scotland. The young James is asleep in his armchair, but in the room is also the Sylph, who is in love with James. The Sylph, an airy being with transparent wings, wakes him with a kiss on the forehead and vanishes through the fireplace of the room. Captivated, James searches for the Sylph and confuses everyone and everything around him in his distraction. He hardly notices Effy, whom he is supposed to marry that very day. Instead, she is wooed by Gurn, another young man.

The wedding preparations begin but are interrupted when Madge, the fortune-teller, appears. Despite James's protests, the young girls at the feast have their fortunes told—including Effy, who is told that Gurn, not James, is the right man for her. James shows the fortune-teller the door.

The company leaves the room and the Sylph appears to James again. She says that her fate is inextricably bound up with his, and she declares her love for him. At first the young man hesitates, but then he is entranced again by the unearthly, adorable being.

Gurn attempts to reveal James's secret love, but fails. The wedding feast continues with dancing, but when Effy stands ready for the ceremony, James has disappeared. He has gone off into the woods with the Sylph, and Effy is left behind, broken-hearted.

Act Two

In the misty forest, Madge has called a meeting of the witches. They make witches' brew, and the witches weave a pink veil. In the forest, the Sylph too has made her realm, which she shows to James. The Sylph asks James whether he loves her, and hesitantly he declares his feelings to her. The Sylph's many sisters dance for him.

James's friends search for him in the forest. Gurn finds his cap, but Madge tells them of James's infidelity. Gurn proposes to Effy, who reluctantly gives him her hand.

James is alone in the forest without the Sylph. He is torn between her and Effy, but Madge promises to get the Sylph back for him. The fortune-teller gives him the pink veil with which he is to catch the Sylph. But when James wraps the cloth around the Sylph, her fate is sealed. She is captured: She has lost her freedom, loses her wings and dies.

Madge gloats over her revenge, and while Gurn leads Effy to the altar, the sisters of the Sylph carry her away through the air. James swoons helplessly to the ground.

Friday, June 3, 2011, 8pm
Saturday, June 4, 2011, 8pm
Zellerbach Hall

The Royal Danish Ballet

Nordic Modern Choreographers

PROGRAM

Bournonville Variations

<i>Choreography</i>	From the Bournonville School, collected by Hans Beck
<i>Music</i>	Martin Åkerwall, from the Bournonville School
<i>Projections/Paintings</i>	Helmut Schober
<i>Costumes</i>	Annette Nørgaard
<i>Lighting Design</i>	Anders Poll
<i>Idea, Arrangement and Staging</i>	Thomas Lund and Nikolaj Hübbe
<i>First Performance</i>	May 21, 2010, Opera, Copenhagen

Sequences in *Bournonville Variations*

Saturday, No. 25	From <i>Pas de la Vestale</i>
Friday, No. 6	Petit allegro
Wednesday, No. 19	Male solo
Thursday, No. 21	Grand allegro
Monday, No. 14	Rond de jambe en l'air sauté
Tuesday, No. 17	Mazurka
Wednesday, No. 21	Male solo
Tuesday, No. 15	Brisé
Thursday, No. 14	Male <i>enchainement</i>
Saturday, No. 14	March solo
Saturday, No. 12	Grand allegro
Saturday, No. 24	Grand allegro
Wednesday, No. 11	Batterie
Wednesday, No. 17	Grand allegro
Monday, No. 23	Male solo from <i>La Ventana</i>
Thursday, No. 20	Allegro <i>enchainement</i>
Monday, No. 20	Allegro <i>enchainement</i>
Saturday, No. 17	Male solo
Saturday, No. 25	From <i>Pas de la Vestale</i>



Cristin Radu

CAST — FRIDAY, JUNE 3

Charles Andersen, Ulrik Birkkjær, Andrew Bowman, Jonathan Chmelensky, James Clark, Eliabe D'Abadia, Gregory Dean, Jón Axel Fransson, Christian Hammeken, Nicolai Hansen, Alban Lendorf, Alexander Stæger

CAST — SATURDAY, JUNE 4

Jonathan Chmelensky, James Clark, Eliabe D'Abadia, Luke Deakin-Schaufuss, Gregory Dean, Jón Axel Fransson, Christian Hammeken, Andreas Kaas, Marcin Kupiński, Thomas Lund, Julien Roman, Alexander Stæger

PAUSE

Lost on Slow

Choreography Jorma Elo
Music Antonio Vivaldi (1678–1741): Violin Concerto in D major: Allegro (RV 204); Violin Concerto in C major: Largo (RV 191); Violin Concerto in C major: Allegro (RV 190); Violin Concerto in F major: Allegro (RV 295); Violin Concerto in E minor: Largo (RV 273); and Violin Concerto in G major: Allegro (RV 301)
Costumes Annette Nørgaard
Lighting Design Thomas Bek Jensen
Staging Jorma Elo and Nancy Euverink

First Performance March 7, 2008, Royal Danish Theatre, Copenhagen

CAST — FRIDAY, JUNE 3

J'aime Crandall, Alba Nadal, Amy Watson
 Jean-Lucien Massot, Tim Matiakis, Fernando Mora

CAST — SATURDAY, JUNE 4

J'aime Crandall, Lena-Maria Gruber, Jodie Thomas
 Charles Andersen, Alban Lendorf, Christopher Rickert

INTERMISSION



Cristin Radu

Alumnus

Les Lutins

Choreography Johan Kobborg
Music Henryk Wieniawski-Kreisler, Antonio Bazzini
Stage Design Natalia Stewart
Lighting Design Jørn Melin
Staging Johan Kobborg, assisted by Anne Holm-Jensen Peyk
Piano Gregory Mason
Violin Lars Bjørnkjær

Salute

Choreography Johan Kobborg
Music H. C. Lumbye
Stage Design Natalia Stewart
Lighting Design Jørn Melin
Staging Johan Kobborg, assisted by
 Anne Holm-Jensen Peyk

Salute (2011) is based on a previous version and concept. *Salute* was originally commissioned by the School of Dance, University of North Carolina School of the Arts, and had its world premiere on May 6, 2010.

First Performance April 30, 2011, Royal Danish Theatre, Copenhagen

CAST — FRIDAY, JUNE 3*Les Lutins*

Shelby Elsbree

Alban Lendorf, Tim Matiakis

Salute

Caroline Baldwin, Susanne Grinder, Lena-Maria Gruber, Hilary Guswiler,
 Stephanie Sahlgren, Alexandra Lo Sardo

Charles Andersen, James Clark, Eliabe D'Abadia, Jón Axel Fransson,
 Poul-Erik Hesselkilde, Jean-Lucien Massot, Julien Roman

CAST — SATURDAY, JUNE 4*Les Lutins*

Alexandra Lo Sardo

Charles Andersen, Marcin Kupiński

Salute

J'aime Crandall, Holly Jean Dorger, Shelby Elsbree,
 Lena-Maria Gruber, Alba Nadal, Carling Talcott

Charles Andersen, Benjamin Buza, Jonathan Chmelensky, Eliabe D'Abadia,
 Gregory Dean, Poul-Erik Hesselkilde, Tim Matiakis

INTERMISSION

Costin Radu

Earth

Choreography Jorma Uotinen
Music Apocalyptica: "The Unforgiven" and "Sad But True" from *Apocalyptica Plays Metallica by Four Cellos* (1996); "Farewell," "Betrayal/Forgiveness" and "Deathzone" from *Apocalyptica* (2005)

Stage and Lighting Design Mikki Kunttu
Costumes Erika Turunen
Staging Anne Holm-Jensen Peyk

First Performance October 8, 2005, Royal Danish Theatre, Copenhagen

CAST — FRIDAY, JUNE 3

Charles Andersen, Constantine Baecher, Gábor Baunoch, Jonathan Chmelensky,
 Gregory Dean, Jón Axel Fransson, Nicolai Hansen, Cédric Lambrette,
 Thomas Lund, Christopher Rickert, Julien Roman, Alexander Stæger

CAST — SATURDAY, JUNE 4

Charles Andersen, Constantine Baecher, Gábor Baunoch, Gregory Dean,
 Jón Axel Fransson, Nicolai Hansen, Cédric Lambrette, Thomas Lund,
 Tim Matiakis, Christopher Rickert, Julien Roman, Alexander Stæger

BOURNONVILLE VARIATIONS

Beyond any dispute, August Bournonville (1805–1879) is the choreographer who has exerted the greatest influence on male dancing in Denmark. It is to his credit that such strong Danish male dancers have been cultivated and are still being cultivated. Even in international contexts, these men know how to distinguish themselves on the basis of their great skill.

In the ballet *Bournonville Variations*, all of the wonderful male step designs from the Bournonville School (i.e. the daily classes in Bournonville technique), that many ballet aficionados in the general public would otherwise never get a chance to see, have been gathered together. What we have here is a pearl-string of male dance steps. It is precisely these daily Bournonville classes that constitute the foundation upon which the Royal Danish Ballet rests.

Sophisticated elegance, lightness, precision, speed and perhaps sheer masculine gracefulness are what characterize Bournonville's male dancers, and his ballets offer roles where it is necessary to create characters. Here we witness the high standard of personal development that technique brings about and the style has its very precise and distinctive features. Equipped with this expertise, Danish dancers have been dancing their way out into world renown, while others have defended the fame and the position by remaining in Copenhagen. In the course of the past few decades, a number of younger foreign dancers have, little by little, also managed to find their way into the Royal Danish Ballet.

It was one of Bournonville's successors in the chair of artistic director, Hans Beck, who established the Bournonville School in the 1890s, one class for each day of the week, from Monday to Saturday. Beck did this for purposes of securing the style. Later on, there were several styles for the dancers at the Royal Danish Ballet to master, but Bournonville is still the central concern. The Bournonville School was the only training program for the dancers until 1932, when Harald Lander became artistic director. Slowly, Lander modified the daily course of training. But the Bournonville Schools were still around. A procession of changing artistic directors and

teachers has focused more or less on this program of learning and practicing the step designs. Today, the Bournonville classes have to be regarded more as an introduction to a style than as a training method.

The oral tradition has thus been maintained through all these years and the steps have been passed along from one dancer to the next. Out of these many steps from the six Bournonville classes, Thomas Lund and Nikolaj Hübbe—two brilliant Bournonville dancers in their own right—have gathered the very best male step designs for their *Bournonville Variations*.

Lise Kaiser

LOST ON SLOW

I try to create dance that not only flows from one point to another, either rapidly or slowly. Rather, I seek to change the dynamics. Instead of drawing lines between all points, I draw the points and then select movements in random order. As a choreographer, I don't ask myself so many questions—or rather I might ask a question, but I don't always answer it myself. There is a beauty in being a choreographer and in being creative—searching for solutions, solutions to do something different. I hope that I avoid getting stuck in a particular style or direction. I hope that dance is something that evolves.

Jorma Elo

I am in love with music. I am really very fond of Vivaldi. The music is so beautiful. Musical structure is my leitmotif. It's so structured that it creates space for other things around it. And then I love the violin and the way the violinist plays his instrument. There is such sensitivity and a sense of quality in the strings and bow, and this inspires me. And exactly because music is so structured, I find it interesting to hear how differently great personalities wage their charge on music, how modern the "attack" can be. To me, this music is pure rock 'n' roll.

Jorma Elo

Jorma Elo is in current years one of the most popular, successful and productive choreographers.

He challenges his dancers and entuses his audience with an energised and intense choreographic language that mixes the classic with the modern. His ballets are physically demanding and often take place at a swirling and frantic pace that demands virtuoso dancers who are at the same time both unbridled and rigorous.

Mr. Elo, born in 1961, was as a child an enthusiastic ice-hockey player, but when his sister started to attend modern dance classes, he decided to trail along believing it would be beneficial as an alternative way of training. After two years of dance school he auditioned for the Finnish National Ballet Academy, where he was immediately admitted, and in 1978 he became a dancer with the Finnish National Ballet. Here he danced until 1984, interrupted only by a year of study at the famous Vaganova Institute in St. Petersburg. From 1984 to 1990, Mr. Elo was a dancer at the Cullberg Ballet in Sweden, and in 1990 he joined the Nederlands Dans Theater 1, where he danced until 2004.

During his career as a dancer, Mr. Elo worked with a number of major choreographers, including Jiri Kylián, Hans van Manen, Mats Ek and William Forsythe, who have all influenced his choreographic career.

ALUMNUS

Bravura Dancer with a New Curriculum

Johan Kobborg is a child of the Royal Danish Theatre. But for the past several years he has been a star dancer at the Royal Ballet in London. Now he pays a visit to his childhood home to try on a new role—the role of a choreographer. With humor, high lifts and a loving tribute to Bournonville, he probes the status of the concept of "school."

Assured. Intense. A delight for the eye. A virtuoso dancer with a fabulous technique.

This is how critics describe principal dancer Johan Kobborg, who after 17 years as a star performer is now ready to take the plunge into a new role behind the scenes: the role of choreographer. For although he has staged five performances of Bournonville's *La Sylphide* around the

world, this is the first time he has created a new step design from scratch.

"I have had the urge to choreograph since 2005. But I have never before dared to delve into creating a real choreography. So I was both surprised and flattered when Nikolaj Hübbe asked me to fantasize on the theme of 'school' for a ballet evening featuring the *Le Conservatoire* and *Etudes*," Johan Kobborg says with a smile.

"My years at the Royal Danish Theatre were very formative, for it was here that I became the dancer and person I am. And although I've been away from Denmark for more than ten years, there's no doubt that when I dance *Swan Lake* in London you can tell that I wasn't born and raised at the Royal Ballet."

The expectation was never that he would choreograph in the Bournonville style. But he hopes to hit a classic style with a modern stage language—and that people will leave the theater with smiles on their faces.

"We all find our own choreographic language, a universe that is ours. My mother tongue is Bournonville, and therefore I allow him to be a spectator at my ballets—as a big bust on the stage. But that shouldn't stop you from drawing inspiration from other universes. Opting in and opting out are part of my fantasy about 'school.' So I would describe my ballets as a progressive story towards artistic freedom.

"*Les Lutins* begins with being a sort of ping-pong between a male dancer and the music. But soon another man and a woman appear on stage, and it all evolves into a quest for recognition. And about choosing partners. It is an abstract story.

"*Salute* is more tangible—and even more old-school. Now the tents are soldiers. The girls are soldier girls. And the initial celebration is interrupted by war, before the couples are finally united," explains Johan Kobborg, who denies having any career ambitions as a choreographer. "I am first and foremost a dancer. Although I will soon turn 40 years old, I am still on top. I'm starting to understand my own body. And perhaps it is precisely this insight that allows me to be drawn to challenging myself with an expanded curriculum of choreography," he concludes.

By Me Lund

EARTH

Everything grows from the Earth and returns to it—Earth is the cycle of life. The gravity pulls man down and reflects the movements in my ballet.

Jorma Uotinen

Jorma Uotinen, born in 1950, is one of Finland's most original and versatile artists. His many works have achieved near cult status and his influence within modern dance in Scandinavia is immeasurable. His works reflect a powerfully physical visionary total theatre that has earned him a reputation as a wizard of the stage.

As a dancer and choreographer, Mr. Uotinen has worked with many different companies both in his homeland and abroad where he has staged powerful and expressive works that always evoke reaction. Following his career as a dancer, he has nurtured a career as an actor and proved his talent as a very soulful cabaret singer.

From 1992 to 2001 Mr. Uotinen was artistic director of the Finnish National Ballet, and from 2002 to 2004 he headed the prestigious Kuopio Dance Festival.

The raw-edged and masculine ballet *Earth* was commissioned by the Royal Danish Ballet and created in 2005 for the company's male performers. Mr. Uotinen has stated about this work: "Gender is always present in dance. So I decided *Earth* should only feature men. This isn't *Mother Earth*!"

I am always seeking something harmonious, only to suddenly turn extreme and explosive, something that shoots energy out into the space. Seeking the bodily extremes creates a dynamic and I find seeking the balance between them interesting. The most important thing is to create something that surprises the mind.... I seek tenderness. Naturally there are movements that divert from this by being almost violent in nature. But I don't seek violence; I seek human contact. Not between bones, but between the skin.

Jorma Uotinen

The Royal Danish Ballet
U.S. Tour 2011

Artistic Director
Nikolaj Hübbe

Associate Artistic Director
Silja Schandorff

Administrative Director
Henrik Sten Petersen

Principals

Gudrun Bojesen
Caroline Cavallo*
Susanne Grinder
Gitte Lindstrøm
Amy Watson

Ulrik Birkkjær
Mads Blangstrup
Andrew Bowman
Johan Kobborg*
Marcin Kupiński
Alban Lendorf
Thomas Lund
Jean-Lucien Massot

Soloists

J'aime Crandall
Lesley Culver
Diana Cuni
Lena-Maria Gruber
Tina Højlund
Kizzy Matiakis
Christina Michanek
Alexandra Lo Sardo
Femke Mølbach Slot
Jodie Thomas

Gregory Dean
Morten Eggert
Nicolai Hansen
Sebastian Kloborg
Tim Matiakis
Fernando Mora
Alexander Stæger

Character Dancers

Jette Buchwald
Mette Bødtcher
Sorella Englund*
Lis Jeppesen
Eva Kloborg

Mogens Boesen
Erling Eliasson
Poul-Erik Hesselkilde
Flemming Ryberg

Corps de ballet

Amalie Adrian
Caroline Baldwin
Josephine Berggreen
Maria Bernholdt
Josee Bowman
Elisabeth Dam
Holly Jean Dorger
Laure Dougy
Kristine Drewsen
Shelby Elsbree
Oda Grøner
Hilary Guswiler
Sascha Haugland
Camilla Ruelykke Holst
Emma Håkansson

Rebecca Labbé
Cecilie Lassen
Birgitta Lawrence
Giorgia Minnella
Alba Nadal
Stephanie Sahlgren
Tara Schaufuss
Maria Stokholm
Mathilde Søe
Carling Talcott
Ditte Teildorf
Julie Valentin
Louise Østergaard
Charlotte Aamand

Charles Andersen
Constantine Baecher
Gábor Baunoch
Benjamin Buza
Jonathan Chmelensky
James Clark
Eliabe D'Abadia
Jón Axel Fransson
Christian Hammeken
Thomas Flindt Jeppesen
Cédric Lambrette
Byron Mildwater
Christopher Rickert
Julien Ringdahl
Julien Roman
Bryant Steenstra

* Guest artist

Apprentices

Benita Bünger
Astrid Elbo
Viktoria Falck-Schmidt
Stephanie Møller
Ida Praetorius

Jeppe Banke
Magnus Christoffersen
Luke Deakin-Schaufluss
Lukas Hartvig-Møller
Andreas Kaas
Oscar Nilsson

Ballet Masters

Sorella Englund
Anne Holm-Jensen Peyk
Heidi Ryom
Anne Marie Vessel Schlüter
Claire Still

Pianists

Kirsten Monique Jensen
Alison Smith
Eva Sørensen

Stage Managers

Ib Jeppesen
Ole Just
Thomas Mieth

Berkeley Symphony

Violin I

Franklyn D'Antonio, *Concertmaster*
 Noah Strick, *Associate Concertmaster*
 Joseph Maile, *Assistant Concertmaster*
 Larisa Kopylovsky
 Emanuela Nikiforova
 Candace Sanderson
 Lisa Zadek
 Randall Weiss
 Monika Gruber
 Hrabba Atladottir

Violin II

Daniel Flanagan, *Principal*
 Karsten Windt, *Assistant Principal*
 David Cheng
 Matthew Oshida
 Mac Kim
 Adrienne Sengpiehl Herbert
 David Ryther
 Josepha Fath

Viola

Tiantian Lan, *Principal*
 Darcy Rindt, *Assistant Principal*
 Ilana Matfis
 Patrick Kroboth
 Pei-Ling Lin
 Stephanie Ng

Cello

Carol Rice, *Principal*
 Nancy Bien, *Assistant Principal*
 Wanda Warkentin
 Isaac Melamed
 Krisanthya Desby

Bass

Michel Taddei, *Principal*
 Robert Ashley, *Assistant Principal*
 Jon Keigwin

Flute

Emma Moon, *Principal*
 Melanie Keller

Piccolo

Melanie Keller

Oboe

Laura Reynolds, *Principal*
 Bennie Cottone

English Horn

Bennie Cottone

Clarinet

Steven Sanchez, *Principal*
 Diana Dorman

Bassoon

Carla Wilson, *Principal*
 Karla Ekholm

Horn

Stuart Gronningen, *Principal*
 Alex Camphouse
 Loren Tayerle
 Glen Swarts

Trumpet

Ari Micich, *Principal*
 Kale Cumings

Trombone

Bruce Chrisp, *Principal*
 Anthony Collins

Bass Trombone

Steven Trapani

Timpani

Kevin Neuhoﬀ, *Principal*

Percussion

Ward Spangler, *Principal*
 James Kassis
 Timothy Dent

Harp

Wendy Tamis, *Principal*

THE ROYAL DANISH BALLET is one of the world's oldest ballet companies. It was founded in the 1770s, and with its unique Bournonville tradition holds an exceptional position internationally. No other ballet company has nurtured an unbroken tradition for performing so many Romantic ballets from the 19th century. *La Sylphide*, *Napoli* and *A Folk Tale* by August Bournonville are all not only principal works of the Danish ballet history but also that of the world. One of the Royal Danish Ballet's core undertakings is to preserve, maintain and develop Bournonville's ballets, which are characterized by their fine sense of mimetic narrative and effortless ease. Indeed, the legacy of Bournonville will always be the backbone of the company's repertoire. But the Royal Danish Ballet also nurtures a rich tradition for interpreting the grand classics: *Swan Lake*, *Sleeping Beauty*, *Giselle* and *The Nutcracker*. The Royal Danish Ballet is not only about legacy and heritage; the company is also a keen innovator and has moved with the times to embrace a varied repertoire.

In the 20th and now in the 21st century, the Royal Danish Ballet has moved towards becoming a company that also engages the modern classics and the very latest trends on the international dance scene: from George Balanchine's neoclassical ballets and the works of Danish masters, such as Harald Lander and Flemming Flindt, to those of such contemporary choreographers as John Neumeier, Maurice Béjart and Jiří Kylián, to newer talents like Christopher Wheeldon, Jorma Elo and Jacopo Godani.

Born in 1963 and educated at the Royal Academies of Music in Aalborg, Aarhus and Copenhagen, Henrik Vagn Christensen studied with the conductors Jorma Panula, Frans Rasmussen and Tamás Vetö. He engaged in further studies in Stockholm and London before his debut concert with the Tivoli Symphony Orchestra in 1994.

Mr. Christensen is a regular guest conductor with Danish orchestras and has an extensive repertoire, dividing his activities between symphonic, ballet, opera, contemporary and

military music, which from 2006 resulted in his taking up the position as Chief Conductor for the Queen's Guard in Copenhagen and the Prince's Guard in Skive.

He made his Royal Opera House debut in Copenhagen as a ballet conductor in 1996, and since then he has conducted a long list of major ballets, including *Romeo and Juliet*, *Swan Lake*, *A Midsummer Night's Dream*, *Napoli*, *A Folk Tale*, *Symphony in C*, *Serenade* and *La Sylphide*. He has toured with the Royal Danish Ballet in Japan, China, Spain and the United States. In 2005–2006, he conducted the ballets *Fancy Free*, *Far from Denmark*, *Vers*, *Etudes*, *Le Conservatoire*, *Lifeguards on Amager*, *La Ventana* and *Kermessen in Brügge*. In 2006–2007, he added *Napoli* and *Caroline Mathilde* to his repertoire. He has also conducted ballet at the Norwegian Opera (*A Midsummer Night's Dream*) and at the State Theatre in Pretoria, South Africa (*King Lear*).

At the Danish National Opera in Aarhus, Mr. Christensen has conducted new productions of *The Land of Smiles*, *My Fair Lady* and *Carl Nielsen: Maskarade*. His other opera credits include *The Last Virtuoso* (Copenhagen), *Houdini* (Copenhagen and Oslo), *Rejse* (Copenhagen) and *A Waterbird Talk* (Aalborg). He has performed on numerous CD recordings and concerts in Denmark, Norway and Sweden, as well as in South Africa.

Known as "the Bay Area's most adventurous orchestra" (*Contra Costa Times*), Berkeley Symphony has been recognized with the ASCAP Award for Adventurous Programming in seven out of the last ten years. The orchestra supports local composers through its Under Construction New Music Reading Series and runs an award-winning Music in the Schools program, annually providing 4,000 local students with the experience of becoming a performer.

Berkeley Symphony was founded in 1969 as the Berkeley Promenade Orchestra by Thomas Rarick, a protégé of English conductor Sir Adrian Boult. Reflecting the spirit of the times, the orchestra performed in street dress and at unusual locations, such as the University Art Museum.

When Kent Nagano became music director of the orchestra in 1978, he charted a new course by offering innovative programming that included a number of rarely performed 20th-century scores. In 1981, French composer Olivier Messiaen journeyed to Berkeley to assist with the preparations for his imposing oratorio, *The Transfiguration of Our Lord Jesus Christ*. Maestro Nagano and the orchestra, joined by the composer's wife, pianist Yvonne Loriod, gave a sold-out performance in Davies Symphony Hall. In 1984, the orchestra collaborated with Frank Zappa in a critically acclaimed production featuring life-size puppets and moving stage sets, catapulting Berkeley Symphony onto the world stage.

Under Maestro Nagano, the orchestra regularly performed works by upcoming young composers who have since achieved international prominence. Celebrated British composer George Benjamin, who subsequently became Composer-in-Residence at the San Francisco Symphony, was first introduced to the Bay Area in 1987, when Berkeley Symphony performed his compositions *Jubilation* and *Ringed by the Flat Horizon*, and Thomas Adés, whose opera *Powder Her Face* was debuted by the orchestra in a concert version in 1997 before it was fully staged in New York, London and Chicago.

Berkeley Symphony entered a new era in January 2009, when Joana Carneiro became the orchestra's third music director in its 40-year history. Staying true to the orchestra's tradition of presenting the cutting edge of classical music, her inaugural season featured works by several prominent contemporary Bay Area composers, including John Adams, Gabriela Lena Frank and Paul Dresher. Under Maestra Carneiro, the orchestra has begun to forge new relationships with living composers. The 2010–2011 season featured two orchestra-commissioned works and a return appearance by Mr. Adams, along with lesser-known works by composers old and new.

THE ROYAL DANISH BALLET

Principals



Gudrun Bojesen, Caroline Cavallo,* Susanne Grinder, Gitte Lindstrøm, Amy Watson



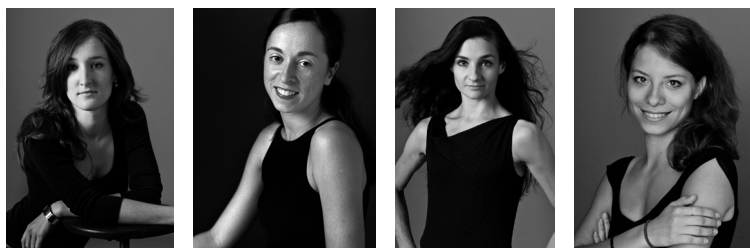
Ulrik Birkkjær, Mads Blangstrup, Andrew Bowman, Johan Kobborg*



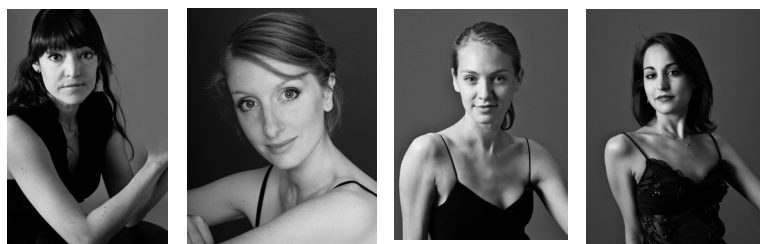
Marcin Kupiński, Alban Lendorf, Thomas Lund, Jean-Lucien Massot

* Guest artist

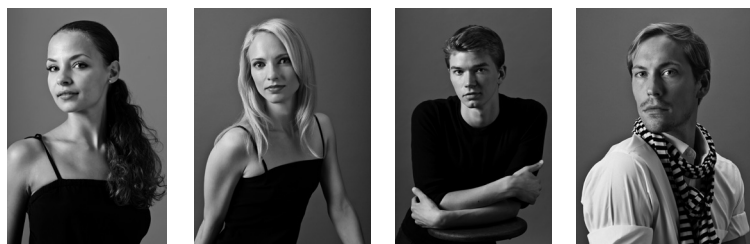
Soloists



J'aime Crandall, Lesley Culver, Diana Cuni, Lena-Maria Gruber



Tina Højlund, Kizzy Matiakis, Christina Michanek, Alexandra Lo Sardo



Femke Mølbach Slot, Jodie Thomas, Gregory Dean, Morten Eggert



Nicolai Hansen, Sebastian Kloborg, Tim Matiakis, Fernando Mora, Alexander Stæger

**The Royal Danish Ballet
U.S. Tour 2011**

Managing Director Erik Jacobsen
Artistic Director Nikolaj Hübbe
Associate Artistic Director Silja Schandorff
Administrative Director Henrik Sten Petersen
Ballet Masters Sorella Englund, Anne Holm-Jensen Peyk, Heidi Ryom, Anne Marie Vessel Schlüter, Niels Balle, Claire Still
Ballet Masters (for children) Graham Bond, Henrik Vagn Christensen
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Students' Chaperone Kirsten Monique Jenssen, Alison Smith, Eva Sørensen
Pianists Birgitte Nielsen, Karen Bonnesen
Physiotherapists Toni Tanil
Masseur Ole Just, Ib Jeppesen, Thomas Mieth
Stage Managers Kim Lennert Hansen
Stage Director Brian Nielsen
Chief of Stage Rasmus Clausen, Vagn Jensen, Carsten Skjødt
Head Carpenters Jørn Melin, Thomas Bek Jensen, Anders Poll
Head Electricians Peter Raft Hansen, Astrid Heisel, Allan Kjær Mortensen, Wolfgang Moritz, Kasper Aagaard Riisberg, Tim Rustad, Nicolai Gubi Schmidt
Technicians Palle Henriksen, Kirsten Linell, Per Thorstein Mortensen, Rene Poulsen
Property Masters Per Reersøe Jensen
Cue Master Claus Dohn, Jakob Bo Nystrup, Martin Reinwald
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U.S. Company Manager Patrice Thomas
U.S. Production Manager

**The Royal Danish Ballet
U.S. Tour 2011
Souvenir Book**

- Interviews with the ballet master and dancers
- Articles by the best ballet critics
- Beautiful pictures of the ballets exclusively from the 2011 U.S. tour

Available for purchase in the Zellerbach Hall lobby.