The Royal Danish Ballet
Nikolaj Hübbe, Artistic Director

Berkeley Symphony
Henrik Vagn Christensen, conductor

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’s 2011 United States tour is made possible by the generosity of the A. P. Møller and Chistine 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

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
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**

<table>
<thead>
<tr>
<th>Role</th>
<th>Performer</th>
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<tbody>
<tr>
<td>La Sylphide</td>
<td>Caroline Cavallo</td>
</tr>
<tr>
<td>Anna, a tenant</td>
<td>Jette Buchwald</td>
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<tr>
<td>James, her son</td>
<td>Mads Blangstrup</td>
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<tr>
<td>Effy, her niece</td>
<td>Camilla Ruelykke Holst</td>
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<tr>
<td>Nancy, Effy’s friend</td>
<td>Alba Nadal</td>
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<tr>
<td>Gurn, a young farmer</td>
<td>Nicolai Hansen</td>
</tr>
<tr>
<td>Madge, a witch</td>
<td>Lis Jeppesen</td>
</tr>
<tr>
<td>Two farm hands</td>
<td>Gregory Dean, Fernando Mora</td>
</tr>
<tr>
<td>Leading sylph</td>
<td>Hilary Guswiler</td>
</tr>
</tbody>
</table>

Scotsmen, servants, witches and sylphs
Corps de ballet

**CAST — WEDNESDAY, JUNE 1**

<table>
<thead>
<tr>
<th>Role</th>
<th>Performer</th>
</tr>
</thead>
<tbody>
<tr>
<td>La Sylphide</td>
<td>Gudrun Bojesen</td>
</tr>
<tr>
<td>Anna, a tenant</td>
<td>Eva Kloborg</td>
</tr>
<tr>
<td>James, her son</td>
<td>Ulrik Birkkjær</td>
</tr>
<tr>
<td>Effy, her niece</td>
<td>Louise Østergaard</td>
</tr>
<tr>
<td>Nancy, Effy’s friend</td>
<td>Elisabeth Dam</td>
</tr>
<tr>
<td>Gurn, a young farmer</td>
<td>Alexander Stæger</td>
</tr>
<tr>
<td>Madge, a witch</td>
<td>Sorella Englund</td>
</tr>
<tr>
<td>Two farm hands</td>
<td>Morten Eggert, Christian Hammeken</td>
</tr>
<tr>
<td>Leading sylph</td>
<td>Caroline Baldwin</td>
</tr>
</tbody>
</table>

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 Torvandor, 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 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 exotic being, Effy, which 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

Choreography From the Bournonville School, collected by Hans Beck
Music Martin Åkerwall, from the Bournonville School
Projections/Paintings Helmut Schober
Costumes Annette Nørgaard
Lighting Design Anders Poll
Idea, Arrangement and Staging Thomas Lund and Nikolaj Hübbe

First Performance May 21, 2010, Opera, Copenhagen

Sequences in Bournonville Variations
Saturday, No. 25 From Pas de la Vestale
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 enchainement
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 La Ventana
Thursday, No. 20 Allegro enchainement
Monday, No. 20 Allegro enchainement
Saturday, No. 17 Male solo
Saturday, No. 25 From Pas de la Vestale
PROGRAM B

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


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

INTERMISSION

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

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 Bjørnklæer
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 Massor, 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 Mariakis

INTERMISSION

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 Kuntru
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.

PROGRAM NOTES

Jorma Elo is in current years one of the most popular, successful and productive choreographers. He challenges his dancers and enthuses 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 Jiří 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 gents 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
PROGRAM NOTES

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 Mariakis
Christina Michanek
Alexandra Lo Sardo
Femke Mølbach Slot
Jodie Thomas

Character Dancers
Jette Buchwald
Mette Bødtker
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
Josée 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
Eläbe D’Abadia
Jón Axel Fransson
Christian Hammeken
Thomas Flindt Jeppesen
Cédric Lambrette
Byron Mildwater
Christopher Rickert
Julien Ringdahl
Julien Roman
Bryant Steenstra

Apprentices
Benita Bünger
Astrid Elbo
Viktoria Falck-Schmidt
Stephanie Møller
Ida Praetorius
Jeppe Banke
Magnus Christoffersen
Luke Deakin-Schaufuss
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

* Guest artist
Berkeley Symphony

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

**Violin II**
Daniel Flanagan, Principal
Karsten Windt, Assistant Principal
Matthew Oshida
Mac Kim
Adrienne Sengpiel Herbert
David Ryther
Joseph 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
Krisantha Desby

**Bass**
Michel Taddeo, 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

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**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 Vető. 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*), *Reje* (*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 Time*), Berkeley Symphony has been recognized with the ASCAP Award for Adventurous Programming in seven 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.
ABOUT THE ARTISTS

Soloists

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

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

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

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

The Royal Danish Ballet
U.S. Tour 2011

Managing Director
Erik Jacobsen

Artistic Director
Nikolaj Hübbe

Associate Artistic Director
Søren Bech Johansen

Administrative Director
Henrik Sten Petersen

Ballet Masters
Sorella Englund, Anne Holm-Jensen Peyk, Heidi Ryom, Anne Marie Vessel Schlüter

Ballet Masters (for children)
Niels Balle, Claire Stills

Conductors
Graham Bond, Henrik Vagn Christensen

Director of Touring
Annette Berner

Tour Coordinator
Iben Dragsbøe

Public Relations Manager
Camilla Høy-Jensen

Violinist
Lars Bjørnkkjær

Personal Assistant to Artistic Director
Sus Friis Jørgensen

Students’ Chaperone

Pianists
Kirsten Monique Jønassen, Alison Smith, Eva Sørensen

Physiotherapists
Birgitte Nielsen, Karen Bonnesen

Masseur
Toni Tanil

Stage Managers
Ole Just, Ib Jeppesen, Thomas Mietz

Stage Director
Kim Lennert Hansen

Chief of Stage
Brian Nielsen

Head Carpenters
Rasmus Clausen, Vagn Jensen, Carsten Skjødt

Head Electricians
Jørn Melin, Thomas Bek Jensen, Anders Poll

Technicians
Peter Raft Hansen, Astrid Heisel, Allan Kraer Mortensen, Wolfgang Moritz, Kasper Aagaard Riisberg,

Property Masters
Palle Henriksen, Kirsten Linell,

Set Master
Per Thorstein Mortensen, Rene Poulsen

Sound Technicians
Claus Dohn, Jakob Bo Nystrup, Martin Reinwald

Wardrobe Assistants
Andrea Harper, Katharina Neergaard, Michael Hovaldt, Lars Andre Jensen

Wig Assistants
Nina Resch, Tina Jensen, Ann-Christin Holmgren,

Program Editors
Lise Kaiser, Anne McClymont

Program Text
Lise Kaiser

Translations
Dan A. Marmorstein, Kim Klaus Wyon-Sergeant

U.S. Representative and Tour Manager
JPH Productions

U.S. Company Manager
Donya Hubby

U.S. Production Manager
Patrice Thomas

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.