

Saturday, January 26, 2013, 8pm  
Sunday, January 27, 2013, 3pm  
Zellerbach Hall

## The Joffrey Ballet

Ashley C. Wheeler  
*Artistic Director*

Christopher Clinton Conway  
*Executive Director*

Robert Joffrey  
*Founder*

Gerald Arpino  
*Founder*

### *Artists of the Company*

Matthew Adamczyk Derrick Agnoletti Yoshihisa Arai  
Guillaume Basso Miguel Angel Blanco Ogulcan Borova Katherine Bruno  
Fabrice Calmels Raul Casasola April Daly Erica Lynette Edwards Yumelia Garcia  
Cara Marie Gary John Mark Giragosian Dylan Gutierrez Elizabeth Hansen  
Jaime Hickey Rory Hohenstein Anastacia Holden Dara Holmes Victoria Jaiani  
Fabio Lo Giudice Graham Maverick Caitlin Meighan Jeraldine Mendoza  
Katherine Minor Jacqueline Moscicke Amber Neumann Alexis Polito  
Valerie Robin Christine Rocas Aaron Rogers Ricardo Santos Lucas Segovia  
Abigail Simon Michael Smith Temur Suluashvili Jack Thorpe-Baker  
Shane Urton Alberto Velazquez Mauro Villanueva Mahallia Ward  
Jenny Winton Joanna Wozniak Kara Zimmerman

Scott Speck *Music Director*

Nicolas Blanc *Ballet Master*

Gerard Charles *Ballet Master*

Graca Sales *Ballet Master/Principal Coach*

Katherine Selig *Principal Stage Manager*

Amanda Heuermann *Stage Manager*

Jack Mehler *Lighting Director*

*These performances are made possible, in part, by Patron Sponsor Joan Lyke Roebuck.*

*Cal Performances' 2012–2013 season is sponsored by Wells Fargo.*

## The Joffrey Ballet

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### PROGRAM

Age of Innocence

INTERMISSION

After the Rain

INTERMISSION

The Green Table

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*Program and artists are subject to change.*



### PROGRAM

#### *Age of Innocence*

*Choreography* Edwaard Liang  
*Music* Philip Glass and Thomas Newman  
*Costume Design* Maria Pinto  
*Lighting Design* Jack Mehler, after Mark Stanley

*World Premiere:* The Joffrey Ballet, October 15, 2008, Auditorium Theatre of Roosevelt University, Chicago, Illinois

**T**HIS BALLET, inspired by the novels of Jane Austen, tells the story of females of the late 18th and early 19th centuries. It is a story of societal repression and of the strength of the human spirit. *Age of Innocence* was created with funds from the Prince Prize for Commissioning Original Work, which was awarded to Edwaard Liang and the Joffrey Ballet in 2008.



Herbert Migdall

### CAST — SATURDAY EVENING

#### FIRST DANCE

Derrick Agnoletti, Katherine Bruno, Fabrice Calmels, Raul Casasola, Elizabeth Hansen, Anastacia Holden, Victoria Jaiani, Jeraldine Mendoza, Alexis Polito, Aaron Rogers, Lucas Segovia, Abigail Simon, Temur Suluashvili, Shane Urton, Mauro Villanueva, Joanna Wozniak

#### FIRST DIALOGUE

Jeraldine Mendoza & Mauro Villanueva

#### THE MEN

Derrick Agnoletti, Raul Casasola, Aaron Rogers, Temur Suluashvili

#### OBEE THEE

Victoria Jaiani & Fabrice Calmels  
 Katherine Bruno, Anastacia Holden, Lucas Segovia, Abigail Simon, Shane Urton, Temur Suluashvili, Mauro Villanueva, Joanna Wozniak

#### PARTING

Full Cast

## CAST — SUNDAY AFTERNOON

## FIRST DANCE

Katherine Bruno, April Daly, Erica Lynette Edwards, Yumelia Garcia,  
John Mark Giragosian, Dylan Gutierrez, Rory Hohenstein, Graham Maverick,  
Caitlin Meighan, Amber Neumann, Ricardo Santos, Lucas Segovia,  
Shane Urton, Alberto Velazquez, Jenny Winton, Kara Zimmerman

## FIRST DIALOGUE

Kara Zimmerman & Rory Hohenstein

## THE MEN

John Mark Giragosian, Graham Maverick, Ricardo Santos, Alberto Velazquez

## OBEY THEE

April Daly & Dylan Gutierrez

Katherine Bruno, Yumelia Garcia, John Mark Giragosian, Rory Hohenstein,  
Caitlin Meighan, Amber Neumann, Lucas Segovia, Shane Urton

## PARTING

Full Cast

Music credits: Movements 2 and 4 from Symphony No. 3, "The Secret Agent," by Philip Glass. In contract © 1995 Dunvagen Music Publishers Inc. Used by permission. By arrangement with G. Schirmer, Inc., publisher and copyright owner. *The Poet Acts*, composed by Philip Glass from the motion picture *The Hours* (2002). Michael Riesman, piano; Lyric Quartet; Nick Ingam, conductor. "End Title" from the motion picture *Little Children* (2006) by Thomas Montgomery Newman. © New Line Music (BMI). All rights administered by Warner-Tamerlane Publishing Corp. All rights reserved. Used by permission.

## INTERMISSION

*After the Rain*

*Choreography* Christopher Wheeldon  
*Music* Arvo Pärt  
*Staging* Jason Fowler  
*Costume Design* Holly Hynes  
*Lighting Design* Jack Mehler, after Mark Stanley

*World Premiere:* January 22, 2005, New York City Ballet,  
New York State Theater, New York, New York

*Joffrey Premiere:* October 13, 2010, Auditorium Theatre of  
Roosevelt University, Chicago, Illinois



Victoria Jaiani & Fabrice Calmels

Herbert Migdall

**C**HRISTOPHER WHEELDON's *After the Rain* is a ballet of bold movements and heartfelt emotion. In Part I, danced to the first movement of Pärt's *Tabula Rasa*, the three couples' opening movements find the men lying on the floor with the women standing over them, *en pointe*, with their left legs thrust in the air. From that powerful image, the couples perform a series of intricate lifts and turns that often mirror one another. They are dressed in steel gray, reflecting the striking backdrop, in which a revolving palette of grays resembles glass covered with raindrops. The colors and mood shift dramatically in Part II, a *pas de deux* danced to *Spiegel im Spiegel*. The ballerina is dressed in pink and her partner is bare-chested. In a series of unfolding partnering moves, the dancers explore the shifting emotions of their relationship. At times they are close and tender with one another, while at other times they inhabit the same space but are separated and searching for one another. The ballet is short in length—lasting about 22 minutes—but rich in invention and feeling. While many dance companies have performed parts of this work, the Joffrey Ballet is the first company outside of the company for which it was created to be awarded the rights to perform the piece in its entirety.

## CAST — SATURDAY EVENING

Victoria Jaiani & Fabrice Calmels  
Valerie Robin & Matthew Adamczyk  
April Daly & Rory Hohenstein

## CAST — SUNDAY AFTERNOON

Christine Rocas & Temur Suluashvili  
Yumelia Garcia & Lucas Segovia  
Kara Zimmerman & Mauro Villanueva

Repertory notes courtesy of and adapted from New York City Ballet's online repertory index.

*After the Rain* © Christopher Wheeldon.

Music credits: Arvo Pärt "Ludus" from *Tabula Rasa* (1977) and *Spiegel im Spiegel* (1978). Used by arrangement with European American Distributors Company, U.S. and Canadian agent for Universal Edition Vienna, publisher and copyright owner.

## INTERMISSION

*The Green Table*  
A Dance of Death in Eight Scenes

<i>Book and Choreography</i>	Kurt Jooss
<i>Music</i>	F. A. Cohen
<i>Costumes</i>	Hein Heckroth
<i>Masks and Lighting</i>	Hermann Markard
<i>Lighting Re-creation</i>	Jan Hofstra
<i>Staging</i>	Jeanette Vondersaar
<i>Répétiteur</i>	Claudio Schellino
<i>Pianists</i>	Mungunchimeg Buriad, Paul James Lewis

Scene I	The Gentlemen in Black
Scene II	The Farewells
Scene III	The Battle
Scene IV	The Refugees
Scene V	The Partisan
Scene VI	The Brothel
Scene VII	The Aftermath
Scene VIII	The Gentlemen in Black

The Joffrey Ballet was the first American company to dance *The Green Table* and was featured in the PBS series *Dance in America* on December 13, 1982.

*World Premiere:* July 3, 1932, Ballets Jooss, Grand Concours International de Chorégraphie des Archives Internationales de la Danse—First Prize

*Joffrey Premiere:* February 22, 1967, Royal Alexandra Theatre, Toronto, Ontario

*Please note that pistols with blanks will be fired on stage.*

*Set and costumes courtesy of Les Grands Ballets Canadiens de Montréal.*

In memory of Anna Markard (1931–2010), who staged her father Kurt Jooss's works internationally for almost 50 years.

**T**HE GREEN TABLE, an antiwar masterpiece, was created in 1932 for the “Concours International de Chorégraphie” in Paris, in which Kurt Jooss had been invited to participate. The originality of the piece won him the first prize and marked an important step in his career. The ballet was conceived in Germany between the two World Wars.

Subtitled “A dance of death in eight scenes,” *The Green Table* is a commentary on the futility of war and the horrors it causes. It depicts the inhumanities of warfare and the power of leadership. Considered an international dance classic, the ballet is a pure example of Kurt Jooss's individual style and German Expressionism. The ballet is in eight scenes and is set to a score for two pianos.

Herbert Migdall



It opens with a group of diplomats (the *Gentlemen in Black*) having a discussion around a rectangular table covered with a green cloth. They end up pulling guns from their pockets and shooting in the air, thus symbolizing the declaration of war.

The next six scenes portray different aspects of wartime: the separation from loved ones in *The Farewells*, war itself in *The Battle* and *The Partisan*, loneliness and misery in *The Refugees*, the emotional void and the atmosphere of forced entertainment in *The Brothel*, and, finally, the psychologically beaten and wounded survivors in *The Aftermath*. The ballet then ends as it began, with the “Gentlemen in Black” around the green table. Throughout these episodes the figure of *Death* is triumphant, portrayed as a skeleton moving in a forceful and robot-like way, relentlessly claiming its victims.

The dance ends with a repeat of the opening scene, a device the choreographer uses to show his mistrust in the talks of the diplomats; completely indifferent to the ravages of war, they continue their hypocritical negotiations.

Jooss advocated a form of dance-theater, in which the choreography is dramatic and develops from a libretto (often his own). Its style, with its cutting irony, caricature, and boldness of language, has much in common with Expressionism, which flourished in the first decade of the 20th century. The cynical structure of the dance, for example, is a formal expression of this dry humor: The diplomats repeat their routine with total indifference to the real consequences of their decisions. The seriousness of their discussion is negated by the music that Jooss chose to accompany this scene: a playful tango. He also dressed the characters in masks, which gave them a grotesque look, and created movements that are exaggerations of naturalistic movement, such as gesticulating while talking, or nervously pacing up and down while thinking. The costumes and props were chosen for their symbolic qualities: a flag for the hopeful soldier, a red dress coupled with a white scarf for the partisan, or the skeleton-like costume of *Death*.

Jooss mastered the visual outlook of his compositions with great skill; again the scene of *The Gentlemen in Black* provides an example of how the choreographer directed the audience to focus on a particular point of interest, which may be a dancer located on a higher plane than the rest of the group, or someone keeping still while everybody else is moving (or vice versa), or simply a convergence of the compositional lines. Every step is used, not for its formal look, but for its intrinsic expressive value, and the meaning it conveys is often reinforced by the position of the hands: rather than the relaxed wrists of ballet, Jooss uses stretched palms, fists, reaching hands, and so on. The focus of the dancers also varies, shifting towards the center of drama, rather than being primarily toward the audience, as in ballet.

*Original Joffrey Cast:* Maximiliano Zomosa (*Death*), Michael Uthoff (*Standard Bearer*), Robert Blankshine (*Young Soldier*), Lisa Bradley (*Young Girl*), John Cristofori (*Old Soldier*), Suzanne Hammons (*Guerilla Woman*), Marjorie Mussman (*Old Mother*), Luis Fuente (*Profiteer*).

## CAST — SATURDAY EVENING

<i>Death</i>	Dylan Gutierrez
<i>The Standard Bearer</i>	Shane Urton
<i>The Old Soldier</i>	Matthew Adamczyk
<i>The Young Soldier</i>	Graham Maverick
<i>The Young Girl</i>	Anastacia Holden
<i>The Old Mother</i>	April Daly
<i>The Woman</i>	Amber Neumann
<i>The Profiteer</i>	Temur Suluashvili
<i>Soldiers</i>	Ogulcan Borova, Michael Smith, Alberto Velazquez

*Women*

Katherine Bruno, Elizabeth Hansen, Jaime Hickey, Katherine Minor, Alexis Polito

*The Gentlemen in Black*

Matthew Adamczyk, Ogulcan Borova, April Daly,  
Elizabeth Hansen, Graham Maverick, Amber Neumann, Michael Smith,  
Temur Suluashvili, Shane Urton, Alberto Velazquez

## CAST — SUNDAY AFTERNOON

<i>Death</i>	Fabrice Calmels
<i>The Standard Bearer</i>	Dylan Gutierrez
<i>The Old Soldier</i>	Rory Hohenstein
<i>The Young Soldier</i>	Mauro Villanueva
<i>The Young Girl</i>	Christine Rocas
<i>The Old Mother</i>	Joanna Wozniak
<i>The Woman</i>	Alexis Polito
<i>The Profiteer</i>	Derrick Agnoletti
<i>Soldiers</i>	Guillaume Basso, Raul Casasola, John Mark Giragosian

*Women*

Katherine Bruno, Elizabeth Hansen, Caitlin Meighan, Katherine Minor, Mahallia Ward

*The Gentlemen in Black*

Derrick Agnoletti, Guillaume Basso, Raul Casasola,  
John Mark Giragosian, Dylan Gutierrez, Elizabeth Hansen,  
Rory Hohenstein, Alexis Polito, Mauro Villanueva, Joanna Wozniak

**T**HE JOFFREY BALLET has been hailed as “America’s Company of Firsts.” The Joffrey Ballet’s long list of “firsts” includes being the first dance company to perform at the White House at Jacqueline Kennedy’s invitation, the first to appear on television, the first American company to visit Russia, the first classical dance company to go multimedia, the first to commission a rock ’n’ roll ballet, the first and only dance company to appear on the cover of *Time* magazine, and the first company to have had a major motion picture based on it, Robert Altman’s *The Company*.

For more than a half-century, the Joffrey Ballet’s commitment to taking world-class, artistically vibrant work to a broad and varied audience has created a solid foundation that continues to support the company’s unprecedented capacity for achieving important “firsts.” Today, the Joffrey, which has been hugely successful in its former residences in New York and Los Angeles, lives permanently in its brilliant new facility, Joffrey Tower, in the heart of America, Chicago, Illinois. The company’s commitment to accessibility is met through the most extensive touring schedule of any dance company in history, an innovative and highly effective education program including the much lauded Joffrey Academy of Dance, Official School of the Joffrey Ballet, and collaborations with myriad other visual and performing arts organizations.

Classically trained to the highest standards, the Joffrey Ballet expresses a unique, inclusive perspective on dance, proudly reflecting the diversity of America with its company and audiences and repertoire which includes major story ballets, reconstructions of masterpieces and contemporary works. Founded by visionary teacher Robert Joffrey in 1956, and guided by celebrated choreographer Gerald Arpino from 1988 until 2007, the Joffrey Ballet continues to thrive under internationally renowned Artistic Director Ashley C. Wheeler and Executive Director Christopher Clinton Conway. The Joffrey Ballet has become one of the most revered and recognizable arts organizations in America and one of the top dance companies in the world.



**Ashley C. Wheeler** (*Artistic Director*) has dedicated his life to dance. He was born in Scotland and trained at the Royal Ballet School in England. While at the school he worked with Frederick Ashton in Benjamin Britten’s

*Death in Venice* and performed at Covent Garden in numerous productions, such as *Swan Lake*, *Sleeping Beauty*, *Giselle*, and *The Dream*. Having graduated to the upper school of the Royal Ballet, Mr. Wheeler danced in many of the full-length productions and performed with Rudolph Nureyev in *Nureyev and Friends* at the London Coliseum. After leaving the Royal Ballet, he joined the London Festival Ballet, where he continued to work with Nureyev in his *Romeo and Juliet* and *Sleeping Beauty* and Glen Tetley in *Sphinx* and *Greening* along with a huge repertoire of classics and new creations. Under the artistic direction of John Field, Mr. Wheeler was promoted to principal dancer at the age of 20. In 1982, he joined the Australian Ballet, where he continued dancing principal roles in both classical and contemporary work, especially in the John Cranko full-lengths. In 1985, at the invitation of Gerald Arpino, Mr. Wheeler joined the Joffrey Ballet. For the next four years, he performed various works by American choreographers, including William Forsythe, Gerald Arpino, Mark Morris, Paul Taylor, and Laura Dean, as well as repertoire by Ashton and Cranko. Joining San Francisco Ballet in 1989, he continued to cultivate his creative career while working with Helgi Tomasson, James Kudelka, David Bintley, and many others. In 1997, he retired from dancing and was appointed Ballet Master at San Francisco Ballet and later named Assistant to the Artistic Director. Since his appointment in 2007 as Artistic Director of the Joffrey Ballet, his passion and commitment to the Joffrey have been evident in the quality that he has brought to the dancing and the repertoire. Under his direction he has brought world-class choreographers to create new work for the company. He has introduced work by Val Caniparoli, William Forsythe,



James Kudelka, Edwaard Liang, Wayne McGregor, Yuri Possokhov, and Christopher Wheeldon to the Joffrey repertoire. Mr. Wheater has added new full-length works, including Lar Lubovitch's groundbreaking *Othello*, Ronald Hynd's *The Merry Widow*, and Yuri Possokhov's world premiere, *Don Quixote*. In 2008, Mr. Wheater was the recipient of the Boeing Game-Changer Award in recognition of his commitment to promoting diversity in Chicago communities through the art of dance. In 2010, Mr. Wheater, representing the Joffrey Ballet, was named Lincoln Academy laureate, the highest honor presented by the state of Illinois.

**Edwaard Liang** (*Age of Innocence*) was born in Taipei, Taiwan. He was raised in Marin County, California, and began his ballet training at the age of five at Marin Ballet. In 1989, Mr. Liang entered the School of American Ballet. He joined New York City Ballet in spring 1993, and that same year he was a medal-winner at the Prix de Lausanne International Ballet Competition and the Mae L. Wien Award. He was promoted to Soloist in 1998. Mr. Liang danced with NYCB until 2001, when he joined the Broadway cast of *Fosse*, performing a leading principle role. In 2002, Mr. Liang became a member of acclaimed Nederlands Dans Theater 1, where he danced, choreographed and staged ballets. After returning from Holland, Mr. Liang returned to New York City Ballet from 2004 to 2007. Mr. Liang has also performed as a Guest Artist with various companies like the Norwegian National Ballet and Complexions.

Mr. Liang has choreographed a number of works, starting with Nederlands Dans Theater 1 workshop, *Flight of Angels*, which has since been staged for many companies. Mr. Liang was invited to do a piece for the 2004 New York Choreographic Institute and choreographed a piece for the opening Cedar Lake Dance Company. Mr. Liang's *Distant Cries*, danced by NYCB, was premiered to rave reviews from the New York Times for the Joyce Theatre, New York City Ballet Gala, and City Center. Mr. Liang has since choreographed ballets for many companies and projects such as New York City Ballet, Pacific Northwest Ballet, The Joffrey

Ballet, San Francisco Ballet, Shanghai Ballet, Washington Ballet, Hubbard Street 2, National Ballet of Novosibirsk, Guggenheim's Works and Process, and Morphoses the Wheeldon Company. Mr. Liang was named one of the "Top 25 to Watch" for 2006 by *Dance Magazine* for choreography, winner of the 2006 National Choreographic Competition, and invited to be a part of the 2007 National Choreographers Initiative. Mr. Liang's television appearances include the nationally televised PBS *Great Performances* broadcast *Dance in America: From Broadway: Fosse*, which has subsequently been made into a DVD. He was also nominated for the Golden Mask Award for Choreography in Russia.

Internationally acclaimed choreographer **Christopher Wheeldon** (*After the Rain*) is Artistic Director and Co-Founder of Morphoses/The Wheeldon Company. A former dancer with the Royal Ballet and soloist with New York City Ballet (where he served as Resident Choreographer from 2001 to 2008), Mr. Wheeldon founded Morphoses in 2007 with the goal of introducing a new spirit of innovation to classical ballet by fostering collaboration among choreographers, dancers, visual artists, designers, composers, and others who can bring new life and perspective to ballet.

Born in Yeovil, Somerset, England, Mr. Wheeldon began his ballet training at eight years old and began studying at the Royal Ballet School at eleven. He joined the Royal Ballet in 1991 and won the Gold Medal at the Prix de Lausanne competition that year. In 1993, Mr. Wheeldon was invited to become a member of New York City Ballet (NYCB), where he was promoted to soloist in 1998. Mr. Wheeldon choreographed his first work for NYCB, *Slavonic Dances*, for the 1997 Diamond Project and, in collaboration with artist Ian Falconer, created *Scènes de Ballet* for the School of American Ballet's 1999 Workshop Performances and NYCB's 50th anniversary season.

After creating *Mercurial Manoeuvres* for NYCB's spring 2000 Diamond Project, Mr. Wheeldon retired from dancing to concentrate on choreography. In NYCB's 2000–2001

season, he served as the company's first Artist in Residence, creating two ballets: *Polyphonia*, set to piano music by Györgi Ligeti, and *Variations Sérieuses*, set to a score by Felix Mendelssohn. In July 2001, Mr. Wheeldon was named NYCB's first Resident Choreographer. During his appointment, Mr. Wheeldon choreographed works that included *Morphoses* and *Carousel (A Dance)* (2002); *Carnival of the Animals* and *Liturgy* (2003); *After the Rain* and *An American in Paris* (2005); *Klavier* (2006), *The Nightingale and the Rose* (2007), and *Rococo Variations* (2008).

Among the celebrated ballets Mr. Wheeldon has created for other companies are: *Continuum*, for San Francisco Ballet (2002); *Tryst DGV (Danse à Grande Vitesse)* and *Electric Counterpoint*, for the Royal Ballet (2002, 2006, and 2008, respectively); a full-length *Swan Lake*, for Pennsylvania Ballet (2004); *Dance of the Hours*, for the Metropolitan Opera's production of Ponchielli's *La Gioconda* (2006); *Misericors*, for the Bolshoi Ballet (2007); *The Wanderers*, for the Royal Danish Ballet (2008); and *The Christening Suite*, for the Norwegian National Ballet for the opening of the Oslo Opera House (2008); as well as ballet sequences for the feature film Center Stage (2000) and a stage version of Broadway's *Sweet Smell of Success* (2002).

In his pursuit of innovation for the art form, Mr. Wheeldon has collaborated with composers James MacMillan, Bright Sheng, and Michael Nyman; artists Ian Falconer, James Buckhouse, and Jean-Marc Puissant; designers Adrienne Lobel and Narciso Rodriguez; author and actor John Lithgow; and director Nicholas Hytner.

Mr. Wheeldon was the recipient of the Dance Magazine Award and the London Critics' Circle Award for Best New Ballet for *Polyphonia* in 2005; a performance of the work by NYCB dancers received the Olivier Award. In 2006, *DGV (Danse à Grande Vitesse)* was nominated for an Olivier Award. Additional honors include the Martin E. Segal Award from Lincoln Center and the American Choreography Award.

For Morphoses/The Wheeldon Company's inaugural season, Mr. Wheeldon choreographed two new works: *Fools' Paradise* and *Prokofiev Pas de Deux*. Launched at the Vail International Dance Festival in August 2007, Morphoses

performed as Guest Resident Company at both Sadler's Wells in London in September, and New York City Center in October. The company will perform at these three venues again this year, as well as the Harris Theater in Chicago. Morphoses won the prestigious South Bank Show Award for its 2007 London season.

**Kurt Jooss** (1901–1979) (*The Green Table*) was born in Wasseraalengen in Southern Germany. In 1920, while studying piano, voice, and drama at the Stuttgart Conservatory, Jooss met Rudolf von Laban and became his student, then leading dancer and later assistant.

Jooss received his first appointment as "movement regisseur" at the Municipal Theatre in Munster where together with his colleagues,

Aino Siimola (who later became his wife), Sigurd Leeder, F. A. Cohen, and Hein Heckroth he formed his first company, Die Neue Tanzbühne.

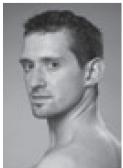
During the same period, Jooss and Leeder toured with their program *Two Male Dancers* and also traveled to Paris and Vienna to study classical ballet. In 1927, Jooss moved to Essen, he was co-founder of the Folkwangschule (an Academy for Performing Arts) and director of the Dance Division. He also re-formed his company which subsequently became the resident company at the Essen Opera House. With this company, the Folkwang Tanzbühne, *The Green Table* won first prize at the 1932 International Competition of Choreography in Paris.

Jooss was forced to leave Germany for political reasons in 1933. The entire company emigrated with him and found a new home at Dartington Hall in England, where the Jooss-Leeder School of Dance was also founded in 1934. Between 1932 and 1947, the now internationally famous Ballets Jooss toured worldwide.

In 1949, Jooss returned to Germany as a British citizen to help rebuild the Folkwangschule and to form a new company.

Until his retirement in 1968, Jooss worked as director, choreographer and teacher. He finally agreed to stage his works for outside companies in 1964; these now continue to be in great demand in the international dance repertoire.

## THE JOFFREY BALLET ARTISTS OF THE COMPANY



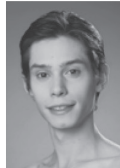
Matthew Adamczyk



Derrick Agnoletti



Yoshihisa Arai



Guillame Basso



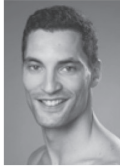
Miguel Angel Blanco



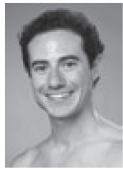
Ogulcan Borova



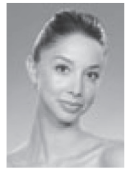
Katherine Bruno



Fabrice Calmels



Raul Casasola



April Daly



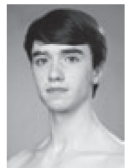
Erica Lynette Edwards



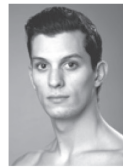
Yumelia Garcia



Cara Marie Gary



John Mark Giragosian



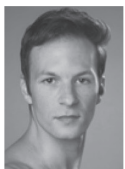
Dylan Gutierrez



Elizabeth Hansen



Jaime Hickey



Rory Hohenstein



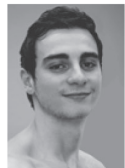
Anastacia Holden



Dara Holmes



Victoria Jaiani



Fabio Lo Giudice



Graham Maverick



Caitlin Meighan

Photography by: Tom Nowak

## THE JOFFREY BALLET ARTISTS OF THE COMPANY



Jeraldine Mendoza



Katherine Minor



Jacqueline Moscicke



Amber Neumann



Alexis Polito



Valerie Robin



Christine Rocas



Aaron Rogers



Ricardo Santos



Lucas Segovia



Abigail Simon



Michael Smith



Temur Suluashvili



Jack Thorpe-Baker



Shane Urton



Alberto Velazquez



Mauro Villanueva



Mahallia Ward



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Photography by: Tom Nowak