

Friday, October 24, 2014, 8pm  
Saturday, October 25, 2014, 8pm  
Zellerbach Hall

## Sasha Waltz & Guests

in

### *Impromptus*



Sebastian Bolesch

*A production of Schaubühne am Lehniner Platz Berlin presented by Sasha Waltz & Guests.  
A coproduction with the Teatro Comunale di Ferrara.*

*Sasha Waltz & Guests is funded by Hauptstadtkulturfonds and Land Berlin.*

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*Impromptus*



Sebastian Bolesch

PROGRAM

**Music by Franz Schubert (1797–1828)**

Impromptu in F minor, Op. 142, No. 1, D. 935 (1827)

Impromptu in E major, Op. 90, No. 2, D. 899 (1827)

Impromptu in A major, Op. 90, No. 4, D. 899 (1827)

“Des Mädchens Klage,” Op. 58, No. 3, D. 191 (1811–1812)

“Der Wanderer an den Mond,” Op. 80, No. 1, D. 870 (1826)

“Der Doppelgänger” from Schwanengesang, D. 957, No. 13 (1828)

Impromptu in G-flat major, Op. 90, No. 3, D. 899 (1827)

“An Mignon,” Op. 19, No. 2, D. 161b (1815)

Impromptu in C minor, Op. 90, No. 1, D. 899 (1827)

*Impromptus*

## CAST

<i>Direction and Choreography</i>	Sasha Waltz
<i>Stage Design</i>	Thomas Schenk Sasha Waltz
<i>Costume Design</i>	Beate Bormann
<i>Lighting Design</i>	Martin Hauk
<i>Dancers</i>	Juan Kruz Díaz de Garaio Esnaola Luc Dunberry Michal Mualem Zaratiana Randrianantenaina Yael Schnell Xuan Shi Niannian Zhou
<i>Piano</i>	Cristina Marton
<i>Mezzo-soprano</i>	Ruth Sandhoff
<i>Répétiteur</i>	Renate Graziadei

*The piece has been developed by and with the dancers Maria Marta Colusi, Clémentine Deluy, Juan Kruz Díaz de Garaio Esnaola, Luc Dunberry, Michal Mualem, Claudia de Serpa Soares, and Xuan Shi.*

## TECHNICAL CAST

<i>Assistant Direction</i>	Steffen Döring
<i>Lighting Direction</i>	Martin Hauk
<i>Lighting Assistant</i>	Olaf Danilsen
<i>Technical Direction</i>	Reinhard Wizisla
<i>Assistant Technical Director</i>	Leonardo Bucalossi
<i>Stage Technician</i>	Boris Bauer
<i>Props</i>	Brad Hwang
<i>Costume Direction</i>	Beate Bormann
<i>Hair and Makeup</i>	Urte Kusserow
<i>Tour Management</i>	Karsten Liske
<i>General Management, Sasha Waltz &amp; Guests</i>	Jochen Sandig

FOR THE FIRST TIME with *Impromptus*, which premièred in 2004 at Berlin's Schaubühne am Lehniner Platz, Sasha Waltz has developed a dance piece based on the structure of a Classical music composition. The music is performed live on stage together with vocal accompaniment of four Schubert *Lieder*. In a subtle way the dancelike music create emotional states between floating weightlessly and being off balance. In her work, Ms. Waltz researches the existential questions of the human body with its vulnerability and beauty. It is dance at its most riveting—at once unmasking, manipulating, and ultimately exalting in the innumerable aspects that make us human.

\* \* \*

Franz Schubert (1797–1828) began his eight pieces titled *Impromptu* in the summer and autumn of 1827; they were completed by December. He did not invent the title. The term “Impromptu” had been current in Vienna since at least 1822, when the Bohemian-Austrian composer Johann Vofříšek issued a set of brief, ternary-form works of extemporized nature under that name. Schubert was familiar with Vofříšek's pieces, as well as with the many independent piano works by Beethoven, Field, Tomášek, and others that were flooding the market in the wake of the burgeoning piano manufacturing trade (and falling consumer prices) of those years. Schubert sold his eight *Impromptus* to Haslinger in Vienna, who agreed to publish them in small lots to test their acceptance. He issued the first two numbers of the series (in C minor and E-flat major) in 1828 as Schubert's Op. 90, Nos. 1 and 2, with some success, but the composer's death on November 19th of that year halted the project, and the remaining pair of Op. 90 *Impromptus* was not published until 1857 or 1858; the four others were issued at the end of 1839 by Diabelli as Op. 142.

The opening piece of the four comprising the first set of *Impromptus* (Op. 90, D[utsch] 899), in C minor, is in a sort of free sonata form,

though its character is so essentially lyrical that melody here simply eats up any large architectonic plan. The principal theme is a bardic song of melancholy sentiment, balanced as the movement unfolds by episodes of almost painful sweetness. The E-flat major *Impromptu* contrasts an airborne triplet figuration in its outer sections with a waltz-like central passage of more fiery temperament. The crepuscular third *Impromptu* (G-flat major) supports its long melodic flights with arpeggiated harmonies of the greatest finesse and subtlety. Artur Schnabel, the distinguished pianist of recent memory, noted that the last number of the set, in A-flat major, is “a dance in the moonlight—with the feet scarcely touching the ground.”

The opening theme of the F minor *Impromptu* (Op. 142, No. 1), a stair-step descending motive in dotted rhythms, promises drama with its bold opening gesture but reveals its true character as amiable melancholy. Three related ideas comprise the second theme group: a tenor melody in evenly paced notes, strewn with right-hand arpeggios, of emotionally unsettled character; a sweet song of inspired lyricism, grown from the preceding evenly paced motive, in chordal harmonies; and an episode of rippling arpeggios woven around a theme divided between a close-interval call in the treble and an answering response in the bass. The series of themes is repeated, with some truncation, as the second half of the *Impromptu*, which ends with a reminiscence of the opening stair-step motive.

Though Friedrich von Schiller (1759–1805) was noted for his historical dramas and philosophical works rather than for his lyric poetry, Schubert valued his thoughtful verses highly throughout his life and made musical settings of more than 40 of them. Three times Schubert set a poem titled *Des Mädchens Klage* (“The Maiden's Lament”), a song sung by the character Thelka during the absence of her beloved in Schiller's *Die Piccolomini* (1799), the second play of a trilogy about Albericht von Wallenstein, a Habsburg general in the long and devastating Thirty Years' War (1618–1648).



Sebastian Bolesch

Johann Gabriel Seidl (1804–1875), teacher, curator, lawyer, censor, and prolific lyrical poet, had been a friend of Schubert’s since his youth. In 1824, he tried to persuade Franz to use an opera libretto of his titled *Der Kurze Mantel*, but was refused. Perhaps in compensation, Schubert set several of Seidl’s poems as songs, the first of which was *Der Wanderer an den Mond* (“The Wanderer Speaks to the Moon”) of March 1826, which he presented at the Schubertiad of April 23, 1827, at the home of Joseph Witteczek, a devoted friend of his and a frequent host of those soirées who amassed an important collection of Schubert’s first editions, manuscripts, and press clippings. Schubert dedicated the song to Witteczek upon its publication by Tobias Haslinger the following year.

Though its title was not original with Schubert and its songs comprise a loose collection rather than an integrated cycle, the *Schwanengesang* (“Swan Song”) is a fitting capstone to its creator’s career as a writer of some 600 songs. Indeed, the settings of poems by Heinrich Heine (1797–1856), the first that Schubert did of verses by that author whose writings perfectly embodied the mingled irony and longing so dear to the Romantics, are among the most intense, dramatic, profound,

and forward-looking of his works. Schubert took the poems from the opening section (*Heimkehr*—“Homecoming”) of Heine’s *Reisebilder* (“Travel Pictures”), published in October 1827, which was read by the composer and a circle of his friends at a soirée the following January. Schubert composed his songs on Heine’s verses, including the haunted *Der Doppelgänger* (“The Wraith”), sometime during the next six months.

The well-known novel *Wilhelm Meister* (1796), by Johann Wolfgang von Goethe (1749–1832), tells of the plight of Mignon, a young woman stolen by Gypsies from her Italian home when she was a child. During the Gypsies’ wanderings in Germany, Mignon meets Lothario, a nobleman searching across the Continent for his abducted daughter, and Wilhelm Meister, a student who buys her freedom from the Gypsies. Mignon overcomes her jealousy of Wilhelm’s love for the actress Philine and wins him for herself by the story’s end, which also shows her reconciliation with Lothario, who turns out to be her father. In 1815, Schubert made two settings (D. 161a and 161b) of the poetic lament from the novel that Goethe titled *An Mignon* (“To Mignon”).

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Franz Schubert  
Lieder

Des Mädchens Klage, D. 191

*Text: Friedrich von Schiller*

Der Eichwald braust, die Wolken ziehn,  
Das Mägdlein sitzt an Ufers Grun,  
Es bricht sich die Welle mit Macht, mit Macht,  
Und sie seufzt hinaus in die finstere Nacht,  
Das Auge vom Weinen getrubet.  
»Das Herz ist gestorben, die Welt ist leer,  
Und weiter gibt sie dem Wunsche nichts mehr,  
Du Heilige, rufe dein Kind zurück,  
Ich habe genossen das irdische Glück,  
Ich habe gelebt und geliebet!«  
Es rinnet der Tränen vergeblicher Lauf,  
Die Klage, sie wecket die Toten nicht auf;  
Doch nenne, was tröstet und heilet die Brust  
Nach der süssen Liebe verschwundener Lust,  
Ich, die Himmlische, will's nicht versagen.  
»Lass rinnen der Tränen vergeblichen Lauf,  
Es wecke die Klage die Toten nicht auf!  
Das süsseste Glück für die trauernde Brust,  
Nach der schönen Liebe verschwundener Lust,  
Sind der Liebe Schmerzen und Klagen.«

Der Wanderer an den Mond, D. 870

*Text: Johann Gabriel Seidl*

Ioh auf der Erd, am Himmel du,  
Wir wandern beide rüstig zu:  
Ich ernst und trüb, du hell und rein,  
Was mag der Unterschied wohl sein?

Ich wandre fremd von Land zu Land,  
So heimatlos, so unbekannt;  
Berg auf, Berg ab, Wald ein, Wald aus,  
Doch bin ich nirgend, ach! zu Haus.

Du aber wanderst auf und ab  
Aus Ostens Wieg' in Westens Grab,  
Wallst Länder ein und Länder aus,  
Und bist doch, wo du bist, zu Haus.

Der Himmel, endlos ausgespannt,  
Ist dein geliebtes Heimatland;  
O glücklich, wer, wohin er geht,  
Doch auf der Heimat Boden steht!

The Maiden's Lament

The oak-wood roars, the clouds scud by,  
the maiden sits on the verdant shore;  
the waves break with mighty force,  
and she sighs into the dark night,  
her eyes dimmed with weeping.  
"My heart is dead, the world is empty  
and no longer yields to my desire.  
Holy one, call back your child.  
I have enjoyed earthly happiness;  
I have lived and loved!"  
Her tears run their vain course;  
her lament does not awaken the dead;  
but say, what can comfort and heal the heart  
when the joys of sweet love have vanished?  
I, the heavenly maiden, shall not deny it.  
"Let my tears run their vain course;  
let my lament not awaken the dead!  
For the grieving heart the sweetest happiness,  
when the joys of fair love have vanished,  
is the sorrow and lament of love."

The Wanderer Speaks to the Moon

I on the earth, you in the sky—  
we both wander briskly on:  
I stern and troubled, you mild and pure;  
what might be the difference between us?

A stranger, I wander from land to land,  
so rootless and unknown;  
up mountains and down, into forests and out,  
but nowhere am I—alas!—at home.

But you wander up and down,  
from the eastern cradle to the western grave,  
on your pilgrimage from land to land;  
and wherever you are, you are at home.

The sky, endlessly spreading,  
is your beloved homeland;  
O happy is he who, wherever he goes,  
still stands on native ground!

**Der Doppelgänger, D. 957, No. 13**

*Text: Heinrich Heine*

Still ist die Nacht, es ruhen die Gassen,  
In diesem Hause wohnte mein Schatz;  
Sie hat schon längst die Stadt verlassen,  
Doch steht noch das Haus auf demselben Platz.

Da steht auch ein Mensch und starrt in die Höhe,  
Und ringt die Hände vor Schmerzengewalt;  
Mir graust es, wenn ich sein Antlitz sehe—  
Der Mond zeigt mir meine eigne Gestalt.

Du Doppelgänger! du bleicher Geselle!  
Was äffst du nach mein Liebesleid,  
Das mich gequält auf dieser Stelle  
So manche Nacht, in alter Zeit?

**An Mignon, D. 161b**

*Text: Johann Wolfgang von Goethe*

Über Tal und Fluss getragen  
Zieh'et rein der Sonne Wagen.  
Ach! sie regt in ihrem Lauf,  
So wie deine, meine Schmerzen,  
Tief im Herzen,  
Immer morgens wieder auf.  
Kaum will mir die Nacht noch frommen,  
Denn die Träume selber kommen  
Nun in trauriger Gestalt,  
Und ich fühle dieser Schmerzen,  
Still im Herzen,  
Heimlich bildende Gewalt.  
Schon seit manchen schönen Jahren  
Seh' ich unten Schiffe fahren;  
Jedes kommt an seinen Ort;  
Aber ach! die steten Schmerzen,  
Fest im Herzen,  
Schwimmen nicht im Strome fort.  
Schön in Kleidern muss ich kommen,  
Aus dem Schrank sind sie genommen,  
Weil es heute Festtag ist;  
Niemand ahnet, dass von Schmerzen  
Herz im Herzen  
Grimmig mir zerrissen ist.  
Heimlich muss ich immer weinen,  
Aber freundlich kann ich scheinen  
Und sogar gesund und rot;  
Wären tödlich diese Schmerzen  
Meinem Herzen,  
Ach! schon lange wär' ich tot.

**The Wraith**

The night is still, the streets are at rest;  
In this house lived my sweetheart.  
She has long since left the town,  
But the house still stands on the selfsame spot.

A man stands there too, staring up,  
And wringing his hands in anguish;  
I shudder when I see his face—  
The moon shows me my own form!

You wraith, pallid companion,  
Why do you ape the pain of my love  
Which tormented me on this very spot,  
So many a night, in days long past?

**To Mignon**

Borne over valley and river  
the sun's pure chariot moves on.  
Ah, in its course it stirs  
your sorrows and mine,  
deep in our hearts,  
anew each morning.  
The night brings me scant comfort,  
for then my dreams themselves appear  
in mournful guise,  
and in my heart  
I feel the secret silent power  
of these sorrows grow.  
For many a long year  
I have watched the ships sail below.  
Each one reaches its destination;  
but alas, the sorrows  
that forever cling to my heart  
do not flow away in the torrent.  
I must come in fine clothes;  
they are taken out of the closet  
because today is a holiday.  
No one guesses  
that in my heart of hearts  
I am racked by savage pain.  
Always I must weep in secret,  
yet I can appear happy,  
even glowing and healthy.  
If these sorrows could be fatal  
to my heart,  
ah, I would have died long ago.



André Rival

**Sasha Waltz** (*direction and choreography*) was born in Karlsruhe, Germany. She studied dance and choreography in Amsterdam and New York. In 1993, she co-founded her company, Sasha Waltz & Guests, with Jochen Sandig in Berlin. In 1996, she opened the

critically acclaimed Sophiensaele, a theater she cofounded with Mr. Sandig. In 2000, Ms. Waltz was named one of the artistic directors of Berlin's Schaubühne am Lehniner Platz, where she created the pieces *Körper, S*, and *noBody*, among others, as well as the choreographic installation *insideout*. In 2005, Sasha Waltz & Guests once again became an independent company, with Mr. Sandig as artistic director. In January 2005, Ms. Waltz's first opera-choreography, *Dido & Aeneas*, had its world première at Staatsoper Unter den Linden, Berlin. In 2007, Ms. Waltz presented, among other works, two music-theater choreographies: *Medea*, with music by Pascal Dusapin and text by Heiner Müller, had its world première in Luxemburg in May as a feature of the European Culture Capital City 2007. In addition, in October 2007 the Opéra de Paris presented the choreography by Ms. Waltz to Hector Berlioz's dramatic symphony *Roméo et Juliette*. The music-based choreographic project *Jagden und Formen (Zustand 2008)*, with music by Wolfgang Rihm developed with the Ensemble Modern, was première in Frankfurt am Main in spring 2008. In March 2009, Sasha Waltz & Guests presented the project *Dialogue 09—Neues Museum* in the New Museum in Berlin, reconstructed by David Chipperfield. That same year, Ms. Waltz received an artist's grant for Villa Massimo in Rome. Ms. Waltz's *Dialogue 09—MAXXI* inaugurated Rome's new museum for contemporary art, built by Zaha Hadid, in November 2009. In 2010, her choreography *Continu* was première in Zurich, Switzerland, followed by her next choreographic opera, *Passion*, composed by Pascal Dusapin, at the Théâtre des Champs-Élysées in Paris. In May 2011, the opera *Matsukaze* by Japanese composer Toshio Hosokawa with

choreography by Ms. Waltz première at the Théâtre Royal de la Monnaie in Brussels. In January 2012, the choreographic concert gefaltet by Ms. Waltz and Mark Andre was given its world première at the Mozartweek festival by Stiftung Mozarteum in Salzburg, Austria.

In May 2012, Ms. Waltz was invited by the Berlin Philharmonic to choreograph the dance project *MusicTANZ—Carmen* for their education program, with over 100 pupils performing to Rodion Schtschedrin's *Carmen Suite*. In 2013, among other projects, Ms. Waltz created *Sacre*, a choreography on Stravinsky's *Le sacre du printemps*, a collaboration between Sasha Waltz & Guests and the Mariinsky Ballet of St. Petersburg. *Sacre* première at the Mariinsky Theater in St. Petersburg in May 2013 under the musical direction of Valery Gergiev. The German première followed in October 2013 at Berlin's Staatsoper under the musical direction of Daniel Barenboim and performed by the dancers of Sasha Waltz & Guests. Together with Peter Weibel, Ms. Waltz curated the exhibition *Sasha Waltz. Installations. Objects. Performances*, which presented her work for the first time in the context of the visual arts. In four months, the new exhibition format attracted about 60,000 visitors. In April 2014, Ms. Waltz continued her artistic collaboration with Mr. Barenboim, staging Wagner's *Tannhäuser* in a production of the Staatsoper im Schiller Theater Berlin. In September 2014, the new production of Sasha Waltz & Guests, Claudio Monteverdi's *Orfeo*, choreographed by Ms. Waltz, première in Amsterdam at the Dutch National Opera.

Ms. Waltz was awarded the Caroline-Neuber-Preis and was made an Officier de l'Ordre des Arts et des Lettres by the French government in 2010 and the Order of Merit of the Federal Republic of Germany in 2011. Since June 2013, Ms. Waltz has been a member of the Academy of Arts in Berlin. For its anniversary year 2013, the company was named a European Cultural Ambassador by the European Union. Most recently, Sasha Waltz & Guests was awarded the 2014 George Tabori Ehrenpreis by Fonds Darstellende Künste.

**Thomas Schenk** (*stage design*) was born 1958 in Mainz, where he studied architecture. Mr. Schenk has collaborated with Sasha Waltz to develop the staging for her works since 1995. Among



their collaborations are *Travelogue III: All Ways Six Steps, Allee der Kosmonauten, Zweiland, Na Zemlje, Körper, noBody, inside-out* (awarded the 2004 OPUS Prize 2004 for Stage Design of the Year), *Dido & Aeneas, Gezeiten, Medea*, and *Continu*. Schenk also produced the stage design for *anything else* and *Don't we* by Luc Dunberry and *d'avant* by the choreography collective Díaz de Garaio Esnaola, Cherkaoui, Dunberry, and Jalet. Mr. Schenk, with Pia Maier Schriever, developed the staging for Ms. Waltz's *Roméo et Juliette* for the Paris Opera in 2007, and for *Continu* in 2010 (world première at Zurich Festival) and *gefaltet* in 2012 (world première at the Mozartwoche in Salzburg). He was significantly involved in the scenography of the exhibition *Sasha Waltz: Installations. Objects. Performances*, running from September 2013 to February 2014 at the ZKM in Karlsruhe.

**Christine Birkle** (*costume design*) was born in 1961. She completed her studies in fashion design at the Hochschule der Künste in 1993 and then founded her own label, Hut up, in Berlin. She presented her first clothing and housewares collection in 1996. Every year, she creates two or three collections that she presents in Paris and Berlin. For Sasha Waltz, she created the costumes for *Impromptus, Dido & Aeneas, Fantasie, Medea*, and *Matsukaze*.

**Martin Hauk** (*lighting design*) was born in 1961 in Berlin and studied theater and event technology. While being employed by Art Lab Studios in Berlin, he produced events for Shell, Skoda, and IBM, and created the lighting for Cora Frost, Gayle Tufts, Tim Fischer, and Alex B. He has worked with Sasha Waltz since 1996, lighting *Zweiland, Körper, S, noBody, inside-out, Impromptus, Jagden und Formen (Zustand 2008), Gezeiten, Continu*, und *Matsukaze*. For Ms. Waltz's *Métamorphoses*, he was responsible not solely for lighting but even for stage design. In 2012, he participated in the dance project *MusicTANZ—Carmen* within the education project of the Berlin Philharmonic, where he created the lighting as well. In 2013, he was responsible for the light of the project *Dialogue 2013—Kolkata* in India. Mr. Hauk also created the lighting for the latest choreographic opera by Ms. Waltz, *Orfeo* by Claudio

Monteverdi, which premièred in September 2014 in Amsterdam.

Born in Legazpi, Spain, **Juan Kruz Díaz de Garaio Esnaola** (*dancer*) completed his musical studies at the Conservatorio Superior de Música de San Sebastián and a degree in early music studies as a countertenor at the Akademie voor Oude Muziek in Amsterdam, where his career as a singer took off auspiciously. An encounter in Amsterdam with the choreographer Marcelo Evelin, who invited him to take part in his dance piece *Muzot*, and the close artistic collaboration that developed from that, brought him to explore further the potential of the body as a total instrument and tool of expression. After working with, among others, P. C. Scholten, Emio Greco, Arthur Rosenfeld, and Lloyd Newson, in 1995 he met Sasha Waltz, who invited him to take part in the core ensemble she founded in 1996. *Allee der Kosmonauten* would be the beginning of their long and fruitful relationship. He followed the different stages of Sasha Waltz & Guests from independence to the Schaubühne am Lehniner Platz and back to independence, and remains one of the pillars of its core group. Within the company and Ms. Waltz's work, besides his contribution as a dancer and performer, he has been responsible for the musical direction and musical composition of various pieces, and is rehearsal director and artistic assistant to Ms. Waltz.

His own work as a choreographer and director shows his interest in bringing his musical and dance backgrounds together, relentlessly exploring the relationship between both disciplines, and questioning the role and integration of music into the theatrical-performing event. A strong believer and advocate of genuine artistic collaborations, he develops his projects around them. He invited his close artistic partners Luc Dunberry (with whom he shares an important body of work), Sidi Larbi Cherkaoui, and Damien Jalet to cosign the direction of his project, *d'avant*. Additional collaborators include Joanna Dudley, Akademie für Alte Musik Berlin (*4 Elemente—4 Jahreszeiten*), loscorderos.sc, MOPA, and Stephanie Thiersch. His work includes *casi*, for Danza Contemporánea de Cuba, and *Romances*, a commission by the 2012 Bial

de Flamenco de Sevilla, for which he has been awarded with the Giraldillo for best direction. His new creation, *Vaivén*, a collaboration with dancer and choreographer Antonio Ruz, premières in Sevilla in November 2014. He teaches and gives workshops and master classes regularly all around the world.

**Luc Dunberry** (*dancer*) was born in Valleyfield, Canada, in 1969. He studied music at the Collège de Sherbrooke, drama at the Université du Québec à Montréal, and dance at Les Ateliers de Danse Moderne de Montréal Inc. As a member of the Groupe de la Place Royale, he had worked with various choreographers, among them Sasha Waltz, who engaged him to dance for her company in 1996. Parallel to his work with Sasha Waltz & Guests, Mr. Dunberry has developed his own choreographies. In 1997 he presented the duet *No thanks I'm fine*, and in 1998 the international success *anything else*. From 1999 to 2004, Mr. Dunberry had been a member of the dance ensemble at the Schaubühne as both dancer and choreographer. There he developed the dance production *The rest of you*, together with Juan Kruz Díaz de Garaio Esnaola, in 2000. His 2001 piece *Seriously* involved six actors and two dancers. In 2002, Mr. Dunberry, together with the choreographers Juan Kruz Díaz de Garaio Esnaola, Sidi Larbi Cherkaoui, and Damien Jalet, developed the piece *d'avant*, giving guest performances at home and abroad (Festival Internacional de Buenos Aires, Tanzplattform Deutschland 2004, Düsseldorf) to great acclaim.

In 2004, Mr. Dunberry shot his first film, (*Left*) *between us*, which was presented at the Video Dance Festival in Greece and the ReelDance Film Festival in Australia. His choreography *Don't we* premiered in 2005. His film *just me may be* was screened at Radialsystem V Berlin and at the Video Dance Festival in Greece in 2007. That same year, he was assistant choreographer for Ms. Waltz in *Roméo et Juliette* for the Ballet de l'Opéra National de Paris. In 2008, he choreographed *Mi-un ni deux* for PPS Danse in Montreal and *Mond...Days* for the Tanztheater Osnabrück. In March 2009, his piece *Aliens!* had its première in Berlin. Mr. Dunberry has danced in Ms. Waltz's choreographies *Zweiland*, *Allee der Kosmonauten*, *Körper*, *noBody*, *insideout*,

*Impromptus*, *Dido & Aeneas*, *Medea*, *Continu*, and in the latest productions, *Sacre*, *L'après-midi d'un faune* (both 2013), and *Orfeo* (2014).

As a dancer, Mr. Dunberry also took part in the exhibition *Sasha Waltz. Installations. Objects. Performances* at the ZKM Karlsruhe. He has also worked as a *co-répétiteur* for the pieces *Gezeiten* and *Matsukaze* and took part on the translation of the choreography of *Roméo et Juliette* for the ballet of the Teatro alla Scala, Milan, and the choreography of *Sacre* for the Mariinsky Theater in St. Petersburg.

**Michal Mualem** (*dancer*) was born in 1974 in Israel. From 1982 to 1989, she studied professional gymnastics. She began her dance studies at Kibbutz Contemporary Dance Company in 1991. Between 1994 and 1999, she danced at the Liat Dror Nir Ben Gal Dance Company, where she took part in projects with Inbal Pinto and Niv Sheinfeld. Between 1999 and 2001, she danced with the Noa Dar Dance Company and collaborated again with the company for the piece *Arnica* in 2007–2008. Since 2004, she has given workshops of contemporary dance and contact improvisation in Italy, Germany, and Israel. In 2005, Ms. Mualem created the dance duet *In Between*, together with Giannalberto de Filippis, which was shown at several international festivals. In 2006, the trio *Here and not*, their second work, was presented. Over the next few of years they created more pieces, among them *Silenzio Cucito* and *Piccola, Piccola* (2007); *And after all that*, a production for the Ha Dance Company in Haifa, Israel; and *Drops of memory* (2008), *Uno Uno* (2010), *Broken Allright Broken Allright*, and *Mister Moon and Miss Luna* (2011). In 2008, she also worked with choreographer Roberto Zappala and danced in his solo, *Instrument 2*.

Ms. Mualem has worked with Sasha Waltz since 2001. She dances in various *Dialogue* projects and has also performed in *noBody*, *Körper*, *insideout*, *Impromptus*, and *Dido & Aeneas*, as well as in Ms. Waltz's recent choreography, *Sacre*. In 2013–2014, she danced in the exhibition *Sasha Waltz. Installations. Objects. Performances* at the ZKM Karlsruhe. Ms. Mualem also collaborates with Sasha Waltz & Guests as an assistant and *répétiteur*, such as for translating *noBody* to the Göteborg Ballet.

**Zaratiana Randrianantenaina** (*dancer*) was born in 1982 in Antananarivo, Madagascar. From 1996 to 2000 she studied contemporary dance at the Conservatoire National Supérieur de Musique et de Danse de Paris (CNSMDP), where she earned her degree with high honors. After graduation, she joined the junior Ballet of the CNSMDP, where she performed pieces of Quentin Rouillet, Hervé Robbe, Jo Strömgren, Lucinda Childs, and Merce Cunningham. In 2001, she gave workshops during tours in France and abroad. The same year, she was awarded the Jeune Espoir Prize at the ninth International Dance Competition of Paris, where she performed her own choreography, *mal de soi*. Ms. Randrianantenaina became a member of Ballet Preljocaj in 2002, with which she participated in film productions with such directors as Olivier Assayas and Pierre Coulibeuf. In the meantime, she made two projects with Hervé Chaussard, *foot loose* and *Un sanglier...*, and *tryptique* with Bruno Péré.

Ms. Randrianantenaina first danced for Sasha Waltz & Guests in 2009 in the production *Dialogue 09—Neues Museum*, and then took part in *Dialogue 09—MAXXI*. With Sasha Waltz & Guests, she also has performed in *Zweiland*, *Impromptus*, *Continu*, *Métamorphoses*, and the choreographic operas *Passion*, *Matsukaze*, *gefaltet*, and *Dialogue 2013—Kolkata*. In 2012, she participated in the dance project *MusicTANZ—Carmen* in the education program of the Berlin Philharmonic. Ms. Randrianantenaina has also danced in Ms. Waltz's choreography *Sacre* and is part of the ensemble of Ms. Waltz's latest choreographic opera, *Orfeo*.

**Yael Schnell** (*dancer*) was born in Haifa, Israel. Between 1994 and 2002, she danced with the Batsheva Dance Company, where she worked with Ohad Naharin, Jirí Kylián, Wim Vandekeybus, Angelin Preljocaj, Amanda Miller, Tero Saarinen, and William Forsythe. From 2002 to 2007, she worked freelance in Berlin with various choreographers, including Christoph Winkler, Paul Selwyn Norton, Sharon Paz, and Jörg Schiebe. Ms. Schnell also develops and performs her own works, such as *os'ulivann* and *it looks like it's going to be a long day*. She has worked with Sasha Waltz & Guests since 2007, and has danced in *Körper*,

*Medea*, *Dido & Aeneas*, *Allee der Kosmonauten*, *Travelogue I: Twenty to eight*, *Impromptus*, *Jagden und Formen (Zustand 2008)*, *Continu*, *Passion*, *Métamorphoses*, and *gefaltet*. She also took part in Ms. Waltz's various *Dialogue* projects. In 2012, she was involved with the dance project *MusicTANZ—Carmen* as part of the education program of the Berlin Philharmonic. She has participated as dancer and *répétiteur* in Ms. Waltz's *Sacre* and *L'après-midi d'un faune*. She danced in the exhibition *Sasha Waltz. Installations. Objects. Performances* at the ZKM Karlsruhe and in Ms. Waltz's latest choreographic opera, *Orfeo*.

**Xuan Shi** (*dancer*) was born 1975 in the Yunnan Province of northern China. He studied folk dance at the Central College Peking from 1986 and 1992. He then worked with the Kanton Modern Dance Company for eight years, touring throughout the United States, United Kingdom, and Germany. In 2000, he was invited to be a guest student at the Folkwang Hochschule in Essen. In 2001, he received a scholarship to work in the United States, where he collaborated with the Shen Wei Dance Company. In 2008–2009, he choreographed, together with Niannian Zhou, the duets *Parallel*, *Moving*, and *The Sound of Qin*, produced by Sasha Waltz & Guests as part of the Choreographers of the Future program. Mr. Shi has worked with Sasha Waltz & Guests since 2002. He has danced in Ms. Waltz's choreographies *Körper*, *S*, *noBody*, *insideout*, *Impromptus*, *Dido & Aeneas*, *Gezeiten*, *Medea*, *Continu*, *Passion*, *Métamorphoses*, *Matsukaze*, and *Dialogue 2013—Kolkata*. He also participated in *MusicTANZ—Carmen* as part of the education program of the Berlin Philharmonic. He can also be seen in the piece *Sacre* by Ms. Waltz. In 2013–2014, he danced in the exhibition *Sasha Waltz. Installations. Objects. Performances* at the ZKM Karlsruhe.

**Niannian Zhou** (*dancer*) was born in Guangzhou, China. She studied dance at the Guangdong Dance School. In 1994, she became a member of Guangdong Modern Dance Company, where she worked for six years. She subsequently came to Germany as a guest student at the Folkwang Hochschule in Essen. In 2001, she received a scholarship to work in America, where she collaborated with

the Shen Wei Dance Company. She also took part in projects with the Rubato Dance Company in Berlin and Ji Xin Dance Company in Shanghai as a freelancer. In 2008 and 2009, together with Xuan Shi, she choreographed the duets *Parallel, Moving*, and *The Sound of Qin*, produced by Sasha Waltz & Guests as part of the Choreographers of the Future program. Ms. Zhou has danced in *Continu*, *Métamorphoses*, *Impromptus*, *Passion*, and *Sacre* by Ms. Waltz. She also took part in Ms. Waltz's two *Dialogue* productions in Berlin and Rome, *Dialogue 09—Neues Museum* and *Dialogue 09—MAXXI*, and the choreographic opera *Matsukaze*. In 2012, she participated in the dance project *MUSIC TANZ—Carmen* within the education program of the Berlin Philharmonic. In 2013–2014, she danced in the exhibition *Sasha Waltz. Installations. Objects. Performances* at the ZKM Karlsruhe.

Born in Romania, **Cristina Marton** (*piano*) studied in Berlin with Georg Sava. She also received lessons from Christian Zacharias, Leon Fleischer, Martha Argerich, Dmitri Baskirov, Stephen Kovacevich, András Schiff, Radu Lupu and Alfred Brendel. She has won numerous prizes at such international competitions as the Arthur Schnabel (Berlin, 1994), Geza Anda (Zürich, 1994), Clara Schumann (Düsseldorf, 1997), Mozart (Salzburg, 1999), and the First Martha Argerich International Piano Competition (Buenos Aires, 1999). Together with her duo partner Aglaia Bätzner, she won the First Prize at the Dranoff Competition in Miami and the Chamber Music Competition in Caltanissetta. During recent seasons, Ms. Marton was invited to perform in several prestigious music centers, such as the Berlin Philharmonie, Warsaw National Philharmonic Hall, Auditorio Nacional in Madrid, Opernhaus Zürich, Herkulesaal München, Taipei National Hall, Teatro Colón in Buenos Aires, the Mozarteum Salzburg, Hong Kong City Hall, BAM Theater in New York, and Frankfurt Alte Oper. She recorded many CDs, most recently for EMI Classics featuring live performances of the piano duo of Ms. Argerich and Ms. Marton.

**Ruth Sandhoff** (*mezzo-soprano*) was born in Aachen and studied singing in Cologne and Freiburg with Ingeborg Most. Working with Elisabeth Glauser, Anna Reynolds, and Cornelia Kallisch had great influence on her vocal development. Her repertoire ranges from works of the early Baroque period to national and world premières of such contemporary compositions as Wolfgang Rihm's *Deus Passus* with Helmuth Rilling at the Lucerne Festival. Ms. Sandhoff has performed as soloist with many ensembles, including Musica Antiqua Köln, the Akademie für Alte Musik Berlin, Concerto Köln, Freiburg Baroque Orchestra, and the orchestras of the WDR, NDR, and SWR. She has received numerous invitations to well-known festivals, such as the Oregon Bach Festival, Melbourne Art Festival, La Folle Journée de Nantes, Festival van Flandern, Bach Festival Philadelphia, and the Europäisches Musikfest Stuttgart. She has toured throughout the United States, Australia, and Europe and has worked with various conductors, including Sir Roger Norrington, Frieder Bernius, Michael Hofstetter, Rupert Huber, Reinhard Goebel, and Jos van Immerseel. Guest engagements have taken her to the Leipzig Opera, the Hessisches Staatstheater in Wiesbaden, and the Cologne Opera.

Ms. Sandhoff has participated in numerous CD productions and TV and radio recordings in Germany as well as abroad, among them J. S. Bach's Magnificat with the Bach-Collegium Stuttgart under the direction of Mr. Rilling and the Magnificats of Telemann and C.P.E. Bach with La Stagione Frankfurt and Michael Schneider. Recently she took part in *Die sieben letzten Worte* by Haydn with the Radio-Sinfonieorchester Stuttgart of the SWR and Sir Roger Norrington, performances at the Ludwigsburger Schlossfestspiele, and in Rihm's *Stabat Mater* for the Bayerischer Rundfunk Munich. Ms. Sandhoff was a soloist on the recording of J. C. Bach's Requiem Mass with the RIASKammerchor and the Akademie für Alte Musik Berlin under the direction of Hans-Christoph Rademann. The CD production won a prize from the Deutsche Schallplattenkritik in 2012. Ms. Sandhoff

also participates in Carus Publishing and SWR 2's children's singing benefit project. In 2013–2014, she participated in several different projects, among them J. S. Bach's *Christmas Oratorio* under the direction of Peter Schreier in Munich and Haydn's *Stabat Mater* with Concerto Köln under the direction of Mr. Rademann in Oslo and Berlin.

She has worked with Sasha Waltz since 2006, currently singing in *Impromptus*.

**Renate Graziadei** (*rehearsal director*) was born in Austria and began her dance training in Switzerland. She then went to New York for three years to study, live, and work, most notably as a dancer for the Nina Wiener dance company. Upon her return to Europe, she worked with Rui Horta at the S.O.A.P. Dance Theater in Frankfurt and then moved on to the dance group COAX in Hamburg. In fall 1994, she established the LaborGras collective with Arthur Stäldi. Since then, she has realized 15 productions and projects with Mr. Stäldi and was involved in countless productions with other artists. In 1997–1998, she

received a grant from the danceWEB program during the International Weeks of Dance in Vienna. In 1997, she was profiled in the critic's survey of the magazine *ballet international/tanz aktuell* as an "upcoming female dancer." Since 2005, she has taught contemporary technique regularly in various institutions internationally: as the training director for Sasha Waltz & Guests, at the Folkwang Hochschule, PARTS Brussels, and Opéra National de Paris, and offering workshops in Germany, Switzerland, Denmark, Colombia, and Croatia, among others.

Since summer 2004, Ms. Graziadei has been rehearsal director for Sasha Waltz & Guests for the pieces *Impromptus*, *Dialogue 06—Radiale Systeme*, *Medea*, *Continu*, and *Roméo et Juliette*. As a dancer she took part in Ms. Waltz's choreographies *Jagden und Formen (Zustand 2008)*, *Dialogue 09—Neues Museum*, *Dialogue 09—MAXXI*, and *Métamorphoses*. Her most intimate and longest collaboration has been with the choreographer and friend David Hernandez. Since 1999, she has been closely involved in many of his productions and projects.