

Cal Performances Presents

Friday, October 27, 2006, 8pm
Saturday, October 28, 2006, 8pm
Zellerbach Hall

Lyon Opera Ballet Yorgos Loukos, *director*



The Lyon Opera is funded by the City of Lyon, the Department of the Rhône, the Region of Rhône-Alpes and the French Ministry of Culture.

The 2006 North American tour of the Lyon Opera Ballet is supported by the French Embassy in New York.

Cal Performances' 2006–2007 season is sponsored by Wells Fargo.

Lyon Opera Ballet

Director Yorgos Loukos
General Manager Thierry Leonardi
Ballet Masters Jocelyne Mocogni, Pierre Advokatoff

Dancers

Coralie Bernard, Eneka Bordato, Alexis Bourbeau, Fernando Carrion Caballero,
Benoît Caussé, Maité Cebrian Abad, Bruno Cezario, Louis-Clément Da Costa,
Dorothée Delabie, Marie-Laetitia Diederichs, Amandine François, Peggy Grelat Dupont,
Yang Jiang, Caelyn Knight, Misha Kostrzewski, Franck Laizet, Sora Lee, Hongjun Li,
Laura Marin, Francesca Mattavelli, Yu Otagaki, Jérôme Piatka, Marketa Plzakova,
Kevin Quinaou, Caroline Rocher, Jaime Roque De la Cruz, Corey Scott-Gilbert,
Julie Tardy-Dupeyron, Denis Terrasse, Pavel Trush

Pianist Edward Boagni
Company Manager Eleni Loukou
Secretary Caroline Villedieu
Technical Manager Cyril Benhaim
Stage Manager Valentina Bressan
Lights Eric Chatelon, Christophe Mangilli
Sound and Video France Breil
Stageman Christophe Reboul
Wardrobe Céline Pigeot

Lyon Opera

Chairman Jacques Vistel
General Director Serge Dorny
www.opera-lyon.com

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Die Grosse Fuge

Choreography Anne Teresa De Keersmaeker
Music Ludwig Van Beethoven, *Grosse Fuge*,
Op. 133, recorded by the
Quatuor Debussy
Staging Jean-Luc Ducourt
Sets and Lighting Jan Joris Lamers
Costumes Ann Weckx

Created on February 2, 1992 by the Rosas Company at the Halles of Schaerbeek, Brussels.
Entered the repertory of the Lyon Opera Ballet on February 12, 2006.
8 dancers—18 minutes

In 1992, Beethoven catches Anne Teresa's attention. His *Grosse Fuge* offers her the far-reaching challenge of contrapuntal composition. Georges Elie Octor, musical advisor for dance at La Monnaie, shares his detailed analysis of the work with the dancers. Enriched by their intimate knowledge of the musical work, the dancers work on the transformation of their choreographic phraseology according to rhythm, spatial orientation, tempo, dispersion, inversion, color and instruments. Their range of movements become ever more complex. Each voice, each dancer now fine-tunes his own trajectory through space. Echoing the music, these trajectories intertwine, combine, contrast, run side by side or in mirror image. For the first time, Anne Teresa brings her quest for a masculine vocabulary, initiated in *Achterland*, to a successful conclusion. In the style of Beethoven, studied yet at the same time unhampered, she weaves, sometimes tightly, sometimes loosely, a faultless bond between dance and musical structure. On stage, the bow-strokes whip the dance into a frenzy: as the bodies leap and fall, the strings are thrown into turmoil. The contrapuntal refinement of the score is refracted in the sophisticated yet incredibly transparent and efficient choreography.—*Claire Diez*

PAUSE

Fantasie

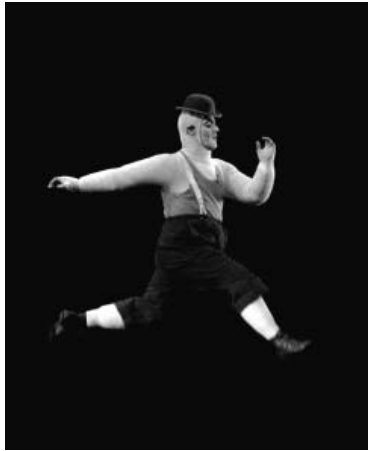
Choreography Sasha Waltz
Music Franz Schubert, *Fantasie* in F minor,
recorded by Cristina Marton and
Aglaia Bätzner
Costumes Christine Birkle
Lighting Martin Hauk

Created on February 12, 2006 by the Lyon Opera Ballet.
8 dancers—32 minutes

For her creation at the Lyon Opera, the German choreographer decided to continue her exploration of abstract dramaturgy and further investigate the regions opened up by *Impromptus*. She has chosen a score for four hands, a predominately male cast, a totally black and bare stage sculpted by light. "This is a very challenging project since the Lyon Opera dancers, excellent as they are, have very different backgrounds and experience from those of my own company. Classical and contemporary diverge for example in the way energy and movement

circulate within and between bodies, she explains. How will this influence me? How will the dancers react to my suggestions? What will come of this encounter? My working method, based on improvisation, demands a high degree of involvement and creativity from the performers. I hope to develop a new language through my dialogue with them.” All questions that tinge the horizon with unfamiliar colors.—*Gwénola David-Gibert*

INTERMISSION



Groosland

- Choreography* Maguy Marin
Music J. S. Bach, *Brandenburg Concertos* Nos. 2 and 3, recorded by The English Concert, directed from the harpsichord by Trevor Pinnock. *Reproduced with permission from Polygram GmbH.*
Costumes Montserrat Casanova
Lighting Denis Mariotte / Jan Hofstra

Created on February 20, 1989 by the Het Nationale Ballet in Amsterdam.

Entered the repertory of the Lyon Opera Ballet on January 7, 1995.

20 dancers—30 minutes

A first impression of *Groosland* is of the Michelin Man touched by grace, inhabited by dance, as he is carried off by Bach's *Brandenburg Concertos*. As heavy as the dancers appear is as light as they dance. The audience finds itself envious of the joyous, intelligent and non-conventional manor in which the plump dancers move with relished quickness, cocooned and padded in their outlandish costumes. Only the unique talent of Maguy Marin could have imagined this delicious, pirouetting, ice cream-like work. *Groosland* is a delightful, twisting, jumping and daringly romantic journey. The piece is not mocking or cruel. While watching *Groosland*, one is not led to laugh at the dancing, but to accept what is seen as different, and by doing so, accept a great deal indeed.—*B. Hernandez*



Lyon Opera Ballet

Since the creation of the Lyon Opera in 1687, dance has held a very special place in its history. One of the most significant figures in the history of dance, Jean-Georges Noverre, author of *Letters About Dance*, performed there regularly as a dancer during the second half of the 18th century.

The Lyon Opera Ballet is a company of 31 dancers able to embrace very different styles. Over the last 20 years, under the impetus of Yorgos Loukos, the Lyon Opera Ballet has worked with the most important and inventive choreographers, from William Forsythe to Maguy Marin, Trisha Brown to Philippe Decouffé, Jiří Kylián to Mats Ek, Russell Maliphant to Christian Rizzo and Tere O'Connor, among many others.

Exploration and modernity, ambition and prestige epitomize the vocation of the Lyon Opera Ballet, an exemplary company performing season after season not only in Lyon but on stages worldwide. Its excellence and eloquence make it the city's best artistic ambassador and Europe's most-traveled company.

Born in Athens, **Yorgos Loukos** (*director*) studied in Paris with Igor Foska, Boris Kniaseff

and Raymond Franchetti. He also studied philosophy at Aix-en-Provence University. Between 1972 and 1980, he danced successively at the Théâtre de Silence, the Zurich Opera and the Ballet National de Marseille, where he became, in 1980, Assistant to Roland Petit. After a period at the Metropolitan Opera in New York, he joined the Lyon Opera Ballet, first as a Ballet Master (1985), before becoming Co-Director (1988) and Artistic Director (December 1991).

Under his leadership, the Lyon Opera Ballet has collaborated with numerous choreographers, including Maguy Marin, Nacho Duato, Angelin Preljocaj, Lucinda Childs, Bill T. Jones, Ralph Lemon, Stephen Petronio, Jiří Kylián, William Forsythe, Jean-Claude Gallotta, Susan Marshall, Frédéric Flamand, Hervé Robbe, Meryl Tankard, Mats Ek, Trisha Brown, Ohad Naharin, Dominique Boivin, John Jasperse, Mathilde Monnier, Russell Maliphant, Philippe Decouffé, Christian Rizzo, Sarah Michelson, Rachid Ouramdane and Tere O'Connor.

With numerous tours both in France and abroad, the company has become the city of Lyon's worldwide ambassador *par excellence*.

Alongside his work in Lyon, Yorgos Loukos has also been, since 1992, Director of the Festival de Danse de Cannes. He was the organizer of

About the Artists

France Moves, a French dance festival in New York, held in May 2001 at the initiative of the French Ministry of Foreign Affairs in collaboration with many of New York City's theatres, and of French Umbrella in October 2005, in collaboration with the festival Dance Umbrella in London. In 2005, he was appointed director of the Athens Festival.

At the age of 18, **Anne Teresa De Keersmaecker** (*choreographer*) enrolled in classes at Mudra, Maurice Béjart's school of dance in Brussels where she studied until 1980. She premiered her first work, *Asch*, in 1980. In 1981, she left for the United States, where she enrolled at NYU's Tisch School of the Arts and was introduced to American post-modern dance. After returning to Belgium, she choreographed *Fase*, four movements to the music of Steve Reich. The piece received extraordinary enthusiasm and Ms. De Keersmaecker received invitations from many international festivals.

In 1983, Ms. De Keersmaecker founded her own company, Rosas, which she not only danced in but for which she choreographed the now-famous pieces, *Rosas danse Rosas*, *Stella*, *Elena's Aria*, *Ottone* and *Achterland*.

She worked in close collaboration with the Brussels-based Kaaithheater until 1992, when she became the choreographer-in-residence for the Théâtre de la Monnaie, also in Brussels.

Nineteen ninety-five inaugurated a new stage in Anne Teresa de Keersmaecker's career. She founded the Performing Arts Research and Training Studios (P.A.R.T.S) in collaboration with the Théâtre de la Monnaie. Each year, P.A.R.T.S accept approximately 60 students from more than 25 countries to study dance technique for four years. The school's curriculum also emphasizes the intellectual growth of its students. Yet her duties as both teacher and director of the school have not prevented Ms. De Keersmaecker from continuing to explore new creative horizons.

In 1997, the show *Just Before* premiered. In 1998, Ms. De Keersmaecker staged her first opera, Bartók's *Bluebeard's Castle*, and recorded

a music video of *Rosa* with Peter Greenaway. Also in 1998, she was invited by the Portuguese Companhia Nacional de Bailado to create her highly praised work, *The Lisbon Piece. Rain*, in 2001, was equally applauded.

In 2002, her dance company, Rosas, celebrated its 20th anniversary.

Sasha Waltz (*choreographer*) was born in 1963 in Karlsruhe, Germany. She studied dance with Waltraud Kornhaas and also at the School for New Dance Development (SNDO) in Amsterdam. Ms. Waltz briefly worked in New York, where she performed with Pooh Kaye, Yoshiko Chuma and Lisa Kraus, among others. In 1993, she co-founded her own company, Sasha Waltz & Guests, with Jochen Sandig. In 1996, she opened the critically acclaimed *sophiensaele*, a theater she co-founded with Sandig.

She has worked with myriad contemporary artists, including Laurie Booth, Mark Tompkins, David Zambrano, Tristan Honsinger and Frans Poelstra. Ms. Waltz has received numerous grants and awards, including the 1994 prize for choreography at the International Choreographer's Competition in Groningen and the *Berliner Zeitung* critics' prize for *Travelogue—Twenty to Eight*. In September 1999, she was named one of the artistic directors of Berlin's Schaubühne am Lehniner Platz. Earlier this year, Sasha Waltz & Guests once again became an independent company, with Jochen Sandig as artistic director.

As chairperson of the board of trustees of the Radial Stiftung, Sasha Waltz is involved in setting up a new production and training center for Music, Dance and the Visual Arts for Berlin called Radialsystem.

Born in Toulouse, France of Spanish emigrant parents, **Maguy Marin** (*choreographer*) began her dance studies at the age of eight at the Toulouse Conservatory. At 16, after winning the school's highest honor, she studied in Paris for a year with the ballerina Nina Vyrubova. From 1969 to 1972, Marin was a member of the Strasbourg Opera, performing solo roles in such classical ballets as *Swan Lake* and *Giselle*.

About the Artists

In 1972, Marin enrolled at Mudra, the Brussels-based dance and theater school established by choreographer Maurice Béjart. She became a founding member of Chandra, the dance group that originated at the school. From 1974 to 1977, she danced with Maurice Béjart's Ballets du XXe Siècle and in 1976 choreographed *Yu-Kuri* for the company. At the same time, she also collaborated with choreographers such as Carolyn Carlson, creating such works as *Ab*, *Vous dirai-je maman*, *Aqua alta*, *Notre Faust*, *Heliogabale* and *Le Molière Imaginaire*. The following years brought the premiere of the evening-length *Babel Babel*, a season at the prestigious Théâtre des Champs Elysées, a commission from the Groupe de Recherche Choréographique de l'Opéra de Paris and the Grand Prix National Award for Choreography from France's Minister of Culture.

In 1985, Marin choreographed Prokofiev's *Cendrillon* for the Lyon Opera Ballet. Its 1987 American premiere in New York was an immediate success, and the ballet toured the United States many times. The following year, she was made a Knight in the Order of Arts and Literature. While continuing to create works for her own Company, Marin choreographed dances such as *Groosland*, for the Dutch National Ballet; *Made in France*, for the Nederlands Dans Theater 3; *Ay Dios*, for two "étoiles" of the Paris Opera; and *Coppélia*, for the Lyon Opera Ballet, where she was resident choreographer from 1992 to 1994. *Coppélia* was presented at the New York State Theater as part of the Lincoln Center Festival in 1996. In addition, works from her repertory have been performed by La Scala Ballet, Florence Opera Ballet, Nantes Opera Ballet and the Ballet Atlantico. In 2003, Marin was awarded the Samuel H. Scripps/American Dance Festival Award for lifetime achievement in modern dance.