

Friday, December 2, 2011, 8pm
Saturday, December 3, 2011, 8pm
Zellerbach Hall

Tanztheater Wuppertal Pina Bausch



Aida Vainieri © Foto Bettina Stöf

Danzón

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Tanztheater Wuppertal Pina Bausch

PROGRAM

Danzón

A piece by Pina Bausch

“To say Ms. Bausch is concerned here only with life and death is too simple...The true subject [of *Danzón*] is the trek through life itself.” (*The New York Times*, 1999)

<i>Director and Choreographer</i>	Pina Bausch
<i>Set Design and Video</i>	Peter Pabst
<i>Costume Design</i>	Marion Cito
<i>Musical Collaboration</i>	Matthias Burkert
<i>Collaboration</i>	Marion Cito, Jan Minarik
<i>Rehearsal Directors</i>	Dominique Mercy, Michael Strecker, Robert Sturm

Dancers

Regina Advento, Andrey Berezin, Aleš Čuček, Silvia Farias Heredia, Mechthild Großmann, Barbara Kaufmann, Daphnis Kokkinos, Dominique Mercy, Pascal Merighi, Cristiana Morganti, Michael Strecker, Fernando Suels Mendoza, Aida Vainieri

Music

Songs and arias by Francesco Cilea, Umberto Giordano and Gustav Mahler; instrumental music by Henry Purcell and Camille Saint-Saëns; songs and pop music from Mexico, Argentina, Greece and Portugal; jazz by Ben Webster, Billie Holiday and Johnny Hodges; music from America and Japan

<i>Premiere</i>	May 13, 1995, Opera House Wuppertal
<i>Duration</i>	One hour 43 minutes with no intermission
<i>Performance Rights</i>	L'Arche Editeur, Paris
<i>Ballet Master</i>	Janet Panetta
<i>Technical Director</i>	Jörg Ramershoven
<i>Lighting Director</i>	Fernando Jacon
<i>Lighting Assistants</i>	Kerstin Hardt (guest), Lars Priesack (guest)
<i>Sound</i>	Karsten Fischer
<i>Tour & Stage Manager</i>	Felicitas Willems
<i>Stage Technician</i>	Dietrich Röder
<i>Properties</i>	Jan Szito
<i>Wardrobe</i>	Silvia Franco, Ulrike Schneider, Andreas Maier
<i>Shiatsu Therapist</i>	Ludger Müller

Please note: This performance includes the brief use of cigarette smoke. Please speak with a house manager if you wish to be reseated away from the stage.

IT BEGAN WITH CONTROVERSY: In 1973, Pina Bausch was appointed director of dance for the Wuppertal theaters, and the form she developed in those early years, a mixture of dance and theater, was wholly unfamiliar. In her performances the players did not merely dance; they spoke, sang—and sometimes they cried or laughed too. But this strange new work succeeded in establishing itself. In Wuppertal, the seeds were sown for a revolution which was to emancipate and redefine dance throughout the world. Dance theater evolved into a unique genre, inspiring choreographers throughout the world and influencing theater and classical ballet too. Its global success can be attributed to the fact that Pina Bausch made a universal need the key subject of her work: the need for love, for intimacy and emotional security. To this end, she developed an artistic form which could incorporate highly diverse cultural influences. In consistently renewed poetic excursions she investigated what brings us closer to fulfilling our need for love, and what distances us from it. Hers is a world theater which does not seek to teach, does not claim to know better, instead generating experiences: exhilarating or sorrowful, gentle or confrontational—often comic or absurd too. It creates driven, moving images of inner landscapes, exploring the precise state of human feelings while never giving up hope that the longing for love can one day be met. Alongside hope, a close engagement with reality is another key to the work; the pieces consistently relate to things every member of the audience knows; has experienced personally and physically. Over the 36 years in which Pina Bausch shaped the work of the **Tanztheater Wuppertal**, until her death in 2009, she created an oeuvre which casts an unerring gaze at reality, while simultaneously giving us the courage to be true to our own wishes and desires. Her unique ensemble, rich with varied personalities, will continue to maintain these values in the years to come.



Pina Bausch © Maureen Vandenberg

Pina Bausch was born in 1940 in Solingen as Philippine Bausch; under her nickname Pina she was later to gain international standing from nearby Wuppertal with her dance theater. Her parents ran a restaurant in Solingen attached to a hotel. This is where she developed a curiosity in observing people, ultimately developing to a search for the fundamental things which drive them. The atmosphere of her early childhood seems to find an echo later in her pieces; music is heard, people come and go, and talk of their yearning for happiness. Yet her early experience of the war is also reflected in the pieces, in sudden outbursts of panic, fear of an unnamed danger.

Having danced in the Solingen Children's Ballet, Ms. Bausch went on to receive her dance training at the Folkwang School in Essen under Kurt Jooss, where she achieved technical excellence. Soon thereafter the director of Wuppertal's theaters, Arno Wüstenhöfer, engaged her as choreographer, and in autumn 1973 she renamed the ensemble the Tanztheater Wuppertal. Under this name, although controversial at the beginning, the company gradually achieved international recognition. Its combination of poetic and everyday elements decisively influenced the international development of dance.

Throughout her career, Ms. Bausch was recognized with various prizes and accolades for her work, including the New York Bessie Award in 1984, the German Dance Prize in 1995, the Berlin Theatre Prize in 1997, Japan's Præmium Imperiale in 1999, Monte Carlo's Nijinsky Prize, the Golden Mask in Moscow in 2005 and the Goethe Prize of the City of Frankfurt in 2008.

In June 2007, she was presented with the Venice Biennale Golden Lion for her life's work and in November of that year she was awarded the highly respected Kyoto Prize. In 1997, the German government honoured her with the Order of Merit of the Federal Republic of Germany, the French with the title *Commandeur de l'Ordre des Arts et des Lettres* in 1991 and *Chevalier de la Légion d'Honneur* in 2003. She also received several awards and honorary doctorates from a host of prestigious universities.

On June 30, 2009, Pina Bausch's life journey reached its end. She will be remembered as one of the most significant choreographers of the 20th century.

Dominique Mercy (*Artistic Director*), born in 1950 in Mauzac, France, worked from 1965 at the Grand Théâtre in Bordeaux, and then beginning in 1968 at the newly formed Ballet Théâtre Contemporain in Amiens. In 1971, at the Saratoga Summer Festival in the United States he met Pina Bausch. Two years later, she invited him to join her new dance theater company. Mr. Mercy developed into an outstanding, distinctive, individual dancer, whose imaginative creation of roles characterized many of the pieces. In 2001 he was appointed *Chevalier des Arts et des Lettres* in France, and in 2002 he received the "Bessie" Award in New York. In 2003, Regis Obadia made the documentary *Dominique Mercy danse Pina Bausch*. Following the death of Pina Bausch, he took over artistic directorship of the Tanztheater Wuppertal with Robert Sturm.

Robert Sturm (*Artistic Director*) was born into a theatrical family in Dresden. In 1990, he began studying theater, film and television, along with philosophy and international politics, in Cologne. Before graduating he worked as a director's assistant and dramaturge, and began to direct his own productions. In 1999, Mr. Sturm accompanied Tanztheater Wuppertal when they were doing their research for a new work in Hungary, eventually titled *Wiesenland*. Pina Bausch initially engaged him as assistant for

this production, and beginning in 2000 as permanent artistic assistant and rehearsal director. Following her death in 2009, Mr. Sturm took over artistic directorship of the Tanztheater Wuppertal with Dominique Mercy.

Peter Pabst (*Set Design*) has been a designer for opera, theater, dance, film and television, creating sets and costumes for more than 100 productions. He has worked with Luc Bondy, Klaus Maria Brandauer, Udo Lindenberg, John Schaaf, István Szabó, Jürgen Flimm, Robert Carsen, Chen Shi Zheng, Tankred Dorst, Andrei Serban and Peter Zadek. But his primary artistic collaboration has been with Pina Bausch and her Tanztheater Wuppertal. Theirs has been a close artistic and personal relationship. Between 1980, when he designed his first set for Pina Bausch, and her death in 2009, there were 25 designs for works ranging from *Nelken* ("Carnations") to *Vollmond* ("Full Moon"). Mr. Pabst is the author of a book about his work with Pina Bausch, *Peter for Pina*, and created a museum exhibition of his work for her, *Spaces—Dreams*, for the Museum Bochum. He has been awarded the Kainz Medal of the City of Vienna, has been appointed *Chevalier des Arts et des Lettres* in France, and awarded the title of Professor by the Minister President of North Rhine-Westphalia.

Marion Cito (*Costume Design*), born in Berlin, completed her dance training in her hometown under Tatjana Gsovsky, who subsequently employed her at the Deutsche Oper. From 1972 she worked with Gerhard Bohner in Darmstadt, before Pina Bausch took her on in 1976 as her assistant at the Tanztheater Wuppertal, where she also appeared as a dancer. Following the death of the set and costume designer Rolf Borzík, in 1980 she took over costumes, extending and developing Borzík's aesthetic approach. She persistently explores the delicate balance between elegance and the everyday and ensures that the company's appearance remains colorful and sensuously rich.

Tanztheater Wuppertal Pina Bausch

<i>Artistic Directors</i>	Dominique Mercy, Robert Sturm
<i>Managing Director</i>	Dirk Hesse
<i>Choreographer</i>	Pina Bausch
<i>Set Design</i>	Peter Pabst, Rolf Borzík
<i>Costume Design</i>	Marion Cito, Rolf Borzík
<i>Musical Collaboration</i>	Matthias Burkert, Andreas Eisenschneider

Rehearsal Directors and Collaboration

Bénédicte Billiet, Stephan Brinkmann, Matthias Burkert, Marion Cito, Josephine Ann Endicott, Barbara Kaufmann, Daphnis Kokkinos, Ed Kortlandt, Dominique Mercy, Thusnelda Mercy, Cristiana Morganti, Helena Píkon, Michael Strecker, Robert Sturm, Anna Wehsarg

Guests Hans Pop, Kenji Takagi

Ballet Masters (guests)

Malou Airaud, Christine Biedermann, Ernesta Corvino, Ed Kortlandt, Christine Kono, Paul Melis, Janet Panetta, Antony Rizzi

Dancers

Regina Advento, Ruth Amarante, Pablo Aran Gimeno, Rainer Behr, Andrey Berezin, Damiano Ottavio Bigi, Aleš Čuček, Clémentine Deluy, Josephine Ann Endicott, Silvia Farias Heredia, Barbara Kaufmann, Ditta Miranda Jasfí, Nayoung Kim, Daphnis Kokkinos, Eddie Martinez, Dominique Mercy, Thusnelda Mercy, Cristiana Morganti, Nazareth Panadero, Helena Píkon, Jorge Puerta Armenta, Franko Schmidt, Azusa Seyama, Julie Shanahan, Julie Anne Stanzak, Michael Strecker, Fernando Suels Mendoza, Aida Vainieri, Anna Wehsarg, Tsai-Chin Yu

<i>Personal Assistant to Artistic Directors</i>	Sabine Hesseling
<i>Technical Directors</i>	Manfred Marczewski, Jörg Ramershoven
<i>Lighting Director</i>	Fernando Jacon
<i>Press and Public Relations</i>	Ursula Popp
<i>Assistant to Managing Director</i>	Katharina Bauer
<i>Tour Organization</i>	Claudia Irman
<i>Tour Management</i>	Felicitas Willems

Organization and Collaboration

Katharina Bauer, Grigori Chakhov, Claudia Irman, Peter Lütke, Ursula Popp, Ina Zentner (a.G.)

<i>Lighting Assistants</i>	Jo Verlei, Kerstin Hardt (a.G.), Lars Priesack (a.G.)
<i>Stage Technicians</i>	Dietrich Röder, Martin Winterscheidt
<i>Sound</i>	Andreas Eisenschneider, Karsten Fischer
<i>Properties and Merchandizing</i>	Jan Szito, Arnulf Eichholz
<i>Stage Manager</i>	Felicitas Willems, Peter Lütke
<i>Pianist</i>	Matthias Burkert
<i>Fotographic Collaboration</i>	Ulli Weiss (guest)
<i>Collaboration Video</i>	Grigori Chakhov
<i>Archiving</i>	Marc Wagenbach
<i>Collaboration Archiving</i>	Bénédicte Billiet, Barbara Kaufmann, Grigori Chakhov
<i>Wardrobe</i>	Harald Boll, Silvia Franco, Andreas Maier, Katrin Moos, Ulrike Schneider
<i>Shiatsu Therapist</i>	Ludger Müller

This engagement is produced by Rena Shagan Associates, Inc., 16A West 88th Street, New York, New York 10024, tel. (212) 873-9700, fax (212) 873-1708, www.shaganarts.com.

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