Nederlands Dans Theater

Paul Lightfoot
Artistic Director & Choreographer

Sol León
Choreographer & Artistic Advisor

Dancers
Chloé Albaret  Jon Ole Olstad
Célia Amade      Marne van Opstal
Luisa María Arias Myrthe van Opstal
Lydia Bustinduy  Sarah Reynolds
Brett Conway     Danielle Rowe
Prince Credell   Valentina Scaglia
César Faria Fernandes Parvaneh Scharafali
Aram Hasler      Garen Scribner
Silas Henriksen  Rupert Tookey
Anna Herrmann    Roger van der Poel
Drew Jacoby      Medhi Walerski
Menghan Lou      Jianhui Wang
Fernando Hernando Magadan Meng-Ke Wu
Keiko Nisugi     Ema Yuasa
Jorge Nozal      Bastien Zorzetto

This performance is made possible, in part, by Rockridge Market Hall and Dan Johnson.

Cal Performances’ 2013–2014 season is sponsored by Wells Fargo.
Dedicated to both our fathers: Joaquin León and David Lightfoot.

**Choreography**  
Sol León and Paul Lightfoot  

**Assistant to the choreographers**  
Lorraine Blouin and Stefan Żeromski  

**Music**  
Ludwig van Beethoven (1770–1827):  
Piano Concerto No. 3 in C minor, Op. 37 (1800), Movement II: *Largo*  
Berliner Philharmoniker  
Maurizio Pollini, piano  
Claudio Abbado, conductor  
(rec. 1992)  

Symphony No. 5 in C minor, Op. 67 (1807–1808), Movement III: *Allegro*, Movement IV: *Allegro — Presto*  
Berliner Philharmoniker  
Herbert von Karajan, conductor  
(rec. 1977)  

Piano Concerto No. 4 in G major, Op. 58 (1805–1806), Movement II: *Andante con moto*  
Berliner Philharmoniker  
Maurizio Pollini, piano  
Claudio Abbado, conductor  
(rec. 1992)  

Light  
Tom Bevoort  

**Costumes and décor**  
Sol León and Paul Lightfoot  

**Première**  
May 7, 2009, Lucent Danstheater, The Hague  

**Première of extended version**  
November 25, 2010, Lucent Danstheater,  
The Hague  

*Sehnsucht* is made possible by Damen Shipyards Group.  

To Kommer & Josien Damen, our heartfelt thanks for your support and willingness to aid us in our attempt to express the inexpressible.—Paul & Sol  

**CAST**  
Parvaneh Scharafali, Silas Henriksen, Medhi Walerski  
Anna Herrmann, Myrthe van Opstal, Sarah Reynolds, Danielle Rowe  
Brett Conway, Fernando Hernando Magadan, Menghan Lou, Jorge Nozal,  
Garen Scribner, Rupert Tookey, Roger Van der Poel, Bastien Zorzetto  

Please note: This performance contains some nudity.  

In 2009, the astonishing ballet *Sehnsucht* by the choreography duo of Sol León and Paul Lightfoot premiered. *Sehnsucht*, which means as much as “homesickness” or “strong desire,” starts in a revolving room with a charming, magical duet that never ceases to surprise. The endearing music by Beethoven adds a feeling of melancholy, erupting and culminating into a bombastic group dance on the stage.  

**INTERMISSION**  

**CAST**  
Silas Henriksen, Ema Yuasa, Medhi Walerski
Schmetterling

Inspirée et dédiée à Martine Breard Walerski pour son énergie de vie et son engagement maternel.
Avec tout notre respect et admiration—Sol & Paul

Choreography Sol León and Paul Lightfoot

Assistants to the choreographers Lorraine Blouin and Stefan Żeromski

Music The Magnetic Fields:
“Absolutely Cuckoo”
“All My Little Words”
“Reno Dakota”
“The Cactus Where Your Heart Should Be”
“I Think I Need a New Heart”
“How Fucking Romantic”
“Boa Constrictor”
“A Pretty Girl Is Like”
“Nothing Matters When We’re Dancing”
“Underwear”
“Experimental Music Love”
“For We Are the King of the Boudoir”
from 69 Love Songs (1999)

Max Richter:
“Europe After the Rain”
“Untitled Figures”
“Embers”

from Memoryhouse (2009)

“On the Nature of Daylight”
from The Blue Notebooks (2004)

“Infra 1” from Infra (2010)

Light Tom Bevoort

Décor Paul Lightfoot and Sol León

Costumes Joke Visser and Hermien Hollander

Photography on stage Rahi Rezvani

Première November 25, 2010, Lucent Danstheater, The Hague

CAST

Aram Hasler, Danielle Rowe, Myrthe van Opstal, Jon Ole Olstad

Brett Conway, Jorge Nozal, Menghan Lou, Bastien Zorzetto,
Ema Yuasa, Medhi Walerski, Silas Henriksen

Two thousand ten saw the première of Schmetterling by the Spanish-British duo of Sol León and Paul Lightfoot. “Schmetterling,” meaning “butterfly,” suggests the transitional nature of existence and the continuous crossing of paths between life and death. Duets and trios echo all types of possible love stories to the music by indie rock band the Magnetic Fields and their 69 Love Songs, as well as contemporary composer Max Richter.
INTERVIEW

DIRECTORS ON MY RADAR:

PAUL LIGHTFOOT

Q. How do you catch up on the world news?

A. I’m very much in my own bubble, which is not a healthy thing, I know, but the time I most get in tune with the news is when I’m traveling—and I travel a lot. I’m actually very old fashioned and generally read a newspaper. I like my International Herald Tribune.

Q. Your favorite piece of art—painting, sculpture—and why you like it.

A. Pieces of art—there are so many. I find it much easier to name actual artists, and my two big favorites are El Greco and Francis Bacon. I find their work incredibly, technically...very imaginative. In a way they have a kind of connection. I’m also a down-to-earth person, and I can be engaged by something on a very light level. I love the work of the sculptor Ron Mueck—I really enjoy his work because he has a quality that is so easy to connect with. He works with human beings and tries to represent them in the most perfect way he can.

Q. The world’s most beautiful building, in your eyes.

A. Oh, I feel cornered...well, I like churches. It’s not that I’m a religious person, but I love the beauty of the buildings and the architecture that religions have left behind—and I love going to see the Mezquita, the Arabic building in Córdoba in southern Spain. It’s an incredible building, so simple, symbolic, and very beautiful.

Q. What music moves you? Do you have a favorite composer or particular piece of music that you find inspiring?

A. I’ve worked with a lot of different composers and have a big link with Philip Glass, but I wouldn’t really call him my favorite composer. I really enjoy classical music and I still have my stereo that my parents gave me. It’s got a turntable and I’m a big vinyl fan. But you’re waiting for a name—I’m thinking Bach and Beethoven, but it will have to be Bach.

Q. Which is the best theater that you have performed in—and what did you perform?

A. I have to say that it has to be the Palais Garnier, the Paris Opéra. We’ve been there several times, and once we performed Speak for Yourself—it’s where it rains on the stage. We were wondering what would happen with the dancers on a raked stage with the rain falling, but it was incredible because the rain took on a new aesthetic because of the inclined floor. It’s just such an iconic, classic theater. Also what was so nice, it wasn’t just sitting in the auditorium and watching, it was backstage that I found so beautiful and so full of stories. It felt like a real journey back there—like a ship. I also love performing outdoors—when you’ve got the weather—and when we performed in the Attica in Athens, that was amazing.

Q. What is the best thing that a critic has written about you?

A. Clement Crisp...actually it wasn’t a good one, but I like to work in reverse—he was talking about a pas de deux that Sol and I made, and I haven’t got it word for word, but he said something like, “Does the audience really have to watch Paul Lightfoot and Sol Leon fornicating on stage in their duet?” I’m sorry, but that one stayed with me—it made me smile.

Q. Is there a gadget—mobile phone, iPhone, iPad—that you never leave home without?

A. I have two iPhones, and I’m completely hooked on them. I did, though, wait for ages to get a mobile. Lots of people had them before me, but in these days it’s virtually impossible not to have one. You almost feel irresponsible going out of the house without a phone. I do love Apple and I’m a big Mac fan. But you didn’t ask me about the worst thing....

Q. I didn’t think it could get much worse....

A. It was when a Dutch journalist called me the Crown Prince of NDT—I just didn’t feel right and wasn’t happy to be given that title. It just suggests hierarchy and royalty, something which this company is not about. It just made my stomach turn.

Q. Do you tweet?

A. No, I do not! And “tweet,” what a silly word.

Q. Any television soaps that you are hooked on?

A. I hardly watch television anymore, (a) because I’m so busy and (b) because I’d rather spend my free time doing other things. But I used to love The Apprentice; I was sort of a victim of that. But I do like the BBC in general, not just because I’m an Englishman. When you go around the world and switch the television on, you realize how great the BBC really is.

Q. Who, in your view, was the greatest 20th-century choreographer and why?

A. Pina Bausch. Why? Well, we all need a mother, don’t we? I first saw her perform when I was very young, and I have always admired everything she did. Of course, I also admire the talented choreographers that I work with, but to pick anyone out would be unfair. I’ve been with NDT for 29 years, and I’ve loved the choreographers that I’ve worked with, but I have often thought that I’d have loved to work with Pina, because as a choreographer she just blew me away. But I do also like Nijinska.

Q. A favorite museum?

A. I find that in places like the Prado or the Musée d’Orsay I can lose my focus very quickly, and so have to focus on one thing and go in and go out. I do have a favorite museum though—the Viking Ship Museum on the island of at Bygdøy in Oslo. They have three original Viking ships that they discovered in the mud, and they’ve put them in what looks like an old church. I just found it so moving so to think of the incredible journeys that they made.

Q. The city that you feel most at home in?

A. Big cities like New York or Paris are wonderful to go to, but I’ve never felt really at home in one. I was only in London for three years, and although the culture and everything was wonderful, I wasn’t happy there. But The Hague...
really feels like home, and I love the freedom of Dutch life. I love to get on my bike and ride through The Hague—it’s not the most exciting, but it’s definitely home.

q. Last memorable—good or bad—movie you saw?

A. I’m a movie freak—I love film, and so I go to see as much as I can. I often go with my daughter, and we’ll and see anything. Michael Haneke’s films are very hard to watch, but I haven’t seen one recently—I’ve not seen Amour yet.

q. Best book you’ve read in the last ten years?

A. Dark Materials, part of the Northern Lights trilogy by Philip Pullman. I read it with my daughter. I read the whole thing to Saura, and she was quite young—eight—when we started. What I loved about the book is that, obviously for her it was exciting, and for me, as an adult reader, it has many layers and gave me so much. I think it’s a fantastic read. But I love fictional novels in general.

q. What is the highlight of your company’s new season?

A. Sol and I are creating a full-length evening for the company at the end of this season, and even though it’s going to take place in our theater it’s not going to take place in the same way that performances normally do. It won’t just be about dance but about the theater too, and the audience won’t be sitting in the auditorium. I’m interested in getting the audience and the performer closer together. I don’t know about a highlight—it might be a lowlight!—but we are very excited about it. The other highlight is that we have some great foreign tours—we’re going back to New York for the first time in twelve years, and we’re also performing at the White Nights Festival in St. Petersburg.

q. What is the highlight of your company’s new season?

A. The “big company,” NDT 1, consists of 30 dancers of more than 20 different nationalities. They vary in age from 23 to 40, and each one of them excels in their solo qualities. These phenomenal dancers and the multifaceted repertoire they bring to the stage attract full houses all over the world.

NDT 2 was founded in 1978. Over the years, it has developed into a top-quality, internationally recognized company performing all over the world. NDT 2 consists of 16 dancers aged 17 to 23, all of whom have completed classical ballet training. Dancers are recruited from all over the world. The initial aim of NDT 2 is to “feed” the main company NDT 1 with its talented young performers are able to mirror the realities of today and incorporate these elements into new productions as a kind of zeitgeist of the 21st century.

CHOREOGRAPHERS

Choreographer and artistic advisor Sol León and NDT’s current artistic director Paul Lightfoot have worked together since 1989, producing numerous choreographies for NDT. In 2002, they were appointed exclusive house choreographers for the company, and they have since created more than 45 pieces for the company. Their work has earned them numerous dance awards and their creations are performed all around the world. In 2007, Sol León and Paul Lightfoot started a charity project for street children in Bangladesh.

Sol León (Cordoba, Spain) graduated from the National Ballet Academy of Madrid in 1987 and started dancing with NDT 2, under artistic leadership of Arlette van Boven. In 1989, she joined NDT 1 and danced the masterpieces of Jiří Kylián, Hans van Manen, Mats Ek, and Ohad Naharin. She continued to dance until 2003, when she decided to devote herself fully to choreography. Ms. León became artistic advisor of NDT in October 2012.
ABOUT THE ARTISTS

**Paul Lightfoot** (Kingsley, United Kingdom) was educated at the Royal Ballet School in London. He joined NDT 2 and, after only two years, moved to NDT 1, where he danced until 2008. During his dancing career, Mr. Lightfoot began to choreograph, and he created many pieces for NDT in cooperation with Sol León. Mr. Lightfoot became the artistic director of NDT in September 2011.


**Lydia Bustiniday** (b. 1979, Barcelona, Spain) graduated in 1997 from the Institut del Teatre in Barcelona, where she studied under Catherine Allard. Her other teachers have included Atilio Labis, Azari Plisetski, Ruth Zoborain, Roll Chatener, and Kareemia Moreno. She danced with NDT 2 (1999–2001) before joining NDT 1 in 2001. In 1997, Ms. Bustiniday was named best student at the Institut del Teatre and was a finalist for the Prix de Lausanne.


**César Faria Fernandes** (b. 1987, Montijo, Portugal) studied at the Conservatório Nacional (Lisbon) and Heinz Bosl Stiftung (Munich). He has danced with Companhia Portuguesa de Bailado Contemporâneo (2006–2007), Tok’Art (2007–2008), NDT 2 (2008–2011), and as a guest dancer at the National Theatre (Zagreb). He joined NDT 1 in 2011.


**Menghan Lou** (b. 1983, Chongqing, China) studied at the Hochschule für Musik und Darstellende Kunst. He danced with Guangdong Modern Dance Company of China and NDT 2 before joining NDT 1 in 2009.


Mr. Magadan was nominated as an outstanding male artist in modern dance at the 2003 Critic’s Circle National Dance Awards. He has choreographed productions for NDT, Curve Foundation Dance Company (Scotland), Luna Negra Dance Theater (Chicago), Cross Connection Ballet Company (Copenhagen), Donlon Dance Company (Saarbrücken), Arts Umbrella Dance Company (Vancouver), Ballett Mainz (Frankfurt), Nierka at the Peacock Theatre (London), and on Russian cultural TV. He is a member of the International Dance Council of UNESCO.

Keiko Nisugi (b. 1980, Kakogawa, Japan) studied at the Sasaki Michiko Ballet Studio in Osaka and the Vaganova Ballet Academy in St. Petersburg. She danced with Aalto Ballet Theater in Essen (2000–2003), Ballet de l’Opera National du Rhin (2003–2006), and Ballett der Staatsoper Mainz (Frankfurt), Nierka at the Peacock Theatre (London), and on Russian cultural TV. He is a member of the International Dance Council of UNESCO.


ABOUT THE ARTISTS


Medit Walerski (b. 1979, Mont St. Aignan, France) studied at the Conservatoire Supérieur de Paris. He has danced with Paris Opéra Ballet, Nice Opéra Ballet, Ballet du Rhin (Mulhouse), NDT 2 (2001–2003), and NDT 1 (2003–2009). He rejoined NDT 1 in 2010. Mr. Walerski is the recipient of the 2013 Dutch “Swan” Award for “most impressive dance performance” for his part in School of Thought by Sol León and Paul Lightfoot.


