

State Theater Stuttgart
Hans Tränkle, managing director

Stuttgart Ballet

Thursday through Saturday, March 27–29, 2003, 8 pm
Zellerbach Hall

John Cranko, founder

Reid Anderson, artistic director

Ingrid Bruy, ballet administrator

James Tuggle, music director

Principal Dancers

Alicia Amatriain, Bridget Breiner, Sue Jin Kang, Julia Krämer, Yseult Lendvai, Elena Tentchikova
Filip Barankiewicz, Douglas Lee, Friedemann Vogel, Roland Vogel

Soloists

Roberta Fernandes, Diana Martinez Morales, Patricia Salgado
Robert Conn, Eric Gauthier, Mikhail Kaniskin, Thomas Lempertz, Ivan Gil Ortega,
Ibrahim Önal, Jason Reilly, Alexander Zaitsev

Demi-Soloists

Oihane Herrero, Ivanna Ilyenko, Katja Wünsche
Rolando D'Alesio, Jiri Jelínek, Jorge Nozal

Corps de Ballet

Elisa Carrillo Cabrera, Magdalena Dziegielewska, Sarah Grether, Sebnem Gülseker, Patricia Isla, Katarzyna Kozielska,
Daniela Lanzetti, Marieke Lieber, Julija Livanova, Linda Lutz, Ralitza Malehounova, Elizabeth Mason,
Tiziana Minio, Anna Osadcenko, Sara Palacios, Emma Pearson, Francesca Podini, Sabrina Russo,
Irina Schlaht, Vanessa Valdueza Tauroni, Svetlana Tolstopiatova
Thomas Danhel, Wieslaw Dudek, Javier Amo Gonzales, Nikolay Godunov, Roland Havlica,
Dimitri Magitov, Alexander Makaschin, Evan McKie, Damiano Pettenella, Marijn Rademaker,
Adrian Robos, Mikhail Soloviev, Stefan Stewart, Petros Terteryan

Apprentices

Christina Burnell, Jessica Truesdale, Sebastien Galtier

Christian Spuck, resident choreographer

Georgette Tsinguirides, choreologist and ballet mistress

Tamas Detrich, Thierry Michel, and Valentina Savina, ballet masters

Kurt Speker and Thierry Michel, rehearsal coordinators

Robert Conn and Rolando D'Alesio, rehearsal assistants

Birgit Deharde, choreologist

Alexander Khmel'nitski, company teacher and character artist

Ludmilla Bogart and Melinda Witham, character artists

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Romeo and Juliet

Ballet in three acts after William Shakespeare

Choreography: John Cranko

Music: Serge Prokofiev

Sets and Costumes: Jürgen Rose

World Premiere: December 2, 1962, Stuttgart Ballet

Members of the Berkeley Symphony Orchestra
James Tuggle, conductor

John Cranko's production of *Romeo and Juliet* is considered one of the definitive versions being performed in the world today. Based on Shakespeare's tale of two lovers in Renaissance Italy who find themselves caught between their feuding families, Cranko's vividly etched characters and breathtaking choreography bring this tragedy to splendid life. The ballet, set to Serge Prokofiev's lush score, contains dramatic roles for the young Juliet and her impetuous lover Romeo, for Romeo's hot-headed friend Mercutio and for Juliet's bullying relative Tybalt. Numerous soloist roles further enrich the plot and provide the entire company with ample opportunity to display their acting and dancing abilities. Jürgen Rose's magnificent sets and costumes enhance the action of the ballet while never obscuring the choreography.

Cranko first choreographed *Romeo and Juliet* in 1958 for the La Scala Ballet in Milan, Italy, with Carla Fracci in the leading role. In 1962, he reworked and refined it for his own Stuttgart company, which presented the world premiere in Stuttgart with Marcia Haydée and Ray Barra in the title roles. Since then, Cranko's production has entered the repertory of over 10 companies worldwide, including the National Ballet of Canada, the Australian Ballet, the Finnish National Ballet, and the Ballet of the La Scala Opera House in Milan.

ACT ONE

Scene One: The Marketplace

As day breaks, Romeo, son of Montague, is found declaring his love to the fair Rosaline. With the sunrise, the marketplace fills with townspeople, among whom are members of two rival families, the Capulets and the Montagues. Tempers flare and a quarrel develops. The Duke of Verona appears and warns the two factions that death will be the ultimate punishment if the feud does not stop. Romeo and his friends, Benvolio and Mercutio, make reluctant peace with Tybalt, a kinsman of the Capulets.

Scene Two:

Juliet's ante-room in the Capulets' house

Juliet receives her first ball dress from her mother, Lady Capulet, and learns that she is to meet the nobleman Paris, to whom she will be betrothed on the following day. Now she must bid farewell to her childhood.

Scene Three: Outside the Capulets' house

Guests appear for the Capulets' ball, among them Rosaline. Romeo and his friends, masked, follow her to the ball.

Scene Four: The Ballroom

Juliet is introduced to the guests and to Paris. While dancing with Paris, she and Romeo behold one another. It is love at first sight. Tybalt, suspecting Romeo's identity, tries to incite a quarrel, but is prevented by Juliet's father, who abides by the laws of hospitality.

Scene Five: Juliet's balcony

On the balcony outside her bedroom, Juliet dreams of Romeo. He appears below in the garden. They declare their eternal love.

INTERMISSION

ACT TWO

Scene One: The Marketplace

A carnival is in progress in the town square. Romeo, daydreaming, is indifferent to the gaiety around him. Juliet's nurse brings him a letter from Juliet, asking him to meet her in the chapel of Friar Laurence.

Scene Two: The Chapel

In his cloister, Friar Laurence joins the young lovers in marriage.

Scene Three: The Marketplace

At the height of the carnival, Romeo returns to the square. Tybalt accosts him, but Romeo declines to fight. Mercutio, angered, engages in a duel with Tybalt, and dies at his hands. Romeo, stunned and distraught, turns on Tybalt and kills him.

INTERMISSION

ACT THREE

Scene One: The Bedroom

In Juliet's bedroom, the lovers are awakened by the sunrise, and Romeo, who has been exiled, must leave Juliet and Verona. Lord and Lady Capulet enter with Paris, but Juliet rejects him.

Scene Two: The Chapel

Juliet, appealing for help to Friar Laurence, receives a potion from him that will place her in a death-like sleep. He explains that Romeo will find her in the family tomb and from there they can escape together.

Scene Three: The Bedroom

Juliet's parents return and Juliet agrees to the marriage with Paris. Left alone, Juliet takes the sleeping potion and is thought to be dead when her family and friends discover her.

Scene Four: The Capulet family crypt

Romeo, who has not received Friar Laurence's message revealing the plan, believes Juliet to be dead and rushes to her tomb. There he finds the mourning Paris and kills him. Embracing Juliet for the last time, he plunges his dagger into his heart. Juliet awakens to find Romeo dead. Grief-stricken, she kills herself.

The Stuttgart Ballet came into being in 1961, when John Cranko was named to take over as ballet director and choreographer for what was then the opera-ballet ensemble of the State Theater of Wurttemberg. In December 1962, Cranko and his troupe captured the hearts of the Stuttgart audience with the premiere of *Romeo and Juliet*. Many witnesses still remember how both the critics and the public were electrified by the authenticity and intensity of the artistic movement-language of ballet, which Cranko had created anew. Only seven years later, Cranko led his young troupe to New York, presented his new full length ballets *Onegin* and *The Taming of the Shrew*, and thus made international ballet history: overnight the completely unknown "Ballet of the State Theater of Wurttemberg" became the Stuttgart Ballet, a company that was measured among the best on the international ballet scene. What had taken others decades of tedious work—one thinks of *Ninette de Valois* in England and of *George Balanchine* in the United States—Cranko and his unique ensemble succeeded in achieving in less than 10 years. Tours and further triumphs followed on the great stages of the world. At home in Stuttgart, the work went on: excellent ballets were created, dancers and choreographers were nurtured.

Cranko's tragic and untimely death in 1973 could have meant the end of the miracle. But the foundation for the continued success had already been laid. In 1972, shortly before his death, Cranko had invited the American choreographer Glen Tetley to become resident choreographer. Then, in 1974, Tetley was named the new ballet director. Coming from the world of modern dance, Tetley, in his relatively short term of office, had an enormous and especially important influence on the history of the Stuttgart Ballet—he opened both the minds and the bodies of the dancers, as well as the young choreographers, to an entirely new language of movement. The repertoire was greatly expanded, and the path was laid for experimentation and a spirit of invention.

When Tetley left in 1976, and Cranko's muse Marcia Haydée—among her generation, one of the world's most recognized ballerinas—took over the company's direction, another illustrious era began. Renowned choreographers came to Stuttgart to work with the famous troupe, and a new and inspired generation of dancers developed. Talented choreographers came into their own within the ranks of the company, creating innovative works, and the Stuttgart Ballet continued its tours around the world.

When Marcia Haydée concluded her impressive 20-year period as director and her successor, the Canadian Reid Anderson—who himself had spent 17 years as a dancer in Stuttgart—took over her position, a time for renewal had arrived. Anderson strengthened the ensemble with young, extremely talented members, who in the following five years developed into expressive stage personalities.

Aside from that, Anderson has committed himself to the creation of new works: between 1996 and 2003, more than 25 new pieces from a large variety of choreographers were presented—an accomplishment that has not been matched by any other German ballet company. Above and beyond this, the repertoire has expanded to include ballets by leading choreographers, and the reputation of the troupe has solidified through important tours, including a return to New York after an absence of 20 years, followed by a coast-to-coast US tour two years later.

During the 2002–03 season, the Stuttgart Ballet will present four world premieres, a large number of revivals, and—of course—its famous repertoire. The company is currently on a seven-week coast-to-coast tour of 10 cities in the United States. Confidently and with unbounded energy, the Stuttgart Ballet is making its way into the next decade of its history.

Reid Anderson (artistic director) has had a long and distinguished career in the world of dance as a dancer, teacher, coach, producer, and artistic director. Born in Canada (New Westminster, British Columbia), Anderson began his dance training at the Dolores Kirkwood Academy in Burnaby, BC. At the age of 17, he received a full scholarship to study at The Royal Ballet School in London, England. One year later, he joined Germany's Stuttgart Ballet at the invitation of the choreographer and director John Cranko. Throughout his 17-year career with the Stuttgart Ballet, Anderson danced in a wide range of classical and contemporary works and worked with some of the leading choreographers of the 20th century, including John Cranko, Sir Kenneth MacMillan, Glen Tetley, John Neumeier, Jiri Kylián, and William Forsythe. In addition, he danced leading roles in a wide variety of works by Cranko, including *Onegin*, *The Taming of the Shrew*, *Romeo and Juliet*, and *Initials R.B.M.E.* Renowned for his strong characterization, elegance, and particularly his partnering skills, Anderson danced with many of the world's leading ballerinas, including Marcia Haydée, Karen Kain, and Natalia Makarova. As a guest artist, he performed with the Royal Swedish Ballet, London Festival Ballet, La Scala Opera Ballet, Hamburg Opera Ballet, Prague State Opera, and The National Ballet of Canada.

In 1984, Anderson staged and produced the National Ballet of Canada's production of *Onegin*, which was televised and nominated for an international Emmy Award in 1986. From August 1987 until June 1989, he was artistic director of Ballet British Columbia. In July 1989, Anderson was appointed artistic director of the National Ballet of Canada. During his tenure with the company, he planned seven seasons that showcased the range and diversity of his dancers and acquired works by George Balanchine, Anthony Tudor, Jerome Robbins, Frederick Ashton, Kenneth MacMillan, Jiri Kylián, Paul Taylor, and Ben Stevenson to enrich the repertory. He also commissioned new works by William Forsythe (*The second detail*), John Neumeier (*Now and Then*), and Glen Tetley (*Oracle*). While in Canada, Anderson provided many young choreographers with opportunities to create new works.

In 1996, Anderson returned to the Stuttgart Ballet as artistic director. In his first season, he strongly rejuvenated the company with 21 new dancers of great talent, prompting the renowned dance critic Horst Koegler to write "Today's Stuttgart Ballet is the best Stuttgart Ballet of the last thirty-five years." During the 1996–1997 season, Anderson commissioned new works from David Bintley, Uwe Scholz, Mauro Bigonzetti, and Jean Grand-Maitre, and added George Balanchine's *The Four Temperaments*, Frederick Ashton's *Monotones*, and William Forsythe's *Herman Schmerman* to the repertoire.

The beginning of the 1997–98 season saw the realization of Anderson's plans for an ambitious two-week festival in celebration of company founder John Cranko's 70th birthday, with 14 days of non-stop performances showcasing four full-length ballets and eight one-act ballets. The festival, which boasted sold-out performances, was a resounding success with audiences and international critics alike. Also during the 1997–98 season, Anderson commissioned new works from Mauro Bigonzetti, John Alleyne, Christian Spuck, and Jean Christophe Blavier, and acquired Jerome Robbins' *Afternoon of a Faun*, Hans van Manen's *Solo and Kleines Requiem*, William Forsythe's *Approximate Sonata*, Uwe Scholz's *Suite*, and Daniela Kurz's *Ashes* for the company. The season concluded with six critically and popularly acclaimed performances in the New York State Theater as part of Lincoln Center Festival, marking the Stuttgart Ballet's first appearances in New York after an absence of 20 years.

During the 1989–99 season, Anderson invited five young choreographers to create new works for the company: Jean Christophe Blavier, Douglas Lee, Kevin O'Day, Christian Spuck, and James Sutherland. He also expanded the repertory with company premieres of Stravinsky *Violin Concerto* (George Balanchine), *The Firebird* (Uwe Scholz), and *Vers un Pays Sage* (Jean Christophe Maillot). The season closed with a new production of *Giselle* staged by Anderson and Valentina Savina (based on Petipa, Perrot, and Coralli).

During the 1999–2000 season, Anderson added Sir Frederick Ashton's *La Fille mal gardée*, James Kudelka's *Désir*, and George Balanchine's *Theme and Variations* to the repertory. As always, Anderson placed an emphasis on the creation of new ballets and commissioned works from Jean Christophe Blavier, Pascal Touzeau, and Trey McIntyre, as well as two works from Christian Spuck. For the 2000–2001 season, Anderson commissioned the Argentinian dancer Maximiliano Guerra to choreograph a new production of *Don Quixote*—the first new full-length ballet created for the Opera House stage since 1996. In addition, the company presented four world premieres by Christian Spuck, Douglas Lee, Kevin O'Day, and Dominique Dumais, as well as the company premieres of Jerome Robbins' *The Cage*, John Neumeier's *Now and Then*, and William Forsythe's *The Vertiginous Thrill of Exactitude*. In November 2001, Anderson presented a 40th anniversary celebration that featured 14 different ballets in 10 days on the Opera House and Playhouse stages. Four world premieres, the company premiere of Jerome Robbins' *The Concert*, a revival of David Bintley's *Edward II*, and tours to China, Korea, Japan, and Sicily completed Anderson's program for the 2001–2002 season.

The company began the 2002–03 season with a mixed repertory evening called *Rendez-vous avec Chopin*, which included the company-premiere of Jerome Robbins' *Dances at a Gathering*, Michail Fokine's *Les Sylphides*, and *nocturne*, a world premiere by Stuttgart Ballet's resident choreographer Christian Spuck. In addition, the company revived John Cranko's *Swan Lake* in December and will present world premieres by Itzik Galili, Wayne McGregor, and Douglas Lee later this year.

In addition to his duties as artistic director, Anderson has staged the works of John Cranko around the world since 1984. Companies for which he has staged and produced include The Royal Ballet, the Royal Danish Ballet, the Ballet of the Teatro alla Scala in Milan, the Australian Ballet, the Deutsche Staatsoper in Berlin, the Hamburg Ballet, Teatro de Colon in Buenos Aires, Boston Ballet, Rome Opera Ballet, and the Norwegian National Ballet.

John Cranko (founder and choreographer) was born on August 15, 1927, in Rustenburg, South Africa. He received his dance education mainly at the University of Cape Town, where he also choreographed his first ballet to Stravinsky's *Suite* from *The Soldier's Tale*. In 1946, he continued his studies at the Sadler's Wells School in London, and shortly afterwards became a member of the Sadler's Wells Ballet (subsequently The Royal Ballet). In 1947, Cranko made a sensational

choreography to Debussy's *Children's Corner* for the Sadler's Wells Ballet; from 1949 on, he devoted himself exclusively to choreography, producing extremely successful ballets—mostly for the Sadler's Wells Ballet. In 1955 he choreographed *La Belle Hélène* for the Paris Opera Ballet, and in 1957 he created his first full-length ballet, *The Prince of the Pagodas*, for The Royal Ballet. In 1961, John Cranko was appointed ballet director in Stuttgart by Walter Erich Schaefer, the general director of the State Theater of Wurttemberg (today's Stuttgart State Theater).

At the beginning of his time in Stuttgart, Cranko created short ballets and gathered together a group of dancers, among whom were Egon Madsen, Richard Cragun, Birgit Keil, and—most importantly—a young Brazilian dancer named Marcia Haydée who was to become his prime muse and inspiration. The breakthrough for Cranko came in December 1962 with the world premiere of *Romeo and Juliet*, which was highly praised by critics and audience alike. In Stuttgart, Cranko created many small choreographic jewels such as *Jeu de cartes* and *Opus I*, as well as his symphonic ballet *Initials R.B.M.E.*, but it was with his dramatic story ballets—such as *Onegin*, *The Taming of the Shrew*, *Carmen*, *Poème de l'Extase*, and *Traces*—that Cranko secured his place in the pantheon of great choreographers. In addition, he encouraged young dancers in his company—including Jirí Kylián and John Neumeier—to try their hand at choreography.

Cranko's gift for nuanced storytelling, clear dramatic structure, and his exquisite mastery of the art of the pas de deux conquered New York audiences during a triumphant season at the Metropolitan Opera in 1969. Worldwide acclaim soon followed, as Cranko and his young company toured the globe. John Cranko died unexpectedly at age 46 on June 26, 1973, on a return flight from a successful US tour.

James Tuggle (conductor), music director of Stuttgart Ballet, was born in Portland, Oregon. He started his conducting studies in 1972 in Los Angeles with his principal mentor, Fritz Zweig, and continued his studies at the Mozarteum in Salzburg with Otmar Suitner in 1976. Tuggle took part in the Siena master class of Franco Ferrara in 1980 and participated in the conductors' course at the Netherlands Broadcasting Foundation under Neeme Järvi in 1981.

Tuggle began his career as a conductor with the San Diego Opera in 1974 and served three seasons (beginning in 1977) as assistant conductor with the Seattle Opera for its festival production *Der Ring der Nibelungen*. After moving to Europe in 1980, he collaborated as assistant to Jesús Lopez Cobos at the Deutsche Oper Berlin and the Royal Opera, Covent Garden. Tuggle was engaged as permanent conductor for the Deutsche Oper Berlin from 1982 to 1984. He then accepted the position as music director for the Stuttgart Ballet from 1984–1987. From 1993 to 1997, Tuggle was principal conductor and music advisor for the Ballet of the Vienna State Opera, as well as conductor for its opera productions. In 1997, Tuggle returned to the Stuttgart Ballet.

In great demand as an opera, ballet, and orchestral conductor throughout Europe and America, Tuggle's recent engagements include a collaboration with choreographer Yuri Vámos in Bonn and Basel, the American Ballet Theatre at the Metropolitan Opera House, conducting ballets at La Scala in Milan, and guest-conducting operas at the Komische Oper Berlin and the Vienna State Opera.

PRINCIPAL DANCERS

Alicia Amatriain was born in San Sebastian, Spain, where she received her first ballet training and subsequently attended the John Cranko School in Stuttgart. She joined the Stuttgart Ballet as an apprentice in 1998, and was taken into the corps de ballet in 1999. She was promoted to demi soloist in 2000 and to principal dancer in 2002. In 2002, Amatriain made her debut as Tatiana in John Cranko's *Onegin*, Queen Isabella in David Bintley's *Edward II*, Role in Pink in *Dances at a Gathering* (Jerome Robbins), and as Odette/Odile in Cranko's *Swan Lake*. The following choreographers have created roles especially for her: Jean Christophe Blavier in *E=mc²*, the Canadian choreographer Dominique Dumais in *still.nest*, and Christian Spuck in *Songs and nocturne*.

Filip Barankiewicz was born in Warsaw, Poland. In 1986, he began his ballet training at the state ballet school in his home town. During that time, he performed in various ballets in Warsaw and Łódź, and Emil Wesokowski created a role especially for him in *The Way*. In 1991, he won the Waslaw Nijinsky Medal, and in 1995, he won the first prize at the national ballet competition in Poland. He went to Marika Besbrasova in Monte Carlo, where he received a scholarship sponsored by the Nureyev Foundation. In 1996, he joined the Stuttgart Ballet, where he was first promoted to demi soloist in September 2000, then to soloist in September 2001 and to principal dancer in September 2002. Barankiewicz has danced in ballets by North, van Manen, Tetley, MacMillan, Kurz, Cranko, Balanchine, Maillot, Neumeier, and Scholz. Furthermore, he has danced leading roles including Colas at the premiere of Sir Frederick Ashton's *La Fille mal gardée*, Basilio in Maximiliano Guerra's new production *Don Quijote*, Petrucchio and Hortensio in *The Taming of the Shrew* (John Cranko), Gaston in *The Lady of the Camellias* (Neumeier), Benno in *Swan Lake* (Cranko), Benvolio in *Romeo and Juliet* (Cranko), Lenski in *Onegin* (Cranko), the Prince of the East in *Sleeping Beauty* (Haydée), the first movement in *Initials R.B.M.E.* (Cranko), the peasant pas de deux in Reid Anderson's and Valentina Savina's new production of *Giselle*, as well as roles in David Bintley's *Edward II* and the Role in *Green in Dances at a Gathering* (Jerome Robbins). James Sutherland created a role for him in *(Im)paired Ground*, as did Christian Spuck in *nocturne*.

Bridget Breiner was born in Connecticut. She received her training at the BalletMet Dance Academy in Columbus, Ohio, and subsequently at the Heinz Bosl Foundation in Munich. She had her first engagement at the Bavarian State Ballet (Munich), where she was a corps de ballet dancer from 1992 to 1995 and a demi soloist from 1995 to 1996. Breiner joined the Stuttgart Ballet in 1996 as a corps de ballet dancer, was promoted to soloist one year later, and to principal dancer in 2001. Since joining the Stuttgart Ballet, she has danced works of Cranko, Balanchine, Robbins, Haydée, Tetley, Bintley, Forsythe, van Manon, Ashton, Kylián, Scholz, Maillot, Kudelka, and Neumeier. Roles have been created for her in *Delta Inserts*, *dreamdeepdown* (Kevin O'Day); *Kazimir's Colours* (Mauro Bigonzetti); *Passacaglia, dos amores, the seventh blue, Carlotta's Portrait, Songs, nocturne* (Christian Spuck); *One to Another, Cindy's Gift* (Douglas Lee); *still.nest* (Dominique Dumais); *R.A.M.* (Martino Müller); *Double Music* (Jean Christophe Blavier); *Fishy* (Ivan Cavallari); *Jupiter* (Pascal Touzeau); and *Exilium* (Jean Gran-Maître). Breiner has danced in various international galas and festivals in the US, Italy, England, Hungary, France, and Germany.

Sue Jin Kang was born in Korea. After initial ballet lessons in her native country, she studied with Marika Besbrasova at the Académie de Danse Classique in Monte Carlo. In 1985, she won the Prix de Lausanne. In 1986, she became a member of the Stuttgart Ballet, where she was appointed soloist in 1994 and principal dancer in 1997. She has danced leading roles in ballets by Cranko, Neumeier, Béjart, Wright, Ishida, Zanella, Blavier, Bintley, Kylián, Balanchine, van Manen, Forsythe, Tetley, Duato, Maillot, MacMillan, Scholz, Robbins, and Fokine. Choreographers have created roles for her such as in *Stepping Stones* (Jirí Kylián); *Black Angel* (Renato Zanella); *Les Noces* (Stephan Thoss); *Orfeas* (Roberto de Oliveira); *Kazimir's Colours* and *Quattro Danze per Nino* (Mauro Bigonzetti); *Songs* (Christian Spuck); and *Delta Inserts* and *dreamdeepdown* (Kevin O'Day). Sue Jin Kang has made successful guest appearances at the National Ballet of Korea and at the Universal Ballet in Seoul, Korea, as well as at the Art Festival in Istanbul and in the role of Lise in *La Fille mal gardée* (Heinz Spoerli) in Hannover. In April 1999, she was awarded the Prix Benois de la Danse for her portrayal of the title role in *The Lady of the Camellias*. In Korea, she has received many important prizes, among them the Ho-Am Prize in 2002, and she is the youngest person to win the President's medal three times.

Douglas Lee was born in England. He had his first ballet training at the Arts Educational School in London and then received a scholarship for the Royal Ballet School. During that time, he danced in ballets such as *Concerto* (Sir Kenneth MacMillan), *The Two Pigeons* (Sir Frederick Ashton), *The Rake's Progress* (Dame Ninette de Valois), and *Nutcracker* (Sir Peter Wright). He graduated from the Royal Ballet School in 1996 and won the Alicia Markova Prize. Upon his graduation, Lee joined the Stuttgart Ballet. In September 2001, he was promoted to soloist and in September 2002, to

principal dancer. He has danced in the ballets of Anderson, Savina, Cranko, Balanchine, Neumeier, Bintley, Robbins, van Manen, Forsythe, Tetley, MacMillan, Bigonzetti, North, and Müller. Roles were created on him by Kevin O'Day in *Delta Inserts*; by Christian Spuck in *Passacaglia, dos amores, the seventh blue, Carlotta's Portrait, and Songs*; and by Jean Christophe Blavier in *A Midsummer Night's Dream*. Lee made his choreographic debut in February 1999 with *Jane, John, John, Jane, Jane, John . . .* for the Noverre Society's Young Choreographers series; one year later, he created *One to another* also for the Noverre Society. In 1999, Reid Anderson commissioned a new work from Lee: *Curtain of Hands* premiered in June 1999. Lee's second work for the Stuttgart Ballet, *Siren sounding*, premiered in June 2001. In May 2002, Lee's third work for the company, *Cindy's Gift*, premiered at the Playhouse in Stuttgart.

Yseult Lendvai was born in Lays-Les-Roses, France. She received her dance training at the Ecole Supérieure de Danse du Québec, and in 1985 apprenticed with Les Grandes Ballets Canadiens. In 1986, she became a member of Ballet British Columbia under the artistic directorship of Reid Anderson. In 1989, she joined the National Ballet of Canada, where she danced as a soloist until 1996. In Canada, she made a name for herself with her portrayals of the leading roles of Cranko's repertoire. As a ballerina with a wide expressive range, she also danced works by Kudelka, Wright, Bruhn, MacMillan, Ashton, Forsythe, Robbins, Kylián, Neumeier, and Tetley. In 1996, Yseult Lendvai joined the Stuttgart Ballet as a principal dancer; she has gone on to dance the works of Grand-Maître, Müller, Alleyne, O'Day, Spuck, Blavier, Lee, Dumais, and Donlon, all of whom have created roles for her. Lendvai has gone on tour with Stuttgart Ballet to the USA, Hong Kong, Japan, and various cities in Europe. In Italy, she is a very popular guest dancer and has already made appearances in Milan, Rome, and Naples. In Vienna, she has appeared as Juliet in Cranko's *Romeo and Juliet*, in Dresden as Katherine in *The Taming of the Shrew*, and in London as Tatiana in *Onegin*. She was invited by Vladimir Malakhov to dance the role of the Queen Mother in Patrice Bart's *Swan Lake* at the Staatsoper unter den Linden in Berlin. Her son, Quillan, was born in March 2000.

Elena Tentschikowa, born in Russia, received her training at the Vaganova School in St. Petersburg. In 1990, she had her first engagement with the Kirov Ballet in St. Petersburg, where she danced the entire repertory of the company. From 1993 to 1997, she was a principal dancer at the State Theater in Magdeburg, Germany, where she danced roles such as Giselle and Myrtha in *Giselle*, Sugarplum Fairy in *Nutcracker*, and Aurora in *The Sleeping Beauty* (all choreographed by Irene Schneider after Marius Petipa). In 1996, Irene Schneider created for her the role of Rosa Fröhlich in *Der blaue Engel*. Elena Tentschikowa joined the Stuttgart Ballet in the 1997–98 season, and was promoted to soloist in 1999, and principal dancer in 2001. With Stuttgart, she has danced leading roles in ballets by Cranko, Neumeier, Balanchine, Bigonzetti, Forsythe, and Kevin O'Day, who created a part for her in *dreamdeedown*. Recently, she added to her repertoire the roles of Giselle and Myrtha and the Peasant pas de deux in *Giselle* (Anderson/Savina); Lise in *La Fille mal gardée* (Ashton); Princess Aurora in *The Sleeping Beauty* (Haydée); and Kitri in *Don Quijote* (Guerra). She has danced leading roles in *Five Tangos* (van Manen), *Vergessenes Land* (Kylián), and in *Songs and nocturne*, Christian Spuck created roles for her. For the 40th anniversary celebration of Stuttgart Ballet in November 2001, she danced the Diana and Acteon pas de deux with guest dancer Carlos Acosta (principal guest dancer with the Royal Ballet London and the Houston Ballet). In November 2002, Tentschikowa danced the Mazurka of *Les Sylphides* (Fokine) and the Role in *Green in Dances at a Gathering* (Robbins). She is mother of a five-year-old daughter named Deborah.

Berkeley Symphony Orchestra (BSO), founded in 1969 as the Berkeley Promenade Orchestra by Thomas Rarick, was conceived in the casual spirit of the London Promenade concerts, which focus mainly on the more familiar and accessible side of the symphonic repertoire. This fledgling group of musicians soon blossomed into an extraordinary musical phenomenon. Kent Nagano took over the Orchestra in 1978, and soon began offering a more innovative repertoire, including new compositions and neglected older works. The Orchestra soon developed a reputation for more serious and

sophisticated programming. Olivier Messiaen was among the 20th-century composers programmed by Maestro Nagano; the composer came to Berkeley to assist in the preparation of his imposing oratorio *The Transfiguration of Our Lord Jesus Christ*, and later returned for the West Coast premiere of his orchestral score *From the Canyons to the Stars*. A collaboration between Maestro Nagano and Frank Zappa in 1984 thrilled audiences with an ambitious evening-length production featuring life-sized puppets and moving stage sets. Word spread quickly through the community, and critics and the public acclaimed the BSO and its young and innovative conductor. In recent seasons, the BSO has continued its tradition of programming world premieres at a pace that few orchestras could approach, while expanding its performance of the Romantic repertoire.

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Opera House

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