

Nederlands Dans Theater I

Wednesday through Sunday, March 24–28, 2004
Zellerbach Hall

Female Dancers

Bregje van Balen
Lorraine Blouin
Lydia Bustinduy
Natasha Crook
Nancy Euverink
Simone Geiger
Susan Laraghy
Africa López Guzman
Nataša Novotná
Mariëtte Redel
Paula Sánchez
Parvaneh Scharafali
Lesley Telford
Rei Watanabe

Male Dancers

Urtzi Aranburu
Amos Ben-Tal
Christophe Dozzi
Ivan Dubreuil
Jorma Elo
Pedro Goucha Gomes
Joeri de Korte
Václav Kuneš
Patrick Marin
Francesco Nappa
Miguel Oliveira
Lukáš Timulak
Medhi Walerski
Stefan Zeromski

Anders Hellström, *artistic director*

Jaap Hülsmann, *managing director*

Jiří Kylián, *artistic advisor/resident choreographer*

Paul Lightfoot and Sol León, *resident choreographers*

Glenn Edgerton, *executive artistic director*

Roslyn Anderson, *rehearsal director*

Brigitte Martin, *rehearsal assistant*

Exclusive US Management

ICM® Artists, Ltd.

40 West 57th Street, New York, NY 10019

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The Wallace Foundation, and the Zellerbach Family Foundation for their generous support.*

PROGRAM A

Wednesday, March 24, 2004, 8 pm

Thursday, March 25, 2004, 8 pm

Claude Pascal

INTERMISSION

Last Touch

INTERMISSION

27'52"

Claude Pascal

Choreography, Production, and Text Jiří Kylián
Music Dirk Haubrich: new composition
Concept Decor Jiří Kylián
Costume Design Joke Visser
Lighting Design Kees Tjebbes
Production Management Joshua de Kuyper

World Premiere

May 29, 2002, Lucent Danstheater, The Hague

On Time

I remember the future very well.
 He pushed his finger through my ear
 And scratched my brain.
 Clouds passing in his eyes.
 Many happy returns.
 His body was falling up and up...
 Falling apart.
 Lying in a thousand pieces on fresh green grass.
 A back, a face, a foot, a finger, skin,
 Elbow, tongue, knee, hair...
 Found and reassembled—
 Maybe some parts missing.
 He knew the way—the way didn't know him.
 He went off in all directions...

—Jiří Kylián (2002)

TEXT FOR THE FAMILY

Marie-Claude – Pierre-Marie – Marie-Claire – Jean-Pascale

Act I

Pierre-Marie: "Sorry, I am slightly retarded."

Jean-Pascale: "How did I get here, anyway?"

Marie-Claire: "My biological existence is a mystery."

Marie-Claude: "Music is my constant passion."

Jean-Pascale: "No more constipation. Poetry."

Pierre-Marie: "Suddenly, strangely swift stomach."

Jean-Pascale: "Rumble."

Marie-Claude: "Rock music."

Marie-Claire: "Diarrhea; condition of excessively loose and frequent bowel movements."

Jean-Pascale: "Maybe it was all written in the stars."

Marie-Claire: "I love darkness, solitude, spaghetti, and my collection of fans. My singing was always..."

Marie-Claire: "... a great hit..."

Jean-Pascale: "Incarnation."

Marie-Claire: "The men were always very excited."

Pierre-Marie: "I was misplaced for a while, I was placed in a place where living beings have no place.

I did feel somewhat out of place; now back in my old place. Happy!"

Marie-Claude: "That was an exciting, electrifying, galvanizing, rousing, gripping,
hair-raising, riveting, spine-tingling, and, and, and thrilling experience."**Act II**

Marie-Claire: "I can see the time in the mirror."

Jean-Pascale: "I am loosing my hair!"

Pierre-Marie: "I start feeling slightly dilapidated."

Jean-Pascale: "The future has just become past."

Marie-Claude: "Where is my present?"

Marie-Claire: "Wrinkles! I have earned every one of them!"

Marie-Claude (rhythmically): "I will be a dancer, dancer, dancer. I will be a dancer in the past."

Jean-Pascale: "My pants are full of grief."

Marie-Claire: "I am just having a terrible déjà-vu."

Jean-Pascale: "My pants are full of grief."

Marie-Claude: "Sometimes, time passes like a shot."

Jean-Pascale (very fast): "My pants are full of grief."

Pierre-Marie: "Sometimes, I feel like time is going backwards."

Jean-Pascale: "Grief of full are pants my."

Marie-Claire: "Sometimes, it just drags on and on..."

Jean-Pascale (very slowly): "M y p a n t s a r e f u l l o f..."

Marie-Claire: "Not that slow!"

Marie-Claude: "Endless, like a big pretzel."

Jean-Pascale: "The shorter I look, the further I see. I see!"

Marie-Claire: "Sometimes, I wonder."

Jean-Pascale: "I knew a man; what was his name?"

Pierre-Marie: "Can you tell me, why the turtle lives longer than generations of men?
 Why the elephant goes on and on, till he has seen dynasties; and why the
 parrot never dies, only of bite of cat or dog, or other complaint?
 Can you tell me why men in all ages believe that there are men who cannot die?
 We all know, because science has proved that there have been frogs shut
 up in rocks in tiny little holes who survived for thousands of years.
 Can you tell me, how an Indian fakir can make himself to die, and have been
 buried, and his grave sealed, and corn sowed on it, and the corn reaped and be
 cut and sowed and reaped and cut again, and that there lies the Indian fakir,
 not dead, who rises up and walks away, as if nothing ever happened?" *

Jean-Pascale: "Aaah... oui... Claude Pascal."

Marie-Claire: "Sometimes, I wonder."

Act III

Jean-Pascale: "Tomorrow, this very moment will be yesterday. The day after tomorrow will
 only be tomorrow, and today's yesterday will become the day before yesterday...
 But in any case, the day after yesterday and the day before tomorrow seem
 always to be TODAY..."

Marie-Claire: "What should I remember?"

Pierre-Marie: "Yellow – pang – blue – pang – pink – pang – whoooooo."

Marie-Claire: "Sometimes, I wonder."

Pierre-Marie: "Less is more, and more is less."

Jean-Pascale: "More or less... I am becoming younger by the day. In the year 2045, I will be minus five."

Pierre-Marie: "Next year I will become seventeen years of age."

Marie-Claire: "Some years take years, some go by like a shot."

Marie-Claire: "I will die at the age of zero. In any case, zero is the only number I respect."

Marie-Claire: "My shoe size is zero, my age is zero, my ambition is zero, and I have zero time to spend."

Jean-Pascale: "Zero hour."

Marie-Claire: "Like end of day, or beginning of night; at the dead of night."

Pierre-Marie: "Someone left his fingerprints on my night side."

Marie-Claire: "Black and white and black and white and black.... Like the stripes of a zebra."

Marie-Claire: "Zebra, zebra, ze braze, braze, braze, braze, bra, bra, bra...."

Jean-Pascale: "Woodoo. Do we do woodoo, maybe woodoo would do...?"

Jean-Pascale: "I remember, when I saw the light of the day for the last time. It was the brightest darkness I ever saw."

Marie-Claire: "Black is black...."

Pierre-Marie: "White can be pinky, rosy, yellowish, greenish, blueish, or off white...."

Marie-Claire: "The color of my dress. The color of my friends."

Jean-Pascale: "The color of my pants."

Marie-Claire: "The color of love. The color of time. The color of life."

Jean-Pascale: "When you switch the light off, you see nothing.

When you switch the light off, you see only the inside of yourself.

What would happen when we switch the light off.

Maybe, the day will just simply become night."

—*Jiří Kylián (2002)*

* This part of the text is by Bram Stoker

INTERMISSION

Last Touch

Choreography Jiří Kylián

Assistant to the Choreographer Glenn Edgerton

Music Dirk Haubrich: new composition

Decor Walter Nobbe

Costume Design Joke Visser

Lighting Design Kees Tjebbes

World Premiere

November 20, 2003, Lucent Danstheater, The Hague

INTERMISSION

27'52"

(Please note: there is partial female nudity in this piece.)

Choreography Jiří Kylián

Music Dirk Haubrich (new composition,
 based on two themes by Gustav Mahler)

Concept Decor Jiří Kylián

Costume Design Joke Visser

Lighting Design Kees Tjebbes

World Premiere

February 21, 2002, Lucent Danstheater, The Hague

1687.0 hours of rehearsal with individual dancers
 182.5 hours with the assistant to the choreographer in the studio
 629.0 hours to make the music
 46.0 hours to prepare and make the voice recordings
 229.0 hours pre-production (meetings, decor, ateliers)
 15.0 hours for musical research
 438.0 hours for costume preparation and costume production
 20.0 hours to light/stage the work
 12.0 hours for photo shoot
 93.0 hours physiotherapy
 900.0 hours of choreographer's work
 46.0 hours preparation classical classes
 51.0 hours of organization around new production (management)
 35.0 hours to make program book
 20.75 hours to make poster
 14.5 hours for studio photos
 4418.75 hours to make this production

This work will be performed and viewed in 27 minutes and 52 seconds.

Voice: Pierre Pontvianne

A force de (Guillaume Depardieu/Barbara)

A force de m'être cherchée
 C'est toi que j'ai perdu
 Maintenant libre pour toi
 C'est là que tu me manques
 Tu me manques
 Tant de solitude
 Depuis ton départ
 Même le fond se vide
 Plus de sens à rien
 Tu étais dans ma chair
 Tu étais dans mon sang
 Plus pareil dans moi
 Plus moi-même sans toi
 Même le fond se vide
 Et tout est fade
 Comme tout s'efface
 Plus de sens à rien
 Irais-je alors avec les anges
 Maintenant que tu es parti

Voice: Marthe Krummenacher

L'Albatros – Baudelaire

Souvent, pour s'amuser, les hommes d'équipage
 Prennent des albatros, vastes oiseaux des mers
 Qui suivent, indolents compagnons de voyage,
 Le navire glissant sur les gouffres amers
 Le poète est semblable au prince des nuées
 Qui hante la tempête et se rit de l'archer
 Exilé sur le sol au milieu des huées,
 Ses ailes de géant l'empêchent de marcher

Voice: Miguel Oliveira

The Tao of Jet Kunedo – Bruce Lee

The point is the doing of them, rather than the accomplishments.
 There is no actor but the action, there is no experiercer but the experience.
 An artist's expression is his soul made apparent.
 His schooling as well as his 'cool' being exhibited.
 Behind every motion the music of his soul is made visible.
 Otherwise his motion is empty.

Voice: Parvaneh Scharafali

Dalai Lama – from the film Kundun

Darf ich Sie fragen wer Sie sind?
 Was Sie sehen ist nichts weiter als ein Mensch.
 Ein einfacher Mensch.
 Seid Ihr der Erwürdige?
 Auch ich bin nur ein Spiegelbild, wie der Mond auf dem Wasser.
 Wenn Sie mich sehen, und an das Gute im Menschen glauben, erkennen Sie sich selbst.

PROGRAM B

Saturday, March 27, 2004, 8 pm

Sunday, March 28, 2004, 3 pm

Symphony of Psalms

INTERMISSION

Click–Pause–Silence

INTERMISSION

Walking Mad

Symphony of Psalms

Choreography Jiří Kylián

Music Igor Stravinsky:

Symphonie de Psaumes; A la Gloire de Dieu

Decor William Katz

Costume Design Joop Stokvis

Lighting Design Joop Caboort

World Premiere

November 24, 1978, Circustheater, Scheveningen

Praise Ye the Lord
 Praise Him with the sound of trumpets
 Praise Him with the psaltery and harp

Praise Him with the timbral
 And the dance

But why?

Stravinsky's work was never intended to be danced. It is a strong and important musical statement in which one of the main injunctions—to praise in dance—was not fulfilled.

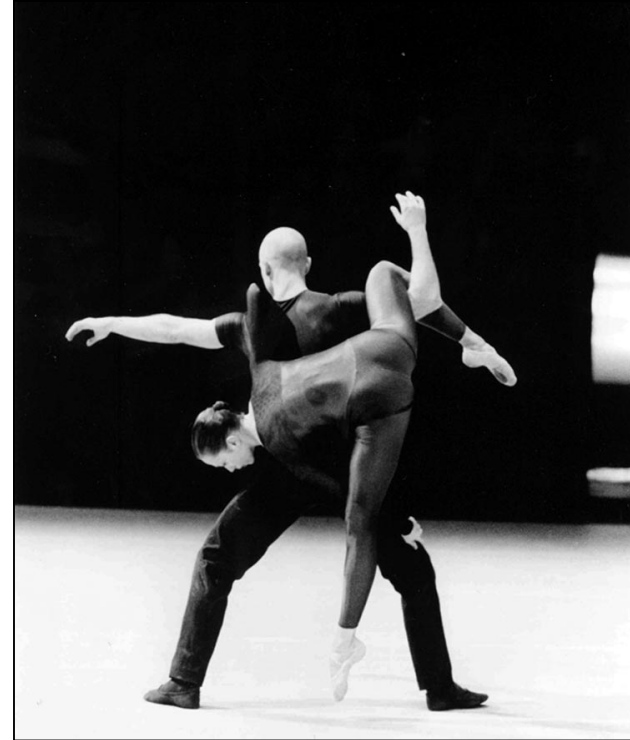
So, this choreography was made to complete the original concept of the text—to praise the Lord with dance. But what is it that must be praised with this physical prayer? It is more a lament for an imperfect and disunited world in which the suffering and uncertainty of each

*Symphony of Psalms*

individual are in ironic dialogue with Stravinsky's religious score. The dance is structured like one constantly moving, restless body. No dancer makes an entrance, nor exits from the stage until the darkening end of their last slow parting. The dance pulls them often into the ground in sadness and failure. But they rise, and their lines re-group and form again with geometric austerity. Yet, on this stage of life, there is tenderness and hope, as well—the rigid patterns momentarily broken by individual loves and desires, all so humanly vulnerable and transient. It is to the treasuring and care of humanity that this dance gives praise. Kylián has devised a choreography that totally respects the rectangular shape of conventional stages. It is his symbolic gesture, accepting the limitations that life, too, imposes on us. But these borders do not necessarily represent a negative reality. They often stimulate our creativity to find freedom and fantasy within the space we are assigned to. This austere and angular concept of the choreography is echoed in the shapes and patterns of the hanging carpets that form the background of this labyrinthine world. These carpets, found in the flea markets of Holland, are renewed by their transfiguration as an essential part of a production that is, at heart, a celebration of the human spirit's survival over the world's materialism.

—Christian Harvey

INTERMISSION

*Click–Pause–Silence*

Click–Pause–Silence

<i>Choreography</i>	Jiří Kylián
<i>Assistant to the Choreographer</i>	Glenn Edgerton
<i>Music (Concept)</i>	Jiří Kylián
<i>Music (Composition)</i>	Dirk Haubrich; Johann Sebastian Bach: Prelude No. 24, in B Minor, Andante, BWV 869 from <i>The Well-Tempered Clavier</i> (1722)
<i>Recording Technique</i>	Dick Schuttel
<i>Pianist</i>	Gerard Bouwhuis
<i>Decor</i>	Jiří Kylián
<i>Costumes</i>	Joke Visser
<i>Lighting Design (Concept)</i>	Jiří Kylián
<i>Lighting Design (Technical Realization)</i>	Kees Tjebbes

World Premiere

November 30, 2000, Lucent Danstheater, The Hague

One of my first choreographic efforts (1970) was titled *Kommen und Geben* (*Come and Go*). At that time, the significance of this title was not totally clear to me—and it still isn't, and it probably never will be! The mystery of people entering our life, becoming a part of it, and “disappearing” again is perhaps an element that moves us most.

Our own emergence into our “conscious life” and our journey are even more puzzling. One could ask the same questions about the coming into being of a musical composition. Questions about all the notes, which have lived an independent life before becoming this perfect musical architecture—and what will happen to them after they have fulfilled their task?

The composer Dirk Haubrich and myself have made an attempt to separate the elements of Bach's Prelude No. 24 in B minor from *The Well-Tempered Clavier*. We have put Bach's composition under a microscope, taken up a scalpel, cut it apart, and thrown its elements loosely into space—creating new connections and relationships. This dissected world of notes, themes, and mini-structures is slowly given time, space, and purpose to create a structure that is not only self-supporting, but also a shelter for our fundamental feelings and reassurances, which we need so desperately for our physical and spiritual well being.

People come, stay, and go....

Sometimes it Clicks—the Pause tells us about time—the Silence speaks....

Actually—I didn't have to write all these words. I could have just quoted the title of a painting by Gauguin: who are we... where do we come from... where do we go....

—Jiří Kylián

INTERMISSION

Walking Mad

Choreography Johan Inger
Music Maurice Ravel: *Boléro* (1928);
Arvo Pärt: *Für Alina* (1976)

Decor and Costume Design Johan Inger
Lighting Design Erik Berglund

World Premiere

May 17, 2001, Lucent Danstheater, The Hague

Our greatest blessings come to us by way of madness.

—Socrates

The Nederlands Dans Theater (NDT) was established in 1959 by a group of 18 former Het Nederlands Ballet (Ballet of The Netherlands) members who broke away from the traditionally orientated company. Led by Benjamin Harkarvy (ballet master and artistic director) and Carel Birnie (managing director), the new group was dedicated to the exploration of new dance techniques, ideas, and experimentation.

Without official financial support, studios, or a regular audience, the company's persistence with programs of artistic exploration soon won worldwide recognition and admiration. During the 1960s, with Harkarvy and Hans van Manen as resident choreographers and the help of other distinguished choreographers, including Americans Anna Sokolow and Glen Tetley, a challenging and innovative repertory was developed.

When Harkarvy and van Manen left the company in the early 1970s, NDT entered a period of uncertainty and transition culminating, in 1975, with the appointment of Jiří Kylián—initially in co-direction with Hans Knill—as artistic director. Kylián was only 28 years old when appointed, an extraordinarily young age at which to shoulder such responsibilities. He rose to the occasion and over the years has created dozens of works for NDT. Kylián also has wisely extended the repertory with works by several of the world's most renowned choreographers. Recent guest choreographers have included Martha Clarke, Mats Ek, Lionel Hoche, José Limón, Edouard Lock, Ohad Naharin, Paulo Ribeiro, Erik Vos, and, since 1988, Hans van Manen (who returned as resident choreographer). Kylián's determination, not only as a choreographer but also as an artist, has engendered enthusiasm and loyalty from everyone associated with the organization.



27'52"

Today, Nederlands Dans Theater is unique in being three companies in one: NDT I, the main company of 28 dancers; NDT II, a group of 14 young dancers up to the age of 21, featuring original choreography; and NDT III, a small group of dancers of 40+ years old who bring all their accumulated experience and expertise to a theatrical repertory. The three companies are special in that they are not based on a hierarchy: there are no echelons such as *corps de ballet* and principals; all the dancers are of equal status. In addition, the dancers are classically trained and through daily practice maintain the flexibility and stamina demanded of them. NDT is a three-in-one entity, showing the entire performing life span of its artists. Further, the company has the good fortune of having its own state-

of-the-art theater in The Hague, with a magnificent stage, five studios and administrative facilities.

Anders Hellström (*artistic director*) was born in Stockholm in 1962, and was educated at the Royal Ballet School in Sweden. He danced with the Royal Swedish Ballet (1980–84), the Hamburg Ballett (1984–93), and Ballett Frankfurt (1993–99). From 1999 to 2002, he was artistic director of the Gothenburg Ballet in Sweden, which he transformed from a traditional, classical company into a contemporary group. In Gothenburg, he introduced contemporary choreographers like William Forsythe, Jiří Kylián, Nacho Duato, and Jacopo Godani, effectively putting the city on the map of the dance world. Hellström was appointed artistic director of NDT on January 1, 2004, and succeeds Marian Sarstädt.

Johan Inger (*choreographer*) was born in Stockholm in 1967, and trained at the Royal Swedish Ballet School in Stockholm and at the National Ballet School in Canada, with such teachers as Charles Mudry, Konstantine Damianov, and Irena Milovan. In 1984, Inger joined the Royal Swedish Ballet, where he danced as a soloist. He joined the Nederlands Dans Theater I in 1990, where he was a high-profile dancer until 2002. In addition to works for the NDT workshops, Inger created *Mellantid* (*In Between Time*)—his first new work for NDT II—as part of the 1995 Holland Dance Festival. This work was honored with the 1996 Philip Morris Finest Selection Award in the category of Contemporary Dance. *Mellantid* was followed by *Sammanfall* for NDT II in 1997, *Couple of Moments* for NDT III in 1997, *Livnära* for NDT I in 1998, *Round Corners* for NDT II in 1998, *Among Others* and *Hurry Slowly* for NDT I in 1999, *Dream Play* for NDT II in 2000, and *Walking Mad* for NDT I in 2001. The Cullberg Ballet added Inger's *Next*, originally created for the annual NDT workshop, to its repertoire in 1996, and later also performed *Livnära*, *Hurry Slowly*, and *Among Others*. In 2001, Inger was nominated for the Golden Dance Prize by the VSCD (the Dutch board of theater directors). His work *Mellantid* was nominated for the British

Laurence Olivier Award for Best New Dance Production. In October 2001, he received the Lucas Hoving Production Award for his works *Dream Play* and *Walking Mad*. In 2002, Inger's *So Now Then*, a creation for NDT I, premiered, and later the same year, he received the Prize of Achievement from the Stichting Dansersfonds '79. His *Out of Breath* for NDT II premiered in November 2002, and his most recent work for NDT I, *Pneuma*, premiered in April 2003. Johan Inger was appointed artistic director of the Cullberg Ballet in Stockholm, Sweden, in July 2003.

Jiří Kylián (*artistic advisor and resident choreographer*) was born in Prague in 1947, and started his dance training when he was nine years old at the ballet school of the Prague National Theatre. From the age of 15, he studied at the Prague Conservatory, where he was greatly influenced by Zora Semberova. In 1967, Kylián went to the Royal Ballet School in London with a scholarship from the British Council. There he came into contact with the most important developments in choreography—ballet as well as contemporary dance. Consequently, John Cranko, a major choreographer of this period and director of the Stuttgart Ballet, offered him a dancer's contract and encouraged Kylián's ambition to create his own dance works.

In 1973, following the creation of his first work of choreography for Nederlands Dans Theater, an artistic relationship between Kylián and the Dutch company commenced, which has, to date, resulted in the creation of more than 50 dance productions for the group. The year 1978 brought a decisive international breakthrough with *Sinfonietta*—his work to the music of compatriot Leos Janáček at the US Spoleto Festival in Charleston, North Carolina. The years after Charleston established Kylián's reputation as one of the world's most ingenious choreographers, with the creation of dance works such as *Symphony of Psalms*, *Forgotten Land*, *Overgrown Path*, *Svadebka*, *Stamping Ground*, *L'Enfant et les sortilèges*, *Heart's Labyrinth*, and *Silent Cries*, to name only a few.

Since the late 1980s, Kylián's artistic view and style have changed considerably towards abstraction and surrealistic images. Beginning with the so-called "Black and White Program"—

No More Play, *Petite Mort*, *Sarabande*, *Falling Angels*, and *Sweet Dreams*—combined with his earlier *Six Dances* to complete the program, Kylián has progressed with *Stepping Stones*, *As if Never Been*, *Whereabouts Unknown*, and the fragile beauty of *Bella Figura*. Somewhat separate and isolated are his dance productions *Kaguyahime*, *Tanz-Schul*, and his jubilee "piece d'occasion" *Arcimboldo*—all evening-length works—along with a number of miniatures created for NDT III. Most recently, in 2003, Kylián created *Far to Close* for NDT III and *Last Touch* for NDT I.

In addition, Kylián and the company have collected numerous awards worldwide, including various "Angel" Awards from the Edinburgh Festival (1996/1997/"Arch-Angel" in 2000), the Sir Laurence Olivier Award (London 2000), the Sir Nijinsky Award (Monte Carlo 2000), and The Netherlands' highest honor, Officier in de Orde van Oranje Nassau, which was presented to Kylián in 1995.

Kylián has shared his repertoire worldwide, staging his ballets with over 40 companies. In 2000, he was named artistic advisor of dance events for the Saitama Arts Foundation in Japan.

Kylián remains at NDT in an invaluable role as the company's artistic advisor and resident choreographer. Despite the development of a unique and very personal style, his choreography defies academic categorization by blending elements from various sources. There are always new inspirations to be explored, challenges to be met, and boundaries to be overcome. Profoundly based on close musical reading, his work seems to be unveiling hidden traces of our being.

Urtzi Aranburu was born in San Sebastian, Spain, and began his training at the age of nine at the Thalia School in San Sebastian under the direction of Mari Carmen Medel. He continued his education at the Escuela de Danza de Madrid, where Luis Fuente was his primary teacher. Other teachers include Iñaki Landa, Zelma Bustillo, and Diana Landholm. In 1987, Aranburu was a finalist in the Barcelona Dance Competition, and in 1990, he was selected as a semi-finalist in the Prix de Lausanne Concours in Switzerland. After his training in Spain,

Aranburu joined NDT II in 1991 and NDT I in 1993. Since then, he has danced many leading roles in works by Jiří Kylián, Hans van Manen, Mats Ek, William Forsythe, and Ohad Naharin. In 1995, Aranburu toured England with The 10 Dancers Ensemble, a company of NDT choreographers and dancers. In 2000, Japanese choreographer Saburo Teshigawara invited Aranburu to be a guest dancer for his *Raj Packet*, which premiered at the New National Theater of Tokyo.

Bregje van Balen was born in Haarlem, The Netherlands. She trained at the National Ballet Academy in Amsterdam, where her main teachers were Anne Marie Tannenbaum, Joanne Zimmerman, Han Ebbelaar, Wouter Pool, and Jeanette Vondersaar. Van Balen joined NDT II in 1990 and NDT I in 1992.

Amos Ben-Tal was born in Haifa, Israel, and received his training at the National Ballet School of Canada under the direction of Mavis Staines. Ben-Tal joined NDT II in 1997 and NDT I in 2000.

Lorraine Blouin was born in Montreal, Canada, and trained at the National Ballet School of Canada in Toronto. After an apprenticeship with the company, she was invited to join the National Ballet of Canada in 1981, where she became a soloist in 1987. In 1988, Blouin joined the Desrosiers Dance Theatre in Toronto. She left Canada to join NDT I in 1990.

Lydia Bustinduy was born in Barcelona, Spain. She trained at the Institut del Teatre & Dansa (IT Dansa) in Barcelona, Spain, and danced in the company for two years. Bustinduy joined NDT II in 1999 and NDT I in 2001.

Natasha Crook was born in Penrith, Australia. She trained at the Australian Ballet School in Melbourne and joined the Zurich Ballet in Switzerland in 1993. Crook joined NDT II in 1995 and NDT I in 1999.

Christophe Dozzi was born in Comar Haut-Rhin, France. He was trained at the Strasbourg National Conservatory of Music, the Opera

School in Paris, and at the Zurich Ballet. Dozzi joined NDT II in 1997 and left in 1999 to join the Gothenburg Ballet in Sweden. He returned to join NDT I in August 2003.

Ivan Dubreuil was born in Paris, France. He trained at the Conservatoire Nationale Supérieure in Paris and his main teachers included Cyril Atanasoff, Serge Golovine, Raymond Francetti, Michael Denard, and Jacques Lecoque. Dubreuil joined NDT II in 1989 and NDT I in 1992.

Jorma Elo was born in Helsinki, Finland, and was trained at the Finnish National Ballet School and at the Vaganova School of Dance in Leningrad. Before joining NDT in 1990, he danced with the Finnish National Ballet from 1978 until 1984 and with the Cullberg Ballet from 1984 until 1990. During this time, he worked first-hand with numerous choreographers, notably Jiří Kylián, Hans van Manen, Mats Ek, Ohad Naharin, William Forsythe, and Paul Lightfoot. These influences have led Elo to a choreographic career on his own, which he now balances with his work as a dancer. Elo has created choreographies for the annual NDT benefit performance for the last eight years (three of which have been performed on tours of The 10 Dancers Ensemble to Austria and England). He has created choreography for NDT, the Pennsylvania Ballet, and Alberta Ballet. In 2002, his work *Twisted Shadow* premiered with the Finnish National Ballet. And in September 2002, Elo's *SHARP side of DARK* had its world premiere with the Boston Ballet. Elo has acted as set designer for Johan Ingers ballets for NDT I (*Livnära* in 1998 and *Among Others* in 1999). He has also created the video projections for Johan Inger's *Hurry Slowly* (1999) and *Among Others*, both creations for NDT I. Currently, Elo lives in The Hague.

Nancy Euverink was born in Hengelo, The Netherlands. She started her training when she was 12 years old at the Royal Conservatory in The Hague, followed by a summer program in Boston. In 1986, she was a Prix de Lausanne Concours finalist in Switzerland, and later the same year, she performed with Boston Ballet. Euverink joined NDT II in 1987 and NDT I in

1989. In 1994 and 1995, she toured Austria and England with The 10 Dancers Ensemble. Euverink has created numerous ballets for the annual NDT workshop. Her main teachers have been Ellen Brusse, Monique Sand, Marian Sarstädt, Robert Denvers, Anne Marie Holmes, Benjamin Harkarvy, and Irena Milovan.

Simone Geiger was born in Lahr, Germany, and educated at the Heinz-Bosl Stiftung in Munich. After having danced with the Opera House Düsseldorf in 1992, she joined the Bavarian State Ballet in 1993, where she became a soloist in 1996. Geiger joined NDT I in 2000.

Pedro Goucha Gomes was born in Lisbon, Portugal. He was educated at the School of the National Ballet of Portugal and the National Ballet School in Toronto, Canada. Goucha has danced with the Stuttgarter Ballett (1993–96), the Deutsche Oper in Berlin (1996–99), Nacho Duato's Compañía Nacional de Danza in Madrid (1999–2002), and the DeAnima Ballet Rio de Janeiro (2002–03). He joined NDT I in August 2003.

Joeri de Korte was born in Leidschendam, The Netherlands. He trained at the Royal Conservatory in The Hague and participated in workshops at the National Ballet School of Canada in Toronto. His teachers include Jan Willem de Roo, Marian Sarstädt, Hanna Samson, Philip Taylor, Benjamin Harkarvy, Jan Nuyts, Kathy Bennet, and Christine Anthony. De Korte joined NDT II in 1992 and NDT I in 1995. In 1995, he received the "Aanmoedigingsprijs" (Encouragement Award) from the Stichting Dansersfonds '79 (Dancers Foundation of The Netherlands).

Václav Kuneš was born in Prague, the Czech Republic, and trained at the Dance Conservatory of Prague. In 1993, he was a finalist at the Prix de Lausanne Concours in Switzerland, and later the same year, he was accepted to NDT II. In 1998, Kuneš joined NDT I. During this time, he worked with choreographers such as Jiří Kylián, Hans van Manen, Mats Ek, Paul Lightfoot, William Forsythe, Nacho Duato, Johan Inger, Ohad Naharin, and many others. Kuneš, together

with Patrick Marin, choreographed *Soaking Oats* for the NDT workshop in 2001, for which they won the Public's Prize at the choreographic competition in Hannover, Germany. In February 2002, he worked on a full-length production, *Graffiti*, in collaboration with J. Svoboda and two other Czech choreographers, for the Laterna Magika Company in Prague. In 2002, Kuneš performed with the Copenhagen International Ballet under the artistic direction of Alexander Koelpin. On the occasion of the 25th anniversary of NDT II, he collaborated again with Patrick Marin on a piece called *Perspective*.

Susan Laraghy was born in Brisbane, Australia. She trained at the Elsie Seguss Theatre School in Brisbane and received her associate diploma in the arts (dance) from the Brisbane College of Advanced Education (now Queensland University of Technology). Her teachers include Maggi Sietsma, Sue Street, and Shaaron Boughe. Laraghy danced with the Expressions Dance Company from 1985 to 1988 and the Sydney Dance Company from 1988 to 1989. She joined NDT I in 1990. Laraghy has taught ballet classes in high school residency programs in Australia and at the University of Queensland. She has also choreographed several works for the annual NDT workshop.

África López Guzmán was born in Madrid, Spain, and trained at the Escuela de Ballet y Danza Española and the Taller de Danza del Ballet Nacional de España. She began her professional dance career in 1988 with the Ballet Lírico Nacional (now called Compañía Nacional de Danza), which was then under the artistic direction of Maya Plisetskaya. In 1990, Nacho Duato took over as artistic director and Guzmán went on to dance leading roles in more than 30 creations of his and other prominent choreographers. She also appeared in the film *Step to Step with Nacho Duato*, which aired on Spanish television. Guzmán presented her first work of choreography, *Reflejos de un Lied*, for the Taller Coreográfico of the National Dance Company in 2000. She joined NDT I in August 2003.

Patrick Marin was born in Goch, Germany. He trained with his parents in Germany and graduated from the Royal Conservatory in The Hague in 1993. Marin joined NDT II in 1993 and NDT I in 1997, and he has made several works for the annual NDT workshops. In March 2000, Marin created a new work for the Stars of the New Ballet Generation gala that took place in Prague. He choreographed this work, *Non-Intended Second Contact*, especially for four close friends who were reunited on stage for the first time after their graduation from the Prague Conservatory. In December 2000, Marin created a new work for NDT III titled *The Third of 2*, set to music by Richard Strauss, Philip Glass, Mariano Mores, and Zbigniew Preisner. The world premiere of *The Third of 2* took place in the Schauspielhaus in Cologne and was performed by Sabine Kupferberg and Gérard Lemaître. Marin and Václav Kuneš created *Soaking Oats* for the NDT 2001 workshop, for which they won the Public's Prize for best choreography at the choreographic competition in Hannover, Germany. On the occasion of NDT II's 25th anniversary, Marin was asked to create (together with Václav Kuneš) a new work for six dancers from NDT II. *Perspective* had its premiere on October 31, 2003, in the Lucent Danstheater in The Hague.

Francesco Nappa was born in Napoli, Italy, and was trained from 1983 to 1990 in that city's Academia Napoletana di Danza Classica di Mara Fusco. He then joined the Balletto di Napoli from 1988 to 1990. Nappa won the Thomas Cook's Scholarship for the English National Ballet School's senior class. In 1991, he won the gold medal for the International Dance Competition "Li Galli D'oro" in Positano, Italy. In 1992, Nappa joined Les Ballets de Monte Carlo, where he was promoted to soloist in 1994 and principal soloist in 1997. In 2000, he joined the Royal Danish Ballet. Nappa received the Leonide Massine Dance Prize in 1994, the Italian Critics Dance Prize "Danza & Danza" in 1998, and the Svenåge Larsen grant in 2001. He has appeared as a guest artist with the Aalto Ballet Theater and Saarbrücken Ballet in Germany and Balletto Classico Mediterraneo in Spain. Nappa joined NDT I in August 2002.

Nataša Novotná was born in Dobroslavice, Czechoslovakia, and received her training at Janackova Conservatory Ostrava in the Czech Republic. Novotná joined NDT II in 1997. In 2000, she continued her career with the Gothenburg Ballet in Sweden. She returned to The Hague in August 2002 to join NDT I.

Miguel Oliveira was born in Lisbon, Portugal, and trained at the Academy of Contemporary Dance in Setúbal, Portugal. After his training, he joined the Contemporary Dance Company in Setúbal and later the Ballet Gulbenkian in Lisbon. Oliveira joined NDT II in 1999 and NDT I in 2002.

Mariëtte Redel was born in Leiden, The Netherlands, and trained at the Royal Conservatory in The Hague, from which she graduated in 1987. She started her dance career at the Scapino Ballet in Rotterdam (1987–93) and continued at the Züricher Ballet in Switzerland (1993–98) and then the Gulbenkian Ballet in Portugal (1998–2002). In 1990, Redel received the “Aanmoedigingsprijs” (Encouragement Award) from the Stichting Dansersfonds. She joined NDT I in August 2002.

Paula Sánchez was born in Madrid, Spain, and trained at the Carmina Ocaña School, the Centro Internacional de Danza (under the direction of Carmen Roche), and the National Ballet School of Spain in Madrid. Sánchez joined NDT II in 1990 and NDT I in 1992. She has made numerous works for the NDT workshops.

Parvaneh Scharafali was born in Teheran, Iran, and was raised in Frankfurt, Germany. She was trained at the school of the Hamburg Ballett in Germany and danced with the Hamburg Ballett from 1996 to 2000. Scharafali joined NDT II in 2000 and NDT I in August 2003.

Lesley Telford was born in Vancouver, Canada. She started her training in Vancouver, and continued at the École Supérieur de Danse du Québec in Montreal, from which

she graduated in 1992. From 1992 to 1995, Telford danced with Les Grands Ballets Canadiens, under the artistic direction of Larry Rhodes. In 1995, she joined Nacho Duato’s Compañía Nacional de Danza in Madrid, where she was promoted to principal dancer in 1999. Telford joined NDT I in 2001.

Lukáš Timulak was born in Snina, Slovakia, and trained at the Conservatory of Bratislava, Slovakia (1989–97) and the Académie de Danse Classique in Monte Carlo (1995–97). In 1995, Timulak was named Laureate of the UNESCO–ASCHBERG, Bursaries For Artists. He danced with Les Ballets de Monte Carlo from 1997 until 2000. Timulak joined NDT II in August 2000 and NDT I in August 2002. Since he has been with NDT, he has created two pieces for the annual NDT workshop.

Medhi Walerski was born in Mont St. Aignan, France. He trained at the Conservatoire Supérieur de Paris and then danced freelance for the Paris Opera Ballet and the Nice Opera Ballet. In 2000, he signed with the Ballet du Rhin in Mulhouse, France. Walerski joined NDT II one year later and NDT I in 2003.

Rei Watanabe was born in Japan, where she trained at the Ishii Harami Ballet School and the Reiko Yamamoto Ballet School. After having danced with the Reiko Yamamoto Jr. Company from 1989–92, Watanabe joined NDT II in August 1993, where she danced until 1997. She then joined the Opéra National de Lyon in France. From 1999–2002, she danced with the Gothenburg Ballet, Sweden. Watanabe returned to The Hague in August 2002 to join NDT I.

Stefan Zeromski was born in Dobiegniew, Poland, and trained at the State Ballet in Poznan. His teachers included Wladimir Bulanow and Piotr Nardelli. In 1985, Zeromski joined the Teatr Wielki in Warsaw, where he became a soloist in 1986. Later the same year, he transferred to the ballet of the Deutsche Oper Berlin. Zeromski joined NDT I in 1993.

Glenn Edgerton (*executive artistic director, NDT I*) was born in Orange, Texas, in 1960. He began his training there with Mary Alice Callahan at the Ingram School of Dance, where she prepared him for his professional career. Edgerton was also guided by the teaching of Julio de Bittencourt and Bill Martin-Viscount. In 1978, he was taken into The Joffrey II company in New York, and then in 1980, into The Joffrey Ballet. During nine years with The Joffrey, Edgerton danced many principal roles, including Romeo in John Cranko’s *Romeo and Juliet*. Other major roles included ballets by choreographers such as Robert Joffrey, Gerald Arpino, Fredric Ashton, William Forsythe, Paul Taylor, Twyla Tharp, and Laura Dean. Edgerton was also involved in the reconstruction of Nijinsky’s *Le Sacre du Printemps* and performed the title role in Nijinsky’s *Petrouchka*. During this time, Edgerton began his relationship with NDT when Jiří Kylián cast him in all the ballets that were part of The Joffrey Ballet’s repertoire. In 1989, he joined NDT, and since then, he has danced in works by Jiří Kylián, Hans van Manen, Mats Ek, William Forsythe, Ohad Naharin, Paul Lightfoot, and Nacho Duato. Edgerton was appointed executive artistic director of NDT I in August 1994.

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