



**DUTCH
NATIONAL
BALLET**

**Saturday 19 December 2020
20.15**

**–
Dutch Ballet Orchestra
Conducted by Matthew Rowe**

CHRISTMAS GALA

EXPERIENCE THE MAGIC AT HOME



DUTCH NATIONAL OPERA & BALLET

Patron DNO&B

HOUTHOFF

WHO CARES?

PARTS

Choreography

George Balanchine
© The George Balanchine Trust

Music

George Gershwin

Dancers

SOMEBODY LOVES YOU

Salome Leverashvili - Hannah de Klein -
Naira Agvanean - Erica Horwood - Floor Eimers

BIDIN' MY TIME

Edo Wijnen - Giovanni Princic - Sho Yamada -
Rafael Valdez - Dustin True

THE MAN I LOVE

Jessica Xuan - Martin ten Kortenaar

STAIRWAY TO PARADISE

Nina Tonoli

MY ONE AND ONLY

Riho Sakamoto

LIZA

Martin ten Kortenaar

I'VE GOT RHYTHM

Ensemble

Piano

Olga Khoziainova

Who Cares? belongs to the so-called 'Americana' in the oeuvre of George Balanchine; the ballets in which the choreographer, who was born in Saint Petersburg, paid a loving tribute to his new homeland. For *Who Cares?* he selected a number of immortal, Broadway-like songs by George Gershwin, the composer he already admired before he came to America in 1933. The ballet displays Balanchine's legendary musicality and his unmistakable affinity with the great American musicals of the 1930s at its best. Firmly and compellingly, he calls on the spirit of the old Broadway, with its light-hearted humour, sparkling vitality, style and glamour.

ECHOES OF TOMORROW

World premiere

Choreography

Wubkje Kuindersma

Music

Valentin Silvestrov

Dancers

Salome Leverashvili - Timothy van Poucke

Violin

Irina Simon-Renes

Piano

Ryoko Kondo

For this *Christmas Gala*, choreographer Wubkje Kuindersma created a new duet, to a musical memorial for Pyotr Ilyich Tchaikovsky by the Ukrainian composer Valentin Silvestrov. The title of Kuindersma's choreography, *Echoes of Tomorrow*, is related to the idea that the future is already with us in the present. The duet is inspired by the echoes that a person or a moment leaves behind, which live on in the future. The choreography is created as the going back in time of two souls who relive a certain moment of their lives, during which they bring back the echoes of a moment they once shared.

CHROMA

PAS DE DEUX

Choreography

Wayne McGregor

Music

Joby Talbot and Jack White III

Dancers

Maia Makhateli - Vito Mazzeo

In 2005 and 2006, the contemporary British choreographer Wayne McGregor created his first works for the London-based Royal Ballet, *Engram* and *Chroma*, of which the last one in particular hit the ballet world like a bomb. Not only did this ballet result in several awards for McGregor, including an Olivier Award, it also led to his appointment as resident choreographer of the prestigious Royal Ballet. Using McGregor's words, *Chroma* investigates 'the drama of the human body and its ability to communicate extremes of thoughts and feelings.' The outcome of this research can be best described as a combination of stunning virtuosity and emotionally charged duets, placed in an impressively minimalist décor by John Pawson, one of England's leading architects.

GRAND PAS CLASSIQUE

Choreography

Victor Gsovsky

Music

Daniel-François-Esprit Auber

Dancers

Jessica Xuan - Jakob Feyferlik

In 1949, the Russian choreographer, dancer and ballet master Victor Gsovsky created a dizzyingly virtuosos pas de deux for the French star ballerina Yvette Chauviré and her Russian partner Vladimir Kuratov, which premiered at the Parisian Théâtre des Champs-Élysées. Since then this choreography has conquered the world, and is considered one of the most difficult classical duets within the twentieth-century ballet repertoire. The pas de deux gives the dancers the chance to shine and to enchant their audiences with their elegance, musicality, energy and stamina.

METAMORPHOSIS 1

World premiere

Choreography, Creative director

David Dawson

Music

Philip Glass

Dancers

Anna Ol - James Stout

Piano

Olga Khoziainova

During this Christmas gala you will see the first part of *Metamorphosis*, a special five-part choreography which Associate Artist David Dawson is currently creating from Berlin via Zoom for and together with our dancers in Amsterdam, set to music by Philip Glass. About his work, Dawson says: "This work is about finding light in the darkness - it is about hope and humanity. A candle that burns brightly in the night. The music of Philip Glass brings all five parts together, the white that the dancers are wearing represents purity, light and possibilities. The work should send out love, for each other and for our audience. It is about unity, solidarity – about how each of us help the other through this dark and difficult time."

5 TANGO'S

SOLO

Choreography

Hans van Manen

Music

Astor Piazzolla

Dancer

Artur Shesterikov

With his ballet *5 Tango's*, Hans van Manen introduced Astor Piazzolla's 'nuevo tango' in the Netherlands in 1977. Van Manen selected five highly contrasting tangos from Piazzolla's extensive oeuvre and combined in his choreography the subcutaneous passion of the tango with the cool distance of the classical ballet technique. To this day, *5 Tango's* is one of Van Manen's most-performed choreographies worldwide. Moreover, the third part of the ballet, the spectacular male solo to *Vayamos al diablo*, has become one of the most popular variations in international ballet competitions. It has regularly happened to Van Manen that he turned on the television when he was abroad and suddenly ended up in the middle of his solo. Without him, incidentally, ever having given permission for this.

ROMEO AND JULIET

BALCONY PAS DE DEUX

Choreography

Rudi van Dantzig

Music

Sergej Prokofjev

Dancers

Qian Liu - Semyon Velichko

Romeo and Juliet, in Rudi van Dantzig's version, was the first full-length ballet that was created in the Netherlands. Now, more than fifty years later, it is still one of the most beloved productions in the repertoire of Dutch National Ballet. In this ballet, Van Dantzig gives us a subtle and moving, but also boisterous interpretation of one of the most famous love stories in world literature, immortalized by Shakespeare in 1595. In this famous balcony pas de deux, we experience how an eager love blossoms between Romeo and Juliet, who are in fact only children. Their love is impossible, however, because their families, the Capoletti family and the Montecchi family, live on the brink of war with each other. The young lovers must therefore pay for their romance with a series of fatal events, with both of their deaths as its disastrous climax.

CLASSICAL SYMPHONY

FINALE

Choreography

Ted Brandsen

Music

Sergej Prokofjev

Dancers

Martin ten Kortenaar - Sem Sjouke - Joseph Massarelli - Daniel Montero Real - Dingkai Bai - Michele Esposito - Manu Kumar - Alejandro Zwartendijk - Isaac Mueller James Stout - Daniel Silva - Pascal Johnson - Giovanni Princic - Leo Hepler - Bela Erlandson - Giorgi Potskhishvili Vito Mazzeo - Nathan Brhane - Rémy Catalan - Fabio Rinieri - Bastiaan Stoop - Dustin True - Rafael Valdez - Conor Walmsley - Sander Baaij

In 2014, Dutch National Ballet's director Ted Brandsen created *Vivace* for the annual season opening gala of Dutch National Ballet, to the eponymous finale of Sergei Prokofiev's *Classical Symphony*. Recently, Brandsen expanded this choreography for the programme *Back to Ballet – classic* into a large ensemble work for no fewer than 25 male dancers. The ballet is an exuberant celebration of dance and shows the great potential of the male figureheads of our company. In a vibrant array of sophisticated masculinity, the dancers show the best they can do, excelling in powerful high jumps, fast turning and perfect synchronisation of the movement material.

DUET

Choreography

Christopher Wheeldon

Music

Maurice Ravel

Dancers

Anna Tsygankova - Constantine Allen

Piano

Olga Khoziainova

In 2012, Christopher Wheeldon – one of today's most in-demand choreographers – created a small but precious jewel for Dutch National Ballet's programme *Present/s*, titled *Duet*. At the time Wheeldon said that with this choreography he wanted to do nothing other than 'give an answer to Ravel's *Piano concert in G major*'. "The music is very elegiac, dreamy and has a very nice phrasing, as if you are traveling through a beautiful landscape." But, as he shows in his choreography: the composition has more to offer than romance alone. "The piano cuts, piercingly, through the full, romantic sound of the orchestra. It draws sharp, brightly coloured lines on an aquarelle".

SOLO

Choreography

Hans van Manen

Music

Johann-Sebastian Bach

Dancers

Sho Yamada - Daniel Silva - Remi Wörtmeyer

A masterpiece in seven minutes – this is Hans van Manen's *Solo*. Van Manen originally created this choreography for three dancers of NDT2, the junior group of the Nederlands Dans Theater. For *three* dancers because, as the choreographer stated at the time, due to the murderously high pace of Bach's *Violin Partita*, it cannot be performed by a single dancer. *Solo* is only small in terms of its duration. In every other respect it is a grand choreography - an unparalleled demonstration of dynamism, beauty, technical virtuosity, bravura and, last but not least, the infectious joy of dancing. *Solo* splashes, sputters and swings, and drags you, as a spectator, with it in its incredible speed and excitement.

ONEGIN

PAS DE DEUX 3RD ACT

Choreography

John Cranko

Music

Pyotr Ilyich Tchaikovsky

Dancers

Anna Ol - Jozef Varga

Onegin is one of those rare narrative ballet dramas in which head and heart are equally touched. The ballet, after the eponymous 1833 verse novel by Alexander Pushkin, takes place in Russia in 1820. The aristocrat Onegin harshly rejects the young Tatyana, who is madly in love with him, and seduces her sister Olga instead, even though she is already engaged to his friend Lensky. This leads to a duel between Onegin and Lensky, in which the latter loses his life. In the third act, which takes place many years later, the roles are reversed: Onegin begs Tatyana for her understanding and forgiveness and declares his love to her. But in spite of her emotional confusion, Tatyana realises that his love has come too late.

THE NUTCRACKER & THE MOUSE KING

PARTS

Choreography

Wayne Eagling and Toer van Schayk

Music

Pyotr Ilyich Tchaikovsky

Dancers

SNOWFLAKES

Maria Chugai - Jingjing Mao and ensemble

CHINESE DANCE

Kira Hilli

Fabio Rinieri - Dustin True - Rémy Catalan - Dingkai Bai

GREEK DANCE

Floor Eimers

Sem Sjouke - Nathan Brhane - Daniel Montero Real

RUSSIAN DANCE

Sandra Quintyn - Pascal Johnson and ensemble

GRAND PAS DE DEUX

Maia Makhateli - Young Gyu Choi

Children's Chorus

Nieuw Amsterdams Kinderkoor (part of Nieuw Vocaal Amsterdam), conductor Anaïs de la Morandais

It's not really December without *The Nutcracker*! For decades ballet companies from all over the world have presented their version of the famous story by E.T.A. Hoffmann during the holiday season. As did Dutch National Ballet in 1996, by including a unique, Dutch version of this ballet in its repertoire, in a magical choreography by Wayne Eagling and Toer van Schayk. During this Christmas gala you will see the famous dance of the Snowflakes from the first act of the ballet, followed by various folklore dances from the second act, culminating in Clara's romantic duet with the Nutcracker, the Grand Pas de Deux, an enchanting yet extraordinarily demanding choreography.