



DANCE CONSORTIUM PRESENTS

# NDT 2

NEDERLANDS DANS THEATER

**‘NDT 2 is the tippest of the top.  
Its dancers are triple A-rated’**

EVENING STANDARD

Photo: Rahi Rezvani. Dancers: Cassandra Martin, Austin Meiteen



Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**

**dc** dance  
consortium

**2022 UK TOUR  
PROGRAMME**

# Welcome



Photo by Simon Hadley Photography

On behalf of the members of Dance Consortium I am delighted to welcome you to this performance and the return of Nederlands Dans Theater (NDT 2) to the UK. NDT 2 last toured the UK in 2016 and since then we have been working with the company to find the right programme of work to excite and inspire audiences in towns and cities across the country, we hope you agree that this programme does just that!

The programme includes two UK premieres – *The Big Crying* by German choreographer Marco Goeke and *IMPASSE* by Swedish choreographer Johan Inger – combined with a beautiful quartet by Dutch choreographer Hans van Manen who was Artistic Director of the company in the 1960s. Each of the pieces perfectly complements the exuberance and astonishing athleticism of the young NDT 2 dancers and is accompanied by an extraordinary musical score including tracks by Tori Amos, a Haydn piano trio and the joyful music of French-Lebanese jazz trumpeter and composer Ibrahim Maalouf.

After opening in London the company will be visiting theatres in Norwich, Nottingham, Plymouth, Canterbury, Inverness and Newcastle in February and March before returning to perform in Dublin and Edinburgh in May. We would like as many people as possible to have the opportunity to see this phenomenal company so if you enjoy the performance, please do let us know and please tell your friends!

Thank you

Ros Robins, Executive Director Dance Consortium



'The Big Crying' Photo: Rahi Rezvani

# Nederlands Dans Theater

## NDT 2

Presented by Dance Consortium

**The Big Crying** (33 minutes)  
by Marco Goecke

INTERVAL

**Simple Things** (20 minutes)  
by Hans van Manen

INTERVAL

**IMPASSE** (29 minutes)  
by Johan Inger



### TONIGHT'S PERFORMING CAST

For the most up-to-date information about this performance, please scan the QR code or use the link [lead.me/NDT2UK](https://lead.me/NDT2UK)

**Nederlands Dans Theater (NDT)** is one of the world's leading contemporary dance companies, led by Artistic Director Emily Molnar since the season 2020-2021. The group is based in The Hague but performs for an international audience of 150,000 visitors in Europe, America, Asia and Australia. Since its founding in 1959 by Benjamin Harkarvy, Aart Versteegen and Carel Birnie in collaboration with eighteen dancers from the Dutch National Ballet (then known as Nederlands Ballet), NDT has paved its own way in the modern dance field. Choreographers such as Glen Tetley and Hans van Manen have prominently left an avant-garde mark on the artistic face of the company. Their non-conformist, progressive productions put NDT on the national and international map.

Since then, the company has built a rich repertoire, consisting of more than 620 ballets by master choreographers Jiří Kylián and Hans van Manen, Sol León & Paul Lightfoot, Crystal Pite and Marco Goecke, Johan Inger, Medhi Walerski, Ohad Naharin, Alexander Ekman, Gabriela Carrizo, Franck Chartier, Hofesh Shechter, Edward Clug, Sharon Eyal & Gai Behar and many others.



'Simple Things' Photo: Joris-Jan Bos



### Our story

It is NDT's purpose to connect people and to inspire them, to enrich people's lives, give them new experiences, let them open up to new ideas and perspectives. NDT creates and presents relevant and innovative contemporary dance and is committed to high quality and collaboration in all different ways. NDT connects to large and diverse audiences and communities in the Hague, the Netherlands and all over the world.

Art is like oxygen for the spirit. Every human being needs to experience the pleasure of different forms of art. NDT believes that art can help people to understand each other better. Art opens the mind and heart for the unknown and helps us to become more creative in finding new ways or new solutions. Art shows a broad and diverse perspective on the world. That's why NDT believes that art can enrich our lives. NDT is a role model in the world of contemporary dance by promoting diversity and inclusion in and through all that we do. Therefore, NDT gives room to many different voices and artists.

### NDT 2

NDT 2 acts as an extension of NDT to cultivate a fully engaged and creative dance company that next to creation, centralizes development and research. It offers young, emerging artists an exclusive space to further develop their practice and to engross in a multitude of intensive, creative collaborations with a diverse range of choreographic voices. NDT 2 adds to the company's repertoire by working with both upcoming and established dance makers including Alexander Ekman, Milo Dimev, Johan Inger, Marco Goecke, Marina Mascarell and many others. Additionally, the troupe explores many other areas of movement research, dance development and collaboration for professional artists, dance students and people within the dance community. This is expressed through both recurring and newly developed projects such as *Here We Live And Now (HWLAN)*, *Up and coming Choreographer*, *Switch + Switch Streams*, *NDT Lab* and other site-specific work. Each season, NDT 2 creates two programmes that include extensive tours through the Netherlands and annually tours through Europe.

# NDT 2

## NEDERLANDS DANS THEATER

### Classics

Dance talent, choreographic innovation, experimentation and a high degree of productivity - the company creates an average of 10 new works per season - define NDT since its early beginnings. NDT is one of the few production houses that offers so many external choreographers a stage and the opportunity to make creations with and for a virtuoso dance company. It is therefore not surprising that international, award-winning dance makers such as Sharon Eyal & Gai Behar, Hofesh Shechter and Edward Clug are regular guests with the company and the renowned Marco Goecke and Crystal Pite, associate choreographers of NDT, keep adding to the repertoire with masterpieces such as *Thin Skin* and *The Statement*. Works such as *Bella Figura*, *Symphony in Psalms* by Jiří Kylián and *Déjà Vu* by Hans van Manen are among the true classics of NDT.

### Google Arts & Culture

How do you deal with images as a dance company that is centered around the live experience? How do you display these archival documents in an integrated way, and how do you present it as a layered collection with an extensive story and not just as a collection of material? Google Arts & Culture provided answers to these questions. Unlike other digital databases, this platform offers the possibility to create online exhibitions with pieces from the archive that showcase NDT's numerous stories in a new way. In addition to world-renowned institutions such as the Rijksmuseum in Amsterdam, The National Gallery in London and the Metropolitan Museum of Art in New York, NDT is the first large dance company in the world to open its archive to the public on this platform. Learn more about the history of the company and view the countless photos and film clips for free on [Google Arts & Culture](#).

# The Big Crying

BY MARCO GOECKE

STAGED BY Lydia Bustinduy and Ander Zabala

MUSIC Rorogwela: *Death Lullaby*; Electricity feat. Fire Eater: *Indlela Yababi*. Tori Amos: *Beauty Queen, Marianne* (arranged by John Philip Shenale), *Blood Roses, In the springtime of his voodoo, Bells 'For Her'*. Published by Downtown Music Publishing. (P) Atlantic Recording Corporation, A Warner Music Group Company. *Losing my Religion*. Published by Night Garden Music.

SOUND EDITING Jesse Callaert

DRAMATURGY Nadja Kadel

LIGHTING Udo Haberland

SET & COSTUMES Marco Goecke

WORLD PREMIERE March 18, 2021 Zuiderstrandtheater The Hague

DURATION 33 minutes

“Those who know Marco Goecke’s works know that they always have to do with himself and with the time in which they were created. Perhaps *The Big Crying* is Goecke’s most personal piece, begun in Autumn 2020, shortly after the death of his father. It is a piece about parting and about everything we have to burn, says the choreographer, speaking of bodies that are like broken engines and of costumes that resemble the curtains of a hearse. It is not surprising that his choice of music includes a *Death Lullaby; Blood Roses* by the American singer Tori Amos whose music – sometimes confusing and not always comprehensible poetry is very close to Goecke’s dance – hits the mark. The fact that this piece nevertheless comes along with the tremendously fiery power of an entire company, nineteen outstanding dancers, is perhaps due to the fact that, despite all transience, the dance and the choreography celebrate the joy of life and the urge to be alive.” – Nadja Kadel





# Simple Things

BY HANS VAN MANEN

**STAGED BY**

Hedda Twiehaus, Francesca Caroti, Lydia Bustinduy and Ander Zabala

**MUSIC**

Alan Bern: *Scarlatti Fever*. © Alan Bern, Berlijn, licensed by Albersen Verhuur, The Hague, The Netherlands  
Joseph Haydn: *piano trio Nr. 28 in E-major, Hoboken 15, Allegretto (1797)*. Peteris Vasks: *Weiße Landschaft for piano (1980)*.

**LIGHTING**

Joop Caboort

**SET & COSTUMES**

Keso Dekker

**WORLD PREMIERE**

14 November 2001, Lucent Danstheater Den Haag (Holland Dance Festival)

**DURATION**

20 minutes

Hans van Manen created this dynamic quartet in 2001 for the young dancers of NDT 2. It is a wondrous, seemingly natural creation for two pairs. The ballet opens and closes with a powerful duet for two men, where one watches while the other dances. In between they dance several pas-de-deux with two women, expressing in movement the relationships between two people. In this ballet Van Manen reveals himself as a master of simplicity.





# IMPASSE

BY JOHAN INGER

<b>STAGED BY</b>	Lydia Bustinduy and Ander Zabala
<b>MUSIC</b>	Compositions by Ibrahim Maalouf: <i>Lily, Will Soon Be a Woman, Maeva in the Wonderland, Your Soul, Never Serious.</i> New composition by Amos-Ben Tal.
<b>LIGHTING DESIGNER</b>	Tom Visser
<b>LIGHTING ASSOCIATE</b>	Lisette van der Linden
<b>SET</b>	Johan Inger
<b>COSTUMES</b>	Bregje van Balen
<b>VIDEO</b>	Annie Tådne
<b>WORLD PREMIERE</b>	28 February 2020, Zuiderstrandtheater Den Haag
<b>DURATION</b>	29 minutes

How do we bridge the gap that grows as we stagnate? Our world today feels defined by a situation in which no progress seems possible. *IMPASSE* by Johan Inger illuminates that the baseline of human behavior is rooted in peer pressure and a loss of self, determined by a seduction of unending streams of “newness”. The piece problematizes the ease with which we seem to fall into what others say or do and how we lose the opportunity for fruitful growth in the process. Can we nurture the ability to seriously interrogate the world together, and find the capacity to reimagine it? Through a steady increase in the number of dancers on stage and a simultaneous decrease in the size of the performance space, *IMPASSE* demands a sense of urgency. Fluid movements and strong rhythms are translated by the young dancers of NDT 2 through moments of hysterical comic relief and manic isolation, indicating that together we should be stronger, alone we are less.



'IMPASSE' Photo: Joris-Jan Bos

# The Power of Youth

By Jenny Gilbert



IMPASSE Photo: Joris-Jan Bos

*“Youth’s a stuff will not endure,”* warned Shakespeare, and of course he was right. The fleetingness of youth is what makes it such a precious commodity, and within the context of dance it’s perhaps especially valuable. In its raw state all that energy and athletic daring can be explosive, but it cries out to be channelled and refined. Nederlands Dans Theater, known widely by its initials, was among the first dance companies in the world to tap this special resource. It has been nurturing the qualities of young dancers for more than 40 years through its second company, NDT 2, offering auditions exclusively to candidates between the ages of 17 and 22. This was a ground-breaking idea in 1978, quickly taken up by other major dance companies around the world causing a major shift in the dance landscape. Initially conceived as an elite training ground, NDT 2 is now almost as famous as NDT 1 and an entity in itself.

Naturally, though, since it shares premises in The Hague with the first company, NDT 1, it also shares its founding vision, blending modern dance with ballet to forge a style that some see as

European and others have labelled “Dutch modern”. Both descriptions raise interesting questions given the mix of nationalities across the two companies. Among the current cohort of 18 dancers in NDT 2, only four were born in the Netherlands and fewer than half in Europe. Natives of the USA, Canada, Mexico, South Africa and Taiwan make up the rest, which strongly suggests that any “Dutchness” they project is a result of the training they receive during their time with the company, the experimental mindset encouraged within the NDT family, but most of all the choreography that is made or chosen for them to perform. You will see a typical selection of that tonight. The three works are distinctly different, but they share the same sense of theatricality, athleticism, and experimentation.

Given the contemporary look of NDT’s shows it may surprise some to learn that the basis of most of the dancers’ technique is classical ballet. Other ingredients - the curves and falls of contemporary dance, elements of folkdance, street dance and everyday gesture - are stirred into the



mix by the choreographers selected by the company, dance-makers who are often former dancers from the NDT stable. Of the three dancemakers represented in this programme, Marco Goecke has been associate choreographer at NDT since 2013; Hans van Manen has been involved since the main company was founded in 1959, first as a choreographer, then as artistic director (1961-71), followed by a further long stint as resident choreographer; Johan Inger is a former dancer who has created many works for both NDT 1 and NDT 2. "Dutch modern", then, is a style, perhaps more precisely an aesthetic, even a mindset, that has been arrived at by disparate people who have learnt to speak the same language.

For the Canadian Emily Molnar, artistic director since August 2020, *"the how and the why are just as important as the what"*. Given that her directorship kicked off in the middle of one of the most challenging periods the dance world has known, this was a useful position to take. In the face of an invisible virus that had far-reaching consequences for every aspect of NDT's



activities (the premieres of both of the newer pieces on tonight's programme were severely disrupted and delayed), Molnar managed to take something positive. The restrictions *"pushed us to reflect and renew our vision,"* she says. Her first season with NDT was not the season she planned for *"but it will be the season that defines us in new and unique ways. We are asking, what can we do now that we would not otherwise be able to do?"*

This self-questioning led the company to dedicate a number of weeks to an exchange with local artists, 18 different makers of diverse styles and backgrounds. Molnar also asked the NDT dancers for their own suggestions as to who they might want to collaborate with. This was unprecedented and hugely experimental, but in the director's view *"a great opportunity to generate new tools"* to take forward into future projects.

The notion that dancers might offer up their own ideas would be unthinkable in a classical ballet company and is highly unusual in contemporary dance. Molnar describes her vision for NDT as *"a democratic platform where one can share*



*knowledge, ideas, responsibilities and risks". Her former experiences as a dancer - which included a galvanising period with Ballett Frankfurt in Germany - have shaped this way of thinking.*

*"I've always been interested in the larger perspective: Why do we do what we do? How do we manifest an idea through the expression of the body? How does art connect the world? Dance is, at its core, a democratic act. It harbours an unspoken intelligence about community and self-expression. Dancers and their bodies, no matter how diverse, can find common ground and be sharing ideas within minutes. I find that a beautiful metaphor for society."*

Encouraged to reflect on their own practice and motivations, the young dancers of NDT 2 are not short of interesting opinions of their own. For 19-year-old Ivo Mateus, from Portugal, a great dance performance is all about an exchange of energy between performers and spectators. *"For me,"* he says *"this is what makes a piece come alive."* His role as an artist, he believes, is to give the audience something to think about, stimulate

feelings or trigger memories. Cassandra Martin, 25, a Mexican born in Texas, is keen to develop herself as an artist *"and not just a dancer in the traditional sense of the word. As opposed to letting the work become my identity I want to integrate my identity into my work"*. Meanwhile Barry Gans, 24, from Idaho, holds to the belief that dance can and should exist *"without age, race, gender expression or ego"*. If anyone watching tonight still harbours any shred of suspicion that "performer" is another word for "show-off", these young people will be happy to put them right. Far from being ambitious for solo stardom, they are driven by commitment to the work and the sense of collegiate effort.

Of the three works in tonight's performance, evidence of the dancers' classical training is hard to detect in the first piece, *The Big Crying*. The frenetic mood of the opening section, the jerky articulation, the cartoonish sense of time in fast-forward ... these things are miles away from the smooth airiness of ballet. Yet it's the discipline of ballet, its insistence on line, placement and precision that enables the dancers to embody Marco Goecke's strange,





disturbing world. By stylising human gestures and social interaction in such an extreme way, the choreographer is better able to get to the nub of his theme. Grief doesn't have a natural human shape. It's painful and jagged and raw, like the dancers' movements.

More recognisably human, the physical vocabulary in Johan Inger's piece, *IMPASSE*, incorporates everyday gesture to project mood and meaning. It's also appealingly warm and direct: a hand reaching out in the dark to touch another is an image that everyone understands. Likewise, Inger's theme is something that touches us all, and perhaps particularly the young: the tendency of peer pressure to stifle individuality and make us fear being different. Is all the consumer stuff we accumulate preventing us from seeing what's truly valuable in life? That's the question posed by this ultimately exuberant work.

Between these two very recent pieces comes a 20-year-old work from Hans van Manen, the high priest of Dutch modernism who over the past 70 years has created ballets for companies all over



the world. Although his work is widely regarded as abstract, this is not quite true given that the content is driven largely by his deep-felt reaction to the music (in this case pieces for virtuoso accordion and contemporary piano alongside a Haydn piano trio) with its jokes, tensions and hints of stories between people. In *Simple Things* - the shortest piece of the evening - the buoyant shapes of ballet are clearly on display: the men jump and lift, the women arabesque, curl and twine. Are these the simple things the title refers to? Most likely not: the title may be tongue-in-cheek but only you can decide. The piece is book-ended by an astonishing duet for two men who seem to be vying with one another to see which of them can spin faster, jump higher or skitter across the stage more lightly on his feet. By the end both are grinning from ear to ear, just as you will be.

*Jenny Gilbert writes on dance and theatre and is chief dance critic on The Arts Desk. She is the co-founder of Music at Chateau d'Aix which runs piano courses in the South of France.*

# Meet the Company

Photo: Rahi Rezvani



## **Emily Molnar** **Artistic Director**

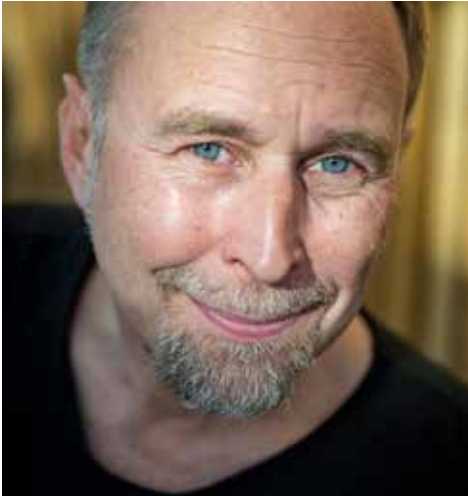
Emily Molnar is one of Canada's most acclaimed dance artists. She graduated from the National Ballet School of Canada, and danced with the National Ballet of Canada, Ballet BC and the Frankfurt Ballet under the direction of William Forsythe. She has choreographed various works as a choreographer. From 2009 until August 2020, Molnar has been the Artistic Director of Ballet BC in Vancouver, Canada and in 2014, Molnar also took on the role of Artistic Director of Dance at the cultural education institute Banff Centre for Arts and Creativity in Banff, Canada. In 2016, Molnar was named a Member of the Order of Canada, one of Canada's highest civilian awards.

Photo: Regina Brocke



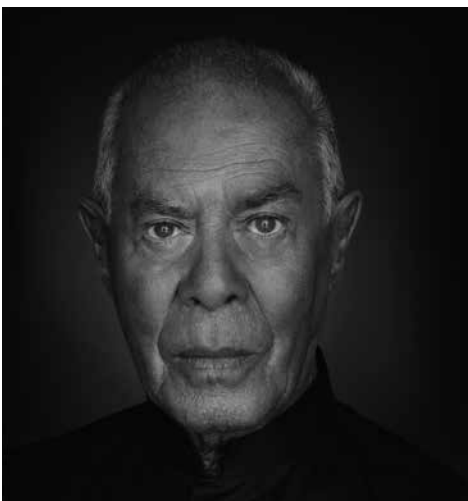
## **Marco Goecke** **Choreographer**

Marco Goecke (1972, Wuppertal) joined NDT as an associate choreographer in season 2013-2014. Earlier, he created *Nichts* (NDT 2, 2008), *Garbo Laughs* (NDT 1, 2012), *Hello Earth* (NDT 1, 2014), *Thin Skin* (NDT 1, 2015; Nominee Dutch dance Zwaan Awards 'most impressive choreography 2015'), *Woke up Blind* (NDT 1, 2016) *Midnight Raga* (NDT 2, 2017; winner Dutch Zwaan Awards 'most impressive choreography 2017'), and *Wir sagen uns Dunkles* (NDT 2, 2017). During the sixtieth anniversary season, Goecke created *Kunstkamer* (2019) together with Paul Lightfoot & Sol León and Crystal Pite. His most recent work is *The Big Crying* (2021) for NDT 2. As of season 2019-2020 Goecke leads the ballet direction at State Ballet Hannover.



### **Johan Inger** **Choreographer**

The Swede Johan Inger (Stockholm, 1967) completed his dance training at the Royal Swedish Ballet School and at the National Ballet School in Canada. From 1985 to 1990 he danced with the Swedish Royal Ballet in Stockholm. Fascinated by the works of Kiyián, Inger was convinced that a next step in his dance career should take him to Nederlands Dans Theater. In 1990 he joined NDT 1 and was a high-profile dancer in this company until 2002. Soon his talent for choreography was noticed. Inger was asked in 1995 to make his first choreography for NDT 2. The resulting *Mellantid* marked his official debut as a choreographer and was immediately a resounding success. Since his debut, Inger has made various works for Nederlands Dans Theater. In May 2016, Johan received the Benois de la Danse prize for his work *One on One*, created for NDT 2 in 2015. Inger's work is on the repertoire of many leading dance companies all over the world. His latest creation for NDT is *IMPASSE* (2020) for the NDT 2 dancers.



### **Hans van Manen** **Choreographer**

From 1960 to 1971 Hans van Manen (the Netherlands) worked with NDT as a dancer (until 1963), choreographer and as artistic director from 1961. From 1988 to 2003 he was NDT's house choreographer. Currently he holds the position of resident choreographer with Dutch National Ballet. His body of work counts more than 120 ballets, of which more than half were created for NDT. Van Manen's important influence on dance has been recognized in several ways, among which by awarding him with the title *Commandeur des Arts et des Lettres* in 2017 and appointing him with the *Golden Medal for Art and Science* in the House Order of Orange in 2018.

# The Dancers



Name

**Demi Bawon**  
**she/her**

Date of birth  
Place of birth  
Nationality  
Education

28 June 2000  
Rotterdam, The Netherlands  
Dutch  
Koninklijk Conservatorium in Den Haag  
[2010-2020]

Professional  
experience

Apprenticeship with NDT 2 in the  
2020-2021 season  
NDT 2 dancer since August 2021



Name

**Emmitt Cawley**  
**he/him/they**

Date of birth  
Place of birth  
Nationality  
Education  
Professional  
experience

21 September 1997  
Durban, South Africa  
South African, Irish  
Boston Conservatory at Berklee [2016-2019]  
NDT 2 since August 2019



Name

**Nick Daniels**  
**he/she/they**

Date of birth  
Place of birth  
Nationality  
Education  
Professional  
experience

18 January 1999  
New Jersey, United States  
American  
Arts Umbrella (2018-2020)  
Creation for NDT's Kunstkamer with Crystal  
Pite - cover role  
Apprenticeship with NDT 2 in the  
2020-2021 season  
NDT 2 dancer since August 2021



Name **Barry Gans**  
**he/him/they**  
Date of birth 23 February 1998  
Place of birth Boise, Idaho, United States of America  
Nationality American  
Education The Juilliard School, New York City [2016-2020]  
Professional experience NDT 2 since August 2020



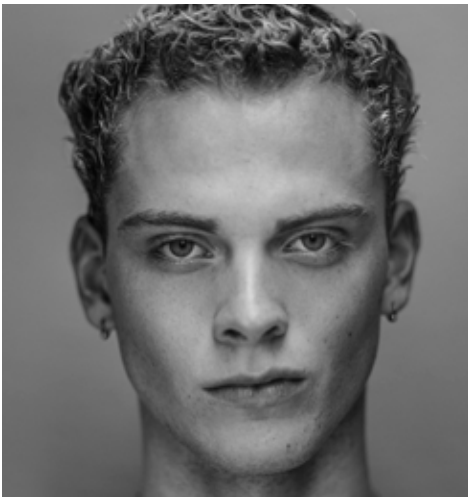
Name **Ricardo Hartley III**  
**he/him**  
Date of birth 29 October 1998  
Place of birth Ruston, Louisiana, United States  
Nationality African American  
Education The Juilliard School [2017-2021]  
Professional experience NDT 2 dancer since August 2021  
Prizes National YoungArts Foundation, Silver Award Winner [2017]



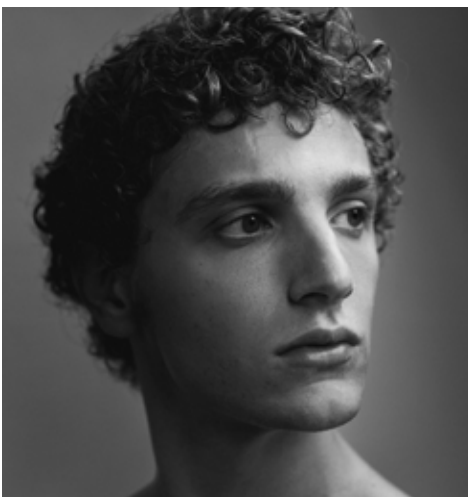
Name **Kenedy Kallas**  
**she/her**  
Date of birth 20 April 2000  
Place of birth Utah, United States  
Nationality American  
Education Ballet West Academy [2015-2016]  
San Francisco Ballet School [2016-2019]  
Professional experience Work from Yuri Smekalov The Creative Workshop of Young Choreographers Gala in the Mariinsky Theater, St. Petersburg Russia [2015]  
San Fransisco Ballet: Swan Lake, Nutcracker, Sleeping Beauty and Don Quixote [2016-2019]  
NDT 2 since August 2019



**Name** **Cassandra Martin**  
**she/her**  
Date of birth 20 August 1996  
Place of birth El Paso, Texas USA  
Nationality Mexican  
Education Canada's National Ballet School 2008-2014  
Alvin Ailey scholarship program 2014-2015  
San Francisco Conservatory of Dance 2015-2016  
Professional experience Liss Fain Dance San Francisco (project based) 2016  
Ballett Am Rhein 2017-2019  
NDT 2 since August 2019  
Awards & Nominations nominated for "Female Dancer of the Year" by the German magazine Tanz in 2018



**Name** **Ivo Mateus**  
**he/him**  
Date of birth 26 July 2002  
Place of birth Porto, Portugal  
Nationality Portuguese  
Education Balettschulle Theater Basel (2017-2020)  
Professional experience NDT 2 since August 2020



**Name** **Austin Meiteen**  
**he/him**  
Date of birth 6 January 2000  
Place of birth Austin, Texas USA  
Nationality American  
Education Interlochen Arts Academy (2013-2015),  
Houston Ballet Academy Professional Division (2016-2017)  
Professional experience Kansas City Ballet II (2017-2018),  
Sacramento Ballet (2019), Amy Seiwert's Imagery in SKETCH 8 and SKETCH 9 (summers of 2018 and 2019)  
NDT 2 since August 2019



**Name** **Auguste Palayer**  
**he/him**  
Date of birth 8 March 2001  
Place of birth Valence, France  
Nationality French  
Education Conservatori de música i dansa de Palma de Mallorca  
Ecole de Danse de Cannes-Mougins/  
Rosella Hightower  
Professional experience NDT 2 since August 2019



**Name** **Kele Roberson**  
**he/him**  
Date of birth 27 January 2000  
Place of birth New York City, United States  
Nationality Fench/American  
Education Dance Institute Performance Academy (2014-2017)  
The Royal Ballet School (2017-2019)  
Professional experience Performances as a student with the Royal Ballet Company NDT 2 since August 2019  
Awards & Nominations National YoungArts Foundation, Silver Award Winner (2017)



**Name** **Úrsula Urgeles Gonzalez**  
**she/her**  
Date of birth 11 December 2000  
Place of birth Palma de Mallorca, Spain  
Nationality Spanish  
Education Llar Dansa Academy in Palma de Mallorca  
Professional Conservatory of Contemporary Dance at the Institut del Teatre of Barcelona [2018-2019]  
IT Dansa [2019-2021]  
Professional experience NDT 2 since August 2021  
Awards Premi Extraordinari dels Ensenyaments Artístics de Professionals de Catalunya 2018-2019.



**Name** **Samuel van der Veer**  
**he/him**  
Date of birth 26 November 1999  
Place of birth Rotterdam, The Netherlands  
Nationality Dutch  
Education HAVO/VWO voor Muziek en Dans, Codarts, Rotterdam (2013-2017)  
Bachelor Uitvoerend Dans, Codarts, Rotterdam (2017-2021)  
Professional experience Apprenticeship with NDT 2 in the 2020-2021 season  
NDT 2 dancer since August 2021  
Nominations & awards Beurs Dansersfonds '79 (2018)



**Name** **Annika Verplancke**  
**she/her**  
Date of birth 4 November 2000  
Place of birth Brussels, Belgium  
Nationality Belgian-American  
Education Ecole Supérieure de Danse de Cannes Rosella Hightower, France (2016-2017)  
The Juilliard School, New York City §(2018-2019)  
Professional experience Guest dancer with Staatstheater Nürnberg Ballett, Germany (February-April 2018)  
Choreographer for The Dutch National Ballet Junior Company's Choreographic Academy 2019  
NDT 2 since August 2019  
Nominations & awards Choreography Connection Award 2019 by Regional Dance America



**Name** **Sophie Whittome**  
**she/her**  
Date of birth 14 June 1998  
Place of birth Edmonton, Alberta, Canada  
Nationality Canadian  
Education Arts Umbrella [2015-2018]  
Ballet BC [2018-2020]  
Professional experience NDT 2 since August 2020





Name **Rui-Ting Yu**  
**she/her**  
Date of birth 9 January 2000  
Place of birth Taoyuan, Taiwan  
Nationality Taiwan  
Education Taipei National University of the Arts  
[2015-2020]  
Professional experience NDT 2 since August 2020



Name **Omani Ormskirk**  
**she/her**  
Date of birth 13 May 1999  
Place of birth Rotterdam, The Netherlands  
Nationality Dutch  
Education The Juilliard School, New York City  
[2017 – 2021]  
Professional experience Apprentice with NDT 2 in the  
2021-2022 season

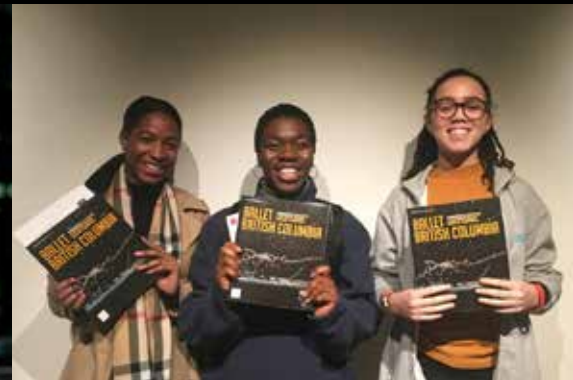


Name **Nova Valkenhoff**  
**she/her**  
Date of birth 13 April 2001  
Place of birth Leiden, The Netherlands  
Nationality Dutch  
Education HAVO/VWO voor Muziek en Dans, Codarts,  
Rotterdam (2012-2018)  
Bachelor Uitvoerend Dans, Codarts,  
Rotterdam (2018-2022)  
Professional experience Apprentice with NDT 2 in the  
2021-2022 season

**TONIGHT'S PERFORMING CAST**  
For the most up-to-date information about this performance, please  
scan the QR code or use the link: [lead.me/NDT2UK](https://lead.me/NDT2UK)



# Learning and Participation



It's never too late to get involved with dance – as an audience member, aspiring performer or in your own community. Dance Consortium's engagement programmes run alongside tours so audiences can grow their knowledge and love of dance.

Access to world-class international performers is at the heart of what we do.

- Ask NDT 2 performers about the ideas and hard work to bring productions to the stage at post-show Q&As on the first night in each city.
- Budding dancers and community groups enjoy learning from world-class performers in workshops on stage.
- Beyond the theatre, digital content on Dance Consortium's website and social media channels takes you behind the scenes. Watch clips from rehearsals and interviews for insights on the training regime of the artists and the creative process of making a show.
- Studying or teaching performing arts? Head over to the Dance Consortium website to access free insight notes. Designed to extend learning linked to the shows, the NDT 2 resources feature background information, discussion prompts about the show and creative tasks to follow up at home or in the dance studio.

Visit [www.danceconsortium.com](http://www.danceconsortium.com) to learn more about our year-round commitment to getting people excited and engaged with dance.

## **Creative Careers**

Do you want to learn more about jobs in dance and theatre? Our Future Leaders initiative connects aspiring dancers and arts leaders with theatre staff at Dance Consortium's 19 UK venues. Learn about creative careers including producing, digital marketing and engaging communities plus practical roles like teaching and performing. Events like theatre visits, speed networking with industry experts and mentoring are a great way to learn about careers in the arts and consider your next step.

Find out more at [www.danceconsortium.com](http://www.danceconsortium.com)

## **Arts Award**

Dance Consortium is delighted to be an Arts Award supporter. In this role we signpost people to experiences alongside our shows such as meet the artist Q&As and practical workshops to help you complete your award.

Find out more at [www.danceconsortium.com](http://www.danceconsortium.com)



One of Dance Consortium's most frequent visitors has been the world-famous Alvin Ailey American Dance Theatre, AAADT. They have toured with us on 4 occasions, been seen by over 100,000 people and received outstanding reviews. Given the reputation of the company as one of the world's leading Black Dance companies and the impact of their work on diverse UK audiences, Dance Consortium has partnered with AAADT to launch The Ailey Project UK.

As an addition to our already established Learning and Participation programme, The Ailey Project UK aims to extend and deepen the connection with the company, building on relationships initiated during our learning and engagement activities with AAADT in previous years. Aside from regular touring of AAADT and Ailey II, this exciting

partnership not only creates a varied programme of high quality engagement work that supports the development of the Black Dance sector in the UK but also enables Dance Consortium member venues to have more meaningful links with their local black led dance groups both as participants and audience members.

The Ailey Project UK was informed by a period of consultation and knowledge gathering by the programme coordinator and launched in July 2021. So far Dance Consortium member theatres Birmingham Hippodrome and Nottingham Theatre Royal have engaged over 60 pre-professional dancers who are all students from Black led youth dance companies: Eloquent Dance, Ace Dance and Music and Take One Dance Studios.

The young people have taken part in Horton workshops and rep classes led by ex-Ailey Dancer Marcus Jarell Willis. They have connected with current Ailey dancers via live video link, having the unique opportunity to pose questions, interact and learn directly from the company.

As the Ailey project UK grows, a focus group with young people from the consortium will help the shape of the project moving forwards. The current model will continue to be used in our member venues across the UK. Look out for a summer school in July 2022!

For Ailey Project UK updates please follow Dance Consortium social channels and for further information, contact samina.beckford@danceconsortium.com

# Past tours and credits



**Acosta Danza**  
(2020)



**Ailey 2**  
(2011)



**Alvin Ailey American  
Dance Theater**  
(2005, 2007, 2010 and 2016)



**Australian Dance Theatre**  
(2007)



**Bill T Jones / Arnie Zane  
Dance Company**  
(2004)



**Breakin' Convention**  
(2007. Supported 2009, 2010,  
2012 and 2014)



**Cedar Lake  
Contemporary Ballet**  
(2013)



**Cirque Éloïze**  
(2015. Supported 2011)



**Companhia de Dança  
Deborah Colker**  
(2004, 2006 and 2010)



**Dada Masilo**  
(2019)



**Dance Theatre of Harlem**  
(2004)



**Danza Contemporánea  
de Cuba**  
(2010, 2012 and 2017)



**Les 7 Doigts**  
(2021)



**Les Ballets Trockadero  
de Monte Carlo** (2008/2009,  
2011, 2013, 2015 and 2018)



**Mark Morris Dance Group**  
(2001, 2009 and 2019)



**mJlonga**  
(2017)



**Paul Taylor Dance Company**  
(2003)



**Stephen Petronio Company**  
(2008)



**Sutra, A Sadler's Wells  
Production**  
(2013)

Learn more about these Dance Consortium tours at  
[www.danceconsortium.com](http://www.danceconsortium.com)



**Ballet British Columbia**  
(2018)



**Batsheva Ensemble**  
(2012)



**Cloud Gate Dance Theatre  
of Taiwan**  
(2008)



**Compagnie Kafig**  
(2005 and 2014)



**Grupo Corpo**  
(2005 and 2014)



**La La La Human Steps**  
(2008)



**Nederlands Dans Theater NDT 1**  
(2008)



**Nederlands Dans Theater NDT 2**  
(2004, 2005, 2007, 2009, 2012  
and 2016)

**CO CHAIRS**

Stephen Crocker & Marianne Locatori

**DIRECTORS**

Anand Bhatt, Sebastian Cater,  
Stephen Crocker, Andrew Hurst,  
Rosie Kay, Marianne Locatori,  
Michael Ockwell, Iona Waite,  
Suzanne Walker

**EXECUTIVE DIRECTOR**

Ros Robins

**ACCOUNTANTS**

Tim Maycock and Erica O'Brien  
Birmingham Hippodrome Theatre Trust

**AILEY PROJECT UK PROGRAMME  
COORDINATOR**

Samina Beckford

**LEARNING AND PARTICIPATION**

Fiona Ross

**MARKETING**

Shereden Mathews and Mark Dooley  
at Dressing Room 5; Helen Snell and  
Gabiella Sills at Helen Snell Limited

**PRESS**

Sue Lancashire and Martha Oakes  
at Martha Oakes PR

**SOCIAL MEDIA MANAGEMENT**

Meg Edwards and Phoebe Cleghorn  
at HdK Associates; Amy Rushby

**WEBSITE AND FILM**

Hans de Kretser, Raffaele Malanga,  
Peter Blach at HdK Associates

**TOUR COORDINATORS**

Jo Valentine and Amy Dolan

**PRODUCTION COORDINATOR**

Jenny Wheeler

**ON TOUR PRODUCTION MANAGER**

Paul Milford

**PRODUCTION TECHNICAL  
SUPPORT**

Chris Tidmarsh

**TRAVEL ARRANGEMENTS**

The Production Touring team at  
Specialised Travel

**AUDITORS**

RSM

**INSURANCE**

Gordon & Co Insurance Brokers

Dance Consortium would like to acknowledge and thank the following for their support



LOTTERY FUNDED



Supported using public funding by

**ARTS COUNCIL  
ENGLAND**

Read about all our venues at [danceconsortium.com](http://danceconsortium.com)

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The details in this programme are correct at the time of print and are subject to change.

**PROGRAMME DESIGN & PRINT**

[www.considerthisuk.com](http://www.considerthisuk.com)

# Where we are

Dance Consortium is a group of 18 large theatres located across the UK.

Dance Consortium was formed in 2000 with the aim of enriching high quality dance in the UK by presenting regular tours from international companies. A core aim of DC is the development of audiences for dance in the UK, demystifying dance to new attenders and promoting the art form as a source of accessible enjoyment and entertainment.

Since its formation Dance Consortium has presented 47 tours by 27 different companies whose performances and education activities have been experienced by hundreds of thousands of people across all parts of the UK.

## Grand Opera House **BELFAST**

Tickets: 028 9024 1919  
[www.goh.co.uk](http://www.goh.co.uk)

## **BIRMINGHAM** Hippodrome

Tickets: 0844 338 5000  
Calls cost 4.5p per min plus access charge  
[www.birminghamhippodrome.com](http://www.birminghamhippodrome.com)

## Alhambra Theatre **BRADFORD**

Tickets: 01274 432000  
[www.bradford-theatres.co.uk](http://www.bradford-theatres.co.uk)

## **BRIGHTON** Dome

Tickets: 01273 709709  
[www.brightondome.org](http://www.brightondome.org)

## The Marlowe Theatre

### **CANTERBURY**

Tickets: 01227 787787  
[www.marlowetheatre.com](http://www.marlowetheatre.com)

## Wales Millennium Centre **CARDIFF**

Tickets: 029 2063 6464  
Mac croeso I chi cysylltu â ni yn Gymraeg  
[www.wmc.org.uk](http://www.wmc.org.uk)

## The Bord Gáis Energy Theatre

### **DUBLIN**

Tickets: +353 (1) 677 7999  
[www.bordgaisenergytheatre.ie](http://www.bordgaisenergytheatre.ie)

## Festival Theatre **EDINBURGH**

Tickets: 0131 529 6000  
[www.capitaltheatres.com](http://www.capitaltheatres.com)

## **HULL** New Theatre

Tickets: 01482 300306  
[www.hulltheatres.co.uk](http://www.hulltheatres.co.uk)

## Eden Court Theatre **INVERNESS**

Tickets: 01463 234 234  
[www.eden-court.co.uk](http://www.eden-court.co.uk)

## Sadler's Wells and Peacock Theatre **LONDON**

Tickets: 020 7863 8000  
[www.sadlerswells.com](http://www.sadlerswells.com)

## **MILTON KEYNES** Theatre

Tickets: 0844 871 7615  
[www.atgtickets.com/venues/milton-keynes-theatre](http://www.atgtickets.com/venues/milton-keynes-theatre)

## Theatre Royal **NEWCASTLE**

Tickets: 0191 232 7010  
[www.theatreroyal.co.uk](http://www.theatreroyal.co.uk)

## Theatre Royal **NORWICH**

Tickets: 01603 630 000  
[www.norwichtheatre.org](http://www.norwichtheatre.org)

## Theatre Royal and Royal Concert

Hall **NOTTINGHAM** with Dance4  
Tickets: 0115 989 5555  
[www.trch.co.uk](http://www.trch.co.uk)

## Theatre Royal **PLYMOUTH**

Tickets: 01752 267222  
[www.theatreroyal.com](http://www.theatreroyal.com)

## The Lowry **SALFORD QUAYS**

Tickets: 0343 208 6000  
[www.thelowry.com](http://www.thelowry.com)

## Mayflower Theatre **SOUTHAMPTON**

Tickets: 02380 711811  
[www.mayflower.org.uk](http://www.mayflower.org.uk)



DANCE CONSORTIUM PRESENTS

2022 TOUR  
NOW ON SALE!

# Les Ballets Trockadero de Monte Carlo



“If you’re looking for a happy night out, it’s hard to beat the Trocks” THE TIMES

6 - 17 Sep LONDON Peacock Theatre  
19 & 20 Sep CANTERBURY Marlowe Theatre  
23 & 24 Sep BRIGHTON Dome  
30 Sep & 1 Oct NORWICH Theatre Royal  
4 & 5 Oct NOTTINGHAM Concert Hall

7 & 8 Oct BUXTON Opera House  
11 & 12 Oct HULL New Theatre  
14 & 15 Oct BRADFORD Alhambra Theatre  
18 & 19 Oct NEWCASTLE Theatre Royal\*  
28 & 29 Oct BELFAST Grand Opera House

\*ON SALE 9 MAR



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Sign up to our newsletter to get all the latest info and announcements straight to your inbox at [danceconsortium.com/sign-up](https://danceconsortium.com/sign-up)

Dance Consortium is committed to exploring ways to reduce the impact of its activities on the environment through its environmental action plan. Whilst acknowledging that international touring creates an unavoidable carbon footprint, we are actively seeking ways to improve and mitigate against this. We endeavour to promote best practice across our membership and to raise awareness of the effects of climate change amongst our members, the companies we tour, suppliers, audiences attending our performances and the young people engaging in our Learning and Participation programme.