A Sadler’s Wells London Production

A QUIET EVENING OF DANCE

BY WILLIAM FORSYTHE

Thu–Fri 22.–23.8.
Finnish National Opera and ballet,
Almi Hall
A Sadler’s Wells London Production

A Quiet Evening of Dance
By William Forsythe

and

Brigel Gjoka, Jill Johnson, Christopher Roman, Parvaneh Scharafali, Riley Watts, Rauf “RubberLegz” Yasit and Ander Zabala.

Co-produced with Théâtre de la Ville, Paris; Théâtre du Châtelet, Paris; Festival d’Automne à Paris; Festival Montpellier Danse 2019; Les Théâtres de la Ville de Luxembourg; The Shed, New York; Onassis Cultural Centre, Athens; deSingel international arts campus, Antwerp.

First performed at Sadler’s Wells London on 4 October 2018.

Winner of the FEDORA - VAN CLEEF & ARPELS Prize for Ballet 2018.

PRODUCTION CREDITS

Dancers: Brigel Gjoka, Jill Johnson, Christopher Roman (understudied by Brit Rodemund in Helsinki), Parvaneh Scharafali, Riley Watts, Rauf “RubberLegz” Yasit, Ander Zabala

Composer/Music: Morton Feldman, Nature Pieces from Piano No.1. From, First Recordings (1950s) – The Turfan Ensemble, Philipp Vandré © Mode (for Epilogue)


Lighting Design: Tanja Rühl and William Forsythe

Costume Design: Dorothee Merg and William Forsythe

Sound Design: Niels Lanz

For Sadler’s Wells
Artistic Director & Chief Executive: Alistair Spalding CBE
Executive Producer: Suzanne Walker
Head of Producing & Touring: Bia Oliveira
Senior Producer: Ghislaine Granger
Producing & Touring Coordinator: Florent Trioux
Marketing Manager: Daniel King
Senior Press Manager: Caroline Ansdell
Wardrobe Supervisor: Miwa Mitsuhashi
Technical Team Production Manager: Adam Carrée
Touring Production Manager: Bob Bagley & Zeynep Kepekli
Production Electrician/Relighter: Gerald McDermott
Head of sound: Simon Lambert
RUNNING ORDER

ACT 1
Duration: 45 minutes

Prologue Dancers:
Parvaneh Scharafali & Ander Zabala

Catalogue Dancers:
Jill Johnson & Brit Rodemund

Epilogue Dancers:
Jill Johnson, Parvaneh Scharafali,
Rauf “RubberLegz” Yasit, Ander Zabala

Dialogue (DUO2015) Dancers:
Brigel Gjoka & Riley Watts

Interval

ACT 2
Duration: 35 minutes

Seventeen / Twenty One Dancers:
Brigel Gjoka, Jill Johnson, Brit Rodemund, Parvaneh Scharafali,
Riley Watts, Rauf “RubberLegz” Yasit, Ander Zabala

William Forsythe has been active in the field of choreography for over 45 years. His work is acknowledged for reorienting the practice of ballet from its identification with classical repertoire to a dynamic 21st century art form. Forsythe’s deep interest in the fundamental principles of organisation has led him to produce a wide range of projects including installations, films, and web based knowledge creation.

Raised in New York and initially trained in Florida with Nolan Dingman and Christa Long, Forsythe danced with the Joffrey Ballet and later the Stuttgart Ballet, where he was appointed resident choreographer in 1976. Over the next seven years, he created new works for the Stuttgart ensemble and other ballet companies worldwide. In 1984, he began a 20-year tenure as director of the Ballet Frankfurt, where he created works such as Artifact (1984), Impressing the Czar (1988), Limb’s Theorem (1990), The Loss of Small Detail (1991), Eidos:Telos (1995), Kammer/Kammer (2000) and Decreation (2003).

After the closure of the Ballet Frankfurt in 2004, Forsythe established a new, more independent ensemble, The Forsythe Company, which he directed from 2005 to 2015. Works produced by this ensemble include Three Atmospheric Studies (2005), Human Writes (2005), Heterotopia (2006), I don’t believe in outer space (2008) and Sider (2011). Forsythe’s most recent works were developed and performed exclusively by The Forsythe Company, while his earlier pieces are prominently featured in the repertoire of virtually every major ballet company in the world.

Forsythe has been commissioned to produce architectural and performance installations. These Choreographic Objects, as he likes to call these works, have been presented in numerous museums and exhibitions, including the Whitney Biennial (New York, 1997), the Louvre Museum (2006), the Wexner Center for the Arts (Columbus, 2009), Tate Modern (London, 2009), MoMA (New York 2010) and the Venice Biennale (2005, 2009, 2012, 2014), the Biennale of Sydney (2016) and ICA Boston (2018).

In collaboration with media specialists and educators, Forsythe has developed new approaches to dance documentation, research, and education. His 1994 computer application Improvisation Technologies: A Tool for the Analytical Dance Eye, developed with the ZKM / Zentrum für Kunst und Medientechnologie Karlsruhe, is used as a teaching tool by professional companies, dance conservatories, universities, postgraduate architecture programs, and secondary schools worldwide.

In 2002, Forsythe was chosen as one the founding dance mentor for The Rolex Mentor and Protégé Arts Initiative. Forsythe is an honorary fellow at the Trinity Laban Conservatoire of Music and Dance in London and holds an honorary doctorate from The Juilliard School in New York. Forsythe is a current professor of dance and artistic advisor for the Choreographic Institute at the University of Southern California Glorya Kaufman School of Dance.
Brigel Gjoka, choreographer teacher and professional stage dancer. Since January 2014 he has been Artistic Director of the Art Factory International Bologna. His artistic work engagements have taken him around the world to more than 31 countries. Brigel was born in Albania and trained in Tirana Ballet School 1997-2004. He was a member of Cannes Jeune Ballet during his studies 2004-06 at the Ecole Superieure de Danse de Cannes-Mougins.

In 2006 he was engaged by the Ballet De L'opera National Du Rhin, where he had the opportunity to perform different roles and work with choreographers from the international dance scene. Wanting to expand his vision, he joined Staatstheater Mainz in 2009 for one season, then joined the Nederlands Dans Theater in 2010.

In January 2011 he became a member of The Forsythe Company, where he participated in new creations by William Forsythe and also performed a wide range of Forsythe's repertory until the closure of the company in 2015. As a unique experience also in 2015, he was part of "Life in Progress," the farewell world tour of Sylvie Guillem, travelling and performing Forsythe's DUO2015 around the world.

Together with Riley Watts, he was awarded the "Leonide Massine" Prize in the Positano premia la danza, Italy, as Dancer of The Year on The Contemporary Dance Scene in September 2015.

He has choreographed Evo-Revolution for the Cannes Jeune Ballet (2009), the installation Front to Confront with Leggere Struttura Company, supported by Tonino Lamborghini (2012), SWTH for Maggio Danza Italy and REGRETT for Kwang Tung Dance Company Malaysia (2013). SYNC with Hector Solari for Staats-theater Passau and BMW (2013), Eksod with Leggere Struttura Italy (2014) and Among Fog for National Academy of Performing Arts Karachi (2015), where he participated in the International Dance & Theater Festival Karachi, and DELEGATET for the Theater Vorpommern Germany (2016).

September 2016 at the Philadelphia Museum of Art, Museum as Score he performed DUO2015 from W. Forsythe at the Eighth Annual Anne d'Harnoncourt Symposium. Since 2015 he is Artistic Curator of Albanian Institute New York and correspondent of the Institute in Berlin, Germany. As a lecturer and teacher, Gjoka has worked in Italy, Switzerland, France, China, Denmark, Greece, Albania, Germany, Malaysia, China, Singapore, Australia, and Japan. He teaches dance and choreography workshops based on his own work and inspired by the long rich investment of William Forsythe and The Forsythe Company.

Jill Johnson, Dancer

She is committed to the continued aims of artistic, academic and civic leadership at the Dance Center, and engaging transdisciplinary research and collaboration that connects dance learning to wide-ranging fields across campus. Johnson is a co-researcher on the Mind/Brain/Behavior inter-faculty initiative, Language of Large-scale Neural Networks in Experts with Professors Gigi Luk and Karl Szpunar, at Harvard. Recent collaborations include those with the Harvard Choruses, Boston Ballet, San Francisco Ballet, National Ballet School of Canada, Dries Van Noten and the Louvre Musee des Arts Decoratif, Eve Ensler, American Repertory Theater, and Sadler’s Wells Theater in London.

Director of Dance, Founder/Artistic Director of the Harvard Dance Project, Senior Lecturer in Theater, Dance & Media, at Harvard University. Honors graduate of Canada’s National Ballet School; a 34-year veteran of the dance field Johnson choreographs for film, television and the stage; has danced in over 50 tours on 5 continents; was a soloist with the National Ballet of Canada and a principal dancer in William Forsythe’s Frankfurt Ballet. Stages Forsythe’s work worldwide, including for Paris Opera Ballet, La Scala, Batsheva Dance Company, Netherlands Dance Theater, and American Ballet Theater; is a founding collaborator of The Movement Invention Project in New York, and has taught dance for two decades. She has served on the faculty and choreographed work for Princeton University, Columbia University, The New School, the Juilliard School and NYU. She has created 13 new dance installations and stage works at Harvard.
Christopher Roman began his formal training and danced as an apprentice with The School of Cleveland Ballet continuing his training at The School of American Ballet. He was subsequently invited into the ranks of the Pacific Northwest Ballet and as a soloist and principal with Edward Villella’s Miami City Ballet, Les Grands Ballets Canadiens, The Pennsylvania Ballet, Ballet Frankfurt and The Forsythe Company, performing a prolific and diverse array of important choreographic works, originating over 40 roles and touring extensively worldwide.

He has been a guest artist with Complexions Contemporary Ballet and Sasha Waltz and Guests in Berlin. Christopher was co-founder, choreographer and performer for the company 2+ with former Wooster Group video designer Philip Bussmann and has created work with 2+ and independently for The Pennsylvania Ballet, Ballett Frankfurt and The Forsythe Company, performing extensively worldwide. He has been a guest artist with Complexions Contemporary Ballet and Sasha Waltz and Guests in Berlin. Christopher was co-founder, choreographer and performer for the company 2+ with former Wooster Group video designer Philip Bussmann and has created work with 2+ and independently for The Pennsylvania Ballet, Ballett Frankfurt and The Forsythe Company, performing extensively worldwide.

As a ballet master, choreographic assistant and administrator Christopher has staged and assisted the works of William Forsythe internationally, been a teacher of improvisational techniques, a research collaborator for the Ohio State University project Synchronous Objects and the Score Manager and Education Coordinator for the Motion Bank initiative in association with The Forsythe Company.

He is currently the curator and organiser for the MFA in dance, European Study Program at Hollins University, currently in affiliation with The Dresden Frankfurt Dance Company, Mousonturm and The University of Music and Performing Arts in Frankfurt. Since 2011 Christopher has been guest and adjunct faculty and choreographer in residence for Butler University, The Juilliard School, Hollins University, Princeton University, The Palucca Schule, Harvard University, The Goethe Institute worldwide, Steps NY, Peridance, NYU Tisch School of the Arts, Springboard Dance Montreal, b12 and Dance Arts Facility in Rome. Mr. Roman was one of the artists selected to be part of the final Solo Performance Commissioning Project with Deborah Hay for her work Dynamic and as one of the 20 artists to perform in Boris Charmatz’s cura-
tion of 20 Dancers for the XX Century at MoMA.

He was the choreographic assistant to William Forsythe for the original work Rearray at Sadler’s Wells for Sylvie Guillem and Nicolas LeRiche and for his newest creation for the Paris Opera Ballet entitled Blake Works I.

In September 2013, Christopher assumed the role of associate artistic director of The Forsythe Company and is on the board of trustees for the Forsythe Foundation. In 2016, Christopher became the artistic director and dance artist with the DANCE ON Ensemble, a company for dancers over 40 based in Berlin. Together with the ensemble, he helped create 11 original works with Matteo Fargion, Rabih Mroué, William Forsythe, Kat Valastur, Deborah Hay, Ivo Dimchev, Johannes Wieland and Jan Martens premiering and touring internationally and included a creation with director Ersan Mondtag for the Berliner Ensemble. In 2018, he grounded the SALT co., a collective of renowned dancers creating and program-
ning work with curiosity and integrity. Current projects include creations with the Wondertwins, Martin Nachbar, Wendy Houston, Pascal Merighi and Thusnelda Mercy, Kate Wallich Deborah Hay, and Neoköllner Oper among others.

Brit Rodemund
Dancer

Born in Berlin, Brit studied at the Staatliche Ballettschule Berlin. She was a finalist at the Prix de Lausanne in 1989 and a year later won the Grand Prize in the National Ballet Competition in the GDR. She began her career at the Deutsche Staatsoper Berlin, where she became a soloist after one year and subsequently joined the aalto ballet theater Essen where she was recognized with the Aalto Stage Prize for her portrayal of Tatjana in John Cranko’s “Onegin”. She later joined the Ballett Nürnberg. In 2000 she made the decision to work with an array of choreographers and artists, among them Marco Santi, Christian Spuck, Nina Kurzeja, Efrat Stempler, Dantzky Amsterdam, Maya Matilda Carrol and Tim Plegge. In the critic’s poll for the journal tanz in 2011, she was voted Dancer of the Year for her performance in Helena Waldmann’s production “revolver besorgen”. In November 2015 she became a grounding member of the Dance On Ensemble under the artistic direction of Christopher Roman, initiated by Diehl Ritter, where she has worked together with Matteo Fargion, Lucy Suggate, Rabih Mroué, Kat Valastur, William Forsythe, Deborah Hay, Jan Martens, Johannes Wieland and Ersan Mondtag. Since June 2018 she is working as a freelance dancer and teacher.
Parvaneh Scharafal
Dancer

Parvaneh was born in Teheran, Iran, and grew up in Germany where she began studying classical ballet from the age of four at Dr. Hoch's Conservatory in Frankfurt. From the age of 13 she studied classical ballet and contemporary dance at The School of the Hamburg Ballet and became a member of the Hamburg Ballet under the direction of John Neumeier at the age of 17, where she worked for five seasons.

Parvaneh became a member of Nederlands Dans Theater 2 and was invited to join Nederlands Dans Theater 1 where she collaborated and performed new works becoming a leading performer in important choreographic works, notably in Jiří Kylián works, Tar and Feathers, 27'52, Toss of a Dice; in Crystal Pite’s works, Parade, Pilot X, The second Person, Frontier, and in the repertoire of Ohad Naharin, Hans van Manen amongst others.

Parvaneh has performed in just about every major theatre worldwide including Opera Garnier Paris; Mariinsky Theatre, St. Petersburg; Bolshoi Theatre, Moscow; Lincoln Center and BAM, New York; Sydney Opera House and Sadler’s Wells.

Parvaneh was awarded the Golden Swan for best dancer in 2006 for her role in Drawn Onward by Paul Lightfoot and Sol León. With her partner Parvaneh was nominated for a Golden Swan for their interpretation of William Forsythe's DUO.

In 2008, Parvaneh became a member of The Forsythe Company under the direction of William Forsythe and has been part of Forsythe's new works including Yes we can't, I don't believe in Outer Space, The Returns, Heterotopia, Three Atmospheric Studies, The Defenders, Nowhere and Everywhere at the Same Time, Human Writes, Decreation, Stellentstellen and Study 3.

Parvaneh is now working as a freelance performer and teacher worldwide.

Riley Watts
Dancer

Riley Watts is a dance artist, teacher, curator and artistic advisor based in Portland, Maine, USA. He began his physical training in competitive gymnastics in Bangor, Maine, and later in classical ballet at Thomas School of Dance under Ivy Forrest. He went on to study dance at the Walnut Hill School for the Arts and received a BFA in dance from The Juilliard School, where he received a Princess Grace Award.

Since 2010, he has danced primarily with William Forsythe, touring worldwide with The Forsythe Company from 2010 to 2015 in works such as Sider, Yes We Can’t, Whole in the Head, and Study 3.

More recently, Riley performed works of Forsythe at the Philadelphia Museum of Art, Los Angeles County Museum of Art, and Eglise St. Eustache in Paris, as well as appearing in the video work Alignigung with RubberLegz for Gagosian and Paris Opera 3e Scene. In 2015, he was invited along with Brigel Gjoka to perform Forsythe’s DUO2015 as part of Sylvie Guillem's Life in Progress farewell tour, for which they were named contemporary dancers of the year by the Leonide Massine-Positano Prize, Italy. Riley previously danced with Bern Ballet, Cedar Lake Contemporary Ballet and NDT 2, appearing in world premiere ballets by Jiří Kylián, Alexander Ekman, Marco Goecke and León & Lightfoot.

Riley is frequently invited to teach workshops and choreograph for schools, companies and research platforms around the world, primarily focusing on the intersection of embodied consciousness and dance improvisation. From 2011 to 2014, he was a dance engaging science associate researcher with Motion Bank (Frankfurt), collaborating with neuroscientists on experiment design, motion and data capture, and public engagements in the UK, Germany and Australia. He co-published research for Frontiers in Human Neuroscience with Elizabeth Waterhouse and Bettina Bläsing, and is the co-author of a children's book, Where’s Your Creativity? with Aaron Rosen for Tate Publishing, London.

Riley is passionate about his home state of Maine, and is an active member of the Advisory Committee for the Bates Dance Festival, a faculty and board member for the Bangor Ballet, and a dance and performance advisor for SPACE in Portland.
RubberLegz is a Los Angeles based dancer and visual artist with Kurdish roots who was born and raised in Celle, Germany.

He has worked with William Forsythe, Arashi, Red Bull, National Opera of Paris, LACMA, Flying Steps, Moderat, Sonos, Seat, Tumi, Sony, WAD, HP, Pandora and more.

RubberLegz has a style that defies categorisation, he has created his own unique movement language taken from b-boying and developed over a number of years.

Rauf Yasit is a multi-disciplined tour de force. He received his diploma in 3D-Vizualisation and Animation in Switzerland and has years of experience working in professional design agencies as visual artist.

Rauf “RubberLegz” Yasit
Dancer

Ander Zabala
Dancer

Ander was born in Bilbao, Spain. He began his dance education with Ion Beitia. He won a full scholarship at Maurice Béjart’s School Mudra International in Brussels under the direction of Jan Nuyts and teachers Flora Cushman and Piotr Nardelli. He later trained in Germany at John Neumeier’s The Hamburg Ballet School with teachers Truman Finney, Irina Jacobson and Charles Mudry. He finished his education in France at Rosella Hightower’s Centre de Danse International de Cannes with teachers Jose Ferran, Arlette Castanier Edward Cook, Monika Saez, Daniel Frank, Jan Nuyts and Rosella Hightower, where he became a founding member of the Jeune Ballet International. He was awarded with the Prix Serge Lifar 1991.

Ander started his professional career in France at the Centre chorégraphique national de Tours directed by Jean Christophe Maillot, Birmingham Royal Ballet, Ballet Frankfurt and The Forsythe Company. He has been working closely with William Forsythe for over two decades as a principal dancer, participating and collaborating in the creation of many works with the Ballet Frankfurt and The Forsythe Company, performing a huge array of important choreographic works in theatres and venues worldwide, including a guest appearance at the Mariinsky Theatre with the Kirov Ballet performing NNNN by William Forsythe.

As a ballet master and choreographic assistant of William Forsythe, Ander stages his works worldwide, and has worked with the NDT assisting choreographers Crystal Pite, Marco Goecke, León & Lightfoot and Franck Chartier-Peeping Tom. He was featured in the film documentaries Just Dancing Around by Mike Figgis, One Flat Thing Reproduced by Thierry de May and Synchronous Objects for the Ohio State University.

His choreographic works include A Part commissioned in 2009 by the Monaco Dance Forum for the celebration of the Centenary of Les Ballets Russes and Hue produced by The Forsythe Company performed in Frankfurt and at the Montpellier Dance Festival 2008.

He teaches ballet class, improvisation technologies, seminars and masterclasses in Tokyo, Sapporo for the Prix de Laussane operations in Japan, contact improvisation technique with budo master Akira Hino; in France for the Conservatoire National supérieur de Lyon, Monaco Dance Forum, Princes Grace Dance Academy, Biarritz Dance Academy; in Germany for the Palucca Schule Dresden (Dance University), D.A.N.C.E and Tanz Biennale 4, Frankfurt University of Performing Arts – HFMDK, Goethe University – Sport Science and Altana foundation; in the UK for the Central School of Ballet, Rambert School of Ballet and Contemporary Dance, London Contemporary Dance School and Roehampton University; in Spain for the Iballeto International Stage 2013.

Ander is currently on a world tour with Sadler’s Wells’ production A Quiet Evening of Dance choreographed by William Forsythe.
Tanja is a freelance lighting designer and lighting supervisor. She was born and resides in Germany.

In 1999 she began her theatrical engineering apprenticeship at Frankfurt Opera House. After completion of the apprenticeship with distinction, Tanja joined Ballet Frankfurt under the artistic direction of William Forsythe in 2002 as assistant to the lighting supervisor.

She was then appointed lighting supervisor with the newly founded The Forsythe Company in 2005.

In 2006 she completed her master of theatrical engineering majoring in lighting.

Since 2007 Tanja has been acting as the company’s lighting designer, mostly with her mentor Forsythe as well as with her colleague in the company’s lighting department. Being a member of Forsythe Productions, Tanja acts as technical and design consultant, collaborating with ballet and dance companies in matters of Forsythe works.

Since 2014 she has been working as a full-time freelance lighting designer, collaborating with choreographers, companies and artists around the globe. As a designer she is also still working with William Forsythe on his new works and on recreations of his existing repertoire.

Productions she has created the original design for have been performed at Palais Garnier, Paris; Brooklyn Academy of Music, New York; Tate Modern, London; Kawasaki Arts Center, Japan; Ruhrtriennale Jahrhunderthalle, Bochum and Taichung National Theater, Taiwan.

tanjaruehl.com

Dorothee Merg was born in Frankfurt, Germany. She started her tailoring apprenticeship in 1985. After successfully completing the apprenticeship in 1988 she began to work for film and television. Dorothee joined the Ballet Frankfurt, led by William Forsythe, in 1989.

In 2005, she joined The Forsythe Company as head of costume, during that time she did several designs for William Forsythe's works. She has also designed costumes for numerous independent ballet and theatre projects.

dorotheemerg.com

Niels Lanz joined the sound department of Ballet Frankfurt as a company member, and had the opportunity to further develop his skills under William Forsythe on several productions, including Eidos: Telos, Endless House, Kammer/Kammer and Decreation. In the late 90s he began to create electronic music for dance, producing the music for David Dawson's The Grey Area and 00:00 for Dutch National Ballet.

Since 2004 he has worked as sound and video designer for The Forsythe Company and won the renowned New York Bessie Award for the composition of Three Atmospheric Studies in 2007. Since 2012 he has worked as a freelance sound designer for various theatre productions.

nielslanz.com
Sadler’s Wells is a world-leading creative organisation dedicated to dance in all its forms. With over three centuries of theatrical heritage and a year-round programme of performances and learning activities, it is the place where artists come together to create dance, and where people of all backgrounds come to experience it – to take part, learn, experiment and be inspired.

Audiences of over half a million come to its London theatres each year, with many more enjoying its touring productions at venues across the UK and around the world, and accessing its content through digital channels. Sadler’s Wells commissions, produces and presents more new dance work than any other theatre in the world, embracing the popular and the unknown. Since 2005, it has helped to bring over 160 new dance works to the stage, many of them involving its 16 Associate Artists, three Resident Companies and four Associate Companies – the most exciting talents working in dance today.

It also nurtures the next generation of talent through research and development, running the National Youth Dance Company and a range of programmes including Wild Card, New Wave Associates, Open Art Surgery and Summer University. Sadler’s Wells’ learning and engagement activities reach over 25,000 annually through programmes that take dance out into the community and invite communities into the theatre. Projects include community productions and the renowned Company of Elders, its resident over-60s performance group, while events range from pre and post-show talks with dance artists to classes, workshops and assisted performances.

Located in Islington, north London, the current building is the sixth to have stood on site since entrepreneur Richard Sadler first established the theatre in 1683. The venue has played an illustrious role in the history of theatre ever since, with The Royal Ballet, Birmingham Royal Ballet and English National Opera having all started at Sadler’s Wells.

sadlerswells.com