



THE NEW GENERATION

2013/2014 SEASON



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2013/2014 SEASON

A new generation of young dancers will pick up the baton for the NATIONAL YOUTH BALLET for the upcoming 2013/2014 season. Eight dancers from eight countries between the ages of 18 and 23 will form the next generation of the new ensemble, which was founded in 2011 under the direction of John Neumeier and strives to achieve two primary aims: to encourage young talented dancers who have completed their formal education, and to create dance experiences for people and places that rarely come into contact with dance.

This new group will continue to dance on the most diverse stages across Germany and beyond over the next two seasons. The dancers will not only perform in theatres, concert halls and festivals, but also in schools, retirement homes, hospitals and prisons.

A joint performance of the NATIONAL YOUTH BALLET and the National Youth Orchestra of Germany on the 2nd of May 2014 in the Hamburg State Opera will mark a summit for young artists. As part of the programme »Burden(s) and Salvation« planned for this promising collaboration of two young enthusiastic ensembles, John Neumeier will choreograph a new work set to Haydn's »Alleluia« Symphony No. 30.

The new generation will give their debut on the 18th and 19th of November 2013 in the Ernst Deutsch Theater in Hamburg. On the 28th and 29th of November they will perform two shows in a pumped-out swimming pool in the Sole-Therme in Otterndorf. Performances on the 16th of May in the Hans Otto Theater in Remscheid and on the 30th of April in the Philharmonie in Berlin have also already been confirmed.

Further dates will be published shortly under www.bundesjugendballett.de/e/

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NATIONAL YOUTH BALLET **Overview**

General Director and Artistic Supervisor: John Neumeier

Artistic and Pedagogical Director: Kevin Haigen

Managing Coordinator: Lukas Onken

Ballet Master and Deputy of the Artistic Director: Yohan Stegli

Pianist: Patrycja Krawczynska

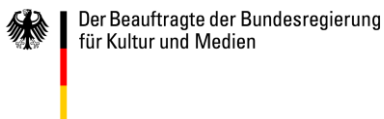
Technical Staff: Tim-Oliver Thede

Costumes: Sonja Kraft

Company in the 2013/2014 Season:

Jemina Bowring, Sara Coffield, Yaiza Coll, Madoka Sugai, Nicolas Gläsmann, Yehor Hordiyenko, Luca Andrea Tessarini, Hélias Tur-Dorvault

The NATIONAL YOUTH BALLET is supported by:



On the internet:

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THE NEW GENERATION

Dancers for the 2013/2014 Season

Jemina Bowring

Born in 1994 in Johannesburg, South Africa
South African
Education:
Martin Schönberg Academy Johannesburg
The School of the Hamburg Ballet



Sara Coffield

Born in 1992 in Singapore
American
Education:
Canada's National Ballet School
Engagement:
Dortmund Ballet

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Yaiza Coll

Born in 1994 in Santo Domingo, Dominican Republic
Spanish / German
Education:
Conservatori Professional de Música i Dansa, Palma
The School of the Hamburg Ballet
Engagement:
Aspirant with The Hamburg Ballet for the 2012/2013 season



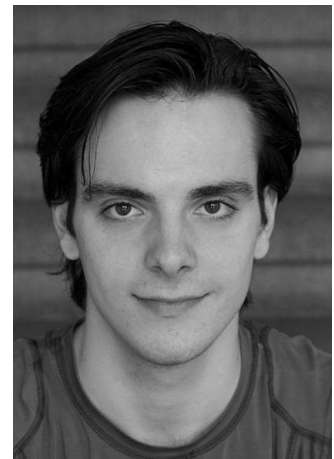
Madoka Sugai



Born in 1994 in Atsugi City, Kanagawa Prefecture, Japan
Japanese
Education:
Sasaki Mika Ballet Academy (Yamato, Kanagawa Prefecture)
Awards:
Prix de Lausanne 2012
Engagement:
NATIONAL YOUTH BALLET for the 2012/2013 season

Nicolas Gläsmann

Born in 1993 in Düsseldorf, Germany
German
Education:
Gymnasium Essen Werden
The School of The Hamburg Ballet



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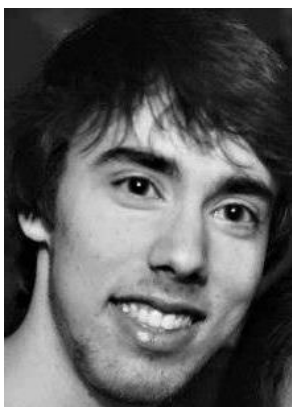


Yehor Hordiyenko

Born in 1993 in Kirovograd, Ukraine
Ukrainian
Education:
The School of the Hamburg Ballet

Luca-Andrea Tessarini

Born in 1992 in Basel, Switzerland
Swiss
Education:
Ballet School Theater Basel
The John Cranko School
Academy of Dance Mannheim



Hélias Tur-Dorvault

Born in 1994 in Marseille, France
French
Education:
Studio Ballet Colette Armand, Marseille
The School of the Hamburg Ballet

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GREETING FROM JOHN NEUMEIER

On the presentation of the »German Dance Prize Future 2013«

At the beginning there was creativity – without which, art has no future. It is because of this in particular that I am so happy that the NATIONAL YOUTH BALLET has been awarded the German Dance Prize »FUTURE«. The award recognises an important part of our work and my artistic vision. The company of eight young dancers and the necessary artistic and managerial personnel began work at the beginning of the 2011/2012 season and quickly developed into an artistic community, proving the value and necessity of their existence within a very short space of time.

But aside from supporting the creativity of young dancers, it was just as important for me to take ballet to those places where it is seldom to be found: in social institutions such as retirement homes or centres for asylum seekers, schools or prisons, which for me equally belong to the heart of our society.

Ballet should come into contact with other walks of life, step out of the shadows of its traditional homes and make contact with other worlds. Dance should face up to life, and should set life in motion from different directions, should shake it up and generate new impulses. This can only happen through direct, face-to-face confrontation, which is why it is so important to encounter classical music, especially through young musicians. We dance to live music as often as we can, whether that be rap in prisons or Beethoven in clubs.

After 17 months' work it is certainly evident that it is possible to create community through dance in those social hotspots that the NATIONAL YOUTH BALLET has found to perform in. Dance has created an intense sense of "we" and "us" in people from very different backgrounds and conditions. A new repertoire of new ballets has grown within a short space of time that, aside from young and often unknown talents or international choreographers, has for the most part been created by the company's dancers themselves. The NATIONAL YOUTH BALLET is not a vehicle for my choreography in the same way as The Hamburg Ballet is. Of course, I do try to incorporate certain elements of my artistic work into the young company, for example the work in progress of Beethoven's String Quartet. I believe that it is important for young dancers to work with an established choreographer from time to time.

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With such a repertoire that mirrors the feelings, conscience and ideas of a young generation, the NATIONAL YOUTH BALLET aims to bridge the gaps between youth culture, high culture and the population. The fact that our work, which is so dependent on open exchange, has been honoured with the wonderfully appropriately titled Dance Prize »FUTURE« is further encouragement to continue!

With my heartfelt thanks,

John Neumeier

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THE NATIONAL YOUTH BALLET **Portrait**

The NATIONAL YOUTH BALLET spins a web of young, creative energy throughout the Federal Republic. The strands of that web connect the company's place of work, the Ballettzentrum Hamburg – John Neumeier, with schools, retirement homes and a disco in a disused bunker in the *Heiligengeistfeld* area of Hamburg, with music festivals in Heidelberg and Esslingen, with a prison in Rottenburg am Neckar, with the *Konzerthaus* in Berlin, a sports hall in Worpsswede and a pumped-out swimming pool in Otterndorf on the North Sea coast.

The eight dancers of the company have been working non-stop since September 2011 to fulfil their goal: to bring ballet to new, unusual places and to enthuse and inspire their (particularly young) audiences. Their role as ambassadors also takes them beyond the borders of their 'home' country: their first foreign tour took them to China for three performances, while they themselves come from countries from all over the world. The General Director of the NATIONAL YOUTH BALLET John Neumeier had dreamed of creating a young company for over 25 years. »Sometimes you dream of something, but the dream then does not live up to reality. This is certainly not the case with the NATIONAL YOUTH BALLET. This company's spirit grows daily, their creativity never ceases to develop.« Kevin Haigen is the Artistic and Pedagogical Director of the NATIONAL YOUTH BALLET. Under his tutelage, the eight company members, all aged between 18 and 23 and for most of whom the NATIONAL YOUTH BALLET represents their first job, get to know the daily life of a ballet company and develop not only their classical technique, but work on their stylistic diversity and artistic personalities. In the corps de ballet of a large company, they would be thankful for every small role they were given, but in the NATIONAL YOUTH BALLET they are permanently in the spotlight. With only eight dancers, no-one can hide behind the others.

The Ballet Master Yohan Stegli is the Artistic Director's right hand, while the Managing Coordinator Lukas Onken is responsible for organising the performances and tours, managing the finances and overseeing the day-to-day running of the company. A pianist, a technician and a costume designer are also part of the team. The fact that the team is so compact allows the company to remain flexible and – in contrast to the often rigid structures of a large company – uncomplicated. The Managing Coordinator or the Ballet Master drive the colourfully decorated tour bus, sponsored by

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Volkswagen, the costumes are bought or borrowed by the dancers themselves. They take their General Director John Neumeier's wish to heart: that they should, as a small and flexible company, never say »no«.

Projects that bring live music and dance to the stage as equal partners and focus on the exchange between young musicians and dancers have become a trademark of the company. Collaborations with bursary holders from the Lied Academy of the »Heidelberger Frühling« festival, with the European music festival »Podium« in Esslingen or the classical music festival »Young Euro Classic« in Berlin have brought works by Peteris Vasks, Franz Schubert and Ludwig van Beethoven to the stage, as well as commissioned works by contemporary composers.

Young talents such as Robert Binet from Canada and the Italian Sasha Riva, who is currently in the corps de ballet of The Hamburg Ballet, were responsible for the choreography for these projects. In addition, Natalia Horecna from Nederlands Dans Theater also choreographed a work with the company. Through these projects, the NATIONAL YOUTH BALLETT is taking on an important role for young choreographers, commissioning works as they stand at the beginning of their careers. The NATIONAL YOUTH BALLETT also sponsored a prize at the »International Competition for Young Choreographers« in Hannover, the winner of which created a piece for the company. New works are constantly being created, not least by the dancers themselves – proving their creative potential through improvisation was one of the most important elements of the audition process. The dancers' engagement with the NATIONAL YOUTH BALLETT ends after a maximum of two years.

The NATIONAL YOUTH BALLETT is being sponsored as a pilot project for four seasons (2011/12 – 2014/15). The financial support for the company, a total of four instalments of €700,000, is provided by the Federal Government Commissioner for Culture and the Media. At this point no financial support has been confirmed beyond 2015.

by Daniela Rothensee

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TEAM

JOHN NEUMEIER

General Director and Artistic Supervisor

John Neumeier was born in Milwaukee, Wisconsin USA in 1942 and received his first dance training in his home town. He went on to study ballet first in Copenhagen and then at the Royal Ballet School in London. He acquired a Bachelor of Arts in English Literature and Theatre Studies from the Marquette University in Milwaukee, where he also choreographed his first works.

In 1963 John Cranko invited him to join the Stuttgart Ballet where he was promoted to the rank of soloist before Ulrich Erfurth appointed him as the Director of Ballet in Frankfurt in 1969. Since 1973 John Neumeier has been the Artistic Director and Chief Choreographer of The Hamburg Ballet, and has been *Ballettintendant* (General Director) since 1996. Under his leadership, The Hamburg Ballet quickly became one of the leading German ballet companies and soon built up an international reputation.

As a choreographer, Neumeier is primarily interested in maintaining ballet traditions while at the same time combining them with new contemporary forms. His commitment to this amalgamation has manifested itself particularly in his revised versions of classical narrative ballets. His ground-breaking choreographies on Gustav Mahler's symphonies have received significant international acclaim. His most recent works for The Hamburg Ballet include »Purgatorio« (2011) and »Liliom« (2011).

John Neumeier founded the School of The Hamburg Ballet in 1978. In the autumn of 1989 the school together with the company, moved into its own *Ballettzentrum* (Ballet Center) provided by the City of Hamburg. The centre's facilities include nine ballet studios and a boarding school for over 30 students. Today more than 80% of the company's dancers are graduates of the school.

John Neumeier has worked as a guest choreographer with almost all the major companies in the world, including the Royal Ballet in London, the ballet companies of the State Operas in Vienna, Munich and Dresden, the Stuttgart Ballet, the Royal Danish Ballet, the Paris Opera Ballet, the Tokyo Ballet, American Ballet Theatre in New York, the National Ballet of Canada, the Mariinsky Ballet and San Francisco Ballet.

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John Neumeier has twice been awarded the German Federal Grand Cross of Merit. In 2003 he was awarded the rank of “Knight of the Legion of Honor” by the French President Jacques Chirac. In 2006 he received the “Nijinsky Medal” from the Polish Minister of Culture and in 2007 he was awarded the “Herbert von Karajan Music Prize”. He was awarded the “Deutsche Tanzpreis” (German Dance Prize) for the second time in 2008 on the 25th Anniversary of the award’s creation. He is an honorary citizen of the City of Hamburg. In 2012 he was awarded the “Gustaf Gründgens Prize” and received the Transatlantic Media and Communication Award from the American Chamber of Commerce in Germany and the “Order of Friendship” from the Russian President Vladimir Putin.

In February 2006 John Neumeier established the John Neumeier Foundation with the aim of cataloguing and securing his extensive collection of dance and ballet-related objects and works of art, and of documenting his vast oeuvre.

KEVIN HAIGEN

Artistic and Pedagogical Director

Kevin Haigen was born in Miami and took his first dance lessons with the modern dance teacher Diana Avery at the age of six. He stopped dancing at the age of ten when his father died, but continued two years later taking classical dance lessons with Martha Mahr. At thirteen years old, he was awarded a bursary by the Ford Foundation to attend the prestigious School of American Ballet under the direction of George Balanchine, where he was a student of the notable teacher Stanley Williams. It was here that he also choreographed his first pieces.

In 1971 he joined American Ballet Theatre II, where he continued to choreograph, and a year later he moved to American Ballet Theatre. During that same year, at the age of 18, he assisted Erik Bruhn for the staging of »Les Sylphides« at the Royal Danish Ballet.

During his time with American Ballet Theatre, Kevin Haigen danced solo roles in works by many notable choreographers, including Tudor, Robbins, De Mille, Nureyev, Ashton, MacMillan and Bruhn. It was here, as he danced in »Le Baiser de la fée«, that he encountered John Neumeier for the first time.

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In 1975 Kevin Haigen became a member of the Stuttgart Ballet under the direction of Glen Tetley, and in 1976 he joined The Hamburg Ballet. He was promoted to Principal Dancer in 1977 and stayed with the company until 1983. During this time John Neumeier created many roles and solos for him, including Joseph in »In the Legend of Joseph« as a guest dancer at the Vienna State Opera with Judith Jamison as his partner, Puck in »A Midsummer Night's Dream«, John in »Saint Matthew Passion«, a solo role in »Fourth Symphony of Gustav Mahler«, Prince Désiré and Catalabutte in »The Sleeping Beauty«, Petrushka in »Petrushka«, Emble in »The Age of Anxiety«, Lancelot in »The Saga of King Arthur« und Armand in the Hamburg premiere of »Lady of the Camellias« with Marcia Haydée.

In 1983 he moved to Nederlands Dans Theater, where he danced in ballets by Jiří Kylián and Nacho Duato. In 1985 he became an Etoile of Les Ballets de Monte-Carlo, where he also worked as a teacher and ballet master and created ballets such as »Young Apollo« and »Nocturne«. He also taught, danced and choreographed for the English National Ballet from 1985 to 1987, where he created works such as »A'winged« and »Meditation Pas de deux«, which he created for the Russian ballerina and former colleague from ABT Natalia Makarova. In 1988 he joined the Béjart Ballet Lausanne, where he created »Et Walz« and Alberich in »Ring um den Ring« among other works, and also continued teaching.

In 1991 Kevin Haigen returned to The Hamburg Ballett as Ballet Master for the company and teacher in the school. In 1996 John Neumeier created »Opus 100 – For Maurice« for Kevin Haigen and Ivan Liška in honour of Maurice Béjart's 70th birthday. In 1999 Donya Feuer created the film »The Work of Utopia« documenting Kevin Haigen's life and work. He was promoted to Principal Ballet Master in 2006. He has assisted John Neumeier in staging many of his ballets around the world, for example at American Ballet Theatre, the Stanislavsky Ballet, the Royal Danish Ballet, the Paris Opera Ballet, San Francisco Ballet and the National Ballet of China. In his teaching capacity with the School of The Hamburg Ballet he is primarily responsible for teaching the two final boys' classes. He is responsible for staging John Neumeier's ballet »Yondering« in ballet schools around the world, including the Ballet School of the National Ballet of Canada, the Paris Opera Ballet School, the San Francisco Ballet School and most recently the Royal Ballet School in London.

Kevin Haigen is regularly invited to teach in leading companies around the world.

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YOHAN STEGLI

Ballet Master and Deputy Artistic Director

Yohan Stegli was born in 1989 in Aix-en-Provence in France and studied at the Mireille Marin Dance School in Trets as well as the School of The Hamburg Ballet. His most important teachers include Mireille Marin, Pedro Consuegra, Marianne Kruise, Irina Jacobson, Anatoli Nisnevich, Kevin Haigen, Radik Zaripov and Nicole Leduc. He joined The Hamburg Ballet in 1999 and was promoted to Soloist in 2004. He danced solo roles in various ballets by John Neumeier, including »The Nutcracker«, »Winterreise«, »Orpheus«, »Parzival – Episodes and Echo«, »Third Symphony of Gustav Mahler«, »Saint Matthew Passion« and »Opus 100«. He was a guest in Tokyo, Osaka and Luxemburg, among others, and staged John Neumeier's ballet »Yondering« at Canada's National Ballet School in Toronto and at the Paris Opera Ballet School. He was awarded the Prix Espèces in the Prix de Lausanne competition in 1998 and was awarded the First Prize at the 8th Eurovision contest for young dancers. Yohan Stegli has also worked as a choreographer, and organised the performances of the »Young Choreographers« in Hamburg for several years as well as coordinating a Benefit Gala for Unicef in the Ballettzentrum Hamburg in 2010. He retired from his career as a dancer in 2011.

LUKAS ONKEN

Managing Coordinator

Lukas Onken was born in Wuppertal in 1985 and graduated with a Bachelor degree in Communication & Cultural Management from the Zeppelin University Friedrichshafen in 2010. After completing his degree he worked as a Project Manager for the concert and artists agency Konzertdirektion Schmid. During his studies he previously worked in the organisational team of the National Youth Orchestra. In 2009 he was Project Coordinator for the National Youth Orchestra and National Youth Jazz Orchestra's joint tour to South Africa as well as the German tour of the South African MIAGI Youth Orchestra. He also worked as the Assistant of the Project Manager of the Youth Orchestra of Berlin (2010) and was a member of the re-organisation committee of the Jeunesses Musicales World Orchestra. He studied double bass at the Robert Schumann School of Music in Düsseldorf and still active as a musician today.

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