

DANCE CONSORTIUM presents

# SÃO PAULO

## DANCE COMPANY

UK & IRELAND PREMIERE TOUR



# Welcome



On behalf of Dance Consortium members, I am delighted to welcome you to the first UK and Ireland tour of *São Paulo Dance Company*. This visit has been a long time in the making. Representatives from our member venues first saw the company back in 2017 and were gripped by the technical prowess of the dancers and the breadth of repertoire the company had in their collection of works. The original tour was planned for Autumn 2020 but had to be postponed due to the global pandemic, so this tour is long overdue.

We are hugely excited to present a mixed programme of three fantastic works, all rooted in Latin culture. The first, *Anthem*, created for the company by Goyo Montero, reflects on collective identities that bring people together across communities, generations and nations and is supported by the uplifting score by Owen Belton. This is followed by the beautiful and sensual *Gnawa* by Nacho Duato, which was inspired by the nature of his home city Valencia and captures the spirituality of the mystical Islamic fellowship of the Gnawa people, who were brought to North Africa as slaves by the Berber. The evening culminates with the exhilarating *Agora* by Brazilian choreographer Cassi Abranches who explores the rhythms of the body through the Afro-Brazilian percussive beats of Sebastian Piracés' fantastic score – this is definitely a party you're all invited to!

As with all Dance Consortium tours, these performances are supported by a wide range of engagement opportunities. These include workshops, insight talks with the Artistic Director and open rehearsals, all of which aim to deepen the connections that our audiences have with international dance. We are very grateful to the company and dancers who help make this possible especially on top of the fabulous performances you see on stage; their hard work and commitment is truly appreciated.

Dance Consortium is committed to supporting the wider dance and touring ecology with these extended engagement opportunities and projects, including through our successful Future Leaders Programme. This gives young people an opportunity to visit and explore behind the scenes of our member venues, giving them a real insight and understanding of what it's like to work in a theatre and tour international dance. Over the past 10 years, we have supported over 120 people starting out on their career in the arts, and we are delighted to have them joining us again at some of the venues on this tour.

We will be continuing to develop our engagement opportunities with the incoming artists and companies over the next few tours, so watch this space! For more information visit [www.danceconsortium.com](http://www.danceconsortium.com)

As always, thanks to our member venues for their ongoing commitment to presenting international work of the highest quality and for helping to bring the most exciting dance companies from the world stage to audiences around the UK and Ireland. We have some fantastic tours planned over the next 12 months and will be presenting work by independent choreographers from Nigeria and South Korea, who have never toured extensively in the UK before. So, tell your friends and families, book early to avoid disappointment and we look forward to seeing you at another Dance Consortium show in the future.

Until then, sit back and enjoy the show!

A handwritten signature in black ink that reads "Joe Bates".

**Joe Bates, Executive Director Dance Consortium**

Dance Consortium Presents

# SÃO PAULO DANCE COMPANY

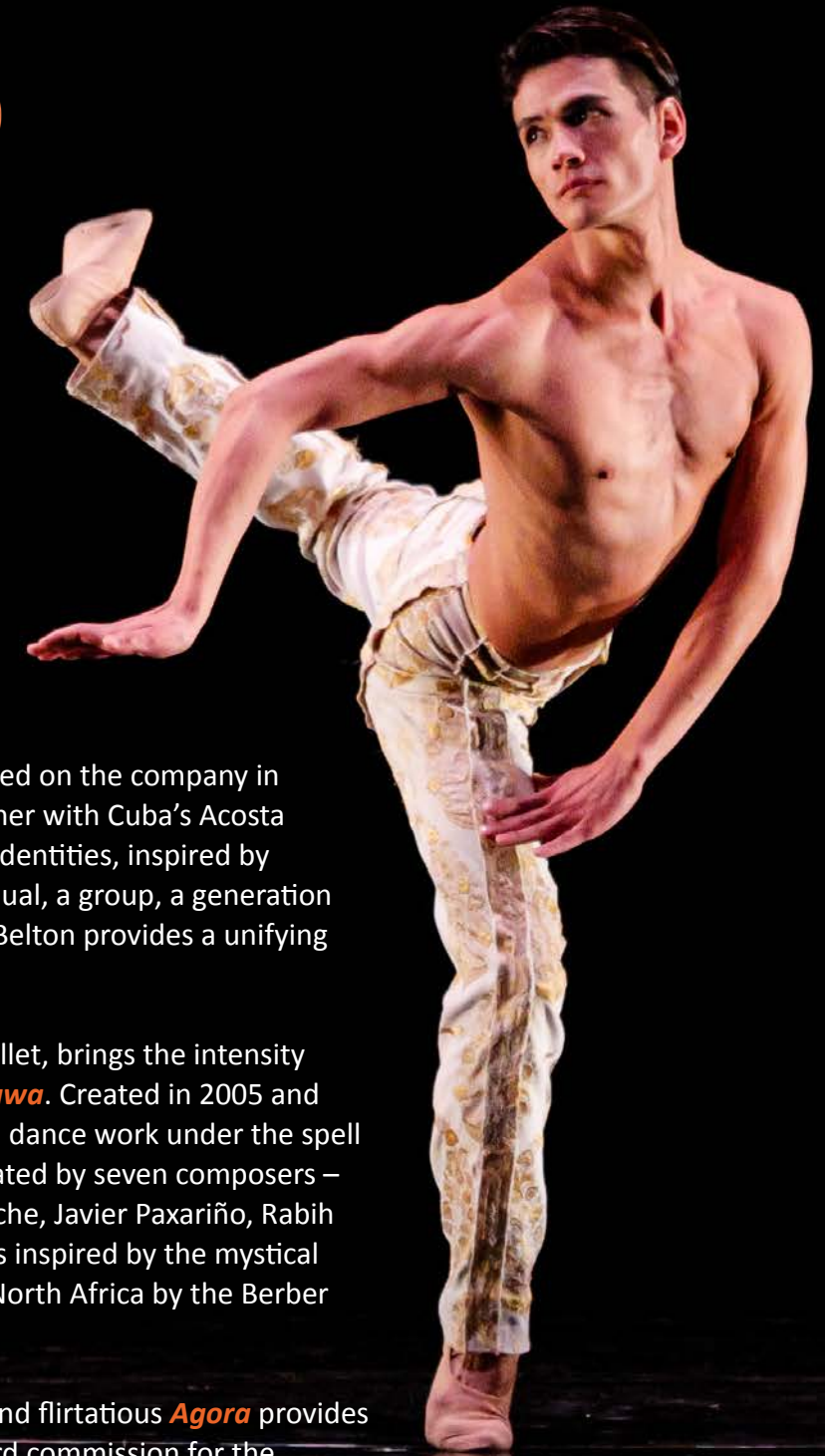
Brazilian heat and energy power the virtuoso dancers of one of Brazil's finest dance companies in a thrilling triple bill

*Anthem* (25 minutes)  
interval (20 minutes)  
*Gnawa* (23 minutes)  
*Agora* (20 minutes)

The epic and emotionally charged *Anthem* was created on the company in 2019 by Spain's Goyo Montero, resident choreographer with Cuba's Acosta Danza. *Anthem* reflects on life cycles and collective identities, inspired by songs that become hymns – anthems – for an individual, a group, a generation or a nation. Montero's frequent collaborator Owen Belton provides a unifying and uplifting sound score.

Nacho Duato, artistic director of the Mikhailovsky Ballet, brings the intensity of Mediterranean heat and colour to his sensual *Gnawa*. Created in 2005 and restaged on São Paulo Dance Company in 2009, it's a dance work under the spell of the hypnotic, ritualistic music of North Africa (created by seven composers – Hassan Hakmoun, Adam Rudolph, Juan Alberto Arteche, Javier Paxariño, Rabih Abou-Khalil, Velez and Kusur e Sarkissian). Duato was inspired by the mystical Islamic fellowship of the Gnawa people, brought to North Africa by the Berber as slaves.

Brazilian choreographer Cassi Abranches' colourful and flirtatious *Agora* provides an exhilarating finale. Created in 2019, this is the third commission for the company from Abranches, a former dancer with iconic Brazilian company, Grupo Corpo. Exploring time and rhythm, she sculpts the movement of each dancer's body to the percussive beats and bass grooves of Sebastian Piracés' score, mixing drums and Afro-Brazilian percussion with rock music and vocals.



# The Company

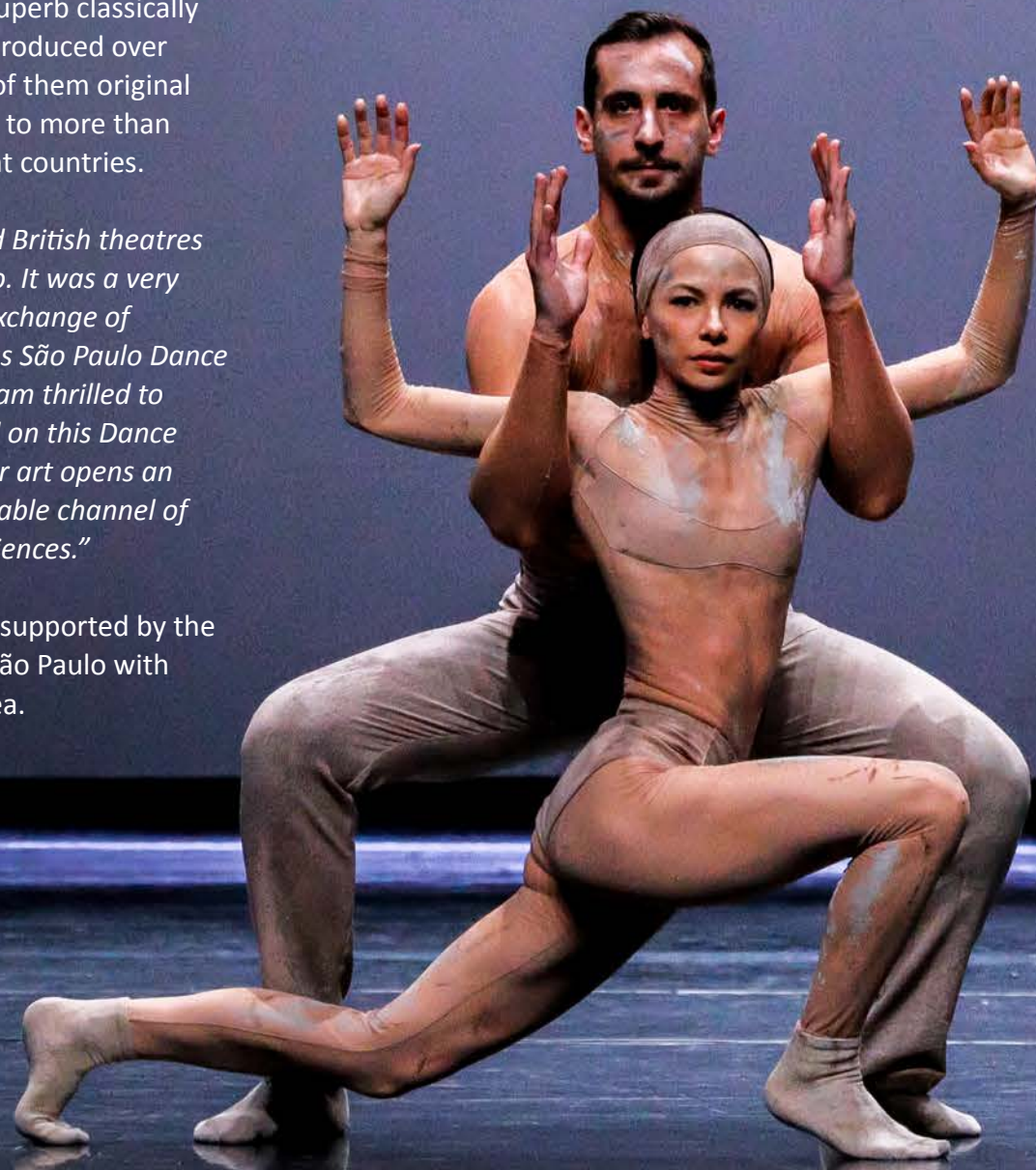
São Paulo Dance Company is at the forefront of the South American contemporary dance scene. The company's 22 outstanding dancers match ferocious contemporary technique with the warmth, rhythm and flair of their Brazilian culture. Since its founding by Brazil's state government in 2008, São Paulo Dance Company has been under the leadership of its charismatic artistic director, Inês Bogéa. A dancer, filmmaker and writer, Bogéa is widely credited with having built a superb classically trained company which has produced over 100 dance works, almost 50 of them original commissions, and performed to more than 900,000 people in 18 different countries.

Bogéa says: *"In 1994, I toured British theatres as a dancer with Grupo Corpo. It was a very intense time, full of art and exchange of experiences. 30 years later, as São Paulo Dance Company's artistic director, I am thrilled to be back in the UK and Ireland on this Dance Consortium tour. We hope our art opens an expressive, intense and enjoyable channel of communication with our audiences."*

São Paulo Dance Company is supported by the Government of the State of São Paulo with artistic direction by Inês Bogéa.

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Almeida | Gioconda Bordon | Henri Philippe Reichstul |  
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Costa | José Fernando Perez | Luca Baldovino | Luciano  
Cury | Lygia da Veiga Pereira Carramaschi | Maria do  
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## SÃO PAULO DANCE COMPANY

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**Institutional Development** | Marcela Benvegnu

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**Rehearsal Teachers** | Beatriz Hack |

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Carlos Eduardo Nascimento | Clara Nascimento |

Dandara Caetano | Daniel Reça | Gabrielly Juvêncio |

Hellen Teixeira | Hiago Castro | João Gabriel Alves |

João Gabriel Inocêncio | Joca Antunes | Kaynan

Oliveira | Letícia Forattini | Lucas da Silva Santos |

Luciana Davi | Luiza Yuk | Mateus Rocha | Nathalia

do Carmo | Nielson Souza | Pâmella Rocha | Patrick

Amaral | Poliana Souza | Renan Rocha | Sofia Tarragó |

Thamiris Prata | Vinícius Lopes | Yoshi Suzuki

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São Paulo

# The rapid rise of São Paulo Dance Company

by Graham Watts

Whenever one thinks of Brazil, dance will never be far from the next thought. It might be the rolling hips of samba; the flashing high kicks of capoeira; memories of the fruit-infested madcap hats of Carmen Miranda, *"The Brazilian Bombshell"*, who - more than anyone - brought samba to Hollywood; it could be the natural rhythmic goal celebrations of Brazilian footballers; the opulence of the Carnival; or any of the many international dance stars - from ballet to hip-hop - that have emerged from the country.

Brazilian dancers are principals in most of the world's leading ballet companies including New York City Ballet, American Ballet Theatre and Staatsballett Berlin. In the UK, The Royal Ballet's Isabela Gasparini comes from São Paulo, while Mayara Magri and Leticia Dias both hail from Rio de Janeiro, also the home city of English National Ballet's long-serving principal, Fernanda Oliveira. José Alves -



winner of the 2018 National Dance Award for Outstanding Classical Performance - comes from Bahia. Other major Brazilian stars have included Marcia Haydée of Stuttgart Ballett and The Royal Ballet's Roberta Marquez and Thiago Soares.

Ballet is so important in Brazil that the only affiliate ever to be recognised by Moscow's Bolshoi Ballet is the Bolshoi Theatre Ballet School in Brazil (in Joinville, Santa Catarina). Dance, like football, is clearly seen as a way out of poverty and over 20,000 children applied to join in the first year. The school's director, Pavel Kazarian, has said that *"the country is as strong in dance as it is in football."* The school is currently home to some 230 students, many of whom will go on to be the next generation of professional dancers around the world. Given these credentials, it is perhaps not surprising that a recent publication supported by the Brazilian Embassy in the UK declared that *"26% of the leading dancers in the world are from Brazil."*

Jose Alves graduated from the Bolshoi Theatre Ballet School in 2008. I asked him what dance means to the people of Brazil: *"Dance in Brazil is more than movement,"* he replied, adding, *"it's a soulful celebration, intertwining our diverse culture, igniting joy, and connecting us through the beats of our shared heritage"*. Mariana Gomes was the first Brazilian dancer to join the Bolshoi Ballet in Moscow. She said: *"Dance is very important to Brazilian people. It was so important to me that I gave up my life at home, aged just 17, to travel to Russia."*



And it's not just in ballet that Brazil excels. Fabiano Carvalho Lopes (aka Neguin) is a Red Bull solo world champion B-boy from Cascavel in the South-West State of Paraná who has been winning breaking events all over the world since his career began in 2000.

There are up to 70 samba clubs and schools in São Paulo alone. Like football, they are classified in divisions and are fiercely competitive. The samba parade at the Rio Carnival, held each year since 1984, consists of a competition for twelve samba clubs vying for the annual championship. Each school is represented by huge numbers of dancers in spectacular choreography and costumes. In 2022, the Grande Rio Samba school won with a performance that paid tribute to Exú, an African god. The Samba school from Rio's Imperatriz Leopoldinense is the current champion.

The São Paulo Dance Company (SPDC) is a relative newcomer to this rich mix of Brazilian dance. Formed as recently as January 2008 with funding from the State Government of São Paulo, SPDC has quickly become a driving force for Brazil's dance excellence, offering an appealing mix of Latin American rhythm rooted in international contemporary dance; criss crossing the globe to give approaching 1,200 performances in 150 cities.

Following a US tour, The Dance Enthusiast exclaimed: *"prodigious technicians; hot choreographers; moody pieces; and a sexy, cool vibe."* Writing in the New York Times, the dance critic Apollinaire Scherr described the SPDC dancers as *"lovely - fluid and soft,"* whereas in The New Yorker the company was reported as being *"sleek, sexy and highly technical, with a strong base in ballet."*

What is surprising is that the company has managed to secure such remarkable international stature in just



Photo by Iari Davies

Other luminaries of modern dance in Brazil were Lia Rodrigues (from São Paulo) who started her company in 1990; Balé da Cidade de São Paulo formed in 1968; Hulda Bittencourt's Cisne Negro (formed in 1976); and, a smaller company, Cena 11 from Florianópolis, described as 'hypnotic and acrobatic'; Quasar, also known for its dynamic choreography linked to circus and theatre, founded in Goiânia in Central Brazil (in 1988) by Vera Bicalho and Henrique Rodovalho; and Ishmael Ivo, director of both the Biennale Danza in Venice and (for 15 years) the ImPulsTanz Festival in Vienna, who died from Covid in 2021.

In 1975, Grupo Corpo – toured by Dance Consortium in 2005 and 2014 – was formed in Belo Horizonte by Paulo Pederneiras and quickly established a distinctive style for Brazilian contemporary dance described by Holly Cavrell in Dance magazine (June 2007) as a *“synthesis of movement invention, rhythm and an explosion of*

fifteen years thanks to the foresight and dedication of its charismatic founder, Dr Inês Bogéa, who has built a classically-trained company in record time, with an extensive repertoire of over 100 works, half of which have been new commissions. 50 new works in 15 years is an astonishing output.

Bogéa is a polymath who was a dancer in Grupo Corpo from 1989 to 2001. She has also authored several children's books and, as a filmmaker, has made more than 70 documentaries. Most unusually, Bogéa is the only dance company artistic director to have also been a dance critic, working for the newspaper, Folha de São Paulo from 2001 to 2007. It's a mind-boggling career by any measure.

The Brazilian contemporary dance scene has been active since the early twentieth century, both in terms of indigenous dance and responding to European and African influences. Major companies included Stagium, formed in the 1970s when the military dictatorship controlled public performances. Based in São Paulo under the co-directorship of Decio Otero and Marika Gidali, Stagium responded to artistic censorship by diversifying to the favelas and the indigenous tribes, presenting choreographers with a distinctive Brazilian identity and developing educational and outreach programmes.



Photo by Iari Davies

*color. Corpo's strength lies in their joint creativity and the way they have deconstructed the ballet vocabulary, infecting classical steps with added weight in the hips and feet while projecting an earthiness that mingles with divergent arm gestures.”* More recent Brazilian entrants on the world stage have been Deborah Colker



Photo by Iari Davies

(a theatre director as well as a choreographer) – toured by Dance Consortium in 2004, 2006 and 2010 – and Bruno Beltrão's Grupo de Rua, which is driven by mixed influences including various forms of urban and street dance, making the transition from hip-hop competitive dance to establish an international stage presence.

As a dancer with Grupo Corpo, Bogéa toured the UK in 1994. She remembers it as *“a very intense time, full of art and exchanges of experiences.”* Thirty years later she is *“thrilled to be back with the company performing in wonderful theatres around the UK and Ireland. I thank Dance Consortium and everyone who is making this tour possible. We hope that our art opens an expressive, intense and enjoyable channel of communication with the audiences that await us.”*

#### **About the author:**

Graham Watts is a freelance dance writer and critic. He is Chairman of the Dance Section of The Critics' Circle and of the UK National Dance Awards and regularly lectures on dance writing and criticism at The Royal Academy of Dance, The Place and for Ballettristic in Kyiv. He was nominated for the Dance Writing Award in the 2018 One Dance UK Awards and was appointed OBE in 2008.



Photo by Iari Davies

# Who's who in the UK



Photo by Iari Davies



Photo by Wilian Aguiar

## Inês Bogéa, Artistic Director

Inês Bogéa is a dancer, documentarian, writer, teacher. She holds a degree as a dancer and teacher from the Royal Academy of Dance, a bachelor's degree in Philosophy from PUC-SP, a PhD in Arts from Unicamp, and an MBA in Strategic People Management: Human Development for Managers from the Getúlio Vargas Foundation (FGV). Currently, she serves as the Artistic and Educational Director of the São Paulo Dance Company and the São Paulo Dance School. She is a professor in the specialization courses "Art in Education: Theory and Practice" at the University of São Paulo (USP) and "Postgraduate in Dance Language and Poetics: Documentary, Memory, and Dance" at the University Regional de Blumenau (FURB). Additionally, she is a documentarian – more than 40 productions – and writer of essays and books.





*Photo from Personal Archives*

### **Luca Baldovino, Production Manager**

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Luca Baldovino has been the production manager of São Paulo Dance Company since its foundation in 2008. He began his foray into the cultural realm as a dancer in 1981, with dance companies such as Cisne Negro in São Paulo, Balé Guaíra in Curitiba, and also in the Brazilian restaging of the renowned musical 'A Chorus Line.'

His theatrical trajectory unfolded through collaborations with distinguished entities like Boi Voador, stemming from the Centro de Pesquisa Teatral de Antunes Filho, and the CER (Companhia Estável de Repertório) under the tutelage of Antonio Fagundes. His portfolio burgeoned in seminal productions including Cyrano de Bergerac directed by Flávio Rangel, Nostradamus under the guidance of Antônio Abujamra, and Fragmentos de um Discurso Amoros directed by Ulysses Cruz and with the Italian company Piccolo Teatro di Milano, where he contributed to the production of Il Conte di Carmagnola in Milan, Italy.

Luca undertook roles in directing and production, in shows such as Jogo de Cena alongside Stênio Garcia and Mistero Buffo by Dario Fo featuring Luiz Furlanetto. As a set designer, he was honored with the APCA Award - São Paulo Association of Art Critics - for the set design of the production Pantaleão e as Visitadoras by Vargas Llosa, directed by Ulysses Cruz.

He undertook production and technical direction roles for various foreign companies at Brazilian festivals, including the Ballet of the Lyon Opera, La Fura dels Baus, Beijing Opera, Dance Theatre of Harlem, Teatro Maly of St. Petersburg, among others. He served as the director of Teatro Mars in São Paulo from 1991 to 1995 and acted as a producer for dance companies such as the French À Fleur de Peau and the Brazilian Núcleo Omstrab.



*Photo by Charles Lima*

### **Milton Coatti, Rehearsal Manager**

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Teacher, rehearsal director, dancer, and choreographer, Milton Coatti began his studies in 1997 with Nilson Rodrigues, and since 2014 he has been a teacher and ballet master for São Paulo Dance Company, becoming the Rehearsal Director in 2019. As a dancer, he was a member of the casts of several companies, including Maurício de Oliveira and Siameses, J. Garcia, Cia. de Danças de Diadema, São Paulo Dance Company, and Balé da Cidade de São Paulo.

Milton has worked as an independent artist and created the solo Alguém para chamar de meu bem to O Masculino na Dança at Centro Cultural São Paulo. He has performed various works from the classical repertoire and contemporary pieces by important Brazilian and international choreographers such as Henrique Rodovalho, Rodrigo Pederneiras, Luís Arrieta, Itzik Galili, Alessio Silvestrin, Nacho Duato and Jiri Kylián. In 2018, he choreographed the virtual reality (VR 360 DEGREES) piece Mira for São Paulo Dance Company and the romantic act of Schumman ou Os Amores Do Poeta for the collaboration between Theatro São Pedro and São Paulo Dance Company, in addition to the dance film Nuvens in 2021.

# Company Members

Photo by Iari Davies



**Alex Akapohi**

Born in São Paulo (SP), Alex began his classical ballet studies at the age of 3 at Viwa Ballet School under the direction of Viviane Paganini. At 8, he joined the Municipal School of Dance in São Paulo. By the age of 18, he became a soloist at the Staatstheater Nürnberg, where he collaborated on various works by Goyo Montero and other choreographers. At 23, he was invited to join the Rambert Dance Company in London, under the direction of Benoit Swan Pouffer. Throughout his career, Alex has had the opportunity to perform pieces by renowned choreographers and collaborate with dance luminaries such as Wim Vandekeybus, Imre and Marne Van Opstal, Hofesh Shechter, Ohad Naharin, Sidi Larbi Cherkaoui, Alexander Ekman, Christian Spuck, Jean Christophe Maillot, Forsythe, Mats Ek, Balanchine, and others. He became a member of SPCD in 2023.

Photo by Marcelo Machado



**Patrick Amaral**

Trained in classical ballet at the Pavarini Arts Center, he began his dance studies at the age of 9. Awarded at the Joinville Dance Festival (2019, 2021, and 2022) in classical ballet (Grand Pas de Deux), neoclassical ballet, and jazz, along with first places as a soloist (2021 and 2022) and a nomination for Best Dancer (2021). He participated in the International Festival of Goiás (2022) alongside prominent figures in national and international dance, achieving first place in Advanced Grand Pas de Deux, Advanced Jazz Duo, and Advanced Male Jazz Solo. He was granted a position to join Opus Ballet in Florence, Italy. He became a member of the SPCD in 2022.

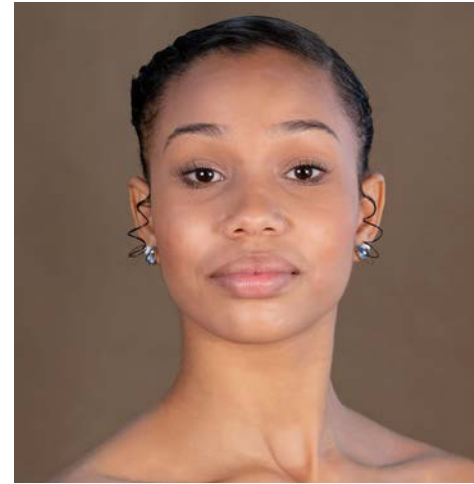
Photo by Charles Lima



**Joca Antunes**

He was born in Rio de Janeiro (RJ) and began studying ballet at the age of 13 at the Cultural Dance Group – Ilha, continuing later at the State School of Dance Maria Olenewa. He graduated from the London Studio Centre, danced with the Youth Ballet of Rio de Janeiro, DeAnima Contemporary Ballet, Teatro Municipal of Rio de Janeiro, Dance Company of São José dos Campos, and K-Ballet Company in Tokyo, Japan. He became a member of the SPCD in 2008.

Photo by Charles Lima



**Dandara Caetano**

Born in Praia Grande (SP), she graduated in classical ballet at Balé Jovem de São Vicente and gained experience under the guidance of teachers such as Aracy de Almeida, Toshie Kobayashi, Guivalde de Almeida and Milton Kennedy. Awarded at the Joinville Dance Festival, she performed in repertoire ballets such as The Nutcracker, Swan Lake and Le Corsaire. From 2019 to 2020 she danced at Cisne Negro Cia de Dança. She became a member of SPCD in 2021.

Photo by Charles Lima



**Hiago Castro**

Born in São Luís, he began his dance studies at the age of 14 at Ballet Olinda Saul. In 2015, he graduated in classical and contemporary ballet from Petite Danse School of Dance in Rio de Janeiro. He joined the Brazilian Ballet Company in 2013 and the Youth Ballet Company “Dançar a Vida” from 2014 to 2015. He became a member of the SPCD in 2016.

Photo by Charles Lima



**Luciana Davi**

Luciana Davi began her training in 1998 at the Pro-Dance Ballet School in Uberlândia (MG). In 2001, she joined the Vórtice School of Classical Dances, where she completed her studies in classical and contemporary techniques, becoming a dancer for the Vórtice Dance Company. In 2010, she became a member of the Brazilian Ballet Company in Rio de Janeiro (RJ), under the direction of Jorge Texeira, performing in Brazil and abroad, including the United States, China, and Israel. In 2013, she joined the Deborah Colker Dance Company, and in 2014, she became a part of the National Ballet of Sodre (Uruguay), under the direction of Julio Bocca. She became a member of the SPCD in 2015.

Photo by Charles Lima



### Letícia Forattini

Born in Brasília (DF), she started dancing in 1997 at the Lúcia Toller Academy and continued her studies with maître Gisele Santoro. In 2005, through the International Dance Seminar of Brasília, she traveled to Germany and interned at the Ballet Company of Theater Magdeburg. The following year, she joined the Ballet Company of Theater Nordhausen (Germany), where she remained until 2010. Still in Germany, she became part of the cast of the Ballet Company of Stadttheater Bremerhaven. She became a member of the SPCD in 2013.

Photo by Charles Lima



### Clara Judithe

Born in Rio de Janeiro, Brazil, she began her dance studies at the AMA Institute and was accepted in 2014 to the Maria Olenewa School of Dance at Teatro Municipal do RJ (TMRJ), under the direction of Maria Luísa Noronha, graduating professionally in 2018. She performed with the Ballet de Santiago in Chile in Romeo and Juliet during the performances at TMRJ in 2018. Hired in 2019 by TMRJ, she danced in Dalal Achcar's Coppélia in the same year. She was a dancer at the Ballet da Escola Maria Olenewa (BEMO) from 2018 to 2021 under the direction of Jorge Teixeira and Hélio Bejani. She became a member of SPCD in 2022.

Photo by Charles Lima



### Gabrielly Juvêncio

Born in Jacarezinho (PR), she began her studies at the Municipal School of Dance in Ourinhos, where she completed her training in classical, contemporary, and folk dances. In 2015, she participated in the Nutcracker season with the company of Teatro Municipal of Rio de Janeiro. She was a soloist with the Brazilian Ballet Company and performed at the Salzburger Landestheater. In 2019, she was invited to join the Ballet Ovest de Montreal for the Nutcracker season. In October 2020, she joined the Deborah Colker Dance Company. She became a member of the SPCD in 2022.

Photo by Charles Lima



### Vinicius Lopes

Born in Macapá (AP), he began his dance studies in 2015. The following year, he moved to São Paulo at the invitation of Guivalde Almeida to join the Brazilian Company of Classical Dances and study at the Special Ballet Academy. In 2018, in Goiânia (GO), he continued his dance training at ITEGO in Arts Basileu França. Collaborating with the Youth Company of Ballet at the Basileu França Theater School, he performed major interpretations of classical ballets with the Goiás Youth Orchestra, as well as contemporary works by Binho Pacheco, Fabiano Lima, and Ederson Xavier. He became a member of the SPCD in 2022.

Photo by Charles Lima



### Kaynan Oliveira

Graduated in 2018 from the Bolshoi Theatre School in Brazil (Joinville, SC), he began his studies in classical ballet at the Municipal School of Dance, passing through the Cisne Negro Ballet Studio (2012) and the Body and Art Workshop - OCA (2011-2013). He participated in the Royal Ballet School Summer Intensive (London - Aug/2019), receiving a certificate of distinction and recognition. He was awarded the title of Best Dancer in the Category in the first edition of the Europe in Dance Grand Prix, an online competition (Sep/2020). In 2021, he was recognized as a choreographer and performer in the first DiscoverMe Dance, an international online dance showcase that brought together works from various countries around the world. Between 2019 and 2021, he was part of the Bolshoi Brazil Youth Company. He became a member of the SPCD in 2022.

Photo by Marcelo Machado



### Carolina Pegurelli

Born in São Paulo, she began her dance studies at the age of ten at the Municipal School of Dance in Taboão da Serra. At the age of 13, she joined the Grupo Jovem Paulista and later the Raça Centros de Artes. In 2015, she participated in the final of the YAGP in New York (USA), where she received two scholarships for the Joffrey Ballet School and The Rock Dance School. In 2016, she won the Toshie Kobayashi Award. She was part of the cast of "O Quebra-Nozes" (The Nutcracker) by Cisne Negro Cia. de Dança, directed by Hulda and Dani Bittencourt. She was a dancer with the Washington Ballet and performed in countries such as Argentina, Mexico, and the United States. She became a member of SPCD in 2018.

Photo by Charles Lima



### Matheus Queiroz

Born in Campinas (SP), he began his dance studies at the age of 14 at Opus Studio Academy. Simultaneously, he studied and danced at Beth Rodrigues Ballet, Iris-Ativa Lina Penteadó, Espaço D, and Studio A Camila Juste Ballet. In 2014, he joined the Faces Ocultas Dance Company. In 2015, he was part of the cast of La Sylphide, by São Paulo Dance Company. He was chosen as the best dancer at the Campos do Jordão Winter Festival, where he received a scholarship for the Miami City Ballet School. He became a member of the SPCD in 2017.

Photo by Charles Lima



### Daniel Reza

Born in Rosario, Argentina, he studied at the Ballet School of Teatro Colón from 2004 to 2005 and later at the Contemporary Dance School of Teatro San Martin. In 2007, he joined the cast of Ballet Contemporáneo del Teatro San Martin under the direction of Mauricio Wainrot. In 2008, he traveled to Chile to dance with the Ballet de Santiago, directed by Marcia Haydée, where he remained until 2013. In Chile, he performed in works such as John Cranko's Romeo and Juliet, Maurice Bejart's Bolero, and others. He became a member of SPCD in 2013.

Photo by Charles Lima



### Mateus Rocha

At the age of six, in 2002, he began his training at the Suely Freire School in Belo Horizonte (MG). In 2007, he joined the Compasso Dance Academy, where he initiated his studies in classical and contemporary techniques under the guidance of notable figures like Bettina Bellomo, Lúcia Vieira, and Tindaro Silvano. In 2013, he continued his education at The Harid Conservatory in Boca Raton (USA), directed by Gordon Wright. After returning to Brazil, he joined the Cisne Negro Company in 2016. In 2018, he danced at the School of the Municipal Theater of Rio de Janeiro under the direction of Jorge Teixeira and Hélio Beijani. He became a member of the SPCD in 2018.

Photo by Charles Lima



### Pâmella Rocha

Born in Anápolis (GO), she received her dance education at the Anápolis School of Dance and the Basileu França Center for Professional Education in the Arts. She has been honored with awards for Best Dancer at the Triângulo Dance Festival (2016) and the International Dance Festival of Goiás (2017). She has served as a teacher and choreographer at the Reverance Dance Studio and danced with the Sopro Dance Company. She became a member of the SPCD in 2021.

Photo by Marcelo Machado



### Ammanda Rosa

Born in São Paulo (SP), at the age of eight, she began her dance studies at the Municipal Ballet School. In 2007, she graduated from the Especial Ballet Academy in classical repertoire and contemporary dance. Awarded in Joinville and New York (YAGP), she was also accredited as a soloist by the Royal Academy of Dance in London in 2007. She became a member of SPCD in 2008.

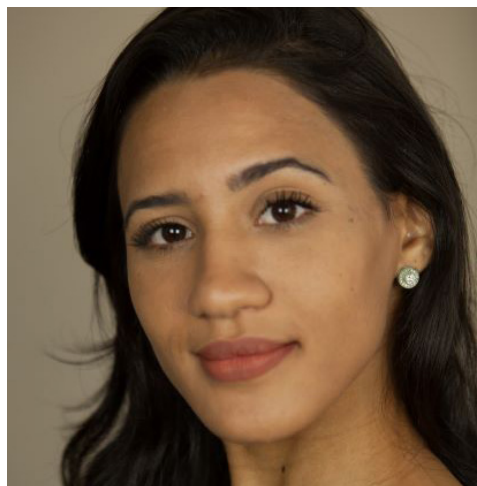
Photo by Marcelo Machado



### Nielson Souza

Born in Salvador and began his dance journey in 2000. His first encounter with classical ballet was at the age of 13 in Salvador, Bahia, where he became a member of the Balé Jovem de Salvador, a contemporary dance company directed by Matias Santiago. In 2006, he joined the Ballet School of Teatro Bolshoi in Brazil. His main mentors included Amarildo Cassiano, Ana Sampaio, Jair Moraes, Denis Nevidomy, and Nicolay Akchurin. He became a member of the SPCD in 2010.

Photo by Charles Lima



### Poliana Souza

Originally from Altamira - Pará, she began studying dance at the age of twelve at Ballet Art Altamira. From 2010 to 2013, she was a student at the Centro de Movimento Deborah Colker. In 2015, she graduated in classical ballet from the Escola Carioca de Dança e Arte, under the direction of Ronaldo Martins. He participated in various festivals in Brazil, joined the Cia. Jovem Dalal Achcar, and became part of the cast of the Teatro Municipal do Rio de Janeiro. She became a member of the SPCD in 2017.

Photo by Charles Lima



### Yoshi Suzuki

Born in Ribeirão Preto (SP), he began his dance studies at Larcordaire Sant'Anna School, focusing on tap and jazz. In 2005, he started classical ballet training at Studium Carla Petroni under the guidance of Ricardo Camargo, graduating as a dance technician. In 2007, he joined the Dance Company of São José dos Campos and studied at Pavilhao D under the direction of Ricardo Scheir. That same year, he earned the title of Best Dancer at the Joinville's Dance Festival (SC). He became part of the Brazilian Ballet Company, led by Jorge Texeira. He became a member of the SPCD in 2008.

Photo by Lari Davies



### Ana Roberta Teixeira

Born in Curitiba (PR), she began studying classical ballet in 2001 at the School of Dance of Teatro Guaíra (EDTG). In 2007, she received a scholarship to The Harid Conservatory through the Youth America Grand Prix (YAGP) in the United States, graduating in 2010. That same year, she joined the Columbia Classical Ballet company, directed by Radenko Pavlovich, in South Carolina (USA). She had brief experiences with companies such as Texas Ballet Theater and American Ballet, in addition to working with important teachers and choreographers such as Rick McCullough, Carla Heineck, Victoria Schneider, Olivier Pardina, Svetlana Osyeva, among others. She became a member of SPCD in 2012.

Photo by Charles Lima



### Luiza Yuk

Born in Pelotas (RS), she began studies at the Dicléia F. de Souza School. Served as a soloist with the Bolshoi Brazil Youth Company, directed by Pavel Kazarian, for four years. In 2009, she participated in an intensive workshop at the Bolshoi Theatre in Moscow (Russia), under the direction of Alexei Ratmansky. The following year, she interned with La La La Human Steps in Montreal (Canada), under the direction of Édouard Lock. In 2011 Luiza performed as a dancer with the Coastal City Ballet in Vancouver, and in 2012, joined the Dortmund Ballet (Germany). She became a member of the SPCD in 2013.



Photo by Charles Lima



Photos by Iari Davies

# When and Where

## **Bord Gáis Energy Theatre Dublin**

Mon 5 – Tues 6 Feb 2024

[MORE INFO](#)

## **Sadler's Wells London**

Fri 9 - Sat 10 Feb 2024

[MORE INFO](#)

## **Mayflower Theatre Southampton**

Tue 13 - Wed 14 Feb 2024

[MORE INFO](#)

## **Royal Concert Hall Nottingham**

Fri 16 - Sat 17 Feb 2024

[MORE INFO](#)

## **Marlowe Theatre Canterbury**

Tue 20 - Wed 21 Feb 2024

[MORE INFO](#)

## **Theatre Royal Plymouth**

Fri 23 - Sat 24 Feb 2024

[MORE INFO](#)

## **Brighton Dome**

Tue 27 - Wed 28 Feb 2024

[MORE INFO](#)

## **Hull New Theatre**

Fri 1 - Sat 2 Mar 2024

[MORE INFO](#)

## **Theatre Royal Newcastle**

Tue 5 - Wed 6 Mar 2024

[MORE INFO](#)

## **Alhambra Theatre Bradford**

Fri 8 - Sat 9 Mar 2024

[MORE INFO](#)

## **The Lowry Salford Quays**

Tue 12 - Wed 13 Mar 2024

[MORE INFO](#)

## **Wolverhampton Grand Theatre**

Fri 15 - Sat 16 Mar 2024

[MORE INFO](#)

## **Eden Court Theatre Inverness**

Tue 19 - Wed 20 Mar 2024

[MORE INFO](#)

## **Theatre Royal Norwich**

Fri 22 - Sat 23 Mar 2024

[MORE INFO](#)





# Learning and Participation

Dance Consortium’s engagement programmes run parallel to tours, offering audiences an opportunity to deepen their understanding and passion for dance. The São Paulo Dance Company’s UK tour not only delivers captivating performances but also presents enriching learning and participation activities tailored for schools, community groups and dance enthusiasts.

**Post-Show Q&As:** Artistic Director Inês Bogéa and company members host illuminating post-show Q&A sessions on the tour’s opening night in each city. Audiences gain valuable insights into the artistic process, inspirations and stories behind Brazil’s premier contemporary dance company.

**Dance Workshops:** Rehearsal Manager Milton Coatti leads on-stage masterclasses, providing budding dancers and participants with a unique chance to learn from world-class performers.

**Open Rehearsals:** Audiences are welcomed to observe the dedication and discipline of the São Paulo Dance Company’s performers during open classes and rehearsals, witnessing their preparation for evening performances. These daily sessions are an integral part of a performer’s working day. Check dates and availability [here](#).



**Insight Notes:** Teachers and performing arts students can access complimentary introductory notes about the São Paulo Dance Company’s shows. Available at [here](#), these valuable resources offer background information about the company and insights into the creative process behind each dance. Suitable for formal and informal learning, these materials support curriculum study and enrich understanding and appreciation of dance.

**Company Class for Professional Dancers:** Experienced dancers are invited to train alongside São Paulo Dance Company members on selected dates. These daily classes, a necessity for every dancer, feature a blend of contemporary and ballet, catering to professional

dancers or advanced-level students aged 18+. Pre-booking is required. Check dates and availability [here](#).

**Explore More:** Learn about our year-round commitment to supporting talent development, including recent initiatives like the [Ailey Project UK](#), fostering diversity in dance through a partnership with the world-renowned Alvin Ailey American Dance Theater. Our ongoing project, Future Leaders, establishes connections between our 19 member theatres and the next generation of off-stage theatre workforce. Visit [danceconsortium.com](#) for more information.





“The programme opened my eyes to the vast array of professions within the arts industries.”



“The chance to be around like-minded people in a similar stage of careers was very supportive and inspirational and made me feel motivated.”

# Future Leaders in dance and theatre



Dance Consortium is dedicated to developing the future workforce of the dance/theatre sector by nurturing and supporting young professionals through various initiatives.

## FUTURE LEADERS

Our initiative, established in 2015, connects our 19 member theatres in a free, flexible leadership programme designed for individuals aged 19 to 26 interested in exploring off-stage careers. The Future Leaders programme promotes a range of producing and theatre management roles, and to date has developed over 120 aspiring arts professionals through skills workshops, networking sessions, work shadowing and

venue open days. Spring 2024 events will be held at Theatre Royal Plymouth, The Lowry Salford, Newcastle Theatre Royal and Sadler's Wells, with at least 50% of places reserved for under-represented backgrounds in the UK theatre workforce, offering opportunities to those facing barriers.

## THEATRECRAFT

Join us annually at #Theatrecraft, the UK's largest free creative careers event at the Royal Opera House, where Dance Consortium and One Dance UK showcase a wide range of job opportunities in dance and theatre, featuring panel sessions that delve into various roles across our vibrant creative sector.

## ON-TOUR WORK PLACEMENTS

For the past decade, Dance Consortium has provided hands-on placements for students from the Liverpool Institute for Performing Arts (LIPA) during our international dance tours, offering invaluable real-world tour management experience. Follow us on the Dance Consortium socials to stay updated on more opportunities for students to gain work experience with our member venues.


## Keen to know more?

To explore the Future Leaders flexible leadership programme or to find out more about other career opportunities in the dance world and across our 19 member theatres in the UK and Ireland, please visit [danceconsortium.com](https://danceconsortium.com).

90% of previous participants rated Q&As with industry professionals as excellent.

95% said Future Leaders gave ideas or information to apply to the next steps in their training or careers.

# Past tours and credits

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



**Acosta Danza**  
(2020 & 2022)



**Ailey 2**  
(2011 & 2023)



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



**Australian Dance Theatre**  
(2007)



**Ballet British Columbia**  
(2018)



**Batsheva Ensemble**  
(2012)



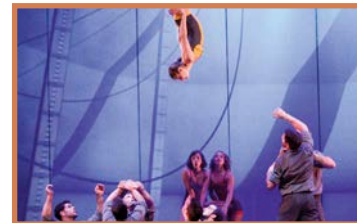
**Bill T Jones / Arnie Zane Dance Company**  
(2004)



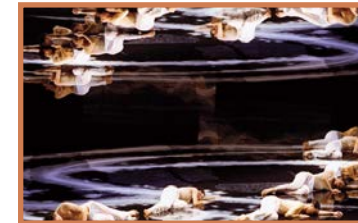
**Breakin' Convention**  
(2007. Supported 2009, 2010, 2012 & 2014)



**Cedar Lake Contemporary Ballet**  
(2013)



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



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



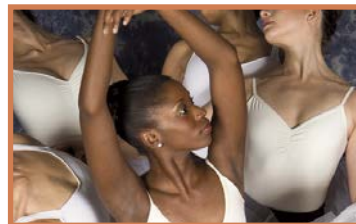
**Compagnie Kafig**  
(2005 & 2014)



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



**Dada Masilo**  
(2019 & 2023)



**Dance Theatre of Harlem**  
(2004)



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



**Grupo Corpo**  
(2005 & 2014)



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



**Les 7 Doigts**  
(2021)



**Les Ballets Trockadero de Monte Carlo** (2008/2009, 2011, 2013, 2015, 2018 & 2022)



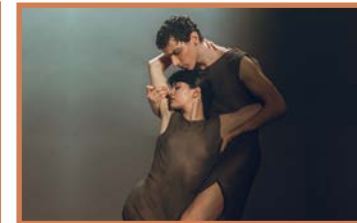
**Mark Morris Dance Group**  
(2001, 2009 & 2019)



**m|longa**  
(2017)



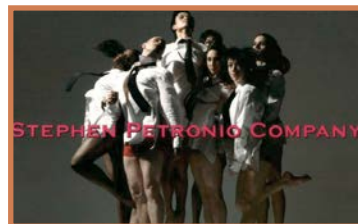
**Nederlands Dans Theater NDT 1**  
(2008)



**Nederlands Dans Theater NDT 2**  
(2004, 2005, 2007, 2009, 2012, 2016 & 2022)



**Paul Taylor Dance Company**  
(2003)



**Stephen Petronio Company**  
(2008)



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

**CO CHAIRS**  
Stephen Crocker & Marianne Locatori

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

**EXECUTIVE DIRECTOR**  
Joe Bates

**ACCOUNTANTS**  
Rebecca Gaskin and Janice Jane Webster at Rowlands Webster

**LEARNING AND PARTICIPATION PRODUCER**  
Fiona Ross

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**ADMINISTRATOR & ASSISTANT TOUR MANAGER**  
Julia Munro

**PRODUCTION COORDINATOR**  
Jenny Wheeler

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



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Read about all our venues at [danceconsortium.com](http://danceconsortium.com)  
Dance Consortium Limited is registered in England no 6179223. Charity Registration no. 1130289.  
The details in this programme are correct at the time of print and are subject to change.

# Greener Touring

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 people engaging in our Learning and Participation programme.

We continue to develop and promote new and innovative initiatives across the member venues. In the meantime, here's a snapshot of some of the achievements that we are proud of...

- We supply all visiting companies with reusable Ocean Bottles for each company member and our venues provide water stations next to the stage. Dancers drink lots of water, so this reduces plastic waste from single-use bottles of mineral water.
- Our touring technical team uses Velcro fasteners in place of PVC electrical tape for cabling work wherever possible, reducing the sacks of tape waste usually produced at the end of each run of performances.
- Eden Court in Inverness has achieved a 10% reduction in gas use compared to 2019 and has transitioned to Automated Meter Readings meaning they can now get electricity readings for every half an hour. They've had a Climate Emergency working group since 2020, with representation from Senior Leadership and board level, and publicly shared their Climate Emergency Commitment which is supported by an Action Plan that includes all areas of operations.

- To date, the solar panels at the Marlowe Theatre Canterbury have powered the equivalent of 111 shows. In partnership with Canterbury City Council, they have installed new all-LED lighting in the auditorium which will save up to 83% energy use compared to the old lighting.
- Norwich Theatre Royal installed a 10.6m x 2.6m Living Wall on the side of the fly tower.
- Brighton Dome and Festival is on a mission to reduce single-use plastics across the whole organisation and have teamed up with reusable cup experts Green Goblet to serve up audience drinks in an earth-friendly way.
- Theatre Royal Plymouth sends food waste to Langage Farm where it's used in an anaerobic digester to power their dairy....and then the farm supplies the theatre with ice creams – yum!
- Each of our member venues has appointed a Green Champion and Dance Consortium facilitates a nationwide e-group to share ideas and resources.
- In November 2023, Dance Consortium held its first Greener Touring Symposium at the Marlowe Theatre, Canterbury, bringing together representatives from across the large-scale theatre sector to explore the challenges and support changes to ensure touring is more sustainable.
- Two of our Trustees are part of Arts Council England's Board Environmental Champions Programme, which aims to embed environmental responsibility within Dance Consortium at governance level. This will support the members to step up their sustainability plans, reduce their environmental impact, and inspire peers and audiences at a time when it is most needed.

As well as the direct actions Dance Consortium and our member venues are taking to mitigate the climate crisis, we also see our role as helping to support our audiences understand what can they do to help.

The recent Act Green report by Indigo, an award-winning organisation that researches audience behaviours and trends, showed that 87% of cultural audiences are worried about the climate crisis and 93% have made changes to their lifestyle to help tackle it. However, audiences feel that organisations are not doing enough or feel that they are not communicating what they are doing effectively. Whereas 77% think cultural organisations have a responsibility to influence society to make radical change in response to the climate emergency.

In November 2023, Dance Consortium ran its first Greener Touring Symposium which looked at what large-scale theatres and their audiences can do support climate action.



Here are just a few ideas that you could consider:

- **Travel:** can you use public transport to travel to the theatre? If not, could you travel with friends and family to reduce the impact of private travel? Try using You Smart Thing, a new tool which can help you compare travel options and the amount of CO2e for each option [yousmartthing.com](https://yousmartthing.com)
- **Reduce waste:** the Act Green Report suggested that 92% would reduce their use of disposable packing and single use plastic at venues. Think about the flyers and brochures you collect and throw away. Could you take a photo of the information, so you have it digitally instead? Could you change your subscription to receive news from your venue via its e-newsletter rather than receiving printed material through the post?
- **Reuse cups and glasses:** many of our member theatres now have reusable cups to help eliminate single use plastics. If you have a drink before the show, why not take them back for a refill at the interval, rather than requesting a fresh cup – we reuse glasses and cups at home so why not when we're out and about!
- **Recycling:** look out for recycling points around the theatres and if you can't see them, just ask a member of staff to direct you.
- **Turning your lights off at home:** by coming together for a collective experience in the theatre, you can help offset the energy being used on stage to make the show happen by making sure lights and appliances are turned off whilst you're out of the house.

Board Environmental Champions

# Where we are

Dance Consortium is a group of 19 large theatres located across the UK and Ireland.

Dance Consortium was formed in 2000 with the aim of enriching the high-quality dance offer in the UK by presenting regular tours from international companies. It has since grown into a widespread consortium of venues with a core strategic aim to develop audiences for dance across the UK and Ireland, engage new attendees in innovative ways, and promote the art form as a source of accessible enjoyment and entertainment.

Since its formation Dance Consortium has presented 52 tours by 28 different companies whose performances and education activities have been experienced by hundreds of thousands of people across all parts of the UK and in Ireland.

Grand Opera House **BELFAST**  
Tickets: 028 9024 1919  
www.goh.co.uk

**BIRMINGHAM** Hippodrome  
Tickets: 0844 338 5000  
Calls cost 4.5p per min plus access charge  
www.birminghamhippodrome.com

Alhambra Theatre **BRADFORD**  
Tickets: 01274 432000  
www.bradford-theatres.co.uk

**BRIGHTON** Dome  
Tickets: 01273 709709  
www.brightondome.org

The Marlowe Theatre  
**CANTERBURY**  
Tickets: 01227 787787  
www.marlowetheatre.com

Wales Millennium Centre **CARDIFF**  
Tickets: 029 2063 6464  
Mac croeso I chi cysylltu â ni yn Gymraeg  
www.wmc.org.uk

The Bord Gáis Energy Theatre  
**DUBLIN**  
Tickets: +353 (1) 677 7999  
www.bordgaisenergytheatre.ie

Festival Theatre **EDINBURGH**  
Tickets: 0131 529 6000  
www.capitaltheatres.com

**HULL** New Theatre  
Tickets: 01482 300306  
www.hulltheatres.co.uk

Eden Court Theatre **INVERNESS**  
Tickets: 01463 234 234  
www.eden-court.co.uk

Sadler's Wells and Peacock Theatre  
**LONDON**  
Tickets: 020 7863 8000  
www.sadlerswells.com

**MILTON KEYNES** Theatre  
Tickets: 0844 871 7615  
www.atgtickets.com/venues/milton-keynes-theatre

Theatre Royal **NEWCASTLE**  
Tickets: 0191 232 7010  
www.theatreroyal.co.uk

Theatre Royal **NORWICH**  
Tickets: 01603 630 000  
www.norwichtheatre.org

Theatre Royal and Royal Concert  
Hall **NOTTINGHAM**  
Tickets: 0115 989 5555  
www.trch.co.uk

Theatre Royal **PLYMOUTH**  
Tickets: 01752 267222  
www.theatreroyal.com

The Lowry **SALFORD**  
Tickets: 0343 208 6000  
www.thelowry.com

Mayflower Theatre **SOUTHAMPTON**  
Tickets: 02380 711811  
www.mayflower.org.uk

**WOLVERHAMPTON** Grand Theatre  
Tickets: 01902 42 92 12  
www.grandtheatre.co.uk



DANCE CONSORTIUM presents

Qudus Onikeku | The QDance Company

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An ode to the richness of Nigerian culture



### UK PREMIERE TOUR 2024

18 & 19 Sep

LONDON Southbank Centre

21 Sep

MILTON KEYNES Milton Keynes Theatre

24 & 25 Sep

CANTERBURY Marlowe Theatre

1 & 2 Oct

BRIGHTON Dome

Age guide 12+

8 & 9 Oct

SALFORD The Lowry

11 & 12 Oct

HULL New Theatre

15 & 16 Oct

NEWCASTLE Theatre Royal

18 & 19 Oct

EDINBURGH Festival Theatre

'A tremendous piece.  
The QDance Company  
command the stage  
with Broadway-like  
showmanship'

MONTREAL RAMPAGE

FIND OUT MORE AT [DANCECONSORTIUM.COM](https://www.danceconsortium.com)



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Photo by Iari Davies