



dance

for

children

2021 – 2022

deStilte



Preface, Breda March 2021

Personal truths and uncertainty

When confidence is lacking, one may tend to lean toward absolute ideas. Or to listen to quacks, wiseacres and experts. When, after a dance performance, I am asked for my opinion as an 'expert', I prefer to hold my tongue. There's nothing worse than being considered a reference in a world propped up by rankings and judgments. I, Jack Timmermans, do not claim any expertise, represent no one, and wish to keep it like that. How did you know about this performance, would you recommend it to others, would you like to stay informed about this company? Please, leave me be.

Lack of confidence pushes us back to square one. We want to secure our safety, hold opinions on authority, speak on behalf of the group. We want to measure, compare and grow in numbers. And in equivocal matters we want to bring about unambiguous clarity.

'The uttermost individual expression of the uttermost individual emotion', hard to reconcile with a universally prevailing opinion. Sport unifies, art putrefies.

What is it, that makes us so much better at accepting authority, running after banners combining gullibility with terror, than in thinking for ourselves? In order to separate ourselves from the other species, haven't we already proclaimed ourselves Homo sapiens? Alas.

Alas

Alas, with some exceptions, to think for ourselves is a by-product: this is a sad conclusion. In my eyes, the teacher who sticks to the books and the methods falls short: 'In the text we find the answer to the question, let's copy that, shall we?'. What is the result of copying? Good for the short term memory? (Quickly to forget) Seneca already proclaimed about the beginning of our era: 'We do not learn for school, but for life'

Follow the leader

He, who leaves school to enter the world of grown-ups, needs to be able to think for himself. Everything is about to change, which requires flexibility in both thoughts and actions. It demands an open mind to new developments, perspectives, cultures. What we learn from a school proclaiming 'what's good for the goose, is good for the gander', is that we are all supposed to be the same. 'True to self' becomes a shifting panel; sliding towards loyalty to the one who provides the answers. We are not the same, we are not equal and we definitely needn't strive for that.

Take the lead

By acknowledging our mutual differences, we are able to coexist. Multiple experiences, multiple visions give colour to our world. We grow by switching perspectives, not through comparison and qualification. For what is so wonderful about the time that is given to us on this Earth, is that we change constantly and constantly remain the same.

Jack Timmermans, artistic director de Stilte



mission

With dance that appeals to the imagination, de Stilte strives to make its mark in the field of modern dance for children. Every child has the right to an inner world in which experience, wonder and fantasy evoke personal freedom.

A dance performance by de Stilte leaves space for multiple perspectives, invites self-reflection and exchange.

In his poem *Iemand stelt de vraag* (Someone asks the question), Dutch author Remco Campert, writes

To ask yourself a question
Is how resistance starts
And then to ask that question to another.

To which de Stilte should like to add something. To ask yourself a question also leads to your own initiative, to personal insight, to deepening and to exchange by subsequently asking that same question to another person.

The ensemble consists of 12 dancers and annually presents 200 performances, 450 dance duets and 1,100 workshops.

de Stilte has made it their mission - regional, nation-wide and international - to bring as many children as possible in contact with the company's productions and dance activities

vision

de Stilte chooses top level dance as a nonverbal language that leaves room for personal interpretation. During a performance a child can get involved in a different world, free of fear that any direct contact with such a world may provoke. Children are given the opportunity to enhance their personal space, to overcome their social bias and train tolerance. de Stilte considers the first acquaintance with art as crucial: once touched, love can take possession of the young spectator forever. de Stilte opts for art that leaves some open space; that allows the white between the lines to be read. Art that leaves respect for the silence.

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international

The company is a welcome guest on stages abroad. By now, up to 40 countries have made acquaintance with productions by de Stilte.

For the European project MAPPING, de Stilte is collaborating with 18 companies and festivals in 17 countries all over the continent. Together, we give an impulse to performances for infants and toddlers.

funding partners

As of 2021, de Stilte is acknowledged as part the basic cultural infrastructure of The Netherlands (BIS). The company receives structural grants from the Ministry of Culture, the province of Noord-Brabant, the municipality of Breda and the European Union in the frame of Creative Europe.

touring history

selection

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Opera Bastille, Paris
Imaginate Festival, Edinburg
The Ark, Dublin
Belfast Internation Children's Festival
euro-szene Leipzig
Wroclaw Children's Festival, Wroclaw
Naj Naj Naj Festival, Zagreb
Théâtre Dunois, Paris
Szene Bunte Wähne, Vienna
Festival Elancees, Limoges
Festival de Betovering, The Hague
2Turven Hoog Festival, Almere
Festival El Més Petit de Tots, Barcelona
Girne American University Theatre, Cyprus
CaPe Ettelbruck
Centre Culturel de Rencontre, Luxembourg
Scena Wspólna, Poznan
Gyan Manch Theatre, Kolkata
China National Theatre for Children, Beijing
Macao Cultural Centre, Macao
Seanse, Alesund
Festival Internacional de Teatro para Niños y Jóvenes, Córdoba
Tanzmesse, Düsseldorf
Hakawy International Arts Festival for Children, Cairo
Baboró International Arts Festival for Children, Galway
Trešnja Theatre, Zagreb
Assitej World Congress, Warsawa
Izmir International Puppet Days, Izmir
Dampfzentrale, Bern
Luaga & Losna, Feldkirch
OPEN LOOK, St. Petersburg
step.X, National Theater Mannheim
Szene Bunte Wähne, Horn
International Stiltefestival Breda
Visioni di futuro, visioni di teatro, Bologna, Italië
IPAY, International Performing Arts for Children USA

Tweetakt in Turkey, Istanbul
Festival Internacional Paidéia, São Paulo
Festival Internacional de Linguagens, Rio de Janeiro
Ramallah Contemporary Dance Festival, Ramallah
Amman Contemporary Dance Festival, Amman
Little Ladies Little Gentlemen Festival, Ankara State Theatre
Black Sea Theatre Festival, Trabzon,
DANSEMA Festival, Vilnius
EU Cultural Week, National School of Drama, New Delhi
Dublin Dance Festival, Dublin
BIPOD Beirut International Platform of Dance, Beirut
TRAFFO, Luxemburg
Tramway, Glasgow
Starke Stücke, Gallus Theater, Frankfurt am Main
Krokusfestival, Hasselt
Spielarten nrw,
Semanas Internacionales de Teatro para Niños y Niños, Madrid
MAC maison de Artes de creteil, Frankrijk
Festival Teatralia Teatro pradillo, Madrid, Spanje
Festival Rencontres Esonne Danse Salle Pablo Picasso, La norville, Frankrijk
Ruutia ! Dance Festival for Children and young Audience Hurjaruuth, Helsinki, Finland
Cradle of Creativity, Johannesburg
BRIK – Brabants Internationaal Kinderfestival, Breda
RomaEuropa Festival, Rome
Dance Umbrella Festival, London
Spinrag Festival, Kortrijk
CaPe, Ettelbruck
Scene Nationale Le Phenix, Valenciennes
Schauburg München
Semanas Internacionales de Teatro para Niños y Niños, Madrid
Ruutia ! Dance Festival for Children and young Audience Hurjaruuth, Helsinki

schedule

schedule

		age	performers	capacity
Wait a Minute	stage-on-stage	½ to 3	2	30
Do-Re-Mi-Ka-Do	stage-on-stage	2+	2	70
Cinderella	black box / mid-size stage	5+	5	350
To Host a Ghost	mid-size stage / auditorium	6+	7	350
The Consolation Prize	mid-size stage / auditorium	8+	7	400

repertory

		age	performers	capacity
HiHaHutBuilders	stage-on-stage	2+	2	80
Flying Cow	small auditorium / black box	4+	3	250
1-2's	schools	4+	2	35

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Wait a Minute

for infants and toddlers – age 6 months and older

From an assembly kit, a world unfolds. Snow-white objects fill the void. A small table, a stool, a door, a tiny piano. But wait a minute... is somebody here?

In a pristine landscape, two people disappear and reappear when the inevitable happens: they meet...

How to deal with somebody different? Someone of whom you can't even tell what type of creature it is? A human, a dog, a bird? Fortunately, there's no need to change each other.

Wait a minute... stick to simply being who you are.

As part of the European research project MAPPING, Gertien Bergstra and Femke Somerwil - two of the company's original dancers – create a performance for children, 6 months and older. Accompanied by the wonderful piano music of Jeroen van Vliet, the unknown becomes familiar in a new environment; a world comes to life, at eye level, with the young audience.

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choreography Gertien Bergstra en Femke Somerwil

music Jeroen van Vliet

costumes Czakon

lighting design Twan Mensen

set design Bert Vogels

duration 40 minutes

stage dimensions minimum 8 x 8 x 5 meters, stage-on-stage

company 2 dancers, 1 technician

capacity 30



Do-Re-Mi-Ka-Do

for the little ones - over 2s

the colour of sound

The rhythm is a beating heart. A cadence, to set us in motion, a shared beat, a shared heart.

A body ticking, a mouth gasping, a belly bulging, a foot stepping. All is music and all is in dialogue between a dancer and a musician.

Do-re-mi-ka-do. Cadeau? Does that mean present? Is there a present inside the box?

Sound becomes colour, dance turns into music, and the world grows into a colourful adventure.

Let's make it a party.

Do-re-mi-ka-do is the sequel to a 3x3 with vocals, percussion and dance. Created by Helene Jank and Jenia Kasatkina.

choreography Jenia Kasatkina

music Helene Jank

lighting design Ellen Knops

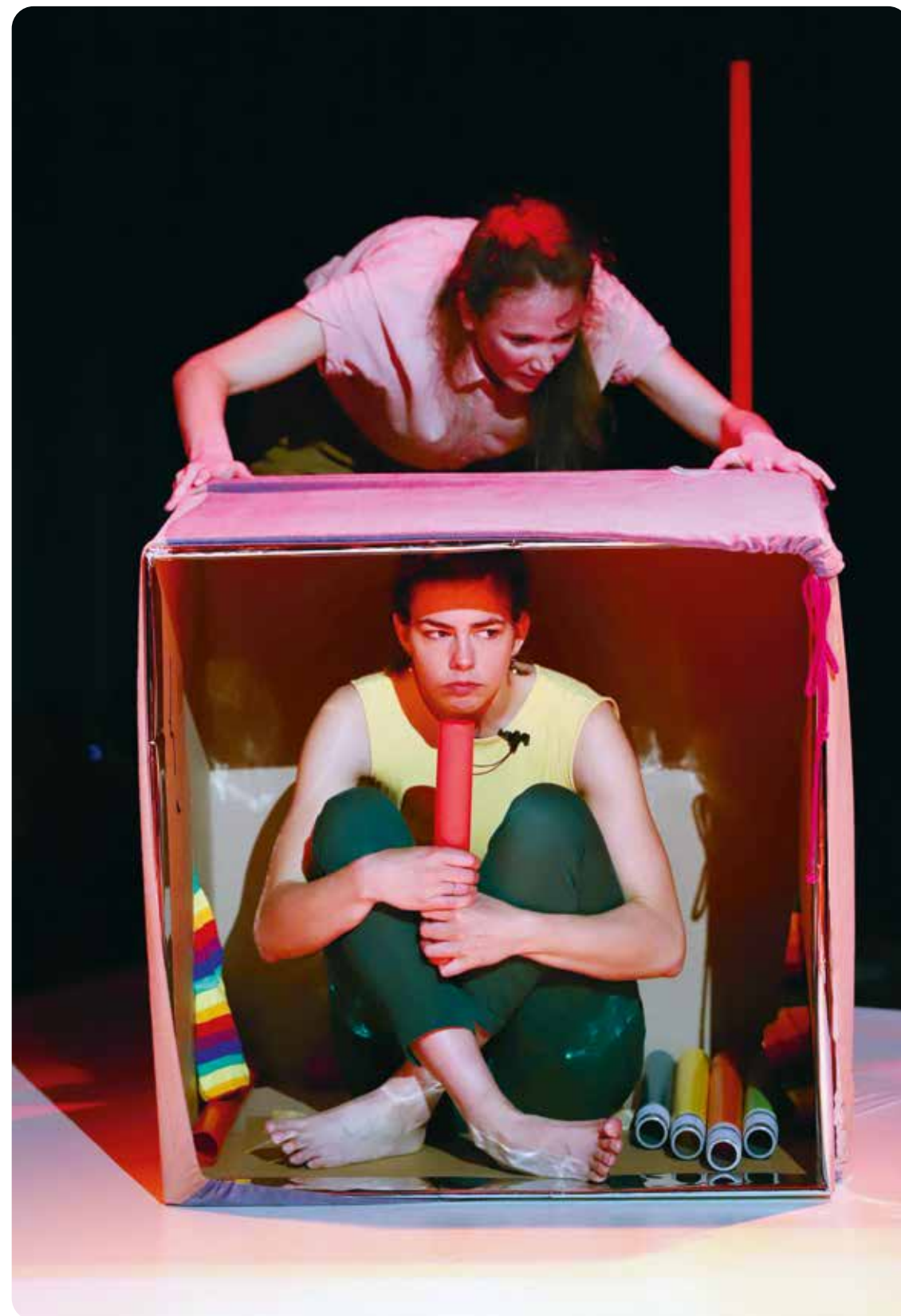
set design Ellen Knops en Jenia Kasatkina

duration 40 minutes

stage dimensions minimum required surface 9 x 9 x 4 meters, stage-on-stage

company 1 dancer, 1 musician, 1 technician

capacity 70



Cinderella

family show – over 5s

Something about a shoe

A simple story with a sad start and a happy ending.

For this performance a director was hired who unfortunately does not understand much of the story. In all fairness, it is no easy job. How can one fulfil all the roles with only two dancers? Father, Cinderella, step-sisters, step-mother, the fairy, the prince ...?

To ensure that the performance runs smoothly, the director decides to take on the roles of stepmother and fairy godmother herself. She also takes care of the props. A glass slipper, a chest, some clothes, a broom, a chimney, a carriage and a clock are all familiar items. But what does one do with a pumpkin and mice in a theatre? The director has a lot to think about. That is possible when the music plays and the dancers dance.

choreography Jack Timmermans

music Pianoduo Mephisto: John Gevaert and Katrijn Simoens

costumes Czakon

lighting design Pink Steenvoorden – Einstein Design

set design Bert Vogels

music S. Prokofjeff – Cinderella suite (Arrangement for piano four hands by John Gevaert)

Music Published / Licensed by: © Internationale Music Verlage H. Sikorski / Albersen Verhuur B.V., 's-Gravenhage

duration 50 minutes

stage dimensions minimum 9 x 9 x 5 meters excluding wings

company 2 dancers, 1 actress, 2 musicians, 1 technician

maximum number of visitors school performance 350

maximum number of visitors public performance 500



To Host a Ghost

family show - over 6s

Uninvited ghosts

As a peculiar gentleman arrives home, he finds his house populated with ghosts. Thing is, he has no idea. His world is turned upside down in a cat-and-mouse game between man and ghost.

To Host a Ghost is an ironic, nonverbal presentation of dance, music and mystery, with four dancers, three singers and a multi-instrumentalist haunting the stage.

The performance is a musical collaboration between de Stille, Martin Fondse and vocalists Anna Serierse, Marit van der Lei and Sanne Rambags.

choreography Jack Timmermans

music Martin Fondse

costumes Czakon

lighting design Pink Steenvoorden – Einstein Design

set design Jack Timmermans

duration 50 minutes

stage dimensions minimum 9 x 9 x 5 meters excluding wings

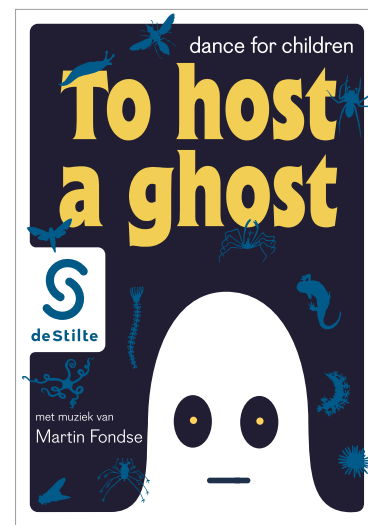
company 4 dancers, 3 singers, 1 musician, 2 technicians

maximum number of visitors school performance 350

maximum number of visitors public performance 500

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WITH LIVE MUSIC



The Consolation Prize

WITH LIVE MUSIC

family show – over 8s

“Seen from the moon, we are all the same size”

– *Multatuli, Idea 155*

When we look up to the stars in the sky, people are small and insignificant. This will not do!
And so we elevate ourselves to stardom.

We have speeches, raise podiums. We pad each other on the back and honour one another with awards. We appoint ourselves as champions. We hand out decorations, medals, victory cups. We build prize cabinets reaching all the way up to the ceiling, under the motto ‘The sky is the limit’.

And yet.... And yet we are and remain but tiny creatures in an overwhelming universe.

Each prize is a consolation prize.

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Humour and a sense of perspective make The Consolation Prize an ode to the Human Dimension. The smallest person ever measured 54 centimetres, the tallest human being 2,72 meters. But from the moon, we won’t be able to tell the difference.

Far away from stars and planets, we celebrate the limited shelf life of eternal glory with piano, cello vocals and dance, in a choreography by Jack Timmermans. With Martin Fondse (musical composition and keyboards), Jörg Brinkman (cello) and Margriet Sjoerdsma (vocals).

choreography Jack Timmermans

music Martin Fondse

costumes Czakon

lighting design Pink Steenvoorden – Einstein Design

set design Jack Timmermans

duration 55 minutes

stage dimensions minimum 9 x 9 x 5 meters excluding wings

company 4 dancers, 1 singer, 2 musicians, 1 technicians

maximum number of visitors school performance 350

maximum number of visitors public performance 500



HiHaHutBuilders

for the little ones – over 2s

an imaginative duet in an intimate setting

In the middle of a blue field with fair-weather clouds, there's a ... well, what is it actually? Because no one knows what it is, we call it a bed, a mountain, a flat or anything else we think of. A man and a woman appear. Like the fluttering of a butterfly, the story delicately emerges.

In an intimate environment, de Stille treats young and old to an imaginative story: a tiny universe with dew, sun, wind, rain and snow is brought to life. The boundaries between audience and dancers gradually become blurred.

choreography Jack Timmermans and Jack Gallagher

music Mete Erker and Jeroen van Vliet

costumes Joost van Wijmen

lighting design Pink Steenvoorden – Einstein Design

set design Bert Vogels

duration 40 minutes

stage dimensions minimum required surface 9 x 9 meters, stage on stage

company 2 dancers, 1 technician

capacity 80



Flying Cow

family show – over 4s

'a pound of feathers doesn't fly if there's no bird inside'

– Bert Schierbeek

Flying Cow is fun yet serious at the same time. Once you're totally immersed, anything can happen. Flying on the wings of their imagination, two girls and a boy embark on a playful journey and arrive at a stand-off. When there are three of you, who plays with whom?

Out of the rolling eggs, the shuffling old woman and the flying cow emerges a game of friendship, loneliness and solidarity.

choreography Jack Timmermans

music Timothy van der Holst

costumes Joost van Wijmen

lighting design Pink Steenvoorden – Einstein Design

duration 50 minutes

stage dimensions minimum required surface 9 x 9 x 5 meters excluding wings

company 3 dancers, 1 technician

capacity 250

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1-2s

all ages – dance at school

an encounter of two dancers

Dance duets on location, performed on a floor measuring 3,50 x 3,50 meters with the audience surrounding the floor on three sides. Impinging on the spectator's space, a confrontation between two dancers unfolds. What is showed can be experienced in the subsequent workshop to double the effect.

de Stilte has multiple duets on repertory for various age groups.

choreography Jack Timmermans, Somerberg and Lidia Wos

duration 60 minutes (duet 10 minutes, workshop 50 minutes)

company 2 dancers, 1 workshop leader

space dimensions minimum 6 x 10 meters

maximum number of visitors 35

maximum number of presentations 3 per day





mapping

de Stilte is one of the eighteen partners of the European project Mapping. Mapping is an artistic research project focused on creating a sensory-based relationship with very young children, from 0 to 6 years, through performing arts. In particular, it explores the idea of "children-spectators of today and not only of tomorrow". In the frame of the project choreographers Gertien Bergstra and Femke Somerwil create the production Wait a Minute.

mapping partners

Artika Theatre Company | Athens, Greece
 Auraco dance theatre | Helsinki, Finland
 Baboró International Arts Festival for Children | Galway, Ireland
 Bologna Fiere/Bologna Children's Book Fair | Bologna, Italy
 de Stilte dance for children | Breda, Netherlands
 Helios Theater | Hamm, Germany
 Ion Creangă Theatre | Bucharest, Romania
 Kolibri Theatre for Children and Youth | Budapest, Hungary
 La Baracca – Testoni Ragazzi | Bologna, Italy
 Ljubljana Puppet Theatre (LPT) | Ljubljana, Slovenia
 Polka Theatre | Wimbledon, London, UK
 Teater Tre | Stockholm, Sweden
 Teatr Animacji | Poznan, Poland
 Teatro Paraíso | Vitoria, Spain
 Théâtre de la Guimbarde | Charleroi, Belgium
 Theatre Madam Bach | Odder, Denmark
 Toihaus Theatre | Salzburg, Austria
 Ville de Limoges | Limoges, France



BRIK

The biannual BRIK Festival (formerly known as the International Stiltefestival) was initiated by dance company de Stilte in 2011. It originated from the company's desire to share the many beautiful performances encountered on its international tours with their audience in Breda. Offering children and adults the opportunity to travel the world of non-verbal theatre in just one week, without having to leave Breda.

The festival books poetic performances for children aged zero to twelve, their parents, grandparents, teachers and guardians. Performances that stimulate children's imagination and allow space for personal interpretation. Performances without words. Because de Stilte knows all too well that, to convey a story, a body can do just fine on its own.

Most of the performances are presented at the Chassé Theatre and the Stilte Theatre but the festival also shows (freely accessible) performances in open air: at the town square, at cultural heritage sites or in parks.

BRIK is curated by Mohamed Elghawy from Cairo, Egypt since 2017. Now, each edition of the festival hosts over fifteen international companies as well as a number of Dutch companies. In 2019 the festival presented 73 shows over 12 days – 35 school performances, 12 public performances and 21 performances in the city centre of Breda – and welcomed over 21.000 youthful visitors.

The festival receives structural funding from the Dutch Fund for Performing Arts, the province of Noord-Brabant and the municipality of Breda.

The sixth edition of BRIK will take place in June 2022.



artistic team



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choreographer
rehearsal director
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Femke Somerwil
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Jack Gallagher
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Donna Scholten
dance



Gianmarco Stefanelli
dance



Kaia Vercammen
dance



Martin Fondse
multi-instrumentalist



Jörg Brinkman
cello



Margriet Sjoerdsma
vocals



Jeroen van Vliet
piano



Stevko Busch
piano

performers



Chiara Aldoriso
dance



Mirella de Almeida Castagna
dance



Wiktoria Czakon
dance



Alex Havadi-Nagy
dance



Helene Jank
musician/performer



Anna Serieuse
vocals



Marit van der Lei
vocals



Sanne Rambags
vocals



Christopher Havner
dance



Pilvi Kuronen
dance



Gleen Orlando
Mardenborough
dance



Victor Mendes
dance



Pianoduo Mephisto
piano



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actress



Adriaan Severins
actor



Andreas Simma
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