



COMPAÑÍA NACIONAL DE DANZA  
APRIL 12 - 17, 2022

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DANCE COMPANY

DANTE PULEIO • Artistic Director

**April 19-May 1, 2022**

Two Weeks, Two Programs



**A LEGACY RENEWED**

"Limón Dance Thrives, Decades After Its Founder's Death"  
— The New York Times, Marina Harss

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The Joyce Theater Foundation presents

# Compañía Nacional de Danza

UNDER THE ARTISTIC DIRECTION OF JOAQUÍN DE LUZ

PRESENTS:

## CARMEN

CHOREOGRAPHED BY JOHAN INGER

### DRAMATURGY

GREGOR ACUÑA-POHL

### SET DESIGN

CURT ALLEN WILMER

### MUSIC

GEORGES BIZET &  
RODION SHCHEDRIN

### COSTUME DESIGN

DAVID DELFÍN

### LIGHT DESIGN

TOM VISSER

ADDITIONAL  
ORIGINAL MUSIC  
MARC ÁLVAREZ



*Compañía Nacional de Danza is thankful for the generosity of its donors, including the lead support of Charles and Deborah Adelman, and Judith M. Hoffman; and special support from Yvonne Chen, Fran Schulman, Robert Schulman, and Irene Shen.*

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Leadership support for The Joyce Theater Foundation has been provided by the LuEsther T. Mertz Charitable Trust.

Leadership support for The Joyce's presentation of dance has been provided by the Doris Duke Charitable Foundation.

Leadership support for The Joyce's annual programming is provided by the Howard Gilman Foundation.

The Joyce's presentation of *Compañía Nacional de Danza* is a HARKNESS FIRST Joyce Theater debut, generously supported by The Harkness Foundation for Dance.

*Carmen* was adapted for the Joyce Theater New York premiere with the support of a Rudolf Nureyev Prize for New Dance awarded by The Joyce Theater with major funding from the Rudolf Nureyev Dance Foundation.

Generous support for The Joyce's presentation of work by Swedish choreographers provided by the Barbro Osher Pro Suecia Foundation. Support for The Joyce's presentation of international dance provided by the R. Britton Fisher and Family Gift for International Dance.

Major support for The Joyce has been provided by Booth Ferris Foundation, Ford Foundation, Mellon Foundation, The Fan Fox and Leslie R. Samuels Foundation, The SHS Foundation, and The Shubert Foundation.

# ABOUT THE PROGRAM

## CARMEN (2015)

**Choreography:** Johan Inger

**Music:** Georges Bizet and Rodion Shchedrin

**Additional original music:** Marc Álvarez

**Original editor of Carmen Suite, Bizet-Shchedrin:** Musikverlag Hans Sikorski, Hamburg

**Dramaturgy:** Gregor Acuña-Pohl

**Costume Design:** David Delfín

**Set Design:** Curt Allen Wilmer (AAPEE)

**Lighting Design:** Tom Visser

**Assistant to the choreographer:** Urtzi Aranburu

**Assistant to set design:** Isabel Ferrández Barrios

## PERFORMERS

### CARMEN

Kayoko Everhart (4/12, 4/13, 4/15, 4/16eve)

Sara Fernández (4/14, 4/16mat, 4/17)

### DON JOSÉ

Alessandro Riga (4/12, 4/13, 4/15, 4/16eve)

Jon Vallejo (4/14, 4/16mat, 4/17)

### BOY

Shani Peretz (4/12, 4/13, 4/15, 4/16eve)

YaeGee Park (4/14, 4/16mat, 4/17)

### ESCAMILLO

Isaac Montllor (4/12, 4/13)

Yanier Gómez (4/16mat, 4/17)

Álvaro Madrigal (4/15, 4/16eve)

Alessandro Riga (4/14)

### ZUÑIGA

Toby William Mallitt (4/12, 4/13, 4/15, 4/16eve)

Benjamin Poirier (4/14, 4/16mat, 4/17)

### ACT I

### DOGS

Álvaro Madrigal, Juan José Carazo, Erez Ilan,

Shlomi Shlomo Miara, Íker Rodríguez

### TWO SHADOWS

Erez Ilan, Shlomi Shlomo Miara

### SOLDIERS

Marcos Montes

Benjamin Poirier (4/12, 4/13, 4/15, 4/16eve)

José Alberto Becerra (4/14, 4/16mat, 4/17)

### MANUELA

Elisabet Biosca (4/12, 4/13, 4/15, 4/16eve)

Mar Aguiló (4/14, 4/16mat, 4/17)

### WOMEN

Mar Aguiló, Sara Lorés, Clara Maroto,

Natalia Muñoz, Shani Peretz, Laura Pérez

Hierro, Pauline Perraut, Irene Ureña

### ACT II

### SHADOWS

Mar Aguiló, José Alberto Becerra, Elisabet

Biosca, Juan José Carazo, Erez Ilan, Sara

Lorés, Álvaro Madrigal, Toby William Mallitt,

Clara Maroto, Shlomi Shlomo Miara, Marcos

Montes, Natalia Muñoz, Shani Peretz, Laura

Pérez Hierro, Pauline Perraut, Benjamin

Poirier, Íker Rodríguez, Irene Ureña

**Duration:** 1h 45 minutes (Includes Intermission between Act I and Act II)

**World premiere by Compañía Nacional de Danza on April 9th, 2015 at Teatro de la Zarzuela, Madrid (Spain).**

Johan Inger was awarded the Benois de la Danse 2016 Prize and the VENICE TV AWARD in 2018 for his choreography of *Carmen*, created for CND.

*When Johan Inger was asked to create a new version of Carmen, being himself Swedish and Carmen a piece with a strong Spanish nature, he faced an enormous challenge. But it was also a great opportunity. The story witnessed through the eyes of a young watcher reveals the tale stripped to its mythic and universal elements of passion and violence.*

*"There is a certain mystery within this character, it could be any kid, it could be Don José when he was a boy, it could be a young Michaela or Carmen and José's unborn child. It could even be ourselves, with our very first goodness wounded due to a violent experience that, though brief, has had a negative impact in our lives and our ability to interact with others forever."*

*- Johan Inger*

# ABOUT THE COMPANY

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**The Compañía Nacional de Danza** was founded in 1979 under the name Ballet Clásico Nacional and headed by Víctor Ullate as its first director. In February 1983, María de Ávila took on the directorship of both the Ballet Nacional Español and the Ballet Clásico Español, placing special emphasis on opening the doors to choreographers such as George Balanchine and Antony Tudor. Furthermore, María de Ávila commissioned choreographies to the American dancer and choreographer Ray Barra, at the time resident in Spain. She later offered him the post as full-time director, which he accepted and held until December 1990.

In December 1987, the outstanding Russian dancer Maya Plisetskaya took her post as artistic ballet director. In June 1990, Nacho Duato was installed as artistic director of what was now called the Compañía Nacional de Danza (CND); a position he held for twenty years, up to July 2010. His incorporation brought about an innovative change to the company's history and make up, with the inclusion of new, original choreographies within its repertoire, together with long-standing tried and tested works. In August 2010, Hervé Palito succeeded Duato as artistic director for one year. In September 2011, José Carlos Martínez took the helm as director of the Compañía Nacional de Danza, holding the post for eight years.

On March 28 2019, INAEM—the culture ministry's performing arts' institute—announced Joaquín De Luz as new Artistic Director as of September 2019.

## TEAM

**Artistic Director:** Joaquín De Luz

**Executive Director:** Marisol Pérez

**Assistant Artistic Director:** Pino Alosa

**Manager:** Andrés Bravo Santos

**Technical Director:** Matxalen Díez

**Communication Director:** Maite Villanueva

**Production Director:** Antonio Cervera

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**Ballet Masters:** Cati Arteaga, Yoko Taira, Daan Vervoort

**Pianists:** Carlos Faxas, Viktoriia Glushchenko, Juan Antonio Mata

**Physical Therapist:** Sara A. Harris, Miguel Lacalle, Guadalupe M<sup>a</sup> Martín

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**Production Assistant:** Javier Serrano, Silvia Leiva

**Technical Direction Assistant:** Ignacio Bestuer

**Stage Managers:** José Álvaro Cofillo, Rebecca Hall

**Stage Hands:** Francisco Padilla, Goizeder Itoiz

**Electricity:** Juan Carlos Gallardo, Carlos Carpintero

**Audiovisuals:** Juan Antonio Haba, Pedro Álvaro, Jesús Ramón Santos,

Miguel Ángel Sánchez, Rubén Vega

**Wardrobe Archive:** Eva Pérez

**Wardrobe:** Ana Guerrero, Mar Aguado, Ana Cortázar, M<sup>a</sup> Aranzazu San José

**Properties:** José Luis Mora, Palomia Bravo

**Storehouse:** Reyes Sánchez

**Concierges:** Miguel Ángel Cruz, Teresa Morató

# WHO'S WHO IN THE COMPANY



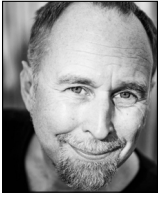
**JOAQUÍN DE LUZ** (*Artistic Director/Principal Dancer*) started his ballet studies at the Víctor Ullate school of ballet. In 1992, he joined Ullate's dance company, where he remained for three years. In 1995, he joined the Ballet Mediterráneo at the request of Fernando Bujones. In September 1996, Pennsylvania Ballet invited him to join the company as soloist. In December 1997, he joined the corps de ballet at New York's American Ballet Theatre (ABT) becoming soloist a year later. During his seven years at ABT, he performed key parts, such as The Bronze Idol and Solor in *La Bayadère* (Natalia Makarova, after Marius Petipa), Red Cowboy in *Billy the Kid*, Champion Roper in *Rodeo* (A. Demille), Blue Boy in *Le Patineurs* (Ashton), first sailor in *Fancy Free* (Jerome Robbins), Birbanto in *Le Corsaire* (A. M. Holmes), Turning Boy in *Etudes* (H. Lander), Yellow Couple in *Diversions of Angels*, and Benno in *Swan Lake* (Kevin McKenzie, after Marius Petipa and Lev Ivanov), among many others. In 2003, he jumped aboard New York City Ballet as soloist to become principal dancer two years later, in 2005. With NYC Ballet, his experience includes dancing at New York's Lincoln Center as well as many other of the world's most emblematic theatres. At the company, he interpreted some of dance history's most important parts and roles. Some of the roles created for him include: *Slice to Sharp*, by Jorma Elo; *Bal de Couture* and *Romeo & Juliet*, by Peter Martins; *Outlier*, by Wayne McGregor; *Year of the Rabbit*, by Justin Peck; *Concerto DSCH* and *Odessa*, by Alexei Ratmansky, and *DGV—Danse à Grande Vitesse* and *Shambards*, by Christopher Wheeldon. Joaquín De Luz has appeared as a guest artist with numerous international companies, such as Compañía Nacional de Danza de España (CND), American Ballet Theatre, San Francisco Ballet, Stanivslasky Theatre in Moscú, Ballet del Teatro Colón in Buenos Aires, and the Ballet Nacional de Cuba, among others.

His many performances in international galas and special events include: *Stars of the 21st Century*, in Paris and New York; *Intensio*, *José Carreño and Friends* and *The World of Diana Vishneva*, in Tokyo; *Tribute to Nureyev* in Rome. Additionally, he has appeared in a number of festivals, including the Ravel, Spolelto, Perelada, Santander, Madrid, Vail, Atenas, and Miami festivals. He represented Spain in the Lisbon Expo of 1998 and formed part of the tour Kings of Dance 2007-2011, touring across Russia and USA, to great critical acclaim. Indeed, his career has received widespread acclaim and recognition, including prizes such as: The Gold Medal in Nureyev international contest in Budapest, 2006; the best male dancer prize in the Benois de la Danse in Moscow, 2009; the Madrid Region Culture Prize, 2010, and the Premio Nacional de Danza (Spain) for interpretation, 2016.

Since 2018, he has combined his roles as choreographer and artistic director with that of teacher at the School of American Ballet in New York, both the ABT's JKO school and its Studio Company, the Marat Daukayev School of Ballet in Los Angeles, and Philadelphia's Rock School. He is in high demand to give courses and master classes at a wide range of other institutions internationally. On March 28, 2019, Spain's INAEM, Ministry of Culture and central government jointly announced his appointment, as of September 2019, as director of the Compañía Nacional de Danza (CND), succeeding José Carlos Martínez. For CND, he has choreographed *Arriaga* (with Aguiló and Alosa) (2020) and *Giselle*, premiered in December of the same year at the Teatro de la Zarzuela in Madrid, under the Artistic Direction and with choreography by Joaquín De Luz himself.

# WHO'S WHO IN THE COMPANY

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**JOHAN INGER** (*Choreographer*), from Stockholm, Sweden, trained at the Royal Swedish Ballet School and at the National Ballet School in Canada. From 1985 to 1990, he danced with the Royal Swedish Ballet in Stockholm, the last year performing as a soloist. Fascinated by the works of Kylián, Inger was convinced that the next step in his dance career should take him to Nederlands Dans Theater. In 1990, he joined NDT I and was a high-profile dancer in this company until 2002. When Inger tried his hand at Nederlands Dans Theater's annual Choreography Workshops, Jiří Kylián noticed his talent for choreography. After four workshop pieces, Inger was asked in 1995 to make his first choreographic work for NDT 2. The result, *Mellantid*, marked his official debut as a choreographer. It was part of the Holland Dance Festival and was immediately a resounding success, which brought him the Philip Morris Finest Selection Award 1996 in the Contemporary Dance category. In 2001, *Mellantid* was nominated for the Laurence Olivier Award in the Best New Dance Production category.

After his choreographic debut, Inger made various works for Nederlands Dans Theater. For his ballets *Dream Play* and *Walking Mad*, he received the Lucas Hoving Production Award in October 2001. *Walking Mad*, as it was later performed by the Cullberg Ballet, was awarded the 2005 Danza & Danza's Award. Inger himself was nominated by the VSCD Dance Panel for the Golden Theatre Dance Prize 2000 and received the Merit Award 2002 of Stichting Dansersfonds '79. Inger left Nederlands Dans Theater for the artistic leadership of Cullberg Ballet, where he served as artistic director from 2003-2008. Over the following five years, he created various works for the company. In the summer of 2008, Inger shifted his role as artistic leader of Cullberg Ballet to devote himself entirely to choreography and produced *Position of Elsewhere* (2009) for Cullberg Ballet. In the years 2009-2015, Inger became 'Associate Choreographer' for the Nederlands Dans Theater, creating regularly for both NDT1 and NDT2 (*Dissolve in This*, *Tone Bone Kone*, *I New Then*, *Sunset Logic*, *B.R.I.S.A.*, and *One on One*). As of 2015, Inger also started to make his own versions of more narrative ballets and created his *Rite of Spring*, *Carmen*, *Peer Gynt*, and *Petruschka*.

Johan Inger is now an established and renowned independent choreographer who has shared his works with numerous dance companies around the world. His works belong to the repertoire of numerous dance companies, such as Nederlands Dans Theatre, Cullberg Ballet, Göteborgs Operans Dans Kompani, Royal Swedish Ballet, Ballett Theatre Basel, Compañía Nacional de Danza, Ballet Staatstheater Nurnberg, Lyon Opera Ballet, and Alvin Ailey American Dance Theater, among others.

# WHO'S WHO IN THE COMPANY

## PRINCIPALS



KAYOKO EVERHART

ISAAC MONTLLOR

ALESSANDRO RIGA

JON VALLEJO

## SOLOISTS



ELISABET BIOSCA

YANIER GÓMEZ

EREZ ILAN

TOBY W. MALLITT

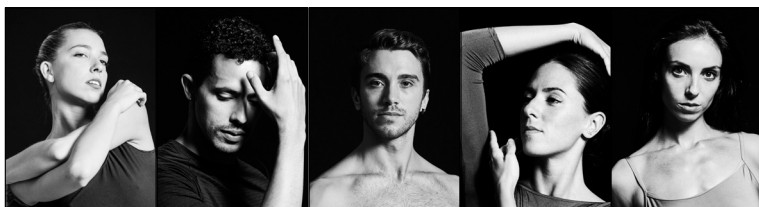


NATALIA MUÑOZ

YAEGEE PARK

SHANI PERETZ

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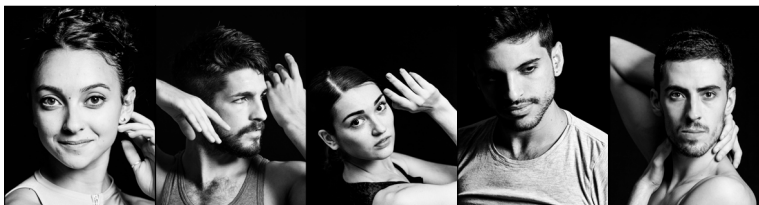
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# ABOUT THE JOYCE THEATER FOUNDATION

The Joyce Theater Foundation ("The Joyce," Executive Director, Linda Shelton), a nonprofit organization, has proudly served the dance community for over three decades. Under the direction of founders Cora Cahan and Eliot Feld, Ballet Tech Foundation acquired and The Joyce renovated the Elgin Theater in Chelsea. Opening as The Joyce Theater in 1982, it was named in honor of Joyce Mertz, beloved daughter of LuEsther T. Mertz. It was LuEsther's clear, undaunted vision and abundant generosity that made it imaginable and ultimately possible to build the theater. Ownership was secured by The Joyce in 2015. The theater is one of the only theaters built by dancers for dance and has provided an intimate and elegant home for over 400 U.S.-based and international companies. The Joyce has also expanded its reach beyond its Chelsea home through off-site presentations at venues ranging in scope from Lincoln Center's David H. Koch Theater, to Brooklyn's Invisible Dog Art Center, and to outdoor programming in spaces such as Hudson River Park. To further support the creation of new work, The Joyce maintains longstanding commissioning and residency programs. Local students and teachers (K-12th grade) benefit from its school program, and family and adult audiences get closer to dance with access to artists. The Joyce's annual season of about 48 weeks of dance now includes over 340 performances for audiences in excess of 150,000 patrons. **Visit [Joyce.org](http://Joyce.org) for more information.**



## Many Thanks to The Joyce's Institutional Funders for Keeping Us Moving Forward

An abundance of gratitude to Senate Majority Leader Charles E. Schumer, Senator Kirsten Gillibrand, Representative Jerrold Nadler, and Representative Nydia M. Velázquez for their visionary leadership that established the **Shuttered Venue Operators Grant** program, which has helped make the reopening of The Joyce Theater and the reemergence of many dance companies possible.

**Leadership support for The Joyce's year-round programs and services:**

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# ABOUT THE JOYCE THEATER FOUNDATION

## VISION STATEMENT

The Joyce Theater Foundation is committed to fostering and supporting a diverse and inclusive environment, both on and off stage. We embrace and celebrate diversity in all its forms, and value the rich experiences and perspectives that arise from differences in race, ethnicity, socio-economic status, religion, age, sexual orientation, gender identity and expression, and cognitive and physical ability.

**We strive to counteract the social injustices and racism that exist within our communities, our nation, and our world. Our aim as an organization is to embody the principles of diversity, equity, inclusion, and justice.**

To achieve this, we will:

- Create and implement proactive diversity, equity, inclusion, and justice initiatives;
- Establish and maintain a culture of safe sharing, intentional listening, learning, and growth;
- Engage with and support disenfranchised communities by sharing information and resources and ensuring accessibility;
- Develop metrics and conduct regular reviews of our programs and policies to hold ourselves accountable and shift as needed.

With these goals in place and our Vision Statement in mind, we are dedicated to the continued learning and growth needed to foster an inclusive environment for all. This is an ongoing process and by nature will be an evolving statement.

## LAND ACKNOWLEDGEMENT

The Joyce Theater operates on the Lenape island of Manhahtaan (Manhattan) and acknowledges that it was founded upon the stolen land and erasure of many Indigenous communities. This acknowledgement demonstrates our institution's commitment to the process of dismantling the legacies of colonialism and cultural imperialism.

We acknowledge the ongoing violence towards Indigenous people through systemic inequality. We pay our respect to the Indigenous peoples who lived and continue to live upon this land, and whose rich history, artistic practices, and spirituality are tied to this land. It is within our responsibility as a cultural institution and our commitment to diversity and inclusion to embody a commitment to Indigenous rights and cultural equity.

We sincerely invite you as an audience member to take a moment to reflect on the history and legacy of displacement, migration, and settlement.

It is our intention to work with local Native American arts councils to better inform our land acknowledgement practices and anticipate that it will evolve over time.

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Assistant to the Executive Director.....Ayo Janeen Jackson

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Technical Director.....Lou Albruzzese  
Head Audio.....Sean Mullins  
Lighting Board Operator.....Kyle Hagen  
Head Carpenter.....Web Crittenden  
Head Electrician.....Brittany Spencer  
Stage Technicians.....Edward Hill, Kahlil Jahi

Donald J. Rose, MD Director, Harkness Center for Dance Injuries at NYU Langone Health is the orthopedic and dance medicine consultant for The Joyce Theater Foundation.

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Company Manager for Ronald K. Brown/EVIDENCE  
& Associate Producer for Joyce Theater Productions  
.....Meghan Rose Murphy

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Assistant House Managers.....Joseph Burke,  
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Chikako Iwahori, Di'Shai Oquendo, Utafumi Takemura,  
Nicholas Thomas

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Supervisors.....Maevie Brady, Vanessa Moton  
Box Office/JoyceCharge Staff.....Kiersten Foster,  
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Yohanna Hernandez, Pablo Rodriguez, David Matos

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The Joyce honors the following individuals, corporations, and foundations for their visionary support of our mission of advancing the vibrant and extraordinary art of dance. Funds contributed to the endowment campaign will allow The Joyce to continue its support of the dance community and to commission new work.

**\$1 Million and above**

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\*Caroline Shadle  
Victoria Shadle  
Daniil Simkin^  
\*Elisa Smilovitz  
\*Samara Stern  
Evan Strain  
\*Mark & Oni Strawn  
\*Sara Strope  
\*Laura Vang  
Lucy Vasserman  
\*Alexander Wang  
\*Miss Inga Wells  
James Whiteside^  
Emma Winder  
\*Lila Ziegler

*\*Artist Committee members to join The Joyce's Young Leaders Circle, please contact the Development office at 347-856-5828.*

**JOYCE PROGRAMS ARE MADE POSSIBLE WITH PUBLIC FUNDS FROM:**

The Joyce is supported in part by an American Rescue Plan Act grant from the National Endowment for the Arts to support general operating expenses in response to the COVID-19 pandemic.



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**FACILITIES & SERVICES**

Box Office (212-242-0800): Open Monday thru Sunday, 12pm - 6pm. On days when there is a performance, the box office is open through curtain time; advance sales stop 1/2 hour prior to curtain time (including matinees). Closed on major holidays. For Hearing Impaired call (TDD) 212-245-2904. To report Lost & Found items, please see an usher or call 212-691-9740.

**EMERGENCY RESUSCITATION EQUIPMENT**  
Resuscitation masks and latex gloves are located in the closet next to the drinking fountain in the Upper Lobby. AED is located downstairs in the reception area. LEARN CPR. For more information, contact the American Red Cross, the American Heart Association.

**FIRE NOTICE:** The exit indicated by a red light and sign nearest to the seat you occupy is the shortest route to the street. In the event of fire or other emergency, please walk – do not run – to that exit.

**WARNING:** The use of any recording device, either audio or video, and the taking of photographs, either with or without flash, is strictly prohibited within the auditorium. Violators will be punished with confiscation of recording device or ejection from the theater, and may be held liable for money damages.

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the dance community.



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# Compañía Nacional de Danza

Director Artístico  
Joaquín De Luz

CARMEN / NUEVA YORK/ EE.UU.

THE JOYCE THEATER

13 – 17 de abril, 2022

## ELENCO

### CARMEN

Kayoko Everhart: 13, 15, 16 (20:00h)/ Sara Fernández: 14, 16 (14:00h), 17

### DON JOSÉ

Alessandro Riga: 13, 15, 16 (20:00h)/ Jon Vallejo: 14, 16 (14:00h), 17

### BOY

Shani Peretz: 13, 15, 16 (20:00h)/ YaeGee Park: 14, 16 (14:00h), 17

### ESCAMILLO

Isaac Montllor: 13/ Alessandro Riga: 14/ Yanier Gómez: 16 (14:00h), 17/  
Álvaro Madrigal: 15, 16 (20:00h.)

### ZUÑIGA

Toby William Mallitt: 13, 15, 16 (20:00h)/ Benjamin Poirier: 14, 16 (14:00h), 17

### ACTO I

#### PERROS

José Alberto Becerra, Juan José Carazo, Erez Ilan, Álvaro Madrigal, Shlomi Shlomo Miara, Íker Rodríguez,

#### 2 SOMBRAS

Erez Ilan, Shlomi Shlomo Miara; 13, 15, 16 (14:00 y 20:00), 17/ Íker Rodríguez: 14

#### SOLDADOS

Benjamin Poirier: 13, 15, 16 (20:00)/ José Alberto Becerra: 14, 16 (14:00), 17/ Marcos Montes

#### MANUELA

Elisabet Biosca: 13, 15, 16 (20:00)/ Mar Aguiló: 14, 16 (14:00), 17

#### CIGARRERAS

Mar Aguiló, Sara Lorés, Clara Maroto, Natalia Muñoz, Shani Peretz, Laura Pérez Hierro, Pauline Perraut, Irene Ureña

### ACTO II

#### SOMBRAS

Mar Aguiló, José Alberto Becerra, Elisabet Biosca, Juan José Carazo, Erez Ilan, Sara Lorés, Álvaro Madrigal, Toby William Mallitt, Clara Maroto, Shlomi Shlomo Miara, Marcos Montes, Natalia Muñoz, Shani Peretz, Laura Pérez Hierro, Pauline Perraut, Benjamin Poirier, Íker Rodríguez, Irene Ureña

ELENCO SUJETO A CAMBIOS