

Compañía Nacional de Danza

ELENCOS CND – SEATTLE MEANY HALL

Del 25 al 27 de enero de 2024

PASSENGERS WITHIN - Joaquín De Luz

DÍA 25

Kayoko Everhart / Alessandro Riga
Giada Rossi / Thomas Giugovaz
Cristina Casa / Mario Galindo
YaeGee Park / Anthony Pina
Natalia Butragueño, Samantha Vottari, Kana Yamaguchi, Shani Peretz, Laura Pérez Hierro,
Pauline Perraut, Niccolò Balossini, Théo Bourg,
Juan José Carazo, Felipe Domingos, Álvaro Madrigal,
Jorge Palacios

DÍA 26

Giada Rossi / Thomas Giugovaz
Yaman Kelemet / Alessandro Riga
Cristina Casa, / Ion Agirretxe
Laura Pérez Hierro / Josué Ullate
Mariavittoria Muscettola, Martina Giuffrida, Kana Yamaguchi, Ayuka Nitta, Celia Dávila, Akane
Kogure, Niccolò Balossini, Erez Ilan, Juan José Carazo, Daniel Lozano, Benjamin Poirier,
Shlomi Shlomo Miara

DÍA 27

Kayoko Everhart / Alessandro Riga
Giada Rossi / Thomas Giugovaz
Cristina Casa, / Ion Agirretxe
Laura Pérez Hierro / Josué Ullate
Mariavittoria Muscettola, Martina Giuffrida, Kana Yamaguchi, Ayuka Nitta, Celia Dávila, Akane
Kogure, Niccolò Balossini, Erez Ilan, Juan José Carazo, Daniel Lozano, Benjamin Poirier, Shlomi
Shlomo Miara

**Compañía Nacional
de Danza**



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DE LAS ARTES ESCÉNICAS
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Facebook: Compañía Nacional de Danza, Spain – **Twitter:** @CNDanza
Instagram: cndanzaspain – **Youtube:** CNDanza – **www.cndanza.mcu.es**

SAD CASE - Sol León y Paul Lightfoot

DÍA 25

Erez Ilan, Shlomi Shlomo Miara, YaeGee Park, Anthony Pina, Irene Ureña

DÍAS 26 y 27

Théo Bourg, Álvaro Madrigal, Shani Peretz, Felipe Domingos, Samatha Vottari

WHITE DARKNESS – Nacho Duato

DÍA 25

Kayoko Everhart / Benjamin Poirier
Laura Pérez Hierro - Mario Galindo -
Sara Fernández - Álvaro Madrigal
Shani Peretz - Shlomi Shlomo Miara
Irene Ureña - Erez Ilan

DÍAS 26 y 27

Sara Fernández / Josué Ullate
Samantha Vottari - Anthony Pina
Giada Rosi - Ion Agirretxe
Cristina Casa - Alessandro Riga
Mariavittoria Muscettola - Juan José Carazo

ELENCO SUJETO A CAMBIOS

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DANCE SERIES

COMPAÑÍA NACIONAL DE DANZA

January 27 | 8 p.m.

Artistic Director: **Joaquín De Luz**

Executive Director: **Àngel Valero**

Assistant Artistic Director: **Pino Alosa**

Manager: **Inmaculada López**

Technical Directors: **Matxalen Díez, Manuel Fontanals**

Production Director: **Amanda del Monte**

Communication Director: **Maite Villanueva**

Lead Principal Dancers: **Alessandro Riga, Giada Rossi**

First Dancer: **Kayoko Everhart,**

Principal Dancers: **Cristina Casa, Yanier Gómez Noda, Isaac Montllor, Anthony Pina**

Soloist Dancers: **Elisabet Biosca, Ana María Calderón, Elisabetta Formento, Yaman Kelemet, Natalia Muñoz, YaeGee Park, Ana Pérez-Nievas, Shani Peretz, Ion Agirretxe, Mario Galindo, Thomas Giugovaz, Erez Ilan, Eunsoo Lee, Shlomi Shlomo Miara, Josué Ullate, Daan Vervoort**

Corps de Ballet: **Natalia Butragueño, Celia Dávila, Sara Fernández, Martina Giuffrida, Tamara Juárez, Sara Khatiboun, Akane Kogure, Clara Maroto, María Muñoz, Mariavittoria Muscettola, Ayuka Nitta, Daniella Oropesa, Hamin Park, Laura Pérez Hierro, Pauline Perraut, Irene Ureña, Samantha Vottari, Kana Yamaguchi, Niccolò Balossini, José Alberto Becerra, Théo Bourg, Juan José Carazo, Eduardo Díez de Jesús, Felipe Domingos, Daniel Lozano, Álvaro Madrigal, Marcos Montes, Jorge Palacios, Benjamin Poirier, Iván Sánchez, Roberto Sánchez, Tomás Sanza**

Ballet Masters: **Arantxa Argüelles, Catalina Arteaga, Yoko Taira**

Artistic Coordinator: **Rodrigo Sanz**

Pianists: **Carlos Faxas, Viktoriia Glushchenko**

Physical Therapist: **Sara A. Harris, Guadalupe Martín, Antonio Casas**

Gyrotonic: **Eva Pérez**

Sponsorship and Patronage: **Aída Pérez**

Staff: **Rosa González**

Administration: **Manuel Díaz, María Ríos**

Communication: **Asun Guerrero**

Production: **Javier Serrano**

Technical Direction Assistant: **Deborah Macías, Manuel Jesús Báñez**

Stage Managers: **José Cotillo, Rebecca Hall**

Stagehands: **Francisco Padilla, Goizeder Itoiz**

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

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

Wardrobe: **Ana Guerrero, Mar Aguado**

Properties: **José Luis Mora**

Storehouse: **Reyes Sánchez**

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

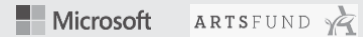
DANCE SERIES

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Hsiao-Wuen & Tiffany Hon
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Hugues Hoppe & Sashi Raghupathy
Matthew & Christina Krashan
Jeffrey Lehman & Katrina Russell
Chelsey Owen
Seema Pareek & Gurdeep Pall
Cecilia Paul & Harry Reinert
Judy Pigott
Tina Ragen & son, Ian
Cheryl Redd-Cuthbert & Richard Cuthbert
Richard Szeliski & Lyn McCoy
Donna & Joshua Taylor
Laura Townsend, in memory of her son
Toby Faber
Manijeh Vail
Scott VanGerpen & Britt East
Ellen Wallach & Tom Darden
George S. Wilson & Claire L. McClenny

***Passengers Within* (2022)**

- Choreography: **Joaquín De Luz**
- Performed by: **Kayoko Everhart / Alessandro Riga**
Giada Rossi / Thomas Giugovaz
Cristina Casa – Ion Agirretxe
Laura Pérez Hierro – Josué Ullate
Mariavittoria Muscettola, Martina Giuffrida, Kana Yamaguchi, Ayuka Anita, Celia Dávila, Akane Kogure, Niccolò Balossini, Erez Ilan, Juan José Carazo, Daniel Lozano, Benjamin Poirier, Shlomi Shlomo Miara
- Music: **Mishima, by Philip Glass, Etude. No. 2, by Philip Glass**
© 1984, 1992 Duvnagen Music Publishers Inc. Used with permission
- Costume Design: **Anthony Pina**
- Lighting Design: **Nicolás Fischtel (A.A.I.)**
- Costume Design: **Sastrería CND, Carmen Granell, Francisco Manuel Ferreras**

The idea of *Passengers Within* is inspired by today's society. We have become slaves to the system and paradigm we live in. Technology, the media, and consumerism keep the population sleepwalking and we wander like zombies to the incessant beat they set for us. From the moment you get up you are bombarded, with no respite, by incessant waves of information like the music of Philip Glass. We are subjugated and judged by society's expectations of us. Stereotypes and morals obligate us to follow a script that is too generic for us to be individuals. The principal couple represent people who are awakening; who are questioning things. They do not want to be passengers but, rather, to rule their own lives based on their essence and their presence.

INTERMISSION

***Sad Case* (1998)**

- Choreography: **Sol León and Paul Lightfoot**
- Performed: **Théo Bourg, Álvaro Madrigal, Shani Peretz, Felipe Domingos, Samatha Vottari**
- Music: **Perez Prado, Alberto Dominguez, Ernesto Lecuona, Ray Barretto, Trío Los Panchos**
- Choreography Assistant: **Menghan Lou**
- Set and Costume Design: **Sol León and Paul Lightfoot**
- Lighting Design: **Tom Bevoort**

Sad Case was originally created for NDT1 in 1998 when Sol León was seven months pregnant with their daughter, and acts as one of the main pillars of León and Lightfoot's oeuvre. Surprising and earthly movements on Mexican mambo music show a continual search for the tension between satirical and classic moments.

INTERMISSION

INTERMISSION

White Darkness (2001)

Choreography: **Nacho Duato**

Performed by: **Sara Fernández, Josué Ullate**

Samantha Vottari – Anthony Pina

Giada Rossi, Ion Agirretxe

Cristina Casa – Alessandro Riga

Mariavittoria Muscettola – Juan José Carazo

Music: **Adiemus Variations, Adiemus—Songs of Sanctuary, String Quartet No. 2, Passacaglia by Karl Jenkins**

Boosey and Hawkes Music Publishing, London

Costume Design: **Lourdes Frías**

Set Design: **Jaffar Chalabi**

Lighting Design: **Joop Caboot**

Starting from a deep musical knowledge, the choreographer Nacho Duato researches choreographic formulae through the movement. These choreographic formulae enlarge his vocabulary departing always from his dancers' potential expressiveness. The composer Karl Jenkins studied composition at University of Wales, finishing his training in the Royal Academy of Music in London, where he specialized in playing the saxophone. Jenkins worked with Ronnie Scott, and later joined Soft Machine. In April 1995, Jenkins published "Adiemus - Songs of Sanctuary," an extensive work composed for voice, percussion and string, which was an unprecedented success in Europe and Japan.



Cast list for January 25, 26, 27

**Compañía Nacional
de Danza**





Photo: Alba Muriel

Compañía Nacional de Danza was founded in 1979 under the name Ballet Clásico Nacional and was headed by Víctor Ullate as its first director. In February 1983, María de Ávila took on its directorship 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 a 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 Plisétskaya 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, until 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. In March 2019, INAEM — the culture ministry's performing arts' institute — announced Joaquín De Luz as new Artistic Director, a position he has held since September 2019.

Artistic Direction

Sol León (Choreographer)

(Córdoba, Spain), joined NDT2 in 1987 after graduating from the National Ballet Academy of Madrid. Two years later she moved into NDT1 where she danced in masterpieces of Jirí Kylian, Hans Van Manen, Mats Ek and Ohad

Naharin. León continued to dance up until 2003, when she decided to fully devote herself to being the house choreographer of NDT together with Paul Lightfoot. From 2012 until 2020, León was also the artistic advisor for the company. León and Lightfoot have been a choreographic duo since 1989 and together they have created more than 60 world premieres for the NDT, for which they have received many prestigious awards. In 2002, León and Lightfoot were appointed House Choreographers of NDT, position they remained in until 2020.

Paul Lightfoot (Choreographer)

(Cheshire, England) graduated from the Royal Ballet School in London before joining Netherlands Dans Theater in 1985. Lightfoot began as a dancer with NDT2. Two years later he moved into NDT1, where he danced until 2008. Early in his career Lightfoot began choreographing together with Sol León. From September 2011 until

COMPAÑÍA NACIONAL DE DANZA | ABOUT THE ARTIST

August 2020, Lightfoot was the artistic director of NDT.

Joaquín De Luz (Artistic Director and Choreographer)

(Madrid) trained at Víctor Ullate's school and joined his company in 1992, where he remained for three years. In 1995, he joined the Ballet Mediterráneo at the request of Fernando Bujones. In 1996, Pennsylvania Ballet invited him to join the company as soloist. In 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. In 2003, he jumped aboard New York City Ballet as soloist to become principal dancer in 2005. With NYC Ballet 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 C. Wheeldon. Joaquín De Luz has appeared as guest artist with numerous international companies, such as American Ballet Theatre, San Francisco Ballet, Stanivslasky Theatre in Moscow, Ballet del Teatro Colón in Buenos Aires and the Ballet Nacional de Cuba, among others. He has appeared in many international galas and special events.

Nacho Duato (Choreographer)

was trained at the Rambert School of London, the Maurice Béjart's Mudra of Bruselas and the Alvin Ailey American Dance Centre of New York. At the age of 21, he signed his first contract at the Cullberg Ballet in Stockholm and a year later, Jirí Kylián hired him for the Nederlands Dans Theater in Den Haag. The ten years period he spent in the Dutch company marked Duato's artistic career. There he signed his first choreography, Jardí

Tancat (1983), became the official choreographer along with Hans Van Manen in 1988, and he absorbed the Kylián artistic legacy.

Duato became artistic director of the Compañía Nacional de Danza at the age of 32, for a period of 20 years (1990-2010). During these years with the Compañía he created more than 30 choreographies. His ballets form part of the most important world ballet companies' repertoire: the American Ballet Theater, the Deutsche Oper Berlin, the Australian Ballet and the Cullberg Ballet, among many others. Duato received multiple awards as a choreographer: the first prize in the International Choreographic Contest of Köln for his work Jardí Tancat, the gold

medal for Fine Arts from the Spanish government in 1998, the Benois de la Danse Award in 2000, the National Dance Award in 2003, and in 2020 the Max de Honor Award. Duato was appointed Artistic Director of the Mikhailovsky Theatre in St. Petersburg from 2010 to 2014. In 2014, he became Artistic Director of the Staatsballett Berlin, until 2018. At present, Duato remains artistically related to the Mikhailovsky Theater Ballet in Saint Petersburg.

The Company

Kayoko Everhart studied from 1993 to 2000 at the Washington Contemporary Ballet under Kay Englert's directorship and took summer courses in the Pacific Northwest Ballet and the San Francisco Ballet School. In 2000 she entered the San Francisco Ballet School and in 2002, transferred to the Tulsa Ballet Theatre, directed by Marcello Angelini. In 2004 she joined the Compañía Nacional de Danza under the artistic direction of Nacho Duato. In 2012 she was promoted as CND Principal Dancer under the artistic direction of José Carlos Martínez. Since joining CND she has danced principal roles in ballets of

Nacho Duato, Johan Inger, William Forsythe and Jirí Kylián. She has also danced in ballets by prestigious choreographers such as Mats Ek, Ohad Naharin and Tony Fabre, among others. In 2020 she was promoted to Lead Principal Dance under the direction of Joaquín De Luz.

Giada Rossi was born in Fiesole, Italy. She began her studies at the AC Ballet Centre School of Florence and in 2005, she received a scholarship from Pierino Ambrosoli Foundation to continue her studies at the National Conservatory in Paris. In 2009 she graduated at the Royal Ballet Upper School of London. After her graduation, she entered the Bordeaux National Opera. She has danced with the Leipzig Ballet, the Birmingham Royal Ballet, and she has danced several roles in the classical repertoire with the Royal Ballet Company. Throughout her training and professional career she has won several grants and dance contests. In 2015 she joined Compañía Nacional de Danza under the direction of José Carlos Martínez. In 2020 she was promoted to Soloist and in 2022, she was promoted to Principal Dancer.

Alessandro Riga graduated cum laude in the Teatro dell'Opera di Roma school in 2004. During that time he received prestigious Italian prizes as a young promising talent. After graduation he went to Semperoper (Dresden) under Vladimir Derevianko's direction where he danced as a Soloist and Principal Dancer in most of the company's productions. In 2006 he returned to Italy, entering the Maggio Musicale Fiorentino as Principal Guest Dancer until 2013, under Vladimir Derevianko and Francesco Ventriglia's direction. His repertoire includes famous classical ballets to important contemporary choreographies of our time. In 2013 he joined Compañía Nacional de Danza as Principal Dancer under



the direction of José Carlos Martínez. Since then he has danced leading roles by William Forsythe, Mats Ek, José Carlos Martínez, George Balanchine and Ohad Naharin. Currently he is Lead Principal Dancer under the direction of Joaquín De Luz. He was nominated for the Benois de la Danse award in the category of best dancer for his performance in L'Arlesienne by Roland Petit.

Cristina Casa began her ballet training at the María Larios and África Guzman ballet schools. When she was 15, she danced several tours with the Ballet Joven. In 2005 she continued her studies at Steps on

Broadway and the American Ballet Theater. She won the City of Castellón first prize, being rewarded with a scholarship to dance in the London Studio Center, where she joined the Images Company under the direction of Margaret Barbieri and David Ashmole. In 2008 she entered at Corella Ballet Castilla y León, as part of the corps de ballet, under the direction of Ángel Corella. In 2009 she was promoted as Soloist. In 2012 she joined the Royal Ballet of Flanders, as Soloist. In 2012 she received the Grand Prize Giuliana Penzi in the X Edition Labat Loano Danza in Italy. In 2015 she danced as guest ballerina at the Compañía

Nacional de Danza under the direction of José Carlos Martínez, and in 2017, she was promoted to the category of Principal Dancer.

Shani Peretz was born in Israel, where she studied at the Thelma-Yellin Higher School of Arts with David Dvir, Rose Kassel, Jay Augen, Dalia Dvir and Meira Bar-Natan, among others. In 2010 she joined the Israel Ballet directed by Berta Yampolsky, Ido Tadmor and Mate Moray. She has danced solo roles in Don Quixote, Nutcracker, Sleeping Beauty, Giselle, Cinderella, and in contemporary works by Itzik Galili and Dwight Rhoden. In 2015 she joined the Compañía Nacional de Danza under the direction José Carlos Martínez. In 2019 she was promoted to Soloist under the direction of Joaquín De Luz.

Ion Agirretxe born in San Sebastian, Donostia. His first contact with dance was through traditional Basque dance, which he started doing aged four. At ten, he started his ballet classes. From 1999 to 2004, he studied under Mentxu Medel. In 2005, thanks to a scholarship from the Governmental Deputation of Guipuzkoa, he started training at Madrid's Real Conservatorio Profesional de Danza Marienma. His professional career started in France, with the Europa Danse company (2006 and 2007), with which he toured France, Germany, Spain, Switzerland among other countries. In 2007, he joined the Goyo Montero dance group, dancing in the premier of El Día de la Creación. With that group he won first prize in Madrid's Maratón de Danza with Alrededor No Hay Nada by Goyo Montero. In 2008, he joined the La Mov company in Zaragoza as an inaugural member under Víctor Jiménez as director and choreographer. In April of that year, he joined Spain's Corella Ballet Castilla and León under the direction of Ángel Corella. In 2012, he joined the Royal Ballet of Flanders under the direction of Assis Carreiro. Over the course of his career, he has worked with prestigious choreographers such as José Carlos Martínez, Alexey Fadeychev, Á. Corella, Marcia Haydée, D. Volpi, Slava Samodurov, N. Makarova, George Balanchine,

COMPAÑÍA NACIONAL DE DANZA | ABOUT THE ARTIST

W.Forsythe, Christopher Wheeldon, J.Inger, M.Bejart, J.Cranko, H.Van Manen, N.Duato, L.Massine, J.Kylián, R.Petit, Andonis Foniadiaklis, Edward Clug, T.Malandain, J.Godani, Itzik Galili, A.Ekman, A.Page, Ana Maria Stekelman, Altea Nuñez, Ricardo Amarante, D.Volpi, S.Larbi Cherkaoui, Slava Samodurov, Clark Tippet's, Twyla Tharp's.

In September 2016, he entered the Compañía Nacional de Danza under the direction of José Carlos Martínez. Two years later, in August 2018, he was promoted as soloist dancer. Since joining the CND, he has danced a wide range of repertoire such as: Hikaritzato, Carmen, Por vos muero, Enemy in the Figure, La Rose Mallade, Don Quijote, Cascanueces, Love, Fear, Loss, Holberg Suite. In 2019 he had the opportunity to dance the original version of Sombrero de Tres Picos, on the centenary of its creation, working with Lorca Massine, son of the great Leonide Massine. He has appeared as guest dancer in numerous ballet galas. He has been part of Yuli, a film on the life of Carlos Acosta directed by the prestigious film director Iciar Bollain. In April 2013, he won the Revelation Prize (Premio Revelación) from the Association of Professional Dancers of Guipúzcoa (Basque Country). In 2018, he and his wife, Cristina Casa, received the award of Amigos de Honor of the Casa de la Danza in Logroño.

Thomas Giugovaz born in Trieste, Italy on October 24th, 1996. He begins his professional studies at the age of 11 years old at the prestigious Scuola di Ballo del Teatro alla Scala di Milano, under the direction of Frédéric Olivieri, where he graduates in 2015. After graduation he moves to the United States of America, working for one season at The Washington Ballet and for three seasons at The Sarasota Ballet directed by Iain Webb, as a Coryphée. In these years he dances a great repertoire of full-length classical ballets, ballets created by masters of

the 20th century and contemporary choreographers like George Balanchine's *Jewels*, *Theme and Variations* and *Bugaku*, Sir Frederick Ashton's *Les Patineurs* as the Blue Boy, *The Dream* as Puck and *Monotones I*, Christopher Wheeldon's *There where she loved*, Jerome Robbins' *The Concert* as the Shy Boy, and the lead peasant pas de deux in Sir Peter Wright's *Giselle*, among many others.

He then moves to Hong Kong Ballet to follow Septime Webre, previous director of The Washington Ballet, for a short time until the Covid19 pandemic first hit Asia, bringing his career back to Europe. In early 2020 he joins the Slovenian National Ballet as a soloist in the ensemble, led first by Peter Dorcevski and then by Renato Zanella, where he performs featured roles in Zanella's *Opus 73* and *Alles Walzer* as well as leading roles in his *Romeo and Juliet*, Lankedem in José Carlos Martínez's *Le Corsaire*, and performs grand pas de deux from *Don Quixote* and *Swan Lake*. In September 2022 he joins the Compañía Nacional de Danza as a soloist, under the artistic direction of Joaquín De Luz.

Erez Ilan was born in Israel, where he started his studies of classical ballet in the School of Ice Skating and Ballet Class at Bat Yam with Alex Zaidman, Karina and Slava as a teachers. In 2002 he moved to Ness-Ziona to continuing his dance studies with Tova Tzuberi and Shay Gotesman. In 2004 he joined the Thelma-Yellin High School of Arts completing his dance training with Rose Subul, David Dvir, Jay Augen, Dalia Dvir, Meira Bar-Natan and Meleni Barson.

During these years Erez perform a lot of shows with the Thelma-Yellin High School of Arts, Julliard School, Israeli Ballet, Canada's National Ballet School... In 2008 he won the First Price at the Mia

Arbatova Competition. In September 2008 he joined Compañía Nacional de Danza. Since then he has danced important roles in In the Middle Somewhat Elevated and Herman Schmerman, by William Forsythe and Romeo and Juliet by Goyo Montero (Benvolio). He has also danced in ballets by other renowned choreographers as Jiri Kylián, Mats Ek, Nacho Duato, Tony Fabre, José Carlos Martínez, George Balanchine, Marcos Morau, Ivan Pérez, Itzik Galilli, Ohad Naharin or Johan Inger. In September 2017, he was promoted to soloist dancer by José Carlos Martínez.

Shlomi Shlomo Miara was born in Beer Sheva, Israel, where he started his training at L&L Goodman Bat-Dor. After graduating in 2011, he joined Kamea Dance Company directed by Tamir Gintz. In 2014 he joined the Israel Ballet directed by Ido Tadmor. In 2015 Shlomi joined the Junior Zurich Ballett directed by Christian Spuck. He was finalist in the Genee International Ballet Competition and received the first prize in the MIA Arbatova Ballet Competition. In 2018 joined the Compañía Nacional de Danza under the direction of José Carlos Martínez.

Josué Ullate was born in Madrid. Josué Ullate Andrés received his training at the Víctor Ullate School, with teachers such as Víctor Ullate, María Fernández, Menia Martínez among others. In 2008 he obtained a scholarship to study at the National School of Cuba with teachers such as Giselle Dejá, Mirta Hermida, among others.

In 2010 he became a member of the Victor Ullate Ballet Company. In 2014 he is promoted to the category of principal dancer dancing roles in ballets such as Coppélia, El amor Brujo, Carmen, Canciones de un compañero errante, Bolero de Ravel, Samsara, Jaleos, among others.

That same year he received the Positano Leonide Massine Award as best new dancer of the contemporary scene. In 2015 he is nominated as a finalist for the Max Awards as best male performer.

COMPAÑÍA NACIONAL DE DANZA | ABOUT THE ARTIST

In 2021 he became a soloist dancer in the Tanzcompany Innsbruck directed by Enrique Gasa Valga where he performs soloist and principal roles in ballets such as Romy Schneider, Terra Baixa, María de Buenos Aires, Lorca (created for him) among others. He also participates in pieces such as Saraband (Jirí Kylián), Gnawa (Nacho Duato), among others. In 2022 he joined the Compañía Nacional de Danza as a soloist under the direction of Joaquín De Luz.

Celia Dávila born in Vitoria-Gasteiz in 1997, her first experiences with dance were at the age of four. At seven, she joined the city's Conservatorio Profesional de Danza José Uruñuela. She complemented her training with scholarships, enabling her to study at the École Supérieure de Danse de Cannes Rosella Hightower, the Académie Princesse Grace in Monaco and the School of Boston Ballet. In 2016, she moved to Madrid to continue her training at the Carmina Ocaña & Pablo Saboye School of Ballet. She later won first prizes in national and international dance competitions, such as the Ribarroja del Turia contest, the City of Barcelona competition, the Torrelavega contest or the Bilbao Youth Awards.

In May 2018 she was invited as guest dancer at the Antonio Ruiz dance company, performing the role of Olga in the ballet *Picasso*. In July 2019, she took part in the CND's staging of *Don Quixote* and, in September of the same year, she actually joined the CND, under the artistic direction of Joaquín De Luz.

Sara Fernández was born in Almería. She began her ballet studies at the Real Conservatorio Profesional de Danza de Almería. She graduated at Real Conservatorio Profesional de Danza de Madrid in 2006. She continued her formation in different

techniques with dance professionals such as Francesc Bravo, Keith Morino, Sabîne Dahrendors, Víctor Ullate, Eva López, Irena Milovan and Monique Loudière. In 2006 she was awarded 1st and 3rd Prizes at the Maratón de Danza de Madrid. That same year she also worked with Europa Danse, performing pieces by renowned choreographers such as Jirí Kylián, Nacho Duato, Alexander Ekman, Alicia Alonso and Thierry Malandin.

She joined CND2 in January 2007, under the artistic direction of Tony Fabre, (embed in Compañía Nacional de Danza directed by Nacho Duato).

In september 2010, she joined Compañía Nacional de Danza. During these years she has danced main roles in works such as Duende, Gnawa, Por Vos Muero and White Darkness by Nacho Duato, Carmen Replay by Tony Fabre, Carmen by Johan Inger, Gods and Dogs and Sleepless by Jirí Kylián. She has also worked with choreographers such as Mats Ek, William Forsythe, Ohad Naharin, Alexander Ekman, Marcos Morau, among others, in both new creations and repertoire. She has also taken part in many international galas as guest dancer.

Martina Giuffrida born in Catania, 1994. Martina Giuffrida started her dance studies at the age of five. In 2007 she joined the Teatro alla Scala di Milano. In 2010 she was granted a scholarship to the Academie de Dance Princess Grace in Montecarlo, under the direction of Luca Masala. Throughout 2012, she continued her training at ArtedanzaCatanzaro Lido and she graduated at the Víctor Ullate School. During these years she was instructed by Anna Maria Colombo, Viviana Aiello, Leonard Ajkun, Loreta Alexandrescu, Vera Karpenko, Giovanni Calabrò, Giuseppe Torchia, Luca Masala,

Víctor Ullate, among others.

In 2014, she joined the Víctor Ullate Ballet, under the direction of Víctor Ullate, Eduardo Lao and Lucia Lacarra, performing that company's repertoire, including roles as soloist and principal dancer: *Carmen*, *El Amor Brujo*, *Antigona*, *De Triana A Sevilla with Joaquín de Luz* (Gala), *Tres*, *30 años de Danza*, *Pastoral* by L.V. Beethoven, *Tierra Madre*, *El Arte de la Danza*, *Bolero*, *Jaleos*, *El sur*, *Samsara* and *La Pharmaco*. During these years she was instructed by Víctor Ullate, Menia Martínez, Luca Vetere, Fedrerico Oliveri and Cyril Pierre, and she worked with choreographers such as Víctor Ullate, Eduardo Lao, Luz Arcas, Maria Pages and Israel Galvan.

In 2019, she performed with the Compañía Nacional de Danza in José Carlos Martínez's *The Nutcracker*. In February 2020, she joined the Compañía Nacional de Danza under the direction of Joaquín De Luz and she participated in the production of *Pulcinella* by Blanca Li.

Akane Kogure born in Yokohama Japan. Akane Kogure begun her training ballet at the age of 4. In 2012, Akane eventually moved to Canada for furthered her training professionally under the direction of Murray Kilgour at Alberta Ballet School where she graduated in 2017. She had attended summer intensives to continue her training such as Royal Winnipeg Ballet, and the School of Alberta Ballet, Canada's Ballet Jorgen in Canada and Cincinnati Ballet in the United States. While training at the school, she completed her Cecchetti certification exams, and Akane was selected as representant of Canada for Cecchetti International Classical Ballet Competition in Florence and received contemporary award which is the one of three big prizes of this competition, as well as received several scholarships in 2018. She was also selected YAGP Top 12 Senior category in Houston. Akane continued her dance as an Alberta Ballet trainee where she performed Ben Stevenson's *Dracula* and Edmund Stripe's *Nutcracker* by Alberta Ballet Company.

COMPAÑÍA NACIONAL DE DANZA | ABOUT THE ARTIST

She carried through her professional career at Ballet de Barcelona as Principal Dancer performing roles such as: Sugarplum Fairy, Flowers soloist Dewdrop, Chinese soloist from *Nutcracker*, Animated frescoes from *Humpback Little Horse*, and together pink girl and green girl by Antonio Carmena, former dancer of New York City Ballet. In September 2022, she joined Compañía Nacional de Danza, under the artistic direction of Joaquín De Luz.

Mariavittoria Muscettola was born on the 10th of September 1997 in Naples, Italy. She started studying ballet at the age of six. In 2011, after winning a scholarship, she moved to Milan to attend La Scala Ballet School, where she graduated in 2016, under the direction of Frédéric Olivieri. On September of the same year she joined the Semperoper Ballett, directed by A.S. Watkin, in Dresden, Germany. Until 2022, with Semperoper Ballett, she danced corps de ballet and soloist roles in productions from classical to neoclassical and contemporary choreographies by choreographers such as K. Mac Millan, M. Petipa, F. Ashton, A.S. Watkin, G. Balanchine, W. Forsythe, D. Dawson, Mats Ek, A. Ekman, P. Bausch, J. Inger and others.

Ayuka Nitta born in Yokohama (Japan), 1993. She started dancing ballet at the age of 10. In 2010 she was awarded with a three year's scholarship in the Austrian Ballet School in Tokyo, under the direction of Rio Mitani and Christian Martinu. In 2009 she continued her education in the Tokyo City Ballet having Etsuko Adachi as her director. She has won both gold (2014) and bronze medals (2011) in the Tanz Olymp competition in Berlin (Germany). During her stay in the National Moravian Silesian Theatre (Czech Republic) from 2014 to 2017 she

danced in the category of Demi-Soloist. She danced Igor Vejsada's version of Tchaikovsky's Swan Lake both in Odette and Odile roles and also as part of the four small swans, Constance's role in Paul Chalmer's Three Musketeers, the Spring and Autumn fairy in Cinderella (Paul Chalmer), Mildred and The Tramp roles in Chaplin (Mario Schroder) and Falling Angels, by Jirí Kylián. Between 2017 and 2021 danced in various choreographies in the Greek National Opera Ballet (Greece) as part of the Corps de ballet. Among those choreographies we can find Don Quixote (Marius Petipa/Thiago Bordin), Herrumbre (Nacho Duato), CACTI (Alexander Ekman), Le Chant Du Rossignol (Marco Goetze), Point of no return (Ioannis Mandafounis), Equilibre (Andonis Foniadakis) and Nutcracker (Renato Zanella). In 2021 she joined the Compañía Nacional de Danza under the artistic direction of Joaquín De Luz.

Laura Pérez Hierro was born in Bilbao. She started her studies at the Artebi Centre for Music and Arts, later going on to the Ana Rosa Tercero dance school and the Igor Yebra school of dance and choreography. In 2008 she joined the José Uruñuela Profesional Dance Conservatory, under the direction of Carmen Tercero. In 2012 she joined the Ángel Corella Ballet. She debuted in L'Ópera National de Bordeaux, directed by Charles Jude. In 2015 she collaborated with the Compañía Nacional de Danza in ballets such as Don Quixote and William Forsythe's Artifact Suite. In 2017, she formally joined the cast of the Compañía Nacional de Danza under the direction of José Carlos Martínez.

Samantha Vottari born in Adelaide, Australia, Samantha started her professional studies at the age of 16 under a scholarship at the Victorian College of the Arts Secondary School in Melbourne, Australia. During this time with only 17 years old, she represented Australia at the International Cecchetti Ballet Competition in Manchester, UK, reaching to the finals of the competition.

At the age of 18, she left Australia to live in New Zealand for 3 years, where she studied on a scholarship at the New Zealand School of Dance. From 2015 to 2018, she danced for the company Victor Ullate Ballet in Madrid, Spain. In the last four years, she has been dancing with Leipziger Ballet – Oper Leipzig in Germany. She has also danced principal in Edward Clug's Faust as Gretchen, soloist in Cayetano Soto's Uneven, soloist in Martin Harriague's Prince, and soloist in Mario Schröder's Magnificat. From September 2022, she entered the company as Corps de Ballet under the direction of Joaquín De Luz.

Kana Yamaguchi Born in Yokohama, Japan, on April 02nd, 1997. She began her dance education at the Tokyo Ballet School with teacher Shiori Sano then at Elmhurst School for Dance with teacher Susan Lucas, Gloria Grigolato.

She carried through with her professional career at Opera National Bucuresti, where she performed Swan Lake by Gheorghe Iancu, Don Quixote by Jaroslav Slavicky, Giselle by Mihai Babuska, Le Corsaire by Vasily Medvedev, The Sleeping Beauty by Vasily Medvedev and Stanislav Feco, The Nutcracker by Oleg Danovsky, La Bayadere by Mihai Babuska, Theme and Variations by George Balanchine, Carmina Burana by David Bombana and Opus 73 by Renato Zanella. In September 2022, he joined the Compañía Nacional de Danza, under the artistic direction of Joaquín De Luz.

COMPAÑÍA NACIONAL DE DANZA | ABOUT THE ARTIST

Niccolò Balossini born in Paris. He studied at the Ballet School of the Paris Opera and the Conservatory of Music and Dance of Paris. He has a diploma in dance from the Paris Opera School. He won the bronze medal at the Grasse international contest.

In 2011 he joined the Ballet of the Paris Opera and later on he collaborated with the Third Floor company of Samuel Murez. In 2013 he joined the Ballet of the Bordeaux Opera and then returned to the Ballet of the Paris Opera. His repertoire includes ballets by Rudolf Nureyev, Maurice Béjart, José Carlos Martínez, Roland Petit, Jiri Kylián, Nicolas Le Riche, George Balanchine, among others. In September 2015 he joined the Compañía Nacional de Danza, directed by José Carlos Martínez.

Théo Bourg born in São Sebastião, on the North coast of São Paulo, Brazil, on April 22nd, 1999. He started dancing at the primary school Tia Marisa at the age of 3. Passionate about dancing, he attended the city school Tebar, from 7 to 11 years old, taking ballet, jazz and tap dance classes. At age 11, he moved with his family to São José dos Campos where he joined the City's Young Dance Company. At the age of 13, he participated in the Youth America Grand Prix tryouts where he was selected for the final in New York. In the final in New York he got a scholarship to study at the Vienna State Opera Ballet School. He stayed in Vienna from 14 to 18 years old, where he graduated and spent a year in the Youth Company of Vienna. In 2019, he joined the Hungarian National Ballet as his first professional company where he stayed until 2022. In September 2022, he joined the Compañía Nacional de Danza, under the artistic direction of Joaquín De Luz.

Juan José Carazo was born in Madrid where he began his studies in 2001 at the Mariemma Royal

Professional Dance Conservatory. After graduating, he was accepted in the summer program of the School of American Ballet in New York, where he received a grant to study at the school for one year. In 2012 he was accepted in the American Ballet Theatre II (Studio Company), directed by Franco De Vita, working with teachers including Kevin McKenzie, Raymond Lukens and Alexei Ratmansky. In 2013 he was accepted as an apprentice at the Ballet of Orlando, and in 2014, he entered the company as a regular member, dancing in ballets including Swan Lake, Coppelia, Nutcracker, among others. In 2015 he joined the Compañía Nacional de Danza, under the direction of José Carlos Martínez.

Felipe Domingos was born and raised in São Paulo. Domingos studied at Ballet Paula Gasparini in São Paulo where he graduated in 2014. After participating at Youth American Grand Prix New York Finals in 2014, he received a full scholarship to the New Zealand School of Dance where he had the opportunity to study with many international guests and perform George Balanchine's Tarantella and Agon Concerto by Sir Kenneth MacMillan and Anna-Marie Holmes' Paquita Suite. At 18, he joined the Royal New Zealand Ballet and performed in many premieres. In 2018 Felipe joined the Finnish National Ballet and in 2020, he joined to the Compañía Nacional de Danza under the direction of Joaquín De Luz.

Daniel Lozano was born in Madrid in 2000. He takes his first dance steps in the school Destreza y Ritmo. In 2012 he began his studies at the RCPD Mariemma. He becomes a student at L'ecole de Danse de l'Opera National de Paris in 2015, where he graduates in 2018. The

school of the Paris Opera under the direction of Elisabeth Platel, allowed him to dance pieces such as The Vertiginous Thrill of Exactitude, by William Forsythe, UnBallo by Jiri Kylian, and Spring and Fall, by John Neumeier. His teacher Christophe Duquenne stands out in his training. Alongside him Rosa Naranjo, Eric Camillo and Jean Guillaume-Bart have been his teachers. After his graduation in 2018, Daniel obtains his first contract for the 18/19 season with l'Opéra National de Paris. John Neumeier's *The Lady of the Camellias* and Rudolf Nureyev's *Swan Lake* were his first corps de ballet works. Months before embarking on his new adventure at Teatro alla Scala in Milan for the 19/20 season, he was able to work directly with choreographer Crystal Pite for the piece Seasons' Canon. During the 21/22 season, he worked with Opera National de Paris until the opportunity arose for her first production with the Compañía Nacional de Danza, to dance Concerto DSCH, by Alexei Ratmansky, and he was able to work with him. After the auditions of 2022, Daniel joins the cast of artists of Compañía Nacional de Danza under the direction of Joaquín De Luz.

Álvaro Madrigal was born in Sevilla, Spain, where he graduated at the Conservatorio Profesional de Danza. He continued his studies in London, with a scholarship for the London Studio Center under Margaret Barbieri's direction. He started to dance professionally at the Joven Ballet de Málaga and, shortly afterwards, he joined the Corella Ballet's under the direction of Angel Corella. In 2011 he joined Sarasota Ballet, under the direction of Iain Webb. He has been part of the Compañía Nacional de Danza since 2012 under the direction of José Carlos Martínez.

COMPAÑÍA NACIONAL DE DANZA | ABOUT THE ARTIST

Benjamin Poirier was born in France where he studied ballet at the Ecole National de Danse de l'Opéra de Paris, at the Conservatoire National Boulogne Billancourt and, later, at the English National Ballet. In 2008 he joined the Opernhaus Leipzig Ballet, dancing in choreographies such as Cinderella, Jeunehomme, Les Noces, Agon and The Taming of the Shrew. Four years later, he joined the Compañía Nacional de Danza of México, where he performed lead roles in the choreographies La Esmeralda, La Bayadère, L'Oiseau de Feu and Giselle. Throughout his professional career, he has participated in numerous dance festivals and events worldwide. In 2014 he joined the Compañía Nacional de Danza under the direction of José Carlos Martínez.

DANCE SERIES

COMPAÑÍA NACIONAL DE DANZA

January 25 | 8 p.m.

Artistic Director: **Joaquín De Luz**

Executive Director: **Àngel Valero**

Assistant Artistic Director: **Pino Alosa**

Manager: **Inmaculada López**

Technical Directors: **Matxalen Díez, Manuel Fontanals**

Production Director: **Amanda del Monte**

Communication Director: **Maite Villanueva**

Lead Principal Dancers: **Alessandro Riga, Giada Rossi**

First Dancer: **Kayoko Everhart,**

Principal Dancers: **Cristina Casa, Yanier Gómez Noda, Isaac Montllor, Anthony Pina**

Soloist Dancers: **Elisabet Biosca, Ana María Calderón, Elisabetta Formento, Yaman Kelemet, Natalia Muñoz, YaeGee Park, Ana Pérez-Nievas, Shani Peretz, Ion Agirretxe, Mario Galindo, Thomas Giugovaz, Erez Ilan, Eunsoo Lee, Shlomi Shlomo Miara, Josué Ullate, Daan Vervoort**

Corps de Ballet: **Natalia Butragueño, Celia Dávila, Sara Fernández, Martina Giuffrida, Tamara Juárez, Sara Khatiboun, Akane Kogure, Clara Maroto, María Muñoz, Mariavittoria Muscettola, Ayuka Nitta, Daniella Oropesa, Hamin Park, Laura Pérez Hierro, Pauline Perraut, Irene Ureña, Samantha Vottari, Kana Yamaguchi, Niccolò Balossini, José Alberto Becerra, Théo Bourg, Juan José Carazo, Eduardo Díez de Jesús, Felipe Domingos, Daniel Lozano, Álvaro Madrigal, Marcos Montes, Jorge Palacios, Benjamin Poirier, Iván Sánchez, Roberto Sánchez, Tomás Sanza**

Ballet Masters: **Arantxa Argüelles, Catalina Arteaga, Yoko Taira**

Artistic Coordinator: **Rodrigo Sanz**

Pianists: **Carlos Faxas, Viktoriia Glushchenko**

Physical Therapist: **Sara A. Harris, Guadalupe Martín, Antonio Casas**

Gyrotonic: **Eva Pérez**

Sponsorship and Patronage: **Aída Pérez**

Staff: **Rosa González**

Administration: **Manuel Díaz, María Ríos**

Communication: **Asun Guerrero**

Production: **Javier Serrano**

Technical Direction Assistant: **Deborah Macías, Manuel Jesús Báñez**

Stage Managers: **José Cotillo, Rebecca Hall**

Stagehands: **Francisco Padilla, Goizeder Itoiz**

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

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

Wardrobe: **Ana Guerrero, Mar Aguado**

Properties: **José Luis Mora**

Storehouse: **Reyes Sánchez**

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

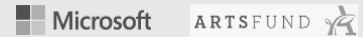
DANCE SERIES

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Chelsey Owen
Seema Pareek & Gurdeep Pall
Cecilia Paul & Harry Reinert
Judy Pigott
Tina Ragen & son, Ian
Cheryl Redd-Cuthbert & Richard Cuthbert
Richard Szeliski & Lyn McCoy
Donna & Joshua Taylor
Laura Townsend, in memory of her son
Toby Faber
Manijeh Vail
Scott VanGerpen & Britt East
Ellen Wallach & Tom Darden
George S. Wilson & Claire L. McClenny

***Passengers Within* (2022)**

- Choreography: **Joaquín De Luz**
- Performed by: **Kayoko Everhart, Alessandro Riga**
Giada Rossi, Thomas Giugovaz
Cristina Casa, Mario Galindo, YaeGee Park, Anthony Pina
Natalia Butragueño, Kana Yamaguchi, Samantha Vottari, Shani Peretz,
Laura Pérez Hierro, Pauline Perraut, Niccolò Balossini, Théo Bourg, Juan
José Carazo, Felipe Domingos, Álvaro Madrigal, Jorge Palacios
- Music: **Mishima, by Philip Glass, Etude. No. 2, by Philip Glass**
© 1984, 1992 Dunvagen Music Publishers Inc. Used with permission
- Costume Design: **Anthony Pina**
- Lighting Design: **Nicolás Fischtel (A.A.I.)**
- Costume Design: **Sastrería CND, Carmen Granell, Francisco Manuel Ferreras**

The idea of *Passengers Within* is inspired by today's society. We have become slaves to the system and paradigm we live in. Technology, the media, and consumerism keep the population sleepwalking and we wander like zombies to the incessant beat they set for us. From the moment you get up you are bombarded, with no respite, by incessant waves of information like the music of Philip Glass. We are subjugated and judged by society's expectations of us. Stereotypes and morals obligate us to follow a script that is too generic for us to be individuals. The principal couple represent people who are awakening; who are questioning things. They do not want to be passengers but, rather, to rule their own lives based on their essence and their presence.

INTERMISSION

***Sad Case* (1998)**

- Choreography: **Sol León and Paul Lightfoot**
- Performed by: **Erez Ilan, Shlomi Shlomo Miara, YaeGee Park, Anthony Pina, Irene Ureña**
- Music: **Perez Prado, Alberto Dominguez, Ernesto Lecuona, Ray Barretto, Trío Los Panchos**
- Choreography Assistant: **Menghan Lou**
- Set and Costume Design: **Sol León and Paul Lightfoot**
- Lighting Design: **Tom Bevoort**

Sad Case was originally created for NDT1 in 1998 when Sol León was seven months pregnant with their daughter, and acts as one of the main pillars of León and Lightfoot's oeuvre. Surprising and earthly movements on Mexican mambo music show a continual search for the tension between satirical and classic moments.

INTERMISSION

White Darkness (2001)

Choreography: **Nacho Duato**

Performed by: **Kayoko Everhart, Benjamin Poirier**

Laura Pérez Hierro – Mario Galindo

Sara Fernández, Álvaro Madrigal

Shani Peretz - Shlomi Shlomo Miara

Irene Ureña – Erez Ilan

Music: **Adiemus Variations, Adiemus—Songs of Sanctuary, String Quartet No. 2, Passacaglia by Karl Jenkins**

Boosey and Hawkes Music Publishing, London

Costume Design: **Lourdes Frías**

Set Design: **Jaffar Chalabi**

Lighting Design: **Joop Caboot**

Starting from a deep musical knowledge, the choreographer Nacho Duato researches choreographic formulae through the movement. These choreographic formulae enlarge his vocabulary departing always from his dancers' potential expressiveness. The composer Karl Jenkins studied composition at University of Wales, finishing his training in the Royal Academy of Music in London, where he specialized in playing the saxophone. Jenkins worked with Ronnie Scott, and later joined Soft Machine. In April 1995, Jenkins published "Adiemus – Songs of Sanctuary," an extensive work composed for voice, percussion and string, which was an unprecedented success in Europe and Japan.



Cast list for January 25, 26, 27

**Compañía Nacional
de Danza**





Photo: Alba Muriel

Compañía Nacional de Danza was founded in 1979 under the name Ballet Clásico Nacional and was headed by Víctor Ullate as its first director. In February 1983, María de Ávila took on its directorship 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 a 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, until 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. In March 2019, INAEM — the culture ministry's performing arts' institute — announced Joaquín De Luz as new Artistic Director, a position he has held since September 2019.

Artistic Direction

Sol León (Choreographer)

(Córdoba, Spain), joined NDT2 in 1987 after graduating from the National Ballet Academy of Madrid. Two years later she moved into NDT1 where she danced in masterpieces of Jirí Kylian, Hans Van Manen, Mats Ek and Ohad

Naharin. León continued to dance up until 2003, when she decided to fully devote herself to being the house choreographer of NDT together with Paul Lightfoot. From 2012 until 2020, León was also the artistic advisor for the company. León and Lightfoot have been a choreographic duo since 1989 and together they have created more than 60 world premieres for the NDT, for which they have received many prestigious awards. In 2002, León and Lightfoot were appointed House Choreographers of NDT, position they remained in until 2020.

Paul Lightfoot (Choreographer)

(Cheshire, England) graduated from the Royal Ballet School in London before joining Netherlands Dans Theater in 1985. Lightfoot began as a dancer with NDT2. Two years later he moved into NDT1, where he danced until 2008. Early in his career Lightfoot began choreographing together with Sol León. From September 2011 until

COMPAÑÍA NACIONAL DE DANZA | ABOUT THE ARTIST

August 2020, Lightfoot was the artistic director of NDT.

Joaquín De Luz (Artistic Director and Choreographer)

(Madrid) trained at Víctor Ullate's school and joined his company in 1992, where he remained for three years. In 1995, he joined the Ballet Mediterráneo at the request of Fernando Bujones. In 1996, Pennsylvania Ballet invited him to join the company as soloist. In 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. In 2003, he jumped aboard New York City Ballet as soloist to become principal dancer in 2005. With NYC Ballet 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 C. Wheeldon. Joaquín De Luz has appeared as guest artist with numerous international companies, such as American Ballet Theatre, San Francisco Ballet, Stanivslasky Theatre in Moscow, Ballet del Teatro Colón in Buenos Aires and the Ballet Nacional de Cuba, among others. He has appeared in many international galas and special events.

Nacho Duato (Choreographer)

was trained at the Rambert School of London, the Maurice Béjart's Mudra of Bruselas and the Alvin Ailey American Dance Centre of New York. At the age of 21, he signed his first contract at the Cullberg Ballet in Stockholm and a year later, Jirí Kylián hired him for the Nederlands Dans Theater in Den Haag. The ten years period he spent in the Dutch company marked Duato's artistic career. There he signed his first choreography, Jardí

Tancat (1983), became the official choreographer along with Hans Van Manen in 1988, and he absorbed the Kylián artistic legacy.

Duato became artistic director of the Compañía Nacional de Danza at the age of 32, for a period of 20 years (1990-2010). During these years with the Compañía he created more than 30 choreographies. His ballets form part of the most important world ballet companies' repertoire: the American Ballet Theater, the Deutsche Oper Berlin, the Australian Ballet and the Cullberg Ballet, among many others. Duato received multiple awards as a choreographer: the first prize in the International Choreographic Contest of Köln for his work Jardí Tancat, the gold medal for Fine Arts from the Spanish government in 1998, the Benois de la Danse Award in 2000, the National Dance Award in 2003, and in 2020 the Max de Honor Award. Duato was appointed Artistic Director of the Mikhailovsky Theatre in St. Petersburg from 2010 to 2014. In 2014, he became Artistic Director of the Staatsballett Berlin, until 2018. At present, Duato remains artistically related to the Mikhailovsky Theater Ballet in Saint Petersburg.

The Company

Kayoko Everhart studied from 1993 to 2000 at the Washington Contemporary Ballet under Kay Englert's directorship and took summer courses in the Pacific Northwest Ballet and the San Francisco Ballet School. In 2000 she entered the San Francisco Ballet School and in 2002, transferred to the Tulsa Ballet Theatre, directed by Marcello Angelini. In 2004 she joined the Compañía Nacional de Danza under the artistic direction of Nacho Duato. In 2012 she was promoted as CND Principal Dancer under the artistic direction of José Carlos Martínez. Since joining CND she has danced principal roles in ballets of

Nacho Duato, Johan Inger, William Forsythe and Jirí Kylián. She has also danced in ballets by prestigious choreographers such as Mats Ek, Ohad Naharin and Tony Fabre, among others. In 2020 she was promoted to Lead Principal Dance under the direction of Joaquín De Luz.

Alessandro Riga graduated cum laude in the Teatro dell'Opera di Roma school in 2004. During that time he received prestigious Italian prizes as a young promising talent. After graduation he went to Semperoper (Dresden) under Vladimir Derevianko's direction where he danced as Soloist and Principal Dancer in most of the company's productions. In 2006 he returned to Italy, entering the Maggio Musicale Fiorentino as Principal Guest Dancer until 2013, under Vladimir Derevianko and Francesco Ventriglia's direction. His repertoire includes famous classical ballets to important contemporary choreographies of our time. In 2013 he joined Compañía Nacional de Danza as Principal Dancer under the direction of José Carlos Martínez. Since then he has danced leading roles by William Forsythe, Mats Ek, José Carlos Martínez, George Balanchine and Ohad Naharin. Currently he is Lead Principal Dancer under the direction of Joaquín De Luz. He was nominated for the Benois de la Danse award in the category of best dancer for his performance in L'Arlesienne by Roland Petit.

Cristina Casa began her ballet training at the María Larios and África Guzman ballet schools. When she was 15, she danced several tours with the Ballet Joven. In 2005 she continued her studies at Steps on Broadway and the American Ballet Theater. She won the City of Castellón first prize, being rewarded with an scholarship to dance in the London Studio Center, where she joined the Images Company under the direction of Margaret Barbieri and David Ashmole. In 2008 she entered at Corella Ballet Castilla y León, as part of the corps de ballet, under the



Photo: Alba Muriel

direction of Ángel Corella. In 2009 she was promoted as Soloist. In 2012 she joined the Royal Ballet of Flanders, as Soloist. In 2012 she received the Grand Prize Giuliana Penzi in the X Edition Labat Loano Danza in Italy. In 2015 she danced as guest ballerina at the Compañía Nacional de Danza under the direction of José Carlos Martínez, and in 2017, she was promoted to the category of Principal Dancer.

Giada Rossi was born in Fiesole, Italy. She began her studies at the AC Ballet Centre School of Florence and in 2005, she received a scholarship from Pierino Ambrosoli Foundation to continue her studies at the National Conservatory in Paris. In 2009 she graduated at the Royal Ballet Upper School of London. After her graduation, she entered the Bordeaux National Opera. She has

danced with the Leipzig Ballet, the Birmingham Royal Ballet, and she has danced several roles in the classical repertoire with the Royal Ballet Company. Throughout her training and professional career she has won several grants and dance contests. In 2015 she joined Compañía Nacional de Danza under the direction of José Carlos Martínez. In 2020 she was promoted to Soloist and in 2022, she was promoted to Principal Dancer.

Anthony Pina was born in Boston and began dancing at Boston Ballet School. In 2005 Anthony was admitted to the Jacqueline Kennedy Onassis School at American Ballet Theatre, where he worked with teachers such as Franco De Vita, Kevin McKenzie and Kirk Peterson, among others. In 2006 he joined Alberta Ballet where he spent six seasons working with Jean Grand-

Maitre. He has danced principal roles in works of Christopher Wheeldon, Edmund Stripe and Kirk Peterson, and others. In 2012 he joined the Compañía Nacional de Danza under the direction of José Carlos Martínez. In 2013 he was promoted to the category of Principal Dancer. Since joining the CND he has danced leading roles in ballets by José Carlos Martínez, William Forsythe, George Balanchine and other prestigious choreographers.

YaeGee Park was born in the Republic of Korea and studied ballet in the Korean National Ballet Academy, as well as the Sunhwa Junior School of Arts and the Korean National University of Arts where she graduated in 2011. During this period she danced with the Korea National Ballet Company and with the Universal Ballet Company. In 2011 she danced with Lee WonKuk Ballet Company and the Seo Ballet Company. She joined Compañía Nacional de Danza in 2012 under the direction of José Carlos Martínez. In 2014 she was promoted as Soloist.

Shani Peretz was born in Israel, where she studied at the Thelma-Yellin Higher School of Arts with David Dvir, Rose Kassel, Jay Augen, Dalia Dvir and Meira Bar-Natan, among others. In 2010 she joined the Israel Ballet directed by Berta Yampolsky, Ido Tadmor and Mate Moray. She has danced solo roles in Don Quixote, Nutcracker, Sleeping Beauty, Giselle, Cinderella, and in contemporary works by Itzik Galili and Dwight Rhoden. In 2015 she joined the Compañía Nacional de Danza under the direction José Carlos Martínez. In 2019 she was promoted to Soloist under the direction of Joaquín De Luz.

Mario Galindo was born in Madrid. In 2014 he studied at the Real Conservatorio Profesional de Danza Mariemma as a classical dancer. He graduated in 2019 and continued his training at the San Francisco Ballet School, where he was selected

COMPAÑÍA NACIONAL DE DANZA | ABOUT THE ARTIST

for their Training Program. In 2021 he joined the Compañía Nacional de Danza under the direction of Joaquín De Luz, becoming a part of the company's corps de ballet. In 2022 he was promoted to Soloist and in 2023, he was awarded at the Positano Leonide Massine Awards gala as 'dancer of the year on the international stage.'

Thomas Giugovaz was born in Trieste, Italy. He began his professional studies at the prestigious Scuola di Ballo del Teatro alla Scala di Milano, under the direction of Frédéric Olivieri, where he graduated in 2015. He moved to the U.S., working for one season at The Washington Ballet and for three seasons at The Sarasota Ballet directed by Lain Webb. He moved to Hong Kong Ballet to follow Septime Webre, previous director of The Washington Ballet. In early 2020 he joined the Slovenian National Ballet as a soloist in the ensemble where he performed featured leading roles. In 2022 he joined the Compañía Nacional de Danza as a Soloist.

Erez Ilan was born in Israel, where he began his studies of classical ballet in the School of Ice Skating and Ballet Class at Bat Yam. In 2004 he joined the Thelma-Yellin High School of Arts completing his dance training with Rose Subul, David Dvir, Meleni Barson, and others. In 2008 he joined Compañía Nacional de Danza. In 2017, he was promoted to Soloist dancer.

Shlomi Shlomo Miara was born in Beer Sheva, Israel, where he started his training at L&L Goodman Bat-Dor. After graduating in 2011, he joined Kamea Dance Company directed by Tamir Gintz. In 2014 he joined the Israel Ballet directed by Ido Tadmor. In 2015 Shlomi joined the Junior Zurich Ballett directed by Christian Spuck. He was finalist in the Genee International Ballet Competition and received the first prize in the MIA Arbatova Ballet Competition. In 2018 joined the

Compañía Nacional de Danza under the direction of José Carlos Martínez.

Natalia Butragueño attended the África Guzmán ballet school in Madrid before continuing her studies in England at the Tring Park School for the Performing Arts. In 2014 she performed for the English National Ballet in productions of Swan Lake and Romeo and Juliet. She also performed in La Bayadère with the Royal Ballet Flanders. In the same year, she joined the Ballet de l'Opéra de Bordeaux where she danced a range of Charles Jude, Kader Belarbi and Mauricio Wainrot choreographs. She also participated in Just before Now by Xenia Wiest in 2016, and Bottom of May Sea by Ludmila Komkova in 2019. In 2020 she joined the Compañía Nacional de Danza under the direction of Joaquín De Luz.

Niccolò Balossini born in Paris. He studied at the Ballet School of the Paris Opera and the Conservatory of Music and Dance of Paris. He has a diploma in dance from the Paris Opera School. He won the bronze medal at the Grasse international contest. In 2011 he joined the Ballet of the Paris Opera and later on he collaborated with the Third Floor company of Samuel Murez. In 2013 he joined the Ballet of the Bordeaux Opera and then returned to the Ballet of the Paris Opera. His repertoire includes ballets by Rudolf Nureyev, Maurice Béjart, José Carlos Martínez, Roland Petit, Jiri Kylián, Nicolas Le Riche, George Balanchine, among others. In September 2015 he joined the Compañía Nacional de Danza, directed by José Carlos Martínez.

Samantha Vottari Born in Adelaide, Australia, Samantha started her professional studies at the age of 16 under a scholarship at the Victorian College of the Arts Secondary School in Melbourne, Australia. During this time with only 17 years old, she represented Australia at the International Cecchetti Ballet Competition in Manchester, UK, reaching to the finals of the competition.

At the age of 18, she left Australia to live in New Zealand for 3 years, where she studied on a scholarship at the New Zealand School of Dance. From 2015 to 2018, she danced for the company Victor Ullate Ballet in Madrid, Spain. In the last four years, she has been dancing with Leipziger Ballet – Oper Leipzig in Germany. She has also danced principal in Edward Clug's Faust as Gretchen, soloist in Cayetano Soto's Uneven, soloist in Martin Harriague's Prince, and soloist in Mario Schröder's Magnificat. From September 2022, she entered the company as Corps de Ballet under the direction of Joaquín De Luz.

Laura Pérez Hierro was born in Bilbao. She started her studies at the Artebi Centre for Music and Arts, later going on to the Ana Rosa Tercero dance school and the Igor Yebra school of dance and choreography. In 2008 she joined the José Uruñuela Profesional Dance Conservatory, under the direction of Carmen Tercero. In 2012 she joined the Ángel Corella Ballet. She debuted in L'Opéra National de Bordeaux, directed by Charles Jude. In 2015 she collaborated with the Compañía Nacional de Danza in ballets such as Don Quixote and William Forsythe's Artifact Suite. In 2017, she formally joined the cast of the Compañía Nacional de Danza under the direction of José Carlos Martínez.

Pauline Perraut was born in Paris where she started her training at a private school and worked with a number of Paris National Opera Ballet teachers, including Gilbert Mayer, Carole Arbo and Eléonore

COMPAÑÍA NACIONAL DE DANZA | ABOUT THE ARTIST

Guerineau. At 18, she joined the Bordeaux National Opera directed by Charles Jude where she danced their classical repertory. In 2015 she joined the Teatro dell'Opera di Roma under Eleonora Abbagnato. In 2016 she entered the Teatro Massimo di Palermo under the direction of Marco Bellone. In 2016 she joined the Compañía Nacional de Danza under the direction of José Carlos Martínez.

Irene Ureña was born in Almuñécar, Spain. In 2010 she entered the Mariemma Royal Professional Dance Conservatory in Madrid. In 2012 she took classes at the Boston Ballet School with teachers including Lia Cirio and Tai Jiménez. In 2010 she won first prize at the Andalusian Choreography Contest with a group choreography. In 2014 she entered the Professional Dance Program of the Madrid Dance Center with Iván Barreto. In 2015 she joined the Compañía Nacional de Danza under the direction of José Carlos Martínez.

Kana Yamaguchi Born in Yokohama, Japan, on April 02nd, 1997. She began her dance education at the Tokyo Ballet School with teacher Shiori Sano then at Elmhurst School for Dance with teacher Susan Lucas, Gloria Grigolato. She carried through with her professional career at Opera National Bucuresti, where she performed Swan Lake by Gheorghe Iancu, Don Quixote by Jaroslav Slavicky, Giselle by Mihai Babuska, Le Corsaire by Vasily Medvedev, The Sleeping Beauty by Vasily Medvedev and Stanislav Feco, The Nutcracker by Oleg Danovsky, La Bayadere by Mihai Babuska, Theme and Variations by George Balanchine, Carmina Burana by David Bombana and Opus 73 by Renato Zanella. In September 2022, he joined the Compañía Nacional de Danza, under the artistic direction of Joaquín De Luz.

Théo Bourg was born in São Sebastião, near São Paulo, Brazil. At age 11, he moved with his family to São José dos Campos where he joined the City's Young Dance Company.

At 13, he participated in the Youth America Grand Prix tryouts where he was selected for the final in New York.

In the final in New York he received a scholarship to study at the Vienna

State Opera Ballet School. In 2019, he joined the Hungarian National Ballet as his first professional company where he stayed until 2022. In 2022 he joined the Compañía Nacional de Danza under the direction of Joaquín De Luz.

Juan José Carazo was born in Madrid where he began his studies in 2001 at the Mariemma Royal Professional Dance Conservatory. After graduating, he was accepted in the summer program of the School of American Ballet in New York, where he received a grant to study at the school for one year. In 2012 he was accepted in the American Ballet Theatre II (Studio Company), directed by Franco De Vita, working with teachers including Kevin McKenzie, Raymond Lukens and Alexei Ratmansky. In 2013 he was accepted as an apprentice at the Ballet of Orlando, and in 2014, he entered the company as a regular member, dancing in ballets including Swan Lake, Coppelia, Nutcracker, among others. In 2015 he joined the Compañía Nacional de Danza, under the direction of José Carlos Martínez.

Felipe Domingos was born and raised in São Paulo. Domingos studied at Ballet Paula Gasparini in São Paulo where he graduated in 2014. After participating at Youth American Grand Prix New York Finals in 2014, he received a full scholarship to

the New Zealand School of Dance where he had the opportunity to study with many international guests and perform George Balanchine's Tarantella and Agon Concerto by Sir Kenneth MacMillan and Anna-Marie Holmes' Paquita Suite. At 18, he joined the Royal New Zealand Ballet and performed in many premieres. In 2018 Felipe joined the Finnish National Ballet and in 2020, he joined to the Compañía Nacional de Danza under the direction of Joaquín De Luz.

Álvaro Madrigal was born in Sevilla, Spain, where he graduated at the Conservatorio Profesional de Danza. He continued his studies in London, with a scholarship for the London Studio Center under Margaret Barbieri's direction. He started to dance professionally at the Joven Ballet de Málaga and, shortly afterwards, he joined the Corella Ballet's under the direction of Angel Corella. In 2011 he joined Sarasota Ballet, under the direction of Iain Webb. He has been part of the Compañía Nacional de Danza since 2012 under the direction of José Carlos Martínez.

Jorge Palacios was born in Madrid. He began his training at the Carmina Ocaña and Pablo Savoye Ballet School, and received classes from María López García, Wilhelm Burmann, Noah Gelber, Chevi Muraday, Avatâra Ayuso and others. In 2016 he moved to St. Petersburg and after graduating two years later from the Vaganova Ballet Academy in the class of Alexei Ilyin, he joined the corps de ballet of the Mariinsky Theatre Ballet Company under the direction of Yuri Fateev. In the repertoire of this company, he performed in ballets by Alexei Ratmansky, Michel Fokine, Igor Belsky, Yuri Grigorovich, Leonid Yakobson and Rostislav Zakharov among others. In 2022 he joined the Compañía Nacional de Danza under the direction of Joaquín de Luz.

Benjamin Poirier was born in France where he studied ballet at the Ecole National de Danse de l'Opéra de Paris, at the Conservatoire National Boulogne Billancourt and, later, at

COMPAÑÍA NACIONAL DE DANZA | ABOUT THE ARTIST

the English National Ballet. In 2008 he joined the Opernhaus Leipzig Ballet, dancing in choreographies such as Cinderella, Jeunehomme, Les Noces, Agon and The Taming of the Shrew. Four years later, he joined the Compañía Nacional de Danza of México, where he performed lead roles in the choreographies La Esmeralda, La Bayadère, L'Oiseau de Feu and Giselle. Throughout his professional career, he has participated in numerous dance festivals and events worldwide. In 2014 he joined the Compañía Nacional de Danza under the direction of José Carlos Martínez.

DANCE SERIES

COMPAÑÍA NACIONAL DE DANZA

January 26 | 8 p.m.

Artistic Director: **Joaquín De Luz**

Executive Director: **Àngel Valero**

Assistant Artistic Director: **Pino Alosa**

Manager: **Inmaculada López**

Technical Directors: **Matxalen Díez, Manuel Fontanals**

Production Director: **Amanda del Monte**

Communication Director: **Maite Villanueva**

Lead Principal Dancers: **Alessandro Riga, Giada Rossi**

First Dancer: **Kayoko Everhart,**

Principal Dancers: **Cristina Casa, Yanier Gómez Noda, Isaac Montllor, Anthony Pina**

Soloist Dancers: **Elisabet Biosca, Ana María Calderón, Elisabetta Formento, Yaman Kelemet, Natalia Muñoz, YaeGee Park, Ana Pérez-Nievas, Shani Peretz, Ion Agirretxe, Mario Galindo, Thomas Giugovaz, Erez Ilan, Eunsoo Lee, Shlomi Shlomo Miara, Josué Ullate, Daan Vervoort**

Corps de Ballet: **Natalia Butragueño, Celia Dávila, Sara Fernández, Martina Giuffrida, Tamara Juárez, Sara Khatiboun, Akane Kogure, Clara Maroto, María Muñoz, Mariavittoria Muscettola, Ayuka Nitta, Daniella Oropesa, Hamin Park, Laura Pérez Hierro, Pauline Perraut, Irene Ureña, Samantha Vottari, Kana Yamaguchi, Niccolò Balossini, José Alberto Becerra, Théo Bourg, Juan José Carazo, Eduardo Díez de Jesús, Felipe Domingos, Daniel Lozano, Álvaro Madrigal, Marcos Montes, Jorge Palacios, Benjamin Poirier, Iván Sánchez, Roberto Sánchez, Tomás Sanza**

Ballet Masters: **Arantxa Argüelles, Catalina Arteaga, Yoko Taira**

Artistic Coordinator: **Rodrigo Sanz**

Pianists: **Carlos Faxas, Viktoriia Glushchenko**

Physical Therapist: **Sara A. Harris, Guadalupe Martín, Antonio Casas**

Gyrotonic: **Eva Pérez**

Sponsorship and Patronage: **Aída Pérez**

Staff: **Rosa González**

Administration: **Manuel Díaz, María Ríos**

Communication: **Asun Guerrero**

Production: **Javier Serrano**

Technical Direction Assistant: **Deborah Macías, Manuel Jesús Báñez**

Stage Managers: **José Cotillo, Rebecca Hall**

Stagehands: **Francisco Padilla, Goizeder Itoiz**

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

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

Wardrobe: **Ana Guerrero, Mar Aguado**

Properties: **José Luis Mora**

Storehouse: **Reyes Sánchez**

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

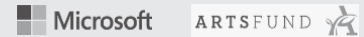
DANCE SERIES

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Hsiao-Wuen & Tiffany Hon
Tuck Hoo
Hugues Hoppe & Sashi Raghupathy
Matthew & Christina Krashan
Jeffrey Lehman & Katrina Russell
Chelsey Owen
Seema Pareek & Gurdeep Pall
Cecilia Paul & Harry Reinert
Judy Pigott
Tina Ragen & son, Ian
Cheryl Redd-Cuthbert & Richard Cuthbert
Richard Szeliski & Lyn McCoy
Donna & Joshua Taylor
Laura Townsend, in memory of her son
Toby Faber
Manijeh Vail
Scott VanGerpen & Britt East
Ellen Wallach & Tom Darden
George S. Wilson & Claire L. McClenny

Passengers Within (2022)

Choreography: **Joaquín De Luz**

Performed by: **Giada Rossi, Thomas Giugovaz
Yaman Kelemet, Alessandro Riga
Cristina Casa/ Ion Agirretxe
Laura Pérez Hierro / Josué Ullate**

**Mariavittoria Muscettola, Martina Giuffrida, Kana Ymaguchi, Ayuka Nitta, Celia Dávila,
Akane Kogure, Niccolò Balossini, Erez Ilan, Juan José Carazo, Daniel Lozano, Benjamin
Poirier, Shlomi Shlomo Miara**

Music: **Mishima, by Philip Glass, Etude. No. 2, by Philip Glass**
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Costume Design: **Anthony Pina**

Lighting Design: **Nicolás Fischtel (A.A.I.)**

Costume Design: **Sastrería CND, Carmen Granell, Francisco Manuel Ferreras**

The idea of *Passengers Within* is inspired by today's society. We have become slaves to the system and paradigm we live in. Technology, the media, and consumerism keep the population sleepwalking and we wander like zombies to the incessant beat they set for us. From the moment you get up you are bombarded, with no respite, by incessant waves of information like the music of Philip Glass. We are subjugated and judged by society's expectations of us. Stereotypes and morals obligate us to follow a script that is too generic for us to be individuals. The principal couple represent people who are awakening; who are questioning things. They do not want to be passengers but, rather, to rule their own lives based on their essence and their presence.

INTERMISSION

Sad Case (1998)

Choreography: **Sol León and Paul Lightfoot**

Performed: **Théo Bourg, Álvaro Madrigal, Shani Peretz, Felipe Domingos, Samatha Vottari**

Music: **Perez Prado, Alberto Dominguez, Ernesto Lecuona, Ray Barretto, Trío Los Panchos**

Choreography
Assistant: **Menghan Lou**

Set and
Costume Design: **Sol León and Paul Lightfoot**

Lighting Design: **Tom Bevoort**

Sad Case was originally created for NDT1 in 1998 when Sol León was seven months pregnant with their daughter, and acts as one of the main pillars of León and Lightfoot's oeuvre. Surprising and earthly movements on Mexican mambo music show a continual search for the tension between satirical and classic moments.

INTERMISSION

White Darkness (2001)

Choreography: **Nacho Duato**

Performed by: **Sara Fernández, Josué Ullate**

Samantha Vottari – Anthony Pina

Giada Rossi, Ion Agirretxe

Cristina Casa – Alessandro Riga

Mariavittoria Muscettola – Juan José Carazo

Music: **Adiemus Variations, Adiemus—Songs of Sanctuary, String Quartet No. 2, Passacaglia by Karl Jenkins**

Boosey and Hawkes Music Publishing, London

Costume Design: **Lourdes Frías**

Set Design: **Jaffar Chalabi**

Lighting Design: **Joop Caboort**

Starting from a deep musical knowledge, the choreographer Nacho Duato researches choreographic formulae through the movement. These choreographic formulae enlarge his vocabulary departing always from his dancers' potential expressiveness. The composer Karl Jenkins studied composition at University of Wales, finishing his training in the Royal Academy of Music in London, where he specialized in playing the saxophone. Jenkins worked with Ronnie Scott, and later joined Soft Machine. In April 1995, Jenkins published "Adiemus – Songs of Sanctuary," an extensive work composed for voice, percussion and string, which was an unprecedented success in Europe and Japan.



Cast list for January 25, 26, 27

**Compañía Nacional
de Danza**





Photo: Alba Muriel

Compañía Nacional de Danza was founded in 1979 under the name Ballet Clásico Nacional and was headed by Víctor Ullate as its first director. In February 1983, María de Ávila took on its directorship 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 a 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 Plisétskaya 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, until 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. In March 2019, INAEM — the culture ministry's performing arts' institute — announced Joaquín De Luz as new Artistic Director, a position he has held since September 2019.

Artistic Direction

Sol León (Choreographer)

(Córdoba, Spain), joined NDT2 in 1987 after graduating from the National Ballet Academy of Madrid. Two years later she moved into NDT1 where she danced in masterpieces of Jirí Kylian, Hans Van Manen, Mats Ek and Ohad

Naharin. León continued to dance up until 2003, when she decided to fully devote herself to being the house choreographer of NDT together with Paul Lightfoot. From 2012 until 2020, León was also the artistic advisor for the company. León and Lightfoot have been a choreographic duo since 1989 and together they have created more than 60 world premieres for the NDT, for which they have received many prestigious awards. In 2002, León and Lightfoot were appointed House Choreographers of NDT, position they remained in until 2020.

Paul Lightfoot (Choreographer)

(Cheshire, England) graduated from the Royal Ballet School in London before joining Netherlands Dans Theater in 1985. Lightfoot began as a dancer with NDT2. Two years later he moved into NDT1, where he danced until 2008. Early in his career Lightfoot began choreographing together with Sol León. From September 2011 until

COMPAÑÍA NACIONAL DE DANZA | ABOUT THE ARTIST

August 2020, Lightfoot was the artistic director of NDT.

Joaquín De Luz (Artistic Director and Choreographer)

(Madrid) trained at Víctor Ullate's school and joined his company in 1992, where he remained for three years. In 1995, he joined the Ballet Mediterráneo at the request of Fernando Bujones. In 1996, Pennsylvania Ballet invited him to join the company as soloist. In 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. In 2003, he jumped aboard New York City Ballet as soloist to become principal dancer in 2005. With NYC Ballet 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 C. Wheeldon. Joaquín De Luz has appeared as guest artist with numerous international companies, such as American Ballet Theatre, San Francisco Ballet, Stanivslasky Theatre in Moscow, Ballet del Teatro Colón in Buenos Aires and the Ballet Nacional de Cuba, among others. He has appeared in many international galas and special events.

Nacho Duato (Choreographer)

was trained at the Rambert School of London, the Maurice Béjart's Mudra of Bruselas and the Alvin Ailey American Dance Centre of New York. At the age of 21, he signed his first contract at the Cullberg Ballet in Stockholm and a year later, Jiří Kylián hired him for the Nederlands Dans Theater in Den Haag. The ten years period he spent in the Dutch company marked Duato's artistic career. There he signed his first choreography, Jardí

Tancat (1983), became the official choreographer along with Hans Van Manen in 1988, and he absorbed the Kylián artistic legacy.

Duato became artistic director of the Compañía Nacional de Danza at the age of 32, for a period of 20 years (1990-2010). During these years with the Compañía he created more than 30 choreographies. His ballets form part of the most important world ballet companies' repertoire: the American Ballet Theater, the Deutsche Oper Berlin, the Australian Ballet and the Cullberg Ballet, among many others. Duato received multiple awards as a choreographer: the first prize in the International Choreographic Contest of Köln for his work Jardí Tancat, the gold medal for Fine Arts from the Spanish government in 1998, the Benois de la Danse Award in 2000, the National Dance Award in 2003, and in 2020 the Max de Honor Award. Duato was appointed Artistic Director of the Mikhailovsky Theatre in St. Petersburg from 2010 to 2014. In 2014, he became Artistic Director of the Staatsballett Berlin, until 2018. At present, Duato remains artistically related to the Mikhailovsky Theater Ballet in Saint Petersburg.

The Company

Giada Rossi was born in Fiesole, Italy. She began her studies at the ACBallet Centre School of Florence and in 2005, she received a scholarship from Pierino Ambrosoli Foundation to continue her studies at the National Conservatory in Paris. In 2009 she graduated at the Royal Ballet Upper School of London. After her graduation, she entered the Bordeaux National Opera. She has danced with the Leipzig Ballet, the Birmingham Royal Ballet, and she has danced several roles in the classical repertoire with the Royal Ballet Company. Throughout her training and professional career

she has won several grants and dance contests. In 2015 she joined Compañía Nacional de Danza under the direction of José Carlos Martínez. In 2020 she was promoted to Soloist and in 2022, she was promoted to Principal Dancer.

Alessandro Riga graduated cum laude in the Teatro dell'Opera di Roma school in 2004. During that time he received prestigious Italian prizes as a young promising talent. After graduation he went to Semperoper (Dresden) under Vladimir Derevianko's direction where he danced as a Soloist and Principal Dancer in most of the company's productions. In 2006 he returned to Italy, entering the Maggio Musicale Fiorentino as Principal Guest Dancer until 2013, under Vladimir Derevianko and Francesco Ventriglia's direction. His repertoire includes famous classical ballets to important contemporary choreographies of our time. In 2013 he joined Compañía Nacional de Danza as Principal Dancer under the direction of José Carlos Martínez. Since then he has danced leading roles by William Forsythe, Mats Ek, José Carlos Martínez, George Balanchine and Ohad Naharin. Currently he is Lead Principal Dancer under the direction of Joaquín De Luz. He was nominated for the Benois de la Danse award in the category of best dancer for his performance in L'Arlesienne by Roland Petit.

Cristina Casa began her ballet training at the María Larios and África Guzman ballet schools. When she was 15, she danced several tours with the Ballet Joven. In 2005 she continued her studies at Steps on Broadway and the American Ballet Theater. She won the City of Castellón first prize, being rewarded with an scholarship to dance in the London Studio Center, where she joined the Images Company under the direction of Margaret Barbieri and David Ashmole. In 2008 she entered at Corella Ballet Castilla y León, as part of the corps de ballet, under the



direction of Ángel Corella. In 2009 she was promoted as Soloist. In 2012 she joined the Royal Ballet of Flanders, as Soloist. In 2012 she received the Grand Prize Giuliana Penzi in the X Edition Labat Loano Danza in Italy. In 2015 she danced as guest ballerina at the Compañía Nacional de Danza under the direction of José Carlos Martínez, and in 2017, she was promoted to the category of Principal Dancer.

Anthony Pina was born in Boston and began dancing at Boston Ballet School. In 2005 Anthony was admitted to the Jacqueline Kennedy Onassis School at American Ballet Theatre, where he worked with teachers such as Franco De Vita, Kevin McKenzie and Kirk Peterson, among others. In 2006 he joined Alberta Ballet where he spent six seasons working with Jean Grand-

Maitre. He has danced principal roles in works of Christopher Wheeldon, Edmund Stripe and Kirk Peterson, and others. In 2012 he joined the Compañía Nacional de Danza under the direction of José Carlos Martínez. In 2013 he was promoted to the category of Principal Dancer. Since joining the CND he has danced leading roles in ballets by José Carlos Martínez, William Forsythe, George Balanchine and other prestigious choreographers.

Shani Peretz was born in Israel, where she studied at the Thelma- Yellin Higher School of Arts with David Dvir, Rose Kassel, Jay Augen, Dalia Dvir and Meira Bar-Natan, among others. In 2010 she joined the Israel

Ballet directed by Berta Yampolsky, Ido Tadmor and Mate Moray. She has danced solo roles in Don Quixote, Nutcracker, Sleeping Beauty, Giselle, Cinderella, and in contemporary works by Itzik Galili and Dwight Rhoden. In 2015 she joined the Compañía Nacional de Danza under the direction José Carlos Martínez. In 2019 she was promoted to Soloist under the direction of Joaquín De Luz.

Yaman Kelemet was born in Chicago, Illinois, and began her dance education at the Salt Creek Ballet in Westmont, Illinois (2001–2014). At the age of fifteen, she began attending the high school dance program at the University of North Carolina School of the Arts under the direction of Susan Jaffe. During her education there, she worked with many well-known dance educators and choreographers including Natalia Makarova, Helen Pickett, Eva Draw, and Ethan Stiefl. During this time, she earned the prestigious Gillian Murphy Scholarship for her schooling.

In 2017, she graduated and joined the Washington Ballet, where she worked as a trainee under the artistic direction of Julie Kent and danced in a number of repertoire performances there, such as Les Sylphides by Mikhail Fokin, Romeo and Juliet by John Cranko and Serenade by George Balanchine. In July 2018, she was among a handful of dancers selected to represent the United States at the prestigious Jackson International Ballet Competition in Mississippi.

In August 2018, she joined SNG Opera and Ballet Ljubljana as a demi-soloist and was promoted to soloist in January 2022. She originated the role of Myrtha in Howard Quintero Lopez's Giselle, Myrtle Wilson in Leo Mujic's The Great Gatsby, and the Angel in Eno Peçi's production of Angel. Some of her other roles include Juliet in Renato Zanella's Romeo and Juliet, Christmas Spirit in Yuri Vámos's The Nutcracker, Medora and Gulnara in José Carlos Martínez's Le Corsaire, Silver Soloist in Renato Zanella's Opus 73, and the Lilac Fairy in Irek Mukhamedov's production of The Sleeping Beauty. She joined the Compañía Nacional de Danza in September 2022 as a soloist under the direction of Joaquín De Luz.

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Ion Agirretxe born in San Sebastian, Donostia. His first contact with dance was through traditional Basque dance, which he started doing aged four. At ten, he started his ballet classes. From 1999 to 2004, he studied under Mentxu Medel. In 2005, thanks to a scholarship from the Governmental Deputation of Guipuzkoa, he started training at Madrid's Real Conservatorio Profesional de Danza Marienma. His professional career started in France, with the Europa Danse company (2006 and 2007), with which he toured France, Germany, Spain, Switzerland among other countries. In 2007, he joined the Goyo Montero dance group, dancing in the première of *El Día de la Creación*. With that group he won first prize in Madrid's Maratón de Danza with *Alrededor No Hay Nada* by Goyo Montero. In 2008, he joined the La Mov company in Zaragoza as an inaugural member under Víctor Jiménez as director and choreographer. In April of that year, he joined Spain's Corella Ballet Castilla and León under the direction of Ángel Corella. In 2012, he joined the Royal Ballet of Flanders under the direction of Assis Carreiro. Over the course of his career, he has worked with prestigious choreographers such as José Carlos Martínez, Alexey Fadeychev, Á. Corella, Marcia Haydée, D. Volpi, Slava Samodurov, N. Makarova, George Balanchine, W. Forsythe, Christopher Wheeldon, J. Inger, M. Bejart, J. Cranko, H. Van Manen, N. Duato, L. Massine, J. Kylián, R. Petit, Andonis Foniadiakis, Edward Clug, T. Malandain, J. Godani, Itzik Galili, A. Ekman, A. Page, Ana Maria Stekelman, Altea Nuñez, Ricardo Amarante, D. Volpi, S. Larbi Cherkaoui, Slava Samodurov, Clark Tippet's, Twyla Tharp's. In September 2016, he entered the Compañía Nacional de Danza under the direction of José Carlos Martínez. Two years later, in August 2018, he was promoted as soloist dancer. Since joining the CND, he has danced a wide range of repertoire such as:

Hikaritzato, Carmen, Por vos muero, Enemy in the Figure, La Rose Mallade, Don Quijote, Cascanueces, Love, Fear, Loss, Holberg Suite. In 2019 he had the opportunity to dance the original version of *Sombrero de Tres Picos*, on the centenary of its creation, working with Lorca Massine, son of the great Leonide Massine. He has appeared as guest dancer in numerous ballet galas. He has been part of *Yuli*, a film on the life of Carlos Acosta directed by the prestigious film director Iciar Bollaín. In April 2013, he won the Revelation Prize (Premio Revelación) from the Association of Professional Dancers of Guipúzcoa (Basque Country). In 2018, he and his wife, Cristina Casa, received the award of Amigos de Honor of the Casa de la Danza in Logroño.

Thomas Giugovaz born in Trieste, Italy on October 24th, 1996. He begins his professional studies at the age of 11 years old at the prestigious Scuola di Ballo del Teatro alla Scala di Milano, under the direction of Frédéric Olivieri, where he graduates in 2015. After graduation he moves to the United States of America, working for one season at The Washington Ballet and for three seasons at The Sarasota Ballet directed by Iain Webb, as a Coryphée. In these years he dances a great repertoire of full-length classical ballets, ballets created by masters of the 20th century and contemporary choreographers like George Balanchine's *Jewels*, *Theme and Variations* and *Bugaku*, Sir Frederick Ashton's *Les Patineurs* as the Blue Boy, *The Dream* as Puck and *Monotones I*, Christopher Wheeldon's *There where she loved*, Jerome Robbins' *The Concert* as the Shy Boy, and the lead peasant pas de deux in Sir Peter Wright's *Giselle*, among many others.

He then moves to Hong Kong Ballet to follow Septime Webre, previous director of The Washington Ballet, for a short time until the Covid19 pandemic first hit Asia, bringing his career back

to Europe. In early 2020 he joins the Slovenian National Ballet as a soloist in the ensemble, led first by Peter Dorcevski and then by Renato Zanella, where he performs featured roles in Zanella's *Opus 73* and *Alles Walzer* as well as leading roles in his *Romeo and Juliet*, Lankodem in José Carlos Martínez's *Le Corsaire*, and performs grand pas de deux from *Don Quixote* and *Swan Lake*. In September 2022 he joins the Compañía Nacional de Danza as a soloist, under the artistic direction of Joaquín De Luz.

Erez Ilan was born in Israel, where he started his studies of classical ballet in the School of Ice Skating and Ballet Class at Bat Yam with Alex Zaidman, Karina and Slava as teachers. In 2002 he moved to Ness-Ziona to continue his dance studies with Tova Tzuberi and Shay Gotesman. In 2004 he joined the Thelma-Yellin High School of Arts completing his dance training with Rose Subul, David Dvir, Jay Augen, Dalia Dvir, Meira Bar-Natan and Meleni Barson.

During these years Erez performs a lot of shows with the Thelma-Yellin High School of Arts, Julliard School, Israeli Ballet, Canada's National Ballet School... In 2008 he won the First Prize at the Mia Arbatova Competition. In September 2008 he joined Compañía Nacional de Danza. Since then he has danced important roles in *In the Middle Somewhat Elevated* and *Herman Schmerman*, by William Forsythe and *Romeo and Juliet* by Goyo Montero (Benvolio). He has also danced in ballets by other renowned choreographers as Jiri Kylián, Mats Ek, Nacho Duato, Tony Fabre, José Carlos Martínez, George Balanchine, Marcos Morau, Ivan Pérez, Itzik Galili, Ohad Naharin or Johan Inger. In September 2017, he was promoted to soloist dancer by José Carlos Martínez.

Shlomi Shlomo Miara was born in Beer Sheva, Israel, where he started his training at L&L Goodman Bat-Dor. After graduating in 2011, he joined Kamea Dance Company directed by Tamir Gintz. In 2014 he joined the Israel Ballet directed by Ido Tadmor. In 2015 Shlomi joined the Junior Zurich Ballett directed by Christian Spuck. He was finalist in the

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Genee International Ballet Competition and received the first prize in the MIA Arbatova Ballet Competition. In 2018 joined the Compañía Nacional de Danza under the direction of José Carlos Martínez.

Josué Ullate was born in Madrid. Josué Ullate Andrés received his training at the Víctor Ullate School, with teachers such as Víctor Ullate, María Fernández, Menia Martínez among others. In 2008 he obtained a scholarship to study at the National School of Cuba with teachers such as Giselle Dejá, Mirta Hermida, among others. In 2010 he became a member of the Víctor Ullate Ballet Company. In 2014 he is promoted to the category of principal dancer dancing roles in ballets such as Coppélia, El amor Brujo, Carmen, Canciones de un compañero errante, Bolero de Ravel, Samsara, Jaleos, among others. That same year he received the Positano Leonide Massine Award as best new dancer of the contemporary scene. In 2015 he is nominated as a finalist for the Max Awards as best male performer. In 2021 he became a soloist dancer in the Tanzcompany Innsbruck directed by Enrique Gasa Valga where he performs soloist and principal roles in ballets such as Romy Schneider, Terra Baixa, María de Buenos Aires, Lorca (created for him) among others. He also participates in pieces such as Saraband (Jirí Kylián), Gnawa (Nacho Duato), among others. In 2022 he joined the Compañía Nacional de Danza as a soloist under the direction of Joaquín De Luz.

Celia Dávila born in Vitoria-Gasteiz in 1997, her first experiences with dance were at the age of four. At seven, she joined the city's Conservatorio Profesional de Danza José Uruñuela. She complemented her training with scholarships, enabling her to study at the École

Supérieure de Danse de Cannes Rosella Hightower, the Académie Princesse Grace in Monaco and the School of Boston Ballet. In 2016, she moved to Madrid to continue her training at the Carmina Ocaña & Pablo Saboye School of Ballet. She later won first prizes in national and international dance competitions, such as the Ribarroja del Turia contest, the City of Barcelona competition, the Torrelavega contest or the Bilbao Youth Awards.

In May 2018 she was invited as guest dancer at the Antonio Ruiz dance company, performing the role of Olga in the ballet *Picasso*. In July 2019, she took part in the CND's staging of *Don Quixote* and, in September of the same year, she actually joined the CND, under the artistic direction of Joaquín De Luz.

Sara Fernández was born in Almería. She began her ballet studies at the Real Conservatorio Profesional de Danza de Almería. She graduated at Real Conservatorio Profesional de Danza de Madrid in 2006. She continued her formation in different techniques with dance professionals such as Francesc Bravo, Keith Morino, Sabîne Dahrendors, Víctor Ullate, Eva López, Irena Milovan and Monique Loudière.

In 2006 she was awarded 1st and 3rd Prizes at the Maratón de Danza de Madrid. That same year she also worked with Europa Danse, performing pieces by renowned choreographers such as Jirí Kylián, Nacho Duato, Alexander Ekman, Alicia Alonso and Thierry Malandin. She joined CND2 in January 2007, under the artistic direction of Tony Fabre, (emerged in Compañía Nacional de Danza directed by Nacho Duato).

In September 2010, she joined Compañía Nacional de Danza. During these years she has danced main roles in works such as

Duende, Gnawa, Por Vos Muero and White Darkness by Nacho Duato, Carmen Replay by Tony Fabre, Carmen by Johan Inger, Gods and Dogs and Sleepless by Jirí Kylián. She has also worked with choreographers such as Mats Ek, William Forsythe, Ohad Naharin, Alexander Ekman, Marcos Morau, among others, in both new creations and repertoire. She has also taken part in many international galas as guest dancer.

Martina Giuffrida born in Catania, 1994. Martina Giuffrida started her dance studies at the age of five. In 2007 she joined the Teatro alla Scala di Milano. In 2010 she was granted a scholarship to the Academie de Dance Princess Grace in Montecarlo, under the direction of Luca Masala. Throughout 2012, she continued her training at Artedanza Catanzaro Lido and she graduated at the Víctor Ullate School. During these years she was instructed by Anna Maria Colombo, Viviana Aiello, Leonard Ajkun, Loreta Alexandrescu, Vera Karpenko, Giovanni Calabrò, Giuseppe Torchia, Luca Masala, Víctor Ullate, among others. In 2014, she joined the Víctor Ullate Ballet, under the direction of Víctor Ullate, Eduardo Lao and Lucia Lacarra, performing that company's repertoire, including roles as soloist and principal dancer: *Carmen*, *El Amor Brujo*, *Antigona*, *De Triana A Sevilla with Joaquín de Luz (Gala)*, *Tres, 30 años de Danza*, *Pastoral* by L.V. Beethoven, *Tierra Madre*, *El Arte de la Danza*, *Bolero*, *Jaleos*, *El sur*, *Samsara* and *La Pharmaco*. During these years she was instructed by Víctor Ullate, Menia Martínez, Luca Vetere, Fedreric Oliveri and Cyril Pierre, and she worked with choreographers such as Víctor Ullate, Eduardo Lao, Luz Arcas, Maria Pages and Israel Galvan.

In 2019, she performed with the Compañía Nacional de Danza in José Carlos Martínez's *The Nutcracker*. In February 2020, she joined the Compañía Nacional de Danza under the direction of Joaquín De Luz and she participated in the production of *Pulcinella* by Blanca Li.

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Akane Kogure born in Yokohama Japan. Akane Kogure begun her training ballet at the age of 4. In 2012, Akane eventually moved to Canada for furthered her training professionally under the direction of Murray Kilgour at Alberta Ballet School where she graduated in 2017. She had attended summer intensives to continue her training such as Royal Winnipeg Ballet, and the School of Alberta Ballet, Canada's Ballet Jorgen in Canada and Cincinnati Ballet in the United States. While training at the school, she completed her Cecchetti certification exams, and Akane was selected as representant of Canada for Cecchetti International Classical Ballet Competition in Florence and received contemporary award which is the one of three big prizes of this competition, as well as received several scholarships in 2018. She was also selected YAGP Top 12 Senior category in Houston. Akane continued her dance as an Alberta Ballet trainee where she performed Ben Stevenson's *Dracula* and Edmund Stripe's *Nutcracker* by Alberta Ballet Company. She carried through her professional career at Ballet de Barcelona as Principal Dancer performing roles such as: Sugarplum Fairy, Flowers soloist Dewdrop, Chinese soloist from *Nutcracker*, Animated frescoes from *Humpback Little Horse*, and together pink girl and green girl by Antonio Carmena, former dancer of New York City Ballet. In September 2022, she joined Compañía Nacional de Danza, under the artistic direction of Joaquín De Luz.

Mariavittoria Muscettola was born on the 10th of September 1997 in Naples, Italy. She started studying ballet at the age of six. In 2011, after winning a scholarship, she moved to Milan to attend La Scala Ballet School, where she graduated in 2016, under the direction of Frédéric Olivieri. On

September of the same year she joined the Semperoper Ballett, directed by A.S. Watkin, in Dresden, Germany. Until 2022, with Semperoper Ballett, she danced corps de ballet and soloist roles in productions from classical to neoclassical and contemporary choreographies by choreographers such as K. Mac Millan, M. Petipa, F. Ashton, A.S. Watkin, G. Balanchine, W. Forsythe, D. Dawson, Mats Ek, A. Ekman, P. Bausch, J. Inger and others.

Ayuka Nitta born in Yokohama (Japan), 1993. She started dancing ballet at the age of 10. In 2010 she was awarded with a three year's scholarship in the Austrian Ballet School in Tokyo, under the direction of Rio Mitani and Christian Martinu. In 2009 she continued her education in the Tokyo City Ballet having Etsuko Adachi as her director. She has won both gold (2014) and bronze medals (2011) in the Tanz Olymp competition in Berlin (Germany). During her stay in the National Moravian Silesian Theatre (Czech Republic) from 2014 to 2017 she danced in the category of Demi-Soloist. She danced Igor Vejsada's version of Tchaikovsky's *Swan Lake* both in *Odette* and *Odile* roles and also as part of the four small swans, Constance's role in Paul Chalmer's *Three Musketeers*, the Spring and Autumn fairy in *Cinderella* (Paul Chalmer), Mildred and The Tramp roles in *Chaplin* (Mario Schroder) and *Falling Angels*, by Jirí Kylián. Between 2017 and 2021 danced in various choreographies in the Greek National Opera Ballet (Greece) as part of the Corps de ballet. Among those choreographies we can find *Don Quixote* (Marius Petipa/Thiago Bordin), *Herrumbre* (Nacho Duato), *CACTI* (Alexander Ekman), *Le Chant Du Rossignol* (Marco Goecke), *Point*

of no return (Ioannis Mandafounis, Equilible (Andonis Foniadakis) and *Nutcracker* (Renato Zanella). In 2021 she joined the Compañía Nacional de Danza under the artistic direction of Joaquín De Luz.

Laura Pérez Hierro was born in Bilbao. She started her studies at the Artebi Centre for Music and Arts, later going on to the Ana Rosa Tercero dance school and the Igor Yebra school of dance and choreography. In 2008 she joined the José Uruñuela Profesional Dance Conservatory, under the direction of Carmen Tercero. In 2012 she joined the Ángel Corella Ballet. She debuted in *L'Ópera National de Bordeaux*, directed by Charles Jude. In 2015 she collaborated with the Compañía Nacional de Danza in ballets such as *Don Quixote* and *William Forsythe's Artifact Suite*. In 2017, she formally joined the cast of the Compañía Nacional de Danza under the direction of José Carlos Martínez.

Samantha Vottari born in Adelaide, Australia, Samantha started her professional studies at the age of 16 under a scholarship at the Victorian College of the Arts Secondary School in Melbourne, Australia. During this time with only 17 years old, she represented Australia at the International Cecchetti Ballet Competition in Manchester, UK, reaching to the finals of the competition. At the age of 18, she left Australia to live in New Zealand for 3 years, where she studied on a scholarship at the New Zealand School of Dance. From 2015 to 2018, she danced for the company Victor Ullate Ballet in Madrid, Spain. In the last four years, she has been dancing with Leipziger Ballet – Oper Leipzig in Germany. She has also danced principal in Edward Clug's *Faust* as Gretchen, soloist in Cayetano Soto's *Uneven*, soloist in Martin Harriague's *Prince*, and soloist in Mario Schröder's *Magnificat*. From September 2022, she entered the company as Corps de Ballet under the direction of Joaquín De Luz.

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Kana Yamaguchi Born in Yokohama, Japan, on April 02nd, 1997. She began her dance education at the Tokyo Ballet School with teacher Shiori Sano then at Elmhurst School for Dance with teacher Susan Lucas, Gloria Grigolato.

She carried through with her professional career at Opera National Bucuresti, where she performed Swan Lake by Gheorghe Iancu, Don Quixote by Jaroslav Slavicky, Giselle by Mihai Babuska, Le Corsaire by Vasily Medvedev, The Sleeping Beauty by Vasily Medvedev and Stanislav Feco, The Nutcracker by Oleg Danovsky, La Bayadere by Mihai Babuska, Theme and Variations by George Balanchine, Carmina Burana by David Bombana and Opus 73 by Renato Zanella. In September 2022, he joined the Compañía Nacional de Danza, under the artistic direction of Joaquín De Luz.

Niccolò Balossini born in Paris. He studied at the Ballet School of the Paris Opera and the Conservatory of Music and Dance of Paris. He has a diploma in dance from the Paris Opera School. He won the bronze medal at the Grasse international contest.

In 2011 he joined the Ballet of the Paris Opera and later on he collaborated with the Third Floor company of Samuel Murez. In 2013 he joined the Ballet of the Bordeaux Opera and then returned to the Ballet of the Paris Opera. His repertoire includes ballets by Rudolf Nureyev, Maurice Béjart, José Carlos Martínez, Roland Petit, Jiri Kylián, Nicolas Le Riche, George Balanchine, among others. In September 2015 he joined the Compañía Nacional de Danza, directed by José Carlos Martínez.

Théo Bourg born in São Sebastião, on the North coast of São Paulo, Brazil, on April 22nd, 1999. He started dancing at the primary school Tia Marisa at the age of 3. Passionate about dancing, he attended the city school Tebar, from 7 to 11 years old, taking ballet, jazz and tap dance classes. At age 11, he moved with his family to São José dos Campos where he joined the City's Young Dance Company. At the age of 13, he participated in the Youth America Grand Prix tryouts where he was selected for the final in New York. In the final in New York he got a scholarship to study at the Vienna State Opera Ballet School.

He stayed in Vienna from 14 to 18 years old, where he graduated and spent a year in the Youth Company of Vienna. In 2019, he joined the Hungarian National Ballet as his first professional company where he stayed until 2022. In September 2022, he joined the Compañía Nacional de Danza, under the artistic direction of Joaquín De Luz.

Juan José Carazo was born in Madrid where he began his studies in 2001 at the Mariemma Royal Professional Dance Conservatory. After graduating, he was accepted in the summer program of the School of American Ballet in New York, where he received a grant to study at the school for one year. In 2012 he was accepted in the American Ballet Theatre II (Studio Company), directed by Franco De Vita, working with teachers including Kevin McKenzie, Raymond Lukens and Alexei Ratmansky. In 2013 he was accepted as an apprentice at the Ballet of Orlando, and in 2014, he entered the company as a regular member, dancing in ballets including Swan Lake, Coppelia, Nutcracker, among others. In 2015 he joined the Compañía Nacional de Danza, under the direction of José Carlos Martínez.

Felipe Domingos was born and raised in São Paulo. Domingos studied at Ballet Paula Gasparini in São Paulo where he graduated in 2014. After

participating at Youth American Grand Prix New York Finals in 2014, he received a full scholarship to the New Zealand School of Dance where he had the opportunity to study with many international guests and perform George Balanchine's Tarantella and Agon Concerto by Sir Kenneth MacMillan and Anna-Marie Holmes' Paquita Suite. At 18, he joined the Royal New Zealand Ballet and performed in many premieres. In 2018 Felipe joined the Finnish National Ballet and in 2020, he joined to the Compañía Nacional de Danza under the direction of Joaquín De Luz.

Daniel Lozano was born in Madrid in 2000. He takes his first dance steps in the school Destreza y Ritmo. In 2012 he began his studies at the RCPD Mariemma. He becomes a student at L'ecole de Danse de l'Opera National de Paris in 2015, where he graduates in 2018. The school of the Paris Opera under the direction of Elisabeth Platel, allowed him to dance pieces such as The Vertiginous Thrill of Exactitude, by William Forsythe, UnBallo by Jiri Kylian, and Spring and Fall, by John Neumeier. His teacher Christophe Duquenne stands out in his training. Alongside him Rosa Naranjo, Eric Camillo and Jean Guillaume-Bart have been his teachers. After his graduation in 2018, Daniel obtains his first contract for the 18/19 season with l'Opéra National de Paris. John Neumeier's *The Lady of the Camellias* and Rudolf Nureyev's *Swan Lake* were his first corps de ballet works. Months before embarking on his new adventure at Teatro alla Scala in Milan for the 19/20 season, he was able to work directly with choreographer Crystal Pite for the piece Seasons' Canon. During the 21/22 season, he worked with Opera National de Paris until the opportunity arose for her first production with the Compañía Nacional de Danza, to dance Concerto DSCH, by Alexei Ratmansky, and he was able to work with him.

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After the auditions of 2022, Daniel joins the cast of artists of Compañía Nacional de Danza under the direction of Joaquin De Luz.

Álvaro Madrigal was born in Sevilla, Spain, where he graduated at the Conservatorio Profesional de Danza. He continued his studies in London, with a scholarship for the London Studio Center under Margaret Barbieri's direction. He started to dance professionally at the Joven Ballet de Málaga and, shortly afterwards, he joined the Corella Ballet's under the direction of Angel Corella. In 2011 he joined Sarasota Ballet, under the direction of Iain Webb. He has been part of the Compañía Nacional de Danza since 2012 under the direction of José Carlos Martínez.

Benjamin Poirier was born in France where he studied ballet at the Ecole National de Danse de l'Opéra de Paris, at the Conservatoire National Boulogne Billancourt and, later, at the English National Ballet. In 2008 he joined the Opernhaus Leipzig Ballet, dancing in choreographies such as Cinderella, Jeunehomme, LesNoces, Agon and The Taming of the Shrew. Four years later, he joined the Compañía Nacional de Danza of México, where he performed lead roles in the choreographies LaEsmeralda, La Bayadére, L'Oiseau de Feu and Giselle. Throughout his professional career, he has participated in numerous dance festivals and events worldwide. In 2014 he joined the Compañía Nacional de Danza under the direction of José Carlos Martínez.