



CITY CENTER



**COMPAÑIA
NACIONAL DE DANZA**

**YOUNG PEOPLE'S DANCE SERIES
MAY 13, 1994**

CITY CENTER YOUNG PEOPLE'S DANCE SERIES



In 1989 City Center developed a program which brings together a devoted group of outstanding dance artists, New York City school students, educators and administrators, and the staff of City Center. Called "Young People's Dance Series," this unique program is designed to provide a disciplined *and* enjoyable artistic and educational experience to youngsters, with the accent on *dance*. Today more than five thousand middle and intermediate students, aged nine to thirteen years, participate in the YPDS curriculum, not just as spectators, but as critics and writers as well. Students are afforded the opportunity to *observe* outstanding dance companies in performance at City Center, to *participate* in movement class with renowned dance artists and to *record* thoughts and emotions provoked by the Dance Experience through written classroom assignments.

Many of the finest professional dance troupes in the world grace the City Center stage, offering a diverse range of stylistic movement.

Many of these dancers perform for the students in special morning performances that mark the climax of the program, supported by "before" and "after" workshops. *Before* the students arrive at City Center for the morning's dance performance, they participate in dance class at their respective schools. These classes are run by their teachers and the same company members who the students will view on stage later. *After* the performance, back in class, students are given writing assignments based on these performances.

The multi-faceted Dance Series allows student imaginations to soar. Guided by teachers and New York critics affiliated with City Center, the youngsters apply their analytical and creative writing skills to express on paper the feelings and thoughts triggered by their encounters with the dance. Selected student prose is then published in the *City Center Chronicle*.

Loaded with articles, illustrations and photos, *The Chronicle* is published annually and distributed to New York City schools and the dance community to mark each new season. This way a rewarding educational cycle is realized, allowing students an opportunity to learn to put their experiences into words, and clearly express their thoughts.

A program of this nature is intrinsic to the mission of City Center. Acquired by the City in 1943 to provide, in Mayor LaGuardia's words, "a theater for all the people of New York," educating audiences has played a major role in City Center from the beginning. Introducing the next generation of New Yorkers to their cultural heritage, as well as the rewards of disciplined study, is a tangible manifestation of LaGuardia's vision.

In addition to our gratitude towards the generous contributors to YPDS, listed in this playbill, City Center extends special thanks to the hundreds of teachers, administrators, and dance professionals who share this vision and provide critical links to the daily lives of New York's young people.

CITY CENTER

COMPañIA NACIONAL DE DANZA

Choreographer / Artistic Director - Nacho Duato

Artistic Coordinator - Mabel Cabrera

Assistant to the Artistic Director - Jim Vincent

Principal Guest Dancers

Catherine Allard Mar Baudesson Marisa Cerveris

Catherine Habasque Patrick de Bana Jean Emile Tony Fabre

Principal Dancers

Maria Luisa Ramos Ricardo Franco

José Antonio Quiroga Raúl Tino

Soloists

Africa Guzmán Eva López Crevillén Yoko Taira

Daniel Alonso Luis Martin Oya

Corps de Ballet

Caty Arteaga Mireia Bombardó Nathalie Buisson

Maria Luisa Delgado Ruth Maroto Esther Oliva

Alexandra Scott Sandra Seijo José Manuel Armas

José Antonio Beguiristáin Antonio Calero Antonio Fernández

Nicole Fonte José Martínez Julián Mínguez

Angel Rodriguez Oscar Torrado

Irena Milovan

Ballet Mistress

Isabel Sánchez

Production Manager

Nicolás Fischtel

Technical Director

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Rehearsal Mistress

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NY Engagement organized by

Colin McIntyre

A COMPANY CLASS

As the students enter the theater, they will observe the company on stage participating in a ballet class designed to warm up the dancers.

- pause -

COR PERDUT

(World Premiere by Nederlands Dans Theater, April 27, 1989)

(Company Premiere, June 30, 1990, Madrid, Spain)

Choreography by Nacho Duato

Music by María del Mar Bonet

Sets, Costumes and Lighting by Nacho Duato

Performed by

Catherine Allard and Nacho Duato

Cor Perdut is a pas de deux with traditional nuances. "It's no use crying/it's no use dying/desire is stronger/it goes its own way," laments the impressive voice of María del Mar Bonet. The two dancers bring to life this choreographer's dynamic corporal and expressive language with the same anxious fluency transmitted by the voice of María del Mar Bonet.

- Pause -

PHOTO BY PACO RUIZ



Nacho Duato's "Coming Together" performed by Catherine Allard and Hans Tino

COMING TOGETHER

(Company Premiere, December 23, 1991, Madrid, Spain)

Choreography by Nacho Duato

Music by Frederic Rzewski

Costumes by Nacho Duato

Light Design by Nicolas Fischtel

Performed by

Catherine Allard Caty Arteaga Mireia Bombardó
Marisa Cerveris Maria Luisa Delgado Esther Oliva
Alexandra Scott Sandra Seijo Daniel Alonso Patrick de Bana
Antonio Calero Jean Emile Tony Fabre José Martínez
Angel Rodriguez Oscar Torrado

The tempestuous repetition of musical structures and recited text from Rzewski's frenzied composition serve as accompaniment and counterpoint to an abstract work by Nacho Duato who, just as he uses the music's mad excitement to bring us face to face with furious delirium and hysteria, also sets it in contrast to the dreamlike atmospheres and innuendoes he creates. These two sides of the work are presented not only in alternation but simultaneously as well, as might happen in a big city with the rhythms and sensations that it produces.



COMPAÑIA NACIONAL DE DANZA

The appointment of dancer and choreographer Nacho Duato as Artistic Director of Compañía Nacional de Danza in June 1990 has resulted in an innovative change in the company's history. It is Duato's firm intention to transform the Compañía into one with a proper personality in which, without neglecting the classical precepts, a more contemporary style is achieved. To accomplish this, he includes new choreographical work in the Company's repertoire, created specially for it, together with works of proven quality, recognized worldwide. Further, Nacho Duato contributes his own choreography — praised by the world press and recipient of numerous awards — to the Compañía Nacional de Danza.

Duato's main concern is to find a sense of balance among new choreographies, ballet and lifestyles. For him, the wealth of Spanish culture and folklore constitute an endless source of inspiration.

The Compañía Nacional de Danza was founded in 1979 under the name Ballet Nacional de España Clásico, and its first Director was Victor Ullate, a great Spanish dancer who had been dancing for many years in Maurice Béjart's Ballet du XX^eème Siècle. During this period the Ballet, abundant with young Spanish dancers, performed in many Spanish cities and made its first international tour.

In 1983 the famous dance teacher Maria de Avila took charge of the Ballet Nacional de España Clásico. Ms. de Avila systemized the company's internal work and placed special emphasis on opening its doors to choreographies that were very important though hardly known in Spain, including works by George Balanchine and Antony Tudor. However, the Compañía not only imported famous and great foreign works, it also developed and performed its own creations.

Maria de Avila put Ray Barre, a former North American dancer and choreographer living in Spain, in charge of a number of dances, and later offered him the post of Assistant Director, which he held until 1990.

In December 1987, Maya Plisetskaya was appointed the Compañía's Artistic Director. The extraordinary Russian dancer introduced various works of the classical repertoire, including the outstanding full length ballet "La Fille Mal Gardée."

Throughout the years the Compañía Nacional de Danza has built up a solid reputation and much prestige, touring its national country as well as France, Austria, Germany, Switzerland, Cuba, Taiwan, Israel, Russia, Mexico, Italy, Venezuela, and Japan, among others.

In 1990, the Compañía Nacional de Danza began a new chapter. The critics' consistent praise, the public's warmth, and the many offers for work confirm this company's future in the framework of international dance.

NACHO DUATO

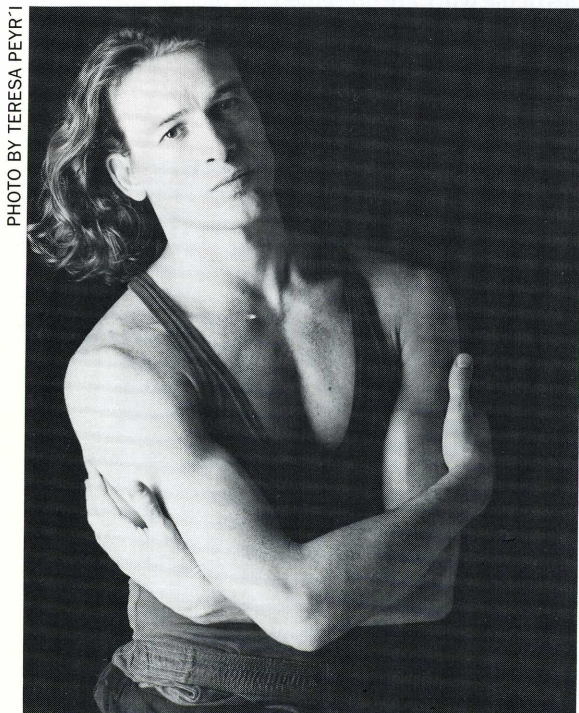


PHOTO BY TERESA PEYR1

Born in Valencia (Spain) in 1957, Nacho Duato started professional ballet training with the Rambert School in London, expanding his studies at Maurice Béjart's Mudra School in Brussels and completing his dance education at The Alvin Ailey American Dance Center in New York.

In 1980 Duato signed his first professional contract, with the Cullberg Ballet in Stockholm, and a year later Jiri Kylian brought him to the Nederlands Dans Theater in Holland. In 1988 he was named Resident Choreographer for Nederlands Dans Theater—following Hans Van Manen and Jiri Kylian.

Since June 1990, invited by the Instituto Nacional de las Artes Escénicas y de la Música of the Spanish Ministry of Culture, Nacho Duato has been Artistic Director of Compañía Nacional de Danza.

Nacho Duato, Director Artístico, Compañía Nacional de Danza.



CITY CENTER

55th Street Theater Foundation, Inc.

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CityTix (212) 581-1212. Tickets by phone and performance info 11:00 am-8:00 pm, 7 days. Subscription and group sales 11 am-6 pm M-F.

MANHATTAN THEATRE CLUB Subscriber Hotline: (212) 645-5848.

ELEVATOR: West side of building. Accessible to all levels.

MAINSTAGE SERVICES

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CHECK ROOM AND BOUTIQUE: Grand Tier/Mezz. level.

REST ROOMS on every level.

City Center is accessible to people with disabilities and is equipped with a hearing augmentation system. Please advise of special needs at time of purchase.

RESUSCITATION MASKS AND LATEX GLOVES AVAILABLE AT HOUSE MANAGER'S OFFICE. FOR INFO ABOUT LEARNING CPR, CONTACT THE AMERICAN RED CROSS.

City Center is a member of the League of Historic American Theaters.

City Center 55th Street Theater Foundation, Inc. is a non-profit institution which operates and programs the City-owned City Center complex. Offices are located at 130 West 56 Street, NY, NY 10019. Information is available upon request.

We are delighted that you have become a member of our City Center family through your participation in the YOUNG PEOPLE'S DANCE SERIES this year. Our doors will always be open to you.

If you wish to receive information on upcoming events at City Center, please fill out the following and return it directly to us or to your teacher.

Your name _____

Your home address _____

City, State, Zip _____

Your home phone number _____

Your school _____

Mail to: City Center Outreach Education, 130 West 56th Street, New York, NY 10019

YOUNG PEOPLE'S DANCE SERIES

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The Young People's Dance Series could not be possible without the generous support of: Joseph Alexander Foundation, Inc., The Louis Calder Foundation, Capezio/Ballet Makers Dance Foundation Inc., The Carter Fund, The Chase Manhattan Bank, Chemical Bank, Citibank, N.A., The Consolidated Edison Company of New York, Inc., Dance Magazine, Inc., The Harkness Foundations for Dance, The Heckscher Foundation for Children, National Endowment for the Arts, Natural Heritage Trust, New York City Public Schools, New York City Schools Office of Pupil Transportation, New York State Council on the Arts, NYNEX, Newman's Own, Inc., Park Central Hotel, Philip Morris Companies Inc., Primerica Foundation, The Ida & William Rosenthal Foundation, The Sidney, Milton & Leoma Simon Foundation, and The Sulzberger Foundation.

Transportation for the students is being provided by the Office of Pupil Transportation, New York City Public Schools.

City Center is a City-owned facility, and receives operating support from the New York City Department of Cultural Affairs.

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