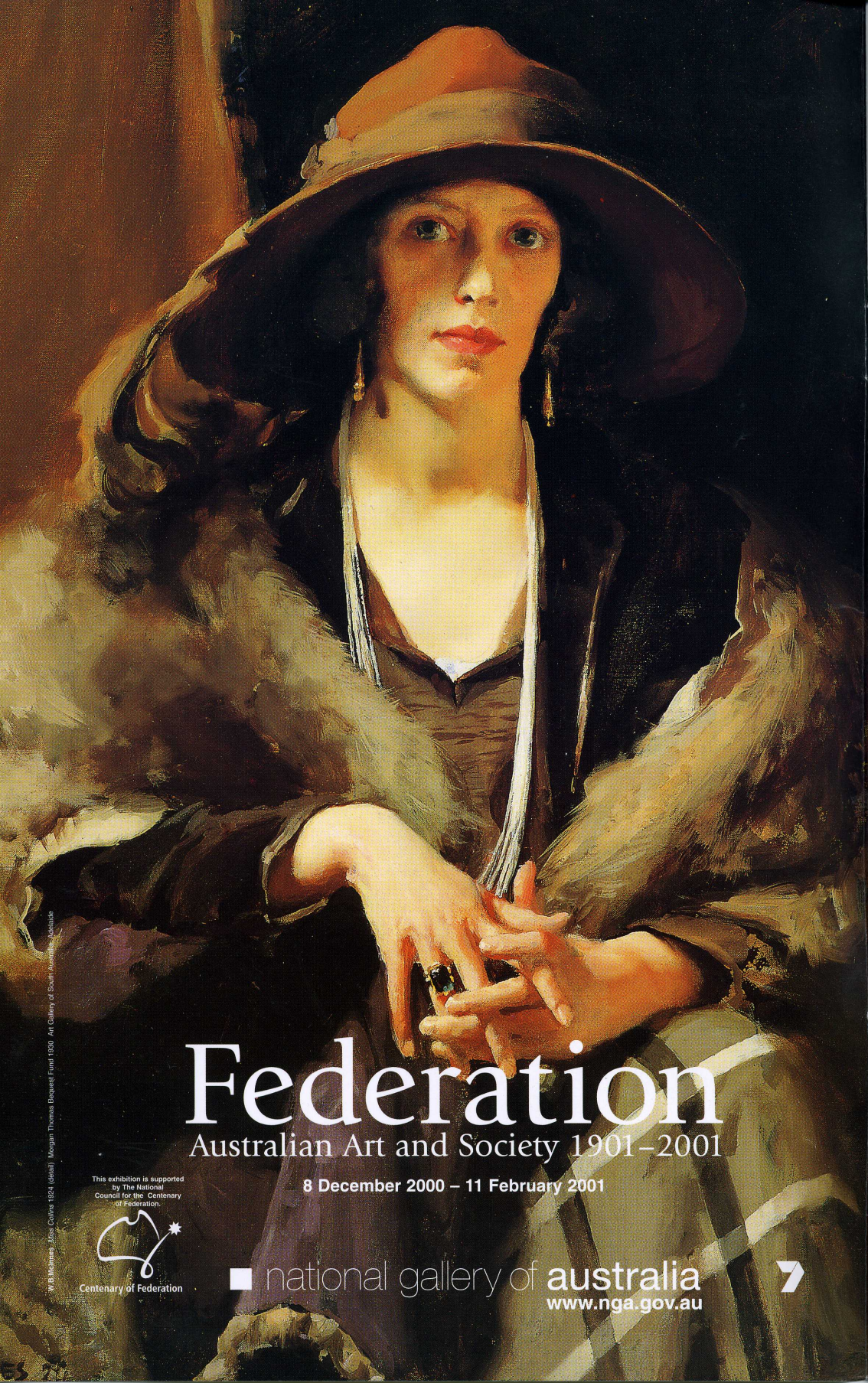
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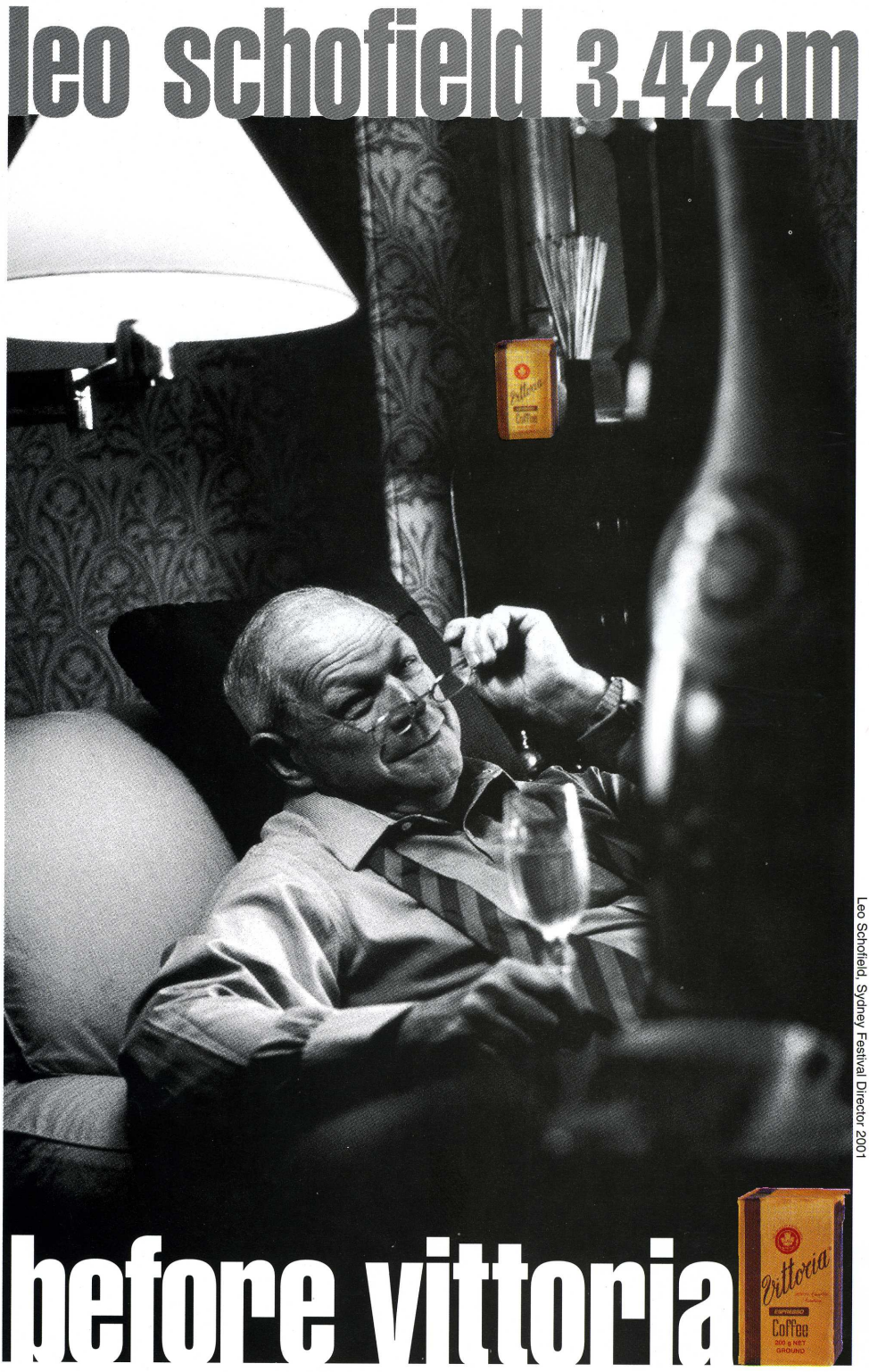
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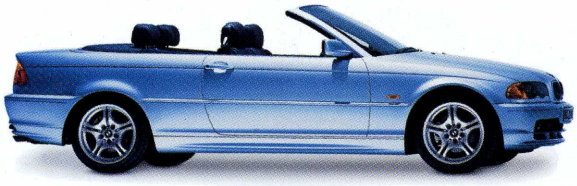
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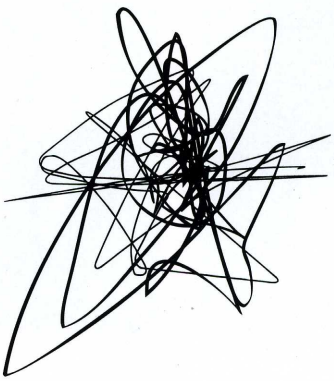


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COMPAÑÍA NACIONAL DE DANZA

NATIONAL DANCE COMPANY OF SPAIN



PROGRAM 1 *MULTIPLICITY: FORMS OF SILENCE AND EMPTINESS*

JANUARY 20 - 22, 2001 CAPITOL THEATRE, SYDNEY DURATION - 2 HOURS (20 min interval)

PROGRAM 2 *REMANSOS ARCANGELO MEDITERRANIA*

JANUARY 25 - 27, 2001 CAPITOL THEATRE, SYDNEY DURATION - 2 HOURS (20 min interval)

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COMPAÑÍA NACIONAL DE DANZA

NATIONAL DANCE COMPANY OF SPAIN

Artistic Director Nacho Duato

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Emmanuelle Broncin
Catherine Habasque
Ruth Maroto
Lesley Telford
Karen Waldie
Thomas Klein
Patrick de Bana
Kim McCarthy
Desmond Hart
Rafael Rivero

First Dancers
Africa Guzmán
Luis Martìn Oya

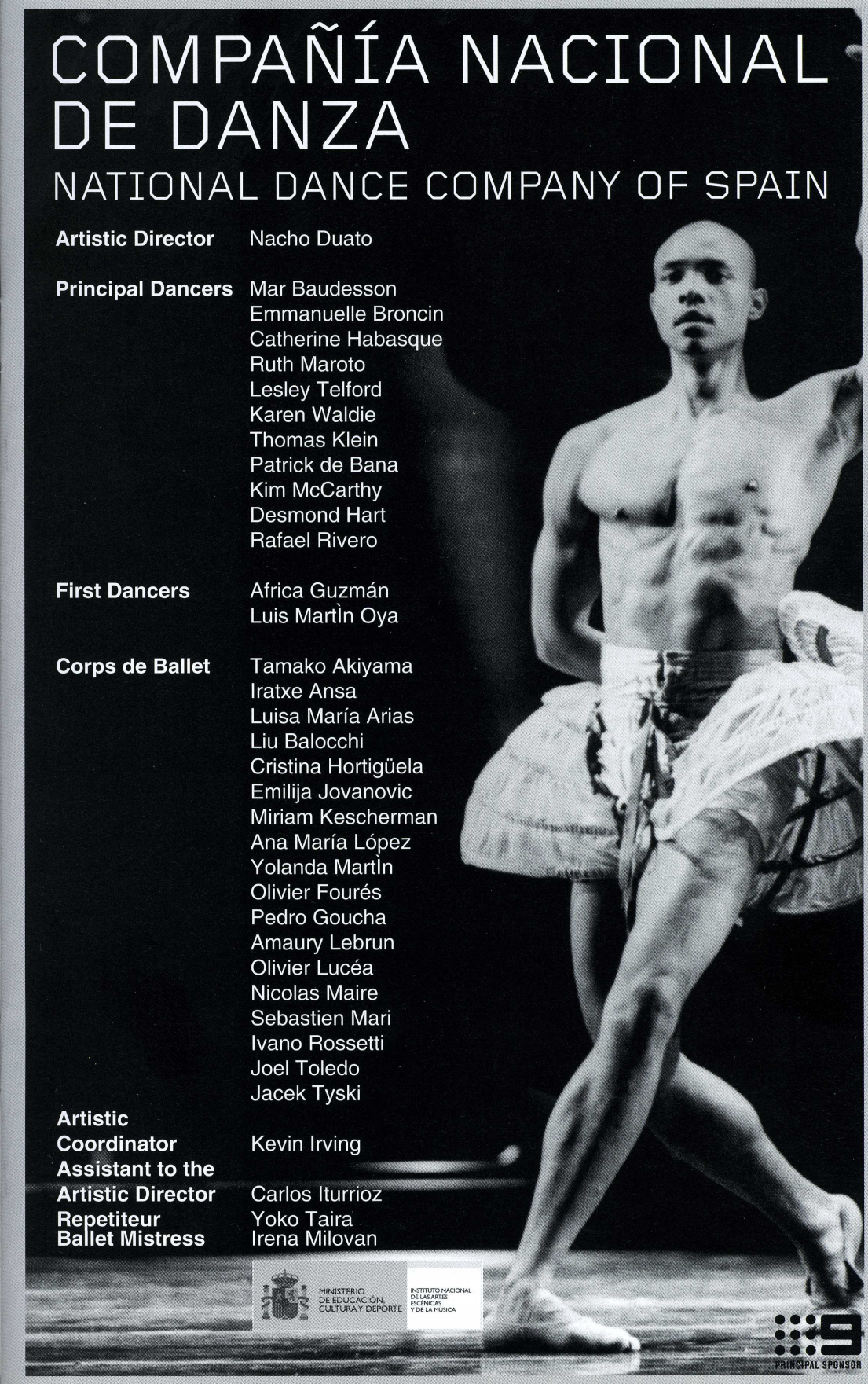
Corps de Ballet
Tamako Akiyama
Iratxe Ansa
Luisa María Arias
Liu Balocchi
Cristina Hortigüela
Emilija Jovanovic
Miriam Kescherman
Ana María López
Yolanda Martìn
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Assistant to the Artistic Director Carlos Iturrioz

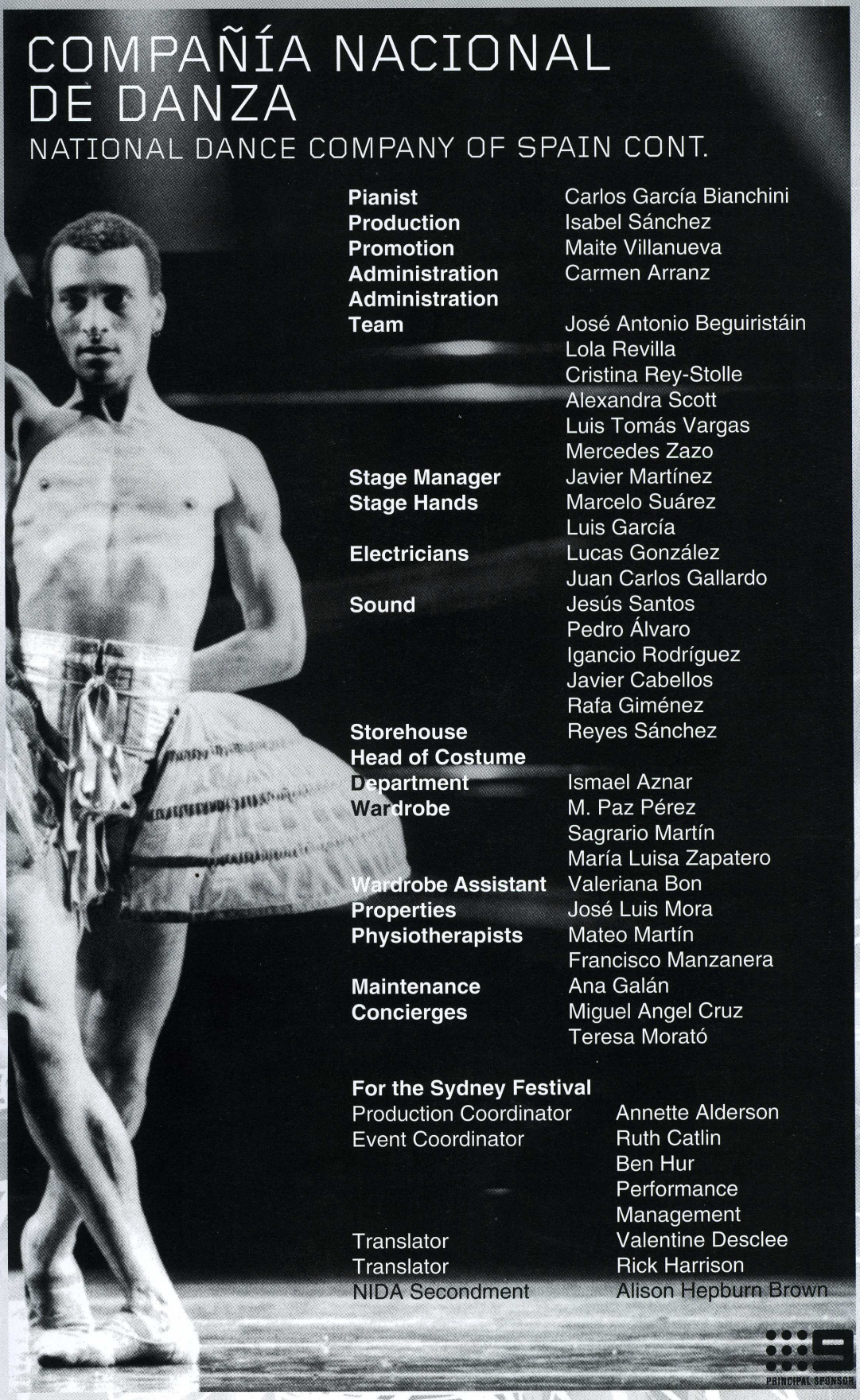
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Ballet Mistress Irena Milovan



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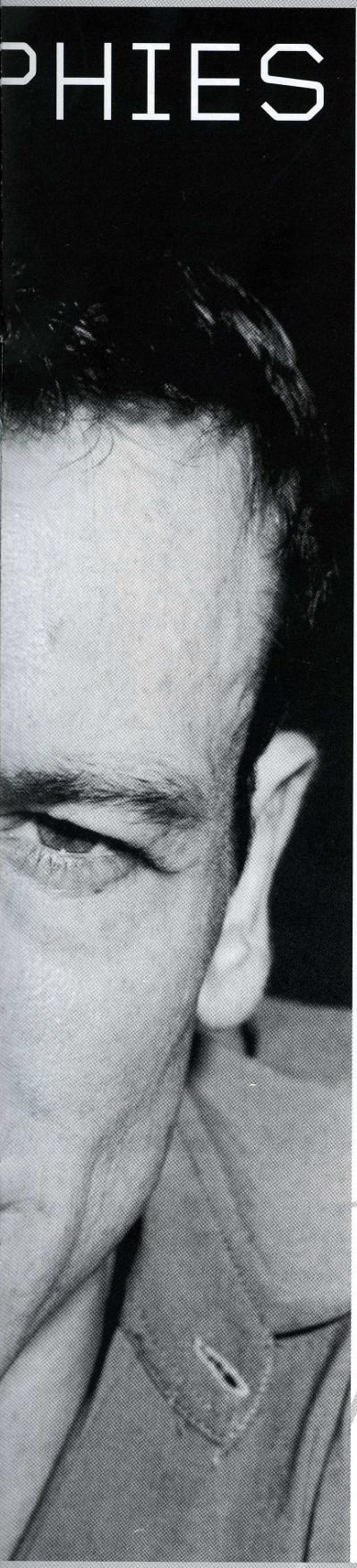
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BIOGRAF





NACHO DUATO

Artistic Director of the National Dance Company of Spain

Born in Valencia, Spain, Nacho Duato started professional ballet training with the Rambert School in London at the age of 18. He continued his studies at Maurice Béjart's Mudra School in Brussels and completed his dance education at The Alvin Ailey American Dance Centre in New York.

In 1980, Duato signed his first professional contract with the Cullberg Ballet in Stockholm. A year later, Jirí Kylián brought him to the Nederlands Dans Theater (NDT) in Holland, where he was quickly incorporated into the company and its repertoire. In 1987 he received the VSCD Gouden Dansprijs (Golden Dance Award) for his achievement as a dancer.

Duato's natural talent soon saw him exploring choreography. His first attempt in 1983 became a major success: *Jardí Tancat,* set to the Spanish/Catalonian music of compatriot Maria del Mar Bonet, won him first prize at the International Choreographic Workshop in Cologne.

In 1988, Duato was named Resident Choreographer for NDT, alongside Hans van Manen and Kylián. With the growing demand for his work from international companies, Duato made the decision to focus on choreography as his future career. His ballets form part of the repertoire of companies like Cullberg Ballet, NDT, Les Grands Ballets Canadiens, Deutsche Oper Ballet, Australian Ballet, Stuttgart Ballet, Ballet Gulbenkian, Finnish Opera Ballet and American Ballet Theatre amongst others. In 1995 he received the Chevalier dans l'Ordre des Arts et des Lettres, awarded annually by the French Embassy in Spain and in 1998 was awarded the Gold Medal for Merit in the Fine Arts by the Spanish Government.

At the invitation of the Spanish Ministry of Culture, Duato became Artistic Director of the Compañía Nacional de Danza (National Dance Company of Spain) in June 1990.

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BIOGRAPHIES cont.

JAFFAR CHALABI

Stage Designer

Jaffar Chalabi is an architect based in Vienna. Born in Bagdad, Iraq, he studied sculpture and applied arts in Vienna, followed by a degree at the University of Architecture. He completed his education at Michigan Ann Arbor, EEUU. In 1993, he founded his practice, Chalabi Associates. Since 1996 he has taught at the Wohnbau Cuno Brullmann Institute as well as at the Polytechnic University of Vienna.

BRAD FIELDS

Lighting Designer

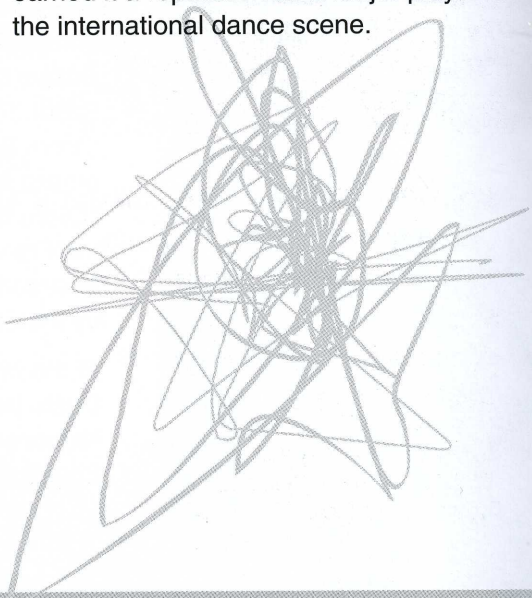
Born in North Carolina, USA, Brad Fields is a graduate of the North Carolina School of the Arts. For Compañía Nacional de Danza he has designed the lighting for Nacho Duato's *Multiplicity: Forms of Silence and Emptiness, Without Words, Arcangelo, Ofrenda de Sombras* and co-designed Duato's *Remansos*. For American Ballet Theater he has designed the lighting for John Neumeier's *Getting Closer,* Robert Hill's *Baroque Game,* Jelko Yuresha's staging of Anton Dolin's *Variations For Four,* Kevin McKenzie's *Transcendental Etudes,* and Frederic Franklin's *Coppélia.* Other credits include Natalia Makarova's *La Bayadère* for The Australian Ballet and Bella Lewitzky's *Meta 4* for the Lewitzky Dance Company. In addition, he has designed for the Martha Graham Dance Company, Royal Ballet, Boston Ballet, Les Grands Ballets Canadiens, ABT Studio Company, Los Angeles Chamber Ballet, North Carolina Black Repertory Company and North Carolina Dance Theater. Fields is lighting director for American Ballet Theater.

The Company

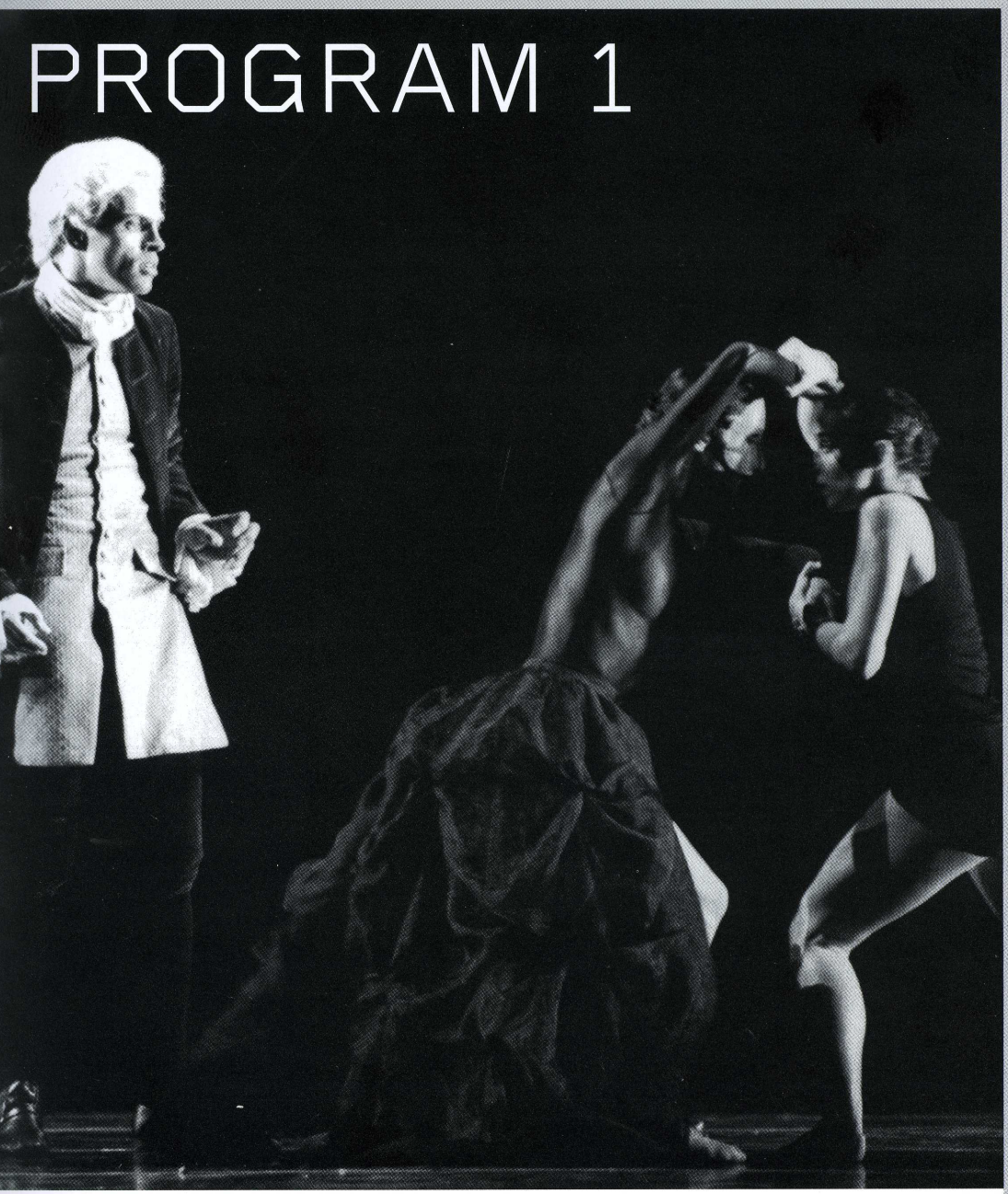
COMPAÑÍA NACIONAL DE DANZA

The appointment of renowned dancer and choreographer Nacho Duato as Artistic Director of Compañía Nacional de Danza in June 1990 set the company on a new path. It is Duato's aim to transform the Compañía Nacional de Danza into a ballet company with a personality of its own where a more contemporary style is developed without neglecting the classical repertoire. To achieve this, Duato is introducing new works into the repertoire, created especially for the company, together with established works recognised worldwide. Duato also makes a significant contribution to the Compañía Nacional de Danza through his own work as a choreographer, praised by critics all over the world and awarded prizes by the experts.

Duato celebrated his 10th anniversary with the Compañía Nacional de Danza last year. Since his appointment, Duato has consolidated the Compañía's reputation as a stable company and earned it a reputation as a major player in the international dance scene.



PROGRAM 1



MULTIPLICITY: FORMS OF SILENCE AND EMPTINESS

Choreography	Nacho Duato
Music	Johann Sebastian Bach (collage)
Sets	Jaffar Chalabi (based on an original idea by Nacho Duato)
Costumes	Nacho Duato (in collaboration with Ismael Aznar)
Lighting Design	Brad Fields

Produced as a co-production with Weimar 1999, Cultural European Capital
World premiere in Weimar at the Viehauktionshalle on April 23 1999
Preview in Spain at Teatro Calderón, Valladolid on April 9 1999

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MULTIPLICIDA:/FORMAS DE SILENCIO Y VACÍO

Multiplicity: Forms of Silence and Emptiness - is the result of a co-production between the city of Weimar, European Cultural Capital in 1999, and the National Dance Company of Spain. A ballet was commissioned from Nacho Duato, which had some kind of special link to the city. For Duato there was only one answer: Bach. Duato's ballet is therefore inspired by the music and life of Johann Sebastian Bach and is divided into two parts.

The first part, *Multiplicity,* is a choreographic reflection inspired principally by the wonderful music of Bach. It is characterised by a choreographic variety and diversity, which matches the linking of musical excerpts by this brilliant composer. Continuous changes in costumes and settings visually highlight this musical collage.

The second part, *Forms of Silence and Emptiness,* maintains a more introspective, more mystical, spiritual tone. It reflects upon the subject of death, so present in the works of Bach. Musically speaking it is based mainly on *The Art of Fugue.*

FOLDING: TOWARDS A VISUAL CONCEPT

The stage design of *Multiplicity: Forms of Silence and Emptiness*

Multiplicity, i.e. multiple-folds, diversity, labyrinth, refers to the progressive idea of folding. The Baroque refers not to an essence



but to the function of a trait. It endlessly produces folds. The Baroque trait twists and turns its folds, pushing them to infinity, fold after fold, one upon the other. The Baroque unfurls all the way to infinity.

Our architectural concept envisions the themes of the Baroque music of J.S. Bach through the process of folding. In architecture, the fold provides a model for theories of metamorphosis and covering (Bekleidung, Gottfreid von Semper). Folds are manoeuvrable borders, which separate an interior from the exterior, yet also create an interior within the exterior and an exterior within the interior. Considered abstractly, it is only the type of bend - concave or convex - that determines inside and outside, meaning the gender of the space. In this unfixed state, the fold provides a model of transformation.

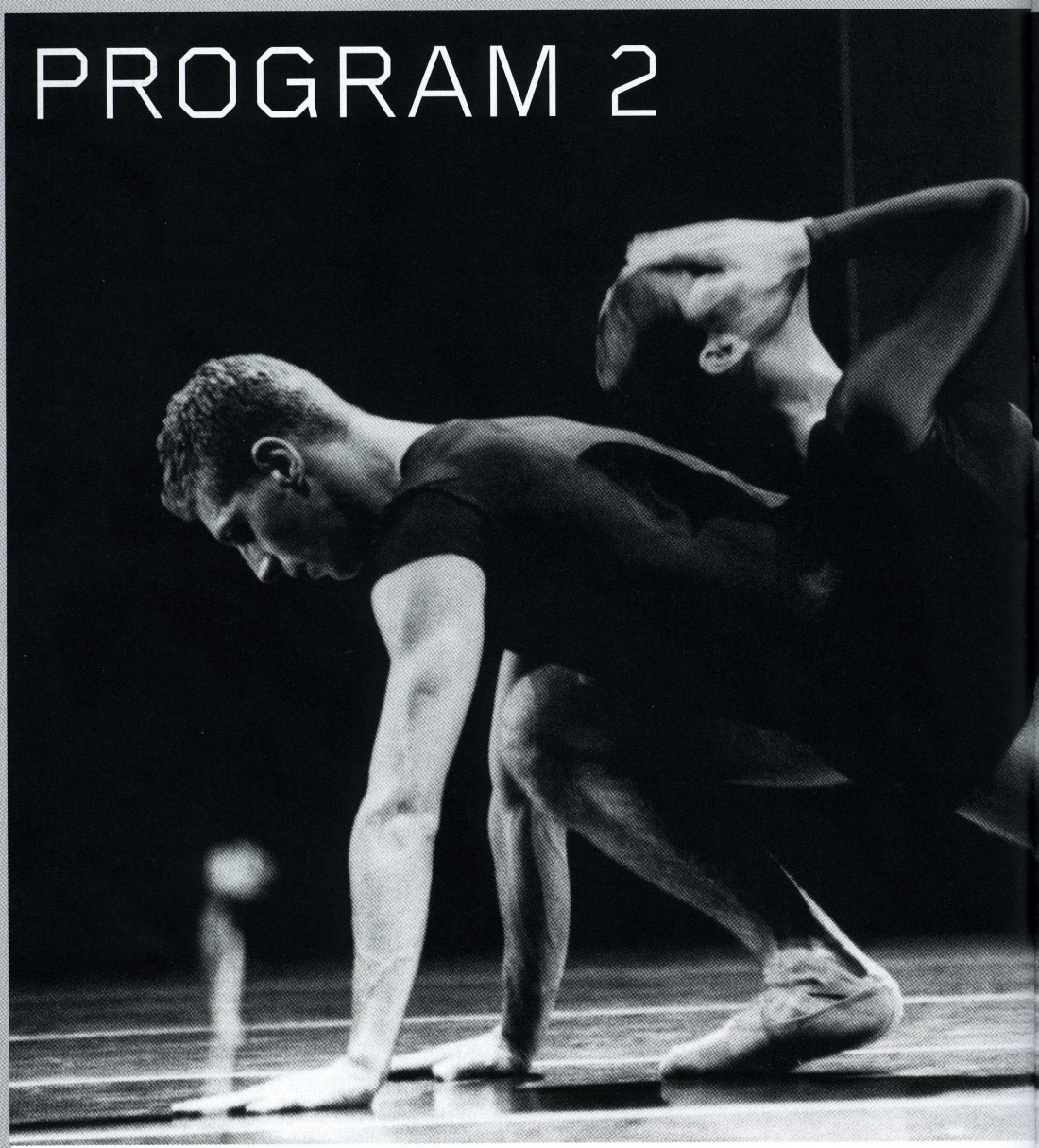
A scaffold, set at the back of a stage, acts as a building with a curtain wall that transforms itself from an open to a closed entity. This architectural feature of the Baroque represents the separation of the façade (exterior) and the closed room (interior), the outer façade of reception and the inner rooms of action. The geometrically ordered scaffold includes several floors all connected by ramps, creating a fluid movement. These ramps represent vertical foldings, spatial continuum, set in diagonal relations (dynamic) within a rigid structure (static).

In contrast to the building, the façade consists of an elastic membrane that transforms itself through contractions and extensions. These contractions provide literal models of folds, simulating zones of intervals and density.

Jaffar Chalabi

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PROGRAM 2



It is usually music that inspires me when creating a ballet. On this occasion, the sea and its light, the fire and its meaning in our own culture, as well as the fertility of land have been my sources of inspiration in creating this choreography, dedicated to the Valencian community.

With this work I aim to express some intimate feelings and images: the presence of my roots, the very essence of which I have always felt in my blood - even though I have been abroad for long periods of time and have been influenced by various other cultures.

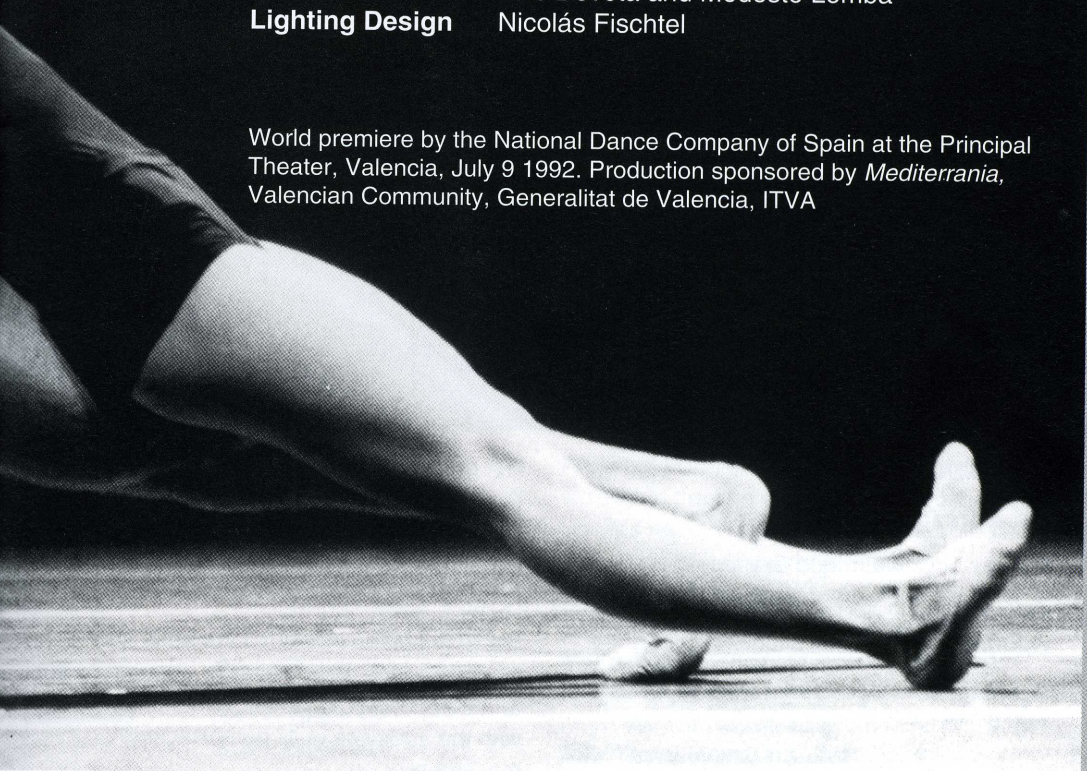
I have avoided using folk elements, historic references, anecdotes or allusions to characters, trying to communicate, through movement, the sensuality of the landscape, the sensitivity of its inhabitants and their uninhibited worship of the ephemeral, so characteristic of this community.

Overlooking the stereotype has meant going without the artifice of music, costumes and staging in order to reach a simplicity. This may seem somewhat cold when compared with the exuberance of the daily lives of our people, but I hope I express that vitality through movement.

MEDITERRANIA

Choreography	Nacho Duato
Music	Jerónimo Messo
	María del Mar Bonet
	Peter Griggs
	Lissa Gerrard
	Brendan Perry
	Juan A. Aarteche
	Javier Paxariño
Sets	Nacho Duato
Costumes	Luis Devota and Modesto Lomba
Lighting Design	Nicolás Fischtel

World premiere by the National Dance Company of Spain at the Principal Theater, Valencia, July 9 1992. Production sponsored by *Mediterrania*, Valencian Community, Generalitat de Valencia, ITVA



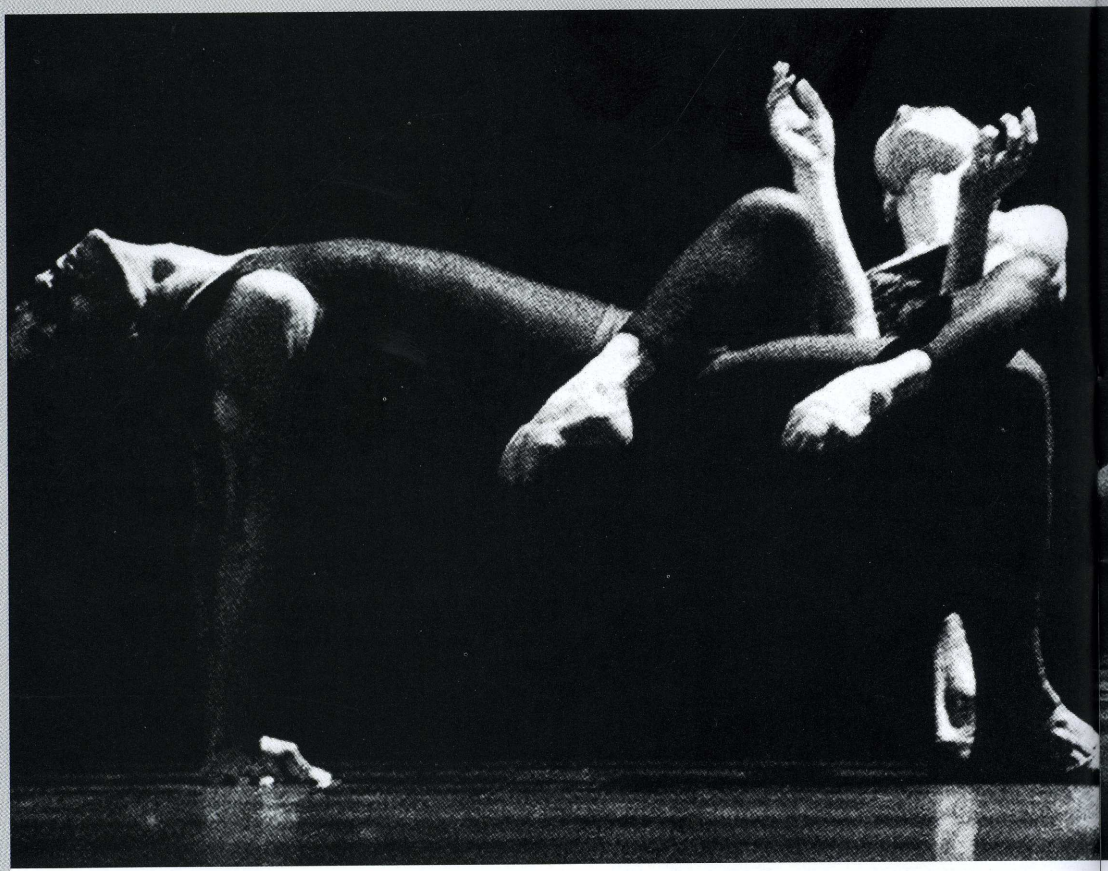
In order to achieve this, I have used percussion and wind sounds always wrapped up with the constant beating of water. I did this not only because those sounds identify Valencian culture, but also because they have helped me to find movements closer to the earth, of a telluric strength, and therefore to get a better contrast with the most delicate movements. This is exemplified in the *pas de deux* of El Azahar.

I have simply wanted deeply to retrace my roots and those of my ancestors. I have tried to peel the orange to get to its flesh, the lucid and sensual spirit of this land, always intimately related to the sea.

I dedicate this ballet to those who, like myself, feel accomplices with the Mediterranean.

Nacho Duato

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REMANSOS

Choreography Nacho Duato

Music Enrique Granados

Sets and costumes Nacho Duato

Lighting Nicolás Fischtel (A.A.I.) (Oriental dance, minuet, Villanesca dance) Brad Fields (poetic waltzes)

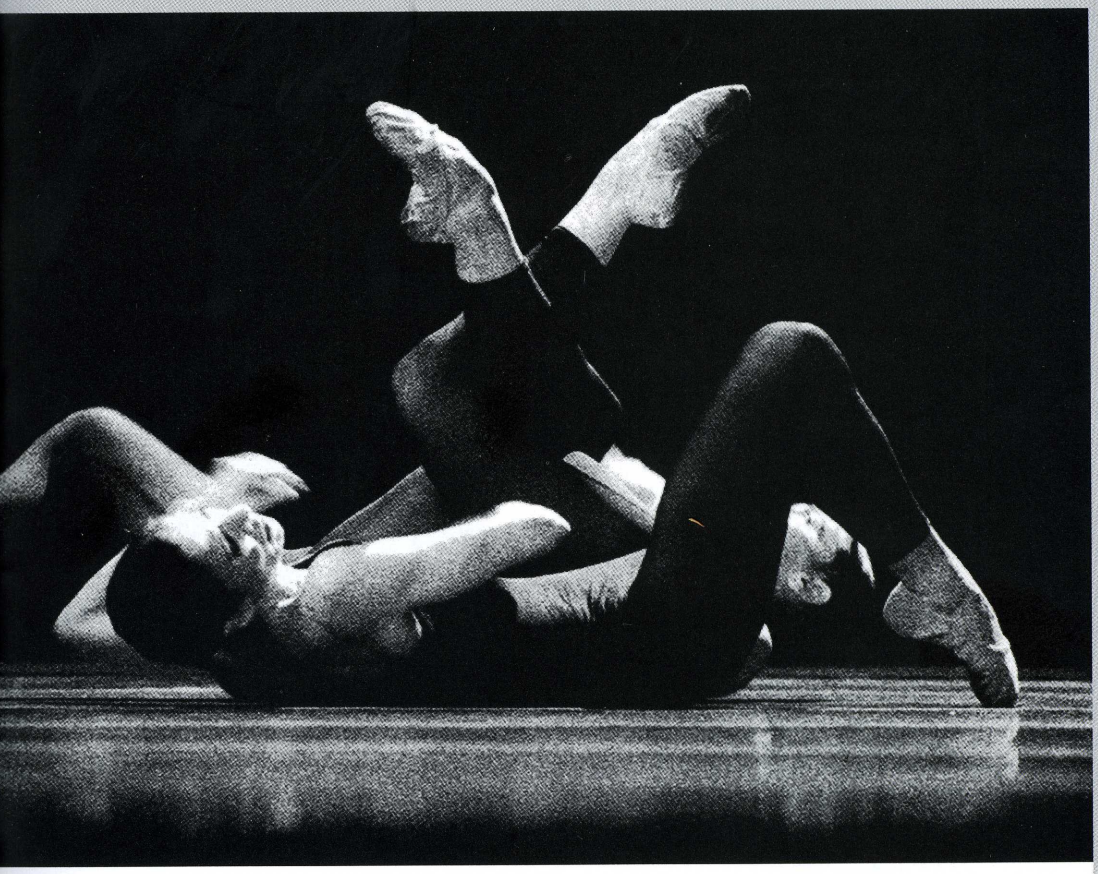
Premiered by the American Ballet Theater at the City Center of New York, November 5 1997.

First staged by the National Dance Company of Spain at the Theatre of Madrid, June 5 1998.

Remanso, based on the *Poetic Waltzes* of Granados, was first staged in New York by the American Ballet Theatre in 1997, where it received high praise from the specialist dance critics, who cited the expressive strength, geometric lines, and dynamic use of space and forms in the work. On the strength of that first production, Duato expanded the work for the National Dance Company of Spain, choreographing three of the most beautiful popular dances by the composer to create this longer version of *Remansos.*

Set to the piano music of Granados and inspired by the world of Lorca, *Remansos* is an outpouring of ingenuity, continually flirting with the audience in its perspicacious movement.

Enrique Granados was born in Lérida on July 27 1867. He studied piano in Barcelona and Paris. Throughout his life he was a composer, teacher and soloist. His works are mainly for the piano and vocal music. Even his earliest works show a new trend in Spanish music. Inclined towards popular tastes, all his music is of exceptional quality and has an original style. Granados died young: the ship he was travelling in was torpedoed by a German submarine and sank. Although he managed to reach a lifeboat, he saw his wife drowning and jumped back into the sea. They both died.



ARCANGELO

Choreography Nacho Duato

Music Arcangelo Corelli: *Concerti Grossi Op. 6*
Scarlatti: *Il Primo Omicidio*

Sets Nacho Duato

Costumes Nacho Duato (in collaboration with Ismael Aznar)

Lighting Design Brad Fields

World premiere by the National Dance Company of Spain at Teatro Real de Madrid, May 31 2000.

Arcangelo is a reflection on heaven and hell. It is based on the marvellous *Concerti Grossi* of the Italian, Arcangelo Corelli, ending with an aria from Scarlatti's opera *Il Primo Omicidio.* Duato has basically employed the *lentos* and *adagios* in a different order from the original. The ballet tells of the search for liberation through death, as a way of access to a paradise that frees us.

Arcangelo Corelli began his career as a violinist at the age of seven in Bologna in 1670. He was recognised as an elite instrumentalist as well as one of the most influential composers of his time. Most of his life was spent in Rome, where he died in 1713. The genre of the *concerti grossi* developed simultaneously in several places during the first three decades of seventeenth century. At that time, the production of stage music was extremely important. Orchestras with more than a hundred musicians were commonplace. To relieve the lack of mobility of such large groups, the first performers within the string sections broke away and formed a more flexible group: the *concertino.* The *concerto grosso* is derived from an alternation between the two groups. Corelli may well be defined as the creator of the classical *concerto grosso* form. What particularly distinguishes these *concerti grossi* for string orchestra is the classical equilibrium of the Baroque music, the marvellous clarity and simplicity of plot and structure and the complete congruency of form and content.

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