

Dance St. Louis 
presents

Compañía Nacional de Danza

Artistic Director Nacho Duato



June 7 • 7:30pm

Fox Theatre

From the Director's Chair...



Traveling to Spain a year ago did not prepare me for *Compañía Nacional de Danza*, this great company, and the amazing choreography of Nacho Duato. I think he is the star of the future, and I am truly honored to have had that first experience seeing his work and his beautiful dancers. It was most important that St. Louis be one of the first cities in the United States to be able to share my experience.

Summer is usually a dry season for dance, but not this year! In just two weeks, Dance St. Louis presents the return of *Riverdance – The Show*, the glorious celebration of Irish culture in music, dance and song, on June 19-24.

Compañía Nacional de Danza and *Riverdance* will make our summer fly—because before you know it, the 2001-2002 Dance St. Louis season will be exploding on the Fox Theatre stage September 7-16 with the thrilling spectacle *BLAST!* On October 12-13, the Far East meets the Midwest when the National Ballet of China makes its first-ever appearance in St. Louis with *La Sylphide*, a legendary Romantic tale of magic, love, and betrayal that has not been seen in St. Louis for decades, and the powerful Chinese ballet, *The Yellow River*. *Nutcracker at the Fox* returns with the radiant production by Les Grands Ballets Canadiens de Montréal and the Ballet Orchestra of St. Louis in six performances November 29-December 2. The wild and witty Mark Morris Dance Group, complete with string quartet, makes its Fox Theatre debut February 1-2. Our Fox Theatre season flashes to a finale in a shower of diamonds, rubies and emeralds when Miami City Ballet performs George Balanchine's three-act masterpiece *Jewels* with the Ballet Orchestra of St. Louis on April 12-13.

And of course, our co-presentations with Edison Theatre's OVATIONS! give you even more thought-provoking and entertaining dance: David Dorfman Dance on November 2-4, Pilobolus on March 1-3, and the sweet and sassy River North Chicago Dance Company on April 19-21.

I can hardly wait—but for now, get set for dance that will move you, entrance you, and send you out into the summer night with your heart singing. Prepare for *Compañía Nacional de Danza*!

Sally Brayley Blum



presents

COMPAÑÍA NACIONAL DE DANZA

Artistic Director Nacho Duato

Artistic Coordinator Kevin Irving

Assistant to the Artistic Director Carlos Iturriz

Répétiteur Yoko Taira

Ballet Mistress Irena Milovan

Pianist Víctor Rodríguez Matos

The Company Principal Dancers

Mar Baudesson, Emmanuelle Broncin, Catherine Habasque,
Ruth Maroto, Lesley Telford, Karen Waldie, Thomas Klein,
Patrick de Bana, Demond Hart, Rafael Rivero

First Soloists

África Guzmán, Luis Martín Oya

Corps de Ballet

Tamako Akiyama, Iratxe Ansa, Luisa María Arias, Liu Balocchi,
Cristina Hortigüela, Emilija Jovanovic, Miriam Kescherman, Ana María López,
Yolanda Martín, Olivier Fourés, Pedro Goucha, Amaury Lebrun, Olivier Lucéa,
Nicolas Maire, Sebastien Mari, Ivano Rossetti, Joel Toledo, Jacek Tyski



INSTITUTO NACIONAL
DE LAS ARTES
ESCENICAS
Y DE LA MUSICA

Compañía Nacional de Danza would like to thank DELTA AIRLINES
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*Programs are subject to change. The taking of flash photos or the use of any
recording devices are strictly prohibited.*

Thursday, June 7, 2001 7:30 p.m.

RASSEMBLEMENT

Choreography Nacho Duato

Music Toto Bissaninthe (*Rasanbléman*)

Sets Walter Nobbe

Costumes Nacho Duato

Costume Design Nacho Duato (in collaboration with Ismael Aznar)

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

Staging Lena Wennergren-Juras

Yoko Taira Mar Baudesson Lesley Telford

Ruth Maroto Pedro Goucha Ivano Rossetti Luis Martin Oya

Patrick de Bana Olivier Fourés Jacek Tyski

Premiered by Cullberg Ballet at Hjalmar Bergman Theatre, Örebro, February, 27 1990. Premiered by Compañía Nacional de Danza at Teatro de la Zarzuela de Madrid, December 13, 1991.

Musical Recording:

Toto Bissainthe with Marie-Claude Benoit and Mariann Mathéús: voice

Akonio Dolo and Mino Cinéue: percussion; Patrice Cinélu: guitar;

Beb Guéin: double bass

Recording: Arion (1977)

Costumes made by: Company's wardrobe

Sets made by: Carmina Burana

Intermission

REMANSOS

Choreography Nacho Duato

Music Enrique Granados

Set and Costume Design Nacho Duato

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

(*Danza Oriental, Minueto, Danza Villanesca*),

Brad Fields (*Valses Poéticos*)

Costumes Company Wardrobe

DANZA ORIENTAL

Cristina Hortigüela,
Ivano Rossetti

MINUETO

Ruth Maroto,
Sebastien Mari

DANZA VILLANESCA

Mar Baudesson,
Olivier Lucéa

VALSES POÉTICOS

Ivano Rossetti,
Sebastien Mari,
Olivier Lucéa

*First staged by the American Ballet Theatre at City Center
in New York, November 5, 1997.*

*Staged by Compañía Nacional de Danza at Teatro de Madrid,
June 5, 1998.*

Intermission

POR VOS MUERO

Choreography Nacho Duato

Music Spanish Music from the 15th and 16th centuries: *Cançons de la Catalunya millenària - El Mestre*, popular music of Catalonia by La Capella Reial de Catalunya, directed by Jordi Savall; *Canciones y Danzas de España*; and *España, Antología de la Música Española*

Set Design Nacho Duato

Costume Design Nacho Duato

(in collaboration with Ismael Aznar)

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

Text Garcilaso de la Vega

Voice Miguel Bosé

Costumes Company Wardrobe

Scenery Construction Enrique López Corella, Tajuela

Luisa María Arias Mar Baudesson Emmanuelle Broncin,
Emilija Jovanovic Lesley Telford Karen Waldie

Patrick de Bana Pedro Goucha Demond Hart,
Luis Martín Oya Rafael Rivero Ivano Rossetti

*World premiere by Compañía Nacional de Danza at
Teatro de Madrid, April 11, 1996.*

PROGRAM NOTES

RASSEMBLEMENT

This time Duato has turned to Haiti and the music of Toto Bissainthe, with drive and sway. It has inspired Duato in the crisp, clearcut style of *Jardi Tancat*. Four couples, in shades of gray working clothes, start calmly and build up to an arresting finish, with the word “liberté” repeated in the song.

Rassemblement is a creation which gradually, through the liberating powers of music and dance, proves to be an impressive, thrilling and audience-affecting human rights appeal.

These songs are mostly slave's songs from the Voodoo cult. They express the daily life of the slaves, their longing for Africa, not as a geographical reality, but as a mythical land of freedom. They express their resistance and their refusal: resistance against the colonial, refusal of his politics, his religion, his culture and his language.

During the history of Haiti, the face of the master has often changed. Capitalism, developing in Haiti, has transformed the sense of Voodoo. The ethnographer came first, and then the tourist for whom folklore was produced with revived exotic excitement. Voodoo, which for the poor and exploited peasants, had been a celebration of the African roots of their daily more unbearable way of life, became a “religion”, one of the tools of power.

The birth of Voodoo in a land of exile, the first common language among slaves of different ethnic, backgrounds, was a vital creative moment, a cultural unification which was to transform the world: an opening for the confined. That is the moment we sing about. Using the traditional music of Haiti we meet with other musical forms to open a way towards a contemporary music that knows no frontiers.

REMANSOS

Remansos, based on the *Poetic Waltzes* of Enrique Granados, was first staged in New York by the American Ballet Theatre in November 1997. The work was praised by leading dance critics for its expressive strength, geometric lines and dynamic use of space and forms. Following the success of that first version, Nacho Duato lengthened the work for Compañía Nacional de Danza, choreographing three of the composer's most beautiful dances to create the present version of *Remansos*. Set to piano music by Granados and inspired by the world of Lorca, *Remansos* is an outpouring of ingenuity, continually flirting with the audience in its perspicacious movement.

Born in Lérida, Spain, on July 27, 1867, Enrique Granados studied piano in Barcelona and Paris. Throughout his life he was a successful composer, teacher and pianist. Even his earliest works reflect his dedication to Spanish nationalism in music. Granados died young: returning from America in 1916, his ship was torpedoed by a German submarine. Although he managed to reach a lifeboat, Granados saw his wife drowning and jumped back into the sea, where they both died.

POR VOS MUERO

In creating *Por Vos Muero*, Nacho Duato was inspired by Spanish music of the 15th and 16th centuries, along with some of the most beautiful verses of the Spanish poet Garcilaso de la Vega. Music and poetry merge with contemporary dance in *Por Vos Muero*. During the Renaissance, dance was an integral part of cultural expression among all social classes. In *Por Vos Muero*, Nacho Duato pays tribute to the vital role of dance in every type of social event during those distant times.

Music

Venegas de Henestrosa

Pedro Guerrero

Diego Ortiz

Pedro Ruimonte

Antonio Martín y Coll

Juan Vasquez

Cristóbal de Morales

Mateu Flecha

Tradicional catalana/Jordi Savall

*Villancico II: Al revuelto
de una garza*

*Romance I: Pues no me
queréis hablar*

*Romance II: Mira Nero de
Tarpeya*

Moresca: La perra mora

Pasamezzo moderno

*Villancico: Madre la mi
madre*

Danza: El Villano

*Romance de Don Beltrán:
Los braços traygo
cansados*

Requiem: Pie Jesu

*Dindirindin (de la
Ensalada La Bomba)*

El Mestre

About the Company

The appointment of renowned dancer and choreographer Nacho Duato as Artistic Director of Compañía Nacional de Danza in June 1990 marked a turning point in the company's history. It was Mr. Duato's goal to transform the company into a ballet with a personality of its own in which, without neglecting the classical precepts, a more contemporary style could be adopted. To achieve this, he has sought new work for the company's repertoire from the world's leading choreographers, including dances created specifically for Compañía Nacional de Danza. Nacho Duato also contributes to the company with his own award-winning choreography. Under his leadership Compañía Nacional de Danza continues to meld the classical with the modern, earning its place among the world's foremost dance companies.

NACHO DUATO (Artistic Director), born in Valencia, Spain, started his professional ballet training with the Rambert School in London at 18, continuing 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 Mr. Duato signed his first professional contract with the Cullberg Ballet in Stockholm, and a year later Jirí Kylián brought him to the Nederlands Dans Theater in Holland, where he was quickly incorporated into company and repertoire. For his achievements as a dancer he received the VSCD Gouden Dansprijs (Golden Dance Award) for 1987. Duato's natural talent soon saw him exploring choreography. In 1983 his first attempt proved a major success: *Jardí Tancat*, set to the Spanish/Catalonian music of compatriot María del Mar Bonet, won him first prize at the International Choreographic Workshop in Cologne. In 1988 Mr. Duato was named Resident Choreographer for Nederlands Dans Theater, where he worked with Hans van Manen and Jirí Kylián. His ballets have joined the repertoires of such companies as Cullberg Ballet, Nederlands Dans Theater, Les Grands Ballets Canadiens, Deutsche Opera Ballet, Australian Ballet, Stuttgart Ballet, Ballet Gulbenkian, Finnish Opera Ballet and American Ballet Theatre. With the growing demand of international companies requesting his work, Mr. Duato made a decisive career move in 1990. Since June of that year, at the invitation of the Instituto Nacional de las Artes Escénicas y de la Música of the Spanish Ministry of Culture, Nacho Duato has served as Artistic Director of Compañía Nacional de Danza. In 1995 he received the distinction of Chevalier dans l'Ordre des Arts et des Lettres, given annually by the French Embassy in Spain. In 1998 the Spanish government awarded him the Gold Medal of Merit in the Fine Arts.

KEVIN IRVING (Artistic Coordinator) was born on Long Island, New York, where he began his dance studies. At the age of 18, he received a grant from the Alvin Ailey American Dance Center to study ballet, jazz and the Graham technique. He performed with the Ailey company at City Center and in 1982 joined the Elisa Monte Company, also in New York. Invited to join Les Grands Ballets Canadiens in 1985, he performed first as a soloist, then as a principal, in a repertoire that included Balanchine, Tudor and Kudelka. Following two

seasons with the Twyla Tharp Company, he joined Compañía Nacional de Danza in 1995 as assistant choreographer to the artistic director, Nacho Duato.

CARLOS ITURRIOZ (Assistant to the Artistic Director) was born in Buenos Aires, where he studied dance, art history and languages at the Instituto Superior de Arte del Teatro Colón. He moved to Europe where he worked with the Cullberg Ballet in Stockholm. From 1984 to 1987, he was a dancer and award-winning choreographer at the Arena de Verona. For the next five years he danced with the Frankfurt Ballet and worked with the Elleboro de Reggio Emilia Company as resident choreographer. His works include *Circuits*, *Divertimento*, *Children's Songs*, *Snogmokín* and *Snacks*. In 1993 he was named resident choreographer of the Teatro Verdi de Trieste in Italy. He has collaborated with many American and European dance companies as ballet master and guest artist. In 1994 he joined Compañía Nacional de Danza as personal assistant to Nacho Duato. Mr. Iturrioz has developed a system based on the movement studies of von Laban, which he has taught at the Complutense Universidad of Madrid.

YOKO TAIRA (Répétiteur) was born in Oviedo, Spain, where she began her ballet training at the age of five. In 1985 she moved to Madrid to study with Luis Source, with whose company she danced for the next two years. Later she worked with Marika Besobrasoba, Lola de Ávila and Igor Ivanov, among others. In January 1988, she joined Compañía Nacional de Danza (then Ballet Lirico Nacional) and graduated with honors the following year from the Conservatory of Music and Dance in Madrid. Since 1990 she has danced with the company as a principal or soloist. In 1995 she began teaching and choreographing contemporary dance at the conservatory in Madrid. Since 1996 she has worked as both a dancer and choreographic assistant with Compañía Nacional de Danza. In 1997 Nacho Duato created the role of Nodriza for her in his first full-length ballet, *Romeo y Julieta*.

IRENA MILOVAN (Ballet Mistress) was born in Zagreb in the former Yugoslavia and studied ballet at the conservatory there. She danced with the Zagreb Opera in 1954, joining the Stuttgart Ballet the following year. Subsequently she danced with the Zurich Ballet and in the company of the Bonn Opera. She began her career as a ballet mistress with the Lyon Opera. She has been invited to give classes for such companies as the Dance Forum of Cologne and the Nederlands Dans Theater. In 1987 she became ballet mistress of the Nederlands Dans Theater. Since November 1991, she has served as ballet mistress for Compañía Nacional de Danza, while continuing to work with other European companies.

TAMAKO AKIYAMA was born in Hokkaido, Japan. She began her studies at the Uchiyama Ballet Studio, then attended L'Académie de Dance Classique Princesse Grace de Monaco. In 1986 she won second prize in the Prix de Lausanne and two years later fourth place at the International Ballet Competition in Varna, Bulgaria. From 1989 to 1996, she danced with the Stuttgart Ballet. She joined the ballet company of the Deutsche Oper in 1996 and three years later joined Compañía Nacional de Danza.

IRATXE ANSA was born in San Sebastián, Spain, where she began her study of ballet in the Conservatorio Superior de San Sebastián. Later, she continued her training at the John Cranko School. In 1994 she joined the Basler Ballet, followed by the Ballet Gulbenkian in 1996. Since September of 1997, she has danced with Compañía Nacional de Danza.

LUISA MARÍA ARIAS began her classical ballet studies at the conservatory in her native Madrid, continuing in ballet and Spanish dance at the Superior School of Dramatic Arts and Dance. From 1990 to 1991, she danced with the Euroballet under the direction of Peter Busse. She then joined the National Ballet de Nancy et de Lorraine, remaining until 1995, when she joined the Ballet du Rhin under the direction of J.P. Gravier. From 1997 to 1998, she danced with the Peter Schaufuss Ballet, joining Compañía Nacional de Danza in August 1998.

LIU BALOCCHI was born in Chile. She began her ballet training at the Professional Conservatory of Dance in Madrid, studying with Virginia Valero, Julia Estévez, Carmina Ocaña, Aurora Bosh and Juan Carlos Santamaría, among others. She danced with the Victor Ullate Company in the corps de ballet of *Giselle* in 1995 and became a member of that company the following year. Ms. Balocchi has danced with Compañía Nacional de Danza since January of last year.

MAR BAUDESSON was born in Madrid and began her ballet studies at the Royal Conservatory of Madrid. Following graduation she completed her professional training in New York with the American Ballet Theatre, then returned to Spain as a member of the Concert Ballet under the direction of Ana Lázaro. In 1987 she joined Compañía Nacional de Danza (then called Ballet Lírico Nacional) under the direction of Maya Plisetskaya, dancing many soloist roles. Ms. Baudesson has been a principal dancer with Compañía Nacional de Danza since 1990.

EMMANUELLE BRONCIN, originally from Paris, started her classical ballet studies in Brazil in 1980. In 1985 she enrolled in the Conservatoire National Supérieur in Paris, where she took First Prize two years later. Among her other awards are First Prize at the National Competition of Brazil in 1982 and Finalist in the 1987 Lausanne Competition. She joined the Hamburg Ballet in 1987 and became a soloist in 1991, dancing works by Neumier, Cranko, Balanchine, Tudor, Lubovitch and others. She has been an invited principal dancer with Compañía Nacional de Danza since September 1994.

PATRICK DE BANA was born in Hamburg, Germany, where he began his classical ballet training in 1979 under Truman Finney at the Hamburg Ballet School. Following his graduation in 1987, he joined the Ballet Béjart de Lausanne, performing as a principal dancer. Since joining Compañía Nacional de Danza in April 1992 as an invited principal dancer, Mr. de Bana has danced in many of Nacho Duato's works, as well as those of such prominent choreographers as Jiri Kylián, Ohad Naharin, William Forsythe and Hans van Manen.

OLIVIER FOURÉS was born in Albi, France. His early ballet training was at the Conservatoire National Supérieur in Paris. In 1992 he became a soloist with Les Ballets de Marseilles under Roland Petit, then went on to dance with the Leipzig Ballet. He joined the company of the Vienna State Opera in 1996 and appeared in numerous productions with the Vienna Dance Theater under Mario Schröder and Nicolas Musin. Mr. Fourés joined Compañía Nacional de Danza in January 2000.

PEDRO GOUCHA was born in Lisbon and studied at the School of the National Ballet of Portugal. He then moved to Toronto, where he completed his training at the National Ballet School of Canada. He joined the National Ballet of Canada under the direction of Reid Anderson in 1992, then danced with the Stuttgart Ballet under Marcia Haydée, where his repertoire included works by Cranko, Balanchine and Béjart. Mr. Goucha joined the company of the German Opera Ballet in 1996, and Compañía Nacional de Danza in September 1999.

ÁFRICA GUZMÁN was born in Madrid, Spain. In 1981 she joined the School of National Ballet under the direction of Lola de Ávila, followed by further studies at the Royal Academy of Dancing and the Madrid Conservatory. In 1987 she won First Prize in the Montepincipe Competition of Madrid. Since January 1988, she has been a member of Compañía Nacional de Danza, performing many soloist and principal roles. Under the direction of Nacho Duato, she has danced as soloist in the majority of his works as well as works by such masters as Jirí Kylián, Mats Ek and Hans van Manen.

CATHERINE HABASQUE began her ballet studies at the age of 12 in private schools in Paris. Her first professional engagement was with the Ballet of Bonn. She later returned to Paris to work closely with J.L. Banaudt and M. Renaud. She went on to dance with the Jorge Donn Company as well as the Ballet Béjart de Lausanne. In 1992 she joined Compañía Nacional de Danza as an invited principal dancer.

DEMOND HART was born in Los Angeles, California, and started his ballet training at the Los Angeles High School for the Performing Arts. Later, he continued his studies at the National Ballet School of Canada. In 1991 he joined the Frankfurt Ballet under the direction of William Forsythe. Since September 1997, he has been a member of Compañía Nacional de Danza, dancing many works by Artistic Director Nacho Duato as well as those of other choreographers of international prestige.

CRISTINA HORTIGÜELA was born in Burgos, Spain. She studied ballet with Carmen Ocaña from 1983 to 1986 and with Lola de Ávila from 1986 to 1989. In 1989 she completed her studies at the Conservatory of Music and Dance in Madrid. That same year she joined the Nederlands Dans Theater, where she remained for six years, dancing as a soloist in works by artistic director Jirí Kylián and other world-renowned choreographers. She has been a member of Compañía Nacional de Danza since September 1994.

EMILIJA JOVANOVIĆ was born in Belgrade, Serbia, where she began her classical ballet studies with the National Ballet School, joining the National

Ballet in 1990. In September 1991, she entered the Hamburg Ballet School, and upon graduating in June 1993 became a member of the Hamburg Ballet under the direction of John Neumeier. During her time with this company she performed works by Neumeier, Mats Ek, Lar Lubovitch and Kevin Haigen, among others. She has danced with Compañía Nacional de Danza since August 1998.

MIRIAM KESCHERMAN was born in Montevideo, Uruguay, where she began her ballet studies at the National School of Dance. In 1988 she moved to New York, continuing her training with the Ballet Hispanico School of Dance and the Joffrey Ballet. She joined the Ballet Hispanico Company as a soloist in 1990, later dancing with Bat Dor Dance Company of Tel Aviv. Ms. Kescherman has been with Compañía Nacional de Danza since January 2000.

THOMAS KLEIN was born in Stuttgart, Germany, where he began his ballet studies at the John Cranko School. In 1986 he joined the company of the State Theater of Wiesbaden and two years later became a principal dancer with the Ballet National de Nancy. In 1993 Mr. Klein danced with the ballet company of the Opéra de Lyon, and the following year was invited to join Compañía Nacional de Danza as a principal dancer.

AMAURY LEBRUN was born in Tourcoing, France. He began his ballet studies at the school of the Ballet du Nord, continuing at the School of American Ballet. In 1992 he joined the Jeune Ballet de France and two years later became a soloist with the Ballet du Rhin. He danced at Chautauqua in 1995, then with the company of the Staatsoper Berlin in 1996 and the Opéra de Nice from 1997 to 1999. Mr. Lebrun appeared with the Queensland Ballet in Australia before joining Compañía Nacional de Danza in September 2000.

ANA MARÍA LÓPEZ was born in Wintenthür, Switzerland. She began her classical ballet training at the Claudia Corti Children's Dance Theatre, followed by the ballet schools of the Zurich Opera House and the Hamburg State Opera. From 1990 to 1993, she danced with the Zurich Ballet, the Bern State Theatre, the Marta Levis Company and the C.S.C. Company of Milan. In 1993 she joined the Ballet Braunschweig of Germany, where she danced the works of Pierre Wyss, Richard Wherlock, Pieter de Ruiter and José Maria Alves. She joined Compañía Nacional de Danza in August 1998.

OLIVIER LUCÉA was born in Bayonne, France. He began his ballet studies in Pau, France, then attended the School of Víctor Ullate in Madrid and later the Hamburg Ballet School under John Neumeier. In 1991 he joined the company of the Dusseldorf Opera House and five years later the company of the Zurich Opera House. He has also danced with the Ballet de Toscana and the Munich State Ballet. Mr. Lucea joined Compañía Nacional de Danza in January 2000.

NICOLAS MAIRE was born in St. Imier, Switzerland. He started his ballet studies at the Académie de Ballet Neuchâtel under Marcel Veillard and Hans Meister. Later, he continued his training with the Royal Ballet School of London and with the Staatliche Ballettschule of Berlin. In 1994 he was finalist in the Grand Prix of Lausanne. He joined the State Opera of Dresden and later the

Aalto Ballet Theater of Essen. Mr. Maire has danced with Compañía Nacional de Danza since September 1997.

SEBASTIEN MARI was born in La Rochelle, France, where he started his ballet studies at the National School of Music and Dance. In 1989 he was awarded a Gold Medal from the Conservatory of La Rochelle and First Prize in Dance from the National Conservatories. That same year he joined the Jeune Ballet de France under the direction of Robert Berthier. He went on to dance with both the Nederlands Dans Theater II and the Nederlands Dans Theater I. Mr. Mari joined Compañía Nacional de Danza in September 1997.

RUTH MAROTO was born in Madrid, Spain, where she began her classical ballet studies at the National Ballet with Carmen Roche and Lola de Ávila. In 1983 she joined the Dance Center of Victor Ullate and in 1986 received her diploma from the Professional School of Dance. In 1988 Ms. Maroto joined the Victor Ullate Ballet as a soloist, performing in works by Ullate, Balanchine, Fokine, Hans van Manen, Nils Christie, Misha van Hoecke and Rudy van Dantzing, among others. She has danced with Compañía Nacional de Danza since January 1994.

YOLANDA MARTÍN was born in Barcelona, where she began her ballet studies at the Academy Madó Aris. She continued her training with the Royal Academy in London, the Institut de Teatre i Dansa of Barcelona and the Hamburg Ballet School, then danced with the Ballet der Hessisches Staatstheater, the Nederlands Dans Theater II and the Nederlands Dans Theater I. In 1997 she joined the New Power Generation Dance Company of Minneapolis for "Around the World in a Day." She has been a member of Compañía Nacional de Danza since August 1998.

LUIS MARTÍN OYA was born in Madrid, where he started classical ballet study with Pedro de la Cruz. He was invited to attend L'Académie de Dance Classique Princesse Grace de Mônaco under the direction of Marika Besobrassova. In 1987 he was a finalist in the National Dance Competition in Barcelona. Since joining Compañía Nacional de Danza (then called Ballet Lírico Nacional) in 1987, he has performed many soloist and principal roles in both classical and neoclassical ballets.

RAFAEL RIVERO was born in Matanzas, Cuba, where he began his ballet studies at the Professional School of the Arts, continuing at the National School of Cuba in Havana. In 1991 he joined the Ballet Nacional de Cuba under the direction of Alicia Alonso. In 1995 he was the silver medalist in the Osaka Competition and joined the Jeune Ballet de France. In 1996 he joined the company of the Zurich Opera, and two years later the Royal Ballet of Flanders. Mr. Rivero has danced with Compañía Nacional de Danza since September 1999.

IVANO ROSSETTI was born in Turin, Italy. In 1979 he began his ballet studies at the Susana Egri Dance Studio and continued his training at the Legat School of London. He has worked as a professional dancer at the Turin Theatre, with the National Ballet of Marseille under the artistic direction of Roland Petit

and with the Salzburg Dance Company, Braunschweig Ballet and Venice Ballet. In September 1996, Mr. Rossetti joined Compañía Nacional de Danza.

LESLEY TELFORD was born in Montréal, Canada. In 1976 she began her classical ballet studies in Vancouver at the Kirkwood Academy, and later at the Goh Ballet Academy with Betty Caplette. In 1989 she enrolled in the Superior School of Dance in Québec. She began her professional career with Les Grands Ballets Canadiens in 1994, and the following year became a member of Compañía Nacional de Danza.

JOEL TOLEDO was born in Havana, Cuba, where he began his early ballet training, continuing at the Conservatory of Dance in Madrid. He went on to study under Lázaro Carreño and Aurora Bosch at the Universidad Complutense in Madrid. In 1996 he joined the Ballet de la Comunidad de Madrid under the direction of Victor Ullate, where he remained for four years. Mr. Toledo joined Compañía Nacional de Danza in September 2000.

JACEK TYSKI was born in Mazowiecki, Poland. He began his ballet studies at the National School of Theater in Warsaw, continuing at the Hamburg Ballet School. In 1993 he was awarded first prize in the Gdansk-Gdynia competition in Poland, followed in 1994 by second prize in the Prix de Lausanne. During the summer of 1995, he danced with the Jeune Ballet de France and later that year joined the Hamburg Ballet. He has danced with Compañía Nacional de Danza since September 2000.

KAREN WALDIE was born in Colchester, England. Her early training in ballet was with the Bush Davies Theatre School and later the Royal Ballet Upper School of London. In 1988 she joined the Sadlers Wells Royal Ballet and in 1990 the Birmingham Royal Ballet, first as a ballerina in the corps de ballet, then as a soloist. She has been a member of Compañía Nacional de Danza since November 1998.

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Dance St. Louis



The 2001-2002 Season of Dance



Photo: National Ballet of China

at the **FOX Theatre**

Blast!

September 7-8

National Ballet of China

October 12-13

Mark Morris Dance Group

February 1-2

Miami City Ballet *Jewels*

April 12-13

Special **HOLIDAY Event**

Nutcracker at the Fox

Nov. 29-Dec. 2

at the **EDISON Theatre***

David Dorfman Dance

November 2-4

Pilobolus Too

March 1-3

River North Chicago Dance Company

April 19-21

*Co-presented with Edison Theatre OVATIONS!

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