

Tonight, New Orleans Ballet Association extends special recognition to the City of New Orleans.

Marc H. Morial, Mayor



NEW ORLEANS

NEW ORLEANS BALLET ASSOCIATION

IN ASSOCIATION WITH WORLD ARTS INC. PRESENT

Compañía Nacional de Danza

Saturday, June 9, 2001

Mahalia Jackson Theatre of the Performing Arts

Artistic Director	NACHO DUATO
Artistic Coordinator	KEVIN IRVING
Assistant to the Artistic Director	CARLOS ITURRIOZ
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

Compañía Nacional de Danza would like to thank Delta Air Lines as its exclusive sponsor for the summer 2001 tour of the United States.

NOBA would like to thank:

Matt Greenbaum for two years of exceptional leadership as President of the Board, Gail Moore and Sandi Smith for their years of Board service, and Ted Mahne for eight seasons of unwavering support, professionalism, and friendship. Thank you also to Sociedad Española and the Canary Islands Descendants Association.

Season Sponsor



PROGRAM (SUBJECT TO CHANGE)

REMANSOS

Choreography:	NACHO DUATO
Music:	ENRIQUE GRANADOS
Sets and Costumes:	NACHO DUATO
Light Design:	NICOLÁS FISCHTEL (A.A.I.) (<i>Danza Oriental</i> , <i>Minueto</i> , <i>Danza Villanesca</i>), BRAD FIELDS (<i>Valses Poéticos</i>)
Costumes made by:	Company Wardrobe

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

Staged by the Compañía Nacional de Danza at Teatro de la Zarzuela de Madrid, June 5, 1998.

Danza Oriental

EMILIJA JOVANOVIĆ – LUIS MARTÍN OYA

Minueto

IRATXE ANSA – RAFAEL RIVERO

Danza Villanesca

ÁFRICA GUZMÁN – NICOLAS MAIRE

Valses Poéticos

LUIS MARTÍN OYA – RAFAEL RIVERO – NICOLAS MAIRE

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, 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 movement.

INTERMISSION

RASSEMBLEMENT

Choreography:	NACHO DUATO
Music:	TOTO BISSAINTHE (<i>Rasanbléman</i>)
Sets:	WALTER NOBBE
Costumes:	NACHO DUATO
Lighting Design:	NICOLÁS FISCHTEL (A.A.I.)
Staging:	LENA WENNERGREN-JURAS
Costumes made by:	Company wardrobe
Sets made by:	Carmina Burana

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.

YOKO TAIRA, MAR BAUDESSON, LESLEY TELFORD, ÁFRICA GUZMÁN,
PEDRO GOUCHA, IVANO ROSSETTI, LUIS MARTÍN OYA, PATRICK DE BANA

Soldiers: OLIVIER FOURÉS, JACEK TYSKI

Musical Recording: Toto Bissainthe with Marie-Claude Benoît and Mariann Mathéus: voice; Akonio Dolo and Mino Cinélu: percussion; Patrice Cinélu: guitar; Beb Guérin: double bass.
Recording: Arion (1977)

When creating *Rassemblement*, Duato turned to Haiti and the music of Toto Bissainthe for inspiration. In this work, four couples, in shades of gray work clothes, start calmly and build up to an arresting finish, with the word "liberté" repeated in the song.

Rassemblement gradually, through the liberating powers of music and dance, proves to be an impressive, thrilling and emotional call for human rights.

The songs used in the piece are mostly slave songs from the Voodoo tradition. They express the life of the slaves and their longing for Africa. They also express the slave's resistance and refusal: resistance against the colonist, his politics, religion, culture and language.

Throughout 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 their African roots, 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.

INTERMISSION

POR VOS MUERO

Choreography:	NACHO DUATO
Music:	Spanish Music from the 15th and 16th centuries: (<i>Cançons de la Catalunya mil·lenària - El Mestre</i> , popular of Catalonia by La Capella Reial de Catalunya, directed by Jordi Savall; <i>Canciones y Danzas de España</i> , and <i>España, Antología de la Música Española</i>)
Setting:	NACHO DUATO
Costumes:	NACHO DUATO (in cooperation with Ismael Aznar)
Light Design:	NICOLÁS FISCHTEL (A.A.I.)
Text:	GARCILASO DE LA VEGA
Voice:	MIGUEL BOSÉ
Scenery made by:	Enrique López Corella and Tajuela
Costumes made by:	Company Wardrobe

Premiered by Compañía Nacional de Danza at Teatro de Madrid, April 11, 1996.

TAMAKO AKIYAMA, CATHERINE HABASQUE, CRISTINA HORTIGÜELA,
EMILIJA JOVANOVIĆ, ANA MARÍA LÓPEZ, RUTH MAROTO

OLIVIER FOURÉS, THOMAS KLEIN, NICOLÁS MAIRE,
SEBASTIEN MARI, LUIS MARTÍN OYA, IVANO ROSSETTI

In creating *Por Vos Muero*, Duato was inspired by Spanish music from 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*, Duato pays tribute to the vital role of dance in every type of social event during those distant times.

Music:

Venegas de Henestrosa	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 brazos traygo cansados Requiem: Pie Jesu Dindirindin (de la Ensalada La Bomba) El Mestre
Pedro Guerrero	
Diego Ortiz	
Pedro Ruimonte	
Antonio Martín y Coll	
Juan Vasquez	
Cristóbal de Morales	
Mateu Flecha	
Tradicional catalana/Jordi Savall	

ABOUT THE COMPANY

NACHO DUATO (*Artistic Director*)

For Nacho Duato's biography please see page 23 in the NOBA season program book.

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, 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*, *Snogmokin* 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, 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 Lírico 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. She completed her professional training in New York with 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 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 Jirí 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 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. Banault 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 danced 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 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 joined 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 María 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 Victor Ullate in Madrid and 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 danced with the Ballet de Toscana and the Munich State Ballet. Mr. Lucea joined Compañía Nacional de Danza in 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 I. Mr. Mari joined Compañía Nacional de Danza in 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 Monaco under the direction of Marika Besobrasova. 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 Ossa 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 in 1995 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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This project is supported in part by a Community Arts Grant made possible by the City of New Orleans as administered by the Arts Council of New Orleans. Supported by a grant from the Louisiana State Arts Council through the Louisiana Division of the Arts, and the National Endowment for the Arts.



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