ONSTAGE

2002 | 2003

CENTER FOR THE
PERFORMING ARTS AT PENN STATE



Compañía Nacional de Danza
Multiplicity. Forms of Silence and Emptiness

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Waiting in the Wings 9

Moses Pendleton choreographs and directs seven Momix performers, who combine dance, gymnastics, art, and illusion to create an otherworldly compilation of works called *Momix in Orbit*. The company appears at the Center on February 4.

Compañía Nacional de Danza 11

To celebrate the music of German composer Johann Sebastian Bach, Spain's Compañía Nacional de Danza performs *Multiplicity. Forms of Silence and Emptiness*. The company's artistic director and choreographer, Nacho Duato, also performs as a renowned soloist.

Upcoming Events at the Center 18

The Center for the Performing Arts presents a wonderful lineup of events ranging from dance, musicals, and jazz to children's performances, chamber music, and orchestras.



page 11

Welcome



The Center for the Performing Arts has another exciting and diverse season in store for you, our dedicated patrons. The schedule includes Broadway-style musicals, international dance and music ensembles, children's shows, and much more, ensuring there is truly something for everyone. Thanks to your ongoing support, the Center is able to provide such a rich and varied cultural experience for central Pennsylvania residents.

I have enjoyed meeting many of you at Center events, and look forward to learning more about your interest in the arts at Penn State. The Center is fortunate to have supporters like you who are dedicated to promoting the arts in our region. I truly appreciate your role in bringing nationally and internationally renowned artists to central Pennsylvania. Thank you for coming, and I hope to see you at many Center events throughout the year.

Dick Durst
Dean, College of Arts and Architecture
Executive Director, University Arts Services



Welcome to our season! Your presence tonight realizes our hope that you find our performing arts program interesting. The Penn State and State College communities continue to be a terrific audience, ready to take advantage of the best national and international touring programs available to our area. We carefully consider selecting a season of events that will spark your artistic imagination and inspire you to experience new art forms. As you travel with us this year, experiencing the best in jazz, dance, music, family, and theatre programs, we hope you are reawakened to the positive powers of live cultural events.

We also thank you for your patronage and hope you are able to share your experiences at the Center with others who may not have discovered our treasures yet. Looking forward to seeing you often this year as we celebrate the Festival of the Human Voice.

Susan Stockton
Director, Center for the Performing Arts



We all have a role in the arts.

Whether it's painting, writing, acting, singing or dancing, the arts continually enhance the quality of life in our community. M&T Bank is always proud to show its support, and encourages others to do the same.

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The Center for the Performing Arts

The Center for the Performing Arts at Penn State presents artistic events for both the novice and the knowledgeable and includes everything from traditional to experimental, fledgling to famous. This far-reaching ideology has been an important element of the Center's vision from its inception in 1985.



Eisenhower Auditorium



Schwab Auditorium

Structurally, the Center's venues are as much an integral part of University history as they are thriving, functional theatres. Opened in 1974, Eisenhower Auditorium offers seating for 2,500 and was named for Milton Eisenhower, Penn State's eleventh president and U.S. President Dwight Eisenhower's brother. Schwab Auditorium, the University's Renaissance-style theatre and a campus historical landmark, was built in 1903. It contains a horseshoe-shaped balcony and 900 seats.

As part of the College of Arts and Architecture, the Center for the Performing Arts is committed to arts education and outreach programs that serve Penn State students plus children and adults of all ages. This focus on audience development encompasses a rich and diverse schedule of artists' residencies, master classes, children's informational performances, workshops, symposia, and both community and curriculum connections.

The Center complements the University's academic and development goals by presenting fine music, dance, theatre, and family programming within an educational framework, as well as commissioning new works by exceptional artists.

Indeed, Penn State's Center for the Performing Arts is an extraordinary cultural resource and source of enjoyment for all.

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Penn State's Center for the Performing Arts

presents

Compañía Nacional de Danza
Nacho Duato, Artistic Director

Principal Dancers

Mar Baudesson, Ruth Maroto, Cristina Hortigüela, Tamako Akiyama, Yolanda Martín, Thomas Klein, Rafael Rivero, Swee Boon Kuik

First Dancers

África Guzmán, Luis Martín Oya

Corps de Ballet

Luisa María Arias, Liu Balocchi, Lucía Barbadillo, Ana Tereza Gonzaga, Christelle Horna, Marina Jiménez, Emilija Jovanovic, Miriam Kescherman, Ana María López, Nadja Sellrup, Clyde Archer, José Carlos Blanco, Fabrice Edelmann, Dimo Kirilov, Amaury Lebrun, Isaac Montllor, Jens Rosen, Joel Toledo, Jacek Tyski

Artistic Coordinator
Hervé Palito

Assistant to the Artistic Director
Carlos Iturrioz

Repititeur
Yoko Taira

Ballet Mistress
Irena Milovan

Pianist
Carlos Faxas

7:30 p.m. Tuesday, November 5, 2002
Eisenhower Auditorium

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This performance will last approximately 1 hour and 45 minutes, including one intermission. Please turn off all cellular phones, pagers, and beepers before the performance begins.

The Center for the Performing Arts receives state arts funding support through a grant from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania, and the National Endowment for the Arts, a federal agency.

Multiplicity. Forms of Silence and Emptiness

Choreographer: Nacho Duato
Composer: Johann Sebastian Bach *(collage)*
Set Designer: Jaffar Al Chalabi *(based on an idea by Nacho Duato)*
Costume Designer: Nacho Duato *(in collaboration with Ismael Aznar)*
Lighting Designer: Brad Fields

Multiplicity

Prologue
Aria from the Goldberg Variations (BWV 988; Glenn Gould, piano)
Nacho Duato, Thomas Klein

1. Aeolus (BWV 205; Concertus Musicus Wien, Nikolaus Harnoncourt, conductor)
Thomas Klein, Clyde Archer, Dimo Kirilov, Jacek Tyski, Amaury Lebrun, Luis Martín Oya, Rafael Rivero, Isaac Montllor, Joel Toledo, Liu Balocchi, Miriam Kescherman, Mar Baudesson, Tamako Akiyama, África Guzmán, Ana María López, Nadja Sellrup, Yolanda Martín, Emilija Jovanovic, Ruth Maroto

2. Prelude (BWV 1007; Anner Bylsma, cello)
Thomas Klein, Cristina Hortigüela

3. Per Motum Contrarium (BWV 1079; David Moroney and Martha Cook, cembalo)
Tamako Akiyama, Luis Martín Oya

4. Polonaise (BWV 1067; Barthold Kuijken, flute; La Petite Bande, Sigiswald Kuijken, conductor)
Dimo Kirilov, Clyde Archer, Thomas Klein

5. Violino in Unisono (BWV 1079; David Moroney, cembalo; John Holloway, flute)
Liu Balocchi, Miriam Kescherman

6. Brandenburg (BWV 1048; Musica Antiqua Köln, Reinhard Goebe, conductor)
Rafael Rivero, Luis Martín Oya, Isaac Montllor, Joel Toledo, Amaury Lebrun, África Guzmán, Ruth Maroto, Tamako Akiyama, Nadja Sellrup, Cristina Hortigüela

7. Allegro–Adagio (BWV 1023; Elizabeth Walfisch, violin; Paul Nicholson, cembalo; Richard Tunnicliffe, cello)
Yolanda Martín, Dimo Kirilov, Mar Baudesson

8. Four Harpsichords (BWV 106; Bob van Asperen, Bernhard Klapprott, Carsten Lohff, Marcelo Bussi, cembalo; Melanie Amsterdam, Bob van Asperen, conductor)
Ana María López, Nadja Sellrup, Ruth Maroto, Emilija Jovanovic, Liu Balocchi, Miriam Kescherman

9. Largo (BWV 1056; Alice Harnoncourt, violin; Concertus Musicus Wien, Nikolaus Harnoncourt, conductor)
Thomas Klein, Yolanda Martín

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Multiplicity. Forms of Silence and Emptiness

10. Concerto for Two Violins (BWV 1043; Andrew Manze, Rachel Podger, violin; The Academy of Ancient Music, Andrew Manze, conductor)
Amaury Lebrun, Luis Martín Oya, Jacek Tyski, Joel Toledo, Rafael Rivero, Isaac Montllor

11. Menuet (BWV 115; Gustav Leohnardt, cembalo)
Thomas Klein, Mar Baudesson, África Guzmán, Cristina Hortigüela, Dimo Kirilov, Clyde Archer

12. "Weichet nur, betrübte Schatten" (BWV 202; Lisa Larsson, soprano; Amsterdam Baroque Orchestra and Choir, Ton Koopman, conductor)
Thomas Klein, Yolanda Martín

13. Sonata (BWV 1018; Jaime Laredo, violin; Glenn Gould, piano)
Clyde Archer, Dimo Kirilov, Jacek Tyski, Amaury Lebrun, Luis Martín Oya, Rafael Rivero, Isaac Montllor, Joel Toledo, Liu Balocchi, Miriam Kescherman, Mar Baudesson, Tamako Akiyama, África Guzmán, Ana María López, Nadja Sellrup, Emilija Jovanovic, Ruth Maroto, Cristina Hortigüela

—Intermission—

Forms of Silence and Emptiness

1. Contrapunctus (BWV 1080; Hesperion XX, Jordi Savall, conductor)
África Guzmán, Clyde Archer

2.Toccata (BWV 538; Ton Koopman, organ)
Dimo Kirilov, Joel Toledo, Jacek Tyski, Rafael Rivero, Luis Martín Oya, Amaury Lebrun, Isaac Montllor

3. Lento (BWV 530; Ton Koopman, organ)
Ana María López, Nadja Sellrup, Emilia Jovanovic, Liu Balocchi, Miriam Kescherman, Tamako Akiyama, Ruth Maroto

4. Chorale (from "Mach's mit mir, Gott, nach deiner Gül"; Joseph Payne, organ)
Cristina Hortigüela

5. Symphony (BWV 21; Amsterdam Baroque Orchestra and Choir, Ton Koopman, conductor)
Cristina Hortigüela, Yolanda Martín, Thomas Klein

6. "Seufzer, Tränen, Kummer, Not" (BWV 21; Barbara Schlick, soprano; Amsterdam Baroque Orchestra and Choir, Ton Koopman, conductor)
Mar Baudesson, Dimo Kirilov

7. Aria (BWV 1080; Hesperion XX, Jordi Savall, conductor)
Thomas Klein, entire cast

8. Final Fugue (BWV 1080; Hesperion XX, Jordi Savall, conductor)
Entire cast

Program Notes

Multiplicity. Forms of Silence and Emptiness is the result of a collaboration between the city of Weimar, Germany—European cultural capital in 1999—and the Compañía Nacional de Danza. A ballet was commissioned from Nacho Duato, and it required a special link with the city. For Duato, there could be only one answer: Bach. His 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 that arises mainly from the wonderful music of the brilliant composer. *Multiplicity* is characterized by choreographic variety and diversity that matches the varied but linked musical excerpts by Bach. Continual changes in costumes and settings visually highlight this musical collage.

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

Multiplicity—that is, multiple folds, diversity, labyrinth—refers to the concept of the process of folding. The baroque refers not to an essence but rather to an operative function of a trait. It endlessly produces folds. The baroque trait twists and turns its folds, pushing them to infinity, fold over fold, one upon the other. The baroque unfurls all the way to infinity. An architectural conception envisions the thematic nature 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, Gottfried von Semper). Folds are maneuverable borders that separate an interior from an 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 is set at the back of a stage, acting as a building and containing a curtain wall that transforms it from an open to a closed entity. The architectural gender of the baroque represents the separation of the facade (exterior) from the closed room (interior), the outer facade of reception from the inner rooms of action. Baroque architecture is always confronting two principles: a bearing principle and a covering principle. The geometrically ordered scaffold contains several floors, all connected through ramps that create a fluid movement. These ramps represent vertical folding, a spatial continuum, set in diagonal relations (dynamic) within a rigid structure (static).

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

—Jaffar Al Chalabi

Biographies

Nacho Duato (artistic director, choreographer, costume designer) was born in Valencia, Spain, and began professional ballet training with the Rambert School in London at age 18. He continued his studies at Maurice Béjart's Mudra School in Brussels and at the Alvin Ailey American Dance Theater. In 1980, Duato joined the Cullberg Ballet in Stockholm, and a year later Jirí Kylián asked him to join the Nederlands Dans Theater in Holland. He received the VSCD Gouden Dansprijs (Golden Dance Award) in 1987 for his achievements as a dancer. Duato's natural talent soon led him to explore choreography. His first work became a major success: *Jardí Tancat*, set to the Spanish/Catalonian music of compatriot María del Mar Bonet, took first prize at the International Choreographic Workshop in Cologne in 1983. In 1988, Duato was named resident choreographer for Nederlands Dans Theater, alongside Hans van Manen and Jirí Kylián. Duato's ballets can be seen in the repertoires of many international companies, among them the Cullberg Ballet, Nederlands Dans Theater, Les Grands Ballets Canadiens, Deutsche Oper Ballet, Australian Ballet, Stuttgart Ballet, Ballet Gulbenkian, Finnish Opera Ballet, and the American Ballet Theatre. In 1995, he was named Chevalier dans l'Ordre des Arts et des Lettres by the French Embassy in Spain. In 1998, the Spanish government awarded him the Golden Medal for Merit in Fine Arts. At the Stuttgart Opera, he won the Benois de la Danse, one of the most prestigious international awards for choreography, presented by the International Dance Association in April 2000 for *Multiplicity. Forms of Silence and Emptiness*. Since 1990, Duato has served as artistic director of Compañía Nacional de Danza, appointed by the Instituto Nacional de las Artes Escénicas y de la Música of the Spanish Ministry of Culture.

Jaffar Al Chalabi (set designer), an architect based in Vienna, was born in Baghdad, Iraq. He started studying sculpture and applied arts in Vienna, where he continued his studies at the University of Architecture. Chalabi completed his education in Ann Arbor, Michigan, at the University of Michigan. His thesis was based on a project to extend the Prado Museum in Madrid. In 1993, he founded Chalabi Associates. Since 1996, he has taught at the Polytechnic University of Wien. Chalabi also lectures at the School of Architecture in Paris. He has participated in many conferences throughout the world and has been awarded prizes in a number of international competitions, among them the Benois de la Danse (2000) for the set design of *Multiplicity. Forms of Silence and Emptiness* by Nacho Duato, with whom he has collaborated regularly since 1999. Other recent projects with Duato include *Ofrenda de Sombras* (2000) and *Txalaparta* (2001). He founded Chalabi and Architecture in 1999.

Biographies

Brad Fields (lighting designer) was born in Greensboro, North Carolina, and graduated from the North Carolina School of the Arts. In addition to *Multiplicity. Forms of Silence and Emptiness* for Compañía Nacional de Danza, he also designed the lighting for Duato's *Arcangelo*, *Ofrenda de Sombras*, *Without Words*, and co-designed *Remanso*. For American Ballet Theatre, he designed Natalie Weir's *Jabula*, John Neumeier's *Getting Closer*, Robert Hill's *Baroque Game* and *Marimba*, Jelko Yuresha's staging of Anton Dolin's *Variations for Four*, Kevin McKenzie's *Transcendental Etudes*, and Frederic Franklin's *Coppelia*. 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 designed for the Royal Ballet, Ballet Argentina, Lyon Opera Ballet, Boston Ballet, Houston Ballet, Les Grands Ballets Canadiens, ABT Studio Company, Los Angeles Chamber Ballet, North Carolina Black Repertory Company, and North Carolina Dance Theater. Fields also serves as lighting director for American Ballet Theatre and is the resident lighting designer for American Ballet Theatre Studio Company.

Compañía Nacional de Danza

The appointment of dancer and choreographer Nacho Duato as artistic director of Compañía Nacional de Danza in June 1990 has meant an innovative change in this company's history. It is Duato's intention to transform the Compañía Nacional de Danza into a ballet company with a personality of its own, one that adopts a contemporary style without neglecting the classical precepts. To achieve this, he includes in the repertoire works that have been choreographed specially for the company, as well as works of proven quality that are already recognized worldwide. Duato also creates many new works for the Compañía Nacional de Danza, praised by critics all over the world and awarded numerous prizes. Since 1990, the Compañía Nacional de Danza has embarked on a new path, consolidating as a stable company and occupying a well-earned place in the international dance scene.

Compañía Nacional de Danza

Artistic Direction: Nacho Duato
Production: Isabel Sánchez
Promotion and Foreign Affairs: Maite Villaneuva
Administration: Carmen Arranz
Administration Team: José Antonio Beguiristáin, Maribel Lozano, Sonia Sánchez, Francisco Javier Serrano, Luis Tomás Vargas, Adela Gutiérrez
Stage Manager: Xavi Martínez
Stage Hands: Marcelo Suárez, Cristóbal López, Francisco Padilla
Electricians: Lucas González, Juan Carlos Gallardo, Florencio Sánchez
Sound: Jesús Santos, Pedro Álvaro, Ignacio Rodríguez, Javier Cabellos, Rafa Giménez, José Manuel Bonilla
Storehouse: Reyes Sánchez
Costume Department Head: Ismael Aznar
Wardrobe: Sagrario Martín, Carmen Ortega
Wardrobe Assistant: Valeriana Bon
Physiotherapists: Mateo Martín, Luis Gadea
Maintenance: José Luis Mora
Concierges: Miguel Ángel Cruz, Teresa Morató
Tour Manager: Maite Villanueva

Scenery made by Klik Bühnensysteme, Arantza Fernández and Osvaldo Habibi, Pinto's
Costumes made by Compañía Nacional de Danza wardrobe department
Period costumes made by Cornejo
Wigs and masks made by Gerardo and Tony

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Fosse
8 p.m. Friday, November 15

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Starring Savion Glover
7:30 p.m. Tuesday and Wednesday,
December 3 and 4

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Cyrus Chestnut and Friends
7:30 p.m. Wednesday, December 11

Troy Cook, baritone
7:30 p.m. Thursday, January 23

Charlotte's Web
Theatreworks/USA
2 p.m. Sunday, January 26

American String Quartet
with Richard Stoltzman
7:30 p.m. Tuesday, January 28

Charlie Haden • *Nocturne*
with Gonzalo Rubalcaba,
David Sanchez, Federico Britos Ruiz,
and Ignacio Berrao
7:30 p.m. Thursday, January 30

Artistic Viewpoints, *a discussion with an artist or local expert, begins one hour before each of these performances—except* Charlotte's Web— *and is free for ticket holders.*

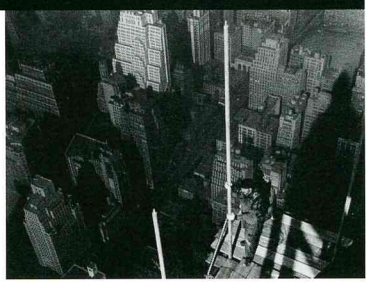
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Working Up High, 1930–31, posthumous gelatin silver print, by Lewis W. Hine (American, 1874–1940). Gift of Lisa Rosenblum. Collection of the Palmer Museum of Art. Photo courtesy of Penn State Image Resource Center

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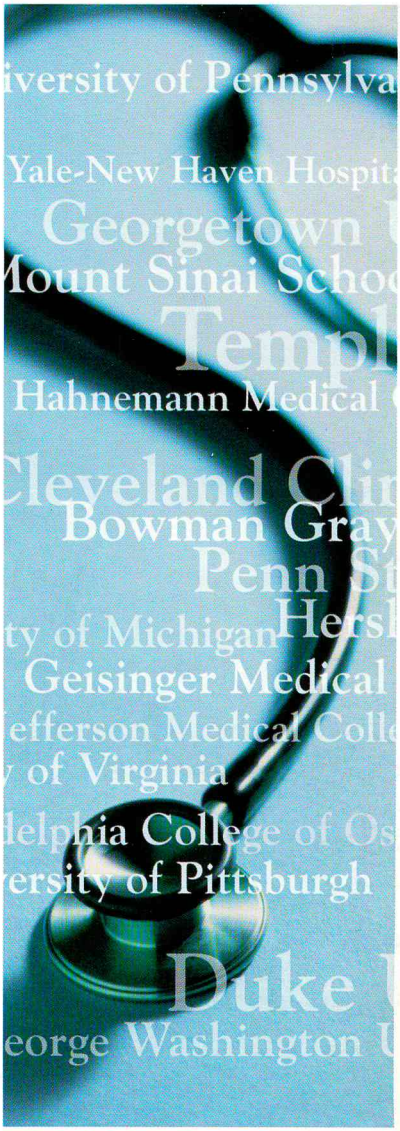
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