Northrop Dance Season
presents

Compañía Nacional de Danza

Artistic Director: Nacho Duato

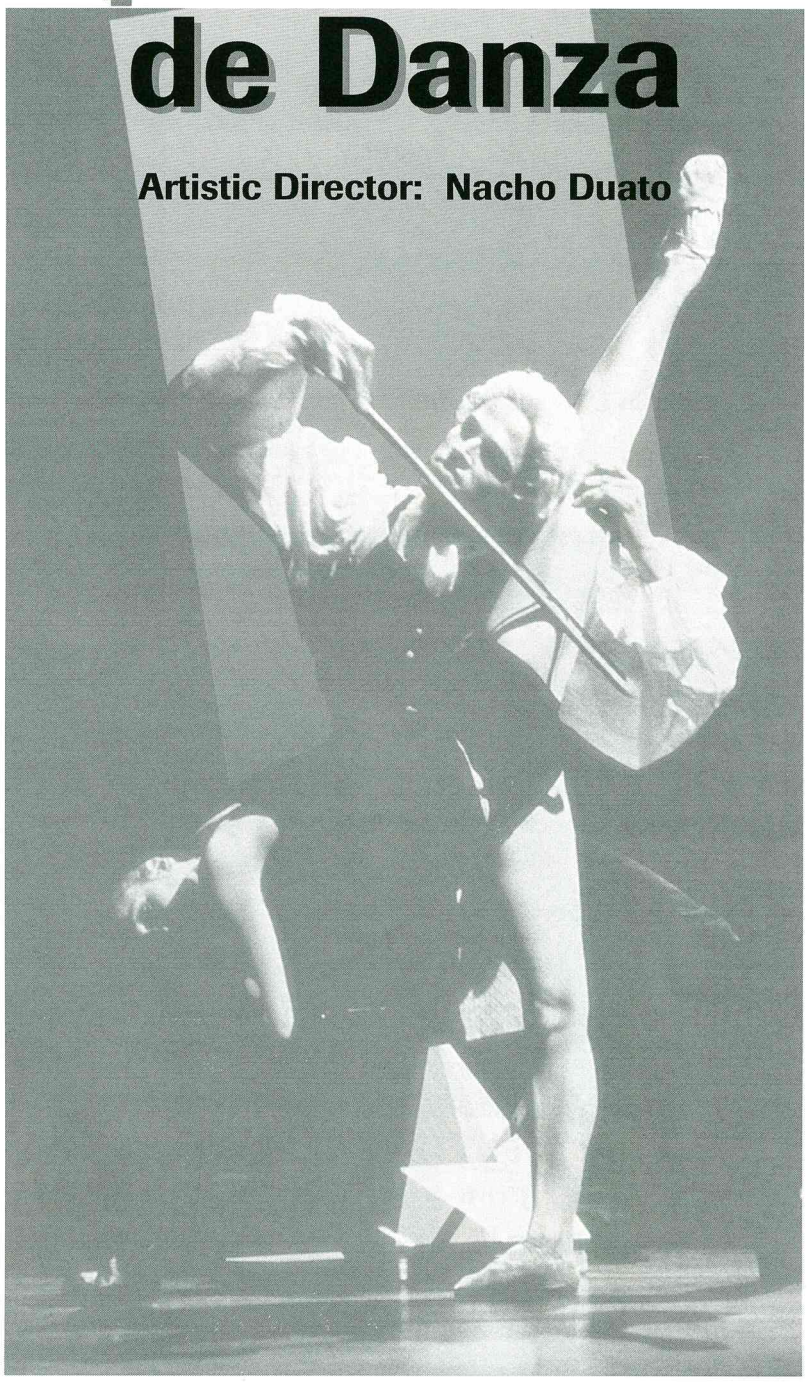


Photo: Paco Ruiz

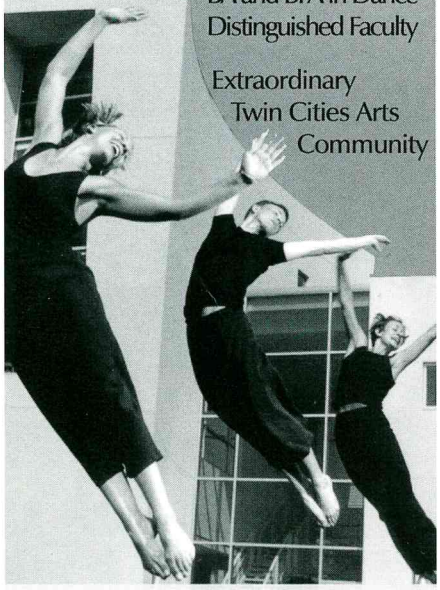
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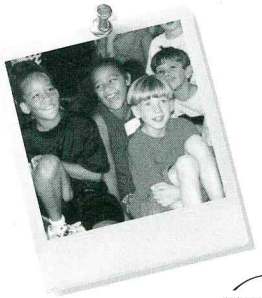
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Northrop Dance Season
presents

Compañía Nacional de Danza

Tuesday, November 12, 2002 — 7:30 p.m.
Northrop Auditorium, Minneapolis, MN

Artistic Director	Nacho Duato
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
Corp 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

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This Northrop Dance Season event is made possible in part with a grant from the Minnesota State Arts Board through an appropriation by the Minnesota State Legislature and a grant from the National Endowment for the Arts.

MINNESOTA STATE ARTS BOARD

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 Tisky, Joel Toledo, Rafael Rivero, Isaac Montllor

11 - **Menuet** (BWV 115; Gustav Leohnardt, cembalo)

Mar Baudesson, África Guzmán, Cristina Hortigüela, Thomas KIein, 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 Tisky, 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

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)

Entire cast

8 - **Final Fugue** (BWV 1080; Hesperion XX, Jordi Savall, conductor)

Entire cast

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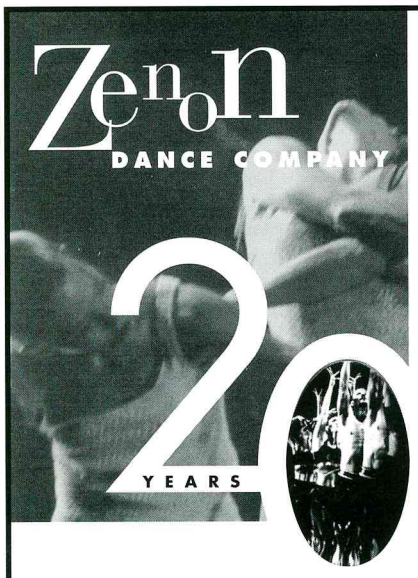
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Multiplicity. Forms of Silence and Emptiness is the result of a collaboration between the city of Weimar—European Cultural Capital in 1999—and the Compañía Nacional de Danza. A ballet was commissioned from Nacho Duato, and it required a special link 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. Continuous 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.

Folding: Towards a Visual Conception

Multiplicity—i.e. 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, all 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

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COMPANY

The appointment of renowned dancer and choreographer Nacho Duato as artistic director of Compañía Nacional de Danza in June 1990 has meant an innovative change in the company's history. It is Duato's firm intention to transform Compañía into a ballet with a personality of its own, not neglecting the classical precepts but adopting a more contemporary style. To achieve this, he is bringing new choreographic work into the company's repertoire, pieces created specifically for it together with other works of proven quality, recognized worldwide. Also, Duato himself contributes the to Compañía with his choreography, praised by critics all over the world and awarded prizes by the experts.

Duato is concerned with finding the balance between choreography, ballet, and a way of life. As he sees it, the richness of Spanish culture and folklore constitutes an inexhaustible source for his works.

The Compañía Nacional de Danza was founded in 1979 under the name of Ballet Nacional de España Clásico, and its first director was Victor Ullate.

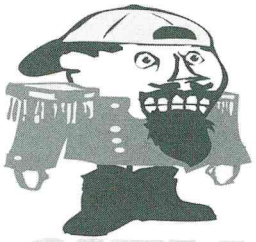
In 1983 the direction of Ballets Nacionales — Español y Clásico — was put under the charge of María de Avila, who systemized the internal work of the Ballet and placed special emphasis on opening doors to choreographers including George Balanchine and Antony Tudor. She designated Ray Barra, a former North American dancer and choreographer living in Spain, in charge of a number of repertoire pieces and subsequently appointed him as assistant director, the post he held until 1990.

In December 1987, Maya Plisetskaya, the extraordinary Russian dancer, was appointed the company's artistic director.
As of 1990, the Compañía Nacional de Danza, under the direction of Nacho Duato, started on a new path that involved consolidating as a stable company and occupying a well-earned place on the international dance panorama.

In the last decade, Compañía Nacional de Danza has built a solid reputation in the course of performances throughout Spain and in France, Austria, Germany, Switzerland, Cuba, Taiwan, Israel, Russia, Mexico, Italy, Venezuela, Japan, Argentina, Puerto Rico, United Kingdom, Canada, United States, Peru, Colombia, Holland, Belgium, Finland, Greece, Brazil, and Hong Kong.

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Creative Team

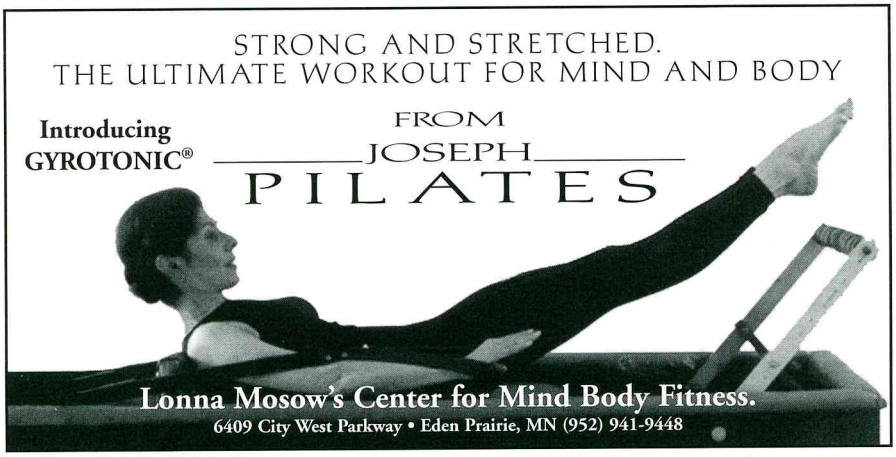
Nacho Duato (Choreographer, Costume Designer) was born in Valencia, Spain, and began professional ballet training with the Rambert School in London at age 18, continuing his studies at Maurice Béjart's Mudra School in Brussels and at the Alvin Ailey American Dance Theater. In 1980 Duato joined the Cullberg 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 for *Multiplicity. Forms of Silence and Emptiness* in April 2000. Duato has served as artistic director of Compañía Nacional de Danza, appointed by the Instituto Nacional de las Artesq Escénicas y de la Música of the Spanish Ministry of Culture, since 1990.



Photo: Fernando Marcos

Jaffar Al Chalabi (Set Designer), an architect based in Vienna, was born in Bagdad, 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, MI, EEUU. 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 for *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 & Architecture in 1999.

Brad Fields (Lighting Designer) was born in Greensboro, NC, and graduated from the North Carolina School of the Arts. In addition to *Multiplicity. Forms of Emptiness and Silence* for Compañía Nacional de Danza, he also has 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 has 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

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Production
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Promotion and Foreing Affairs
Maite Villaneuva
Administration
Carmen Arranz
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Xavi Martínez
Stage Hands
Marcelo Suárez, Cristóbal López, Francisco Padilla, Javier Vázquez
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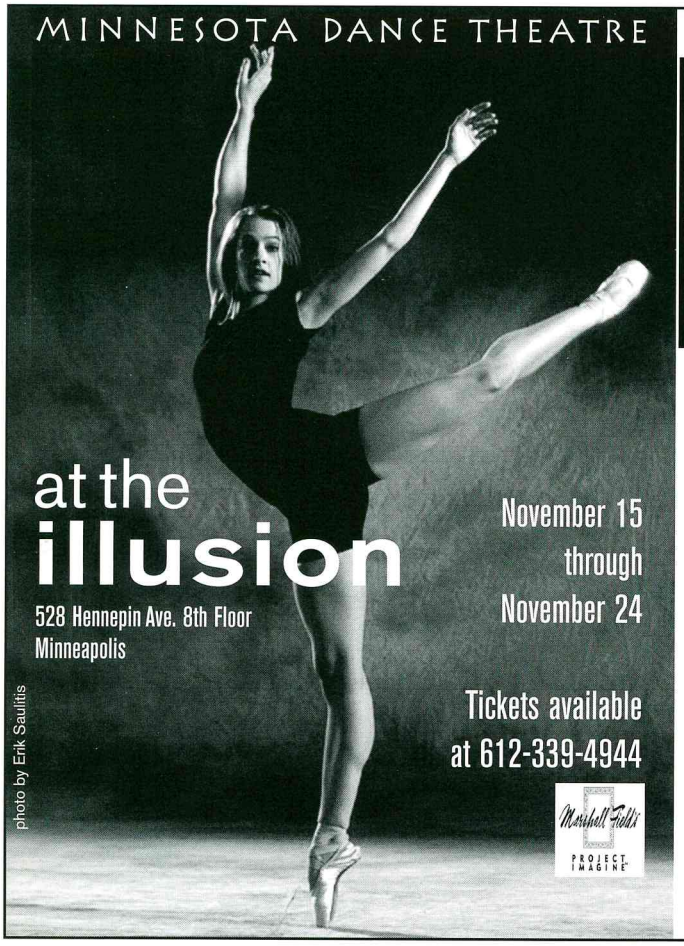
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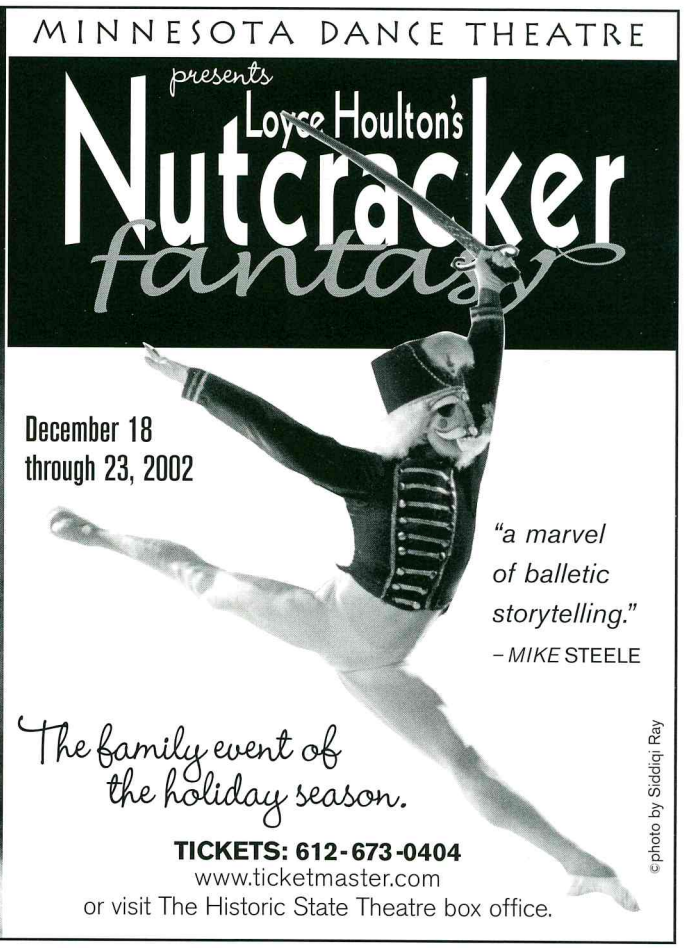
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U of M Arts Ticket Office in Room 105 serves Northrop Auditorium, Ted Mann Concert Hall, Rarig Center, and Plymouth Music Series. Hours are M-F, 10 a.m. – 6 p.m., and 11 a.m. – 1 p.m. at Rarig. When there are weekend performances at Northrop, the Ticket Office opens for matinees at 11 a.m. and for evening shows at 2 p.m. For weekend performances at Ted Mann Concert Hall or Rarig Center, the Ticket Office opens one hour before the performance.

Ticket Office	612-624-2345
Patron Voicemail	612-625-5306
Fax	612-626-1750
Group Sales	612-625-8878
Administration	612-625-6600

Northrop Auditorium online **www.northrop.umn.edu** You can purchase tickets on this site, which also offers information about Northrop Auditorium and upcoming events.

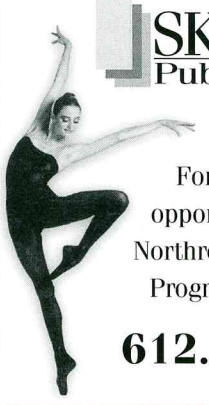
Northrop Welcomes Groups attending this performance:

Ballet Arts of Minnesota • Minneapolis Club • Gustavus Adolphus College • St. Olaf ID Fine Arts • Laurie Trombley & Friends

This very flexible program requires no deposit or processing fee and allows changes in ticket reservations until payment is due generally two weeks before the event. Free promotional materials, an area restaurant/hotel listing, and directions/parking information are available to make organizing a group easy.

Groups of 15+ receive a 20% discount (30% discount for educational groups).

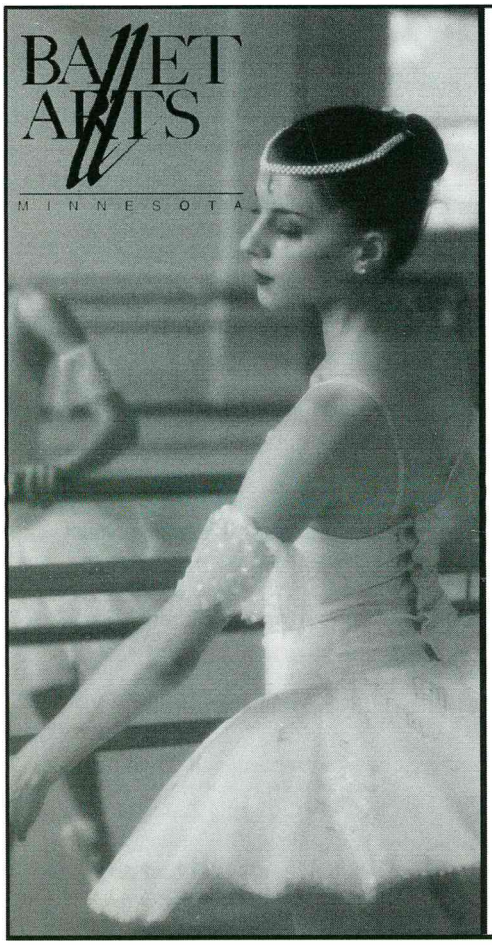
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dancebam@mtn.org
www.balletartsminnesota.org

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www.breckschool.org

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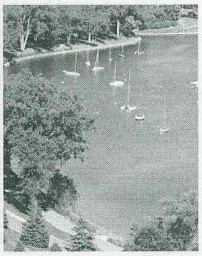
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