2002/03
UW World Dance Series

Compañía Nacional de Danza

program for
Thursday, November 21, 2002 – 8pm
and
Saturday, November 23, 2002 – 8pm

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

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

MINISTERIO DE EDUCACIÓN, CULTURA Y DEPORTE
INSTITUTO NACIONAL DE LAS ARTES ESCENICAS Y DE LA MUSICA

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SEATTLE WEEKLY

BACH: MULTIPLICITY

Multiplicity. Forms of Emptiness and Silence

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

Nacho Duato, Thomas Klein

1. AEOLUS

Thomas Klein, 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, Yolanda Martín, Emilija Jovanovic, Ruth Maroto

2. PRELUDE

Thomas Klein, Cristina Hortigüela

3. PER MOTUM

Tamako Akiyama, Luis Martín Oya

4. POLONAISE

Dimo Kirilov, Clyde Archer, Thomas Klein

5. VIOLINO IN UNISONO

Liu Balocchi, Miriam Kescherman

6. BRANDENBURG

Rafael Rivero, Luis Martín Oya, Isaac Montllor, Joel Toledo, Amaury Lebrun
África Guzmán, Ruth Maroto, Tamako Akiyama, Nadja Sellrup, Cristina Hortigüela

7. ALLEGRO-ADAGIO

Yolanda Martín
Dimo Kirilov, Mar Baudesson

8. FOUR HARPSICHORDS

Ana María López, Nadja Sellrup, Ruth Maroto, Emilija Jovanovic, Liu Balocchi, Miriam Kescherman

9. LARGO

Thomas Klein, Yolanda Martín

10. CONCERTO FOR TWO VIOLINS

Amaury Lebrun, Luis Martín Oya, Jacek Tisky, Joel Toledo, Rafael Rivero, Isaac Montllor

11. MENUET

Thomas Klein
Mar Baudesson, África Guzmán, Cristina Hortigüela
Thomas Klein, Dimo Kirilov, Clyde Archer

12. "WEICHET NUR, BETRÜBTE SCHATTEN"

Thomas Klein, Yolanda Martín

13. SONATA

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

— intermission —

"Forms of Silence and Emptiness"

1. CONTRAPUNCTUS
África Guzmán - Clyde Archer

2. TOCCATA
Dimo Kirilov, Joel Toledo, Jacek Tyski, Rafael Rivero,
Luis Martín Oya, Amaury Lebrun, Isaac Montllor

3. LENTO
Ana María López, Nadja Sellrup, Emilia Jovanovic, Liu Balocchi,
Miriam Kescherman, Tamako Akiyama, Ruth Maroto

4. CHORALE
Cristina Hortigüela

5. SYMPHONY
Cristina Hortigüela, Yolanda Martín, Thomas Klein

6. "SEUFZER, TRÄNEN, KUMMER, NOT"
Mar Baudesson, Dimo Kirilov

7. ARIA
Thomas Klein, entire cast

8. FINAL FUGUE
Entire cast

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

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, set designer*

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.

Jaffar Al Chalabi *(Set Designer),* an architect based in Vienna, was born in Bagdag, 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, 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), *Txalaparta* (2001) and *Castratti* (2002). He founded Chalabi & Architecture in 1999.

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 Emptiness and Silence* for Compañía Nacional de Danza, he also has designed the lighting for Duato's *Castratti, Dreams of Ether, 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

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 himself 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 dancing scene.

Artistic Director: Nacho Duato
Production: Isabel Sánchez
Promotion and Foreign Affairs: Maite Villanueva
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, Francisco Manzanera
Maintenance: José Luis Mora
Concierges: Miguel Ángel Cruz, Teresa Morató
Company Manager: Maite Villanueva

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