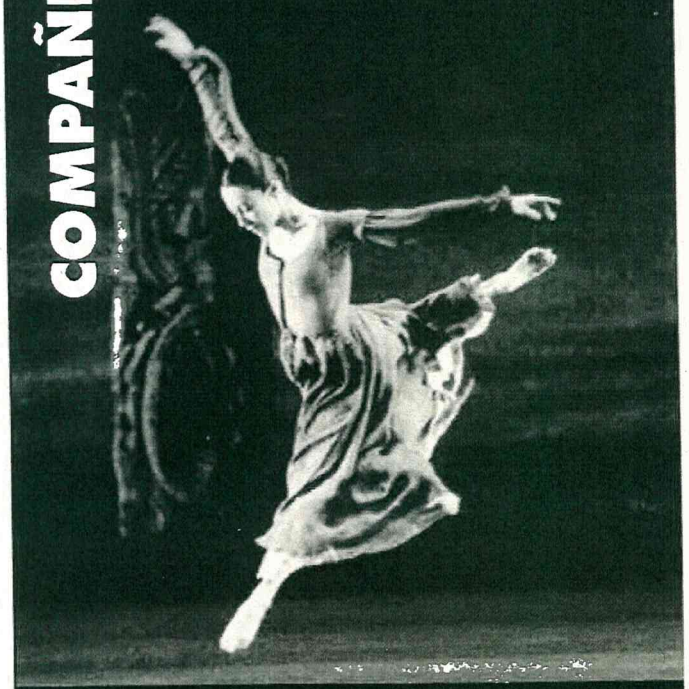
COMPAÑIA NACIONAL DE DANZA

# COMPAÑIA NACIONAL DE DANZA NACHO DUATO, ARTISTIC DIRECTOR

**Tuesday, November 26, 2002 • 8 pm**
**Mondavi Center, Jackson Hall**

*There will be two intermissions*

Videotaping, photographing, and audio recording is strictly forbidden. Violators subject to removal.



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## 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 works in the repertoire 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, which have been 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.

Nacho Duato *(Choreographer, Costume Designer)*
Born in Valencia, Spain, Nacho Duato began his 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 Jiri 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: *Jardi Tancat*, set to the Spanish/Catalonian music of compatriot Maria 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 Jiri 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.

# Compañia Nacional de Danza
# Nacho Duato, artistic director

**Program**

Arenal

*Solo*
Mar Baudesson

*Paso a dos*
Ruth Maroto
Thomas Klein

*Paso a tres*
África Guzmán
Luis Martín Oya
Rafael Rivero

*Paso a cuatro*
Cristina Hortigüela
Luisa María Arias
Amaury Lebrun
Fabrice Edelmann

*Choreography:* Nacho Duato
*Music:* María del Mar Bonet
(*Tonada de Segar, Carta a L'Exili, Tonada de Collir Olives, Dansa de la Primavera, Cançó de Bressol, Des de Mallorca a L'Alguer, Den Itan Nisi, Tonada de Segar.*)
*Sets:* Walter Nobbe
*Costumes:* Nacho Duato
*Lighting Design:* Edward Effron

World premiere by the Nederlands Dans Theater at the Muziektheatre, Amsterdam, January 26, 1988
Premiere by Compañía Nacional de Danza at the Teatro Romea, Murcia, October 6, 1999

Musical recording
María del Mar Bonet, voz
Javier Mas, guitarra de 12 cuerdas, bandurria, archilaúd
Feliu Gasull, guitarra
Jordi Rallo, tablas indias, darbuka
Andreu Ubach, percusión
Joan Figueras, cello, fira de Creta, mandoline
Stephen de Swardt, bajo eléctrico

Costumes made by: Sastrería de la Compañía y
Babette Van Der Verg
Scenery made by: Carmina Burana
Telón de Fondo: Campbell

*Intermission*
Por Vos Muero

Dancers:
Tamako Akiyama, Luisa María Arias, Mar Baudesson, Cristina Hortigüela, Ana Teresa Gonzaga, África Guzmán

Clyde Archer, Joel Toledo, Dimo Kirilov, Luis Martín Oya, Rafael Rivero, Thomas Klein

*Choreography:* Nacho Duato
*Music:* Spanish Traditional Music, 15th and 16th centuries (Cançons de la Catalunya millenària - *El Mestre*, popular song of Catalonia by *La Capella Reial de Catalunya*, directed by Jordi Savall; Canciones y Danzas de España, and España, Antología de la Música Española)
*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

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

*Intermission*

Castratti

Dancers
Clyde Archer, Amaury Lebrun, Jens Rosen, Dimo Kirilov, Thomas Klein, Luis Martín Oya, Isaac Montllor, Rafael Rivero, Joel Toledo

*Choreography:* Nacho Duato
*Music:* Antonio Vivaldi (Nisi Dominus RV 608; Stabat Mater RV 621; Salve Regina RV 616; Concerto RV 439 "La notte"), Karl Jenkins (Palladio)
*Sets:* Nacho Duato and Jaffar Al Chalabi
*Costumes:* Francis Montesinos
*Light Design:* Brad Fields

Costumes made by: Company Wardrobe

World premiere by Compañía Nacional de Danza at Palacio de Festivales de Cantabria, Santander, April 5, 2002

# Compañia Nacional de Danza
# Nacho Duato, artistic director

**Program Notes**

Arenal

Arenal is a choreography by Nacho Duato, inspired by songs of María del Mar Bonet. In this ballet, the choreographer's purpose is to show the uninhibited cheerfulness of the Mediterranean personality contrasting with the everyday struggle of life.

Duato makes this contrast very obvious. On the one hand, there is the dancing of a group of men and women motivated by the pure joyfulness of music. Its jubilation is reflected in the clear movements of the dancers—*pas de deux, pas de trois, pas de quatre*—to Greek songs translated into Catalonian, and Majorcan ones by María del Mar Bonet.

On the other hand, one female dancer stands apart, dancing alone to four songs that are performed *a capella*. These songs are of a realistic content and seem to arise from an agonizing outcry of the heart. The dancer's movements are nearer to the ground than those of the others. This is to express the influence of the land. Color, choreography, movement—everything is undeniably Mediterranean.

Nacho Duato had worked before with María del Mar Bonet in another ballet, *Jardi Tancat*. "Her music constitutes an important source of inspiration for my work," says the choreographer. "Later, while I was listening to her record *Gavines I Dragons*, the idea of *Arenal* immediately occurred to me. At once, I began to consider the possibility of María del Mar Bonet joining us to give a live performance of her songs." Duato sees *Arenal* as an extension of his first work, *Jardi Tancat*, "though it is more vital, more lively, more faithful to the inner rhythm of the songs themselves, without abandoning the worlds of people and of work."

Por Vos Muero

Nacho Duato was inspired by old Spanish music of the 15th and 16th centuries together with some of the most beautiful verses of the Spanish poet Garcilaso de la Vega. Music and poetry connect the obvious contemporary dance of *Por Vos Muero* to his historic reference.

In the 15th and 16th centuries, dances formed part of the cultural expression of any people, including all social hierarchies, and therefore they produced a honest reflection of culture of that time. *Por Vos Muero* pays a tribute to the very important role that dance played in every sort of social event during those ancient 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

Pedro Guerrero
- Moresca: La perra mora

Diego Ortiz
- Pasamezzo moderno

Pedro Ruimonte
- Villancico: Madre la mi madre

Antonio Martín y Coll
- Danza: El Villano

Juan Vasquez
- Romance de Don Beltrán: Los braços traygo cansados

Cristóbal de Morales
- Requiem: Pie Jesu

Mateu Flecha
- Dindirindin

Tradicional catalana/Jordi Savall
- (de la Ensalada La Bomba) El Mestre

I am continuously bathed in tears
always breaking the air with sighs
and I am even more hurt by not telling
I have arrived at this point because of you

Song, I have told more than ordered
and less than I-thought
do not ask me more, because I will tell it

No one can be happy, Madam,
nor unhappy, unless he has looked at you
because the glory of seeing you vanishes
in the moment one thinks of deserving you
therefore, without knowing you,
no one can be happy, Madam,
nor unhappy, unless he has looked at you

People get scared
as you made them all gossip
because a miracle you made
had to happen in the wedding
I think you have to come
if you continue on that way
to turn water into wine
as well as dance into laugh

Tears that on this grave
pour and were poured, receive,
although they will be fruitless
until that eternal, dark night
close those eyes which saw you
leaving me with other ones to see you

Written on my soul is your gesture
and all I desire to write about you
you yourself wrote it, I only read it
that even on that matter I follow you

In that I am and will be ever ready
because even though I cannot cope with as much as I see in you
from so much good, I believe in what I cannot understand
taking the faith as promise

I was not born but to love you
my soul is patterned to your measures
and because of its habit I do love you

I confess to owe you all I have
for you I was born, for you I am alive
for you I have to die, and for you I die.

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## Castratti

Castrati—*(Italian Castrato) Male singers, castrated before reaching puberty in order to retain their soprano or alto voices. In this manner the childlike timbre is kept, allowing them to sing soprano due to the normal development of their lungs. Castrati were much more common within ecclesiastical institutions, where women were not allowed to sing, and in theaters during the 16th, 17th, and 18th centuries. Held in very high prestige during these times.*

Just a couple of hundred years ago *castratos* were at the height of their popularity. They travelled around Europe singing opera and were considered onstage heroes, and their art has been appreciated worldwide for centuries. The last *castrato* died just a few decades ago, during the 20th century.

The custom of castrating predates Jesus Christ, and the original motives were somewhat different. Egyptians used castration as a punishment, the Arabs used it for religious reasons, and the Turks employed it to create a group of men with no sexual urgings to guard their harems.

However, in Italy castration had a completely different purpose. During the first century AD, when the apostle Saint Paul wrote "*Mulier tacet in ecclesia*" ("women shall remain in silence when they are in church"), he could hardly have imagined the effect his words would have some centuries later. Choirs without female voices, composed of countertenors and pre-puberty children, worked for some time, but as musical composition demanded an ever wider vocal range choirs needed men with a female voice, that is to say castrated men. So, in the mid-16th century the practise of castration arrived in Europe from the East.

At the beginning of the 17th century a new type of music, opera, was taking shape in Italy. For *castrati* this was a golden opportunity for one simple reason: women were banned from taking part. As a result, since the first public theater was opened in Venice in 1637 and until the mid-18th century, *castrati* dominated the world of opera and became irreplaceable.

Castration produced extraordinary vocal skills and a rather peculiar color to voices, which meant *castrati* were in great demand and also highly paid. Singing schools sprang up all over Italy to raise the *bel-canto* art form to its highest possible level. *Castrati* were normally trained for between six and eight years at such schools, and private tutors also offered their services outside schools.