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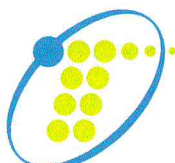
ESPAÑA

Compañía Nacional de Danza

Artistic Director: Nacho Duato



Company sponsored by:



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ESPAÑA

Compañía Nacional de Danza



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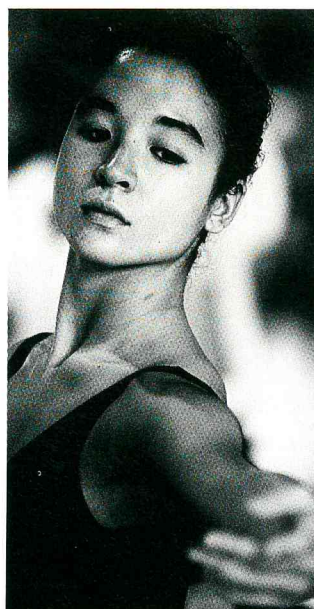
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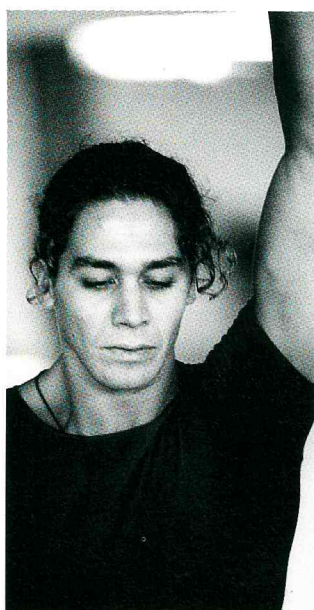
Yoko Taira



Daniel Alonso



Toni Fabre



José Martínez



Mireia Bombardó



Luis Martín Oya



Antonio Calero



Catherine Allard



Óscar Torrado



Marisa Cerveris



Ángel Rodríguez



J. Manuel Armas



Mar Baudesson



Raúl Tino



Esther Oliva



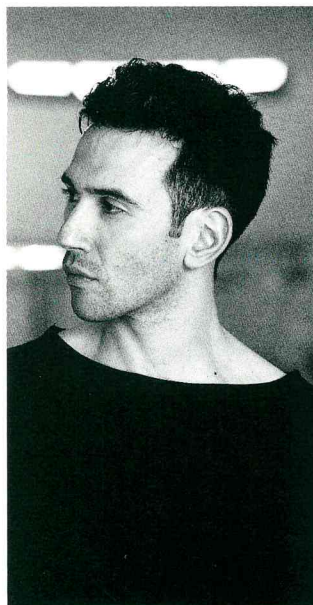
Antonio Fernández



Jean Emile



Alexandra Scott



Nicolo Fonte



Ricardo Franco



Sandra Seijo



Eva López Crevillén



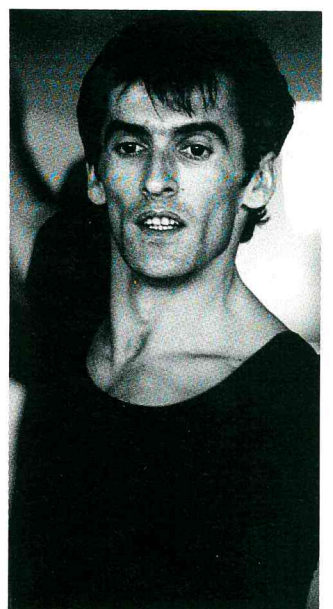
Catherine Habasque



Mª Luisa Ramos



Patrick de Bana



J. Antonio Beguiristáin



Ruth Maroto



Nathalie Buisson



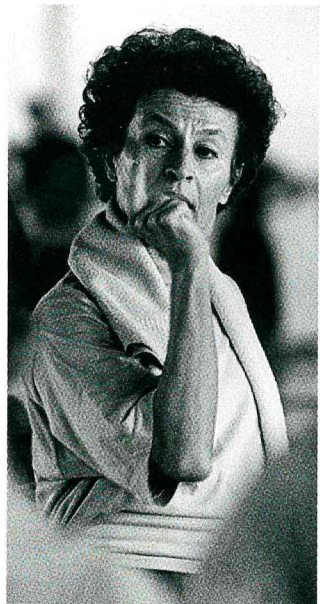
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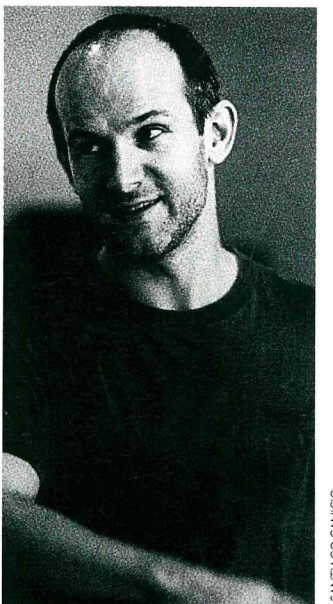
Caty Arteaga



Hilde Koch



Irena Milovan



Jim Vincent



© Luis Malbrán

Nacho Duato

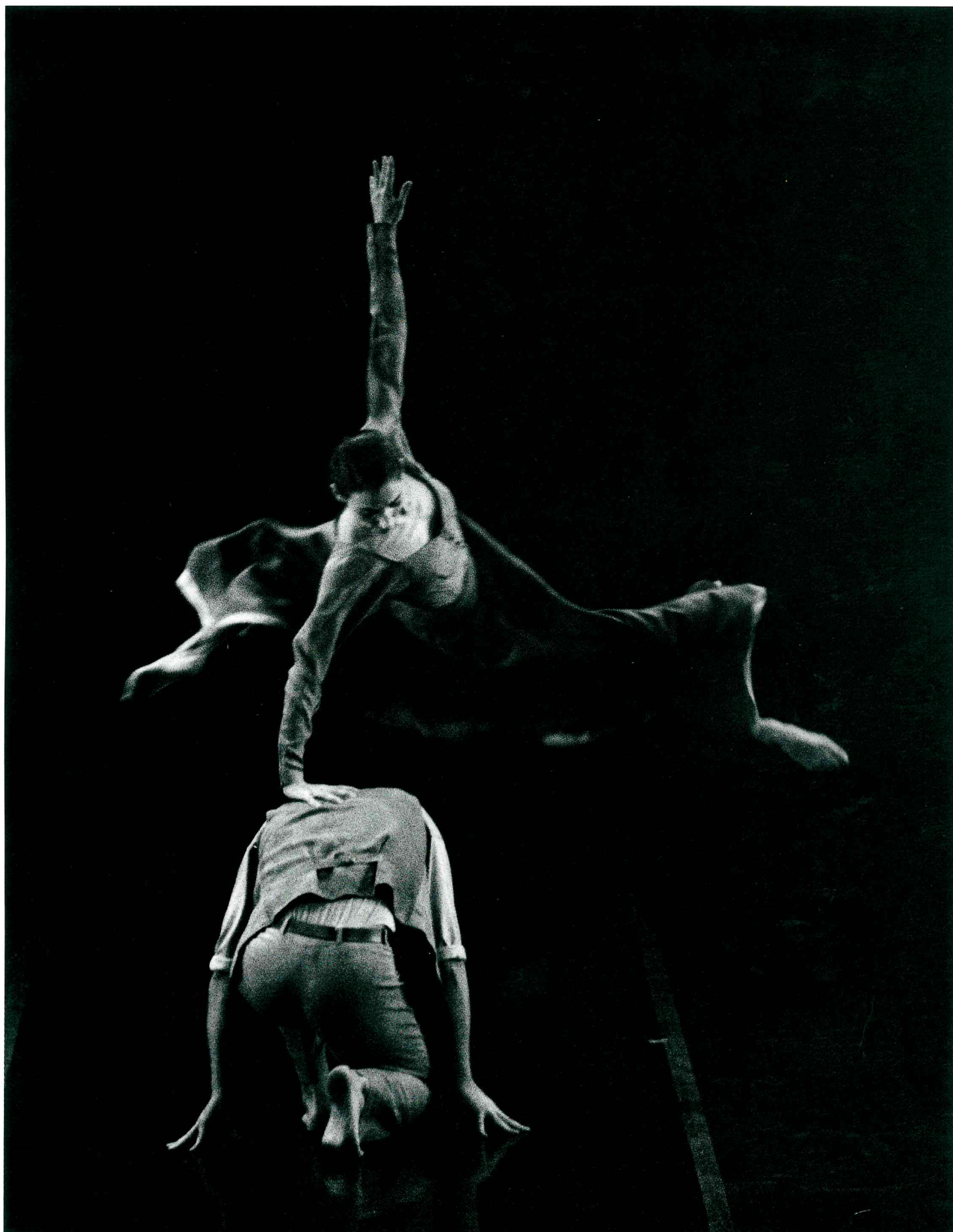
Artistic Director

Born in Valencia (Spain) in 1957, Nacho Duato started professional ballet training with the Rambert School in London, expanding studies at Maurice Béjart's *Mudra School* in Brussels and completing his dance education at *The Alvin Ailey American Dance Centre* in New York.

In 1980 Duato signed his first professional contract with the *Cullberg Ballet* in Stockholm and a year later Jiri Kylián brought him to the *Nederlands Dans Theater* in Holland. In 1988 he was named Resident Choreographer for *Nederlands Dans Theater* - next to Hans van Manen and Jiri Kylián.

Since June 1990, invited by the *Instituto Nacional de las Artes Escénicas y de la Música* of the Spanish Ministry of Culture, Nacho Duato has been Artistic Director of *Compañía Nacional de Danza*, where he created the following works:

Concierto Madrigal (J. Rodrigo), **Opus Piat** (L.V. Beethoven), **Empty** (Collage), **Coming Together** (F. Rzewski), **Mediterrania** (Collage), **Cautiva** (A. Iglesias) and **Tabulae** (A. Iglesias).



Mireia Bombardó, Raúl Tino (Arenal)
© Michael Slobodian

Compañía Nacional de Danza

The appointment of reputable 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 the *Compañía* into a ballet with a personality of its own in which, without neglecting the classical precepts, a more contemporary style is adopted. To achieve this, he has included new choreographic works in the Company's repertoire, created specially for it, together with other works of proven quality, recognized worldwide.

Duato is concerned with finding the balance between choreography, ballet and the 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 Víctor Ullate, a great Spanish dancer who had been working for many years in Maurice Béjart's *Ballet du XXème Siècle*. In 1983 the Direction of the *Ballets Nacionales –Español y Clásico–* was put under the charge of the well known dance teacher María de Avila, who systemized the internal work of the *Ballet* and placed special emphasis on opening

its doors to choreographies that were very important, though hardly known in Spain, such as those of George Balanchine and Anthony Tudor. María de Avila put Ray Barra, a former Northamerican dancer and choreographer living in Spain, in charge of a number of choreographies, and later offered him the post of Assistant Director which he held until 1990. In December 1987, Maya Plisetskaya was appointed the ballet's Artistic Director. The extraordinary Russian dancer introduced various works of the classical repertoire.

Throughout these years the *Compañía Nacional de Danza* has built up a solid reputation, giving a great number of performances both in Spain and in foreign countries, making tours in its own country and in France, Austria, Germany, Switzerland, Cuba, Taiwan, Israel, Russia, Mexico, Italy, Venezuela, Japan, Argentina, France, Puerto Rico, Austria, United Kingdom, Canada and U.S.A.

As of 1990, the *Compañía Nacional de Danza* has started on a new path, consolidating as a stable company with a well-earned place in the international dancing panorama.



Duende

Choreography: Nacho Duato

Music: Claude Debussy : *Pastoral*, 1st part from the Sonata for flute, viola and harp (1916). *Syrinx*, solo for flute (1912/1913). *Final*, last part from the Sonata for flute,viola and harp (1916). *Danse sacrée et danse profane* for harp and string orchestra (1904).

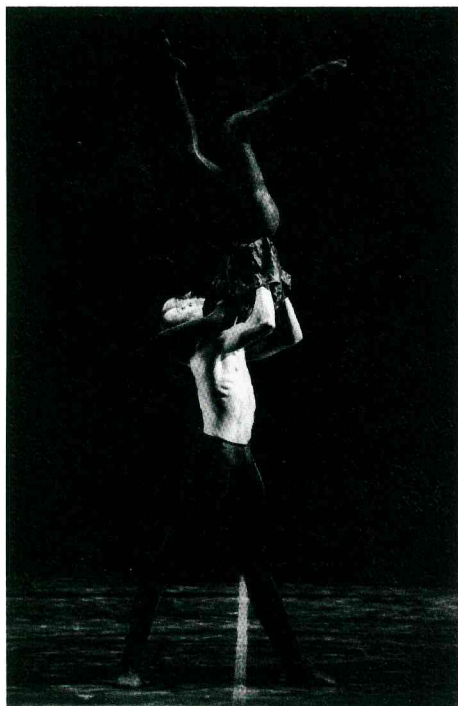
Sets: Walter Nobbe

Costumes: Susan Unger

Light design: Nicolás Fischtel

Worldpremiered by the *Nederlands Dans Theater* at the AT&T Danstheater, The Hague, 21 November, 1991

Premiered by *Compañía Nacional de Danza* at the Teatro de La Zarzuela, 11 December, 1992



Duato's 'ideas' for a choreography are practically always preceded by his choice in music, which characterises his working method. This applies to **Duende** in particular, because the music was the only source of inspiration for this ballét. Long ago Duato fell in love with Debussy, for the use the composer makes nature sounds in his music. When he listens to this music, Duato visualises shapes, not people, relationships or events. This is why he considers **Duende** as an almost sculptural work: a body, a movement, that goes with the tune.

Duende literally means elves and fairies, like the ones who tidy up children's toys at night, but it can also mean rascal, a naughty child. One can also possess *duende*, when radiating energy and great charm, almost having a magical attraction. In Andalusia it is said flamenco has *duende*, which can hardly be translated into another language. Flamenco has a touch of spell, one might say, like the way black music has 'soul'.

At the beginning of XXth century Debussy was an unknown composer, and the public was suddenly listening to absolutely different sounds. Strange, beautiful and magical, as they must have been, these sounds have identified his complex cultural roots. Debussy's music reveals classic and romantic origins - apart from connections with lay music, the folklore, Arab, eastern and slave cultures, and even with jazz.

Classicism may simply be explained as consecrated to form. In this sense, Romanticism is usually defined as the expression of emotions. However, the relationship between Debussy and these two concepts is not always as simple. Form and emotion are always present in his music, but more as the result of a process of insinuation than one of definition. In one of his rules for composers, Debussy wrote: "Discipline must be looked for in freedom", this could be considered his first command.

Debussy is frequently identified with the impressionist artistic movement: but whereas painters like Monet gave a great importance to light, Debussy was mainly interested by the quality and effect of sound. Comments of Debussy about Stravinsky were that "he was widening the borders of the allowed in the empire of sound", and this could undoubtedly be referred to in his own work.

Jennifer Grissette,
Patrick de Bana
© Santiago Canicio

África Guzmán,
Patrick de Bana
© Carlos Cortés



Rassemblement

Choreography: Nacho Duato

Music: Toto Bissainthe (*Rasabléman*)

Sets: Walter Nobbe

Costumes: Nacho Duato

Light Design: Nicolás Fischtel according to the original design by Dick Limdschröm

Staging: Lena Wennergren-Juras

World premiered by Cullberg Ballet at Hjalmar Bergman Theater, Örebro, Sweden, February 27, 1990

Premiered by Compañía Nacional de Danza at the Teatro de La Zarzuela, December, 13, 1991

This time Duato has turned to Haiti and the music of Toto Bissainthe, with drive and sway. It has inspired Duato in the crisp, clearcut style of **Jardí Tancat**. Four couples, in shades of gray working clothes, start calmly and build up to an arresting finish, with the word "liberté" repeated in the song.

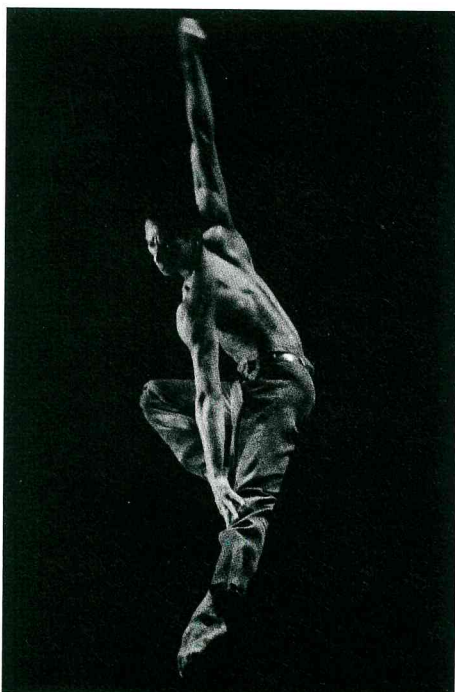
Rassemblement is a creation which gradually, through the liberating powers of music and dance, proves to be an impressive, thrilling and audience-affecting human rights appeal.

Peter Bohlin

(*Ballet International*)

Tony Fabre

© Michael Slobodian



© Michael Slobodian

These songs are mostly slave's songs from the Voodoo cult. They express the daily life of the slaves, their longing for Africa, not as a geographical reality, but as a mythical land of freedom. They express their resistance and their refusal: resistance against the colonial, refusal of his politics, his religion, his culture and his language.

During the history of Haiti, the face of the master has often changed. Capital, 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 the African roots of their daily more unbearable way of life, 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.

Toto Bissainthe

Mediterrania

Choreography: Nacho Duato

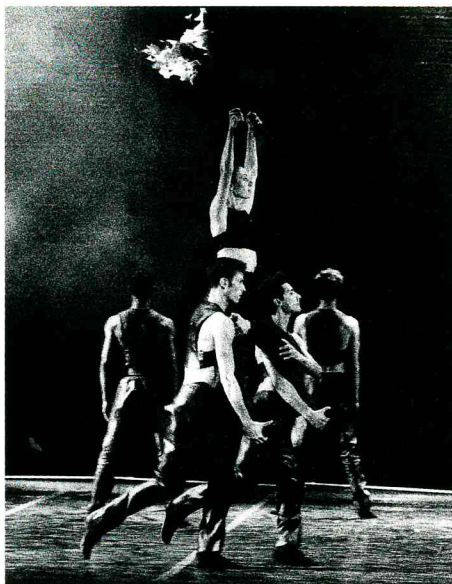
Music: Jerónimo Messo/A. Mahmoud Tabrizi/Peter Griggs/Juan A. Arteche/Javier Paxariño

Sets: Nacho Duato

Costumes: Luis Devota and Modesto Lomba

Light : Nicolás Fischtel

World premiered by the *Compañía Nacional de Danza* at Teatro Principal, Valencia, July 9, 1992



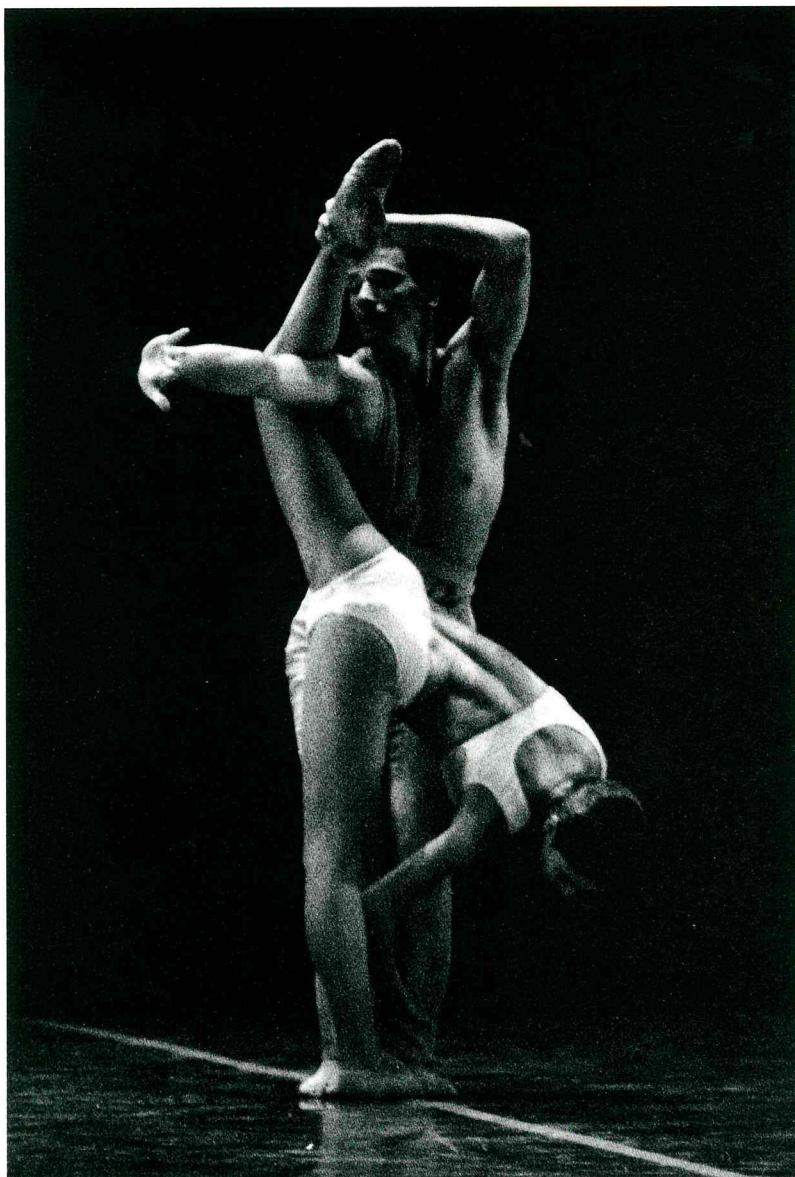
© Michael Slobodian

*'Cuando los años pliéganse sombríos
y el oscuro horizonte nunca dice
la ansiada palabra, se recuerda
el país que al abrirse nuestros ojos
se nos mostró de niño...'*

Joan Gil-Albert



© Carlos Cortés



Mar Baudesson,
Raúl Tino
© Lars Neubacher

It is usually music which inspires me when creating a new ballet. On this occasion, the sea and its light, the fire and its meaning in our own culture, as well as the fertility of land have been my sources of inspiration to create this choreography dedicated to the Valencian Community.

With this work I would like to express some intimate feelings and images: the presence of my roots which very essence -even having been abroad for long periods of time and influenced by various other cultures- I always felt in the blood of my veins.

I have avoided using folk elements, historic references, anecdotes or allusions to characters, trying to communicate, through movement, the sensuality of the landscape, the sensitivity of its inhabitants and their uninhibited worship to the ephemeral, so characteristic of this Community.

Overlooking the stereotype has meant to go without the artifice of music, costumes and scenography in order to reach a simplification. This may seem somewhat cold if compared with the exuberancy in the daily lives of our people; but I do hope to express that vitality through movement.

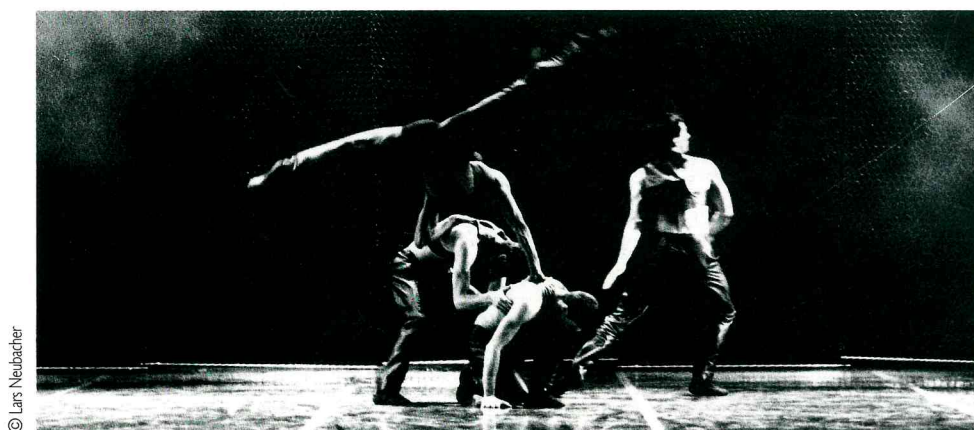
In order to achieve this I have used percussion and wind sounds always wrapped up with the constant beating of water. I did this not only because they identify Valencian culture, but also because they have helped me to find out movements closer to the earth, of a telluric strength, and therefore to get a better contrast for the most delicate movements.

This is exemplified in the *pas de deux* of El Azahar.

I have simply wanted deeply to retrace my roots and those of my ancestors. I have tried to peel the orange to get to its flesh, the ludic and sensual spirit of this land, always intimately related to the sea.

I dedicate this ballet to those who, like myself, feel accomplices with the Mediterranean.

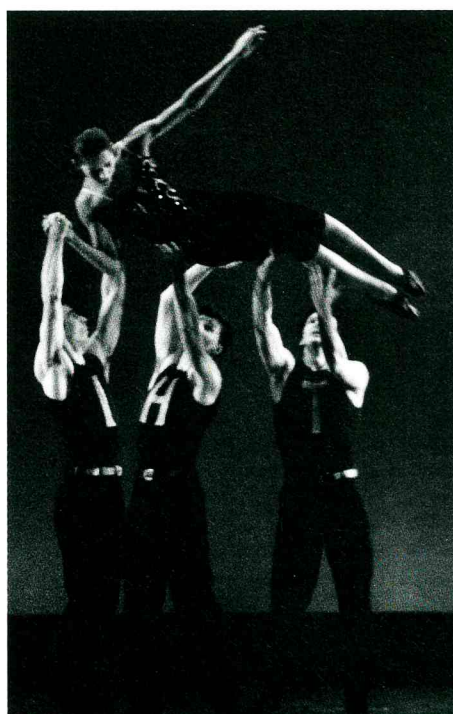
Nacho Duato



© Lars Neubacher



Mar Baudesson,
José A. Beguiristáin
© Carlos Cortés



France Nguyen, Luis Martín,
Raúl Tino, Ricardo Franco
© Michael Slobodian

Coming Together

Choreography: Nacho Duato
Music: Frederic Rzewski (*Coming Together*)
Sets and costumes: Nacho Duato
Light Design: Nicolás Fischtel

World premiered by *Compañía Nacional de Danza* at Teatro de La Zarzuela, Madrid, December 23, 1991

The turbulent repetition of musical structures and recited text from the Frederic Rzewski's frantic composition provides with the accompaniment and counterpoint to an abstract work by Nacho Duato who uses his effervescence both to bring us closer to furious frenzy and hysterics, and as a contrast in his creation of oniric atmospheres. Both phenomena appear alternatively as well as simultaneously as it could happen with the rhythms and sensations which develop within a big city.

The result, of an obvious contemporary style, forces the spectator to focus his attention on the multiple changes of the choreographic process as well as on the system and structure of steps, instead of the ordinary descriptive and narrative elements.

Frederic Rzewski's piece entitled **Coming Together and Attica** written for narrator and instruments, to be performed ad libitum in two parts, is of crucial importance in the history of repetitive music and not only because of its obvious influence on later pieces. Here the repetitive techniques and structuring are not an end in themselves but the means of creating a coherent musical, dramatic world. While this piece -just like Rzewski's other works- makes use of improvisation and repetition it is also a committed work both in the social and the political sense. Rzewski managed to combine the political, ideological meaning of the text and the musical structure into a homogeneous whole by means of an original "minimal" idea.

The eight sentences from a letter by Sam Melville (a political prisoner killed in the 1971 Attica prison riots) are first narrated in an additive then in a deductive progression. The title of the piece is a reference to a sentence of the letter and to the technique of musical improvisation.

Cautiva

Choreography: Nacho Duato
Music: Alberto Iglesias(*Cautiva*)
Sets and costumes: Nacho Duato
Light Design: Nicolás Fischtel

World premiered by *Compañía Nacional de Danza* at the Teatro Madrid, 12th April, 1993

Cautiva is an original piece for *Compañía Nacional de Danza* by its Artistic Director, Nacho Duato, with music from the Basque composer Alberto Iglesias. This passionate music inspires and entitles this ballet which, in a definitely oniric language and through a series of confronted images, tells us the story of *Cautiva*. The concept is conveyed by the main female character; her doubts and her continuous fighting against a world of fantasy, love and death.

Alberto Iglesias

He was born in San Sebastián, Guipúzcoa, in 1955. He studied piano, harmony and counterpoint in this city. He received lessons of composition and piano from F. Schwartz in Paris. He studied electroacoustic composition techniques with G. Bmçic in the Phones Studies of Barcelona. In 1981, he created, together with J. Navarrete, a duo of keyboards performed in many Spanish cities. They took part in 1983 in the proyect *Cos*, by the dramatist Albert Vidal. They also performed in many festivals of modern music. These are some of their most remarkable works: *Antifonía*, *Lunera*, *El Cohete* and *La Estrella*, *Mundial Música*. He has also composed for films, documentaries and video-art. Among some of these works: *La Conquista de Albania*, *La Muerte de Mikel*, *Fuego Eterno*, *Luces de Bohemia*, *La Playa de los Perros*, *Sueño de Tanger*, *Adiós Pequeña*, *Lluvia de Otoño*, *Los Marginados*, *Universal*, *Lo Ofrecido (I, II, III)*, *Vacas* and *La Ardilla Roja*. During 1989-1991 he composed the work we are now introducing **Cautiva**. The music, greatly influenced by European tradition, searches a stream of intense communication, of evocation and rapture in order to draw the attention of public. This year he has been given the Goya Award of the Spanish Film Academy for the best original sound track for the film *La Ardilla Roja*. **Tabulae** his latest composition, commissioned by Duato, was succesfully premiered on April 1994.



"I composed Cautiva with the feeling that the main idea of the work was an emotive and irrational one, which derived in multiple meanings.

Catherine Allard,
Patrick de Bana
© Paco Ruiz

Joyce's and Pound's texts, which I used in a confronted way, so as if they were speaking to each other, from a stage for these feelings, a stage of love, not only two characters telling their stories. They slide along the music getting lost and meeting again constantly.

The power of the unreasonable, of the dark side of reason, is something essential to music. Maybe it is there that music and dance go together and make us tremble."

Alberto Iglesias

Catherine Allard,
Patrick de Bana
© Carlos Cortés



Arenal

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

Light Design: Edward Effron

World premiered by the *Nederlands Dans Theater* at the Muziektheater, Amsterdam, January 26, 1988

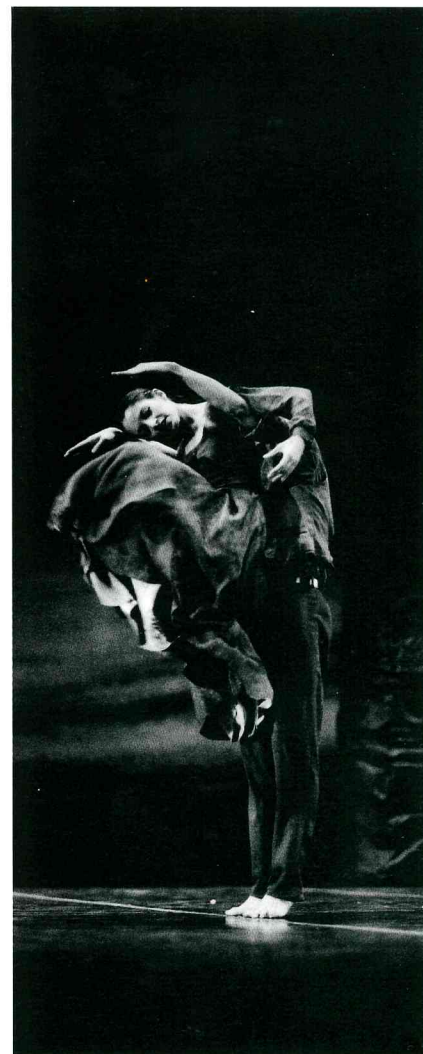
Premiered by *Compañía Nacional de Danza* at the Teatro Romea, Murcia, October 6th, 1990

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

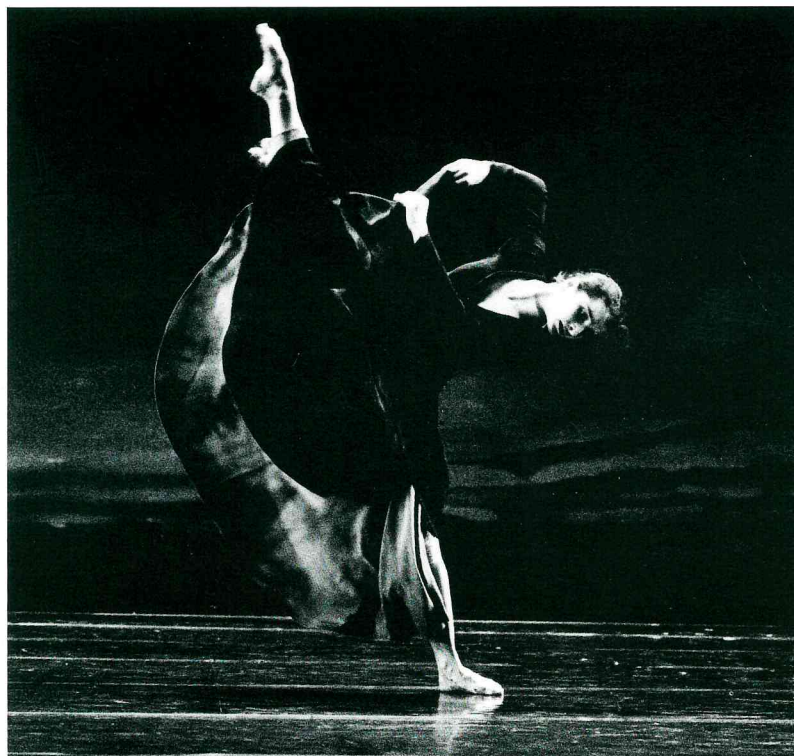
Duato makes this contrast very obvious. On the one hand, there is the dancing of a group of men and women motivated by the pure joyfulness of music. Its jubilation is reflected in the clear movements of the dancers -pas de deux, pas de trois, pas de quatre- to Greek songs translated into Catalanian,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

On the other hand, one woman dancer stands apart, dancing alone to four songs which are performed *a capella*. These songs, with no musical accompaniment, 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. Colour, choreography, movement, everything is undeniably Mediterranean.

Nacho Duato had been working before with María del Mar Bonet in another ballet, **Jardí 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, **Jardí 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".



France Nguten, Ricardo Franco
© Tiff



Mireia Bombardó, Raúl Tino
© Tiff

Catherine Allard,
© Jorge Fatauros

José A. Quiroga,
África Guzmán, Luis Martín Oya
© Antonio de Benito



Luis Devota y Modesto Lomba

Luis Devota and Modesto Lomba have been known in national and international fashion circles as **Devota & Lomba**, name under which they have presented their designs of clothes, shoes and complements since 1986. Since then, they have always participated in the yearly Cibeles fashion show in Madrid, where they received the warmest approval of the public and several prizes given by the specialists. Their designs can be found in many boutiques of the main capitals of Europe, U.S.A. and Japan. Regretably, the recent demise of Luis Devota has left a creative vacuum in Spanish fashion design.

Edward Effron

Edward Effron has had three careers in dance: as a performer he studied at New York's Juilliard School and danced in the companies of Anna Sokolow, José Limón and others; as a photographer he specialized in dance, he chronicled much of New York's dance scene of the 1960s. Edward's interest in photography taught him the importance of light and opened the doors to his third career - lighting design. Edward Effron has designed for more than 25 companies, working all over the world. Among the many dance companies for whom he has designed are: Anna Sokolow, José Limón, Dance Theatre of Harlem, Trisha Brown, Lucinda Childs, Kathryn Posin, Cliff Keuter, Pearl Lang, Cleveland Ballet and Netherlands Dance Theater where he collaborated on Nacho Duato's **Lament**.

In addition to his theater and dance work, Mr. Effron has a company specializing in architectural lighting and has written a book on residential lighting design.

His first work for *Compañía Nacional de Danza* was **Concierto Madrigal**, and since then he has designed the lighting of **Arenal**, **Synaphai**, **Opus Piat** and **Empty**.

Nicolas Fischtel

Lighting Designer

Nicolás studied lighting design and sound at *The Royal Academy of Dramatic Art* of London (R.A.D.A.) with teachers such as Francis Reid and Neil Fraser among others. He continued studying at *The Yale School of Drama* (Yale University) in Connecticut (U.S.A.), under the supervision of Jennifer Tipton and William Warfel.

He has worked as sound technician in several Festivals, with James Brown, *Gran Combo de Puerto Rico*, *Nacha Pop*, *Danza Invisible*, *Orquesta Mondragón*, and with different young theatre groups

in Madrid creating light designs for various Theatre Festivals. He has also collaborated with Sala San Pol since 1984.

His work as lighting designer includes **Amongst Barbarians** for GBS Theatre of London (1989), **Company** for Vanbrugh Theatre of London, **Lisistrata** for J. Pedro Aguilar Company and **La Noche Toledana** for Spanish National Classical Theatre (1990).

He has made the following designs for Nacho Duato's ballets during 1991 and 1992: **Coming Together**, **Rassemblement**, **Jardí Tancat**, **Mediterrania**, **Duende**, **Cautiva** and **Tabulae**.

Walter Nobbe

Designer

Walter Nobbe was born in 1941 in Malang, Indonesia. In 1950 his family moved to the Netherlands.

He studied art at the *Royal Academy of the Arts* in The Hague from where he graduated in 1963 as a Professor of Art. He began his career combining teaching and painting but later concentrated on painting.

Walter Nobbe's work is represented in museums and galleries in the Netherlands, Belgium, France as well as in private collections.

In 1972 he started to design for the theatre with the *Nederlands Dans Theater*, for which he since then designed numerous ballets for choreographers such as Cliff Keuter, Jiri Kylián, Christopher Bruce and Nacho Duato. Productions he has designed for Jiri Kylián include **Sinfonietta**, **Dream-Dances**, **Torso** and **Overgrown Path**.

Outside the Netherlands he has worked frequently with Christopher Bruce for dance companies throughout the world including *Ballet Rambert*, *Lodon Festival Ballet*, *Cullberg Ballet*, *Ballet Gulbenkian* and *Houston Ballet*.

His collaboration with Nacho Duato started with the NDT when he designed the set for **Sinfonía India**. Since then they have worked together frequently on various pieces such as **Arenal**, **Bolero**, **Synaphai**, **Lament**, **Na Floresta**, **Concierto Madrigal**, **Rassemblement** and **Duende**.

Susan Unger

Susan Unger is American by birth and Spanish by adoption. After completing her university studies at Bennington College (U.S.A. Vermont), she settled in the Mediterranean island of Menorca. Her last creation in the field of theatre design were the costumes of **Duende**.