

25th Next Wave Festival

Brooklyn Academy of Music

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presents

Compañía Nacional de Danza

Choreography by Nacho Duato

Approximate running time: 2 hours, two intermissions
BAM Howard Gilman Opera House
Oct 16, 18—20, 2007 at 7:30pm

Por Vos Muero

Choreography by **Nacho Duato**
Set design by **Nacho Duato**
Costume design by **Nacho Duato** and **Ismael Aznar**
Lighting design by **Nicolás Fischtel**
Text by **Garcilaso de la Vega**

Castrati

Choreography by **Nacho Duato**
Set design by **Nacho Duato**
Costume design by **Francis Montesinos**
Lighting design by **Brad Fields**

White Darkness

Choreography by **Nacho Duato**
Set design by **Jaffar Chalabi**
Costume design by **Lourdes Frías**
Lighting design by **Joop Caboort**

BAM 25th Next Wave Festival is sponsored by Altria Group, Inc.

BAM Dance receives major support from The Harkness Foundation for Dance and The SHS Foundation. Additional support for Compañía Nacional de Danza is provided by Capezio/Ballet Makers Dance Foundation.

Compañía Nacional de Danza

Por Vos Muero

Voice **Miguel Bosé**

Music: Old Spanish music—fifteenth and sixteenth centuries (*Cançons de la Catalunya millenària—El Mestre*, popular music of Catalonia by La Capella Reial de Catalunya, directed by Jordi Savall; *Canciones y Danzas de España*; and *España, Antología de la Música Española*)

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

The inspiration of Spanish music of the fifteenth and sixteenth centuries combines with some of the most beautiful verses of the Spanish poet Garcilaso de la Vega. Music and poetry connect the contemporary dance of *Por Vos Muero* to historic references.

In the fifteenth and sixteenth centuries, dances formed part of the cultural expression of people, including all social hierarchies, producing an 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* (de la Ensalada La Bomba)

Traditional Catalana/Jordi Savall, *El mestre*

Compañía Nacional de Danza

Castrati

Music **Antonio Vivaldi** (Nisi Dominus RV 608; Stabat Mater RV 621; Salve Regina RV 616; Concerto RV 439 “La notte”), Karl Jenkins (Palladio)

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

Just a couple of hundred years ago male sopranos 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—castrated men. So, in the mid-sixteenth century the practice of castration arrived in Europe from the East.

At the beginning of the seventeenth 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-eighteenth 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 highly paid. Singing schools sprang up all over Italy to raise the belcanto 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.

White Darkness

Music **Karl Jenkins** (Adiemus Variations, String Quartet No. 2)

World premiere by Compañía Nacional de Danza at Teatro de la Zarzuela in Madrid—November 16, 2001

This piece by Nacho Duato for the Compañía Nacional de Danza follows the choreographer’s creative line in recent years. Through movement and a profound knowledge of music, he investigates formulas which expand his vocabulary, always starting from the same point—the potential for expression inherent in his dancers. This is a reflection on the world of drugs and the effect they can have on our social behavior, on our ability to communicate with others and on our whole lives. Duato’s vision is purely testimonial; there are no value judgements here, rather an invitation to reflect upon a subject matter both painful and controversial.

Por Vos Muero

Estoy contino en lágrimas bañado
rompiendo siempre el aire con suspiros
y más me duele el no usar deciros
que he llegado por vos a tal estado

Canción, yo he dicho más que me mandaron
y menos que pensé
no me pregunten más, que lo diré

Nadie puede ser dichoso, señora,
ni desdichado, sino que os haya mirado
porque la gloria de veros en ese punto se quita
que se piensa mereceros
así que, sin conoceros,
nadie puede ser dichoso, señora,
ni desdichado, sino que os haya mirado

La gente se espanta toda
que hablar a todos distes
que un milagro que hicistes
hubo de ser en la boda
Pienso que habeis de venir
si vais por ese camino
a tornar el agua en vino
como el danzar en reir

Las lágrimas que en esta sepultura
se vierten hoy en día y se vertieron, recibe
aunque sin fruto ya te sean
hasta que aquella eterna noche oscura
me cierre aquestos ojos que te vieron
dejándome con otros que te vean

Escrito está en mi alma vuestro gesto
y cuanto yo escribir de vos deseo
vos sola lo escribistes yo lo leo
tan solo que aún de vos me guardo en esto

En esto estoy y estaré siempre puesto
que aunque no cabe en mí cuanto en vos veo
de tanto bien lo que no entiendo creo
tomando ya la fe por presupuesto

Yo no nací sino para quereros
mi alma os ha cortado a su medida
por hábito del alma misma os quiero

Cuanto tengo confieso yo deberos
por vos nací por vos tengo vida
por vos he de morir y por vos muero

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, cause I will tell it

No one can be happy, Madam,
nor unhappy, unless he has looked at you
cause 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
cause 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
cause 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 premise

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.

by Garcilaso de la Vega
(1501—36)

Compañía Nacional de Danza

Artistic Director **Nacho Duato**

Principal Dancers

**Tamako Akiyama, Luisa María Arias,
África Guzmán, Ana María López,
Yolanda Martín, Susana Riazuelo,
José Carlos Blanco, Bruno Cezario,
Gentian Doda, Jean Phillipe Dury,
Isaac Montllor, Dimo Kirilov**

Corps de Ballet

**Liu Balocchi, Lucía Barbadillo,
Stephanie Dalphond, Kayoko Everhart,
Ana Tereza Gonzaga, Christelle Horna,
Marina Jiménez, Inês Pereira, Soojee Watman,
Clyde Archer, Randy Castillo,
Fabrice Edelmann, Stein Fluijt, Amaury Lebrun,
Francisco Lorenzo, Mathieu Rouvière,
Joel Toledo, Héctor Torres**

Artistic Coordinator **Hervé Palito**

Répétiteurs **Yoko Taira, Thomas Klein**

Pianist **Carlos Faxas**

Stage Manager **José Álvaro Cotillo**

Physical Therapist **Luis Gadea**

Masseur **Mateo Martín**

Manager **Carmen Bofarull**

Press and Promotion **Maite Villanueva**

Assistants to Promotion **Luis Tomás Vargas, Adela Gutiérrez**

Production **Sonia Sánchez**

Assistants to Production **Francisco Javier Serrano, Cristina González,**

Luis Martín Oya (Production on Tour)

Administration **Aida Pérez**

Assistant to Administration **Cristina Sánchez**

Staff **José Antonio Beguiristáin**

Maintenance **Ana Galán**

Technical Director **Marcelo Suárez**

Assistant to Technical Director **Ricardo Virgós**

Stage Hands **Francisco Padilla, César Recuenco**

Electricians **Lucas González, Juan Carlos Gallardo**

Sound **Jesús Santos, Pedro Álvaro**

Wardrobe **Ana Guerrero** (Chief Wardrobe) **Valeriana Bon, Sagrario Martín, Carmen Ortega**

Properties **José Luis Mora**

Storehouse **Reyes Sánchez**

Concierges **Miguel Angel Cruz, Teresa Morató, Federico Cordero**

Who's Who

Compañía Nacional de Danza

The Compañía Nacional de Danza was founded in 1979 under the name of Ballet Nacional de España Clásico. Its first director was Víctor Ullate. In 1983, direction of the Ballets Nacionales —Español y Clásico—was entrusted to María de Avila who put Ray Barra, a former North American dancer and choreographer living in Spain, in charge of a number of choreographic works, 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 appointment of renowned dancer and choreographer Nacho Duato as artistic director of Compañía Nacional de Danza in June 1990 marked an innovative change in the company's history. It has been Duato's firm intention to transform the Compañía into a ballet with a personality of its own in which a more contemporary style is adopted without neglecting the classical precepts. To achieve this, he has included new choreographic work in the company's repertoire, created especially for it, along with other internationally acclaimed works. Duato contributes to the Compañía Nacional de Danza his award-winning and critically praised choreographic work.

Nacho Duato (artistic director and choreographer), born in Valencia, Spain, started professional ballet training with the Rambert School in London at eighteen, expanding studies at Maurice Béjart's Mudra School in Brussels and completing his dance education at the Alvin Ailey American Dance Center in New York. In 1980 Duato signed his first professional contract with the Cullberg Ballet in Stockholm and a year later Jiří Kylián brought him to the Nederlands Dans Theater in Holland, where he was quickly incorporated into the company and repertoire. For his achievements as a dancer he received the VSCD Gouden Dansprijs (Golden Dance Award) for the year 1987. Duato's natural talent had him soon look beyond dancing, toward choreography. His first attempt in 1983 turned into a major success—*Jardí Tancat*, to Spanish/Catalan music by compatriot del Mar Bonet won him

the first prize at the International Choreographic Workshop (Internationaler Choreographischer Wettbewerb) in Cologne. In 1988 Duato was named resident choreographer for Nederlands Dans Theater—alongside Hans van Manen and Jiří Kylián. With the growing demand of international companies requesting his work for their repertoire, Duato had to take a decisive step towards choosing his future career. His ballets form part of the repertoire of companies like Cullberg Ballet, Nederlands Dans Theater, Les Grands Ballets Canadiens, Deutsche Oper Ballet, Australian Ballet, Stuttgart Ballet, Ballet Gulbenkian, Finnish Opera Ballet, San Francisco Ballet, Royal Ballet, and American Ballet Theater. The work *White Darkness* has been in the repertoire of the Paris Opera Ballet since November 2006. In 1995 he received the grade of Chevalier dans l'Ordre des Arts et des Lettres which is given annually by the French Embassy. In 1998 the Spanish Government awarded him the Golden Medal for the Merit in the Fine Arts. At the Stuttgart Opera he won the Benois de la Danse presented by the International Dance Association for *Multiplicity. Forms of Silence and Emptiness* in April of 2000. Duato received the National Dance Award in 2003 in the category of Creation. Since June of 1990, upon invitation by the Instituto Nacional de las Artes Escénicas y de la Música of the Spanish Ministry of Culture, Nacho Duato has served as the Artistic Director of Compañía Nacional de Danza.

Lourdes Frías (costume designer) was born in Madrid in 1957, where she died last year. She studied interior design but later her career shifted towards fashion design. In 1986 she moved to London where she studied at the prestigious school of Central Design Saint Martins College of Art and Design. She was employed by the Japanese designer Koji Tatsuno and the Danish designer Anne Lise Kjær. On the merit of her own designs, she studied at Notting Hill Gate before returning to Spain in 1995. In 1997, Nacho Duato, choreographer and artistic director of Compañía Nacional de Danza, asked her to design the wardrobe of his production of the

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Photo: Jesús Vallinas

ballet *Romeo and Juliet*. *White Darkness* is the second collaboration between these artists.

Jaffar Chalabi (set designer), an architect based in Vienna, was born in Baghdad, Iraq. He started studying sculpture in Vienna where he continued his studies at the University of Architecture, and later at the University of Michigan, Ann Arbor. Chalabi completed his education at the Polytechnical University of Vienna and obtained his PhD with a thesis on architecture and movement. In 1993, with Talik Chalabi, he founded the Chalabi Architects. Since 1996 he has taught at the Polytechnic University of Vienna. He is currently a guest professor at the Ecole d'architecture de Versailles, France. He has been awarded with various prizes in prestigious international competitions among which he received the Benois de la Danse (2000) for the setting of the ballet *Multiplicity. Forms of Silence and Emptiness* by Nacho Duato. He has also received the honorable mention of the Austrian award for experimental architecture in 2002.

Chalabi Architects have won several prizes in numerous international architectural competitions including the convention center at Darmstadt, Germany, which is currently under construction. In 1999 Jaffar Chalabi started regular collaboration with Nacho Duato for whom he has designed the sets for *Multiplicity. Forms of Silence and Emptiness* (1999), *Ofrenda de Sombras* (2000); *Txalaparta* (2001), *White Darkness* (2001), *Castrati* (2002), and *Herrumbre* (2004).

Brad Fields (lighting designer), born in North Carolina, has worked for the past 20 years in over 20 countries lighting all areas of the performing arts. For Compañía Nacional de Danza, he has designed the lighting for Nacho Duato's *Gilded Goldbergs*, *Alas*, *Castrati*, *Sueños de Éter*, *Arcangelo*, *Ofrenda de Sombras*, and *Multiplicity. Forms of Silence and Emptiness*, *Without Words*, and *Remanso*. He is the lighting director for American Ballet Theatre where he has designed the lighting for numerous ballets including *Coppélia*, *La Fille Mal Gardée*, and *Within You*

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Without You: A Tribute to George Harrison. Other credits include Natalia Makarova's *La Bayadère* for the Australian Ballet and Bella Lewitzky's *Meta 4* for the Lewitzky Dance Company. He has designed for Ballet Argentina, Boston Ballet, San Francisco Ballet, Royal Ballet, Lyon Opera Ballet, Houston Ballet, Nederlands Dans Theater, Les Grands Ballets Canadiens, Los Angeles Chamber Ballet, North Carolina Black Repertory Company, and North Carolina Dance Theater.

Joop Caboort (lighting designer), was born into a family of theater practitioners (his father was a technical director; his mother, a wardrobe mistress). In 1944, at age 21, Caboort joined Nederlands Dans Theater—the resident dance company of his hometown, Den Haag. Starting as a junior electrician, he advanced through all stages of the technical department to become NDT's technical director in 1970, and was appointed resident lighting designer that year. He has designed some 260 dance productions including choreographies by Hans van Manen, Jennifer Muller, Louis Falco, Glen Tetley, Nils Christie, Nacho Duato, and especially Jiří Kylián. He has collaborated with stage designers such as Jean-Paul Vroom, William Katz, Walter Nobbe, Keso Dekker, Nadine Baylis, John F. Macfarlane, Michael Simon, and many others. Freelancing, Caboort has created lighting designs for ballets, in addition to Kylián's, by Birgit Cullberg (*Krigsdanser*, 1979) and Nils Christie, but also for theater. He has recreated his original settings at some 40 theaters and opera houses around the world, including the Royal Opera House Covent Garden, Wiener Staatsoper, l'Opéra de Paris, and the Metropolitan Opera House in New York. Caboort lectures on lighting design for ballet at the Dutch School for Theatre Technicians.

Nicolás Fischtel (lighting designer) studied lighting and sound at the prestigious Royal Academy of Dramatic Art (RADA) in London, under such teachers as Neil Fraser and Francis Reid, among others. Awarded a Fulbright Scholarship, he continued his studies at the Yale School of Drama under the watchful eyes of Jennifer Tipton and William Warfel. Since

1984 he has worked as the lighting designer at the Teatro SANPOL in Madrid (*Aladdin*, *Castles in the Air*, *The Wizard of Oz*, *Piratas a Babor*, *The Frog Prince*, *The Musicians of Bremen*, *Los Fantásticos*, and more). From 1991 to 1996, Fischtel was the resident lighting designer and technical director of the Compañía Nacional de Danza, directed by Nacho Duato, where he was responsible for the lighting for fourteen performances of dance premiered by the Company. He has also designed the lighting for other choreographic performances by Duato for the following companies: Nederlands Dans Theater, Berlin Opera Ballet, Les Grands Ballets Canadiens, Australian Ballet, Gulbenkian Ballet (Portugal), Stuttgart Ballet, Les Ballets de Monte Carlo, Pacific Northwest Ballet (Seattle), Hubbard Street Dance Chicago, Ballet Opera Finland, and Asami Maki Ballet (Tokyo). Fischtel has recently worked for the San Francisco Ballet, Compañía Nacional de Danza 2, Joan Lluís Bozzo, Daniel Bohr, Juan Pedro de Aguilar, Victor Conde, Ramón Oller, Junior Ballet del Dance Conservatoire in Paris, Jesús Cracio, Ricard Reguan, Thaiku Theatre, Washington Ballet, Tulsa Ballet, Compañía Flamenco Vivo, Compañía Andaluza de Danza, Ballet Nacional de España, and others. He has also continued to work with Nacho Duato at the Compañía Nacional de Danza on performances such as *Remansos*, *Romeo and Juliet*, *Txalaparta*, and *L'Amoroso*.