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PHOTO: FERNANDO MARCOS

COMPANIA NACIONAL DE DANZA

ARTISTIC DIRECTOR NACHO DUATO

ALAS (WINGS)

Lyric Theatre, Star City | January 11-13

THREE WORKS BY NACHO DUATO

POR VOS MUERO
GNAWA
WHITE DARKNESS

Lyric Theatre, Star City | January 6-8

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Sydney Festival transforms this beautiful city each summer with an engaging program of outstanding Australian and international artists and their work. The 2008 Festival is no different and throughout this month we will have the opportunity to enjoy the creative offerings of over one thousand people across over one hundred events.

What is different about 2008 is that Sydney Festival has increased the scope of its free program and importantly made the opening night of the Festival entirely free to the people of Sydney and its visitors. This is an idea that has at its heart the belief that this is a people's festival and this new event, *Festival First Night,* uses the streets and parks in a way that brings people together in a collective spirit of celebration of their city and its culture.

Giving the Festival a defining starting point that encourages people of all ages to participate together as families and as friends is an idea which the State Government found very appealing and I was pleased that we were able to help make it happen.

Festival First Night, a range of other free events and the vast program of music, theatre and dance across Sydney throughout January, offer us a feast of entertainment. I am proud that the State Government is one of the Festival's inaugural supporters and would also like to acknowledge the assistance and partnership of the City of Sydney, Principal Sponsor the Nine Network and the many other sponsors.

I look forward to sharing another exciting and successful Sydney Festival with you.

MORRIS IEMMA, MP
Premier



Welcome to the 2008 Sydney Festival – a celebration of all the arts, and of the vital energy they bring to our city.

The Festival has evolved with the city to become Australia's largest and most far-reaching annual cultural event, reflecting Sydney's own vitality, diversity, and outward-looking spirit.

In his third year as Director, Fergus Linehan continues to find new ways to engage with the City and its people: through the traditional free concerts in The Domain; through the inauguration this year of Festival First Night which takes over the City streets and plazas in a grand communal celebration; and through the creation of new performance precincts like the Festival Garden in Hyde Park, which is proudly supported by the City of Sydney.

What could be more magical, more Sydney, than a warm summer night under the stars, enjoying one of these great events?

There is, as well, the feast of dance, music, theatre, the exhibitions and talks presented across the City's villages, from the Angel Place City Recital Hall to Redfern's CarriageWorks and out to Parramatta's Riverside Theatres.

The City of Sydney is proud to be a founding partner for Sydney Festival, working with the NSW Government and our corporate sponsors to present this feast for the mind, the heart and the senses.

CLOVER MOORE, MP
Lord Mayor of Sydney

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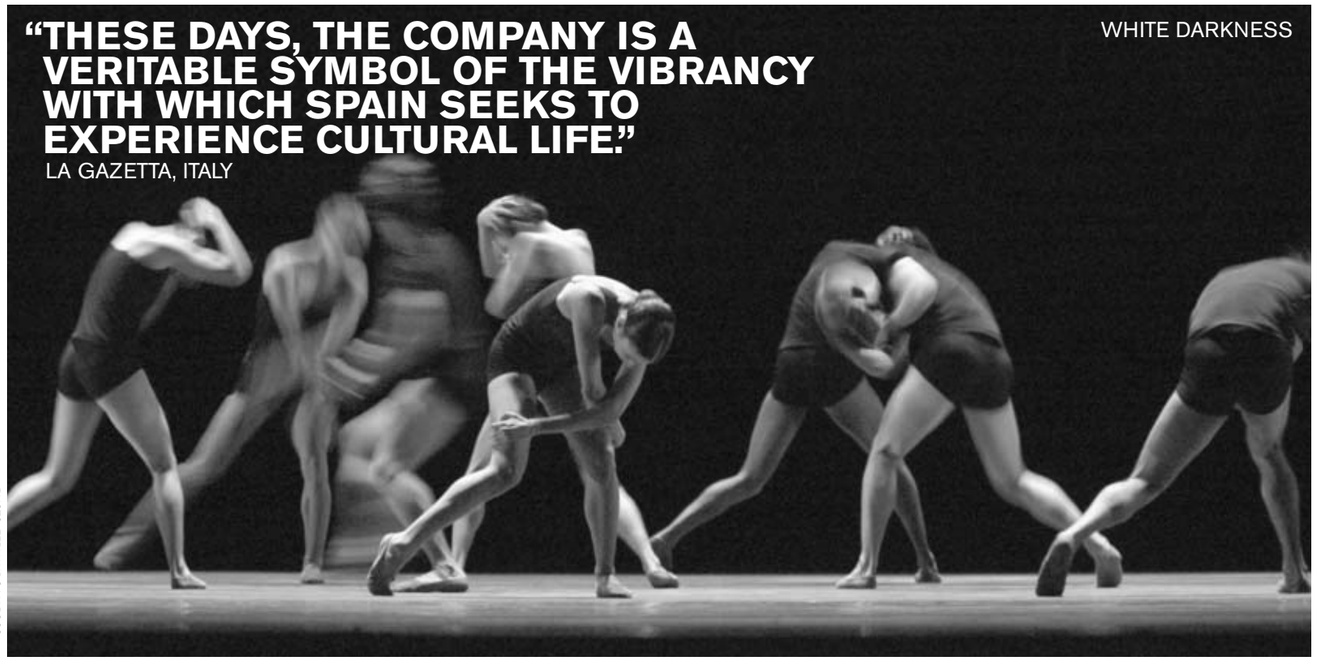


PHOTO: FERNANDO MARCOS

THE HISTORY OF COMPANIA NACIONAL DE DANZA

Compañía Nacional de Danza was founded in 1979 under the name Ballet Nacional de España Clásico. The Compañía has been led by a diverse range of choreographers, including Víctor Ullate, María de Avila, Ray Barra and Maya Plisetskaya, and has had an unusual journey towards its current incarnation under Nacho Duato.

While the rich history of Spanish dance has had a significant influence on the world stage, Spain lacks a history in traditional ballet, a fact which may have contributed to the prolonged state of ambiguity experienced by the Compañía for much of its early life. Furthermore, parallels have been drawn between the modernisation of the Compañía and shifts and developments across Spanish society as a whole.

These times of change have been reflected in the Compañía's various artistic directors. Each offered a fresh perspective and promising ideas, although without a ballet tradition on which to lay solid foundations, the Compañía continued to struggle to find its own identity.

This search for an identity was affected by the broader polemical dance debate between the classicists and the modernists, which lingered up until the eighties. This debate confronted the traditionalist custodians of orthodox classical ballet, symbolised by the sacred five positions, with those wanting to break with custom. The latter, taking Isadora Duncan's voluble lead, followed the paths discovered by Ruth Saint Denis, Ted Shawn and Doris Humphrey, culminating in the work of Martha Graham and her European counterpart, Mary Wigman. In these very fertile times, Merce Cunningham, Paul Taylor, Alwin Nikolaïs and so many other pioneers subsequently flourished. Nevertheless, towards the end of the decade, the divide which separated the two sides became increasingly obsolete, primarily due to two key factors.

The first factor was the wide appeal of so-called neo-classical ballet, a result of the immense popularity of choreographer Maurice Béjart. He achieved both versatility and success in the stormy, but ultimately rewarding, waters of synthesis. Béjart believed that one could combine traditional ballet, post-Graham American dance, folkloric dance, and the study of movement and space, for a result that could be considered modern or not – that it was only a matter of perspective. The second factor was the consecration of postmodernism and the belief that once a creator breaks free of the obligation to be modern, they are relieved, invigorated and inspired to create.

The end of this period marked a big step forward in the evolution of dance. Any present-day choreographer may say, absolutely naturally and without thinking (as Twyla Tharp did only a few years ago, when asked within which choreographic style she ought to be classified), 'I dance'.

Nacho Duato, with his extensive academic training and his openness to other experimental choreographers (Kylián, Forsythe, van Manen and Mats Ek, among many others), has been able to reflect this feeling within the Compañía Nacional de Danza. The timely appointment of this renowned dancer and choreographer as Artistic Director of the Compañía in June 1990 brought an innovative and much anticipated change in the direction of the Compañía.

Duato's vision has transformed the Compañía Nacional de Danza into a company with a distinct personality of its own, and one which embraces a contemporary style without neglecting its classical precepts. Duato has achieved this over time by programming new choreographic works into the Compañía's repertoire, works that have been created specifically for the ensemble, together with traditional works of proven quality, that are recognised world-wide.

Nacho Duato has placed Compañía Nacional de Danza alongside the leaders in international dance who practice the art of synthesis, combining classical techniques with modern dance languages. Duato has made a substantial contribution to Compañía Nacional de Danza as a choreographer; internationally his works have received critical praise, many awards and particular recognition for his ability to incorporate traditional elements of Spanish dance into his choreography. The fusion of these characteristics, including Southern character, Mediterranean nature and spontaneity, have become hallmarks that distinguish Compañía Nacional de Danza within the choreographic world.

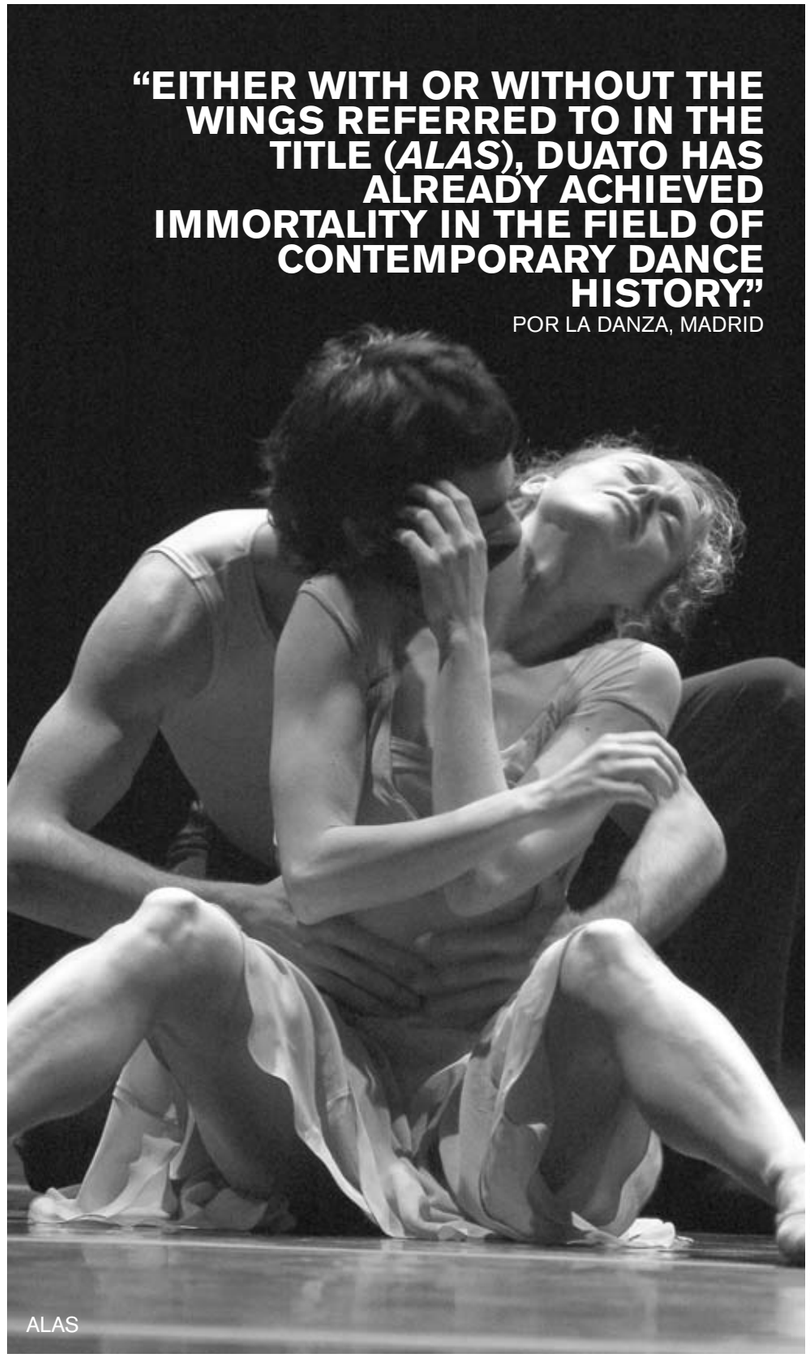
Returning to the original notion of identity, it is interesting to note how closely linked Compañía Nacional de Danza has become to Spain itself. Nacho Duato has given an important voice to topical issues and other challenges faced by the nation, through the expression of dance. The international rise of the new Spain has made all its citizens proud, but none more so than the members of Compañía Nacional de Danza, who have so successfully contributed to the country's achievements.

Delfín Colomé

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"EITHER WITH OR WITHOUT THE WINGS REFERRED TO IN THE TITLE (*ALAS*), DUATO HAS ALREADY ACHIEVED IMMORTALITY IN THE FIELD OF CONTEMPORARY DANCE HISTORY."
POR LA DANZA, MADRID



ALAS

MARIA LUISA ARIAS AND FRANCISCO LORENZO. PHOTO: ALBERTO AJA

PROGRAM NOTE
ON NACHO DUATO

Is Nacho Duato perhaps a sculptor rather than a choreographer, choosing to work in that most malleable and plastic of materials, the human form? Critics consistently rave about his ability to carve the body into new shapes, as if it were made of clay or some other fluid substance.

With an impeccable pedigree, beginning as a dancer with the Rambert company, then Maurice Béjart and Alvin Ailey, Duato made a natural and early transition to the role of choreographer at Netherlands Dans Theatre while still performing. Supple, liquid movement is a signature of his energetic style. Initially influenced (how could he not be?) by that company's artistic director Jiří Kylián, whose work is infused with a deep musicality and humanity, Duato has created his own distinctive vocabulary. Blessed with a tall and patrician physique, which gives him a charismatic stage presence, he has a strong understanding of body mechanics, without reducing the body to a machine. For him, the spirit is the vital ingredient; without it, movements are merely empty gestures.

Like most members of the global dance family, Duato lived the life of a gypsy, travelling from commission to commission. But it was while working with Mats Ek's Cullberg Ballet that he received the call from the Spanish Ministry of Culture that lured him home. He created the Compañía Nacional de Danza in 1990 out of a pre-existing troupe that had lost direction. His timing could not have been more propitious, coinciding with a flourishing of talent across the arts in Spain as the country enjoyed new prosperity and the renewed energy of its youthful population while basking in the international limelight of Expo and the Olympics. But it wasn't easy. Duato has been quoted as saying that the process of giving the company a new identity, based on classical and contemporary dance, was 'like planting a cactus in Alaska'. As with any high-profile, high-stakes transition, this one was not without controversy, but Duato was committed to dispensing with any of the so called 'ole' stereotypes that plague Spanish culture, promising that neither fans nor bulls would appear in any work bearing his name.

To do so, he brought together thirty dancers who demonstrate uncompromising technique and discipline, without sacrificing personality. An enviable combination, nurtured in ideal conditions.

In a country known for its passionate convictions, there is nothing lukewarm about Duato's work. This is total immersion dancing – utilising every muscle, and every part of the human frame: spine, hip sockets, knees – all of them engaged to produce something organic, sensual, charged with emotion and meaning. As a dancer, Duato asks nothing of others that he does not ask of himself: his work is demanding and difficult, requiring performers who feel capable of anything. The company rises to the challenge with a unique combination of pride and humility, as if it were an honour to execute his steps.

Human suffering and alienation is a recurring theme. No matter the source of his ideas – whether it be media images of torture, which prompted him to create *Herrumbre (Rust)* or concern about injustice and repression (*Rassemblement*) or a favourite film (Wim Wenders *Wings of Desire* is the springboard for *Alas*) – Duato brings a poetic existential lyricism to each piece. Engaged in a dialogue with his audiences, he seeks to reflect the world they live in by responding to events shaping their lives – including the threat of terrorism which Spaniards, and most recently Madrilenos, are only too familiar with – always explored from a perspective of compassion and a search for common ground. Relevance is a risky business – the danger of work becoming dated an obvious peril – but Duato's sensibility is finely tuned to avoid the literal while capturing the zeitgeist. It's a talent any artist would envy.

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NACHO DUATO AND COMPANY. PHOTO: ALBERTO AJA

He manages to do it without trying to be hip, courting fashion or chasing street cred. Never vulgar, brash or showy, there's a nobility and restraint to Duato's work; he does not need to resort to shock tactics to express himself eloquently.

Lee Kristofis, curator of dance at ANU, describes Duato's work as 'throbbing, like a heartbeat. It has a lush range of feeling. He makes the men as expressive as the women and, of course, being Spanish, he is not afraid of machismo – the dancers are young bucks full of desire, but not like Almodovar's men – there's no absurdism, no irony to Duato.'
His softly spoken and gentle manner and speech translate to the stage in gestures that ripple with natural grace. Limbs float and melt, time is slowed, lyricism and tenderness mingle with clean lines. There's a feeling of transcendence in watching these dancers, as if witnessing a ritual or ceremony – a reminder, perhaps that grace, always present in these works, is a state of mind, as well as a physical gift.

Kristofis is an admirer of Duato's harmonious sense of human geometry, his elegant symmetries and his ability to make patterns on the stage that pay homage to courtly traditions and the pageantry of grand occasions. 'He does so without stiffness or formality, always exploding the shapes he makes with more energy and dynamism. He likes to create a sense of wind and air across the body. There's a multiplier effect to the way he builds his solos and then gets an ensemble of dancers to repeat it, magnifying and deepening its resonances, creating mass movements out of individuals, unity out of singularity.' An intricate coordination of arms and heads creates accents and punctuation marks to phrasings of bodies; partnering is as detailed and delicate as a lace mantilla, solos blend into groups that intermingle and flow like water.

Duato acknowledges Spanish culture and history in works that mix the sacred and the profane, contrasting liturgical dances with sexy undertones (in *Por Vos Muero*, monks in flowing capes and short shorts enter swinging incense burners).

His aesthetic favours neutral and dark tones, costumes with a certain classicism and restraint and subtle lighting. There's a sombre austerity to some pieces, as if they were seeking refuge in cool shady spaces from the harsh glare of the sun. And then there is the music: liturgy and world folk song are sources of inspiration along with Debussy, Satie and an eclectic mix that includes Xenakis, Sculthorpe, Shankar and Glass.

Not surprisingly, dancers love to perform Duato's work, as David McAllister, artistic director of the Australian Ballet knows, having seen the impact on the company when they performed *Jardi Tancat* and *Por Vos Muero*. 'Nacho's works are not just a whole lot of steps, they are a whole lot of soul too.' Even those not born in a Mediterranean climate talk about how his Spanish sensibility communicates a powerful sense of place. 'And when you see the works performed by his own company, that sense of national identity is even more powerful,' says McAllister, 'because they are so handsome, powerful and strong and they appear to own the work physically in such a complete way. It is as if Nacho has written a love letter to every dancer.' They aren't the only ones to be seduced.

Caroline Baum

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PHOTO: BERNARDO DORAL

NACHO DUATO

Born in Valencia, Spain in 1957, Nacho Duato started his professional ballet training with the Rambert School in London at the age of eighteen. To further his studies he joined Maurice Béjart's Mudra School in Brussels, and completed his dance education at The Alvin Ailey American Dance Center in New York.

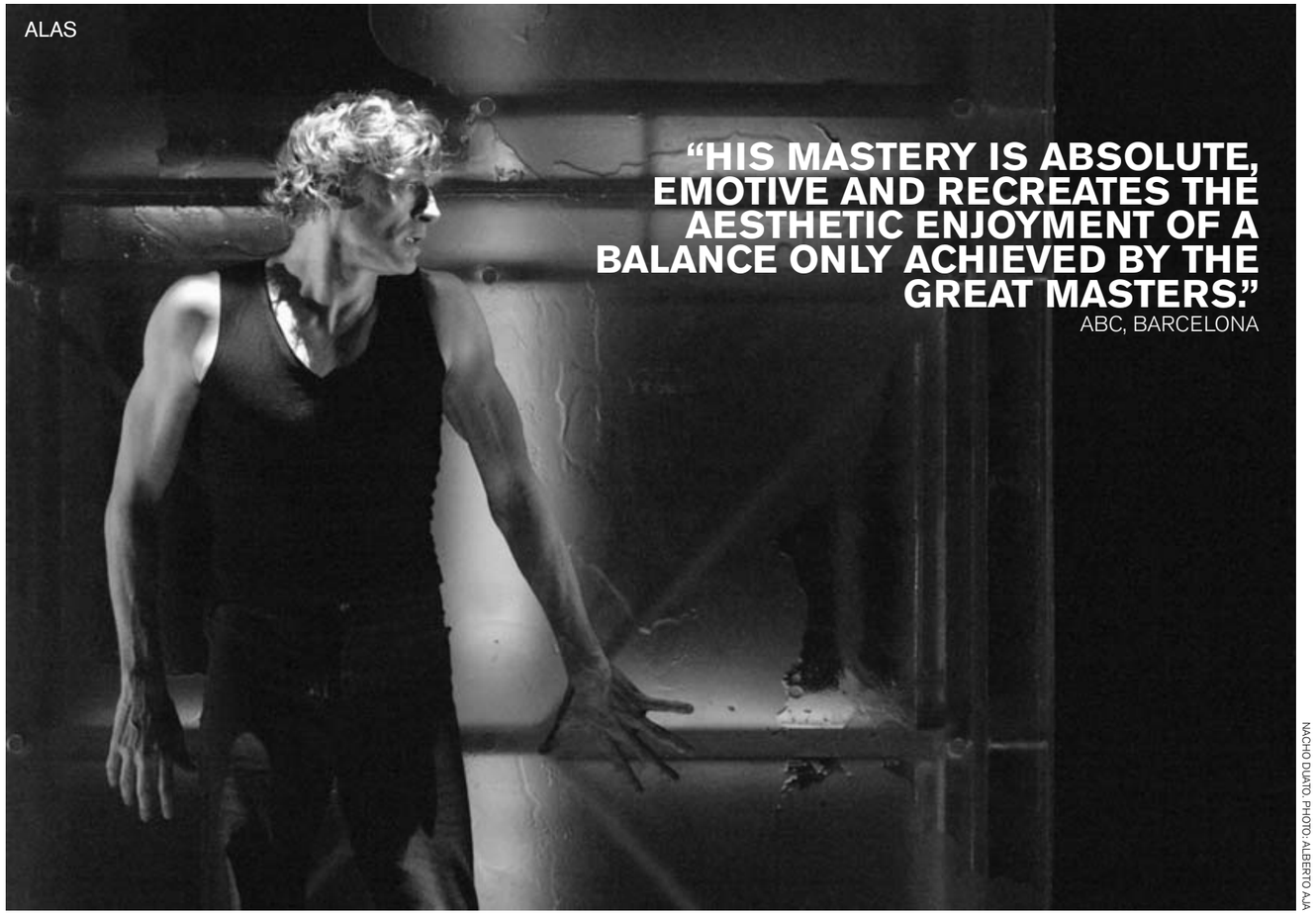
In 1980, at the age of 23, Nacho Duato signed his first professional contract with the Cullberg Ballet in Stockholm, and a year later Jiří Kylián brought him to the Nederlands Dans Theater in Holland, where he was quickly incorporated into the company and its repertoire. In 1987, he received the VSCD Gouden Dansprijs (Golden Dance Award) for his achievements as a dancer. Nacho Duato's natural talent had him soon look beyond the limitations of a dancer and turn towards choreography. His first attempt in 1983 turned into a major success: Jardi Tancat to Spanish/Catalan music by compatriot Maria del Mar Bonet won him the first prize at the International Choreographic Workshop (Internationaler Choreographischer Wettbewerb) at Cologne.

Without reducing his responsibilities as a dancer Nacho Duato has – since then – created about a dozen works for both Nederlands Dans Theater and Nederlands Dans Theater II, for instance, *Danza y Rito* (Chvez), *Uccelli* (Respighi), *Synaphai* (Xenakis/Vangelis), *Boléro* (Ravel), *Arenal* (Maria del Mar Bonet), *Chansons Madecasses* (Ravel), and *Raptus* to Richard Wagner's *Wesendonk Lieder*. For almost every work painter/designer Walter Nobbe has proved an inspiring and reliable collaborator.

In 1988 Nacho Duato was named Resident Choreographer for Nederlands Dans Theater – next to Hans van Manen and Jiří Kylián.

With the growing demand of international companies requesting his works for their repertoire – including The Cullberg Ballet, The Frankfurt Ballet, Ballet Gulbenkian, Les Grands Ballets Canadiens, Ballet Teatro Lirico Nacional – Duato was forced to make a decision about his future career. Being sought after by a number of important opera houses and ballet companies, it was the call of the Ministerio de Cultura of his native Spain which most appealed and, at the beginning of the 1990-91season, Duato assumed the position of artistic director and choreographer with Ballet Teatro Lirico Nacional de Espaa in Madrid, since 1993 known as Compañía Nacional de Danza.

Since his appointment, the Company has undergone significant innovations with the incorporation of new choreographic works alongside the Company's classical repertoire.

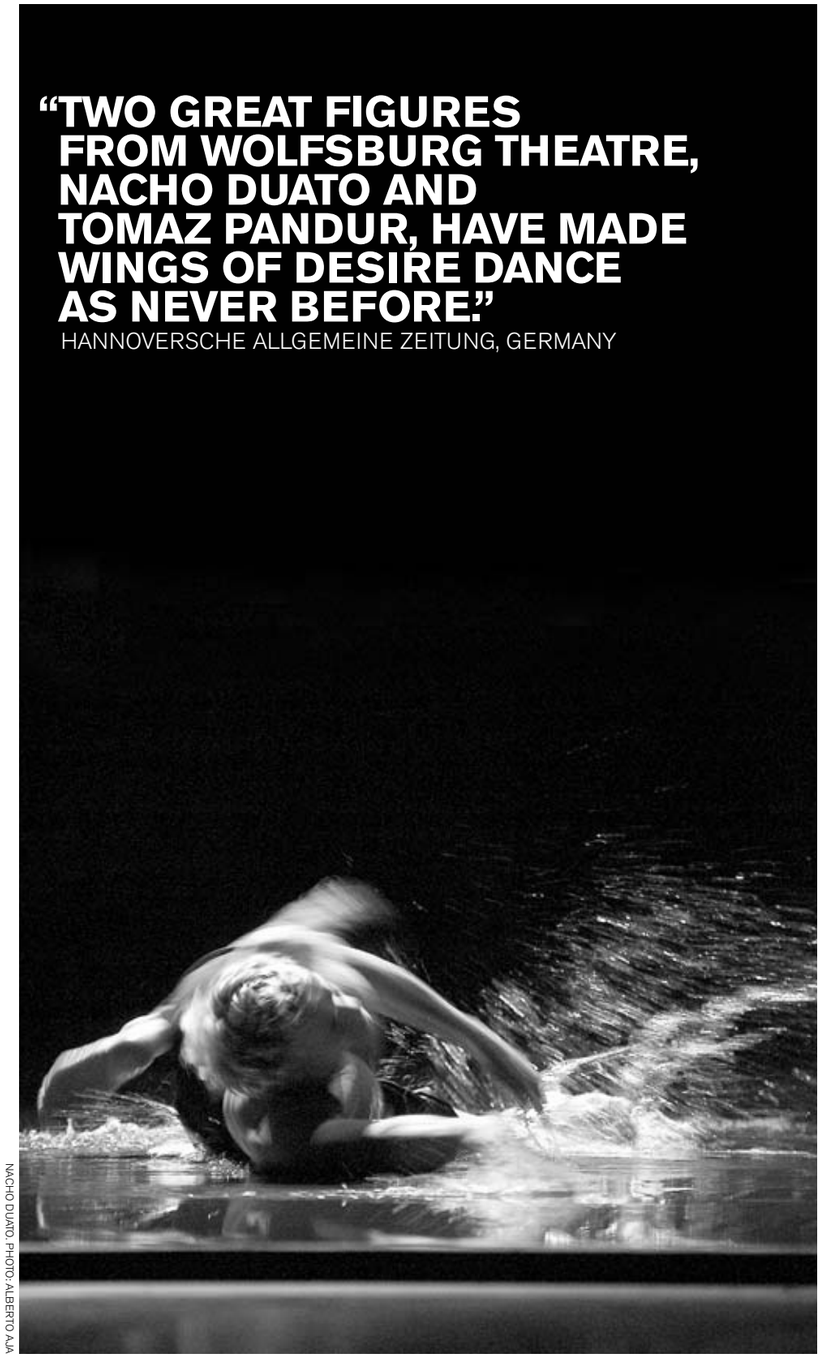


NACHO DUATO. PHOTO: ALBERTO AJA

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"TWO GREAT FIGURES FROM WOLFSBURG THEATRE, NACHO DUATO AND TOMAZ PANDUR, HAVE MADE WINGS OF DESIRE DANCE AS NEVER BEFORE."
HANNOVERSCHE ALLGEMEINE ZEITUNG, GERMANY



NACHO DUATO. PHOTO: ALBERTO AJA

ALAS (WINGS)

NACHO DUATO/P. ALCALDE, S. CABALLERO;
PÄRT, MASSENET, SZYMANSKI Y FUCKHEAD

Choreography	**Nacho Duato**
Theatre direction	**Tomaz Pandur**
Sets Constructed by	**Tomaz Pandur, Nacho Duato** **Odeón**
Music	**Pedro Alcalde/Sergio Caballero** (*original music*); **Arvo Pärt** (*Fratres*, Adagio, from Chandons Records); **Jules Massenet** (*Elegie*, from Silva Screen Records); **Pawel Szymanski** (*Five Pieces for String Quartet,* from the CD Lament) and **Michael Strohmann to Fuckhead** (*Doin' Business*, from the album The Male Comedy, of Mego 025)
Costumes	**Angelina Atlagic**
Lighting Design	**Brad Fields**
Texts	Fragments of the cinemato-graphic script of the movie ***Der Himmel über Berlin*** (Wim Wenders/Peter Handke), selected by **Tomaz Pandur**
Video	**Zeljko Serdarevic** and **Dragan Mileusnic**
Voice	**Ana Wagener**
Performed by	**Nacho Duato, Ana López, Ana Tereza Gonzaga, Lucía Barbadillo, Kayoko Everhart, Susana Riazuelo, Tamako Akiyama, Yolanda Martín, Dimo Kirilov, Clyde Archer, Fabrice Edelmann, Bruno Da Silva, Isaac Montllor, Amaury Lebrun, José Carlos Blanco, Francisco Lorenzo** and **Gentian Doda**

The world premiere of *Alas* was performed by Compañía Nacional de Danza at the Palacio de Festivales de Cantabria, Santander, on April 28, 2006.

1hr 5mins, no interval.

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NACHO DUATO. PHOTO: ALBERTO AJA



LUISA MARIA ARIAS AND NACHO DUATO. PHOTO: ALBERTO AJA

Alas is the first collaboration between Compañía Nacional de Danza's Artistic Director Nacho Duato and acclaimed Slovenian theatre director Tomaz Pandur.

Wim Wenders' celebrated 1987 film *Wings of Desire* serves as inspiration for this evocative meditation on solitude, love and death. Duato himself performs in the piece as Damiel, an angel who sheds immortality to become human.

Dance, cinema and theatre combine as *Alas* integrates fragments of Peter Handke's screenplay to create what Duato describes as 'dancing with mouth'.

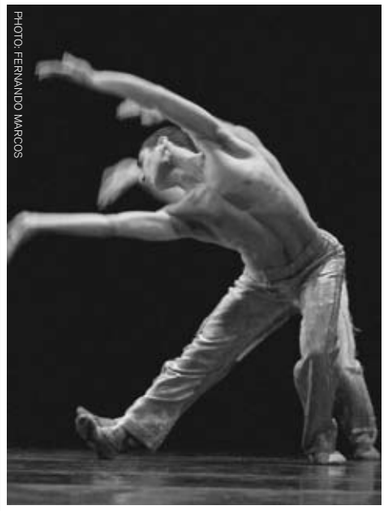
Having worked under Jiří Kylián at Nederlands Dans Theater, as a dancer and choreographer, Nacho Duato has developed a modern style based on classical ballet which challenges contemporary dance trends. Here he teams with Tomaz Pandur, one of the world's most regarded theatre directors, renowned for creating dramatically charged interpretations which inspire stage images of overwhelming beauty.

This production features original music by Pedro Alcalde and Sergio Caballero, who previously composed the music for Compañía Nacional de Danza's *Herrumbre* (2004) and *Diecisiete* (2005). Duato also draws upon music from Arvo Pärt, Jules Massenet and Pawel Szymanski. For the lighting design on this ambitious project, *Alas* sees Duato team up once again with one of his most faithful and successful collaborators, Brad Fields.

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PHOTO: JESÚS VALLINAS

POR VOS MUERO


PHOTO: FERNANDO MARCOS

GNAWA


YOLANDA MARTÍN. PHOTO: FERNANDO MARCOS

WHITE DARKNESS

1hr 55mins, including two intervals.

THREE WORKS BY NACHO DUATO

POR VOS MUERO

NACHO DUATO/OLD SPANISH MUSIC XV AND XVI CENTURIES



PHOTO: JESÚS VALLINAS

Choreography **Nacho Duato**

Music **Old Spanish Music** – XV and XVI centuries
(Cançons de la Catalunya mil-lenària
El Mestre, popular from Catalonia by *La Capella Reial de Catalunya*,
directed by Jordi Savall;
Canciones y Danzas de España, and España,
Antología de la Música Española)

Sets **Nacho Duato**
Sets constructed by **Enrique López Corella** and **Tajuela**

Costumes **Nacho Duato** and **Ismael Aznar**
Costumes made by **Compañía Nacional de Danza's Wardrobe Department**

Lighting Design **Nicolás Fischtel (A.A.I.)**

Text **Garcilaso de la Vega**

Voice **Miguel Bosé**

Performed by
January 6 and 8, 2008
Ana María López, Gentian Doda, Susana Riazuelo, Joel Toledo,
Luisa María Arias, Dimo Kirilov, Lucía Barbadillo, Amaury Lebrun,
Ana Tereza Gonzaga, Randy Castillo, Tamako Akiyama and **Fabrice Edelmann**
January 7, 2008
Tamako Akiyama, Clyde Archer, Inês Pereira, Jean Phillipe Dury,
Stephanie Dalphond, Isaac Montllor, Marina Jiménez, Héctor Torres,
Yolanda Martín, José Carlos Blanco, Kayoko Everhart and **Mathieu Rouvière**

The world premiere of *Por Vos Muero* was performed by
Compañía Nacional de Danza at Teatro de Madrid,
on April 11, 1996.

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PHOTO: JESÚS VALLINAS



PHOTO: JESÚS VALLINAS

In *Por Vos Muero*, Duato has taken inspiration from old Spanish music of the XV and XVI 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* with its historic references.

In the XV and XVI centuries dance formed an integral part of cultural expression in all social hierarchies, therefore the dances of the period present an honest reflection of the culture. *Por Vos Muero* pays tribute to the very important role dance played in all kinds of social events during those 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)

Tradicional catalana/Jordi Savall
El Mestre

Garcilaso de la Vega

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

I'm continuously bathed in tears
always breaking the air with sights
and I'm even more hurt by not telling thee
I've arrived at this point because of thee

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

Song, I have told more that was ordered
and less than I thought
don't ask me more, 'cause I shall disclose.

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

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

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

People get scared
as thou hast made them all gossip
'cause a miracle thee made
had to happen in the wedlock
I think thou hast to come
if thou persist on that way
to turn water into wine
as well as dance into laugh

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

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

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

Written on my soul is thy gesture
and all I desire to write about thee
thee thyself wrote it, I only read it
that even on that matter I follow thee

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

In that I am and shall be ever ready
cause even though I cannot cope with as much
as I see in thee
from so much good, I believe in what I cannot
understand
already taking the faith as a premise

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

I was not born but to love thee
my soul is patterned to thy measures
and because of my soul's habit I do love thee

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

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

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GNAWA

NACHO DUATO/H.HAKMOUN/A. RUDOLPH; J.A. ARTECHE/J. PAXARIÑO; R. ABOU-KHALIL, VELEZ, KUSUR AND SARKISSIAN



PHOTO: FERNANDO MARCOS

Choreography	**Nacho Duato**
Music	**Hassan Hakmoun/Adam Rudolph** (Gift of the Gnawa, *'Ma'Bud Allah'*); **Juan Alberto Arteche** and **Javier Paxariño** (Finis Africae, *'Carauari'*); **Rabih Abou-Khalil**, **Velez**, **Kusur** and **Sarkissian** (Nafas, *'Window'*)
Costumes	**Luis Devota** and **Modesto Lomba**
Lighting Design	**Nicolás Fischtel (A.A.I.)**
Performed by	January 6 and 8, 2008 **Tamako Akiyama, Dimo Kirilov, Francisco Lorenzo, Africa López, Ana Tereza, Gonzaga, Fabrice Edelmann, Mathieu Rouviere, Gentian Doda, Ines Pereira, Marina Jiménez, Clyde Archer, Ana López, Stephanie Dalphond** and **Joel Toledo** January 7, 2008 **Yolanda Martín, Isaac Montllor, Randy Castillo, Kayoko Everhart, Luisa María Arias, Stein Fluijt, Héctor Torres, Jean Philippe Dury, Susana Riazuelo, Lucía Barbadillo, Bruno Da Silva, Soojee Watman, Stephanie Dalphond** and **Joel Toledo**

Premiere performance by the Hubbard Street Dance Chicago at the Joan W. and Irving B. Harris Theater for Music and Dance, March 2005.

Gnawa was premiered by Compañía Nacional de Danza at the *Euskalduna, Festival Dantzaldia, Bilbao*, on November 4, 2007.

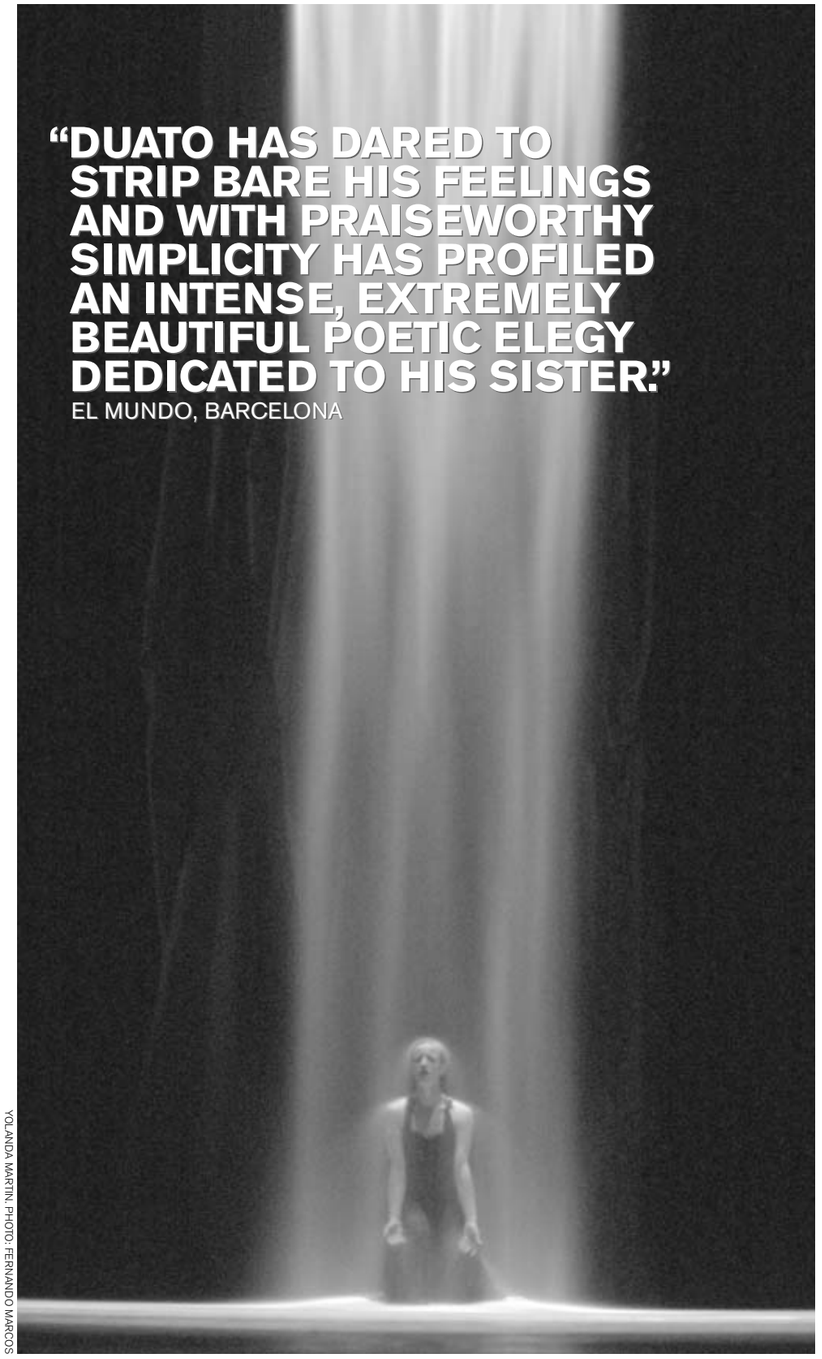
In 1992 in his home city of Valencia, Nacho Duato premiered *Mediterrania*, searching deep into his roots and those of his forebears, and into his sense of complicity with the Mediterranean Sea.

In *Gnawa*, premiered by the Hubbard Street Dance Chicago in 2005, the renowned choreographer has continued along the path he set out on with *Mediterrania*, seeking to transmit, through the medium of movement, the sensuality of the landscape, the true nature of its peoples. With a suggestive musical score replete with Spanish and North African sounds, *Gnawa* captivates its audience through its all-encompassing power and its sensual elegance, combining the spirituality and organic rhythm of the Mediterranean.

Gnawa is the name given in Morocco and other parts of the Magreb, to members of the different mystic Muslim brotherhoods that were characterised by their sub-Saharian origin and the use of song, dances and syncretic rituals as a means to reach ecstasy. This term also refers to a musical style of sub-Saharian reminiscences practised by these brotherhoods or by musicians inspired by them. It is considered one of the main Moroccan folkloric genres.

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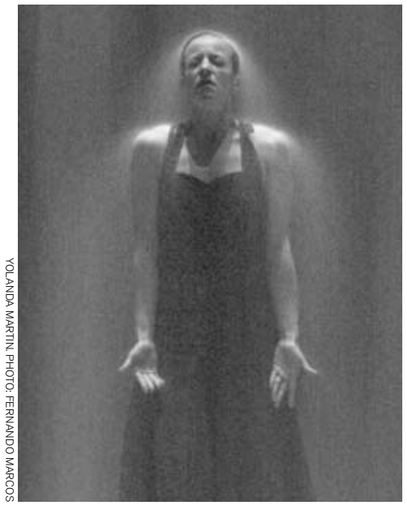
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YOLANDA MARTIN. PHOTO: FERNANDO MARCOS

WHITE DARKNESS

NACHO DUATO/ KARL JENKINS



YOLANDA MARTIN. PHOTO: FERNANDO MARCOS



YOLANDA MARTIN. PHOTO: FERNANDO MARCOS

Choreography **Nacho Duato**

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

Sets **Jaffar Chalabi**
Sets made by **Pintos and Peroni**

Costumes **Lourdes Frías**
Costumes made by
Compañía Nacional de Danza Wardrobe

Lighting Design **Joop Caboort**

Performed by

January 6 and 8, 2008
Yolanda Martín, Dimo Kirilov, Ana María López, Amaury Lebrun, Marina Jiménez, José Carlos Blanco, Tamako Akiyama, Joel Toledo, Inês Pereira and **Fabrice Edelmann**

January 7, 2008
Luisa Maria Arias, Isaac Montllor, Susana Riazuelo, Mathieu Rouviere, Soojee Watman, Francisco Lorenzo, Africa López, Bruno Da Silva, Kayoko Everhart and **Clyde Archer**

The world premiere of *White Darkness* was performed by Compañía Nacional de Danza at Teatro de la Zarzuela in Madrid on November 16, 2001.

This piece by Nacho Duato for the Compañía Nacional de Danza very much follows the choreographer’s creative line over recent years. Here he investigates, through both movement and a profound knowledge of music, formulae which expand his vocabulary, always starting from the same point; the potential for expression inherent in his dancers. As far as his inspiration is concerned, this is an open reflection on the world of drugs and the effect they can have on our social behaviour, on our ability to communicate with others and on our whole lives. Nacho Duato’s vision, once again, is purely testimonial. There are no value judgements here – rather an invitation to reflect upon a subject matter that is both painful and controversial.

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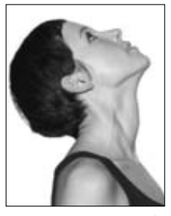
THE DANCERS OF COMPANIA NACIONAL DE DANZA

Tamako Akiyama



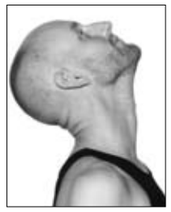
Tamako was born in Hokkaido (Japan). She started her studies of ballet in the Uchiyama Ballet Studio, later continuing her training at the Academie de Danse Classique Princess Grace with M. Besobrasova as director. In 1986 she won the Second Prize in the Prix de Lausanne and two years later, the Fourth Prize in Varna. In 1989, she joined the Stuttgarter Ballet with Marcia Haydée as director, dancing many works of choreographers like G. Balanchine, J. Cranko, J. Neumeier, Petipa, M. Béjart, Jiří Kylián, Nacho Duato and William Forsythe. In 1996, she enrolled in the Deutsche Oper Ballet with Richard Cragun as director. In September 1999, she joined Compañía Nacional de Danza.

Lucía Barbadillo



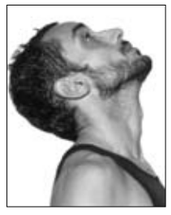
Lucia was born in La Coruña and began her dance studies at the Dégas School in El Ferrol. Afterwards, she furthered her training at the Druida Dance School in La Coruña, the Madrid Royal Higher School of Dramatic Art and Dance, the Dance School of María de Ávila in Saragossa, the Madrid Royal Professional Conservatory of Dance and, finally, from January to June 1999, the School of Víctor Ullate. During these years, she attended courses given by Virginia Valero, Luciano Gómez, Margarita Levina, Carmen Roche, Graciela Kraus, Eva Borg, José Parés, Lázaro Carreño, Juan Carlos Santamaría and Ana Laguna. In October 1999, she became a member of Compañía Nacional de Danza 2, joining Compañía Nacional de Danza in September 2002.

Fabrice Edelmann



Fabrice was born in Geneva (Switzerland) where he started his studies of classical ballet in the Ecole de Danse de Genève with Beatriz Consuelo as a teacher. During this period he began to form a part of the School's Junior Ballet. In 1994, he joined the Hagen Ballet of Richard Wherlock and two years later he became a soloist of the Luzerner Ballet, along with Richard Wherlock. In 1998, he joined Jochen Ulrich's Euregio Tanz Forum as a soloist and, one year later, the Komische Oper Berlin. In 2001, he moved to the Basler Ballet. In March 2002, he joined Compañía Nacional de Danza.

José Carlos Blanco



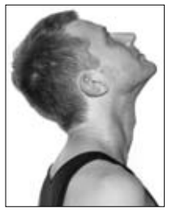
José was born in Madrid where he began his ballet studies at the Dance Centre of Víctor Ullate. During his training period he obtained his Certificate from the National Conservatory of the Hague (Holland) with distinction. In 1996, he joined the Ballet de Víctor Ullate (today, the Ballet de la Comunidad de Madrid) as the First Dancer, under the teachers Karemia Moreno, José Pares, Menia Martínez Aurora Bosch, Bella Batchinskaia, Zoltan Nagy, Lola de Ávila and Ullate himself. In September 2001, he became a member of Compañía Nacional de Danza. Since 2006, he has been considered a principal dancer.

África Guzmán



Born in Madrid, África studied at the Africa Guzman School of Ballet and Spanish Dance and at the School of the Spanish National Ballet. She graduated from the Royal Academy of Dancing (London) and the Royal Conservatory of Dance, Madrid, in Classical Ballet, attaining High Honours at both institutions. She was awarded First Prize in Classical Ballet in the County of Kent, 1985; in the County of Sussex, 1987; and in the Monteprincipe National Dance Competition, 1987. She has been a member of Compañía Nacional de Danza since 1988. Under the direction of Maya Plisetskaya, she danced numerous starring roles from the classical and neo-classical repertoire. In 1990, she was made Prima Ballerina under the artistic direction of Nacho Duato, staying at CND until 2002. After two seasons at the Nederlands Dans Theater, she returned to CND in 2005.

Amaury Lebrun



Amaury was born in Tourcoing (France). He started his studies of classical ballet in the École de Danse du Ballet du Nord and later at the School of American Ballet, where he had the following teachers: Stanley Williams, Kramarevsky, Truman Finney and Whillem Burmann. He has worked as a professional dancer in the Jeune Ballet de France (1992), Ballet du Rhin (1994), Chataqua, USA (1995), Staatsoper Berlin (1996), Opera de Nice (1997) and Queensland Ballet, Australia (1999). In September 2000, he joined Compañía Nacional de Danza.

Ana López



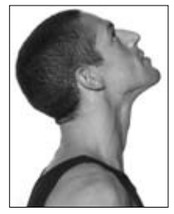
Ana was born in Wintenthür (Switzerland). She started her studies of classical ballet in the Kindertanztheater Claudia Corti, working with many teachers such as David Howard, Svetlana Beriosova, David Wall and José de Udaeta. In 1986, she enrolled in the Ballettschulle für das Opernhaus Zürich, continuing her training later in the Ballettschulle der Hamburgischen Staatsoper with John Neumeier. From 1990 to 1993, she was with the Zürcher Ballet (Switzerland), Stadttheater Bern (Switzerland), Compañía Marta Levis (Milan) and Compañía C.S.C. (Milan). In 1993, she became a part of the Ballett Braunschweig (Germany) with Pierre Wyss as director, dancing many works by choreographers such as Oscar Araiz, Antonio Gomes, Richard Wherlock, Ysutomu Ben Ida, Pieter de Ruiter, José María Alves and Pierre Wyss. In August 1998, she joined Compañía Nacional de Danza. Since 2006 she has been considered a principal dancer.

Ana Tereza Gonzaga



Born in Salvador de Bahía, Brazil, Ana began her dance studies at the Ballet in Brazil School in her hometown, to later complete them at the Paris Opera Ballet School. In 1994, she joined the Ballet National de Nancy et de Lorraine, where in 2000 she attained the category of Soloist. In 2001, she moved to New York to work with Karole Armitage at the Jayce Theatre. As from September 2001 she has been a member of Compañía Nacional de Danza.

Bruno Cezario



Bruno was born in Petropolis RJ, in Brazil. He began his formal ballet studies at the age of 12 at the Ballet Moderno Katia Alves, later finishing them with Renato Vieira in Rio de Janeiro. In 1995, he joined Renato Vieira Cia de Dança, moving two years later in 1997 to the Ballet do Teatro Municipal do Río de Janeiro. In 1999, he was voted best dancer at the Voce e a Dança Voice and Dance Awards, winning the Río Dança award the following year. In 2001, Bruno moved to Europe, joining the Ballet du Grand Theatre de Geneve, where he remained until 2004, when he joined the Cullberg Ballet. A year later, in 2005, he moved to France to join the Ballet de l'Opera de Lyon, before finally becoming a member of Compañía Nacional de Danza in 2007.

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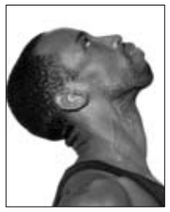
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Christelle Horna



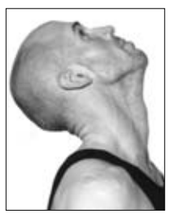
Born in Pau, France, Christelle began her ballet studies at the Pau Dance School. Later she studied at the Paris Opera Dance School and the Toulouse Training Centre, and she finished her training at the Nice Choreographic Art Centre. In 1992, she joined the Grand Ballet Classique de Paris directed by Jeannette Jacquet. A year later, she joined the Ballet de l'Ópera de Nice (directed by Jean-Albert Cartier and Hélène Trailine) attaining, in 1997, the category of Soloist. Since September 2001, she has been a member of Compañía Nacional de Danza.

Clyde Archer



Clyde E. Archer was born in New York, where he began his dance training at the Ballet Tech (Feld Ballet/The New Ballet School). In 1995, he joined The Ailey School (The Alvin Ailey American Dance Center). In 1997, he entered The Juilliard School, under the direction of Benjamin Harkarvy. His formal training completed, in 1999 he joined The Juilliard Dance Ensemble as a dancer. In 2000, Clyde received the Princess Grace Award, and a year later, in 2001, he joined Compañía Nacional de Danza for the first time. He stayed with the Spanish national company until 2003, when he returned to his native USA to once again work with the Alvin Ailey American Dance Center. Later he returned to Europe, dancing for both the Goteborg Ballet and the Cullberg Ballet. In September 2007, Clyde E. Archer rejoined Compañía Nacional de Danza.

Dimo Kirilov



Born in Sofia, Bulgaria, he began his ballet studies at the Sofia National Opera School, and then, in 1993, made the leap to the National Opera of that city. In 1994, he joined the Jeune Ballet de France, and a year later he formed part of the National Ballet of Nancy and Lorraine, becoming a Soloist from 1996. Since September 2001 he has been a member of Compañía Nacional de Danza.

Francisco Lorenzo



Francisco was born in Buenos Aires, Argentina, where he completed his studies at the Art High School of the Colón Theatre in 1998. He won numerous competitions in his country between 1991 and 1999 when the Buenos Aires daily *Diario Clarín* branded him as a dancing hit. In 1994, he joined the Junior Section of the Ballet Mar del Plata. In 1996, he started to dance in the Ballet Neoclásico of Buenos Aires and the Colón Theatre Ballet. In 1999, he became a member of the Ballet Contemporáneo del Teatro San Martín. In July 2003, he started with Compañía Nacional de Danza.

Gentian Doda



Born in Tirana, Albania, Gentian began his studies at the Dance Academy in his hometown. In 1997, he joined the Tirana Opera Ballet and in the same year he danced in the Opera Ballet of Baku, the capital of Azerbaijan, a member of the Russian Federation. In 1999, he worked at the Verona Arena Theatre in Italy and with the Balleto di Parma. He has been a guest Ballet Dancer in Maurice Béjart's Ballet de Laussane. In 2000, he joined Víctor Ullate's Ballet de la Comunidad de Madrid. In September 2003, he became a member of Compañía Nacional de Danza.

Héctor Torres



Héctor was born in Madrid where he commenced his ballet studies at the Víctor Ullate Academy. In 1994, he continued his studies at the Madrid Royal Professional Conservatory of Dance under the teachers Virginia Valero, Antonio Almenara, Lázaro Carreño, Yoko Taira and María Luisa Ramos. In 1998, he joined the Santamaría Compañía de Danza. During the years 1999 and 2000 he performed with Europa Danse, becoming a member of the youth ballet, Joven Ballet de Carmen Roche in 2001. In September of the same year he became a member of Compañía Nacional de Danza 2, under the orders of Nacho Duato and Tony Fabre. He stayed with the junior company for two years, dancing numerous choreographies by Nacho Duato, Tony Fabre and Yoko Taira. In September 2003, he became a member of Compañía Nacional de Danza.

Inés Pereira



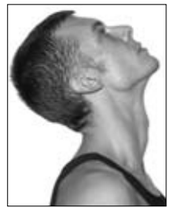
Inés was born in Baixa da Banheira, Portugal. In 1986, she began her ballet studies in Lisbon. In 1990, she joined the Dance School of the National Conservatory under teachers Georges García, Iván Krammer, Ulrike Caldas, Carlos Caldas, Luisa Taveira, Jorge Salavisa, Violatte Quenole, Ana Máscolo, Marck de Graef, Armando Jorge, Cristina Pereira, Diane Grey and Olga Roriz. While she was a student she collaborated with the National Ballet of Portugal on different choreographies. In 1998, she became a member of the National Ballet of Portugal and three years later, in 2001, she joined Compañía Nacional de Danza 2, under the orders of Nacho Duato and Tony Fabre. Inés stayed with the junior company for two years, dancing numerous choreographies by Nacho Duato, Tony Fabre and Yoko Taira. In September 2003, she became a member of Compañía Nacional de Danza.

Isaac Montllor



Isaac was born in Alcoy where he began his Classical Ballet studies at the Ana Calvo Dance School. In 1989, he joined the Juan Cantó Conservatory of Music and Dance in Alcoy and, in 1994, he joined the Dance Corps of that Conservatory, performing annual galas throughout the Valencian Region. In 1997, he attained his Certificate in Ballet and Spanish Dancing from the Oscar Esplá Higher Conservatory of Dance in Alicante joining, in June 1998, the Compañía de Danza Contemporánea Lino Zorrilla. In November 1998, he moved to Valencia to attend technique perfection classes in Ballet and in Contemporary Dance. In January 1999, he became a member of the Art Ballet Compañía Neoclásica de Danza. In January 2000, he became a member of Compañía Nacional de Danza 2, joining the main company two years later.

Jean Philippe Dury



Jean was born in Paris in 1978 where he began his ballet studies at the age of six. At the age of eleven, he joined the L'Opéra de Paris Dance School, becoming a full member of the company eight years later in the Corps de Danse category, performing a large number of pieces within the classical and contemporary repertoire. In 1998, he won first prize for artistic and contemporary dance at the Saint Petersburg Awards and, in 2001, he was awarded first prize at the Firenze & Danza dance awards in Florence, as well as at the Grand Prix de la República de Italia. During the 2003-04 season, L'Opéra de Paris granted him a sabbatical year during which he danced for Les Ballets de Monte Carlo. He returned to Paris rejoining L'Opéra under the Coryphée category. In September 2007, he joined Compañía Nacional de Danza.

Joel Toledo

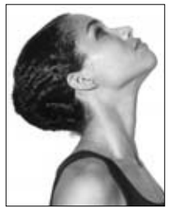


Joel was born in La Havana (Cuba). He started his studies of ballet in the Escuela Elemental de la Habana, later continuing his training in the Escuela Nacional. In July 1994, he finished his ballet studies in the Real Conservatorio de Danza de Madrid. After that, he was admitted to an Alicia Alonso professorship at the Universidad Complutense of Madrid, working with teachers such as Lázaro Carreño and Aurora Bosch. In 1996, he became a part of the Ballet de la Comunidad de Madrid, with Víctor Ullate as director. In September 2000, he joined Compañía Nacional de Danza.

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Kayoko Everhart



Kayoko was born in Tokyo, Japan. From 1993 to 2000, she trained at the Washington Contemporary Ballet under the direction of Kay Englert, as well as attending summer courses in the Pacific Northwest Ballet and the San Francisco Ballet School. In 2000, she joined the San Francisco Ballet School and, in 2002, became a member of the Tulsa Ballet Theater, directed by Marcello Angelini. Two years later, in September 2004, she joined Compañía Nacional de Danza 2 under the direction of Nacho Duato and Tony Fabre. She stayed with the 'Junior' company for two and a half years, dancing numerous choreographies by Nacho Duato, Tony Fabre and Chevy Muraday. In January 2007, she became a member of Compañía Nacional de Danza.

Luisa María Arias



Luisa was born in Madrid where she started her studies of classical ballet in the Real Conservatorio de Madrid. Later, she continued her training at the Real Escuela Superior de Arte Dramático y Danza. In 1990, she enrolled the Euroballet with Peter Busse as director. In 1991, she joined the Ballet National de Nancy et de Lorraine and, in 1995, she became a member of the Ballet du Rhin, with J. P. Gravier as director. In July 1997, she became a member of the Peter Schaufuss Ballet and, in August 1998, she joined Compañía Nacional de Danza.

Marina Jiménez



Born in Madrid, Marina began her studies of classical ballet at the Real Conservatorio Profesional de Danza in Madrid, where she had the following teachers: Lolita de Avila, Carmina Ocaña, Héctor Zaraspe, Ramiro Guerra, Aurora Bosch, Trinidad Sevillano and Verena Maschat. Throughout these years, she gave numerous performances throughout Spain as a member of the Workshop of the Conservatoire under Juan Carlos Santamaría's direction. She obtained the First Prize of the Dávalos-Fletcher Interpretation Foundation in the III Convocatoria Nacional de Danza Ciudad de Castellón. In October 1999, she joined Compañía Nacional de Danza 2 under Nacho Duato's artistic direction and, in September 2001, she joined Compañía Nacional de Danza.

Mathieu P. Rouviere



Mathieu was born in Mende-Lozère, France. He embarked on his career in 1996 in the Jeune Ballet de France and, a year later in 1997, he joined the Zurich Ballet formation, dancing as a semi-soloist. During his time with the company, he interpreted numerous creations by its director Heinz Spoerli, as well as choreographies by George Balanchine, Hans Van Manen and Merce Cunningham. In July 2003, he became a member of Compañía Nacional de Danza.

Randy Castillo

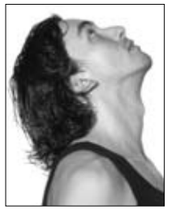
Randy Castillo was born in New York where he studied Classical Ballet at LaGuardia School for the Performing Arts, the Dance Theater of Harlem, the Alvin Ailey American Dance Center, the School of American Ballet and the Juilliard School. In January 2004, he joined Compañía Nacional de Danza 2, becoming a member of the main company a year later. In 2006, he joined the Ballet Dresden, returning to Spain a year later in September 2007 to rejoin Compañía Nacional de Danza.

Soojee Watman



Soojee Watman is Australian, born in Kangwon-Do, in South Korea. From 2002 to 2004, she trained with Hanne Larson at the Brent Street Studios under the direction of Christiane Keith. During the period from 2001 to 2003, Soojee won a number of first prizes at the Performing Arts Challenge. In 2002, she took part in the opening ceremony of the Olympic Games in Sydney, performing a solo piece of contemporary dance. Two years later, in 2004, she joined Compañía Nacional de Danza 2, working under Nacho Duato and Tony Fabre. She stayed in the 'Junior' dance company for three years, performing a number of works choreographed by Nacho Duato, Tony Fabre and Chevy Muraday among others. In September 2007, Soojee Watman became a full member of Compañía Nacional de Danza.

Stein Flujt



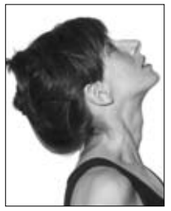
Stein Fluijt was born in Nijmegen, Holland. He began his classical ballet training at Hogeschool voor de Kunsten Arnhem, graduating in 2004. Whilst still a student, during the 2002-04 seasons, he performed for the Aalto Ballet in Essen and Introdans in Arnhem. He was awarded third place at the Burghausen Choreography Competition in Germany. In 2004, Stein joined Introdans, Ensemble Voor de Jeugd, becoming a full member of Introdans a year later. During this period he performed in numerous productions, working under choreographers such as Nils Christe, Jorma Uotinen, Patrick Delcroix, Hans van Manen, Jilí Kylián and Nacho Duato, among others. In September 2007, he joined Compañía Nacional de Danza.

Stephanie Dalphond



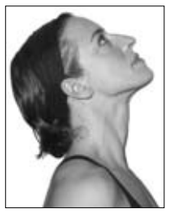
Born in Montreal, Canada, Stéphanie Dalphond became, at the age of fourteen, one of the first Canadians to be accepted at the School of the Paris Opera on a full scholarship. Two years later, she joined Les Grands Ballets Canadiens. During her six seasons with the company, she excelled both in the classical and the contemporary repertoire. She started to freelance in Montreal until American choreographer Kevin O'Day offered her a soloist contract with his new company in Mannheim, Germany. Stéphanie danced with the company for a year before going back to freelancing in Europe. For the following two years, she worked with some of the best contemporary European choreographers. She has danced as a guest in galas in Switzerland, Italy and Germany. She joined Compañía Nacional de Danza in September 2005.

Susana Riazuelo



Born in Venezuela, Susana began her ballet studies at the Rambert School in London and the Gustavo Franklin School in Caracas. In 1988, she won a scholarship for the School of American Ballet in New York, where she stayed for three years. She then returned to Venezuela where she joined the Ballet Nacional de Caracas under the direction of Vicente Nebreda. In 1996, she joined the Deutsche Oper Berlin. In 1998, she became a member of the Aterballetto of Reggio Emilia (Italy), under the direction of Mauro Bigonzetti. In 2000, she joined the Ballet de l'Ópera de Lyon (France) and, in 2002, she formed part of the Ballet de la Comunidad de Madrid, with Víctor Ullate. In September 2003, she became a member of Compañía Nacional de Danza.

Yolanda Martín



Yolanda was born in Barcelona, where she started her studies of ballet in the Academy Madó Aris (1981-1987). During these years, she obtained the Advanced Diploma of the Royal Academy of London. In 1997, she enrolled in the Institut de Teatre i Dansa of Barcelona and later, in 1988, continued her training in the Hamburg Ballet School (Germany). In 1990, she joined the Ballet der Hessiches in Wiesbaden. In 1992, she became a part of the Nederlands Dans Theater 2, and four years later at the Nederlands Dans Theater 1. In September 1997, she enrolled in the New Power Generation Dance Company in Minneapolis (USA), to participate in the show *Around the World in a Day*. In August 1998, she joined Compañía Nacional de Danza, dancing many works by Jiří Kylián, William Forsythe, Nacho Duato, Hans Van Manen, Ohad Naharin, Mats Ek, Lionel Hoche, Johan Inger and Itzik Galili.

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CREATIVE TEAM

Tomaz Pandur
Theatre Director (Alas)

Born in Slovenia, Pandur studied theatre, cinema and television at Ljubljana University, where he founded the company Thespis Cart and began to catch the eye of theatre critics. His 1989 production of *Scheherazade,* which married Eastern and Western theatrical traditions, and was staged at festivals across Europe over the next seven years.

At the age of 26, Pandur became Director of the Slovenian National Theatre, staging works by Goethe, Shakespeare, Dante and Dostoyevsky among other prominent productions and collaborations. In 1997, he staged *Silence of the Balkans*, an open-air multi-media concert with music by Balkan icon Goran Bregovic, as part of the program marking Thessalonika's year as European Capital of Culture.

His work is recognised worldwide, winning numerous international drama awards. Pandur currently splits his time between Ljubljana, Madrid and New York.

Pedro Alcalde
Composer (Alas)

Pedro Alcalde was born in Barcelona where he studied pianoforte, flute, violin and composition, and he graduated in Philosophy at the Universidad Central. He went on to study orchestral direction at Columbia University (New York), and obtained the degree of Master of Arts at the Vienna Hochschule für Musik, always achieving the highest grades as Karl Osterreicher's student. In 1988, he completed his doctorate in Musicology and Philosophy at the Berlin Freie Universität, with a thesis on Mozart' s *Don Giovanni* which was subsequently published as a book.

In 1984, he was awarded the prize at the international competition of orchestra directors held at Bad-Wiesee (Munich), Federal Republic of Germany. That same year, he directed the Südbayerische Philharmonie and staged Igor Stravinsky' s *L'Histoire du Soldat* at New York's Horace Mann Auditorium. He has worked at the Vienna Opera, from 1991 to 1995 he was Assistant Director at the Berlin Philharmonic Orchestra, with Claudio Abbado, and he was Assistant Director for the productions of *Otello* and *Elektra* at the Salzburg Easter Festivals. Pedro Alcalde has also directed numerous European orchestras.

In February 1993, together with Claudio Abbado, he composed a program devoted to Höderlin's texts for the Berlin Philharmonic Orchestra. He has worked with the European orchestras of Berlin, Frankfurt, Rome, Bolonia, Madrid and Barcelona. His recording credits, as well as work for TVE-2, include Stravinsky's *L'Histoire du Soldat*, Berlioz's *Nuits d'eté* and Beethoven's *Pastoral* Symphony. He has released works of Sotelo, Goyette, Kurtág Rihm and Nono. From 1998 he has collaborated with Nacho Duato and CND.

Sergio Caballero
Composer (Alas)

Sergio Caballero was born in Barcelona. In 1985, he founded the Los Rinos group with Marcellí Antúnez and Pau Nubiola, staging events, performance art and theatre with wild, provocative humour and implausible stories. Caballero is a multi-faceted musician and artist; and in 1987 he founded the musical group Jumo with Enric Les Palau, as well as composing pieces for dance and theatre. In 1989, he staged an exhibition entitled *Sergio Caballero Famous Throughout the Whole World*, a humorous and sceptical reflection on the authorship of art. Since 1994, he has been the co-director of the *Sónar* International Festival of Advanced Music and Multimedia Art.

Brad Fields
Lighting Designer (Alas)

Born in North Carolina, USA, Brad Fields 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 *Hevel, Gilded Goldbergs, Alas, Castrati*, *Sueños de Éter*, *Arcangelo*, *Ofrenda de Sombras*, *Multiplicidad. Formas de Silencio y Vacío*, *Without Words* and *Remanso*.



PHOTO: JESÚS VILLINAS

He is the Lighting Director for American Ballet Theatre where he has designed the lighting for numerous ballets including *Coppelia*, *La Fille Mal Gardée*, and *Within You Without You: A tribute to George Harrison*. Other credits include Natalia Makarova's *La Bayadére* 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, Netherlands Dance Theatre, Les Grands Ballets Canadiens, Los Angeles Chamber Ballet, North Carolina Black Repertory Company and North Carolina Dance Theater.

Angelina Atlagic
Costumes (Alas)

Angelina graduated from the Costume Department in the Faculty of Applied Arts in Belgrade in 1985. From 1999, she taught Costume and Mask at the Faculty of Dramatic Arts in Cetinje, Montenegro, as a professor of the directing department.

Since 1984, Angelina has designed over 100 theatre, ballet, opera and puppet productions. She has designed costumes for three feature films as well as many TV dramas and entertainment shows, designing both the set and costumes for some productions. Angelina has exhibited her work in the former Czechoslovakia, Japan, Israel and USA. In 1999, she gave a series of lectures and presentations of her work at US universities in Nebraska, Indiana, Oklahoma, Kansas and Texas.

Angelina has received many awards and prizes for productions in Serbia, Macedonia, Slovenia and Russia. In 1995, Angelina was elected Best Theatre Designer by 20th century arts magazine, KVADRAT. She was also elected Best Costume Designer by the theatre critics' magazine *Scena* for four years running, from1994-1998.

Dragan Mileusnic and
Zeljko Serdarevic
Video (Alas)

Dragan Mileusnic (Serbia, 1967) and Zeljko Serdarevic (Croatia, 1965) formed a creative partnership in 2003 and have since produced award-winning websites, edited and published a best-selling monography on former Yugoslavia, and designed numerous visual identities, books and posters. Their working method, combining graphic design, fine art and video, has found its fullest expression in the spectacles of director Tomaz Pandur: *Onehundred minutes* (Ljubljana, 2003), *Aus einem Totenhaus* (Bonn, 2004) and *Infierno* (Madrid, 2005).

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Nicolás Fischtel

Lighting Designer
(Por Vos Muero and Gnawa)

Nicolás Fischtel 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 Fullbright Scholarship, he continued his studies at the School of Dramatic Art at Yale University in Connecticut, under the watchful eyes of Jenniffer Tipton and William Warfel.

Since 1984, he has worked as the lighting designer at the Teatro SANPOL in Madrid, on works including *Aladdin, Castles in the Air, The Wizard of Oz, Piratas a Babor, The Frog Prince, The Musicians of Bremen* and *Los Fantástikos*.

From 1991 to 1996, Fischtel was the resident Lighting Designer and Technical Director of Compañía Nacional de Danza, directed by Nacho Duato, where he was responsible for lighting 14 productions premiered by the company. He has also designed the lighting for other choreographic works by Nacho Duato for the following companies: Nederlands Dans Theater (Holland), Berlín Opera Ballet, Les Grands Ballets Canadiens, Australian Ballet, Gulbenkian Ballet (Portugal), Stuttgart Ballet, Ballets de Montecarlo, Pacific Northwest Ballet (Seattle), Hubbard Street Dance Co. (Chicago), Ballet Opera Finland, Asami Maki Ballet (Tokyo).

Nicolás Fischtel has recently worked for the San Francisco Ballet, Compañía Nacional de Danza 2, Joan Lluis 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 and Ballet Nacional de España. He has also continued to work with Nacho Duato at Compañía Nacional de Danza on performances such as *Remansos* and *Romeo and Juliet*, *Txalaparta* and *L' Amoroso*.

Lourdes Frías

Costume Designer
(White Darkness)

Lourdes was born in Madrid in 1957, the city in which she died last year. She studied Interior Design but later her career developed towards Fashion Design. In 1986, she moved to London where she studied at the prestigious school Central Saint Martins College of Art and Design. In London, she was employed by the Japanese designer Koji Tatsuno and the Danish designer Anne Lise Kjäer. Later she produced her own designs at her studio in Notting Hill Gate.

In 1995, she returned to Spain. In 1997, she designed costumes for Nacho Duato's *Romeo and Juliet* for Compañía Nacional de Danza. *White Darkness* marked the second collaboration between the two artists.

Jaffar Chalabi

Set Designer
(White Darkness)

Jaffar Chalabi is an architect, based in Vienna, who was born in Bagdad, Iraq. He started studying sculpture in Vienna then continued his studies at the University of Architecture and at the University of Michigan, Ann Arbor, USA. Chalabi completed his education at the Polytechnical University of Vienna and has obtained his PhD with a thesis on architecture and movement. In 1993, together with Talik Chalabi, he founded the *Chalabi Architects*. Since 1996, he has being regularly teaching at the Polytechnic University of Vienna. He is currently a guest professor at the école d'architecture de Versailles, France.

Jaffar has been awarded various prizes in prestigious international competitions, among which he received the Benois de la Danse (2000) for the set of the ballet *Multiplicity, Forms of Silence and Emptiness* by Nacho Duato. He also received the honourable mention of the Austrian award for experimental architecture in 2002. *Chalabi Architects* have won several prizes in numerous international architectural competitions, resulting in the current construction of the convention centre at Darmstadt-Germany.

From 1999, Jaffar Chalabi has had many collaborations with Nacho Duato, having 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).

Joop Caboort

Lighting Designer
(White Darkness)

Born in 1944 in The Hague, into a theatre family (his father was an electrical boss and his mother the head of a costume department), Joop Caboort joined the Nederlands Dans Theater (NDT) in 1965. He was the Technical Director and Light Designer of the Company from 1970 to 1995.

His has worked with Hans van Manen, Jiří Kylián, Jennifer Muller, Louis Falco, Glen Tetley, Nils Christe and Nacho Duato. Joop has also collaborated with set designers such as Jean-Paul Vroom, Keso Dekker, William Katz, Walter Nobbe, Nadine Bayliss, John F. Macfarlane and Michael Simon.

Joop has designed the lighting for the most prestigious dance companies in the world. He gives classes on Lighting Design in Ballet in the Dutch School for Theatre Technicians (SOTT). He was directly responsible for the whole technical endowment in the Lucent Dans Theater in the Haye, a theatre designed exclusively for dance works.

In 1995, Joop Caboort opened his own business, Lighting Design & Theatre Consultancy, and since then he has worked as a freelance designer.

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