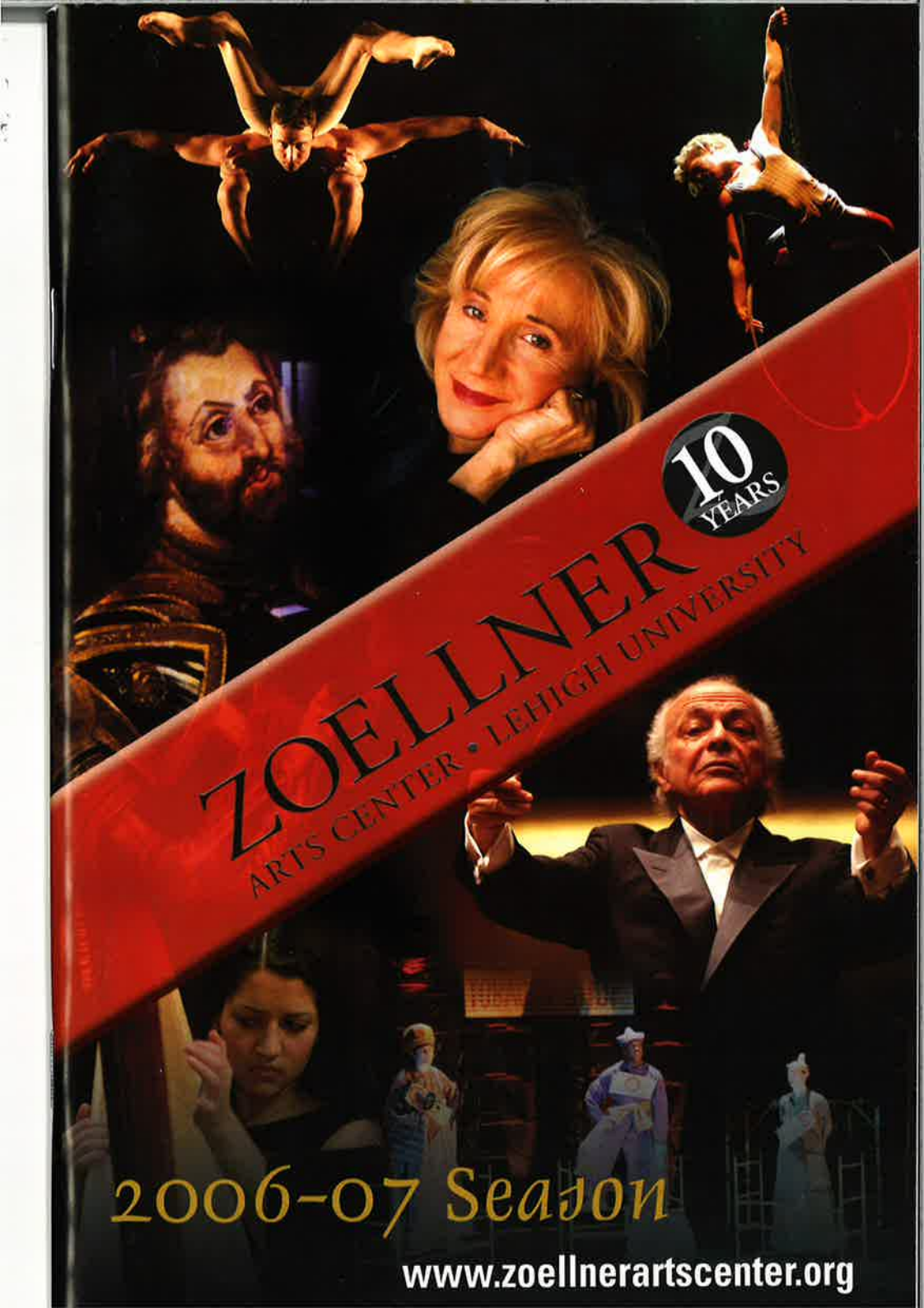

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presents

Compañía Nacional de Danza 2

Artistic Director:
Nacho Duato

Co-Artistic Director:
Tony Fabre



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Compañía Nacional de Danza 2

ARTISTIC DIRECTOR: NACHO DUATO
Co-Artistic Director: Tony Fabre

Program

Remansos
Nacho Duato/Enrique Granados

- Intermission -

Coming Together
Nacho Duato/Frederic Rzewski

- Intermission -

Rassemblement
Nacho Duato/Toto Bissainthe

Dancers	Anjara Ballesteros, Kayoko Everhart, Emma Garau, Macarena González, Gabriela Gómez, Claire Hill, Soojee Watman, Sara Fernández, Rubén Dario Banol, Hugo Cortey, Joaquín Crespo, Aleix Mañé, Kenji Matsuyama, Kahlon Or, Álvaro Prieto
Assistant-Répétiteur	Cati Arteaga
Pianist	José Luis Franco
Stage Manager	Javier Cabellos
Physical Therapist	Luis Aledo
Manager	Carmen Bofarull
Promotion	Luis Tomás Vargas
Production	Francisco Javier Serrano, Sonia Sánchez
Administration	Aida Pérez
Staff	José Antonio Beguiristáin
Maintenance	Ana Galán
Production Team	Cristina González
Promotion Team	Adela Gutiérrez
Asst. to Administration	Cristina Sánchez
Stage Hands	Carlos Martínez
Electrician	Florencio Sánchez
Sound	Ignacio Rodríguez, Rafa Giménez
Asst. to Technical Director	Ricardo Virgós
Wardrobe	Ana Guerrero *(Jefa de Sastrería)*, Sagrario Martín, Mª del Carmen Ortega, Valeriana Bon
Concierges	Miguel Ángel Cruz, Teresa Morató, Federico Cordero

Remansos

Choreography: Nacho Duato

Music: Enrique Granados

Sets and Costumes: Nacho Duato

Lighting: Nicolás Fischtel (A.A.I.)
(Danza Oriental, Minueto, Danza Villanesca), Brad Fields (Valses Poéticos)

World premiere by the American Ballet Theatre
at the New York City Center, November 5, 1997

Premiered by Compañía Nacional de Danza 2
at Teatro de Madrid, Madrid, May 19, 2006

Danza Oriental
Gabriela Gómez, Joaquín Crespo

Minueto
Anjara Ballesteros, Kenji Matsuyama

Danza Villanesca
Kayoko Everhart, Aleix Mañé

Valses Poéticos
Joaquín Crespo, Kenji Matsuyama, Aleix Mañé

Costumes made by Company's wardrobe

Remansos, based on the *Poetic Waltzes* of Enrique Granados, was first staged in New York by the American Ballet Theatre in November 1997 and received great praise from the critics. "Expressive strength, geometric lines, dynamic use of space and forms" were some of the remarks on the work by Duato. On the basis of that first version the choreographer lengthened the work for the National Dance Company, choreographing three of the most beautiful popular dances by the composer to create *Remansos*.

Set to the piano music by Granados and inspired by the world of Lorca, *Remansos* is an outpouring of ingenuity, continually flirting with the audience in its perspicacious movement. Granados was born in Lérida, Spain, on July 27, 1867. He studied piano in Barcelona and Paris. Throughout his life he was a composer, teacher and soloist. His works are mainly for the piano and vocal music. Even his earliest works show a new trend in Spanish music. Inclined toward popular tastes, all of his music is of an exceptional quality and original style. Granados died young; the ship he was travelling in was torpedoed by a German submarine and sank. Although he managed to reach a lifeboat, he saw his wife drowning and jumped back into the sea—they both died.

Coming Together

Choreography: Nacho Duato

Music: Frederic Rzewski

Sets and Costumes: Nacho Duato

Lighting: Nicolás Fischtel (A.A.I.)

World premiere by Compañía Nacional de Danza
at Teatro de la Zarzuela, Madrid, December 23, 1991

Premiered by Compañía Nacional de Danza 2
at Teatro Principal, Alicante, January 31, 2003

First cast	**Second cast**
Soojee Watman, Kenji Matsuyama	Soojee Watman, Kenji Matsuyama
Emma Garau, Álvaro Prieto	Macarena González, Álvaro Prieto
Claire Hill, Aleix Mañé	Claire Hill, Aleix Mañé
Anjara Ballesteros, Joaquín Crespo	Anjara Ballesteros, Joaquín Crespo
Sara Fernández, Khalon Or	Sara Fernández , Rubén Dario Banol
Gabriela Gómez, Hugo Cortey	Gabriela Gómez, Hugo Cortey

Musical recording

Tibor Szmzó: flute; Lázlo Göoz: trombone; Lázlo Melis: violin;
Ferenc Körmendy: viola; András Soós: celesta; Tamás Tóth: bass;
Klára Schnierer: cello; János Kálnai: oboe; Ferenc Simon: clarinet;
Lázlo Vöros D.: basssoon; Mihály Dresch: sax;
Kinga Székely: piano; Béla Faragó: synthesizer; Péter Forgács: recitation

Recording 1983 Hungaroton SLPX 12545

Costumes made by Company's wardrobe

The turbulent repetition of musical structures and recited text from Frederic Rzewski's frantic composition provides the accompaniment and counterpoint to an abstract work by Nacho Duato, who uses his effervescence to both bring us closer to furious frenzy and hysterics and contrast the oneiric atmospheres in his creation. Both phenomena appear alternatively as well as simultaneously, as 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.

Rzewski's pieces entitled *Coming Together* and *Attica* written for narrator and instruments, to be performed *ad libitum* in two parts, are of crucial importance in the history of repetitive music, not only because of their 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.

Rassemblement

Choreography: Nacho Duato

Music: Toto Bissainthe (*Rasanbleman*)

Sets: Walter Nobbe

Costumes: Nacho Duato

Light Design: Nicolás Fischtel (A.A.I.)
according to the original design by Dick Limdscström

World premiere by Cullberg Ballet
at Hjalmar Bergman Theater, Orebro, Sweden, February 27, 1990

Premiered by Compañía Nacional de Danza 2
at Teatro de Madrid, Madrid, April 28, 2005

First cast	**Second cast**
Anjara Ballesteros	Emma Garau
Kayoko Everhart	Soojee Watman
Gabriela Gómez	Macarena González
Soojee Watman	Claire Hill
Álvaro Prieto	Álvaro Prieto
Rubén Dario Banol	Hugo Cortey
Kenji Matsuyama	Aleix Mañé
Khalon Or	Joaquín Crespo
Soldiers	**Soldiers**
Aleix Mañé, Joaquín Crespo	Kenji Matsuyama, Khalon Or

Musical recording

Toto Bissainthe with MarieClaude Benoît and Mariann Mathéus: voice

Akonio Dolo and Mino Cinélu: percussion;

Patrice Cinélu: guitar; Beb Guérin: double bass

Recording: Arion (1977)

Costumes made by Company's wardrobe

Sets made by Carmina Burana

This time Duato has turned to Haiti and the music of Toto Bissainthe, with drive and sway. It has inspired Duato in the crisp, clear-cut style of *Jardí Tancat*. Four couples, in shades of grey 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.

These songs are mostly slaves' 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. Capitalism, 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

About the Company

Compañía Nacional de Danza 2 (CND2) was created by artistic director Nacho Duato in October 1999 with the aim to train and prepare dancers for professional life. It intends to link conservatories and ballet schools with professional companies such as Compañía Nacional de Danza. The company's repertoire is formed mainly by Duato's works. However he is also incorporating works of young and promising choreographers. This gives young dancers the opportunity to closely follow new choreographic tendencies and to include some of these elements in upcoming works. In short, this project tries to encourage young dancers' hopes, to ignite interest among young audiences in contemporary dance and to enhance the cultural panorama.

Born in Valencia, Spain, **Nacho Duato** started professional ballet training with the Rambert School in London at 18, 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 Jirí Kylián brought him to the Nederlands Dans Theater in Holland, where he was quickly incorporated into 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 the limitations of a dancer and toward choreography. His first attempt in 1983 turned into a major success: *Jardí Tancat*, set to Spanish/Catalan music by compatriot Mª del Mar Bonet, won him the first prize at the International Choreographic Workshop (Internationaler Choreographischer Wettbewerb) at Cologne. In 1988 Duato was named Resident Choreographer for Nederlands Dans Theater—next to Hans van Manen and Jirí Kylián. With the growing demand of international companies requesting a work of his for their repertoire, Duato had to take a decisive step toward 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 Theatre. The choreography *White Darkness* forms a part of the repertoire of the Ballet of the Opera of Paris from November, 2006.

In 1995 he received the grade of Chevalier dans l'Ordre des Arts et des Lettres which is annually given by the French Embassy in Spain. 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 2000. Since June 1990, invited by the Instituto Nacional de las Artes Escénicas y de la Música of the Spanish Ministry of Culture, Duato has been artistic director of Compañía Nacional de Danza. Duato received the National Dance Award 2003 in the modality of creation.

Born in Nantes, France, **Tony Fabre** began studying ballet at the National Conservatoire of Nantes. He continued his dance studies in Brussels and Liège, Belgium. He joined the Ballet of Germinal Casado's Karlsruhe in 1981, where he remained until 1983, the year in which he became a soloist with the Ballet of the Century XX of Maurice Béjart. After six years, he joined the Sadler's Wells Royal Ballet of London in 1989, working as a principal dancer for one year before moving to Basel in 1990 to join the Basler Ballet, also as principal dancer. In 1991, he joined the Compañía Nacional de Danza as principal invited dancer, where he remained until 1997, dancing numerous works by Nacho Duato and other choreographers of international prestige including Jirí Kylián, Mats Ek, Ohad Naharin, William Forsythe and Hans van Manen. During this period he created two pieces for the Choreographic Workshop of the company. In 1997, he began working as a choreographic attendee, mounting Nacho Duato's numerous ballets for different companies such as the Royal Ballet, Hamburg Ballet, Washington Ballet, Boston Ballet and others. Meanwhile, he created different works for the Barcelona-based company IT Dansa and Carmen Roche's Young Company. He took the reins of the new project in October 1999, when he accepted the position of assistant to the artistic director of Compañía Nacional de Danza 2.