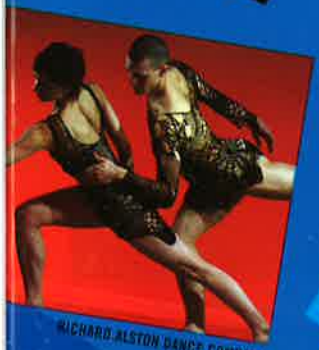


COMPANHIA NACIONAL DE DANÇA 2



DANCEBRAZIL



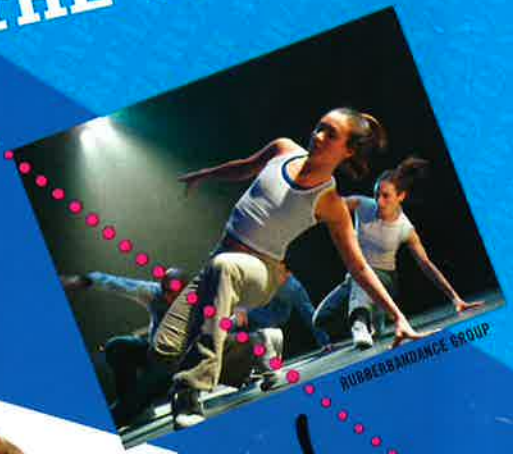
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2006-07 SEASON

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Zellerbach Theatre
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Rubberbandance Group

Co-Artistic Director, choreographer and dancer:
Victor Quijada
Co-Artistic Director and dancer: *Anne Plamondon*
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MINISTERIO
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Compañía Nacional de Danza 2

Artistic Director: Nacho Duato
Co Artistic Director: Tony Fabre

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

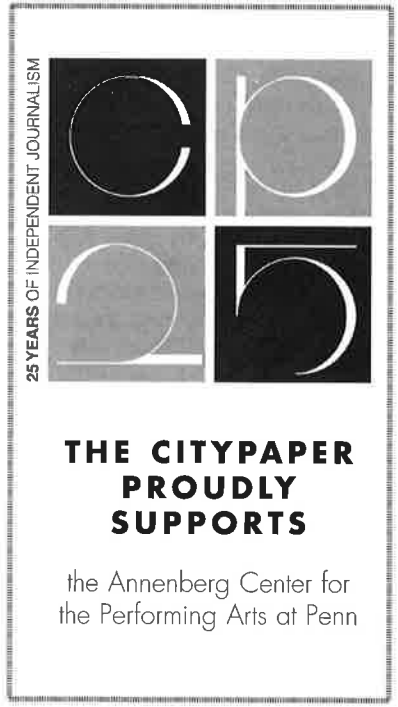
PROGRAM

Production Team: Cristina González
Promotion Team: Adela Gutiérrez
Assistant to Administration: Cristina Sánchez
Stage Hands: Carlos Martínez
Electrician: Florencio Sánchez
Sound: Ignacio Rodríguez, Rafa Giménez
Assistant 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

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Zellerbach Theatre
Annenberg Center for the Performing Arts
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March 8-10, 2007





PROGRAM

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)

Worldpremiere by the *American Ballet Theater* at the City Center, New York, November 5th, 1997
Premiered by *Compañía Nacional de Danza 2* at *Teatro de Madrid*, Madrid, May 19th, 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, on the *Poetic Waltzes* of Granados, first staged in New York by the *American Ballet Theater* in November 1997, received the greatest praise from the specialist 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 on this occasion, to create this **Remansos**.

Set to the piano music by Enrique Granados and inspired by the world of Lorca, **Remansos** is an outpouring of ingenuity, continually flirting with the audience in its perspicacious movement. Enrique Granados was born in Lérida on 27th July 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 his music is of an exceptional quality and has an 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.

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PROGRAM

Coming Together

Choreography: Nacho Duato
Music: Frederic Rzewski*(Coming Together)*
Sets and Costumes: Nacho Duato
Light Design: Nicolás Fischtel (A.A.I.)

Worldpremiere by *Compañía Nacional de Danza* at Teatro de la Zarzuela, Madrid, December 23rd, 1991
Premiered by Compañía Nacional de Danza 2 at Teatro Principal, Alicante, January 31st , 2003

First cast
Soojee Watman – Kenji Matsuyama
Emma Garau – Álvaro Prieto
Claire Hill – Aleix Mañé
Anjara Ballesteros – Joaquín Crespo
Sara Fernández – Khalon Or
Gabriela Gómez – Hugo Cortey

Second cast
Soojee Watman – Kenji Matsuyama
Macarena González – Álvaro Prieto
Claire Hill – Aleix Mañé
Anjara Ballesteros – Joaquín Crespo
Sara Fernández – Rubén Dario Banol
Gabriela Gómez – Hugo Cortey

Musical recording:
Tibor Szmzó: flutes; 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: saxs; 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 the Frederic Rzewski's frantic composition provides with the accompaniment and counterpoint to an abstract work by Nacho Duato who uses his effervescence both to bring us closer to furious frenzy and hysterics, and as a contrast in his creation of oniric atmospheres. Both phenomenons appear alternatively as well as simultaneously as it could happen with the rhythms and sensations which develop within a big city.

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

Frederic Rzewski's piece entitled Coming Together and Attica written for narrator and instruments, to be performed ad libitum in two parts, is of crucial importance in the history of repetitive music and not only because of its obvious influence on later pieces. Here the repetitive techniques and structuring are not an end in themselves but the means of creating a coherent musical, dramatic world. While this piece just like Rzewski's other works makes use of improvisation and repetition it is also a committed work both in the social and the political sense. Rzewski managed to combine the political, ideological meaning of the text and the musical structure into a homogeneous whole by means of an original "minimal" idea. The eight sentences from a letter by Sam Melville (a political prisoner killed in the 1971 Attica prison riots) are first narrated in an additive then in a deductive progression. The title of the piece is a reference to a sentence of the letter and to the technique of musical improvisation.

INTERMISSION

PROGRAM

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 Limdscröm.

Worldpremiere by *Cullberg Ballet* at *Hjalmar Bergman Theater*, Orebro, Sweden, February 27th, 1990
Premiered by *Compañía Nacional de Danza 2* at *Teatro de Madrid*, Madrid, April 28th, 2005

First cast
Anjara Ballesteros
Kayoko Everhart
Gabriela Gómez
Soojee Watman
Álvaro Prieto
Rubén Dario Banol
Kenji Matsuyama
Khalon Or

Soldiers:
Aleix Mañé – Joaquín Crespo

Second cast
Emma Garau
Soojee Watman
Macarena González
Claire Hill
Álvaro Prieto
Hugo Cortey
Aleix Mañé
Joaquín Crespo

Soldiers:
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.

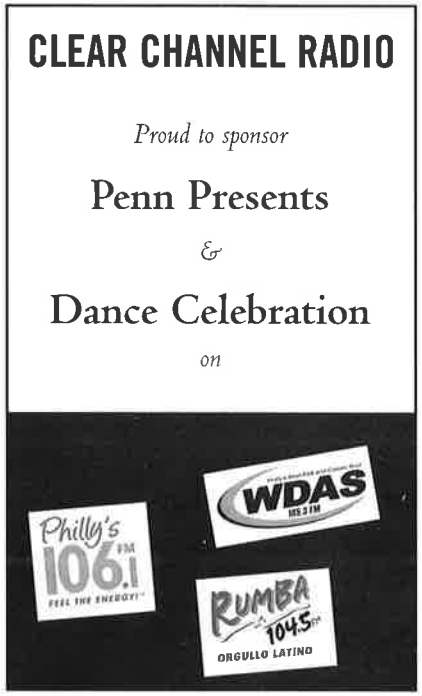
PROGRAM

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

During the history of Haiti, the face of the master has often changed. 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





MEET THE ARTISTS

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 be a link between conservatories and ballet schools and professional companies such as *Compañía Nacional de Danza.*

The Company's repertoire is formed mainly by Nacho 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.

NACHO DUATO

Born in Valencia, Spain. Nacho Duato 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 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 turned towards choreography. His first attempt in 1983 turned into a major succes: **Jardí Tancat** 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 Nacho 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 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 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 Gouvernment rewarded 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 is National Dance Award 2003 in modality of Creation.

Since June 1990, invited by the *Instituto Nacional de las Artes Escénicas y de la Música* of the Spanish Ministry of Culture, Nacho Duato is Artistic Director of *Compañía Nacional de Danza.*

TONY FABRE

Born in Nantes, France, Tony Fabre began studying ballet at the *National Conservatoire of Nantes.* He continued his dance studies in Brussels and Liège, in 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 Bèjart.* 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, Hans van Manen. During this period he created two pieces for the *Choreographic Workshop of the Company.*

MEET THE ARTISTS

In 1997, he began working as a Choreographic Attendee, mounting Nacho Duato's numerous ballets on 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*.

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About Dance Celebration

The Dance Celebration program is the Greater Philadelphia Region's major contemporary dance series and a recognized national leader in its field. Founded in 1983, Dance Celebration is a collaboration of Dance Affiliates and *PENN Presents* that engages a broad range of world-class and emerging dance companies each season, primarily at the Annenberg Center for the Performing Arts.

Supporting Dance Celebration's primary mission of presenting and commissioning is a commitment to the presentation of diverse styles and choreography, cultures and nationalities; the cultivation of broadly-based adult and children's audiences; the enrichment of the school curriculum through quality children's matinees, arts education, and outreach; collaborations with performing arts partners in the field; and service to the local dance community through workshops, master classes, seminars and symposia.

Dance Celebration invigorates cultural life at the University of Pennsylvania, enhances the quality of life in West Philadelphia, and represents a major cultural asset to the City and Region.

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