



206-543-4880
uwworldseries.org

Special thanks to our Supporting Sponsor:



UW World Series would also like to thank the following donors for their support of this evening's program:

*Linda and Tom Allen
Dr. and Mrs. Ellsworth Alvord
JC and Renee Cannon
Katharyn Alvord Gerlich
Hellmut and Marcy Golde
Louis G. and Patti Marsh
Lois Rathvon
Joseph Saitta
Jeff and Kim Seely
Sharon Gantz Bloome Fund
of the Tides Foundation*

World Dance Series
Thursday, Friday, Saturday, April 22-24, 2010

*The UW World Dance Series
is made possible in part
by Katharyn Alvord Gerlich*

COMPAÑÍA NACIONAL DE DANZA

Artistic Director: Nacho Duato

Manager: Carmen Bofarull

Principal Dancers:

Tamako Akiyama, Luisa María Arias, Ana Tereza Gonzaga,
África Guzmán, Ana María López, Yolanda Martín,
Clyde Archer, Gentian Doda, Jean Phillipe Dury, Thomas Klein,
Francisco Lorenzo, Isaac Montllor, Lucio Vidal

Corps de Ballet:

Stephanie Dalphond, Kayoko Everhart, Macarena González,
Liuva Horta, Marina Jiménez, Inês Pereira, Soojee Watman,
Peter Agardi, Michael Carther, Randy Castillo, Joaquín Crespo,
Stein Fluijt, Joel Toledo, Francesco Vecchione,
Daan Vervoort, Javier Monzón



eu 2010.es

North American Representative:
Sunny Artist Management
Ilter Ibrahimof, Director
www.sunnyartistmanagement.com

Tour Production Manager: Jessica Cabrera

TONIGHT'S PROGRAM

Arenal

Choreography: Nacho Duato

Music: María del Mar Bonet (*Tonada de Segar, Carta a L'Exili, Tonada de Collir Olives, Dansa de la Primavera, Cançó de Bressol, Des de Mallorca a L'Alguer, Den Itan Nisi, Tonada de Segar.*)

Sets: Walter Nobbe

Costumes: Nacho Duato

Lighting Design: Edward Effron

World premiere by the Nederlands Dans Theater at the Muziektheatre,
Amsterdam on January 26, 1988

Premiere by the Compañía Nacional de Danza 2 at Teatro El Bosque in
Móstoles, Spain, on February 7, 2004

DANCERS

April 22 & 24

Solo

Yolanda Martín

Paso a dos

Luisa María Arias, Clyde Archer

Paso a tres

África Guzmán, Francisco Lorenzo, Gentian Doda

Paso a cuatro

Inês Pereira, Soojee Watman, Stein Fluijt, Joel Toledo

April 23

Solo

Ana María López

Paso a dos

Ana Tereza Gonzaga, Randy Castillo

Paso a tres

Marina Jiménez, Daan Vervoort, Joaquín Crespo

Paso a cuatro

Kayoko Everhart, Macarena González, Peter Agardi, Francesco Vecchione



Costumes made by: Company Wardrobe and Babette Van Der Verg

Scenery made by: Carmina Burana

Telón de Fondo: Campbell

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

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

On the other hand, one female dancer stands apart, dancing alone to four songs which are performed a capella. These songs are realistic content and seem to arise from an agonizing outcry of the heart. The dancer's movements are nearer to the ground than those of the others. This is to express the influence of the land. Colour, choreography, movement, everything is undeniably Mediterranean.

Nacho Duato had worked with María del Mar Bonet in another ballet, *Jardí Tancat*. "Her music constitutes an important source of inspiration for my work," says the choreographer. "Later, while I was listening to her record *Gavines I Dragons*, the idea of *Arenal* immediately occurred to me. At once, I began to consider the possibility of María del Mar Bonet joining us to give a live performance of her songs." Duato sees *Arenal* as an extension of his first work, *Jardí Tancat*. "It is more vital, more lively, more faithful to the inner rhythm of the songs themselves, without abandoning the worlds of people and of work".

- INTERMISSION -

Kol Nidre

North American Premiere

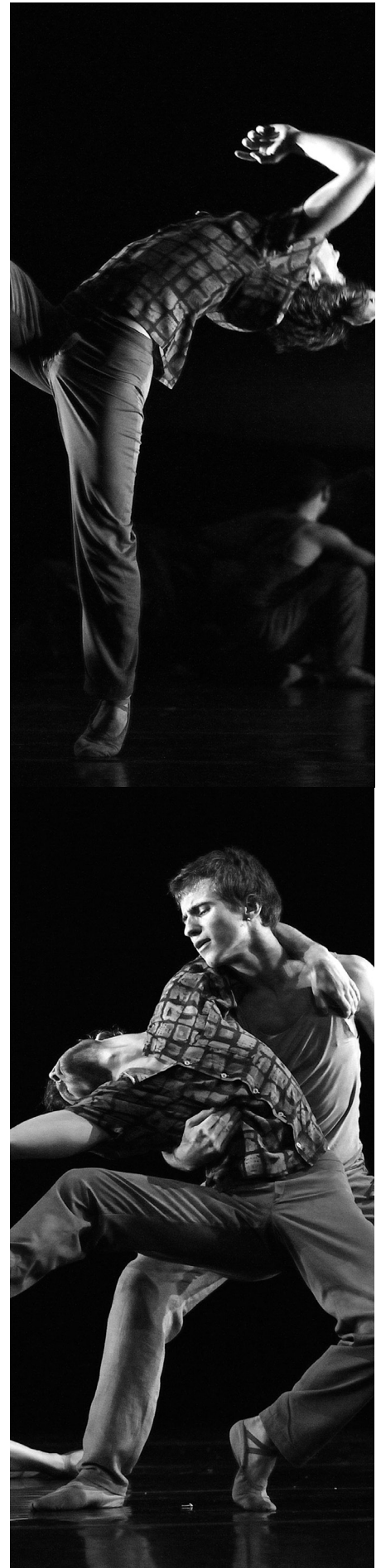
Choreography: Nacho Duato

Music: John Tavener, Arvo Pärt and John Zorn

Scenography and Costumes: Nacho Duato

Lighting Design: Joop Caboort

Premiered by Compañía Nacional de Danza 2
at Teatro de Madrid, on January 22, 2009



Premiered by Compañía Nacional de Danza
at Gran Teatro Falla, Cádiz, on October 30, 2009

DANCERS

Macarena González, África Guzmán,
Marina Jiménez, Soojee Watman
Daan Vervoort, Peter Agardi,
Joaquín Crespo, Jean Philippe Dury,

Kol Nidre is the name of the declaration recited in the synagogue, prior to commencement of the evening service of Yom Kippur. Its name is taken from the initial letters of the declaration and it is a time to reflect and forgive. These are the building blocks taken by Duato in his new creation for Compañía Nacional de Danza. It is a more introspective, spiritual work that reflects on the situation of the youngest during armed conflict: those known as “war children.”

- INTERMISSION -

Cobalto

North American Premiere

Choreography: Nacho Duato

Music: Pedro Alcalde / Sergio Caballero (organ player: Juan de la Rubia;
Blancafort organ at the Church of Collbató)

Sets: Nacho Duato

Costumes: Lydia Delgado

Lighting Design: Brad Fields

World premiere by Compañía Nacional de Danza
at Teatro de la Zarzuela, on 20th March 2009.

DANCERS

April 22 & 24

Kayoko Everhart, Ana María López
Luisa María Arias, Ana Tereza Gonzaga
Yolanda Martín, Peter Agardi
Gentian Doda, Francisco Lorenzo
Randy Castillo, Clyde Archer

April 23

Kayoko Everhart, Liuva Horta
Marina Jiménez, Macarena González
Soojee Watman, Gentian Doda



Stein Fluijt, Joaquín Crespo
Daan Vervoort, Isaac Montllor

Costumes made by: Company Wardrobe
Scenery made by: Company
Props by: Mambo Decorados

Cobalto is a reflection on erotism. Duato approaches the subject from an oneiric point of view, submerging himself in the world of erotic dreams. The piece is created for ten dancers. Once more, Duato grants the music a primordial importance in his creations and, in *Cobalto*, he again resorts to his usual composers, Pedro Alcalde and Sergio Caballero. *Cobalto* is a piece composed for a single instrument, the organ. The music was recorded at the church of Collbató on a Blancafort organ, by the organ player Juan de la Rubia.

Duato also has the lighting designer Brad Fields on his artistic team. He is the lighting director of the American Ballet Theater and a faithful collaborator in all his premieres for years. Another striking fist is the costume design by Lydia Delgado a fashion designer.

“It is like a colour (blue) and energy, but it belongs to the negative side and in its supreme purity it is, as one would say, a precious nothingness.

Its effect is a mixture of excitement and serenity.”

—Goethe, *Theory of Colours*

Blue is holy and pornographic, prudish and obscene. It is used in the English expression “blues,” understood as sad, but it is also like “verde,” green in Spanish, means erotic or obscene. Cobalt blue is the maximum example of that bipolarity. Beautiful, arrogant and celestial, it conceals its mineral origin known as “flower of cobalt,” a mixture of cobalt arsenide and nickel that form a crystal on contact with the air. Toxic and poisonous due to its arsenic, it was christened the elf-blue that tormented miners, with the German name by which we know it: kobelt. Cobalt blue is, of all the colours, that of the unconscious history.

STAFF AND BOARD

UW WORLD SERIES

Matthew Krashan, Director
Elizabeth C. Duffell, Director of Education
and Associate Programs Manager
Courtney Clouse, Director of Development
Gretchen Douma, Director of Marketing and Public Relations
Andrea Hermanson, Institutional Giving Officer
Priya Frank, Individual Giving Coordinator
Drew Moser, Publications Coordinator

MEANY HALL FACILITIES & OPERATIONS

Rita Calabro, Director of Facilities & Operations
Danae Hollowed, Director of Finance
Sue Stark, Fiscal Specialist
Yevgeniy Gofman, Accountant
Kris Shaw, Computer Specialist
Stuart McLeod, Computer Specialist

Tom Burke, Technical Director
Juniper Shuey, Head Carpenter
Ryan Hendricks, Head Electrician
Matt Stearns, Sound Engineer
Doug Meier, Meany Studio Stage Technician

Nancy Hautala, Front of House Operations Manager
Tom Highsmith, House Manager
Kim Champlin, House Manager
Leann Hakala, House Manager
Hanh Pham, Concessions Manager

UW ARTS TICKET OFFICE

Rosa Alvarez, Director of Ticketing
Liz Wong, Assistant Director of Ticketing
Cathy Wright, Ticket Office Assistant
Patrick Walrath, Ticket Office Assistant

UW WORLD SERIES ADVISORY BOARD

Rich Stillman, President
Ellen J. Wallach, Vice-President
Eric S. Rothchild, Treasurer

Linda Linford Allen
Cynthia Bayley
Cathryn Booth-LaForce
JC Cannon
Sheila Edwards Lange
DeLaine Emmert
Gail Erickson
Luis Fernando Esteban
Ernest Henley
Randy Kerr
Kurt Kolb
Mina Person
Lois Rathvon
Dick Roth
Jeff Seely
Freya Skarin
Dave Stone
Lee B. Talner
David Vaskevitch
Gregory Wallace
Bob Stacey, *ex officio**

HONORARY BOARD MEMBERS

Ellsworth C. Alvord, Jr.
Betty Balcom
Keith Larson
Jo Allen Patton

*Divisional Dean for Arts and Humanities, College of Arts and Sciences

The Compañía Nacional de Danza was founded in 1979 under the name of Ballet Nacional de España Clásico, and its first Director was Víctor Ullate.

In 1983 the Direction of the Ballets Nacionales Español y Clásico was put under the charge of María de Avila who put Ray Barra, a former Northamerican dancer and choreographer living in Spain, in charge of a number of choreographies, and later offered him the post of Assistant Director, which he held until 1990. In December 1987, Maya Plisetskaya was appointed the ballet's Artistic Director.

The appointment of renowned dancer and choreographer Nacho Duato as Artistic Director of Compañía Nacional de Danza in June 1990 has meant an innovative change in the company's history. It is Duato's firm intention to transform the Compañía into a ballet with a personality of its own in which, without neglecting the classical precepts, a more contemporary style is adopted. To achieve this, he will include new choreographic work in the Company's repertoire, created specially for it, together with other works of proven quality, recognised world-wide. Also, Nacho Duato contributes to the Compañía Nacional de Danza with his work as a choreographer, praised by critics all over the world and awarded prizes by the experts.



Nacho Duato

Artistic Director

Born in Valencia, Spain. Nacho Duato began his professional ballet training at 18 at the Rambert School in London. He furthered his dance studies at Maurice Béjart's Mudra School in Brussels and completed his dance education at The Alvin Ailey American Dance Center in New York City.

Duato signed his first professional contract with the Cullberg Ballet in Stockholm in 1980 and a year later Jirí Kylián brought him to the Nederlands Dans Theater in Holland, where he was quickly assimilated into the company and its repertoire. In recognition of his achievement as a dancer, Duato received the Golden Dance Award in Schouwburgen, Netherlands in 1987. Duato's natural talent as a dancer led him to begin exploring choreography, and his first attempt at it in 1983 turned into a major success: Jardí Tancat, set to Catalan music by fellow Spaniard M^a del Mar Bonet won him the first prize at the International Choreographic Workshop in Cologne. In 1988 Nacho Duato was named Resident Choreographer for

Nederlands Dans Theater alongside Hans van Manen and Jirí Kylián.

Nacho Duato has been the Artistic Director of Compañía Nacional de Danza since June of 1990, when he has invited to take the position by the Instituto Nacional de las Artes Escénicas y de la Música of the Spanish Ministry of Culture.

His ballets are now found in the repertoire of companies including Cullberg Ballet, Nederlands Dans Theater, Les Grands Ballets Canadiens de Montréal, Deutsche Oper Ballet, Australian Ballet, Stuttgart Ballet, Ballet Gulbenkian, Finnish Opera Ballet, San Francisco Ballet, Royal Ballet and American Ballet Theatre. His 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 title of Chevalier dans l'Ordre des Arts et des Lettres, presented annually by the French Embassy in Spain.

The Spanish Government awarded him the Golden Medal for Merit in the Fine Arts in 1998. He won the Benois de la Danse at the Stuttgart Opera presented by the International Dance Association for Multiplicity. Forms of Silence and Emptiness in April of 2000. In 2003, Duato became the winner of Spain's National Dance Award, in the Creative category.

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.

Pedro Alcalde

Composer, *Cobalto*

Born in Barcelona, he studied piano, flute, violin and composition in his native city, as well as graduating in Philosophy at the University of Barcelona. He studied orchestra conducting at Columbia University, New York, where he was awarded the Master of Arts. He then studied with Professor Karl Österreichischer at the Hochschule für Musik, Vienna. In 1984, he obtained the prize of the international conductors' competition held in Bad-Wiessee (Germany). That same year, he conducted *The Soldier's Tale* by Stravinsky at the Horace Mann Auditorium in New York. He studied conducting at the Hochschule für Music in Vienna with professor Karl Österreichischer. He worked as second conductor at Vienna Opera. In 1990 he was assistant conductor at the Vienna Philharmonic and from 1991 to 1996 at the Berlin Philharmonica with Claudio Abbado.

He has conducted numerous European orchestras, such as those of Madrid, Barcelona, Bolonia, Ferrara, Roma, Nueva York, Berlin, Frankfurt, Leipzig, Osaka, etc. In 1996, he began a series of experimental recordings for the SFB of Berlin with Beethoven's last sonatas and the last works of György Kurtág. Pedro Alcalde has interpreted works by notable contemporary composers such as Sotelo, Goyette, Kurtág, Rihm or Nono, conducting the premiere of

their compositions on occasions. He has directed the ballet *Self* by Alberto Iglesias, with choreography by Nacho Duato, in addition to the music for the John Malkovich film *The Dancer Upstairs*.

Since 1998, he regularly collaborates with the choreographer Nacho Duato and the National Dance Company (CND), with whom he has worked on diverse projects such as that of *Romeo and Juliet* by Prokofiev, the *Symphony of Psalms* by Stravinsky or the *Wesendonk Lieder* by Wagner. He composed the following ballets with Sergio Caballero: *Herrumbre* (2004), *Seventeen* (2005), *Alas* (2006), *Hevel* (2007) and *Cobalto* (2009)

Sergio Caballero

Composer, *Cobalto*

Sergio Caballero was born in Barcelona. In 1985 he founded the Los Rinos group with Marcel·lí Antúnez and Pau Nubiola, staging happenings, performance art and theatre with wild, provocative humour and implausible stories as the common denominator. 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 humoristic and sceptical reflection on authorship of art. Since 1994 he has been the co-director of the *Sónar International Festival of Advanced Music and Multimedia Art*.

Lydia Delgado

Costume designer, *Cobalto*

She was born in Barcelona. Her first contacts with the world of art go back to her youthful years as a ballerina at the Gran Teatro de Opera del Liceu. She entered the fashion world after a chance meeting with the designer Antonio Miró, with whom she collaborated for some time at his creative workshop before beginning her own career. In 1989, the designer opened her own atelier at calle Minerva in the city centre, an intimate setting with its own personality and reminiscences of haute couture. A short time later, she inaugurated her shop in Barcelona, coinciding with her 1991 fashion show presentation on the *Pasarela Gaudí*.

Her first collections are couture creations elaborated with patience and emotion, in which one may see a continual search for artistic expression.

In 1997, Lydia Delgado launched her pret a porter line on the market as a more affordable proposal, although without renouncing her commitment to careful, perfectionist work. Her garments suggest daring combinations that are not lacking in irony, that seek to provoke a different way of looking at oneself and reality. In 2000, Lydia presented her collection for brides, a striking, avant garde proposal, at the Royal Palace of Pedralbes.

A year later, Pronovias entered into a licensing agreement with Lydia Delgado for worldwide distribution

of the Lydia Delgado Brides collections.

In 2004, Lydia Delgado inaugurated her shop in Madrid, in the central Salamanca neighbourhood. Lydia Delgado is now a consecrated figure on the national fashion scene. Her exclusive world has an distinguishable identity of its own, the result of personal perseverance to conserve her original values over the years: passion for quality, artistic creativity, visual strength, a weakness for details and elegance without ostentation. Prizes and recognitions include Marie Claire fashion prize 2007, Antonio Gaudi Gold Medal 2003, European Citizen Prize 2003, T de Telva for the best Spanish designer 2000, Entrepreneurial Woman prize (FIDEM) 1999, Silver T de Telva 1998

Brad Fields

Lighting Designer, *Cobalto*

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 Gilded Goldbergs, Alas, Castrati, Sueños de Éter, Arcangelo, Ofrenda de Sombras, Multiplicidad. Formas de Silencio y Vacío, Without Words, and Remanso.

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 Bayadère for the Australian Ballet and Bella Lewitzky's Meta 4 for the Lewitzky Dance Company.

He has designed for Ballet Argentina, Boston Ballet, San Francisco Ballet, Royal Ballet, Lyon Opera Ballet, Houston Ballet, Netherlands Dance Theatre, Les Grands Ballets Canadiens, Los Angeles Chamber Ballet, North Carolina Black Repertory Company and North Carolina Dance Theater.

María del Mar Bonet

Voice, *Arenal*

Born in the island of Majorca where she learned traditional Balearic songs as a small child Maria del Mar Bonet arrives to Barcelona around 1967 and began to sing with Els Setze Jutges, and important group of catalonian composers-singers, and made her first stage appearances and first record with four traditional songs from Menorca. She has published many albums of folk music in Catalan, in spite of the prohibitions during Francisco Franco's dictatorship. She has performed throughout Spain as well as in Turkey, the former USSR, Tunisia, Netherlands, Poland, Italy, Japan, Portugal, Belgium, France, United Kingdom, Brazil, Sweden, Switzerland, Venezuela, Mexico, and the U.S.

Maria del Mar Bonet collaborated with Nacho Duato to present *Arenal* in 1988. The work received an excellent public response in every country in which it was performed.

ABOUT THE PRESHOW SPEAKER

BLISS KOHLMYER

UW Dance Program

Bliss Kohlmyer began her training in Wooster, Ohio. She attended The Juilliard School for two years and then graduated from Dickinson College with a B.A. in dramatic arts. In New York City, she danced and toured internationally with the Bill T. Jones/Arnie Zane Dance Company and The Sean Curran Company. In San Francisco, she has performed with the San Francisco Opera Ballet, Janice Garrett and Dancers, and Robert Moses' Kin, whom she helped set a number of pieces. A faculty member at the Oberlin Dance Collective School and a lecturer at UC Berkeley, Bliss has taught master classes at many schools and universities throughout the Bay Area. With friend and colleague, Kara Davis, she established Project Agora in April 2006, presenting two evenings of work. Bliss has received numerous grants for her work and has been presented by the Stanford Dance Department, co-sponsored by Stanford Lively Arts. She is also a certified Pilates instructor.