

IMAGE?



The James C. Hormel and Michael P. Nguyen Dance Series

COMPAÑÍA NACIONAL DE DANZA, SPAIN

ARTISTIC DIRECTOR
Nacho Duato

PRINCIPAL DANCERS
Tamako Akiyama
Luisa María Arias
Ana Tereza Gonzaga
África Guzmán
Ana María López
Yolanda Martín
Clyde Archer
Gentian Doda
Jean Phillipe Dury
Francisco Lorenzo
Isaac Montllor

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

Novellus Theater at Yerba Buena Center for the Arts

Thu	Apr 29	8 PM
Fri	Apr 30	8 PM
Sat	May 1	8 PM



The Saturday, May 1 performance of Compañía Nacional de Danza is made possible in part through the generous support of Marina and Ben Nelson.

PROGRAM NOTES

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 Nederlands Dans Theater at the Muziektheatre, Amsterdam, January 26, 1988

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

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 life's everyday struggles. Duato makes this contrast very obvious: on one hand, a group of men and women dance, motivated by the pure joy of music. This 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 songs by del Mar Bonet.

One female dancer stands apart, dancing alone to four songs that are performed a cappella. These songs seem to arise from an agonizing outcry of the heart. The dancer's movements are nearer to the ground than those of the others, to express the influence of the land. Color, choreography, movement, everything is undeniably Mediterranean.

Nacho Duato had worked with María del Mar Bonet for 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 that first work: "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."

KOL NIDRE

CHOREOGRAPHY Nacho Duato

MUSIC John Tavener; Arvo Pärt; John Zorn

SCENOGRAPHY AND COSTUMES Nacho Duato

LIGHTING DESIGN Joop Caboort

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

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

Kol Nidre is the name of the declaration recited in a 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 Nacho Duato in his new creation for the Compañía Nacional de Danza 2. It is a more introspective, spiritual work that reflects on the situation of the youngest during armed conflict, those known as "war children."

COBALTO

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, March 20, 2009

Cobalto is a reflection on eroticism, which Duato approaches from a dreamlike point of view, submersing himself in the world of erotic dreams. The piece is created for ten dancers. Once more Duato grants the music a primordial importance and turns 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 on his artistic team lighting designer Brad Fields, the lighting director for the American Ballet Theatre and a faithful collaborator for many premieres over the years. Another important element of the piece is the costumes designed by Lydia Delgado.

"It is like a color (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

In the "theory of colors," 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), which 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 forms a crystal on contact with the air. Toxic and poisonous due to the 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 colors, that of the unconscious history.

COMPANY PROFILE

The Compañía Nacional de Danza was founded in 1979 under the name Ballet Nacional de España Clásico, and its first director was Víctor Ullate. In 1983 María de Avila took over the Company and put Ray Barra, a former North American dancer and choreographer living in Spain, in charge of a much of the choreography, later offering him the assistant director post, which he held until 1990. In 1987 former Bolshoi Ballet dancer Maya Plisetskaya was appointed the ballet's artistic director.

In 1990 renowned dancer and choreographer Nacho Duato was named artistic director of Compañía Nacional de Danza, signalling an innovative new direction for the company. His intention was to transform the Company into a troupe that respected the classical precepts while adopting a more contemporary style. To achieve this, he brought newly choreographed works into the repertoire, both pieces specially created and proven works. Duato also choreographs for the company, to much critical acclaim.

DIRECTOR PROFILE



NACHO DUATO (artistic director), born in Valencia, Spain, 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 education at the Alvin Ailey American Dance Center in New York City. In 1980 Duato signed with Stockholm's Cullberg Ballet, and a year later Jirí Kylián brought

him to the Nederlands Dans Theater in Holland. Duato's natural talent as a dancer led him to begin exploring choreography, and his first attempt, *Jardí Tancat* in 1983, was a major success, winning first prize at the International Choreographic Workshop in Cologne. In 1988 Duato was named resident choreographer for Nederlands Dans Theater alongside Hans van Manen and Kylián.

Duato has been artistic director of Compañía Nacional de Danza since June 1990, when he was offered the position by the Instituto Nacional de las Artes Escénicas y de la Música of the Spanish Ministry of Culture. His ballets are now part of the repertoire of such companies as Cullberg Ballet, Nederlands Dans Theater, Les Grands Ballets Canadiens de Montréal, Deutsche Oper Ballet, Stuttgart Ballet, San Francisco Ballet, Royal Ballet and American Ballet Theatre. In 1995 he received the title of Chevalier dans l'Ordre des Arts et des Lettres, followed by the Spanish government's 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 2000 and in 2003 received Spain's National Dance Award, in the "creative" category.

PEDRO ALCALDE (composer) born in Barcelona, studied piano, flute, violin and composition in his native city, as well as graduating with a degree in philosophy from the University of Barcelona. He studied orchestra conducting, earning a Master's at Columbia University, New York. He then studied with Professor Karl Österreicher at the Hochschule für Musik, Vienna. He worked as second conductor at Vienna Opera and in 1990 was assistant conductor at the Vienna Philharmonic. From 1991-96 he held the assistant director post at the Berlin Philharmonic with Claudio Abbado. Since 1998, Alcalde has collaborated regularly with Nacho Duato and the Compañía Nacional de Danza, on such diverse projects as *Romeo and Juliet* by Prokofiev, the *Symphony of Psalms* by Stravinsky, and 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) was born in Barcelona. In 1985 he founded the Los Rinos group with Marcel·lí Antúnez and Pau Nubiola, staging happenings, performance art and theater. A multi-faceted musician and artist, in 1987 he founded the musical group Jumo with Enric Les Palau, as well as composing pieces for dance and theater. In

1989 he staged an exhibition entitled *Sergio Caballero Famous Throughout the Whole World*, a satirical 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.

LYDIA DELGADO (costume designer) born in Barcelona, spent much of her youth as a ballerina at the Gran Teatro de Opera del Liceu. She entered the fashion world after a chance meeting with designer Antonio Miró, with whom she collaborated before beginning her own career. In 1989 she opened her own atelier, and soon after a shop in Barcelona. In 1997 Delgado launched her *pret a porter* line, and in 2000, presented her striking, avant-garde collection for brides. Several years later she opened a shop in Madrid and is now a familiar figure on the national fashion scene, known for elegance without ostentation.

BRAD FIELDS (lighting designer) born in North Carolina, has worked for the past two decades 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*, *Multiplicity. Forms of Silence and Emptiness*, *Without Words* and *Remanso*. As lighting director for American Ballet Theatre 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. Fields has also 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.

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