

SEGERSTROM HALL  
May 6-8, 2010

Thursday-Friday at 7:30 p.m.  
Saturday at 2 & 7:30 p.m.

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## 2009-2010 DANCE SERIES

TWENTY-THIRD SEASON

# Compañía Nacional de Danza

ARTISTIC DIRECTOR: NACHO DUATO

### PROGRAM

#### Gnawa

Choreography: Nacho Duato

Music: H.Hakmoun/A. Rudolph; J.A. Arteche/J.Paxariño;  
R. Abou-Khalil, Velez/Kusur y Sarkissian

#### Castrati

Choreography: Nacho Duato

Music: Karl Jenkins

#### Arenal

Choreography: Nacho Duato

Music: María del Mar Bonet



*en* 2010.es



## ABOUT COMPAÑÍA NACIONAL DE DANZA

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 North American 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 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 which, without neglecting the classical precepts, is a more contemporary style. To achieve this, he includes new choreographic work in the Company's repertoire, created especially for it, together with other works of proven quality, recognised worldwide. 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

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 Jiri 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<sup>a</sup> del Mar Bonet, won him the 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 Jiri Kylián.

Duato has been the artistic director of Compañía Nacional de Danza since 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 piece *White Darkness* has been part of the repertoire of the Paris Opera Ballet since 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 2000. In 2003, Duato became the winner of Spain's National Dance Award, in the Creative category.

# ABOUT THE PROGRAM

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## GNAWA

*Choreography:* Nacho Duato

*Music:* Hassan Hakmoun/Adam Rudolph  
(*Gift of the Gnawa, Ma'Bud Allah*); Juan  
Alberto Arteche/Javier Paxariño  
(*Finis Africae, Carauari*); Rabih Abou-  
Khalil, Velez/Kusur y Sarkissian  
(*Nafas, Window*).

*Costumes:* Luis Devota and  
Modesto Lomba

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

World premiere by the Hubbard Street  
Dance Chicago at the Joan W. and Irving  
B. Harris Theater for Music and Dance,  
March 2005 Premiered by Compañía  
Nacional de Danza at the Euskalduna,  
Festival Dantzaldia, Bilbao,  
November 4, 2007

## DANCERS:

### May 6 & 8 evening

Macarena González  
Isaac Montllor  
Francisco Lorenzo  
África Guzmán  
Ana Tereza Gonzaga  
Stein Fluijt  
Daan Vervoort  
Gentian Doda  
Inês Pereira  
Marina Jiménez  
Clyde Archer  
Ana María López  
Soojee Watman  
Joel Toledo

### May 7 & 8 matinee

Yolanda Martín  
Joel Toledo  
Daan Vervoort  
Kayoko Everhart  
Luisa María Arias  
Peter Agardi  
Francesco Vecchione  
Jen Philippe Dury  
Liuva Horta  
Marina Jiménez  
Randy Castillo  
Soojee Watman  
Macarena González  
Michael Carter

In 1992 in his home city of Valencia, Nacho Duato premiered *Mediterrania*, searching deeper into his roots and those of his forebears, and 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-encom-

passing 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 the members of different mystic Muslim brotherhoods characterized by their sub-Saharan origin and the use of song, dances and syncretised rituals as a means to reach ecstasy. This term also refers to a musical style of sub-Saharan reminiscences practised by these brotherhoods or by musicians inspired by them. It is considered one of the main Moroccan folklore genres.

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## CASTRATI

*Choreography:* Nacho Duato

*Music:* Antonio Vivaldi (Nisi Dominus RV 608; Stabat Mater RV 621; Salve Regina RV 616; Concerto RV 439 "La notte"), Karl Jenkins (Palladio)

*Sets:* Nacho Duato

*Costumes:* Francis Montesinos

*Light Design:* Brad Fields

*Costumes made by:* Company Wardrobe

*Scenery made by:* Cristina García González

World premiere by Compañía Nacional de Danza at Palacio de Festivales de Cantabria, Santander, April 5, 2002

## DANCERS:

### May 6 & 8 evening

Stein Fluijt  
Joel Toledo  
Michael Carter  
Gentian Doda  
Isaac Montllor  
Francesco Vecchione  
Randy Castillo  
Clyde Archer  
Francisco Lorenzo

### May 7 & 8 matinee

Joaquín Crespo  
Michael Carter  
Jean Philippe Dury  
Peter Agardi  
Isaac Montllor  
Stein Fluijt  
Daan Vervoort  
Randy Castillo  
Francisco Lorenzo

Just a couple of hundred years ago sopranos were at the height of their popularity. They travelled around Europe singing opera and were considered on-stage heroes, and their art has been appreciated world-wide for centuries. The last *castrato* died just a few decades ago, during the 20th century.

The custom of castrating predates Jesus Christ, and the original motives were somewhat different. Egyptians used castration as a punishment, the Arabs used it for religious reasons and the Turks employed it to create a group of men with no sexual urgings to guard their harems.

However, in Italy, castration had a completely different purpose.

During the first century AD, when the apostle Saint Paul wrote "*Mulier tacet in ecclesia*" ("women shall remain in silence when they are in church"), he could hardly have imagined the

effect his words would have some centuries later. Choirs without female voices, composed of countertenors and pre-puberty children, worked for some time, but as musical composition demanded an ever wider vocal range choirs needed men with a female voice, that is to say, castrated men. So, in the mid-16th century the practise of castration arrived in Europe from the East.

At the beginning of the 17th century a new type of music, opera, was taking shape in Italy. For *castrati* this was a golden opportunity for one simple reason: women were banned from taking part. As a result, since the first public theater was opened in Venice in 1637 until the mid-18th century, *castrati* dominated the world of opera and became irreplaceable.

Castration produced extraordinary vocal skills and a rather peculiar color to voices, which meant *castrati* were in great demand and highly paid.

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Singing schools sprang up all over Italy to raise the *bel canto* art form to its highest possible level. *Castrati* were normally trained for between six and eight years at such schools, and private tutors also offered their services outside schools.

**Castrati** – (Italian *Castrato*) Male singers, castrated before reaching puberty in order to retain their sopra-

no or alto voices. In this manner the childlike timbre is kept, allowing them to sing soprano in a strange manner due to the normal development of their lungs. *Castrati* were much more common within ecclesiastical institutions, where women were not allowed to sing, and in theatres during the 16th, 17th and 18th centuries. Held in very high prestige during these times.



Members of Compañía Nacional de Danza perform *Castrati*.

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## 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

### MUSICAL RECORDING:

María del Mar Bonet: voz

Javier Mas: guitarra de 12 cuerdas,  
bandurria, archilaúd

Feliu Gasull: guitarra

Jordi Rallo: tablas indias, darbuka

Andreu Ubach: percusión

Joan Figueras: cello, fira de Creta, mandoline

Stephen de Swardt: bajo eléctrico

*Costumes made by:* Company Wardrobe and  
Babette Van Der Verg

*Scenery made by:* Carmina Burana

*Telón de Fondo:* Campbell

### DANCERS:

#### May 6 & 8 evening

##### 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

#### May 7 & 8 matinee

##### 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

*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. 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 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 have a 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. Color, choreography, movement, everything is undeniably Mediterranean.

Duato had worked with del Mar Bonet in another ballet, *Jardí Tancat*. "Her music constitutes an important source of inspiration for my work," says Duato. "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."

# ABOUT THE ARTISTS

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## KARL JENKINS

Composer (*Castrati*)

Born in 1944 of a Welsh mother and Swedish father, at the age of 6 Karl Jenkins started his piano studies encouraged by his father, a chorus director and organist. Later, at the age of 11, he started to play the oboe and to work at the National Youth Orchestra of Wales. He also studied composition at University of Wales at Cardiff, finishing his training in the Royal Academy of Music in London, where he specialised in playing the saxophone.

He received awards for his oboe interpretations for jazz and as a multi-instrumentalist. Jenkins worked, amongst others, with Ronnie Scott and created Nucleus, winning the first prize of Montreal Jazz Festival, in 1972. Later, he joined Soft Machine. This group of the 1970s played a wide range of styles (jazz, classic, rock and even minimalism). In April 1995, Jenkins published *Adiemus – Songs of Sanctuary*, an extensive work composed for voice, percussion and string, that was an unprecedented success in Europe and Japan.

## BRAD FIELDS

Lighting Designer (*Castrati*)

Born in North Carolina, Brad Fields has worked for the past 20 years in more than 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*, *Multiplidad*, *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 on the island of Majorca where she learned traditional Balearic songs as a small child, Maria del Mar Bonet arrived to Barcelona around 1967 and began to sing with Els Setze Jutges, an important group of Catalan composers-singers, and made her first stage appearances and first record with four traditional songs from Menorca.

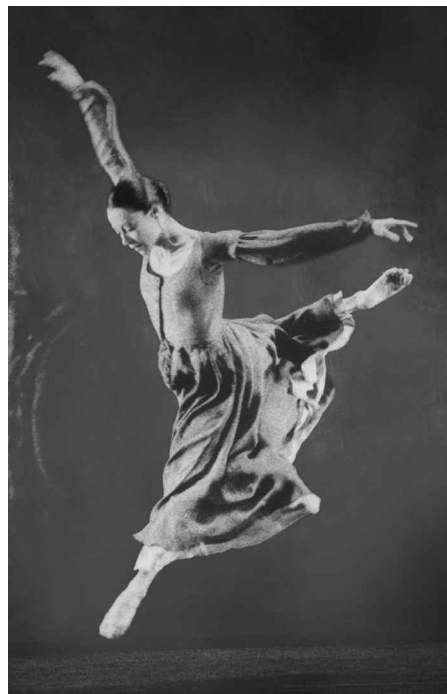
The following year, the Franco regime's censors forbade her to sing one of her most popular songs "Què volen aquesta gent." She began her first performances abroad in the early 1970s in France, Denmark and England, and has visited the following countries during the course of her career: Switzerland, Venezuela, Mexico, Portugal, Poland, Italy, Sweden, Germany, Greece, Tunisia, Holland, Belgium, the former USSR and Japan.

In 1981 she recorded *Jardí Tancat* in Paris with arrangements by Jacques Denjean in cooperation with Alan Stivell. In 1984 the French government awarded her the Charles Cross Academy Prize for the Best Foreign Record edited in France. That same year she was awarded the Cross of Sant Jordi, the highest distinction of Catalunya.

In the field of research into new artistic forms, del Mar Bonet presented *Arenal* in 1988, with the international Spanish choreographer and

dancer Nacho Duato, combining song and dance in this case, and received an excellent public response in every country in which they performed. Nacho Duato has done other choreographies with the music of del Mar Bonet, including *Jardí Tancat* (1st prize for choreography at Köln, Germany), and *Cor perdut*.

In 1997 del Mar Bonet celebrated 30 years of creating music. To celebrate, she played in a significant concert in The Palau Sant Jordi, in Barcelona to 14,000 people. At this concert, del Mar Bonet recorded a live double album called, as the concert was, *El cor del temps*. In July 2001, del Mar Bonet recorded another live album called *Raixà* at festival Grec in Barcelona, to celebrate 25 years singing at this festival.



A member of Compañía Nacional de Danza performs *Arenal*.

# STAFF

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**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, 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

**Artistic Coordinator:** Hervé Palito

**Répétiteurs:** Yoko Taira, Thomas Klein

**Pianist:** Carlos Faxas

**Stage Manager:** José Álvaro Cotillo

**Physical Therapist:** Luis Gadea

**Masseur:** Mateo Martín

**Manager:** Carmen Bofarull

**Press and Communication:** Maite Villanueva

**Press Assistants:** Luis Tomás Vargas, Adela Gutiérrez

**Production:** Sonia Sánchez,

**Assistants to Production:** Cristina González, Javier Serrano,  
Luis Martín Oya (*Production on Tour*)

**Administration:** M<sup>a</sup> Jesús Tarrat (collaboration)

**Assistants to Administration:** Sara M<sup>a</sup> Rodríguez, Ricardo  
Fausor de Castro (collaboration)

**Staff:** José Antonio Beguiristáin

**Assistant to Staff:** Mireia Bombardó

**Maintenance:** Ana Galán

**Assistant to Maintenance:** Juan Carlos Fernández  
(collaboration)

**Technical Director:** Luis Martínez

**Assistant to Technical Director:** Ricardo Virgós

**Stage Hands:** Marcelo Suárez, Francisco Padilla, Aritza  
Rámila

**Electricity:** Lucas González, Juan Carlos Gallardo

**Sound:** Jesús Santos, Pedro Álvaro

**Wardrobe:** Ana Guerrero (*Chief Wardrobe*) Valeriana Bon,  
Sagrario Martín, M<sup>a</sup> del Carmen Ortega, M<sup>a</sup> José Urbanos,  
M<sup>a</sup> Isabel Pontiveros

**Properties:** José Luis Mora

**Storehouse:** Reyes Sánchez

**Concierges:** Miguel Angel Cruz, Teresa Morató, Federico  
Cordero

**North American Representative:**

**Sunny Artist Management**

**Ilter Ibrahimof, Director**

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