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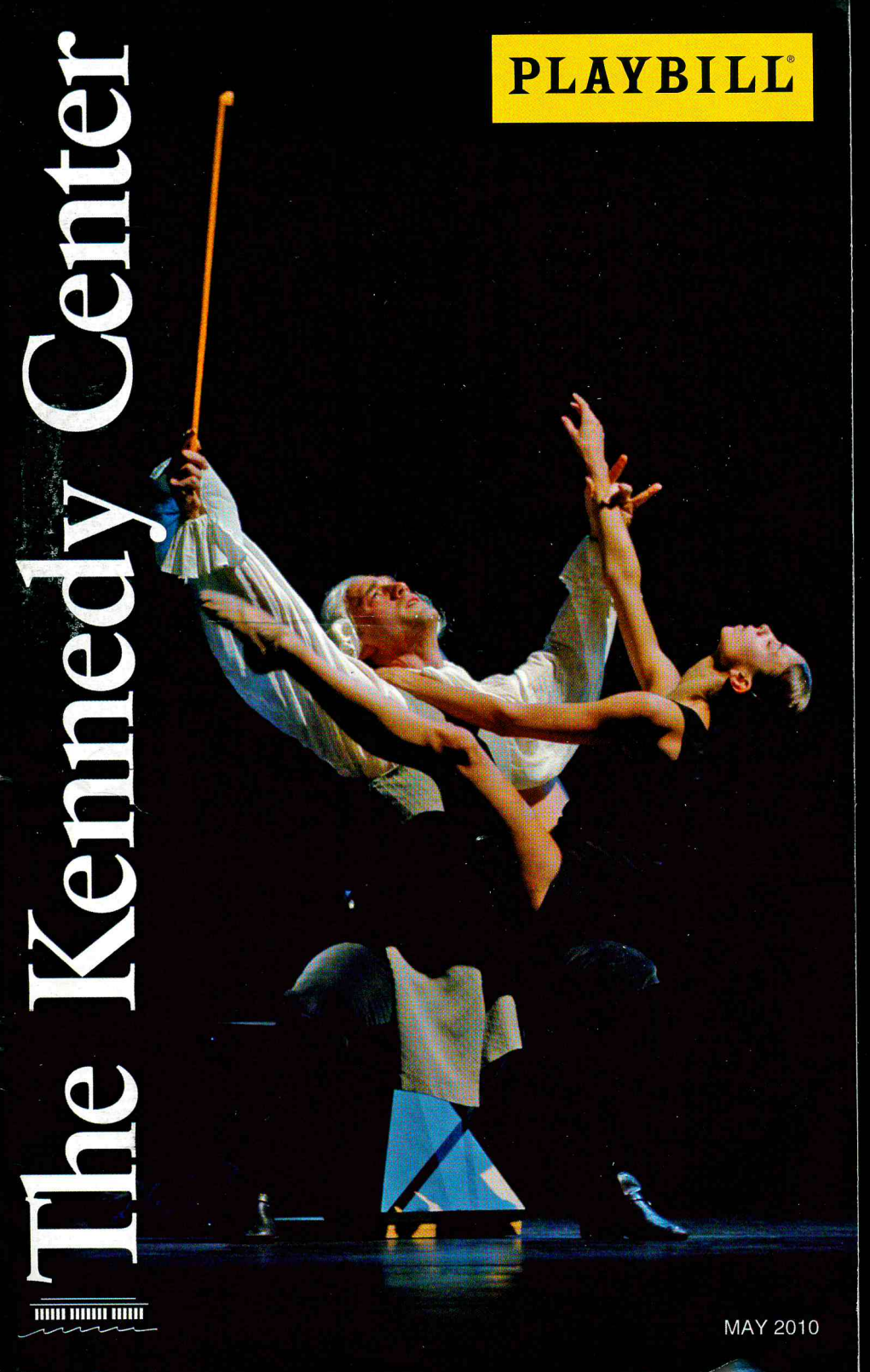

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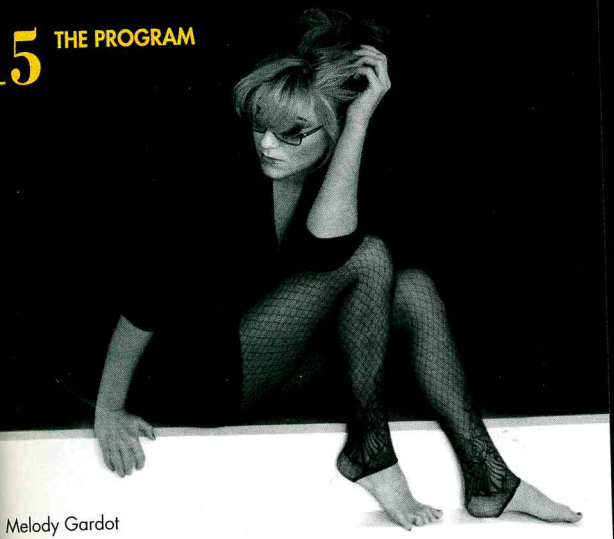
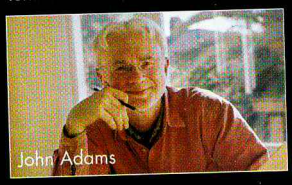


Melody Gardot

In ***John Adams: Perspectives***, the National Symphony Orchestra and Fortas Chamber Music Concerts series present concerts devoted to the Pulitzer Prize–winning American composer. May 13–15, **John Adams** conducts the NSO and bass-baritone **Eric Owens** in *The Wound-Dresser*, a setting of a Walt Whitman poem inspired by experiences in a field hospital during the Civil War. The next week, virtuoso violinist **Leila Josefowicz** returns to the Center May 20–22 to play *Dharma at Big Sur*, "a wondrous concerto for amplified violin and orchestra" (*The Chicago Tribune*). Concluding the NSO concert conducted by Adams is his *Doctor Atomic Symphony*. In the Fortas concert, acclaimed violinist **Jennifer Koh** performs Adams's *Road Movies* with pianist **Thomas Sauer** on May 9 in the Terrace Theater.



John Adams

On the cover: Compañia Nacional de Danza's Inés Pereira and Alejandro Álvarez in *Multiplicity: Bach*, photo by Woo Jong Duk

On the cover: Washington National Opera, *Hamlet* photo courtesy of the Lyric Opera of Kansas City, *Marriage of Figaro* photo by Ted Washington courtesy of Houston Grand Opera.

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2010 INTERNATIONAL VSA FESTIVAL

VSA gears up for the premier arts, education, and disability festival in the world.

By Jeremy D. Birch

Greece's Dagipoli Dance Company

Our nation's capital has never seen anything like the 2010 International VSA Festival, the largest festival devoted to the arts and disability in the world. With goals of changing perceptions around disability and providing information about inclusive education, VSA hosts this event featuring artists and performers from 54 countries in venues across Washington, D.C., as well as an International Education Conference.

Held every five years, the 2010 International VSA Festival takes place June 6–12. Bringing together artists, educators, researchers, and policymakers with and without disabilities from around the world for a multicultural celebration of the arts and education, it also commemorates the 20th anniversary of the Americans with Disabilities Act. A dazzling array of visual, performing, literary, and media artists will be showcased throughout D.C., and the guest list includes more than 2,000 people from all corners of the globe.

The Opening Ceremony on June 6 in the Kennedy Center Concert Hall features R&B legend Patti LaBelle as well as the China Disabled People's Performing Art Troupe (part of the China Disabled Persons' Federation) dancing in shimmering costumes that reflect China's rich history and traditions. Other highlights at the Kennedy Center include an installation by world-renowned artist Dale Chihuly from his *Reeds + Spears* series (beginning June 6), as well as performances by jazz and blues singer Melody Gardot (June 7, Terrace Theater), 17-year-old jazz pianist Matt Savage with his trio (June 8, Terrace Theater), virtuosic percussionist Dame Evelyn Glennie with the National Symphony Orchestra (June

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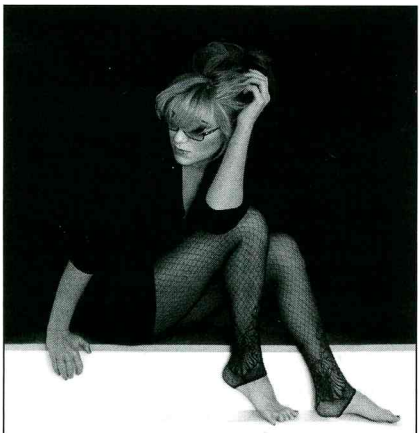

Melody Gardot

Raul Midón

10–12, Concert Hall), and jazz singer and pianist Diane Schuur (June 11, Terrace Theater). In addition, film and television actress Claire Danes (HBO's *Temple Grandin*) will introduce *Diagnosis of a Faun* (June 10, Terrace Theater), an inclusive dance/theater piece commissioned by VSA from Tamar Rogoff Performance Projects. The Closing Ceremony and 13th Millennium Stage Anniversary on June 12 includes performances by pianist Henry Butler, an eight-time W.C. Handy "Best Blues Instrumentalist" award nominee, and singer-songwriter and guitarist Raul Midón.

Since one of the goals of the festival is to provide information about effective strategies for inclusive arts education, VSA will convene an International Education Conference at the Grand Hyatt Washington, June 10–12, 2010. Keynote speakers include Kenneth Eklindh of UNESCO, percussionist Dame Evelyn Glennie, and noted author and advocate for inclusive education Sir Ken Robinson. The conference will include more than 60 panelists and presentations focusing on three main themes, Advancing Inclusive Education, 21st-Century Learning Skills, and Pathways to Employment; all demonstrating the global influence of the arts in education.

Elsewhere around the city, the Smithsonian Institution's International Gallery will feature *Revealing Culture*, a groundbreaking exhibition of contemporary art by 55 artists with disabilities, juried from more than 400 submissions. *Revealing Culture* presents more than 130 works of art in a broad range of media, including installations, video, performance, painting, sculpture, and printmaking. Shakespeare Theatre Company will feature literary readings and new plays about disability; *Music of Difference* composed for Catherine Branch, a virtuoso flutist who has cerebral palsy; and many other dance, music, and theater performances from around the globe. Performances and exhibitions will also take place at the Smithsonian Institution's American Art Museum and Discovery Theater, Atlas Performing Arts Center, H Street Playhouse, The George Washington University Lisner Auditorium, Union Station, U.S. Department of Education, DC Improv, and AFI Silver Theatre and Cultural Center.

For more information about the 2010 International VSA Festival, visit vsartsfestival.org. To find out more about VSA, please visit vsarts.org or call (202) 628-2800.

VSA is an affiliate of the John F. Kennedy Center for the Performing Arts.

The John F. Kennedy Center for the Performing Arts Annual Fund

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EISENHOWER THEATER

Friday Evening, May 14, 2010, at 8:00
Saturday Evening, May 15, 2010, at 8:00

The John F. Kennedy Center for the Performing Arts

presents

Compañía Nacional de Danza

Bach: Multiplicity. Forms of Silence and Emptiness

Nacho Duato, *Artistic Director*

Principals

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

International Programming at the Kennedy Center is supported through the generosity of the Kennedy Center International Committee on the Arts.

Patrons are requested to turn off pagers, cellular phones, and signal watches during performances.
The taking of photographs and the use of recording equipment are not allowed in this auditorium.

The Program

Friday Evening, May 14, 2010, at 8:00
Saturday Evening, May 15, 2010, at 8:00

Multiplicity

Choreography by Nacho Duato
Music by Johan Sebastian Bach (collage)
Sets by Jaffar Chalabi (based on an original idea of Nacho Duato)
Costumes by Nacho Duato (in collaboration with Ismael Aznar)
Lighting Design by Brad Fields

PROLOGUE
The Goldberg Variations, BWV 988
Piano played by Glen Gould

Nacho Duato Thomas Klein

AEOLUS
Cantata, Der zufriedengestellte Aolous, BWV 205
Conducted by Nikolaus Harnoncourt

(May 14)
Thomas Klein, Clyde Archer, Francesco Veccione, Randy Castillo, Stein Fluijt, Peter Agardi, Joel Toledo, Joaquin Crespo, Gentian Doda

Kayoko Everhart, Macarena Gonzalez, Ana Teresa Gonzaga, Marina Jiménez, Liuva Horta, Yolanda Martin, Soojee Watman, Ana María López, Stephanie Dalphond, Luisa María Arias

(May 15)
Thomas Klein, Clyde Archer, Jean Philippe Dury, Randy Castillo, Lucio Vidal, Daan Vervoort, Michael Carter, Javier Monzón, Isaac Montllor

Kayoko Everhart, Macarena Gonzalez, Ana Teresa Gonzaga, Africa Guzmán, Liuva Horta, Ana María López, Soojee Watman, Inés Pereira, Stephanie Dalphond, Luisa María Arias

PRELUDE
Cello Suite No.1 in G major, BWV 1007
Violin solo by Anner Bylsma

Thomas Klein, Ines Pereira (May 14)
Thomas Klein, Marina Jimenez (May 15)

PER MOTUM CONTRARIUM
Musical Offering, BWV 1079
Cembalo played by David Moroney and Martha Cook

Soojee Watman, Joaquin Crespo (May 14)
Liuva Horta, Javier Monzón (May 15)

The Program

POLONAISE
Orchestral Suite No. 2 in B minor, BWV 1067
Flute played by Barthold Kuijken
Conducted by Sigiswald Kuijken

Clyde Archer, Randy Castillo, Thomas Klein (May 14)
Clyde Archer, Isaac Montllor, Thomas Klein (May 15)

VIOLINO UNISONO
Musical Offering, BWV 1079
Cembalo played by David Moroney
Flute played by John Holloway

Kayoko Everhart, Ana Teresa Gonzaga (May 14)
Macarena Gonzalez, Stephanie Dalphond (May 15)

BRANDENBURGO
Brandenburg Concerto No. 3 in G major, BWV 1048
Conducted by Reinhard Goebe

(May 14)
Joaquin Crespo, Stein Fluijt, Peter Agardi, Francisco Lorenzo, Gentian Doda, Liuva Horta, Luisa María Arias, Marina Jiménez, Soojee Watman, Ines Pereira

(May 15)
Javier Monzón, Lucio Vidal, Daan Vervoort, Stein Fluitj,Isaac Montllor, Liuva Horta, Luisa María Arias, Africa Guzmán, Soojee Watman, Marina Jimenez

ALLEGRO–ADAGIO
Sonata for violin & continuo in E minor, BWV 1023
Violin played by Elizabeth Walfisch
Cembalo played by Paul Nicholson
Cello played by Richard Tunnicliffe

(May 14)
Yolanda Martin
Ana Gonzaga, Joel Toledo

(May 15)
Ana Maria López
Ana Gonzaga, Michael Carter

The Program

FOUR HARPSCHORDS
Concerto for Four Harpsichords in A minor, BWV 1065
Cembalos played by Bob van Asperen, Bernhard Klapprott,
Carsten Lohff, Marcelo Bussi, Melanie Amsterdam
Conducted by Bob van Asperen

(May 14)
Ana María López, Liuva Horta, Luisa María Arias
Stephanie Dalphond, Kayoko Everhart, Macarena Gonzalez

(May 15)
Inés Pereira, Liuva Horta, Luisa María Arias
Stephanie Dalphond, Kayoko Everhart, Macarena Gonzalez

LARGO
Harpsichord Concerto in F minor, BWV 1056
Violin played by Alice Harnoncourt
Concertus Musicus Wien
Conducted by Nikolaus Harnoncourt

Yolanda Martin, Thomas Klein (May 14)
Ana Maria López, Thomas Klein (May 15)

CONCERT FOR TWO VIOLINS
Concerto for two violins in D minor, BWV 1043
Violins played by Andrew Manze and Rachel Podger
(The Academy of Ancient Music)
Conducted by Andrew Manze

(May 14)
Joaquin Crespo, Randy Castillo, Francesco Vecchione,
Gentian Doda, Stein Fluijt, Peter Agardi

(May 15)
Javier Monzón, Randy Castillo, Jean Philippe Dury,
Isaac Montllor, Lucio Vidal, Daan Vervoort

MENUET
Cantata, "Mache dich, mein Geist, bereit," BWV 115
Cembalo played by Gustav Leohnardt

(May 14)
Thomas Klein
Ines Pereira, Marina Jiménez, Soojee Watman
Gentian Doda, Stein Fluijt, Peter Agardi
Joel Toledo, Clyde Archer

(May 15)
Thomas Klein
Marina Jimenez, Africa Guzman, Liuva Horta
Isaac Montllor, Dan Vervoort
Michael Carter, Clyde Archer

The Program

"WEICHET NUR, BETRÜBTE SCHATTEN"
Cantata, "Weichet nur, betruebte Schatten," BWV 202
Soprano vocals performed by Lisa Larsson
The Amsterdam Baroque Orchestra and Choir
Conducted by Ton Koopman

Yolanda Martinn, Thomas Klein (May 14)
Ana Maria López, Thomas Klein (May 15)

SONATE
Sonata in F minor, BWV 1018
Piano by Glen Gould
Violin by Jaime Laredo

(May 14)
Clyde Archer, Randy Castillo, Francesco Vecchione, Gentian Doda, Joaquin Crespo, Peter Agardi, Joel Toledo, Stein Fluijt, Kayoko Everhart, Macarena Gonzalez, Ana Teresa Gonzaga, Inês Pereira, Liuva Horta, Ana María López, Luisa María Arias, Stephanie Dalphond, Marina Jiménez, Soojee Watman

(May 15)
Clyde Archer, Randy Castillo, Jean Philippe Duri, Isaac Montllor, Javier Monzón, Daan Vervoort, Michael Carter, Lucio Vidal Kayoko Everhart, Macarena Gonzalez, Ana Teresa Gonzaga, Marina Jimenez, Liuva Horta, Inés Pereira, Luisa María Arias, Stephanie Dalphond, Africa Guzmán, Soojee Watman

INTERMISSION

Forms of Silence and Emptiness

CONTRAPUNCTUS
Art of Fugue (Die Kunst der Fuge), BWV 1080
Conducted by Jordi Savall

Marina Jiménez, Gentian Doda (May 14)
África Guzmán, Isaac Montllor (May 15)

TOCCATA
Toccata and Fugue "Dorian" in D minor, BWV 538
Organ played by Ton Koopman

(May 14)
Francisco Lorenzo, Francesco Vecchione, Stein Fluijt, Clyde Archer, Joel Toledo, Joaquin Crespo, Peter Agardi

The Program

(May 15)
Stein Fluijt, Jean Philippe Dury, Lucio Vidal, Clyde Archer,
Michael Carter, Javier Monzón, Daan Vervoort

LENTO
Trio Sonata in G major, BWV 530
Organ played by Ton Koopman

(May 14)
Ana María López, Kayoko Everhart, Macarena Gonzalez, Liuva Horta,
Luisa María Arias, Soojee Watman, Stephanie Dalphond

(May 15)
Inês Pereira, Kayoko Everhart, Macarena Gonzalez, Liuva Horta,
Luisa María Arias, Soojee Watman, Stephanie Dalphond

CHORAL
from *"Mach's mit mir, Gott, nach deiner Gül," BWV 377*
Organ played by Joseph Payne

Inês Pereira, Thomas Klein (May 14)
Marina Jiménez, Thomas Klein (May 15)

SYMPHONY
Cantata, "Ich hatte viel Bekümmernis"
Performed by The Amsterdam Baroque Orchestra and Choir
Conducted by Ton Koopman

Inês Pereira, Yolanda Martin, Thomas Klein (May 14)
Marina Jiménez, Ana María López, Thomas Klein (May 15)

SEUFZER, TRÄNEN, KUMMER, NOT
Cantata, "Ich hatte viel Bekümmernis"
Soprano vocals performed by Barbara Schlick
(The Amsterdam Baroque Orchestra and Choir)
Conducted by Ton Koopman

Thomas Klein, Entire Cast

FINAL FUGUE
Art of Fugue (Die Kunst der Fuge)
Conducted by Jordi Savall

Entire Cast

Notes on the Program

Bach: Multiplicity. Forms of Silence and Emptiness is the result of a coproduction between the city of Weimar—European Cultural Capital in 1999—and the Compañía Nacional de Danza. Nacho Duato was commissioned to create a ballet that would be somehow linked in a special way to the city. For Duato the answer could only be one: Bach. Nacho's ballet is therefore inspired by the music and life of Johan Sebastian Bach and is divided into two parts.

The first one, *Vielfältigkeit* (Multiplicity), is a choreografic reflexion which arises mainly from the wonderful music of the brilliant composer. This first part is characterized by a variety and diversity of movements which match the different musical excerpts by Bach. Continous changes in costumes and settings visually highlight this musical collage.

The second part, *Formen von Stille und Leere* (Forms of Silence and Emptiness), maintains a more introspective tone—more mystic and spiritual—reflecting upon the subject of death, which is so present in the work of Bach. Musically speaking it is based mainly on the *Art of Fugue*.

Folding: Towards a Visual Conception
About the stage design

Vielfaeltigkeit, (multiple-folds, diversity, multiplicity, labyrinth) refers to the processual idea of folding. The Baroque style refers not to an essence but rather to an operative function to a trait. It endlessly produces folds. The Baroque trait twists and turns its folds, pushing them to infinity over and over, one upon the other. It unfurls all the way to infinity.

An architectural conceptions invisions the thematics of Baroque music of J.S. Bach, through the process of folding. In architecture, the fold provides a model for theories of metamorphosis and covering (*Bekleidung, Gottfried von Semper*). Folds are manueverable borders which separate an interior from the exterior, yet also create an interior within the exterior and an exterior within the interior. Considered abstractly, it is only the type of bend—concave or convex—that determines inside and outside, meaning the gender of the space. In this unfixed state, the fold provides a model of transformation.

A scaffold set at the back of a stage acting as building retaining a curtain wall, that transforms itself from opend to closed entity. This architectural gender of the Baroque, represents the separation of the façade (exterior) and the closed room (interior), the outer façade of reception and the inner rooms of action. Baroque architecture is always confronting to principles, a bearing principle and a covering principle. The geometrically ordered scaffold inhances several floors all connected through ramps creating a fluid movement. These ramps represent vertical foldings, spatial continuum, all set in diagonal relations (dynamic) within a rigid structure (static).

Contrary to the building, the façade consists of an elastical membrane that transforms itself through contractions and extensions. These contractions provide literal models of folds, simmulating zones of intervals and densification.

—Jaffar Chalabi

Meet the Artists

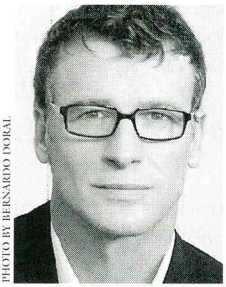

PHOTO BY BERNARDO DORAL

Nacho Duato (*Artistic Director*) was 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 Jiří 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 Catalanan music by fellow Spaniard Mª 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 Jiří 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 *Bach: 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.

Jaffar Chalabi (*Set Designer*), an architect based in Vienna/Austria, was born in Bagdad, Iraq. He started studying sculpture and applied arts in Vienna, where he continued his studies at the University of Architecture and at the University of Michigan, Ann Arbor. Chalabi completed his education at Polytechnical University of Vienna. In 1993 he founded, together with Talik Chalabi, the Chalabi Associates. Since 1996 he has regularly been teaching at the Polytechnic University of Vienna. He has taken part in many congresses throughout the world and has been awarded various prizes in prestigious international competitions among which he received the Benois de la Danse (2000) for the setting of the ballet *Bach: Multiplicity. Forms of Silence and Emptiness* by Nacho Duato. Chalabi Associates is also the first prize winner for the congress hall at Darmstadt-Germany. From 1999 he started a regular collaboration with Nacho Duato for whom he has designed the sets to *Bach: Multiplicity. Forms of Silence and Emptiness* (1999), *Ofrenda de Sombras* (2000), *Txalaparta* (2001), *White Darkness* (2001), *Castrati* (2002), *Herrumbre* (2004), and *Hevel* (2007).

Brad Fields, (*Lighting Designer*) born in North Carolina, 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*, *Bach: Multiplicity. Forms of Silence and Emptiness*, *Without Words*, and *Remanso*.

He is the lighting director for American Ballet Theatre where he has designed the lighting for numerous ballets including *Coppélia*, *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.

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