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Compañía Nacional de Danza

Umelecký riaditeľ / artistic director:

Nacho Duato

Slovenské národné divadlo / Slovak National Theatre
90. sezóna / 90th Season 2009/2010

30. mája / May 30th 2010
Sála opery a baletu, nová budova SND /
Opera and Ballet Hall of the New building of SNT

90 ROKOV SND 1920 - 2010

SND Slovenské národné divadlo balet

Gnawa

Choreografia / Choreography: Nacho Duato
Hudba / Music: Hassan Hakmoun/Adam Rudolph (Gift of the Gnawa, „Ma'Bud Allah"); Juan Alberto Arteche a Javier Paxariño (Finis Africae, „Carauari"); Rabih Abou-Khalil, Velez, Kusur y Sarkissian (Nafas, „Window")
Kostýmy / Costumes:
Luis Devota a Modesto Lomba
Svetelný dizajn / Light Design:
Nicolás Fischtel (A.A.I.)

Svetová premiéra / Worldpremiere: Hubbard Street Dance, Chicago, Joan W. and Irving B. Harris Theater for Music and Dance, marec 2005
Premiéra CND / CND Premiere: Euskalduna, Festival Dantzaldia, Bilbao, 4. novembra 2007

V roku 1992 uviedol Nacho Duato vo svojej rodnej Valencii choreografiu ***Mediterrania***, v ktorej hlbšie skúma vlastné korene i korene svojich predkov a ich spätosť so Stredozemným morom.
Gnawa bola uvedená v roku 2005 súborom Hubbard Street Dance v americkom Chicagu. V roku 2007 ju predstavil súbor Nacha Duata – Compañía Nacional de Danza II. Duato pokračoval v ceste, na ktorú sa vydal pri tvorbe *Mediterranie*. Prostredníctvom pohybu a tanca sa snažil vyjadriť zmyselnosť krajiny a naturel jej obyvateľov. Spolu so sugestívnou hudobnou partitúrou, pozostávajúcou z palety španielskych a severoafrických zvukov, si Gnawa podmaňuje divákov svojou univerzálnou silou a zmyselnou eleganciou, spájajúc spiritualitu a organický rytmus Stredozemia. Slovo „gnawa" označuje v Maroku a ďalších častiach Maghrebu príslušníkov rozdielnych moslimských bratstiev, ktoré charakterizuje ich subsaharský pôvod a využitie piesne, tanca a synkretických rituálov na dosiahnutie extázy. Rovnakým slovom označujeme aj ich hudobný prejav, ktorý sa stal jedným z hlavných žánrov marockého folklóru.

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-encompassing power and its sensual elegance, combining the spirituality and organic rhythm of the Mediterranean.

Gnawa is the name that receives in Morocco and other parts of the Magreb the members of different mystic Muslim brotherhoods characterized by their sub-saharian origin and the use of song, dances and syncretic rituals as a mean to reach ecstasy. This term also refers to a musical style of sub-saharian reminiscences practised by these brotherhoods or by musicians inspired by them. It is considered one of the main Moroccan Folklore genres.

O Domina Nostra

Choreografia / Choreography: Nacho Duato
Hudba / Music: Henryk Górecki (O Domina Nostra, opus 55 (1982 – 1985/90); Sarah Leonard, soprán; Christopher Bowers-Broadbent, organ)
Scéna / Set: Nacho Duato a Odeon
Kostýmy / Costumes: Francis Montesinos
Svetelný dizajn/ Light Design: Joop Caboort

Svetová premiéra /Worldpremiere: Compañía Nacional de Danza, Les Nuits de Fourvière, Lyon, 21. júla 2008

Nacha Duata inšpirovala rovnomenná skladba poľského hudobného skladateľa Henryka Góreckého. Górecki zložil skladbu pre organ a soprán **O Domina Nostra** v roku 1982 pri príležitosti 600. výročia Čiernej Madony z Jasnej Góry – posvätného symbolu poľskej nezávislosti, patrónky, ku ktorej sa obracajú modlitby Poliakov v časoch súženia. V choreografii pre desiatich mužov a jednu ženu zobrazuje Duato postavu Panny, matky Ježiša Krista, ako spojivo medzi božskou večnosťou, človekom a zemskou silou.

Nacho Duato is inspired tightly by the music of Górecki, under the same title. O Domina Nostra was conceived by the Polish composer in 1982, in celebration of the 600th anniversary of the Black Virgin of Jasnogora – a sacred symbol of Polish independence to whom, in times of crisisi, Poland's prayers are addressed. As in his wont, Górecki revised the piece in 1985 and again, for this recording, in 1990. It is scored for the combination of solo organ and intoning voice (soprano). It is precisely, the figure of the Virgin as the mother of Jesuschrist, as a link between the divine and eternal, and man and telluric force, what Duato wants to enphasize with this ballet, composed to be danced by ten men and a woman.

White Darkness

Choreografia / Choreography: Nacho Duato
Hudba / Music: Karl Jenkins (Adiemus Variations, String Quartet n° 2)
Scéna / Set: Jaffar Chalabi
Kostýmy / Costumes: Lourdes Frías
Svetelný dizajn / Light Design: Joop Caboort

Svetová premiéra / Worldpremiere: Compañía Nacional de Danza, Teatro de la Zarzuela, Madrid, 16. novembra 2001
Choreografia **White Darkness** vychádza z línie Duatovej tvorby posledných rokov. Choreograf skúma choreografické vzorce, pričom vychádza z pohybu a hlbokej znalosti hudby. Takto rozširuje jednak pohybový slovník svojich tanečníkov, ale aj ich výrazový potenciál. **White Darkness** je otvorenou úvahou o svete drog, ich vplyve na naše správanie, našu schopnosť komunikovať a v konečnom dôsledku i na naše životy. Oko choreografa je iba pozorovateľom – nesúdi, skôr vyzýva k reflexii, zamysleniu sa nad touto bolestivou a rozdeľujúcou témou.

This piece by Nacho Duato for the *Compañía Nacional de Danza* very much follows the choreographer's creative line over recent years. Here he investigates, through both movement and a profound knowledge of music, formulae which expand his vocabulary, always starting from the same point; the potential for expression inherent in his dancers. As far as his inspiration is concerned, this is an open reflection on the world of drugs and the effect they can have on our social behaviour, on our ability to communicate with others and on our whole lives. Nacho Duato's vision, once again, is purely testimonial. There are no value judgements here – rather an invitation to reflect upon a subject matter that is both painful and controversial.

Compañía Nacional de Danza

Súbor **Compañía Nacional de Danza** bol založený roku 1979 pod názvom Ballet Nacional de España Clásico a jeho prvým umeleckým riaditeľom bol Víctor Ullate. Od roku 1983 viedla súbor tanečnica María de Ávila. Jej zástupcom sa stal Ray Barra, bývalý severoamerický tanečník a choreograf žijúci v Španielsku. Na tomto poste vytrval až do roku 1990. V decembri 1987 sa novou umeleckou šéfkou stala Maja Plisecká. Príchod renomovaného tanečníka a choreografa **Nacha Duata** v júni 1990 na post umeleckého šéfa súboru predstavoval inovatívnu zmenu v jeho histórii.. Jeho zámerom bolo pretransformovať Compañía Nacional de Danza na súbor s vlastnou identitou; Duato zaviedol súčasnejší tanečný štýl, ale nezanedbáva ani klasické dedičstvo. V súlade s tým pozostáva repertoár súboru z nových choreografických kreácií vytvorených priamo pre súbor, ale i zo svetoznámych diel s preverenou kvalitou. K rozvoju Compañía Nacional de Danza, oceňovaného kritikou doma i v zahraničí, prispieva Nacho Duato taktiež ako choreograf.

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 Ávila 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

Narodil sa v španielskej Valencii. S profesionálnou tanečnou prípravou začal Nacho Duato v osemnástich rokoch na Rambert School v Londýne. Ďalej študoval v Maurice Béjart's Mudra School v Bruseli a svoje štúdium ukončil na The Alvin Ailey American Dance Center v New Yorku.

Svoju prvú tanečnú zmluvu podpísal Duato roku 1980 v Cullberg Ballet v Štokholme a o rok neskôr ho Jiří Kylián angažoval do Nederlands Dans Theater, kde sa rýchlo stal súčasťou skupiny aj repertoáru. Ako tanečník získal Duato v roku 1987 v Holandsku ocenenie Golden Dance Award. Prirodzený tanečný talent ho priviedol k choreografii a jeho choreografická prvotina *Jardí Tancat* z roku 1983 sa stretla s obrovským úspechom. Dielo na katalánsku hudbu Duatovej krajanky Maríe del Mar Bonet vyhralo prvú cenu na Medzinárodnom choreografickom ateliéri v Kolíne. V roku 1988 bol Nacho Duato vymenovaný za jedného z rezidenčných choreografov súboru Nederlands Dans Theater popri Hansovi van Manenovi a Jiřím Kyliánovi.

V júni 1990 prijal pozvanie Národného inštitútu pre javiskové umenia a hudbu španielskeho ministerstva kultúry a stal sa umeleckým šéfom súboru Compañía Nacional de Danza.

Jeho balety sú súčasťou repertoáru mnohých tanečných telies, okrem iného aj 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 a American Ballet Theatre. Jeho choreografia *White Darkness* je od novembra 2006 súčasťou repertoáru baletu Opéra national de Paris.

V roku 1995 získal titul Chevalier dans l'Ordre des Arts et des Lettres, každoročne udeľovaný francúzskou ambasádou v Španielsku.

Španielska vláda mu roku 1998 udelila zlatú medailu za zásluhy v oblasti umenia. V apríli 2000 získal prestížnu cenu Benois de la Dans, udeľovanú Medzinárodnou tanečnou asociáciou, za choreografie *Multiplicity*, *Forms of Silence* a *Emptiness*. V roku 2003 sa stal víťazom španielskej národnej ceny za tanec.

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 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 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.

Nicolas Fischtel

Svetelný dizajnér / *Lighting Designer*

Vyštudoval svetelný dizajn a zvuk na londýnskej Royal Academy of Dramatic Art (RADA) pod vedením pedagógov ako napr. Francis Reid a Neil Fraser. V štúdiu pokračoval pod vedením Jenniffer Tipton a Williama Warfela na Yale School of Drama v Connecticute, USA.

Ako zvukový technik spolupracoval s niekoľkými festivalmi. Ako svetelný dizajnér spolupracoval s Jamesom Brownom, s Gran Combo z Portorika, s Nacha Pop, Danza Invisible, Orquesta Mondragón a rozličnými mladými divadelnými súbormi z Madridu. Od roku 1984 pravidelne spolupracuje s divadlom Sala San Pol.

Medzi jeho najdôležitejšie výtvory na poli svetelného dizajnu patria diela *Amongst Barbarians* pre GBS Theatre London (1989), *Company* pre Vanbrugh Theatre of London, *Lisístrata* pre J. Pedro Aguilar Company, *La Noche Toledana* pre National Classical Theatre (1990) a *Aires de Villa y Corte* pre súbor José Antonio and the Spanish Ballet (1994).

S Nachom Duatom spolupracuje od roku 1991 a vytvoril svetelné dizajny pre tieto balety: *Coming Together, Rassemblement, Jardí Tancat, Mediterrania, Duende, Na Floresta, Kaburías, Alone, for a Second, Sinfonía India, Cautiva, Tabulae, Remansos, Romeo and Julieta, Txalaparta, L´Amoroso* a *Gnawa*.

He studied lighting desing and sound at The Royal Academy of Dramatic Art of London (R.A.D.A.) with teachers like Francis Reid and Neil Fraser among others. He continued his studies at The Yale School of Drama (Yale University) in Connecticut (U.S.A.), under the supervision of Jenniffer Tipton and William Warfel.

He has worked as sound technician in several Festivals, with James Brown, Gran Combo from Puerto Rico, Nacha Pop, Danza Invisible, Orquesta Mondragón, and with different young theatre groups in Madrid creating light designs for various Theatre Festivals. He has also collaborated with Sala San Pol since 1984.

His work as lighting designer includes Amongst Barbarians for GBS Theatre of London (1989), Company for Vanbrugh Theatre of London, Lisístrata for J. Pedro Aguilar Company, La Noche Toledana for National Classical Theatre(1990) and Aires de Villa y Corte for José Antonio and the Spanish Ballet (1994).

He has made the following designs for Nacho Duato's ballets since 1991: Coming Together, Rassemblement, Jardí Tancat, Mediterrania, Duende, Na Floresta, Kaburías, Alone, for a Second, Sinfonía India, Cautiva, Tabulae,

Francis Montesinos

Kostýmy / *Costume Designer*

Francis Montesinos mal jednu z najvzrušujúcejších kariér na španielskej módnej scéne. Je vizionársky, kreatívny a inovatívny, jeho tvorba nastavila novú umeleckú latku v oblasti odevného výtvarníctva. Montesinosova estetika ovplyvnila módny priemysel i jeho kultúru.

Narodil sa vo Valencii, kde roku 1972 otvoril aj svoj prvý obchod. Jeho prvá módna prehliadka v Barcelone vzbudila u novinárov veľkú pozornosť. Po barcelonskom úspechu prezentoval svoje modely na prehliadkach v Madride, Paríži, Berlíne a vo Valencii.

Montesinos bol prvým španielskym návrhárom, ktorý v roku 1985 získal cenu Aguja de Oro de la Moda. V roku 1986 získal cenu IMPIVA od vlády vo Valencii. Medzi jeho najdôležitejšie diela patrí kostýmová výprava pre svetovú premiéru *Labutieho jazera* v Kubánskom národnom balete, ktorá mu vyniesla cenu za najlepší kostým roku 2001. Vytvoril kostýmy pre film *Matador* režiséra Pedra Almodóvara. Za kostýmy pre balet *Gitano* od Antonia Canalesa získal cenu kritikov za najlepší kostým. Taktiež vytvoril kostýmy pre choreografiu *Castrati* pre Compañía Nacional de Danza.

V roku 2006 mu španielsky kráľ Juan Carlos odovzdal zlatú medailu za jeho prínos k umeniu.

Francis Montesinos has had one of the most exciting, significant careers on the Spanish fashion scene. Visionary, creative and innovative, his contribution to this discipline has set new artistic benchmarks. His aesthetics have influenced both the fashion industry as well as its culture.

Born in Valencia in 1972, he opened his first shop in his home city. His first catwalk presentation in Barcelona brought him attention from the press. Following his successes in Barcelona, he was called to different fashion shows and forums, in Madrid, Paris, Berlin, Valencia...

Montesinos was the first Spanish designer to win the Aguja de Oro de la Moda (Golden Needle of Fashion) in 1985, the IMPIVA prize from the Government of Valencia (1986) and among his most significant works one must mention, among others, the costumes for the world premiere of the ballet "Swan Lake" by the National Ballet of Cuba, that was awarded the Scenic Arts Best Costume prize in 2001. He also designed for the film "Matador" by Pedro Almodóvar and the ballet "Gitano" by Antonio Canales, obtaining the Critics' Prize for the best costume. He also designed the costumes for the ballet "Castrati" (November 2007) by the Compañía Nacional de Danza, directed by Nacho Duato.

In 2006, he was granted the Gold Medal for Merit in Fine Arts, that was delivered to him by King Juan Carlos.

Karl Jenkins

Skladateľ / *Composer*

Vo veku šiestich rokov začal hrať na klavíri, v čom ho podporoval jeho otec, zbormajster a organista. Neskôr, ako jedenásťročný, začal hrať na hoboji v National Youth Orchestra of Wales. Študoval kompozíciu na University of Wales v Cardiffe; svoje hudobné vzdelanie ukončil na Royal Academy of Music v Londýne, kde sa špecializoval na hru na saxofóne. Za svoje hobojové interpretácie džezovej hudby získal niekoľko ocenení.

Jenkins spolupracoval okrem iných aj s Ronnie Scottom; bol spoluzakladateľom skupiny Nucleus, s ktorou vyhral prvú cenu na Džezovom festivale v Montreaux roku 1972. Neskôr sa pridal ku skupine Soft Machine. Táto skupina hrala v 70. rokoch rôzne štýly: od džezu, klasiky, rocku až po minimalistickú hudbu. V apríli vydal *Adiemus – Songs of Sanctuary*, rozsiahle dielo skomponované pre hlas, perkusie a strunové nástroje, ktoré sa stretlo s nevídaným úspechom v Japonsku i Európe.

Karl Jenkins: born in 1944, of a Welsh mother and Swedish father, at the age of six started his piano studies encouraged by his father, a chorus director and organist. Later, at the age of eleven, 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 seventies' 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.

Lourdes Frías

Kostýmová výtvarníčka / *Costumes Designer*

Študovala interiérový dizajn, neskôr sa začala venovať odevnému výtvarníctvu. V roku 1986 sa presťahovala do Londýna, kde študovala na prestížnej škole – Central Saint Martins College of Art and Design. Počas svojho pobytu v Londýne spolupracovala s japonským návrhárom menom Koji Tatsuno a Dánkou Anne Lise Kjäer. Neskôr začala prezentovať svoje vlastné modely v ateliéri na Notting Hill Gate.

Do rodného Španielska sa vrátila roku 1995. O dva roky neskôr ju oslovil Nacho Duato, aby vytvorila kostýmy pre jeho poslednú premiéru *Romeo and Julieta*. Choreografia *White Darkness* bola ich tretím spoločným projektom.

She was born in Madrid in 1957, city in which she died in 2006. She studied Design of Interiors but later her career developed towards the fashionable Design. In 1986 she moved to London where there studied in the prestigious school of Central Design Saint Martins College of art and Design. At this city she was employed for the Japanese designer Koji Tatsuno and with the Danish Anne Lise Kjäer. Afterwards she was employed at the accomplishment of her own designs at her study of Notting Hill Gate.

In 1995 she returns to Spain. In 1997, Nacho Duato, choreographer and Artistic Director of *Compañía Nacional de Danza* offered her the accomplishment of the design of wardrobe of his last production: the ballet **Romeo and Juliet**.

White Darkness supposes the third collaboration between both artists.

Joop Caboort

Svetelný dizajnér / *Light Designer*

V roku 1965 začal pracovať pre Nederlands Dans Theater, pričom od roku 1970 do roku 1995 zastával post technického riaditeľa a interného svetelného dizajnéra. Spolupracoval s mnohými významnými choreografmi: Hansom van Manenom, Jiřím Kyliánom, Jennifer Muller, Louisom Falcom, Glenom Tetleyom, Nilsom Christem a Nachom Duatom. Spolupracoval so scénickými výtvarníkmi, ako je napr. Jean-Paul Vroom, Keso Dekker, William Katz, Walter Nobbe, Nadine Bayliss, John F. Macfarlane, Michael Simon, a s mnohými ďalšími. Navrhoval svetelný dizajn pre najprestížnejšie tanečné súbory po celom svete.

Joop Caboort prednáša svetelný dizajn pre tanečné divadlo na Holandskej škole pre divadelných technikov (SOTT). Podpísal sa pod návrh technického vybavenia Lucent Dans Theater v Haagu, divadla výhradne určeného na prezentáciu tanečného umenia. V roku 1995 si otvoril vlastný ateliér Lighting Design & Theater Consultancy a odvtedy pôsobí ako umelec v slobodnom povolaní.

Born in 1944 in The Hague, in the bosom of a family of peoples of theatre (his father was electrical boss and his mother head of costumes department). Joop Caboort joined the Nederlands Dans Theater (NDT) in 1965 recovering the labor of The Technical Director and Light Designer of the company from 1970 to 1995. His works include Hans van Manen, Jirí Kylián, Jennifer Muller, Louis Falco, Glen Tetley, Nils Christe and Nacho Duato. Caboort also he has collaborated with set designers as Jean-Paul Vroom, Keso Dekker, William Katz, Walter Nobbe, Nadine Bayliss, John F. Macfarlane and Michael Simon. He has realized designs of lights for the most prestigious companies of dance in the whole world.

He gives classes on Design of Lights in Ballet in the Dutch School for Theatre Technicians (SOTT). He was directly responsible for the whole technical endowment in the Lucent Dans Theater in the Haye, a theatre designed and destined exclusively to receive spectacles of dance. In 1995 Joop Caboort opens his own study *Lighting Design & Theater Consultancy* and, since then, he works like freelance.