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CITY CENTER

THE NATIONAL BALLET OF SPAIN

España



CITY CENTER

THE ARIE KADURI AGENCY, INC.

presents

NATIONAL BALLET OF SPAIN

Artistic Direction:

AIDA GÓMEZ

Guests Star

Lola Greco

Guest Artist

Eva La Yerbabuena

Principals

Maribel Gallardo- Oscar Jimenez- Francisco Velasco

Bailaor Collaborator

Currillo

Soloists

Adelaida Calvín- Adoración Carpio- Lupe Gómez

Jesús Florencio- Paco Morell

Corps de Ballet

Lola Blanco - María Jesus Carbajosa - Rocio Espada

Carmen Esteban - María Jesús García

Kira Gimeno - Raquel Gómez - Cristina Jere

Helena Martín - Reyes Orozco - Lola Pelta

Estrella Quintanar - Nieves Roche - Penelope Sánche - Fuensanta Ros

Silvia de la Rosa - Pilar Sanz - Cristina Visus - Gala Vivancos

Manuel Balaguer- Jesus Córdoba- José Garcia- Saulo Garrido

Alvaro L. Galiacho - Antonio Marín - Luis Molina

Antonio Najarro - Jose Porce - Paco Segura - Jose Serrano

Eduardo Solis - Jose Tauste - David Torre

Assistant Artistic Director

Raul Tino

Repetiteur

Juan Mata- Felipe Sánchez

Classical Dance Teacher

Raul Tino

Guitarists

Antonio Amaya- José Maria Bandera- José Carlos Gómez

Cantaores

Juan José Alcalá - Juan Cantero - Manuel Palacin

Pianists

Juan Alvarez - Juan José Sanchez

The National Ballet of Spain wishes to express its appreciation to
Theatre Development Fund for its support of this season.

The National Ballet of Spain City Center Season is made possible, in part, by
City Center 55th Street Theater Foundation, Inc.

ABOUT THE COMPANY

Aida Gómez, the new Artistic Director of the National Ballet Of Spain, is not only one of the most accomplished and all-around performers of modern Spanish Dance, but her professional range also covers all the styles this national ballet company—in its own right—requires to provide a true representation of Spanish Dance in all its facets. Aida Gómez, virtually all of whose performing career has been linked to the National Ballet of Spain, has become the youngest Artistic Director in the history of the Company, which this year celebrates the 20th anniversary of its creation.

In 1978 the Theater and Entertainment General Direction of the Spanish Ministry of Culture formed the Spanish National Ballet, to which Antonio Gades was appointed Artistic Director. From the first moment, Gades's goal was to revive the most representative pieces of Spanish choreographers. In this way he composed a repertory, which includes *Diez Danzas Vascas*, *Fandango del Padre Soler* by Mariemma, *Fantasia Galaica* by Antonio, *Concierto De Aranjuez* by Pilar López, *Rango* by Rafael Aguilar and *Bodas de Sangre* by Gades himself.

In 1980 Antonio was appointed Artistic Director, incorporating his own choreography into the repertory: *El Sombrero de Tres Picos*, *Sonatas del Padre Soler* and *Estampas Flamencas*, as well as *Retrato de Mujer* by Rafael Aguilar and *Don Quijote* by Luisillo.

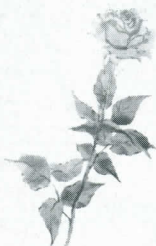
In 1983, the Theater and Entertainment General Direction joined the two permanent ballet companies—the National Ballet of Spain and the Spanish Classical Ballet—entrusting its direction to Maria de

Avila. De Avila included many new works to the repertoire: *Ritmos* by Alberto Lorca; *Medea* choreographed by José Granero; *Los Tarantos* by Felipe Sánchez; *Danza y Tronio* by Mariemma; and, *Danza IX* by Victoria Eugenia. Eugenia, who had previously been Assistant Director, became the Artistic Director of the National Ballet of Spain. Eugenia incorporated into the repertoire José Granero's *Bolero*, and created a number of new pieces—among which was a new version of *El Sombrero de Tres Picos* with Picaso's original decor.

In 1993 the National Institute for the Performing Scenic Arts appointed an Artistic Direction team coordinated by Aurora Pons, Nana Lorca and Victoria Eugenia. This new team brought back the ballet *Allegro de Concierto* by Antonio, and added five absolutely new works: *La Gitanilla* by José Granero, *A Mi Aire* by Victoria Eugenia, *A Ritmo y a Cómpas* by Currillo and *Grito* by Antonio Canales.

In 1998 the Ministry of Education and Culture, acting on the proposal of the National Institute for the Performing Arts, appointed the ballerina Aida Gómez Artistic Director of the National Ballet of Spain. This appointment represents continuity in a natural line that began during the foundation stage of the Company and carries on today in its most brilliant feminine exponent.

Over these 20 years the National Ballet of Spain has taken part in different festivals, such as the Spoleto Festival, the Lyon Biennial Exhibition Festival and the Latin American Theater Festival held in Bogota, and it has enchanted audiences in the best theatres across the



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ABOUT THE COMPANY

world, such as Mexico's Teatro Bellas Artes, the New York Metropolitan Opera House, the London Coliseum and the Orchard Hall in Tokyo.

Among the awards won by the National Ballet of Spain, worthy of special mention are the Critics Award for the Best Foreign Show performed during the 1988 season at the New York Met, the 1991 Japanese Critics' Award and the Critics' Award for the Best Show performed during the 1994 season at the Tawdry Bellas Artes in Mexico.

In 1998 the National Ballet of Spain, under the artistic directorship of Aida Gómez, will be performing again in New York followed by a two-month tour of the U.S. Back home after the tour, the Company will be working on its new ballets that include *La Celestina*, choreographed by Ramón Oller, set to music by Carmelo Beruola and under Adolfo Marsillach's direction, the first performance of which is scheduled for June at the Tawdry Real Madrid.

ARTISTIC DIRECTION AIDA GOMEZ

Born in Madrid in 1967, Aida Gómez first studied Spanish dance at the age of seven, and four years later took up Classical Dance. At 12 she finished her studies at the Madrid Conservatory passing the exams with honors.

She continued to study Spanish and Classical Dance in parallel under Juana Taft, Maestro Ontin, Pilar de Oro, Aurora Pons, Meche Esmeralda, Juanjo Linares, Paco Fernández, Carmina Ocaña, Maria Magdalena, Ciro, La Tati, Manolete, Lola

de Avila, Luis Fuente, Aurora Bosch and Victoria Eugenia.

In 1981 Aida Gómez joined the National Ballet of Spain, and in her debut performed soloist roles in the ballets, *Sonatas del Padre Soler*, *Puerta De Tierra* and *Corpues*, all choreographed by Antonio. Under the Company directorship of Maria de Avila, she took up the official rank of soloist in the ballets *Danza y Tronio* by Mariemma, *Ritmos* by Alberto Lorca and *Medea* by José Granero. In 1985 she was promoted to prima ballerina where her principal roles were *Sonatas*, *Laberinto*, *Castill*, *Los Tarantos*, *Soleá* and the *Three-cornered Hat*, plus the solo ballet *Zarabanda*, set to the music of José Antonio, which was first performed at the Barcelona Liceo in September 1988.

In the commemorations for the tenth anniversary of the creation of the National Ballet of Spain, Aida Gómez and Antonio Gades danced the leading roles in the ballet *Bodas De Sangre*.

In 1989, at the first performance at the Teatro Lirico Nacional la Zarzuela in Madrid, Aida Gómez performed the role of Doña Ines in the ballet *Don Juan* with script by Miguel Narros and choreography by José Antonio, set to music by José Nieto. She repeated this role at the Santander Festival and in Moscow and St. Petersburg during the company's 1990 Russian tour. During this tour she also danced *La Cachucha* and *Zarabanda* at the gala performance at the Kirov Theater in St. Petersburg. She also took part in the ballet *La Argentina* to mark the centenary tribute to Antonia Mercé performed at the Teatro Maria Guerrero in Madrid in November 1990. She danced alongside

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LOS TARANTOS

U.S. Première

Choreography: Felipe Sánchez

Music: Paco De Lucia

Orchestration: J. Albert Amargos

Design and Scenery: Candy Román

Lighting Design: Freddy Gerlache

Scenery Production: Enrique López

Based on the play "La Historia de los Tarantos" by Alfredo Mañas
...this Ballet is dedicated to the memory of my brother Santos.

FELIPE SANCHEZ

"Salvador, el Taranto," a poor gypsy whom women find outrageously handsome, is murdered by the Picaos, retainers of the wealthy gypsy Camison, a former friend of the Taranto father, because Soledad, the women both men wooed, favored the poor gypsy over the rich one. Soledad, Taranto's widow and a former flamenco dancer, teaches her children her dancing skills and makes a living dancing with them in the streets. The two families have sworn eternal hatred to each other, but with the passing of time, the favorite son of Taranto's widow Soledad and Camison's only daughter fall in love not knowing who the other is. When the two families find out, Taranto's widow Soledad consents to her son's love affair with the daughter of his father's murderer. But Camison persists in his hatred of the Tarantos. This hatred will turn the two so very young gypsy lovers into two figures of tragedy.

TARANTOS

La Taranta: **MARIBEL GALLARDO or LOLA GRECO**
Ismael: **FRANCISCO VELASCO or OSCAR JIMENEZ**
Salvador: **JESUS CÓRDOBA**
Lola: **ROCIO ESPADA**
Reyes: **REYES OROZCO**
Daughter in law: **RAQUEL GOMEZ**

CAMISONES

Juana: **LOLA GRECO or CARMEN ESTEBAN**
Camisón: **EDUARDO SOLIS**

PICAOS

Teo Picao: **JOSE SERRANO**
Curro: **DAVID TORRES**
Paco: **JOSÉ PORCEL**
Irineo: **CURRILLO**

And Ballet Corps.

Cantaores: **JUAN JOSÉ HERNANDEZ, MANUEL PALACIN, ANA MARIA RAMÓN**
Guitaristas: **ANTONIO AMAYA, JOSE MARIA BANDERA, JUAN SOTO**

RITMOS

Choreography: Alberto Lorca

Music: José Nieto

Costume Design: Pin Morales, Roman Arango

Costume Production: Juanita Muro, Gonzalez

Lighting design: Carlos Guerrero, Rafaél Yunta

A visual recreation contained in a pure dance abstraction. A spectacle in which symmetry becomes art with the development of its five movements. The rhythmical heel tapping, the vibrant pirouettes and the character of the castanets create a whole display of sound and movement.

LOLA GRECO or CARMEN ESTEBAN

OSCAR JIMENEZ or FRANCISCO VELASCO

CARMEN ESTEBAN, CRISTINA VISUS, LOLA BLANCO

JESÚS CORDOBA, JOSÉ SERRANO, DAVID TORRE

or

GALA VIVANCOS, REYES OROZCO, ROCIO ESPADA
ANTONIO NAJARRO, SAULO GARRIDO, LUIS MOLINA

And Ballet Corps

SOLEA POR BULERIAS

Choreography: Eva La Yerbabuena

Music: Popular

Lighting Design: Carlos Guerrero - Rafael Yunta

Eva Yerbabuena, one of the most important dancers of the "new" flamenco world of Spain. On this occasion she will perform for us one of the most traditional "palos" of flamenco: Solea Por Bulerias.

EVA LA YERBABUENA

Cantaores: **JUAN JOSE HERNANDEZ, MANUEL PALACIN, ANA MARIA RAMÓN**

Guitarists: **ANTONIO AMAYA, JOSE MARÍA BANDERA, JUAN SOTO**

Percussion: **PATA LOSADA**

MENSAJE

World Première

Choreography: Aida Gómez

Music: Vicente Amigo

Costume Design: Aida Gómez

Costume Production: Maty

Lighting Design: Carlos Guerrero, Rafael Yunta

Through the movement of four female dancers who are accompanied by the music of Vicente Amigo, we see an entire world of sensuality and strength.

GEMMA BAREDA - CARMEN ESTEBAN - REYES OROZCO - GALA VIVANCOS
or RAQUEL GÓMEZ

LUZ DE ALMA

Choreography: Javier Latorre

Music: Popular

Costume Design: Aida Gómez

Costume Production: Maty

Lighting Design: Carlos Guerrero, Rafael Yunta

Soul Rhythm, Pure Feeling, Heat, Passion and Pain. The creator of this choreography shows us a new form of Flamenco: 20 young dancers express their strength onstage to the rhythm of the most traditional music.

OSCAR JIMENEZ - FRANCISCO VELASCO - CURRILLO

and Ballet Corps

Cantaora: **ANA MARIA RAMÓN - MANUEL PALACÍN**

Percussionist: **PATA LOSADA**