

FRANCE

QUIMPER

THÉÂTRE DE CORNOUAILLE

JUNE 7-8, 2017

Compañía Nacional de Danza de España

Director Artístico
José Carlos Martínez

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THÉÂTRE DE CORNOUAILLE

Program:


CARMEN

JOHAN INGER

Comunicación y Prensa CND

 Compañía Nacional de Danza, Spain

 @CNDanza

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Patrocinador oficial de la CND:

 **LOEWE**
FUNDACIÓN

The CND today: Effort and creativity

Today's National Dance Company (CND), directed by José Carlos Martínez for more than five years is proof that a quality, hybrid national company can work.

Martínez has demonstrated during his time with CND, how with effort and creativity you can achieve great things. Management knowhow has combined pieces from some of the most renowned choreographers of our times, with original creations by Spanish artists, as well as neoclassical works and other academic dance languages. The combination of the most contemporary profiles with more academic ones lies at the heart of today's CND and has been one of its most characteristic achievements since the current management took the helm in September 2011. José Carlos Martínez's concern for attracting a growing audience both through educational programs and numerous parallel activities are the mark of a CND in the process of expansion. Proof of this lies in the growing number of performances and spectator rates, as well as national and international commitments already closed for the next few years.

CND. The Company

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CND. The Company

Compañía Nacional de Danza was founded in 1979 under the name of Ballet Nacional de España Clásico, with Víctor Ullate as its first Director. His successors in the post were María de Ávila and the extraordinary Russian ballerina Maya Plisetskaya. Then, in 1990, Nacho Duato was named Artistic Director of the company.

Duato's appointment brought innovative change to the company. Up to his departure in 2010, he contributed forty-five choreographic works, praised by critics worldwide.

After one year under the artistic direction of Hervé Palito, the Compañía Nacional de Danza appointed its current Artistic Director, José Carlos Martínez. He took office on September 1st, 2011, after leaving his post as Principal Dancer from the Paris Opera Ballet.

José Carlos Martínez's project for the Compañía Nacional de Danza is to promote dance and to make this art form better known. His repertory is wide, ranging from classical and neoclassical ballet to modern choreographic language, within a setting of full artistic and creational freedom. It embraces both new Spanish and international creations, drawing in new audiences and boosting the company's national and international projection.

[ELENCO CND](#)

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José Carlos Martínez

Artistic Director of the Compañía Nacional de Danza of Spain
Commandeur de L'Ordre des Arts et des Lettres (France)
National Dance Prize 1999 (Spain)

José Carlos Martínez began his ballet studies in Cartagena, under Pilar Molina, continuing in 1984 at the Centre de Danse International Rosella Hightower in Cannes. In 1987, he won the Lausanne Prize and joined the Paris Opera Ballet School. In 1988, he was personally selected by Rudolf Nureyev to join the Ballet Company of the Paris Opera as a corps de ballet dancer. In 1992, he was promoted to Principal Dancer and won the Gold Medal in the International Competition of Varna. On 27th May 1997, he was appointed **"Etoile"** of Paris Opera Ballet, the highest category a dancer can rise to.

During his career José Carlos Martínez was awarded numerous prizes, including: **the Prix de l'AROP; the Prix Carpeaux; the Premio Danza & Danza; the Prix Léonide Massine-Positano;** the Spanish National Dance Prize; the Gold Medal of the City of Cartagena; the Prize Elegance et Talent France/Chine; Scenic Arts Prize for the best dancer (Valencia); Benois de la Danse for his choreography Les Enfants du Paradis and the Prize Dansa València. He is Commandeur de l'Ordre des Arts et des Lettres (France).

Jose Carlos Martinez's repertoire as a dancer is characterized by his famous choreographies of classical and neo-classical ballet. Apart from that he has worked with most of the important choreographers of the 20th Century such as Maurice Bejart, Pina Bausch, Mats Ek, William Forsythe, some of whom created pieces specially for him. On invitation, he has also featured as guest performer with many of the world's most prestigious ballet companies.

As a choreographer José Carlos Martínez is behind many creations. For students of the Paris Opera Ballet School he created Mi Favorita (2002), Delibes-Suite (2003) and Scaramouche (2005). For the Paris Opera Ballet itself he created Paréntesis 1 (2005), Soli-Ter (2006), El Olor de la Ausencia (2007) and Les Enfants du Paradis. For the Shanghai Ballet he created Ouverture en Deux mouvements and Scarlatti pas de deux (2009), Marco Polo and the Last Mission (2010). For Compañía Nacional de Danza de España he has created Sonatas (2012), Raymonda Variations, Giselle pas de deux (2013) and Don Quixote Suite (2015). He also created Resonance (2014) for the Boston Ballet. He is also behind the CND's first full-length classical ballet for 20 years: his own version of Don Quixote, which will be premiered at Teatro de la Zarzuela Madrid, on December 16th 2015.

José Carlos Martínez has been the Artistic Director of Spain's Compañía Nacional de Danza de España since September 2011.

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Patrocinador oficial de la CND:

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CARMEN

JOHAN INGER

Choreography: Johan Inger

Choreographer assistant: Urtzi Aranburu

Music: Rodion Shchedrin and Georges Bizet

Additional original music: Marc Álvarez

Original editor of Carmen Suite, Bizet-Shchedrin: Musikverlag Hans

Costumes: David Delfin

Dramaturgy: Gregor Acuña-Pohl

Set design: Curt Allen Wilmer (AAPEE)

Assistant set designer: Isabel Ferrández Barrios

Lighting design: Tom Visser

Duration: 1h 30 minutes (Ballet in two acts)

World premiere by Compañía Nacional de Danza on April 9th, 2015 at Teatro de la Zarzuela, Madrid (Spain).

Johan Inger has been awarded with the Benois de la Danse 2016 Prize for his choreography Carmen, created for the CND.

When Johan Inger was asked to create a new version of Carmen, being himself Swedish and Carmen a piece with a strong Spanish nature, he faced an enormous challenge. But it was also a great opportunity. The story witnessed through the eyes of a young watcher reveals the tale stripped to its mythic and universal elements of passion and violence.

"There is a certain mystery within this character, it could be any kid, it could be Don José when he was a boy, it could be a young Michaela or Carmen and José's unborn child. It could even be ourselves, with our very first goodness wounded due to a violent experience that, though brief, has had a negative impact in our lives and our ability to interact with others forever."

-Johan Inger

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Johan Inger

The Swede Johan Inger (Stockholm, 1967) had his dance training at the Royal Swedish Ballet School and at the National Ballet School in Canada. From 1985 to 1990 he danced with the Swedish Royal Ballet in Stockholm, the last year performing as a soloist. Fascinated by the works of Kylián, Inger was convinced that a next step in his dance career should take him to Nederlands Dans Theater. In 1990 the hour had come. He joined Nederlands Dans Theater I and was a high-profile dancer in this company until 2002.

When Inger tried his hand at Nederlands Dans Theater's annual Choreography Workshops, Jiří Kylián noticed his talent for choreography. After four workshop pieces Inger was allowed in 1995 to make his first choreography for Nederlands Dans Theater II. The resulting Mellantid marked his official debut as a choreographer. It was part of the Holland Dance Festival and was immediately a resounding success. It brought him the Philip Morris Finest Selection Award 1996 in the Contemporary Dance category. In 2001 Mellantid was nominated for the Laurence Olivier Award in the Best New Dance Production category.

Since his debut, Inger has made various works for Nederlands Dans Theater (like Sammanfall, Couple of Moments, Round Corners, Out of breath). For his ballets Dream Play and Walking Mad he received the Lucas Hoving Production Award in October 2001. Walking Mad- as it was later performed by Cullberg Ballet -**was awarded the Danza & Danza's Award 2005. Inger himself was nominated with Dutch prizes such as the Golden Theatre Dance Prize 2000 by the VSCD Dance Panel and the Merit Award 2002 from the Stichting Dansersfonds '79.**

Inger left Nederlands Dans Theater for the artistic leadership of Cullberg Ballet in 2003. Over the past six years he has made various choreographies for this company: Home and Home, Phases, In Two, Within Now, As if, Negro con Flores **and Blanco amongst others. And to celebrate Cullberg Ballet's 40th anniversary,** he created the work Point of eclipse (2007). From the summer of 2008 Inger ended his artistic directorship so as to devote himself entirely to choreography. In February 2009 he produced a new work for Cullberg entitled, Position of Elsewhere. In October 2009, Inger created a new work, dissolve in this, for **Nederlands Dans Theater I & II for the opening of Nederlands Dans Theater's 50th jubilee season.** Since 2009, Johan Inger holds the position as Associate Choreographer with Nederlands Dans Theater. In May 2010, the Göteborg Ballet in Sweden premièred Falter and in September 2010, Nederlands Dans Theater premièred Tone Bone Kone, both were new creations. In September 2011, Inger created Rain Dogs, based on music by Tom Waits, for the Basel Ballett in Switzerland.

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