

VÍCTOR ULLATE BALLET
COMUNIDAD DE MADRID



EL
ARTE
DE LA
DANZA

El arte de la danza

Dance. A world of sensations and emotions.



Dance. A range of disciplines that share sensitivity and freedom of movement.



Dance. A different form of expression, universal, uniting cultures beyond words.




It's easy to fall into the understanding of dance as the ethereal grace of a sylph on points shoes. A crying Odette for her Siegfried. It is part of the dance, but it is not only part of this rich and varied world. And the academic discipline of classical ballet is an important, basic for any dancer and well known and recognized by the public. But there is no form and language to convey emotion through movement. Rabies and the energy of street dance, fire and passion of the Spanish school, sensuality and plasticity of the Latin dances are also part of the art of dance.

Victor Ullate and Eduardo Lao wanted to bring together different disciplines within the life of a dancer, from start to feel curious about the dance until he gets success in a dance company. A lively mix of music and styles that reflect all their experiences, challenges, classes, auditions ...

Without neglecting the cleanliness and perfection of classical, Victor Ullate Ballet - Comunidad of Madrid, has a show rich in nuances, rhythms and steps, so the public can enjoy all the art styles of dance can offer.



A young man with light brown hair, wearing a black tuxedo with a white shirt and a black bow tie, is captured in a dynamic dance pose. He is holding a black cane with both hands, extending it horizontally in front of him. His right leg is bent and lifted, and his left leg is extended forward. He is looking towards the camera with a focused expression. The background is dark, and the floor is a light blue color with some white lines. The lighting is dramatic, highlighting the man's form against the dark background.

“Dance is definitely the first of the arts, says that humans instinctively. Later in childhood, when that happens, some people is rooted in this feature and others simply go away or is inhibited by other personal preferences, conditioned primarily by the education received or other vocations innate.

It is this first group of people belonging to what we call dancers with wide word nuances and disciplines, whose nexus is the movement.

We wanted to emphasize to the choreography, the importance of one element, without which it would be

impossible to dance, the dancer, which specializes in any of the many trends and styles, to develop one of the most complete and universal art that being human can create, based on the item or most perfect instrument, that nature has created, the human body.

We wanted to show to the art of dance, the nuances and features two different choreographers are able to capture every element, as each choreographer captures differently, the different sensitivities of each element or dancer at its disposal. “

Victor Ullate and Eduardo Lao

El arte de la Danza

Choreographies: Víctor Ullate y Eduardo Lao

Lightning: Paco Azorín

Clothes design: Víctor Ullate, Eduardo Lao, Pedro Moreno, Carlos Javier Martín

Musics:

- * Richard Wagner – Tristan and Isolde
- * Antonio Chainho- Interlude: Variaciones en Mi Menor
- * Rita Hayworth- Put the Blame on Mame y Amado Mío(from “Gilda”)
- * Gaetano Donizetti- Lucia de Lamermoor
- * In Slaughter Natives- Burn My Rest
- * Kodo- Strobe’s Nanafushi (Satori Mix)
- * Lisa Gerrard- The Crossing
- * Massive Attack- Sam and Two Rocks and a cupo f water
- * Mozart- Pantomime Music (“Pantolon Und Colombine”), K446/416d, 1. Ouverture – Allegro
- * Lura - Nha Vida
- * David Byrne y Caetano Veloso - Dreamworld: Marco de Canaveses
- * Gaetano Donizetti- L’Elisir D’Amore “Una Furtiva Lagrima” canta Giuseppe Di Stefano- Orchesta & Chorus of the Royal Opera House Covent Garden
- * Tony Pastor- Wigwam Stomp
- * Chopin- Nocturnes, Op. 27 – # In D flat Piano- Peter Schmalfluss y Piano concerto No. 1 In E Minor Op. 11: II. Romanze (Larghetto) piano: Maurizio Pollini
- * Madredeus- A Andorinha Da Primavera
- * Bebe- Malo

Víctor Ullate Ballet - Comunidad de Madrid

Director: **VÍCTOR ULLATE**
Artistic Director: **EDUARDO LAO**
Direction Assistant: Ruth Maroto
Assistant Choreographer: Ana Noya
Company Dance Master:
Víctor Ullate

Pianist: Alexandre Khvedkevich

Trainer: Carlos Flórez

Ficha técnico/administrativa

Technical Coordination: César Esteban
Stage Management: Ruth Pascua
Lightning: Tatiana Revertó
Sound: Miguel Lizárraga
Machinery: Jose Luis Montero
Audiovisual: Luis Gil
Tailor: Paquita Redondo

Managing: Javier Gil
Administration: Mariano Zuffoli
Distribution: Isabel Rufino
Comunication: Helena Martínez
Secretary: Cristina Rodríguez-Solano
Public Relations: Antonio Javier Martín

Víctor Ullate

Direction and Choreographer

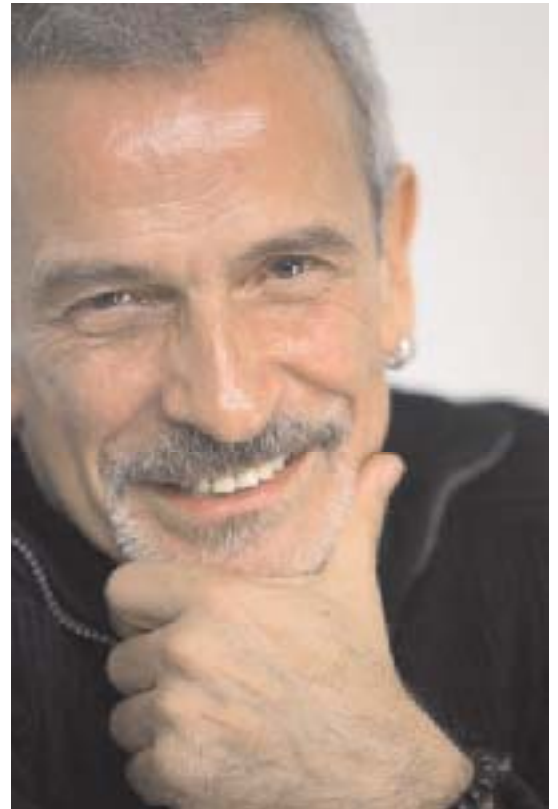
Victor Ullate, acknowledged master of prestige, he studied with Maria de Avila in Zaragoza. His professional career began with Antonio Ruiz Soler and acquired an international dimension when he joined the Ballet of the Twentieth Century under the direction of Maurice Bejart, a company where he remained fourteen years playing many leading roles such as Bhakti, Firebird, Consecration Spring, Romeo and Juliet, Nijinsky, Clown de Dieu, or Nomos Alpha.

In 1978 he created for Gaîté Béjart Parisienne, based on his biography, which Ullate plays the choreographer himself and that would be his farewell to the company. The following year, the Spanish government entrusted the formation of a ballet company, the first in the country, which runs for four years.

In 1983, created the School that bears his name "Victor Ullate DANCE CENTER." This Centre is the quarry from which emerge the Victor Ullate BALLET, presented with 22 dancers at the Teatro Arriaga Bilbao, April 28, 1988, obtaining great public and critical success. Throughout these more than 20 years of work has got to instill his own personality ballet through its various choreographic style.

His line of work has been characterized by various factors: on one hand the improvement and enhancement of the classic technique for a uniform level of the level of its cast, and otherwise diversified styles, from classical repertoire to work Neoclassical own company. Among its work with the Ballet Victor Ullate include Don Quixote, D'Arrayán Araxa, El amor brujo, pull or Samsara.

In 1989 Victor Ullate wins National Dance Award and in 1996 he is awarded the Gold Medal of Fine Arts without forgetting, in 2003, the AWARD OF CULTURE OF THE COMMUNITY OF MADRID in the form of Dance, the Author-Author Award in 2007 and the MAX Award of Honor in 2008. He has also received other awards valued as the Granada Festival Medal in 1998. In September 2000, Victor Ullate launched an ambitious project, THE FOUNDATION FOR THE VICTOR DANCE Ullate, which aims to promote classical ballet in all its facets, as well as technical training and human dancers without economic resources. In addition, the Foundation aims to promote cultural events related to the art of dance and, in addition, with all the arts in general.





Eduardo Lao

Director adjunto y coreógrafo

Eduardo Lao is, since 2001, the Artistic Director of Víctor Ullate Ballet - Comunidad de Madrid. He was born in Granada, where he began his studies of Spanish dance. Since then he moved to Madrid to study ballet at the Centro de Danza Víctor Ullate. He is a member of Ballet Víctor Ullate since its founding in 1998 and became principal dancer of the same. He has participated in numerous international festivals with artists such as Julio Bocca, Eric Vu-An, Vladimir Malakov, Faruk Ruzimatov, Irek Muhamedov, etc ... Some of the choreographers that he has starred in includes: Víctor Ullate: Dawn, Simun, Grounding, De Triana Sevilla, Psicosis, Fratres (with Carole Arbo, Étoile Paris Opera), Myrtle D'Araxa (with M. Claude Pietragalla, étoile of the Paris Opera), Jaleos, Voilà c'est ça, Don Quixote, Ven que te tiene, So-

lea, Seguriya, L'après-midi d'un faune, Giselle. Maurice Béjart: Sonata for three, Bhakti, Sept danses grecque. Hans Van Manen: Five Tangos, Grosse Fuge, Adagio Hammerklavier, In and out, In the future. Rudy Van Dantzig: Four last songs. Nils Christie: Before night fall, Quartet. G. Balanchine: Allegro brilliant, Theme & Variation. In Fokine: Les Sylphides. Coralli. De Perrot and Petipa: Giselle. Micha Van Hoecke: Le Boeuf sur le toit, Saeta. Jan Linkens: For a close friend, Haydn Symphony. And John Wishman: Thinking twice.

In 1991, Victor Ullate gives him the opportunity to create his first choreography for the company, initiating a new stage in his career with *Underground* (1991). This will be followed by *Mother Earth* (1992), *Concerto for Three*, choreographed together to own and V. Ullate Orive (1992), *Tsunami* (1993) *Burka* (1999), *Gogh* (2001). In addition to his work for the company in 1998, acts as choreographer of the opera *Samson and Delilah*, performed at the Teatro Real de Madrid and performed by Plácido Domingo.

In addition, Eduardo Lao has designed the costumes for some of the creations of Victor Ullate as *Seguriya* and *Jelly*, and the scenery of the latter, extending its great capacity to create.

In 2006 choreography for the first time a ballet, creating its own version of *Coppélia*, with great critical and commercial success. The latter has followed the piece *Beethoven Three* for the show and his latest work, *2 you Maestro*, which pays tribute to his teacher Ullate, culminating years of loyalty and gratitude. For this show in 2008 received the prize *Miradas 2* for the best dance show.

Paco Azorín

Iluminación

Paco Azorín he studied set design and stage lighting at the Institut del Teatre de Barcelona Provincial Council. He has received numerous awards in recognition of his work, which is the critic's prize "Serra d'or" 2004 to the most interesting theatrical contribution, for its aesthetic diversity and multiplicity of formats that have been adapted to the production and varied spaces. Also stresses the prize "Ar-mchair 2004" for best set design for Lear (Teatre Lliure - Festival Grec 2003).



Your signature on the theater is really wide since 1996 until today. Among the scenic work has developed include: La Gran Via, de Federico Chueca (Helena Pimenta address), Love of the Nightingale, Timberlake Wertebaker (directed by Jorge Picó), The Good Zuan Se "by Bertolt Brecht (Lluís address Blat), Hamlet and The Tempest, Shakespeare (directed by Lluís Pascual), The House of Bernarda Alba, Lorca (Portaceli Carme address), Romance de Lobos, de Valle Inclán (Angel Facio address), The Grönholm method, by Jordi Galceran (Sergi Belbel address), Electra, by José Sanchis Sinisterra (direction of Antonio Simón), Antigone by Jean Anouilh (Roberto Romei address), Misery, Stephen King (directed by David Plana) Chicago, B. Fosse, J. Kander and F. Ebb (directed by Marc Coco Comin and Montserrat), or The House of Bernarda Alba, directed by Lluís Pasqual

He has also completed the set of Samsara, Victor Eduardo Three Ullate and Lao, which is included in the program Beethoven's Victor Ullate Ballet - Comunidad de Madrid.



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