

GELABERT AZZOPARDI

Companyia de Dansa

Present

SENSE FI / CONQUASSABIT



Artistic directors
Cesc GELABERT Lydia AZZOPARDI

Choreography/Concept: Cesc Gelabert

Sense fi, to commissioned score by Pascal Comelade.
Conquassabit, uses vocal and instrumental fragments by Handel.
Stage design: Llorenç Corbella **Costumes:** Lydia Azzopardi
Lighting design: Mingo Albir

Extract of critiques 2009

.... High energy, firm power and clear contours are at this company's command...

George Jackson Washington, Dance View Time (June 2, 2009)

Both pieces share a fearless kinetic joy. Mixing sorting, rubbing out, Gelabert manoeuvres bodies around the stage, moving them easily from solo to duet ,trio to ensemble as one continuous ,flowing surface - a river of choreography.

...double helix is on the move...

Alice Bain The Guardian, London (August 2009)

..Sense Fi exudes an attractive sense of dreamy yet driven revelry.

...Gelabert , übercool wizard intent on conjuring magic. The catalytic atmosphere that he creates round himself on stage serves well the two playfully elusive abstract dances.

Donald Hutera The Times, London (August 25, 2009)

..dance is superbly served by a company that is not only technically brilliant, but truly alive with musicality, a dash of mischief, an abundance of good grace.

Mary Brennan The Herald , Edinburgh (August 2009)

...Tightly constrained by a highly intelligent dramatic composition infused with art and philosophy, each piece performed by the “Gelabert Azzopardi Companyia de Dansa” allows its own aesthetic cosmos to unfurl. Lydia Azzopardi designs the often fantastic sets and costumes which provide the framework for Gelabert’s compelling choreography. Each dance phrase is as clearly structured as a sentence in a logical discourse, each rotation is completed with precision; perfectly balanced, the dancer’s body glides through waves, completes a battement or follows the flow of energy from a hand gesture.

...Seen in the midst of his young, brilliant dancers, Gelabert is instantly recognisable as the creative mind behind the performance. This identifiable authorship is part of his stage persona and is not vanity, but rather the acknowledgement of a kind of responsibility. In his new pieces, “Sense Fi” and “Conquassabit”, the choreographer is also the driver, the intellectual linchpin of the performance. His stage presence takes many forms. There is the divine principle of eternal death and renewal, almost playfully indifferent to the human fate it embodies; then he appears rooted to the spot, slowing the pace in a reversal of his previously wild accelerations, as if he were growing older by the minute and extremely limited in the options available to him. To Handel’s Medea aria “Morirò” from the opera “Teseo” he storms across the stage, a tempest of impassioned horror, scattering the ensemble in his wake. Moments of calm alternate with dramatic portraits of human thoughts and feelings.

Wiebke Hüster Frankfurter Allgemeine Zeitung (August 29, 2009)

Sense Fi

...desire and memory, between seeing and being watched, between a step and the echo that converts the singular into multiplicity, between an image and the play of mirrors that crystallises it into an endless reproduction. For this reason, *Sense fi* projects a wave of stage imaginings that express the scattered constitution of his character, but without dispelling doubts as to whether they are his hopes for the future or events from his past, confidential narrations or mythical allusions.

The music is by Pascal Comelade. And it is no surprise to us that between Cesc Gelabert and Pascal Comelade – who have already worked together on *Zumzum-ka* and *Psitt!!*, *Psitt!!* – fundamental coincidences can be revealed that are especially highlighted here.

Composer: Pascal Comelade

Musicians on Sense fi recording : Pascal Comelade (various instruments) Pep Pascal (tenora, saw, tubs) Lionel Liminana (electric guitars) Raph Dumas (technical sound).

Conquassabit

Conquassabit is like a hurricane or a tornado. Just like a hurricane, its structure has three stages: (the first stage of a hurricane is) the intense gale which can absorb or destroy whatever is in its path; then the calm, swollen centre; followed by the second dense strong wind (or second stage of the hurricane) which blows away or drags, anything in its path. In the eye of the hurricane is the calm of the storm; in the heart of the storm, a peace; in the heart of the unease, a slowness. The centre of the cyclone, the “eye of the hurricane”, can be found in this interval of quiet.

Víctor Molina (Dramatist)

Music George Friedrich Handel

Concept / Music selection Cesc Gelabert

Music edited and remixed Borja Ramos

Company Daniel Corrales Júlia Cortés Cesc Gelabert Virginia Gimeno Robert Gómez Manon Greiner Elia López Salvador Masclans Alberto Pineda Charles Washington

Costume Designer Lydia Azzopardi

Drama consultant Víctor Molina

Photos Outumuro Ros Ribas

Assistant to the choreographer Toni Jodar

Teachers A. Lacalle E. Maicas A. Sánchez

Technical director / Sound Quim Isern

Lights Conxa Pons Israel Quintero

Wardrobe Georgina Misser

Set construction Taller Escenografía Jordi Castells

Production / Distribution Maria Rosas

Communication manager / Coordinator Montse G. Otzet


Accountant Núria Feliu

Co production of Teatre Lliure de Barcelona / Gelabert Azzopardi

With the collaboration of Teatre Auditori Sant Cugat, Auditorio del Palacio de Congresos de Huesca

Duration 1h. 20' (intermission 15')


Premiered 16th of April 2009 at the Lliure Theatre, Barcelona

Gelabert Azzopardi is resident company of  **teatre lliure**

Company subsidized by

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 Ajuntament de Barcelona
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Gelabert is one of the most influential Spanish choreographers and dancers of the moment. An emblematic and highly versatile artist, he has made a notable contribution towards the creation of a dance culture in Spain.

Dancer choreographer and director. Cesc Gelabert was born in Barcelona (Catalonia, Spain). He began his dance studies in 1969 when a girlfriend brought him into contact with Ana Maleras's studio, where she was taking classes. Soon he was a part of Maleras's group, studying jazz, contemporary and other techniques, while starting to experiment with his choreography. His dedication to football continued, and every weekend he would still play as captain of his team. Simultaneously, he was a student of Architecture at University in Barcelona, almost completing his studies, but decided to become a dancer.

Cesc Gelabert was an architecture student, commencing his dance studies with Anna Maleras, joining her group in 1969. In 1972, Gelabert created his first choreography; followed by his first solo *Accio 0*, in collaboration with F. Amat, later to be performed at Teatre Lliure, Barcelona; while performing some evenings in cabaret, and taking jazz and contemporary classes with visiting teachers. His favourite teacher being Matt Mattox, with whom he took classes in London.

Returning to Barcelona he formed his first dance group, whose debut production was entitled *Ver-estiu-altumne-ivern-I*, a work for seven performers. 1976 was the year of his first performance at the Teatre Lliure.

In 1978 he decided to go to New York, and had first-hand contact with the New York dance scene. He decided to stay for two years. While working during the day doing various jobs, in the evenings he started creating group works with postmodern dancers, and new solos for himself.

My old corduroy suit was to be his first New York solo, and was presented at the Kitchen theatre, to good reception, enabling him to be an active member of the New York dance community.

In 1980, returning to Barcelona, he began to collaborate with dancer Lydia Azzopardi, performing throughout Spain and festivals in France and Italy. Their early base was La Fabrica, a significant dance venue in Barcelona, directed by Toni Gelabert.

1985 Gelabert Azzopardi founded the company, presenting *Desfigurats*, their first dance production for a large stage. The company was firmly established and based in Barcelona.

Simultaneously, Fabià Puigserver, the founder and director of Teatre Lliure, invited the company to become associates, enabling Gelabert Azzopardi to co produce with the theatre, and present the works for extended periods of time.

1987 and 1988 two more works were created and shown at the Lliure, Verdi's *Requiem* and *Belmonte*, to an original score composed by Carlos Santos, whom Gelabert had collaborated with in New York. Stage design and costumes by the artist Frederic Amat. Both these works became emblematic pieces in the history of dance in Spain.

The Company toured extensively in Spain and major International Festivals in Latin America and Europe.

Cesc Gelabert developed an idiom closely in the association of a very personal style and a powerful presence as a soloist, performing internationally. As the company expanded, the choreographic language acquired a homogenous style. The dancers were recruited from different backgrounds, with solid technical preparation. The vocabulary being pure dance form. In conjunction with the company, Gelabert continued creating solos for himself, collaborating with artists from all medias.

During the late eighties, while performing at Festival Aix en Provence, he met Nele Hertling, director of Hebbel Theater, Berlin. This was to be the beginning of a long and extensive relationship of the Company as co-residents with the Hebbel Theater, until 2003.

During this long period between Barcelona and Berlin, he met and discovered the work of German choreographer, Gerhard Bohner. There was a bonding, both being solo performers, and both having seen each other's work. After Bohner's death in 1992, Gelabert decided to take the task of learning *Im Goldenen Schnitt I/II* from Cosima Santoro's video footage, and to perform the two solos.

Im Goldenen Schnitt I was soon being presented on international stages in major festivals, to successful acclaim. Undeniably, the result of this combination of Bohner's choreography and Gelabert's interpretation made the performance a singular and unforgettable experience.

Im Goldenen Schnitt I is still being performed.

Gelabert Azzopardi Companyia de Dansa has been the resident dance company of Teatre Lliure Barcelona, since 2003.

Cesc Gelabert has created *In a Landscape* a solo for **Mikhail Baryshnikov**. Other commissions have been for **David Hughes**, **Balletto di Toscana**, **Tanztheater Komische Oper**, **Ballet Gulbenkian** and **Larumbe Danza**.

He has also collaborated with stage celebrities and artists in many productions, such as **Núria Espert, Jorge Laveli, Montserrat Caballé, Milva, Gerardo Vera, Pilar Miró, Lluís Pasqual, Emilio Sagi, Carles Santos, Frederic Amat, Mario Gas, and Julia Migenes Johnson** among others.

AWARDS

Gelabert has been the winner of various prestigious awards such as the *Gold Medal for the Performing Arts and Spanish National Dance Award* from the Spanish Government; the *Catalan National Dance Award*, the *City of Barcelona Award* (1987 and 2005) and *MAX Awards for the Performing Arts* for best choreographer and dancer (2004 and 2005) *The Herald 2004 Angel Award* at Edinburgh International Festival, amongst other prizes.

LYDIA AZZOPARDI U.K *co director / costume designer*

Dancer, choreographer and teacher, Lydia Azzopardi is a designer and a stylist.

She began studying classical ballet, and during 1972 - 1976 completed her training in contemporary dance at the London Contemporary Dance School. She toured Great Britain with the L. C. D. School Dem. Group, performing choreographies by Robert North, Robert Cohan, Jane Dudley, Janet Smith and Anna Sokolow, among others.

From 1977 to 1979, Lydia Azzopardi was a resident teacher of contemporary dance at Maurice Béjart's school, MUDRA, in Brussels; she also taught in Zurich and Rome, where she collaborated as a choreographer with the Lindsay Kemp Company.

Ms.Azzopardi has also taught composition and improvisation courses in various European cities.

Since 1980, she has designed many of the costumes for Gelabert Azzopardi, other international companies such as Balletto di Toscana, Tanzfabrik Berlin, Komische Oper Berlin, Tanztheater Berlin, Gulbenkian Ballet Lisbon and Gelabert's solo for Mikhail Baryshnikov. She has collaborated in video, inauguration events, and a variety of stage productions.

Ms.Azzopardi was given the City of Barcelona Award 2005 and Sebastiá Guasch 2006 Theatre Award of FAD, for costume design of *Psitt!! Psitt!! Caravan*.

PASCAL COMELADE Montpellier (France) *musician /composer*

A composer and pianist, in 1983 he founded the “Bel Canto Orquestra”, which went on to give performances in Europe and Japan. He has recorded some 30 albums. His dance and theatre work includes *Wings on rock* - Bob Wilson, Paris 1998 / *ZumZum.Ka* – Gelabert Azzopardi, BCN 1998 / *Springman* - R. Hondo, Tokyo 2000 / *Resum de la historia del rocanrol* with Sergi Lopez, Salt 2003 / *La plaça del diamant* - Joan Ollé, BCN 2004 / *;;Psitt, Psitt!!* – Gelabert Azzopardi, BCN 2005 and *Blanco* - F. Amat, BCN 2007. He has also composed music for films, including *El eterno adolescente* – Ceesepe, 1988 / *No sex last night* - Sophie Calle, 1995 / *Viaje a la luna* - F. Amat, 1998 and *L'illa de l'holandés* - S. Monleon, 2000.

He has collaborated with PJ Harvey, Robert Wyatt, Richard Pinhas, Jac Berrocal, Jaki Liebezeit (Can) and Jean-Hervé Peron (Faust), among others.

He co-produced Jaume Sisa's album *Visca la llibertat* (2002) in Catalonia; he has worked with the musicians and singers Victor Nubla, Macromassa, Superelvis, Pau Riba, Toti Soler, Miquel Gil, Albert Pla, Jordi Batiste, Maria del Mar Bonet and Lluís Llach; and with painters such as Pazos, Frederic Amat, Perejaume, Max and Zush.

Since 1985, he has collaborated with the poet Enric Casasses (album *La manera més salvatge* - Discmedi - 2005). He created the exhibition *PC i la seva orquestra d'instruments de joguina* (2003/2004) with the Toy Museum of Catalonia (Figueres) and the KRTU.

Recent recordings: *Psicòtic music'hall* - Drac – 2002 / *Música pop* - G3G – 2003 / *La filosofia del plat combinat* - Discmedi – 2004 / *Espontex sinfonia* - Discmedi – 2005 / *Bar elèctric* - G3G – 2007 and *Mètode de rocanrol* - Discmedi – 2008

This is his third commissioned score for Gelabert Azzopardi.

LLORENÇ CORBELLA Vallfogona de Riucorb (Catalonia) *set designer*

Llorenç Corbella trained at the Elisava School of Design and the Barcelona Theatre Institute, before completing his studies at the Piccolo Teatro in Milan, the Teatre Lliure de Barcelona and with the set designers Fabià Puigserver, Isidre Prunes and Montse Aménos. He has taught set design at the Barcelona Theatre Institute for 10 years. He directed the Tàrrrega International Theatre Festival from 2003 to 2006 and designed the sets and/or costumes for theatre productions such as *Peribañez*, *The Visit of the Old Lady*, *Tertra Baiza*, *Phaedra* and *Measure for Measure*, which won the Barcelona Critics' Award for the best set design. He has worked with directors such as Calixto Bieito, Juan Carlos Pérez de La Fuente, Joan Ollé and Alonso de Santos.

He received the 1998 Max Award for set design for the musical *Guys and Dolls*, a production of the Teatre Nacional de Catalunya directed by Mario Gas. He has been involved in numerous operas, Zarzuelas and theatre productions in theatres around Spain, including the CDNE and CNTC in Madrid and Seville, the TNC in Barcelona, Valencia and Almagro, and he collaborates regularly with the Angels Margarit-Mudances contemporary dance company.

For some years now, he has enjoyed a close working relationship with the stage director Emilio Sagi, collaborating with him on several of his productions, including *Carmen*, *Pagliacci*, *The Barber of Seville*, *Lucrezia Borgia*, *La Forza del Destino*, *La Bruja* and *Battaglia Legnano*, which have been performed at the Teatro de la Zarzuela and the Teatro Real in Madrid, the Gran Teatre del Liceu in Barcelona, the Palacio Bellas Artes in Mexico City, the New National Opera in Tokyo, and theatres in Bilbao, Monte Carlo and Bergamo.

VICTOR MOLINA Mexico *dramatist*

A Doctor of Philosophy, he is an associate professor at the Barcelona Theatre Institute, where he teaches Dramatic Writing, Literature, Aesthetics, Dramaturgy and Related Problems, and Key Figures in Contemporary Theatre. He has participated in several theatre teaching projects in the field of dramaturgy and he has collaborated on a regular basis with various periodical publications. He is the author of “Criaturas artificiales”, and he has published essays in collective works on Architecture, Contemporary Art, Theatre, Literature and Ephemeral Space. He is the director of the theatre department at the Humanities Institute in Barcelona and a member of its board of trustees. He was Artistic Director of the International Visual Theatre and Puppets Festival from 2000 to 2004, and he has participated in the artistic direction of the Teatre Malic in Barcelona. He has collaborated with the Sala Beckett in Barcelona and with the Cadiz Latin American Theatre Festival. He has also been director of the Observatory on Freedom of Creation, the Office in Barcelona of the International Parliament of Writers. He has directed a show about cinema, music and magic, and he has acted as a stage and drama consultant on various occasions. He forms part of the team of artistic directors of the Teatre Lliure of Barcelona.

DANCERS

Daniel Corrales Barcelona (Spain)

Followed up his initial training as a dancer at the Eulàlia Blasi School of Ballet with several workshops, at which he broadened his studies of classical, contemporary and jazz dance.

He has collaborated professionally in projects such as Lindsay Kemp's production of *Madame Butterfly*. He has been a member of the Cotton Ballet Company, the Roberto G. Alonso Company and the Metros Company. He joined Gelabert Azzopardi in 2009.

Júlia Cortés Barcelona (Spain)

Studied at the Barcelona Theatre Institute, the Ballet des Jeunes d'Europe and Rudra Béjart Lausanne, where she has performed works by Maurice Béjart. She has also danced with the Domus del Karo Company in Barcelona. She joined Gelabert Azzopardi at the end of 2008.

Virginia Gimeno Barcelona (Spain)

Studied at the Barcelona Theatre Institute. From 2001 to 2004, she was a member of the It Dansa Company, performing works by Jiry Kylian, Nacho Duato, Wim Vandekeybus and Rui Horta, among others. She went on to dance with the Lanònima Imperial Company (2005-2007), before joining Gelabert Azzopardi in October 2008.

Robert Gómez Barcelona (Spain)

His training included periods at the Barcelona Theatre Institute and the Rudra Béjart School in Lausanne. He has danced professionally with the company Patas Arriba in Valencia, the Prague Junior Ballet, IT Dansa, the Bonachela Dance Company and Galili Dance. He has also collaborated in theatre productions by Zanni Teatre and the Nancy Tuñon Studio, among others. He joined Gelabert Azzopardi at the end of 2008.

Manon Greiner Berlin (Germany)

Studied at the Folkwang Hochschule in Essen, the University of Professional Arts Education in Rotterdam, and on the D.A.N.C.E.- Dance Apprentice Network aCross Europe - programme. Professionally, she has performed works by Michele Anne de Mey, William Forsythe, Angelin Preljocaj, Prue Lang and Pierre Droulers, among others. She joined Gelabert Azzopardi at the end of 2008.

Elia López Barcelona (Spain)

Studied contemporary dance at the Barcelona Theatre Institute and continued her training at the Royal Dance Conservatory in Madrid.

During her professional career, she has taken part in operas directed by Pier Luigi Pizzi, Calixto Bieito, Liliana Cavani and David McVicar, and in the projects *Titoyaya* by Gustavo Ramirez, *Mayim Mayim* by Jutta Cruza and *Mozart Andante* by Els Comediants. She has collaborated with the Gelabert-Azzopardi Dance Company since 2008.

Salvador Masclans Barcelona (Spain)

Studied with Maria de Avila, Azari Plisentski, Carl Paris and Carmen Roche, among others.

He has danced professionally in productions by Jochen Ulrich and with Netherlands Dance Theater 2, the Kibbutz Contemporary Dance Company and the Pina Bausch Tanztheater Wuppertal. He has also collaborated with Larumbe Danza, the Slovenian director Tomas Pandur and in the production of *Snow White* by Tamara Rojo. He joined Gelabert Azzopardi at the end of 2008.

Alberto Pineda Santander (Spain)

He began his training as a dancer in Santander, and later he studied with Víctor Ullate and Ana Lázaro. He completed his training at the Royal Conservatory in Madrid and he was a finalist at the Maya International Ballet Competition in 1994. He has danced professionally with the following companies: Ballet National de Marseilles Roland Petit, Companhia de Bailado Contemporaneo Vasco Wallenkamp, Béjart Ballet Lausanne, Ballet Carmen Roche, Ballet de Zaragoza and Ballet Víctor Ullate. He has taken part in the productions of *Snow White* with Tamara Rojo, *Inferno*, directed by Tomaz Pandur, and the musical *Cats*. Has been a member of the company since 2006.

Charles Albert Washington Perth (U.K)

British by birth, he studied dance at the Rambert School in London, where he also began his professional career, taking part in several workshops and performing works by various choreographers. He joined Gelabert Azzopardi at the end of 2008.

THE COMPANY

Since *Desfigurat* (1985) Cesc Gelabert has created over twenty-five company works and various solos for himself. The company developed its activities as an international contemporary dance company, based in Barcelona.

The company has been associated with Teatre Lliure, Barcelona since 1987 and since 2003 is the resident company, co producing and presenting the new productions.

Hebbel Theater, also was a major co producer and partner during a long and fruitful period; enabled the company to realize many projects, and introduce the works of Gelabert to Berlin.

Gelabert Azzopardi has functioned as an autonomous and independent structure, receiving support and funding from the Catalan Autonomous Government, the City of Barcelona, and the Ministry of Culture, Madrid.

Vision and Aim

Choreographer and solo performer Gelabert sets the style by his personal vision of movement.

His concepts are adapted and worked on the dancer, without losing the personal identity of the performer.

In selecting the dancers, the performers are recruited from different backgrounds with a strong technical vocabulary. Gelabert lays emphasis on the authenticity of movement and interpretation.

The choreographies are based on and inspired by various themes. They do not tell a linear story.

The company has earned a high reputation through the years, and therefore has achieved large and diverse audiences. The aim is to create quality, and bring dance to the widest audiences possible.

AWARDS

- 1983** *Premi Nacional de Dansa de Catalunya.* (National Dance Award of Catalonia)
- 1987** *City of Barcelona Award for Verdi's Requiem*
- 1992** 2003 DAAD (*Deutsches Akademischer Austauschdienst*) residence scholarship Berlin.
- 1994** *The Gold Medal of Merit of Fine Arts* from the Spanish Government.
- 1996** *National Dance Award , Madrid*
- 1997** *National Dance Award of Catalonia*
- 1998** *FAD Medal (Promotion for Decorative Arts).Barcelona*
- 2000** *MAX Award for the Performing Arts for ZUM ZUM KA* for best dance show of the year and choreography.
- 2004** *The Herald Archangel* critics award Edinburgh International Festival for *Arthur's Feet, Viene regando Flores...and Glimpse.*
- 2005** *MAX Award for the Performing Arts* presented to Gelabert for best male dancer 2004
- 2006** *City of Barcelona Award 2005 for Psitt!!Psitt!!*
- 2006** *MAX Award for the Performing Arts* presented to Gelabert as best male dancer 2005
- 2006** *FAD Award Aplaudiment Sebastià Gasch 2005-2006* presented to Lydia Azzopardi for *Psitt!! Psitt!!* and *Caravan* costume design
- 2007** *Public Performing Arts Prize* best dance show presented in Tarragona 2006 to *Psitt!! Psitt!!- Viene regando flores desde la Habana a Morón*

GELABERT-AZZOPARDI ARCHIVE (1986-2009)

- 1986** *DESFIGURAT*
- 1987** *REQUIEM DE VERDI* City of Barcelona Award
- 1988** *BELMONTE*
- 1991** *BELMONTE (II)*
- 1991** *EL SOMNI D'ARTEMIS*
- 1992** *KAALON-KAAKON*
- 1993** *AUGENLID*
- 1994** *EL JARDINER*
- 1995** *ARMAND DUST I*
- 1996** *ARMAND DUST II* and *THIRST*
- 1998** *ZUMZUM·KA* MAX Award for the Performing Arts
- 2000** *USELESS (Information meets boy) KINEMA*
- 2002** *8421..*
- 2003** *VIENE REGANDO FLORES DESDE HABANA A MORÓN.* MAX Award for the Performing Arts
- 2005** *PSITT!! PSITT!! CARAVAN* City of Barcelona Award / FAD Award Aplaudiment Sebastià Gasch
- 2007** *ORION*
- 2009** *SENSE FI / CONQUASSABIT*

SOLOS / CESC GELABERT ARCHIVE (1982-2004)

- 1982** *BUJARALAZ*
- 1984** *SUSPIROS DE ESPAÑA*
- 1989** *VASLAV*
- 1990** *POPS AMB POTES DE CAMELL*
- 1990** *NINETY-NINE BLOWS*
- 1994** *MURIEL'S VARIATION*
- 1996** 1999 *IM GOLDENEN SCHNITT I / II*, choreographed by Gerhard Bohner. Restaged and performed by Gelabert.
- 2002** *PRELUDIS*
- 2004** *GLIMPSE*

CREATIONS FOR DANCE COMPANIES ARCHIVE (1995-2006)

- 1995** *HORTENSIA* Balletto di Toscana
1996 *LUCRECIA STOP* Tanztheater Komischer Oper, Berlin
1999 *FOUNTAIN OF LOVE: FRANK ZAPPA TRIBUTE* Balletto di Toscana
2001 *HÈRMES Project* Madrid
2002 *CHARMES* Ballet Gulbenkian
2003 *IN A LANDSCAPE*, solo for MIKHAIL BARYSHNIKOV. (USA)
2004 *ARTHUR'S FEET* for company dancers and Scottish dancers with learning disabilities Festival Internacional de Edimburgo
2004 *TRAUMTEXT* Helga Pogatschar
2004 *DÚO* Larrumbe Danza
2004 *THE MEASURER* David Hughes
2006 *TIRARSE A LA PISCINA* Larrumbe Danza

CHOREOGRAPHIES FOR THEATRE ARCHIVE (1985-1987)

- 1985** *SALOME* Oscar Wilde. (Teatro de Merida) Director: Mario Gas
1987 *EL PUBLICO* F.G. Lorca. (Piccolo Teatro, Milan / Teatro de La Zarzuela. Director: Luis Pasqual

CHOREOGRAPHIES FOR OPERA ARCHIVE (1985-2008)

- 1985** *LA VERA STORIA*. Luciano Berio (París Opera/Teatro Comunale, Florence) Director: Luis Pasqual
1985 *SALOMÉ*. Richard Strauss (París Opera/ Zurich Opera) Director: Jorge Lavelli.
1987 *MEPHISTOPHELES*. Arrigo Boito (Teatro de la Zarzuela, Madrid/ Gran Teatre Liceu, Barcelona. Director: Emilio Sagi
1989 *CRISTOBAL COLÓN*. L. Balada (Gran Teatre Liceu, Barcelona) Director: Tito Capobianco.
1990 *MANON LESCAUT*. G.Puccini (Gran Teatre Liceu, Barcelona) Director: Lorenzo Mariani.
1992 *MACBETH*. G. Verdi (Reggio Emilia, Italy) Director: Lorenzo Mariani.
1994 *DER FREISCHUTZ*. C.M. von Weber (Teatro de la Zarzuela, Madrid) Director: Pilar Miró
1995 *LE ROSSIGNOL*. I.Stravinsky (Teatro de la Zarzuela, Madrid) Director: Simon Suárez.
1998 *AÏDA*. G.Verdi (Gran Theatre Shangai) Director: Lorenzo Mariano
2000 *KURT WEILL* (Teatro de la Zarzuela, Madrid) Director: Gerardo Vera
2001 *SALOME* R.Strauss (Teatro Campoamor, Oviedo, Spain) Director: Emilio Sagi
2001 *OEDIPUS REX* I.Stravinsky (Festival de Granada, Spain) Director: Frederic Amat
2007 *EL VIAJE A SIMORG* José M. Sánchez-Verdú (T. Real, Madrid) Director: Frederic Amat
2008 *MEFISTÓFELES* Arrigo Boito (Teatro Massimo Palermo) Director: Giancarlo del Monaco

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Maria Rosas production / manager
produccion@gelabertazzopardi.com

Montse G. Otzet communication manager /
coordinator
info@gelabertazzopardi.com

Tel:+ 34 93 416 00 68

Fax: +34 934160193

www.gelabertazzopardi.com

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