



PHILIPPINE SPANISH DANCE CONNECTION PROJECT

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Cultural Center of the Philippines





Es sumamente grato para mí compartir con Ustedes esta noche una de las propuestas culturales más estimulantes y de mayor calidad que he tenido el placer de presentar en Filipinas.

La Compañía de Ballet David Campos nos ofrece una nueva interpetación de Giselle y La Bella Durmiente, integrando a la perfección el rigor y la disciplina del ballet clásico con la modernidad de unas propuestas escénicas y artísticas profundamente innovadoras. David Campos e Irene Sabas, una pareja que ya ocupa un lugar muy destacado en el panorama internacional del ballet, nos traen coreografías y escenografías creativas y novedosas, reconocidas y alabadas por la crítica internacional, e interpretadas con maestría por sus bailarines, formados en las mejores escuelas del mundo. Se trata de un ejemplo inmejorable de la calidad y la vocación de vanguardia que caracterizan a la cultura española actual, y muy particularmente a la de Cataluña, que hoy se perfila como una de las regiones españolas con mayor empuje y dinamismo en el ámbito cultural.

La Compañía de Ballet David Campos tiene profundas raíces hispanofilipinas, que hacen de ella una agrupación única en el mundo. Las colaboraciones de Irene y David con distintas compañías y escuelas en Filipinas se remonta a hace más de 30 años. Cuatro de sus bailarines, Elline Damian, Aileen Gallinera, Eduardo Espejo y Karina Campos son filipinos. Resulta profundamente emocionante ver cómo bailarines españoles y filipinos se funden en una de las manifestaciones más sublimes del arte. La compenetración sobre un mismo escenario de artistas que proceden de lugares tan distantes y al mismo tiempo tan cercanos como Quezon City o Barcelona da testimonio de los estrechos lazos que existen entre nuestros dos países y de la maravillosa sintonía que se produce cuando filipinos y españoles unen sus fuerzas. Al igual que la poesía, la danza une a las naciones porque indaga en lo más profundo de la sensibilidad humana, sensibilidad que, a través de lo hispanofilipino, adquiere en la Compañía de Ballet David Campos una nueva y enriquecedora dimensión.

El marco de la actuación de esta noche no podría ser mejor: el Centro Cultural de Filipinas, que una vez más muestra su empeño en promover la cultura y en tender puentes entre los pueblos. Quisiera agradecer al Centro Cultural de Filipinas su inestimable apoyo, así como a todos los patrocinadores e instituciones colaboradoras que han hecho posible este proyecto y han compartido con nosotros la ilusión de ver actuar en Manila a la Compañía de Ballet David Campos.

Martha Graham solía decir que los grandes bailarines no lo son por su técnica, sino por su pasión. Esta noche podrán disfrutar de la técnica de la Compañía de Ballet David Campos, pero, sobre todo, podrán admirar la pasión que llena de vida y arte sus actuaciones. La pasión que ha movido a David e Irene a realizar un esfuerzo descomunal para estar hoy aquí con Ustedes. La pasión que, en definitiva, mueve las grandes empresas de la Humanidad.

Nais kung tamasain ninyo ang palabas na ito. Maraming salamat po.

Jorge Domecq
Embajador de España en Filipinas

It is a great pleasure for me to share with you tonight one of the most exciting and remarkable cultural endeavours that I have had the honour to present in the Philippines.

The David Campos Ballet Company offers us a new interpretation of Giselle and Sleeping Beauty, combining both the rigor and discipline of classical ballet with the modernity of innovative stage and artistic perspectives. David Campos and Irene Sabas, a couple who enjoys a prominent place in the international ballet scene, bring us new and creative choreography and stage design, highly acclaimed by international critics and interpreted with the mastery of their dancers who have trained in the best schools in the world. It is an excellent example of the quality and vanguardism that portray Spanish culture today, particularly that of Catalonia, which now stands out as one of the Spain's most enthusiastic and dynamic regions in terms of culture.

The David Campos Ballet Company has profound Philippine-Spanish roots, making it the only one of its kind. The collaboration of David Campos and Irene Sabas with different ballet companies and schools in the Philippines dates back more than 30 years ago. Four of their dancers, Elline Damian, Aileen Gallinera, Eduardo Espejo and Karina Campos, are Filipinos. It is indeed moving to see how Spanish and Filipino dancers fuse into one of the most sublime forms of art. The harmony on stage among the artists, who come from places so far apart but yet so close like Quezon City and Barcelona, testifies to the close ties that exist between our two countries as well as the marvellous kinship that emerges when Filipinos and Spaniards unify their talents. Just like poetry, ballet brings nations together since it touches inner human sensitivity, a sensitivity that acquires a new and enriching Philippine-Spanish dimension through the David Campos Ballet Company.

The venue of tonight's performance could not be better. The Cultural Center of the Philippines once again demonstrates its efforts in promoting culture and in building bridges between nations. I would like to thank the Cultural Center of the Philippines for its invaluable support as well as all the sponsors and partner institutions that have made this project possible and have shared with us the dream of seeing the David Campos Ballet Company perform in Manila.

Martha Graham used to say that great dancers are not great because of their technique but because of their passion. Tonight you will not only enjoy the technique of the David Campos Ballet Company but, above all, you will admire the passion that brings their art to life; the passion that has moved David and Irene to make an enormous effort to be here with you today; the passion that in the end drives Humanity to engage in great endeavours.

Nais kung tamasain ninyo ang palabas na ito. Maraming salamat po.

Jorge Domecq
Embajador de España en Filipinas



Left: Raul M. Sunico
Right: Chris B. Millado

The Cultural Center of the Philippines was created in 1966 through Executive Order No. 30, with the purpose of promoting and preserving Filipino arts and culture. It was formally inaugurated on September 8, 1969, starting a three-month long inaugural festival opened by the epic musical Dularawan. Since then, the CCP has sought to truly embody its logo ofkatotohanan (truth), kagandahan (beauty) and kabutihan (goodness). The best artists from all over the country and around the world have graced the CCP theaters and galleries, enthralling Filipinos for over thirty years. At present, the CCP is attached to the Office of the President and is under the umbrella of the National Commission for Culture and the Arts for policy and program coordination.

CHRIS B. MILLADO

Vice President and Artistic Director

RAUL M. SUNICO, Ph.D.

President



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appreciating



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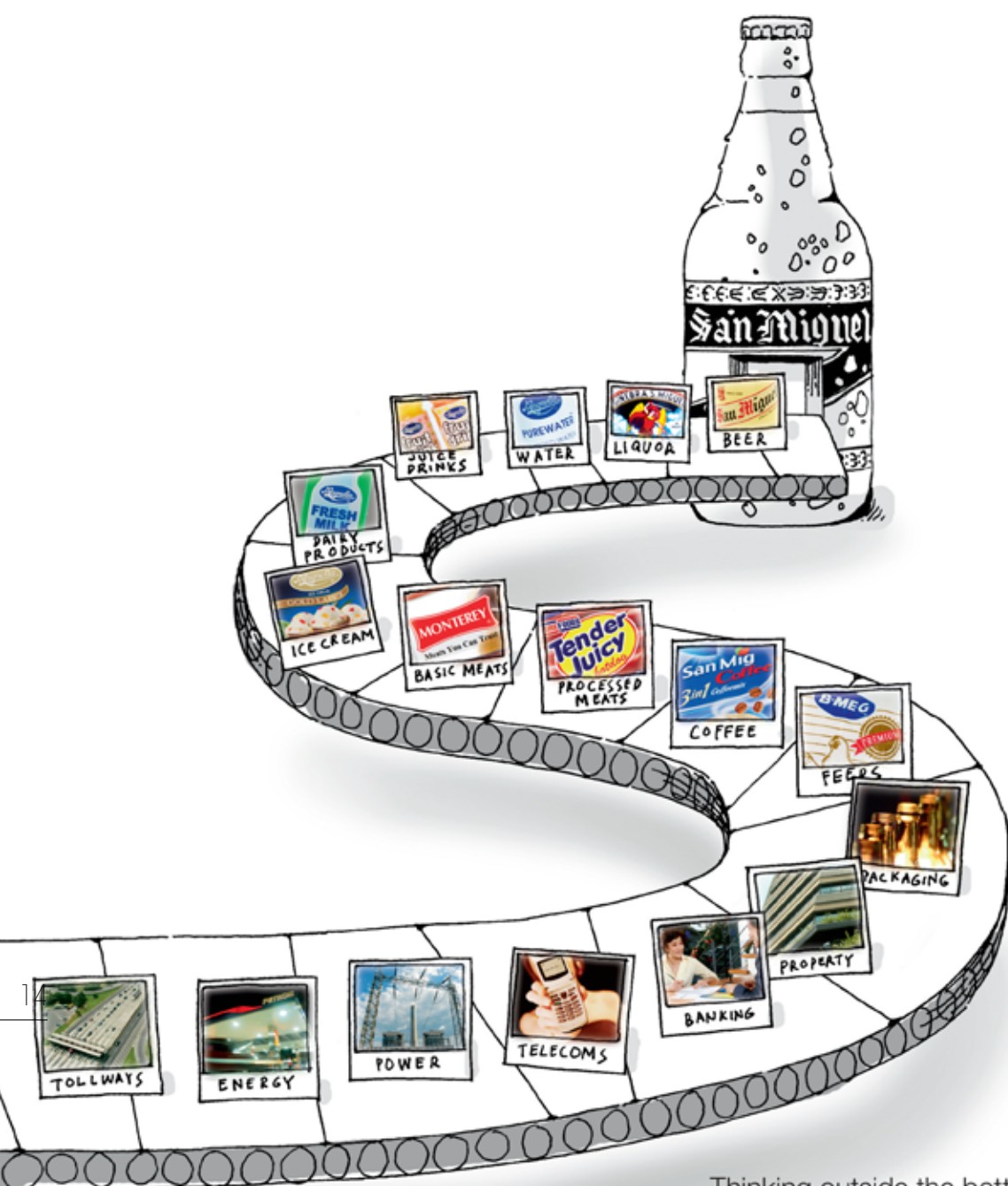




institut ramon llull **Catalan Language and Culture**

Consortium formed by the governments of Catalonia and the Balearic Islands which promotes the Catalan language and culture abroad





Thinking outside the bottle.

For starters, we're not just about our award-winning, world-class beer. San Miguel Corporation is today, Southeast Asia's largest food, beverage and packaging company with a rich portfolio of businesses, brands and products—many of which are No. 1 or No. 2 in their respective categories. Over a century-old, we are a company unlike any other in the Philippines and one that has always defined our aspirations through the hopes and goals of our nation. And for San Miguel, there has never been a more hopeful time than the present to participate in industries that can really contribute to our country's progress—businesses like power, oil refining, banking, property development, bulk water, telecoms, and even infrastructure. Even at 120 years old we are still, at heart, a growth company. These businesses will be part of the new San Miguel. It's a future that we can all drink a toast to.

PHILIPPINE SPANISH DANCE CONNECTION PROJECT



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SHARING EMOTIONS

The company Ballet David Campos of Barcelona, along with the **Spanish Embassy** of the Philippines and the **Institut Ramon Llull**, a consortium formed by the governments of Catalonia and the Balearic Islands which promotes the Catalan language and culture abroad, present this year, 2012 two of its major productions in the renowned **Cultural Center of the Philippines** (Manila, Philippines).

This one of a kind artistic event will be an opportunity to present the unique collaboration between the Philippines and Spain, two countries who share a close historical past, with ballet dancers from these two countries.

We would wish all of you to participate with us in this special event. Please join us hand in hand in one of the most universal of arts, the ballet, a unique experience overflowing with social-cultural values, the possibility of interchange and not to mention the emotional impact.

Many people are hoping to be with us on this extraordinary occasion: 4 performances, two unique ballet productions, with an audience among which will be important institutions and other relevant cultural and political entities, plus a chance to enjoy the beauty of the ballet and its international dance artists.

WOULD YOU LIKE TO JOIN US?



Our common heritage

OUR VALUES

ART
CREATIVITY
INNOVATION
LUXURY
TECHNIQUE
VIRTUOSITY
BEAUTY
PERFECTION
PERSEVERANCE
RIGOR
SACRIFICE
POWER
EMOTIONS
EFFICIENCY
EFFORT
TEAMWORK
CULTURE
DIVERSITY
COEXISTENCE
GLOBALISM
FELLOWSHIP
CLASSIC
TRADITION
MODERNITY

**OUR
COMMON PAST
IDENTITY**



1700

1810

1830

1850

1870

1900

1930

1950

1970

1980

1990

2000

2001

2002

2005

2008

2009

2010

2041



1 and 2. David Campos and Irene Sabas. 3. From left to right: Karina Campos, Elline Damian, David Campos, Irene Sabas, Eduardo Espejo and Aileen Gallinera.

PHILIPPINE SPANISH DANCE CONNECTION PROJECT

David Campos and Irene Sabas are two authentional classical dance institutions in Spain, from all possible viewpoints.

How did they meet? The Filipina dancer Irene Sabas and David Campos, Spanish, became part of the dance company in Hagen city, Germany. Hardly anyone would expect that these two people of distinct origins would consolidate an exemplary personal and professional relationship in favor of universality through one of the finest arts of humanity, dance!

In its first phase, more than 10 years of artistic and personal matrimony, culminates with both landing as soloists in one of the most important companies in Europe, The Royal Ballet of Flanders (Belgium).

David and Irene, restless by nature, decided to make a 180 degree turn in their lives to focus on the training of young dancers, founding and inaugurating in 1987 their private school specializing in classical dance, in David's hometown, Barcelona. With this risky venture, in which they invested all their energies, pedagogical abilities and professional discipline, soon they were able to establish impressive results with their alumni, and producing quality dancers in the country. A major international award, the Gold Medal at the prestigious Prix de Lausanne 2008 (Switzerland) was won by one of their most successful students, Aleix Martinez.

In 2004, with the aim to form a legitimate ballet company that can host good dancers, perform big productions and help propagate more dance in the country, the company Ballet David Campos received the honor of being granted residence in one of the best-equipped theaters for dance in Barcelona, Teatre Sagarra de Santa Coloma de Gramenet.

It is from this moment on where one can further appreciate the significance and importance of this unique artistic alliance between the Philippines and Spain. Acquiring quality dancers, four of which were home-grown Filipino amongst its several members, greatly inspired and markedly influenced Campos' choreographic repertoire for the company, evolving a personal and actualized balletic style attracting the attention of an ever-growing public and the recognition of local and international dance critics.




Hence during all this time, an artistic and professional relationship exists between different dance entities of the Philippines where Campos has mounted some of his choreographic works such as Carmina Burana for the Philippine Ballet Theatre; Petrushka and Velvet Wings for Ballet Manila, and, with Irene, Master Classes with Ballet Philippines, Steps Dance Studio, and the University of the Philippines Dance Majors..

Campos and Sabas can explain even more stories of such collaboration and interchange that have occurred during more than 30 years of artistic and cultural matrimony between the two countries. Stories and experiences that are constantly travelling between Asia and Europe. But with one great desire, to share through dance.

For all these reasons the **PHILIPPINE-SPANISH DANCE CONNECTION** project is a golden opportunity to demonstrate and make known to the Filipino and Spanish societies that there are infinite ways and links still to foster and support to develop greater communication amongst cultures which can lead to successful projects like this. And, what better way to celebrate this occasion in one of the most emblematic theatres in Asia, which is the Cultural Center of the Philippines.

This is the spirit and the sole purpose of our visit in Manila:

 **SHARE OUR ARTISTIC RELATIONSHIP**
A DREAM COME TRUE

**PHILIPPINE
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★ ★ ★ ★ ★

ONE
OF
A
KIND

David Campos:
incendiary classic

Magazine cover of Danza
Spain

Radical Look at the old classic

Mike Dixon,
Dance Europe
London

The David Campos Giselle offers
a new perspective [...] an in-
novative ballet that reminds us
that Giselles exist everywhere.

Emma Manning,
Dance Europe
London

The dancers' variations display
great technical level, infused
with expressiveness and el-
egance ... This Nutcracker is a
gift as a Christmas show.

Joaquim Noguero
La Vanguardia
Spain

24

A male and female dancer are captured in mid-air, performing a dynamic leap. The male dancer is in a black suit, and the female dancer is in a red dress. They are positioned against a pink wall with a grid pattern. The floor is a light-colored wooden stage.

Tribute to Gershwin

JESSE VALLINAR

A ballerina in a white tutu is performing a variation, with her arms raised and one leg extended. She is surrounded by other dancers in white tutus, who are in various poses. The background is a blue, textured wall. The floor is a dark stage.

Nutcracker

PHILIPPINE
SPANISH
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PROGRAM





Giselle

We are presenting two productions particularly inspired by two Filipino ballet dancers and where better to do this than at the Cultural Center of the Philippines? These two dancers are Elline Damian and Aileen Gallinera.

For Elline, director and choreographer David Campos has dedicated the title role of Aurora, in his version of the famous ballet The Sleeping Beauty, as he saw in her something tremendously attractive, her innate beauty and charm. And for this well-known ballet that tells a story about a princess with the noblest virtues, who better can interpret this than a real ballerina like Lin (her nickname) with her “born to dance” physical attributes complemented with captivating exotic features, qualities capable of seducing the public, a real temptation for beauty and dance lovers.

It also occurred to Campos’creative mind that the best way to present the beauty of a dancer was by projecting her face on the big screen, as if it were a movie. And so be it. This version does not set aside, however, the virtuosity and the live movements of the classical dance performance, but, in fact, the ballet is transported to an even further dimension of virtual reality onstage. We travel through time with our little princess and take her far beyond what the original story says.

But, too, let’s talk about Aileen Gallinera, also from Quezon City. Giselle, as we all know, is one of the most romantic ballets from the classical repertoire but also, and this is what has called the attention of Campos, is based on a legend about young women who have died for love or been badly treated by men and appear as spirits at midnight capturing and killing these men with a vengeance. It might actually be a horror story. Interestingly there are many legends all over the world that have striking similarities to that of Giselle. On the outskirts of Barcelona, the birthplace of Campos, we find one of them, Les Dones d’Aigua (Women of the Waters). The legend tells of beautiful women of the forest that surge from streams and, in revenge, drown the men who cross them.

Well, back to Aileen, Aileen joined the company six months later than Lin. Called BT (Biti), by colleagues, the “B” and “T” meaning Bamboo Tree. A quiet, mysterious, and discreet dancer, Aileen is slim, very light and fragile in appearance. Campos found in Aileen his woman of the water streams, his Giselle.

In Campos `version, Giselle is raped and killed: man’s frivolity, superiority and power over women, sexism and violence. A journey between revenge and terror but also the final forgiveness and above all love.



Sleeping Beauty

If, Sleeping Beauty receives the excited audience applause to its happy ending, Giselle ends differently since it dives into the waters between life and death.

In 2004 Campos’ company was granted residence at the Teatro Sagarrà, and soon enough Espejo was offered a work contract in Barcelona. Since then, Eduardo continues as soloist of the company, assuming and creating important dance roles in many Campos `ballets. Espejo also alternates his dance hours working as teacher at the ballet school of the company.

Finally, we should mention the young dancer Karina Campos Sabas, the Euro-Asian blend between the Philippines and Spain. As her name indicates, Karina is the daughter of the company directors, Irene Sabas and David Campos. In Karina we see a new generation product of globalization, where the borders give way and go far beyond not only about sharing cultures but also in everything that has to do with art and especially with Dance as a universal expression.

Our Filipino male dancer, Eduardo Espejo (Jojo, for short) was actually the first to collaborate with the Ballet David Campos. Ten years ago, noted by Campos for his dance talent, Espejo was invited to dance in Spain in the ballet Rock Requiem, a Campos `choreography inspired by the music of Metallica.



The Sleeping Beauty

A NEW VERSION

"What happens to Princess Aurora who fell asleep with a spell? This is the starting point of my story. Whenever I reread this tale of Perrault I still had this question left unanswered.

Perhaps what she dreamed as a princess was really nothing of importance? Or maybe yes? Or perhaps the dream of the princess was a curse so dark that either the author or the brothers Grimm would dare describe it! In any case this is something we may never ever find out.

For me, however, this is the part of the story that fascinated me most. This was always the part of the story that seemed too good to simply just finish with a deep sleep of a hundred years until ... I also always thought that the often heavy set staging always used for this ballet repertoire, could be reviewed, revised and updated for this mysterious part of the story, because sleeping and dreaming as it is, can be much freer in interpretation. Therefore this is the result of what I wish to present now for my Sleeping Beauty seen from another perspective, where reality and fiction can merge to show you a story within a story."

David Campos

Choreography and Version:

David Campos

Music:

P. I. Txaikovski

Princess Aurora:

Elline Damian

Prince:

Vincent Gros

Lilac Fairy:

Aileen Gallinera

Carabosse:

Vincent Gros

Blue Bird Pas de Deux:

Aileen Gallinera - Eduardo Espejo

Cats Pas de Deux:

Eva Basulto - Jerome Peytour

False Aurora and False Prince:

Karina Campos and Carlos Pires

Corps de Ballet:

Raquel Gil, Camille Margaux, Gwénaëlle

Poline, Miku Fukumitsu, Ana Vila, Natalia

Lopez, Andrea Torres, Olegs Alens Piskunovs.

Ballet Mistress and Repetiteur:

Irene Sabas

Sound Design and Additional Compositions:

Llorenç Peris

Video Creation and Projections:

Tatiana Halbach - Søren Christensen

(dslnc)

Costume Design:

David Campos and Irene Sabas

Light Design:

Quico Planas

Technical Director and Lights:

Manel Lorca

Machinist:

Kike Vassallo

Video Technician:

Germán Bungalés

Photography:

David Ruano

Administration:

Joan Cavaller

Communication and Public Relations:

Maria Vallés



Giselle

THE LEGEND

Deceit, violence and an incomprehensible male superiority over female are universal themes that unfortunately prevail and are repeated to this day.

The popular story of vengeful women from the dark beyond who come out during the night to capture men are still alive today in some parts of the world and specifically in Catalonia (Spain), described as the Legend of the Women of the Waters.

With his relentless desire to reach the ballet audiences of today, David Campos takes the intrinsic plot of Giselle's story, modifies it and carries it to the present day. In the first part we meet a young Giselle of the XXI century, naive and carefree, which later develops to an unfortunate incident of violence and foul play, and transforming the traditional second act with scenes close to the horror genre, but always with the tragic romance and forgiving love in the foreground.

Choreography and Libretto:

David Campos

Music:

Adolphe Adam

Giselle:

Aileen Gallinera

Albrecht:

Jesús Pastor

Soloists:

Elline Damian, Karina Campos, Eva Basulto,

Raquel Gil, Gwénaëlle Poline, Eduardo

Espejo, Jerome Peytour, Carlos Pires, Olegs

Alens Piskunovs.

Corps de Ballet:

Camille Margaux, Ana Vila, Miku Fukumitsu,

Natalia Lopez, Andrea Torres, Yumi Marti.

Ballet Mistress and Repetiteur:

Irene Sabas

Video Creation:

Joan Rosel (La Huella)

Musical Adaptation and Composition:

Llorens Peris

Costume Design:

David Campos and Irene Sabas

Light Design:

Quico Planas

Technical Direction:

Manel Lorca

Machinist:

Kike Vassallo

Video Technician:

Germán Burgalés

Photography:

Josep Rodenas

Administration:

Joan Cavaller

Communication and Public Relations:

Maria Vallés



THE PHILIPPINE ARTISTS WITH BALLET DAVID CAMPOS

Irene Sabas

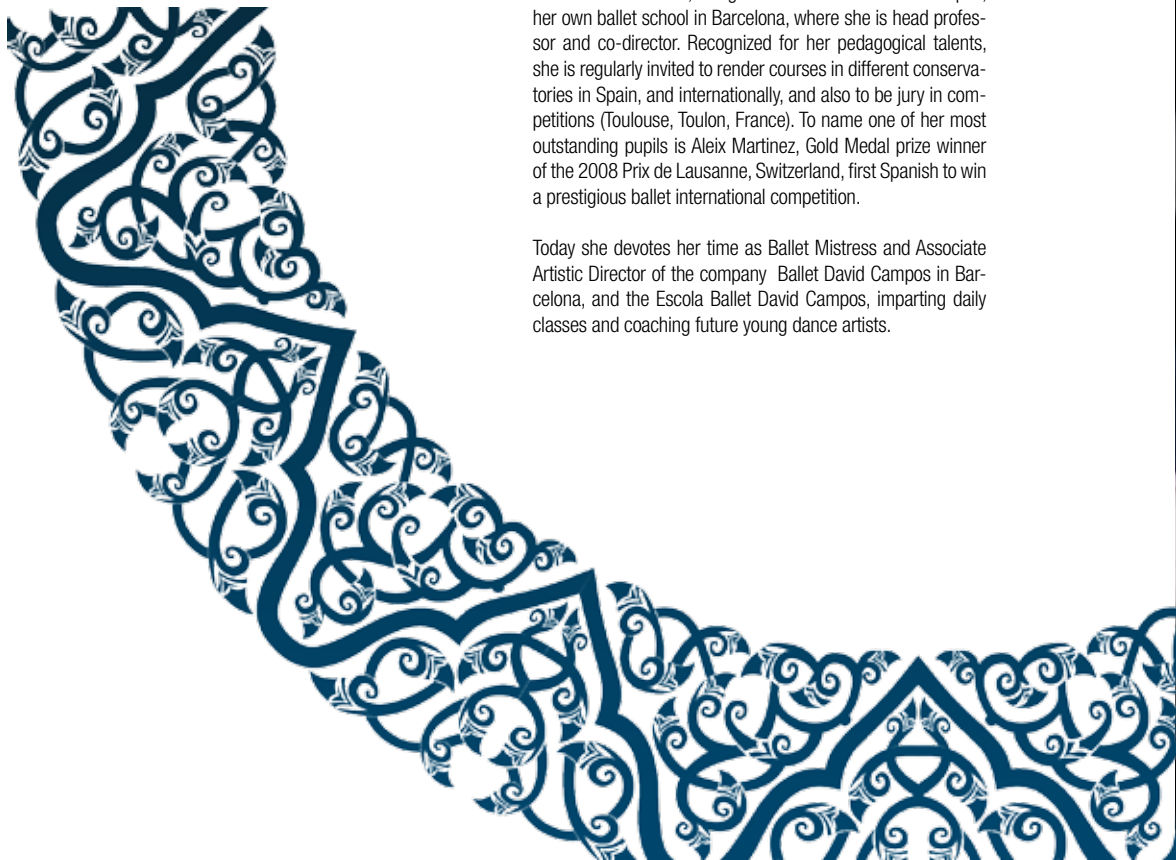
Associate Artistic Director and Ballet Mistress

Irene Sabas started her dance studies in her hometown, Manila (Philippines) at the Felicitas Radaic STC School of Dance, R.A.D. Centre. Recommended by Margot Fonteyn, she received full scholarship for two years from the British Council to study at the prestigious Royal Ballet School in London, where she worked with renowned professors and former principal dancers of the Royal Ballet: Marion Lane, Pamela May, Eileen Ward, Lynn Wallis, Barbara Fewster, Julia Farron, and Jean Bedells, amongst others.

From 1977 to 1980 she returned home to Manila, right away to become first soloist of the Dance Theatre Philippines and the Ballet Federation where she interpreted leading roles such as "Swanhilda" in the full-length Coppelia, Don Quixote Grand Pas, Cinderella, La Fille Mal Gardée, etc.. From Manila back to Europe, she was offered to dance as demi-soloist in Hagen, Germany, and finally moved on as soloist with the Royal Ballet of Flanders (Belgium) where she interpreted principal roles mainly in Valery Panov's choreographies, besides other important roles in Butler's Carmina Burana, Ben Stevenson's Three Preludes, Nil Christie's Symphony in Three Movements or Balanchine's Allegro Brillante, among others, realizing international tours in Europe, America and Asia with the company. During her career as a professional dancer she has worked with leading ballet masters such as: A. Prokofiev (Bolshoi Ballet, Moscow), Nicolai Beriosov (St. Petersburg), Woytek Lowski (American Ballet Theatre), Vladimir Kaplun (Saint Petersburg), Bill Morgan (Scotland), and Basilio Villaruz (Philippines).

In 1987 she founded, along with her husband David Campos, her own ballet school in Barcelona, where she is head professor and co-director. Recognized for her pedagogical talents, she is regularly invited to render courses in different conservatories in Spain, and internationally, and also to be jury in competitions (Toulouse, Toulon, France). To name one of her most outstanding pupils is Aleix Martinez, Gold Medal prize winner of the 2008 Prix de Lausanne, Switzerland, first Spanish to win a prestigious ballet international competition.

Today she devotes her time as Ballet Mistress and Associate Artistic Director of the company Ballet David Campos in Barcelona, and the Escola Ballet David Campos, imparting daily classes and coaching future young dance artists.





Elline Damian

First Soloist

Born in Quezon City, Elline began studying ballet and completed her classical formation with Vella Damian Ballet School. Her exceptional dance qualities soon helped her enter and become part of several productions of the Philippine Ballet Theatre. Later on, she acquired her place as soloist with Ballet Manila, dancing a variety of repertory roles such as Odette in Swan Lake or Juliet in Romeo and Juliet.

It was not too long that guest choreographer Campos noticed her unique dance qualities, and when the opportunity came, Elline was offered a contract to work with him in Barcelona, as guest soloist in the production of the ballet Faust in 2003. On 2004, the Ballet David Campos was given residence at the Teatro Sagarra of Sta Coloma in Barcelona which paved the way for Elline to grow artistically, interpreting principal roles in most of Campos ballets, such as Eurasia, Volvere a Nacer, Gershwin, Don Quixote, and the Nutcracker. Outstanding as Aurora of the Sleeping Beauty (Campos version), she danced with the company in the famous Gran Teatro de Liceo, Barcelona, Teatro de Madrid, and also in the prestigious Versiliana Festival in Italy, among many other venues.



Aileen Gallinera

First Soloist

Aileen, born in Quezon City, began her dance studies with Effie Nañas, and perfected her technique with professor Noordin Jumalon at the CCP Dance School and with Nina Anonas. Later, she entered Philippine Ballet Theatre as member, and blossomed to soloist with Macuja's Ballet Manila, dancing various repertory roles such as in Le Corsaire, Swan Lake, and Don Quixote.

Her special qualities as dancer were already noticed by guest artists David Campos and Irene Sabas during their visits to the Philippines. Finally, in the year 2005 the unique opportunity arrived with a contract offer to dance with Ballet David Campos in Barcelona, Spain.

Ever since, she has been dancing with this Barcelona-based company, and interpreting a variety of principal roles in the company repertory, such as Kitri in Campos' version of Don Quixote, and Clara in the Nutcracker. Notable for her elegant classical physique and quality of movement, and most of all her lightness, grace, and stage maturity, Campos granted Aileen the principal role of Giselle, his revised and more modern version, specially mounted for her and Spanish guest artist Jesus Pastor (American Ballet Theatre).



Eduardo Espejo

First Soloist

Eduardo Espejo was the eldest of 3 brothers who decided for a ballet career. Born in Makati, his dance studies began with professor Osias Barroso and Lisa Macuja and soon enough became member of the Philippine Ballet Theatre. Promptly, he joined Ballet Manila under the direction of Eric Cruz, where he was able to dance principal roles in various repertory pieces such as Swan Lake, Le Corsaire, and many others.

After a guest stint in Barcelona, Eduardo accepted to form part of Ballet David Campos in Barcelona which right then, received the title of resident company at the Teatro Sagarra, Sta Coloma in Barcelona. With striking stage presence and charisma, Eduardo has interpreted new and original choreographic works of Campos such as Volveré a Nacer, Rock Requiem, Petrushka, Ne Neh le Dej, and Agua, and dancing soloist roles in full-length ballets newly revised by Campos such as Don Quixote, The Nutcracker, The Sleeping Beauty and Giselle. A seasoned dancer, Eduardo also assists in giving rehearsals and company classes.



Karina Campos

Demi-soloist

Karina, born in Barcelona, practically danced her first steps in the ballet studio of her parents, ex-soloist dancers Irene Sabas, Filipina, and David Campos, Spanish. She completed her ballet formation under the tutelage of her parents at the Escola Ballet David Campos established in Barcelona. Her frequent visits to the Philippines introduced her to the work of outstanding Filipino professors such as Noordin Jumalon of Ballet Philippines, and Raul Sauz of the Steps Studio. She has also worked with different international ballet masters such as Sylvain Boniface, George Golovine and Jocelyn Alizart.

At the early age of fourteen she danced with the company Ballet David Campos, going through its ranks from aspirant member to her present status as demi soloist. Amongst her important roles with the Ballet David Campos are Llorona Solo (Don Quixote), Rock Requiem, Spanish Dance from the Nutcracker, Peasant Pas de Deux (Giselle, David Campos), Ne Neh le Dej, Le Vivandiere, Let it Be, among others.



GUEST ARTISTS

Jesus Pastor

Born in Madrid. He trained in classical dance with Victor Ullate, and later became a principal dancer of the company. Moving on, he formed part of Nacho Duato's company in Madrid, dancing also as guest artist with the Ballet de Zaragoza, the Scottish Ballet, and the Spanish National Ballet. He continued his career as principal artist in Matthew Bourne's *Swan Lake*, touring various European cities and culminating with a six month season in Tokyo, a show witnessed by three hundred thousand people, including Japan's Empress Michiko. Due to this, Pastor earned the Benois de la Danse Award as Best Dancer of the year.

From 2003 to 2007 Jesús dances at the American Ballet Theater, dancing key roles in ballets from the classical repertoire, not to mention the neoclassical repertoire and contemporary works of renowned choreographers such as Kylian, Forsythe, and Peter Quanz.

In 2007, Jesus leaves his international career to start a personal project with the Human Dance Project with which he has premiered several works: *Ka-Tar-Sis*, the Soloth seasons of the human being and *Encontra2*, a piece for two dancers that unifies trends in classical dance, contemporary and flamenco.

In the year 2010, he accepts David Campos proposal to dance in his new work *Giselle*, a revised and more modern version of the original, where Pastor shines as supreme artist and interpreter in the special role of Albrecht.

Vincent Gros

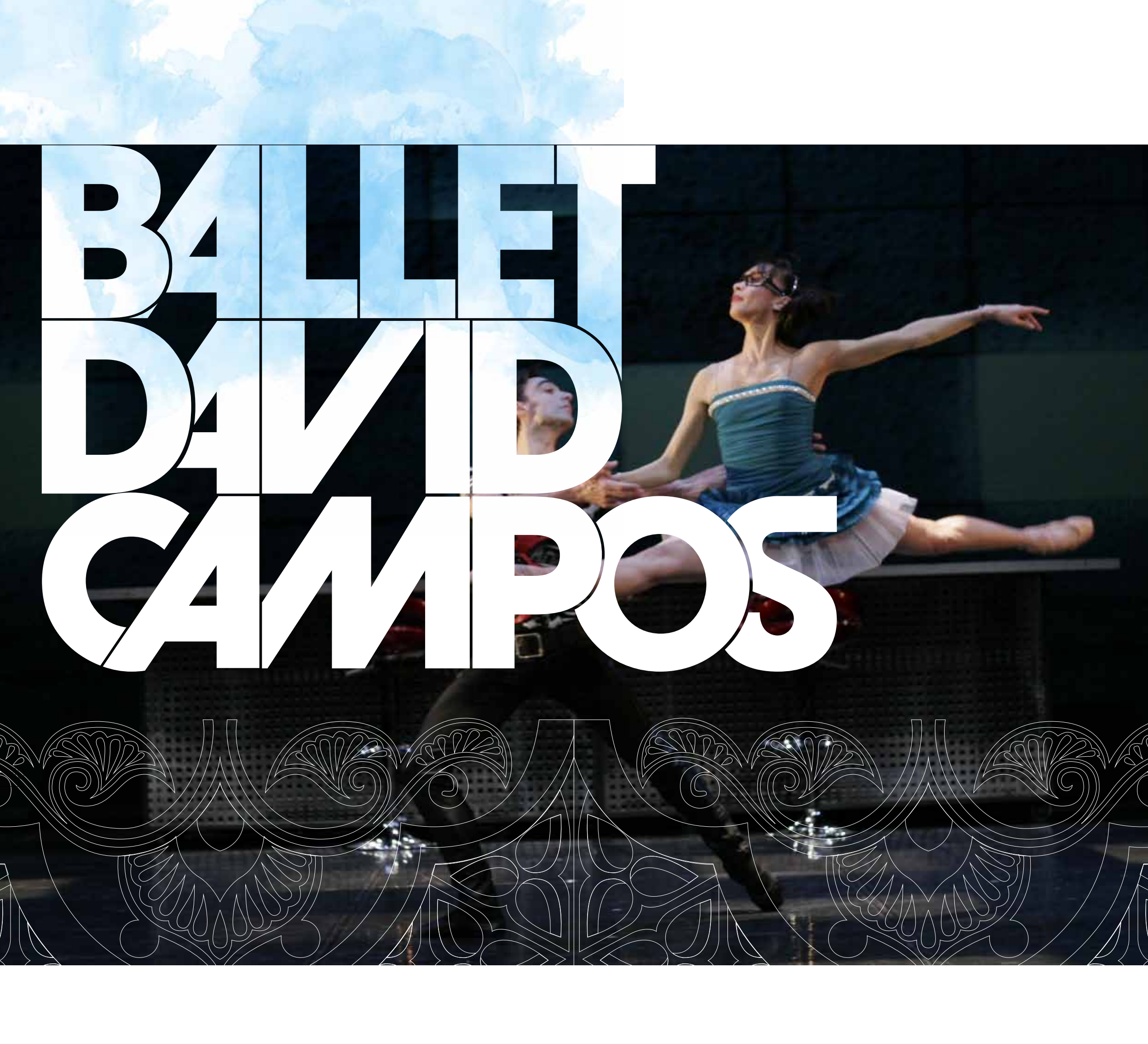
Born in Limoge, France, Vincent Gros finished his classical formation at the Royal Ballet School, London. As a student, he became finalist at the Prix de Lausanne Competition, Lausanne, Switzerland. Soon after, Vincent has formed part of a notable list of dance companies of international repute such as the Birmingham Royal Ballet, Capetown City Ballet (South Africa), Leipziger Ballett (Germany), and Ballet du Capitole (Toulouse, France).

An elegant prince and dance partner with clean technique, Gros is frequently invited as guest artist, and has danced a variety of choreographic works by famous choreographers such as Balanchine, Kylian, Scholz, Cranko, Ashton, Macmillan, Christie and North.

Since 2004, Gros has collaborated closely with David Campos, dancing the lead roles in a variety of Campos 'revised, modern successful versions of full-length ballets like the *Nutcracker*, *Don Quixote*, *Giselle*, *Turn Me On*, and *The Sleeping Beauty*.



BALLET DAVID CAMPOS





The Ballet David Campos of Barcelona is a ballet company that combines contemporary trends with the rigor and discipline of classical ballet. With its distinct and moving choreographic style, the Company has gained its place at the forefront of the dance panorama presently existent in Spain.

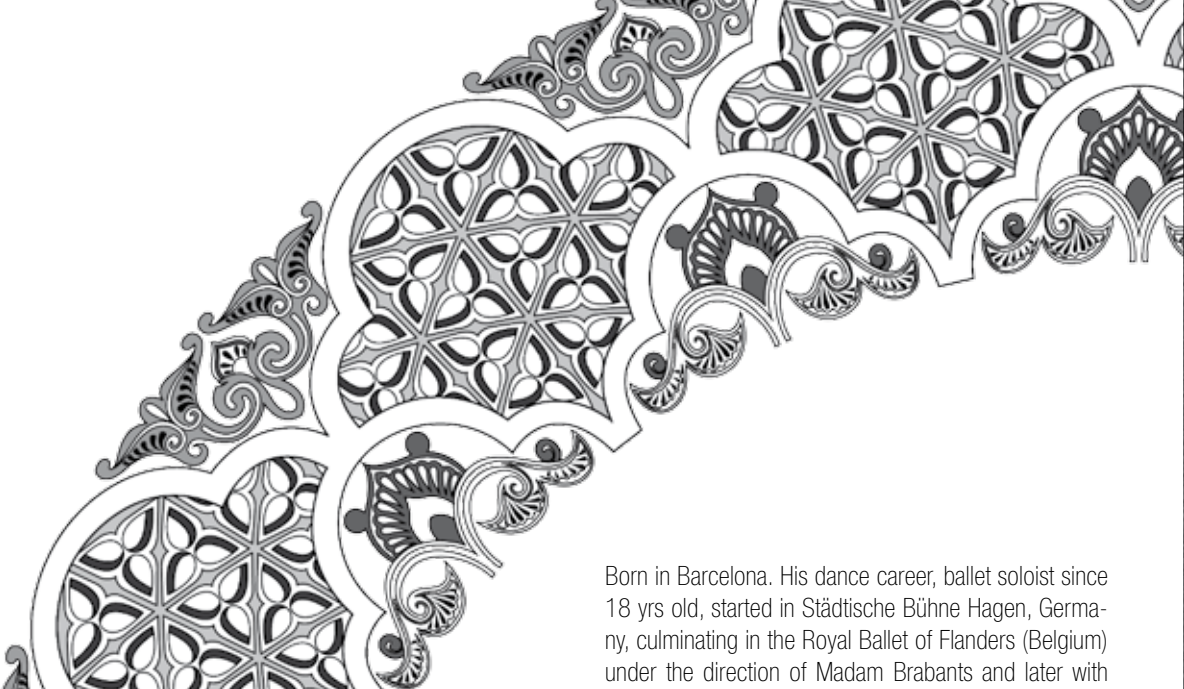
Founded and directed by David Campos and Irene Sabas, former soloist dancers of the Royal Ballet of Flanders (Belgium), the company's work reflects and transmits the demandingly high standards of quality classical dancing with its essential beauty combined with technical perfection. David Campos as artistic director and choreographer keeps abreast of the evolution of dance and allows himself the luxury of fusing modern influences and the latest technical trends into his works.

In 2004, after its success in fostering the dance all over Spain, and especially the Catalan region, the Ballet David Campos was granted residence at the Teatro Sagarra, Santa Coloma de Gramenet (Barcelona). Thanks to this innovative and official decision of support, David Campos was able to create for his company a rich, varied and extensive repertoire well-received by critics and balletomanes alike. Among his choreographic highlights are Campos' revisions of well-known classical ballets such as The Sleeping Beauty, The Nutcracker, Petrushka, Don Quixote and Giselle, and more contemporary works created with new musical compositions and danced to live music, like Eurasia, Turn Me On, and The Key of Jazz.

Ballet David Campos has gained renown with national and foreign impresarios, participating in and being invited to different prestigious dance festivals, the company highly appreciated and recognized for its unique, colorful and attractive ballet productions. Among the more than 300 performances rendered while resident, the Company has also presented its productions in the Endanza Festival (Madrid), Festival Cartography (Madrid), Festival de la Villa de Madrid, Cap Roig Festival (Girona) The Versiliana Festival (Italy) as well as in major theatres such as the Gran Teatre del Liceu (Barcelona), among others.

Always with the aim to create new audiences, the company also has a dance reach-out education project for schools to give the young a chance to discover this unique and beautiful universal art form.

As well, the company has the goal to strengthen and form new and strong artistic and cultural ties with other countries. Due to the multinationality of its members and directors, this new year 2012, Ballet David Campos has undertaken a commitment to be able to share its universality as a company through dance, first of which is the Philippine-Spanish Dance Connection Project.



DAVID CAMPOS

In 1989 he returned to Barcelona with his wife, Irene Sabas, also Royal Ballet of Flanders soloist and founded his own school specializing in classical dance. Since its foundation, the school has already produced outstanding students, one of whom is Aleix Martinez, Gold Medallist in the prestigious Prix de Lausanne (Switzerland) Competition in 2008 among others. David has also given master classes at various conservatories in Spain: Seville Conservatory, Conservatory of Almeria and Granada Conservatory and The University of the Philippines for students of Master of Production Course. As jury, he has participated in various international competitions for dancers as in Marseille, Toulouse and Biarritz (alongside renowned ballet personalities such as Thierry Malandain, director and choreographer of Ballet Biarritz, Charles Jude, Director of Ballet de Bordeaux, Victor Ullate, Denys Ganio, etc.)

Since 2004 the Ballet David Campos has established residence in Teatro Sagarra, Santa Coloma de Gramenet (Barcelona) where the company has consolidated a repertory that uniquely identifies the personality and style of its founder. David Campos, artistic director and choreographer of the company has created unique and comprehensive revisions of ballets, such as the Nutcracker, Petroushka, The Sleeping Beauty, Don Quixote, and lately, Giselle, for his company. Other outstanding and distinctively new choreographic neoclassic repertoire created by Campos, exploits new movement and excitingly original musical compositions such as in: Rock Requiem (music Metallica), Carmina Burana (Orff), The Mask of Red Death based on Allan Poe's story with the music of the Finnish rock group Apocalyptica, The Key of Jazz (Gershwin), Turn Me On, a collaboration with the Virus String Quartet (original musical composition), and Eurasia, a multicultural reflexion through dance between two giant continents Asia and Europe (original musical composition).

Born in Barcelona. His dance career, ballet soloist since 18 yrs old, started in Städtische Bühne Hagen, Germany, culminating in the Royal Ballet of Flanders (Belgium) under the direction of Madam Brabants and later with Valeri Panov. With the company he danced key roles of ballets by leading choreographers like: Jiri Kyliam, Nils Christie, Valery Panov, John Butler, Frederick Ashton and Agnes de Mille, performing in Europe, United States and Asia.



Another one of the primary objectives advocated by David Campos for his company is to foment awareness of the art of dance to younger generations, developing future audiences for the ballet. Campos has envisioned and created an educational service ballet programme aimed for students in primary schools, secondary and high schools, entitled The Age of Dance, an entertaining show in which is explained the evolution of ballet from its origin and evolution until the present.

Presently, David Campos continues as choreographer, artistic director, and head ballet master of his dance company The Ballet David Campos



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The Cultural Center of the Philippines was created in 1966 through Executive Order No. 30, with the purpose of promoting and preserving Filipino arts and culture. It was formally inaugurated on September 8, 1969, starting a three-month long inaugural festival opened by the epic musical Dularawan. Since then, the CCP has sought to truly embody its logo of *katotohanan* (truth), *kagandahan* (beauty) and *kabutihan* (goodness).

The best artists from all over the country and around the world have graced the CCP theaters and galleries, enthralling Filipinos for over thirty years. At present, the CCP is attached to the Office of the President and is under the umbrella of the National Commission for Culture and the Arts for policy and program coordination.

Performing companies representing dance, music and theater reside within the CCP. It has four resident dance companies: Ballet Philippines, Philippine Ballet Theatre, the Ramon Obusan Folkloric Group and the Bayanihan Philippine National Folk Dance Company. *Tanghalang Pilipino* is the CCP's resident theater company while music is represented by the Philippine Philharmonic Orchestra, the UST Symphony Orchestra, the Philippine Madrigal Singers and the National Music Competitions for Young Artists Foundation (NAMCYA).

The CCP also covers the mass media, as well as the literary and visual arts, encouraging the growth of aspiring artists in these fields through numerous workshops, seminars, anthologies, exhibits, symposia as well as competitions and awards.

Through its Cultural Exchange Program, the CCP supports the growth and development of arts councils all over the country through relevant workshops and seminars. In addition, the CCP has also established ties with various international organizations such as the Association of Asia Pacific Performing Arts Center, the Conseil International des Organisations de Festivals de Folklore et d'Arts Traditionnels (CIOFF), the World Dance Alliance and the International Theater Institute. Through exchange programs with these organizations and with other institutions, Filipinos have been able to glimpse the beauty of different cultures from various countries, witnessing many a triumphant performance from highly-acclaimed artists all over the world. Through the projects under its Arts for the People Program, the CCP reinforces the truism that culture and the arts are essential aspects of our being Filipino and an important pillar in our development as a society and progress as a nation.

The CCP continues to emphasize the Filipino *lakas ng loob* (inner strength) in its programs that highlight the virtues of *galing*, *galang* and *dangal* (excellence, respect and integrity), reaffirming its commitment to the growth and development of the Filipino nation and its arts and culture.



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