

Sadler's Wells

23 February – 3 March 2007

IFC

Welcome to Flamenco Festival, London

Welcome to this, the fourth edition of the Sadler's Wells Flamenco Festival. As usual we have a rich array of the best flamenco artists in the world today. All of the artists in this year's festival are engaged in keeping the flamenco tradition alive but at the same time making it relevant for audiences of today. So I am delighted that we can bring Eva Yerbabuena's brand new production to headline this year's festival as well as the fresh talent of Estrella Morente and many other artists including Carmen Cortés, who have proved enormously popular in previous festivals.



Photo: C. Hopkinson

Now the sign that a festival is coming of age is when a fringe festival emerges to complement the main acts and I am very happy to say that this year SEAL productions have organised a number of workshops and other events including a Flamenco party at the Kings Head.

So the festival grows and grows as, I am glad to say, does the interest in and passion for the flamenco spirit - so please enjoy the many gifted artists we are presenting this year.



Alistair Spalding
Artistic Director and Chief Executive

Cover photo: Javier Suárez Front cover design: snowcreative

ARTS COUNCIL ENGLAND

OTHER EVENTS

Lilian Baylis Theatre

March 2
TRÍO: JOSÉ LUIS MONTÓN, SELENE MUÑOZ, MARÍA BERASARTE
March 3
DORANTES
March 3
PITINGO CON HABICHUELA

EVENTS AT THE INSTITUTO CERVANTES OF LONDON

Organised by Instituto Cervantes in collaboration with Flamenco Festival Inc

MEET THE ARTISTS

Mon 26 February at 6.30pm

Málaga en Flamenco
Conversation with José Luis Ortiz Nuevo, poet and director of this show.

Wed 28 February at 6.30pm

Carmen Cortés will talk about *Mujeres de Lorca*
The artist will talk about her latest show, *Mujeres de Lorca* (Women of Lorca). A work based on Lorca´s female characters, united by the same conflict and structure behaviour, but belonging to different worlds.

LECTURE

Thurs 1 March at 6.30pm

El Cancionero Olvidado by Félix Grande
One Hundred and twenty five years ago, Antonio Machado y Álvarez, Demófilo, published a vast anthology of flamenco songs and brought out their deep emotional value and aesthetic grandeur. Forty years later Federico García Lorca did the same.

INSTITUTO CERVANTES
102 Eaton Square
Tlf: 44(0)2072350353
www.londres.cervantes.es
cenlon@cervantes.es

Free Post-Show Flamenco Dance Classes

Mon 26 February
Flamenco rhythm & palmas workshop
Wed 28 Feb
Flamenco dance workshop

Workshops open to all audience members, any level! The fun starts directly after the show on the Mezzanine foyer level.

Bulerías Dance Workshops

Sunday 25 February
Lilian Baylis Theatre
Beginners: 11 - 12.30pm
Elementary: 1 - 2.30pm
Intermediate/Advanced: 3 - 4.30pm
Tickets: £12 / £6 concessions

Flamenco Masterclass with Isabel Bayón

Thurs 1 March, 6.30 - 8pm
Lilian Baylis Theatre Tickets: £15 / £7.50 concs

Fringe Flamenco Events

produced by SEAL productions

Sun 4 March at 5pm
Lilian Baylis Theatre
Aire De Jerez
Tickets: £20 (£15 concs)
Book through Ticket Office on 0870 737 7737

Sun 25 Feb, 8pm till late
The King's Head Theatre - 115 Upper Street, Islington.
Noche de Juerga - Flamenco Party
Tickets: £15
Book direct with King's Head on 020 7226 1916

SADLER´S WELLS PRESENTS

Flamenco Festival LONDON

Fri 23 – Sun 25 February
BALLET FLAMENCO EVA YERBABUENA
El Huso de la Memoria (The Spindle of Memory)

Sun 25 February
IBERIA
Rosa Torres-Pardo, Lola Greco, José Antonio Rodríguez

Mon 26 February
ESTRELLA MORENTE
Estrella 1922 (dedicated to Pastora Pavón "Niña de los Peines)

Tue 27 February
MÁLAGA EN FLAMENCO

Wed 28 February
ISABEL BAYÓN COMPAÑÍA FLAMENCA
With Guest Artist Miguel Poveda
La Puerta Abierta

Thu 1 March
GERARDO NÚÑEZ QUINTET
Andando el Tiempo

Fri 2 March
COMPAÑÍA FLAMENCA CARMEN CORTÉS
Mujeres de Lorca (Women of Lorca)

Sat 3 March
GALA DE LA BIENAL DE SEVILLA: JOAQUÍN GRILO, ISABEL BAYÓN, LA MONETA, MANUEL LIÑÀN, OLGA PERICET, MARCO FLORES

SPONSORED BY

VALLE ROMANO

agencia Andaluza para el Desarrollo del flamenco

Andalucía

NO8DO
AYUNTAMIENTO DE SEVILLA
Town Hall of Seville - Spain

Málaga flamenco

ESPAÑA

PRODUCED BY

Transformation and tradition

By Carole Edrich



Photo: Outumoro

Picture a lone woman burst into spontaneous flamenco in the searing heat of Southern Spain. Transformed from drab vapidity to a strong, fiery sensuality, there's a rose in her mouth. Her olive skin, jet black hair and dark, expressive eyes contrast with the long full dress that clings to an hour-glass figure. The reality of flamenco is much more than this romantic ideal. Years of discipline, dedication and hard work must come before such spontaneity is possible, few dancers look that way without contriving to do so, and although flowers in the mouth interfere with essential facial expressions, the timelessness and transformative aspects of flamenco are universal and real.

Its origins shrouded in mystery and controversy, flamenco probably resulted from the fusion of two strong proud cultures: Andalusian Spain and the Gypsies of the Great Diaspora from India. Echoes of exotic climes make it easy to imagine how the sacred Hindu music and dance evolved, incorporating rhythms, gestures, techniques and expressions as the travellers passed through Mesopotamia, Egypt, Iran, Turkey, Greece, Rome and Hungary.

Once in Spain, despite forced settlement, oppression and discrimination, the synergy between Gypsy customs and Andalusia's rich heritage resulted in a thriving art form. Paco Peña (one of the world's leading exponents of flamenco guitar) says "What makes flamenco goes back over 800 years, from the heritage left by the Arabs, the Moors, Jewish influences and indigenous creativity.... It is written that people from Cadiz entertained aristocracy 3,500 years ago, so flamenco draws from a huge tradition".

As the music and dance developed so did two distinct groups; one believing that flamenco should remain traditional and 'pure' and the other believing that it should be allowed to evolve further. This debate continues today. It would be impossible - and in a way hypocritical - for an art form that has developed through such a merger of world cultures to remain unchanged.

Nowadays, even though lines are blurred by the fusion of contemporary flamenco with other styles, debate still rages between proponents of flamenco 'puro' and 'nuevo'. Paco Peña states; "By being in contact with so many cultures the scope, spectrum and possibilities of flamenco have increased tremendously and in that sense gained a lot of wisdom from other music. Present day flamenco is really exciting and sophisticated, but it still keeps a proper connection with its roots".

While song forms are considered immutable, self-expression and improvisation within certain constraints is essential for traditionalists, progressive dancers and musicians alike. Isabel Bayón follows age old tradition, performing flamenco puro in *La puerta abierta* (The Open Door), Malaga en Flamenco demonstrates the breadth of





Photo: Miguel Angel Gonzalez

traditional flamenco forms while Eva Yerbabuena's *El Huso de la memoria* (The Spindle Of Memory) shows a range of experimentation and Gerardo Núñez incorporates new interpretations into *andando el tiempo* (Time Passes). Even the experts (who agree on very little) are unanimous that flamenco must be passionate, that discipline and depth of expression is vital, that it's an expression of life itself. All believe that duende is both essence and desired result.

Duende is an ambiguous concept that can only really be understood after it has been experienced. Elusive and intoxicating, visceral and intellectual, Federico García Lorca said that it is "power, not work" and "struggle, not thought." A trance-like ecstasy of striving or achievement, it's that still, sharp state where anything's possible, the quiet place of passion in the middle of the tornado. Duende is when the artist feels at one with both his tools and the audience, where it all comes together and all actions make sense.

A compelling, intuitive and intimate experience, it grabs all participants whatever our role and we think 'Yes!' – 'That's it!'. Or are so staggered that for a while we think nothing at all.

With or without duende, flamenco has an infinite capacity for transformation. A good performance has an operatic intensity that transports us from dull grey days to a place of parched dry heat, passionate colours and bright blue skies. A language in itself, it can change our perspectives through intellectual tours. Performers converse without words. Each raised eyebrow, change of rhythm, flick of the fingers

or small subtle gesture has its own particular meaning. Instructions, emotions, encouragement to performers or disdain for the audience are all accompanied by subtler shades, taking the meaning of flamenco straight to our psyche without the intercession of conscious thought.

Inclusive and liberating, performance of this art form is not limited to the sylph-like or young. Depth of expression comes from ability, passion and skill borne of years of toil. Mature, intelligent women who have lived life to the full are well able to communicate the extremes of love and fear, laughter and tears. Their expressiveness, the clarity of their footwork and the way they use face, body and rhythm to convey sophistication, subtle sensuality or visceral intensity demands respect. At any moment expressions of exuberant youth may change to the world-wearying fatigue of one who has experienced the cares and loves of a long life rich with experience.

Carmen Cortés is renowned for her fiery, expressive style she combines a veteran's breadth of experience in flamenco with that of her gypsy heritage. Joaquín Grilo fuses his life experience with the perfection and discipline of a bailaor (dancer). He employs silencios (silences) hand, body and arm movements as punctuation or to emphasise the spirit and sentiment of the stories he dances.

That flamenco is more than a cultural cliché is clear to the audience and a matter of pride to its practitioners. Passionate, primal, intellectual and honest, it's an art form with mesmeric appeal. Engaging our minds, bodies and spirits it transports us to places unknown. Sadler's Wells builds on this with a festival celebrating the transformative powers of flamenco. Whether infectious vibes or intellectual games, spellbinding solos or feats of fascinating footwork, each story or message is transmitted with a beguiling physicality and visceral intensity. What else can we do but engage?

Carole Edrich writes about flamenco, ballet, and modern dance for a variety of publications. See her website www.caroleedrich.com for more information.



Photo: Antonio Campos

BALLET FLAMENCO EVA YERBABUENA

El Huso de la Memoria (The Spindle of Memory)

I would like to dedicate this performance to all those who are part of my memories and who have made possible *The Spindle of Memory*.

Eva Yerbabuena



The Artists

Dance: Eva Yerbabuena

Guest Artist: Patrick de Bana
Special Collaborations: Aida Badía, Edu Lozano

Guest soloists: Mercedes de Córdoba, Asunción Pérez "Choni", María Moreno, Mariano Bernal, Eduardo Guerrero, Juan Manuel Zurano, Alejandro Rodríguez

Music:
Paco Jarana, Manuel de la Luz, guitar
Enrique Soto, Pepe de Pura, Jeromo Segura, Rafael de Utrera, vocals
Manuel José Muñoz, "Pajaro", percussion
Ignacio Vidaechea, flute

Technical & Staff

Choreography, Theatrical and Artistic Direction: Eva Yerbabuena

Music and Musical Direction: Paco Jarana

Set Design: Oscar Mariné
Lighting Design: Raúl Perotti
Set Building: Daniel Estrada
Costume Design: Esther Vaquero
Costume Making: Amelia Pérez, Manuel y Gabriel Moda Flamenca, José María Tarriño
Wardrobe: Esther Vaquero
Shoes: Begoña Cervera
Sound: Manu Meñaca, Ángel Olalla
Lighting: Raúl Perotti
Technical Coordinator: Daniel Estrada
Management and Production: Marta Carranza and Cristóbal Ortega
Personnel and Administration: Marta Román
Press and Communications: Relabel Communications

With the Support of:

PROGRAMME

Taca-Taca (*Fantasía*)
Dancers: Corps de Ballet

ENCARNACIÓN (*Saeta*)
Choreography: Patrick De Bana
Dancer: Aida Badía

Espumas Del Recuerdo (*Mirabrás*)
Dancer: Eva Yerbabuena

A Las Cinco De La Tarde (*Farruca*)
Dancers: Male Corps de Ballet

GARCÍA (*Saeta*)
Choreography: Patrick De Bana
Dancer: Aída Badía

Cobriza (*Rondeña*)
Dancers: Female Corps de Ballet

Alba Del Hijo (*Nana*)
Choreography: Patrick De Bana & Eva Yerbabuena
Dancers: Patrick De Bana & Eva Yerbabuena
Lyrics dedicated to poet Leopoldo de Luis' memory

A Galera (*Percusión*)
Dancers: Corps de Ballet

Del Puente (*Soleá*)
Dancer: Eva Yerbabuena

CUADROS (*Saeta*)
Dancer: Eva Yerbabuena

The performance will last
1 hour and 40 minutes with no interval

Photos: Outumoro



Eva Yerbabuena

As a child growing up in Granada, Eva Yerbabuena studied with some of the great teachers of the city, travelling to Seville to study dramatic arts when she was in her teens, and later to Havana to study choreography with Johannes García. In 1985, she began dancing professionally with Rafael Aguilar and then joined Paco Moyano in a Hispanic-Cuban production. Over the next few years, she collaborated with other flamenco artists, including Javier Latorre, Manolete, and Merche Esmerelda.

In 1997, she appeared in *Flamenco Women*, a documentary by filmmaker Mike Figgis, who also directed *Leaving Las Vegas*. In the same year, she choreographed her first full-evening work, *La Garra y el Ángel*. A year later, the choreographer Pina Bausch asked her to dance at her company's 25th anniversary celebrations in Germany, where she appeared with Mikhail Baryshnikov.

The same year, she choreographed her show *Eva*, which had its premiere at the Seville Biennale, and became a huge success in theatres around the world. She followed with *5 Women 5*. In 2001, she appeared in *Hotel*, an experimental film by Mike Figgis, with John Malkovich, Burt Reynolds and Selma Hayek. Soon after, she appeared in *Pulse*, Stomp's award-winning IMAX film.

In 2001, she was awarded the Premio Nacional de Danza 2001, in recognition of her place among the great figures of flamenco. Since then, she has been given many other awards, including the Premios Flamenco Hoy for the best bailaora of 1999, 2000 and 2001, voted by Spain's flamenco reviewers; *Time Out*'s award for London's best dance show in 2001; the Giraldillo for the Best Bailaora in the Seville Biennale de Flamenco; and two MAX awards (best dancer, best show) in 2005. Last year she choreographed *A Cuatro Voces*, her most recent show, and returned to Germany to dance in a Pina Bausch production.



IBERIA

Rosa Torres-Pardo, Lola Greco, José Antonio Rodríguez

"I have performed *Iberia* and faced the public with this magnificent piece by Albéniz in its complete version for piano in numerous concerts halls. Its great technical difficulty is well known, especially when played in full. It is the music itself which inspires and gives the necessary encouragement to change from the greatest happiness to the deepest melancholy, always within an overwhelming piano playing.

"All along the process of its preparation and development I could see different images of a woman dancing, which inspired me on the search for the hard sought artistic liberty of expression.

It was then that the idea of a straightforward performance came about, a performance that could give Isaac Albéniz´s masterpiece an even greater form of expression, and celebrating also with it the centenary of its composition, 1905 to 1908."

Rosa Torres-Pardo

PROGRAMME

Poemas Ibericos

Evocación
Piano, Dance

El Puerto
Piano, Dance

Entre la Luz y la Sombra
Guitar

El Corpus Christi En Sevilla
Piano, Dance

Rondeña
Piano, Dance

Almería
Piano, Dance

Fantasía Ibérica
Guitar

Triana
Guitar

El Albaicín
Piano, Dance, Guitar

The performance will last 1 hour 15 minutes with no interval

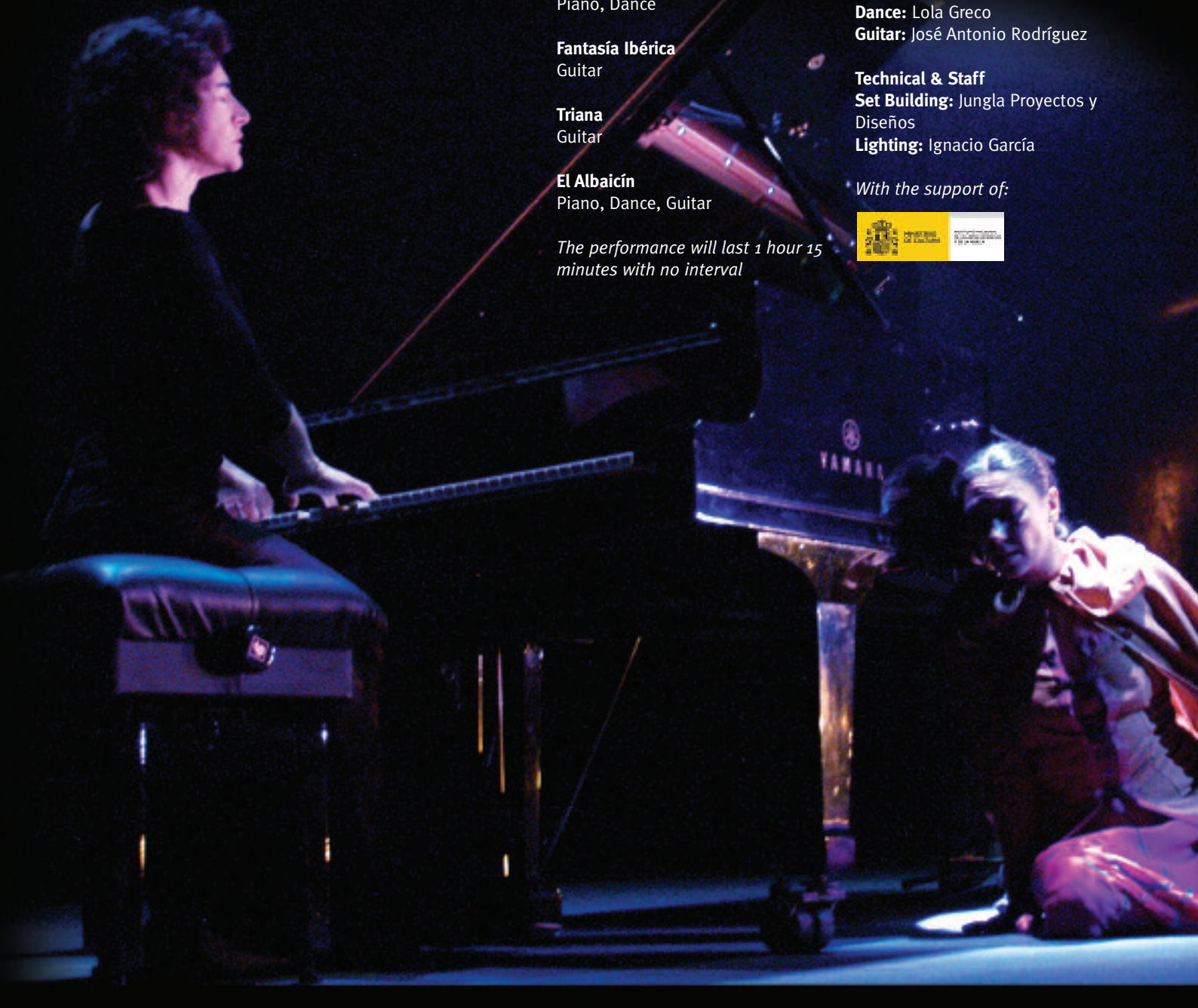
Original Music: Isaac Albéniz
Original Idea and Direction: Rosa Torres – Pardo
Piano: Rosa Torres - Pardo
Music for Guitar: "Entre la Luz y la Sombra" / "Fantasía Ibérica": José Antonio Rodríguez
Choreography: Marco Berriel, Lola Greco
Costume Design: Francis Montesinos
Set Design: Eduardo Arroyo
Lighting: Olga García (A.A.I.)
Staging: Ignacio García

Poemas Ibéricos
Author: Miguel Torga
Singer: José Luis Gómez

The Artists
Piano: Rosa Torres-Pardo
Dance: Lola Greco
Guitar: José Antonio Rodríguez

Technical & Staff
Set Building: Jungla Proyectos y Diseños
Lighting: Ignacio García

With the support of:





Rosa Torres-Pardo

Born in Madrid, Spain, Rosa Torres-Pardo started her musical studies at the Real Conservatorio Superior de Música de Madrid, where she graduated with the highest honors.

Torres-Pardo plays regularly as a soloist with Spanish and foreign orchestras under the baton of conductors such as López Cobos, Domingo and Víctor Pablo Pérez, among others.

She has appeared at the Teatro Real and National Auditorium in Madrid, Wigmore Hall in London, Musik Halle in Hamburg, as well as having toured Canada, Chile, Australia, Asia and Europe.

Rosa Torres-Pardo has worked with orchestras such as the Los Angeles Philharmonic, Hamburg Philharmonic and Berlin Rundfunk-Sinfonieorchester, among many others, and all the Spanish orchestras.

In 1998, artist Eduardo Arroyo created the Festival *Encounters with Rosa Torres-Pardo* in Robles de Laciana, Spain; a Chamber Music Festival now considered one of the most interesting festivals on the Spanish summer scene.

Rosa Torres-Pardo has been awarded, together with Alicia de Larrocha, the 'Isaac Albéniz' medal in Camprodón, Spain for her performance and for making *Iberia* known to a greater public.

Lola Greco

Born in Madrid, and the daughter of José Greco and Lola de Ronda, Lola Greco began her studies at the Spanish National School, where she became a soloist at a very young age.

At the age of 19, she became lead dancer of the Spanish National Ballet. She performed roles such as Salome choreographed by Goes Hoecke, and Julieta in *Tarantos* by Felipe Sánchez with music by Paco de Lucía. She toured French and Italian cities with choreographies created for her, including *Yerma* and *Rango*.

She was invited by La Scala in Milan as a guest dancer to take part in the opera *I Vespri siciliani* by Giuseppe Verdi. Later, she became part of the Spanish National Ballet as lead guest dancer and afterwards as guest star.

In 1998 she formed her own company with her sister Carmela Greco and began a tour throughout Italy. She has also collaborated with Francis Montesinos in the fashion event *Pasarela Cibeles* in Madrid.
With the Spanish National Ballet in December 2001, she premiered the choreography *Concierto de Aranjuez* by Pilar López at Valencia's Teatro Principal as part of a Tribute to Maestro Joaquín Rodrigo.

She also took part as guest artist in Antonio El Pipa's premiere performance in January 2004. At present she is working with the new choreography by Antonio Canales and Miguel Narros as Stage Director in *Carmela*, inspired by P. Merimée´s *Carmen*.





Photo: Mario Moya

José Antonio Rodríguez

One of Spain's greatest composers and guitarists, Rodríquez began winning guitar competitions as a young man growing up in Córdoba in the 1980s, becoming the youngest flamenco guitarist to be appointed an instructor at the Superior Music Conservatory of Córdoba at the age of 20. In the following years, he began touring widely and also started recording and composing for flamenco choreographers, the most distinguished among them Mario Maya, the National Ballet of Spain and the Andalusian Dance Company. He has won the three highest honours for flamenco guitar awarded in Spain.

He appeared in director Carlos Saura's acclaimed *Flamenco*, and wrote the score for his recent film *El séptimo día*. He has performed with a wide range of artists, including Alejandro Sanz, Paco De Lucia, Chick Corea, Julian Bream, Joan Báez, Camarón José Mercé and Anthony Jackson. While continuing to tour widely, he now teaches with famed composer Manolo Sanlucar at the Cordoba Conservatory. He released his latest CD, *Le Leyenda*, in 2004.

ESTRELLA MORENTE

Estrella 1922
(Dedicated To Pastora Pavón "Niña De Los Peines")

Artistic Director: Enrique Morente

"Estrella's concert this evening evokes a historic event, namely the first ever Flamenco Singing Competition held in Granada in 1922 and created by some of the most important cultural figures at that time (Lorca, Falla, Gómez de la Serna, Zuloaga, etc.). It is therefore a symbol of gratitude to them for their recognition of flamenco art, whatever the results and conclusions of the competition itself. We know that other parallel events took place and that at the time, many historic flamenco performers, as well as other artists, were invited, such as Don Antonio Chacón, Manolo de Huelva, Manuel Torres, Montoya & Pastora Pavón (La Niña de los Peines) among others. A flamenco troupe from Granada's Sacromonte enclave also performed.

The evocation of Pastora Pavón 'Niña de los Peines', artist and ground-breaking performer, symbolizes this memory by incorporating sounds and styles of that period in flamenco history. It is to her, and to all those women who exemplified the concept of freedom that this homage is meant, and which is reflected on the table we see on stage with a photograph of María Zambrano, another revered personality in the arts realm."

Enrique Morente





All photos: Antonio Campos

The Artists

Singer: Estrella Morente,
Guest Artist: Juan Andrés Maya,
Guitars: José Carbonell "Montoyita",
Emilio Maya

Gipsy Flamenco Ensemble (evoking 1922)
Loles del Cerro
Dolores "La Porrona"
Iván Maya
Angel Gabarre
Victoria "La Globo"
Remedios Heredia
Soleá Morente

Albaicín´s Lutes Group (Sound of the 30s)
Manuel Vera
Miguel Puertollano
Ramiro Álvarez



Technical & Staff
Lighting: Tatiana Reverto
Sound: Manu Meñaca, Fali Pipio
Costumes: Eduardo Ladrón de Guevara
Manager: Manuel Fernández
Personal Assistant: Beatriz Vega
Press: Debora Garber
Management: Macande,

The performance will last 1 hour and 30 minutes with no interval

Estrella Morente

The young flamenco singer Estrella Morente is already a star, a star with impeccable flamenco connections. Born in Granada, she grew up surrounded by flamenco artists and aficionados. Her father and musical mentor is legendary singer Enrique Morente and her mother is the dancer Aurora Carbonell. By seven, she had sung with the famed guitarist Sabicas. On her first recording in 2001, she was accompanied by the great guitarist Manolo Sanlucar. Her recordings have been used on the soundtracks of films by Carlos Saura and Pedro Almodovar; Peter Gabriel launched her first CD on his label Real World.

Since making her debut as a soloist in 1997 at the prestigious Pena de la Plateria in Granada and at anniversary celebrations of Federico Garcia Lorca, Morente has sung at Spain's major events and venues. These include festivals in Seville, Barcelona, Cartagena and Malaga, as well as the opening ceremony at the Picasso Museum in Malaga last year, which was attended by the Spanish royal family and dignitaries from around the world. She has also won many awards, among them the ONDAS prize for Best Flamenco Performer, and was short listed for the Latin Grammy. With the popularity of her releases and her performances in Europe and the United States, her fame has now spread far beyond Spain.



MÁLAGA EN FLAMENCO

Andalucía flamenca

This performance is a tribute to the flamenco music of the Málaga region, as well as music written in honour of the area by the guitarist Ramon Montoya and the composer Isaac Albeniz. It represents an anthology, reflecting all the characteristics of the classic flamenco of Málaga, and revealing the landscape, flavour and smell of Málaga - the inlets, the wine, the anchovies, the flowers called biznagas so typical of the region, and the flamenco artistry of the fandangos, rondeñas, saetas, tangos and malagueñas.







All photos: Carlos Herrera

PROGRAMME

Brindis (Dedication)
Actor: José Luis Ortiz Nuevo

Camino de Verdiales (The Road of the Verdiales)
Panda de Verdiales de Santo Pitar

***Rumores de la Caleta* (Isaac Albéniz)**
Piano: Enrique Bazaga

Ofrecimiento (Offering)
Actor: José Luis Ortiz Nuevo

Cantes Abandalaos
Vocals: Rocio Bazán, Antoñita Contreras
Guitars: Chaparro, Francisco Javier Jimeno

Eres de la mar estrella (You are from the sea, my star)
Actor: José Luis Ortiz Nuevo

***Moscatel* by Francisco Javier Jimeno**
Guitar: Francisco Javier Jimeno

Saeta of Málaga
Vocal: Antoñita Contreras
Piano: Enrique Bazaga
Violin: Salvador Molina

Van y vienen los vientos y los tiempos (The wind and the weather come and go)
Actor: José Luis Ortiz Nuevo

Tangos and Bulerías of la Repompa
Vocal: Rocío Bazán
Guitar : Francisco Javier Jimeno

Bolero of Eduardo Ocón
(From *Cantos de España*)
Piano: Enrique Bazaga



Tangos of Piyayo
Dance: Sergio Aranda, Solera Chica & Flamenco Ensamble

Don Serafín Estébanez Calderón vio como fue el cambio
(Don Serafín Estébanez Calderón saw how the changes occurred)
Actor: José Luis Ortiz Nuevo
Malagueñas of El Canario, La Penaranda and La Trini
Vocals: Antoñita Contreras, Rocío Bazán
Guitars: Chaparro, Francisco Javier Jimeno

***Palabras de Guitarra (Words of the Guitar)* by Salvador Rueda**
Actor: José Luis Ortiz Nuevo

***Rondeña* (Ramón Montoya)**
Guitar: Chaparro

***Rondeña* - Dance**
Solera Chica & Flamenco Ensamble

Anchovies... fresh and clean!!
Actor: José Luis Ortiz Nuevo

¡¡¡Arriba la Fiesta!!!
Actor: José Luis Ortiz Nuevo
Guitars: Francisco Javier Jimeno, Chaparro
Vocals: Rocío Bazán, Antonia Contreras
Dance: Sergio Aranda, Susana Tamarit 'Solera Chica'
Piano: Enrique Bazaga

Panda de Verdiales de Santo Pitar
Guitars, tambourine, *mayor*, violin, cymbals and dancers:
José Manuel Molina, Rafael Romero, Salvador Molina, José Domingo Romero, Carlos Fernández, Sergio Cuesta, Juan Romero, Antonio Ruiz, Francisco Manuel Fernández, Francisco Manuel Cruzado, José Fernández, Susana Pérez, David Fernández

Flamenco Ensamble
Guitar: Francisco Miguel Vinuesa
Vocal: Amparo Heredia
Palmas: Laura Tamarit
Percussion: Cristóbal García

Director: José Luis Ortiz Nuevo
Stage Director: Belén Candil

Technical Staff
Juan Luis Domínguez, Technical Director

The performance will last 1 hour and 15 minutes with no interval.

This program is produced by:

Agencia Andaluza para el Desarrollo del Flamenco



JOSÉ LUIS ORTIZ NUEVO

Director

José Luis Ortiz Nuevo is an eminent figure in the field of flamencology. Writer, poet, theatre director, actor, scriptwriter, cultural counselor, journalist, director of Seville's Flamenco Bienal and now that of Málaga - these are some of the multiple facets of his extensive career. Among the books he has written are *Pepe el de la Matrona. Recuerdos de un cantaor sevillano, Las mil y una historias de Pericón de Cádiz, 77 seguiriyas de muerte, Alegato contra la pureza* and *Mi gustar flamenco very good*. In the world of theatre, he is a director, scriptwriter and actor. His theatrical works are often risky and daring, humorous and avant-garde, and consistently reveal an open and unconventional attitude and philosophy compared to the more conservative faction of the genre. *Cantando la pena la pena se olvida, Hijos del Hambre, Danza de amor y luna, Casta, Mediterráneo, Dime, Por dos Letras* and *Biznagas* represent a lifetime of work devoted to flamenco's more emotional, evocative, poetic and passionate side. He was one of the founders of Seville's Bienal and was at the helm of that event for 14 years. Now he has returned to Málaga, his native land, in order to rediscover and raise appreciation for its golden past in flamenco; he comes onstage calling out a peddler's cry in praise of the local flowers called *biznagas* (bishop's weeds).



ISABEL BAYÓN COMPAÑÍA FLAMENCA

WITH GUEST ARTIST MIGUEL POVEDA

La Puerta Abierta

Andalucía flamenca

Original Idea / Direction: Pepa Gamboa
Choreography: Isabel Bayón
Music: Jesús Torres, Paco Arriaga
Musical Script: Isabel Bayón, Pepa Gamboa
Set Design: Antonio Marín
Lighting: Juan Manuel Guerra

Due to the insomnia he suffered, Count Hermann Carl von Keyserlingk commissioned a piece from Bach long enough for him to fall asleep while listening to it. It was his young pupil Johann Gottlieb Goldberg who performed those variations we know today with his name, behind the door of the count's bedroom.

La puerta abierta draws on this private space, where the artist's freedom takes priority. Isabel Bayón dances alone, accompanied by the old-time cante of Agujetas and Anica la Piriñaca. She is shadowed by the constant presence of the 'open door' - a symbol of the struggle between the internal and external; a suggestion of what has been and what may come...



All photos: Luis Castilla



PROGRAMME

Martinete
Variaciones de Goldberg
Soleá
Milonga
Taranta
Alegría
Paso Doble
Martinete
Pataíta

The performance will last 1 hour and 10 minutes with no interval

The Artists
Dance: Isabel Bayón
Voice: Miguel Poveda (Guest Artist)

Guitar: Jesús Torres
Percussion: Antonio Coronel
Palmas: Luis Cantarote, Carlos Grilo

This program is produced by

ISABEL BAYÓN

Isabel Bayón, dancer, choreographer and teacher, was born in Seville and began studying at the age of five at Matilde Coral's dance school. At 16, she graduated in Spanish dance from the Córdoba and Seville Conservatories. In addition to flamenco and Spanish dance, her training includes classical, regional and contemporary dance. In the mid-1970s, she made her debut in a tribute performance to Antonio Ruiz Soler. She has taken part in countless international and national festivals, including the Bienal de Flamenco de Seville, and has been a finalist for the Giraldillo dance award. She toured with Manolo Marin as a soloist with his company in *A contratiempo*. She was a member of the Andalusian Dance Company (CAD) under the direction of Mario Maya, appearing as a soloist in *De la Flamenco* and *Requiem*, and later with the show *Elegia Andaluza* under the direction of Jose Antonio Ruiz. She choregraphed works for the National Ballet of Spain and CAD, and appeared as a guest artist with Javier Barón, Israel Galván and Noche Flamenca. She created the show *Del Alma* for her company, Isabel Bayon Compañia Flamenco, at the 12th Bienal de Flamenco, and toured with *La Mujer y el Pelele*, which premiered at the 13th Bienal under the direction of Pepa Gamboa. At the Bienal de Flamenco in 2006, she appeared with Miguel Poveda in *La porta abierta*, which received the Giraldillo prize for best show.

MIGUEL POVEDA

Miguel Poveda appeared at Carnegie Hall in New York in 2005, following performances throughout the U.S.A. including Chicago and Miami. He is currently on tour with different productions, including *Romance de Valentía*, a show he leads together with Martirio and in which he presents his latest album, *Desglaç*.

Critics and those 'in the know' describe Miguel Poveda as an artist with great talent. He is innovative, and at the same time has deep respect for tradition. Recently, in early 2006, he performed at the Lincoln Center in New York, opening the 2nd Flamenco Festival USA, which toured to several U.S. cities before coming here to London.



GERARDO NÚÑEZ QUINTET

WITH GUEST ARTIST CARMEN CORTÉS

Andando El Tiempo

Andalucía flamenca

"I'm of the opinion that there are no set roads to follow, and at any rate, if you ever come across one, after having walked down it for a while, it's a good idea to go off it and start down another. You walk more slowly and your feet hurt, but what's the hurry to arrive where? The important thing is to walk, if possible in a group, and to enjoy the road that lies before you. People think that a road necessarily has to lead somewhere, and they speed along to get there first. In reality, you carry the road inside you if you enjoy it. Doing it like that, you always bump into other people going at the same pace as you, or who are going down another road in music or in whatever, because we good walkers spot each other quickly.

"Time is like a road. You walk over it, and at the same time, time walks over you. It walks over me with its year-laden boots; but I stretch out every minute and try to make it worth two. Time has to be treated affectionately, because it's also a musical concept. It's no good to snatch it up. Flamenco knows how to do that really well: carefully chewing time over, getting all the juice out of it, enjoying its flavor. Since time walks over me, I like to walk on time."
Gerardo Nuñez



Photo: Javier Suarez

Photo: Alma 100

PROGRAMME

Yerma
Soleá por Bulerías
Trafalgar
Sevilla
Jucal
Dúo
Soleá
Farruca
Bulerías

The performance will last 1 hour 30 minutes with no interval.

The Artists

Guitar: Gerardo Núñez
Dance: Carmen Cortés (Guest Artist)
Bass: Pablo Martín
Voice: Jesús Méndez
Percussion: Ángel Sánchez "Cepillo"

Music composed by Gerardo Núñez



Photo: Jjavier Suarez



Photo: Jjavier Suarez

GERARDO NÚÑEZ

Gerardo Núñez is a leading flamenco guitarist of his generation known for his cross-cultural collaborations. He has been acclaimed for his performances and recordings which encompass both traditional flamenco and *nuevo flamenco* with its innovative jazz and Latin-inspired rhythms. Born in 1961, Núñez grew up in Jerez de la Frontera. At an early age he studied with Rafael Aguilar and at 14 he accompanied such singers as Tio Gregorio el Borrico, and Terremoto de Jerez. At the age of 18 he went to Madrid where he worked with the Mario Maya Dance Company, Carmen Cortés and Enrique Morente, and began to experiment with top jazz artists, including pianist Tomas San Miguel and *nuevo flamenco* sax player and flautist Jorge Pardo. He has recorded as a guest artist with Andreas Vollenweider, Julio Iglesias and Radio Tarifa, and performed as a solo artist in New York, Tokyo, Paris, Zurich, and Sao Paolo. His recording *Calima*, which featured Danilo Pérez, John Patitucci and Arto Tuncboyaciyan, earned him a German music critics award in 1998, as well as the Premio Flamenco Hoy and the Premio Flamenco 1999 in Madrid for best solo guitar album. In 2002 and 2004 he received the Giraldillo prize for Best Flamenco Guitarist at the Bienal de Flamenco in Seville. In 2005, his CD *Andando el tiempo* garnered the critics prize in Madrid for best flamenco guitar album.

COMPAÑÍA FLAMENCA CARMEN CORTÉS

Mujeres De Lorca (Women Of Lorca)

Andalucía flamenca



Texts: Federico García Lorca
Playwright: Tomás Afán
Original Music: David Cerraduela
DªRosita la Soltera Music: Mariano Díaz
Musical Direction: Faustino Núñez
Costumes: Gabriela Salaverri
Lighting: Rafael Mojas / Olga García (A.A.I.)
Set Design: Fernando Bernués / Carles Pujol
Choreography: Carmen Cortés
Direction: Fernando Bernués

This theatrical show is inspired by the heroines created by the great Andalusian writer Federico Garcia Lorca. It is the women who move the pages of Lorca's drama; the men are seated on the sidelines, or walking between the lines, but the women are the ones who, with the puff of their breath, turn the pages successively one after another. They are the ones who enable the written sheets to take off in flight and come to life with the wind of their passions. In tonight's performance words are turned into dance, spelling out every articulation of living through movement.



PROGRAMME

La Casa de Bernarda Alba
Yerma
La Zapatera prodigiosa
Mariana Pineda
Doña Rosita La Soltera
Bodas de Sangre

The performance will last approxiately 1 hour 20 minutes with no interval.

All photos: David Ruano

Carmen Cortés

Barcelona-born Cortés studied at the School of the National Ballet of Spain in Madrid, where she learned classical flamenco. She followed these studies with training in contemporary dance. As a result, she combines the traits of a traditional flamenco dancer - great control and knowledge of the basic forms – with those of a modern dancer, who enjoys innovative projects.

After dancing in many tablaos and theatres and performing with several dance companies, including Mario Maya's, she established her own troupe in 1998. On tour in Spain and abroad, she has staged a wide variety of shows for her company, including the avant-garde *A Contraluz*(1988), *A Federico* (1995), a tribute to the poet Garcia Lorca, and a production of *Salomé* (1997), based on the play by Oscar Wilde, and *También muere el mar* (2003), based on writings of the Generation of 1927 poets. She often collaborates with her husband, the guitarist Gerardo Nuñez. She also teaches with him every summer in Sanlúcar de Barrameda.



The Artists

Dancers:
Carmen Cortés

Ángela Españadero
Beatriz Uría
Natalia Ferrandiz
Rosa Zaragoza
Mónica Rojas
Sabrina Fernández
Silvia Rincón

Musicians:
David Cerreduela "Caracolillo"
Francisco Javier Patino
Antonio Suárez "Guadiana" (Special Collaboration)
Jonatan Fernández "Joni"
María Carmona
Rafael Serrano

Technical & Staff:
Lights: Rafael Mojas / Olga García (A.A.I.)
Sound: Víctor Moreno
Props: Paco Sanz
Rehearsal Director: Trinidad ArtÍguez
Set Building: Taller d´Escenografía Teatre-Auditori Sant Cugat
Shoes Effects: Kreate C.B.
Wardrobe: Carlota
Stage Manager: Cristina Morella
Shoes: Gallardo
Company Coordinator & Distribution: Lola Cortés

Artistic Direction: Carmen Cortés
Stage Direction: Fernando Bernués

Teatro Español Resident Company

Produced by: Art Danza S.L.

With the Collaboration of:

GALA DE LA BIENAL DE SEVILLA JOAQUÍN GRILO, ISABEL BAYÓN, FUENSANTA LA MONETA, OLGA PERICET, MANUEL LIÑÁN & MARCO FLORES

This gala event features two dazzling figures in flamenco dance – Joaquín Grilo, the "king of buleria" (*ABC*), known for his tours with Paco de Lucía, and Isabel Bayón, who toured with Noche Flamenca and recently received the Giraldillo prize for best show at the Bienal de Flamenco in Seville. Sharing the programme will be four young rising stars of flamenco in their London debut –La Moneta, who was called "a torrent of strength" in *El Mundo*; Manuel Liñán; Olga Pericet; and Marco Flores.

PROGRAMME

On (En Clave)
Choreography & Dance: Olga Pericet, Manuel Liñán, Marco Flores

Seguiriya
Choreography & Dance: Marco Flores

Cantiñas
Choreography & Dance: Olga Pericet

Soleá
Choreography & Dance: Manuel Liñán

Off
Choreography & Dance: Olga Pericet, Manuel Liñán, Marco FLores

Interval

Alegrías
Choreography & Dance: La Moneta

Seguiriya
Choreography & Dance: Isabel Bayón

Soleá
Choreography & Dance: Joaquín Grilo

Fin de Fiesta
The Company

The performance will last approxiately 1 hour 20 minutes with one interval.



Joaquin Grilo

Photo: Miguel Angel Gonzalez

The Artists

Dancers
Joaquín Grilo
Isabel Bayón
Fuensanta La Moneta
Olga Pericet
Manuel Liñán
Marco Flores

Music

1st part
Guitars: Arcadio Marín, Antonia Jiménez
Voice: Leo Triviño, Pedro Obregón
Palmas: Cecilia Lizcano "Popi", La Tacha
2nd Part
Guitars: Juan Requena, Paco Arriaga
Singers: Carmen Grilo, José Valencia, Miguel Ortega
Percussion: José Coronel

Technical & Staff
Lights: David Pérez
Sound: Angel Olalla
Road Manager: Elisabeth Vázquez

Produced by: Miguel Marín Productions for Flamenco Festival

JOAQUÍN GRILO

A native of Jerez de la Frontera, Grilo joined the Albarizuela company in 1981 when he was only 11. He performed with the troupe until 1988, travelling throughout Europe, the Middle East and Japan and making his first television appearances. In 1987, he won an important dance prize on a national television program, and shortly thereafter performed for the King and Queen of Spain and Queen Elizabeth II on her first visit to Spain. He toured Japan as a soloist and presented works at major flamenco festivals throughout Spain.

After moving to Madrid in 1990, he danced with several companies, including the Spanish Ballet Theatre Company, and the troupes of Lola Flores and La Tati. Since then, he has also been a special guest of musicians, including guitarists Paco de Lucia and Vicente Amigo. He has received many commissions, most recently from the National Ballet of Spain.
In 1999, he established his own company, which tours the world. The company's debut show, *Jácara*, featured a journey through the main flamenco *palos* (styles), and was later presented at the main festivals and theatres in Europe. In recent years, he presented *De Noche* at the Jerez Festival, choreographed *Tiempo* for the National Ballet of Spain, and performed A *Solas* at the Jerez Festival and the Bienal de Flamenco.



Isabel Bayon

Photo: Ines Sagastume



Olga Pericet



Manuel Liñán

ISABEL BAYÓN

Isabel Bayón, dancer, choreographer and teacher, was born in Seville and began studying at the age of five at Matilde Coral's dance school. At 16, she graduated in Spanish dance from the Córdoba and Seville Conservatories. In addition to flamenco and Spanish dance, her training includes classical, regional and contemporary dance. In the mid-1970s, she made her debut in a tribute performance to Antonio Ruiz Soler. She has taken part in countless international and national festivals, including the Bienal de Flamenco de Seville, and has been a finalist for the Giraldillo dance award. She toured with Manolo Marin as a soloist with his company in *A contratiempo*. She was a member of the Andalusian Dance Company (CAD) under the direction of Mario Maya, appearing as a soloist in *De la Flamenco* and *Requiem*, and later with the show *Elegia Andaluza* under the direction of Jose Antonio Ruiz. She choregraphed works for the National Ballet of Spain and CAD, and appeared as a guest artist with Javier Barón, Israel Galván and Noche Flamenca. She created the show *Del Alma* for her company, Isabel Bayon Compañia Flamenco, at the 12th Bienal de Flamenco, and toured with *La Mujer y el Pelele*, which premiered at the 13th Bienal under the direction of Pepa Gamboa. At the Bienal de Flamenco in 2006, she appeared with Miguel Poveda in *La porta abierta*, which received the Giraldillo prize for best show.

FUENSANTA "LA MONETA"

The young Fuensanta "La Moneta" from Granada began studying flamenco dance at the age of 8 at a local school with the well known performers Juan Andrés Maya and Manolete. She made her television debut on Canal Sur shortly thereafter, winning top dance prizes in 1996 and 1997.
After turning professional at the age of 13 and until recently, she danced every night at the well-known flamenco cave in Sacromonte "La Rocío", where other famous dancers such as Mario Maya, Manolete and Juan Andrés Maya first appeared in public. She has now performed in many Spanish cities as well as the Rhine International Festival of Frankfurt, Germany. In 2000, she made her debut in Madrid with her own group, winning the attention of the flamenco magazine Alma 100. It selected her for the cover as the most promising female dancer born in the '80s. This year, she presented her show *Pureza Flamenca - con Fuensanta 'La Moneta'* at various theatres in Madrid.

OLGA PERICET

Olga Pericet achieved a degree in Spanish Dance in Córdoba, her hometown, and studied with maestros such as Matilde Coral, Manolo Marín, La Toná, Maica Moyano and José Granero. She has been, and still is, a soloist and guest artist in companies such as Rafael Amargo, Rafaela Carrasco, New Spanish Ballet, Arrieritos and Miguel Ángel Berna, and she has also been the choreographer and lead dancer in *Bolero, Cartas de Amor y Desamor* by Edith Salazar. She has created, among others, shows such as *Cámara Negra* together with Manuel Liñán, and *Chanta la Mui* with Daniel Doña and Marco Flores. She has



Marco Flores



Fuensanta “La Moneta”

taken part in festivals such as *Festival Milenium, Madrid en Danza, Distrito Danza, Flamenco Festival London, Festival de Jerez, Bienal de Sevilla* and the 8th *Andalusian Flamenco Dancing Showcase*, among many others, and is a guest artist at the *Corral de la Morería* 50th Anniversary Gala. She has recieved 1st Prize for Choreography and 1st Prize for Music at the 2004 Madrid Spanish and Flamenco Dancing Choreography Contest and the Pilar López Prize for Best Dance Performer at the 2006 Villa de Madrid Awards.

MANUEL LIÑÁN

Born in Granada, Manuel Linan studied with Manolete and Mario Maya, among others. He has been and is a soloist and guest artist in companies like those of Carmen Cortés, Juan Andrés Maya, Rafaela Carrasco, Merche Esmeralda, Manolete and Adrián Galia, dancing on stages and at festivals such as Mont de Marsan, Córdoba’s Gran Teatro, Seville’s Lope de Vega, Festival de Mérida and Madrid’s Festival Los Tarantos. In 1998, he took part as a soloist at Bienal de Sevilla and was a finalist in the contest. In 1999, he performed in *Campanas Flamencas* together with La Tati, Cristóbal Reyes and Milagros Mengíbar. In 2003, he worked with ESS3 Movimiento in the Festival Milenium at Madrid’s Palacio de Deportes and Barcelona’s Palau de la Música. In 2004, he won the Choreography Award for a Solo and the Outstanding Dancer Award at the Madrid Spanish and Flamenco Dancing Contest and at Seville’s Bienal de Flamenco, he premiered together with Belén Maya and Rafaela Carrasco *Los Caminos de Lorca*, a production by the Andalusian Dance Center with the help of Cristina Hoyos. In 2005, he was a guest artist at the Madrid Spanish and Flamenco Dancing Contest and took part in *2 en Compañía* together with Marco Flores at the Tío Luis de la Juliana Flamenco Festival and in the Flamenco’s Other Regard Series at the Teatro Pradillo. Together with Olga Pericet, he created the show *Cámara Negra*, premiered in 2006 at the Madrid en Danza Festival. That same year he took part in the Flamenco Festival London, Festival de Jerez with *2 en Compañía*, the *FLAMENCO JOVENzero’6* Series at Madrid’s Teatro Español, the Montpellier Dance Festival and he premiered *1980* at the Teatro Pradillo.

MARCO FLORES

Born in Arcos de la Frontera and fundamentally self-taught, Marco Flores has studied with Javier Latorre, Antonio Canales and Javier Barón. He has been a member of companies such as those of Sara Baras and Rafaela Carrasco. In 2003, he created ESS3 Movimiento with Daniel Doña and Manuel Liñán, taking part in the Festival Milenium at Madrid’s Palacio de los Deportes and Barcelona’s Palau de la Música. In 2004, he danced at Bienal de Sevilla in the show *Romancero Gitano* by Paco Suárez. He is a special collaborator in *Dibujos en el aire* and *Gestos de Mujer* by Mercedes Ruiz. In 2005, together with Manuel Liñán, he created the show *2 en Compañía*, which he performed as part of the 7th Tío Luis de la Juliana Festival and the Flamenco’s Other Regard Series at the Teatro Pradillo. He danced at Festival de Jerez with *2 en Compañía* and was also a guest artist in *Cámara Negra* by Olga Pericet & Manuel Liñán at the Madrid en Danza Festival. This year, together with Olga Pericet and Daniel Doña, he has created *Chanta la Mui*, premiered at the Teatro Pradillo.

LILIAN BAYLIS EVENTS

Andalucía flamenca

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March 2
***TRÍO*: JOSÉ LUIS MONTÓN, SELENE MUÑOZ, MARÍA BERASARTE**

March 3
DORANTES

March 3
PITINGO CON HABICHUELA

Fringe Flamenco Events

CENTRO DE BAILE JEREZ DE LA FRONTERA

Aire de Jerez presents *Dress Rehearsal*

Sun 4 March at 5pm
Lilian Baylis Theatre

Artistic Directors: Victoria Ramos & Fernando Galan
Teacher: Victoria Ramos
Guitar: Guillermo De Perete, esus Agarrado Castro
Singers: Tamara Tañe, Jose Agarrado Moneo
Teacher: Gema Gonzalez Flores
Students: Gema Agarrado Moneo, Virginia Rivera Tirado, Ariane Illueca, Miguel Rivero Parra, Africa Duran Villar, Barbara Jimenez Aranda, Tamara Masia Castellon, Juan Carlos Abecilla

A night of authentic music and dance from the heartland of flamenco. An exceptionally talented group of young dancers and musicians aged 9-15 years present a dazzling spectacle of virtuosity, colour and raw energy.





Photo: Jesus vallinas

TRÍO: JOSÉ LUIS MONTÓN, SELENE MUÑOZ, MARÍA BERASARTE

PROGRAMME

La Chaconera **(Chacona de Bach)**
Mi Niña de Cali **(Colombiana)**
Estranha Forma de Vida **(Musical Piece)**
Contigo **(Tanguillos)**
Txoria Txori **(Musical Piece)**
Nuves **(Farruca)**
Homenaje **(Musical Piece)**
El Tiempo **(Tanguillos)**
Agua en la Boca **(Dance & Music)**

This evening's performance sees acclaimed flamenco guitarist José Luis Montón joined by dancers Selene, who is a recent prize winner at the XV Dance and Flamenco Certamen, and María Berasarte who has worked with artists such as Niño Josele, Javier Ruibal and El Cigala, for an evening of elegant, energetic contemporary flamenco.



DORANTES

PROGRAMME

***Obertura* (Libre)**
***Regazos* (Guajira)**
***Ojos de luz* (Rondeña)**
***La danza de las sombras* (Tanguillos)**
***Tiempo en los caminos* (Bulerías)**
***Oleitas mare* (Seguiriya)**
***Enaguas* (Libre)**
***Como niños* (Libre)**

The Artists
Piano: Dorantes

DORANTES

David Pena Dorantes was raised in a famous flamenco family in Seville and trained in piano, harmony and composition at Seville's Superior Royal Music Conservatory. Taking flamenco as a foundation for his music, Dorantes enhances his sound by including elements of classical, Celtic, Brazilian and jazz music, and bringing in instruments such as the viola, violin or cello. His show *Sur* was a huge success at Seville's 12th Bienal de Flamenco in 2003, and the score won the Premio Flamenco Hoy 2003 as the best instrumental recording of the year.



PITINGO CON HABICHUELA

PROGRAMME

Soleá
Granaína
Fandango de Huelva
Alegrías
Malagueña
***Celos* (Tango)**
Soulería
Fandango Natural

The Artists
Voice: Pitingo
Guitar: Juan Carmona

ANTONIO VELEZ ´PITINGO´

Born in Ayamonte, (Huelva) to a family with deep flamenco and cante tradition, Antonio Pitingo is one of the most outstanding young singers on the current flamenco scene. He combines orthodox forms of flamenco singing with bold stylistic experiments, with diverse influences from Camarón, Caracol and Niña de los Peines to Aretha Franklin or Stevie Wonder. Pitingo has shared the stage with Mojo Project and Alicia Keys, among others, enabling him to fuse flamenco and soul without losing their roots. In 2005 he released his first album: *Pitingo con Habichuelas*, accompanied by guitar maestros like Juan and Pepe Habichuela and the brilliant Juan Carmona and Antonio Carmona, ex-members of the group Ketama.

EXPERIENCE

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Sasha Waltz and Guests

Dido and Aeneas



Photo: Sebastian Bolesch

Sasha Waltz's stunning adaptation of Purcell's classic opera *Dido & Aeneas* brings dance and opera together in a remarkable work featuring over **forty dancers, singers and musicians**; beginning with a splash as the dancers perform an exquisite underwater dance in a vast transparent tank.

Sadler's Wells
Wed 14 – Sun 18 March

£13 - £55 | save 20% | live music

Mahabarata



India's greatest epic is told through dance theatre, featuring an international ensemble of 26 dancers, singers and musicians. Directed by **Stuart Wood** and written by Olivier Award-winning lyricist **Stephen Clark**, Mahabharata features a specially composed music score by muti-award winning **Nitin Sawhney** and puppetry by **Sue Buckmaster**, as well as choreography by **Gauri Sharma Tripathi**, one of the country's leading kathak exponents.

Photo: FAN travelstock/Alamy *Teej Festival Kathmandu Nepal*

Sadler's Wells
Wed 25 – Sat 28 April

£10 - £35 | save 20% | live music

Nederlands Dans Theater 2

Renowned for their particular brand of enthusiasm and energy, NDT2 present a mixed programme of works at Sadler's Wells, including the UK Premiere of a brand new work by resident choreographers **Paul Lightfoot** and **Sol León**.

Photo: Joris -Jan Bos



Sadler's Wells
Wed 9 – Sat 12 May

£10 - £35 | save 20% | save 20%

Havana Rakatan

High-octane Cuban dance comes to London in this spectacular new show show direct from the world's most soulful city. **Jazz, mambo, bolero and salsa** come alive in a dazzling display of Cuban passion.



Peacock Theatre
Wed 23 May - Sun 10 June

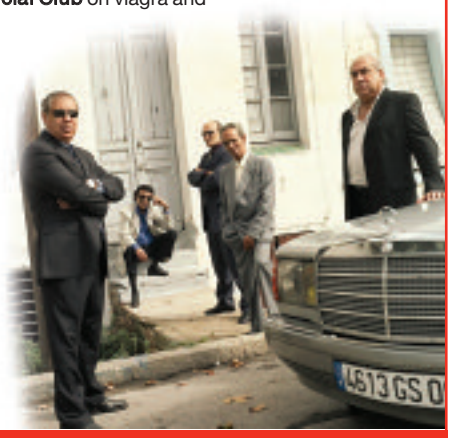
£15 - £38 | save 20%

Patriarcas de la Rumba & LaXuLa

The Patriarcas exploded out of retirement two years ago like a **Buena Vista Social Club** on viagra and with the sound of a bareknuckle **Gypsy Kings**. This big band is lead by five Catalan gitanos - known for the energy, humour and exuberance of their live performances.

Support act **LaXuLa** open with an eclectic brew of flamenco, Arabic, kletzmer, latin influences, and rocky psychedelic guitars.

Part of La Linea 2007.



Sadler's Wells
Mon 30 April

£15 - £32 | live music

Paco Peña

A Compás! To the Rhythm

Following a critically acclaimed season at the Peacock Theatre, Paco Peña makes a welcome return to Sadler's Wells with his passionately authentic flamenco show **A Compás! To the Rhythm**, accompanied by his exceptional company of dancers and musicians.



Photo: Elaine Mayson

Sadler's Wells
Tue 7 – Sun 12 August

£10 - £35 | save 20% | live music

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MORE from Sadler's Wells

Fresh work and events produced in house and out of site

MORE from Sadler's Wells encompasses events that take place all over the building – in the theatres, foyers, on screens and sometimes offsite. To date we have presented performances, talks, concerts, lecture demonstrations, the first of a bi-annual series of evenings mixing film and live performance, and a show for 12 –18 month olds babies. What MORE from Sadler's Wells includes is ever changing, as we initiate programmes and produce work to showcase new forms, ideas and artists.

Lilian Baylis Theatre

The Thought That Counts

Date: Wednesday 21 – Saturday 24 February
Performances: 11am & 2.30pm
Ticket price: £9 adults/ £6 children and concessions and groups of 8+



Photo: Robert Workman

In the first of a new series of half-term works for younger audiences Theatre-Rites make their debut in the Lilian Baylis Theatre at Sadler's Wells. How big is a million? Is there a man in the moon? What colour is music? Can I touch light? A child's curiosity is endless – and asking questions is often more important than finding the answer. Come and join Theatre-Rites as they create a magical place with dance, animated shapes, music, puppetry and video.

Alex Reuben

Date: Thursday 8 March
Performance: 7.45pm
Ticket price: £8 (£6 conc)



In August 2005 London DJ Alex Reuben set out across America's deep south, fulfilling a lifelong dream to document the social dance of the region. Reuben traveled from Kentucky to North Carolina and onto Mississippi and Tennessee, filming as he went. *Routes* is a dance road movie that gives a unique insight into rarely seen forms of American dance culture and the lives of many extraordinary Americans.

As well as taking questions Alex Reuben will also discuss how his experience as a DJ influences his creative work. Driven by his passion for music he investigates the link between improvisation and structure in both dance and film, and pursues his enduring fascination in how music - both on and off the dance floor - can illicit such different styles of dancing.



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Sadler's Wells
Main Auditorium
Lilian Baylis Theatre
Sadler's Wells is a non-smoking theatre. Mobile phones must be switched off before entering the auditorium. Photography and the use of audio or visual recording equipment are prohibited in the theatre.

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