
Flamenco
Festival
LONDON
Sadler's Wells
Monday 3 – Sunday 16 March 2008

IFC

Welcome to Flamenco Festival, London



Photo: Nick Cunard

Welcome to this, the fifth edition of the Sadler's Wells Flamenco Festival. Once again 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 Maria Pages' Company as well as the Farruco family to headline this year's festival, and also the fresh talent of Concha Buika and many other artists including Carmen Linares, who have proved enormously popular in previous festivals. I am also very excited to present Israel Galvan for the first time - an artist who is redefining the art form in his own unique way.

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:

ARTS COUNCIL ENGLAND

SPECIAL EVENTS

FREE POST-SHOW WORKSHOPS

Monday 3 March
Flamenco dance workshop
Monday 10 March
Flamenco rhythm and palmas workshop
Workshops open to all audience members, any level! The fun starts directly after the show on the Mezzanine foyer level.

FLAMENCO DANCE CLUB NIGHT

Friday 7 March 2008, 7pm
Tickets: £8
Sadler's Wells monthly dance club night takes a Flamenco theme with classes from 7pm at beginner and intermediate levels before the club night begins at 9pm. Featuring resident DJ Cliffy and live flamenco musicians and singers.

MASTERCLASS WITH RAFAELA CARRASCO

Friday 14 March, 7 – 8.30pm
Tickets: £15 (£7.50 concs)
An intermediate/advanced level flamenco workshop led by outstanding dance and choreographer Rafaela Carrasco.

Events at the Instituto Cervantes of London

Organised by Instituto Cervantes in collaboration with Flamenco Festival Inc.

The following events are taking place during the festival at the Instituto Cervantes, 102 Eaton Square, London Telephone: 020 7235 035
www.londrescervantes.es **cenlon@cervantes.es**

FILM SCREENINGS

Tuesday 4 March 6.30 pm
Zarbahe, la naturaleza del Flamenco
Directed by Pepe Zapata.
Documentary**,** 95'. 2007. *(In Spanish)*

Where does Flamenco come from? Who does it belong to? Where is it going? These questions that are the leitmotiv of Zarbahe: a fascination with all that is wild, forbidden and unknown, the ancestral journey of a race, a culture, a music whose origins are hidden in the mists of time.

Friday 7 March 6.30 pm
Bailaores

Directed by Albertina Pissano.
Documentary, 38'. 2004. *(In Spanish)*

Bailaores is the intimate portrait of four outstanding artists of contemporary flamenco dance: Rafaela Carrasco, Israel Galván, Andrés Marín and Belén Maya. Each with their own particular style, they all share the same artistic need: to break the boundaries of Flamenco dance and make it a universal art form. They all reject the commercialization and standardisation of their art and claim a Flamenco in which personal innovation stands alongside respect for a deep-rooted tradition.

LECTURE

Wednesday 12 March 6.30 pm
A Whole Life Dedicated to Flamenco
by Mario Maya, Director of *Mujeres (In Spanish)*

Mario Maya is a dance maestro. A choreographer and theatre director, he is a contemporary artist who also respects tradition. He was awarded the National Dance Prize and the Medalla de Andalucía. He founded the Andalusia Dance Company in 1992 and composed the *Requiem for the End of the Century*, the only Flamenco Requiem that exists.

MEET THE ARTISTS

Monday 10 March 6.30 pm
Three generations of Flamenco Dancing:
Merche Esmeralda, Belén Maya and Rocío Molina.

Moderated by Domingo González, Director of the Sevilla Flamenco Biennale. *(In Spanish)*

Merche Esmeralda is one of the great women of Flamenco who has won several awards such as the Nobel de Flamenco 2007. She is a teacher at the Dance Conservatory in Madrid. Belén Maya seeks the creation of new artistic forms within the framework of orthodox Flamenco. In 1996 she produced *La Diosa en nosotras* and in 1997 she produced *Souvenir* y *La Voz de su Amo*. Rocío Molina is a young exuberant dancer who produced her first show *Entre Paredes* in 1995. Her latest work is *El Eterno Retorno* based on texts by Nietzsche.

Friday 14 March 6.30 pm
Viva Jerez

Francisco López, Director and María del Mar Moreno, dancer *(In Spanish)*

Jerez is the heart of Flamenco. Its beat, el soniquete, sets the original rhythm of the most genuine artistic creation in Andalucía. In this round table discussion Francisco López, director of the show *Viva Jerez* and of the Jerez Flamenco Festival and the dancer María del Mar Moreno will talk about this subject in depth.

SADLER´S WELLS PRESENTS

Flamenco Festival

LONDON

Sadler's Wells
Monday 3 - Thursday 6 March
Compañía María Pagés

Sadler's Wells
Friday 7 - Sunday 9 March
Los Farruco

Lilian Baylis Theatre
Saturday 8 March
Marina Heredia

Lilian Baylis Theatre
Sunday 9 March
Juan Carlos Romero Trio

Sadler's Wells
Monday 10 March
Cuatro Esquinas:
Carmen Linares, Miguel Poveda, Juan Carlos Romero and Pastora Galván

Sadler's Wells
Tuesday 11 & Wednesday 12 March
Mujeres:
Merche Esmeralda, Belén Maya, Rocío Molina

Sadler's Wells
Thursday 13 March
Israel Galván

Sadler's Wells
Friday 14 March
Concha Buika

Sadler's Wells
Saturday 15 March
Rafaela Carrasco

Sadler's Wells
Sunday 16 March
¡Viva Jerez!

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Agencia Andaluza para el Desarrollo del Flamenco

Andalucía

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Ayuntamiento de Sevilla
Town Hall of Seville - Spain

PRODUCED BY



Flamenco

Reflecting Life, Changing Perceptions

The bar in Jerez is closed, its regulars in bed and the searing heat of the day is now a cloying memory. But someone inside is dancing alone. Starting with a simple step he gradually increases the tempo. Each repetition follows the same clean rhythm but as the pace increases the sound is somehow transformed. The rhythm's essence surrounds him with pulsating undulations the sum of which is far greater than the footwork from which they flow.

This scene may be hard to imagine but the effects described are real and sometimes leading to duende, which is much more than the satisfaction of a near-perfect performance. Duende, the holy grail of flamenco is a well-known state of rapture in which artists and audience loose themselves in a zen-like state of mind, finding a sense of communion, restless connection or even an angst ridden peace.

More than discipline, dance and duende, flamenco reflects the traditions, perceptions and mores of the cultures through which it has moved. Experts and practitioners recognise the spirit of flamenco but disagree on almost everything else. Speculations and disputes abound over gender roles, duende, on the art form's evolution, presentation and even its origins.

The original seed of flamenco was probably present in the music and dance forms of the dispossessed peoples of the Indian Diaspora. As they travelled they may have adopted aspects of other cultures into their art while adapting their own customs to match those of their hosts. Some say that kathak origins are clearly apparent in flamenco gestures of hands and arms. Others believe the pursuit of duende is related to the Sufi approach, whose dervishes whirl to achieve a deep state of meditation and one-ness with life.

It is likely that such dances first evolved from solo presentations or courtship rituals. A man would demonstrate his strength, virility and masculinity with impressive zapateado (footwork) while feminine virtues were expressed through slow walks, sinuous suppleness, arched backs, undulating arms and fingers tracing arabesques.

Over time, music, song and dance became stylized celebrating feminine sensuality, male strength and virility and even the perfect beauty of the horses for which Andalusia was renown. The female costume evolved from the simple dress worn to accompany men to local fairs into more a elaborate, figure-hugging gown with richer tails, ornaments and complex lacing.

However, just as the Sufis' whirling dervishes didn't differentiate between male or female in the quest for the Unity of Being, gender may have been a secondary consideration for those who pursued duende as well as for those who performed the art for arts sake.

Gender roles started changing in the 1900s when Pastoria Imperio adopted castanets. Her contemporaries disapproved of the action as it was felt that the feminine arcs of the arms were destroyed by their use. However, at the same time Matilda Coral was inspired to emulate Imperio's use of the ultra-feminine long-tailed skirt (bata de cola).

Carmen Amaya was the first woman to adopt fast exciting zapateado and dressed like a man to display it. Soon after, La Niña de las Peines broke another bastion of exclusive masculinity when she became the first woman to



sing the Siguiriya. Whether they were meeting the challenge of something new or simply performing for financial gain, all of the women were talented. Both Pastoria Imperio and La Niña were considered the unsurpassed dancers of their times, posing a dilemma to those performers committed to the older, more traditional forms of flamenco.

Male and female roles were challenged further when the innovative Great Antonio performed mixed-sex dancing with his partner Rosario. Attitudes slowly changed, and during the last 30 years most performances have included female zapateado and mixed-sex pieces. Similar changes occurred with song, and although there have been fewer female singers than male, they exist and many are outstanding. Carmen Linares, who performs at this Festival is known as the First Lady of Cante (flamenco song) and is considered the most important singer of our time.

Change is always resisted, is often contentious and that arising in flamenco is no exception. Puro Flamenco adherents believe that self expression and improvisation should occur only to pure flamenco music within traditional lines. Flamenco Nuevo devotees claim that while the essence of flamenco remains essential, reinterpretation and the integration of new influences is what flamenco is all about. But the lines between these are blurred and many great artists perform whichever style is appropriate at the time.

Mature and complete in its own right, flamenco is more than the anguished cry of the oppressed and more than an expression of life's joys and pains. It has superseded gender without losing its form. Sexuality is dissected, stripped and represented and the difference between male and female roles is one of choice, not constraint. More than duende, more than dance, it's an intellectual, visceral art with rules, traditions, disciplines and its own unique essence.

This year Sadler's Wells celebrates flamenco's unique creative space. In it Rafaela Carrasco strips down traditions, applying flamenco's rules in new ways, Israel Galván represents the creative space in his own idiosyncratic and technically brilliant avant-garde rhythm box of a world, Maria Pages repaints a special Seville in a world of her dreams, Belén Maya merges other dance disciplines with traditional choreographies, the Farrucos express flamenco puro with a humour and presence that transcends time, Rocio Molina displays a dance style that's the essence of femininity and Concha Buika takes cante one step further.

Neither echo nor reflection, flamenco is now a dynamic source of cultural change. It engages our intellect and incites our passions. It pleases our eyes and pulls on our heart-strings. Light and engaging or hard-hitting and intense it carries us to places we would normally not go. It challenges our perceptions without the mediation of conscious thought. It enriches our lives. By watching flamenco we are changed forever.

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



COMPAÑÍA MARÍA PAGÉS
SEVILLA





Choreography María Pagés
Idea, Script and Direction María Pagés & José María Sánchez
Lyrics García Lorca, A. Machado, Ben-Sahl, Saramago, Popular.
Music Shostakovich, Sarasate, Bizet, Gardel, D. Modugno, J.A. Carrillo, R. Lebaniegos, Gallardo, L. Pastor, J. M. Serrat, M. Pagés, J.M. Sánchez
Lighting Dominique You y José María Sánchez
Scenography Christian Olivares
Costumes Christian Olivares, Pagés, Sánchez

"Seville isn't just Seville. It isn't just the Giralda with its Giraldillo, or the resounding fountains built with art and perfection by Seville's craftsmen, the ancestors of my parents and my parents' parents. Seville isn't just the glistening rain in its alleyways or the dazzling sun blazing against its white walls; nor its royal gardens; nor moonlight shining upon the Oriental-style domes, nor the slippery wax on the sidewalks following the religious processions; nor the waterways, paths through olive groves and the sweltering land which has attracted poets, painters and musicians. Seville is much more. It is so much more. It's everything the earth needs to touch the sky. Seville is a mystery." ***María***

The Artists

Dancers
María Pagés

María Morales
Sonia Fernández
María del Mar Jurado
Isabel Rodríguez
Emilio Herrera
José Barrios
José Antonio Jurado
Alberto Ruiz

Anabel Veloso
Eloy Aguilar
Tamar González
Ángel Gil
Rocío Rodríguez
Jonathan Sánchez
Silvia Moreno
Fran Gallardo

Musicians

Singers
Ana Ramón
Ismael de La Rosa
Guitars
José Carrillo "Fyty"
Isaac Muñoz
Percussion
Chema Uriarte
Cello
Batio Hangonyi

Technical & Staff
Technical Director Jordi Buxó
Lights Pau Fullana
Sound Beatriz Anievas
Stage Manager Sofía Pérez
Tour Manager Clara Castro

Compañía María Pagés
Director María Pagés
Technical Director Jordi Buxó
Rehearsals Coordinator José Barrios
Rehearsal Assistant María Morales
Administration Ana Martínez
Communication Nuria Lantero
Management and booking Clara Castro (management@mariapages.co)
Press G+M Comunicación, Daniel Mejias
Booking Agency for Spain and South America's Area Nacho Sánchez S.L.

Produced by
Compañía María Pagés

Torrelodones Resident Company

With the Support of:

PROGRAMME

Introduction
Vals, "Suite de Jazz, nº 2" (*Dmitri Shostakovich)*

Las Calles De Sevilla
Bulerías de la rosa (Lyrics: Federico García Lorca and popular Adaptation: Rubén Lebaniegos)
Fantasie de concert sur "Carmen", op 25, allegro moderato.
Fantasie de concert sur "Carmen", op 25, moderato. (Pablo Sarasate)
Habanera de "Carmen" (George Bizet)

La Academia
Rehearsal and Class (María Pagés)
Martinete & Debla (Callejón, Torres, Casado.Tomás Pavón)

Pasión
La Saeta (Lyrics: Antonio Machado; Music: Joan Manuel Serrat; Adaptation: Rubén Lebaniegos)
Amargura (Lyrics: Federico García Lorca; Music: Font de Anta , Rubén Lebaniegos, María Pagés)

Feria
Sevillanas corraleras (Popular; Maní Machín; Moisés Simmons - Adaptation: Rubén Lebaniegos)
Caracoles (Popular: Adaptation: Jose Antonio Carrillo, María Pagés)

Maestranza
Puerto de Triana (Rafael Riqueni);
Banderillas de tinieblas (Jose María Gallardo)

Lunares
María Pagés

Alcázar
Alzo una rosa (Ergo uma rosa) (Lyrics:José Saramago; Music: Luis Pastor)
Soleá (Lyrics: Ben Sahl, Federico García Lorca and Popular; Music: Issicaac Muñoz, María Pagés)

Triana
Tientos y tangos al atardecer (Lyrics: Popular, Ben Sahl, Federico García Lorca, Rubén Lebaniegos; Music: Isaac Muñoz, María Pagés)

Academia
Volver (Carlos Gardel)

Azul
(Domenico Modugno; Translation: Jose María Sánchez; Adaptation: Rubén Lebaniegos, María Pagés)

MARÍA PAGÉS

It is known that María Pagés lives in the genius of dance, and as such we proclaim it. But there is more to this woman; she dances and by doing that, she moves everything that surrounds her. Nor the sky nor the earth is the same after María Pagés has danced.
José Saramago (September 2007)

María Pagés holds a privileged place in the dance world. The so-called by many "dancer with endless arms" is internationally renowned for her very personal flamenco aesthetic. Coming from a basic classical flamenco style, her work confronts flamenco with other art forms, opening new horizons and creating a new road into the future of modern flamenco dance. Using the fundamental codes of flamenco style María Pagés crosses a diversity of cultures with a strong personal conviction that all cultural exchanges provide a better understanding of human beings. She started her professional career as a member of the Antonio Gades Company. Her movie collaborations included *Carmen*, *El Amor Brujo* and *Flamenco* by Carlos Saura.

In 1990 she established the María Pagés Company and since then she has created and produced, among others: *Sol y sombra* (1990), *De la luna al viento* (1994), *El perro andaluz*, *Burlerías* (1996), *La tirana* (1998), *Flamenco Republic* (2001), *Ilusiones FM* for the Spanish National Ballet (2002), *Canciones, antes de una guerra / Songs, Before a War* (2004), *Sevilla* (2006). Earlier in 2008 María performed extracts from *Canciones, antes de una guerra* and *Sevilla* at this Sadler's Wells *Sampled*. During those years María Pagés and her company have been present at the best and most prestigious stages around the world: in the USA, England, France, Italy, Germany, Japan, Singapore, China, Taiwan, Israel, Egypt, Russia, Mexico, Honduras, Spain. Standing out among the many prizes and awards she has won is the 2002 Spanish National Dance Awards and 4 Giraldillo Awards at Seville's Bienal de Flamenco.

María Pagés is currently an active member of the Board of the Cultural Council of Madrid



LOS FARRUCO



LOS FARRUCO

Los Farruco is a legendary flamenco dynasty whose members are known for their amazingly fast footwork and acrobatic moves in mesmerising shows that authentically express the art and emotion of Spanish gypsy tradition. Antonio Montoya Flores “El Farruco” was the patriarch of this famous clan. During his lifetime and since his death in 1979, several generations of his family has literally followed in his footsteps, bringing flamenco dance into the future while preserving the aesthetics and values of gypsy culture that El Farruco brought to the stage.

Los Farruco currently includes La Farruca, daughter of El Farruco, known for her passionate dancing. She is joined by her son, Farruco, named for his grandfather and current leader of the family company. Not yet twenty years old, Farruco (also known as Farru), is a rapidly rising star in the flamenco dance world. He debuted on stage at age two, and has since amazed audiences internationally with his intense performance style and powerful footwork. Dubbed “the mother of the bulería” by her father, master El Farruco, La Faraona is known for her distinct gypsy character and majestic presence. Barullo, another young dancer and grandson of El Farruco, maintains the sobriety and elegance of tradition flamenco dance. And the youngest one on stage currently, el Polito, also grandson of El Farruco, and cousin of Farruquito and Farruco, who debuted in New York when he was only 9 years old, and has been touring with the family since.



PROGRAMME

Alegrías
Dance: Farru, Farruca, Barullo

Tango De Las Niñas
Dance: Faraona

Martinete
Dance: El Polito

Seguiriya
Dance: Barullo

Bulería Galáctica
Dance: Farru

Romance
Dance: Farruca

Jaleos
Dance: The Company

The Artists

Dance
Farru
Barullo
La Farruca
La Faraona
El Polito

Music
Juan Manuel Fernandez Montoya
Antonio Rey
Antonio Fernández Montoya

Singers
Antonio Zúñiga
Simón de Málaga
Pedro el Granaíno
María Vizarraga

Guitars
Antonio Rey
Paco Iglesias

Percussion
El Polito

Technical & Staff
Lights: Óscar Gómez de los Reyes
FOH Technician: Pepe González
Management: Soli Teitelbaum

CUATRO ESQUINAS

CARMEN LINARES, MIGUEL POVEDA, JUAN CARLOS ROMERO, PASTORA GALVÁN

Artistic Director: Juan Carlos Romero
Lighting: Olga García (A.A.I.)











PROGRAMME

Canto De La Resignación (Toná)

Music: Juan Carlos Romero
Lyrics: José Luis Ortiz Nuevo

Voice: Carmen Linares
Miguel Poveda

De Mi Casa A Tu Puerta

Music & Lyrics: Juan Carlos Romero
Choreography: Pastora Galván

Guitar: Juan Carlos Romero
Voice: Miguel Poveda
Dance: Pastora Galván

Tierra De Calma (Farruca)

Music & Lyrics: Juan Carlos Romero
Voice: Miguel Poveda
Guitar: Juan Carlos Romero

Buenas Intenciones (Tangos)

Music & Lyrics: Juan Carlos Romero

Voice: Miguel poveda
Guitar: Juan Carlos Romero

Y En Medio El Río (Sevillanas)

Music & Lyrics: Juan Carlos Romero
Choreography: Patora Galván

Voice: Miguel Poveda
Guitar: Juan Carlos Romero
Dance: Pastora Galván

El Mostrador (Bulerías)

Music: Juan Carlos Romero
Guitar: Juan Carlos Romero

El Canto De La Soledad (Bulerías Por Soleá)

Music: Juan Carlos Romero
Lyrics: José Luis Ortiz Nuevo

Voice: Carmen Linares
Guitar: Juan Carlos Romero

Toma Este Puñal Dorado (Alegrías)

Music & Lyrics: Carmen Pacheco

Voice: Carmen Linares
Guitar: Juan Carlos Romero

La Gabriela (La Taranta)

Music & Lyrics: Carmen Pacheco
Choreography: Pastora Galván

Voice: Carmen Linares
Guitar: Juan Carlos Romero
Dance: Pastora Galván

Canto De Los Desengaños

Music: Juan Carlos Romero
Lyrics: José Luis Ortiz Nuevo

Voice: Carmen Linares
Miguel Poveda
Guitar: Juan Carlos Romero

Fin De Fiesta
The Company

CARMEN LINARES

"Linares'... expressive power is extraordinary"
New York Times

Carmen Linares, today's great female voice of flamenco, has been celebrated throughout the world for her exquisite and elegant style. A driving force in contemporary flamenco, she has recorded for thirty years and received many awards.

She was born in Linares (Jaén), in Andalusia, and begun to sing at an early age under the guidance of her father. In 1968 she won the first prize at the Competition of Flamenco Art in Cabra. She has toured the world with such top flamenco performers as Camaron de la Isla, Enrique Morente, Paco Romero, and Carmen Mora, and appeared in Carlos Saura's film *Flamenco*.

Her extensive repertoire, which ranges from pure flamenco to the music of Manuel de Falla, has brought her to the world's major stages, both in solo appearances and with symphony orchestras and chamber ensembles. She has performed with conductors Josep Pons, Rafael Fruhbeck, and Leo Brouwer, among others, and toured Europe, the United States, South America, Japan, and Australia to great success. She was invited by the New York Philharminc to join the tribute to Manuel de Falla at Lincoln Center, and to the Brooklyn Academy of Music, the Opera Of Sydney, and the Teatro Colón of Buenos Aires, among others. Her recordings include *Un Ramito de Locura*, *Cantaora*, *La Luna en el Rio*, and *Popular Ancient Songs*. Her albums have been acclaimed by critics and have received numerous awards, such as the Silver Medal of Junta de Andalucía and Spain's National Music Award.

MIGUEL POVEDA

Miguel Poveda is an artist known for both his respect for tradition and his talent for innovation. Since sweeping the awards at the Festival de Cante de las Minas de La Unión in 1993, his career rose rapidly: he played in the movie *La Teta y La Luna*, by Bigas Luna; recorded his first record, *Viento del Este*, and appeared in national and international festivals.

In 1997, he produced a show for a seminar organized by the University of Bologna based on the Poets of Generation 1927. He also appeared at the Festival of Culture and Arts in Ramallah, Palestine, and soon after he did his first tour in Japan. His 1998 album *Suena Flamenco* was nominated for a 2000 Latin Grammy award. In 2004 he performed with the Nacional Orquestra of Spain, and, in 2005 appeared at New York's Carnegie Hall. His recordings include 2006's *Tierra de Calma*, *Desglaç Zaguán*, and *Poemas del Exilio*, in which he sets Rafael Alberti's poetry to music. In 2007 Miguel Poveda received the prestigious National Music Award.

JUAN CARLOS ROMERO

Guitarist Juan Carlos Romero is heir to the styles of both his mentor, Manolo Sanlucar, and Paco de Lucia, and is an innovator in his own right who has collaborated with Carmen Linares, Enrique Morente, Miguel Poveda, Eva La Yerbabuena and many other leading flamenco singers and dancers. He is in constant demand as an accompanist and has written music for dance companies including the Ballet Nacional de España and the Compañía Andaluza de Danza. Rocio Jurado and other Spanish stars have interpreted Romero's songs. Many international flamenco fans know him from his solo albums and from his appearances in director Carlos Saura's films *"Sevillanas"* and *"Flamenco."*

Romero's albums include 1997's *Azulejo* and his latest release, *Romero*. He has toured widely as a concert guitarist, appearing at New York's Carnegie Hall in 2005. His latest live show "Suena a Romero," which premiered at the 2006 Flamenco Biennial in Seville, explores new territory while paying homage to the guitar's central role in the history of flamenco.

PASTORA GALVÁN

Galván was born into a family for whom dancing is a way of life. Her father, Jose Galván, owns a dance school and her mother, Eugenia de los Reyes, gave Pastora her first lessons. Her older brother Israel Galván is also a celebrated flamenco dancer and choreographer. At age ten, Pastora enrolled at Seville's music conservatory, where she received a diploma in Spanish dance in 1998.

She began to dance professionally, taking part in shows that were milestones in the recent history of flamenco such as Maria Pages's *La Tirana* (1998), *¡Mira!* (1998), *Metamorfosis* (2000) and her brother's *Galvánicas* (2002). In 2001 she achieved her first personal triumph: the Matilde Coral Prize for tangos at the National Flamenco Art Contest in Cordoba.

In 2004, she began to take on riskier choreographies. With Israel she gave a classical touch to *Dos hermanos,* and under the direction of Jose Luis Ortiz Nuevo, she filled the stage with sensuality at the Maestranza Theatre, interpreting Bizet's habanera from Carmen. Since then, her name has been included on the marquees of some of the most prestigious flamenco engagements around the world- the Monterrey festival, Mont-de-Marsan, the Flamenco in the Sun festival in Miami, and the Jerez Festival. Galván first danced *La Francesa* in 2006, as part of Seville's Flamenco Biennial.





The Artists

Voice Carmen Linares
Voice Miguel Poveda
Guitar Juan Carlos Romero
Dance Pastora Galván

Guitar Paco Cruzado
Palmas Carlos Grilo
Palmas Luis Cantarote
Palmas Ana María González
Percussion Antonio Coronel

TECHNICAL & STAFF
Road Manager Chema Blanco
Sound Kike Seco

Produced by Miguel Marín Productions

MUJERES

MERCHE ESMERALDA, BELÉN MAYA, ROCÍO MOLINA, DIANA NAVARRO (SPECIAL GUEST)

DIRECTED BY MARIO MAYA

Artistic Director: Mario Maya
Choreography: Merche Esmeralda, Belén Maya, Rocío Molina, Manuel Liñán (Caracoles)
Musical Director: Paco Cruz
Music: Paco Cruz, Manuel Cazás, José Luis Rodríguez (Tangos)
Music (Sola & Deja de Volverme Loca): Diana Navarro, Chico Valdivia, Manuel Illán
Lighting: Olga García (A.A.I)

A tree of blood soaks the morning
Where the newborn woman groans.
Her voice leaves glass in the wound
And on the panes, a diagram of bone.

The coming light establishes and wins
White limits of a fable that forgets
The tumult of veins in flight
Toward the dim cool of the apple.

Adam dreams in the fever of the clay
Of a child who comes galloping
Through the double pulse of his cheek
(F.G. LORCA)

How should flamenco be defined today, by its classic references or its thirst for innovation, the maturity of experience or the creative risk of youth?

Three generations of flamenco dance's leading solo *bailaoras* offer their own answers to these questions with *Mujeres*.

Merche Esmeralda is not distracted by novelty: her dignified approach to dance is informed by her sense of timelessness.

Belén Maya embraces dance and life as the unity of a woman's body, mind and spirit.

Rocío Molina, the youngest of the three dancers, distances herself from the harried "marketing" of dance and sits back to reflect. In silence or out loud, she denounces what she sees as the way to easy success.
Mario Maya, Artistic Director

Premio Nacional de Danza



PROGRAMME

Adam (Presentation)
Dance: Merche Esmeralda, Belén Maya, Rocío Molina

Tangos
Dance: Belén Maya

Al Sur De Granada (Granaína With Javera)
Dance: Merche Esmeralda, Belén Maya, Rocío Molina

El Tránsito (Saeta)
Voice: Diana Navarro

Mis Soledades (Soleá)
Dance: Merche Esmeralda

Romance De Zaide (Paso A Dos)
Dance: Belén Maya & Rocío Molina

Deja De Volverme Loca
Dance: Merche Esmeralda
Voice: Diana Navarro
Piano: Chico Valdivia

Apasionada (Seguiriya)
Dance: Rocío Molina

Viva Madrid (Caracoles)
Dance: Merche Esmeralda, Belén Maya, Rocío Molina

Bulerías Al Golpe
The Company

MERCHE ESMERALDA
Artist from the cradle, Sevillian Merche Esmeralda's first steps were in the art of flamenco singing, led by Adelita Domingo, although at the age of 16 she debuts as solo *bailaora*, daring to spontaneously start singing in front of mythical Antonio Mairena. In 1968 she obtained the National Dance Award at Cordoba's National Flamenco Art Contest and in 1970 she received the Popularity Award, given by the daily newspaper Pueblo. In 1973 she was distinguished as Lady of the *Jonda* Order and Flamencology Scholar in Jerez de la Frontera. In 2007 she receives the Compás del Cante Prize, an award which is called "The Flamenco Nobel" and in 2008 the Flamenco Award Calle de Alcalá del Festival Flamenco Caja Madrid.

In 1980 she enters Spain's *Ballet Nacional*, directed by the great Antonio Gades. She played main character for "El Amor Brujo" (A love bewitched) and the Flamenco part of the repertory up to 1982. Between 1982 and 1983 she worked with *GIAD- Ballet Español de Madrid* and in 1986 she went back to Ballet Nacional and stayed there until 1989, when she was called to create and direct the Ballet in the Region of Murcia, which reached a very high level in very little time. Standing out among its numerous creations are *El Cielo Protector*, a theater-dance show which she herself directed and starred in; *Medea*; *La Sinfonía de la lo*; *Flamenco* and various other exclusive pieces.

In 1995 she filmed "Flamenco", directed by Carlos Saura and "Alma Gitana" (Gypsy Soul), with Chus Gutiérrez as director. In 1996 she creates her own company with the show "Mujeres" (Women) and enters the Board of Directors of ACADE (Dance Schools Association).

In 2005 she was part of the Gala Flamenca presented in Tokio and Aichi at the I Flamenco Festival of Japan organized by the Spanish Pabillion.

Since 2006 she has been a civil servant of the Community of Madrid at the Conservatorio Superior de Danza, continuing with courses and other teaching jobs.

BELÉN MAYA
The daughter of two great flamenco artists, Carmen Mora and Mario Maya, Belén Maya began her dance studies at the renowned studio Amor de Dios in Madrid. She has studied ballet as well as classical Spanish dance, jazz and contemporary dance. Her flamenco teachers have included Paco Fernández, Manolete, La Tati, El Güito, Carmén Cortés, La Toná, and many others.

Maya studied at the School of the Spanish National Ballet, and later relocated to Seville in order to focus on flamenco. She joined her father's Mario Maya Company, where within three years she became principal dancer. Meanwhile, she also gained experience in the tablaos of Seville.

Maya spent six months in Tokyo at the tablao Flamenco of Tokyo, and upon returning from Japan, became the principal for the Dance Company of Andalucía. She was invited by Carlos Saura to represent the new generation of flamenco in his film *Flamenco*. Belén's performance in this film would become a milestone in flamenco dance as interpreted by women, opening new avenues in terms of concept, musicality, movement, and costuming.

In 1996, she formed company comprised entirely of bailaoras: Yolanda Heredia, Teresa Nieto, Rafaela Carrasco, and Isabel Bayón. In 1997 she was invited by Mayte Martín to the Grec Festival in Barcelona. From this pivotal collaboration was born a shared company, Mayte Martín and Belén Maya. Their collaborations have received outstanding critical praise at venues such as the Festival of Jerez (2002 and 2003), the Royal Theatre of Madrid, the Grec Theatre of Barcelona, the Autumn Festival of Madrid, the Central Theatre and Lope de Vega Theatre of Seville, the Music and Dance Festival of Granada, Teatre de la Ville of Paris, the Spai of Barcelona, and New York's Symphony Space.

In 2004, Maya participated in *Los Caminos de Lorca* (*The Paths of Lorca*) with the Dance Company of Andalucía under the direction of Pepa Gamboa and performed in the premiere of *Fuera de Los Límites* (*Beyond Boundaries*) together with Rafaela Carrasco under the direction of Ramón Oller. In 2005 she presented the show *Dibujos* (*Drawings*), in Madrid as part of the Summers at La Villa series to both public and critical acclaim. In 2006 this was restaged and premiered at the 10th Flamenco Festival in Jerez.

ROCÍO MOLINA
Born in Málaga in 1984, Molina started dancing at the age of three. By the time she was 11 she was winning prizes in national dance contests. She began her studies at the Conservatorio Profesional de Música y Danza de Málaga, and finished her degree at the Real Conservatorio de Danza de Madrid in 2002, graduating with honors.

In January 2001 Molina joins the María Pagés Company as a dancer and choreographer, touring Italy, Japan, Canada and the U.S., taking part in the Gala de Andalucía at New York's City Center. In the year 2003 she a takes part in Flamenco Festival USA, performing as a soloist together with Manuela Carrasco, Chocolate and doing a duo with Israel Galván.

In 2005 she premieres her first show, *Entre Paredes*, at the Teatro Principal in Vitoria which she does a tour with around different provinces in Andalusia. At the first edition of the Festival Málaga en Flamenco in 2005, she premiered *El Eterno Retorno*, based on texts by Nietzsche, with Juan Carlos Romero as musical director, Pepa Gamboa as stage director and the collaboration of Pasión Vega and Teresa Nieto..
In August 2006 she premiered *Turquesa como el Limón*. Molina's latest show is *Pasos Contados* directed by Pepa Gamboa and featuring Diego Carrasco as guest artist.

DIANA NAVARRO (SPECIAL GUEST)
Diana Navarro (Malaga, 1978) is a rising star, singer known as both a keeper of tradition and a musical explorer. A leading young interpreter of the romantic southern Spanish copla and saeta styles, and flamenco, Diana's world influences include fado, music of the Middle Eastern, pop and celtic song.

Diana's debut solo album, *No te Olvides de Mi*, has sold over 200,000 copies and received many international honors, including a Latin Grammy Award nomination. She released her second album, the emotional and uplifting *24Rosas*, to critical acclaim in 2007.

Diana began her career at the age of 9, singing with the group Renacer. She took copla classes and sang with Maestro Gordillo and Rafael Castro de Málaga. She subsequently won over twenty copla awards and two national saeta prizes over the next twenty years, before making her recording debut.

MARIO MAYA (DIRECTOR)
Dance worker and maestro, a sensitive man and dancer-bailaor, choreographer and stage director, a radically contemporary artist always with an eye on tradition, winner of the National Dance Prize and Medal of Andalusia. A student of Pilar López's, an institution beyond time and fads, a committed gypsy and the creator of legendary shows such as "¡Ay!", "Jondo" and "Camelamos Naquerar", a poetic personality full of cunning and surprises, founder and creator of the Compañía Andaluza de Danza in 1992, for whom he prepared the show "Réquiem para el fin del milenio", "possibly the only requiem existing in the flamenco world".

I was born in the heart of a gypsy family, so it wasn't at all strange to sing, dance or play the guitar. I grew up in the neighborhood of Sacromonte and I started dancing when I was little. I bought a pair of flamenco boots from a ragman; they had two holes in the soles each of which I used to cover with carton every time I would dance. I used to do this exercise several times in my rehearsals until I got tired of it. Afterwards I started dancing for tourists in the caves of Sacromonte. When I was still a little boy I realized how important that was in my life; my great fondness and vocation for cante and guitar, and above all, the discipline and daily rigor in dance. I think I've been a good enthusiast ... Man needs culture because he's a gregarious being by nature, a social being, and he needs to belong to a steady group where he feels comfortable and emotionally secure.

Each generation has fewer and fewer chances to gain knowledge which can only be gotten across "in-situ". Art isn't brute strength, but sensitivity; it isn't dead easy virtuosity, but unexpected grace. The hard thing about art is to make it seem easy, inexplicable and indefinable.

I go back over my life and my career, my dreams and achievements, my passion for Mexico and for Lorca. I deny success and failure, but continue as excited as the very first day: "Now my dream is to make my film "Dialogo del Amargo"; I don't know if I'll manage to. I hope not to be very old by then".

Lastly, I would like to recall that extraordinary principle of dance, which applied to our flamenco context would go something like this: where the regard goes so goes the mind, where the regard and the mind go so goes the body, where the regard, mind and body go so goes the spectator. If the regard, mind and body are absent, the spectator is absent too, and it isn't possible to get anything across.

The Artists

DANCE
Merche Esmeralda
Belén Maya
Rocío Molina

MUSIC

Guitars
José Luis Rodríguez
Paco Cruz
Manuel Cazás

Voice
Antonio Campos
Jesús Corbacho
Tamara Tañé

Percussion
Sergio Martínez

Special Collaboration
Voice: Diana Navarro
Piano: Chico Valdivia

TECHNICAL & STAFF
Production María Fernández,
Lights Oscar Gómez,
Sound Miguel Arbó,
Stage Manager David Montero,
Road Manager Belén Castres,
Production Assistant Ana Romero,
Costumes (Granaína) Carmen Granell

Produced by Miguel Marín Productions

Co-produced by







COMPAÑÍA ISRAEL GALVÁN

LA EDAD DE ORO

A creation by Compañía Israel Galván
Produced by a negro producciones
Choreography Israel Galván
Artistic Direction Pedro G. Romero – Maquina P.H.

In flamenco as in every art, historians, specialists and critics have progressively defined certain periods of reference which they have called the Golden Age. The Golden Age of flamenco corresponds to the period running from the final third of the 19th century to the first third of the 20th century. This Golden Age refers mainly to cante and dance, since guitar would still take many years to establish its true value. From this viewpoint, no singer or dancer today, apart from exceptional cases, could equal the quality, purity and creativity of those who in carrying flamenco to its peak, marked this Golden Age. Since then, there has been a decline in the formal models of flamenco art as they were established in that Golden Age, with impoverishment, simplification, miscegenations and fusions, as well as a loss of the contents, sense and spirit which enlivened this art. With Fernando *Terremoto*, the son of one of those mythical singers coming out of the Golden Age, and Alfredo Lagos, a young guitarist from Jerez, flamenco's native land, Israel Galván clings to references tracking the normal approaches and shuns 'Age', just profiting from the 'Gold'; present-day gold appearing before our very eyes, before our very feelings.

The Artists

THE ARTISTS
Dance Israel Galván
"Cante jondo" (Voice) Fernando Terremoto,
Guitar Alfredo Lagos

TECHNICAL & STAFF
Lights Ada Bonadei (Vancram)
Sound Félix Vázquez
Production Cisco Casado - Chema Blanco - a negro producciones
International Distribution Carole Fierz – polimniA

ISRAEL GALVÁN

Israel Galván has been called “revolutionary,” “avant-garde,” and simply “a genius.” Known for complex and rapid-fire footwork punctuated by moments of stillness and silence, Galván dances flamenco on the cutting edge.

At a time when dance was still struggling between the rancid and the new, came Israel Galván who refused to take side. Enrique Morente has called him “The oldest of young dancers”. Facing a twofold panorama, ranging between invented canon and modern affectation, Israel revisits the worn-out, walked- out path. When faced with the observers of the classical and canonic status quo, he turns the canon upside down to offer his “conceptist” and baroque flamenco. When faced with those who introduce modern and contemporary, jazz and folklore idiotisms, he proposes to reconstruct a modern flamenco dance, only using the materials which used to be exclusive tools of flamenco. Recognition is Israel’s startpoint. Mario Maya’s *alegrias*, El Farrucco’s *solea*, his steps, his *quiebras* (body inflexions) : these are the root he uses to shape a new flamenco.

“My intention is to get away from all of flamenco’s clichés,” Galván has said. “And to take every possible freedom...a flamenco artist today is no longer formed only in the *tablaos* and *fiestas*. I went to college, I use Internet, and I go to the movies. Dancers today don’t have the same influences that they did in the past.”



Galván was born into flamenco dance. His father José Galván is a dancer and heads a well-known dance academy in Seville, and his mother is the dancer Eugenia de los Reyes. His sister is the celebrated young dancer Pastora Galván. Although he grew up dancing with his parents, he was 18 when he decided to become a professional dancer.

He joined the Compañía Andaluza de Danza, directed by Mario Maya in 1994, and over the next decade won just about every top flamenco prize possible, including the Giradillo prize at Seville’s flamenco biennial, the Flamenco Hoy critics’ award for best dancer of the year, which he received in both 2001 and 2005, and Spain’s national dance prize.

Forming his own company in 1998, his reputation as risk taker grew when he presented works that included a flamenco version of Kafka’s Metamorphosis and Arena, his dramatic and surprising choreography based on bull fighting. Galván has collaborated with other contemporary flamenco innovators including Enrique Morente, Gerardo Núñez, Miguel Poveda and Diego Carrasco, as well as the Barcelona Symphony Orchestra.



CONCHA BUIKA
MI NIÑA LOLA

Pronounced “magnificent” by the *New York Times* after her recent New York concert debut, Buika is an emotional and exhilarating performer who quickly converts audiences to her boundless view of life and music. Hers is a voice of true flamenco for today, and she has emerged as Spain’s leading and most original young interpreter of the Andalusian torch songs called *coplas*, performing both classics like *Mi Niña Lola* (*My Little Girl Lola*), *Ojos Verdes* (*Green Eyes*), and her own compositions. Buika and her band on Spanish guitar, cajón, drums and piano go further with a fusion that encompasses jazz, r&b and Latin rhythms. Wrapped in a silk shawl, her bare feet peeking out from a skirt with her typical elegant-bohemian style, Buika can swing, scat and dance her way through a freestyle Latin jazz improvisation, then sit perfectly still for an intimate and enrapturing a capella flamenco ballad.

“All Buika needed was her voice to summon the music’s complex past, its possibilities and, above all, its passionate immediacy,” wrote *Times* critic Jon Pareles.





The Artists

Voice Buika

Piano Iván González
Percussion Ramón Porrina
Bass Alain Pérez
Drums Enrique Ferrer

TECHNICAL & STAFF
Sound Fernando Duran
Lights Sergio Spinelli
Tour Manager Ester Fernández
Management Mariana Gyalui

CONCHA BUIKA

"I can't live in anyone's shadow," says Buika. "My breath is my breath, my heartbeat is my heartbeat."

That free spirit moves throughout Buika's second album *Mi Niña Lola* (Casa Limón/Atlantic), which the Spanish newspaper *El País* deemed "a revolution." Poduced by Javier Limón, *Mi Niña Lola* won the award for Best Produced Album at 2007's Premios de la Musica, Spain's answer to the Grammys. The record captures the intimate and emotional performance style that has made Buika a consecrated critical and popular success in Spain.

Buika, 35, was born in the city of Palma on the island of Mallorca, to parents who came to Spain as political exiles from Equatorial Guinea. Her father, a writer and activist, left the family and returned to Guinea, and her mother raised Buika and her five siblings in a household "filled with people, food and music." She grew up singing and playing instruments - guitar, piano, bass. She has recently taken up cello.

"I am African and an African does not have musical *training*," she explains. "An African can't live without music. When my grandmother was upset with someone and so mad she couldn't speak, she would sing what she wanted to say to them instead. My first memories are of hearing music playing. Like meals, music was part of our daily life. There has always been music in my head and in my heart."

Buika also found a second home among the community of Gypsy families who had settled in Palma. She played after school in that marginal neighbourhood, and as always, music was a part of those long childhood afternoons, which are echoed today in Buika's instinctive embrace of flamenco's emotional deep song, and the *copla*. But as much as she is currently identified with the *copla*, and credited with reinventing that classic romantic Spanish style, Buika herself refuses to define music by genre or style. She says considers all artists and all kinds of music to be "a gift from God," but allows that she's most drawn to music, borne on society's fringes, that expresses her own desire to tell it like it is.

"It's not just about music, it's a way of life," she says. "It's about not running away from yourself. Some people sing about what they would like to happen, but in the copla and el cante [flamenco song], we confront who we are, with all of our fears and all of our defects. In the United States there's also a great tradition like this: they call it the blues."





Choreography and Direction Rafaela Carrasco
Music Jesús Torres - Pablo Suárez- José Luis López - Fernando de la Rúa

Sevillan Rafaela Carrasco is one of the most important flamenco choreographers of the younger generation. She is also a breathtaking dancer known for her virtuoso footwork. *Una Mirada al Flamenco* fully displays her rare ability to explore new concepts while maintaining the essence and integrity of flamenco.

On a spare stage, Carrasco's company peforms to malagueñas, bulerías, tarantos and other flamenco rhythms. In what Carrasco has described as the show's "bravest moment," male dancers appear wearing the traditional *bata de cola*, a long flamenco skirt with a train.
"This 70-minute bravura display incorporated modern dance vocabulary — contractions, leaps and lifts — as well as more unexpected elements: Indian vocals, African drums, a cello, bare feet and men manipulating tail-frocks," *The Washington Post* critic wrote of *Una Mirada al Flamenco*. "Yet it remained coherent and true to its roots."

PROGRAMME

Encuentros (Bulería)

Solo Un Solo (Malagueña)

Falduca (Farruca)

Entre Dos (Taranto)

De Antaño (Martinete)

Soledad Acompañada (Soleá)

RAFAELA CARRASCO COMPANY

UNA MIRADA DEL FLAMENCO (A LOOK AT FLAMENCO)

RAFAELA CARRASCO

Rafaela Carrasco's approach to flamenco dance can be summed up by the title of her 2004 piece *Fuera de los límites* (*Beyond the Limits*), created with dancer Belén Maya. Carrasco, born in 1972, is one of the most important flamenco dancers of the younger generation, and a revolutionary creator of cutting edge flamenco choreography. She is a dancer who boundlessly explores new concepts while maintaining the essence and integrity of true flamenco.

Carrasco began dancing sevillanas when she was six years old, and soon began studying classical Spanish dance at Seville's renowned Maltilde Coral academy. After graduating from the school at age seventeen, she joined the Mario Maya flamenco dance company. At 23, she trained as a soloist in Madrid and performed as a lead dancer in performances by various choreographers.

In 2002, Carrasco formed her own company, and that same year won prizes for Best Choreography, Best Composition, and Outstanding Dancer at Madrid's Spanish Dance and Flamenco Choreography Competition. She gained further renown with her first full-length work, *La Musica del Cuerpo* (*The Music of the Body*) at the 2003 Jerez Festival. The Washington Post deemed her work *Una Mirada al Flamenco (A Look at Flamenco)* "A bravura display...coherent and true to its roots."

In 2007 she premiered her new show *Del Amor y Otras cosas* at the Jerez Festival.



The Artists

Dance
Rafaela Carrasco
Rocío Montoya
Concha Jareño
Iván Martín
Ricardo López

Music
Guitar: Fernando de la Rúa
Guitar: Jesús Torres
Cello: José Luis López
Percussion: Nacho Arimany
Piano: Pablo Suárez
Singer: Miguel "Picúo"

TECHNICAL & STAFF
Lighting: Gloria Montesinos (A.A.I.)
Sound: Jorge Díaz "Roy"
Sound: Juan de La Cruz
Costumes: Pepa Carrasco
Photos: Jesús Vallinas
Executive Production: Alejandro Salade

¡VIVA JEREZ!

MARIA DEL MAR MORENO, MERCEDES RUIZ (GUEST ARTISTS)

FRANCISCO LÓPEZ, DIRECTOR

Original Idea, Script, and Direction Francisco López
Stage Director Francisco López
Musical Coordinator Paco Cepero
Choreography Coordinator Javier Latorre
Artistic Adviser Angelita Gómez
Sets & Costumes Jesús Ruiz
Lighting Olga García (A.A.I.)

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FRANCISCO LÓPEZ

Director

Director of the Teatro Villamarta in Jerez and linked to theater since the late 1970s, he has directed over twenty titles; and has written and premiered several dramatic texts.
He has directed the flamenco ballets *La fuerza del destino*, *Eco y Narciso* and *Réquiem flamenco*; all of them with a script and dramatic art of his own. His latest work in this field is *El Loco*, a production by the Ballet Nacional de España (Spanish National Ballet), whose script he is also the author of.

Within the lyrical genre, he has directed productions of *La Traviata*, *Rigoletto, Las bodas de Fígaro*, *Carmen, Orfeo ed Euridice* (Gluck), *Don Pasquale*, *Romeo and Juliet* (Gounod), *El elixir de amor, Don Giovanni, Los amantes de Teruel, Cecilia Valdés, Maruxa* and *La canción del olvido*. Recently, he has directed new productions of *Doña Francisquita* and *Carmen*. He is currently preparing new productions of *La flauta mágica (The Magic Flute)* and *L'Ottavia restituita al trono* (assignment for the State Society of Cultural Commemorations, on the occasion of the 250th anniversary of the death of Domenico Scarlatti, which will premiere at the Musical Fortnight of San Sebastián).

His shows have been performed at Spanish theaters such as the Real and the Zarzuela (Madrid), Liceo (Barcelona), Maestranza and Lope de Vega (Seville), Arriaga (Bilbao), Cervantes (Málaga), Principal (Saragossa), Principal and Auditorio (Palma de Mallorca), Gran Teatro (Córdoba), Albéniz (Madrid), Jovellanos (Gijón), Palacio de Festivales (Santander), Victoria Eugenia (San Sebastián), Palacio Valdés (Avilés), Villamarta (Jerez), Gayarre (Pamplona), Palacio de la Ópera (A Coruña); etc.; at events such as the Mozart Festival, the Opera Festivals of Oviedo, Las Palmas and A Coruña; the Ávila Wall Festival, the Cap Roig Festival (Gerona), the Otoño Lírico Jerezano and the Barcelona Tardor Festival; as well as in different seasons and festivals in Italy, France and Switzerland.

MARÍA DEL MAR MORENO

María del Mar Moreno is a dancer, choreographer and teacher, and although a true champion of traditional flamenco very much a woman of her time. She began her training under Angelita Gómez and honed and continued under masters such as Matilde Coral, Rafael el Negro y Mario Maya. She complemented this education by studying, theatre, classical ballet and piano. For many years she has been principal dancer with a number of international dance companies, such as Manuel Morao y Gitanos de Jerez; guest dancer to accompany guitarist Paco Cepero, she has partnered Antonio el Pipa... She is head of her own dance company, which she has taken all over the world with productions such as 'Momentitos de locura', 'Septiembre' and 'Dime que me quieres'.

In recognition of this work she was awarded the Special Title of Cátedra de Flamencología from Jerez. She runs her own Dance Academy in Jerez, and still finds time to fulfill her international teaching commitments. She has released the DVD 'María del Mar Moreno. Jóvenes Maestros del Arte Flamenco' a various CDs in the series 'Sólo Compás'. In 'Jerez PuroEsencia'





she has created a flamenco show that has debut in the IX Festival de Jerez 2005. In 2007 the dancer premiered the show 'María, María' in Jerez.

MERCEDES RUIZ

Mercedes Ruiz started dancing professionally at the early age of six, in the show 'Semilla Flamenco', directed by Ana María López. Since then, she has belonged to such prestigious companies as those of Manuel Morao, Antonio el Pipa and Eva Yerbabuena.

She began the first stage of her artistic career beside Manuel Morao, with whose company she traveled to Madrid and New York with the show 'Esa forma de Vivir', with which she began her international career. In fact, for over ten days in spring of 1992, she performed with the group at the Town Hall Theater (New York). That same year they returned to the Big Apple to carry out a two-month season of performances at the Plymouth Theater on Broadway. Later, she presents the show 'Jerez por Bulería' in Canada at the Golden Lion Theater.

In 1998, she joins Antonio El Pipa's company for the show 'Vivencias', dancing at the Festival de Jerez, the City of Madrid's Cultural Center and La Unión's Festival de las Minas. The next stage begins when she joined the Eva Yerbabuena Company for '5 mujeres 5', a show premiered at the 2000 Bienal de Flamenco and which she took part in until late 2001. That same year she participated in the 11th Female Cantaora Flamenco Week with Mariana Cornejo.

2002 was a year of international scope, participating in festivals such as the French ones in Mont de Marsan, Gimont and Biarritz, in which she shared the bill with Andrés Peña. She followed up on those festivals with a tour of Japan along with Belén Maya. That same year she joins the Andrés Marín Company in the show 'Más allá del tiempo', with which she performed at the New Flamenco Festival in Los Angeles (the United States) and Seville's 2002 Bienal. She has recently begun her solo career with her first company work under the title 'Dibujos en el aire', which premieres at the 2003 Festival de Jerez.

Standing out among the prizes received by Mercedes Ruiz is the Nacional de Córdoba 'Antonio Gades' in 2000 and that of Young Performers at Seville's 12th Bienal in 2002, solid support for her decision to begin a solo career. According to specialized critics, Mercedes Ruiz, with "a certain touch of modernity in her dance (...), does not forget the land where she was born".

The Artists

Guest Artists
María del Mar Moreno
Mercedes Ruiz

Special Collaboration
Angelita Gómez

MUSIC
Singers
Antonio Malena
Londro

Guitars
Santiago Lara
Santiago Moreno

Piano
José Zarzana

Percussion
Pedro Navarro

Palmas
Luis de la Tota

With
Singers: Mateo Soleá, El Pescaílla
Dance: Miguel Téllez
Guitar: Pascual de Lorca

And
Luisa Terremoto
Rosario
Juani Peña
La Bastiana

Produced by Festival de Jerez

Fundación Villamarta, Executive Producer

lalinea 08

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JUAN CARLOS ROMERO TRÍO
ROMERO



PROGRAMME

El Tiempo (Farruca)
Río Tinto (Taranta)
Y Allí... Sevilla (Soleá Por Bulería)
De Mi Casa A Tu Puerta (Fantasía)
Tran Tran (Alegría)
La Sombra (Intro-Tientos-Tangos)
Casa Bigote (Tanguillo)
El Mostrador (Bulería)
Isla Canela (Rumba)

The Artists

Juan Carlos Romero, Guitar

Paco Cruzado, Guitar
Antonio Coronel, Percussion

Juan Carlos Romero

Guitarist Juan Carlos Romero is heir to the styles of both his mentor, Manolo Sanlucar, and Paco de Lucia, and is an innovator in his own right who has collaborated with Carmen Linares, Enrique Morente, Miguel Poveda, Eva La Yerbabuena and many other leading flamenco singers and dancers. He is in constant demand as an accompanist and has written music for dance companies including the Ballet Nacional de España and the Compañía Andaluza de Danza. Rocio Jurado and other Spanish stars have interpreted Romero's songs. Many international flamenco fans know him from his solo albums and from his appearances in director Carlos Saura's films *Sevillanas* and *Flamenco*.

Romero's albums include 1997's *Azulejo* and his latest release, *Romero*. He has toured widely as a concert guitarist, appearing at New York's Carnegie Hall in 2005. His latest live show "Suena a Romero," which premiered at the 2006 Flamenco Biennial in Seville, explores new territory while paying homage to the guitar's central role in the history of flamenco.

Born in Huelva in 1964, Romero was introduced to the guitar at age eight by his father when he was ten years old, he began taking classes with the maestro Miguel "El Tomate de Almería," who also initiated his son "El niño Miguel" and his nephew "Tomatito" into the art of flamenco guitar.

MARINA HEREDIA
A SOLAS

PROGRAMME

Pregones
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Malagueña - Fandangos
Balada Del Que Nunca Fue A Granada
Levante
Fandangos
Bulerías
Tangos De La Penca

The Artists
Voice: Marina Heredia
Guitar: "Bola"



Marina Heredia

Marina Heredia Rios was born in Granada on April 10th, 1980. The daughter of flamenco singer Jaime Heredia "El Parrón", she has been singing since she was a little girl. In 1993, she has her first record experience, collaborating on the recording of *Malgres la nuit*, a flamenco CD for children published by Ensanceet Musikue. In 1995, she collaborated on another recording for the same record company. This time it was a CD by World Music for children, with Marina in charge of flamenco.

At fifteen, she collaborated as a singer with the group formed by guitarist Miguel Angel, performing in several flamenco shows. At sixteen, her show receives excellent reviews at the Espárrago '98 Festival.

In 1999, she participated in the *de Amore* Opera composed by Mauricio Sotelo.

In 2002, she performed at the New York Flamenco Festival, illustrating flamenco critic Angel Alvarez Caballero's lecture. She also performed at the Barcelona Nou Barris Festival and the Madrid Flamenco Festival.

In 2005, she held a concert to close the 2nd International Poetry Festival of Granada at the Isabel la Católica Theater and also appeared at the Flamenco Pa Tos Festival in Madrid, performing the following year at the Lope de Vega Theater in the opening show of Seville's Bienal de Flamenco.

Her self-produced second album, *La voz del agua*, is released in 2007.

A short introduction Flamenco

by Lyndsey Winship

Flamenco is a dance of passion, pain and longing; of the soul laid bare. To the ringing sound of guitar strings and the raw, impassioned wail of the cantaor (singer), the flamenco dancer pours emotion from their body as rhythm bursts forth from their feet – beautiful, fierce and possessed.

At the heart of flamenco is not a step or a rhythm or a song, it is a mysterious quality known as duende. A dark creative force, an expression of soul and of struggle, duende is flamenco's life force and the thread that links generations of performers to their Gypsy roots.

Those roots lie as long ago as the 15th century in Andalusia, southern Spain, where Moors, Jews and Gitanos (Gypsies) all faced persecution from the Catholic regime, and their cultural influences mixed with native Andalusian folk music to lay the foundations for this famous Gypsy art.

The first flamenco schools appeared in the late 18th century but flamenco saw its Golden Age from 1869-1910 when it was performed at café cantantes (music cafes) and began to reach a wide audience. In the early 20th century flamenco was presented in theatres and later in tacky shows for tourists. But when it looked like flamenco's only function might be to flog castanets to sunburnt Brits, a new generation emerged to guarantee the integrity of the art form.



Eva Yerbabuena. Photo Outumuro



Sara Baras performing 'Sabores', coming to Sadler's Wells in July 2008. Photo Nacho Gallego

There is still heated debate about the importance of authenticity versus modernisation among the current crop of flamenco stars. Yet many dancers happily combine both, moving from spontaneous rhythmic improvisation to slicker choreographed sequences, or they dance the traditional forms – solea, alegria, buleria – while also drawing on broader influences.

Joaquin Cortes is the world's most famous flamenco star and much derided by purists for giving flamenco some showbiz dazzle with his dramatic staging, designer costumes, flashy footwork and celebrity status. Cortes' successor in the pin-up stakes is Farruquito, who also has a dazzling technique, but takes his pride in continuing the authentic tradition of his family, a flamenco dynasty beginning with grandfather, El Farruco.

Sara Baras is probably Spain's most popular bailaora (dancer), known for her breakneck footwork, commanding presence and slick shows, while Eva Yerbabuena is a refined dancer, who can strip flamenco bare and conceive it anew. Maria Pages is an innovator who has performed to the music of Astor Piazzolla and Tom Waits, while Rafaela Carrasco is a non-conformist who doesn't mind dipping her toe into the avant garde, and flamenco rebel Israel Galvan is making exciting moves, bringing diverse influences such as butoh dance into the mix.

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Young, hip and brimming with infectious energy, the dynamic taiko drumming group **Yamato** returns to the Peacock Theatre with a brand new show **Shin-on** (**Heartbeat**).

Taking the ancient art of taiko drumming and bring it bang up-to-date in an exhilarating display of expertise and athleticism, **Yamato** create a kaleidoscope of sound that has thrilled audiences worldwide.



Photo: Lucienne van der Mijle

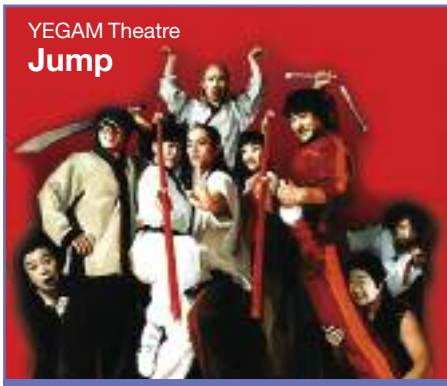
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THE TELEGRAPH

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YEGAM Theatre

Jump



Jump is an adrenaline-packed display of Tae-kwon-do, jaw-dropping flips, dazzling acrobatics and sword fights…crossed with a sit-com. It now returns for its third London run!

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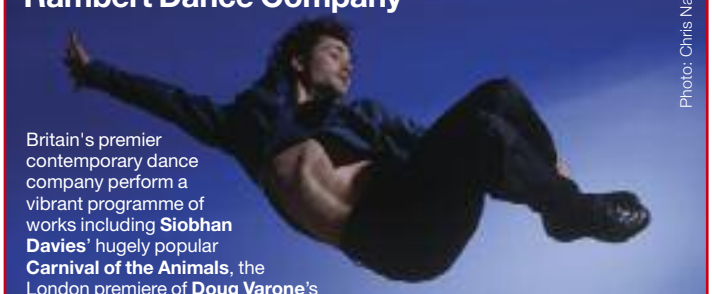


Photo: Chris Nash

Britain's premier contemporary dance company perform a vibrant programme of works including **Siobhan Davies**' hugely popular **Carnival of the Animals**, the London premiere of **Doug Varone**'s **Scribblings** and **Andre Gingras**' surprising and exuberant **Anatomica #3**

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Sidi Larbi Cherkaoui & Antony Gormley with Monks from the Shaolin Temple

Sutra

Sidi Larbi Cherkaoui takes a completely different direction with this brand new Sadler's Wells production, which is inspired by the skill, strength and spirituality of Buddhist Shaolin Monks. For this UK premiere Cherkaoui has collaborated closely with visual artist **Antony Gormley** and Polish composer **Szymon Brzóska**.



Photo: Koen Broos

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Suzhou Kunqu Opera Company

The Peony Pavilion

Spectacular and breathtaking, **The Peony Pavilion** is an extraordinary Chinese love story merging literature, music, theatre, dance and acrobatics.

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Tue 3 – Sun 8 June

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Akram Khan Company / National Ballet of China

bahok



Photo: Liu Chen-Hsiang

Khan's kathak-contemporary company joins forces with classically trained dancers from the National Ballet of China for this eagerly anticipated collaboration. Exploring the ways in which the body carries national identity and a sense of belonging, **Khan** once again joins forces with two long-time collaborators, acclaimed writer **Hanif Kureishi** and multi award-winning composer **Nitin Sawhney.**

Sadler's Wells

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Wed 11 –

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Sabores



"This is a woman who can dance up not just a flamenco storm, but a hurricane"
THE GUARDIAN

Sara Baras is one of Spain's finest flamenco exports. Here she presents her acclaimed show Sabores (Flavours), which premiered at Sadler's Wells' Flamenco Festival 2006

Sadler's Wells
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West Side Story



Featuring groundbreaking choreography by the legendary **Jerome Robbins,** an unforgettable score by **Leonard Bernstein** and lyrics by **Stephen Sondheim**, Joey **McKneely's** vibrant new stage production of the classic dance musical **West Side Story** comes to London after wild critical acclaim in Tokyo, Paris and Beijing.

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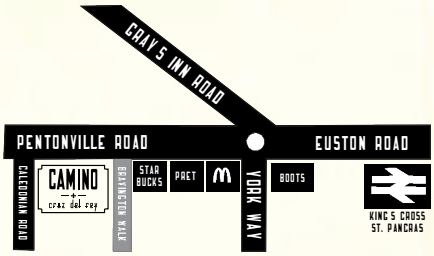
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