

**JUAN MANUEL CAÑIZARES, LA MONETA, ARCÁNGEL, JUAN DIEGO, TRÍO ARBÓS,
ROBERTO FABBRICIANI, AGUSTÍN DIASSERA, SERGIO SÁEZ, FERNANDO VILLANUEVA Y
MAURICIO SOTELO**

Dance: Fuensanta La Moneta
Vocals: Arcángel
Recitation: Juan Diego
Guitarist: Juan Manuel Cañizares
Flute: Roberto Fabbriani

TRÍO ARBÓS:
Juan Carlos Garvayo (Piano),
Miguel Borrego (Violin),
José Miguel Gómez (Cello)
Viola: Sergio Sáez
Percussion: Agustín Diassera
Electronics: Fernando Villanueva

Guitar, song, dance

MADRID
TEATRO REAL
WEDNESDAY 29 JUNE AT 20:00

MUERTE SIN FIN

The musical poetics of the Madrid composer Mauricio Sotelo have often dipped into the vibrant world of cante jondo, always from the perspective of what the author calls *micro-qualities of sound*. Sotelo's powerful, unmistakable language, whose unprecedented sound also has a certain ancient taste, is known today in Europe as Spectral Flamenco. Great flamenco artists have collaborated on his works, including Enrique Morente, Carmen Linares, Esperanza Fernández, Marina Heredia, Eva Duran, Pitingo, Rafael de Utrera, Miguel Poveda and Arcángel (the latter on almost all his works for over ten years), as well as the great guitarist Cañizares and the Granada dancer Fuensanta La Moneta.

His latest composition, *Muerte sin fin*, closed the third edition of the Flamenco Biennial in Holland and is now being presented in Spain as part of the Suma Flamenca.

The title of the work is inspired by the homonymous poem by the Mexican writer José Gorostiza. Fragments of that poem are interwoven with songs in the purest flamenco tradition. We could talk here, according to Sotelo's thinking, *of an architecture of the memory made up of twelve parts that include the echoes and resonances of an ancient voice of pain that shapes the drama of the figure of the dancer*. The voice is Arcángel's and the dance, that of Fuensanta "La Moneta" and the guitar is Cañizares'. The dancer's work takes in various techniques and, of course, many other flamenco styles such as soleá, soleá por bulería, bulería or trilla.

The work projects, in a great architecture, the dramatic tension that we can hear in the small forms of flamenco.

Mauricio Sotelo was closing the pages of this composition last December, when the death took place of the great singer Enrique Morente. For this reason the score carried the epigraph:

In memory of the great Enrique Morente

Mauricio Sotelo, National Music Award 2001, is one of the best-known Spanish composers on the international scene. He has been recording music since 1991, and his recordings are released by prestigious Viennese label Universal Edition, which also publishes Bartók, Mahler, Schönberg, Berg, Webern and Pierre Boulez.

Sotelo studied composition at the Vienna University of Music and finished his studies in Berlin and Venice under great *maestros* such as Francis Burt and Luigi Nono.

He has been commissioned by some of Europe's most prestigious festivals including Munich's Biennial, the Venice Biennial, Holland's National Opera, the Salzburg Biennial, the Festivals in Berlin and Vienna, Florence's Maggio Musicale and Warsaw's Autumn Festival. It is worth noting that Sotelo has been commissioned by Gerard Mortier of Madrid's Teatro Real for a production of Federico García Lorca's *El público* ("The Audience"), which will debut in Madrid in February 2015.

In addition to the 2001 National Music Award, Sotelo has won prizes such as the Reina Sofía Musical Composition Award (2000); the Ernst von Siemens Foundation's Förderpreis (1997); as well as prizes for composition in Hamburg, Cologne and Vienna; the SGAE's Composition Award (1989); and the Young Spanish National Orchestra Award, among others.

Sotelo is a member of the Higher Council for Art Education.

Arcángel, Francisco José Arcángel Ramos, was born in Huelva in 1977. He started singing flamenco at the age of ten, but it wasn't until he was 21 that his talent as a performer was finally recognized at Sevilla's 10th Flamenco Biennial when critics and audiences alike praised his work in shows with Mario Maya, Juan Carlos Romero, Pepa Montes and Ricardo Miño, among others. Arcángel has sung for dancers such as Javier Barón, Eva Yerbabuena in her hit show *5 mujeres 5* ("5 Women 5", 2000) and Israel Galván in *Galvánicas* (2002).

Arcángel's early recordings include group albums such as *Solo compás* ("Just Rhythm"); *Historia Antológica del Fandango de Huelva* ("Anthological History of Huelva's Fandango"); *Territorio flamenco* ("Flamenco Territory"). His first solo album, *Arcángel*, was recorded in 2001 and won Andalucía's 2002 Youth Award as well as the National Flamenco Activo Award in Úbeda. Arcángel later recorded *La calle perdía* ("The Lost Street", 2004) along with composer and guitarist Juan Carlos Romero, and *Ropavieja* (2006).

At Sevilla's 2002 Flamenco Biennial, Arcángel won the Giraldillo for Best Flamenco Song Performance and, days later, he won the Venencia Flamenca at Los Palacios y Villafranca. In 2008 he graced the stage with his homage to Manolo Caracol in a show called *Zambra 5.1* that got rave reviews.

Enrique Morente recommended Arcángel to Mauricio Sotelo for a show called *Si después de morir...* ("If After Dying..."), a symphonic poem for a *cantaor* and orchestra dedicated to the memory of the great poet José Ángel Valente. From that point on, Arcángel and Sotelo began a long and fruitful collaboration. The piece, which won the Reina Sofía Award in 2000, debuted at Madrid's Teatro Monumental.

Juan Manuel Cañizares (Sabadell, 1966) is one of the most outstanding international figures in flamenco guitar and contemporary Spanish music. Known for his integrity and musical talent, the guitarist's technique is as masterful as it is heartfelt.

Since childhood, Cañizares' musical talent and potential drew the attention of several flamenco celebrities. In 1982 Cañizares won the National Guitar Award in Jerez when he was just 16 years old. From that moment, Cañizares embarked upon a successful professional career, traveling all over Spain. The single most decisive influence on Cañizares' artistic career was his experience working with Paco de Lucía for over 10 years (1988-1998). His musical style and open attitude make it possible for him to

work with all sorts of musicians: Enrique Morente, Camarón de la Isla, Serrat, Alejandro Sanz, Mauricio Sotelo, Rocío Jurado, El Último de la Fila, Leo Brower, Peter Gabriel, Michael Brecker, Mike Stern, Al Di Meola, Peter Erskine, The Chieftains, among many others.

As a composer, Cañizares has created music for the Spanish National Ballet for pieces such as *Félix el loco* ("Felix the Madman", 2004), and *Caprichos* ("Whims", 2007). He has also recorded several soundtracks for films such as *La Lola se va a los puertos* ("Lola Goes to the Ports") starring Rocío Jurado and Paco Rabal, and Carlos Saura's *Flamenco*. Cañizares also recorded *The Official Torch Relay Theme* for the 2004 Olympics (Athens), and he has collaborated on over 100 records with several of the world's greatest artist.

Meanwhile, Cañizares spends time teaching and researching about flamenco. He has taught Flamenco Guitar at Cataluña's School of Music (ESMUC) since 2003. Finally, Cañizares decided to embark upon a solo career. He has recorded 5 solo albums to date: *Noches de imán y luna* ("Magnet and Moon Nights"); *Original Transcription of Isaac Albéniz*; *Punto de Encuentro* ("Meeting Point"); *Suite Iberia*; *Albéniz por Cañizares* ("Albéniz by Cañizares"); and *Cuerdas del Alma* ("Strings of the Soul").

In 2010, the Teatro Real's art director, Gerard Mortier, invited Cañizares to take part in the New Year's Gala celebrated at the Teatro Real in Madrid. In 2011, Cañizares collaborated with the Berlin Philharmonic Orchestra, directed by Sir Simon Rattle. Cañizares is the first guitarist and the second Spanish performer after Plácido Domingo invited to take part in this series, which is the first collaboration between a Flamenco Performer and the Berlin Philharmonic Orchestra.

Recently, Cañizares has been touring all over the world, offering concerts on some of the best stages in places such as: the US, Mexico, Argentina, Uruguay, Chile, Colombia, Cuba, Puerto Rico, the United Kingdom, Germany, France, Italy, Portugal,

Holland, Belgium, Luxembourg, Montenegro, Finland, Israel, Turkey, Morocco, Tunisia, and Japan, among others.

Fuensanta La Moneta (Granada, 1984) wanted to become an artist from a very early age. Ever since she was a little girl, the famous *zambras* of Sacromonte and Granada's *tablaos* have been vying for her. She has trained as a dancer alongside flamenco greats such as Javier Latorre, Mario Maya, Juan Andrés Maya, Juana Amaya, Matilde Coral and Israel Galván.

At the tender age of 16, Fuensanta debuted in Madrid at Suristán, arousing interest among critics. Since then, she has danced at some of the most prestigious flamenco *peñas* and in several flamenco festivals all over the world, including Monterrey in Mexico; Granada's Festival Internacional de Música y Danza; the USA Flamenco Festival; the Flamenco Biennial; and the key Flamenco Festivals in cities such as Nimes, Rome, Geneva, Lisbon, Avignon, Madrid's Suma Flamenca, Sevilla's Flamenco Biennial and Jerez's Festival.

La Moneta has also received with the El Desplante Award at the Concurso Nacional de las Minas in La Unión (2003); and Flamenco Hoy's Best Bailaora in 2009, awarded by the Association of Spanish Flamenco Critics and Journalists.

As a performer, Fuensanta La Moneta has many virtues, including a deeply expressive dramatic sense, a precise control of rhythm and a wide vocal range that she has put to the test in shows such as *Lo que trae el aire* ("The Air Brings It"); *De entre la luna y los hombres* ("Between the Moon and Mankind"), directed by Hansel Cereza; *Estévez & La Moneta*, alongside *bailaor* and choreographer Rabel Estévez; *Extremo Jondo* ("Deep End Flamenco"); and the flamenco suite *Bailar, vivir* ("Dancing, Living").

Juan Diego studied at the Music and Declamation Conservatory. Between 1960 and 1975, Juan Diego participated in hundreds of dramas, alternating his work in

theater with work on a TV show called *Estudio 1*, as well as TV-movies and shows shot for Spanish national broadcaster TVE. He has starred in innumerable theater plays and feature films. His latest work on stage includes *El lector por horas* ("Reader by the Hour", 1999) by José Sanchís Sinisterra; *El Pianista* ("The Pianist", 2005) based on a novel by Vázquez Montalbán and directed by Xavier Albertí; and *De Salamanca a Sevilla. Don Juan, noche tenebrosa* ("From Salamanca to Sevilla. Don Juan, Gloomy Night", 2007) by Pedro Álvarez Osorio.

As for the cinema, Juan Diego has worked with directors such as Eloy de la Iglesia, Mario Camus, Antonio Giménez Rico, Fernando Fernán Gómez, José Luís García Sánchez, Imanol Uribe, Carlos Saura, Bigas Luna, Manolo Gómez Pereira, Berlanga, Garci, Achero Mañas, Manuel Gutiérrez Aragón and Antonio Banderas.

Many of the films Juan Diego has started in have become part of our collective memory, including, *Los Santos Inocentes* ("The Holy Innocents"); *Dragón Rapido*; *El hermano bastardo de Dios* ("The Bastard Brother of God"); *Jarrapellejos*; *El Rey Pasmado* ("The Dumbfounded King"), which won him his first Goya for Best Supporting Actor, a feat that would be repeated a year later, in 2001, with *Paris-Timbuktu*. His role in *La vida que te espera* ("Your Next Life") was especially memorable, as was his work in *Vete de mí* ("Get Away from Me"), for which he won a Goya for Best Performance in a Leading Role, in 2007. His latest work for the screen includes *Lope, Que se mueran los feos* ("To Hell with the Ugly") and *23 F.*

Juan Diego's most notable awards include, the Gold Medal for Merit in Fine Arts (2005), awarded by the Ministry of Culture; and the 2011 Actor's Union Award.

On television, he is known for his roles in *Los Hombres de Paco* and Benito Zambrano's *Padre Coraje*.

Trío Arbós is composed of Miguel Borrego, on the violin; José Miguel Gómez, on the cello; and Juan Carlos Garvayo, on the piano. The group was founded in Madrid in

1996 and is named after the famous Spanish director, violinist and composer Enrique Fernández Arbós (1863-1939). It is currently one of the most prestigious chamber ensembles on the Spanish music scene.

The group's repertoire includes everything from the masterpieces of classicism and romanticism (Mozart, Beethoven, Schubert, Mendelssohn, Schumann, etc.) to contemporary music. Since it was first founded in 1996, one of Trío Arbós' main goals has been to help make a larger repertoire available for piano trios by commissioning new works. Composers such as Luis de Pablo, Tomás Marco, Mauricio Sotelo, Jesús Torres, Bernhard Gander, José Luis Turina, José María Sánchez Verdú, César Camarero, José Manuel López López, Hilda Paredes, Aureliano Cattaneo, Pilar Jurado, Gabriel Erkoreka, Marisa Manchado, Miguel Gálvez Taroncher, Harry Hewitt, Roberto Sierra, Marilyn Shrude, Jorge E. López and German Cáceres, among others, have written works for Trío Arbós.

Trío Arbós performs regularly at key venues and international festivals in more than 20 countries: Vienna's Konzerthaus; the Tchaikovsky Conservatory in Moscow; Helsinki's Sibelius Academy; Wittener Tage für neue Kammermusik; the Teatro Colón in Buenos Aires; Madrid's Auditorio Nacional; the Kuhmo Festival; the Time of Music Festival in Viitasaari; Rome's Nuova Consonanza; the Ryedale Festival; San Sebastian's Quincena Musical Donostiarra; Alicante's Festival Internacional de Música Contemporánea, etc.

Trío Arbós has also recorded for music labels such as Naxos, Kairos, Col Legno, Verso, Ensayo and Fundación Autor in albums dedicated to Joaquín Turina, Jesús Torres, César Camarero, Luis de Pablo, Mauricio Sotelo, Roberto Sierra, and many other Spanish and Latin American composers.

The group has worked as a trio in residence teaching in Motril's Music Course and in Malaga's Advanced Music Courses,

organized by Unicaja. They have also taught master classes in chamber music at prestigious international centers such as Bowling Green University (U.S.A.); the Wilfried Laurier University (Canada); the Lima Conservatory of Music (Peru); and El Salvador's National Youth Orchestra. Trío Arbós' members have also taught Spain's National Youth Orchestra (JONDE) on more than one occasion.

Since the 2005-06 season, Trío Arbós has been the resident ensemble at the Museo Nacional Centro de Arte Reina Sofía in Madrid. Their project "Triple Zone", aimed at expanding and enriching the repertoire available for piano trios, was sponsored by *Ernst von Siemens Musikstiftung*.

Roberto Fabbriciani was born in Arezzo in 1949. He is an original and versatile performer with an innovative flute playing technique that multiplies this instrument's sonority. Fabbriciani is widely recognized as one of the best flutists in the world.

He has collaborated with some of the best composers of our time: Luciano Berio, Pierre Boulez, Sylvano Bussotti, John Cage, Elliott Carter, Nicolás Castiglioni, Aldo Clementi, Dallapiccola, Luis de Pablo, Franco Donatoni, Jindrich Feld, Brian Ferneyhough, Jean Françaix, Giorgio Gaslini, Genzmer Harald, Adriano Guarnieri, Toshio Hosokawa, Klaus Huber, György Kurtág, Ernest Krenek, György Ligeti, Luca Lombardi, Bruno Maderna, Messiaen, Ennio Morricone, Luigi Nono, Petrassi, Pousseur Henri, Wolfgang Rihm, Jean-Claude Risset, Nicola Sani, Schnebel Dieter, Sciarrino Salvatore, Mauricio Sotelo, Karlheinz Stockhausen, Toru Takemitsu, Isang Yun, many of whom have dedicated many important works to Fabbriciani.

He has worked extensively with Luigi Nono at the experimental SWF studio in Freiburg (Germany), breaking new and unusual ground.

Fabbriciani has performed as a soloist with directors such as Claudio Abbado, Luciano Berio, Ernest Bour, Aldo Ceccato, Riccardo Chailly, the Sergiu committee, Eötvös Pedro, Vladimir Fedoseyev, Gabriele Ferro, Gatti Daniele, Gianandrea Gavazzeni, Michael Gielen, Cristóbal Halffter, Djansug Kachidse, Bernhard Klee, Vladimir Jurowsky, Maag Pedro, Bruno Maderna, Riccardo Muti, Zoltan Pesko, Josep Pons, Giuseppe Sinopoli, Arturo Tamayo, Lothar Zagrosek, and with such orchestras as La Scala; Santa Cecilia's Orquesta dell'Accademia Nazionale; the RAI Orchestra; the London Sinfonietta; the LSO; Luxembourg's RTL Orchestra; Brussels' BRTN; the Monnaie Symphony Orchestra; Cologne's WDR; SWF Baden-Baden; Berlin's Deutsches Symphonie-Orchester; Bayerischer Rundfunk; and the Munich Philharmonic.

He has given concerts at prestigious theaters and musical institutions such as: La Scala; the Berlin Philharmonic Orchestra; London's Royal Festival Hall; Suntory Hall in Tokyo; Moscow's Tchaikovsky Hall; and Carnegie Hall in New York. And he has participated in festivals such as Venice's Biennial, Florence's Maggio Musicale, Ravenna, London, Edinburgh, Paris, Brussels, Granada, Lucerne, Warsaw, Salzburg, Vienna, Lockenhaus, Donaueschingen, Cologne, Munich, Berlin, St. Petersburg, Tokyo, and Cervantino.

Fabbriciani has also recorded several albums and teaches master classes at the Mozarteum University in Salzburg.