

# SU MA FLA MEN CA

Suma Flamenco



DOSSIER DE PRENSA  
Avance de programación

5<sup>º</sup> FESTIVAL FLAMENCO  
DE LA COMUNIDAD DE MADRID  
*Suma  
Flamenca*  
DEL 4 DE JUNIO AL 2 DE JULIO DE 2010

**Σ M**  
La Suma de Todos  
Comunidad de Madrid  
[www.madrid.org](http://www.madrid.org)

[www.madrid.org/sumaflamenca](http://www.madrid.org/sumaflamenca)

The Community of Madrid has already got four editions of **Suma Flamenca** to its credit. In the past four years, the Festival has become firmly established as a major event on the national and international flamenco art scene, and we are about to inaugurate a new edition.

Madrid's many flamenco fans, as well as the great number of international visitors who will attend the festival's upcoming edition, will have the chance to enjoy top quality flamenco in Chinchón, Alcalá de Henares, Torreloz, Alcobendas, La Cabrera, and Rivas Vaciamadrid and at other treasured sites that form part of the Community of Madrid's historical and cultural heritage.

The masters of flamenco art offer us a **Suma** that will go down both in the history of Madrid's cultural scene and in the history of flamenco art.

In time, and with a lot of hard work, **Suma** has managed to help make Madrid the capital of flamenco. Four years ago, nobody could have predicted that flamenco's typical polka-dot print dresses would one day become an icon of Madrid's cultural scene.

Thirty-three different shows with prestigious artists of recognized standing, stars that also make way for younger promising artists, fifteen different venues, flamenco singing and dancing together turn Madrid into one huge *tablao*, an impressive flamenco stage.

And so, in 2010 the Community of Madrid will continue to include flamenco for all audiences and for all artistic sensibilities, for both Spanish and international fans. As a region, we are open to every aspect of culture in all its manifestations and also open to different initiatives and, because of this, **Suma** is twinned with Seville's Biennial, with the Festival del Cante de Minas de la Unión (La Union's Flamenco Mine Song Festival) and with all other flamenco festivals supported and organized by other institutions.

I would specially like to thank everyone who has cooperated in this edition for their efforts and for, once again, allowing us to position this event as one of the most important festivals in Spain. Let us all enjoy flamenco art.

***Ignacio González González***

Vice-President, Cultural and Sports Attaché and Government Spokesperson  
Community of Madrid

Suma has managed to produce two hundred thousand thrilling minutes of applause, singing, dancing, music and laughter. The past four years have been glorious for the flamenco arts and the festival is now entering its fifth edition. As they say in the world of bullfighting: the fifth is bound to be a good one.

New venues were opened, curtains were raised, the sun had been bought in case it rained, and the wind in Vallecas was stopped and overtaken by *soleares* and *seguiriyas*. Flamenco in Chinchón, in Alcalá de Henares, Torreloa, Alcobendas, the quaint little village of La Cabrera, Rivas Vaciamadrid, and other treasures that form part of the artistic heritage of this Community, the capital's cultural center with its poets and flamenco singing. The look and design were a real luxury, flamenco's typical polka dot prints marked an era and others tried to imitate us. It's much better to be imitated than to be ignored.

The masters of the flamenco arts left a Suma behind that will go down in history, a cultural luxury for the Community of Madrid that, with all due respect, is unlike anything previously known in this art: a month-long flamenco festival, thirty days, thirty nights for the many fans from around the world who have done so much for the country's most authentic art form in Madrid.

Everyone wants to come to the Suma. And, we'd love to have them all, but we're sorry to say there isn't room for everyone at once, though, in time, and with a bit of effort we'll manage to bring them. Four years ago, nobody could have imagined that this miracle would occur. We Spaniards tend to take our most important achievements for granted; that's just the way we are.

The Community of Madrid's Department of Culture is no-doubt responsible for all this. We are twinned with Seville's Biennial, with the Festival del Cante de Minas de la Unión (La Union's Flamenco Mine Song Festival), and with all the flamenco festivals in the Community of Madrid.

Success is a debt we all have with those who managed to put Suma Flamenca together: we must go on and improve the festival each year. The three prizes we've received mean very little; the real honor is to continue bringing flamenco art to life.

In 2010, the world's most open, multi-racial, and friendliest Community will continue to promote flamenco.

*Juan Verdú*  
Suma Flamenca's Director  
Community of Madrid

## ***Festival Fact Sheet***

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### **15 Venues**

#### **5 in the city of Madrid**

- Centro Cultural Pilar Miró (Pilar Miró Cultural Center)
- Centro Cultural Paco Rabal-Palomeras Bajas (Paco Rabal Cultural Center in Palomeras Bajas)
- Complejo El Águila (El Águila Complex)
- Teatro del Institut Français de Madrid (the theater at the Institut Français in Madrid)
- Teatros del Canal-Sala Roja (Teatros del Canal Theater – Red Hall)

#### **10 in 10 Municipalities around the Community of Madrid**

- Alcalá de Henares – Teatro Cervantes (Cervantes Theater)
- Alcobendas – Teatro Auditorio Ciudad de Alcobendas (Alcobendas City Theater Auditorium)
- Buitrago de Lozoya – Patio de Armas del Recinto Amurallado (Fortress Courtyard)
- Chinchón- Plaza Mayor (Main Square)
- La Cabrera – Centro Comarcal de Humanidades Cardenal Gonzaga Sierra Norte (Cardenal Gonzaga Sierra Norte District Center for the Humanities)
- Rivas Vaciamadrid – Auditorio Pilar Bardem (Pilar Bardem Auditorium)
- San Lorenzo del Escorial – Teatro Auditorio (Theater Auditorium)
- Torrelaguna – Plaza Mayor (Main Square)
- Torrelodones – Teatro Bulevar (Bulevar Theater)
- Villaviciosa de Odón – Auditorio Teresa Berganza (Teresa Berganza Auditorium)

#### **33 Different Shows**

- 17 Flamenco singing
- 3 Flamenco guitar
- 7 Flamenco dancing
- 1 Flamenco singing and guitar
- 1 Flamenco singing and dancing
- 4 Flamenco singing and poetry

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*Program Schedule*

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**Friday, June 4<sup>th</sup>**

**CAPULLO DE JEREZ, JUANA LA DEL PIPA and MARIANA CORNEJO.** *Recordando a Chano Lobato*  
(In Memory of Chano Lobato)  
*XXVII Semana Flamenca de Alcobendas* (Alcobendas 27<sup>th</sup> Annual Flamenco Week)  
Alcobendas – Teatro Auditorio Ciudad de Alcobendas (Alcobendas City Theater Auditorium) – 21:00

**Saturday, June 5<sup>th</sup>**

**ESTRELLA MORENTE** *in concert*  
San Lorenzo del Escorial – Teatro Auditorio (Theater Auditorium) – 20:00

**ENRIQUE DE MELCHOR.** *Guitarra flamenca en concierto* (Flamenco Guitar Concert)  
Alcalá de Henares – Teatro Salón Cervantes (Cervantes Theater) – 21:00

**JOSÉ MENESE and LA MACANITA.** *XVI Distinción de la Peña Flamenca Chaquetón* (16<sup>th</sup> Chaquetón  
Flamenco Folk Club Distinction)  
*XXVII Semana Flamenca de Alcobendas* (Alcobendas 27<sup>th</sup> Annual Flamenco Week)  
Alcobendas – Teatro Auditorio Ciudad de Alcobendas (Alcobendas City Theater Auditorium) – 21:00

**GUADIANA and PACO TARANTO .** *De Badajoz a Triana* (From Badajoz to Triana)  
Rivas Vaciamadrid – Auditorio Pilar Bardem (Pilar Bardem Auditorium) – 21:00

**RAQUEL VILLAR** *in concert*  
Madrid – Centro Cultural Pilar Miró (Pilar Miró Cultural Center) – 20:00

**Sunday, June 6<sup>th</sup>**

**DAVID PALOMAR** *in concert*  
Madrid – Centro Cultural Pilar Miró (Pilar Miró Cultural Center) – 20:00

**Wednesday, June 9<sup>th</sup>**

**MANOLO SANLÚCAR.** *Antología* (Anthology)  
Madrid – Teatros del Canal – Sala Roja (Teatros del Canal Theater – Red Hall) – 20:30

**Thursday, June 10<sup>th</sup>**

**MIGUEL POVEDA.** *La Unión de cantes mineros* (The Union of Mining Songs)  
*50º Aniversario Festival del Cante de las Minas de la Unión* (La Union's Flamenco Mine Song Festival 50<sup>th</sup>  
Anniversary)  
Madrid – Teatros del Canal – Sala Roja (Teatros del Canal Theater – Red Hall) – 20:30

**Friday, June 11<sup>th</sup>**

**ISRAEL GALVÁN.** *El final de este estado de cosas, redux* (The End of this State of Things, Redux)  
Madrid – Teatros del Canal – Sala Roja (Teatros del Canal Theater – Red Hall) – 20:30

**Saturday, June 12<sup>th</sup>**

**JOSÉ MERCÉ.** *Ruido* (Noise)  
Madrid – Teatros del Canal – Sala Roja (Teatros del Canal Theater – Red Hall) – 20:30

**JESÚS CORBACHO** *in concert*  
Madrid – Centro Cultural Pilar Miró (Pilar Miró Cultural Center) – 20:00

**CARMEN CORPAS.** *Aires marcheneros* (Marchena Airs)  
La Cabrera – Centro Comarcal de Humanidades Cardenal Gonzaga Sierra Norte (Cardenal Gonzaga  
Sierra Norte District Center for the Humanities) – 21:00

**TALEGÓN DE CÓRDOBA and SONIA MIRANDA** *in concert*  
Torrelaguna – Plaza Mayor (Main Square) - 22:00

**Sunday, June 13<sup>th</sup>**

**José Maya and Alfonso Losa.** *Grito* (Cry)  
Madrid – Teatros del Canal – Sala Roja (Teatros del Canal Theater – Red Hall) – 20:00

**MARI PAZ LUCENA.** *Vivencias* (Experiences)  
Rivas Vaciamadrid – Auditorio Pilar Bardem (Pilar Bardem Auditorium) – 21:00

**David Lagos** *in concert*  
Madrid – Centro Cultural Pilar Miró (Pilar Miró Cultural Center) – 20:00

**Tuesday, June 15<sup>th</sup>**

**ENRIQUE MORENTE** *in concert*  
Madrid – Teatros del Canal – Sala Roja (Teatros del Canal Theater – Red Hall) – 20:30

**Wednesday, June 16<sup>th</sup>**

**PASTORA GALVÁN.** *Bailes* (Dances)  
Bial de Flamenco de Sevilla (Seville Flamenco Biennial)  
**JOAQUÍN GRILO.** *Leyenda personal* (Personal Legend)  
Madrid – Teatros del Canal – Sala Roja (Teatros del Canal Theater – Red Hall) – 20:30

**Thursday, June 17<sup>th</sup>**

**Valderrama “Flamenco”.** *Maestros*  
Madrid – Teatros del Canal – Sala Roja (Teatros del Canal Theater – Red Hall) – 20:30

**Friday, June 18<sup>th</sup>**

**ARGENTINA.** *Las minas de Egipto* (Egyptian Mines)  
Madrid – Teatros del Canal – Sala Roja (Teatros del Canal Theater – Red Hall) – 20:30

**Saturday, June 19<sup>th</sup>**

**Antonio Canales and Amador Rojas.** *Alternativa* (Alternate)  
Madrid – Teatros del Canal – Sala Roja (Teatros del Canal Theater – Red Hall) – 20:30

**Tuesday, June 22<sup>nd</sup>**

**BENJAMIN PRADO and ARGENTINA**  
*La música de los espejos* (The Music of Mirrors)  
Complejo El Águila (El Águila Complex) – 22:00

**Wednesday, June 23<sup>rd</sup>**

**Clara Sánchez and Estrella Morente**  
*La música de los espejos* (The Music of Mirrors)  
Complejo El Águila (El Águila Complex) – 22:00

**Thursday, June 24<sup>th</sup>**

**AXIVIL ALJAMÍA .** *Perfume Mudéjar* (Mudejar Scent)  
Madrid – Teatro del Institut Français de Madrid (the theater at the Institute Français in Madrid) – 20:00

**Almudena Grandes and Valderrama**  
*La música de los espejos* (The Music of Mirrors)  
Complejo El Águila (El Águila Complex) – 22:00

**Friday, June 25<sup>th</sup>**

**Paco del Pozo** *in concert*  
Madrid – Teatro del Institut Français de Madrid (the theater at the Institute Français in Madrid) – 20:00

**JAVIER VILLÁN and MARÍA TOLEDO**  
*La música de los espejos* (The Music of Mirrors)  
Complejo El Águila (El Águila Complex) – 22:00

**Saturday, June 26<sup>th</sup>**

**GERARDO NUÑEZ** *in concert*  
Chinchón- Plaza Mayor (Main Square) – 22:00

**EL GÚITO.** *Sólo flamenco* (Just Flamenco)  
Torrelodones – Teatro Bulevar (Bulevar Theater) – 21:00

**JUAN DE JUAN.** *Los sones negros* (Black Melodies)  
Villaviciosa de Odón – Auditorio Teresa Berganza (Teresa Berganza Auditorium) – 20:00

**Friday, July 2<sup>nd</sup>**

**JOSÉ MENESE.** *Por derecho* (By Right)

**BELÉN LÓPEZ..** *Tres a un tiempo* (Three at a Time)

Madrid - Centro Cultural Paco Rabal-Palomerías Bajas (Paco Rabal Cultural Center in Palomerías Bajas) – 20:00

**ENRIQUE MORENTE.** *El Barbero de Picasso* (Picasso's Barber)  
Buitrago de Lozoya – Patio de Armas del Recinto Amurallado (Fortress Courtyard) – 22:00

## *Program Schedule by Venue*

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### Madrid City

#### CENTRO CULTURAL PACO RABAL-PALOMERAS BAJAS (PACO RABAL CULTURAL CENTER IN PALOMERAS BAJAS)

PHONE: 915 079 740

[www.madrid.org/clas\\_artes/teatros/rabal](http://www.madrid.org/clas_artes/teatros/rabal)

**José Menese.** *Por derecho* (By Right)  
**Belén López.** *Tres a un tiempo* (Three at a Time)  
Friday, July 2<sup>nd</sup> at 20:00

#### CENTRO CULTURAL PILAR MIRÓ (PILAR MIRÓ CULTURAL CENTER)

PHONE: 913 052 408

[www.madrid.org/clas\\_artes/teatros/pilarmiro](http://www.madrid.org/clas_artes/teatros/pilarmiro)

**Raquel Villar** *in concert*  
Saturday, June 5<sup>th</sup> at 20:00

**David Palomar** *in concert*  
Sunday, June 13<sup>th</sup> at 20:00

**Jesús Corbacho** *in concert*  
Saturday, June 12<sup>th</sup> at 20:00

**David Lagos** *in concert*  
Sunday, June 13<sup>th</sup> at 20:00

#### COMPLEJO EL ÁGUILA (EL ÁGUILA COMPLEX)

PHONE: 917 208 848

[www.madrid.org](http://www.madrid.org)

**Benjamín Prado and Argentina**  
*La música de los espejos* (The Music of Mirrors)  
Tuesday, June 22<sup>nd</sup> at 22:00

**Clara Sánchez and Estrella Morente**  
*La música de los espejos* (The Music of Mirrors)  
Wednesday, June 23<sup>rd</sup> at 22:00

**Almudena Grandes and Valderrama**  
*La música de los espejos* (The Music of Mirrors)  
Thursday, June 17<sup>th</sup> at 20:30

**Javier Villán and María Toledo**  
*La música de los espejos* (The Music of Mirrors)  
Friday, June 4<sup>th</sup> at 22:00



**TEATRO DEL INSTITUT FRANÇAIS DE MADRID (THE THEATER AT THE INSTITUT FRANÇAIS IN MADRID)**

PHONE: 917 004 800

[www.ifmadrid.com](http://www.ifmadrid.com)

**Axivil Aljamía.** *Perfume Mudéjar* (Mudejar Scent)  
Thursday, June 24<sup>th</sup> at 20:00

**Paco del Pozo** *in concert*  
Friday, June 4<sup>th</sup> at 20:00

**TEATROS DEL CANAL-SALA ROJA (TEATROS DEL CANAL THEATER – RED HALL)**

PHONE: 913 089 999

[www.teatrosdelcanal.org](http://www.teatrosdelcanal.org)

**Manolo Sanlúcar.** *Antología* (Anthology)  
Wednesday, June 16<sup>th</sup> at 20:30

**Miguel Poveda.** *La Unión de cantes mineros* (The Union of Mining Songs)  
50<sup>o</sup> Aniversario Festival del Cante de las Minas de la Unión  
(La Union's Flamenco Mine Song Festival 50<sup>th</sup> Anniversary)  
Thursday, June 17<sup>th</sup> at 20:30

**Israel Galván.** *El final de este estado de cosas, redux*  
(The End of this State of Things, Redux)  
Friday, June 4<sup>th</sup> at 20:30:00

**José Mercé.** *Ruido* (Noise)  
Saturday, June 16<sup>th</sup> at 20:30

**José Maya and Alfonso Losa.** *Grito* (Cry)  
Sunday, June 13<sup>th</sup> at 20:00

**Enrique Morente** *in concert*  
Tuesday, June 15<sup>th</sup> at 20:30

**Pastora Galván.** *Bailes* (Dances)  
Bienal de Flamenco de Sevilla (Seville Flamenco Biennial)  
**Joaquín Grilo.** *Leyenda personal* (Personal Legend)  
Wednesday, June 16<sup>th</sup> at 20:30

**Valderrama "Flamenco".** *Maestros*  
Thursday, June 17<sup>th</sup> at 20:30

**Argentina.** *Las minas de Egipto* (Egyptian Mines)  
Friday, June 18<sup>th</sup> at 20:30

**Antonio Canales and Amador Rojas.** *Alternativa* (Alternate)  
Saturday, June 19<sup>th</sup> at 20:30

## Municipalities in the Community of Madrid

Alcalá de Henares

**TEATRO SALÓN CERVANTES (CERVANTES THEATER)**

PHONE: 918 822 497

[www.proalcala.es](http://www.proalcala.es)

**Enrique de Melchor & Septeto.** *Guitarra flamenca en concierto*  
(Flamenco Guitar Concert)  
Saturday, June 5<sup>th</sup> at 21:00

Alcobendas

**TEATRO AUDITORIO CIUDAD DE ALCOBENDAS  
(ALCOBENDAS CITY THEATER AUDITORIUM)**

PHONE: 916 597 721

[www.teatroalcobendas.org](http://www.teatroalcobendas.org)

**Capullo de Jerez, Juana la del Pipa, Mariana Cornejo.** *Recordando a Chano Lobato*  
(In Memory of Chano Lobato)  
*XXVII Semana Flamenca de Alcobendas* (Alcobendas 27<sup>th</sup> Annual Flamenco Week)  
Friday, June 4<sup>th</sup> at 21:00

**José Menese, La Macanita.** *XVI Distinción de la Peña Flamenca Chaquetón*  
(16<sup>th</sup> Chaquetón Flamenco Folk Club Distinction)  
*XXVII Semana Flamenca de Alcobendas* (Alcobendas 27<sup>th</sup> Annual Flamenco Week)  
Saturday, June 5<sup>th</sup> at 21:00

Buitrago de Lozoya

**PATIO DE ARMAS DEL RECINTO AMURALLADO (FORTRESS COURTYARD)**

PHONE: 918 681 389

[www.buitrago.org](http://www.buitrago.org)

**Enrique Morente.** *El Barbero de Picasso* (Picasso's Barber)  
Friday, July 2<sup>nd</sup> at 22:00

Chinchón

**PLAZA MAYOR (MAIN SQUARE)**

PHONE: 918 935 323

**Gerardo Núñez** *in concert*  
Saturday, June 26<sup>th</sup> at 22:00

La Cabrera

**CENTRO COMARCAL DE HUMANIDADES CARDENAL GONZAGA SIERRA NORTE  
(CARDENAL GONZAGA SIERRA NORTE DISTRICT CENTER FOR THE HUMANITIES)**

PHONE: 918 689 530

[www.madrid.org](http://www.madrid.org)

**Carmen Corpas.** *Aires marcheneros* (Marchena Airs)  
Saturday, June 12<sup>th</sup> at 21:00

**Rivas Vaciamadrid**

**AUDITORIO PILAR BARDEM (PILAR BARDEM AUDITORIUM)**

PHONE: 916 602 725

[www.rivas-vaciamadrid.org](http://www.rivas-vaciamadrid.org)

**Guadiana and Paco Taranto.** *De Badajoz a Triana* (From Badajoz to Triana)  
Saturday, June 5<sup>th</sup> at 21:00

**Mari Paz Lucena.** *Vivencias* (Experiences)  
Sunday, June 13<sup>th</sup> at 21:00

**San Lorenzo del Escorial**

**TEATRO AUDITORIO (THEATER AUDITORIUM)**

PHONE: 918 973 300

[www.teatroauditorioescorial.es](http://www.teatroauditorioescorial.es)

**Estrella Morente** *in concert*  
Saturday, June 5<sup>th</sup> at 20:00

**Torrelaguna**

**PLAZA MAYOR (MAIN SQUARE)**

PHONE: 918 430 010

[www.torrelaguna.es](http://www.torrelaguna.es)

**Talegón de Córdoba and Sonia Miranda** *in concert*  
Saturday, June 12<sup>th</sup> at 22:00

**Torrelodones**

**TEATRO BULEVAR (BULEVAR THEATER)**

PHONE. 918 590 646

[www.ayto-torrelodones.org](http://www.ayto-torrelodones.org)

**El Güito.** *Sólo flamenco* (Just Flamenco)  
Saturday, June 16<sup>th</sup> at 21:00

**Villaviciosa de Odón**

**AUDITORIO TERESA BERGANZA (TERESA BERGANZA AUDITORIUM)**

PHONE. 916 166 756

[www.aytovillaviciosadeodon.org](http://www.aytovillaviciosadeodon.org)

**Juan de Juan.** *Los sones negros* (Black Melodies)  
Saturday, June 16<sup>th</sup> at 20:00

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*General Programming*

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## TEATROS DEL CANAL THEATER

The Teatros del Canal Theater will open its doors for 2 weeks during Suma Flamenca, the Community of Madrid's Flamenco Festival. The festival will feature guitar playing, singing and dancing by some of the key names in modern-day flamenco.

The program schedule includes comebacks by major artists such as Manolo Sanlúcar, presentations of the latest shows by Israel Galván and Joaquín Grilo, new albums recorded by Argentina and José Mercé, Enrique Morente's tribute to poets, the symbolic instatement of Amador Rojas as Antonio Canales' "alternate"...

Suma Flamenca will pay tribute to the bellwether of all flamenco festivals: the Festival Internacional del Cante de las Minas (the International Flamenco Mine Song Festival), now celebrating its 50<sup>th</sup> anniversary with a concert by Miguel Poveda presided over by the festival's organizers.

Seville's Biennial is also participating in this edition, previewing a show by Pastora Galván that will be featured in Seville's program next fall. The Biennial will also schedule two performances to be presented and featured as part of Suma Flamenca's programming: *Grito* (Cry), by José Maya and Alfonso Losa, and Valderrama's *Maestro*.

The Community of Madrid's most distinguished theater will host some of the greatest flamenco stars on its stage. All the performers listed here are major stars; although not every major star is coming... we've simply run out of days.

But every Madrileño will have the chance to enjoy ten masterful displays of flamenco art at this venue that lies between the districts of Chamberí and Cuatro Caminos.

MANOLO SANLÚCAR

First Guitar: Manolo Sanlúcar.  
Second Guitar: David Carmona  
Female Vocalist: Carmen Molina

Percussion A: Agustín Diassera  
Percussion B: Tete Peña

Guitar

MADRID

TEATROS DEL CANAL-SALA ROJA (TEATROS DEL CANAL THEATER – RED HALL)

WEDNESDAY, JUNE 9<sup>TH</sup> AT 20:30

ANTOLOGÍA (ANTHOLOGY)

Manolo Sanlúcar is a major musical legend, not just in the world of flamenco but also in symphonic music. He is a man of unquestionable talent, gifted with an enormous musical sensibility and outstanding technique. *Trebujena*, *Tauromagia* (The Magic of Bullfighting), *Soleá*, *Medea*, *Locura de brisa y trino* (Madness of Breezes and Chirps), *Ven y sígueme* (Come Follow Me)... all of these compositions are masterpieces that will go down in music history. With *Antología* (Anthology), Manolo Sanlúcar is preparing this concert especially for Suma Flamenca, working from his refuge in the mountains surrounded by olive groves and sheep, in order to dedicate it to his beloved Madrid.

Incidentally, when we went to visit him at his retreat, we couldn't help noticing how peaceful it was there.

SCHEDULE

- *Maestranza (Tauromagia- The Magic of Bullfighting)*
- *Normas - Rules (Locura de brisa y Trino- Madness of Breezes and Chirps)*
- *Tercio de Vara - Third of a Rod (Tauromagia – The Magic of Bullfighting)*
- *Gacela del amor desesperado – Gazelle of Desperate Love (Locura de brisa y Trino – Madness of Breezes and Chirps)*
- *El poeta pide a su amor que – The Poet Asks His Love To (Locura de brisa y Trino – Madness of Breezes and Chirps)*
- *La piedad – Compassion (La voz del color – The Voice of Color)*
- *Ruiseñor y mirlo – Nightingale and Blackbird (y Regresarte – And Bring You Back)*
- *El majareta y el serio – The Lunatic and the Serious Man (La voz del color – The Voice of Color)*
- *La danza de los pavos – Turkey Dance (La voz del color – The Voice of Color)*

**Manolo Sanlúcar.** Manolo Sanlúcar's career as a professional guitarist is marked by his coherence (as a person and as an artist) as well as his extensive body of work (both as a performer and as a composer), thanks to which he is now recognized as a leading authority in flamenco culture. Sanlúcar is part of that rare group of artists whose talents are universally acknowledged. He is gifted with an exceptional musical sensibility and outstanding technique. Each of his recitals is a magnificent guitar master class, a lesson in mastering the art.

Manuel Muñoz Alcón was born in 1943 in Sanlúcar de Barrameda (Cádiz), the town where the Guadalquivir River exits Andalusia. He began playing guitar at the age of seven when his father, *tocador* (guitarist) Isidro Muñoz first taught him to play. At the age of 13, he debuted as a sideman with the help of his artistic godmother La Niña de los Peines and of Pepe Marchena. In

1957 he debuted with Marchena, who taught him the historic legacy of flamenco culture. At the age of eighteen, he began to investigate and made up his own peculiar performance style and his own conception of flamenco music. He gradually became more firmly established, not just as an exceptional instrumentalist, but also as an author. By age twenty he had already matured considerably as an artist.

During his early days as a concert guitarist, Manolo Sanlúcar played mostly at universities and in the academic circuit. Then, in 1972, he performed at the Ateneo in Madrid, where the reactions of both the audience and critics finally consecrated him as a concert guitarist. That same year would be especially important for the guitarist. He toured around Italy and participated in the World Guitar Festival in Campione, where he won First Prize. From that moment on, Manolo Sanlúcar began to be recognized worldwide as a leading figure in the music industry, not just in the flamenco world but also in the world of symphonic music, which is why, every year, he performs new works in some of the most prestigious theaters around the world. Audiences in 50 countries on all five continents have enjoyed his live performances. And he has launched his records in Australia, Bolivia, Brazil, Ecuador, France, Germany, Holland, Israel, Japan...

The genius of his art has been acknowledged throughout his career with a great many awards, among which the following are especially worth noting: the 1991 *Compás del Cante* (Song Rhythm), a prize awarded by the most specialized people working in this genre, and the 1994 Best Flamenco Guitarist award conferred by the readers of prestigious American magazine "Guitar Player".

His amazing technique, which is permanently in touch with improvisation and with his special way of expressing flamenco, is beyond virtuosity. Proof of this is his ample discography, which dates back to the 1968 launch of *Recital Flamenco* (Flamenco Recital). In 1971, he began to record his trilogy *Mundo y formas de la guitarra flamenca* (The World and Shapes of the Flamenco Guitar). The album encompasses the widest possible array of flamenco styles ever recorded by any single artist.

His music is the best possible evidence of the natural and balanced fusion of two musical styles that, at the time, were thought to be far removed: flamenco and symphonic music. Among his numerous works that attest to this fusion are: *Fantasia para Guitarra y Orquesta* (Fantasy for Guitar and Orchestra), *Trebujena* (concert for guitar and orchestra in D major), *Medea* (a piece that has traveled the world and was initially composed for the Spanish National Ballet), and *Soleá*, which premiered in December 1988 and was put on stage by the Spanish National Ballet.

*Tauromágia- The Magic of Bullfighting* (1988) marks a landmark for flamenco music. In this album, the author undertakes a musical voyage around the world of bullfighting. The vocals and guitar playing spell out the art of bullfighting one note at a time. The piece is full of beauty and clearly evidences Manolo Sanlúcar's maturity as a composer and musician. Sanlúcar wrote the music for Rafael Alberti's *La Gallarda*. The piece, directed by Miguel Narros, inaugurated the 1992 World's Fair in Seville and featured Montserrat Caballé, Ana Belén, José Sacristán, and the Ballet Lírico Nacional (the national lyrical ballet company). His symphonic poem *Aljibe* (Well) premiered in May 1992. The piece is a flamenco symphony for guitar, symphonic orchestra, male and female vocals and percussion. That same year, he composed and performed the soundtrack to *La Enciclopedia Electrónica de Andalucía* (Andalusia's Electronic Encyclopedia), under commission from the University of Málaga. This piece was also to be presented in Andalusia's pavilion at the 1992 World's Fair. Meanwhile, Andalusia's Department of Public Works commissioned him to compose *Música para ocho monumentos* (Music for Eight Monuments), a suite for symphonic orchestra and guitar.

Manolo Sanlúcar also wrote the soundtrack for a Japanese documentary about the Rocío pilgrimage entitled *Viva la Blanca Paloma* (Long Live the White Dove). Music for this documentary was recorded in London, with Sanlúcar himself directing the Royal Philharmonic Orchestra.

His latest album, *Locura de Brisa y Trino* – Madness of Breezes and Chirps (2000), includes poems by Federico García Lorca and a special collaboration from flamenco singer Carmen Linares.

In November 1997, Sanlúcar was named a member of Cádiz's Royal Provincial Academy of Fine Arts. And, in the year 2000, he won the Calle Alcalá flamenco award as well as the Ministry of Culture's National Music Award.

But, this is just a brief summary of this musician's career. Sanlúcar's most significant contribution to art has been and continues to be his constant quest to integrate flamenco and symphonic music. Manolo Sanlúcar, along with Paco de Lucía and Víctor Monge "Serranito", was part of the trio that managed to elevate flamenco guitar concert music to the category of "admirable".

MIGUEL POVEDA

Singing: Miguel Poveda

Guitar: Chicuelo, Juan Ramón Caro

*Palmas* (hand clapping): Carlos Grilo, Luis Cantarote

Percussion: Paquito González

Song

MADRID

TEATROS DEL CANAL-SALA ROJA (TEATROS DEL CANAL THEATER – RED HALL)

THURSDAY, JUNE 10<sup>TH</sup> AT 20:30

LA UNION DE CANTES MINEROS (THE UNION OF MINING SONGS)

50<sup>o</sup> ANIVERSARIO FESTIVAL DEL CANTE DE LAS MINAS DE LA UNIÓN (LA UNION'S  
FLAMENCO MINE SONG FESTIVAL 50<sup>TH</sup> ANNIVERSARY)

*Miguel Poveda is the last king of cante (flamenco singing), of copla and fado ballads, of the Argentine tango, of all things well done, of the musical universe, of believing that hard work, love and respect for your profession will bring you assured success.*

*Four flamenco albums, a fully booked schedule, and, as he says, “what’s hard is singing what everyone else has sung so that, when you show up and do it, it’s new... That’s really hard, Juanito”.*

*Today Suma Flamenca features the wise singer from Catalonia, an immigrant who has conquered stages around the world. The last king of cante (flamenco singing) now lives in Bormujos (Seville).*

Juan Verdú

Miguel Poveda’s artistic career took off in 1993 when he won four of the five prizes at the Festival Internacional del Cante de las Minas (International Flamenco Mine Song Festival) in La Unión (Murcia), including the festival’s most coveted prize: the Lámpara Minera.

Ever since then, Poveda has managed to leave his mark and carve himself a niche in the history of flamenco, proving himself to be a genuine, uncompromising and unapologetic *cantaor* (flamenco singer). Poveda is a sincerely talent *cantaor* and who does not bow to passing fads and, thanks to his track record, he has become a first-class celebrity in the world of flamenco in a relatively short period of time. Seventeen years after his resounding success in La Unión, Miguel Poveda and Suma Flamenca pay tribute to the Festival del Cante de las Minas (Flamenco Mine Song Festival). The doyen of all flamenco festivals is celebrating its 50<sup>th</sup> anniversary this year and clearly deserves to be honored. In the past 50 years, La Union’s festival has kept up flamenco’s strength and safeguarded its wisdom through both the good times and in the bad.

In the first part of this concert, Miguel Poveda, accompanied on guitar by Chicuelo and Juan Ramón Caro, invites us to explore different flamenco mine songs. The recital then continues with a varied repertoire that includes a wide range of *cantes* (flamenco songs) such as *cantiñas*, *soleá*, *tientos* and *tangos*, *tonás*, *seguiriyas*, *bulerías*, *malagueñas*, *abandolaos* and flamenco-style



ballads, among others. The repertoire showcases Poveda's sensibility as well as his mastery over the expressive possibilities of his voice range. Poveda is equally capable of belting out a song with a strong and powerful resonance and of softly singing the most melodic and delicate tones. In this last part of the concert, Carlos Grilo and Luis Cantarote accompany Poveda on *palmas* (hand clapping) and Paquito González plays percussion.

**Miguel Poveda.** He was born in Badalona on February 13<sup>th</sup> 1973 to a family of humble origins with no previous musical tradition, an environment that did little to favor his development as an artist. However, thanks to his talent, determination and passion for flamenco singing, he managed to forge a singing personality that goes beyond flamenco circles.

He first stepped on stage at age 15 at a *peña* (flamenco folk club) in his neighborhood. Later, he began to sing at a *tablaó* in Barcelona called El Cordobés de las Ramblas.

In 1993, hoping to measure his true worth and get a sense of how far he could go, Poveda traveled to the true birthplace of flamenco: Andalusia. He participated in the Festival Nacional del Cante de las Minas (the National Flamenco Mine Song Festival) in La Unión (Murcia), where he received five awards, including the highly coveted Lámpara Minera (Miner's Lamp). This success would forever mark his career as an artist, as it inspired him to professionalize his vocation as a flamenco singer once and for all.

From 1994 on, Poveda promoted his *cante* (flamenco singing) at the best national and international festivals, including: Madrid's Taranto Festival, Seville's Flamenco Biennial, Paris' Music Festival, Antwerp's Flamenco Festival and the Ramallah Arts and Culture Festival in Palestine, where his performance in front of an audience of 15,000 Palestinians left an indelible memory.

But, this was just the start of a meteoric career that has taken him around the world to the most prestigious theaters and festivals. Poveda has appeared as a guest artist at the Edinburgh International Festival in a piece entitled *La vida es sueño* (Life is a Dream) that Calixto Bieito presented in the Scottish capital. Other venues where Poveda has performed include: the Musicora Festival in Paris, Barcelona's Teatro Grec theater, the National Theater of Catalonia, the Spanish Theater in Madrid, the National Auditorium (also in Madrid), Barcelona's Liceo theater, the Colón theater in Buenos Aires, Rome's Aditorium Parco della Música, London's Sadler's Wells, New York's Carnegie Hall and Jazz Lincoln Center, also in New York. In 2004, Poveda participated in the 32<sup>nd</sup> Festival Internacional Cervantino (International Cervantes Festival) in Mexico, sponsored by the Fundación Autor (Spanish author's guild).

In 1995, he recorded his first solo flamenco album entitled *Viento del este* (Eastern Wind). Guitarists Moraíto, Pepe Habichuela and Julián "El Califa" accompanied Poveda in this album. José Soto "Sorderita" also collaborated in the recording. This record was to be followed by another eight, among which *Coplas del querer* (Songs of Love), published in 2009, is worth highlighting. In the latest edition of the Music Awards, this record won Best Album and Best Spanish Music Album. Joan Albert Amargós was also named Best Music Arranger for his work on the album. The album was also nominated for Best Flamenco Album at the 2009 Latino Grammy Awards. Poveda also obtained Latina Grammy nominations in 2007 with *Tierra de Calma* (Land of Calm) and in 2000 with *Suena Flamenco* (Sounds Like Flamenco). *Desglac* (Thaw) is another of Poveda's albums that is worth pointing out: it is the first flamenco album to be sung entirely in Catalan and is composed of a well-chosen selection of texts from several poets who write in Catalan. This risky and original project was widely acclaimed.

ISRAEL GALVÁN.

A Project from Israel Galván's Company  
Flamenco dance and choreography: Israel Galván.

Production Design: Pedro G. Romero  
Stage Director: Txiki Berraondo  
Guitar: Alfredo Lagos  
Flamenco Singing: Juan José Amador  
Flamenco dancing, *palmas* (hand clapping) and *compás* (rhythm): Bobote  
Percussion: José Carrasco  
Orthodox:

Violin: Eloísa Cantón  
Bass: Marco Serrato  
Guitar: Ricardo Jiménez  
Drums: Borja Díaz

Proyecto Lorca:

Percussion: Antonio Moreno  
Saxophone: Juan Jiménez Alba

Video projection of extracts from *Non, Homenaje a Samir Kassir* (No, A Tribute to Samir Kassir) Zad Moulataka, Yalda Younes  
Production and Management: A Negro Producciones  
International Distribution: Polimnia, Catherine Serdinet

Flamenco Dancing

MADRID

TEATROS DEL CANAL-SALA ROJA (TEATROS DEL CANAL THEATER – RED HALL)

FRIDAY, JUNE 11<sup>TH</sup> AT 20:30

EL FINAL DE ESTE ESTADO DE COSAS, REDUX (THE END OF THIS STATE OF THINGS, REDUX)

This piece's title alludes to life and death, to the myths and prophecies contained in the Apocalypses. It's also a sort of tribute to the special edition of Francis Ford Coppola's *Apocalypse Now*.

On stage, Galván shows off his most ground-breaking and daring side. Beside him are: flamenco singers, the group Orthodox, a video with images that tell the story of the war in Lebanon, *seguiriyas*, a violinist, electric guitars and a coffin.

The piece evokes the cradle and the grave in Galván's own language, which is at once traditional and avant-garde. His singular language has garnered applause from critics and audiences in countries such as Finland, France, Germany, Portugal, Korea, the United States and Greece, among others.

This personal journey through the Apocalypse has flamenco as its base, but is also influenced by Japanese *butoh* and the Italian Tarantella. It's all a question of reading the text, interpreting it as only the body of a flamenco dancer can, embodying its each and every letter, verse and phrase. Because, according to Galván, there's something about flamenco, certain manners, certain tools that teach us survival techniques we can use to confront all sorts of heartache and just about any catastrophe.

**Israel Galván.** He is flamenco dancer who is willing to take risks. Galván is cutting edge, original and aesthetically far removed from the traditional clichés of flamenco dancing, though he admits that, whenever he gets involved in anything innovative, he always "starts from the roots." Galván favors freedom of movement. He never tries to apply contemporary dance techniques to

flamenco, since he believes flamenco "already has its own codes and aesthetic." And so he continues to progress, developing and investigating new possibilities in his dance.

In 2005 he was granted the National Dance Award thanks to his "ability to generate a new art form within flamenco and turn it into a universal genre without forgetting the roots that have sustained it to date." Israel Galván was born in Seville in 1973. He is the son of flamenco dancers José Galván and Eugenia de los Reyes. He began dancing at the tender age of five at the La Trocha *tablaó*, but it wasn't until 1990 when he really began to manifest a true vocation for dance. And so, in 1994, he joined the newly created Compañía Andaluza de Danza (Andalusian Dance Company) under Mario Maya's direction. This marked the start of a brilliant career that would immediately gain recognition with prizes such as the Vicente Escudero de Córdoba award (1995), El Desplante de las Minas de la Unión award (1996) and first prize at the First Young Performers' Contest during the 1996 Flamenco Biennial in Seville.

These awards were followed by many others, including Best Dance Performance at Flamenco Hoy (Flamenco Today) in its 2001, 2005 and 2006 editions for *Metamorfosis* (Metamorphosis), *La Edad de Oro* (The Golden Age) and *Tábula Rasa* (Blank Slate) respectively, and four Giralddillo awards including Best Music and Most Innovative Performance for *La Francesa* (The Frenchwoman) in 2006 (which, incidentally, marked Galván's debut as a choreographer), as well as Best Flamenco Dancer and the Jury's Special Prize for *Al final de este estado de cosas, redux* (The End of this State of Things, Redux) in 2008.

After working in Mario Maya's and Manuel Carrasco's companies and on projects directed by José Luis Ortiz and Manuel Soler, in 1998 Galván founded his own company and presented a show called *¡Mira! / Los zapatos rojos* (Look! / The Red Shoes) at Seville's 10<sup>th</sup> Biennial. This critically acclaimed performance truly revolutionized the way flamenco shows were conceived. Galván has presented a new piece at each Biennial since.

In 2000 he premiered *La Metamorfosis* (The Metamorphosis), a complex choreography based on Kafka's work, with music by Enrique Morente, Lagartija Nick and Estrella Morente. Two years later, he presented *Galvánicas* (Galvanic), based on his experience as a flamenco dancer with the Gerardo Núñez Trío, with whom he had toured the most prestigious jazz and flamenco festivals in the world in 2001.

Another of his most important performances, besides *Galvánicas* (Galvanic), is *Arena* (Sand), which was presented in 2004. Pedro G. Romero directed both performances. In *Arena* (Sand), which Enrique Morente, Diego Carrasco and pianist Diego Amador all worked on, Israel Galván manages to reinvent the historical relationship between dance and bullfighting. The piece consists of six choreographies that revolve around concepts such as danger, courage, pain, color and death. Again, the break with tradition is apparent in this piece by the flamenco dancer from Seville. Galván would later work with Enrique Morente on the film *Morente sueña la Alhambra* (Morente Dreams Up the Alhambra) in which he dances a solo choreographed by Blanca Li to music by Pat Metheny and by Enrique Morente himself. Nevertheless, Israel Galván puts his own vision of the most orthodox flamenco on stage in *La Edad de Oro* (The Golden Age), where he is accompanied by flamenco singer Fernando Terremoto and by guitarist Alfredo Lagos, as well as in *Tábula Rasa* (Blank Slate) with Inés Bacán and Diego Amador.

In 2007 he premiered *Sólo* (Alone) in Paris. The show is a very personal vision of flamenco dancing, with no music and no frills, a choreographic experiment that would later be presented in New York and on stages such as the Guggenheim in Bilbao and the Mercat de les Flores (Flower Market) in Barcelona.

His latest show, *Al final de este estado de las cosas, redux* (The End of This State of Things, Redux), inspired by passages from the Book of Apocalypses, had a successful premier at the 15<sup>th</sup> Biennial in Seville in 2008.

Israel Galván is the pioneer of a new style that is making its mark on new generations of dancers. As Pedro G. Romero says, "no one doubts that Israel Galván is a favorite dancing to the *compás*

(rhythm) of flamenco singers who invite him to make *bulerías* and *tangos* compatible with more modern experiences." "Flamenco would no doubt have been completely different in the past few years without Israel Galván."

JOSÉ MERCÉ.

Flamenco Singing: José Mercé.

Guitar: Manuel Moreno "Morao", Daniel de Morón

Bass: Manolo Nieto

Percussion: Cesario Moreno "Güito"

Choruses and *palmas* (hand clapping): Marcelino Fernández, Antonio de los Reyes, Rafael de los Reyes

Song
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MADRID

TEATROS DEL CANAL-SALA ROJA (TEATROS DEL CANAL THEATER – RED HALL)

SATURDAY, JUNE 12<sup>TH</sup> AT 20:30

### RUIDO (NOISE)

*Ruido* (Noise) is José Mercé's new album and one of his major works. This is the 17<sup>th</sup> album in his career. From the start, Mercé has managed to accomplish the difficult feat of turning flamenco into something for all audiences, expanding its popularity without losing its soul or its depth. Such is *Ruido* (Noise).

The album starts with *Amanecer* (Dawn) and continues with *Ruido* (Noise). The song that gives it its name is a *bulería* that confirms the spirit of the project: one or two guitars, percussion, bass and choruses are enough to sustain José Mercé's impressive voice. The album is flamenco in all its purity, with excellent songs by Isidro Muñoz, who wrote most of the songs, except for the closing theme: the emblematic *Nana de la cebolla* (Onion Lullaby).

*Ruido* (Noise) includes *bulerías* such as *Ruido* (Noise), *La llave* (The Key), and *Fe* (Faith); *alegrías* such as *Pan y pico* (Bread and Pick); and a *rumba* called *Todos seremos* (We Shall All Be), not to mention great flamenco singing such as the *soleá* called *Vengo de donde no estuve* (I've Come from a Place I was Never At), plus an impressive version of *Nana de la cebolla* (Onion Lullaby) with lyrics by the poet Miguel Hernández and music by Alberto Cortez, who recreates the version recorded by Joan Manuel Serrat in 1972 with special collaboration from Pasión Vega and Carlos Sanlúcar.

**José Mercé.** José Soto Soto, better known as José Mercé, was born in a neighborhood called Santiago, in Jerez, in 1955. He is a descendant of the legendary Paco de Luz and a nephew of Manuel Soto Sordera. As a young boy, he was part of the boys' choir at the Basilica of Our Lady of Mercy, where he sang from age six to twelve. This is where he got his stage name. He debuted at the age of twelve in his homeland, acting in the *Los Jueves Flamencos* (Flamenco Thursdays), organized by Manuel Morao. José Mercé was soon recruited to form part of the artistic lineup at La Cueva del Pájaro Azul, the *tablaó* in Cádiz where Rancapino, Pepa de Utrera and Juan Villar also worked.

At the age of thirteen, he was summoned to Madrid for a recording and settled there permanently. The poet Manuel Ríos Ruiz became his producer and paired him up with flamenco guitarists such as Manolo and Isidro Sanlúcar. Mercé performed at a Domingo Manfredi conference at Madrid's Ateneo cultural society. He joined the Torres Bermejás *tablaó* where he sang accompanying the famous Trio Madrid, made up of Mario Maya, Carmen Mora and El Güito. He also performed with them in several theaters around the city of Madrid and its province. The young Mercé became

one of the most hotly contested flamenco singers for dance. In fact, by the time he was eighteen, Antonio Gades had already taken him on tour around Europe and America with his company. He remained by the maestro's side between 1973 and 1983. In 1981, he participated in Carlos Saura's film *Bodas de Sangre* (Blood Wedding), which was the first installment of *Saura-Gades-Piedra* film trilogy. Saura counted on him once again for the 1995 film *Flamenco*.

Following a series of performances with the Spanish National Ballet, Mercé began holding recitals at cultural centers, *peñas* (flamenco folk clubs) and festivals. He participated in the International Flamenco Art Courses for the Flamenco Studies and Andalusian Folk Art Master Class. This same organization awarded him the *Copa Jerez* (Jerez Cup). In 1986, Mercé won the La Sernet and Niña de los Peines awards at the National Flamenco Art Contest in Córdoba. These prizes firmly established him as an artist and reaffirmed his presence in major flamenco events.

In 1983, he recorded *Verde junco* (Green Reed), along with Tomatito and Enrique de Melchor. The album was followed in 1987 by *Caminos reales del cante* (Flamenco Singing's Royal Roads). In 1991, he outdid himself with *Hondas raíces* (Deep Roots) and, three years later, in 1994, he launched *Desnudando el alma* (Undressing the Soul). Nevertheless, it wasn't until 1998 that his artistic career took an important turn when he recorded the album *Del amanecer* (About Dawn) along with guitarist Vicente Amigo. The record presented a renewed image of flamenco art and opened a successful new road for his "refreshed" flamenco. Whereas this project sold one hundred fifty thousand copies, Mercé's following album, *Aire* (Air), produced two years later by Isidro Muñoz, went double platinum. His next recording was *Lío* (Mess), presented in October 2002. Mercé himself defines this album as "a record made with the heart". Enrique de Melchor, among others, collaborated on the album. More recently, in 2004, Mercé presented *Confí de Fuá* (Paté Mix). In this album, he really showed off his talent as a flamenco singer combining songs with more traditional flamenco singing.

*Lo que se da no se quita* (Losers Weepers, Winners Keepers) was his next album. It was launched in 2006 at a sold-out Royal Theater in Madrid. This record marks a turning point where Mercé begins to develop his repertoire, emphasizing his pop side, with ballads overriding the more codified patterns of flamenco singing. Mercé amazes us with his versions of Louis Armstrong's "Mammy Blue" and "What a Wonderful World". In 2009, he previewed a selection of music from his album *Ruido* (Noise) in Jerez. He would later present this album at the Zarzuela Theater and, last March, at the Palau de la Música in Barcelona.

Now, in 2010, he has just presented his first major compilation album: *Grandes éxitos de José Mercé* (José Mercé's Greatest Hits). The record includes all the songs that have made this flamenco singer from Jerez one of the most popular figures in flamenco today. These songs have made it possible for him to sell 600,000 copies of his last few records in the past decade.

"Mercé hasn't just settled for having the gift of echo, he's also made it a point to acquire artistic wisdom. He's thought about what it means to be an artist and made sense of his life based on this major ideal. And this has benefited his intrinsic natural talent." (Manuel Ríos Ruiz)

JOSÉ MAYA and ALFONSO LOSA

Dancing: José Maya, Alfonso Losa.

Flamenco Singing: José Anillo, Encarna Anillo, Antonio Ingueta, Juañares

Guitar: Pino Losada, Carlos de Jacoba

Percussion: Lucky Losada

Dancing

MADRID

TEATROS DEL CANAL-SALA ROJA (TEATROS DEL CANAL THEATER – RED HALL)

SUNDAY, JUNE 13<sup>TH</sup> AT 20:00

GRITO (CRY)

The flamenco dancers from Madrid's Amor de Dios School are young maestros who have, from a tender age, traveled with a suitcase full of hope, books and make up. Their lives consist of spring seasons in Paris, autumns in Vienna, dance schools, work, and respect bordering on adoration towards their teachers. Today is their big moment. This new generation is stepping onto this great stage so that we can learn to love and admire them. They have a lot to say and, both at Suma Flamenca and at the Seville Biennial, they'll present us with their dreams come true.

*Grito (Cry)*, Alfonso Losa and José Maya's new performance, is a recap of the learning process and evolution both flamenco dancers have undergone, and which they reveal making no excuses. The piece is undoubtedly a showcase of contemporary flamenco. Losa and Maya offer us a complete performance that is balanced yet full of specific details that are clear proof of their stock. At certain points, the piece is like a beautiful battle where the only winner is the audience. After opening with a *siguirilla* duo, Losa regales us by dancing a *farruca* with a cane, to which Maya responds with a *soleá por bulerías* so powerful that it forces his artistic rival to come out with a *soleá por derecho* from his own repertoire that keeps the audience on edge. Finally, José Maya responds with a fusion of all his flamenco expertise, offering us a master class in which all the flamenco *palos* (styles) merge together in order to put all the artist's best on stage. And both flamenco dancers close with a duo of *jaleos* that reveal what *Grito (Cry)* truly is: a celebration of our most profoundly rooted art form.

**José Maya.** José Maya Serrano "Joselillo Romero" was born in Madrid in 1983. He is part of a family of artists that includes such figures as the legendary flamenco dancer Fernanda Romero and painter Antonio Maya. Trained by the teachers at Amor de Dios, José Maya proved to be a precocious artist with a talent far superior to what was usual for his age. When he was just nine years old, Maya participated in a Benefit Festival at the Albéniz Theater along with figures such as Antonio Canales, Joaquín Grilo, Juan Ramírez and Enrique Morente. Soon afterward, he shared the stage with El Güito, Ramón El Portugués, Javier Barón and La China.

In 1995, at age twelve, Maya took part in Tele 5's contest *Bravo, bravísimo*, won the grand prize for Spain and traveled to Italy as a finalist. A year later, he starred in a TV show called *Gente con alma* (Soulful People).

In 1995, he participated in Los Veranos de la Villa along with La Tati and as a guest artist in *Homenaje al bailar El Tupé* (Tribute to the Flamenco Dancer El Tupé), along with El Güito,

Manolete, Juan Ramírez, and Blanca del Rey. This tribute was followed by two others to which José Maya would also be invited, such as *Homenaje a Antonio "El Bailarín"* (Tribute to Antonio "The Dancer") and *Homenaje al bailar Josele Heredia* (Tribute to the Flamenco Dancer Josele Heredia), in which Maya shared the stage with Lole Montoya, Ketama, El Güito, Manolete, Juan Ramírez, Enrique de Melchor and Vicente Soto, among others. When he was just thirteen years old, Maya went on his first tour with guitarist Paco Cruz.

Worth noting among his solo projects are: *Contra la Droga* (Against Drugs) at the Albéniz Theater in 1997, and, that same year, the Palma del Río Flamenco Week, dedicated to El Güito.

In 1998, he won the Copa Pavón Prize and performed as a guest artist with different companies including Pepe Habichuela at the Salzburg Classical Music Festival, Antonio Canales' show *Raíces* (Roots), Carmen Cortés show *Racial* and Lola Greco's piece *Carmen y Flamenco* (Carmen and Flamenco). He participated in the show called *Al son cinco* (Melody Five) along with Rafael Amargo, Lola Greco, María Vivó and José Serrano and performed with Estrella Morente at the Conde Duque in Madrid. That same year (1998), he recorded two shows for TVE-La2: *Algo más que flamenco* (More than Flamenco) and *Tiritirán*.

In 2000, he won Best Dancer at the Choreography Competition in Madrid and was given a scholarship from the Fundación Autor (the Spanish author's guild) to attend the prestigious Alicia Alonso Classical Ballet Master Class.

In addition to performances such as *Maya* (2004) and *Pies de Fuego* (Feet of Fire- 2005), one of his main works has been *Al natural* (Natural- 2006), a show he performed in along with Farru and Barullo in 2008 and which was a major hit at the Nuevo Teatro Alcalá theater in Madrid and at the Jerez Flamenco Festival. José Maya's latest premier is *El velero de las rosas* (The Roses' Sailboat), featuring Lola Greco. The piece was first shown at the Corral de Comedias in Alcalá de Henares.

Maya has been called upon to perform as the opening act at concerts for major international stars such as Marc Anthony, Beyoncé and Björk.

**Alfonso Losa.** Flamenco dancer Alfonso Losa was born in Madrid thirty years ago. He began training with Rafael Córdoba when he was only nine and obtained the highest marks as a student at the Royal Professional Dance Conservatory. Losa completed his training alongside major artists such as El Güito, Manolete, María Magdalena, Antonio Reyes, Juan Ramírez, Domingo Ortega, La China, Antonio Canales and Javier Latorre.

His professional career began in 1994, when he obtained the Jury's Special Mention in the Community of Madrid's Spanish Dance and Flamenco Choreography Competition. In 1996 and again in 2001, he won Best Flamenco Dancer in this same contest. But these are just two of the important awards Losa has obtained throughout his career, having also received the El Güito award in the 2007 edition of Córdoba's Flamenco Art Contest, and the El Desplante prize at the Festival del Cante de las Minas de la Unión (La Union's Flamenco Mine Song Festival) in 2008.

As a solo flamenco dancer, Losa has worked in the companies of such artists as Adrián Gallia, Ricardo Franco, Manolete, El Güito, whose company he danced in for four years, and Manuela Carrasco, with whom he worked for three years during that same period (1998 to 2002). During this time he also worked as the main dancer with Ricardo Franco and with Rafael de Córdoba, whom, along with Manolete, Losa considers his main teachers.

In 2000, he began a new professional venture by launching his own company with the show *En Candela* (On Fire), which he presented at the Madrid en Danza Festival. Losa later premiered a performance called *A Tierra* (Take Cover) and, in 2003, he put together a show called *Dos Mundos* (Two Worlds) along with dancer José Maya.

From that moment on he began to collaborate as a guest artist in the companies of major flamenco masters such as Rubén Dantas, Enrique de Melchor, La Susi, Gerardo Núñez, Montse Cortés, Niño Josele, Tatiana Garrido and Guadiana, among others. Enrique Morente had him



dance at the presentation of his latest album, *Pablo de Málaga* (Pablo from Málaga), at the Reina Sofía Museum.

Losa participated as a choreographer in *Hombres Flamencos* (Flamenco Men) and *Duende* (Inner Spirit) along with such figures as Isaac, Niño de los Peines and José Maya.

Losa has taken his art to different places in Europe, South America and Asia. He currently combines his work as the head of his own company with various collaborations as a guest artist and with his work as an educator teaching courses and master classes both in Spain and abroad.

*Mirando Atrás* (Looking Back) is Alfonso Losa's latest show. The piece expresses the desire to recover what has been forgotten. It combines the elegance of the *farruca*, the temperance of the *soleá*, and the strength of the *fandango*. Losa does not purport to pay tribute. Instead, he seeks out new rhythms while sticking close to his roots.

ENRIQUE MORENTE.

Flamenco Singing: Enrique Morente.

Song

MADRID

TEATROS DEL CANAL-SALA ROJA (TEATROS DEL CANAL THEATER – RED HALL)

TUESDAY, JUNE 15<sup>TH</sup> AT 20:30

ENRIQUE MORENTE in concert

*“At any given moment, our contradictions and nostalgia depend on which way the wind is blowing. And so, ‘cante’ grows with every coming year, as new artists are born who continue to enrich it as long as they live and are always constantly reinventing everything”.*

*Enrique Morente*

In every time period, each artist has a different approach to finding his own means of expression. Yet all artists look back to those who came before with respect.

From the start, non-conformity and loyalty to the fundamental codes of flamenco singing formed the basis of his performing career. Morente's artistic pursuits drove him to take on challenges far beyond flamenco singing, as a producer, director and actor. Enrique Morente's career is dominated by his strict self-discipline and his thoroughly conscientious professionalism and dignity at the service of *cante* (flamenco singing).

Morente claims to love orthodoxy, a basic tenet of flamenco that should, nevertheless, help flamenco to evolve and to explore new musical avenues: *“Because flamenco is an art form that is alive and constantly in motion. If it weren't alive, it never would have expanded beyond the cave dwellings... or the countryside. Flamenco is associated with clichés, dogmas, and misunderstandings that won't let the ears listen freely when, in order to understand flamenco, all you have to do is to be receptive and listen.”*

Morente has repeated words similar to these throughout his career, as he has long been the victim of a sort of witch-hunt against him and has often had to defend himself with these sorts of interventions. Today he is undoubtedly the most influential person in the professional flamenco world.

Morente finds it boring to sing the same repertoire over and over again. That is why he wrings every last drop of wisdom out of the concept of orthodoxy in order to find inspiration and develop new works of art. From the early days of his career, Enrique Morente's talent has drawn the attention of critics and scholars. He is very interested in understanding and performing the most complex *cantes* (flamenco songs). That combined with his wish to become, “a wide-ranging *cantaor*, without any distinct school or region,” have led him to create a unique personality that leaves little room for clichés. The key, for Morente, is sincere and honest work, using both the heart and the head, in a delicate balance that is palpable in every one of his works.

**Enrique Morente.** Born in 1942 in Granada's Albaicín district, Morente became interested in flamenco song and singing in general at a very young age. He was a choirboy at the cathedral in his hometown and he soon moved to Madrid in order to train with the great masters, being well aware that he needed to acquire technique and look to certain sources. In Madrid, Pepe de la Matrona took an interest in him and Morente debuted at the Charlot *peña* (flamenco folk club). His jump to the professional world came about in 1964 when he performed with the Marienma Ballet. Three years later, he recorded his first album, *Cante Flamenco* (Flamenco Song), accompanied on guitar by Félix de Utrera. The album had Morente's own distinctly personal seal; it was both groundbreaking and a classic. From the start, non-conformity and loyalty to the fundamental codes of flamenco singing formed the basis of his performing career.

Morente's recordings would continue to reflect his pursuits as a flamenco singer and his creative talent alongside guitarists such as Niño Ricardo, Perico del Lunar, Parrilla de Jerez, Manzanita, Paco Cortés, Tomatito, Manolo and Isidoro Sanlúcar, Enrique de Melchor, El Bola, Paquete, Montoyita, Sabicas, and, especially, Pepe Habichuela.

Morente's third album *Homenaje flamenco a Miguel Hernández* (A Flamenco Tribute to Miguel Hernández- 1971) would be the first of a long list of recordings in which Morente used poems by his favorite writers as verses for his flamenco songs. He borrowed poems from Hernández, San Juan de la Cruz, García Lorca, Al Mutamid, the Machado brothers, Alberti, Lope de Vega, Bergamín, Guillén and many others.

Morente's artistic pursuits drove him to take on challenges far beyond flamenco singing, as a producer, director and actor. He continued to work in various performances, including *La Celestina* alongside pianist Antonio Robledo. Robledo and Morente co-wrote *Fantasia del cante jondo para voz flamenca y orquesta* (*Cante Jondo Fantasy for Flamenco Voice and Orchestra*), which premiered at the Royal Theater in Madrid in 1986 featuring guitarists Juan Habichuela and Gerardo Núñez as well as the Madrid Symphonic Orchestra. This last work illustrates Morente's remarkable way of combining "classical music" and flamenco. Morente also created a ballet called *Obsesión* (Obsession) that was premiered by the National Ballet of Canada. In 1988 he presented *El loco romántico* (The Romantic Madman), based on Cervantes' *Don Quixote*, at the Festival in Granada. And in 1990 he premiered *Allegro Soleá* at the Biennial in Seville. Morente composed the music for Martín Recuerda's *Las arrecogías del beaterio de Santa María Egipciaca* (Postulants of the Santa María Egipciaca Congregation) as well as the soundtrack for José Luis Borau's film *La Sabina* (Sabina). Worth noting among his work in theater are: *Edipo Rey* (Edipus Rex) with José Luis Gómez and director Miguel Narros' *Así que pasen cinco años* (Once Five Years Have Passed) and *Fedra*.

One of his most popular records among fans of good music is *Omega* (1997). Morente worked on this album with Granada-based rock group Lagartija Nick and guitarists such as Vicente Amigo and Tomatito. The album adapts poems by Federico García Lorca and by Canadian singer Leonard Cohen. This album confirms Enrique Morente as an inexhaustible source of ideas. Morente continued working on interesting projects such as *Lorca-Morente* and the show *África, Cuba, Caí* (Africa, Cuba, Caí), a fusion project combining three different sources and based on the notion that the rhythms and expressions from the Black Continent are clearly reflected in traditional Latin American music, which, in turn, has strong links to flamenco music.

In 2003, Morente published an album called *El pequeño reloj* (The Little Clock). In 2006 he launched *Morente sueña La Alhambra* (Morente Dreams Up the Alhambra). And, lastly, in 2008 Morente recorded *Pablo de Málaga* (Pablo from Málaga) where he unveils Picasso as a poet, giving voice to several of the poems written by the internationally famous artist from Málaga.

All these honors reward a career dominated by strict self-discipline and by an awareness of the professionalism and dignity required of flamenco singers.

**PASTORA GALVÁN.**

Choreography: Israel Galván, Pastora Galván

Dancing: Pastora Galván

Flamenco Singing: David Lagos, José Valencia

First Guitarist: Ramón Amador

Second Guitarist: Miguel Pérez

Percussion: José Carrasco

Lighting: Ada Bonadei

Sound: Félix Vázquez

Production and Management: A Negro

Producciones

International Distribution: Polimnia

**JOAQUIN GRILO**

Dancing: Joaquín Grilo

Guitar: Juan Requena

Bass and mandolin: José Carmona

Flamenco Singing: José Valencia, Carmen Grilo

Percussion: Popi Trujillo

Dancing

MADRID

TEATROS DEL CANAL-SALA ROJA (TEATROS DEL CANAL THEATER – RED HALL)

WEDNESDAY, JUNE 16<sup>TH</sup> AT 20:30

**MANO A MANO (ONE ON ONE)**

A man's dance, a woman's dance, Seville or Jerez, we're forced to follow advice about 50-50 chances. This amazing flamenco dancer from Seville is the sister of Israel Galván, one of today's most revolutionary dancers. Pastora has the air of a big-name dancer of fine flamenco stock. Joaquín Grilo, a native of Jerez who has honed his skills in Madrid, will join her on stage. This is a once in a lifetime luxury in this generation's history.

**BAILES (DANCES)**

Show presented by the Seville City Council's Flamenco Biennial

*... "alegrías" full of strength and temperament, sensuality and sweetness... sensuality and playfulness, with influence from Triana and the interpretive personality of her brother Israel... Pastora personifies one of the most interesting and promising offers in flamenco dancing today...*

Diario de Cádiz. Julio Vega

*... this new Pastora Galván has that one gift that is so nearly impossible: she is unique... "bulerías" that look like something off Titi de Triana's nightstand. Barefoot, with an ample bottom, fresh, and just a little bit vulgar: a real beast... Then, in the "seguriya" she becomes sophisticated and sharp, giving it steps, moves and a structure unlike anything ever seen before... The white dress reflects a joyful blinding light "por alegrías", flying around it with "redaños" and an innovative classicism...*

Flamenco World. Silvia Calado

*... Her craft and dedication are so precise as to allow unthinkable licenses... The most striking of which is the vertigo, the speed she gives her compositions without losing her composure, without losing the "compás" (rhythm), without losing aesthetic beauty, without losing as much as a bobby pin....*

Granada Hoy. Jorge Fdez. Bustos

*... A great flamenco dancer with a great many assets, alternately classic and conventional, cutting edge and surreal, a beauty among the beautiful...*

Deflamenco.com. Estela Ztania

**Pastora Galván.** Born in Seville in 1980, Pastora is the daughter of José Galván and Eugenia de los Reyes. She's got the substance of traditional flamenco dancing in her blood and the modernity of her brother Israel Galván, a genius at the cutting edge of flamenco. Pastora, on her part, is acknowledged as a prestigious flamenco dancer. In 2001, she was granted the Matilde Coral award at the National Flamenco Art Contest in Córdoba.

She studied Spanish Dance at the Conservatory in Seville between 1990 and 1998, during which time she began to take on her first professional engagements. At the age of 15, she traveled to the United States for the first time with the San Francisco-based Flamenco Theater Company. The following year, she taught courses at the University of Stanford and performed in France with Israel Galván's Company. Since then, she has not stopped teaching classes and performing all over the world with different companies and as a solo flamenco dancer.

In 1998, choreographer María Pagés signed her on for *La Tirana* (The Tyrant), which premiered at the Biennial in Seville in 2000. In that same competition, Pastora also performed in Israel Galván's *Mira / Los zapatos rojos* (Look / The Red Shoes). She worked with Israel Galván on another three shows, all of which were presented at the Biennial in Seville: *Transformación* (Transformation) and *La metamorfosis* (The Metamorphosis) presented in 2000 and *Galvánicas* (Galvanic) at the 2002 Biennial.

Since 1998, Pastora Galván has participated in every single edition of this important event in Seville. Nevertheless, the greatest challenge thus far in her career was during the 2006 Biennial, when she premiered *La Francesa* (The Frenchwoman), a show in which she is the absolute protagonist as far as dancing is concerned, presenting five choreographies created specially for her by Israel Galván, with Pedro G. Romero as production designer. *La Francesa* (The Frenchwoman) marks the start of a new stage in Pastora's career as a performer. Pastora won the Giraldillo Innovation Award for her work on this show, thanks, literally, to "her capacity for presenting tradition in order to disobey it and create a new language for expression." *La francesa* (The Frenchwoman) was presented on stage at important events such as Madrid's Andalucía Flamenca Festival, the Festival in Jerez, Granada's International Festival and Montpellier Danse. It was a total success: audiences as well as specialized critics unanimously acclaimed the piece. When Pastora returned to Seville's Joaquín Turina Theater with *La Francesa* (The Frenchwoman) in 2008, she left everyone dumbfounded.

In the last edition of the Biennial, she performed with Israel Galván as a guest artist in Pedro Sierra's *Tres movimientos* (Three Movements). That same year (2008), she participated in the United States Flamenco Festival along with Carmen Linares and Miguel Poveda in a show called *Cuatro Esquinas* (Four Corners). Pastora also conquered new territories with her show *Cuadro Flamenco* (Flamenco Tableau), which she presented at the Spring Festival in Cairo and Beirut.

Throughout her career, she has worked alongside major artists such as Eva Yerbabuena, Fernando Terremoto, "La Susi", Niño de Pura, María Pagés, José Luis Rodríguez, Arcángel, Joaquín Grilo, "La Tobala", Pedro Sierra... Her work with Carmen Linares in *La Diosa Blanca* (The White Goddess), a show featuring an all-female cast, and in *Las mujeres en el flamenco* (Women in Flamenco), both in 2005, are worth pointing out as they are especially meaningful. As is *Los Grandes* (The Big Ones- 2007), a piece for which Antonio Canales gathered a group of major young flamenco artists. Today, Pastora is a frequent collaborator with pianist and composer David Peña Dorantes in his show *Piano Flamenco* (Flamenco Piano).

Her restless spirit and boundless energy drive Pastora to continually seek new projects and new artistic ventures. As is the case of her latest works: a solo for the innovative Flamenc Empiric festival at Barcelona's El Mercat de les Flors, and her new creation *Pastora*, a tribute to Pastora Imperio in which tradition and the cutting edge naturally go hand-in-hand. Premiered at the Festival in Jerez in 2009.

## LEYENDA PERSONAL (PERSONAL LEGEND)

They say every man's real homeland is in his childhood. Many images, feelings and drives have invaded us ever since we were children. Artists look for inspiration in their memories and invariably bring to mind a certain figure: woman. As a child, my mother was my homeland. She taught me to fight and gave me the strength to be unconventional, to refuse to surrender in the face of the injustice of the poverty that surrounded us. Her justice always gave me strength, it unleashed a huge flood of energy in me, and, ever since I began my career, it accompanies me whenever I dance.

Now that I am grown up, women are still the driving force behind the sensitivity I must necessarily exercise in order to keep going, in order to fight against every sort of manipulation of the artist and his art, in order to make that return trip that allows us to exteriorize our passions and our most comprehensive and innocent dreams.

**Joaquín Grilo.** Born in 1968 in Jerez de la Frontera where he soon began studying dance with his first teacher, Cristóbal El Jerezano. In 1981, he moved on to study with Paco del Río and Fernando Belmonte, the head teachers at the Ballet Albarizueta where Grilo danced from 1981 to 1988, eventually becoming the group's head dancer. With this group, Grilo toured Europe, Morocco, Israel and Japan, performing on television in Italy, Germany, and some countries in the Americas.

In 1987 he won the dance award on a television program called *Gente Joven* (Young People). After obtaining this prize, he danced at the Royal Alcazar in Seville before the King and Queen of Spain and the Queen of England during her first official visit to our country.

In 1989, Grilo won the Vicente Escudero First Prize for Dance at the National Flamenco Contest in Córdoba in which he had also participated three years before, obtaining a Juana "La Macarrona" Honorable Mention.

In 1990 he moved to Madrid and joined the Spanish Ballet Theater Company as a flamenco soloist as well as dancing with Lola Flores' and La Tati's respective companies.

In 1992 Grilo went on to join Paco de Lucía's sextet along with stars such as Jorge Pardo, Carles Benavent and Rafael de Utrera. This would be a decisive step in the dancer's career. After seven years beside the great master, Grilo admits that he has reached one of the goals of every flamenco lover, "not only did he [Paco de Lucía] give me a name, he also gave me his wisdom as an artist and as a person." Meanwhile, Grilo collaborated with musicians such as Chano Domínguez, with whom he recorded an album and a DVD respectively called *Oye come viene* (Hear it Coming) and *Mira como viene* (See it Coming); and with guitarist Vicente Amigo, with whom he collaborated on *De mi corazón al aire* (From my Heart to the Air).

In 1997 Grilo received "El Olivo" magazine's First Dance Award.

In 1999, he created his own company with the show *Jácara* (Merry Dance), a flamenco suite in which he combines different flamenco *palos* (styles). Grilo's first major show with his own company was *De Noche* (At Night). The show premiered at the Jerez Festival in 2001 with Jorge Pardo and Carles Benavent. Later, in a new version of the show, Grilo would share the stage with Diego Amador and Lola Greco.

Grilo also premiered *A solas* (Alone) at the Jerez Festival in 2005. As Grilo himself defined it back then, the piece is intimate, romantic and full of contrasts. In 2007, he presented *Grilo* in Madrid and, a year later, he continued along that autobiographical line with *Leyenda Personal* (Personal Legend), which premiered at the Jerez Festival. Two years later, Grilo again returned to his homeland with a new version of *Leyenda Personal* (Personal Legend), which won him the Cátedra de Flamencología's (Flamenco Master Class) Critics' Choice Award at the Jerez Festival in its latest edition (2010).

VALDERRAMA "FLAMENCO"

Musical Direction and Arrangements: Jesús Bola  
Vocals: Juan Valderrama  
Guitar: Daniel Casares, Luís Ruíz "Calderito"  
Piano: Laura de los Ángeles

Chamber Music Quartet:  
Director and Cello: Rafael Domínguez  
Violin: Amaya Barrachina  
Viola: Alexander Tronchinsky  
Double Bass: Francisco Ballester Sanz

Song

MADRID  
TEATROS DEL CANAL-SALA ROJA (TEATROS DEL CANAL THEATER – RED HALL)  
THURSDAY, JUNE 17<sup>TH</sup> AT 20:30

MAESTROS

Premier. A vision of traditional flamenco the aim of which is to recall the great masters of the golden age of *cante flamenco* (a particular style of flamenco singing), showing a different side of them that helps reintegrate them with a renewed freshness.

Vocals and guitar merge with the harmonic richness of the piano and violins join in on the *Farruca, Garrotín, Malagueñas, Tarantas, cantes de ida y vuelta...*

Names such as Don Antonio Chacón, Pastora Pavón "Niña de los Peines", Ramón Montoya, Manuel Vallejo, Dolores Jiménez "Niña de la Puebla", Pepe Marchena, Pepe Pinto, Porrinas de Badajoz and Juanito Valderrama, make up the base of this musical show.

Great artists who, in their own days, had stood flamenco on its head, reworking and perfecting their harmony, their technique, their performances, in order to endow flamenco with a previously unknown aesthetic beauty. These great flamenco masters took the art form beyond the four walls of the tavern, dressed it up, and promenaded it around the most prestigious stages both at home and abroad, decisively contributing to flamenco's current expansion and relevance. Suma Flamenca commissioned Valderama to create this piece, challenging him as the son of Don Juan Valderrama to take the bull by the horns and keep his father's memory alive.

**Valderrama.** Valderrama is a prime example of the new generation of flamenco musicians. He is the youngest child of one of our country's best-known artistic couples: Dolores Abril and Juanito Valderrama. Juan Antonio Valderrama Caballero was born in Madrid in 1972 and grew up surrounded by music from early childhood. This experience has provided him with a wisdom that is palpable in his albums. His recordings are imbued with a unique style that combines flamenco, *boleros*, ballads and *rumbas*.

His first album, *La memoria del agua* (Water's Memory) was launched in 2002, with special collaboration from artists such as Ana Belén, Joaquín Sabina and Vicente Amigo. Valderrama managed to sell over fifty thousand copies. This is how he positioned himself as one of the best-loved artists among critics and audiences alike, partly thanks to the musical skills inherited from his father.

In 2004, Valderrama recorded an album called *Afileres* (Pins) in which he delves into pop music territory without losing sight of his own particular style of flamenco. In 2006 he launched his third album, *Ilusión* (Hope), under his own record label (Kompetencia Records), two of the songs on the album were written by José Luis Perales. Within days of its launch, the record was listed among the

20 best-selling albums, thanks to which Valderrama had the chance to cross over to Latin America and launch the album in Argentina, Uruguay, Peru and Chile.

Meanwhile, Valderrama performed in over three hundred live concerts. He participated in several television specials, always playing live. He also formed a company along with artist Clara Montes with a show called *Memoria del Sur* (Memory of the South) and toured all over Spain with it. This last show deals with Mediterranean themes and combines *copla* and *fado* ballads with flamenco. The piece thus becomes a vehicle for expressing the feelings, hopes and emotions of the people of Andalusia.

Along with his wife, writer and director Rosa Peña, Valderrama wrote the history of Los Chichos, a group he greatly admires. He also faced the challenge of organizing his parents' musical and film careers into a collection that would also bear his record label's seal.

Valderrama's fourth album, *Moderna Tradición* (Modern Tradition) was launched after three years of silence and much research into flamenco's roots in Arabic music. The title itself explains the spirit of this new record: distilling the essence of traditional songs and including it in contemporary music. The album combines the two most ancient cultures in the history of music, fusing instruments with a long-standing Arabic tradition together with flamenco and acoustic guitars, as well as Turkish and Egyptian string instruments.

Fifty musicians from four different countries have taken part in this recording, a fact that adds sensibility, variety, originality and freshness to an album that will be launched in Germany, France, Belgium, Turkey and Egypt and with which Valderrama intends to tour Europe and the Middle East. Jesús Bola, the maestro from Seville and producer for Camarón, Paco de Lucía and Rocío Jurado, has been put in charge of the record's flamenco contents. Horacio Icasto, an unquestionable star on the international jazz scene, has taken on the task of producing one of the songs on the record: *Un tango en Madrid* (A Tango in Madrid) Addel Hakki, well-known Egyptian producer, is in charge of integrating the elegance of Arabic pop into the album. And Ogüz Kaplangi, head of one of the most successful electronic music groups on the international scene, is producing four songs on the album.

With these ingredients, the result is a product full of nuances and sounds that are new to the Spanish music scene in which Valderrama is gradually making a name for himself, convinced as he is of the significance of his legendary surname.



ARGENTINA

Vocals: Argentina

Guitar: José Quevedo "Bolita", Eugenio

Iglesias

*Palmas* (Hand Clapping): Bobote, Torombo

Percussion: José Carrasco

Choruses: Los Mellis, Toñi Nogaredo

Bass: José Manuel Posada "Popo"

Piano and Keyboard: José Mestre

Trumpet: Puntas

Trombone: Julito

Song

MADRID

TEATROS DEL CANAL-SALA ROJA (TEATROS DEL CANAL THEATER – RED HALL)

FRIDAY, JUNE 18<sup>TH</sup> AT 20:30

LAS MINAS DE EGIPTO (EGYPTIAN MINES)

This is what happens to your career when you feel responsible and are so committed to your work that you feel like you are at a vital moment in your life. You won't settle for just anything. You won't like everything. You won't accept just anything. You have to dig deep in the earth to find the center of your being, to find the precious minerals that fill you and give you enough of the energy you need to feel alive.

Knowing your journey's destination gives you the necessary peace of mind to know what direction you should head in each time you take off. When we found these minerals, we melted them down with the metal of a prodigious voice full of light, of age-old and contemporary colors, modern and ancestral sounds, a brutal and unusual mineral depth that moves people and makes them feel the most intense emotions they will ever experience.

Speaking from the point of view of personal experience, speaking from the most clamorous ovation possible, speaking from inside the kitchen, speaking from a person's expertise, speaking from an artist's skill, speaking from a sense of rhythm, speaking from the humblest of all humility, speaking from the most natural expression, speaking ever since you were born just in order to sing, speaking from the galleries that make up these Egyptian Mines where ten minerals lie waiting to be discovered through listening, like any good explorer would do. Speaking from all this is a privilege that nature grants us human beings, and we cannot miss out on the opportunity to experience this musical gem now within our reach.

Exotic world, world music, cutting edge generation, age-old roots, infinite existence, sublime combustion. Argentina. Flamenco.

PROGRAMA

- *Siento que la vida pasa* – I Feel Life is Passing By (*tangos*)
- *Veras las flores nuevas* – You'll See the New Flowers (*bulerías*)
- *Las minas de Egipto* – Egyptian Mines (*soleá*)
- *Cada vez* – Each Time
- *Si te dicen de Cai* – If They Tell You I Fell (*alegrías*)
- *Suspiros da el alma* – Sighs from the Soul (*rumba*)

- *Nana del sueño* – Dream Lullaby
- *Entre Utrera y Jerez en Casa Vela* - Between Utrera and Jerez at Casa Vela (*bulerías*)
- *Malagueña y media granaína de Don Antonio Chacón* – Don Antonio Chacón's *malagueña* and *media granaína*
- *X Huelva* (*fandangos*)

**Argentina** is not a stage name. It's this young and brilliant flamenco singer's given name. Argentina was raised in Huelva, where she was born 26 years ago.

When she was just three years old, she began taking dance lessons at a neighborhood association. But, she did not start studying flamenco singing at Huelva's *Peña Flamenca* (Flamenco Folk Club) until the age of twelve. The turning point in Argentina's career is when she joined the group *Niños de Huelva* at age fourteen. The group became increasingly popular and recorded two albums: *Herencia* (Heritage) and *Felices Pascuas* (Merry Christmas), both recorded in 1998. Throughout that time, Argentina frequently appeared on TV shows such as *Veo veo*, hosted by Teresa Rabal, and *Senderos de Gloria*, presented by Consuelo Berlanga.

After her time with *Niños de Huelva*, she joined the group *Cané* where Argentina sang with another four girls from her music school. She recorded another two records with this group: *Caudal de Pasiones* (Surge of Passion), in 2001 and *Beso de Amor* (Kiss of Love) in 2003. Argentina also participated in *Historia Antológica del Fandango de Huelva* (Historical Anthology of Huelva's *Fandango*) in 2001 and in *Fandango Joven* (Young People's *Fandango*) in 2003, where she had the chance to apply her many years of learning her homeland's own special flamenco *palo* (or style). According to the artist herself, Huelva's *fandango* has many more nuances and techniques than one can possibly grasp just by listening.

According to critics, the way Argentina sang reminded one of Arcángel, Estrella Morente and Carmen Linares. She did not go unnoticed for her manager, Luis Miguel Baeza ("Luismi") who discovered this flamenco singer's true potential as a performer. Luismi encouraged her to enroll in Christina Heeren's Flamenco Art Foundation in Seville, where she took classes with such important flamenco masters as Paco Taranto, José de la Tomasa and Esperanza Fernández.

Argentina then began a tour of the Andalusian flamenco *peña* (folk club) circuit, where she was a huge success. Her presence became indispensable at the most prestigious flamenco festivals and concerts. In 2005, Argentina began to participate regularly on Canal Sur's program *Punto y Medio*. She also presented her work at the Madrid Medical Association during the Flamenco Pa'Tos festival, which has always been a showcase for young artists.

She toured Spain, Italy and Portugal, along with Portuguese flutist Rao Kyao, Galician *gaitero* (bagpipe player) Carlos Nuñez and Italian accordion player Ricardo Tessi, for the *Sete Sois Sete Luas* (Seven Suns, Seven Moons) International Music Festival, sponsored by writer José Saramago.

Her first solo album, *Argentina*, was launched on the market in 2006 under the Al Compás record label. The album was produced by Jerez-born guitarist José Quevedo "Bolita" and featured guitarists Juan Diego, Diego de Morao and Manuel Parrilla. It includes *cantes* (flamenco songs) such as *bulerías*, *alegrías*, *tangos*, *guajiras*, *seguiriyas* y *fandangos* all of which Argentina brings up to date without forgetting about classic *cante* (flamenco singing). In September, Argentina debuted at the Flamenco Biennial in Seville and, in December, she made history in her hometown at Huelva's Gran Teatro, where she completely sold out 24 hours before the concert. Argentina enjoyed a 15-minute round of applause.

Soon afterward, she received the National Flamenco Critics' Flamenco Hoy (Flamenco Today) award for Best Album by a New Singer at the legendary Corral de la Pacheca in Madrid. She then recorded a live concert at the Prado del Rey Studios for the radio program *Los Conciertos de Radio 3* (Radio 3 Concerts) and she was a huge success at the Barcelona *De Cajón* Flamenco

Festival in its 2007 edition. That same year, Argentina also got great reviews after participating in Barcelona's La Mercé festivities.

In 2008, she became a regular guest artist on Canal Sur TV's show *Ratones Coloraos*, hosted by famous presenter Jesús Quintero.

In June of that same year, she received the 2008 Venencia Flamenca Award at Seville's Teatro Municipal de los Palacios.

In 2009, she carried out a massive tour that took her to such places as the Teatro Alhambra in Granada, as part of the Flamenco Viene del Sur festival; the National Auditorium in Madrid, with the show *Argentina en la corte* (Argentina at the Court); the Santiago de Úbeda Hospital Auditorium in Jaén, where she received the City of Úbeda's 8<sup>th</sup> Active Flamenco National Award; and the 21<sup>st</sup> Flamenco Festival in Mont de Marsan (France).

ANTONIO CANALES and AMADOR ROJAS

Dancing: Antonio Canales, Amador Rojas  
Guitar: Jesús del Rosario, Nino Jiménez  
Flamenco Singing: Miguel de la Tolea,  
Antonio Rubio  
Percussion: Lucky Losada

Flute: Eloy Heredia  
Choreography: Antonio Canales, Amador  
Rojas  
Music: Jesús del Rosario  
Concept and script: Lucho Ferruzzo

Dancing

MADRID

TEATROS DEL CANAL-SALA ROJA (TEATROS DEL CANAL THEATER – RED HALL)

SATURDAY, JUNE 19<sup>TH</sup> AT 20:30

### ALTERNATIVA (ALTERNATE)

The art of bullfighting is a reflection of life itself, change of direction, presenting an alternate who you trust to stand-in for you, promenading, dragging out the dead, running around the arena, getting caught, back to the pen, being awarded the much-coveted bull's ear... Don't these things happen to everyone in the bullring of life?

Others sit by and watch, wearing their hats, smoking their cigars, sitting in the shade and smelling only of perfume.

Don Antonio Canales is like a top-class bullfighter, he carries a small cape (unlike those impostors who carry large capes) and he aims to confirm his student Amador Rojas as a great flamenco dancer. Just as he did before with Sara Baras and with a whole generation of young dancers. Canales is a generous artist, being, dancing, walking... He'll dance like what he is: one of the greatest... Great dances *por tangos* that will go down in history. He'll also present the great promise and reality that is Amador Rojas at the Canal Theater.

What happens when two outstanding flamenco dancers from two different generations share the same stage? The experience of one of the greatest flamenco dancers the world has ever seen contrasts with the youth and contemporary feel of the new generation. Antonio Canales is known to all and it almost seems superfluous to mention of the quality of his craft on stage. The audience is fond of him, loves him, adores him... Now Canales presents his protégée, just as a great bullfighter would do in the bullring, delegating his authority in a new talent that is leaving audiences around the world dumbfounded: Amador Rojas. The two dancers perform hand-in-hand before an audience anxious to see new versions of flamenco like the one presented in this show: ALTERNATIVA (ALTERNATE).

**Antonio Canales.** The son and grandson of artists, Antonio Canales was born in the district of Triana (Seville) in 1961. He began his studies at the National Ballet, where he danced as a soloist. From that moment on, his career skyrocketed and he quickly became one of our best-known artists. He has taken part in creating over fifty shows as the main dancer for different companies, as well as participating in several international galas featuring star dancers. He has shared the stage with such artists as Rudolf Nureyev, Maya Plisetskaya, and Caria Fracci.

In 1990, Canales received the Best Dancer Award in Mexico, which he shared with Julio Bocca. Later, in 1995, he won the National Dance Award. In 1999 he was honored with the Medal of Andalusia, which is given to artists who help promote the region's name all over the world. He also

obtained two MAX Stage Arts awards, the first in 1998 for the Best Dance Show for *Gitano* (Gypsy) and, in 2001, the prize for the Best Dance Performer.

In January 1992 he founded his own company, debuting in Bilbao with the choreographies *A ti* (For You), *Carmen Amaya* and *Siempre Flamenco* (Always Flamenco). One of his most acclaimed shows has been *Torero* (Bullfighter- 1993) which, to date, has been put on stage over 700 times all over Spain and at several international festivals, having won the silver medal at the FIPA 96 (Biarritz, France). In 1996 he premiered *Gitano* (Gypsy) at the Teatro Central in Seville during the Flamenco Biennial. Two years later, at Madrid's Autumn Festival, Canales premiered *Bengues*, which he created in collaboration with stage director Lluís Pascual. Between these two performances, in 1997, Canales put together *Grito* (Cry) for the Spanish National Ballet. The choreography was presented at the City Center in New York. That same year, Canales represented European dance in the Dance Stars Gala. After *Bengues*, he presented *Raíz* (Root), *Muralla de Ávila* (The Walls of Ávila), *Fuerza latina* (Latin Strength), *A ciegas* (Blind), *La Cenicienta* (Cinderella), *Gitano* (Gypsy), *Variaciones sobre el Guernica de Picasso* (Variations on Picasso's Guernica), *La casa de Bernarda Alba* (The House of Bernarda Alba) and *Raíces* (Roots). He inaugurated Mérida's Classical Theater Festival with *Prometeo* (Prometheus) in 2000. The piece was broadcast by TVE. And, in 2001, he began an important tour around Spain and Latin America with *Bailaor* (Flamenco Dancer).

While continuing to work on his choreographies and performances, in 1999 Canales shot his first film *Vengo* (premiered as "I Come" in the US festival circuit) with director Tony Gatlif. In March 2002, the dancer published his first novel, *Sangre de Albero* (White Blood).

**Amador Rojas.** Born in 1979 in Los Palacios (Seville). Rojas became interested in dance from a very young age and started dancing when he was only seven. His family encouraged him to cultivate this interest and entered him in a dance contest when he was only nine. Rojas is self-taught, the only classes he received were with the legendary Farruco, who undoubtedly became a point of reference and helped him define his style. Rojas and Farruco worked together for several years, until, when Rojas was just sixteen years old, he joined Salvador Távora's company where he danced for four years performing their particular version of *Carmen*. Shortly afterwards, Rojas began a new stage in his career during which he worked under the direction of Manuela Carrasco, Juana Amaya, Pilar Távora, and Eva Yerbabuena, among others.

He has been a soloist at El Patio Sevillano, El Arenal and Los Gallos de Sevilla for years. Also in Barcelona, at El Cordobés, and in Madrid, at El Café de Chinitas, Corral de la Pacheca and Casa Patas, where Antonio Canales invited him to join his company and perform as the lead dancer in *Musical Flamenco Los Grandes* (The Great Ones Flamenco Musical). Since then, Rojas has worked as a guest artist with this company and has toured theaters all over the world alongside Canales.

One of the greatest challenges Rojas has ever faced as a performer is having to represent a woman: Frida Khalo. *Khalo caló* (Khalo Pierced) is the title of a show that first went on stage in 2007 in honor of the deceased Mexican painter's hundredth birthday. Amador Rojas founded his own company for the show, which was put on stage during Seville's 15<sup>th</sup> Flamenco Biennial.

## VALLECAS, FLAMENCO CAPITAL

Suma Flamenca's tribute to the district of Madrid that is most often associated with flamenco and has now become an independent city. Vallecas is a wonderful part of this great country.

We'll start with the younger generation. Shows scheduled at the Pilar Miró Cultural Center's flamenco *tablaó* include: Raquel Villar (from Madrid) on June 5<sup>th</sup>, David Palomar (from Caí) on June 6<sup>th</sup>, Jesús Corbacho (from Huelva) on June 12<sup>th</sup>, and David Lagos (from Jerez) on June 13<sup>th</sup>.

These four performers represent different ways of living and breathing flamenco, and they all share a single art form: *cante* (flamenco singing).

We'll close with the classic, age-old spirit of José Menese's powerful voice. To date, the *cantaor* (flamenco singer) is the last vestige of a school of flamenco that would have disappeared without him. He'll be accompanied on stage by the young dancer Belén López. This event will take place on July 2<sup>nd</sup> at the Paco Rabal-Palomeras Bajas Cultural Center.

Enjoy! And, long live Vallecas!

RAQUEL VILLAR

Flamenco Singing: Raquel Villar  
Guitar: Alfonso Orellana

Song

MADRID  
CENTRO CULTURAL PILAR MIRÓ (PILAR MIRÓ CULTURAL CENTER)  
SATURDAY, JUNE 5<sup>TH</sup> AT 20:00

RAQUEL VILLAR in concert

She has a unique and incomparable voice that is flexible and sweet and adapts to any musical style. She's also got a good sense of rhythm, solid musical training, and invariably seeks out music's purest roots. This *cantaora* (flamenco singer) expresses herself with ease in many different *palos* (flamenco styles), from the more melodic to the purely rhythmic... This *cantaora* who has a lot left to say.

**Raquel Villar.** She is a young *cantaora* (flamenco singer) from Madrid who first became interested in singing thanks to her father, a fairly decent amateur singer. Villar trained with famous guitarist Pepe Pucherete and soon began performing at different flamenco *peñas* (folk clubs) around Madrid and in the rest of Spain, particularly Murcia where she won several Lo Ferro awards for *cante* (flamenco singing) and also participated in the 2<sup>nd</sup> Tribute to Camarón. While performing in traditional flamenco *tablaos* (venues) such as Casa Patas, Corral de la Morería, Los Canasteros and Café de Chinitas, Raquel also gave recitals in large auditoriums and participated in competitions and contests where she obtained several prizes, such as the Nuevos Valores de la Villa in 1994 and Aranjuez's Contest in 1995.

Her quality as an artist has stirred the interest of flamenco scholars who have called upon her to creatively illustrate their conferences. She has also shared the stage with other great figures in the world of flamenco such as José Menese, Juana del Revuelo, Juanito Villar and El Cabrero.

In 1998 Raquel toured around France singing and performing in a theater piece by Federico García Lorca called *Llanto por la muerte de Ignacio Sánchez Mejías* (Lament for the Death of Ignacio Sánchez Mejías). The play was a remarkable success.

Worth noting among her performances and tours abroad are: Casablanca, Singapore, Bangkok, Jakarta, Paris, Portugal, Korea, Japan, Switzerland, Poland and the United States.

Raquel Villar represented Spain at the official inauguration of the 1998 Soccer World Cup, held in France.

She has a unique and incomparable voice that is flexible and sweet and adapts to any musical style. She's also got a good sense of rhythm, solid musical training, and invariably seeks out music's purest roots. This *cantaora* (flamenco singer) expresses herself with ease in many different *palos* (flamenco styles), from the more melodic to the purely rhythmic... She has a lot left to say.

DAVID PALOMAR

Flamenco Singing: David Palomar  
Guitar: Rafael Domínguez

Song

MADRID  
CENTRO CULTURAL PILAR MIRÓ (PILAR MIRÓ CULTURAL CENTER)  
SUNDAY, JUNE 6<sup>TH</sup> AT 20:00

DAVID PALOMAR in concert

Years ago, the *cante p'atrás* (singing flamenco in the background as accompaniment to dancers on stage) served as a refuge for many *cantaores* (singers) during the early days of their professional careers. This is still true to some extent, but there is also a new generation that is creating a niche for itself as *cantaores p'adelante* (singers who are the main performers on stage).

For David Palomar, singing to accompany dancers has helped him hone his sense of rhythm, improve his skills and prepare to perform *cante* (flamenco singing), as it forces him to study every day. According to Palomar, "singing for dancers is a basic training course that everyone should take."

**David Palomar.** He was born in 1977 in Barrio de la Viña (Cádiz). Palomar first went on stage when he was just 17 years old and started working professionally in *tablaos* and at academies in his hometown.

His first musical experience was with "Levantito", a fusion group that was popular around the same time as "El Barrio". David worked as a *cantaor* (flamenco singer) accompanying *bailaora* (flamenco dancer) Pilar Ogalla, who ran the academy where he first sang. That is where he first learned the *cantes* (flamenco songs) commonly used to accompany flamenco dancing.

Palomar participated in Seville's 1998 Biennial along with Javier Barón in a show called *Solo por Arte* (Just for Art). He worked with Carmen Cortés in a choreography called *Racial* with which they toured the United States. He toured with Cristina Hoyos' company for five years with *A Compás del Tiempo* (To the Beat of Time) and *Tierra adentro* (Inland). And he worked with Javier Latorre on shows such as *Ambivalencia* (Ambivalence) and *En el nombre de la Rosa* (In the Name of the Rose). The long list of famous flamenco celebrities with whom David Palomar has worked includes Isabel Bayón, Ferando Romero, Rafael de Utrera and Carmen Lozano.

As for artists from his own generation, Palomar has worked alongside Ángeles Gabaldón, with whom he presented *Taller Flamenco* (Flamenco Workshop), and with Mercedes Ruiz on shows such as *Dibujos en el aire* (Drawings in the Air), *Gestos de mujer* (Women's Gestures), and *Juncá*. He has also participated in other performances with Taller Flamenco such as *Harmattan* and *Spain*.

In addition to having worked with major *bailaores* (flamenco dancers), David Palomar has also shared the stage with master guitarist Vicente Amigo during live performances of *Poeta* (Poet) and *Ciudad de las Ideas* (City of Ideas). He has also toured with Amigo around Spain and France. In Switzerland, Palomar worked with Gerardo Núñez's quintet. Núñez was also Palomar's *cante* (singing) teacher at Sanlúcar's 10<sup>th</sup> International Course. Palomar also toured with Paco Peña's company with *Flamenco in concert* around the United States and Australia.

Beyond *arte jondo* (the "deep art" of flamenco), Palomar has also performed with Catalan singer-songwriter Luis Llach at Barcelona's Palau de la Música and at the Teatro Real in Madrid, as well as with the Los Ulen theater company in *Alicia* (Alice), which premiered at Seville's Biennial in 2004.

David Palomar's voice may also be heard on albums recorded by Mariana Cornejo, José Mercé, La Macanita, Sergio Monroy, etc. He recorded the song *Killing me softly* for the album *Perversiones*



*Flamencas* (Flamenco Perversions), featuring various artists. Palomar also sang on the DVD *Conocer nuestro flamenco* (Learn About Flamenco).

It wasn't until 2008 that David recorded his first solo album, *Trimilenaria* (Three Millennium-Old). Guitar work was essential on this record; especially the songs recorded by guitarists Moraño (*alegrías* and *seguiriyas*) and Rafael Rodríguez "Cabeza" (*malagueña*, *fandangos* and *soleares*). Palomar became popular after winning two important awards: the Manolo Caracol Award and the Camarón Award, which he obtained in 2007 after participating in the National Flamenco Contest in Córdoba. Palomar was also a recipient of the Youth Award granted by Cádiz's Cátedra de Flamencología, of which he is now a member.

JESÚS CORBACHO  
Flamenco Singing: Jesús Corbacho  
Guitar: Oscar Lago

Song

MADRID  
CENTRO CULTURAL PILAR MIRÓ (PILAR MIRÓ CULTURAL CENTER)  
SATURDAY, JUNE 12<sup>TH</sup> AT 20:00

JESÚS CORBACHO in concert

Jesús Corbacho has this new century's point of view. He is a different sort of classic: both up-to-date and traditional. Corbacho has a very original way of expressing emotion and instilling each *cante* (song) with a profound meaning. He is a rebel who claims to love singers like Marchena, Caracol, Chacón, Mairena and Morente... all of whom revolutionized *cante* (flamenco singing). In addition to giving all he's got as a *cantaor de alante* (a lead singer), Corbacho also sings to accompany dancing. He has worked with major dancers and shared the stage with major *cante* artists on several occasions.

**Jesús Corbacho.** Jesús Corbacho Sánchez was born in Huelva in 1986 and showed potential as a singer from a very young age. It was a hobby inherited from his father. At the age of nine, Jesús began studying guitar at a flamenco *peña* (folk club) in his hometown and quickly realized that his true vocation was *cante* (flamenco singing). And that is how Corbacho began learning the typical *fandangos* from his hometown. He even won Paco Toronjo's First Prize for Fandangos in the children's category, an award he would again be granted four years later as an adult. From that moment on, Corbacho accumulated another ten awards from other competitions around Andalusia. In 2007, he was also a finalist for the Manolo Caracol, Camarón, La Niña de los Peines, Pepe Marchena, and Cayetano Muriel awards. The greatest recognition Corbacho has obtained for his art was in 2008, when he won the Las Minas de la Unión First Prize for *Cante* for his *malagueñas*. When he was just seventeen years old, Corbacho gave his first recitals at Tertulia Flamenca Las Colonias flamenco social club and at Huelva's Peña Flamenca Femenina (a women's flamenco folk club). In 2004, Corbacho won a scholarship from the prestigious Cristina Heeren Foundation in Seville, and that is when he decided to dedicate himself wholeheartedly to *cante* (flamenco singing). In Seville, he studied with teachers such as Paco Taranto and José de la Tomasa and went on to work as an assistant teacher for two years.

Corbacho is a big fan of Marchena and Caracol and is also deeply interested in other figures such as Tomas Pavón, Chacón, La Niña de los Peines, Mairena, Morente and Falo. Corbacho sings *cante de alante* (singing as a main performer) and also sings to accompany dancers. He has worked with such figures as Milagros Mengíbar, Belén Maya, Merche Esmeralda, Rafael Campallo, José Galván, Manuel Liñán, Olga Pericet, Marcos Flores, Daniel Doña and Rocío Molina, and has shared the stage with Chano Lobato, Fosforito, José Mercé, Luis de Córdoba, Juanito Villar, Arcángel, Estrella Morente, Guadiana, Mayte Martín and Montse Cortés.

Corbacho has traveled and sung flamenco all over Spain and other European countries as well as touring China, the United States, Mexico and Australia. He has taken part in festivals such as Córdoba's Flamenco Year 2006, the Netherlands' Flamenco Biennale, La Unión's Festival and Seville's Jueves Flamencos in 2007. 2007 was an especially important year for this young *cantaor* (flamenco singer). That year, Corbacho participated in Larachi's Flamenco Festival and in the 3<sup>rd</sup> Flamenco Without Borders. He also represented Huelva in the Circuito Ocho Provincias. In addition, Corbacho toured around Australia, Hong Kong and China with *Gala Flamenca* (Flamenco Gala), a

dance show featuring Manuel Liñán, Marcos Flores, Olga Pericet, Daniel Doña, Merche Esmeralda and Belén Maya.

Corbacho has taken part in shows such as Santiago Barber and Raúl Cantizano's *Bulos* and *Tanguerías*; Belén Maya's *Dibujos* (Drawings); *Souvenir* by Belén Maya, Juan Carlos Lérica and David Montero; Rocío Molina's *Turquesa como el limón* (As Turquoise As a Lemon); and *Gala Flamenca de Sevilla* (Seville's Flamenco Gala) with Merche Esmeralda and Manuel Liñán, among others; as well as La Choni's *Tejidos al viento* (Woven into the Wind).

In 2008, Corbacho participated in the show *Mujeres* (Women) with Merche Esmeralda, Belén Maya and Rocío Molina. The piece was directed by Mario Maya and premiered at the Albéniz Theater as part of Caja Madrid's Flamenco Festival. They later went on to participate at the United States Flamenco Festival and at the Festival in Jerez.

DAVID LAGOS

Flamenco Singing: David Lagos  
Guitar: Alfredo Lagos

Song

MADRID  
CENTRO CULTURAL PILAR MIRÓ (PILAR MIRÓ CULTURAL CENTER)  
SUNDAY, JUNE 13<sup>TH</sup> AT 20:00

DAVID LAGOS in concert

He is a leading presence in today's *cante flamenco* (flamenco singing). Lagos is gifted with a voice that is full of nuances and already overflows with maturity. His first album, *El espejo en que me miro* (The Mirror in Which I Look) confirms David's deep-rooted singing tradition and great creative capacity. The record is a tribute to the great flamenco masters who have inspired Lagos, among them Camarón, Enrique Morente, La Paquera and Chano Lobato. David Lagos himself wrote the lyrics for this album. He also worked on composing the music together with guitarist Alfredo Lagos. The album has received Flamenco Hoy's Critics' Choice Award (2010) for the Best Record by a New Artist.

**David Lagos.** He is a leading presence in today's *cante flamenco* (flamenco singing). Lagos is gifted with a voice that is full of nuances and already overflows with maturity. His deep-rooted singing tradition and huge creative capacity are evident in his first album, *El espejo en que me miro* (The Mirror in Which I Look). The record is a tribute to the great flamenco masters who have inspired David, among them Camarón, Enrique Morente, La Paquera and Chano Lobato. David Lagos himself wrote the lyrics on this album. He also worked on composing the music together with guitarist Alfredo Lagos. The album has received Flamenco Hoy's Critics' Choice Award (2010) for the Best Album by a New Artist.

David Lagos was born in 1973 in Jerez de la Frontera to a family that was very fond of *cante* (flamenco singing). He first went on stage at age ten, accompanied by his brother Alfredo Lagos on the guitar. His uncle, *cantaor* (flamenco singer) Aguilar de Jerez, soon began to take David along to sing at private gatherings and at patron saints' festivities around innumerable local villages.

David soon learned how to sing to accompany dancing, what is known as "*cante de atrás*", and worked at several dance academies.

At age 20, he traveled abroad for the first time, on a tour of the Arab World with Carmen Mota's company. Two years later, he confirmed his status as a professional flamenco singer by opening for fellow Jerez native Domingo Ortega at the prestigious Japanese *tablaó* El Flamenco. It was during this time that Lagos met Adrián Galia with whom he recorded *Enciclopedia Audiovisual del Baile* (Audiovisual Encyclopedia of Dance) in 1999. He also met Cristina Hoyos with whom he would tour Europe and America over a period of three years, first with a show called *Arsa y Toma* (1995) and then, in 1999, with *A Compás del Tiempo* (To the Beat of Time).

Upon returning from Japan, Lagos moved to Madrid with Domingo Ortega and worked with such figures as Alejandro Granados, Belén Maya, Andrés Marín, Joaquín Grilo, Manuela Carrasco, Eva la Yerbabuena and Israel Galván. During that time, David recorded an album for María Serrano's company along with other artists such as Cañizares, Guadiana and El Cigala.

Worth noting is Lagos' work with Pilar Távora and Javier Barón's respective companies on *Medea* and *Baile de Hierro, Baile de Bronce* (Iron Dance, Bronze Dance) during Seville's 11<sup>th</sup> Flamenco Biennial in the year 2000. David's work as a solo *cantaor* (flamenco singer) was acknowledged in a

later edition of the Flamenco Biennial (2002), when the newspaper *El Correo de Andalucía* named him Best New Artist.

David Lagos won praise from flamenco critics for his participation in Jerez's Los Viernes Flamencos (Flamenco Fridays) along with Manuel Moneo, for his "duel" with Tomás de Perrate at the University of Seville, with José de la Tomasa in Seville and with Diego Amador during the El Flamenco Viene del Sur (Flamenco Comes from the South) series.

Although he continues to sing to accompany dancers ("*cante de atrás*"), Lagos is also currently participating in shows such as Israel Galván's *Arena* (Sand) and Pastora Galván's *La Francesa* (The Frenchwoman).

Lagos closed the 2006 Seville Biennial with Merche Esmeralda, Manolo Marín and Manuela Carrasco. In 2007 critics at the Festival in Jerez again choose him as the best flamenco singer for dancing for his work on Mercedes Ruíz's show *Juncá*. In 2008, that same Festival offered him an advance on his first album *El espejo en que me miro* (The Mirror in Which I Look).

JOSÉ MENESE

Flamenco Singing: José Menese  
Guitar: Manolo Franco

BELÉN LÓPEZ

Belén López Company

Song and Dance

MADRID

CENTRO CULTURAL PACO RABAL-PALOMERAS BAJAS (PACO RABAL-PALOMERAS BAJAS CULTURAL CENTER)

FRIDAY, JULY 2<sup>ND</sup> AT 20:30

POR DERECHO (BY RIGHT)

For Menese, *Por derecho* (By Right) means, “producing a *cante* (flamenco song) that is musically pure, with no additives.”

Menese’s contribution to renovating and dignifying flamenco provoked sociological and cultural changes in the way this art form was perceived. The *cultura jonda* (“deep culture”) comes alive in his *cante* (flamenco singing). At the peak of his maturity as an artist, Menese has become the most authentic symbol of a decisive period in the history of flamenco art, one that began in the 1950’s and 60’s and was known as the flamenco renaissance. José Menese played a crucial role in this renaissance and he has been loyal to his lineage long enough that now, thirty years later, he has again become a point of reference for the new flamenco renaissance that fans of the purest *cante* (flamenco singing) are currently demanding.

**José Menese.** He was born and raised in 1942 in La Puebla de Cazalla (Seville), where, from an early age, he first began to discover his love of *cante* (flamenco singing). In 1959, having sung at La Puebla and at El Café Central, Menese debuted at the Carretria de Osuna movie theater alongside Antonio Mairena himself.

Menese moved to Madrid in the early 60’s, under the patronage of Francisco Moreno Beltrán (La Puebla’s lyricist). The two men began a long and fruitful working relationship. In fact, Beltrán wrote most of the lyrics on the *cantaor’s* records. These lyrics had a profound social and political content that won him quite a few enemies within Franco’s regime, although they were never actually censored.

Worth highlighting among Menese’s many noteworthy performances, are the recitals he gave at the Olympia in Paris in 1973 and 1974. He became the first flamenco artist ever to step on that stage. Something similar occurred in 1991, when Menese performed at the National Music Auditorium in Madrid, a space that had, until then, been reserved for classical music. Years earlier (1975), Menese had had the Teatro Real’s symphonic orchestra accompany him in Madrid as he sang the interlude to Falla’s *La vida breve* (Life is Short). And, in 1985, Menese performed at the United Nations Day concert in New York with Spain’s National Orchestra and Choir.

Menese’s official presentation in Madrid was in 1974 at the Teatro Marquina. Soon afterward, Menese enjoyed great success at the Barceló Theater. In Barcelona, he won audiences over at the Palau de la Música and at the Juana Mordó Gallery.

Following his performance at the National Auditorium, similarly important stages became part of Menese’s circuit: the Auditorium at the Instituto Cervantes in Paris, where he sang in a Tribute to Manuel de Falla along with Carmen Linares, and Madrid’s Teatro Monumental, where he pre-recorded a concert for Radio Clásica as part of the Euro-Radio 1994 special, *La Navidad en Europa* (Christmas in Europe) also with Carmen Linares and with Manuel Morao.

Menese presented his last album, *A mi madre Remedios* (To My Mother, Remedios) in September 1997 at the Cuartel del Conde Duque during Madrid's Veranos de la Villa summer concert series. In October of that same year, he joined the cast of performers in Falla's *La Vida Breve* (Life is Short) for the inauguration of Madrid's Teatro Real. Menese also performed in Madrid as part of a series of flamenco concerts scheduled during the Festival de Otoño (Autumn Festival).

That year (1997) was especially meaningful for José Menese, as he received two of today's most important flamenco awards: the Calle de Alcalá Flamenco Award at the Caja de Madrid Flamenco Festival, and Murcia's Cumbre Flamenca Patriarca del Cante Award. José Menese's important contributions to flamenco art had previously been recognized with awards such as the Cátedra de Flamencología's National *Cante* Award (1974), Almería's La Saeta de Oro (1971), the SER radio network's Premio Ondas (1968), and the Mairena de Alcor Award (1967).

His first album was published in 1963. The lyrics were written by Moreno Galván and had a profoundly social slant. The record was awarded the Jerez Cátedra de Flamencología's National Record Prize. Two years later, Menese won the Tomás El Nitri Honor award at Córdoba's National Flamenco Art Contest. After that event, Menese was set to become one of the most outstanding figures at Andalusian festivals.

Menese has recorded a total of 25 albums throughout his career, with the purest *jondo* (deep) style, singing *por siguiriyas, bulerías, mirabrás, soleás, tangos, peteneras, martinetes...* On his records, he's been accompanied by some of the best flamenco guitarists, such as Eugenio Jiménez, Manolo Brenes and Juan Carmona Habichuela and, above all, Melchor de Marchena and Enrique de Melchor.

### **TRES A UN TIEMPO (THREE AT A TIME)**

*Tres a un tiempo* (Three at a Time) is a flamenco show with no dramatic plot. However, it does have a central theme: the communion of flamenco's three great disciplines. *Cante* (singing), guitar playing and *baile* (dance) show each other full respect, listening to each other and supporting one another to their mutual benefit.

**Belén López.** She was born in Tarragona twenty-three years ago. Despite her youth, this *ballaora* (flamenco dancer) has more experience than many others can brag about.

When she was just five years old, Belén participated in a tribute to Carmen Amaya in which Antonio "El bailarín" was also present. Two years later, she won the international TV show *Bravo, bravísimo* and danced with Ángel Corella at the Teatro Madrid. At the tender age of nine Belén López represented Spain at the International Tourism Fair in San Petersburg, where she also performed as a guest artist two years later.

At age twelve, Belén moved to Madrid and enrolled at the Professional Dance Conservatory, from which she graduated four years later. It was then (in 2003) that she was summoned to dance a solo before Queen Sofia at a benefit gala at the Teatro de la Zarzuela.

For four years, Belén López was the lead dancer at Arena di Verona (Italy), where she performed in operas such as *Carmen* and *Il Trovatore* under Franco Zeffirelli's direction. Belén was also the principal dancer at La Corrala de la Danza, directed by Il Camborio. For a few months, she was also the First Figure at the Corral de la Morería. It was there that she gained the support of Blanca del Rey, who claims that, "in today's flamenco dance scene, there's no one else with Belén López's potential."

In May 2004, Belén won the Mario Maya Award at Córdoba's National Contest. A year later, she was chosen Best New Artist at El Corral de la Pacheca.

Belén has performed at the Festival in Jerez, at the Biennale Danza e Italia, in Madrid's Teatro Español, at the Círculo de Bellas Artes in Madrid, at the Suma Flamenca Festival, at the Teatro de Madrid, at the Gasteig Theater in Munich, at the Caja Madrid Festival, at Málaga's Biennial, etc.

In January 2005, Belén López debuted with her own company at the Teatro Metropol in Tarragona with a choreography entitled *Atrapados por el arte* (Trapped by Art) that she would later put on stage once again at the Teatro Madrid.

A year later, her company would stage its first major performance, *Cuando Amanece* (When the Sun Rises). Belén was choreographer, director and lyricist for this piece when she was just twenty years old. The show combines pure flamenco dance with classical Spanish dance, which, according to the *ballaora* (dancer) tends to be left out.

In 2008, Belén presented this show at the Teatro Nuevo Apolo in Madrid and, from then on, she began to tour with it in different theaters around Spain. Throughout 2008, Belén also took part in various shows as part of the Joven Generación (Young Generation) project, which managed to sell out at the Teatro Albéniz.

In July 2009, she premiered her new show, *A mi manera* (My Way), at the Teatro La Latina. The show was produced by Entre-Arte with Juan Carmona as its musical director.

Last February, Belén had the audience on its feet at the New York City Center in a show scheduled during the 10<sup>th</sup> New York City Flamenco Festival. Rocío Molina, Manuel Liñán and Pastora Galván also participated in the event. This was the first US experience for this artist who still has a lot left to say. To date, Belén López is one of the most solid promising artists in flamenco dancing's most passionate and racial tradition.



## XXVII SEMANA FLAMENCA DE ALCOBENDAS (ALCOBENDAS' 27<sup>TH</sup> FLAMENCO WEEK)

The Rafael Alberti Cultural Association, Peña Flamenca Chaquetón, and Madrid Plaza Jonda are organizing and coordinating Alcobendas' 27<sup>th</sup> Flamenco Week (XXVII Semana Flamenca de Alcobendas), sponsored by the Alcobendas City Council in collaboration with Suma Flamenca.

The first day of this two-day event will pay tribute to Chano Lobato, with performances from three of the guardians of his *cante gaditano* (special singing style from Cádiz): Capullo de Jerez, Juan la del Pipa and Mariana Cornejo. José Ignacio Franco and Pascual de Lorca will be accompanying them on guitar and Gregorio, Chicharito, Luis and Ali de la Tota on the *compás*.

On the second day, the Peña Flamenca Chaquetón will bestow Tomasa Guerrero "La Macanita" with its 16<sup>th</sup> Honor Award. Tomasa will also offer her *cante* (flamenco singing), accompanied by Manuel Parrilla's *toque* (guitar playing). But first, maestro José Menese will sing for us accompanied by Antonio Carrión's guitar playing.

CAPULLO DE JEREZ, JUANA LA DEL PIPA, MARIANA CORNEJO

Flamenco Singing: Capullo de Jerez, Juana la del Pipa, Mariana Cornejo

Guitars: José Ignacio Franco, Pascual de Lorca

Compás: Luis and Ali de la Tota, Chicharito, Gregorio

Song

ALCOBENDAS

TEATRO AUDITORIO CIUDAD DE ALCOBENDAS (ALCOBENDAS CITY THEATER  
AUDITORIUM)

FRIDAY, JUNE 4<sup>TH</sup> AT 21:00

RECORDANDO A CHANO LOBATO (IN MEMORY OF CHANO LOBATO)  
XXVII SEMANA FLAMENCA DE ALCOBENDAS (ALCOBENDAS' 27<sup>TH</sup> FLAMENCO WEEK)

**Capullo de Jerez.** Miguel Flores (Jerez de la Frontera, 1954) is part of that breed of flamenco artists who were raised the old-fashioned way. He grew up on the streets of Jerez surrounded by artists and *bulerías*. In his three decades of professional experience, Flores has learned to sing by observing his teachers. "Lots of lyrics emerged at parties where we celebrated a show's success," he says as he recalls figures such as Camarón or La Paquera. Nor does he forget the time he spent in Madrid, where he worked at Manolo Caracol's *tablaó* singing back up for La Polaca, singing for Farruco, for El Güito, and staying up 'til all hours with Los Chichos, Lola Flores, Rocío Jurado and even with Octavio Paz. "That," he explains, "is the best possible school for a *cantaor* (flamenco singer), next comes the stage, where we *cantaores* are moved by inspiration. I have never had two concerts come out alike."

**Juana la del Pipa.** This outstanding gypsy woman is part of a long dynasty of flamenco artists. Her throat preserves the wisdom of ancient *cantes* (flamenco songs), memorized during family gatherings and at neighborhood parties. The youngest daughter of a *cantaora* (singer) and *bailaora* (dancer), Juana la del Pipa is a prime example of how, in Jerez, this *arte jondo* (deep art) is typically passed on from one generation to the next. They say Juana's hoarse, measured and well-tuned voice is querulous and full of earth and smoke.

**Mariana Cornejo.** This native of Cádiz is gifted with a singular grace and an irresistible capacity to transmit it to others. She became very popular in Andalusia after she successfully debuted in the world of advertising, television and theater. Cornejo has participated in all sorts of shows, at *peñas* (folk clubs) and festivals, with backing from her sponsor, flamenco scholar and poet, Antonio Murciano. Thanks to her sweet and charming voice, she is a natural apprentice of La Perla de Cádiz and La Niña de los Peines. However, Cornejo spent a few years away from the stage, and this allowed her to continue studying and gain a deeper understanding of the difficult repertoire from her native Cádiz, a feat for which she has been rewarded on more than one occasion. For the past thirteen years, she has been on the rosters of major flamenco festivals.

JOSÉ MENESE

Flamenco Singing: José Menese  
Guitar: Antonio Carrión

TOMASA GUERRERO "LA MACANITA"

Flamenco Singing: La Macanita  
Guitar: Manolito Parrilla  
*Compás*: Gregorio, Chicharito

Song

ALCOBENDAS

TEATRO AUDITORIO CIUDAD DE ALCOBENDAS (ALCOBENDAS CITY THEATER  
AUDITORIUM)

SATURDAY, JUNE 5<sup>TH</sup> AT 21:00

PEÑA FLAMENCA CHAQUETÓN'S 16<sup>TH</sup> HONOR AWARD TO LA MACANITA  
XXVII SEMANA FLAMENCA DE ALCOBENDAS (ALCOBENDAS' 27<sup>TH</sup> FLAMENCO WEEK)

**José Menese.** Many people consider him Antonio Mairena's natural successor. José Menese has managed to free himself from all artistic influences in order to develop his own style, one that is based on purity, on an orthodox *cante* (flamenco singing) that rejects the innovations other late 20<sup>th</sup> Century flamenco artists have introduced.

Even so, nobody doubts Menese's contributions to flamenco or the grandeur of one of the most acclaimed non-gypsy voices of the 20<sup>th</sup> Century, a polished and sensitive voice that has been the object of praise for intellectuals, writers, poets and flamenco scholars.

*"The voice, the voice that opens and closes words, coarse blunt cante. A voice that is centered and expands from the inside out, José Menese"*

Blas de Otero

**La Macanita.** Tomasa Guerrero, El Macano's daughter, first excelled at *cante* (flamenco singing) as a young girl. At age four, she sang and danced *bulerías* on a television show called *Rito y geografía del cante*. La Macanita went on to work with Manuel Morao's company and with the Cátedra de Flamencología's Coro de Villancicos. Her hoarse voice is well suited for flamenco singing. Along with El Torta, Ramírez, Moraíto Chico and El Capullo, La Macanita worked sporadically at *tablaos* in Madrid such as Los Canasteros and Zambra until Manolo Sanlúcar chose her to sing on his album *Tauromagia* (Bullfighting Magic), she then became the young promise that was soon to come true. Her *cante* (flamenco singing) is steeped in Jerez's tradition: pure, flamenco, gypsy, traditional and uncompromising. La Macanita excels at both cheerful and solemn *palos* (styles), but her mastery is most evident in the *soleá*, *seguiriyas*, and *villancicos*. With this track record, it's not surprising that she has already enjoyed such success and that, despite her youth, La Macanita has already won general recognition.

## **TEATRO DEL INSTITUT FRANÇAIS (THE THEATER AT THE INSTITUT FRANÇAIS)**

There are many reasons why the flamenco world acknowledges the important role France has historically played in flamenco's development.

France has helped universalize an art form that now belongs to all humanity, adding a perspective that is completely devoid of local clichés.

Our flamenco art continues to receive preferential treatment in France, and one such evidence of this is France's participation in Suma Flamenca for the second year in a row. Two of the shows scheduled during the festival will take place at the theater in the Institut Français in Madrid.

AXIVIL ALJAMÍA

Flamenco Singing: Pedro Sanz  
Eastern Flutes: Javier Paxariño  
Hurdy Gurdy: Jota Martínez  
Vocals and Renaissance Viola: Luís Antonio Muñoz  
Percussion, *oud* and vocals: Wafir S. Gibril

Percussion: Pedro Esteban  
Lute: Felipe Sánchez Mascaño  
Director and Musical Arrangements: Felipe Sánchez Mascaño  
Production: Ángeles Burrel

Singing and Guitar

MADRID

TEATRO DEL INSTITUT FRANÇAIS (THE THEATER AT THE INSTITUT FRANÇAIS)  
THURSDAY, JUNE 24<sup>TH</sup> AT 20:00

PERFUME MUDÉJAR (MUDEJAR SCENT)

This show explores the connection between Spanish music at the end of the medieval period and current-day flamenco. Axivil finds this connection in the fusion that took place on the peninsula between Mudejar and Christian music from the days of Al-Andalus up to the expulsion of the Moors. Axivil's director, Felipe Sánchez Mascaño, offers a hypothesis of what this 15<sup>th</sup> and 16<sup>th</sup> Century fusion between Andalusian music and Christian scores may have sounded like.

Rhythm and song, the extraordinary dialogue between the vocals and the Andalusian lute, in and of themselves evoke the flamenco universe. Romance literature was omnipresent in Spain during that period and was adopted by gypsy communities from the start. The genre is intimately linked to the origins of *cante* (flamenco singing).

The best instrumentalists from different musical backgrounds have joined together to work on this bold project, because *duende* ("spirit") is beyond time periods: it is pure art.

**Axivil Aljamía.** Axivil is a prestigious team made up of old timers. Felipe Sánchez Mascaño and Ángeles Burrel founded the group in 1998 with the aim of reconstructing, recovering, and recreating historical Spanish music. To this end, they invariably use instruments that are appropriate to the time period they are exploring.

The group was named after Jewish musician Juceff Axivil, who, in 1352, was hired to accompany Prince Juan of Aragón on a trip from Huesca to Zaragoza. Axivil's mission was to play the *vihuela de peñola* (a guitar-like string instrument that was played with a plectrum) in order to keep the young prince entertained on his journey.

The group Axivil has taken on various projects since its founding, including: Axivil Criollo, Axivil Castizo, Axivil Goyesco, Axivil Siglo XV and Axivil Aljamía. They always choose repertoires from by-gone eras that are part of the history of European music and have a decidedly Hispanic flavor. The group has recorded several records. They have also participated in specialized festivals and early music series. The group has also composed period music for several films such as Carlos Saura's *Iberia* and *Goya en Burdeos* (Goya in Bordeaux) and *Lázaro de Tormes*, directed by Fernando Fernán Gómez and García Sánchez.

Critics and audiences alike have praised the group for its historic accuracy as well as for the imaginative performances that manage to bring modern-day audiences closer to historical music by adding freshness and novelty to a repertoire that had, for years, been limited by stale, strictly scholarly interpretations.

For their latest project, entitled *Perfume Mudéjar* (Mudejar Scent), the group has assumed the name of Axivil Aljamía. The project explores Andalusí music, a genre of poetry known as "border Romances", and some pieces from the Palace Songbook (a compilation of Renaissance music). What is interesting about the project is that, along with different Renaissance instruments, it features the intimate and broken voice of flamenco *cantaor* Pedro Sanz. Flamenco, with its dramatic tension and sensitivity, gives early music a new dimension and, especially when they sing border Romances such as *Paseábase el Rey Moro* (The Moorish King Went for a Walk) or *De Antequera sale el Moro* (The Moor Left Antequera), an impressive song in three voices. Attending one of Axivil Aljamía's recitals is like spending an evening at the Christian court in medieval-Renaissance times, when, as was common in Al-Andalus, most of the musicians were Moorish. The group manages to achieve this with traditional Andalusí pieces, some Serphardic and some Christian songs played on Moorish instruments, and, finally, with some Romances that have a Moorish influence. Their repertoire encompasses a period of some forty years, from the last third of the 15<sup>th</sup> Century until the early 16<sup>th</sup> Century, a time period that more or less coincides with the reign of the Catholic Monarchs.

PACO DEL POZO

Flamenco Singing: Paco del Pozo  
Guitar: Antonio Carrión

Song

MADRID

TEATRO DEL INSTITUT FRANÇAIS (THE THEATER AT THE INSTITUT FRANÇAIS)

FRIDAY, JUNE 25<sup>TH</sup> AT 20:00

PACO DEL POZO in concert

This *cantaor* (flamenco singer) is not a gypsy, nor was he raised in a tight-knit gypsy community. In fact, he was born in a town (San Sebastián de los Reyes) that has very little flamenco tradition at all. Yet, none of this was an obstacle for him. Paco del Pozo has learned to master rhythm and feel completely at ease singing *bulerías* in the real-life school of *tablaos* (venues specialized in flamenco shows). He has created his own style through listening to the works of Tomás Pavón, La Niña de los Peines and Manuel Torres.

He's a young man with an old-timer's flair, an accomplished and orthodox *cantaor* (flamenco singer) who is open to new trends and styles. Paco del Pozo is, in the words of poet Félix Grande, a *cantaor* who, "sings with the power of his youth and with the wisdom of an old man."

**Paco del Pozo.** Francisco del Pozo Carpintero, Paco del Pozo (Madrid, 1975), was destined to become one of the 21<sup>st</sup> Century's great *cantaores* (flamenco singers), as is evidenced by his triumph at the 37<sup>th</sup> edition of the Festival Internacional del Cante de las Minas de la Unión (La Union's International Mine Song Festival), where he won the much-coveted Lámpara Minera Award, the competition's most prestigious prize which is granted to only a few.

Paco del Pozo is a *payo* (non-gypsy) and there are no flamenco artists in his family. His love of *cante* (flamenco singing) grew out of his "interest in and special relationship with flamenco." He began learning *cante* (flamenco singing) when he was just eight years old alongside master guitarist Paco Antequera, with whom he recorded his first album two years later. At age eleven, he was honored as the Best New *Cantaor* (Flamenco Singer) in Madrid. He continued his training singing at flamenco *peñas* (folk clubs) around Madrid, under the wing of Manolo Molina, who accompanied him on guitar.

When he was 17, Paco joined the flamenco troupe at the El Corral de la Morería *tablaó* in Madrid. That is when he started traveling all over the world to countries such as Luxemburg, Holland, Morocco, Ecuador, Mexico, the US, and Thailand. He toured with different companies and shared the stage with prestigious *baillores* (flamenco dancers) such as Lola Greco, Antonio Reyes and Carmen Ledesma. With all this experience Paco del Pozo became an accomplished *cantaor* (flamenco singer), capable of handling both *cante libre* (freestyle flamenco singing) and *cante al compás* (sung to a strict beat). During that time, del Pozo continued to study with Pepe "Pucherete", a well-known guitarist from Linares.

In 2003, he recorded his second album, *Vestido de luces* (Bullfighting Costume), dedicated entirely to the world of bullfighting and, especially, to the Ordoñez, Rivera and Dominguín dynasties. The album includes adaptations of poems by writers such as Gerardo Diego, Antonio Murciano and, even one by *rejoneador* (mounted bullfighter) Ángel Peralta. Musicians such as Jorge Pardo, Carles Benavent, Jerónimo Maya, Rafael Esteve, Cocha Jareño and Lucky Losada participated in the recording.

Paco del Pozo is an orthodox *cantaor* (flamenco singer) with a very wide range. As an artist, he is open to new musical trends and styles. That is why he worked with the Spanish group Jazz Hondo for over six years and even recorded a live album with them (also called *Jazz Hondo*). Paco has also worked alongside classical guitarist José María Gallardo del Rey to develop an original and varied repertoire that includes *tangos*, *boleros* and classical pieces. All this without ever giving up singing at dance performances, such as, for instance, the premier of *Canciones antes de una guerra* (Pre-War Songs) with María Pagés' company.

Another of Paco del Pozo's outstanding facets is his work as a teacher. In addition to illustrating Félix Grande's conferences with his *cante* (singing), del Pozo also teaches practical *cante* lessons at both public and private institutions.

Paco del Pozo is a frequent participant in national and international competitions such as Granada's International Music and Dance Festival, Flamenco Viene del Sur, Madrid por Tarantos, the Caja Madrid Flamenco Festival... In fact, del Pozo was the musician in charge of inaugurating the Sala Polivalente (Multi-Purpose Hall) at the Teatros del Canal Theater during Caja Madrid's Flamenco Festival in 2009.

At the moment, del Pozo is busy recording the soundtrack for Emilio Ruiz Borrachina's film *El Discípulo* (The Disciple) and he's also preparing a new album due to come out this spring (2010).



## LA MÚSICA DE LOS ESPEJOS (THE MUSIC OF MIRRORS)

Magic only happens when you want to believe what the other person wants to tell you. That's all there is to it.

Like any ceiling, a starlit sky blended in with the lights that flickered on and off all over the neighborhood. Stage props included pitchers, pomegranates, olive trees, rosemary bushes, yellow elder, lilac... all of them real. The seats were made of wood, as they should be. And lovers of our art form followed the lights that marked the dirt path. They arrived after nightfall.

The illusionists took their seats up on the stage. These great generous artists are good people who enjoy making us happy. A faint breeze carried the smell of freshly moistened soil and the scent of blooming yellow elder; that was the starting signal.

The memory of Ignacio Bolívar, Ramón Menéndez Pidal, Dámaso Alonso, Luis Lozano, Juan López Suárez, José Castillejo and Irene Claremont de Castillejo lingered around the little house. They didn't want to miss the show either.

There's something magical about this yearly gathering of flamenco artists and poets: life and literature, asphalt and earth, walls and nature, a night in Madrid and a night in an olive grove.

This year, El Olivo has given way to El Águila, in different corner of Madrid. And those who used to stop by the little house in Chamartín will come join the *duende* ("spirit") in its flight over the rooftops of Arganzuela.

Because *cante* and poetry have established a new dialogue. Magic does exist.

BENJAMÍN PRADO, ARGENTINA

Poetry: Benjamín Prado

Flamenco Singing: Argentina

Poetry and song

MADRID

Complejo El Águila (El Águila Complex)

TUESDAY, JUNE 22<sup>ND</sup> AT 22:00

### LA MÚSICA DE LOS ESPEJOS (THE MUSIC OF MIRRORS)

With every song she sings, Argentina builds a closer bond with her audience. The beautiful tone of her deep voice is pure earthly power. She has the classic air of flamenco singers of old, yet delves wholeheartedly into the joy and merriment of more festive *palos* (flamenco styles).

A man who looks not unlike El Quixote, who enjoys watching Granada eat its meals through the glass windows at “Juanillo” in the Sacromonte district, who is quite capable of literally dying of laughter, going to bed at ungodly hours (because night-owls live longer), of encountering poems in a library, a slum, a whorehouse, or any other den of iniquity in any city... this can be none other than Benjamín Prado.

The *cantaora* (flamenco singer) writes many her own song lyrics. The poet also writes lyrics. And both of them express feelings like nobody else. It's a good combination for this summer that has only just begun. In this event, *La música de los espejos* (The Music of Mirrors) combines the Huelva-born singer's flamenco with the Madrid-native's poetry.

**Benjamín Prado.** This Spanish poet, essayist, and novelist was born in Madrid in 1961. Benjamín Prado has made a name for himself in the Spanish literary world, and his work has also aroused significant interest internationally. His work, especially his novels and essays, has been translated into several languages. His first novel, *Raro* (Strange- 1995), was an amazing success, not only in Spain, but also in countries such as Mexico, Argentina and Colombia. His next two novels: *Nunca le des la mano a un pistolero zurdo* (Never Shake Hands with a Left-Handed Gunman) and *Dónde crees que vas y quién te crees que eres* (Where Do You Think You're Going? And Who Do You Think You Are?), were both published in 1996. These works confirmed him as an indispensable writer for the new generations.

Prado is an excellent biographer who has written about contemporary writers and poets such as Teresa Klivesen and Anna Ajmátova, and has also written portraits of other authors such as Osip Mandelstam, Ingeborg Bachmann and Bob Dylan.

Among the essays he's written are, *Siete maneras de decir manzana* (Seven Ways to Say Apple) 2000 and *Los nombres de Antígona* (The Names of Antigone), which won him the José Ortega y Gasset Essay and Humanities Award in 2002. Other works of his include his memoirs, *A la sombra del ángel (trece años con Alberti)* (In the Angel's Shadow: Thirteen Years with Alberti) 2002, and his short stories collections *Jamás saldré vivo de este mundo* (I'll Never Get Out of this World Alive) 2003 and *La sangre nunca dice la verdad* (Blood Never Tells the Truth) 2007.

His poetic works have been compiled in the following volumes: *Ecuador* (1986-2001), *Iceberg*, published in 2002, and *Marea humana* (Human Tide), 2006. This last book won him the

Generación del '27 8<sup>th</sup> International Poetry Award. Benjamín Prado's literary talent has also been acknowledged with a Hiperión Poetry Award and with the 14<sup>th</sup> Andalucía Novel Award 1999 for his book *No sólo el fuego* (Not Just the Fire). In 2000, he published the novel *La nieve está vacía* (Snow is Empty) and his latest work, *Mala gente que camina* (Bad People Walking) was published in 2006.

In addition to being an important figure in the literary world, Benjamín Prado is also a key figure in the world of music. He has worked with singer-songwriter Joaquín Sabina on more than one occasion. That creative experience is palpable in albums such as *El hombre del traje gris* (The Man in the Grey Suit) and *Vinagre y rosas* (Vinegar and Roses). And, like Sabina, Prado admits that he's a soccer fan and has been known to claim that soccer is the only thing that helps him relax.

**Argentina** is not a stage name. It was her paternal grandmother's name. That is why it's only natural and understandable that her parents should have decided to name their second-born daughter Argentina María. This *cantaora* (flamenco singer) was born and raised in Huelva, in a neighborhood known as El Carmen, where her parents settled upon arrival from Galaroza and Linares de la Sierra. As a girl, Argentina became involved with music and developed her musical skills almost without realizing it. She would pretend she was hosting a radio show and recorded cassette tapes with her sister. She was thrilled to watch films featuring child prodigy Marisol, and often would repeat her favor scenes over and over again. But Argentina also has a lot to thank her maternal grandmother (Ana) for, since it was Ana who used to sing to her when she was a child and it was also she who passed on her passion for Andalusian folk culture.

At the still tender age of twenty-five, after years of studying, concerts, tours, recording sessions, and awards, this young *cantaora* (flamenco singer) has already established an impressive background. Despite her youth, she is already hardened by the many battles she has had to fight, and her work has been acknowledged by both audiences and specialized critics.

CLARA SÁNCHEZ, ESTRELLA MORENTE

Poetry: Clara Sánchez

Flamenco Singing: Estrella Morente

Poetry and song

MADRID

Complejo El Águila (El Águila Complex)

WEDNESDAY, JUNE 23<sup>RD</sup> AT 22:00

### LA MÚSICA DE LOS ESPEJOS (THE MUSIC OF MIRRORS)

*Take a few risks in life, realize that nothing in this life is free, don't be completely naive, understand that it's OK to dare to dream, to have aspirations: to turn life into something poetic. All of this takes a huge effort, you have to be very dedicated and you'll experience a lot of disappointment along the way. But, even so, you take some risks, because you have to take risks in life, you can't just let life pass you by as if it were no big deal.*

Clara Sánchez

*When it comes to creating, when it comes to pain and laughter, there is no ethnicity, no race, and no gender. It's true that this crowd is a fairly touchy, it has always been dominated by men. Only men were supposed to have the right to be ambitious. Women, on the other hand, have had to work much harder. But this problem is, unfortunately, universal.*

Estrella Morente

They are an outburst of energy, overflowing beyond the usual boundaries. They have a keen vision of things. They explore long-abandoned paths, opening new and unusual roads. And both of them will touch your heart, each in her own way. Today, two different art forms, *cante* (flamenco song) and poetry, are embodied by these two women.

**Clara Sánchez.** Writer Clara Sánchez (Guadalajara, 1955) published her first novel in 1989, when she was thirty-five. She won the 2010 Nadal Award for *Lo que esconde tu nombre* (What Lies Behind Your Name), a psychological thriller whose protagonists are a Mauthausen concentration camp survivor and a lost young woman who run into an old Nazi couple. *Piedras preciosas* (Gems) won the praise of critics for its, "use an intimate and detailed prose at the service of a disenchanted humor that is a sign of how unsatisfactory today's world is." These themes have been a constant in her work ever since. *Piedras preciosas* (Gems) was followed by other works such as *No es distinta la noche* (Night is No Different) published in 1990, *El palacio varado* (The Stranded Palace) in 1993, and five more books published by Alfaguara: *Desde el mirador* (From the Lookout) in 1996; *El misterio de todos los días* (The Everyday Mystery) in 1999; *Últimas noticias del paraíso* (Some News from Paradise) in 2000, a social commentary on the misunderstanding and disillusionment the youth of today face, for which Sánchez won the Alfaguara Novel Award; *Un millón de luces* (A Million Lights) in 2004; and *Presentimientos* (Forebodings) published in 2008.

Her entire body of work was honored with the ILHC award in 1999. Her work has been reissued both in Spain and in Latin America and translated into French, German, Russian, Portuguese and Greek.

Clara Sánchez is a graduate of the Complutense University in Madrid, where she obtained a degree in Spanish Philology. She has taught at secondary schools and in Spain's National Distance Learning University (UNED). Sánchez gives conferences about Language and Literature at schools, universities, and different branches of the Instituto Cervantes both in Spain and abroad.

In addition to writing literature, for the past five years Sánchez has also worked on TVE's program *Qué grande es el cine* and she frequently writes in specialized publications such as *El Urogallo* and the newspaper *El País*. In 2006, this last publication granted her the Germán Sánchez Rui Pérez Best Article About Reading Award for her column *Pasión lectora* (Reading Passion).

**Estrella Morente.** Estrella arouses passions. She represents hope and renewal. This great artist is not content to be the typical apple that hasn't fallen far from one of the most innovative, daring and brilliant "trees" in today's music scene (her father is Enrique Morente). Instead, Estrella's sweet and talented voice has the gift of touching those who hear it and moving them to tears. This is precisely what happened to guitar master Sabicas when he asked her to sing a *taranta* for him when she was just eight years old. Even while she was still in the crib, Estrella is said to have cried to the rhythm of her grandfather Montoyita's guitar whenever he went up to soothe her. Estrella has a profound understanding of the roots of *cante* (flamenco singing). She is one of the chosen few destined to make *cante* grow and to completely renovate it. "Estrella" means, "star", and her parents could not possibly have chosen a more appropriate and revealing name for her. Estrella is truly a star. Estrella was born under a lucky star.

ALMUDENA GRANDES, VALDERRAMA

Poetry: Almudena Grandes

Flamenco Singing: Valderrama

Poetry and song

MADRID

Complejo El Águila (El Águila Complex)

THURSDAY, JUNE 24<sup>TH</sup> AT 22:00

### LA MÚSICA DE LOS ESPEJOS (THE MUSIC OF MIRRORS)

She began writing while her family watched soccer matches on TV. She is very committed, a fan of Madrid's Atlético soccer team, and she loves long meals with friends who are willing to have a laugh (friends who have no doubt tasted her famous potato salad). And all the better if the meal in question is by the bay in Cádiz. Critics say her work is sincere, overwhelming, expressive, that it's engaging and poignant, that she has a great gift for narrative, impeccable prose... This formidable woman is almost six feet tall (wearing heels). She is a dark-eyed brunette who looks quite capable of bossing anyone around. She's got a strong character. You could say Almudena Grandes is a lot like flamenco itself.

Accompanying her today is a singer who is anything but common and couldn't possibly be common, given his background. The artists he most admired were all listed in his parents' address book. He grew up surrounded by musicians, and this taught him to respect the audience and love his profession above all else. Being the son of Juanito Valderrama and Dolores Abril is far from a burden. For Valderrama, it is a privilege. He is discreet, a faithful friend who has managed to forge his own, solid, uncompromising style. He is truly the worthy bearer of a legendary surname.

**Almudena Grandes.** Almudena Grandes Hernández is one of the most relevant women writers of the last few generations. She was born in Madrid in 1960 and studied Geography and History at Madrid's Complutense University. She first began to work in the publishing field as a contributing writer. Her first novel *Las edades de Lulú (The Ages of Lulu)* was originally published in 1989 and it was a huge success. It is an erotic novel that won her the 11<sup>th</sup> Sonrisa Vertical Award. The novel has been translated into 20 languages and was also turned into a film by director Bigas Lunas.

Her narrative is "an astounding fresco that portrays the epic of everyday life, the pursuit of happiness, the realization of one's dreams, with remarkable authenticity and freshness." Many film directors have been drawn to her work, no doubt because they see that her fiction offers amazing stories worthy of being adapted for the screen, as has in fact occurred with most of her novels: *Malena es un nombre de Tango* (Malena is the Name of a Tango) 1994. The book was a finalist in the Narrative category for the Spanish Critics' Award and the National Literature Award. Director Gerardo Herrero turned it into a film in 1996, and in 2006 he shot another screenplay based on yet another of Almudena Grandes' works: *Los aires difíciles* (published in English as *The Wind from the East*) was originally published in 2002. In 2007, *Atlas de geografía humana* (Atlas of Human Geography- 1998) was adapted for the silver screen by the author's friend, director Azucena Hernández. And lastly, *Castillos de cartón* (Cardboard Castles), directed by

Salvador García Ruiz, was launched in October. The film is based on the novel published by Almudena Grandes in 2004 under the same name.

The last of Almudena Grandes' novels steers clear of her usual more contemporary realistic narrative in order to tell the story of two families from the end of the Spanish Civil War until the present day. The book is called *El corazón helado* (Frozen Heart- 2007) and the author herself considers it her most ambitious novel to date. The book won her the Madrid Booksellers Guild Book of the Year Award in 2007 and the José Manuel Lara Foundation's Best Novel Award in 2008.

In addition to her novels, Almudena Grandes has also published *Modelos de mujer* (Female Models- 1996), a compilation of seven short stories that had been previously published in different magazines and newspapers, one of which, *El lenguaje de los balcones* (The Language of Balconies), inspired by one of her husband Luis García Montero's poems, was adapted into a screenplay for the film *Aunque tú no lo sepas* (What You Never Knew- 2000) directed by Juan Vicente Córdoba. In 2003 she published *Mercado de Barceló* (Barceló Market), a selection of stories and tales taken from articles first published in the newspaper *El País*. And in 2005, she published another collection of short pieces in *Estaciones de paso* (Way Stations) a new compilation composed of five short stories about teenagers.

Almudena's work has also appeared in several collective works, such as *Libro negro de Madrid* (The Little Black Book of Madrid-1994), *Madres e hijas* (Mothers and Daughters- 1996) and *Érase una vez la paz* (Once Upon A Time There Was Peace - 1996), among others.

The strong point of this writer's narrative lies in her enormous capacity to create and define astoundingly vivid and authentic complex characters. The truth that emanates from her stories is based precisely on this creative capacity, which is what makes her one of the heirs of the 19<sup>th</sup> Century's greatest storytellers and of our best postwar novelists, to whom she has often affirmed she feels indebted.

Grandes is committed to various groups and has been a member of the Legado Andalusi Advisory Committee since 1998. She is a regular columnist for the newspaper *El País*.

**Valderrama.** Juan Antonio Valderrama Caballero was born in Madrid on June 24<sup>th</sup> 1972. He is the youngest child of one of our country's best-known artistic couples: Dolores Abril and Juanito Valderrama. Juan Antonio grew up surrounded by music, although he graduated from the University of Navarra with a degree in Journalism before embarking upon his musical career.

In addition to performing in live concerts and recording albums, Valderrama has also tried his hand as an actor with director José Luis García Sánchez in a film called *Franky Banderas* where he plays the role of Luis' Father.

Along with his wife, writer and filmmaker Rosa Peña, Valderrama wrote a history of the Los Chicos, one of the groups he most admires. He also put together a collection of his parents' work in music and film, which he published under his own record label.

All this without leaving aside his career in journalism; after collaborating as a commentator alongside Nieves Herrero on the RNE radio network for almost two years, he now has a weekly section on one of our country's highest-rated radio programs, "Herrera en la Onda", hosted by Carlos Herrera.

Valderrama is the heir to a musical tradition that is closely intertwined with our country's recent history. Little by little, he has managed to build a solid and uncompromising career as a musician. And this will no doubt eventually help him achieve what he initially set off to do, something that goes way beyond success, money, or fame: winning over people's hearts.

JAVIER VILLÁN, MARÍA TOLEDO

Poetry: Javier Villán

Flamenco Singing: María Toledo

Poetry and song

MADRID

Complejo El Águila (El Águila Complex)

FRIDAY, JUNE 25<sup>TH</sup> AT 22:00

### LA MÚSICA DE LOS ESPEJOS (THE MUSIC OF MIRRORS)

Good looking and well-built. She has a wonderful voice: round, full, incredibly pleasant and very suitable for flamenco. These are just some of the words of praise that one of our country's great flamenco critics has dedicated to María Toledo. This lawyer, pianist and *cantaora* (flamenco singer), is the new face of current-day flamenco.

He is a bullfighting and theater critic and poet. He has never been part of any group or let himself get carried away by any team or slogan. He follows the dictates of his own inner voice. For Javier Villán, a poem's ethical content would make no sense without an aesthetic task to back it up and sustain it.

Here we have put a poet who enjoys aesthetic beauty together with a flamenco beauty who has a lovely voice. Aren't we lucky?

**Javier Villán Zapatero.** This Palencia native was born in 1942. He is a poet and journalist as well as a bullfighting and theater critic for the newspaper *El Mundo*. He has single-handedly recovered an age-old Spanish journalistic tradition whereby bullfighting critics have tended to pursue other intellectual interests in addition to writing their chronicles.

Villán has cultivated the bullfighting theme in his essays, with books dedicated to César Rincón, Curro Vázquez and José Tomás. But, he has also written works about literature such as *Francisco Umbral, la escritura absoluta* (Francisco Umbral, Absolute Writing - 1996).

He has also written travel books, such as *Rumbo a Santiago* (On the Road to Santiago). *En Caneja: Una mirada del siglo XX* (En Caneja: A Look At the 20<sup>th</sup> Century- 2002) is a hybrid that blends the Palencia-born painter's biography with a personal diary.

In a series of autobiographical books entitled *Memoria sentimental de España* (An Emotional Memoir of Spain- 2000-2002) Villán explores diverse aspects of life under Franco's dictatorship: *Tole, catole, cuneta: los juegos de mi infancia perdida* (Games from My Childhood); *Sin pecado concebido: gozos y tribulaciones de un seminarista* (Conceived Without Sin: The Joys and Tribulations of a Seminarist); *Derecha jar!: la perra mili de un españolito* (Right: A Young Spaniard's Damned Military Service); *Y vinieron las suecas: tránsitos y lujurias de los años sesenta* (And the Swedes Came: Transits and Lusts of the 1970's).

He published his first collection of poetry, *La frente contra el muro* (Forehead Against the Wall) in 1975. The collection includes a great variety of themes and formats, although it is mostly characterized by free verse, on the one hand, and classic sonnets, on the other (especially sonnets following Quevedo's style).



*Parábolas palestinas* (Palestinian Paraboles) and *Sonetos de la impostura* (The Sonnets of Deception) are markedly political. Villán has also published collections of love poetry such as *Sonetos de fuego y nieve* (Sonnets of Fire and Snow- 2002) and poetry that uses bullfighting as a theme: *El fulgor del círculo* (The Circle's Glow-1988). *Memoria de insomnios* (Memory of Insomnia- 2001) combines prose and verse. Eleven books of poetry and one unpublished book: *Retablo de la muerte* (Death's Altarpiece) are included in the anthology *El corazón cruel de la ceniza* (Ash's Cruel Heart) published in 2007. This book contains poems written throughout the author's life (he has been writing poems for forty years) and has managed to recover a large part of his work that had sporadically appeared in minor, practically handcrafted, editions. In 2010 Villán presented *Aquelarre de sombras* (Witches' Sabbath of Shadows), his latest book of poems.

**María Toledo** is a performer with a powerful voice. She has an amazing mastery of vocal technique and knows a great deal about music. María attained a degree in Piano from the Jacinto Guerrero Conservatory in Toledo and sometimes accompanies her *cantes* (flamenco songs) from the piano bench. She won the Cante de las Minas New Artist Award. In 2003 she toured Japan with the Spanish National Ballet, María Jiménez became her mentor in RTVE and she sang flamenco back-ups for Rocío Jurado on her latest television program, *Rocío Siempre*.

Now Warner Music Spain has published her first album, *María Toledo*, a record full of nuances and details that explore the best aspects of flamenco, jazz and pop. *Cantaor* (flamenco singer) Arcángel, Diego del Morao, Carmen París, and La Shica participated in the recording. The album also includes a version of Nacha Pop's "Una décima de segundo". All of which goes to prove this performer's versatility.

María Toledo has shared the billboard with great masters such as Chano Lobato, El Pele, José Menese, Carmen Linares, Arcángel, Miguel Poveda, Chato de la Isla, Pansequito, La Macanita, José de la Tomasa, Terremoto, Diego "El Cigala", and Edith Salazar. She also added the vocals for Manolo Sanlúcar's show *Tres momentos para un concierto*.

She often participates in top-notch festivals such as Veranos de la Villa, Flamenco Viene del Sur, Flamenco Joven, Málaga's Biennial and Jerez's Festival. In addition, María has made a name for herself at prestigious flamenco *peñas* (folk clubs), she has illustrated conferences given by Félix Grande and sang as the *cantaora por cantiñas* (*alegrías, romeras, mirabrás* and *caracoles*) on guitarist Oscar Herrero's live videos.

Worth noting among the prizes recognizing her talent are: the Cantes de Compás First Prize at Mairena del Alcor (Sevilla), First Prize and the Special Prize for the Best *Cantaora* at Cádiz's Biennial, First Prize and Prize for Rarely Performed *Cantes* at La Fortuna, First Prize and Taranta Cante Matriz in Cartagena (Murcia), and the Saetas Award in Utrera (Sevilla).

## THE TOWNS OF THE COMMUNITY OF MADRID

Since its inception, Suma Flamenca has aimed to spread its events out around different towns in the Community of Madrid and has scheduled shows in various locations within our community. This is partly an attempt to bring the flamenco tradition closer to “young” theaters, but it also gives us a chance to take advantage of the many corners, squares, castles, and ancient works of art to be found in the towns of the Community of Madrid.

Filling those spaces with up-and-coming and established artists allows us to achieve our goal of offering a taste of flamenco art to all of Madrid's citizens, whether they are experts or complete novices, young or old.

The flamenco festival in Alcobendas acts as a sort of prologue, although it is fully mature and has a life of its own. We have a flavorful yet delicate “starter dish”: Estrella Morente's exquisite voice will open the festival in San Lorenzo del Escorial, with Madrid lying at her feet. The historic city of Alcalá de Henares will host one of the best flamenco guitarists in history: Enrique de Melchor. Two shows will take place in the town of Rivas Vaciamadrid: first, a choreography by Mari Paz Lucena, then a concert featuring Guadiana and Paco Taranto. The village of La Cabrera has scheduled a concert by Carmen Corpas, while Juan de Juan's groundbreaking dance performance will be staged at Villaviciosa de Odón, and flamenco master El Güito will perform in Torrelodones.

This year, Chinchón's Plaza Mayor, an old-timer in such affairs, will again host Gerardo Núñez's guitar accompanied by dancer Carmen Cortés. At another Plaza Mayor (the one in Torrelaguna) Talegón de Córdoba and the young Sonia Miranda will be performing.

This edition of the festival will close in Buitrago de Lozoya, a village in Madrid that is celebrating the 25<sup>th</sup> anniversary of its Picasso Museum / Eugenio Arias Collection. There is a commemorative exhibit on display called *El Barbero de Picasso* (Picasso's Barber) and Suma Flamenca is joining the celebration by bringing another major star to the Plaza del Castillo: Enrique Morente who, on this occasion, will dedicate his singing to the genius from Málaga and his Barber.

ESTRELLA MORENTE

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Song: Estrella Morente

Guitar: Motoyita, Monti

Choruses and *compás*: Antonio Carbonell, Angel Gabarre, Kiki

Percussion and choruses: Popo

Song
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SAN LORENZO DEL ESCORIAL

TEATRO AUDITORIO (THEATER AUDITORIUM)

SATURDAY, JUNE 5<sup>TH</sup> AT 20:00

### THE PRINCESS IN THE LAND OF BIRDS

She was born to sing. Very few people are gifted with such an expressive voice from such a young age. And this doesn't necessarily happen just because you've been living and breathing *arte jondo* (the "deep art" of flamenco) all your life. Rather, it is a natural talent that has made Estrella deserving of some of the best critiques in our country. She has become a point of reference and is one of today's most popular *cantaoras* (flamenco singers). Estrella seems to move people with her *cante* (flamenco singing) and astound them with her strong stage presence, "singing with her entire body". Her voice is hard to describe, but it has the ability to make any musical style she sets out to try sound simply divine. Although strongly influenced by her father's art, Estrella likes to add her own personal touch: *fados*, *coplas*, *sevillanas*, blues, jazz...

Her album, *Mi cante y un poema* (My Song and a Poem), proves that her true talent lies in *cante* (flamenco singing). Her *cante* is triumphant and has captivated flamenco lovers everywhere.

*"My father said, 'go ahead, sing flamenco' and I followed his advice. I knew it was my calling and my destiny to become a 'cantaora'."*

On stage, she is a phenomenal artist, full of beauty, perfectly in tune, and imbued with the spirit flamenco artists call *duende*, a spirit that reaches her through everyone around her: the people in her neighborhood, her father, her mother and her grandmother. Today, she has become a major figure in *cante flamenco*. This is how Miguel Mora described her in *El País*: *The princess in the land of birds*.

#### PROGRAMA\*

- |                      |                |
|----------------------|----------------|
| • Alegrías           | • Instrumental |
| • Tangos             | • La Estrella  |
| • Soleá por Bulerías | • Bulería      |
| • Taranta            | • Oye          |
| • Granaína           | • Volver       |

\* The artist saves himself the right to modify the program

Estrella Morente was born in Granada in 1980 and is the daughter of flamenco singer Enrique Morente and *bailaora* (flamenco dancer) Aurora Carbonell. Her uncles and grandfather were also guitarists, which accounts for the huge role flamenco played in her life as she was growing up. Estrella is an ardent fan of La Niña de los Peines, Camarón de la Isla, Marchena, Vallejo and, of course, of her own father, with whom she has worked both on stage and behind the scenes in the process of putting some of his shows together. She has also sung and shared the stage with the likes of Chano Lobato, Juan Habichuela, Juan Manuel Cañizares, Imperio Argentina, Tomatito, Martirio and Carmen Linares, who presented Estrella at the Teatro de la Maestranza in Seville during a tribute to La Argentinita. "This little girl will put us all into retirement," said Linares.

At the age of four, she sang *cantes de levante*. At age seven, she recorded her first single along with Sabicas. And, at age sixteen, she impressed a crowd of thousands at the inauguration of Sierra Nevada's Skiing World Cup. Her debut in Madrid, in the spring of 1997, was equally amazing.

Worth highlighting among her records are: *Mi cante y un poema* (My Song and a Poem - 2001), which she dedicated to her grandfather, the guitarist known as Montoyita, the album was launched worldwide by Peter Gabriel's record label (Gabriel is said to have been fascinated by her singing); *Calle del aire* (Air Street- 2001), featuring folk songs and Christmas carols; *Mujeres* (Women- 2006), where the singer from Granada gives her personal perspective on several women that she admires in the world of art; and the DVD *Casacueva y escenario* (Cave Dwelling and Stage- 2007), which offers an overview of Estrella Morente's career as an artist. In addition to her own recordings, Estrella has also sung on the soundtracks for films such as Pedro Almodóvar's *Volver*, Carlos Saura's *Buñuel y la mesa del rey Salomón* (Buñuel and King Solomon's Table) and *Sobreviviré* (I Will Survive). Her new album, *Antología* (Anthology), was recorded in 2009.

Estrella Morente is "the future and the present, Estrella really sings flamenco," and she has managed to prove as much on some of our country's main stages and at many key events, among them: La Cartuja Auditorium's Flamenco Biennial, the Festival Internacional del Cante de la Minas de La Unión, Cartagena's Festival La Mar de Músicas, Barcelona's Festival del Mileni, the inauguration of Málaga's Picasso Museum and Granada's International Music and Dance Festival.

She debuted abroad at the Barbican Centre in London in July 2005 with a show called *Pastora 1922* in which her father Enrique stages a tribute to La Niña de los Peines. Estrella left British fans, including celebrities such as Billy Cobham and Hugh Grant, ecstatic. She also toured with *Mujeres* (Women), visiting New York's Broadway, Marseille's Fiesta des Suds Festival and major cities around Italy. In 2008, she toured around Europe, offering concerts in Oslo, Helsinki, Sofia and Lisbon, among other cities. She also joined Dulce Pontes for a recital called *Dulce Estrella*. In 2009, her voice resounded in Holland, the United States and in Great Britain, and she also completed a tour of Scandinavia and Mexico.

Estrella won the Premio de la Música award for Best Flamenco Album in 2006, she was the recipient of an Ondas Award for the Best Flamenco Creation, and she has been nominated for the Latin Grammy Awards and for the Premios Amigo awards. Her first album went platinum and her second was a gold record.

Estrella arouses passions. She represents hope and renewal. This great artist is not content to be the typical apple that hasn't fallen far from one of the most innovative, daring and brilliant "trees" in today's music scene (her father is Enrique Morente). Instead, Estrella's sweet and talented voice has the gift of touching those who hear it and moving them to tears. This is precisely what happened to guitar master Sabicas when he asked her to sing a *taranta* for him when she was just eight years old. Even when she was just in a baby, Estrella is said to have cried to the rhythm of her grandfather Montoyita's guitar whenever he sat by her crib to soothe her.

Estrella has a thorough understanding of the roots of *cante* (flamenco singing). She is one of the chosen few destined to make *cante* grow and to completely renovate it. "Estrella" means "star", and her parents could not possibly have chosen a more appropriate and revealing name for her. Estrella is truly a star. Estrella was born under a lucky star.

ENRIQUE DE MELCHOR & Septeto

Guitar: Enrique de Melchor

Second Guitar: Juan Miguel Manzano

Flute: Juan Parrilla

Percussion: El Guille

*Cantaor* (Flamenco Singer): Leo Triviño

Choruses and *compás*: Marta and Loli Heredia

*Bailarora* (Flamenco Dancer): Karine Amaya

Guitar

ALCALÁ DE HENARES

TEATRO SALON CERVANTES (CERVANTES THEATER HALL)

SATURDAY, JUNE 5<sup>TH</sup> AT 21:00

### FLAMENCO GUITAR CONCERT

*"I don't play for the audience, I play for myself. If the audience likes it, so much the better. Honestly, I cannot play to please the audience. First I have to like it myself. Plus, when you do something you like, it's almost certain that others will like it too. That's the only way to be honest."*

Enrique de Melchor

He has inherited his father's master of *cante* (flamenco singing) as well as his sensitivity. He cut his teeth working in *tablaos* and has a deep understanding of musical trends around the world, which he assimilates in order to build his own concept of flamenco music.

He conveys current-day feelings and emotions with an original base of orthodox flamenco. All of this makes Enrique de Melchor one of the most important and popular flamenco guitarists of recent times.

**Enrique de Melchor.** "It's in his blood", is a popular expression that is very appropriate when applied to guitarist Enrique de Melchor. He was born in Marchena (Seville) 58 years ago. When he was a boy, his father, master guitarist Melchor de Marchena, taught him to love the guitar, flamenco and music. Enrique soon developed his own characteristic style and sound, which quickly surpassed his father's legacy, until Enrique himself became one of the most coveted guitarists to accompany *cante* (flamenco singing) and *baile* (flamenco dancing), a talent he acquired thanks to the teachings of Manolo Caracol, who gave him his first chance as an artist at the Los Canasteros *tablaos* (flamenco venue) where Enrique worked for five years alongside other great professionals.

It was there that Enrique discovered Paco de Lucía, who was amazed at his technique and suggested they play together. And so, Paco de Lucía and Enrique de Melchor spent years traveling around the world giving concerts together.

At age 18, de Melchor won the Jerez Cátedra de Flamencología's National Award as well as La Unión's El Castillete de Oro.

Later, he joined the cast of artists at Torres Bermejas, accompanying major figures of *cante* (flamenco singing), such as Camarón de la Isla, La Perla de Cádiz, Pansequito, El Turroneiro and Fosforito, among others, on his guitar.

His first sound recording session was with flamenco great Antonio Mairena and he went on to record with the likes of Carmen Linares, Rocío Jurado, Chiquetete, María Jiménez, El Fary, El Lebrijano, Enrique Morente, Fosforito, José Mercé, José Menese and Paco de Lucía.

Enrique de Melchor outdid himself in each recording. He was deft at adapting his guitar playing to the particular singing style of each of the artists he accompanied. So much so that he soon gained a reputation as the best guitar player for *cante* (flamenco singing) and thus became an indispensable presence at most flamenco events.

Enrique also stood out as a soloist and composer. In fact, some of his *falsestas* (melodic phrases between song verses) have become classics and the general public tends to consider them part of our popular tradition.

Enrique has performed as a soloist on some of the most important stages in the world: London's Queen Elizabeth Hall, Madrid's Teatro Real, Barcelona's Liceo, New York's Carnegie Hall and the Jazz Festival in Madrid. He also participated, along with José Menese and two of the greatest voices of *bel canto* (José Carreras and Montserrat Caballé), in a concert offered by Spain's National Orchestra at the UN Theater in New York.

Enrique de Melchor had already launched three albums, but his recording career really began to take off in 1991, with the Fonomusic label. In his record, *La noche y el día* (Day and Night), the master plays tribute to those major figures of *cante* (flamenco singers) to whom he is so indebted. His latest record, *Raíz Flamenca* (Flamenco Root), is the seventh in his career. In it, de Melchor offers an overview of the works he recorded for Fonomusic, he's selected both new and old songs, all of them his own compositions.

Along with Paco de Lucía and Manolo Sanlúcar, Enrique de Melchor is one of the key members of this brilliant generation that has produced some of the most masterful guitar players in Spanish history.

GUADIANA and PACO TARANTO

Flamenco Singing: Guadiana, Paco Taranto  
Guitar: Paco Cortés, Camarón de Pitita

Song

RIVAS VACIAMADRID  
AUDITORIO PILAR BARDEM (PILAR BARDEM AUDITORIUM)  
SATURDAY, JUNE 5<sup>TH</sup> AT 21:00

#### DE BADAJOZ A TRIANA (FROM BADAJOZ TO TRIANA)

On the one hand, we have Guadiana, a native of Extremadura and one of the great masters of *cante* (flamenco singing), both as a performer and as a composer. Guadiana has proven his ability to innovate and his skill at creating fusion.

On the other hand, we have Seville-born Paco Taranto, who first learned to sing in the taverns of Triana and later went on to tour Spain with the famous “troupes” made up of artists with the widest imaginable range of styles. This concert offers us a vision of two very different voices, with different backgrounds, a journey *From Badajoz to Triana*.

**Guadiana.** Antonio Suárez Salazar, Guadiana, was born in Badajoz in 1955. He is part of an authentic dynasty of *cantaos*. His brother is Ramón el Portugués, his uncle is Porrinas de Badajoz and his cousins include de La Negra, Juan Salazar and Los Chunguitos. He is all flamenco, a favorite *cantaor* (flamenco singer) among *bailaores* (flamenco dancers), and the *palmero* (hand clapper) Camarón had been searching for...

At age twelve, Guadiana won First Prize at the Flamenco Festival in Badajoz's Fair and, at sixteen, he debuted at the Café de Chinitas *tablaos* in Madrid, sharing the stage with the likes of Manuel Soto “Sordera”, Manzanita, Carmen Mora, Enrique Morente, Juan Habichuela and Ramón el Portugués, among others.

During the eighties, he worked at *tablaos* (flamenco venues) such as Torres Bermejas, Los Canasteros and Las Brujas. It was the heyday for *tablaos* and flamenco.

Guadiana is one of the most popular singers to accompany dance, as is evidenced by his work with companies such as El Güito, La Tati, Javier Barón, La Tolea, Juan Ramírez, Carmen Cortés and Merche Esmeralda with whom he has traveled the world. He has recently been working with Antonio Canales, writing the music for some of his choreographies.

He has also worked on international shows with *cantaos* such as Enrique Morente and with guitarists such as Pepe Habichuela who included one of Guadiana's songs in his album *Yerbabuena* (Peppermint).

Guadiana's first solo album was recorded in 1999 under the Nuevos Medios record label. It was produced by his nephew Juan José Suárez “Paquete” and by Juan Carmona. On this record, *Cuando el río suena* (When There's Smoke), the *cantaor* offers his personal and inestimable approach to traditional *cante* (flamenco singing). The record is both old-fashioned and up-to-date, reflecting Guadiana's own outgoing and innovative nature with songs such as his personal Andalusian rock version of Javier Ruibal's *Pasará* (It'll Pass).

This open-minded approach to new musical experiences is also evident in some of Guadiana's compositions, such as *Tu madre tuvo la culpa* (It Was Your Mother's Fault) for leading flamenco fusion group Pata Negra. Guadiana has also participated in the *Chanson Flamenca* project in which a great many *cantaos* did their best to add a touch of flamenco to French songs. In 2002, he recorded a second album called *Brillo de Luna* (Moonshine) with Nuevos Medios.



Guadiana has an excellent voice for singing flamenco and still has a lot left to say.

**Paco Taranto.** Francisco Álvarez Martín, Paco Taranto, was born right in the heart of Triana (Seville) 57 years ago. Although he is the first flamenco artist in his family, he has an innate talent for *cante* (flamenco singing) that he began to develop as a child by visiting the taverns around his neighborhood (Triana) where he listened to *cantaores* such as Oliver, El Arenero, Abadía, El Teta, El Sordillo, etc. There he learned, not just Triana's *cantes*, but also each *cantaor's* personal nuances, which he would then practice at home until he entered and won the Radio Sevilla competition. That is when he began his career as a professional *cantaor* (flamenco singer).

After several tours and performances, Paco joined up with Salvador Távora to form a duet called Los Tarantos and traveled all over Spain with those famous "troupes" along with other artists such as Enrique Montoya, El Sevillano, Emilio "El Moro", Pepe Pinto, etc. He worked with Juanita Reina's company on shows such as *Ole con Ole* and *Señorío*.

After that, he began his career as a soloist working at La Cochera *tablaos*, where he sang for Farruco, Matilde Coral and Rafael "El Negro".

He worked in Los Gallos for fifteen years and this is where he made his first recording along with other artists. That was in 1972, but it wasn't until 1979 that Taranto recorded his first solo record, *Nuevos Cantes* (New Flamenco Songs). This record was followed by seven more on which he was accompanied by guitarists such as Paco Cerero, Ricardo Miño, Rafael Riqueni, Quique Paredes, Manolo Franco, and Pedro Sierra. Taranto's latest album was recorded in 2001 along with Quique Paredes and Pedro Sierra: *Cuánto te quise* (How I Loved You).

After he recorded his first solo record, Taranto's artistic career veered away from the *tablaos* and he more or less gave up singing to accompany dance. He offered a number of recitals at festivals and *peñas* (flamenco folk clubs), not just in Spain but also in Europe and in countries such as Brazil and Japan.

One of his most celebrated accomplishments is the fact that he has participated in every Flamenco Biennial Seville has held to date.

Paco Taranto has a wealth of knowledge and experience and is fully aware of his role as the guardian of a flamenco heritage that has given the neighborhood of Triana its distinct personality and presence.

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CARMEN CORPAS

Flamenco Singing: Carmen Corpas  
Guitar: Pedro Barragán

Song
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LA CABRERA  
CENTRO COMARCAL DE HUMANIDADES CARDENAL GONZAGA SIERRA NORTE  
(CARDENAL GONZAGA SIERRA NORTE DISTRICT CENTER FOR THE HUMANITIES)  
SATURDAY, JUNE 12<sup>TH</sup> AT 21:00

**AIRES MARCHENEROS (MARCHENA AIRS)**

She is a singer with a melodic and sweet voice and she sings an old style *cante de aire* and is particularly fond of free-paced *cantes libres*, such as *malagueñas*, *aires levantinos*, *granaínas*, *fandangos*, and *cantes americanos*, among others.

**Carmen Corpas.** This is the stage name of María del Carmen Corpas, a *cantaora* (flamenco singer) who was born in Málaga, and whose siblings, Paqui and Pepe Corpas, are also *cantaores* like her.

Carmen's main influence is Pepe Marchena's school of *cante* (flamenco singing). She also greatly admires Antonio Chacón and Tomas Pavón, La Niña de la Puebla, Manuel Vallejo and Enrique Morente.

Carmen Corpas participated in several competitions, among them TVE's *Gente Joven*, and won various prizes. She recorded a song dedicated to Luquitas de Marchena (La Niña de la Puebla's husband) and worked with poet Antonio Beltrán Lucena on a project launched on cassette that is a tribute to the land of Málaga and to the *cantaores* who sing its music, with Pepe Marchena at the head.

Corpas performed at festivals and *peñas* (flamenco folk clubs) and participated in the *6-noches flamencas-6* programming series at Madrid's Centro Cultural de la Villa, where she shared the stage with La Tati, Juana Amaya, Mayte Martín, El Güito, Pepe Habichuela, Rafael Riqueni, Antonio Canales and José Mercé, among other major artists.

She currently lives in Barcelona and offers recitals at cultural centers, flamenco *peñas*, and festivals all over Spain, demonstrating her expertise as a *cantaora*, her original style and the beauty of her voice wherever she goes.

TALEGÓN DE CÓRDOBA and SONIA MIRANDA

Flamenco Singing: Talegón de Córdoba, Sonia Miranda  
Guitar: Paco Cortés

Song

TORRELAGUNA  
PLAZA MAYOR  
SATURDAY, JUNE 12<sup>TH</sup> AT 22:00

TALEGÓN DE CÓRDOBA and SONIA MIRANDA in concert

Art has many roads and Talegón follows his own chosen path in the hopes of occupying the space he deserves with great wisdom, intoning the *cantes* (flamenco songs) of his beloved Andalusia, *caracoles*, *tientos*, *tangos*, *fandangos*, *tarantos*, *cantiñas*, *alegrías*... and accompanied only by Paco Cortés' *toque* (guitar playing). That's all he needs.

Belmonte said "one sings as one is" and, in Sonia Miranda's case, he was right. Because, like her, her *cante* (flamenco singing) is a profusion of sweetness and emotion; honest, intimate and thrilling with a voice that is full of nuances and flees all false pretenses.

**Talegón de Córdoba.** Manuel Aranda Zamorano 'Talegón de Córdoba' is an exceptional *cantaor* (flamenco singer) and a true *maestro*, in every sense of the word. At age 65, his portentous voice remains intact, and he uses it to masterfully interpret whatever *palos* (flamenco styles) come his way. When he's not on stage showing off his talent, Talegón is usually busy passing on his knowledge, teaching *cante* (flamenco singing) at Amor de Dios and Casa Paca.

Flamenco is Manuel Aranda's life. His aunt is María 'la Talegona'. He was orphaned when he was still very young and was forced to leave the neighborhood (Costanillas and Córdoba's Jewish Quarter) where he first began to sing, in order to move to Madrid. In the capital, he scraped together a living by working in *tablaos* and this allowed him to meet some of the most outstanding *maestros* of *arte grande* (the "major art" that is flamenco). He admits that this was, "a magnificent and delightful period," in his life. He has been based in Madrid ever since. Although he has a house in Córdoba, his professional commitments do not allow him to spend much time there.

Flamenco professionals and artists hold Talegón in high regard as a *cantaor* (flamenco singer) and, not surprisingly, some of the most important dance companies have requested his services. He has accompanied great artists like Antonio "El Bailarín", Antonio Gades, and believes that, "knowing how to sing to accompany dancing, known as *cantar 'detrás*, gives you the experience, sense of rhythm and stage presence necessary to sing *adelante* as a main performer with no problem." Talegón believes flamenco is full of untrue stereotypes, "like that whole thing about *cante grande*, or major song, and minor or *chico* song, because the idea is really to sing well, it has nothing to do with major or minor, gypsy or non-gypsy."

And he'll continue to battle it out on the front line as long as his voice and health hold up, enjoying the total anarchy that makes flamenco music unique and different from every other type of music. "That is why whenever, in our travels around the world, we meet performers working in other disciplines, they invariably listen to the way we sing, play guitar and dance and fall in love."

**Sonia Miranda.** She was raised in Almería but born in Isla Mayor (Seville) and growing up in the lowlands of the Guadalquivir has undoubtedly left its mark on this woman who was born with an innate appreciation of music in general and flamenco in particular.

She didn't realize that this ability, along with her desire to improve herself, her thirst for knowledge and her tremendous dignity, would allow her to make a living doing what she loves the most: singing.

Her experience has made her keenly aware of just how privileged she is to be able to dedicate her life to her greatest passion. Experience has also taught her that life is no bed of roses, that there is no set path to follow, that one has to forge one's own path, and that this path never ends, or rather, that each of us can take that path to get wherever it is we feel we need to go. What matters is that you stay on the path, enjoy it and walk calmly, with satisfaction and take things seriously.

Miranda is clearly influenced by the *Sevillana* School. She stands out as a well-rounded *cantaora* (flamenco singer) whose repertoire includes both popular, well-known *cantes* (flamenco songs) and a series of *cantes* that are now rarely heard. She excels for her original performances, full of sensitivity and nuances.

Miranda's track record includes singing in some of the most important flamenco *peñas* (folk clubs) in Spain, as well as participating in important events such as Jerez's Festival 2008, Suma Flamenca 2008, Seville's Biennial 2006, and Málaga en Flamenco 2005, not to mention her performances at international festivals like the ones in New York, Berlin, Grenoble, Miami, Lille, Utrecht, and Amsterdam.

After collaborating on different projects with several other artists, in 2006 she launched her own solo record, *Garabato* (Doodle) produced by Miguel A. Cortés. The record was chosen Best First Album by the specialized on-line magazine *Deflamenco.com*.

MARI PAZ LUCENA

Flamenco dance and choreography: Mari Paz Lucena  
Song Pedro Obregón, Juan Manuel Mora, Caridad Vega  
Guitar: Víctor Márquez "Tomate", David Durán  
Violinist: Tancredo

Dance Troupe: María González, Mónica Martínez, Mari Carmen Múgica, Nuria Lloris, Lucía Serrano, Fabiola Vieyra  
Costumes: Joseph Ahumada, Pasiones Flamencas  
Lighting: Alejandro Inchausti

Dancing

RIVAS VACIAMADRID  
AUDITORIO PILAR BARDEM (PILAR BARDEM AUDITORIUM)  
SUNDAY, JUNE 13<sup>TH</sup> AT 21:00

VIVENCIAS (EXPERIENCES)

*Vivencias* (Experiences) is a flamenco show in which Mari Paz aims to evoke the importance certain flamenco *palos* have had in her own life. She first started dancing *alegrías*, and these marked her path as a *bailaora* (flamenco dancer). At age ten, Mari Paz won First Prize at the Manuel de Falla International Music and Dance Festival in Granada, dancing *por garrotín*... It was unforgettable! As a young woman, she learned to deal with tough times by dancing *por siguiriya*. And, in time, Lucena realized that, in addition to expressing pain and suffering, she could also express the things life itself has taught her. When she dances *por soleá*, she dedicates it to her loved ones, especially her son Mario. Lucena will finish her show with some *tangos de Granada* and dedicate them to her homeland, which is always in her heart.

PROGRAM

- *Alegrías*
- Instrumental Solo
- *Siguiriya*
- *Garrotín*
- Instrumental Solo
- *Soleá*
- *Tangos*

**Mari Paz Lucena.** She was born in Granada and, when she was just seven years old, she began studying dance with the Romero Sisters. At age twelve, Mari Paz realized that flamenco dancing was her thing and she started studying with Mariquilla, with whom she had her professional debut at age fourteen in a piece called *El Sacromonte y yo* (Sacromonte and I), which was broadcast on several television stations.

When she was only fifteen, Mari Paz shot a film called *Las Mil y una Noches* (A Thousand and One Nights) that made her very popular in her homeland. Following the film's release, a show was organized in Granada and the film's protagonists were summoned to dance in it live. From that moment on, Mari Paz worked at flamenco *peñas* (folk clubs) and festivals around Andalusia. She moved to Seville at age 17 to join Mario Maya's company, with which she began a tour around the world as the main *bailaora* (flamenco dancer) in works such as *El Amargo* (The Bitter), *Tres movimientos flamencos* (Three Flamenco Movements) and *El Amor Brujo*. She would later move to Madrid to join El Güito's company and Manolete's company debuting with each of them at Madrid's Teatro Calderón and at the Centro Cultural de la Villa respectively.

She performed with these two companies on various stages around Spain and abroad: the 11<sup>th</sup> Flamenco Biennial in Seville, Granada's Teatro Reina Victoria (as a soloist), Jerez's Teatro Villamarta, the Casa Patas flamenco *tablaó*, Madrid's Veranos de la Villa cultural programming series, Granada's Isabel la Católica, Córdoba's Gran Teatro, Las Cuevas de Nerja in Málaga, the Festival de Cante y Baile in la Puebla de Cazalla, London's Royal Festival Hall, Paris' Teatro Chatelet, the Festival de Mont in Marsans, Mexico's Gran Teatro, Athens, etc...

In 2001, she founded her own company and went to work in Japan for six months, where she also taught classes in Osaka and Nagoya. Back in Spain, she started teaching at the Cátedra de Flamencología in Granada at Mariquilla's academy and later at El Carmen in Granada's caves. Mari Paz Lucena has taught courses in Nice, New York, Berlin and Japan. She taught dance classes for three years at the Casa Patas Flamenco Conservatory Foundation, and she combines this activity with her work as a dancer.

In addition to Mariquilla, El Güito and Manolete, Mari Paz's teachers include, Maite Galán, Manolo Marín, Ciro, Mario Maya and Belén Maya.

In October 2008, she inaugurated her own studio in Madrid: Espacio Flamenco Mari Paz Lucena.

GERARDO NÚÑEZ

Guitar: Gerardo Núñez

Second guitar: Manuel Valencia

Dancing: Carmen Cortés

Flamenco Singing: Jesús Méndez

Double Bass: Pablo Martín

*Cajón* (Rhythm Box): *Cepillo* (Brush)

Guitar

CHINCHÓN

PLAZA MAYOR

SATURDAY, JUNE 26<sup>TH</sup> AT 22:00

GERARDO NÚÑEZ in concert

Fine personal *falsetas* (guitar solos), complex harmonies, not pressing the strings so the notes won't echo, soft strumming and caresses... this is all part of a basic concert by the guitarist from Jerez who will once again display his mastery and genius.

Núñez is accompanied by Carmen Cortés' racial and delicate footwork, El Cepillo's brisk pace, Pablo Martín plucking at the bass, Jesús Méndez's elegant singing and Manuel Valencia's guitar playing. Together they form a group that is so well integrated, it serves to heighten Gerardo Núñez's virtuosity.

**Gerardo Núñez.** Gerardo Núñez (Jerez de la Frontera, 1961) is a great performer and composer. He is considered one of the best flamenco guitarists alive. His main virtues are amazing execution, technique, strength, exceptional talent, rhythm, *compás* (beat), musical creativity and a feel for innovation. His curiosity has led him to respectfully and seriously explore other musical styles, such as symphonic rock, classical music and especially jazz. Gerardo's expertise and sensibility for combining jazz sounds with certain flamenco *palos* (styles) have contributed to his work with Danilo Pérez, John Patitucci and Arto Tuncboyacin, and with Eberhard Weber, Richard Galliano and Erico Raba, among many others.

At age fourteen, when he was studying guitar with Rafael del Águila, Núñez was already a *virtuoso* guitarist. He began to accompany well-known *cantaoras* (flamenco singers) such as Tío Borrigo, Manuel Mairena, José de la Tomasa, Terremoto de Jerez and La Paquera. After playing with Paco Cepero on an intense tour all over Japan, Núñez joined Mario Maya's company as a concert guitarist. Soon afterward, he decided to work for himself and formed an artistic duo with his partner, outstanding *bailaora* Carmen Cortés, for whom he has written pieces such as *A contraluz*, *Memoria del cobre*, *Cantes de ida y vuelta*, *Los Gabrieles...* and adaptation for four guitars of Manuel de Falla's *El amor brujo*. In the 1980's he settled in Madrid, where his interest in jazz led him to participate in several different bands: Dave Thomas, José Antonio Galicia, Tomás San Miguel, Paquito D'Rivera.

Núñez has also participated in several theater plays as a composer, performer and concert guitarist and he has composed some interesting symphonies. In 1998, after joining Eberhard Weber, Richard Galliano and Erico Raba's band, he recorded *Calima* with Danilo Pérez, John Patitucci and Arto Tuncboyacin in the US. The record won them several awards and is further proof that the combination of traditional styles such as flamenco with more cutting edge techniques such as jazz can result in great music. But, Núñez's American adventure had only just begun. Gerardo later joined a guitar quartet called International Guitar Night that Alex Gras, Paolo Bellinati and Briam Gare had formed in San Francisco. Thanks to this ensemble, Gerardo's guitar strumming was heard in major cities throughout the US.

As far as flamenco is concerned, Núñez's discography is worth noting as it illustrates the best aspects of the flamenco guitar's evolution, with pieces such as *Flamencos en Nueva York*, *El Gallo Azul*, *Juca!*, and *Andando el tiempo*.



## EL GÜITO

Choreography: Eduardo Serrano "El Güito"  
*Bailaor* (Flamenco Dancer): El Güito  
*Bailaora* (Flamenco Dancer): Lola Greco  
Guest *Bailaora*: María Juncal  
Main *Bailaora*: Ángela Española

*Cantaores* (Flamenco Singers): José Jiménez, Roberto Lorente  
Guitars: Basilio García, Juan Serrano, Juan Jiménez  
*Compás*: Miguel Téllez  
Music: Basilio García, Juan Serrano

Dance

## TORRELODONES

TEATRO BULEVAR (BULEVAR THEATER)

SATURDAY, JUNE 26<sup>TH</sup> AT 21:00

## SÓLO FLAMENCO (JUST FLAMENCO)

A show by flamenco master Eduardo Serrano "El Güito" is like a date with the history of flamenco dancing. We are talking about a well-rounded artist whose repertoire includes every *palo* (flamenco style) that can possibly be danced to, especially the *farruca* and the *soleá*, which nobody dances the way El Güito does. He has an elegant and personal style that is characterized by the strength and sobriety with which he imbues his movements. He is one of the few artists who even approach the category of living legend.

Well-rounded artist: teacher, choreographer, performer and creator of a *soleá* that has already become part of flamenco history, his art is an example for new generations of artists who see El Güito as a model of someone who dances with his own unique aesthetic.

**El Güito.** His mother used to sell lottery tickets at Madrid's Rastro market. He won a talent contest when he was only five and, by age fourteen, he was already working with Pilar López, his teacher and mentor. It was at her school that El Güito first met Farruco and Mario Maya.

In 1959, at age seventeen, El Güito won the Sarah Bernhardt Award at the Theatre des Nations in Paris, a prize Nureyev had also coveted. This marks a milestone in the *bailaor's* professional career. At that time, flamenco in Madrid was in full bloom and El Güito danced in *tablaos* alongside major artists such as Mairena, Caracol, Terremoto, Chano Lobato, Farruco, Manuela Carrasco, Matilde Coral and La Perla.

At the end of the 1970's, he created the legendary Trío Madrid along with Carmen Mora and Mario Maya and they began to travel extensively. Trío Madrid won the Jerez Cátedra de Flamencología award, which El Güito would again win individually as Best Flamenco *Bailaor* in 1997. He also won the Calle de Alcalá Award in 1996, in recognition of his contributions to developing and enriching *arte jondo* (the "deep art" of flamenco) in Madrid. El Güito was the only flamenco artist to have received that award.

At the end of the nineteen-seventies, El Güito went on tour as a guest artist with the National Ballet and with Manuela Vargas' company.

In the early eighties, he combined his performances in Madrid with an intensive tour of Europe and America with Enrique Morente, the Montoya family and Serranito.

In 1988, El Güito traveled to the US to present *Flamenco Puro* (Pure Flamenco), one of the most significant and genuine shows in history. The show was produced by Mel Howard and, in it, El Güito shared the stage with major artists such as Farruco, Manuela Carrasco, Chocolate, Fernanda de Utrera, Juan and Pepe Habichuela, etc.

In the nineties, he went on tour with his company around Japan, Italy, France and Switzerland, and also danced with major figures such as Camarón, Manolo Sanlúcar, Carmen Linares, José Mercé, Enrique Morente and Antonio Canales. He presented his *Homenaje a Carmen Amaya*

(Tribute to Carmen Amaya) at Granada's Music and Dance Festival and the show *Raíces gitanas* (Gypsy Roots) at the Centro Cultural de la Villa in Madrid. The years following 2000 were equally intense for El Güito who, at the very start of the new millennium, presented the show *Puro y Jondo* (Pure and Deep) at the Biennial in Seville along with Manolete. El Güito participated in the Teatro Real's Dance Gala along with Merche Esmeralda, Manuela Carrasco, Antonio Canales and Antonio Márquez, among others. He toured the Community of Madrid's Theater Network with a show called *A puerta abierta* (Open Door) and also premiered a choreography called *Dos generaciones* (Two Generations). One of his latest choreographies, *Mis recuerdos* (My Souvenirs), was dedicated to his mentor Pilar López.

JUAN DE JUAN

Baile flamenco: Juan de Juan, La Lupi,  
Ana Alonso, Sara Carnero  
Tap Dance: Guillem Alonso, Sharon  
Lavi, Junior Laniyan  
Guitar: Oscar Lago, Curro de María  
Vocals: Kathy Autrey, Antonio Nuñez  
"El Pulga", Cristo Heredia  
Trumpet: Reinald Colom  
Saxo: Jimmy Henk  
Percussion: David Galiano

Artistic Direction: Juan de Juan  
Musical Direction: Oscar Lago y Juan de Juan  
Choreography: Juan de Juan, Guillem Alonso,  
Sharon Lavi, La Lupi  
Documentation and advice: Jesus Cosano  
Texts and poems: Miles Davis, Langstong Huges,  
Gaston Baquero, Juan Marinello  
Lighting: Tito Osuna  
Images: Agustín Israel Barrera  
Sound technician: Sergio Sarmiento

Dancing

VILLAVICIOSA DE ODON  
AUDITORIO TERESA BERGANZA (TERESA BERGANZA AUDITORIUM)  
SATURDAY, JUNE 26<sup>TH</sup> AT 20:00

**LOS SONES NEGROS (BLACK MELODIES)**

*Los sonos negros* (Black Melodies) is an extraordinary show featuring images, music and dance. The show is based on the fascination 1930's Spanish poets and artists felt when they began to discover Blacks and Black culture in the United States and the Caribbean.

In those days, certain intellectuals and artists living in Andalusia treasured two ancestral cultures as the essence of their being: Andalusian culture and gypsy culture. It was then that they discovered Black culture in its African American and Caribbean manifestations.

They sensed that Black culture had something in common with gypsy and Andalusian culture, and that it would enrich and complement them. In time, three musical styles that were born out of exclusion and were originally banned would all become part of humanity's common musical heritage: the Cuban *Son*, flamenco and the blues.

This show was inspired by the influence Black music had on those 1930's artists. Through this music and based on the artists' texts, the show recreates Black music's development and explores the influence of music with African roots on flamenco.

**PROGRAM**

Part 1

Introduction  
Blues  
*Seguirilla*  
Swing  
Romance  
Concierto de Aranjuez  
Nature Boy

Part 2

Percussion  
Gospel  
Naked Sounds  
*Guajira*

**Juan de Juan.** Juan Carlos Ramírez Castillo, Juan de Juan, was born in Seville in 1979, although he was raised in Morón de la Frontera where he began to dance at age seven under Juan Triana's tutelage. Soon afterward, he started taking classes with Juana Amaya and Ramón Barrull and prepared to enter the Dance Conservatory in Seville with Ana María Bueno and Carmen Montes.

At age 16, at a course given by Antonio Canales, Juan de Juan was chosen along with some other young dancers to take part in an audition. That is how, in 1996, Juan de Juan joined Antonio Canales' company. Canales would become his teacher from that moment on. Juan de Juan gradually took on different roles in the company until he eventually became the main dancer and later a guest artist with Antonio Canales' Flamenco Ballet. In this company, he has performed as the lead dancer in shows such as *Torero* (Bullfighter), *Raíz* (Root), *Romancero Gitano* (Gypsy Ballads), *La Casa de Bernarda Alba* (The House of Bernarda Alba), *Gitano* (Gypsy), *Fuerza Latina* (Latin Power), *Prometeo* (Prometheus), *Bailaor* (Flamenco Dancer), *La Cenicienta* (Cinderella), *Minotauro* (Minotaur), and *Tierra y Fuego* (Land and Fire). In all of these works, de Juan has danced as a soloist or as Antonio Canales' partner.

He has danced all over Spain and at the biggest and most important theaters and festivals in the world, including: New York's City Center, Costa Rica's National Theater, Mexico's Palacio de Bellas Artes, Venezuela's Teatro Teresa Carreño, the National Theater in Brasilia, Paris' Champs Elysées, Milan's National Theater, Poland's Opera House, the Bunkamura Orchard Hall Theater in Tokyo and London's Sadler's Wells. Some of the major festivals at which Juan de Juan has performed include the Spoleto Festival in Italy, the Athens Festival, the Cairo Festival, and Hong Kong's Arts Festival...

In 2001, de Juan debuted as a soloist accompanied by his music band at the Teatro Príncipe in Madrid, where they had a two-week engagement. He would later perform in L'Hospitalet (Barcelona), winning praise from critics and audiences alike. From that moment on, the young *bailaor* (flamenco dancer) began his solo career. In early 2002, he presented a new show called *Anda-Luz* in Alicante with his music band. To date, de Juan has presented that show in over 50 cities around Spain.

His success with this choreography encouraged him to create his own large-scale company, Juan de Juan's Flamenco Ballet, in 2004. The company debuted in Tenerife's auditorium and later went on to have a month-long engagement at Madrid's Teatro Alcázar. For its debut, the new Ballet chose the legendary Antonio Canales choreography *Torero* (Bullfighter), which had been nominated for an Emmy ten years earlier (in 1995). And so Juan de Juan carried on his teacher's legacy with a solid show, a dramatic flamenco musical that combines two of our country's most beloved art forms: flamenco dancing and bullfighting. These two arts have two common denominators: versatility and music.

In 2008 Juan de Juan arrived at the Biennial in Seville and unveiled his show *Orígenes* (Origins), a fusion between jazz and flamenco, a search for the common roots that bind these two styles of music. The *bailaor* worked on that performance with an exceptional music band made up of guitarist Daniel Méndez, trumpet player Jerry González, bassist Alain Pérez and harmonica-player Antonio Serrano. Rafael de Utrera, Genara and La Tana were in charge of the *cante* (flamenco singing).

Juan de Juan admits that the way he dances is influenced by different types of music and that these different types of music inspire him when he is performing.

This mix of different types of music is precisely what inspired de Juan's latest show, *Jazz entre olivos* (Jazz Among the Olive Groves), which combines flamenco and jazz with the Cuban *Son*. All three types of music emerged sometime during the second half of the 19<sup>th</sup> Century "and, deep down, they're quite similar"

“This must be what happens when two foreigners who speak different languages somehow find a way to communicate and understand each other perfectly. That is the universal language of music”.

ENRIQUE MORENTE

Song Enrique Morente

Song

BUITRAGO DE LOZOYA  
PLAZA DEL CASTILLO  
FRIDAY, JULY 2<sup>ND</sup> AT 22:00

### EL BARBERO DE PICASSO (PICASSO'S BARBER)

*"I was impressed by the sense of freedom and abandon intrinsic to his lack of pretension as a writer. His every line was written with love and poise, a sensibility that he, as a native of Málaga, had not lost. He constantly recalled Málaga's light, flavors and smells."*

Enrique Morente

The genius painter's poems, texts and writings are used to add melody and voice to memories of Picasso's native Málaga: the smell of casseroles, the flavor of home, the memories of his childhood, all of which Morente turns into drops of art, breaths full of sound that are ahead of their own time.

Eugenio Arias met Picasso while he was in exile. He was Picasso's barber, his confidant, his friend and his companion on afternoons spent at the bullring. As a result of this friendship, Picasso gave Eugenio many of his works, which Arias later gave to the Community of Madrid so that these pieces could be seen in his hometown, Buitrago del Lozoya. The works of art were used to found the Picasso Museum-Eugenio Arias Collection, the first museum to belong to the Community of Madrid. The museum is now celebrating its 25<sup>th</sup> anniversary.

Suma Flamenca is again reuniting the painter and the *cantaor* (flamenco singer) in the birthplace of the man who spent all that time with Pablo Picasso. This is one of a series of events that the General Directorate of Archives, Museums and Libraries has planned to commemorate the museum's anniversary.

**Enrique Morente.** He claims to love orthodoxy, a basic tenet of flamenco. However, he also affirms that orthodoxy should help flamenco evolve and explore new musical avenues, "because flamenco is an art form that is alive," and is therefore in continual movement. If it weren't alive, "it never would have expanded beyond the cave dwellings... or the countryside." "Flamenco is associated with all sorts of clichés, dogmas, and misunderstandings that won't let the ears listen freely, when all you have to do to understand flamenco is to be receptive and listen."

Morente has repeated words similar to these throughout his career, as he has long been the victim of a sort of witch-hunt against him and has often had to defend himself with these sorts of interventions. Today he is undoubtedly the most influential person in the professional flamenco world. Morente finds it boring to sing the same repertoire over and over again. That is why he wrings every last drop of wisdom out of the concept of orthodox in order to look for inspiration and develop new works of art. From the early days of his career, Enrique Morente's talent has drawn the attention of critics and scholars. He is very interested in understanding and performing the most complex *cantes* (flamenco songs). That and his hope to become "a wide-ranging *cantaor*, without any distinct school or region," have led him to create a unique personality that leaves little room for clichés. The key, for Morente, is sincere and honest work, using both the heart and the head, in a delicate balance that is palpable in every one of his works.

He has traveled the world with his art. Some of the most noteworthy stages he has performed on include: Madrid's Teatro Real, Mexico's Palacio de Bellas Artes, Paris' Olympia Theater, New York's Lincoln Center, Granada's International Festival, the Roman Theater in Merida, Barcelona's Palau de la Música, Buenos Aires' Teatro Colon, etc. He has also toured all over the world: France, Holland, Germany, Japan, the United States, Latin America, Russia, etc.

He has received countless awards and prizes. In 1994 he was the first *cantaor* (flamenco singer) to receive the National Music Award and, a year later, he was given a Gold Medal by Jerez's Cátedra de Flamencología and a Compás del Cante Award in Seville. In 1998 he won the Premios de la Música Honor Award and, in 1999, he won the Calle de Alcalá Flamenco Award. He won the Medalla de Andalucía in 2005, in recognition of his formidable flamenco career and his receptivity to other types of music, as well as his role in promoting of flamenco all over the world. The Junta de Andalucía also awarded him the Biennial's Culture Award and he won Extremadura's Premio de la Creación. In 2006, he was awarded a Gold Merit in Fine Arts.

## *The Venues*

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### **MADRID CAPITAL**

**Centro Cultural Paco Rabal**  
**(Paco Rabal Cultural Center)**-Palomeras Bajas  
Calle Felipe de Diego, 11  
Cercanía Renfe (Commuter Train):  
Asamblea de Madrid-Entrevías  
Buses: 57, 144  
Tickets: 6 €  
Ticket Sales:  
At the box office.  
Further Information: 915 079 740  
[www.madrid.org/clas\\_artes/teatros/rabal](http://www.madrid.org/clas_artes/teatros/rabal)

**Centro Cultural Pilar Miró**  
**(Pilar Miró Cultural Center)**  
Plaza Antonio María Segovia, s/n  
Metro: Line 1-Villa de Vallecas  
Cercanía Renfe (Commuter Train):  
Vallecas and Santa Eugenia  
Ticket: 6 €  
Ticket Sales:  
At the box office 2 hours before the show  
Further Information: 913 052 408  
[www.madrid.org/clas\\_artes/teatros/pilarmiro](http://www.madrid.org/clas_artes/teatros/pilarmiro)

**Complejo El Águila (El Águila Complex)**  
Calle Ramírez de Prado, 3  
How to get there:  
Cercanía Renfe (Commuter Train):  
Lines C-7 and C-10-Delicias  
Further Information: 917 208 848

Metro: Line 3-Delicias

**Teatros del Canal Theater**  
Calle Cea Bermúdez, 1  
Metro: Canal  
Buses: 2, 202, 3, 5, 12, 16, 37, 44, 45, 61 and 149.  
Tickets: 18 € to 26 €  
18 € to 26 € (June 9, 10, 11, 12, 15, 16, 19)  
10 € to 18 € (June 13, 18)  
12 € to 20 € (June 17)  
Ticket Sales:  
[www.entradas.com](http://www.entradas.com), 902 488 488, Caja Madrid ATM's  
Further Information: 913 089 999 / 950  
[www.madrid.org/clas\\_artes/](http://www.madrid.org/clas_artes/)

**Teatro del Institut Français de Madrid**  
**(The Theater at the Institut Français in Madrid)**  
Calle Marqués de la Ensenada, 10  
Metro: Colón  
Buses: 5, 14, 21, 27, 45, 53, 150  
Tickets: 10 €  
Ticket Sales:  
At the Institut Français box office 1 hour before the show. Advanced ticket sales Monday through Friday from 10 to 13 and from 15 to 18.  
Further Information: 917 004 800  
[www.ifmadrid.com](http://www.ifmadrid.com)



## TOWNS IN THE COMMUNITY OF MADRID

### ALCALÁ DE HENARES

**Teatro Salón Cervantes (Cervantes Theater Hall)**

Calle Cervantes, s/n

Cercanías Renfe (Commuter Train):

Lines C-1, C-2 and C-7

Buses: 223, 227 and 229 from the Avenida de América transport hub; 274 and 279 from the Estación Sur bus station

Tickets: 6 € to 15.50 €

Ticket Sales: Caixa Catalunya, 902 10 12 12, [www.telentrada.com](http://www.telentrada.com)

Further Information: 918 822 497

[www.proalcala.es](http://www.proalcala.es)

Ticket Sales: At the theater's box office,

[www.entradas.com](http://www.entradas.com), 902 488 488, Caja Madrid ATM's

Further Information: 918 689 530

[www.madrid.org](http://www.madrid.org)

### RIVAS VACIAMADRID

**Auditorio Pilar Bardem (Pilar Bardem Auditorium)**

Calle Fundación, s/n

Bus: 331, 332, 333 and 334 from Plaza Conde de Casal (La Veloz bus company)

Metro: Rivas-Vaciamadrid Urbanizaciones

Tickets: 12 €

Ticket Sales: Caixa Catalunya, 902 10 12 12,

[www.telentrada.com](http://www.telentrada.com)

Further Information: 916 602 725

[www.rivas-vaciamadrid.org](http://www.rivas-vaciamadrid.org)

### ALCOBENDAS

**Teatro Auditorio Ciudad de Alcobendas (City of Alcobendas Theater Auditorium)**

Calle Blas de Otero, 4

Cercanías Renfe (Commuter Train): Line C-1

Metro: Line 10 Metronorte-Manuel de Falla

Buses: 151 and 153 from Plaza de Castilla

Tickets: 10 € and 12 €

Ticket Sales: Caja Madrid, Caja Navarra and Ibercaja ATM's, 902 488 488, [www.entradas.com](http://www.entradas.com)

Further Information: 916 597 721

[www.teatroalcobendas.org](http://www.teatroalcobendas.org)

**SAN LORENZO DEL ESCORIAL Teatro Auditorio de San Lorenzo del Escorial (San Lorenzo del Escorial Theater Auditorium)**

Parque Felipe II, s/n

Cercanías Renfe (Commuter Train): Line C-8a

Bus: from the Moncloa transport hub

Tickets: 15 €

Ticket Sales:

At the theater box office 2 hours before the show,

[www.entradas.com](http://www.entradas.com), 902 488 488

Further Information: 918 973 300

[www.madrid.org](http://www.madrid.org)

### BUITRAGO DE LOZOYA

**Patio de Armas del Recinto Amurallado (Fortress Courtyard)**

Plaza del Castillo, s/n

Bus: 191 from the Plaza de Castilla transport hub

Ticket: 15 €

Further Information: 918 681 389

[www.buitrago.org](http://www.buitrago.org)

### TORRELAGUNA

**Plaza Mayor**

Bus: 197 and 199 from the Plaza de Castilla transport hub

Free entrance

Further Information: 918 430 150

[www.torrelaguna.es](http://www.torrelaguna.es)

### CHINCHÓN

**Plaza Mayor**

Bus: 337 from Plaza Conde de Casal, head of N-III (La Veloz bus company)

Free entrance

Further Information: 918 935 323

### TORRELODONES

**Teatro Bulevar**

Avenida Rosario Manzanque, 1

Cercanías Renfe (Commuter Train): Lines C-8, C-8a, C-8b and C-10

Buses: 611, 611A, 612, 637, 684, 686 and 686A

(Larrea bus company) and 631 and 635 (Julián de Castro bus company) from the Moncloa transport hub

Tickets: 15 €

Ticket Sales:

Caixa Catalunya, 902 10 12 12, [www.telentrada.com](http://www.telentrada.com)

Further Information: 918 590 646-ext.24

[www.ayto-torrelodones.org](http://www.ayto-torrelodones.org)

### LA CABRERA

**Centro Comarcal de Humanidades Cardenal Gonzaga Sierra Norte (Cardenal Gonzaga Sierra Norte District Center for the Humanities)**

Avenida de La Cabrera, 96

Bus: 190B, 191, 194, 195 from the Plaza Castilla transport hub

Ticket: 7 €

**VILLAVICIOSA DE ODON**

**Auditorio Teresa Berganza (Teresa Berganza Auditorium)**

Avenida Príncipe de Asturias, 163

Buses: 518, 551 and 581 from the Moncloa transport hub

Tickets: 11.45 € and 8 €

Ticket Sales:

Caixa Catalunya , 902 10 12 12, [www.telentrada.com](http://www.telentrada.com)

Further Information: 916 166 756

[www.aytovillaviciosadeodon.org](http://www.aytovillaviciosadeodon.org)

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**DIRECTOR**

Juan Verdú

**PRODUCTION MANAGER**

Carlos Romay

**PRODUCTION COORDINATION**

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