

CARMEN LINARES

Vocals: Carmen Linares
Guitarist: Salvador Gutiérrez, Eduardo Pacheco
Piano: Pablo Suárez
Musical Director: Carmen Linares
Stage Director: Cabofaro
Lighting: Antonio Valiente
Sound: Eduardo González
Video: Pablo Martínez, Miguel Espín Pacheco
Executive Producer: Cabofaro

Song

MADRID

TEATRO DE LA ABADÍA – SALA SAN JUAN DE LA CRUZ
WEDNESDAY, JUNE 21TH AT 20:30

CARMEN LINARES: ENSAYO FLAMENCO 2012

Rehearsal is a time that gives rise to unique, unrepeatable musical moments. The voice and the instruments in a rehearsal room warm up until they manage to play the desired note: each element gradually takes its place in an inexorable crescendo. This is the starting point of the new stage project which the singer will premiere in Suma Flamenca 2011, *Carmen Linares: Ensayo flamenco 2012*, from the intimacy of the piano to the jonda intensity of her voice and the guitar.

In *Ensayo flamenco 2012* Carmen Linares, accompanied by piano, guitars and percussion, interprets verses by contemporary Spanish poets such as Valente, Ortiz Nuevo and Miguel Hernández among others. One of those moments of committed solitude is achieved with *Se equivocó la paloma*, Alberti's most emblematic poem, in which piano and voice join together in an emotive flamenco dialogue.

Ensayo flamenco 2012 is a spectacle designed so as to share with the public the intimacy of a poem by Juan Ramón Jiménez and the expressive emotion of Lorquean granaínas.

Carmen once again reinvents herself with songs that she has carried within her since she began her professional career, eternal melodies with lyrics by the above mentioned authors. Carmen's voice is poetry, and she can mature it without altering its content.

Carmen Linares and her musicians open their doors to us, to reveal the intimacy of a poetry and song rehearsal. You are invited.

Carmen Linares is a *cantaora*, as the title of one her albums affirms, because she is the undisputed *cantaora* of our time. Born in Linares in 1951, Carmen has earned a privileged position in contemporary Spanish musical culture by her own merit, and she has become one of the most acclaimed

performers on the international flamenco scene.

Linares started honing her craft in the 1970's, learning from veteran artists such as Pepe Matrona, Fosforito and Juan Varea at *tablaos* such as Torres Bermejas and Café de Chinitas in Madrid. There she also shared the

stage with talented young performers such as Camarón, Enrique Morente, the Habichuela brothers, Carmen Mora... That's how it all began.

Her career as a performer is characterized by its versatility and her involvement in projects as diverse as Falla's *El Amor Brujo*, along with the Spanish National Orchestra; Manolo Sanlúcar's *Locura de brisa y trino* ("Madness of Breeze and Trill"); and Blanca Li's *Poeta en Nueva York* ("Poet in New York"). That constant search for new forms of expression has given rise to an enriching talent capable of integrating *cante jondo* into chamber and symphonic ensembles. Linares was one of the first flamenco singers to perform at Lincoln Center by invitation from the New York Philharmonic Orchestra. *The New York Times* affirmed that the singer had, "an extraordinary power of expression". She has sung *El amor brujo* and *La vida breve* ("The Short Live") at the Teatro Colón in Buenos Aires, the Sydney Opera House and Madrid's Auditorio Nacional, working with prestigious directors such as Frühbech de Burgos, Josep Pons and Leo Brower.

Carmen Linares' many achievements on stage include the García Lorca songbook she compiled and recorded with La Argentinita, *Canciones populares de Lorca* ("Popular Songs by Lorca") released in 1994. The album has been part of Carmen's repertoire ever since, and its contents have been heard on various stages in Rome, London, Tokyo and New York. Víctor Ullate's Company also presented it in *Ven que te tienta* ("Come, Let me Tempt You", 1996) and in *Un rato, un minuto, un siglo* ("A While, A Minute, A Century"), which debuted at Madrid's Teatro Real starring Lola Herrera and Carmen herself who also wrote an unforgettable script along with the great Greek actress Irene Papas for the production *Apocalipsis, voz de mujer* ("Apocalypse, Woman's Voice"), with poems by San Juan de la Cruz, which was presented at Festivals in Perelada, Sagunto and Athens. Artistically, Carmen Linares also stands out for her capacity to direct her own shows, which she first did with *Canciones populares de Lorca* ("Popular Songs by Lorca"), and

would continue to do with *Raíces y alas* ("Roots and Wings"); *Verso a verso* ("Verse by Verse"); and *Oasis abierto* ("Open Oasis"), in which she interprets poems by Federico García Lorca, Juan Ramón Jiménez, the Machado brothers, Borges and Miguel Hernández.

During 2005 and 2006, Linares was musical director for *Desde el alma* ("From the Soul"); *Popular y jondo* ("Popular and Flamenco"); and *Falla, Lorca y Cante Jondo* ("Falla, Lorca, and Flamenco Singing") as well as participating in choral works along with Miguel Poveda, Juan Carlos Romero, Rocío Molina and Pastora Galván, among others.

Carmen Linares' recordings are made up of projects that integrate her devotion for *cante jondo* and her love of poetry with her musical creativity. Her most important album is *Antología de la mujer en el cante* ("Anthology of Women in Flamenco Singing", 1996), a record considered to be one of the five best flamenco albums of all times. With this recording, Carmen managed to consolidate her standing as a key reference in contemporary flamenco *cante jondo*. In addition to the record mentioned above, Carmen Linares has recorded other albums including a great many hits: *Raíces y alas* ("Roots and Wings"), which won a Premio de la Música for Best Flamenco Album in 2009; *Antología de la mujer en el cante. X Aniversario* ("Anthology of Women in Flamenco Singing: 10th Anniversary", 2006); *Un ramito de locura* ("A Bouquet of Madness", 2002), nominated for a Latin Grammy for Best Flamenco Album; *Desde el alma* ("From the Soul", 1994); *Canciones Populares de Federico García Lorca* ("Popular Songs of Federico García Lorca", 1994); *La luna en el río* ("The Moon in the River", 1991); French Academy's Record Award and *Cantaora* ("Flamenco Singer", 1988).

Her privilege voice has been recognized with a great many prizes, including the recently awarded Honorary Music Award for her entire career (2011); Best Flamenco Album Award (2009); the Fine Arts Gold Medal (2006); National Music Award (2001); the Council of Andalucía's Silver Medal (1998); the French

Academy's Record Award (1991); and the ICARO Award (1988).

In February 2011, the city of Sevilla paid homage to Linares at the Teatro de la Maestranza, and the *cantaora* presented *Remembranzas* ("Rememberances"), a one-off recital that offers an overview of her career and in which she shared the stage with friends such as Miguel Poveda, Juan Carlos Romero, Javier Barón and the Cortés brothers, among others. That night, Carmen "sang in the orthodox way" interpreting a wide array of styles such as *seguriya*, *taranta*, *malagueña*, *cantiñas*... Her voice was brilliant singing *granáinas* in *Asesinado por el cielo* ("Murdered by the Sky"), which she dedicated to her friend Enrique Morente.

This year, Linares has also presented her latest work for the stage, *Oasis abierto* ("Open Oasis"). *Miguel Hernández Flamenco* is her own musical adaptation of compositions by singer-songwriter Luis Pastor to flamenco song versions of the poet's verses. Emilio Hernández was the stage director for this project, in which the *cantaora* shared the stage with artists such as Tomasito, Tino di Geraldo and Salvador Guitiérrez.

In all, Carmen Linares' powerful and authentic flamenco singing is enriched by her understanding of flamenco art and Carmen manages to spontaneously and sincerely thrill the audience... beyond any doubt, flamenco has grown up with her.