

## ESTRELLA MORENTE

Vocalist: Estrella Morente

Lead Guitarist: José Carbonell "Montoyita"

Second Guitarist: José Carbonell "Monty"

Palmas and Back Up Vocals: Antonio Carbonell, Ángel Gabarre, Enrique Morente Carbonell "Kiki"

Percussion: Pedro Gabarre "Popo"

Song

MADRID

TEATROS DEL CANAL – SALA ROJA

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

### MORENTE EN CONCIERTO

After her recent appearance at the Palau de la Música in Barcelona following the death of Enrique Morente, Estrella is reappearing in Madrid with a concert that is even more laden with sensitivity if that is possible. She knows she is the worthy heir to her father's art so now it is no longer Estrella Morente in concert but Morente in Concert. Her voice, difficult to classify, has the gift of *deifying* any musical register she proposes. Although strongly influenced by her father's art, Estrella likes to include her own things: fados, coplas, sevillanas, blues, jazz...

*ESTRELLA can't be described described with words. Looking at her, listening to her and feeling her is the only way to experience her art in an intimate way. Her voice vibrates between the ethereal and the earthly like a presence that mutates between reality and the beyond. All those who have the chance to spend a while in her company will never forget it for they know they have been part of an inexplicable phenomenon. Tonight she offers us the best of her art. From the subtle simplicity of the festive songs of her childhood to the depths of a yearned-for love. The full panorama of feelings, the entire range of sensations and colours – all the experiences of the woman of today, as well as the woman of long ago, are found in Estrella's voice.*

Débora Garber

Estrella raises passions. She represents hope and renewal. Thanks to the profound knowledge she has of the roots of singing she is destined to be one of the chosen to make it grow and to renew it in depth. Her parents couldn't have found a more fitting and revealing name. Estrella is part of the firmament. Estrella was born to shine.

Estrella Morente (Granada 1980) is one of today's most popular female flamenco singers, or *cantaoras*. The daughter of *maestro* Enrique Morente and flamenco dancer (*bailaora*) Aurora Carbonell, Estrella is a natural born performer. She is also the niece and granddaughter of other well-known guitarists, so she was literally surrounded by flamenco music throughout her childhood. But this influence would have been negligible if it weren't for the fact that Estrella was born to sing. The *cantaora* has a natural talent for using her voice to convey emotions. She "sings with her whole body" and has an amazingly powerful stage presence and a gift for making any musical style she sets her mind on sound divine. She knows better than anyone how to combine influences from outside her native Granada with the latest trends in flamenco for the new millennium.

By age four Estrella was already singing *cantes de Levante*; at seven she recorded her first single alongside Sabicas; and at sixteen she impressed an audience of thousands at the World Ski Championship's opening ceremony in Sierra Nevada. And her debut in Madrid, in the spring of 1997, was equally outstanding.

Estrella's main sources of inspiration are La Niña de los Peines, Camarón de la Isla, Marchena, Vallejo and, of course, her father, with whom she has worked on shows both on stage and during the creative process behind the scenes. Estrella has sung and shared the stage with the likes of Chano Lobato, Juan "Habichuela", Juan Manuel Cañizares, Imperio Argentina, Tomatito, Martirio and Carmen Linares. During an homage to La Argentinita at the Maestranza, Linares presented Estrella saying that, "this girl will out-shine all the rest of us".

Estrella has performed on the best stages and in the most important musical events in our country. Noteworthy among these are the Bienal de Flamenco at the Auditorio de la Cartuja, La Union's Festival Internacional del Cante de la Minas, Cartagena's Festival La Mar de Músicas, Barcelona's Festival del Mil.leni, the inauguration of the Picasso Museum in Malaga and Granada's Festival Internacional de Música y Danza.

Estrella's foreign debut was in London in 2005. She was back in that city a short while later to present a show called *Pastora 1922* in which her father Enrique pays homage to La Niña de los Peines. British fans were touched by Estrella's performance. Estrella visited New York City's Broadway, Marseille's Festival Fiesta des Suds, and major cities in Italy with *Mujeres* ("Women"), a collection of themes inspired by some of the women Estrella most admires. In 2008, Estrella toured Europe and gave concerts in cities such as Oslo, Helsinki, Sofia and Lisbon; she also sang with Dulce Pontes in a concert called *Dulce Estrella*. In 2009, her voice was heard in Holland, the United States, Great Britain, Mexico and Scandinavia.

Estrella's albums include *Mi cante y un poema* ("My Song and a Poem", 2001), dedicated to her grandfather, the guitarist Montoyita, and released worldwide by Peter Gabriel's label (Gabriel was fascinated when he first heard her sing); *Calle del aire* ("Air Street", 2001), which includes folk songs and Christmas carols; *Mujeres* ("Women", 2006), a personal look at various female artists that the flamenco singer from Granada admires and is intrigued by; and the DVD *Casacueva y escenario* ("Cave Dwelling and Stage", 2007), which offers a retrospective of Estrella Morente's singing career. This last work is complemented by *Antología* ("Anthology"), recorded in 2009.

Estrella's magnificent voice has been recognized with such prizes as the 2006 Premio de la Música for Best Flamenco Album, and an Ondas Award for Best Flamenco Work. She has also been nominated for a Latino Grammy and an Amigo Award. The on-line flamenco news site Deflamenco.com recognized her with a Best Live Performance Award in 2008. The prize was based on an international survey of the site's users. And in the 9<sup>th</sup> edition of the Flamenco Hoy Awards, Estrella's album *Casacueva y escenario* was chosen Best Flamenco DVD. Her first album went platinum and the second went gold.

Estrella's voice has been featured not only on record albums and on stage but also in the cinema, in films such as Pedro Almodóvar's *Volver*, Carlos Saura's *Buñuel and King Salomon's Table, I Will Survive* and, more recently, Fernando Trueba's *Chico & Rita* and Carlos Saura's *Flamenco, Flamenco*.

Estrella also appears in advertisements for such prestigious firms as Victorio&Lucchino and Purificación García, and in magazines such as *Vogue* and *Woman*.

Her latest work includes a solo in *El Amor Brujo* and other works by Manuel de Falla with the Spanish National Orchestra, directed by Josep Pons. The concert was recorded in November 2010. Estrella continued her forays into the world of classical music, performing with orchestras in Bilbao, Granada, Murcia and Malaga.

After singing in Istanbul for the first time toward the end of 2010, Estrella resumed recording sessions for her new CD. Already, Michael Nyman and Pat Metheny have collaborated on this new project. Estrella will return to London before embarking on a tour of Benelux, Austria and Switzerland.

## ROCÍO MOLINA

Dancer: Rocío Molina

Guitarist: Eduardo Trassierra

Singing and Mandolin: Jose Ángel Carmona "Carmona"

Palmas and Compás: José Manuel Ramos "El Oruco"

Idea, Choreography and Musical Drama: Rocío Molina

Dramatic Advisor: Roberto Fratini

Musical Director: Rosario "La Tremendita", Rocío Molina

Original Music: Eduardo Trassierra

Consultant, Songs and Arrangements: Rosario "La Tremendita"

Consultant, Percussion: Alvaro Garrido

Lighting Design: Rubén Camacho

Wardrobe Design and Production: Mai Canto

Prop Design and Construction: Israel Romero

Lights: Antonio Serrano

Sound: Pedro Leín

Stage Management: Balbi Parra

Road Manager: Francis del Pino

A Compañía Rocío Molina Production

Coordinated by Artegestión

Distributed by A Negro Producciones

In association with Agencia Andaluza del Flamenco (Council of Andalucía) and INAEM (Ministry of Culture)

Dance
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MADRID

TEATROS DEL CANAL

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

### VINÁTICA

*"Each one of us, when we take a retrospective look at our own history, will see that our personality as a child, although indivisible, contained different persons, who could remain together because they were in a nascent state. This indecision full of promises is one of the most delightful states in childhood. But, when they grow, the personalities that reached a mutual understanding become incompatible and, given that each one of us only lives one life, we are forced to make a decision. Really, we are always choosing and we always abandon many things. The road we travel in time is covered by the ruins of all that we started to be, the ruins of all that which we could have become."* (H. Bergson).

There is a word, a murmur, or a vibration, which has been given the power to transport us to the icy mausoleum of the past, whose dome seems to remit the present to us as barely an echo. And there are traces of sounds. Scraps. Intermittences. The strange line of things chasing us and which we chase like a dog chases his tail, drunk on the full moon. Drink. Are we perchance drinking to forget? Or is it that we're drinking to remember? So that the drunkenness of memory barks at the present? Is there not a bitter aftertaste, an insistent "no" in the echo of all wine?

Roberto Fratini

“The term *danzaora* arose from the need to define the expression of a new language in the world of dance: the *danzaor* language of Rocío Molina. It is a personal language that is capable of integrating different artistic schools such as flamenco dancing, classical dancing, classical Spanish dancing or bolero and folkdance schools, but which mustn't be confused with contemporary dance. A new language that summarises its particular view of dancing. If we call Rocío Molina a *ballaora* the definition would be unfair because it is incomplete and inexact. We would only partly define her as the influence of the schools of dance on her expression is very powerful. And if, on the contrary, we define her as *danzarina* or *bailarina* we would cast a shadow over the richness of her flamenco condition and training. The *danzaora* is capable of assimilating all those sources and integrating them in an original, harmonious and aesthetic way, based on the interrelationships that exist, or can be established, between their elements of origin. She is always investigating with the aim of integrating and with an eye to origins and history. Perhaps that is the key which explains how someone so young can transmit such ancient and original essences.”

Ana Olabarria

*The Tower of Babel* is a painting by Pieter Brueghel which shows the half built biblical tower, intended by Humanity to reach to heaven, and it was an inspiration to Rocío Molina for her new project: “Let's say that on one side we have the ordered, constructed and classic form, and on the other, the disordered, chaotic form. I like that bipolarity. The contradiction that the right side (unfinished) is an integral part of the harmony shown on the left side (finished, constructed), because one needs the other to be complete.”

Now Rocío Molina is tackling a challenge in her career, that of going a little farther, of working on the deformation of the technique acquired over many years in order to become more aware of its language.

To do this, Rocío Molina has the collaboration of Eduardo Trassierra on guitar; Jose Angel Carmona Manzano “Carmona” on voice, mandolin and electric bass; and the dancer Jose Manuel Ramos “El Oruco” on palmas and compás. Young, well prepared musicians, with a flamenco family tradition and ready to set out on the search that this new creation demands.

Rocío Molina, winner of the 2010 National Dance Award, was born in Malaga in 1984 and has been dancing since she was just three years old. At age seven, she began studying dance at Malaga's Conservatory, and in 2002 she graduated with honors from the Dance Conservatory in Madrid.

Rocío joined María Pagés' company in 2001 with a show called *Las cuatro estaciones* (“The Four Seasons”) for which she created a choreography that was performed on stages in Italy, Japan, Canada and the United States. That same year, she participated in the Flamenco Festival USA at New York's City Center. She repeated at this event in 2003, performing as a soloist alongside Manuel Carrasco, Chocolate and Israel Galván.

Her first show, *Entre paredes* (“Between Walls”) premiered in 2005, and the Agencia Andaluza del Flamenco commissioned her for the first edition of the Malaga en Flamenco Festival. This gave rise to *El eterno retorno* (“The Eternal Return”), a show based on texts by Nietzsche, with Juan Carlos Romero as musical director and Pepa Gamboa as stage director and featuring performances by Pasión Vega and Teresa Nieto. The show got excellent reviews and Rocío also presented it at Jerez's Festival in 2006. That same year, she performed as a guest artist in Antonio Canales' show *Bohemio* (“Bohemian”) and premiered her alternative show *Turquesa como el limón* (“Turquoise Like Lemon”) at the Teatro Pradillo in Madrid along with flamenco dancer Laura Rozalén. Rocío also participated in Sevilla's Bienal de Flamenco alongside Belén

Maya and Rafaela Carrasco in *Andalucía, el Flamenco y la Humanidad* (“Andalucía, Flamenco and Humanity”) with singer Carmen Linares and director Mario Maya.

In 2007 Rocío was a guest artist at the presentation of Miguel Poveda’s new album in Madrid and Barcelona, and accompanied Chano Lobato as the sole dancer during his recent homage at Sevilla’s Teatro de la Maestranza.

Also in 2007, Rocío performed at Jerez’s Festival in a show called *Almarío*, directed by Miguel Serrano. Critics praised the show, declaring that Rocío commands nearly perfect intelligence, creativity and courage. Her next show was *Por el decir de la gente* (“Because of What People Say”). Malaga’s Festival de Flamenco commissioned her and José Luis Ortiz Nuevo commissioned for the show and, in it, Rocío takes on directing and choreography in addition to presenting an original concept.

In 2008 she participated in *Mujeres* (“Women”) along with Merche Esmeralda and Belén Maya. They performed in cities around Spain, in London and Paris, and in the United States. She also took part in *Goyescas* during Madrid’s Festival Suma Flamenca, along with Carmen Linares, Fernando Terremoto, Miguel Poveda and Israel Galván, among others, and opened *Oro viejo* (“Old Gold”) at the Teatro Lope de Vega in Sevilla, as part of the 15<sup>th</sup> Bienal de Flamenco.

In 2009 Rocío participated in a show called *Flamenco Hoy* (“Flamenco Today”); shot her own contribution to Carlos Saura’s film *Flamenco, Flamenco*; and opened her fourth show, *Cuando las piedras vuelen* (“When Rocks Fly”), for which she and Carlos Marquerie (writer, stage director, painter, set and lighting designer) pooled their talents. In this show, Rocío adds a new twist to her choreographies and work for the stage.

Her standing among British and American critics was further strengthened in 2010 after she participated in Flamenco Festival USA, presenting her new show at Madrid’s Festival de Otoño en Primavera and Sevilla’s Bienal de Flamenco. But there was also a surprise in store for Rocío in 2010. At the tender age of 26, she received the most prestigious award in the world of art, culture and dance here in Spain, when the Ministry of Culture bestowed the National Dance Award upon her in recognition of her contribution to renovating the art of flamenco and her versatility and strength as a performer who is capable of freely and bravely tackling a wide range of expression. All of these characteristics are especially evident in her latest projects: *Oro viejo* (“Old Gold”) and *Cuando las piedras vuelen* (“When Rocks Fly”).

In addition to reaffirming her position as one of the greatest flamenco dancers of her time, Rocío has ventured into the field of choreography, creating dance arrangements for companies such as María Pagés, José Porcel, Madrid’s Real Conservatorio de Danza, the Nuevo Ballet Español, and Carmen Mota’s company as well as Pitingo and Juan Carmona’s *Soulería*.

Despite her youth, this iconoclastic flamenco dancer has already garnered several awards including such prestigious prizes as the 2010 National Dance Award, Best *Bailaora* at Sevilla’s Bienal, the Giraldillo for Best Choreographer for *Oro Viejo* in 2008, and Jerez’s Cátedra de Flamencología’s Critics’ Award (also for *Oro Viejo*) in 2009.

And this young performer’s career has only just begun...

## NIÑO JOSELE

Guitarist: Niño Josele  
Electric Bass: Alain Pérez  
Cajón: Israel Suárez "Piraña"  
Vocals: David Maldonado Santiago  
Dance: Juan de Juan

Guitar

MADRID  
TEATROS DEL CANAL – SALA ROJA  
SATURDAY, JUNE 11<sup>TH</sup> AT 20:30

### FLAMENCO ON THE BORDER

The Hungarian Embassy in Spain has collaborated with Suma Flamenca, facilitating the presence of the incredible voice of Márta Sebestyén on the occasion of the end of Hungarian Presidency of the European Union. In this double concert, the magnificent guitarist *Niño Josele* will present his new CD in the first half and *Márta Sebestyén* will perform in the second half. Finally, to close the evening, they will combine their art and perform together.

### NIÑO JOSELE EN CONCIERTO

This is a great artistic moment for Niño Josele as is shown by the large number of concerts he is offering this year and also his collaboration with other famous musicians, as was the case with Paco de Lucía's tour.

Niño Josele new repertoire originates from flamenco, but he is open to influences from jazz and Latin sounds, as can be heard on his latest disc *Española*, for which he was nominated for the Latin Grammys in 2010. He adheres to the purest jondo in pieces such as the rondeña *Camino de Lucía*, *Zapateado para Bebo* or the seguiriya *Balcón de luna*. The bulería and the tumbao are found in other pieces and there is even a tribute to Bill Evans.

*These things are veyr good for flamenco, and the show that I'm bringing is certainly a fusion of these two genres. I'll play my music, soleá, bulerías... and also themes by Bill Evans, for example. It will be a journey through what I have learned over the course of my career.*

Niño Josele has developed a deep understanding with Israel Suárez "Piraña" over the years. With just a glance they understand each other perfectly. Alain Pérez, one of the great musicians to be found today, adds the jazz note with the electric bass to a concert that is completed with the voice of David Maldonado and the zapateado of Juan de Juan.

Niño Josele takes his inspiration from Paco de Lucía and Enrique Morente, his great maestros. With Paco de Lucía he experimented the range of the flamenco guitar, not just at a technical level but also at a historic level through the wisdom which the Cadiz maestro has accumulated in the many years he has been involved with flamenco. So much so that Niño Josele is considered by critics as a worthy successor to Paco de Lucía.



Jazz had made Niño Josele recognize flamenco: *If I want to do a rondeña I like it to have an air of Ramón Montoya, or if I play for soleá I want to recall the old musicians, Sabicas and all those people.*

For Josele, music is a language that evolves constantly. His way of feeling music doesn't change but he likes to look for different ways of expressing it.

Niño Josele is Juan José Heredia, the son of Josele (a flamenco singer) and descendent of a long line of flamenco guitarists and singers from Almería. Niño Josele was born in Almería in 1974 and he has been playing guitar ever since he can remember. But it wasn't until in the mid 1990's, when he won the Young Performers' Competition at Sevilla's Bienal de Flamenco in 1996 that his career began to take off.

In 1998, he moved to Madrid, and, since then, he has played in countless different countries and accompanied all sorts of musicians, including flamenco greats such as Enrique Morente, Duquende, Montse Cortés, Remedios Amaya, Pepe de Lucia and Paco de Lucia (with whom he has embarked upon a major international tour), as well as his inseparable companion El Cigala. Niño Josele has also accompanied great international musicians and performers from other musical traditions including Andrés Calamaro, Phill Woods, Chick Corea, Jerry González, Elton John, Lenny Kravitz, Alicia Keys and Joan Manuel Serrat.

Josele's debut album *Calle ancha* ("Wide Street") was released in 1995. Following that, he published other works as a solo artist including *Niño Josele* (2003), a rhythm based flamenco CD that features a single song sung by *maestro* Enrique Morente; and his now legendary *Paz* ("Peace", 2006), produced by Fernando Trueba. *Paz* is an homage from Niño Josele's guitar to Bill Evans' piano, an immersion in the world of jazz that presents eleven jazz classics reinterpreted on a single flamenco guitar and includes collaborations from such artists as Estrella Morente, Freddy Cole, Joe Lovano, Tom Harrel and Jerry González.

*Venta del alma* ("Selling to the Soul"), with its collection of old compositions, saw the light in 2009; as did *Española* ("Spanish"). This last album is the logical continuation of *Paz*. The project's title was taken from the album's first track, which is Niño Josele's version of a composition by pianist McCoy Tyner. The remaining nine tracks are Josele's own compositions, some based on flamenco *palos* and others influenced by Latin music and jazz. There are no vocals on any of these nine tracks, and the guitars are unedited and recorded live. On the album, Niño Josele is accompanied by very experienced musicians such as Ralph Bowen, Alain Pérez, Piraña... and there is a special collaboration from Phil Woods, the 78-year old legendary jazz performer, who was one of Charlie Parker's collaborators and heirs. Woods played alto sax on two tracks. In 2010, Niño Josele was nominated for a Latin Grammy Award for his work on *Española*.

His latest project is collaborating on an album called *Miles Español* ("Spanish Miles"), a soon-to-be-released CD homage to Miles Davis that Josele recorded alongside Chick Corea. Josele is currently working on his next album, which will also be released soon.

## MÁRTA SEBESTYÉN\*

Vocals and Flute: Márta Sebestyén

*Flute, albugue and wooden soprano saxophone: Balázs "Dongó" Szokolai*

*Zither and Lute: Mátyás Bolya*

*Violin: Tamás Gombai*

*Hurdy-Gurdy: Pál Havasréti*

*Dance: Zoltán "Batyú" Farkas*

\*In association with the Hungarian Embassy in Spain

\*With the collaboration of the Hungarian Embassy

Singing
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MADRID

TEATROS DEL CANAL – SALA ROJA

SATURDAY 11 JUNE AT 20:30

## FLAMENCO ON THE BORDER

The Hungarian Embassy in Spain has collaborated with Suma Flamenca, facilitating the presence of the incredible voice of Márta Sebestyén on the occasion of the end of Hungarian Presidency of the European Union. In this double concert, the magnificent guitarist *Niño Josele* will present his new CD in the first half and *Márta Sebestyén* will perform in the second half. Finally, to close the evening, they will combine their art and perform together.

## JUEGOS DE MI CORAZÓN

Just as happened in June last year with the Europa en Vivo 2010 show, Márta Sebestyén, one of the great figures of traditional Hungarian singing and one of the most gifted representatives of the diverse traditions and musical expressions from central and southern Europe, will participate in the present edition of Suma Flamenca on the occasion of the end of Hungary's European presidency. On that occasion Márta had the opportunity to share the stage with Estrella Morente, Philip Catherine and Niño Josele. She will appear again with the latter on the stage of the Teatros del Canal on 11th June.

*The CD I can see the gates of Heaven... from the trio formed by Márta Sebestyén, Márta-Bolya-Dongó, has just received an extraordinary review from the BBC magazine in England. Especially created for Suma Flamenca, Márta Sebestyén will arrive in Madrid with that trio, complemented by Tamás Gombai, Pál Havasréti and Zoltán Farkas to present Juegos de mi corazón.*

*The group will play Hungarian folk music with parallelisms to world music and at times to religious music. After its presentation, Márta Sebestyén and Niño Josele will join together to seek the common ground between the voice of the flamenco guitar and that of Hungarian folk songs.*

In her role as Unesco Artist for Peace, Márta Sebestyén has taken part in celebrations for the International Year for the Rapprochement of Cultures (2010) stressing the value of cultural links between countries in general, and more specifically between the nations of central and southern



Europe. Márta shows the strength of art in the construction of social cohesion, participating in activities that demonstrate the role played by artistic expressions as instruments of dialogue.

She does this through her charismatic voice which is an essential reference in Hungarian traditional music, the knowledge of which her mother transmitted to her from her earliest days. Márta and her group Muzsikás (musicians of the people), have been travelling the world for over 25 years with their music, enriched by the traditions of other peoples: Russians, Greeks, Bulgarians, Rumanians, Indians, Basques, Celts...

Apart from dominating musical technique, Márta has an uncommon interpretative ability. For that reason her collaborations with other musicians are balanced, coherent. Márta is capable of recognizing herself in an Indian raga, a Celtic broadside ballad or in a Basque *ezpata-dantza* without any great effort.

Márta Sebestyén is the voice that entralls audiences during the opening credits of *The English Patient*. She is becoming increasingly more popular among international audiences. Behind that voice is Márta, a woman who began singing traditional Hungarian songs in Budapest as a child. Márta was born in Budapest (Hungary) in 1957 and was brought up surrounded by music. Her mother, Iliona Farkas, was an ethnomusicologist who studied with renowned composer Zoltan Kodaly, a great scholar of Hungarian music. Farkas passed on her fascination with musical language to her daughter Márta, so much so that the singer has been known to affirm that she learned how to sing before she could talk.

From a very young age, Márta began participating in countless festivals, concerts, TV and radio programs and recordings. At 12, when she was still in school, Márta began singing in Dance Houses, venues that were often used to protest against the sort of cultural monotony imposed by the communist regime. The communist government was more partial to classical Hungarian music (Liszt, Bartók, Novacek) and distrusted the Dance Houses' revival of traditional music, as they believed this would promote nationalism. Traditional song and dance became more and more common for a certain generation of students and intellectuals in Budapest, and Márta was at the center of that movement from early childhood.

In 1975, she joined the group Sabö and Halmos and has led the group Muzsikás since 1980. She has also collaborated with a great many Hungarian bands such as Vujicsics, with whom she has worked for over 15 years. In 1984 Márta participated in a musical dedicated to King Stephan, a popular Hungarian legend. Thanks to this project, she was named Hungary's Best Female Singer of the Year. In 1991 she became the first Hungarian singer to receive the prestigious Liszt Award. In 1995 her voice appeared on the soundtrack of the Oscar Award-winning feature film *The English Patient*, allowing Márta to transcend the aesthetic limits of Balkan music and join the mainstream.

Throughout the 1980's, Muzsikás and Márta Sebestyén performed all over Europe, Great Britain, Italy, Spain, Austria, and Germany, as well as Australia.

After giving birth to her two children in the early 1990's, Márta toured all over the world with her group Muzsikás ("the people's musicians"). Today they are one of the best-known Hungarian music groups on the international scene. The group has a total of eleven albums, including *The Bartók Album* (1999), featuring Sebestyén and Alexander Balanescu. The album pays homage to the composer Bartók who used to trek about the Carpathian Mountains carrying the notebooks on which he transcribed his melodies. *Kismet* (1996), signed by Márta Sebestyén with arrangements by Nikola Parov, includes Russian, Greek and Bulgarian songs. *Hindi Lullabye* emphasizes the ties between India and Romania's Gypsies. In the 1990's Muzsikás expanded its audience, performing in Japan and in the United States and throughout the Old Continent.

## **Dossier de prensa**

Márta Sebestyén recorded with French world music group Deep Forest on her album *Bohème*. The project was released in 1995 and inspired by countries such as Mongolia, India, Hungary and other areas of Eastern Europe. It became a worldwide success. Márta's voice appears on *Bulgarian Melody*, *Twosome* and the very beautiful *Marta's Song*. She has also collaborated with Basque group Alboka on their album *Lorius* (2001), and with Peter Gabriel on his album *Big Blue Ball* in 2008. And, of course, she has performed with Goran Bregovic on numerous occasions. In addition to *The English Patient*, her voice may be heard on the soundtracks of *Prêt-à-porter* and *The Music Box*.

Márta is also a Goodwill Ambassador for UNESCO.

## DIEGO "EL CIGALA"

Vocals: Diego "El Cigala"

Percussion: Israel Suárez "Piraña"

Guitarist: Diego del Morao

Song

MADRID

TEATROS DEL CANAL

SUNDAY, JUNE 12<sup>TH</sup> AT 20

### FLAMENCO ON THE BORDER. ROMA NIGHT

One of this edition's most peculiar concerts will undoubtedly be the one we see in this gala. A special, magnificent flamenco concert by *Diego El Cigala*, pure song prepared specially by the maestro for his Madrid, recalling the greatest songs in our history. It is having its premiere in the Sala Roja de los Teatros del Canal and, to celebrate it, the gypsies of *Fanfare Shavale*, from Rumania, will offer a masterly party finish with their lively, thunderous music. A flamenco evening and a gypsy evening.

### 3 FLAMENCOS

Diego "El Cigala", the singer known internationally for his incursions into the bolero and the tango, offers us his deepest soul in *3 flamencos*. In this trio of aces, Diego joins the flamenco avant garde of two young stars of the arte jondo. Diego Del Morao, heir to tradition but a reference in present day guitar playing, and Israel Suárez "Piraña", a percussionist in demand on musical stages of the highest level. He can go from accompanying Paco de Lucía to Lenny Kravitz, although he is a Porrina through and through. The great harmony between the three artists and their outstanding individual careers foretell a great show.

*3 Flamencos* is a return to the music with which El Cigala began, the purest tradition. The Madrid singer is known for his interest and mastery when it comes to exploring other musical areas. He did it with jazz, bolero, or Cuban music, and now he's doing it with tango. Nevertheless, as a good flamenco artist, Diego has always returned to his origins. Last year he joined with Tomatito in a series of concerts and this year he is doing the same with *3 Flamencos*, a project in which he is flanked by two of his closest collaborators.

Diego El Cigala, was born in December 1968 in the Rastro district of Madrid. He won a contest on Spanish TV called *Gente Joven* ("Young People") when he was just 12 years old and began singing professionally accompanying dancers such as Cristóbal Reyes, Mario Maya, Manolete, Farruco, Manuel Camacho and El Güito, among others. He also collaborated on recordings with Tomatito, Gerardo Núñez, Vicente Amigo and Paco de Lucía.

In 1997, El Cigala launched his solo career with an album entitled *Undebel*, produced by David Amaya and featuring guitarists Antón Jiménez, David Amaya, Paquete and Tomatito. Three years later, he published his second album, *Entre vareta y canasta* ("Among Woven Baskets"), partly thanks to his good friend El Gran Wyoming, who introduced him to filmmaker Fernando Trueba. Many of the musicians who took part in Trueba's film *Calle 54* went on to work on El Cigala's third album *Corren tiempos de alegría* ("It is a Time of Joy"). El Cigala's friendship with Jerry González

gave rise to *Piratas del flamenco* (“Flamenco Pirates”) an album that took them on a tour of Spain and Mexico with an incredible live performance featuring a top-class band. The first song Diego and Bebo recorded together was the first track of this album, Consuelo Velázquez’s *Amar y vivir* (“Loving and Living”).

This marked the start of a long and fruitful artistic collaboration. Soon after they first met, Diego and Bebo began recording the album *Corren tiempos de alegría*, which inspired them to continue their work together giving rise to *Lágrimas negras* (“Black Tears”), first presented to audiences at the Gusman Theater in Miami. The next day, the press referred to the pianist as a “living Cuban music legend” and called the singer “the Sinatra of flamenco”.

And so *Lágrimas negras*, which began as an intimate and spontaneous project, became an unstoppable *hit*. The album transcended the limits of flamenco and Latin music and became a favorite for hundreds of thousands of families all over the world. The record remained at the top of the charts for the next two years. *Lágrimas Negras* was a huge success, winning prizes such as the Golden Microphone, an Ondas Award, five Amigo Awards, three Music Awards and two of the five Latin Grammy Awards for which it was nominated. *The New York Times* selected it Best Album of the Year in 2003. With this project, El Cigala obtained three Platinum Records in Spain, and one each in Argentina, Mexico and Venezuela. Bebo and El Cigala packed audiences into the world’s best theaters.

A year earlier, in 2002, one of El Cigala’s biggest dreams came true: He had the chance to sing at Madrid’s Teatro Real. The result was a CD recording that became a monumental flamenco manifesto for this *cantaor* from Madrid.

During the interminable *Lágrimas Negras* tour, Diego sang on Paco de Lucía’s album *Cositas Buenas* (“Good Things”) and also recorded the main theme for the soundtrack to David Trueba’s film *Soldiers of Salamina*. In 2005, Diego decided to return to flamenco with an homage to Pablo Ruiz Picasso. The project was called *Picasso en mis ojos* (“Picasso in My Eyes”). El Cigala worked on this project along with other musicians such as Paco de Lucía, Raimundo Amador, Tomatito and Jerry González, and was recognized for his efforts at the Latin Grammys, winning Best Flamenco Album as well as Best Music Video with Fernando Trueba’s *Blanco y Negro* (“Black and White”), shot for *Lágrimas Negras*.

The album *Cigala*, released in 2006, was a 5-CD compilation of his work; and *Dos lágrimas* (“Two Tears”), an album featuring versions of *boleros*, *coplas* and *tangos* by great Cuban and Spanish musicians, came out in 2008.

In April 2010, Diego traveled to Argentina to record a new project, *Cigala&Tango*. This latest album was recorded live at the Teatro Gran Rex in Buenos Aires with a repertoire based on the Argentinean *tango*.

This project further confirmed the Madrid-born flamenco singer’s skill at adapting his talent to other great root music traditions. However, Diego El Cigala affirms that he has never lost sight of his own ancestors, and that he has gotten where he is thanks to his tenacity, willingness to make sacrifices and self-confidence.

Diego Moreno Jiménez (Jerez, 1979) is a guitarist better known as Diego del Morao. He is part of the Los Morao family and comes from a long line of guitarists. Del Morao has worked regularly with El Cigala since 2004 and recorded with him on *Picasso en mis ojos* and *Dos lágrimas*. Ever since then, del Morao has accompanied El Cigala on his tours around the world. He has also worked with La Macanita, José Mercé, Potito and Diego Carrasco, among others.

Israel Suárez “Piraña” (Madrid, 1982), on percussion, is the grandson of Porrina de Badajoz and the son of Ramón “El Portugués”. Israel began his career with Niña Pastori’s band when they came out their first album. Since then, he has played with other flamenco performers such as Sara Baras, Tomatito, Vicente Amigo, Ketama, Joaquín Cortés, Javier Limón, Enrique Morente and José Mercé;

and with musicians from other musical traditions, such as Rosario Flores, Chano Domínguez, Jerry González, Wynton Marsalis, Concha Buika and Lenny Kravitz. Israel also worked with El Cigala on the DVD recording of *Lgrimas Negras* and currently plays with Paco de Lucía.

## FANFARE SHAVALE\*

Vocals, Percussion, Saxophone: Ionel Bogdan Preda

Tuba, Vocals: Gica Orlenschi

Percussion: Florin Gavril

Trumpet, Percussion: Nicu\_or Cantea

Trumpet: Gic\_ Trifan

Clarinet: Viorel Coman

Flighorn, Wind Instrument: Monel Trifan, Minel Stoica

Saxophone, Accordion, Vocals: Micu Preda

\*In association with the Romanian Cultural Institute in Madrid

\* With the collaboration of the Rumanian Embassy

Traditional Romanian music
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MADRID

TEATROS DEL CANAL

SUNDAY, JUNE 12<sup>TH</sup> AT 20

## FLAMENCO ON THE BORDER. ROMA NIGHT

One of the most peculiar concerts in this edition is, undoubtedly, the one we'll see in this gala. A special, magnificent flamenco concert by Don Diego *El Cigala*, pure singing prepared especially by the maestro for his Madrid, recalling the greatest singers of our history. A premiere in the Sala Roja de los Teatros del Canal and to celebrate it, from Rumania, the gypsies of *Fanfare Shavale* will offer a masterly ending to the fiesta with their lively, resounding music: a great flamenco evening and a gypsy evening.

## LOS VIRTUOSOS VIENTOS DE RUMANÍA

The Fanfare Shavale, or, which is the same, Fanfarria Shavale –bear in mind that the definition of fanfarria in the Real Academia de la Lengua Española is a noisy musical ensemble, mainly based on metal instruments -, has in its repertoire traditional Rumanian music such as *hore*, *sârbe*, *geamparale*, in other words, songs for weddings, funerals, festivals, etc., most of them compositions by the famous Balkan musician Goran Bregovic, and also a selection of songs from their international repertoire.

Improvisation is a constant factor in each of Fanfare Shavale's *fiestas*. The connection between the instrumentalists in this particular group means that each show is a fiesta that makes the audience want to get up and start dancing as if they were at the fiesta in their town, or even better, in a Rumanian town.

This will be a brilliant display of the music that comes from the instinct, improvisation and creativity of the gypsy people of Rumania, cradle of the race. The same roots as many of our flamenco artists, different ways of evolving and developing music. An absolute contrast of sounds. Undoubtedly one of the most original proposals in this year's Suma Flamenca.



Fanfare Shavale is from a village called *Zece prăjini* ("Ten Sticks"), located on the border of the provinces of Iași and Neamț in northeastern Romania. The village has just 140 homes and 560 inhabitants and its name commemorates a historical fact: When slavery was abolished among the Gypsies that inhabit this land, each of them received 10 hectares of farmland.

Over the years, the village has earned a great reputation as the place in Romania, and perhaps in the world, that has the most *fanfares*, those brass bands that entertain people during all sorts of parties and celebrations such as weddings, funerals, etc. Each of the village's inhabitants knows how to play at least one musical instrument and they are all self-taught or, at most, have been taught by other musicians in their own family. Musical and instrumental talent is passed down from one generation to the next. Everyone from age four to 74 can play a *sârbă* or a *geampara*, even if they don't know the names of musical notes, which they call *grains*.

There are four orchestras in the village, and the best known among them is Fanfarria Shavale ("shavale" means "kids"). Fanfarria Ciocârlia and Fanfarria Zece Prăjini are also hugely popular. The lack of musical training guarantees the authenticity of the music the village's brass bands play, and this has made them a topic of research among musicologists, musicians and ethnologists.

Fanfarria Shavale's musicians have been performing and successfully promoting traditional Romanian folk music all over the world since 1999. They have taken part in concerts as well as world music, folk and jazz festivals in Austria, the UK, Belgium, the Czech Republic, Switzerland, France, Germany, Italy, Ireland, Spain, Sweden, Israel and China.

Some events Fanfarria Shavale has participated in include: Barcelona's BAM Festival, Lyon's Paleo Festival, Madrid's Interparla Festival, the Sfinks Festival in Boechout, Antwerp's Candela Festival, the Mumyhua Festival in Austria, London's Fete de la Music, Fribourg's Rencontres Internationales de Folklore, the Festival du Montreux, the Sziget Fesztival in Budapest, Warsaw's Cross-Culture Festival, the Balkan Express Festival, Vienna's ORF Radiokulturhaus, the Venice Carnival, the Hag Hagahagim Festival in Haifa, Linz – European Cultural Capital, and the 2010 World Expo in Shanghai.

Their first album, *Speed Brass of the Gypsies*, contains 20 tracks and was released in 2003. It is innovative as far as Gypsy brass band music is concerned because it combines traditional Balkan tunes with a fabulous rhythm that barely gives you time to catch your breath. The second album is a live recording called *Live in Wien*, released in 2008.

**COMPAÑÍA BELÉN MAYA. Guest artist: OLGA PERICET**

Dance: Belén Maya and Olga Pericet  
Vocals: José Valencia, Miguel Ortega, Jesús Corbacho  
Guitarist: Javier Patino, Antonia Jiménez  
Stage Director: Juan Carlos Lérica  
Musical Director: David Montero  
Lighting: Ada Bonadei  
Costume: Yaiza Pinillos

Dance

MADRID  
TEATROS DEL CANAL – SALA ROJA  
TUESDAY, JUNE 14<sup>TH</sup> AT 20:30

**BAILES ALEGRES PARA PERSONAS TRISTES**

*Flamenco dancers are like islands, each one working on their own terrain, isolated and alone, not sharing anything with others.*

Belén Maya

This reflection gave rise to the show *Bailes alegres para personas tristes* by Belén Maya who remains faithful to herself, to her search and to collaboration, proposing a shared show with one of the most personal dancers of her generation: Olga Pericet.

This is a space where the dancer is not isolated and alone, but forms part of a much more extensive complex that in turn is enriched by its own contributions. It is a work of investigation and collaboration that aims to create a space where language can be shared and developed and thus extend its borders until a new form of communication is created that is never severed from the main connection that is dancer-guitar.

Working from the contrasts and similarities between Maya and Pericet, a show is gradually woven which, as its title suggests, tries to create a space of light and colour, but also of shadow and pain. It is the face to face encounter with the other ego like someone looking at himself in a mirror and contemplating that which goes beyond the image, the physical element. *It is all human interaction: the other as a threat, as a necessity, as a mirror in which to look at oneself, as a crystallization of what we deny about ourselves, as an opportunity to grow.* (David Montero)

Belén Maya was born in New York 45 years ago while her parents, Carmen Mora and Mario Maya, were on tour. She began studying dance at the Amor de Dios studios in Madrid. Belén has trained in classical ballet, classical Spanish dance, flamenco and even jazz and contemporary dance. She has studied with teachers such as Rosa Naranjo, Paco Romero, José Antonio, Goyo Montero, Teresa Nieto, Alvin Ailey, Paco Fernández, Manolete, La Tati, El Güito, Carmén Cortés, La Toná... She also studied at the National Ballet's School, which at the time was directed by María de Ávila. A year later, Belén moved to Sevilla in order to focus on flamenco. There she joined Mario Maya's company and, within three years, became the company's principal dancer and rehearsal master. Meanwhile, she also acquired experience in Los Gallos and El Patio, two *tablaos* in Sevilla. Belén later went on to spend six months at the El Flamenco *tablao* in Tokyo, working alongside other first-class performers. Upon returning from Japan, she joined the newly formed Compañía Andaluza de

Danza as its principal dancer. Carlos Saura asked her to represent the younger generations in the film *Flamenco*. Some outstanding flamenco dancers and choreographers such as Javier Barón, Alejandro Granados, Manuel Reyes, Ricardo Franco, Andrés Marín, Manolete and Goyo Montero have invited her to collaborate with their companies or on their shows. She also worked on *Frontera* ("Border") with Ramón Oller performing in one of the lead roles.

In 1996 Belén formed her own company with a performance called *La Diosa en nosotras* ("The Goddess Within Us") featuring choreographer Teresa Nieto and working with musical director Emilio de Diego. The company is composed exclusively of female flamenco dancers: Yolanda Heredia, Teresa Nieto, Rafaela Carrasco, Isabel Bayón...

In 1997, Mayte Martín invited her to the Festival Grec in Barcelona. Their collaboration gave rise to the Mayte Martín and Belén Maya Dance Company. With their strong artistic connection and their common approach to flamenco, the two women put on two shows: *Mayte Martín and Belén Maya* and *Flamenco de Cámara* ("Chamber Flamenco"). Both shows garnered excellent critiques at such key venues as Jerez's Festival (2002 and 2003), Madrid's Teatro Real, the Teatre Grec in Barcelona, Madrid's Festival de Otoño, Sevilla's Teatro Central and Teatro Lope de Vega, Granada's Festival de Música y Danza, the Teatre de la Ville in Paris, Barcelona's Spai, and New York's Symphony Space, among others.

In 2004, Belén participated in a show called *Los Caminos de Lorca* ("Lorca's Paths") with Compañía Andaluza de Danza, and opened *Fuera de los límites* ("Beyond the Limits") alongside Rafaela Carrasco, with Ramón Oller as director. In 2005, she presented a show called *Dibujos* ("Drawings") in Madrid. The show debuted during Los Veranos de la Villa and was presented at the 10<sup>th</sup> Festival Flamenco in Jerez. Both shows were a huge success among critics and audiences. Later, in March 2007, Belén performed in *Souvenir* and *La voz de su amo* ("The Master's Voice"). This last show was one of Belén Maya's most emblematic performances and she toured with it around Europe and the rest of the world. In 2008, Belén was a guest artist on the show *Mujeres* ("Women"), a production commissioned by Andalucía's Flamenco Promotion Agency.

At the 2009 Festival in Jerez, Belén coordinated a show in homage to Mario Maya. And in 2010 she debuted with *Bailes alegres para personas tristes* ("Joyful Dances for Sad People") at the event in Jerez. Last March, at this same event, she also presented her latest work, *Tres* ("Three"), an austere show based on and inspired by the genuine roots that form the backbone of flamenco. The show has no plot, just dancing, singing and guitar playing. In it, the dancer performs alongside Jesús Méndez with Rafael Rodríguez on percussion.

Belén Maya is now a well-established flamenco dancer and, though she is still young, after a long career characterized by curiosity and the search for her own aesthetic, she has truly matured as an artist.

Olga Pericet is a native of Córdoba and a graduate in Spanish Dance who trained with such great teachers as Matilde Coral, Manolo Marín, Maica Moyano, La Toná, José Granero and Cristóbal Reyes. She has been part of Rafael Amargo's and Rafaela Carrasco's companies. Olga premiered as a choreographer and principal dancer in 2004 with a show called *Bolero, cartas de amor y desamor* ("Bolero, Songs of Love and Indifference"). Later that year, she won prizes for music and choreography with *Suite en Cámara Negra* ("Black Chamber Suite") at Madrid's 12<sup>th</sup> Certamen de Danza Española y Flamenco. In 2006 she was also honored with a Pilar López Award for Best Dance Performer at Madrid's Premios Villa and, in 2007, she won Córdoba's Concurso Nacional de Arte Flamenco.

Olga has collaborated with groups such as Teresa Nieto's company and Arrieritos. She has participated in some of the most prestigious flamenco and dance festivals and was invited to celebrate Corral de la Morería's 50<sup>th</sup> anniversary along with Marco Flores and Belén López, and the 20<sup>th</sup> anniversary of the Actor's Union with Enrique Morente. Olga helped conceptualize shows such as *Chanta la mui* and *En clave* ("On Key") that have toured around Spain, Europe, the United States and Asia.

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## JUAN VALDERRAMA

Vocals: Juan Valderrama

Guitarist: Daniel Casares, Rubén Levaniegos

Percussion: Manuel Luque

Piano: Alfonso Aroca

Palmas: Grupo Jaleo

Song
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MADRID

TEATROS DEL CANAL – SALA ROJA

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

### YOUNG MAESTROS

*Juan Valderrama*, a wise young singer, with an illustrious flamenco surname, shares the stage with one of the greatest figures in singing to come from Huelva, *Arcángel*. Youth and tradition, a love of the art, thanks to both of them this is going to be an historic night.

### SONIDOS BLANCOS

Most flamenco singers begin in the arte jondo by singing precisely that, flamenco, and later evolve towards other genres such as the copla or a fusion with other folk music, international in most cases. Valderrama, on the contrary, inclined towards pop music from the start of his career, collaborating with figures such as Ana Belén, Joaquín Sabina and José Luis Perales. After going into pop music in depth, he surprised his followers with a work which was a fusion of flamenco and oriental sounds from countries such as Egypt and Turkey, and now he has left aside the success he achieved as a singer and composer to become a flamenco singer, one amazingly wise for his age. He is a great interpreter of Tarantas and Malagueñas, he has managed to recover some primitive styles such as the Trilleras and is at ease in the Cadiz styles, without forgetting the beautiful “cantes de ida y vuelta”.

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 most prominent artistic duos: Dolores Abril and Juanito Valderrama. Juan Antonio was surrounded by music from early childhood, although he obtained a degree in Journalism from the University of Navarra before embarking upon his musical career.

Valderrama debuted as a recording artist in 2002 with *La memoria del agua* (“Water’s Memory”, RCA), a project that featured artists such as Ana Belén, Joaquín Sabina, Juan Antonio’s own father and Vicente Amigo, among others. The album sold over fifty thousand copies and managed to position Juan Antonio as one of the most highly respected performers among critics and audiences alike, both as a composer and because of the wide great variety of styles he performs, ranging from flamenco, to *bolero*, to ballads and *rumba*. This is all thanks to his privileged voice and the musical know-how inherited from his father, with whom he is very close. In his second album, *Alfileres* (“Pins”, RCA 2004), Juan Antonio ventures into the terrain of pop music without ever losing his own special form of expression. Following this experience, he decided to start his own record label and take charge of his career once and for all with a third album, *Ilusión* (“Illusion”, Competencia Records 2006) for which José Luis Perales wrote two songs. Within a few days of its release, the project was in the top 20 of the record charts. Thanks

to this, Valderrama managed to take the leap to Latin America and the album was also released in Argentina, Uruguay, Peru and Chile.

Meanwhile, Valderrama has performed in over three hundred live concerts. He has a company with performer Clara Montes and they have toured all over the country and participated in a great number of TV gala events (always singing live) with their show *Memoria del Sur* ("Memory of the South"). Valderrama has also taken his first steps in film, playing the role of Luís (the father) in José Luis García Sánchez's film *Franky Banderas*, and acting alongside Manuel Alexandre, Juan Luís Galiardo, María Barranco, Pablo Carbonell, and Teté Delgado, among others.

Valderrama, along with his wife, writer and filmmaker Rosa Peña, wrote the history of one of his favorite groups: Los Chichos. And he is now confronting the challenge of putting together a collection of his parent's work in music and film in order to publish it under his own record label.

In June 2010, Valderrama presented *Maestros*, first in Madrid and later at Sevilla's Bienal. The work pays homage to the great *maestros* who left a mark on Valderrama as a child: Marchena, Vallejo, La Niña de la Puebla, Chacón, and his own father, Juanito Valderrama. Juan Antonio went on to tour different venues around Spain with the show *Casi Boleros* ("Almost Boleros"), featuring live recordings included in an album released at the end of last year.

Before that, and after three years away from the recording studio, he released his fourth album *Moderna tradición* ("Modern Tradition", 2009), part of which was recorded in Egypt and Turkey. The record adds a new twist to flamenco fusion, combining flamenco with Middle Eastern music.

And Juan Antonio accomplished all this without neglecting his career in journalism. He worked as a commentator alongside Nieves Herrero on national radio broadcaster RNE for almost 2 years, and now has a weekly section on one of the top-rated radio shows in the country, *Herrera en la Onda*, along side radio journalist Carlos Herrera.

Valderrama is not a conventional singer, he couldn't possibly be conventional given his background. He is heir to a musical tradition that is intertwined with our country's recent history. He grew up among artists and, from a very young age, and he learned to respect the audience and his profession above all.

Some of our country's most prestigious critics see him as an innovative artist with his own personal and distinct aesthetic.

Given his artistic curiosity, Valderrama is constantly searching for new challenges, new adventures and a deeper understanding of flamenco.

## ARCÁNGEL

Vocals: Arcángel

Guitarist: Miguel Ángel Cortés

Back Up Vocals and *Palmas*: Los Mellis

Percussion: Agustín Diassera

Song
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MADRID

TEATROS DEL CANAL – SALA ROJA

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

### YOUNG MAESTROS

*Juan Valderrama*, a wise young singer, with an illustrious flamenco surname, shares the stage with one of the greatest figures in singing to come from Huelva, *Arcángel*. Youth and tradition, a love of the art, thanks to both of them this is going to be an historic night.

### OLOR A TIERRA

*Restore the historic truth and give free rein to the growth of his imagination are the credentials of ARCÁNGEL, the most optimistic and hopeful voice of the young flamenco artists, the most novel expression of this time, in whom the fans have deposited all their hopes.*

*Everyone is aware that in singing flamenco the first thing that must be borne in mind is to know what one is singing and, from there, build a proposal that allows a glimpse not only of the essential questions that sustain it, but the two unquestionable virtues of the great models: rigour and imagination.*

Deflamenco.com

*An imaginative journey between two shores that are distant but not conflicting, tradition and avant garde. That is the proposal of a singer like Arcángel, forged with the conviction that, for him, comes from the pillars of flamenco art: a deep knowledge and respect for the roots and a ceaseless interest in finding new paths as a way to develop flamenco and thus express his particular vision of this beautiful art. A mixture of different sensations during the journey that will leave no one indifferent, that is his aim, risky but true, it is not a pose.*

*Nonconformist and tireless in the search for new nuances, he feels comfortable showing his two extremes, his transgressing soul and his absolute respect for the most ancestral legacy of flamenco. That is how he is and only in this way is it possible to understand his participation in such different projects as *De Oscura llama*, a show created by the contemporary music composer Mauricio Sotelo and the preparation of the classic style show that pays tribute to one of the greatest figures in flamenco, Manolo Caracol, called *Zambra 5.1*.*

*That's what I'm like (Arcángel)*

Arcángel, is Francisco José Arcángel Ramos. He was born in Huelva in 1977 and debuted at the tender age of ten in the La Orden *peña* (social club), where he won first prize in a children's *fandangos de Huelva* singing contest. Arcángel repeated this triumph in the competition's next two editions.



Word of his talent caught on, and he was soon sought after by great artists of the time such as Niño de Pura and his brother *bailaor* José Joaquín; Jesús Cayuela and José Roca, for *La Parrala* (1996); Mario Maya, for *Los Flamencos cantan y bailan a Lorca* ("Flamenco Artists Sing and Dance to Lorca" 1997); and Manuel Soler, for a performance of *Por aquí te quiero ver* ("I'd Like to See You Around Here" 1998).

1998 was a decisive year for Arcángel, especially thanks to his participation in Sevilla's 10<sup>th</sup> Bienal, in shows such as Mario Maya's *De Cádiz a Cuba* ("From Cádiz to Cuba"); Juan Carlos Romero's *Abanaó*; Pepa Montes and Ricardo Miño's *Seis movimientos de baile flamenco* ("Six Flamenco Dance Movements"); José Joaquín's *Sansueña*, and Manolo Franco and Niño de Pura's *Compadres*.

Arcángel's singing talent was highly praised by both critics and audiences, so much so that he went on to accompany dancers such as Javier Barón, Eva La Yerbabuena and Israel Galván.

His voice has been recorded on albums such as *Solo Compás* ("Just Compás"), *Historia antológica del Fandango de Huelva* ("An Anthological History of *Fandangos de Huelva*"), and *Territorio Flamenco* ("Flamenco Territory"). But his first solo album, *Arcángel*, was not released until 2001. The record won him the Premio Nacional Flamenco Activo at Úbeda, a Giraldillo to the Best *Cante* Performer at Sevilla's 2002 Bienal, and the Venecia Flamenca at Los Palacios.

In 2004, after being named Huelva's Man of the Year, Arcángel recorded his second solo album, alongside guitarist Juan Carlos Romero. *La calle perdía* ("The Lost Street") is an album charged with singular aesthetic proposals and strewn with Arcángel's melodic sensibility.

Between 2003 and 2004, Arcángel's work and effort were rewarded with his participation in the world's best and most prestigious flamenco festivals, including, among others, Nimes, Flamenco Festival USA and London, where he won great critical and public acclaim. During that time, Arcángel continued to collaborate with *maestro* Mauricio Sotelo at the Dutch National Opera, where he participated as a soloist, performing before a full house for an entire month. He also collaborated with Frankfurt's Radio Orchestra, and with Radio Televisión Española's Orchestra, singing Mauricio Sotelo's score with texts from José Ángel Valente's *Si después de morir* ("If After Death"). Arcángel performed on such stages as Florence's Maggio Musicale, and also gave concerts with the Artemis Quartet at Berlin's Philharmonie and at the Auditorio Nacional in Madrid and with the Diotima Quartet in Paris, Oporto, Granada and Valencia. This vast experience in classical music venues has distinctly influenced Arcángel's stage presence.

His latest album, *Ropavieja*, was released in 2007. The record got great reviews from both professional critics and fans. It soon became an album of reference. In it, Arcángel let loose, improvising and steering clear of conventionalisms and traditional patterns. The purpose of all this was to get closer to his audience through his live performances. In 2007 Arcángel presented a show called *Zambra 5.1* in which the young flamenco singer paid homage to Manolo Caracol and managed to pack in a full house everywhere he went.

In September 2009, Arcángel dared set the works of Huelva poet Juan Cobos Wilkins to music, confronting poetry and flamenco "face to face".

Arcángel is currently preparing a new album that will soon be out on the market.

## IDAN RAICHEL\* and DIEGO GUERRERO

*From Israel*

Vocals and Piano: Idan Raichel

Oud and Tar: Shalom Mor

Vocals and Musical Direction: Diego Guerrero

Vocals: Saúl Quirós, Naike Ponce

Flamenco Guitar: José Fernández "Petete"

Bass and Vocals: Dany Noel

Piano: Luís Guerra

Percussion: Nasrine Rahmani

Drums: Georvis Pico

Dance: Belén López

\*With the collaboration of the Israeli Embassy in Spain

Song, guitar
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MADRID

TEATRO DE LA ABADÍA – SALA SAN JUAN DE LA CRUZ

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

### FLAMENCO ON THE BORDER

A third spectacle forms part of this section that we have called FLAMENCO ON THE BORDER and in which Suma Flamenca once again opens its doors to the sister arts of flamenco.

To commemorate the 25<sup>th</sup> anniversary of the establishment of diplomatic relations between Israel and Spain, we have a leading figure from Israeli music: *Idan Raichel*, whose interests, knowledge and "duende" have led him to establish incredible collaborations, which of course include our flamenco. We are presenting *Sefarad* with Raichel and the innovative *Diego Guerrero* with his Solar de Artistas.

### SEFARAD

Idan Raichel and Diego Guerra present *Sefarad*, a show with music from both artists which commemorates the 25 years of diplomatic relations between Israel and Spain. An exclusive premiere for *Suma Flamenca 2011*.

Since they met last year, these two great musical producers have been working on ideas with the intention of bringing out the next disco by *Idan Raichel Project*. The Israeli musician features on the most prestigious lists of world music. As a result of this collaboration, the music acquires a fundamentally flamenco essence in the melodies by the Israeli maestro who in turn incorporates the collaboration of the most notable flamenco artists of the moment.

On the night of the premiere, the audience will have the chance to listen to material by both artists, as well as to an advance of the fruits of their joint work, arranged by Diego who, since the creation of the Big Band Flamenca in 2004, is recognised as the best flamenco arranger for large ensembles by experts such as Joan Albert Almargós and Rubén Dantas.

The base band of Solar de Artistas, which accompanies Guerrero in his live performances, will be no less that it has been throughout 2010: one of the hottest rhythmic sections in Spain, but this time extended to include the most outstanding young voices and instrumentalists in flamenco today, such as the singer Saúl Quirós, the dancer Belén López or the Granada guitarist José Fernández “Petete”, among others.

Idan Raichel, burst onto the Israeli music scene in 2002 with his *Idan Raichel Project*, changing the face of Israeli popular music and offering a message of love and tolerance that had a huge impact in a region of the world where headlines are too often dominated by conflict. *Idan Raichel Project* offers an excellent combination of African, Latin and Caribbean music with Middle Eastern sounds, as well as sophisticated production techniques and spectacular live performances. It is one of the most successful Israeli musical acts on the international scene, filling venues as wide-ranging as the Sydney Opera House, New York’s Central Park Summer Stage, Apollo Theater and Radio City Music Hall, and Los Angeles’ Kodak Theater.

Idan Raichel, the architect behind this unique project, is a keyboard player, producer and composer from Kfar Saba (Israel), where he was born 33 years ago to a family of Eastern European descent. Idan began playing the accordion at the age of 9, and showed an interest in exotic sounds such as Gypsy music and *tango* from a very early age. Soon afterward, in high school, Idan began studying jazz and playing the keyboard, honing his skills at improvisation. During military service, which is compulsory for both men and women in Israel, Idan joined an army rock band, touring military bases and directing a group that played Israeli and European hits. He thus acquired experience as an arranger and concert producer. Idan first came into contact with Ethiopian culture while he was working as a counselor in a school for immigrants and troubled youth. He began to explore folk music and culture with the kids there.

By that time, Idan was already a successful musician, accompanying and recording with some of Israel’s most popular performers. However, this was not enough for him and he began to flesh out a project that would reflect his own musical interests. More than 70 colleagues from Israel’s music scene contributed to his project. Little did Idan imagine that his musical experiments would turn him into one of the major Israeli music phenomena of recent years. His first album sold over one hundred fifty thousand copies; it went triple platinum and turned him into Israel’s new pop star.

Known the world over, especially in the Jewish, Ethiopian and Israeli community, *Idan Raichel Project* often sells out tickets to concerts in large venues. In November 2005, Idan performed at the renowned Kodak Theater in Los Angeles, the venue where the Oscar ceremony is traditionally held. He also offered two critically acclaimed concerts at the famous Apollo Theater in Harlem. Ever since then, *Idan Raichel Project* has become a musical icon among Israeli communities around the world. The project is a musical experience that conveys a message of love and peace beyond political, religious or military interests. Music must help unite people and bring them together, becoming a catalyst of good intentions. Who says music can’t change the world?

Diego Guerrero singer, guitarist, composer, and arranger, is capable of convincing musicians to turn a simple collaboration into a true experience in sharing. In his shows, flamenco, Afro-Cuban music, jazz, *tango*, and *copla*, have an absolutely harmonious dialogue yet; somehow, they all remain on stage in their purest form.

After working on productions with Rubem Dantas, Jerry González, Jorge Pardo, Juan de Juan, Caramelo de Cuba, Antonio Serrano, Alain Pérez, and Carles Benavent, for this new project, Diego has simplified things as much as possible, trading in the big band for a septet, the baton for a microphone... and just singing.

The project has a clear message, new arrangements, and performances from the best musicians in all of Madrid. Diego has astounded Spanish music professionals and it seems inevitable that this phenomenon will spread to the public at large. Artists such as Diego El Cigala and Jerry González

dare predict the project's resounding success, point-blank and with complete honesty. Rubem Dantas, another staunch supporter, once said, "When I leave my music in his hands, I feel like I can die in peace."

Last year Guerrero went on two tours of Australia, and sold out tickets to his concerts in Sydney, Melbourne, Canberra, Gold Coast, Hobart (Tasmania), Daylesford, and Kingston (Victoria). He has another Australian tour scheduled for March 2012, when he will open the continent's most important World Music festival: WOMADelaide.

Towards the end of 2010, Guerrero toured Spain with his band El Solar de Artistas.

So far, 2011 has been especially prolific for this young artist. He is collaborating on Jorge Pardo's project *Huellas* ("Traces") and is producing the music for a new album by world-famous Israeli singer Idan Raichel. He also has shows scheduled with El Solar de Artistas at the *Masala Festival* in Germany, the *Sun Fest* in Canada, the *Faaj Festival* in Iran, and many other festivals and theaters in the peninsula and on the Canary Islands.

## RAFAELA CARRASCO

Choreography and Dance: Rafaela Carrasco

Guitarist: Jesús Torres, Juan Antonio Suárez "Cano"

Vocals: Antonio Campos

Percussion: Luis Amador

Musical Composition: Jesús Torres, Juan Antonio Suárez "Cano"

Lighting: Gloria Montesinos (A.a.i)

Sound: Juan Benavides

Wardrobe: Pepa Carrasco

Executive Producer: Alejandro Salade

Distribution: Intercambio de Cultura y Arte S.L.(Icart), M<sup>a</sup>.Trinidad Gutiérrez

Dance

MADRID

TEATRO DE LA ABADÍA – SALA SAN JUAN DE LA CRUZ

FRIDAY, JUNE 17TH AT 20:30

### DE UN MOMENTO A OTRO...

*An instant, a detail, an image, a silence...*

*Little things that give us pleasure.*

*Five forms that play at coming together and separating on the whim of the moment,  
that moment that can last a second and remain for a lifetime.*

*The pleasure of receiving others and participating with them from start to finish.*

Rafaela Carrasco

Rafaela Carrasco is one of the most important flamenco dancers on the Spanish scene and one of the most active creators in flamenco choreography. Known for exploring new concepts, maintaining the essence and integrity of true flamenco, in *De un momento a otro...* she dances without ornaments: music, song and dance. A programme full of beautiful flamenco treasures enriched with choreographies, instruments and music from distant places, which show the interior of a dancer without limits.

*De un momento a otro...* is the result of the evolution of an artist who, after a life dedicated to flamenco, feels the need to free herself from the ties that are always imposed by a closed discipline. The dancer revises the classic flamenco songs, bringing a deep, personal interpretation, without them losing their jondo character.

Rafaela Carrasco's approach to flamenco dancing can be summarized by the title of the piece she created with dancer Belén Maya in 2004: *Fuera de los límites*, or "beyond limits". Born in 1972, Carrasco is an outstanding young flamenco dancer as well as a revolutionary flamenco choreographer. She is a dancer beyond any limit who is capable of exploring new concepts while respecting flamenco's true essence and integrity. Carrasco started dancing *sevillanas* when she was six years old and she soon began studying classical Spanish dance at the prestigious Matilde Coral Academy in Sevilla. After graduating from school at age sixteen, Carrasco joined Mario Maya's flamenco dance company. She premiered as a soloist at age 23 in Madrid and danced in presentations for several choreographers.

In 2002, Carrasco formed her own company and that same year she won Best Choreography, Best Composition and Best Dancer at the distinguished Flamenco Choreography and Spanish Dance Competition in Madrid.

Rafaela Carrasco's company has so far staged six productions. Her first work, *La Música del cuerpo* ("The Body's Music"), debuted at the Jerez Festival in 2003 and was hugely successful. *The Washington Post* said of her piece *Una mirada al flamenco* ("A Look at Flamenco") that it was, "a show of courage... consistent and true to her roots." In 2007 Carrasco premiered *Del amor y otras cosas* ("Of Love and Other Things") at the Jerez Festival. *Vamos al tiroteo* ("Let's Go to the Shoot-Out") premiered at Sevilla's 15<sup>th</sup> Flamenco Biennial, winning the Giraldillo (the top prize at this event) as well as the Press Award for Best Choreography.

Her latest show *150 grs. de pensamientos* ("150 Grams of Thoughts") debuted at the 2010 edition of Sevilla's Flamenco Biennial.

In 2011 Carrasco has performances scheduled in France, Holland, Morocco, Portugal, Italy and several cities in Spain.



## LOLE MONTOYA

Vocals and *Palmas*: Lole Montoya

Back Up Vocals and *Palmas*: Angelita Montoya, Andina Montoya, Carmelilla Montoya, Alba Molina

Percussion and Back Up Vocals: Luís Carrasco

Guitarists: Manuel Morao and Ricardo Moreno

Song
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MADRID

TEATRO DE LA ABADÍA – SALA SAN JUAN DE LA CRUZ

SATURDAY, JUNE 18TH AT 20:30

## VANILLA AND CHOCOLATE

An explosive mixture, a taste for exquisite palates: vanilla and chocolate, wisdom and knowledge.

*Lole Montoya*, since the seventies a gypsy goddess of flamenco singing, the tenderest and

most sensitive quejío, with a very young artist full of wisdom, fight and love: *María*

*Toledo*...Women singing, great, two worlds singing on one evening.

## METÁFORA

In Suma Flamenca Lole is presenting her third solo work *Metáfora* which was nominated for a Latin Grammy as the best flamenco album of 2008 and included the collaboration of great artists such as Vicente Amigo or Alejandro Sanz. With this disc Lole once again performs flamenco with content, recovering lyrics by Manuel Molina and José Acebedo.

Among the songs which make up *Metáfora*, there are themes like *La plazuela*, some bulerías dedicated to Lole's father; the alegrías *Brisa de la mar*, and the tangos *Canto al silencio*, among others.

As regards the authorship of the songs, as well as that composed by Alejandro Sanz which gives the album its title, the singer will be performing two songs by Felipe Campuzano, accompanied by the Cuban musician Pepe Rivero, who also performs on *La masa*, a song with lyrics by Silvio Rodríguez.

For the production, Lole has the collaboration on stage of some of the most charismatic women in her family, including Carmelilla Montoya, her daughter Alba Molina, and her sisters, Angelita and Andina Montoya.

Lole Montoya's proposal amply demonstrates her ability to move, to transmit, to connect with the public in the most intimate, charismatic way, even with audiences of almost 8,000 people as happened last July at the Festival of Music of the World in Sines (Portugal).

Lole doesn't deceive, she recognizes herself, she is still one of the mythical stars of the flamenco firmament. Lole is still a reality.

Dolores Montoya Rodríguez, a Gypsy flamenco singer, dancer, and composer, is known the world over by her stage name "Lole Montoya". Lole was born in the district of Triana (Sevilla) in 1954. Her

father, Juan Montoya, is a dancer, and her mother, Antonia Rodríguez (“La Negra”) is a singer and dancer who was born in Oran (Argelia) and is part of one of the flamenco world’s most intense and tightly knit groups. Lole Montoya had the privilege of gaining experience from a very young age in prestigious *tablaos* such as Los Gallos (Sevilla) and Las Brujas (Madrid). As a teenager, Montoya shared the stage with flamenco greats such as La Perla de Triana and Camarón de la Isla, a close friend of Lole and Manuel.

The couple’s recording career began in 1975 with the release of an album entitled *Nuevo Día* (“New Day”), a surprising success that augured a new day for flamenco in Spain. This success would continue over the next eight years with each of their new works including *Pasaje del Agua* (“Water Crossing”), *Romero Verde* (“Green Rosemary”), *Al Alba con Alegría y Casta* (“To Dawn with Joy and Lineage”).

Raimundo Amador of Pata Negra, El Niño Jero, Álvaro (Dulce Venganza) and Manolo Marinelli (Alameda) are just some of the many great artists with whom Lole and Manuel collaborated in those years. Although she and Manuel separated years ago, Montoya continues to keep their spirit alive. In the 1970’s Lole became one of the most charismatic flamenco voices in Spain working alongside Manuel. In fact, in 1991, three years after they separated, the couple reunited on stage, as they would the following year in order to perform some fragments from Falla’s *Amor Brujo*. And in 1994 they recorded their sixth album, *Alba Molina*, in honor of their daughter who was then fifteen years old. From that moment on, this half of one of flamenco’s most charismatic artistic couples went solo. In this new stage of her career, Montoya recorded three albums: *Liberado* (“Delivered”), *Ni el oro ni la plata* (“Neither Gold Nor Silver”), and *Metáfora* (“Metaphor”). This last work was presented at the SGAE in February 2008.

As her mother was born in Argelia, Lole has close links to the Arab world. She has a special affinity for Arab culture and studies with Egyptian teachers as she understands and speaks Arab perfectly. Lole sings *alegrías*, *bulerías*, and also Arab flamenco, classical Egyptian songs and even Hebrew music.

Over the last few years, her involvement in the Evangelical Church has marked her career. Lyrics are important for Lole. She can’t just sing anything; she is untouched by trivialities. After *La Mariposilla* (“The Little Butterfly”) she couldn’t sing just anything.

Lole is flamenco’s past and present. She is more than a legend, she is a reality, a present that carries with it a past that is hard to forget. Time does not alter her voice. Lole still moves us with the deep bass sounds of her voice and thrills us with impossible high notes that are also within her range.

Both in her recitals and in her solo albums, the singer revindicates the innovation, personality, and creativity her lineage. Lole Montoya is committed to music, with an eye on northern Africa and on the message.

## MARÍA TOLEDO

Vocals and Piano: María Toledo  
Flamenco Guitar: Jesús del Rosario  
*Cajón*: Lucky Losada  
Bass: Yelsy Heredia  
Violin: David Moreira

Song
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MADRID  
TEATRO DE LA ABADÍA – SALA SAN JUAN DE LA CRUZ  
SATURDAY, JUNE 18TH AT 20:30

## VANILLA AND CHOCOLATE

An explosive mixture, a taste for exquisite palates: vanilla and chocolate, wisdom and knowledge. *Lole Montoya*, since the seventies a gypsy goddess of flamenco singing, the tenderest and most sensitive *quejío*, with a very young artist full of wisdom, fight and love: *María Toledo*... Women singing, great, two worlds singing on one evening.

## DEL ORIGEN A LA UNIÓN

Flamenco in its purest state... the memory of La Niña de los Peines, of singers who left us their legacy to learn from them, of different flamenco styles...

Now more than ever we are in times of union, not fusion... Union with other deep rooted music, an encounter with the other usual and unusual instruments of flamenco... a violin, the sound of a piano.

María Toledo's piano and her unmistakable cracked voice will make it obvious to us that flamenco is more alive than ever and can be presented in many ways, without forgetting the past that always returns.

María Toledo is a performer with a powerful voice, a great mastery of technique and a great understanding of music. She was born in the city of Toledo 28 years ago and, although she does not come from a family of singers, her musical talent was evident from a very young age when she began studying music and piano. María has a Certificate in Piano from the Jacinto Guerrero Conservatory in Toledo and she sometimes accompanies her own singing on the piano bench, making her the first woman in the history of flamenco to accompany herself on the piano.

Pastora Pavón "La Niña de los Peines" and Carmen Linares are the main inspirations for María. She has a potent voice with enormous potential, a voice that has already been recognized with such prizes as the Cante de las Minas Novel, the Rhythm Award at Mairena del Alcor (Sevilla), First Prize at the Cadiz Biennial, First Prize for *Saetas* at Utrera (Sevilla), First Prize for Performers Under 25 in Carmona (Sevilla), First Prize for Performers Under 25 in Osuna (Sevilla).

In 2003 Toledo toured Japan singing with the Spanish National Ballet. She was also under María Jiménez's wing on RTVE and sang flamenco back up for Rocío Jurado's last television show *Rocío Siempre* ("Rocío Forever").

Toledo has shared the stage with great artists 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, El Cigala, and Edith Salazar. And she also sang in Manolo Sanlúcar's show *Tres momentos para un concierto* ("Three Moments for a Concert").

She often participates in festivals such as Los Veranos de la Villa, Flamenco Viene del Sur, Flamenco Joven, Malaga's Biennial and Jerez's Festival. Toledo has also graced the stages of several prestigious flamenco *peñas* and illustrated conferences by Félix Grande. She also sings *cantiñas* (*alegrías*, *romeras*, *mirabrás* and *caracoles*) on the educational videos produced by guitarist Oscar Herrero. María Toledo's voice is the signature tune for Jesús Quintero's show *El Sol, la Sal, el Son* ("Sun, Salt and Son").

In 2009, she released her first album, *María Toledo*, a record full of nuances and details, in which she gets carried away by her piano and reels off pop style tunes accompanied by a jazz trio (bass, piano and drums). RTVE's audience chose it Best New Album of the Year. At the moment, María is preparing her second album, *Uñas rojas* ("Red Nails"), which is due out on the market in the fall of 2011 and, like her previous record, will be released by Warner Music.

In addition to being a pianist, composer, singer and *cantaora*, María also has a degree in Law.

## ÁNGEL ROJAS

Art Direction and Choreography: Ángel Rojas

Music: Roni Martín

Musicians:

Guitar: Daniel Jurado

Percussion: Moi Sazetón

Vocals: Yasmin Levy

Flute and Vocals: Yahir Allauí

Dancer: Ángel Rojas

Scenery: Ángel Rojas

Costume: Vicente Soler

Lighting: David Pérez

Sound: Víctor Tomé

Director of Photography: Gabriel Lucas

Video: Olatz Zuazua

Dance

MADRID

TEATRO DE LA ABADÍA – SALA SAN JUAN DE LA CRUZ

SUNDAY, JUNE 19TH AT 20:30

### CONVERSACIONES PENDIENTES

*Conversaciones pendientes is the point where the experiences lived over the course of a lifetime come together. It is a moment for looking back with nostalgia and for carrying on living with the tranquility given by the years. It is the dialogue between different cultures. It is giving time to let the voice dance and to listen to the song. It is a conversation without words, it is the language of the body united with that of the music that spills over with ancient encounters between human beings. It is the encounter between two artists from two different worlds who decide to converse eternally in order to live that communion of energy that can only come from art.*

Ángel Rojas

*Conversaciones pendientes*, presented in the last edition of the Madrid en Danza Festival, is the third solo show by half of the Nuevo Ballet Español. Both Ángel Rojas and Carlos Rodríguez usually perform in individual shows in which they show their respective artistic profiles beyond the company they set up in 1995 and which is giving them such good creative and artistic results.

In *Conversaciones Pendientes*, Ángel Rojas shows an alternative profile which doesn't fit within the Nuevo Ballet Español and which allows him to develop all those things which concern him. It is a journey through different moments in the life of a creator, from the most human point of view, from words to movement, from the heart and from the truth.

With music by Roni Martín and texts by Ángel Rojas it is a show that aims to strip off all the memories expressed in the voice and always united to movement. They are thoughts spoken aloud, a necessary catharsis for creating a spectacle in which thoughts dance.

Ángel Rojas (Madrid 1974) is a dancer, choreographer and flamenco director. For years his career has been linked to Carlos Rodríguez, with whom he has directed the Nuevo Ballet Español

since 1995. Together they have created most of the group's shows throughout its fifteen-year history, from *Infierno S.L.* ("Hell, Inc."), created in 1995 for International Dance Day, to *Cambio de tercio* ("Change of Pace", 2009), the company's latest production.

Ángel Rojas debuted as a professional at the age of sixteen and began his career touring with Luisillo's Ballet Teatro Español and Rafael Aguilar's Ballet Teatro Español. Antonio Canales' Ballet Flamenco also appears on this young artist's resume; he danced with the company on *A ti Carmen Amaya* ("For You, Carmen Amaya") and *Torero* ("Bullfighter"). He also took part in the Greco Roman Gala at Itálica's Festival and in the All Star Gala in Montreal.

As a choreographer, alongside with Carlos Rodríguez and before founding his own company, Rojas created *La zapatera prodigiosa* ("The Prodigious Shoemaker") for the Teatro de la Danza Company in Madrid, as well as several works for José Antonio y los Ballets Españoles, with whom Rojas danced as a soloist. Throughout 1994, he was a guest dancer with Víctor Ullate's Company and, that same year, Rojas won Most Outstanding Male Dancer at Madrid's National Choreography Competition, a prize he shared with Carlos Rodríguez.

In 1995, Ángel Rojas and Carlos Rodríguez founded their own company, Nuevo Ballet Español. Their first production, *Infierno SL*, featured José Antonio as a guest dancer and was a huge success all over Spain. This encouraged them to put together a second production called *Canela y fuego* ("Cinnamon and Fire", 1996); followed by *Sangre flamenca* ("Flamenco Blood", 1997); *Flamenco directo* ("Flamenco Live", 1998), which marked a milestone in the company's history with its technically and aesthetically revolutionary style; *Gallo de pelea* ("Fighting Cock", 1999); and *NBEx5* (2000), a show that commemorated the company's fifth anniversary with a season at Madrid's Centro Cultural de la Villa, as part of the Madrid en Danza International Festival. This was soon followed by *Furia* ("Fury", 2000), which gave rise to a collection of Rojas and Rodríguez's best work that would be broadcast on television in North America as *Fury, Romeo y Julieta* (2003); *Tierra* ("Earth", 2004); *Alma* ("Soul", 2006), with which the company celebrated its tenth year; and *Sangre* ("Blood", 2008). In 2008, they renamed themselves the Rojas and Rodríguez Company and opened a new show called *Baile de máscaras* ("Masquerade"), with original music by José Nieto and Daniel Jurado. The show was commissioned by Madrid's Regional Government to commemorate the Bicentennial of the War of Independence.

Their shows *Furia*, *Flamenco Directo*, *Concierto Flamenco*, *Romeo y Julieta* and *Tierra* are currently touring nationally and internationally.

In 2005, Ángel Rojas and Carlos Rodríguez received the Villa de Madrid Pilar López Award for Best Dance Performance. In 2004, Rojas choreographed the piece *¿Y tú qué miras?* ("What are you looking at?") for graduates of the Royal Dance Conservatory. It was performed at the RESAD a year later. Another of Rojas and Rodríguez's most outstanding works outside their company was the musical *Don Juan*, a Canadian-French production that debuted in 2004 in Montreal (Canada) and was on stage for nine months; and *Dualía*, commissioned by the Spanish National Ballet and directed by José Antonio, who (according to Rojas and Rodríguez) is the best director the SNB has had after María de Ávila.

Rojas' first solo project as a choreographer was *En carne viva* ("Open Wound", 2004). In it he takes a look at gender violence through three different testimonies. Then, in 1997, he premiered *Bailando entre palabras* ("Dancing Between Words"), which was clear proof of the influence artists such as Mats Ek and New Yorker William Forsythe have had on his work. Now we have another chance to see Roja's solo work with his new production for Suma Flamenco 2011, *Conversaciones Pendientes* ("Pending Conversations").

## SILVIA MARÍN

Dance: Silvia Marín, Marisa Adame, Rafael Peral, Miguel Valles

Vocals: Ezequiel Benítez

Toque: Amir Haddad

Percussion: Alfredo Escudero

Script, Direction and Choreography: Silvia Marín

Set Design: David Bottos

Lighting Design: José Luis Canales

Costume Design: Josep Ahumada

Dance, song, guitar
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MADRID

TEATRO DE LA ABADÍA – SALA SAN JUAN DE LA CRUZ

SATURDAY 18 AND SUNDAY 19 JUNE AT 12:00

### EL FLAMENCO EN CUATRO ESTACIONES

The company El Flamenco Vive, under the direction of Silvia Marín, wants to transmit its enthusiasm and passion for flamenco to children, with the hope and desire that they identify with the roots of flamenco and with part of the essence of its culture. This is the leitmotif of the third spectacle which the company has created specially for children: *El Flamenco en cuatro estaciones*.

A cast of seven artists, musicians, singers and dancers, stage the various flamenco styles and rhythms. The company communicates flamenco to the children in a clear, educational, entertaining way, so that they see it as an accessible, enriching musical expression and learn to value this universal, living art. It is a totally interactive experience: the children from their seats and the volunteers from the stage practice with the artists and learn to experiment with rhythm, melody and dance steps.

The show is divided into four parts: each one represents a season of the year and these in turn represent different varieties of flamenco singing, the more festive corresponding to the spring and summer, while the more solemn and dramatic correspond to autumn and winter. During the course of the show, verbal explanations are alternated with musical themes performed by the company.

The children become protagonists and in this way education and entertainment go hand in hand. Thus, *El Flamenco en Cuatro Estaciones* transmits a real, accessible image of this universal art.

Silvia Marín is a *bailaora*, choreographer, and Phys Ed teacher. Since 1997, she also directs the El Flamenco Vive Company.

As a director and *bailaora*, her philosophy is to work with flamenco from a current-day perspective, exploring creativity through deep-rooted tradition.

Marín studied in Sevilla under Manolo Marín and in Madrid at Amor de Dios. She has trained with such prestigious professors as North American teacher Mary Ruth McGinn and Lindsay Kemp. She also studied at the Teatro Real with Wolfgang Hartman and professors Mirari Pérez and Sofía López Ibor.

A key experience in Silvia Marín's professional career was her role in *Carmen* with José Carreras and Madrid Compañía de Tomás. For many years, she was a regular at flamenco *tablaos* such as



El Corral de la Morería, Casa Patas and El Café de Chinitas. Silvia also participated in feature films such as *Alma Gitana* by director Chus Gutiérrez and Mike Figgis' *Flamenco Women*, alongside Sara Baras and Eva Yerbabuena.

As a professor, Marín has taught flamenco dance classes in Spain, France, Italy, Taiwan, China and Argelia.

Her merit as an artist has been recognized by awards such as the 2007 Cante de las Minas Cultural Award and the Enrique Maya Prize for Disseminating Flamenco, awarded by Madrid's Regional Government.

By creating her company, El Flamenco Vive, Silvia Marín hopes to spread her enthusiasm and passion for flamenco, engaging children and families. She rejects a vision of flamenco as a form of artistic expression that is difficult to understand and that only experts are capable of enjoying. With this aim, El Flamenco Vive offers a natural and audience-friendly approach at this universal art form, as a musical expression that is accessible and enriching for all audiences.

Three of Marín's productions are targeted specifically at children: *El flamenco vive con los niños* ("Flamenco Lives with Children", 2003), *En el flamenco también hay juguetes* ("Flamenco also Has Toys", 2004) and lastly, *El flamenco en cuatro estaciones* ("Flamenco in Four Seasons", 2006).

In 2001, the company debuted in Segovia with its first production *Flamenco al rojo vivo* ("Red Hot Flamenco"), which featured a cutting edge wardrobe designed by Madrid's IED (Instituto Europeo di Design). This was followed by the shows mentioned above as well as *Gestos y compás* ("Gestures and Rhythm", 2004), and *Con pasaporte flamenco* ("With a Flamenco Passport", 2008).

With these shows, the company has participated at key festivals such as Flamenco pa Tos, Suma Flamenca, Sevilla's 14<sup>th</sup> Flamenco Biennial, Granada's Festival Internacional de Música y Danza, the Flamenco Biennial in Holland and Madrid en Danza.

## 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 Pappas 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

## Dossier de prensa

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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 *granaínas* 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.

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

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

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

Guitar, song, dance

MADRID  
TEATRO REAL  
WEDNESDAY 29 JUNE AT 20:00

### MUERTE SIN FIN

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

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

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

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

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

In memory of the great Enrique Morente

Mauricio Sotelo, National Music Award 2001, is one of the best-known Spanish composers on the international scene. He has been recording music since 1991, and his recordings are

released by prestigious Viennese label Universal Edition, which also publishes Bartók, Mahler, Schönberg, Berg, Webern and Pierre Boulez.

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

He has been commissioned by some of Europe's most prestigious festivals including Munich's Biennial, the Venice Biennial, Holland's National Opera, the Salzburg Biennial, the Festivals in Berlin and Vienna, Florence's Maggio Musicale and Warsaw's Autumn Festival. It is worth noting that Sotelo has been commissioned by Gerard Mortier of Madrid's Teatro Real for a production of Federico García Lorca's *El público* ("The Audience"), which will debut in Madrid in February 2015. In addition to the 2001 National Music Award, Sotelo has won prizes such as the Reina Sofía Musical Composition Award (2000); the Ernst von Siemens Foundation's Förderpreis (1997); as well as prizes for composition in Hamburg, Cologne and Vienna; the SGAE's Composition Award (1989); and the Young Spanish National Orchestra Award, among others.

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

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

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

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

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

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

Since childhood, Cañizares' musical talent and potential drew the attention of several flamenco celebrities. In 1982 Cañizares won the National Guitar Award in Jerez when he was just 16 years old. From that moment, Cañizares embarked upon a successful professional career, traveling all over Spain. The single most decisive influence on Cañizares' artistic career was his experience working with Paco de Lucía for over 10 years (1988-1998). His musical style and open attitude make it possible for him to work with all sorts of musicians: Enrique Morente, Camarón de la Isla, Serrat, Alejandro Sanz, Mauricio Sotelo, Rocío Jurado, El Último de la Fila, Leo Brower, Peter Gabriel, Michael Brecker, Mike Stern, Al Di Meola, Peter Erskine, The Chieftains, among many others.



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

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

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

Recently, Cañizares has been touring all over the world, offering concerts on some of the best stages in places such as: the US, Mexico, Argentina, Uruguay, Chile, Colombia, Cuba, Puerto Rico, the United Kingdom, Germany, France, Italy, Portugal, Holland, Belgium, Luxembourg, Montenegro, Finland, Israel, Turkey, Morocco, Tunisia, and Japan, among others.

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

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

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

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

Juan Diego studied at the Music and Declamation Conservatory. Between 1960 and 1975, Juan Diego participated in hundreds of dramas, alternating his work in theater with work on a TV show called *Estudio 1*, as well as TV-movies and shows shot for Spanish national broadcaster TVE.

He has starred in innumerable theater plays and feature films. His latest work on stage includes *El lector por horas* ("Reader by the Hour", 1999) by José Sanchís Sinisterra; *El Pianista* ("The Pianist", 2005) based on a novel by Vázquez Montalbán and directed by Xavier Albertí; and *De Salamanca a Sevilla. Don Juan, noche tenebrosa* ("From Salamanca to Sevilla. Don Juan, Gloomy Night", 2007) by Pedro Álvarez Osorio.



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

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

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

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

Trío Arbós is composed of Miguel Borrego, on the violin; José Miguel Gómez, on the cello; and Juan Carlos Garvayo, on the piano. The group was founded in Madrid in 1996 and is named after the famous Spanish director, violinist and composer Enrique Fernández Arbós (1863-1939). It is currently one of the most prestigious chamber ensembles on the Spanish music scene.

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

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

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

The group has worked as a trio in residence teaching in Motril's Music Course and in Malaga's Advanced Music Courses, organized by Unicaja. They have also taught master classes in chamber music at prestigious international centers such as Bowling Green University (U.S.A.); the Wilfried Laurier University (Canada); the Lima Conservatory of Music (Peru); and El Salvador's National Youth Orchestra. Trío Arbós' members have also taught Spain's National Youth Orchestra (JONDE) on more than one occasion.

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

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

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

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

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

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

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

## NINO DE LOS REYES

Director and Choreographer: Nino de los Reyes

Vocals: Juañares, Juan José Amador

Guitar and Music Composer: Paco Cruz

Bass: Miguel Rodríguez

Violin: Thomas Potiron

Percussion: José Antonio Álvarez "Montaña"

Dance

MADRID

CENTRO CULTURAL PACO RABAL PALOMERAS BAJAS

THURSDAY, JUNE 30TH AT 20

## ORÍGEN

The dance solo presented by Nino de los Reyes in this edition of Suma Flamenca, *Origen*, won First Prize at the last Madrid Choreographic Competition, held last December in the Teatro Fernán Gómez. Nino de los Reyes also came first in the Suma Flamenca award to New Flamenco Talent that year for this same work. He also won the SGAE Fundación Autor Award for the original music for Danza Española created by Paco Cruz for this show.

*Origen shows where I am at the moment creatively, a state of freedom, of search, and a starting point in the creation of my own language.*

*Origen is, moreover, a display of all the musical influences that feed my way of seeing dance, flamenco, Afro-Cuban, Arabic rhythms, jazz ... Everything, to return finally to flamenco, always the child of an eternal fusion of rhythms and cultures.*

*Origen is, finally, the search for my own path, a venture into new territories without ever losing sight of the starting point. Origen.*

Nino de los Reyes

Nino de los Reyes was born in Boston in 1985. He is the second born child of dancers and choreographers Ramón de los Reyes and Clara Ramona. Nino studied flamenco in Madrid at Amor de Dios with teachers such as Josele Heredia, María Magdalena, Manolete, Antonio Reyes and Alejandro Granados. He also studied ballet with Nadiene Boisaubert at the Conservatory in Madrid and was once a member of the Boston Ballet.

Nino de los Reyes debuted as a professional when he was just six years old at the Teatro de la Ópera in Buenos Aires with the Clara Ramona Ballet. A year later, he performed at the Teatro Albéniz and at El Centro Cultural de la Villa with Miles Davis' piece *Soleá*. It was then, in 1992, at the age of seven, that Nino played the role of Joaquín Cortés as a child in a documentary about Cortés' life.

A large part of Nino's professional career has unfolded beside his parents and his brother Isaac. One example of this is the show *Flamenco Esencia* ("Flamenco Essence", 2000), which took him on a tour of Greece, Spain and the US. The production showcased his work as a choreographer, as would *Hombres Flamencos* ("Flamenco Men", 2003), which was performed in Boston, Macedonia and Japan.

Nino played a leading role in the Clara Ramona Ballet Company's production of *Carmen* (2001).

## Dossier de prensa

He came of age, both physically and as an artist, in 1998 with *Campanas Flamencas* ("Flamenco Bells") alongside Joaquín Grilo, La Tati, Milagros Mengibar and Antonio Reyes. With this show, Nino visited Sadler's Wells in London as well as the Sydney Opera House.

Nino has been part of mayor companies such as El Güito's, with which he participated in prestigious festivals such as La Unión's Festival Internacional del Cante de las Minas and the Jerez Festival. He also danced with the Carmen Cortés Company in *Duende* ("Sprite") and *Puerta del silencio* ("Door of Silence"), this last production having been presented at the Jerez Festival in 2006. Tito Losada's and Javier Barón's companies are also familiar with Nino's talent as a dancer. Nino has also danced in Paco Suárez's *Romancero Gitano* ("Gypsy Ballads"); Tony Gatlif's *Vertiges*; and Gerardo Vera's *La Celestina*.

He has appeared on stage as a guest artist on numerous occasions, notably in Pepe Habicuela's *Flamenco en la Frontera* ("Flamenco on the Border", 2004), during the Festival in Salvador de Bahía, on European Music Day, and in the Tatler Aniversarie in Manila (The Philippines, 2005). Nino's latest works include participating as a soloist in Enrique Morente's show *Picasso* (2010), and participating in Juan Carmona's guitar group that same year.

## CAÑO ROTO

### Line-Up:

Guitarist: Aquilino Jiménez "El Entri", Jesús de Rosario, El Kilino

Vocals: Samara Losada, El Ciervo, Saúl Quirós, David Jiménez

Dance: Tamar, Kelian Jiménez

Percussion: Lucky Losada

Piano: José Ramón Jiménez

### Academy:

Cristian, Antonio "El Cubito", Juan "El Rindunde", Manuel, Eduardo, Jesús Jiménez, El Kelian, Natanael.

Guitar
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## MADRID

CENTRO CULTURAL PACO RABAL PALOMERAS BAJAS

THURSDAY 30 JUNE AT 20:00

## EL ENTRI PRESENTA LA ACADEMIA DE CAÑO ROTO

The scene in the Caño Roto neighbourhood has precursors such as Las Grecas with their fusion of flamenco and rock, or Los Chichos who, with their suburban rumba, have been triumphing for a couple of years. Other people came from there such as El Luís who fused flamenco with soul, or Manzanita with his solo career.

Caño Roto is one of the cradles of flamenco guitar in Madrid. This humble area of Madrid is comparable in flamenco importance and category with the legendary neighbourhoods of Santiago, Sacromonte or Triana, to name just three examples of obvious flamenco tradition that are found in Andalusia. What began as being a blocked-in area within the enormous neighbourhood of Carabanchel has today become an unavoidable reference for any self-respecting flamenco artist. A true school of singing, dancing and, above all else, guitar playing. So much so that there is no figure in the guitar world who doesn't know the methods of the great maestros of Caño Roto. Learned musicians who ensure that each and every one who passes through here transforms their guitar not into a simple means of expression but into an end in itself. A way of life.

And one of those wise maestros is none other than Aquilino Jiménez "El Entri", the soul of a flamenco guitar academy that bears the name of the neighbourhood. After teaching guitar for 12 years in Amor de Dios, last year he opened his own school in Caño Roto along with his son Jesús de Rosario, a disciple of the great maestro who now, like his father, is passing on his knowledge to the pupils in the academy.

Today Suma Flamenca pays tribute to the school and the neighbourhood, to the neighbourhood and the school. To the neighbourhood, by having some of the young flamenco figures who were forged there come up on stage, and to the school because through a sample of the work done by the pupils in the academy, the public can learn the secrets of Caño Roto for making its pupils great flamenco artists.

Aquilino Jiménez "El Entri", was born in Melgar de Fernamental (Burgos). His fondness for flamenco emerged at age 7 in Santoña (Cantabria), and he moved to the district of Caño Roto (Madrid), a neighborhood full of great performers such as "Nani", "El Tupé", Las Grecas, Manzanita, and countless other artists. At age 13, Jiménez had his first contact with Sali's company where he would earn his nickname: El Entri. From that point on, El Entri began to travel around Holland, Belgium, Germany, the US, Syria...He has performed alongside outstanding artists such as Manolo Caracol, with whom he worked at Tablao los Canasteros (Madrid). At Torres Bermejas he worked with Camarón de la Isla; he worked with Enrique Morente in Amsterdam and Granada; and with José Mercé at Café Chinitas. El Entri has also shared the stage with dancers such as La Chana, El Güito, La Chunga, Antonio Canales, Joaquín Cortés, etc.

He accompanied guitarist Víctor Monje Serranito for over seven years. And he also played with Pepe Habichuela and accompanied Carmen Linares. He has dedicated the last twelve years to teaching at Amor de Dios. His students include Jesús de Rosario and Ramón Jiménez, both hugely admired on the flamenco scene.

Jesús de Rosario was born in Madrid, in the district of Cañorroto. At age 5 he began to play guitar, with guidance from his father, El Entri. At 9 Jesús participated in an International Talent Contest on Norwegian Television. At age 11 he toured all over Europe with Paco Peña's and Lusillo's companies. At 15 he joined Antonio Canales' company and toured all over South America and Europe. He later collaborated with *bailaora* Merche Esmeralda as musical director for her show *Mujeres* ("Women"). Jesús de Rosario has played for great dancers such as: El Güito, Juan Ramírez, Adrián Galia, Joaquín Cortés, José Maya, Rafael Amargo, Carmen Cortés, Juan de Juan, Eva la Yerbabuena, La Toleá, Juana Amaya, Miguel Toleo. And he has also played for great flamenco singers such as: Potito, Diego "El Cigala", José Mercé, Carmen Linares, Enrique Morente, Montse Cortés, Remedios Amaya, Duquende... In 1998 he created music for Sara Bara's shows *Sensaciones* ("Feelings") and *Sueños* ("Dreams") and they toured all over Europe and the US. In 2000 he composed the music for the triple-award-winning feature film *Juana la Loca*, which premiered at the Flamenco Biennial in Sevilla and was a huge national success. Jesús later composed music for Antonio Canales' *Minotauro* ("Minotaur"); *Tan bien muere el mar* ("The Sea Dies So Well") and *La puerta del silencio* ("The Door of Silence"), both by Carmen Cortés; and Juan de Juans' *Frente a frente* ("Face to Face"). He also collaborated on records with Guadiana, Mercedes Cortés, Pepe Luís Carmona and Ramón Jiménez. He participated as a soloist in *La nueva escuela de guitarra flamenca* ("The New School of Flamenco Guitar"), which was nominated for Best Record at the Latin Grammys in 2003. He then went on to release his first solo record, *Sin tanto* ("Without So Much"), which won him Best New Album for Solo Flamenco Guitar and featured collaborations with Tomatito, Guadiana, Antonio Carmona, Sara Baras and El Paquete...

GABRIEL DE LA TOMASA, MIGUEL DE LA TOLEÁ, SAÚL QUIROS, CARLOS DE JACOBA,  
JONY JIMÉNEZ, LUCKY LOSADA, MORITO, AUXI FERNÁNDEZ, GUIRULA EL CANCÚ,  
JOSÉ RAMÓN JIMÉNEZ, KELIAN JIMÉNEZ

*Cantaores:* Antonio Moreno "Guirula el Cancú", Saúl Quirós, Gabriel de la Tomasa, Miguel de la Toleá

*Guitarists:* Jony Jiménez, Carlos de Jacoba

*Piano:* José Ramón Jiménez

*Percussion:* Vicente José Suero "Morito", Lucky Losada

*Dance:* Auxi Fernández, Kelian Jiménez

*Dresses Auxi Fernández:* Pasiones Flamencas

Song, guitar, dance

MADRID

CENTRO CULTURAL PACO RABAL PALOMERAS BAJAS

FRIDAY, JULY 1ST AT 20

### MADRID FLAMENCO JOVEN

If Andalusia is the cradle of flamenco, Madrid is the bed where the greatest artists sleep, from they begin their career until they leave the stage. In days gone by, it was said that an artist wasn't big if he hadn't performed in Madrid, a city that offers a welcome, development and international projection to young flamenco artists. It's a good time to show some of the talent that was born and grew up in Madrid.

The spectacle *Madrid Flamenco Joven* is a good example of what is being done in the capital of Spain.

In the first half, four singers recall Antonio Chacón and Mario Escudero. There will be time to sing some tangos by Porrina de Badajoz and Ramón "El Portugués", and also to enjoy the dancing of Kelian Jiménez. Fandangos, songs from Levante and dancing by Auxi Fernández will make up the second half of a show that will celebrate the end of the fiesta with bulerías.

Gabriel de la Tomasa, Gabriel Georgio González, was born in Sevilla where he first started listening to flamenco with his grandparents, La Tomasa and Manuel "Pies Plomo", and especially with his father and teacher José de la Tomasa, undoubtedly one of the pillars of today's flamenco.

Gabriel de la Tomasa has collaborated with such artists as Miguel "El Funi", Esperanza Fernández, Carmen Ledesma, and José Maya, among others. He has sung in many cities, including New York, San Francisco, Los Angeles, San Diego, etc., and in countries such as Japan, Costa Rica, Holland, Belgium, Sweden, Norway, etc.

At the 2008 edition of Sevilla's Flamenco Biennial, Gabriel de la Tomasa and his father appeared in a show called *De la Misma Sangre* ("Of the Same Blood"), which got great reviews both in Sevilla and in the 2009 edition of the International Flamenco Festival in Mont Marsan (France). Gabriel de la Tomasa currently resides in Madrid, where he works with companies directed by the likes of Joaquin Cortés, Rafael Amargo, Dorantes and Juana Amaya. He is also preparing to launch his first album and will soon perform as a soloist at Miami's Flamenco Festival.

Miguel de la Toleá, Miguel Montero Martín, was born in Barcelona in 1977. He is the son of La Toleá, a *bailaora*, and began singing and dancing with performers at a very young age everywhere his mother took him. At age 12, Miguel debuted as a *cantaor* with a flamenco recital



in Barcelona under Mayte Martín's art direction. From that moment on, he began working in the city's best *tablaos*: Carmen, Los Tarantos and El Cordobés. At 18 Miguel joined Joaquín Cortés' company in the show *Pasión Gitana* ("Gypsy Passion"), a stint that lasted two years. In the year 2000, he joined Sara Baras' company where he worked, as a *cantaor* and as musical director, for nearly 10 years. Miguel de la Toleá's resume features collaborations with flamenco legends such as Enrique Morente, Miguel Poveda, Manolete, Tomatito, El Cigala, La Niña Pastori, Carmen Cortés, etc. He is currently working with Cecilia Gómez's company and also with Antonio Canales.

Saúl Quirós, son of *cantaor* Adolfo "El Segoviano", has been surrounded by music and creating it since he was a child. At the tender age of 9, Saúl debuted as a back up vocalist on one of Joan Manuel Serrat's albums. At 13 he started a flamenco-fusion music group and a short while later he started singing pure flamenco in several venues around Madrid. From a very young age, Quirós worked with such figures as Güito, Manolete, Merche Esmeralda and Cristóbal Reyes, and he participated in the 1999 Cumbre Flamenca. Just after that, he joined Sara Baras' company, where he worked for 9 years on productions such as *Sueños* ("Dreams"), *Juana la Loca*, *Mariana Pineda*, *Sabores* ("Flavors"), *Carmen*.... Quirós has also worked with Diego El Cigala, Tomatito, Manolo Sanlúcar, Manolete, Duquende, Niña Pastori, etc. For Saúl, flamenco is a way of life, a way of expressing his feelings. Thanks to his youth and his passion for flamenco, he is capable of singing different styles of music and fusing them with cutting-edge flamenco.

Carlos de Jacoba, Carlos Maldonado Santiago, was born in Motril to a family of artists. He began playing guitar at age 12. He began his career at 16, accompanying *cantaores* such as Rancapino, Pansequito, etc. At 18 he moved to Madrid and started working with Diego el Cigala and performers such as Paquete, Piraña and Diego del Morao. He later worked with flamenco greats such as Rafael Amargo, Guadiana, Ramón "El Portugués", Duquende, Montse Cortés, Cecilia Gómez, etc. At present he works with Lucky Losada and David de Jacoba, a member of Paco de Lucía's group.

Jony Jiménez (Madrid 1990) began playing guitar at age 5, under guidance from his father Ángel Jiménez and his grandfather Araceli Vargas. Jony was inspired by the Caño Roto school and learned to accompany singing and dance, with great results despite his youth. When he was just ten, he participated in a Youth Talent contest in Italy, and at sixteen he joined La Tati's company. Jony Jiménez has worked with the Carmen Mota Ballet and at several *tablaos* in Madrid, including Casa Patas, Corral de la Morería, Cardamomo, La Riviera, etc. He is currently pursuing a career as a solo concert guitarist and recording his first studio album, which is soon to be released.

Lucky Losada, the son of Tito Losada, is part of a huge family of Gypsy artists from the district of Carabanchel in Madrid. He started playing at the La Alcazaba *tablaos* and went on to join Antonio Canales' company where he worked for seven years, collaborating on shows such as *Gitano* ("Gypsy"); *A cuerda y tacón* ("Wind-Up and Heel"); *La Cenicienta* ("Cinderella"); *La casa de Bernarda Alba* ("The House of Bernarda Alba"); and *Torero* ("Bullfighter"). Losada later collaborated with companies directed by the likes of Carmen Cortés, Joselillo Romero, Juan de Juan and Sara Baras. All these projects took him on tour around England, Italy, Portugal, the US, Latin America, Germany, Morocco and Japan. He has also worked with Enrique Morente, Alejandro Sanz, Farru, Merche Esmeralda, Juana Amaya, Eva La Yerbabuena, Parrita, Guadiana, Duquende, Potito, El Cigala, Tomatito, and Ramón "El Portugués". Lucky Losada and his father recorded a CD called *Los Gitanos cantan a Dios* ("Gypsies Sing to God") that was released in 2006 in Ecuador, Peru, Venezuela, Mexico, Chile and the US. Lucky joined actor and film director Toni Gatlif's company for the show *Vértices* ("Vertices"), on which he worked as an art director and percussionist. He has worked with director Miguel Narro on *Carmen Carmela* and *Fedra*, which featured Lola Greco and Antonio Canales played the leading roles and music by

Enrique Morente. Losada also collaborated with Azúcar Moreno on their last album and on their tour of America and Europe, as well as working with Tomatito on the tour for his album *Aguadulce* ("Freshwater").

Vicente José Suero Vega "Morito", was born in Madrid in 1974 and has pursued a professional career in flamenco and in pop music. Morito has worked with José Soto "Sorderita", Remedios Amaya, La Barbería del Sur and Joaquín Cortés, and also, on occasion, with Rosario Flores, Retama, Ricky Martin, Rocío Jurado, Estrella Morente, Lenny Kravitz, Montse Cortés, Diego "El Cigala", Rebeldes and Sara Baras. He is a member of the Echegaray Street Band.

Auxi Fernández (Barcelona 1985) began her professional career when she was just fifteen years old at the El Cordobés flamenco *tablaó*. She has worked with the Sara Baras Flamenco Ballet on shows such as *Mariana Pineda* and *Sueños* ("Dreams"), touring all over the world. Fernández was also a solo dancer for Chick Corea, with whom she has worked on three tours in Spain, the US and Japan with a show called *Touchtone*. Throughout 2007, Fernández worked in several *tablaos* in Madrid and Barcelona, including Corral de la Morería, Café de Chinitas, Casa Patas, Corral de la Pacheca, and Tablao Cordobés. During 2008, she worked with Tito Losada's company on *Entretelones* ("Behind the Scenes"); *Mil y una noches* ("Thousand and One Nights"); *Misa Flamenca* ("Flamenco Mass"); and *Alma Gitana* ("Gypsy Soul"). And in 2010, she danced in shows such as Jorge Pardos' *Vientos Flamencos* ("Flamenco Winds"); María Toledo's *Vivencias Flamenca* ("Flamenco Experiences"); Majid Javadi's *Fusión música sufi/flamenco* ("Flamenco/Sufi Music Fusion"); and Paco Heredia's *Pasión Gitana* ("Gypsy Passion") by Compañía Yerbabuena.

## AGUSTÍN CARBONELL “EL BOLA”

Dance and Choreography: Karen Lugo, Tamar González

Vocals: Saray Muñoz, El Piculabe

Guitarist: Agustín Carbonell “El Bola”, Claudio Villanueva

Bass: Javier Colina

Artistic Direction and Music: Agustín Carbonell “El Bola”

Scenery: Carlos Pérez de Bustamante

Costume: Lorenzo Caprile

Lighting: Dominique You

Guitar, song, dance
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MADRID

CENTRO CULTURAL PACO RABAL PALOMERAS BAJAS

SATURDAY, JULY 2<sup>ND</sup> AT 20

## ROJO Y ROSA

*Rojo y Rosa* has flamenco, classic, jazz... it's an idea of Agustín Carbonell “El Bola”.

Grandnephew of Sabicas and heir to two of the great artistic gypsy lineages of Spain, he is part of the history of contemporary flamenco. One of the most prestigious guitarists, he has collaborated in emblematic spectacles such as *Flamenco Puro* or *Cumbre Flamenca*. As a composer, he has recorded three historic discs: *Bola*, *Vuelo flamenco* and *Desvarios*, the latter edited in 2007 on the RTVE Música label.

*Rojo y Rosa* includes dancing from Karen Lugo and Karime Amaya, the former with an avant garde style, full of a special aesthetic and beauty; the latter, grandniece of the leading figure in the history of flamenco dancing, Carmen Amaya. Two virtuosos of dance, both born in Mexico. The two with different styles but full of freshness and force, destined to shine in that great space called art.

The double bass is the internationally known Javier Colina, one of the best on the European scene and a pillar of the disc *Lágrimas Negras*.

The voices are those of two great flamenco artists, Saray Muñoz, daughter of the unforgettable Tina de las Grecas and that of the wonderful El Piculabe. The guitarist are Agustín Carbonell “El Bola” and José Romero.

This flamenco show has been carefully prepared, with costumes designed by Lorenzo Caprile and stage presentation by Juan Carlos Díaz de Bustamante, creator of dreamlike spaces. Dominique You, fellow traveller of Antonio Gades. and Juan Miguel Cobos, are responsible for the lighting and sound respectively. *Rojo y Rosa* is an integral flamenco show that goes beyond the clichés.

*I love you in red, in pink I give you my being*  
Carlos Díaz de Bustamante

Agustín Carbonell “El Bola” is a guitarist and composer. “El Bola” has played a key role in flamenco's recent history. He was born in Madrid in 1967 to a family with a long-standing flamenco tradition including *maestros* such as Sabicas, his father Agustín Montoya, and his uncle El Güito.

Carbonell soon showed a keen interest in flamenco music and guitar; he began playing in small local companies and flamenco *tablaos* in Madrid when he was just thirteen years old. Soon afterward he started accompanying El Güito on his international tours and participated in such memorable shows as *Cumbre Flamenca* ("Flamenco Summit") and *Flamenco Puro* ("Pure Flamenco"), on Broadway and in Hollywood, with major stars such as Fernanda de Utrera, Adela "La Chaqueta", Manuela Carrasco, Chocolate, Farruco and the Habichuelas, among others.

Carbonell's vast professional experience is complemented by his formal training at the Taller de Músicos school in Madrid. When he was just 18 years old, El Bola created his own group with its own distinctive sound, quite like what, in the 1980's, would come to be known as New Flamenco.

Along with Jorge Pardo, Carles Benavent, Pedro Ojesto, Chano Domínguez and José Antonio Galicia, El Bola managed to create a new language by combining the different styles and expressions of flamenco and jazz. Today this type of fusion is quite common in music, but at the time it was revolutionary. Agustín Carbonell is thoroughly familiar with the flamenco tradition, yet he has always been drawn to new forms. Short of digressing, he has a deep respect, dedication and a complete understanding of the work at hand.

At age 22, he recorded his first album, *Bola*, distributed in over forty countries by German Latin-Jazz label Messidor. With this first album, El Bola earned a reputation for his ability to interpret sounds that are not originally flamenco yet, in his hands, easily become flamenco.

It would be another six years before El Bola's next album, *Vuelo Flamenca* ("Flamenco Flight", 1996), came out. The record has been classified as brave and honest, further proof of this musician's enormous talent. Rubem Dantas, Pedro Ojesto, Javier Colina, and members of Ketama and Barbería del Sur participated in the album.

A year after the record was released, El Bola traveled to Brazil, where he spent the next eight years soaking up Latin American culture and collaborating with local artists. This experience further enriched his creativity, and in 2007 El Bola recorded his third album under the RTVE Música label in collaboration with brilliant saxophonist Jorge Pardo. The album was called *Desvaríos* ("Ramblings"), though the last thing this artist does on the album is ramble, instead he stays focused on a creative moment during which his mind wanders to those far-off and unknown places that only the key of art can open, as José Ramón Ripoll would say.

El Bola has also collaborated with Paco de Lucía's band, with which he recorded three albums, as well as with many other flamenco groups, pop and jazz bands and dance companies. One example is his work on albums such as *Misa flamenca* ("Flamenco Mass"), *Fantasía flamenca para voz y orquesta* ("Flamenco Fantasy for Voice and Orchestra), *Negra, si tú supieras* ("Darling, If You Only Knew"), all with Enrique Morente; *Los gitanos de la plaza* ("The Gypsies in the Square") with Ramón "El Portugués"; *Las cigarras son quizá sordas* ("Cicadas Might Be Deaf"), *Veloz hacia su sino* ("Quick Toward Their Fate"), and *2332* with Jorge Pardo; and *Chano* with Chano Domínguez, among many others.

As a guitarist, El Bola has accompanied outstanding performers such as Enrique Morente, Pepe de Lucía, José Mercé, Chano Lobato, Rafael Romero "El Gallina", El Torta de Jerez, El Cigala, Ramón "El portugués", Guadiana, Juan José Amador, Remedios Amaya, Montse Cortés and La Macanita.

And some of the many outstanding dancers he has accompanied on guitar include: El Güito, Farruco, Mario Maya, Manolete, Antonio Canales, Joaquín Cortés, Joaquín Grilo, Javier Barón, Juan Andrés Maya, Rafael Aguilar, Manuela Carrasco, Angelita Vargas, La Farruquita, La Tati, Carmen Cortés, Carmela and Lola Greco, Blanca del Rey, Sara Baras, etc. This charismatic performer is beyond a doubt one of the most distinguished young guitarists of our time.

## ALFONSO SALMERÓN

Vocals: Alfonso Salmerón

Guitarist: Rafael Andujar

Cajón: Óscar Salmerón

Song

LA CABRERA

CENTRO DE HUMANIDADES CARDENAL GONZAGA SIERRA NORTE

SATURDAY, JUNE 11<sup>TH</sup> AT 21

### PURO FLAMENCO

On 22 January 2010, the Auditorium of the Colegio Mayor San Juan Evangelista was the venue chosen for a deserved tribute to the Almeria singer Alfonso Salmerón. The reason was to celebrate the fifty years in flamenco of *an artist who is rigorous in the more orthodox songs and at the same time open to the 'new nuances' that enrich his musical world, the reason for which he has collaborated with, for example, José Carreras and Herbert von Karajan* (Marcos Escánez).

Despite having achieved a certain professional stability and always brimming over with life, his restless spirit pushes him to investigate new musical formulas, away from the deepest orthodoxy, and with the sole aim of giving greater importance to the meaning and presentation of cante jondo. He is outstanding in songs with beat, such as alegrías, bulerías and tangos, and in the songs from his land, fundamentally the taranto, which he performs with great emotion, offering them to his audience impregnated with all the love he still feels for his native land. We can also appreciate his fondness for seguiriya and soleá, songs in which he feels particularly comfortable.

The artist is coming to this year's edition of Suma Flamenca as *Puro Flamenco*, in the styles that are most representative of his singing. In addition to the palos already mentioned, there are tonás, fandangos, caracoles and martinetes. With them, and accompanied by guitar and box, he will complete a recital that summarizes that career of fifty years, the anthology of an artist who looks back now on all he has done just as when he recorded his latest disc *50 años de flamenco*.

Alfonso Salmerón Salmerón, was born in 1944 in the city of Almería in a neighborhood that was then known as Barranco del Caballar. He is of humble origin and felt the call to sing at a very early age; he had just turned seven when he won his first contest on Radio Juventud.

Alfonso's parents loved flamenco and their home was a meeting place for local fans, as his parents were very friendly and hospitable.

At age 14, Salmerón moved to Barcelona as part of the group Los Jilgueros, with whom he recorded two singles published by Belter. Upon returning to Almería two years later, Salmerón opened a restaurant but continued performing in *tablaos* around the city, where he met the Habichuela brothers. Soon afterward, Alfonso was forced to Madrid in order to complete his military service, yet he managed to get permission to perform every day at the Tablao Arco de Cuchilleros, where he again met up with Juan Habichuela. It is at this point that Salmerón's career, which is marked by consistency and regularity, really began to take off. From that point on, he was hired by every *tablao* in Madrid: Las Brujas, Zambra, Cuevas de Nemesio, Los Canasteros and El Café de Chinitas, among others.

His teachers include Fosforito, Antonio Mairena, Tomas Pavón, La Niña de los Peines and Manolo Caracol. Salmerón worked with Manolo Caracol at Los Canasteros and, for 25 years, he

worked at Torres Bermejas with the greatest of the great, including Camarón, Paco de Lucía, La Paquera, Porrina de Badajoz, etc...

In 1985, Salmerón won the *Por Taranto* Award at the National Competition in Córdoba. That same year, he faced one of the most difficult challenges of his career; participating in a novel and highly complex fusion that combined classical music and flamenco. The project was a version of the opera *Carmen* featuring José Carreras and Von Karajan. This experience marked a milestone in this *cantaor's* career. As he became more familiar with the discipline of classical music, Salmerón's sense of responsibility and commitment to his own art deepened.

After hearing Salmerón perform, Plácido Domingo went up to him and said: "*Lyrical music has missed out on a great tenor...*" Any sensible fan would have added that this loss was to the greater glory of flamenco.

In his prolific career as a performer, Salmerón has explored different facets of flamenco. He has cultivated singing "*p'alante*" (where the singer is the main attraction) at major festivals such as Alcorcón alongside Enrique de Melchor, El Cabrero and El Lebrijano; the Festival del Taranto, at the Colegio Mayor San Juan Evangelista, along with Carmen Linares, José de la Mercé, Fosforito, Chano Lobato and Rancapino; and Madrid's Festival Flamenco, at the Alcalá Palace, with other first-rate performers. Salmerón has also sung "*p'atrás*" (accompanying other performers) working along side such prestigious dancers as María Rosa, Antonio Gades, Matilde Coral, Mario Maya, El Güito, Sara Lezama, Carmen Mora, and even with Antonio in the National Ballet.

For 15 years, Salmerón taught flamenco singing, or *cante*, at Madrid's Real Conservatorio and worked as a *cantaor* accompanying dancers during Spanish dance performances, an experience he assures was very gratifying and on which he looks back on with fondness. Salmerón recently retired from this position and has expressed a desire to continue singing wherever he is invited to sing now that he has more free time and his voice is deeper and more mature.

In the last few years, he has sung extensively at different *peñas* (social clubs) and performed in several theaters throughout the country. His latest adventure has been directing a large-scale production with ten musicians. This project was presented at the Teatro José Saramago in Madrid and was a great success.

Alfonso Salmerón's voice has been recorded on a total of twelve albums. The latest of these include *De la tradición al duende* ("From Tradition to Sprite", 2002); *Flamenco en el Alcazaba* ("Flamenco at the Alcazaba", 2003); *La voz* ("The Voice", 2005); *Confluencias* ("Junctions", 2008); and *50 años de flamenco* ("50 Years of Flamenco", 2009), an anthology of Salmerón's entire repertoire that is the album supplement to homage organized in his honor in January 2010 at the Colegio Mayor San Juan Evangelista in Madrid.



## LAS MIGAS

Voice and *Cajón*: Sílvia Pérez Cruz

Guitarist: Marta Robles

Guitarist: Isabelle Laudenbach

Violin: Lisa Bause

Percussion: Aleix Tobías

Bass: José López

Guitar, song

RIVAS VACIAMADRID

AUDITORIO PILAR BARDEM

SATURDAY, JUNE 11<sup>TH</sup> AT 21

## REINAS DEL MATUTE

Las Migas are presenting their latest disc, *Reinas del Matute*, at Suma Flamenca 2011. It is, according to the critics, a very delicate material. Among the songs performed by these young artists with a flamenco spirit and a popular soul, are compositions by great names such as Lorca, Alberti or Carlos Cano. *Los cuatro muleros*, *Perdóname luna*, *María la Portuguesa*... texts and lyrics stolen from their authors and presented again like old friends in new dresses. Las Migas dare to try everything. If their first disc turned out so well it was due in part to the production by Raúl Fernández and the accompaniment of guitars, mandolins, violins and ukeleles. Ingredients with which the songs of Las Migas achieve a high level of quality and conviction, of harmony and emotion.

*Reinas del Matute* is a mixture of musical genres, gestures and acknowledgements which intermingle, embrace and kiss. On this disc, some of the most emblematic flamenco styles are treated with exquisite care: it shows us smooth corners, gentle, seductive folds that we never thought to find in tangos or bulerías. But it also reveals rhythmic roughness and coarseness pronounced in a different way and from a point of enunciation that is uncommon in flamenco.

From the tranquil fado to the tremulous bolero, and including the rondeña and tanguillos, *Reinas del Matute* is an invitation to indulge in this luminous resonant atmosphere. The arrangements are imaginative, surprising, pleasant. The result is a solid work of great quality, with the characteristic sound of Las Migas. Contraband has found its queens...

Ruben López, Doctor of Music History and Science

Las Migas are Marta Robles, Isabelle Laudenbach, Lisa Bause and Sílvia Pérez Cruz; two guitars, one violin, one accordion, *cajón*, and vocals, all of them remarkable. The group aspires to experiment and deepen their understanding of the flamenco tradition that is at its roots and is its main source of inspiration. And, from flamenco's roots, the group branches out into different musical perspectives as diverse as the origins of each of its components: Berlin, Brittany, Sevilla, and Palafrugell (Girona). That crossroads is located in Barcelona, at Catalonia's Escuela Superior de Música, where three of the group's members met and where, in addition to specializing in each of their instruments, they also received training in classical music, something that inevitably influences their musical compositions. And at their base in Barcelona they have created a unique and thriving universe in which flamenco is colored by the sounds of classical, *fado*, *tango*, jazz, *habaneras* and Eastern European music. Their repertoire includes their own work as well as



poems by Lorca, Alberti and new contemporary artists such as Javier Galiana and Antonio Romera “Chipirón”, both from Cádiz.

Soon after it was founded, the group won the Youth Insitute (INJUVE) Award for Best Flamenco Group. They have also participated in Los Tarantos, the Mercat de la Música Viva in Vic, the Festival de Flamenco in Ciutat Vella, the Fira de Música al Carrer de Vila Seca etc.

In the seven years since the group was founded, they have performed on virtually every stage in Catalonia and toured Italy for Rome’s La Notte Bianca, where they opened for El Bicho; Croatia; Hungary; Bulgaria, where they shared the stage with Gerardo Núñez at Bulgaria’s Jazzplus Festival; France; and Tunisia. Some of the many projects the group has participated in include collaborating on the benefit album *La Marató* with regional broadcaster TV3, and composing the soundtrack for *Unas voces* (“Some Voices”) directed by Marta Angelat, which premiered at Sala Villarroel in Barcelona and in Madrid at the Teatro Español.

*From the group’s inception more than six years ago, Las Migas have proven to have a quality that is incredibly hard to define, but essential for any cultural event of any relevance to identify: style. Las Migas have a style that is all their own. They always have. Even before they had a repertoire; they had style. Before they had an audience; they had style. Varied, rich and unusual. They are sometimes, as vast as a diamond in the rough and, at others, an intricate mantle of infinitesimal refinements, but always with an authentic seal of originality. Las Migas sound like Las Migas.*

Rubén López, Doctor of Music History and Science

## RENAUD GARCÍA-FONS

Five-String Bass: Renaud Garcia-Fons

Flamenco Guitar: Antonio Ruiz "Kiko"

Accordion: David Venitucci

Percussion: Pascal Rollando

Guitar
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SAN LORENZO DE EL ESCORIAL

REAL COLISEO DE CARLOS III

SATURDAY, JUNE 25<sup>TH</sup> AT 20

### FLAMENCO ON THE BORDER

This is the last of the shows that make up FLAMENCO ON THE BORDER. A soloist, bass player, winner of the 2010 Giraldillo de Oro for Best Musical Performance at Seville's flamenco Biennial.

Our art is a great embryo where many world musicians take their references, develop and grow in stature. This is the proof. The French musician *Renaud García-Fons* is an extraordinary creator and interpreter who has demonstrated his knowledge on his journey with flamenco.

### LA LÍNEA DEL SUR

As is happening with ever increasing frequency, flamenco corrupts the most varied musical styles and the most brilliant composers. That is the case with Renaud García-Fons, considered a genius, a virtuoso of the five string double bass, who, with one of his latest works, *La línea del Sur*, gets close to his roots and fuses Spanish and French music. The sounds of flamenco are interwoven with oriental airs and traces of folk roots from various cultures to submerge us in a world of sounds of a very rich expression and dazzling impact. Technique and beauty are two inseparable factors in this production by the French genius.

*La línea del Sur* is a virtual journey which shows us the music of the South, featuring flamenco often accompanied by the melancholy of tango. For this, the fundamental elements, apart from Renaud's double bass, are David Venitucci's accordion and the flamenco guitar of Antonio Ruiz "Kiko", which do a perfect job, combining the high sound of the accordion and the deep sound of the bass. The percussion, which isn't excessive but simple and tasteful, completes this quartet which transports us to the particular compositive world of Renaud García-Fons, a world in which improvisation is the connecting thread.

Nurtured by influences from the Mediterranean and South America, each composition finds its singularity within the same musical colour, *the yellow colour of the sun, at times brilliant and at other times veiled by melancholy. La línea del Sur is a powerfully evocative disc which leaves room for images of a world in perpetual motion.*

Renaud García-Fons, possibly the most amazing bassist in the world, is known for his master performances and his Mediterranean melodic sense, as well as for playing bass with a bow as if it were a viola. His bass sounds like a bass, but it also sounds like a cello, or even a violin, and sometimes it even sounds like a guitar. By exploring a new world of sounds and tones with his bass: jazz, tango, classical music, flamenco... Renaud García-Fons has done more than anyone else to date to free this instrument from a musical context in which the bass is mostly considered

an instrument for accompaniment. His teacher, the legendary Syrian bassist François Rabbath, had a lot to do with this. It was Rabbath who opened García-Fons' eyes to the bass' potential.

García-Fons was born near Paris in 1962 to a family of artists. As his family was from Catalonia, it is easy to understand García-Fons' interest in Spanish and Eastern culture. In the early 1980's, he enrolled at the Conservatoire de la Ville de Paris, where he studied with Jean-Pierre Logerrot. Starting in 1987 and until 1993, he was the only French bassist in L'Orchestre de Contrebasses, and this opened the doors to jazz improvisation for him. This is how he met some of the greatest European and American jazz musicians: Daniel Humair, Louis Sclavis, Michael Riessler, Michel Portal, Marc Ducret, Nguyễn Lê, Gian-Luigi Trovesi, Mino Cinelu, Michel Godard, Rabih Abou Khabil, Steve Swallow, Howard Levy, Gérard Marais...

García-Fons' many sources of musical inspiration have close ties to flamenco tradition, which he studies and manages to convey on the bass. Yet, he is also influenced by Mediterranean and Eastern music, which he has also fervently explored. This has led to different encounters with other musicians such as Pedro Soler, Vicente Pradal, Carmen Linares, Gerardo Núñez and Jazz Spania. García-Fons has also shared musical experiences with artists from other cultures, such as Angélique Ionatos (Greece), Cheb Mami (Algeria), Dhafer Youssef (Tunisia), Huong Tinh (Vietnam), Kudsi Erguner (Turkey)...

In addition to playing on many stages throughout the world as a soloist, Renaud is dedicated to composing and creating his own music.

He has already recorded 7 albums with German label Enja Records: *Légendes*, *Alboréa*, *Oriental Bass*, *Fuera* with accordion player Jean-Louis Matinier, *Navigatore*, composed and orchestrated for more than 20 musicians, *Entremundo* and the CD/DVD *Arcoluz* which the trio recorded live at Elmau Castle in Germany. Later albums include *Alborea* (2008), *La línea del Sur* (2009) and *Mediterranées* (2010).

From Beyrouth to New York, we often find him on stage heading different ensembles: Oriental Bass Band, Navigatore (quintet/octet), and during the last few years as a soloist *Pilgrim*, and especially in the trio *Entremundo* with Antonio Ruiz on flamenco guitar and Negrito Trasante on percussion.

On October 15th 2004, Scène Nationale de Sceaux *World Music Chamber* commissioned him to create an unusual ensemble made up of a quartet of strings that combines traditional chamber music instruments with other instruments used in world music from different cultures.

Renaud has performed at the Sully sur Loire Festival, the Spoleto Festival, and the Capbreton International Bass Festival.

In his new album, *Mediterranées* (2010), he explores a great many cultures and sounds around the Mediterranean; from Andalucía to Israel, up to and including Egypt, Greece, and Morocco. For this project, he has surrounded himself with a huge group of musicians that varies depending on the country and the music to be played.

Considered the Pagnini of bass, Renaud García-Fons manages to sound like the world's most incredible multi-instrumentalist while playing just a one instrument: the five-string bass.

## TOMATITO

Guitar: Tomatito

Second Guitarist: Cristy

Vocals: Simón Román

Vocals: Morenito de Íllora

Percussion: Lucky Losada

Dance: José Maya

Guitar

BUITRAGO DE LOZOYA

PATIO DE ARMAS DEL RECINTO AMURALLADO

SATURDAY, JULY 2<sup>ND</sup> AT 22

## LUZ DE GUÍA

After his appearance at the Seville Biennial the Almeria guitarist Tomatito is appearing at Suma Flamenca to present *Luz de guía*, a tribute to the person who is and always will be his point of reference: Camarón de la Isla.

In a meeting with journalists, the guitarist said about Camarón: *He's always in my mind, he's the one who guides me. I was with him for 20 years, from I was a boy of 15; I owe him everything, he is still very special for me and he is the one who continues to guide me along the right path.*

Some of the music and lyrics in the concert will recall Camarón but there will be time to move through the sounds of South America via the versions which, from his personal view as a flamenco guitarist, Tomatito has made of musicians from other cultures such as the Argentinean Astor Piazzolla, the Turk Erkan Ogur and the Dominican Michel Camilo.

*Luz de guía* is a retrospective of all his discography, going from his first album in 1987, *Rosas del amor*, to the recently published *Sonanta Suite*, or the penultimate one which he recorded with the pianist Michel Camilo.

After the legendary Camarón de la Isla passed away, Tomatito became a soloist of maximum importance within the world of flamenco guitar. His way of tackling both sober styles and festive ones displays an unprecedented sensitivity and an uncommon interpretative gift. With this retrospective Tomatito allows us to share in the intangible magic, the captivating rhythm and the emotive power of flamenco as only he can do.

The critic Gonzalo Montaña Peña wrote about the show's premiere at the last Seville festival: *... I thought it was a good concert when we heard the Tomatito we were all expecting, when he left us dishevelled with his rhythmic typhoon and delighted us with his most flamenco sound, the sound that makes him who he is and that will continue being his sign of identity while he continues to play the guitar.*

Tomatito is José Fernández Torres' stage name. This flamenco guitarist was born in Almería's Pescadería district in 1958.

The son of José Fernández Castro, "El Tomate", and grandson of Miguel Fernández Cortés (also known as "El Tomate" and a regular at flamenco gatherings at the start of the century), Tomatito has a passion for guitar in his blood. He debuted when he was just ten years old as an

accompanying guitarist at Peña el Taranto in Almería. At age twelve, he moved to Malaga, where he began his career in music performing at Taberna Guitarra. There he met Camarón de la Isla, Tomatito's main influence. From the next 18 years, Tomatito accompanied the *maestro* from San Fernando both at live recitals and on a great many recordings. Thanks to this, he played in major cities in the world of music, such as Montreux and New York. Following Camarón's death, Tomatito began his career as a soloist, amazing audiences with his great quality as a concert guitarist. Tomatito stands out for his rhythmic virtuosity and a guitar playing style that is both traditional and innovative. His extraordinarily charismatic personality and his ongoing commitment to developing and spreading flamenco around the world have won him hard-earned recognition, not only in the world of music but also in film, theater and art.

Tomatito has appeared in the film *The Devil's Advocate*, starring Al Pacino, and also won a César Award as co-author of the soundtrack for the French film *Vengo*, directed by Tony Gatlif. For theater, he has composed music for *Madre Caballo*, starring Teréle Pávez; *Salomé* a show directed by Carlos Saura for the Aida Gómez Ballet; and *Romeo X Julieta*, a project for which Tomatito won Best Musical Director at the Max Awards for the Performing Arts.

Some of his most outstanding personal performances include his participation in the El Giraldivo del Toque Competition at the 3rd Bienal de Flamenco in Sevilla, in 1984; the Festival Cumbre Flamenca at the Teatro Alcalá Palace, in Madrid, in 1985; the City of Madrid's Los Veranos de la Villa, in 1991; and the first edition of Madrid's Festival Flamenco, 1993. Of course, he is a constant presence at Flamenco Festivals in Almería, and has received, among other awards, the El Taranto de Oro trophy and the Lucas López, awarded by the El Taranto *peña* (social club) in Almería.

Critics and audiences alike have praised Tomatito's participation in international festivals such as Montreux, New York, Basel and Poland; the International Music Festival in Istanbul (Turkey); the International Guitar Festival in Lyon (France); Barcelona's Grec; Los Veranos de la Villa... Tomatito's guitar has also been heard in many prestigious venues, including Madrid's Auditorio Nacional de Música; Barcelona's Palau de la Música Catalana; Valencia's Palau de la Música; New York's Carnegie Hall; and London's Royal Albert Hall, where he was the first guitar soloist to step on the stage.

The flamenco musicians he most admires include Enrique Morente, José Mercé, Potito, El Cigala, Duquende, Carmen Linares and Remedios Amaya. As for the international scene, Tomatito confesses he has been influenced by jazz artists such as Wes Montgomery, Pat Metheny, George Benson, Django Reinhardt, Miles Davis, Charlie Parker and Mingus and by blues and Latin rock musicians such as Santana, Pablo and Luis Salinas, B.B.King, Chuck Berry and Eric Clapton.

Tomatito has recorded albums as a soloist, including *Rosas del amor* ("Roses of Love", 1987); *Barrio negro* ("Black Neighborhood", 1991); *Guitarra gitana* ("Gypsy Guitar", 1997); *Spain* (2000), which won him a Latin Grammy for Best Latin Jazz Album. The guitarist from Almería had already won another Latin Grammy for Best Flamenco Album as an accompanist for Camarón de la Isla on the album *Paris 1987*. In 2001 Tomatito released an album called *Paseo de los Castaños* ("Chestnut Walk"); in 2004 *Aguadulce* ("Freshwater"), in which he recalls his homeland; and *Spain Again* was released in 2006. This last album marked his second collaboration with prestigious pianist Michel Camilo.

Tomatito's latest recordings are *Anthology 1998-2008* (2008) and *Sonanta Suite* (2010), this last album was recorded with the Spanish National Orchestra.

In addition to this discography, Tomatito has also recorded a great number of live and studio records all over the world with artists as different as Camarón de la Isla, Paco de Lucía, Enrique Morente, Diego el Cigala, Frank Sinatra, Elton John, Neneh Cherry, John McLaughlin, Irakere, Chick Corea, Carlos Cano, Mecano...

## **Dossier de prensa**

His projects for this year include presentations at the Koln Philharmonie, Festspielhaus Baden Baden, Moscow International House of Music, Dubrovnik's Summer Festival and the Bulgaria Concert Hall in Sofia.

In recognition of his career, Jerez's Cátedra de Flamencología has just awarded Tomatito the National Guitar Award.



## CASA PATAS

José Barrios

WEDNESDAY, JUNE 1<sup>ST</sup> AND THURSDAY, JUNE 2<sup>ND</sup> AT 22:30

FRIDAY, JUNE 3<sup>RD</sup> AND SATURDAY, JUNE 4<sup>TH</sup> AT 21 AND 24 HOURS

Juan José Amador Amador with Israel Galván's special collaboration

FRIDAY, JUNE 10<sup>TH</sup> AND SATURDAY, JUNE 11<sup>TH</sup> AT 24

Angelita Española

MONDAY TO THURSDAY, JUNE 13<sup>TH</sup>, 14<sup>TH</sup>, 15<sup>TH</sup> AND 16<sup>TH</sup>, AT 22:30

FRIDAY, JUNE 17<sup>TH</sup> AND SATURDAY, JUNE 18<sup>TH</sup> AT 21 AND 24 HOURS

La Truco

MONDAY TO THURSDAY, JUNE 27<sup>TH</sup>, 28<sup>TH</sup>, 29<sup>TH</sup> AND 30<sup>TH</sup>, AT 22:30

FRIDAY, JUNE 1<sup>ST</sup> AND SATURDAY, JULY 2<sup>ND</sup> AT 21 AND 24 HOURS

Dance, song

MADRID

CASA PATAS

1 JUNE TO 2 JULY

Transformed into a cult venue for lovers of good flamenco, Casa Patas, which combines a performance area and a restaurant, appears in the best tourist guides as the most authentic flamenco venue in Madrid.

As well as a venue for singing and dancing, it is used for flamenco and bullfighting award ceremonies, the presentation of discs and books and photography exhibitions.

After decades of history, Casa Patas has managed to gain the respect of flamenco lovers, becoming an indisputable point of reference for this art. It is considered the Temple of Flamenco by critics as the most important names in contemporary flamenco have been on its stage and its spirit is to continue supporting the trends and the new artists who guarantee the continuity and enrichment of this singular art.

As part of Suma Flamenca 2011, Casa Patas is presenting José Barrios, Juan José Amador Amador with Israel Galván's special collaboration, Angelita Española and La Truco.

Within the framework of Suma Flamenca, José Barrios presents *Básicamente Flamenco*, a showcase of his talent as a flamenco dancer and choreographer. The performance will take place at Casa Patas. José Barrios was born in Cordoba in 1975 and, after studying with distinguished teachers; he began working in flamenco festivals in Andalucía and in Madrid's best *tablaos*. Barrios has worked as a choreographer and dancer on several tours around the United States with the Boston Flamenco Ballet. He has visited Japan under contract with Spain Kikaku to teach classes at their schools in Osaka and Kyoto, and has also worked with companies such as Blanca del Rey, Suite Española, Rafael Amargo, Domingo Ortega, and José Porcel, for whom he also does choreography. Barrios is currently a member of the María Pagés Company, with which he works as a dancer, coordinator and assistant choreographer. His is also in charge of directing the annual choreographies for Spain Park in Japan.

Juan José Amador Amador (Seville, 1960). Flamenco singer. Juan Jose Amador's professional career was premature. It began to sing in the tablaos The Roosters and The Sandbank of Seville, specializing itself in sing to dance. His voice accompanied soon to figures like Antonio, Mario Maya, Farruco, Manuela Carrasco, Matilde Coral, Cristina Hoyos... This one is the facet that nowadays continues developing, taking part in the last spectacles of bailaoras as Juana Amaya and Manuela Carrasco. His paper stands out as flamenco singer and personage in 'Say Me' of Javier Barón, where he was conversing in the frame lorquiano of San Vicente's Garden with Diego Carrasco and Manuel Soler.

Juan Jose Amador has not shown himself in the recording studio. His first disc, 'Give Me poison', in that it was accompanied by Raimundo Amador and Paco Cepero, it is descatalogado. Also it intervened in 'Suite Seville' of Rafael Riqueni and in 'gypsy Rock' of his cousins Pata Negra. Recently, he has collaborated on the disc 'Fleming move' of Ana Salazar and in the DVD 'The Flemish night' singing to dance the young woman bailaora Pastora Galván.

Israel Galván. Israel is the son of flamenco dancer José Galván and began his career when he was just 5 years old at the famous La Trocha *tablaó* in Sevilla. In 1991, he began his studies with Mario Maya, who chose him as a soloist in *Requiem Flamenco*, a production created by the Centro Andaluz de la Danza. Israel has studied dance extensively and this technical training compliments his natural ability to convey emotions through dance. After winning First Prize at the 9th Bienal de Flamenco in 1996, and the Vicente Escudero Award at the National Dance Competition in Cordoba in 1995, Israel consolidated his position as a new and relevant flamenco dancing talent. The various awards he's received, as well as his numerous and extensive tours throughout Spain, Europe and Japan have helped consolidate his career. Israel's work is cutting-edge and original and, aesthetically, it is invariably far from ordinary, always offering a fresh perspective. He keeps making progress, developing and investigating new potentials for dance. Israel has pioneered a new style whose influence is noticeable among today's young dancers, as evidenced by his shows *La metamorfosis*, *Galvánicas*, *Arena*, *La edad de oro...* National Dance Award 2005.

Angela Española. Born to a family of dancers and flamenco-loving parents. At age 9, Española danced for American television accompanied by her father on the guitar and, ever since then, she began to feel as though flamenco were part of her. She has worked with the best companies in Madrid, such as El Güito, Manolete and Antonio Canales. Cristina Hoyos took her under her wing, taking her on the Central de Sevilla theater circuit in Jóvenes Flamencos (along with Domingo Ortega), and she has also shared the stage with other figures such as: Angelita Vargas, Enrique "El Extremeño", Joaquín Grilo, Andrés Marín, the Fernández family... She's taken her show to Tokyo's Flamenco. She has participated in Ecuador's Festival de Flamenco (with, among others, Antonio Canales). Since then, she is considered a young promise for flamenco.

La Truco is a flamenco dancer and choreographer who, in every dance, unleashes the sort of strength that only someone with a complete mastery of forms can possibly let loose. She has been invited to teach in countries such as Japan, Brazil, Venezuela, England, the United States, Russia, Holland, and South Africa, among others. She has shared the stage with great figures such as José Mercé, Carmen Linares, Juan Villar, Pansequito, Fosforito and Camarón de la Isla; and her talent has been immortalized in films such as *La sombra del verano*, *Al sur de Grana* and *The Limits of Control*, Jim Jarmusch's most recent work.

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## COLECTIVO LA LATINA

Compañía Comparte

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Flamenco for a children's audience
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MADRID

COLECTIVO LA LATINA

SATURDAY, JUNE 11<sup>TH</sup> AND SUNDAY, JUNE 18<sup>TH</sup> AT 17

### EL BOSQUE EMBRUJADO

In November a new venue was opened in the heart of the most traditional neighbourhood of Madrid, La Latina, in Calle Luciente 7. It is a multicultural space promoted by private and local initiative that offers people the opportunity to attend exhibitions, workshops, concerts, performances or literary presentations. It is the Colectivo La Latina and has arisen from the commitment of various neighbours, some anonymous and others well known in artistic circles, who decided to join forces and set up a project of social and cultural enrichment in a neighbourhood that was crying out for such a venture.

The Colectivo La Latina is joining Suma Flamenca 2011 with a flamenco show specially designed for a children's audience, *El Bosque Embrujado*, from the Comparte Company, directed by Manuela Romero, actress, dancer and teacher, who has devoted her life to showing the importance of the flamenco world. With *El Bosque Embrujado*, she takes another step in tackling the challenge of getting a young audience to understand the nature and versatility of arte jondo.

*El Bosque Embrujado* is a musical comedy in four acts conceived for children aged between 4 and 11, with an educational workshop in the course of the show. Its aim is to introduce children to the world of flamenco through a story whose content is adapted to the learning process of the youngest children. It is a story of princes and princesses that teaches values such as the commitment of love, the vindication of friendship and the meaning of freedom.

## CORRAL DE LA MORERIA

Blanca del Rey, Domingo Ortega, Fran Espinosa, Raquela Ortega, Francisco Hidalgo, Ana González, La Truco, Juan Ogalla, Inmaculada Aranda, David Paniagua, Concha Jareño, Pedro Córdoba, Sabrina Fernández, Joaquín Mulero, Ana Morales, Raquel Villegas, David Coria, Anabel Moreno, Adrián Sánchez, Lucía Guarnido

Song, dance, guitar
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MADRID

CORRAL DE LA MORERIA

JUNE 9<sup>TH</sup> THROUGH JULY 2<sup>ND</sup>, MONDAY THROUGH SUNDAY FROM 22 TO 24 HOURS

Corral de la Morería, opened by Manuel del Rey in 1956, is the most famous flamenco club in the world. It received the Special Award for the Best Flamenco Club in the World at the International Minas de la Unión Festival, it is included in the book *1,000 places to see before you die*, it has appeared in the Michelin Guide for the fifth consecutive year, and its artistic director is Blanca del Rey, National Flamenco Award.

Over the course of its existence, the Corral de la Morería's flamenco show has presented the greatest performers of this art, including Pastora Imperio, La Chunga, María Albaicín, El Güito, Mario Maya, Manuela Vargas, Lucero Tena, Isabel Pantoja, Antonio Gades and Blanca del Rey, along with hundreds and hundreds of singers, guitarists and dancers.

Set in a privileged location in the heart of Madrid – next to the Royal Palace, in the historic quarter of the city – its fittings, Arab corbels and lamps from the 18th and 19th Century take us back in time and place the visitor in a setting that recalls the genuine clubs where flamenco had its origins.

It has a regular programme with its own flamenco group, and for Suma Flamenca they have prepared a special programme with distinguished figures and young hopes of song, dance and guitar, with Blanca del Rey, Domingo Ortega, Fran Espinosa, Raquela Ortega, Francisco Hidalgo, Ana González, La Truco, Juan Ogalla, Inmaculada Aranda, David Paniagua, Concha Jareño, Pedro Córdoba, Sabrina Fernández, Joaquín Mulero, Ana Morales, Raquel Villegas, David Coria, Anabel Moreno, Adrián Sánchez, Lucía Guarnido

During the Festival Suma Flamenca, the Corral de la Morería offers a special promotion. Presenting the entry of Suma Flamenca, it will be possible accede free to the Corral de la Morería, on mondays, tuesday and wednesday to the 24:15, up to completing appraisal and only until June 30, 2011.

## FAENA MADRID

Curro Greco, David Jiménez Abadía, Enrique Bermúdez "El Piculabe", Laura Abadía

Song, dance, guitar

MADRID

FAENA MADRID

TUESDAY 28 JUNE AT 22:00

Faena Madrid, situated in the centre of the city at 125 Calle Atocha, joins the Community of Madrid's main festival of flamenco art to demonstrate the variety of its musical proposals. The venue combines a restaurant, show and night club/discotheque that revives the essence of the most suggestive dances, the strength of flamenco, the passion of tango and the fusion of the most exquisite rhythms. And all of that accompanied by a dinner show where heat and passion come to the surface.

The decor recalls an avant garde cabaret and this is where the city's most exclusive events are held. Talks, press conferences, fashion shows, concerts and private parties reflect the most cosmopolitan side of Madrid.

On this occasion its stage is graced by four flamenco stars who have a lot to say: Curro Greco (dancer), David Jiménez Abadía (guitarist), Enrique Bermúdez "El Piculabe" (singer) and Laura Abadía (singer).

Curro Greco is the youngest member of the dynasty of artists founded by José Greco and Carmela Greco. At age 17, he joined Joaquín Cortés' Company, as he continued his training in classical and contemporary dance.

Curro Greco danced in Madrid's most outstanding *tablaos* and jazz halls, until *maestro* Antonio Reyes invited him to become his company's principal dancer, and prestigious Cuban choreographer René de Cárdenas hired him for a production of *Sonlar*, which was hugely successful in Spain and Cuba. At 22 he decided to put on a show of his own, a blend of flamenco and African dance that he called *Afrogitano*. Curro is currently working as the only dancer at the prestigious new venue *Faena Madrid*.

David Jiménez Abadía is part of one of Madrid's best dynasties of flamenco artists and is thought to be one of today's most outstanding flamenco musicians. David has worked with such great dancers as Antonio Canales, Sara Baras, Curro Greco, Juan Ramírez and Joaquín Cortés, among others. And he has accompanied figures such as El Cigala, Guadiana, Ramón el Portugués, Montse Cortés, El Potito, Pastora Soler and Miguel el Rubio. He has collaborated as a guitarist composing music for Antonio Canales' *Gitano* and *La Cuerda y el tacón*; Sara Baras' *Cenicienta*; Juan Andrés Maya's *La Pasión*; and Curro Greco's *Afrogitano*.

Enrique Bermúdez "El Piculabe" is a talented young *cantaor* with a distinctive broken metallic voice. He is destined to become one of the great figures of flamenco singing of the next few years. The young *cantaor* from Madrid has released his first album, *Camino y tiempo*, which includes collaborations from artists such as Pepe Habichuela, Moraíto Chico and Montse Cortés. El Piculabe is currently working on his second album and collaborating with *bailaor* Curro Greco.

Laura Abadía is the solo vocalist of what has come to be known as *Afrogitano*. Her voice combines the most poignant elements of flamenco with the depth of soul. Abadía is a

phenomenal, whimsical *cantaora* with an extraordinary power and a virtuosity that is sure to touch everyone in the audience. She has collaborated with Antonio Reyes and Joaquín Cortés. She has also intervened in several programs for radio and television.



*Information about the venues*

**MADRID CAPITAL**

**Casa Patas**

Calle Cañizares, 10

Metro: Tirso de Molina, Antón Martín

Buses: 6, 26, 32, 50, 65 and N-14

Tickets: 32 € (includes drink)

Ticket Sales: at the venue

Reservations and Information: 913 690 496

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

**Centro Cultural Paco Rabal Palomeras Bajas**

Calle Felipe de Diego, 11

Cercanías Renfe: Asamblea de Madrid-Entrevías

Buses: 57, 144

Tickets: 7 €. Over 65 and Youth Card 5 €

Ticket Sales: At the theater box office

Additional Information: 915 079 740

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

**Colectivo La Latina**

Calle Luciente, 7

Metro: La Latina, Puerta de Toledo

Tickets: 8 €

Ticket Sales: at the venue

Reservations and Information: 913 641 903

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

**Corral de la Morería**

Calle Morería, 17

Metro: Ópera, Sol

Buses: 3, 148

Tickets: 43 € for the show at 22hrs.; 40 € for the show at 24hrs.

(Both prices include drink)

\* Special promotion during the Suma Flamenca Festival. Free entry to Corral de la Morería on Mondays, Tuesdays and Wednesdays at 24:15 with your ticket to SUMA FLAMENCA, until venue has reached full capacity, only until June 30<sup>th</sup> 2011.

Ticket Sales: at the venue

Reservations and Information: 913 658 446, 913 651 137

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

**Faena Madrid**

Calle Atocha, 125

Metro: Atocha

Tickets: 30 € and 35 € (includes drink)

Reservations and Information: 902 104 674, 914 293 838

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

### Teatro de La Abadía

Calle Fernández de los Ríos, 42

Metro: Quevedo, Canal, San Bernardo, Argüelles, Moncloa, Islas Filipinas

Buses: 2, 16, 37, 61, 202

Tickets: 20 € (June 16<sup>th</sup>, 17<sup>th</sup> and 19<sup>th</sup>); 25 € (June 18<sup>th</sup> and 21<sup>th</sup>); 9 € (June 18<sup>th</sup> and 19<sup>th</sup> at 12)

Ask about discounts

Ticket Sales: 902 101 212, Caixa Catalunya, [www.telentrada.com](http://www.telentrada.com), and at the theater box office

Additional Information: 914 481 181

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

### Teatro del Institut Français de Madrid

Calle Marqués de la Ensenada, 10

Metro: Colón

Buses: 5, 14, 21, 27, 45, 53, 150

Free entry until full capacity

Additional Information:

917 004 800

[www.ifmadridinstitut-francais.es](http://www.ifmadridinstitut-francais.es)

### Teatro Real

Plaza Isabel II, 7

Metro: Ópera, Ramal Ópera-Príncipe Pío, Sol

Buses: 3, 25, 39

Tickets: Between 12 and 60 €

Ticket Sales: At the theater box office (Pza. de Oriente, s/n) from Monday to Saturday from 10 to 20; Sundays and holidays, two hours before the show. Telephone: 902 244 848 from Monday to Saturday from 10 to 13:30 and 17:30 to 20 Internet: [www.teatro-real.com](http://www.teatro-real.com)

Additional Information: 915 160 660

[www.teatro-real.com](http://www.teatro-real.com)

### Teatros del Canal de la Comunidad de Madrid

Calle Cea Bermúdez, 1

Metro: Canal

Buses: 2, 202, 3, 5, 12, 16, 37, 44, 45, 61 and 149

Nearest parking garages (24 hours): Plaza de Olavide, s/n (entrance through tunnel on Calle Trafalgar) with handicapped access; Calle Almagro, 11 with handicapped access; Calle Alonso Cano, 42; Calle Galileo, 26; Calle Galileo, 71

Tickets: Between 18 € and 26 € (June 9<sup>th</sup>, 10<sup>th</sup>, 12<sup>th</sup>); Between 12 € and 20 € (June 11<sup>th</sup>, 14<sup>th</sup>, 15<sup>th</sup>). Discounts for people over 65 and Youth Cards (must present document) Ask the theater about other possible discounts

Ticket Sales: At the theater box office from 14:30 to 21 (every day); [www.entradas.com](http://www.entradas.com), 902 488 488 (from 10 to 24), Caja Madrid ATM's

Registration for the *Flamenco en el aula* course, only at [gades.flamencoenelaula@gmail.com](mailto:gades.flamencoenelaula@gmail.com)

Additional Information: 913 089 999 / 950

[www.teatros canal.com](http://www.teatros canal.com)

## TOWNS IN THE REGION OF MADRID

### BUITRAGO DE LOZOYA

Patio de Armas del Recinto Amurallado

Plaza del Castillo, s/n

Bus: 191 from the Plaza de Castilla transport hub

Tickets: 15 €

Ticket Sales: [www.entradas.com](http://www.entradas.com), 902 488 488, Caja Madrid ATM's, venue's box office 2 hours before the start of the show

Additional Information: 918 681 389

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

### LA CABRERA

Centro Comarcal de Humanidades Cardenal Gonzaga Sierra Norte

Avenida de La Cabrera, 96

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

Tickets: 7 €. Over 65 and Youth Card 5 €

Ticket Sales: At the theater box office, [www.entradas.com](http://www.entradas.com), 902 488 488, Caja Madrid ATM's

Additional Information: 918 689 530

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

### RIVAS VACIAMADRID

Auditorio Pilar Bardem

Calle Fundición, s/n

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

Metro: Rivas-Vaciamadrid Urbanizaciones

Tickets: 12 €. Ask about discounts

Ticket Sales: Caixa Catalunya, 902 101 212, [www.telentrada.com](http://www.telentrada.com)

Additional Information: Phone: 916 602 725

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

### SAN LORENZO DE EL ESCORIAL

Real Coliseo de Carlos III

Calle Floridablanca, 20

Cercanías Renfe: Line C8 to El Escorial. At the station, city bus L-1 to San Lorenzo de El Escorial bus station

Bus: 661 and 664 from Moncloa transport hub

Tickets: Between 10 € and 15 €

Ticket Sales: At the theater box office, [www.entradas.com](http://www.entradas.com), 902 488 488, Caja Madrid ATM's

Additional Information: 918 904 411, 918 904 544

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