

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

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.