

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 11TH 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 is 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

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contemporary artists such as Javier Galiana and Antonio Romera "Chipirón", both from Cádiz.

Soon after it was founded, the group won the Youth Institute (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