

LORCA Y
GRANADA
EN LOS JARDINES
DEL GENERALIFE
20 edición

From July 20th to August 21th. 22:00

Instituto Andaluz del Flamenco

BALLET FLAMENCO DE ANDALUCÍA

WOMEN AND DANCE

El maleficio de

IN FEDERICO GARCÍA LORCA'S TIME

la mariposa



ARTISTIC
DIRECTION

ÚRSULA LÓPEZ

SPECIAL
COLLABORATION

MANUEL LOMBO*

* July 20th and every Thursday and Friday

COLABORA:

GRX



AYUNTAMIENTO DE GRANADA

ORGANIZA:



Junta de Andalucía
Consejería de Cultura
y Patrimonio Histórico

Agencia Andaluza de Instituciones Culturales
Patronato de la Alhambra y Generalife

LORCA Y GRANADA EN LOS JARDINES DEL GENERALIFE

The programme Lorca y Granada en los Jardines del Generalife was born with the objective of creating a great cultural performance for the summer nights of Granada in 2002.

The leading figure of Federico García Lorca and the knowledge of his work all over the world are joined with the evocative power of flamenco to make the perfect formula for this artistic proposal which comes from our writers and oldest cultural origins and are an excellent expression of the Andalusian cultural potential, 20 years after the creation of the season.

The monumental complex of the Alhambra and Generalife has made possible for the audience of Lorca y Granada en los Jardines del Generalife to become in the subject of one of a kind cultural and artistic experience.



Antonio Gades, Mario Maya, José Antonio, Pepa Gamboa, Blanca Li, Cristina Hoyos, José Carlos Plaza, Eva Yerbabuena, Rubén Olmo, “La Moneta”, Manuel Liñáh, Raíaela Carrasco, Rafael Amargo, Eva Yerbabuena, Francisco Ortuño, Rafael Estévez and Marina Heredia have signed the creations of previous editions of “Lorca y Granada”.

In 2021, Ballet Flamenco de Andalucía come back to Teatro del Generalife with *El maleficio de la mariposa*. Women and dance in Federico García Lorca’s time. The performance directed by Úrsula López will count on Manuel Lombo as a guest artist in the premier and every Thursday and Friday of the programme.

Welcome everyone once again to enjoy the new edition of *Lorca y Granada en los Jardines del Generalife*.

ANDALUSIAN FLAMENCO BALLET

The ANDALUSIAN FLAMENCO BALLET, the institutional dance company of the Andalusian Government, represents this Region and displays its most unique art on stages all over the world, where it records remarkable success as an artistic company—from the public and the critics—which has been recognized along its history with prizes such as the National Choreography Prize a Max Prize for the Best Female Dance Performance and several Giraltillos prizes from the Bienal de Flamenco. In addition, the company plays an essential role regarding the attraction of new audiences and the spread of Andalusian culture with high quality shows and the fact that it is a public company—and thus an institutional responsibility—which provides stable employment to a significant team of professionals, being therefore a great opportunity for the Andalusian artists who belong to it.

The company has been cradle of some of the great names of flamenco today and thanks to the contribution of its different directors it has been enriched and it has acquired maturity and recognition. In this regard, it is important to remember the mark left by Mario Maya, José Antonio Ruiz, María Pagés and Cristina Hoyos as well as the choreographers along its history: Manolo Marín, Eva Yerbabuena, Fernando Romero, Isabel Bayón, Javier Latorre, Rafael Campallo, Javier Barón, Manolete, Antonio Gades, Alejandro Granados, Rubén Olmo and Rafaela Carrasco.

Thanks to all of them and to the artistic, technical and production staff who have been part of the Andalusian Flamenco Ballet, our Region and flamenco have come a bit further—with close to a thousand performances on five continents—and have made the world a little smaller by touching the hearts of thousands of people.



Andalusia...

Andalusian culture is a powerful tool of social and territorial cohesion. And flamenco is the main driving force which identifies Andalusians both within and across borders. Amusical and artistic genre which, since 2010, makes part of the List of Intangible Cultural Heritage established by UNESCO.

The safeguard and protection of flamenco are a mandate of the Statute of Autonomy and the Department of Culture of the Andalusian Government is responsible for its implementation. The continuation of Ballet Flamenco de Andalucía is one of the measures of support and diffusion of the Andalusian cultural genre par excellence. The threads of Andalusian culture mingle with the dance steps of a project aimed to become a commonplace for top-notch creators and artists, encouraging the participation and professional development of Andalusian artists. The Andalusian Government has since 1994 its own dance company: then called Andalusian Dance Company (Compañía Andaluza de Danza) which, under the guidance of greatest choreographers, has brought flamenco to numerous stages in Spain and abroad.

In 2004 it was renamed Ballet Flamenco de Andalucía. Today it is a symbol of Andalusian culture, flamenco art and the common values and emotions of a people; a dance company which will go on weaving the threads of Andalusian most representative art wherever flamenco steps arrive.



History

The ANDALUSIAN FLAMENCO BALLET is the highest institutional representative of flamenco and has played, since its creation in 1994—over 25 years ago—, the role of ambassador of flamenco.

Throughout this period the Company has become the best means for opening new markets for flamenco, has been on stages all over the world and has been part of the cultural agendas of countries such as the United States, Argentina, Cuba, France, Italy, Hungary, Switzerland or Mexico; of major international events like Aichi Exhibition in Japan and has participated in big flamenco festivals such as New York or London.

The productions carried out during this time have reached remote locations but were also staged in Andalusia. The Andalusian Flamenco Ballet participated in eight editions of the programme *Lorca y Granada en los Jardines del Generalife* (the prestigious festival held in the Alhambra gardens in Granada) with several productions based on works by Federico García Lorca which have afterwards toured the main scenic venues in Spain and abroad.

The history of the Ballet is full of recognition, not only from the public and the critics but also from performing arts specialists. In this regard it has been awarded the National Choreography Prize for the show directed by María Pagés *El perro andaluz* and several choreographies by Cristina Hoyos while she directed the Ballet have been nominated for the Max theatre prizes. Notable among these is *Yerma*, which received the Max Prize for Best Female Dance Performance to Cristina Hoyos; or *Romancero gitano* which was the most seen show in Spain in 2006. *Images, 20 years of Ballet Flamenco de Andalucía* received the Giralddillo Prize for the Best Show of the 18th Flamenco Bienal of Seville. Likewise, *Tierra-Lorca, cancionero popular* has been awarded, proposed by the Jury, the Giralddillo Prize to the corps de ballet of the Ballet in the 19th Flamenco Bienal of Sevilla.

The dance company has been a constant source of talents whence major current flamenco artists emerged: Israel Galván, Isabel Bayón, Rafael Campallo, Belén Maya, Fernando Romero, Mercedes Ruiz, María José Franco, Juan José Jaén 'El Junco', Patricia Guerrero or Rafaela Carrasco among others.

All this has led Andalusian Flamenco Ballet to become an exemplary dance company the productions of which have created its own public within and across Spanish borders and which awakes the interest for flamenco around the world.



Directors and choreographers of Andalusian Flamenco Ballet

Directors



Mario Maya
1994-1996



María Pagés
1996-1997



José Antonio Ruiz
1997-2003



Cristina Hoyos
2003-2010



Rubén Olmo
2011-2013



Rafaela Carrasco
2013-2016



Rafael Estévez
2016-2018



Úrsula López
Actualidad

Choreographers



Manolo Marín



Javier Latorre



Fernando Romero



Manolete



Rafael Campallo



Javier Barón



Alejandro Granados



Eva Yerbabuena



Isabel Bayón



Antonio Gades



Valeriano Paños



Rocío Molina

Productions

De lo flamenco, 1994.

Choreography Mario Maya /
A. Rueda 'La Toná' (nana de colores)

Réquiem, 1994.

Choreography Mario Maya.

Homenaje a Albéniz: Suite Iberia, 1996,

Choreography Manolo Marín.

Flamencos del Altozano. Tientos tangos, 1996.

Choreography Manolo Marín.

El perro andaluz. Burlerías, 1996.

Choreography María Pagés.

El jaleo, 1997.

Choreography María Pagés /
Fernando Romero.

La vida breve, 1997.

(Manuel de Falla Opera Suite)
Choreography José Antonio Ruiz.

Romerías, 1997.

Choreography José Antonio Ruiz.

Imágenes flamencas, 1998.

Choreography José Antonio Ruiz.

Cosas de payos, 1998.

Choreography Javier Latorre.

Latido flamenco, 1998.

Choreography Manolete /
Collective Cia. Andalusian Dance.

Malunó, 1998.

Choreography José Antonio Ruiz.

Golpes da la vida, 1998.

Choreography José Antonio /
Rafael Campallo.

Vals patético, 1998.

Choreography José Antonio Ruiz.

Elegía, homenaje a Antonio, 1999

Choreography José Antonio Ruiz.

Un ramito de locura, 1999.

Choreography Javier Barón.

Encuentros, 2001.

Choreography Alejandro Granados /
Eva Yerbabuena / Isabel Bayón /
Rafael Campallo / José Antonio Ruiz.

Picasso. Paisajes, 2001.

Choreography José Antonio Ruiz.

Bodas de sangre de Federico

García Lorca, 2002.

Choreography Antonio Gades.

La leyenda, 2002.

Original idea and choreography
José Antonio Ruiz.

Yerma, 2003.

Choreography Cristina Hoyos.

Los caminos de Lorca, 2004.

Choreographic advice
Cristina Hoyos.

A tiempo y a compás, 2004.

Choreography Cristina Hoyos.

Viaje al Sur, 2005.

Choreography Cristina Hoyos.

Romancero gitano, 2006.

Choreography Cristina Hoyos.

Poema del cante jondo

en el Café de Chinitas, 2009.

Choreography Cristina Hoyos.

Metáfora, 2012.

Choreography Rubén Olmo.

Llanto por Ignacio Sánchez

Mejías, 2013.

Choreography Rubén Olmo.

En la memoria del cante: 1922,
2014.

Choreography Rafaela Carrasco.

Imágenes. 20 años de Ballet

Flamenco de Andalucía, 2014.

Choreography Rafaela Carrasco.

Tierra-Lorca. Cancionero popular,
2016

Choreography Rafaela Carrasco /

Ana Morales / David Coria / Hugo
López.

... Aquel Silverio, 2017.

Choreography Valeriano Paños /
Rafael Estévez.

Flamenco, tradición, vanguardia,
2017.

Artistic Director Rafael Estévez /
Choreography all the cast.

Flamencolorquiano, 2018

Artistic Director Valeriano Paños /
Rafael Estévez.

Naturalmente Flamenco , 2019.

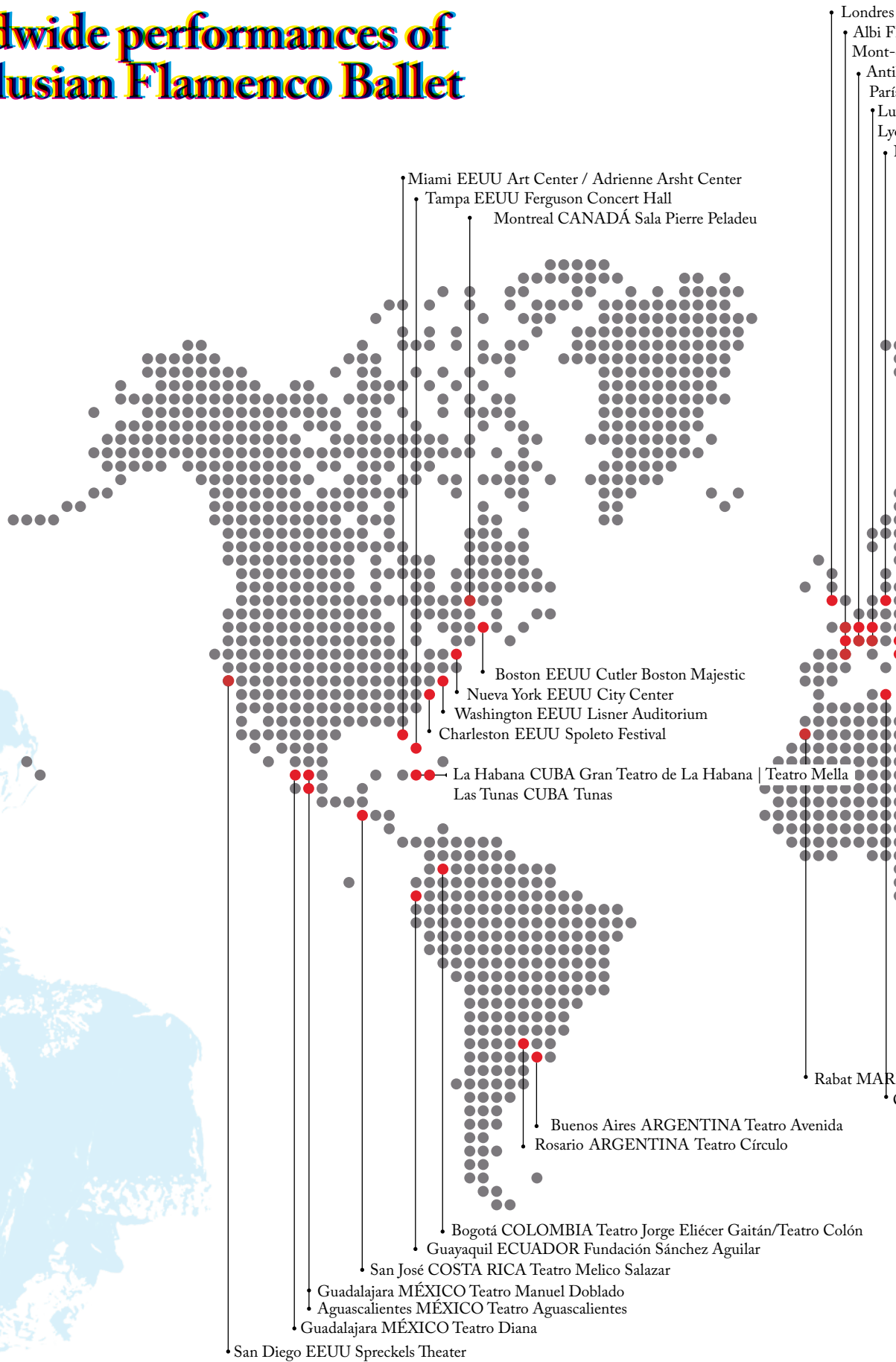
Choreography Rubén Olmo /

Úrsula López.

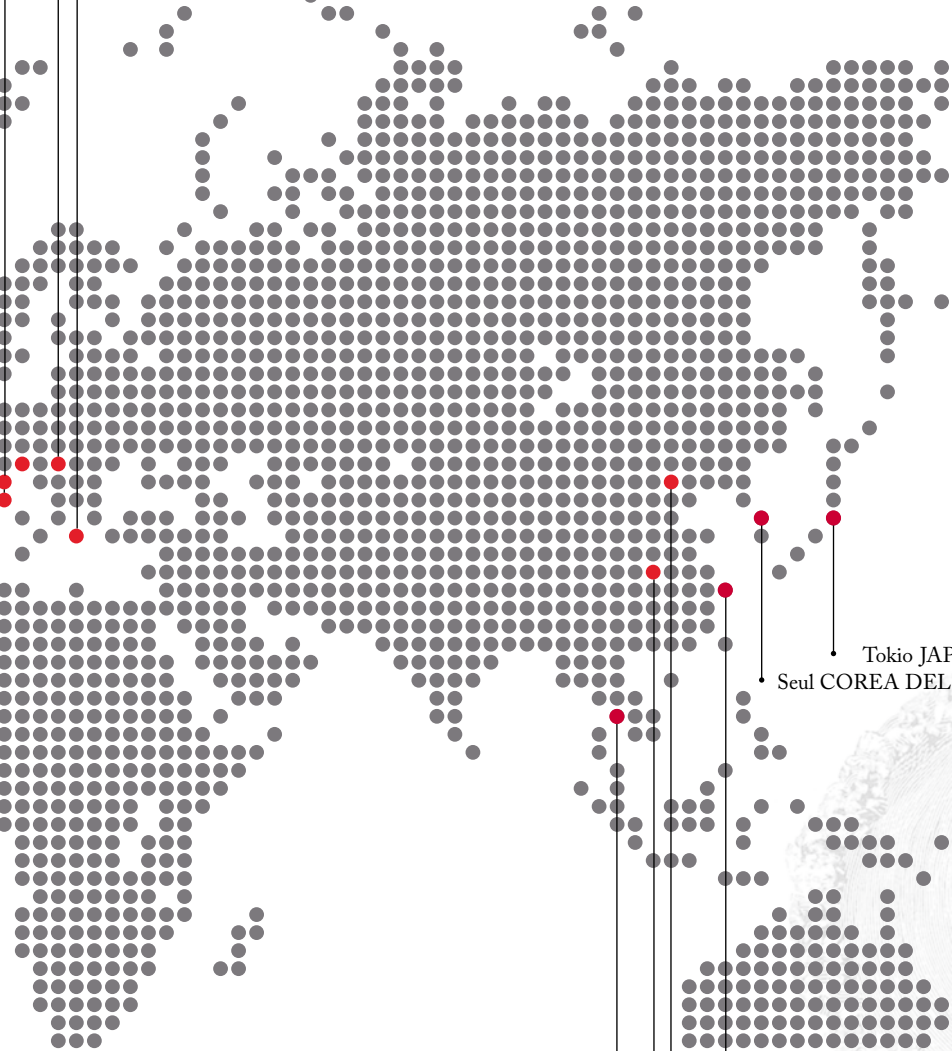
25 aniversario - Ballet Flamenco
de Andalucía , 2019.

Artistic coordination Úrsula López.

Worldwide performances of Andalusian Flamenco Ballet



REINO UNIDO Sadler's Wells
 FRANCIA Scène Nationale | Angoulême FRANCIA Scène Nationale | Merignac FRANCIA Le Pin Galant
 de-Marsan FRANCIA Espace François Mitterrand | La Rochelle FRANCIA Théâtre La Coursive | San Juan de Luz FRANCIA Sala Jai - Alai
 bes FRANCIA Théâtre Antipolis | Castres FRANCIA Salle G. Philipe/Théâtre Municipal | Chateaufallon FRANCIA Anfiteatro Chateaufallon
 s FRANCIA Folies Bergère | Fréjus FRANCIA Théâtre Le Forum | Aubagne FRANCIA Festival les Nuits Falmencas
 xembourg LUXEMBURGO Grand Théâtre
 on FRANCIA Maison de la Dance | Miramas FRANCIA Théâtre La Colone | Narbonne FRANCIA Scène Nationale
 Nîmes FRANCIA Théâtre Bernardette Lafont | Perpignan FRANCIA Théâtre de L'Archipel | Sète FRANCIA Théâtre Molière
 Hannover ALEMANIA Recinto de la Exposición Universal de 2000
 Ginebra SUIZA Gran Teatro de Ginebra
 Bolonia ITALIA Arena del Sole | Milán ITALIA Piccolo Teatro Strehler
 Trento ITALIA Teatro Sociale | Treviso ITALIA Teatro Comunale
 Budapest HUNGRÍA Palace of Arts de Budapest | Thália Theatre
 Atenas GRECIA Badmington Theatre | Tesalónica GRECIA Thessaloniki Concert Hall



Tokio JAPÓN Theatre Orb
 Seul COREA DEL SUR Seoul Arts Centre-Towol Theatre

RUECOS FESTIVAL Mawazine
 Cartago TÚNEZ Festival Internacional de Cartago

Suzhou CHINA Suzhou Arts Centre
 Beijing CHINA Teatro Poli | Teatro Huairou
 Wuhan CHINA Teatro Qintai
 Bangkok TAILANDIA Thailand Cultural Centre



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ARTISTIC DIRECTION
ÚRSULA LÓPEZ

Sinopsys

Here's where the choreographies and dances that Federico García Lorca worked on, saw or was able to see, feel, observe, check throughout his life are explored, anchored, and polished. Here are, obviously, the dances he collaborated on with Antonia Mercé, La Argentina, or with Encarnación López, La Argentinita, but also those dances that slipped away, the same Carmen Amaya whom his friend Buñuel cast on a movie or Martha Graham, barely a shadow on his trip to New York and who, somehow, includes him in her Deep song (Cante jondo).

What we present here is simple, and a challenge that is not usually faced. Although the sound, stage design and costumes are from the 21st Century, we have rigorously and faithfully adhered to its traditional movements and tempo. There are no made-up moves, no offbeat tapping or improper arm waving. We are anachronistic, capable of showing at the same time different, but not anachronistic, beats. Dancing becomes an intangible good, something that not only is our heritage, but must be our marriage as well. In the words of Enrique Morente, recovering the past always requires taking a step back to gain momentum and speed for your next step forward.

It is one hundred years since the premiere of *El Maleficio de la Mariposa*, Federico García Lorca's debut on stage and a scandal only averted thanks to La Argentinita, the white butterfly, showing off her dance moves, ephemeral death of the swan, an image that vanishes in the fluttering wings of a butterfly. In many ways, that prodigious fluttering, symbol of the image that appears when it disappears, as Georges Didi-Huberman penned, that which hipsters today call performativity and which has always been dancing, that way the poet turns a verb into a noun. In other words-walking, dancing, living.



Repertoire

A.

Naranja y limón / Adelina de paseo, (Canciones 1921-1924) Federico García Lorca.

Pregón de las naranjas de Antonio el Divino.

I.

[*El diablo cojuelo / Eugene Coralli*] **La Cachucha** (1836), Fanny Essler.

[*La mosca, fandangos y El perdón de la novia*] **La Cachucha** (1898), Zambras del Sacromonte de Granada.

II.

[*Serpentine dance*] **Fire dance** (1897), Loie Fuller.

[*El amor brujo / Manuel de Falla*] **Danza del fuego** (1915), Pastora Imperio.

[*Federico García Lorca / El maleficio de la Mariposa*] **Grieg's Asses death** (1920), Encarnación López, La Argentinita.

III.

[*Enrique Granados*] **Danza de los ojos verdes** (1916), Antonia Mercé, La Argentina.

[*Gustavo Duran*] **El fandango del candil** (1927), Les Ballets Espagnols de La Argentina.

B.

Juan Breva / De profundis, (Poema del cante Jondo, 1921) Federico García Lorca.

Pregón de las brevas de Anastasio Ruiz.

IV.

[*Granada / Isaac Albéniz, versión Enrique Morente*] **Serenate** (1932), Gret Palucca.

[*Suite Iberia / Isaac Albéniz*] **Corpus-Christi en Sevilla** (1929), Les Ballets Espagnols de La Argentina.

V.

[*Cuadro flamenco*] **Tangos gitanos, farruca y garrotín** (1923), María Albaicín, La Rubia de Jerez, La López y Gabriela la del Garrotín con los Ballets Rusos de Sergei Diaghilev.

VI.

[*Enrique Granados*] **La gitana / La gitana de los pies desnudos** (1919), Tórtola Valencia.

[*Las calles de Cádiz*] **Alegrías del tirititrán** (1933), Juana Vargas La Macarrona, Magdalena Seda La Malena, Fernanda Antúnez y Encarnación López, La Argentinita

Alegrías de Cádiz (1936), Regla Ortega.

C.

Zarzamora con el tronco gris / Las morillas de Jaén,

(*Canciones 1921-1924 y Canciones Populares Antiguas, 1931*) Federico García Lorca.

Pregón del Zarapico del Niño de las Moras.

VII.

El lenguaje de las líneas (1935), Antonia Mercé, La Argentina.

[*Colección de canciones populares españolas antiguas*] **Anda jaleo** (1931), Federico García Lorca, La Argentinita.

El café de Chinitas (1943), Compañía de Bailes Españoles La Argentinita.

VIII.

[*Henry Corwell*] **Deep song** (1937), Martha Graham.

[*Los cabales*] **Seguiriya** (1947), Pilar López.

IX.

[*Carmen, Georges Bizet, Federico García Lorca*] **Guns and castanets** (1939), Ruth Page.

[*Agustín Castellón, Sábicas*] **Taranto** (1942), Carmen Amaya.

Duration: approximately 1:45 long





Úrsula LÓPEZ

ART DIRECTION

Úrsula López, born in Montilla (Córdoba) but “alגעירענאַ” (from Algeciras) by choice, is a graduate of Classic Ballet, Spanish Dance, and Flamenco. She moved to Seville to continue studies under Manolo Marín, with whom she began her professional career in the opera *Carmen* under Carlos Saura’s direction, in the Spoleto Festival in Italy.

In 1996, she joined the Andalusian Dance Company under Antonio Maeso’s direction, participating in *Suite Iberia* by Manolo Marín and *El perro andaluz*, choreographed by María Pagés. Still in this company, in 1997, she participated in *Jaleo* by María Pagés and premiered *La vida breve* by José Antonio Ruiz, at the inauguration of Madrid’s Teatro Real. In 1998, with José Antonio Ruiz at the helm of the Andalusian Dance Company, she took part in numerous shows, and it is during this time that she performed roles as a solo artist in the choreographies *Dharma* by Eva Yerbabuena and *Malunó* and *Vals Patético* by José Antonio.

En 2002, at the Lorca and Granada Festival, she premiered *Bodas de Sangre* under Antonio Gades’ direction and *La leyenda*, an homage to Carmen Amaya by José Antonio Ruiz, for the inauguration of Malaga’s Teatro Cánovas. In November of 2004 she joined the Spanish National Ballet as a guest artist, in which she will stay until 2006.

In 2007, she founded her own company and premiered *Abriendo camino* at Jerez’s Flamenco Festival, starting her collaboration with the Cervantes Institute to promote flamenco across several Asian and Latinoamerican countries. In 2009, alongside Miguel Angel Berna and Rafael Campallo, she produced *Flamenco se escribe con Jota*, which premiered at Jerez’s Festival and with which she toured all over Europe from 2009 to 2012. In 2012, she premiered the show *La otra piel* at Seville’s Bienal de Flamenco, with the participation of fellow choreographers Andrés Marín and Benvindo Fonseca. It was nominated as Best Stage Show in Seville.

In 2013, she participated in the Ibérica Contemporánea of Querétaro’s Festival with her show *Dulce sal amarga* returning to her role as a teacher in several subsequent editions. In this same year, she founded her own dance school “flamencodanza estudio” in Seville, professionally training dancers of several disciplines across the world.

In 2017, alongside Tamara López and Leonor Leal, she premiered *JRT, Julio Romero de Torres pintor flamenco* at Jerez’s Festival, and in 2018 she was commissioned *Las pequeñas cosas* by the Certamen de Guitarra Paco de Lucía.

In 2019, she returned to the Andalusian Flamenco Ballet as répétiteur and artistic head, choreographing *Naturalmente flamenco* with Rubén Olmo for Jerez’s Festival. The same year the Ballet celebrated its 25-year run, she was commissioned the show *25 aniversario–Ballet Flamenco de Andalucía* by the Teatro de la Maestranza, which presented a selection of the most emblematic choreographies created during this period of time.



Pedro G. ROMERO

COLLABORATOR

Pedro G. Romero (Aracena, 1964) got his start as an artist in 1985. He participated in UNIA arteypensamiento and the PRPC (Platform for the Development of Cultural Policies) in Seville. He became a resident artist at the Spanish Academy in Rome and was a participant artist for *Documenta14 Atenas/Kassel*.

He directed the Independent Platform for Modern and Contemporary Flamenco Studies (pie.flamenca.com).

He is the director of the collection *Flamenco y cultura popular*, published by Athenaica. Between 1999 and 2019 he worked in two big installations: *Archivo F.X.* (about imagery and iconoclasm) and *Máquina P.H.* (about flamenco and popular culture). With *Archivo F.X.* he presented his own exhibition at the Fundació La Caixa or Fundació Tàpies in Barcelona, at the MNCARS or Ca2m in Madrid, the Kunstverein in Stuttgart, as well as collaborations for the Sao Paulo Biennial, the Bergen Assembly in Norway or the above mentioned Noruega Documenta in Kassel.

He's worked with dancer Israel Galván for *Máquina P.H.* since 1998, and continued to collaborate making the installations for artists like Rocío Márquez, Niño de Elche or Tomás de Perrate, among others. He was the curator for the project *Ocaña. Acciones, actuaciones, activismo 1973-1983*, for the Virreina center in Barcelona and the Centro de Arte Montehermoso in Vitoria. His book *Exaltación de la visión sobre el cine de Val del Omar* was published by Mudito & Co., and the compilation *El ojo partido. Flamenco, cultura de masas y vanguardia* was published by Athenaica Ediciones. Currently, he is presenting alongside the architect María García the project *Máquinas de Vivir. Flamenco y arquitectura en la ocupación y desocupación de espacios*, which has been shown at the Centro/Centro in Madrid and the Virreina center in Barcelona. Between 2018 and 2019, he developed across Europe the project *forma-de-vida*, about work and art in flamenco artists, gypsies and romanes, for the Bergen Assembly in Norway and the Kunstverein in Stuttgart. His work *Las sabias* was the image chosen for the XX Flamenco Biennial in Seville. He is currently directing the film *Nueve Sevilas* with Gonzalo García Pelayo, which he also wrote.

With Úrsula López, Tamara López and Leonor Leal he did *J.R.T. about Julio Romero de Torres, a painter and flamenco artist*, for Seville's Flamenco Biennial –where Rosalía made her debut– and the Jerez's Flamenco Festival.



Manuel LOMBO

SPECIAL COLLABORATION

Manuel Lombo started as a flamenco singer, and is a magnificent author and composer, and a performer of a work fraught with flamenco connotations with plenty of nuances and a lyricism that is as beautiful as realistic. He moves effortlessly among many and varied styles. He has his own artistic personality, charisma on stage and an amazing ability to connect with the audience.

Despite him not having an orthodox flamenco discography, he is an artist always on demand in important flamenco events, as in the festivals of Petenera, Paterna de Rivera, Ojén, Taranta de Linares, Murcia, Unión, Suma Flamenca in Madrid, Málaga's Flamenco Biennial, etc.

After launching his work *LomboxBambino* (November 2017), he became a successful and popular artist, reaching top sellers lists across the country.

He started touring in March 2018 with two sold-out shows at the Teatro de la Maestranza in Seville, for which he received critical praise and the devotion of the audience. Also in December 2018, Manuel Lombo headed, together with Ainhoa Arteta, the tour *¡Que suenen con alegría!*, a unique and exclusive show where they perform Christmas songs. Four sold-out theatres: Teatro Villamarta (Jerez), Gran Teatro (Córdoba), Cartuja Center (Seville) and Teatro Falla (Cádiz).

In 2019, he launched his new record *Rocío 100x100*, a compilation of more than 100 "sevillanas" dedicated to the Virgen del Rocío. In July, he premiered a new flamenco show at Malaga's Biennial called *Pa'lante y Pa'trás*.

2020 has brought him new and important musical projects for our regional TV Station, Canal Sur. In the spring he made his debut as host in a special show dedicated to the pilgrimage of El Rocío: *Al Rocío yo quiero Volver*, which was critically acclaimed and a complete success. This prompted a whole new project and placed him in front of the cameras to present one of the most anticipated shows for Canal Sur's new season: *Música para mis oídos*.

Besides his work for television, Manuel Lombo continues to tour with several shows and is preparing a new album, which will come out in the fall of 2021 and with which he will tour Andalusia's main theaters and main Spanish cities.

Creative / Technical Credits

ART DIRECTION: Úrsula López

SPECIAL COLLABORATION: Manuel Lombo
(July 20th and every Thursday and Friday)

COLLABORATOR: Pedro G. Romero

SCENIC DIRECTOR: Elena Córdoba

MUSICAL DIRECTION AND COORDINATION:
Juan Jiménez and Alfredo Lagos

CONCEPT AND IDEA "EL LENGUAJE DE LAS LÍNEAS":
Leonor Leal

Cast

REPEATER: Alejandro Molinero

DANCE SOLOIST: Isaac Tovar

DANCERS: Julia Acosta, Ana Almagro, Andrea Antó,
Gloria del Rosario, Lorena Franco, Lidia Gómez,
Águeda Saavedra, Manuel Jiménez, Antonio López,
Federico Núñez and Iván Orellana

SINGERS: Sebastián Cruz and Vicente Gelo

GUITARISTS: Alfredo Lagos, Pau Vallet and Juanma Torres

SAXO: Juan Jiménez

PIANO: Pepe Fernández

PERCUSSION: Raúl Domínguez 'Botella' and Antonio Moreno

Production and technical team

COSTUME ORIGINAL IDEA: Teresa Lanceta

COSTUME DESIGN: Belén de la Quintana

COSTUME MAKING: Belén de la Quintana, Pilar Cordero and López de Santos

LIGHTING DESIGN: María de la Cámara and Gabriel Paré (CUBE SL)

ATREZZO: Antonio Marín

PRODUCTION AND DISTRIBUTION MANAGER: David Peral

TECHNICAL MANAGER: Luis Sánchez-Ramade

PRODUCTION AND TECHNICAL:

AAIICC Technical Resources and Production Department

GUEST MUSICIANS



Alfredo LAGOS

MUSICAL DIRECTION AND GUEST ARTIST

Flamenco guitarist and concertist, born in Jerez.

Among many other projects, recordings and collaborations, a show stands out: *La luz, el júbilo y la melancolía* by José Luis Ortiz Nuevo and produced by Isidro Muñoz, with a young Estrella Morente, at the Teatro de la Maestranza in 2002. Since then he has collaborated with the flamenco greats: Carmen Linares, Miguel Poveda and even Enrique Morente, with whom he recorded, for Carlos Saura's movie *Iberia*, a piece of Isaac Albéniz's popular suite.

He usually plays guitar for José Mercé of Israel Galván among many other artists.

He has received multiple awards, especially by the critics, like "Guitarrista revelación" and "Mejor guitarrista" between 2002-2006 in the magazine *Flamenco Hoy*, and more recently the "Giraldillo" award at Seville's Flamenco Biennial in 2020.

With a wide range of skills, he has collaborated with artists like the legendary Gloria Gaynor or Ute Lemper, singer Pitingo or artist Rosalía.

He has published two albums, *Metamorphosis* (1997) and *Punto de fuga* (2015, Universal Music), and he is currently working on a new one.



Juan JIMÉNEZ, musical coordinator / saxophone

As an academically trained saxophonist, he developed an artistic personality that allowed him to work in numerous projects open to different sensibilities associated with present-day art, making no distinction between high and low culture, popular or cultured music.

He developed an intense artistic activity, with a special focus on projects associated with contemporary music, improvisation, creation and Flamenco, touring the world and performing in different countries from the five continents with the ensemble Proyecto Lorca (saxophone and percussion).

He was awarded the final Premio de Honor by Madrid's Royal College of Music, and he further his studies in France, where he finished his education and, at the earlier stages of his stay there, received many awards at different national and international contests.

He has worked with Israel Galván in several shows. He is currently part of the creative team behind *Fandango*, which won the best show award at the Flamenco Biennial and has performed with great artists, such as Leonor Leal in Loxa and also with Úrsula and Tamara López in *JRT*, *Iberias* (musical coordination) and *Claroscuro* by Ángel Muñoz, *Electroflamenco* with Daniel Muñoz, *Artomático*, and many other projects with artists like Tomás de Perrate, David Lagos, Rocío Márquez, Arcángel, Rafael de Utrera, Juan José Amador or María Marín, among others.

He has recorded three albums with the prestigious label Naxos, collaborating as well in *Proyecto Lorca* with Universal for *Firmamento* by Rocío Márquez Márquez and in *Hodierno*, David Lagos' personal view of electronic music.



Pepe FERNÁNDEZ RODRÍGUEZ, piano

This pianist has studied under numerous renowned pianists and pedagogues, especially the teachings under Juan Carlos Lax, Óscar Martín, Patricia Araúzo and Alberto Rosado, although he has occasionally been coached and advised by Josep Colom, Ana Guijarro, Patrín García Barredo, Ángel Sanzo, Luca Chiantore or Sophia Melikyan, among others.

These years of studies helped him achieve success at contests and concerts equally. He has received awards at the “Julio Casas International Piano Competition”, the “José Gámez Chamber Music Competition” and the “Abate Marchena National Chamber Music Competition”. In addition, he has performed recitals as a soloist and as a member of different ensembles in several memorable venues, like Fundación Cajasol, Teatro Central, Palacio de San Telmo (as a member of the Fundación Barenboim-Said), Teatro de la Maestranza, Teatro Enrique de la Cuadra, Castillo de Utrera, Monasterio de San Isidoro del Campo or Sala Compañía among many others.

He is currently immersed in important musical projects of different styles; first and foremost with *Proyecto Lorca*, with Antonio Moreno and Juan Jiménez, who carry out a reconstruction of flamenco from a current and transgressive perspective. In addition, it is important to highlight the project *Utrera Ensemble Sonoro*, with guitarist and singer María Marín, and the project *El Maleficio de la Mariposa* by Federico García Lorca and with the participation of the Ballet Flamenco de Andalucía. He is currently in a duo with saxophonist Manu Brazo, having recorded an album that will shortly be available on digital platforms.



Antonio MORENO, percussion

Eclectic musician, who fuses the Flamenco tradition of his hometown, Utrera, with academic training and experimentation in contemporary music. He has performed in major festivals around the world (France, Canada, Mexico, Australia, Hong Kong...) with artists such as Israel Galván, Fernando Terremoto, Leonor Leal, Juan José Amador, Rocío Márquez, Tomás de Perrate, David Lagos, Rafael de Utrera...

After his run as a teacher at Badajoz’s College of Music from 2001 to 2018, he became a professor of Percussion at Seville’s College of Music and finished his PHD at the University of Seville with his thesis *Las Percusiones del Flamenco: modelos de interpretación y análisis musicológico*.

In 1999 he created the so-called *Proyecto Lorca* with saxophonist Juan M. Jiménez, promoting scenic proposals based on research and experimentation, with the recurrent collaboration of plastic artist Pedro G.Romero.

In 2015, he premiered his first solo act, *Al Golpe*, which was added to Seville’s Biennial programme a year later.

He received the award Premio Filón as “Best Flamenco Instrumentalist” in the 54th edition of the “Concurso Internacional del Cante de las Minas”.

He is currently on tour with dancer Leonor Leal with the piece *En Talleres*, becoming a trio for *Nocturno* with guitarist Alfredo Lagos.

C A S T

Alejandro MOLINERO
Repeater



Isaac Tovar
Dance soloist



Julia Acosta
Dancer



Ana Almagro
Dancer



Andrea Antó
Dancer



Lorena Franco
Dancer



Gloria del Rosario
Dancer



Lidia Gómez
Dancer



Águeda Saavedra
Dancer



Manuel Jiménez
Dancer



Antonio López
Dancer



Federico Núñez
Dancer



Iván Orellana
Dancer



Sebastián Cruz
Singer



Vicente Gelo
Singer



Juanma Torres
Guitarist



Pau Vallet
Guitarist



Raúl Domínguez
'Botella'
Percussion



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