

Friday, January 23, 2009, 8pm
Saturday, January 24, 2009, 8pm
Zellerbach Hall

Soledad Barrio & Noche Flamenca



La Plaza

*Made possible, in part, through funding from the Western States Arts Federation
and the National Endowment for the Arts.*

Cal Performances' 2008–2009 season is sponsored by Wells Fargo Bank.

Soledad Barrio

*in**La Plaza**with featured guest artist*

Antonio Jimenez (“El Chupete”)

&

Manuel Gago
 Emilio Florido
 Salva de Maria
 Amir Haddad
 Sol La Argentinita
 Rebeca Tomás

PROGRAM

La Plaza The Company
Choreography by Martín Santangelo and the Company

Solo de Cante Manuel Gago or Emilio Florido

Solea por Bulerias or Siguiriya Antonio Jimenez (“El Chupete”)

INTERMISSION

Solea or Siguiriya Soledad Barrio
Choreography by Soledad Barrio

Solo de Guitarra Salva de Maria or Amir Haddad

Alegrías Soledad Barrio and Antonio Jimenez
 (“El Chupete”)
Choreography by Soledad Barrio

Fin de Fiesta The Company

Program is subject to change.

Noche Flamenca

Artistic Director & Producer Martín Santangelo
Choreography Martín Santangelo, Company members
Music Salva de Maria, Amir Haddad
Vocal Arrangements Manuel Gago, Emilio Florido
Bailaores Soledad Barrio, Antonio Jimenez
 (“El Chupete”)
 Sol La Argentinita, Rebeca Tomás
Cantaores Manuel Gago, Emilio Florido
Guitarristas Salva de Maria, Amir Haddad
Lighting Designer & Technical Director Ben Ferrar
Production Assistant Rhadley Oliveira de Souza

Representation

Laura Colby, Elsie Management
 (718) 797-4577
 laurac@elsiemann.org

www.nocheflamenca.com

A Brief History of Flamenco

THE PRECARIOUS CONDITIONS of the Andalusian singer of the past made it inevitable that he or she should dwell on the more tragic aspects of existence. Even though conditions are now incomparably better, the feelings inherent in the *cante* are universal and timeless and represent a link between past and present.

Andalucía, the region of southern Spain which is flamenco's home, has a strong musical tradition documented from ancient times and flamenco certainly takes its place in that heritage. Throughout the centuries, Andalucía absorbed peoples of different cultures and backgrounds, including Romans, Jews and Moors. For flamenco, the most significant arrival was in the 15th century when tribes of nomadic Gypsies settled in southern Spain. Their arrival coincided with Ferdinand and Isabella's conquest of Granada, the last bastion of the Moors, and the subsequent expulsion of Jews and Arabs from Spain.

Historian Felix Grande, writing about life in the 15th, 16th and 17th centuries stated: "The Jews were massacred, the Gypsies humiliated and persecuted, the Arabs exterminated, the Moriscos (converted Arabs) expelled, and the Andalusians generally exploited...if we do not relate the music... to brutality, repression, hunger, fear, menace, inferiority, resistance and secrecy, then we shall not find the reality of *cante* flamenco...it is a storm of exasperation and grief." It was against this background that flamenco evolved.

While earlier records suggest that flamenco was at one time unaccompanied, it is hard for us today to imagine flamenco without a guitar. In effect, the guitar forms an integral part of the song; singer and guitarist are one creating the *cante*. The different types of *cante* provide the basis for all flamenco guitars playing. Most of the *cante* has an underlying rhythmic structure which must be strictly adhered to—the *compás*. One of flamenco's chief characteristics is the complex syncopation against the *compás*, with the *cante* being sung almost entirely off the beat and the guitarist maintaining the rhythm, adding further to the syncopation. In some forms, like the *cante libre* (free song), the



compás is less apparent, but the singer may break into an established rhythm which the guitarist then has to follow. Indeed, the singer is at liberty to improvise, whether the *toque* (guitar playing) is free or in *compás*, and the guitarist may not know beforehand what is to be expected of him.

There is no evidence that the guitar was initially used to accompany the *cante*, and even today some of the most dramatic forms of *cante* are invariably performed unaccompanied. However, it was certainly in regular use by the end of the 19th century and the guitar has an exceptionally long history in Spain, an early version probably being brought by the Romans. The lute was extremely popular in the rest of Europe during the Renaissance, but was rejected in Spain as a foreign intrusion since it was of Arab origin. Furthermore, the *vibuela* (the guitar's predecessor) was more suited to the accompaniment of ballads by strumming, since the lute requires notes to be picked more delicately. It was also cheaper to produce and more robust.

In the 19th century, there were two types of singing in Andalucía—the *cante gitano* of the Gypsies and the *cante andaluz*. Silverio

Franconetti, an Andalus of Italian origin and an exceptional singer of Gypsy styles, was the first to bring these two styles together. This integration of both forms resulted in the *cante* flamenco as it has come to us—the end product being without question greater than the sum of its parts.

The wail of the *cante jondo* (deep song) resembles the mournful chant of the exiled Sephardic Jews. Its poetry has the existentialist angst and philosophical questioning common in Arabic poetry. The dance which evolved slowly, fully blossoming in the 1840s suggests the repetitive key symbol prevalent in Islam, the trance inducing rhythms of Africa, and the stubborn search of Jewish music.

Flamenco developed rapidly, gaining in artistic stature as well as popularity. Establishments

appeared throughout Andalucía and beyond, dedicated wholly to the performance of flamenco. They came to be known as *cafes cantantes*, coffee theatres, where refreshment could be enjoyed while watching the performance. Although some of them survived until the middle of the 20th century, their heyday was past by the 1920s. Generally they were like cabaret theaters, with as many as four shows a day.

Dance has always been associated with flamenco. It is difficult to imagine this music without movement. While sophisticated flamenco dance companies have been touring the world for more than 50 years, it is the raw, unchoreographed dances of Andalusian Gypsies that has maintained the art form in its most creative essence.



Zurmik/Magueri

UNDER THE DIRECTION of Martín Santangelo, the award-winning **Noche Flamenca** has become Spain's most successful touring flamenco company. Formed in 1993 by Santangelo and his Bessie award-winning wife, Soledad Barrio, the company regularly tours throughout the globe. Performance highlights in North America include Berkeley's Cal Performances, Jacob's Pillow Dance Festival, the Ravinia Festival, the American Dance Festival, New Orleans Ballet Association, Dance St. Louis, Wolf Trap Foundation for the Arts and the Hollywood Bowl, among others. Internationally, the company has appeared on stages in Australia, New Zealand, Greece and Egypt, among other countries. With annual seasons in New York City and Buenos Aires, and return engagements at theaters around the world, the company has a dedicated global audience.

Hailed by critics everywhere for its transcendent and deeply emotional performances, Noche Flamenca is recognized as the most authentic flamenco touring company in the field today. Mr. Santangelo has successfully brought to the stage the essence, purity, and integrity of one of the world's most complex and mysterious art forms without the use of tricks or gimmicks. All aspects

of flamenco—dance, song and music—are inter-related and given equal weight in the presentations of Noche Flamenca, creating a true communal spirit within the company—the very heart and soul of flamenco.

In the 2008–2009 season, the company will premiere a new work specifically for family audiences inspired by Spanish folklore for New York's New Victory Theater, April 22–May 3, 2009. In summer 2009, the company will be presented at the Spoleto Festival in Charleston, South Carolina, and will return to Australia for a five-week tour, performing in Sydney, Melbourne, Adelaide and Perth.

In support of its mission to educate and enlighten audiences about flamenco, the company offers extensive residency programs that reach out to people of all ages. With company members based in Spain, Noche Flamenca is a registered US not-for-profit with its office and representation based in New York City. Noche Flamenca's artistic integrity has been recognized with awards from the National Dance Project (2006), the National Endowment for the Arts (2007) and the Lucille Lortel Award for Special Theatrical Experience (2003), among others.

Martín Santangelo (*Artistic Director*) founded Noche Flamenca. He studied with Ciro, Paco Romero, El Guito, Manolete and Alejandro Granados. He has performed throughout Spain, Japan and North and South America, appearing with Maria Benitez's Teatro Flamenco, the Lincoln Center Festival of the Arts and Paco Romero's Ballet Español. He also appeared in Julie Taymor's *Juan Darien* at Lincoln Center. He choreographed and performed in Eduardo Machado's *Deep Song*, directed by Lynne Taylor-Corbett. He choreographed a production of *Romeo and Juliet* at the Denver Theater Center. He has directed and choreographed *Bodas de Sangre*, *The Lower Depths*, *La Celestina* and *A Streetcar Named Desire* among many other productions in Spain and Buenos Aires. He has collaborated with many artists, but his most fulfilling collaboration has been with his wife, Soledad Barrio, and his two wild daughters, Gabriela and Stella.

Soledad Barrio (*dancer*) was born in Madrid. She has appeared as soloist with Manuela Vargas, Blanca del Rey, Luisillo, El Guito, Manolete, Cristobal Reyes and El Toleo, Ballet Español de Paco Romero, Festival Flamenco and many other companies. She has performed throughout Europe, Japan and North and South America with such artists as Alejandro Granados, Isabel Bayón, Jesus Torres, Miguel Perez, Belen Maya, Manolo Marin, Javier Barón, Merce Esmeralda, Rafael Campallo and Belen Maya. She has won awards from over 12 different countries around the globe for her excellence in dance. She recently received a "Bessie" award for Outstanding Creative Achievement. She is a founding member of Noche Flamenca and is married to Martín Santangelo. They have two beautiful daughters, Gabriela and Stella.

Antonio Jimenez ("**El Chupete**") (*dancer*) was born in 1974 in Osuna and began dancing at an early age in the flamenco festivals, fairs and *peñas* of Andalucía. His dance training was not obtained in school but alongside the professional singers and dancers that served as his guide. He debuted professionally in El Cordobés de Barcelona, considered one of the finest flamenco *tablaos* of Spain. Jimenez has performed with the National Ballet

of Spain and has shared the stage with Carmen Ledesma in the National Opera of Tokyo. He has also choreographed for Yoko Komatsubara. Jimenez has toured extensively as a featured soloist in Italy, Germany, Holland, Brazil, Japan, Mexico and New York. He continues to dance in *tablaos* in Sevilla and Granada. This is his fourth season with Noche Flamenca.

Born in Cadiz to a family of flamenco singers, **Manuel Gago** (*singer*) began singing at the age of five. By age 14, he was singing in flamenco festivals with such well-known singers as Juan Villar, Charo Lobato and Rancapino. Later, he began singing for dancers, including Joaquin Cortez, Isabel Bayón, Sara Varas, Rafaela Carrasco, Domingo Ortega, Adrian Galia, El Guito, Manolete, Javier Baron and Cristobal Reyes. Mr. Gago has traveled the world, singing in Europe, Asia, South America and the United States. This is his ninth season with Noche Flamenca.

Emilio Florido (*singer*) was born in Cadiz, Spain. He began singing as a child and began to work professionally in Jerez, Cadiz and Sevilla. In addition to giving recitals as a vocal soloist, he has sung in accompaniment to such dancers as Adrian Galia, Alejandro Granados, Domingo Ortega, Luis Ortega, Rocio Molina, Sara Varas, Isabel Bayón, Rafaela Carrasco, Yolanda Heredia and Miguel Angel Espino, among others, and has worked in the companies of Cristina Hoyos, El Ballet de Madrid and La Raza. He has toured extensively in Japan, South America and Europe. This is Mr. Florido's seventh season with Noche Flamenca.

Salva de Maria (*guitarist*) was born in Madrid. He is the son of Basilio de Cadiz and the singer and dancer Maria Fernandez and grandson of the legendary singer Antonio, "La Chaqueta." He began to work in the Ballet Español de Maria Rosa and in the famous *peña flamenca*, "Chaqueton," where he accompanied such singers as Carmen Linares, José Merce, Vicente Soto and Chaqueton and others. He moved to Barcelona and worked with Maite Martin, La Chana, Guinesa Ortega and other mythic figures in flamenco. In 1996, he returned to Madrid to work with Carmen

About the Artists

Cortes and Gerardo Nuñez in the Lorca's *Yerma*. Since 2001 he has been touring with guitarist Chicuelo and working with such artists as Miguel Poveda, "La Susi," Maite Martin Chano Lobato, Israel Galvan, Isabel Bayón, Javier Latorre and "Duquende." This is Mr. de Maria's second season with Noche Flamenca.

Amir Haddad (*guitarist*) has accompanied such artists as Joaquin Ruiz, Eliseo Parra, Tomasito, Raimundo Amador, El Capullo de Jerez, Inma and Domingo Ortega, Pepe Justicia, Carmela Greco, Enrique de Melchor, Juan Parrilla, Antonio Canales, Toni Maya, Guadiana, José Menese, Rafael Amargo, Gerardo Núñez, Lole and Naseer Shamma, just to name a few. He has toured in almost everywhere in the world, performing in venues such as the Royal Festival Hall (London), Teatro Bellini (Palermo), Le Cabaret de Sauvage (Paris), Festival de Jeréz 2007 and Festival de la Bulería Jeréz 2007, Teatro Libre (Bogotá), Tomb of the Kings (Jerusalem) and many others.

Sol La Argentinita (*dancer*) was born Glenda Sol Koeraus in Buenos Aires, Argentina. She studied flamenco with La Meira, Nelida Tirado, Omayra Amaya, La China, Torombo Yolanda Heredia and Soledad Barrio, among others. She is a member of the Pasión y Arte flamenco company, Andrea del Conte Danza España and Carlota Santana and Omayra Amaya's dance companies. She recently toured Mexico and South America.

Rebeca Tomás (*dancer*) has studied under Manuel Liñan, La China, La Tacha, Yolanda Heredia, Juana Amaya and Soledad Barrio among others. She dances with a number of flamenco companies, including Flamenco Vivo Carlota Santana, Oscar Valero, Edwin Aparicio and Pasión y Arte, and at such *tablaos* as Al Andalus and Las Carboneras. She recently received a grant from the Jerome Foundation to deepen her studies. She has toured with many flamenco dance companies.

S. Benjamin Farrar (*lighting design*) is a lighting and scenic designer based in New York City. He is proud to be working with Noche Flamenca's incredibly talented artists. Benjamin has designed in numerous venues across the United States, including the Public Theater, Playwright's Horizons and Urban Stages in New York, Flatrock Playhouse in North Carolina, Grinnell College and Iowa Stages in Iowa, and Bucknell University in Pennsylvania. He has worked as assistant lighting designer on Broadway for *A Man for All Seasons* and in many regional theaters, including La Jolla Playhouse in California, the Alley Theatre in Texas, and Long Wharf Theatre in Connecticut. Mr. Farrar is a graduate of the University of Iowa and Vanderbilt University. He would like to thank his partner in crime, Jody Marie Caldwell.

Education & Community Event

Latin Music Series: Noche Flamenca

Friday, January 23, 2009, 5–6:30pm
Zellerbach Hall Lobby Mezzanine

Jazz radio host and Latin music specialist Jesse "Chuy" Varela gives a lively talk featuring extensive background information, guest interviews and musical illustrations to complement performances by Noche Flamenca.