

Friday, February 8, 2013, 8pm
Zellerbach Hall

Soledad Barrio & Noche Flamenca



Zarmik Moqtaderi

La Noche Quebrada

Cal Performances' 2012–2013 season is sponsored by Wells Fargo.

Soledad Barrio & Noche Flamenca

in

La Noche Quebrada

with guest artist

Antonio Jiménez

Cantaores

Manuel Gago

Jose Jiménez

Guitarristas

Salva de María

Eugenio Iglesias

Bailaores

Sol La Argentinita

Marina Elana

PROGRAM

La Plaza The Company
Choreography by Martín Santangelo

La Mansa Lluvia
Choreography by Soledad Barrio

Encuentro Antonio Jiménez

Solo de Cante Jose Jiménez & Manuel Gago

INTERMISSION

Quebradas The Company
Choreography by Martín Santangelo

Mediodía
Martín Santangelo & Salva de María

Soledad Soledad Barrio

The program is subject to change.

Noche Flamenca

Artistic Director and Producer Martín Santangelo
Choreography Martín Santangelo, Company members
Music Salva de María, Eugenio Iglesias
Vocal Arrangements Manuel Gago, Jose Jiménez
Lighting Designer & Technical Director S. Benjamin Farrar
Company Manager Mariola Rodríguez Fernández
Booking Manager Jeffrey Rosenstock

www.nocheflamenca.com

Noche Flamenca's United States tour and New York season are supported, in part, by an award from the National Endowment for the Arts. Support has also been provided by The Harkness Foundation, The DuBose and Dorothy Heyward Memorial Fund, and The Fan Fox and Leslie R. Samuels Foundation.

Cal Performances Honors Volunteers with the "Bob Dixon" Award

EACH YEAR, the Cal Performances' Front of House staff recognizes a volunteer usher for their extraordinary service by giving them the **Bob Dixon Volunteer of the Year Award**. The Volunteer of the Year Award is given to the volunteer usher who best exemplifies what it means to be a volunteer usher, and is named after the award's first recipient, Bob Dixon. This year, the award was given to **Kirk and Adria Peterson**. Kirk and Adria have ushered at Cal Performances for nearly a decade, and they can often be found directing patrons to their seats on the Orchestra level of Zellerbach Hall. Their willingness to help out in innumerable ways and their ability to foster phenomenal relationships with our patrons and other staff members is remarkable. The student management team loves to work with the Petersons, and Cal Performances always knows that a show will run smoothly when the Petersons come to work. Congratulations to Kirk and Adria Peterson!

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* (song) are universal, 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 takes its place in that heritage. Throughout the centuries, Andalucía absorbed peoples of different cultures and backgrounds, including Romans, Jews, and Moors. Perhaps the most significant arrival took place in the 15th century, when tribes of nomadic Gypsies settled in southern Spain, coinciding 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 to 17th centuries states: "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.

Although 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 guitar-playing. Most of the *cante* has an underlying rhythmic structure which must be strictly adhered to: the *compás* (rhythmic cycle). 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 in Spain. 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 *vihuela* (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*.

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

cafés cantantes (coffee theaters), 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.



Soledad Barrio

Illustration by Tom Bachtell.

UNDER THE DIRECTION of Martín Santangelo, the award-winning *Noche Flamenca* has become Spain's most successful touring company. Formed in 1993 by Mr. Santangelo and his Bessie Award-winning wife, Soledad Barrio, the company regularly tours throughout the globe. Performance highlights include regular seasons in New York City and performances in Europe, Argentina, Chile, Brazil, Egypt, North America, and Australia.

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 interrelated 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 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 U.S. nonprofit 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, 2009), the National Endowment for the Arts (2007, 2008, 2009), and the Lucille Lortel Award for Special Theatrical Experience (2003), among others.

THE COMPANY



Martín Santangelo (*Artistic Director*) founded *Noche Flamenca*. He studied flamenco 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.



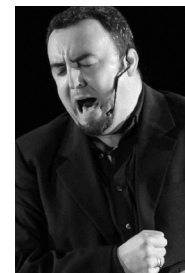
Soledad Barrio (*dancer*) founded *Noche Flamenca* with her husband, Martín Santangelo, in 1993. With *Noche*, she has performed for audiences around the globe, including performances in the United Kingdom, Australia, New

Zealand, Argentina, Brazil, Egypt, Greece, Italy, Canada, Mexico, and extensively throughout the United States. In 2001, she was awarded a New York Dance and Performance Award ("Bessie") for Outstanding Creative Achievement—the first "Bessie" to be awarded to a flamenco dancer. Ms. Barrio danced her way through her childhood, performing at fiestas and celebrations. It was after seeing Antonio Gades perform that she was inspired to begin her formal dance training in Madrid at age 16. Her primary and most influential teachers were Maria Magdalena, El Guito, and Manolete. Ms. Barrio made her professional debut as a dancer with El Ballet de Paco Romero in 1981 in *El Amor Brujo*. She has appeared as soloist with Manuela Vargas, Blanca del Rey, Luisillo, El Guito, Manolete, Cristobal Reyes, El Toleo, Festival Flamenco, and many other companies. She is renowned for her profound *Sigüiriya* and *Soleá* (two essential dances in the flamenco canon), and has been called the "Baryshnikov of flamenco." She lives in Madrid with her husband and their two daughters, and performs regularly around the globe.



Antonio Jiménez, a.k.a. "El Chupete" (*dancer*), was born in 1974 in Osuna and began dancing in the flamenco festivals, fairs, and *peñas* of Andalucía at an early age. 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. Rodríguez 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. Mr. Jiménez 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 ninth season with *Noche Flamenca*.



Born in Cadiz to a family of flamenco singers, **Manuel Gago** (*singer*) began singing at age 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 Joaquín Cortés, Isabel Bayón, Sara Baras, Rafaela Carrasco, Domingo Ortega, Adrian Galia, El Guito, Manolete, Javier Barón, 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*.



Jose Jiménez (*singer*) was born to a Gypsy family in Madrid, where he met such flamenco stars as Rafael Farina and Diego el Cigala. At age 14 he began to sing in prestigious *tablaos* in Madrid, such as Corral de la Morería, Café de Chinitas, Torres Bermejás, Casa Patas, and Las Carboneras. He later began to work with a wide range of flamenco dance companies touring Europe and the Middle East. He has performed with Manolete, Cristina Hoyos, Belén Maya, Rafaela Carrasco, Javier Barón, Joaquín Cortés, Antonio Canales, Manuela Carrasco, Eva la Yerbabuena, Antonio y Manuel Reyes, José Maya, Alfonso Losa, Rocio Molina, Farruquito, and Isabel Bayón.



Salva de María (*guitarist*) was born in Madrid. He is the son of Basilio de Cadiz and the singer-dancer Maria Fernandez and grandson of legendary singer Antonio “La Chaqueta.” He began his career in the *peña flamenca* Chaqueton accompanying singers Carmen Linares, José

Merce, Vicente Soto, La Chaqueton, and others. He moved to Barcelona to work with Maite Martín, La Chana, Guinesa Ortega, and other legendary figures of flamenco. He went on to work with Carmen Cortés and Gerardo Nuñez in Lorca’s play *Yerma*. Since 2001, he has collaborated with guitarist Chicuelo, and worked with such artists as Miguel Poveda, La Susi, Maite Martín, Chano Lobato, Israel Galván, Isabel Bayón, Javier Latorre, and Duquende. This is Mr. de María’s fifth season with Noche.

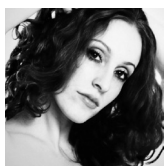


Eugenio Iglesias (*guitarist*) began playing professionally at a very young age where he worked in all the important *tablaos* in Sevilla. He then began touring with various companies and has accompanied many dancers such as Antonio Canales, Farruco,

Farruquito, El Guito, La Toná, Javier Barón, Sara Varas, Manuela Carrasco, Israel Galván, Mario Maya, Angelita Vargas, and Alejandro Granados. He has also accompanied many of the greatest flamenco singers in Spain, including Lole Montoya, La Negra, Chiquetete, La Susi, Carmen Montoya, Juan Villar, and El Potito. He is currently working on his own flamenco show as composer and songwriter. This is his seventh season with Noche Flamenca.



Born in Buenos Aires and now based in New York City, **Sol La Argentinita** (*dancer*) performs and tours with numerous flamenco dance companies, and has been performing with the Metropolitan Opera for the past two seasons in Zeferelli’s production of *La Traviata* and the Town Hall for the World Music Institute’s 20th anniversary celebration. From summer 2008 through winter 2009, she danced with the internationally renowned company Soledad Barrio and Noche Flamenca in numerous tours and productions, sharing the stage with figures such as Ms. Barrio, Alejandro Granados, and Alfonso Loza. Ms. La Argentinita is a two-time recipient of the Cristina Heeren Foundation scholarship, as well as a recipient of the Jerome Foundation’s Travel and Study Grant and the school at Jacob’s Pillow. Her solo piece *Soleá*, in which she explored the more sensual and elegant side of flamenco and showed her mastery of the art, received critical acclaim by TheatreOnline.com and *The New York Times*. Ms. La Argentinita teaches classes for children and adults in New York City, including residencies with Alvin Ailey and Young Audiences.



Marina Elana (*dancer*) She began her studies in Spanish classical dance and flamenco with Adela Clara and continued her training with La Mónica and Yaelisa in the San Francisco Bay Area. In Spain, she studied in Sevilla and Madrid with such artists as Juana Amaya, Yolanda Heredia, and Rafaela Carrasco. Ms. Elana made her performance debut with Theatre Flamenco of San Francisco, sharing the stage with Pastora Galván and Jose Anillo. In 2007, she appeared with María Benítez’s Teatro Flamenco in Santa Fe, New Mexico. Ms. Elana was a soloist and company member of Caminos

Flamencos, where she performed in San Francisco’s premier venues and with such artists as Andrés Peña and Miguel Rosendo. She graduated from Stanford University in 2008 with a B.A. degree in film and Spanish.

STAFF

S. Benjamin Farrar (*Lighting Designer*) is lighting and scenic designer based in Carlisle, Pennsylvania. He is the resident designer and professor of design for Dickinson College. Over the last five years, he has also designed and assisted at the Public Theater, Playwright’s Horizons, the Impact Theatre, and the American Airlines Theatre in New York, as well as La Jolla Playhouse in California, the Alley Theatre in Texas, and the Long Wharf Theatre in Connecticut. He would like to thank his partner-in-crime, Jody Caldwell, and his new baby, Theodora Soledad, for their support and patience while he wanders about with the flamencos. This is Mr. Farrar’s fourth year with Noche Flamenca.

As one of the first presenters to invite Noche Flamenca to perform at his former venue, Queens Theatre in the Park, **Jeff Rosenstock** (*Booking Manager*) has remained an avid Noche Flamenca fan throughout the years. Now, he is thrilled by Mr. Santangelo’s invitation to play a role in the company’s future development as their in-house booking manager. He looks forward to working with presenters throughout the country and abroad and developing specific programs and residencies which will allow their constituents to embrace the work of Noche Flamenca. Mr. Rosenstock also serves as the AVP of External Affairs at Queens College in New York City, and oversees the Kupferberg Center for the Visual and Performing Arts, the Borough’s largest cultural campus.

Mariola Rodríguez Fernández (*Company Manager*) was born in Seville and has always been a lover of dance. Her professional involvement started with the Ballhaus Naunynstrasse theater in Berlin. She has been working for Noche Flamenca for two years and is happy to be involved in this passionate adventure of flamenco. To date, she had worked with different contemporary dance companies, other flamenco companies in Spain, and the production company 8co8o Gestión Cultural in Seville, in roles ranging from general management to stage manager.

ACKNOWLEDGMENTS

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