

**Ballet Flamenco Sara Baras**  
*Sueños (Dreams)*

Saturday-Sunday, February 12-13, 2005  
Zellerbach Hall

Sara Baras, *choreography and direction*  
Jose María Bandera, Mario Montoya and Jesús del Rosario, *music*  
Sara Baras, Tere Torres and Javier Cosano, *costume designers*  
Miguel Millán, *lighting design*

**PROGRAM**

Musical  
Martinete  
Soleá por Bulería  
Jaleo  
Farruca  
Bulería  
Seguiriya, *choreography by José Serrano*  
Soleá  
Fin de fiesta

*The performance will be approximately 1 hour and 20 minutes in duration, with no intermission.*

**Dancers**

Sara Baras  
José Serrano, *guest artist*

Auxi Fernández, Raúl Fernández, Cecilia Gómez, Ana González, Charo Pedraja,  
Raúl Prieto, María Vega

**Musicians**

José María Bandera, *conductor, guitar*  
Mario Montoya, *guitar*  
Miguel de la Tolea, *singer*  
Saul Quirós, *singer*  
Antonio Suárez, *percussion*  
Amador Goñi, *violin*

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## PROGRAM NOTES

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Dance needs no device other than emotion. Beyond narratives, what dancers strive to convey is their feeling, their passion ... and that is what *Dreams* is all about.

In a celebration of this element of dance, Sara Baras and her company give free rein to the excitement stirred by flamenco music. With no more stage scenery than lighting, no more support than music, and no intention

other than to dance and thereby convey what each dancer holds inside, *Dreams* is essentially a frieze in which Baras allows her flamenco soul to take over. In her presentation, seduction takes on the disguise of a *farruca* (a dance normally reserved for male dancers which here takes on a feminine quality), *alegrías* dresses up in silk, and the *siguiriyá* becomes the very stuff of dreams.

—Julio Bravo

## ABOUT THE ARTISTS

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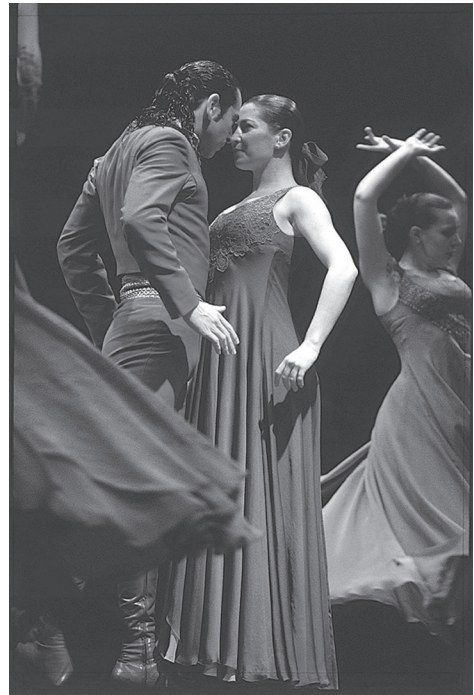
**Sara Baras** (*choreographer, dancer*) was born in Cádiz and began her artistic studies when she was 8-years-old at the dance school of her mother, Concha Baras, in San Fernando (in Cádiz).

At age 18 she won first prize from the Spanish television program *Gente joven*; she then began her professional career in Manuel Morao's company, going on to share the stage with, among others, Enrique Morente, Javier Barón, Paco Peña, Merche Esmeralda, el Güito and Antonio Canales.

Sara Baras's debut with her own company, Ballet Flamenco Sara Baras, took place in April 1998 with the work *Sensaciones*, a journey through the traditional forms or *palos* of flamenco that had no dramatic plot, but which emphasized the feminine aspect of dance. The company's second production, *Sueños*, opened in April 1999 at the Teatro Villamarta in Jerez.

The 2000 Biennial Flamenco Festival of Seville saw the premiere of the work *Juana la Loca (vivir por amor)* at the Teatro de la Maestranza. The show was directed by Luis Olmos and choreographed by Sara Baras; the subsequent tour of the work included 450 performances in two years.

Sara Baras has been awarded twice with the Premio Max de las Artes Escénicas as



best female interpreter in dance. She has also received Premio Max prizes in the categories of best dance work and best choreography for her work in *Juana la Loca*. She was awarded the flamenco critics' prize and the audience's prize at the Festival de Jerez.

Sara Baras gained even wider exposure

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as the model for the image of a dancer used in the International Philatelic Exhibition held in Madrid. She was also the female representative of dance in Spain in the limited edition of stamps issued by the Spanish Postal Authorities.

Ballet Flamenco Sara Baras has performed outside of Spain at venues such as Teatro Teresa Carreño in Caracas, Jackie Gleason Theater in Miami, Sadler's Wells in London, Teatro Municipal de Rio de Janeiro, Teatro Municipal de São Paulo, Teatro do Sesi in Porto Alegre, Teatro Municipal de Brasília, Teatro Municipal de Curitiba, Palacio de Bellas Artes in Mexico City, Tecnológico de Monterrey, Teatro Municipal de Chile, Edinburgh Festival Theatre, Manchester Opera House, Olympic Theatre in Dublin, Théâtre des Champs Élysées, Festival de Perpignan, Festival de Vaison-la-Romaine, Shinjiky Bunka Center in Tokyo, Maison de la Danse in Lyon, and Festival de Evian (directed by Maestro Rostropovich).

In 2001 Sara Baras was the model for the image of the advertising campaign of Magno cognac, and the protagonist of the Andalusian government's forest fire prevention campaign. She has also made appearances in the fashion world. During the London Fashion Week she added the finishing flourish to the presentation of Amaya Arzuaga's collection. She posed for the Cartier catalog, and was a star model for Francis Montesinos's designs at the fashion presentations at Pasarela Cibeles (Madrid) and in Lisbon. She also opened the Cádiz Carnival in February of 2001, an honor reserved for only the most popular personalities. The city of Cádiz also commissioned her to put together a show there, which was very well received by both audience and critics.

In the year 2002 Sara Baras was named the "Face of Andalusia" and her image represented

the Andalusian Regional Government's Tourist Board.

Ballet Flamenco Sara Baras premiered *Mariana Pineda* (loosely based on Federico García Lorca's play) with choreography by Sara Baras, original music and arrangement by Manolo Sanlúcar, and stage adaptation, direction and lighting design by Luis Pasqual in September 2002 at Seville's Teatro de la Maestranza, as part of the 2002 edition of the city's Biennial Flamenco Festival. Spain's Ministry of Culture awarded Sara Baras the Premio Nacional de Danza in 2003 for *Mariana Pineda*.

### Staff for Ballet Flamenco Sara Baras

Ana González, *rehearsal assistant*

Dania González, *ballet teacher*

Miguel Millán, *technical director, lighting*

José Luis Pereyra, *stage manager*

Sergio Sarmiento, *sound*

Fernando Durán, *sound*

David Iglesias, *stagehand*

Adolfo Martínez, *wardrobe*

José Luis Pereyra, *road manager*

Yolanda Martínez, Esther Miranda, *assistants*

Mariana Gyalui, *manager*

Saba Danza S.L. (Mariana Gyalui),  
*production*

### US REPRESENTATION

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