

Saturday, February 18, 2006, 8 pm
 Sunday, February 19, 2006, 7pm
 Zellerbach Hall

Noche Flamenca

Martín Santangelo, *Artistic Director*
 Soledad Barrio, *Lead Dancer*



Noche Flamenca

Martín Santangelo, *Artistic Director*
 Soledad Barrio, *Lead Dancer*

Featured Guest Artists

Isabel Bayon
 Antonio Rodríguez Jimenez “El Chupete”
 Juan Ogalla

Cantaores

Manuel Gago
 Antonio Campos

Guitar

Jesus Torres
 Eugenio Iglesias

PROGRAM

La Plaza
choreography by Martín Santangelo

“La Búsqueda”—*solea por bulerías*
 Antonio Rodríguez

Solo de Cante

“Maria”—*alegrías*
 Juan Ogalla

INTERMISSION

“Por Medio”—*jaleo*
 Isabel Bayon

Solo de Guitar

Martinete
 Antonio Rodríguez and Juan Ogalla

“Agarrar”—*seguiriya*
 Soledad Barrio

Fin de Fiesta

This performance is made possible, in part, by the generous support of the members of the Cal Performances Producers Circle and Friends of Cal Performances.

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*Choreography by Martín Santangelo and company members
Produced by Martín Santangelo*

Music Jesus Torres and Eugenio Iglesias
Vocal Arrangements Manuel Gago and Antonio Campos
Artistic Director Martín Santangelo
Lighting Design Adam Gabel and Kate Greenberg
Production Manager Kate Greenberg
Company Manager Carlos Perez Vega

www.nocheflamenca.com

General Management
 Jon Aaron
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 New York, NY
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A BRIEF HISTORY OF FLAMENCO

The precarious conditions of the Andalusian singer of the past made it inevitable that he/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. As far as flamenco is concerned, 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.

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*. 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 *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* 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 fixed tonalities prevalent in Islam, the trance-inducing rhythms of Africa and the searching quality of much Jewish music.

Flamenco developed rapidly, gaining in artistic stature as well as popularity. Establishments dedicated wholly to the performance of flamenco

appeared throughout Andalucía and beyond. They came to be known as *café cantantes*, coffee theaters, where refreshment could be enjoyed while watching the performance. They were similar to cabaret theaters, with as many as four shows per day. Although some of them survived until the middle of the 20th century, they had past their heyday by the 1920s.

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.

FLAMENCO DANCE FORMS

Alegrías: A lively dance from Cádiz. The origin is in the *jotas* of Cádiz—traditional folk music of Aragon, brought to the Andalusian town by soldiers during the War of Independence in the early 19th century. The main characteristics of this style are the richness of its guitar accompaniment, the intricacy of the dancing, the demands of its difficult rhythm and its lively sound.

Bulerías: This developed like *soleares* from a simply style. However, unlike *soleares*, it has a fast and lively rhythm—indeed, the fastest in all flamenco—and it provides enormous scope from improvisation on the part of dancers, singers and guitarists. It is wild, frenzied and lively, but nevertheless contains the germ of sorrow that is almost always present in flamenco.

Cantinas: A distant cousin of the *alegrías*, but the tonalities are very different and the lyrics are much bouncier and compact.

Seguiriyas: Another name for *seguiriyas* is *playeras*—from *placidera*, meaning “hired mourner.” The fact that the words often allude to death suggests that its origin may have been in the primitive wails for the dead. Indeed, the guitar accompaniment evokes the sound of bells tolling.

Soleares: One of the basic *cantes*. One can say that the *soleares* is the perfect form of *cante flamenco*, where beauty and depth of feeling are in harmony. Its rhythm (12 beats to the bar) has its origin in a simple dance called *jaleo*, consisting of three beats to the bar, with the emphasis on the third.

Taranto: Song and dance from the province of Almería. The flamenco dance possesses two extremes: the profundity of a *seguiriya*, a *solea* or a *taranto*, and the wild, uncontained gaiety of a *bulerías*.

Tientos-tangos: *cante y baile festero*, from the villages along the Atlantic seaboard near Cádiz. The name comes from the old dances of that region, which produced three different flamenco styles: *tientos*, *tangos* and *tanguillo*. In the *tientos*, the singing used to be a simple statement, uncomplicated in style. Perhaps owing to the special interpretation of certain singers, it became more and more serious and developed into a very profound style. The rhythm that the guitar provides is founded on a basic 4/4 pattern, although it is continuously enriched by subtle accentuations on different beats or offbeats. In contrast to *tientos*, *tangos* is sparkling and sensual.

Martinete: A austere and rhythmical interpretation of perhaps flamenco’s most profound and oldest forms. The rhythm and song pertain to the *seguiriya*, but it is not accompanied by music (guitar). In essence, both the *seguiriya* and the *martinete* can be defined as searching for hope in a hopeless situation, or believing when there are no longer reasons to believe in life, i.e. when confronting death.

Jaleo: A joyous, yet painful celebration of life, family, marriage, etc. It is usually danced and sung by gypsies in festive gatherings. It expresses the sense of vitality and joy of life, yet it contains a somber and mysterious quality. The *jaleo* preaches that life has moments of wonders and joys but tragedy might be waiting just around the corner.



Born of passion and desire, **Noche Flamenca** was founded in Madrid in 1993 by artistic director Martín Santangelo and his wife Soledad Barrio. Through years of persistence, hard work and love, Noche Flamenca has developed into one of Spain’s most successful flamenco companies. Since its inception, Noche Flamenca’s goal has been to maintain the essence, purity and integrity of one of the world’s most complex and mysterious art forms without the use of tricks or gimmicks. The company relies on the high standards of its artists as well as their profound understanding of flamenco. All aspects of flamenco—dance, song and music—are interrelated and given equal weight in Noche Flamenca, creating a true communal spirit within the company, which is the very heart and soul of flamenco.

The company regularly performs to sell out crowds in New York, Boston, Cleveland, Montreal, Toronto and Washington. In the past few seasons they have debuted in Denver, Seattle, Santa Barbara, San Diego, Miami and Hawaii. In the first part of 2002, the company toured Australia and New Zealand for six weeks performing to great acclaim in every major city. Noche has performed at the Hollywood Bowl, Ravinia, Wolf Trap, Jacob’s Pillow Dance Festival, the Florida International Festival, An Appalachian Summer Festival and with the Hollywood Bowl Orchestra. They also performed a two-week run at Zellerbach Playhouse in Berkeley, and perform regularly in South America. The company’s New York runs—whether at the Public Theater, the Connelly Theater, Joe’s Pub, the New Victory

Theater, Lortel Theater or Theater 80—are always a smash. For its New York performances in 2003, the company received the Lucille Lortel Award for Special Theatrical Experience. Performances in the season ahead include debuts in Atlanta, Charlotte, St. Louis and Chicago and return engagements in Boston, Denver and Montreal.

Some of Spain’s most renowned artists have worked, and continue to work, with the company, such as Soledad Barrio, Belen Maya, Alejandro Granados, Antonio Vizarraga, Rafael “Falo” Jimenez and David Serva.

Noche Flamenca’s vitality, energy and passion have won accolades around the world, with raves and standing ovations in Egypt, the United States, Canada, Portugal and Spain. Because the company’s core group of artists have devoted years to its goal, Noche Flamenca has continually delved deeper and deeper in its quest for a profound art.



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 Espanol. He also appeared in Julie Taymor's *Juan Darien* at Lincoln Center.

Mr. Santangelo 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.



Soledad Barrio (*lead 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 Espanol 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 in more than 12 countries around the globe for her excellence in dance. She recently received a "Bessie" award for Outstanding Creative Achievement. Ms. Barrio is a founding member of Noche Flamenca and is

married to Artistic Director Martín Santangelo. They have two beautiful daughters, Gabriela and Stella.

Isabel Bayon (*dancer*) was born in Sevilla and began her dance training at age five with Matilde Cotral, by 16 she was awarded the title of Danza Española. In the mid-1970s she debuted in a production in honor of Antonio Ruiz Soler. She has appeared as a featured soloist and finalist in several productions of the Bienal de Arte Flamenco in Sevilla. She has performed as a special guest with such renowned companies as Compañía Andaluza, Compañía Joaquín Grilo and Compañía de Fernando Romero. Isabel has also choreographed for Ballet Nacional de España and Compañía Andaluza de Danza. In the XII Bienal de Flamenco in Sevilla she presented her own company, Isabel Bayon Compañía Flamenca in a production entitled *Del Alma*. Recently, she worked with the Javier Baron Company and Pepa Gamboa. This is her fifth season dancing with Noche Flamenca.

Antonio Rodríguez Jiménez "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 professional singers and dancers. He debuted professionally in El Cordobes de Barcelona, considered one of the finest flamenco *tablaos* of Spain. He has performed with the National Opera of Tokyo with Carmen Ledesma. He has also choreographed for Yoko Komatsubara. Antonio has toured extensively as a featured soloist in Italy, Germany, Holland, Brazil and New York. He continues to dance in *tablaos* in Sevilla and Granada. This is his third season with Noche Flamenca.

Juan Ogalla (*dancer*) was born in Cádiz. He starts as a professional at the very young age of 15. He was a member of the Company Manuel Morao, Ballet de Cristina Hoyos, Manuela Carrasco, Company of María Pages and many others. He also participated in many festivals, including Festival Internacional de Mont de Marssans, Festival de Musica y Danza de Granada, Festival Flamenco de Mahon and Festival Querencias en Ceret. Juan has

performed as a soloist in all the *tablaos* in Spain, such as Casa Patas, El Arenal and Los Gallos, as well as in many theaters in Europe, Japan and the United States. This is his first season with Noche Flamenca.

Born in Cádiz to a family of flamenco singers, **Manuel Gago** (*singer*) began singing at the age of five. By 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 Cortez, Sara Varas, Rafaela Carrasco, Guito, Manolete, Javier Baron and Cristobal Reyes. Manuel has traveled the world, singing in Europe, Asia, South America and the United States. This is Gago's fifth season with Noche Flamenca.

Antonio Campos (*singer*) grew up in the shadows of the Albaicin and the Alhambra in Granada. Although there were no artists in his family, they shared a love for flamenco. In 1997, he recorded a CD, *Grana baile por tangos*, with such noted musicians as Juan Maya Marote and Juan and Pepe Habichuela. He worked in *tablaos* in Granada, Madrid and Sevilla, and with artists such as Mario Maya, Antonio Canales, Alejandro Granados, Rafaela Carrasco, Rocio Molina and Juan Ogalla. Mr. Campos has participated in the Bienal de Sevilla and other festivals. He has traveled in the United States, Japan and South America. This is his first season with Noche Flamenca.

Jesus Torres (*guitar*) was born in Barakaldo, Spain. After years of training in flamenco guitar, he moved to Madrid in 1989 and began performing with a host of renowned dancers, including Manolete, Paco Fernandez, Sara Lezana, Raul, La China, Belen Maya, Rozio Molina and Elvira Andres. In 1991, he joined the flamenco company of María Rosa and performed throughout Spain and Japan. In 1993, he appeared at the International Festival of Dance in Madrid at the Albeniz Theater with Belen Maya. A year later, he joined the Compañía Andaluza e Danza directed by Mario Maya and participated in the Bienal de Flamenco Festival. Mr. Torres was also involved in writing the musical scores with Antonio Gades for productions of

Carmen and Fuenteovejuna. He was commissioned by Michiko Okamoto of Japan to create the musical arrangement for productions of *Carmen* and *El Amor Brujo*. In 2004, he participated in the Biennial de Flamenco de Seville in the production of *La Mujer el Pelele*. Earlier this year, he performed in London for Bailaora Rafaela Carrasco. This is Torres's ninth season with Noche Flamenca.

Eugenio Iglesias (*guitar*) began playing professionally at a very young age, working in all the important *tablaos* in Sevilla. He then began touring with various companies, and has accompanied many dancers such as La Tona, Belen Maya, Javier Baron, Sara Varas, Mañuela Carrasco and Israel Galvan. He has also accompanied many of the greatest flamenco singers in Spain, including Lole Montoya, La Negra, Chiquetete, La Susi, Carmen Montoya and El Potito. He is currently working on his own flamenco show as composer and songwriter. This is his first season with Noche Flamenca.

Kate Greenberg (*lighting design, production manager*) is a graduate of NYU's Gallatin School of Individualized Study in lighting design and political theater. She has designed close to 40 shows in the New York area and has worked as a designer at the Pearl Theatre, Doger Stages, the Provincetown Playhouse (with the Playwrights Theatre of New York), Theatre for a New City and the Mazer Theatre. Her work will be seen this spring in Pasion y Arte's *La Luna de Par en Par* at Franklin Marshall College.

Carlos Perez Vega (*company manager*) was born in Asturias, Spain, and attended university at Escuela de Topografía Madrid. Carlos has been working in flamenco since the 1970s. He was affiliated with the María Benitez Flamenco Company for 17 years prior to becoming company manager of Barishnikov's White Oak Dance Company. He has advised many international flamenco events across the United States during the past two decades and is currently a consultant to Pasion y Arte Flamenco Company in Philadelphia.