

Friday, March 14, 2014, 8pm  
Zellerbach Hall

*Focus on Flamenco*

## Estrella Morente



Gregori Chera

### *Autorretrato*

*Estrella Morente's 2014 tour is produced by Flamenco Festival USA, which is sponsored by the Instituto Andaluz del Flamenco; the Regional Ministry of Education, Culture, and Sports, Junta de Andalucía; and INAEM, Ministry of Culture, Government of Spain.*

*Cal Performances' 2013–2014 season is sponsored by Wells Fargo.*

## Estrella Morente

### PROGRAM

Pregón

Requiem

Habañera

Tangos Toreros

Granaína

Seguiriya

Instrumental

En un sueño vinistes

La Estrella

Sevillanas a Lola

Bulería de la corriente

*The program is subject to change.*

### ARTISTS

Estrella Morente *vocals*

José Carbonell (“Montoyita”) *guitar*

José Carbonell Serrano (“Monti”) *guitar*

Antonio Carbonell *palmas, chorus*

Enrique Morente Carbonell (“Kiki”) *palmas, chorus*

Angel Gabarre *palmas, chorus*

Pedro Gabarre (“Popo”) *percussion*

### TECHNICAL STAFF

Joan Fornés *sound*

Bea Vega *road manager*

Macande *management*

## ESTRELLA MORENTE: AUTORRETRATO

**T**HE FIRST TIME I saw Estrella Morente live was at a concert at the Madrid College of Medicine in 1998. I was speechless. No other artist had ever impressed me as much on stage. Never. Not even my idol Georges Brassens, nor my beloved Leonard Cohen or Bruce Springsteen.

Estrella was something new, something different. The first thing that impressed me was her attitude, innate elegance, a new sophistication, an apparent security—not the result of arrogance but of courage and nobility. But then Estrella started singing and I entered a kind of twilight zone. It seemed impossible, someone so young with so much wisdom at the same time. Or was it intuition? Or was it in the genes? Who cares? For me, that day, a star was born.

More than that. Because Estrella, like it or not, belongs to the great, crazy, strange family of the Divas: Callas, Bernhardt, Duncan, Garbo...and that is something that is not learnt or studied, cannot be bought or sold. It is something that is present. Something innate.

In Estrella I found heritage, tradition, and also innovation, the future. The improviser, who never repeats herself, because true feelings can never be duplicated or manufactured. They are conjured up at a given moment.

Every time Estrella takes a stage to sing, the place becomes a theater or an arena, whether in a *tablaó*, on film, or in any performance. She is archaic and futuristic at the same time. Estrella is a performer who uses her voice like any of the jazz greats, as the noblest, most primitive, and most quintessential of instruments.

But Estrella is also an actress, although in her *œuvre*, roles, and characters are not defined or mechanical. They represent an open score, upon which to open the heart of *cante*, like a ritual sacrifice in which art is always renewed, always alive.

From her father she learned that art is never one thing, but carries all others within: poetry, dance, painting, bullfighting, film, and theater.

Today, fate has forced Estrella to become matriarch of a family quite unlike any other in the Spanish arts realm. She began recording her new album with her father, mentor, and teacher, as well as producer, the great Enrique Morente. He was unable to finish it, but it is now in your hands.

*Autorretrato* (“Self-Portrait”) is pure magic. It consists of seemingly disparate tracks, which passed through the filter of Estrella’s voice become one, in a kind of unique composition, an oratory in several movements. It is like a confession, even a statement. It is the overwhelming intimacy of the music which makes it a self-portrait. The self-portrait of a great star. Estrella, as she is today. Estrella, please continue, like Goya, Picasso, or Rembrandt, to portray yourself as you are.

*Fernando Trueba*



Estrella Morente was born in Granada. She is the eldest daughter of the legendary Enrique Morente and the dancer Aurora Carbonell. She grew up surrounded by flamenco, and has since become one of Spain’s most sought-after performers.

Gregori Chivera

Prestigious venues and festivals, both in Spain and overseas, have hosted Ms. Morente’s concerts, among these Carnegie Hall in New York, Konzerthaus Vienna, Theatre Carré Amsterdam, Parco Della Musica Roma, Oslo International Festival, Suds à Arles, Helsinki World Music Festival, and Voix de Femmes, Brussels.

Recently, she recorded De Falla’s *El Amor Brujo* with the Spanish National Orchestra under the direction of Joseph Pons. She has sung with the top orchestras across Spain.

Ms. Morente has won many awards, including the Premio Ondas, and was nominated for a Grammy Award for best flamenco recording. Her recordings have reached platinum status. After five years since the release

of *Mujeres* (EMI), her new album, *Autorretrato* (EMI), was released last October. The record includes collaborations with Michael Nyman, Pat Metheny, Ketama, and Vicente Amigo, among others.

Ms. Morente is a fervent admirer of La Niña los Peines, Camarón de la Isla, Marchena, Vallejo, and, of course, her father Enrique. Lola Flores, Maria Callas, and Montserrat Caballé have also influenced Ms. Morente’s approach to singing.

In spite of her youth, Ms. Morente has sown the seeds of her art and her musical gifts across the globe. She is blessed with a pure, crystalline vocal timbre and moves easily between warm, seductive tones and raw, expressive phrases.

Ms. Morente possesses a profound knowledge of her art as well as innate musical taste. She has become a point of reference for aficionados and newcomers to flamenco singing, combining the early influences of her native Granada with the latest tendencies in the flamenco of the new millennium. She has adhered to simple and untainted song forms, and her singing is neither pure nor orthodox, but contains that edge of personality that makes for a true revolution in the best tradition of flamenco *cante*.