



Poema de Andalucía

Carlota Santana, Artistic Director
Antonio Hidalgo, Associate Artistic Director

Dancers

Antonio Hidalgo
Isaac Tovar
Estefania Ramirez
Eliza Llewellyn
Laura Peralta

Musicians

Gaspar Rodriguez, Musical Director, Guitar
Pedro Medina, Guitar
Francisco Orozco "Yiyi," Singer, Percussionist
Pedro Obregon, Singer

www.flamenco-vivo.org

Stage Manager – Olivia Edery
Lighting Design – Conor Moore

Poema de Andalucía is a journey through the cultural richness and traditions of the Andalusian provinces that form the “cradle of flamenco.” Despite their proximity, many stylistic differences exist between the regions of southern Spain. The varied traditions, festivals, and rituals of daily life reflect the special character of its people and have made the Andalusian region a wellspring of cultural heritage, not just for dance and song but for poetry, art, and literature. Through the language of flamenco, this special ‘Poem’ pays tribute to the unique land and people of Andalucía

MALAGA: EL SOL DE PICASSO

Choreography: Susana di Palma

Pablo Picasso was born in this sunny seashore city, his early works reflect the sun and lightness of his spirit before the development of his more serious later works.

MÚSICA FLAMENCA

Guitarists: Gaspar Rodriguez, Pedro Medina

Singer-percussion: Francisco Orozco “Yiyi”

Singer: Pedro Obregon

In flamenco, the dance does not stand alone but rather is forever intertwined with its music. This musical interlude reflects the mélange of peoples and cultures that inhabited Andalucía.

GRANADA: EL LLANTO/GARCIA LORCA

Choreography: Antonio Hidalgo

Music Gaspar Rodriguez

Inspired by *Federico*: Original book and direction by Manuel Duque

From the complex cultural richness that is Andalucía, Federico Garcia Lorca was born. This work is inspired by his poetry, plays and music. . . His life was always entangled with flamenco and its people, its expression—much of his poetry reflects his love and passion for this art form and its *duende* that encompassed him. . .

----INTERMISSION----

HUELVA: FANDANGOS DE HUELVA

Choreography: Zenon Ramos

Dancers: The Company

The Fandangos from the province of Huelva are varied and each village has its particular style. This style, a bit modernized, uses castanets, historically tambourines and reed flutes were used as well. There are *fandangos grandes* which are only sung and are deep and serious. These Fandangos de Huelva are the opposite- lighter, upbeat and speak of love and happiness.

ALMERÍA: TARANTO

Dancer: Isaac Tovar

This heavily accentuated rhythm from the province of Almería has its origins in the songs of the miners, often expressing a somber mood and reflecting miners' themes.

MÁLAGA: MARTINETE-SEGUIRIYA

Choreography: Enrique Vicent and Antonio López

Dancers: The Company

The *martinete* rhythm is said to be derived from the workers in the forges and from the word *martillo*, meaning hammer. *Seguriya* is one of the oldest flamenco forms where the heaviness of the music gives the dancer a chance to express feelings of sorrow and to work within the complex rhythmic patterns. The choreographers are from Málaga and have been deeply influenced by their surroundings.

This choreography was made possible by a partnership between Flamenco Vivo and the Certamen de Coreografía de Danza Española y Flamenco of Madrid and supported by Spain Culture New York - Consulate General of Spain: member of the network SPAIN arts & culture.

SEVILLA: SOLEARES

Dancer: Estefania Ramirez

The *soleares* is one of the most serious and most *jondo* (deep) *palos* in flamenco. Sevilla today is the host to the ever growing population of flamenco artists and aficionados - all intent on interpreting this style for its truth in emotion and to pay respects to this city and its culture.

CÁDIZ: JALEOS/BULERÍAS

The Company

Choreography: Angel Muñoz

Music: Gaspar Rodriguez

(Excerpt from: *Ángeles*)

At the end of every flamenco gathering the party ends with a “jam session.” Artists are free to show their individuality and enjoy the rhythms. Originally developed by the gypsies of Extremadura, this *palo* has become part of the flamenco canon and a traditional way to finish the evening's program.

Program subject to change

WHO'S WHO IN THE COMPANY

CARLOTA SANTANA (Founder and Artistic Director) Hailed as “The Keeper of Flamenco” by Dance Magazine and honored by the King and Government of Spain with *La Cruz de la Orden al Merito Civil* for “all the years of passion, excellence and dedication to the flamenco art,” Carlota Santana is an internationally-renowned flamenco and Spanish dance artist and educator. In 1983, she co-founded Flamenco Vivo with Roberto Lorca; following his death from HIV-related causes in 1987, she was determined to continue their work. In the decades since, she has led Flamenco Vivo Carlota Santana's growth as one of this country's most successful flamenco companies, with a mission to promote flamenco as a living art form and a vital part of Hispanic heritage.

Under Santana's artistic direction, Flamenco Vivo has premiered more than 20 original works, offering commissions to numerous flamenco artists from Spain and the United States; recent creations include *Bailes de Ida y Vuelta*, depicting flamenco's journey through Latin America; *Mano a Mano*, a tribute to the bullfighter Manolete; and the contemporary flamenco story-ballet *Federico*, a celebration of the life of Federico García Lorca. Ms. Santana created the company's innovative arts-in-education program, integrating Spanish dance and culture with academic curricula, and has pioneered bilingual education initiatives targeted to immigrant populations, as well as other programs addressing the special needs of disabled youth. Beyond the company's ongoing work, she has also been the driving force behind a series of unique special projects, including two flamenco symposia produced in collaboration with Duke University's Dance Department (2012 and 2015), and the "100 Years of Flamenco in New York" exhibit mounted in partnership with The New York Public Library for the Performing Arts. The first-ever curated museum show on flamenco in the U.S., "100 Years" ran for five months (March-August 2013) in The Vincent Astor Gallery at Lincoln Center; in his review, New York Times chief dance critic Alastair Macaulay praised the "vitality and pride" of the show, noting: "This vivid collection enriches our ideas of both this genre and this city."

Santana has served as a panelist for the New York State Council on the Arts and the National Endowment for the Arts, is a member of the New York Dance Force and North Carolina Dance Alliance, and is a recipient of a Choreographer fellowship from the North Carolina Arts Council. She is on the faculty of Duke University, has taught at Long Island and New York Universities and participated in the creation of the NYC Blueprint for Teaching and Learning in the Arts.

ANTONIO HIDALGO (Associate Artistic Director, Choreographer, Dancer) was born in the town of Lucena (Córdoba) Spain, and has worked with many various companies throughout his professional career. These include those of Jose Antonio, Carmen Mora, Jose Greco and various flamenco-fusion groups such as Kon-raza and Arickytwon. Hidalgo appeared with Antonio Gades where he danced the principal role of Escamillo. He has collaborated with companies such as that of Maria Benitez, Masamy Okada and The Latin Ballet of Virginia as well on Spanish television and in theatre productions with such directors as Miguel Naros, Salvador Tavora and Antonio Molero. In partnership with Inmaculada Ortega, he directs the Company Aroma Flamenca. He has received commissions from the New York State Council on the Arts for his acclaimed pieces *Mano a Mano*, *Bailaor/Bailaora* and *Imágenes Flamencas* which toured nationally and premiered in New York at The Joyce Theater in 2001, 2002 and 2006 respectively. In 2007 Antonio received the *Premio Andaluz de Lucena* for outstanding artistic achievement. Most recently Antonio has been working as rehearsal director and performer with the *Fundación Antonio Gades* whose mission is to preserve the legacy of this most famous Spanish choreographer.

ESTEFANIA RAMIREZ (Dancer) began dancing at the age of four, studying classical ballet, modern dance and African dance forms. In her teen years she began working in the professional dance environment, and traveled to London, England where she debuted at the Royal Albert Hall. Upon completing her Bachelor of Fine Arts in Theatre and Dance at the University of New Mexico, she toured nationally with Pablo Rodarte's Dance España as principal dancer. Contracted by Maria Benitez Teatro Flamenco she toured extensively in the U.S. and Canada performing in venues such as Jacob's Pillow, Santa Fe Stages, and PBS's Evening at the Pops conducted by Keith Lockhart, the Los Angeles Guitar Quartet and Mezzo- Soprano Denyce Graves. She relocated to Spain in 1997 and began working with artists such as pianist Juan Cortes, guitarist Rafael Rodriguez and Maestro Jose Galvan. In Spain she worked as a dance professor at the Centro Valenciano de Danza and movement theory teacher for the Ministry of Culture and Education. She founded and directed JORNADAS FLAMENCAS, an annual flamenco music and dance festival in the city of Castellón de la Plana. She participated as the co-director of TEMPLE, widely acclaimed in various Flamenco Festivals on the Mediterranean coast sharing bills with artists such as Rafael de Utrera, Luis 'El Zambo', Diego 'El Cigala', Miguel Poveda, and Tomatito. Since then she has worked as a performer and instructor throughout the United States, Canada, Panama, Colombia, and Germany Presently, she is Co-Director of Entre Flamenco Company with Antonio Granjero. With EF, she received 2010 Choreography award from the Artist Foundation of San Antonio. She founded Spanish DanzArt Society a non for profit

organization. At present, Mrs. Ramirez resides in Santa Fe, NM and is the co-director of the newly founded *Santa Fe School of Flamenco*.

ISAAC TOVAR (Dancer) was born in Valladolid and finished his studies at the Professional Conservatory of Dance in Seville in 2001. He began his career in the Taller de la Compañía Andaluza de Danza and in May 2004 became a member of Centro Andaluz de Danza under the direction of José Antonio. He performed in the Festival de Peralada and was an artist in the film *Iberia* by Carlos Saura. In January of 2005 Isaac toured as soloist with the Company of Rafael Aguilar throughout Spain and Europe and then went on to become a member of the Company Antonio Gades. In 2005, after being chosen as a finalist in the Certamen of Choreography in Madrid along with two other artists, he became a soloist in the National Ballet of Spain. In August he was a member of the Company that received the first prize in the Certamen de Choreography in the Teatro Albeniz with a choreography entitled “XY.” Upon leaving the Ballet National in 2010, Isaac became a member of the Company of Aída Gómez and also presently performs with Ursula López and the Nuevo Ballet Español.

ELIZA LLEWELLYN (Dancer), began her studies in ballet at the age of three in her hometown of New Orleans. Her flamenco training began in New Mexico under María Benítez, Martin Santangelo and Soledad Barrio, and later in Mexico with Raul Salcedo and Marisol Moreno. In 2002 she studied at the Centro Flamenco de Estudios Escénicos Mario Maya in Granada under the legendary Mario Maya, Belén Maya and Alejandro Granados. In Seville she studied with Israel Galván, Pastora Galván and Yolanda Heredia and most recently in Madrid at Amor de Dios with Alfonso Losa and Miguel Cañas. She moved to the Bay Area in 2005 and began training with Melissa Cruz, Fanny Ara and in 2006 she joined Theatre Flamenco of San Francisco, directed by Carola Zertuche. Today, Eliza is a member of the Juan Siddi Flamenco Company based in Santa Fe, New Mexico, appearing on tours and with their Santa Fe summer seasons. Eliza travels to Mexico City to study with Mercedes “La Winy” Amaya- niece of the legendary Carmen Amaya- and Marien Luévano. While there she has performs at the local *tablaos* appearing at La Cueva Rociera, Hojas de Té, Estudio Agora and the Tablao Academia Amaya alongside Cachito Díaz, Mario Díaz, Mercedes “La Winy” Amaya, Santiago Aguilar, Marien Luévano, and Alfredo Millan, among others. Eliza currently teaches in New Orleans at Dance Quarter studio.

LAURA PERALTA started her classical music and dance studies at the age of eight. She studied at the Manhattan School of Music for ten years as a piano major and graduated with honors from Johns Hopkins University, beginning her flamenco studies with Omayra Amaya upon returning to New York. Laura has performed in New York and throughout the U.S. with companies including Juan Siddi Flamenco Theatre Company in New Mexico, Flamenco Vivo Carlota Santana in their national tour and season at the Joyce Theater, Pasión y Arte in Rosario Toledo’s *Cómplices* at Jacob’s Pillow, and with Soledad Barrio and Noche Flamenca in their national tour and production of *Antigona*. Laura also co-choreographed and performed a piece selected for the 2015 Queensboro Dance Festival.

GASPAR RODRÍGUEZ (Guitarist, Musical Director) was born in Estepona, Málaga, and has won several prestigious awards including the “Sabicas” and was a finalist of La Unión in flamenco guitar. An accomplished composer, Gaspar has traveled throughout Spain, Europe and in New York City with Cañadú with whom he has produced several CD’s, and has worked for El Nuevo Ballet Español under the direction of Angel Rojas. In addition to touring worldwide with many esteemed flamenco artists including Juan Andrés Maya, Rocío Molina, Juanito Maravillas, Andres Lozano, Maite Maya and Paco del Pozo, he regularly performs in Madrid *tablaos* Casa Patas and Las Carboneras. Gaspar first worked with Flamenco Vivo in 1997 and has since returned for several National Tours and performances.

FRANCISCO OROZCO “Yiyi” (Percussion, Singer), of an Andalusia family, born in Barcelona, was introduced to Flamenco rhythms at the tender age of four. Yiyi was trained by

flamenco singer and father-- "Joselón de Jerez" in his Spanish peña named "Peña Fosforito". Considered a "child prodigy" of percussion Yiyi began his professional career at the age of twelve. By age seventeen, and one CD later, he became more involved with singing, and left Spain for Germany on a long-term contract with the company "Flamenco Rubio". Since that time he has performed with "Compañía Flamenca Alhama" throughout Europe and Japan; with María Benítez "Teatro Flamenco" and Domingo Ortega as well as at "Casa Patas" in Madrid; with Jose Greco II; and with world-renowned guitarist Serranito. He has also performed with Alejandro Granados, Yolanda Heredia, El Toleo, El Pelao, María Serrano, La Tania and Antonio Granjero.

PEDRO OBREGON (Singer) born in Cordoba, comes from a family very involved in flamenco including his father Pedro Obregon and his uncle Francisco Uceda. He was initiated into flamenco in the Peña El Mirabras in Cordoba and slowly began giving recitals and participating in festivals throughout Spain. He has shared the stage with many great singers such as Juanito Valderamma, Jose Merce, Claxito Sanchez, Fosforito among others. Pedro has worked in many tablaos including Torres Bermejas, Corral de la Morerira and Casa Patas. He has received various prizes including Primer Premio Jovenes Flamencos en Cordoba (1997) and Primer Premio en Peña Flamenca Merengue en Cordoba, among others. He has traveled widely as representative of the Instituto Cervantes giving concerts in Frankfurt, Indonesia, Brazil and Cabo Verde. Pedro performed in the Catedra de Flamencologia de Cordoba in 2008 and 2010 and took part in the Bienal de Sevilla in 2010 accompanying Concha Jareno. He has worked with such well known dancers as Manuel Liñan, Rafael Amargo, Javier Latorre and Blanca del Rey as well as many others. He has released his own record Sueño Flamenco in 2000 after participating in creating other recording such as Jovenes Flamencos and Flamencos de El Mirabras.

PEDRO MEDINA (guitarist) was born in Murcia Spain in 1982, obtaining his musical formation through folkloric music playing the bandurria, the laud and the violin. He toured Spain and France as a folkloric musician and then began to study the guitar at the Municipal Music School in Archena. In Madrid he studied with el Maestro Enrique Vargas and with Jorge Pardo, El Viejín, René Toledo among others. A multi instrument artist he plays percussion paino, bajo and he has his own recording studio: MadrilesRecords. He has collaborated with: Mojo Project, Gato (*producido por Tony Lopez de Ska-p*), Quinto Parpadeo, Lucrecia, David Andreu, Maktub, La Húngara and Escoberito. He has toured with Nuevo Ballet Español and as a member of *Jose Luis Gutierrez Quartet*. He shared the stage with Tomatito, Jorge Pardo and Carlos Benavent. He collaborates often with Elena Andujar, Raúl Jimenez, Raúl Garcia "El Cobo," Ismael Tamayo and David Carrasco. As producer he has worked on the CD's of David Andreu, Luis Rodrigo, California Project, Manuel Lama, Fabrizio Fiore (Italia-Suiza), Isabelle (Boston) and Esteban Ciudad among others. He has produced, created and arranged along with Gaspar Rodriguez for the short *Primer Asalto* starring the actress Paca Gabaldon.

SUSANA DI PALMA – (Choreographer) studied Spanish dance and flamenco since childhood, and when in Spain with maestros Ciro, Manolo Marin, Manolete, Carmen Mora and Merche Esmeralda, performing throughout Spain in *tablaos* and with companies such as La Singla. In 1985 she founded Zorongo Flamenco Dance Theater in Minneapolis with the mission to create innovative theater works that expand on traditional flamenco to reflect on controversial contemporary issues. Di Palma's full length theater-flamenco ballets include: *Flor, Garden of Names, Gernika, Sadjá, First, I Dream, La Virtud Negra, Encuentros, Tales of the Black Legend, Convivir, Los Caprichos* among others. Her works have been presented at New York's Joyce Theater, Miami's Florida Dance Festival, St. Paul's O'Shaughnessy Theater's "Women of Substance Series," and the Walker Art Center. She has received grants and fellowships from the Minnesota State Arts Board; National Endowment for the Arts; The McKnight Foundation; Jerome Foundation, Metropolitan Regional Arts Council and The Bush Foundation.

MANUEL DUQUE (creator of original book and stage direction of *Federico* on which *Granada: El Llanto* is based) is Professor Emeritus of Theatre Arts at Penn State University, provided the conceptual framework and stage direction for *FEDERICO*. His personal and professional involvement with the work of Garcia Lorca has spanned a

thirty-year period during which he has delved into the plays as an actor, director, text consultant and translator. Formerly a Master Teacher of Acting in the MFA training programs at Penn State and the Florida State/Asolo Theatre Conservatory, Duque is also a cross-cultural theatre specialist. Mr. Duque has collaborated with Carlota Santana Flamenco Vivo on many occasions.

CONOR MOORE is a Vancouver and New York City-based lighting, set, and projection designer with an MFA in design from UBC. Vancouver credits include: *Peter and the Starcatcher*, *In a Blue Moon*, *4000 Miles*, *Armstrong's War*, and *The Patron Saint of Stanley Park* (Arts Club Theatre), *La Bohème* (Vancouver Opera), *Senora Carrara's Rifles* and *Fourplay* (Shaw Festival), *Gunmetal Blues* (Vancouver Playhouse), *Hamlet*, *Falstaff*, *Henry VI*, and *Richard III* (Bard on the Beach), *Waiting for Godot* (Blackbird Theatre), *Penelope*, *Indian Arm*, and *Tremors* (Rumble Theatre), *The Competition is Fierce* (Itsazoo), *Romeo and Juliet*, *MK Woyzeck*, and *The Madwoman of Chailot* (UBC Theatre). NYC credits include: *Rothschild and Sons* (York Theatre), *Students Bodies* (Flea Theatre), and *Sanctuary* (United Solo Festival). He is a member of the Associated Designers of Canada. www.conormooredesign.ca

OLIVIA EDERY (Stage Manager) and Lighting Designer is from the San Francisco Bay Area. She is a graduate of NYU's Tisch School of the Arts. Currently she works as a freelance Stage Manager and Lighting Designer as well as an electrician for the Solomon R. Guggenheim Museum and IATSE Local 4. She has worked with such companies as Jacob's Pillow Dance Festival, Brooklyn Academy of Music, *Joshua Beamish | MOVE: The Company*, *Dzul Dance*, and Circus Warehouse.

Flamenco Vivo Carlota Santana
4 West 43rd Street, Suite 608
New York, NY 10036
Tel: (212) 736-4499 ♦ Web: www.flamenco-vivo.org ♦ Email: santana@flamenco-vivo.org

Flamenco Vivo Carlota Santana has received support from: American Express, The American Music Center, The Mary Duke Biddle Foundation, Con Edison, The Consulate General of Spain in New York, Dance NYC & The Mertz Gilmore Foundation, Durham Arts Council, Bobbie Fletcher Fund of Triangle Community Foundation, Freixenet, Friar's Foundation, Harkness Foundation for Dance, Merrill G. and Emita E. Hastings Foundation, Allen E. Kaye, P.C., Garrett Kirk, The Lila Acheson Wallace Theater Fund, Office of the Manhattan Borough President, The J. P. Morgan Chase Foundation, The Joyce Theater Foundation, National Endowment for the Arts, New York City Department of Cultural Affairs, New York City Department of Youth and Community Development, New York Foundation for the Arts, North Carolina Arts Council, New York State Council on the Arts, New York State Council on the Humanities, The Phillips Club, Rosenblatt Foundation, Martha Lovenheim Siegel, Lisa Chickering, Socarrat Restaurants, Tapeña Wines, Target Stores, The Travelers Foundation, Urban Telecommunications, the United States Department of Education, WNYC New York Public Radio, Therese Berkowitz, Victoria Baird, Carmen & Michael Carfagna, Arnold D'Angelo, Nelida Lara, Patricia Malone, Simonetta Sambataro, Richard & Barbara Wong, Katherine Paculba, Jane Sorensen, David & Michele Tarica, Deirdre Towers, Derek & Rhona Ross, Menkes Theatrical Shoes, Susan Bernstein, Carol Fromboluti, Paula Jonas, Kathy Fox, Heather Smith Linton, Robert & Anetta Nickerson, Philip & Margareta Kotch, George & Dee Gamble, George & Jane Fuller, Jack Kirman, Douglas Turnbaugh, James & Joyce Snapper, Louis Goetz, J. Michael Hanvik, the Zinn Family and our many "Friends of Flamenco."

Board of Directors of Flamenco Vivo Carlota Santana

Nelida Lara
Carlota Santana
Patricia Malone
Michael Carfagna

Jonathan Sirota
Bhaviksha Ranchod
Angelica Escoto
Carmen Carfagna

North Carolina Advisory Board

Yvonne Bryant
Rafael Lopez-Barrantes

Patricia Westphal
Alicia Vila

STAFF

Artistic Director. Carlota Santana
Associate Artistic Director.....Antonio Hidalgo
Executive DirectorDaniel Feinstein
Managing Director. Hanaah Frechette
Director Center for Flamenco Arts....Leslie Roybal

Special Services for Flamenco Vivo Carlota Santana

Legal Law offices of Allen E. Kaye, P.C.
Travel Atlas Travel of Daytona Beach
Graphic Design I Can Do That Productions, Brianne Logan Designs
Computer Assistance ContangoIT
Insurance Philadelphia Insurance
Banking Signature Bank
Castanets Galiano, Castañuelas del Sur
Shoes Gallardo, Don Flamenco
Costumes Inmaculada Ortega, Enrique Arteaga, Roberto Cartagena



{721 Hyde Park ■ Doylestown, PA 18902 ■ p.267-880-3750 ■ f.267-880-3757 ■ www.baylinartists.com}