

BALLET NACIONAL DE ESPAÑA

Director **Rubén Olmo**

ELECTRA

Murcia

16th November 2019



Electra © Photography: James Rajotte. Dancer: Inmaculada Salomón, Principal Dancer with the BNE.

Electra is a production by choreographer Antonio Ruz that brings the classical tragedy to life through a range of dance languages, offering an original and contemporary vision inspired by Spain's popular imagination.

The action of *Electra* is set in rural, traditional twentieth-century Spain. It is a story of fate and revenge, of blood condemned and the search for freedom.

Why *Electra*?

Whenever I embark on a new project, I try to listen to my intuition and look for the connections between its subject matter and my own creative universe, my imagination and my roots. That is what happened when *Electra* arose as a project for the Spanish National Ballet and I envisioned its story in the rural, traditional and deeply rooted Spain that has inspired and fascinated me since childhood. Although its plot comes from more than two thousand years ago, its visceral power and aesthetic beauty exerted a magnetic pull on me, leading me towards our own popular culture: Spanish and Mediterranean culture. Dreaming of restoring dance and the chorus to the place we imagine they occupied in classical tragedy, as a unifying force for ideas and emotions, *Electra*, beyond styles or disciplines, represents for me the continuation of the creative path I began as a choreographer years ago. *Electra* is a human and sensory experience in which movement, space, light, music and voice form part of a single whole.

Antonio Ruz



© Costume design for *Electra* by Rosa García Andújar, costume designer for *Electra*.

ELECTRA

Direction and choreography
Choreographic collaboration
Music

Dramaturgy and lyrics

Set design

Costume design

Lighting design

Guest artist

Special appearance

Musical recording

Antonio Ruz

Olga Pericet

Pablo Martín Caminero, Moisés P. Sánchez and Diego Losada

Alberto Conejero

Paco Azorín

Rosa García Andújar

Olga García (A.A.I.)

Sandra Carrasco

Antonio Najarro

Manuel Coves, Musical Director,
Orchestra of the Community of Madrid (ORCAM)

BNE flamenco musicians

Assistant director

Props

Hair

Make-up

Women's costume production

Men's costume production

Props production

Set construction

Lucía Bernardo

Daniela Presta

Pepe Juez

Roberto Siguero

Milagros González

Gabriel Besa

Readest

Mambo Decorados, Esfumato, May
Servicios para el Espectáculo and
Natalia Vicente

Tinte Universal

Gallardo

Dyeing

Footwear

**World premiere at the Teatro de la Zarzuela in Madrid on 9th
December 2017, performed by the Ballet Nacional de España.**



© Costume designs for Calcante, Agamemnon and Orestes by Rosa García Andújar, costume designer for *Electra*.

Synopsis

After murdering her husband Agamemnon—who had previously sacrificed their daughter Iphigenia—Queen Clytemnestra has married Electra, her other daughter, to a humble shepherd. In doing so, she hopes to prevent the young woman from producing noble heirs. The good-hearted peasant, however, has not consummated the marriage, knowing that his feelings are not reciprocated. His only wish is to draw Electra away from the dark thoughts that haunt her. When Electra visits her father's tomb, she is reunited with her brother Orestes, who has returned from exile. The two siblings agree to avenge their father's death by murdering their mother and her lover, Aegisthus.

Electra is a story of family ghosts, ancient grievances and uncontrollable absences. It is a myth that continues to captivate us through its power and universality.

Alberto Conejero, dramaturg

Prologue: *A Family Photograph*

Choreography: Antonio Ruz and Olga Pericet (*Alboreá*)

Music: Pablo M. Caminero and Diego Losada (*Alboreá*)

Lyrics: Alberto Conejero

Scene One: *Electra Is a Peasant Woman*

Choreography: Antonio Ruz

Music: Moisés P. Sánchez

Scene Two: *The Water Carries Nothing Away*

Choreography: Olga Pericet and Antonio Ruz

Music: Pablo M. Caminero

Lyrics: Alberto Conejero

Scene Three: *Clytemnestra's Nightmare*

Choreography: Antonio Ruz

Music: Pablo M. Caminero and Diego Losada (*Petenera*)

Lyrics: Alberto Conejero

Scene Four: *Electra Dances with the Absence of Her Father*

Choreography: Antonio Ruz

Music: Moisés P. Sánchez and Diego Losada (*Temporera*)

Lyrics: Alberto Conejero

Scene Five: *The Hunting of Aegisthus*

Choreography: Antonio Ruz

Music: Moisés P. Sánchez

Scene Six: *Now I Am Electra*

Choreography: Antonio Ruz and Olga Pericet (*Ayeos* and *Fandango*)

Music: Moisés P. Sánchez and Pablo M. Caminero (*Ayeos* and *Fandango*)
Lyrics: Alberto Conejero

Scene Seven: *The Death of Clytemnestra*

Choreography: Antonio Ruz

Music: Pablo M. Caminero

Lyrics: Alberto Conejero

Epilogue: *The Bride Is Called Electra*

Choreography: Antonio Ruz

Music: Traditional

BIOGRAPHIES



RUBÉN OLMO **Director of the BALLET NACIONAL DE ESPAÑA**

Rubén Olmo (Seville, 1980) discovered his passion for dance at an early age. At the age of nine, he enrolled at the Seville Conservatory, where he graduated in Spanish Dance and Classical Dance in 1996. His teachers there included Marisol Delgado, José Manuel Moreno and Pepa Coral. During his training, he also took classes at the schools of Manolo Marín, Carmen Montiel and José Galván, and attended courses with Pedro Azorín, Juanjo Linares, Victoria Eugenia, "Manolote", "Güito", Mario Maya, José Granero,

Javier Latorre, Aída Gómez, Nadín Astor, Antonio Canales, Teresa Nieto, Rosa Naranjo and Carmina Ocaña.

His professional career as a dancer began at the age of sixteen, when he joined Javier Barón's company and appeared in the production *El pájaro negro*, with Belén Maya as principal bailaora. A year later, he joined Aída Gómez's Spanish Dance Company, where he performed as a soloist in *Estamos solos*, choreographed by José Antonio, Javier Latorre and Aída Gómez. He also took part in the Teatro de la Zarzuela production of *El barberillo de Lavapiés*, choreographed by Ramón Oller.

In 1998, at the age of eighteen, he joined the corps de ballet of the Ballet Nacional de España (BNE), then directed by Aída Gómez, and was promoted to soloist a year later. During his time with the BNE, he performed as principal dancer in productions including *Luz de alma*, choreographed by Javier Latorre; *La Celestina*, choreographed by Ramón Oller and directed for the stage by Adolfo Marsillach; *Poeta*, by Javier Latorre; *Carmen*, by José Antonio Ruiz; *Ritmos*, by Alberto Lorca; *Oripando (Farruca)*, by Israel Galván; and *Grito (Alegrías)*, by Antonio Canales. In 2002, he decided to leave the BNE and join Eva Yerbabuena's company. He subsequently continued to collaborate with the BNE as a choreographer and guest dancer, including in the production *Ángeles Caídos*.

Before fulfilling his ambition of founding his own company in 2006, he danced in *Carmen and Dalí* with Compañía Metros, directed by Ramón Oller, and in *Los Tarantos (Musical Flamenco)*, choreographed by Javier Latorre and directed by Emilio Hernández. He also worked as principal dancer, choreographer and assistant director with Rafael Amargo's company.

For the company bearing his name, Rubén Olmo created the productions *Érase una vez que era*, premiered at the Teatro Albéniz in Madrid in 2003; *Belmonte* (Teatro Albéniz, Madrid, 2006); *Pinocchio* (Teatros de la Villa, Madrid, 2007); *Tranquilo alboroto* (Teatro Central, Seville, 2010); *Las tentaciones de Poe* (Teatro Central, Seville, 2012); *Horas contigo* (Teatro Fernán Gómez, 2018); *La muerte de un minotauro* (Itálica International Dance Festival, 2019); *Naturalmente Flamenco* (Festival de Jerez, 2019); and *Diálogo de Navegante* (Málaga Biennial, 2019).

He taught at the Centro Andaluz de Danza (CAD) from 2008 to 2018 and served as director of the Ballet Flamenco de Andalucía (BFA) from 2011 to 2019. At the head of the Andalusian public company, he premiered productions including *Metáfora* (2012) and *Llanto por Ignacio Sánchez Mejías* (Gardens of the Generalife at the Alhambra, 2012).

He has also collaborated as a guest dancer or choreographer with some of Spain's leading dance companies and artists. He appeared in *Permíteme bailar*, by Aída Gómez; *Jazzing Flamenco*, by Antonio Najarro; *La horma de su zapato*, by Isabel Bayón; and *El amor brujo*, by Víctor Ullate. He also took part in the opera *El público*, by Federico García Lorca, composed by Mauricio Sotelo and presented at the Teatro Real in 2015.

Winner of the 2015 National Dance Award, Rubén Olmo has received numerous distinctions throughout his career, including the Max Award (2014), the Indanza Silver Slipper (2012), the Golden Giraldirillo at the Seville Flamenco Biennial (2010) and the Pilar López Dance Performance Award (2007). His productions have also received awards, including the Critics' Award at the Festival de Jerez in 2019 for *Horas contigo* and the City of Seville Giraldirillo in 2016 for *Toda la vida bailando*.

Rubén Olmo has been Director of the Ballet Nacional de España since September 2019.

Photograph of Rubén Olmo © BNE. James Rajotte



ANTONIO RUZ **Choreographer**

An independent choreographer and dancer, Antonio Ruz has long been one of the most prominent figures in Spanish dance. His artistic language, developed both through his own company, founded in 2009, and through significant

collaborations with renowned national and international ensembles such as the German company Sasha Waltz & Guests, is grounded in a profound interest in the most open and expansive possibilities of dance. This openness is the result both of his broad training and of the development of his creative practice, rooted in contemporary dance but also encompassing Spanish dance, flamenco and the meeting point between them.

Antonio Ruz was born in Córdoba in 1976, where he trained in flamenco, Spanish dance and classical ballet. In 1992, he moved to Madrid on a scholarship to study at the Víctor Ullate School. Two years later, he began his professional career with the Víctor Ullate Ballet, where he rose to the rank of principal dancer and performed works from the classical and neoclassical repertoire.

In 2001, he embarked on an international career, joining the Ballet du Grand Théâtre de Genève and later the Ballet de l'Opéra de Lyon. In 2006, he returned to Spain to join the Compañía Nacional de Danza under the direction of Nacho Duato. This extensive artistic journey through some of the most prestigious companies in Spain and abroad shaped the eclectic performing profile that has also defined him as a dancer and forms part of Ruz's wide-ranging artistic sensibility.

During his time with international companies, a period that proved particularly enriching in his career, Antonio Ruz began to explore choreography. His first two works, *1Calvario* and *Cebolla nf ognion n*, were presented as part of the Young Choreographers' Evenings at the Ballet du Grand Théâtre de Genève. During the same period, he created and performed *Heidi* with Bruno Cezario, premiered in Rio de Janeiro, Brazil, and created the solo *Pilampo*, premiered and performed by Sora Lee at the Gala of the Stars Korea Dancers 05.

Collaboration with other artists and even with other disciplines is a constant feature of his work, reflecting his interest in the heterogeneous nature of dance and a prolific approach to movement that transcends disciplinary labels. Since 2007, he has developed an ongoing creative relationship with the Berlin-based company Sasha Waltz & Guests, participating as both dancer and choreographer in several of its creations and productions. He also worked as choreographic assistant on *Sacre* (2014) and *Orfeo* (2014), as well as on several works by Juan Kruz Díaz de Garaio Esnaola and on the project *Un/Ruhe* (2016) with the Junge Deutsche Philharmonie. Also from 2007 onwards, he began an important collaboration as guest choreographer and dancer with the Spanish dance company Estévez-Paños & Compañía, with whom he also created *Danza 220V* (2010). He created *Ostinato* (2018) for LaMov Compañía de Danza in Zaragoza and choreographed *Ojalá* (2011) and *Manipula* (2014) for the FEX Workshops at the Granada Conservatory of Dance, as well as *Ballhaus* (2015) for Fundación Psico Ballet – Maite León / Fritsch Company. Ruz has also worked as a choreographer in theatre productions including *Capitalismo, hazles reír* (2013) and *Los Macbez* (2014), directed by Andrés Lima, and *Antígona* (2015), directed by Miguel del Arco. “My challenge in every project is to bring out the human side of the performers and reveal their personalities. Technique and virtuosity without an underlying artistic discourse do not interest me,” Ruz explains.

In 2009, driven by both a personal and artistic need, Antonio Ruz founded his own dance company in Madrid, with which he has presented his work throughout Europe, Africa and South America. At the head of the company, he has continued to develop his eclectic artistic language while also deepening his distinctive relationship with music, often performed live and always sharing a central role with movement in his recent works. Examples include *Ignoto* (2011), winner of the RCH Award for Best Performance at the 2011 Burgos–New York International Choreography Competition; *Libera Me!* (2012), with the German choir Vocalconsort Berlin; *Vaivén* (2014), with Juan Kruz de Garaio Esnaola; *À L’espagnole, fantasía escénica* (2015), with the baroque ensemble Accademia del Piacere, led by Fahmi Alqhai, winner of the PAD Award for Best Choreography from the Andalusian Association of Dance Professionals and the 2015 GEMA Award for Best Innovative Production from the Spanish Association of Early Music Ensembles; *Recreo.02* (2015), the opening production for the new German School of Madrid; *Beautiful Beach* (2015); and *Double Bach* (2016), with musician and composer Pablo M. Caminero and renowned dancer Tamako Akiyama.

Other productions premiered with his company include *No Drama* (2010) and *Ojo* (2012), a co-production by the Festival de Otoño en Primavera and Sasha Waltz & Guests, which received the PAD Award for Best Choreography from the Andalusian Association of Dance Professionals. Invited by Antonio Najarro, then director of the Ballet Nacional de España, Ruz served as director and choreographer of *Electra* (2017), premiered in December 2017 at the Teatro de la Zarzuela in Madrid. *Electra* opened the most recent edition of the Mérida International Classical Theatre Festival to great public and critical acclaim, receiving two awards from the Festival. Ruz was the only Spanish choreographer invited by the Zurich Festival to take part in the music, dance and poetry productions *Chagall Konzerte* (2018) at the Fraumünster Church, with the special collaboration of Meret Meyer, the painter's granddaughter.

Among the distinctions and awards that mark his career are the 2018 National Dance Award in the Creation category and RTVE's 2013 'Ojo Crítico Dance' Award. Antonio Ruz is a member of the Spanish Academy of Performing Arts.



OLGA PERICET
Dancer and Choreographer

Olga Pericet has studied with masters including Matilde Coral, Manolo Marín, Maica Moyano and José Granero. She has performed as a soloist and guest artist with companies such as Rafaela Carrasco's company, Nuevo Ballet

Español, Arrieritos, Miguel Ángel Berna, Teresa Nieto, Belén Maya and the Ballet Nacional de España. She has also shared the stage with artists including Ana Laguna, Nacho Duato and Enrique Morente.

A major innovator in flamenco, Pericet has received numerous awards recognising her impeccable technical command, as well as the harmony and refinement of her work. Her most recent distinctions include the Special Theatre Award at the 2016 *ACE Awards*, presented by the Association of Latin Entertainment Critics of New York; the Max Award for Best Leading Female Dancer for *Pisadas* (2015); and the 2014 El Ojo Crítico Award from RNE, in recognition of *her versatility as a performer, her creativity and her courage in taking artistic risks.*

These awards are in addition to others such as the 2012 Flamenco Hoy Award for Best Female Flamenco Dancer, presented by Spanish specialist critics; the Best New Artist Award at the Festival de Jerez in 2011; the Max Award for Best Choreography for *De cabeza* (2009); the Villa de Madrid Award for Best Dance Performer (2006); and the Pilar López National Flamenco Award (2006).

The Córdoba-born artist has developed a broad and varied repertoire as both bailaora and choreographer. Some of her productions are the result of a personal creative process, while others bring her talent together with that of artists with whom she feels a strong connection both on and off stage.

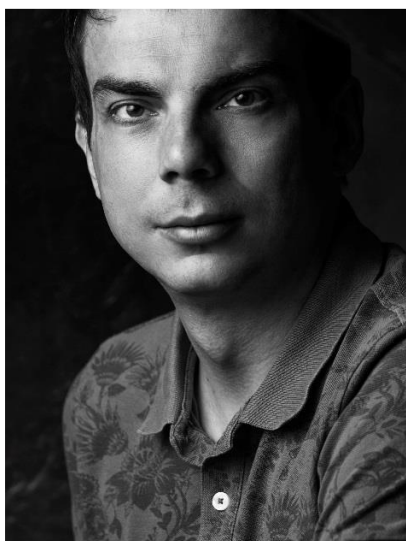
Her most recent work is *La espina que quiso ser flor o la flor que soñó con ser bailaora*, premiered on 28th February 2017 at the Festival de Jerez, where it received the Festival Critics' Award. That same year, she also collaborated as a choreographer on the Ballet Nacional de España's new production *Electra*, which premiered in December 2017.

Her other productions include *FLAMENCO (Untitled)*, premiered at Repertorio Español in New York in 2015; *Pisadas, fin y principio de mujer* (2014); *De una pieza* (2012); *Rosa, metal, ceniza* (2011), her first solo work, for which she was nominated for the Max Award for Best Female Dance Performer; *Bailes alegres para personas tristes* (2010), created with Belén Maya; *Recital* (2010); and *Complot* (2008), created with her company Chanta la Mui, directed by Marco Flores, Daniel Doña and Olga Pericet.

This outstanding bailaora has left her mark on numerous theatres and gala performances around the world, including the Flamenco Festivals in Washington at the GW Lisner Auditorium, New York at City Center, Boston at the Emerson Majestic Theater and Miami at the Arsht Center; Sadler's Wells in London; the Maison de la Danse in Lyon; the Días de Flamenco Festival in Tel Aviv; and the Sydney Opera House.

In Spain, she has performed at events including Flamenco Viene del Sur in Andalusia, the Festival de Jerez, the Seville Flamenco Biennial, the Mercat de les Flors Festival in Barcelona, the Dansa València Festival, the Madrid en Danza Festival, the 20th Anniversary Gala of the Spanish Actors' Union, the Zaragoza Expo Dance Gala and the Flamenco Festival Gala, among others.

Olga Pericet received the 2018 National Dance Award in the Creation category



ALBERTO CONEJERO

Dramaturg

Alberto Conejero (Vilches, 1978) holds a degree in Stage Direction and Dramaturgy from the Royal School of Dramatic Art and a PhD from the Complutense University of Madrid. His plays have been staged in Spain, Greece, the United Kingdom, Chile, Mexico, Uruguay, Colombia, Argentina and Russia.

His most notable dramatic works include *Todas las noches de un día*, winner of the 3rd AAT Playwriting Competition; *La piedra oscura*, winner of the 2016 Max Award for Best Playwright and the 2015 Ceres Award for Best Playwright; *Ushuaia*, winner of the 2013 Ricardo López de Aranda Award; *Cliff (acantilado)*, winner of the 4th LAM Competition in 2010; *Húngaros*, winner of the 2000 National University Theatre Award; and *Fiebre*, runner-up for the 1999 National Short Theatre Award.

He has also been responsible for a number of dramaturgical adaptations and rewritings, including *Fuenteovejuna* (2017) for the National Classical Theatre Company; *Troyanas* for the 2017 Mérida International Classical Theatre Festival; *Rinconete y Cortadillo* for Sexpeare Teatro (2016); *Amor de don Perlimplín con Belisa en su jardín* for the Festival de Otoño a Primavera and Metatarso (2016); *Proyecto Homero / Odisea* for La Joven Compañía (2016); and Shakespeare's *Macbeth* and *La Tempestad* for Teatro Defondo (2009 and 2010), among others.

Twitter: @alberconejero



PABLO MARTÍN CAMINERO **Musician**

Pablo Martín Caminero (Vitoria-Gasteiz, 1974) completed his studies in classical double bass at the University of Music and Performing Arts Vienna in 1999. After this period of training, he moved to Madrid, where he began his professional career as a

performer, composer and producer.

The wide range of musical styles in which he works has led him to collaborate with artists and projects from a variety of genres, including Ultra High Flamenco, Abe Rábade Trío, Jorge Pardo, Gerardo Núñez, bandArt, Hippocampus, Chano Domínguez, Niño Josele, Rocío Molina, Enrike Solinís and Rosario La Tremendita, as well as many other flamenco, jazz, classical and baroque projects.

Alongside this work, his versatility has also led him to compose music for films and advertising campaigns since 2006.

To date, he has released four albums: *Doméstica* (BOST, 2005), *El Caminero* (BOST, 2011), *O.F.N.I.* (BOST, 2014) and *Salto al vacío* (BOST, 2016).

Performing mainly as a quintet, although sometimes adapting the format to a quartet or trio, the double bassist develops a repertoire of original compositions that reflects his musical vision, built around two closely connected foundations: jazz and flamenco.

He has also brought the production *Double Bach* to the stage with choreographer Antonio Ruz. In the work, he performs two suites by J. S. Bach in pizzicato, accompanied by contemporary dancer Melania Olcina. *Double Bach* premiered at the 2016 Almagro Classical Theatre Festival. He also collaborated with Antonio Ruz as a composer on the BNE's new production *Electra*.

In addition, he continues his extensive musical activity with his own band, as well as through productions and projects including *Afectos* with Rocío Molina and Rosario La Tremendita; concerts with Enrike Solinís & Euskal Barrokensemble, Abe Rábade Trío and Ultra High Flamenco; and Rosario La Tremendita's *Delirium Tremens*, among others.



MOISÉS P. SÁNCHEZ Musician

Moisés P. Sánchez is a restless and inquisitive musician with a deep knowledge and enjoyment of a broad range of musical styles. An eclectic artist with an outstanding career and countless projects as a pianist, composer and producer, he is currently regarded as one of the

leading figures in European jazz.

His distinctive way of understanding and studying music has resulted in a unique and highly personal approach to both the instrument and music itself. This has led him to develop a broad perspective on improvisation, arrangement, harmony and composition.

Although deeply passionate about jazz, Moisés P. Sánchez seeks to avoid rigid boundaries. He performs in many styles, including 1970s symphonic rock, classical music and contemporary music, incorporating them into his own understanding of jazz and demonstrating how they can all coexist. His compositions aspire to a symphonic scale, with large multi-part structures in which recurring motifs are developed, revisited and transformed. Musicians such as Bill Evans, Keith Jarrett and Brad Mehldau form the foundations of his influences, alongside more recent artists including Tigran Hamasyan, Aaron Parks and Craig Taborn.

He has released five albums of his own work, all of which have been recognised by critics and audiences: *Metamorfosis* (XXX, 2017), *Soliloquio* (XXX, 2014), *Ritual* (XXX, 2012), *Dedication* (Universal Music Spain/Magna Records, 2010) and *Adam the Carpenter* (Sello Autor, 2007).

Under his musical direction, and with the aim of drawing out each artist's essence while also leaving his own distinctive mark, he has produced works including rapper Nach's *Los viajes inmóviles*, Juan Valderrama's *Ambrosía* and *Homenaje a Juanito Valderrama*, created to mark the centenary of Juanito Valderrama's birth. For the latter, he had the opportunity to produce and arrange music for artists including Joan Manuel Serrat, Martirio, Antonio Carmona, Arcángel, Juanito Valderrama, Pasión Vega and Diana Navarro.

He has also developed his work as a composer and arranger through his distinctive musical vision, creating an adaptation of Stravinsky's ballet *La consagración de la primavera*, commissioned by the 27th International Sacred Art Festival of the Community of Madrid, and an adaptation of Richard Strauss's opera *Elektra*, commissioned by the Ballet Nacional de España.

He has collaborated in recordings and live performances with highly acclaimed and innovative musicians and ensembles including John Adams, the Spanish National Orchestra, Plácido Domingo, Benny Golson, Jorge Pardo, Chuck Loeb, Eric Marienthal, Wolfgang Haffner, Javier Vercher, Pablo M. Caminero, Javier Paxariño, Carmen París, Pasión Vega, Nach, Ara Malikian, Fernando Egozcue, Chema Vílchez and Albert Vila, among many others.



DIEGO LOSADA **Musician and Guitarist**

Diego Losada (Madrid, 1962) began his artistic career at the age of six, taking part in various television competitions and other performances. At the age of eighteen, he joined Manolo Caracol's tablao Los Canasteros, where he accompanied artists including Chato de la Isla, Gabriel Moreno, La Paquera de Jerez, Juan Ramírez, La Chana, Cristóbal Reyes, Manolete and La Tati.

In 1987, he founded Grupo Makande at the Alcalá Palace in Madrid with the then Niño Cigala and Víctor Merlo.

He has taken part in numerous flamenco productions, including *Cumbre Flamenca*, where he performed as a soloist from 1986 to 1990; *Misa Flamenca* from 1992 to 1995; and *Flamenco Fusión* at Madrid's Teatro Monumental alongside Jorge Pardo, Benavent, Rubén Dantas, El Cigala and La Susi, among others, from 1990 to 1992. He also performed at the Istanbul International Festival in 1989, 1990 and 1993; appeared as a soloist at the Córdoba Guitar Festival in 1990; gave a concert for the British Royal Family at Kensington Palace in 1993; took part in the opera Carmen at Tokyo's Yoyogi Stadium; and toured with Japanese jazz musician Hino Terumasa.

In 2000, he joined Joaquín Cortés's company. He later collaborated on the soundtrack for the film *Gitano* in 2004 and performed at the Bustese Guitar Festival in Italy and as a soloist at the Zagreb Festival.

Together with his brothers, he has recorded five albums: *Pa'llorar de momento* (Karonte Records, 1991), *Losadas* (Pep Records, 1997), *Corazones rotos* (Sony Music, 1999), *On the Road*, with Hino Terumasa (1989), and *Arte y pasión* (Nimbus Records, 2000).

He is currently a guitarist with the Ballet Nacional de España.

BALLET NACIONAL DE ESPAÑA

The Ballet Nacional de España (BNE), directed by Rubén Olmo since September 2019, has been Spain's leading public company for Spanish dance since it was founded in 1978 under the name Ballet Nacional Español, with Antonio Gades as its first director. It is one of the production units of the National Institute of the Performing Arts and Music (INAEM), which forms part of the Ministry of Culture and Sport.

The BNE's mission is to preserve, promote and pass on Spain's rich choreographic heritage, embracing its stylistic diversity and traditions through its different forms: classical dance, stylised dance, folklore, escuela bolera and flamenco. It also works to bring Spanish dance closer to new audiences and strengthen its national and international profile within a framework of full artistic and creative autonomy.

Maintaining a programme that combines artistic creation with the preservation of the traditional Spanish dance repertoire and the continuous incorporation of new works is one of the guiding principles of the current Strategic Plan. In this regard, the BNE has launched a new creative strand that is open to avant-garde approaches and emerging trends, inviting international choreographers and new creators to collaborate with the company. Within this context of learning and development, the BNE also organises workshops aimed at encouraging specialisation and professional development among dance practitioners in both performance and creation.

To promote Spanish dance, the BNE encourages national and international touring, alternating large-scale productions with more flexible formats that are open to experimentation. It promotes the sustainable financial management of all its productions and encourages cooperation between INAEM's different production units and other public institutions throughout Spain's autonomous communities, as well as public-private partnerships at both national and international level.

In recent years, the BNE has developed initiatives and collaborations within the world of fashion and increased the number of visits by conservatoires and dance schools from across Spain to its rehearsals. As part of its educational programme, it has organised a range of masterclasses for groups of children with different abilities and published the first Spanish dance book and video game for children, entitled *Bailando un tesoro*. As part of its outreach activities, the BNE has also created its Friends' Circle and has operated an online shop selling products and merchandise since 2015. To strengthen its international profile, the BNE signed an agreement with España Global to jointly promote the cultural and artistic heritage of Spanish dance.

Throughout its history, the BNE has received numerous national and international awards, including the 1988 Critics' Award for Best Foreign Production at the Metropolitan in New York; the Japanese Critics' Award in 1991; the 1994 Critics' Award for Best Production at the Teatro Bellas Artes in Mexico; the 1999 El País Award for the production *Poeta*; the Critics' and Audience Awards in 2002 for Antonio Gades's choreography *Fuenteovejuna* at the 6th Festival de Jerez; the 2018 Audience Award at the Festival de Jerez; the 2018 Cerinos Award at the Mérida International Classical Theatre Festival; the Teatro de Rojas Audience Awards in Toledo for Best Dance Production in 2008, 2010, 2012 and 2014; and, in 2010, the Extraordinary Performing Arts Award presented by the Festival Internacional del Cante de las Minas for its "outstanding contribution to the preservation and promotion of the finest flamenco".

BALLET NACIONAL DE ESPAÑA

Director **Rubén Olmo**

Assistant Director **Miguel Ángel Corbacho**; *Guest Principal Dancers* **Esther Jurado, Francisco Velasco**; *Principal Dancers* **Aloña Alonso, Inmaculada Salomón, Sergio García, Eduardo Martínez**; *Soloists* **Pilar Arteseros, Débora Martínez, Miriam Mendoza, José Manuel Benítez, Carlos Sánchez**; *Corps de Ballet* **Ana Agraz, Cristina Aguilera, Estela Alonso, Sara Arévalo, Mercedes Burgos, Irene Correa, Patricia Fernández, María Martín, Sara Nieto, Laura Vargas, Aitana Rousseau, Noelia Ruiz, Irene Tena, Vanesa Vento, Sou Jung Youn, Antonio Correderas, Manuel del Río, Axel Galán, Cristian García, Albert Hernández, Álvaro Gordillo, Antonio Jiménez, Matías López, Álvaro Marbán, Alfredo Mérida, Javier Moreno, Javier Polonio**; *Rehearsal Director* **Maribel Gallardo**; *Rehearsal Assistant* **Cristina Visús**; *Dance Instructor* **Diana Noriega**; *Ballet Masters* **Elna Matamoros, Tino Morán, Raúl Tino**; *Cantaora* **Saray Muñoz**; *Cantaor* **Gabriel de la Tomasa**; *Guitarists* **Diego Losada, Víctor Márquez, Pau Vallet**; *Percussionist* **Roberto Vozmediano**; *Pianists* **Juan Álvarez, Juan Antonio Mata**.

Deputy Director **Guimar Fernández Troncoso**; General Manager **Alejandro Andonaegui**; Production Director **Sarah Bonaldo**; Technical Director **Ginés Caballero**; Communications Director **Eduardo Villar**; Director's Secretary **Jesús Florencio**; Communications Assistant **Guadalupe Rodríguez**; Production Department **Ana Jerez, Reyes Orozco**; Wardrobe Supervisor **Chus García**; Assistant Wardrobe Supervisor **Javier Caraballo**; Human Resources **Samantha Hilario**; Administration **Ángela Sánchez**; Sponsorship and Public Relations **Belén Moreno**; Deputy Technical Director **Pedro Muñoz**; Stage Managers **Pilar Orive, Eduardo Solís, Elena Sanz**; Assistant to the Technical Director **Tomás Pérez**; Technical Direction Assistant **José Manuel Román**; Stage Machinery **Juan Francisco Martín, Ismael Martínez**; Lighting **Asier Bastera, Javier Hernández, Arturo Dosal**; Props **Juan M^a Arguedas, Francisco Hernández**; Audiovisuals **Alberto Vidal, Luis M. Castro, Jesús Ávila, J. César de las Heras**; Wardrobe Department **Cristina Catoya, Marta Alonso, Teresa Morollón**; Physiotherapist **Juan Pedro Barranco**; Massage Therapists **Francisco García, Juan Carlos Martín, Julián Mínguez**; Usher **José Luis Ollero**; Warehouse Manager **Vicente Antonio Gómez**; Cleaning Staff **Antolina Pequeño, Dolores Escrivá**.

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Ballet Nacional de España
Paseo de la Chopera, 4, 28045 Madrid
<http://balletnacional.mcu.es>

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