

BALLET NACIONAL DE ESPAÑA

Director **Rubén Olmo**

7th May 2021

Palacio de Congresos de Zaragoza

16th May 2021

Baluartes Pamplona

INVOCACIÓN

The first programme created by Rubén Olmo as Director of the Ballet Nacional de España offers a comprehensive overview of Spanish Dance, encompassing most of its styles, from escuela bolera to stylised dance and stylised flamenco.

It also includes a special tribute to dancer and choreographer Mario Maya (1937–2008), one of the great masters of Spanish Dance, who, despite being one of the creators of Andalusian Flamenco Theatre with his own unique and distinctive style, had not previously been included in the BNE's repertoire.

INVOCACIÓN BOLERA

Choreography: Rubén Olmo

Music: Manuel Busto

Musical recording: Orchestra of Extremadura, conductor Manuel Busto

Castanet choreography: Maribel Gallardo

Lighting: Ginés Caballero (AAI) and Felipe Ramos

Costume design: Pedro Moreno for Fandango del Padre Soler, adapted for Invocación Bolera by Pedro Moreno

Women's costume production: Ana Lacoma

Men's costume production: Sastrería González

Costume adaptation: Victoria Domingo and Milagros González

Ballet shoes: Maty

World premiere on 7th March 2020 by the Ballet Nacional de España at the Teatro Villamarta in Jerez.

MUSIC AND CHOREOGRAPHY

This is a new choreography created by Rubén Olmo. In addition to being one of the few recent works in this style, it pays tribute to the great masters who have shaped the development of escuela bolera, from Ángel Pericet to Mariemma and Antonio "El Bailarín".

Invocación bolera updates the essence of traditional escuela bolera. The style emerged in Spain in the eighteenth century from the combination of popular Andalusian dances with academic dance. It is one of the most distinctive, complex and unique styles of Spanish Dance, characterised by the use of castanets.

The music is also an original contemporary composition created specifically for the piece, commissioned by the Spanish National Ballet from the young Seville-born composer and conductor Manuel Busto.

COSTUMES

The costumes for *Invocación bolera* are handcrafted works of art of great richness and complexity, owing to the intricate lacework, embroidery and threadwork. The costume designs are by Pedro Moreno, who originally created them for José Antonio Ruiz's choreography *Fandango del Padre Soler*, premiered by the Ballet Nacional de España in 1988. Pedro Moreno was also responsible for adapting the designs for *Invocación bolera*.

Approximate running time: 9 min.

JAULEÑA

Choreography: Rubén Olmo

Music: Manuel Busto

Musical recording: Orchestra of Extremadura, conductor Manuel Busto; percussion, Agustín Diassera

Lighting design: Ginés Caballero (AAI) and Felipe Ramos

Costume design: BNE collection. Design by Rosa García Andújar

Costume production: José Antonio Arroyo

Footwear: Gallardo

World premiere on 7th March 2020 by the Ballet Nacional de España at the Teatro Villamarta in Jerez.

"Jauleña is a choreography I created as a transitional solo, inspired by a village in Granada where three cultures came together: Christian, Jewish and Arab. In this solo, I bring together three disciplines of Spanish dance: stylised dance, escuela bolera and flamenco."

Rubén Olmo

CHOREOGRAPHY

Jauleña forms a bridge between escuela bolera, stylised dance and flamenco. It is a solo inspired by Granada, performed by Rubén Olmo, in which the granaína and zapateado take centre stage.

Approximate running time: 9 min.

ETERNA IBERIA

Choreography: Antonio Najarro

Music: Manuel Moreno-Buendía

Musical recording: Orchestra of Extremadura, conductor Manuel Coves

Costume design: Yaiza Pinillos

Lighting design: Nicolás Fischtel

Costume production: Gabriel Besa

Assistant costume designer: Beatriz Suárez López

Fabric dyeing: Texpren S.L.

Footwear: Gallardo

World premiere on 18th May 2019 by the Ballet Nacional de España at the Teatro Auditorio Víctor Villegas in Murcia.

"When I heard the score, full of melodic and rhythmic nuances and with an overwhelming power, I felt enormously inspired to create a choreography rooted in tradition that would reflect my personal vision of Spanish Dance and, more specifically, stylised dance."

Antonio Najarro

MUSIC AND CHOREOGRAPHY

Eterna Iberia grew out of the fortunate discovery of maestro Moreno-Buendía's wonderful work *Celtiberia*, commissioned by Antonio Ruiz Soler "El Bailarín" in 1963 for the creation of his ballet *Eterna Castilla*.

The ballet *Eterna Iberia* unfolds through five movements, represented by ensemble numbers, solos and *pas de deux*, in which the use of castanets, the Spanish cape and the Cordoban hat come together with the technique and powerful performance style so characteristic of our stylised dance.

It is an inward-looking exploration of the stylised form of our roots and our essence, translated into more contemporary forms of dance.

COSTUMES AND LIGHTING

This concept is reinforced by Yaiza Pinillos's costume design, which brings together classicism and sophistication throughout the production, representing the richness of our land through three colours associated with three elements: sea, olive and wine. These are achieved through an innovative garment-dyeing technique using mordants and pigments. The lighting designed by Nicolás Fischtel creates the ideal atmosphere for each movement of the work, enhancing both its expressive and aesthetic qualities.

Approximate running time: 20 min.

DE LO FLAMENCO. HOMENAJE A MARIO MAYA.

1. Percussion Introduction

Choreography: Mario Maya

Music: Mario Maya

Oliva y naranja

Choreography: Mario Maya; Milagros Menjíbar (batas de cola)

Music: Diego Carrasco

Text: Salvador de Madariaga

Silbo de la llaga perfecta

Choreography: Mario Maya

Music: Diego Carrasco

Text: Miguel Hernández

2. Romance del emplazado (World Premiere)

Choreography: Rafaela Carrasco

Music: Jesús Torres

Text: Federico García Lorca

3. Nana de colores

Choreography: A. Rueda "Toná"

Music: Diego Carrasco and Moraíto Chico

Cinco toreros

Choreography: Manolo Marín

Music: Diego Carrasco and Moraíto Chico

Text: Julio Carlos González Lancero

4. Quisiera ser

Choreography: Mario Maya

Music: Los del Río

Musical adaptation: Jesús Torres

Choreographic adaptation: Manuel Betanzos

5. Valparaíso

Choreography: Mario Maya

Music: Jesús Torres

Text: M. Balmaceda

Taranto (World Premiere)

Choreography: Isabel Bayón

Music: Jesús Torres

6. Suelta el pavo

Choreography: Mario Maya

Music: Diego Carrasco

Text: Diego Carrasco

7. Undibel

Choreography: Mario Maya

Music: Diego Carrasco

Advisory: Mariana Ovalle

Costumes: Mario Maya

Costume painter: Juan Andrés Amaya

Lighting design and adaptation: Ginés Caballero (AAI) and Felipe Ramos

Set construction: Readest S.L.

Sound design: Rafael Pipio and Ángel Olalla

Costume production: López de Santos (women's costumes and men's costumes for Romance del emplazado)

Footwear: Gallardo

Rehearsal directors: Rafaela Carrasco, Manuel Betanzos and Isabel Bayón

Premiered on 7th March 2020 by the Ballet Nacional de España at the Teatro Villamarta in Jerez.

The Ballet Nacional de España wished to pay tribute to dancer and choreographer Mario Maya (1937–2008), one of the great masters of Spanish Dance, who, despite creating a distinctive and unique style of his own, had not previously been included in the company's repertoire.

"Criticism of traditional thinking is always the starting point for acquiring new knowledge. Cultural tradition must persevere in a demanding and continuous process in order to preserve its character as 'art' and adapt it to new social conditions and needs. Profound socio-economic and cultural changes compel me to seek new forms of expression as the only way to avoid decline into folkloric merchandise. Art is not ritualised memory. Art is a conception of life and a symbolic challenge posed by humankind. Compás plus cry, or cry in compás."

MARIO MAYA

The Ballet Nacional de España pays tribute to Mario Maya, the brilliant bailaor, choreographer and teacher who died in 2008. Mario Maya is a key figure in the world of Spanish Dance thanks to his extraordinary talent and sensitivity. He was a pioneer, the creator of daring productions and of an entire artistic school that brought together both the dancer and the bailaor.

De lo flamenco is conceived as a flamenco suite that reflects Mario Maya's distinctive style. In 1994, Maya founded the Compañía Andaluza de Danza, now known as the Ballet Flamenco de Andalucía. The programme he premiered that year represented a major step forward, bringing a fresh and different approach to the flamenco being performed at the time. Even today, it remains innovative and entirely distinctive.

"Maestro Mario was a tireless researcher into everything related to art, a universal reference in the world of dance and Andalusian Flamenco Theatre, and the creator of a highly personal and unique style. For that reason, I believe the Spanish National Ballet should include one of his works in its repertoire."

RUBÉN OLMO

Approximate running time: 50 min.

CASTS

INVOCACIÓN BOLERA

Eduardo Martínez

Miriam Mendoza, Débora Martínez, Estela Alonso, Cristina Aguilera.

Albert Hernández, Cristian García, Antonio J. Jiménez, Álvaro Marbán.

Sou Jung Youn, Sara Nieto, Pilar Arteseros, Laura Vargas, María Martín, Patricia Fernández, Manuel del Río, Javier Moreno, Álvaro Gordillo, Axel Galán, Javier Polonio, Juan Berlanga.

JAULEÑA

Rubén Olmo

ETERNA IBERIA

1st MOVEMENT: BURLESCA

Cristina Aguilera, Estela Alonso, Patricia Fernández, María Martín, Laura Vargas, Irene Correa, Ana Agraz, Sou Jung Youn.

Manuel del Río, Álvaro Gordillo, Matías López, Álvaro Marbán, Alfredo Mérida, Javier Moreno, Javier Polonio, Axel Galán.

2nd MOVEMENT: FARRUCA

Eduardo Martínez.

3rd MOVEMENT: DANZA FESTIVA

Débora Martínez, Pilar Arteseros, Miriam Mendoza, Sara Arévalo.

José Manuel Benítez, Albert Hernández, Cristian García, Antonio J. Jiménez.

Cristina Aguilera, Estela Alonso, Patricia Fernández, María Martín, Laura Vargas, Irene Correa, Ana Agraz, Sou Jung Youn.

Manuel del Río, Álvaro Gordillo, Matías López, Álvaro Marbán, Alfredo Mérida, Javier Moreno, Javier Polonio, Axel Galán.

4th MOVEMENT: EL AMOR DOLIENTE DE RONDA

Inmaculada Salomón, Antonio Correderas.

Débora Martínez, Pilar Arteseros, Miriam Mendoza, Sara Arévalo.

José Manuel Benítez, Albert Hernández, Cristian García, Antonio J. Jiménez.

5th MOVEMENT: DANZA CON BRIO

Inmaculada Salomón, Eduardo Martínez, Antonio Correderas.

Débora Martínez, Pilar Arteseros, Miriam Mendoza, Sara Arévalo.

José Manuel Benítez, Albert Hernández, Cristian García, Antonio J. Jiménez.

Cristina Aguilera, Estela Alonso, Patricia Fernández, María Martín, Laura Vargas, Irene Correa, Ana Agraz, Sou Jung Youn.

Manuel del Río, Álvaro Gordillo, Matías López, Álvaro Marbán, Alfredo Mérida, Javier Moreno, Javier Polonio, Axel Galán.

DE LO FLAMENCO. HOMENAJE A MARIO MAYA

1 - PERCUSSION INTRODUCTION

Miriam Mendoza (Zaragoza), Débora Martínez (Pamplona).

OLIVA Y NARANJA

Miriam Mendoza.

Contemporary Flamenco

Patricia Fernández, Aitana Rousseau, Pilar Arteseros, Laura Vargas, Irene Correa, María Martín, Sou Jung Youn.

Batas de cola

Noelia Ruiz, Estela Alonso, Sara Arévalo, Sara Nieto, Ana Agraz, Cristina Aguilera.

SILBO DE LA LLAGA PERFECTA

Albert Hernández, Adrián Maqueda, Manuel del Río, Cristian García, Álvaro Gordillo, Antonio Jesús Jiménez, Matías López, Álvaro Marbán, Alfredo Mérida, Javier Moreno, Javier Polonio, Axel Galán.

2 - ROMANCE DEL EMPLAZADO

José Manuel Benítez.

3 - NANA DE COLORES

Sara Arévalo, Estela Alonso, Cristina Aguilera, Patricia Fernández, Aitana Rousseau, Noelia Ruiz, Irene Correa, Laura Vargas, Ana Agraz.

CINCO TOREROS

Eduardo Martínez, Albert Hernández, Cristian García, Antonio Correders, Álvaro Marbán (Pamplona), Manuel del Río (Zaragoza).

4 - QUISIERA SER

Francisco Velasco.

Alfredo Mérida, Matías López, Javier Polonio, Javier Moreno, Antonio J. Jiménez, Axel Galán, Álvaro Gordillo, Manuel del Río (Pamplona), Álvaro Marbán (Zaragoza).

5 - VALPARAISO

Cristina Aguilera, Irene Correa, Patricia Fernández, Aitana Rousseau, Estela Alonso, Laura Vargas.

TARANTO

Noelia Ruiz.

6 - SUELTA EL PAVO

FULL CAST

7 - UNDIBEL

FULL CAST

MUSICIANS

Cantaora/Cantaor: Saray Muñoz, Gabriel de la Tomasa.

Guest Cantaora/Cantaores: Luisa Carmona, Noemí Humanes, Juan José Amador 'El Perre'

Guitarists: Diego Losada, Víctor Márquez, Enrique Bermúdez.

Percussion: Roberto Vozmediano.

RUBÉN OLMO

Director of the **BALLET NACIONAL DE ESPAÑA**



Rubén Olmo (Sevilla, 1980) discovered his love of dance at an early age. At the age of nine, he entered the Seville Conservatoire, 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 attended classes at the schools of Manolo Marín, Carmen Montiel and José Galván, and took 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 16, when he joined Javier Barón's company and took part 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 *El barberillo de Lavapiés*, choreographed by Ramón Oller.

In 1998, at the age of 18, he joined the corps de ballet of the Ballet Nacional de España (BNE) under the direction of Aída Gómez and was promoted to soloist one year later. During his time with the BNE, he performed as a 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 has nevertheless continued to collaborate with the BNE subsequently as a choreographer and guest dancer, including in the production *Ángeles Caídos*.

Before fulfilling his dream of forming his own company in 2006, he danced in *Carmen* and *Dalí* with Compañía Metros, directed by Ramón Oller, and in *Los Tarantos (Flamenco Musical)*, 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 that bears his name, Rubén Olmo has created productions including *Érase una vez que era*, premiered at the Teatro Albéniz in Madrid (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 was a teacher at the Centro Andaluz de Danza (CAD) from 2008 to 2018 and 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 took part in productions including *Permíteme bailarte* 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 appeared in the opera *El público*, based on Federico García Lorca and composed by Mauricio Sotelo (Teatro Real, 2015).

Winner of the National Dance Award in 2015, Rubén Olmo has received numerous accolades throughout his career, including a Max Award (2014), the Indanza Silver Slipper Award (2012), the Giraldillo 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 (2019) for *Horas contigo* and the Giraldillo Ciudad de Sevilla (2016) for *Toda la vida bailando*.

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



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 new creation with the preservation of the traditional Spanish Dance repertoire and the ongoing 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 direction 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 the specialisation and professional development of dance practitioners in both performance and creation.

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

In recent years, the BNE has developed initiatives and collaborations within the world of fashion and increased visits by conservatoires and dance schools from across Spain to its rehearsals. As part of its educational programme, it has organised various 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 this commitment to outreach, the BNE has created its Friends' Circle and, since 2015, has operated an online shop offering products and merchandising. 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 New York Metropolitan Critics' Award for Best Foreign Production (1988); the Japanese Critics' Award (1991); the Critics' Award for Best Production (1994) at the Teatro Bellas Artes in Mexico; the El País newspaper Award (1999) for the production *Poeta*; the Critics' and Audience Awards (2002) for Antonio Gades's choreography *Fuenteovejuna* at the 6th Festival de Jerez; the Audience Award (2018) at the Festival de Jerez; the Cerinos Award (2018) 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 Festival Internacional del Cante de las Minas presented the company with its Extraordinary Performing Arts Award for its "magnificent 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, Antonio Correderas, Sergio García, Eduardo Martínez**; *Solistas* **María Fernández, Débora Martínez, Miriam Mendoza, José Manuel Benítez, Albert Hernández, Carlos Sánchez**; *Corps de Ballet* **Ana Agraz, Cristina Aguilera, Estela Alonso, Sara Arévalo, Pilar Arteseros, Mercedes Burgos, Irene Correa, Patricia Fernández, María Martín, Sara Nieto, Laura Vargas, Aitana Rousseau, Noelia Ruiz, Irene Tena, Vanesa Vento, Sou Jung Youn, Juan Berlanga, Axel Galán, Cristian García, Álvaro Gordillo, Antonio Jiménez, Matías López, Adrián Maqueda, Álvaro Marbán, Alfredo Mérida, Javier Moreno, Javier Polonio, Manuel del Río**; *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* **Enrique Bermúdez, Jonathan Bermúdez, Diego Losada, Víctor Márquez**; *Percussionist* **Roberto Vozmediano**; *Pianist* **Jose Luis Franco**.

Deputy Director **Guiomar Fernández Troncoso**; *General Manager* **Alejandro Andonaegui**; *Production Director* **Sarah Bonaldo**; *Technical Director* **Tomás Pérez**; *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, Manuel Balaguer**; *Sponsorship and Public Relations* **Belén Moreno**; *Deputy Technical Directors* **Pedro Muñoz, Ángela Jiménez**; *Assistants to the Technical Director* **José Román, María Díaz**; *Stage Managers* **Pilar Orive, Elena Sanz, Eduardo Solís**; *Stage Machinery* **Juan Francisco Martín, Ismael Martínez**; *Lighting* **Asier Bastera, Javier Hernández, Arturo Dosal**; *Props* **Juan M^a Árguedas, Francisco Hernández**; *Audiovisuals* **Alberto Vidal, Luis M. Castro, Jesús Ávila, J. César de las Heras, Mirko Vidoz, Darío López, Rodrigo Cotobal, Alicia Brosson**; *Wardrobe Department* **Cristina Catoya, Mónica Ramos, Teresa Morollón, Teresa Rodrigo, Radmila Ciric, Sigrid Márquez**; *Physiotherapist* **Juan Pedro Barranco**; *Massage Therapists* **Francisco García, Juan Carlos Martín, Julián Mínguez**; *Usher* **José Manuel Ollero**; *Warehouse Manager* **Vicente Antonio Gómez**; *Cleaning Staff* **Antolina Pequeño, Dolores Escrivá**.

Acknowledgements:

Ann Kreis, BNE patron, and the BNE Friends' Circle