

**BALLET
NACIONAL
DE ESPAÑA**

Director **Rubén Olmo**



CENTENARIO ANTONIO RUIZ SOLER



MINISTERIO
DE CULTURA
Y DEPORTE



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DE ESPAÑA**

CENTENARIO ANTONIO RUIZ SOLER

Antonio Ruiz Soler (1921–1996) was one of the dancers and choreographers who most profoundly shaped the development of Spanish dance in the twentieth century. To commemorate the artist who directed the Ballet Nacional de España from 1980 to 1983, the company created a programme marking the centenary of his birth that brings together faithful revivals of key works from his career alongside new creations inspired by his style.

The selected choreographies by Antonio “El Bailarín” — *Sonatas*, *Fantasía galaica* and *Zapateado* de Sarasate — represent the height of his talent across three different styles: escuela bolera, stylised folklore and stylised flamenco. The programme also revisits the flamenco palos that Antonio frequently performed with his company, presented through the perspectives of Rubén Olmo and Miguel Ángel Corbacho. The overview of his artistic career is completed by the solo *Leyenda*, choreographed by Carlos Vilán to Isaac Albéniz’s *Asturias*, another essential work in Antonio Ruiz Soler’s productions. The programme also includes a nod to Antonio’s film career with *Vito de gracia*, recreating one of the choreographies he performed with Rosario in Hollywood.

“Antonio transformed the way Spanish dance was performed and elevated it even further. He was also the most complete dancer, choreographer and director in its history. He mastered every discipline and created outstanding works in folklore, stylised dance, escuela bolera and flamenco. He performed in and choreographed films both in Spain and in Hollywood. He was a genius and one of those figures in Spanish dance blessed with a very special charisma. Antonio was unique.

Under every previous artistic director of the BNE, one of Antonio's key works has always remained in the repertoire, most often *Eritaña*, *El sombrero de tres picos*, *Fantasía galaica* or *Zapateado* de Sarasate. On this occasion, to mark the centenary of his birth, I wanted to bring *Sonatas del Padre Soler* back to the stage. The complete work had not been performed since the tour following its premiere at the Teatro de la Zarzuela in 1982. I felt it was far too rich a work to remain hidden away in the archives. I wanted it to form part of the Centenary programme because this escuela bolera choreography reflects particularly well the influence of classical dance technique on Antonio's style. Its structure is perfect, almost like that of a classical ballet.

Nor could we omit *Zapateado* de Sarasate. It was perhaps the solo that brought Antonio Ruiz Soler his greatest success, as well as many Spanish dance performers who went on to perform it after him. It was his hallmark. Whenever he appeared at a charity gala, he would perform this solo. For that reason, it was essential to include such an emblematic work.

The same applies to *Fantasía galaica*, based on Galician folklore and set to music by Ernesto Halffter. It is one of my favourite works by Antonio because I believe it is perfectly complete. Nothing quite like it has been created since.

Our staging of these works remains faithful to Antonio's choreographies. We studied the BNE's audiovisual archive in order to come as close as possible to the original versions created by Antonio.

What sets this programme apart from previous tributes made up solely of his works is that, on this occasion, I wanted to create a new flamenco piece with Miguel Ángel Corbacho. *Estampas flamencas* is based on Antonio's aesthetics, forms and character. I believe he would have loved the interpretation of his style that we have prepared with such care and respect for the *Centenario Antonio Ruiz Soler* programme.”

Rubén Olmo
Director of the Ballet Nacional de España

Antonio Ruiz Soler (1921–1996)

Some lives wander in search of a destiny, while others are marked out from the very beginning. In the case of Antonio Ruiz Soler, destiny found him at the age of just four, in the streets of Seville, dancing to the music of a barrel organ. Nature was generous to him, granting him extraordinary talent, an impressive physique and a strikingly handsome, magnetic face, with captivating eyes and eyebrows that could make those working with him tremble whenever he raised them to express his displeasure. He responded to that generosity by giving freely to those around him and to his family, even after losing almost all his fortune in his later years. His family had devoted money they could scarcely spare to paying for his dance lessons from the age of six at Realito's academy. Realito was his first teacher, followed by Otero, Pericet and Frasquillo. At that school, he met a younger girl, Florencia Pérez Padilla, known as "Rosario", who would become his artistic partner for more than twenty years. The duo made their debut in 1928 under the name Los Petits Sevillanitos, later changing it to Los Chavalillos Sevillanos. From then until 1936, they toured throughout Spain and even performed before King Alfonso XIII and Queen Victoria Eugenia during the 1929 Ibero-American Exposition.

The outbreak of the Spanish Civil War led the adolescent Antonio to accept an offer to tour Latin America alongside artists such as Carmen Amaya. After performing in Mexico, Argentina, Cuba, Chile, Peru, Colombia and Venezuela, the pair settled in the United States in 1939, where they changed their stage name to Rosario and Antonio. There, they built a prestigious artistic career that included performances at Carnegie Hall in New York and appearances in Hollywood films such as *Ziegfeld Girl*, *Hollywood Canteen*, *Sing Another Chorus* and *Pan-American...*

The twelve years Antonio spent in the Americas gave him experience and maturity on stage, while also allowing him to build a repertoire of dances set to music by Granados, Turina, Albéniz and Falla, as well as Spanish and Latin American dances. During this period, he premiered important works from his repertoire, ranging from *Zapateado* de Sarasate to *Viva Navarra* and *Zorongo gitano*. He also absorbed influences from other artists and artistic languages during this American period, particularly from cinema, which would later shape the development of his style. This evolution towards an innovative language came to fruition when he strengthened his classical dance training after returning to Spain.

Although Rosario and Antonio did not initially enjoy the same level of fame in Spain as they had achieved internationally, audiences welcomed them enthusiastically from their first performance in Madrid following their return in 1949 and throughout the subsequent tour of theatres across Europe.

What did not survive the change of surroundings was their professional relationship, which had been marked by disagreements for years. Antonio embarked on a solo career in 1952 and, one year later, founded the Antonio Ballet Español company. This marked the beginning of his creative maturity as a performer, choreographer and director.

One of Antonio Ruiz Soler's most memorable artistic achievements was becoming the first performer to dance a martinete, a flamenco form that until then had existed only as song. Antonio created and performed it beneath Ronda's Puente Nuevo for Edgar Neville's 1952 film *Duende y misterio del flamenco*. The film also features one of his most iconic images: Antonio dancing in front of the Monastery of El Escorial to two of Padre Soler's *Sonatas*, which he would later expand into a complete suite. Antonio's relationship with cinema, which had begun in Hollywood, continued until 1969 through his participation in Spanish, British, French and Italian films. He did not appear only as a dancer, but also as an actor. Among the most notable were *Luna de miel*, in which he performs a version of *Zapateado* de Sarasate while walking along a road; *Sinfonía española*, with Lola Flores; *La nueva Cenicienta*, with Marisol; and *La ley de una raza*, with La Chunga.

The choreography he premiered in 1958 for Manuel de Falla's *El sombrero de tres picos* was another milestone in his career. Antonio had danced Massine's version at La Scala in Milan in 1953 alongside Mariemma, and together they replaced some of the steps from Diaghilev's Ballets Russes choreography with others more closely associated with Spanish dance. Antonio's adaptation has since become the benchmark Spanish dance version of the work.

With his company, which at times comprised as many as fifty dancers, Antonio danced, choreographed, directed and made decisions regarding every aspect of the staging. He broke with established conventions in the way Spanish dance was performed, contributed to its stylisation and brought it to the world's leading theatres. The programmes of Antonio Ballet Español, later renamed Antonio y su Ballet de Madrid, brought together escuela bolera, folklore, flamenco and Spanish classical dance. The works performed by the company included *El amor brujo*, *Fantasía galaica*, *Allegro de concierto*, *La taberna del toro*, *Cerca del Guadalquivir* and *Eterna Castilla*.

In 1979, following a farewell tour that ended in Sapporo, Japan, he retired from the stage after fifty years as a professional performer. His contribution to Spanish dance, however, did not end there. In 1981, he succeeded Antonio Gades as director of the still young Ballet Nacional de España. During his three years at the head of the company, he revived fourteen of his own choreographies, which have remained in its repertoire, alongside works by other masters and pioneers of Spanish dance.

In 1987, María Rosa's company premiered the final choreography he created, *El Rocío*.

Until his death in 1996, physical weakness and illness gradually diminished his body, while his legend as an artist faded from the memory of a country undergoing profound change, overshadowed by his image as a famous and extravagant public figure. Nevertheless, there can be no doubt that the young boy from Seville knew how to make the most of his innate talent. Few artists have contributed so greatly to the development of Spanish dance or given us such extraordinary performances and choreographies. His life lived up to his destiny. That is why he was, and always will be, Antonio "El Bailarín".

CENTENARIO ANTONIO RUIZ SOLER PROGRAMME

SONATAS

Choreography: Antonio Ruiz Soler

Music: Antonio Soler

Musical direction: Manuel Coves

Orchestra: Royal Seville Symphony Orchestra

Orchestration: Juan José Solana (orchestration based on Ángel Currás's version of Antonio Soler's original)

Original set design: Carlos Viudes

Arch set design: Daniel Bianco (set from Madrid's Teatro Real)

Floor design: Based on Carlos Viudes's original set design

Lighting: Felipe Ramos

Curtain projections: José Maldonado

Costumes: José Caballero and Vicente Viudes

Ballet shoes and footwear: Sansha and Danzes-Vous

Halberdiers' spears: María Díaz

Revival staged by: Maribel Gallardo

World premiere on 20th July 1953 by Antonio y su Ballet Español at the 2nd Granada International Festival of Music and Dance, in the Gardens of the Generalife.

Ballet Nacional de España premiere on 11th June 1982 at the Teatro Lope de Vega in Seville.

Movements:

Introduction: *Sonata No. 2 in E-flat major*

1. *Sonata No. 85 in F-sharp minor*
2. *Sonata No. 84 in D major*
3. *Sonata No. 86 in D major*
4. *Sonata No. 88 in D-flat major*
5. *Sonata No. 90 in F-sharp major*
6. *Sonata No. 2 in E-flat major*
7. *Sonata No. 87 in G minor*

8. *Sonata No. 38 in G minor*

9. *Sonata No. 89 in F major*

Final bows: *Sonata No. 90 in F-sharp major*

In 1952, director Edgar Neville asked Antonio to devise an original dance for the film *Duende y misterio del flamenco*. In addition to the first danced martinete, he included an initial, shorter version of *Sonatas*, set to music by Padre Soler, which would go on to become one of the most successful works in his later repertoire. This first version already revealed that Antonio's escuela bolera style did not follow the conventions of the traditional school, whether in its dance steps, arm movements, castanet playing or Goyaesque aesthetic. The escuela bolera that Antonio presented within a palatial setting, populated by infantas, courtiers and halberdiers, combined bolera and classical dance in a work of great technical complexity. One year later, the first programme by his company, Antonio Ballet Español, included the complete suite of eight sonatas, performed by the entire company of thirty-five dancers in a series of different scenes. The premiere took place as part of the Granada International Festival of Music and Dance, held in the Gardens of the Generalife.

VITO DE GRACIA

Choreography: Rosario and Antonio

Music: Traditional

Musical direction: Manuel Coves

Orchestra: Royal Seville Symphony Orchestra

Orchestration: Manuel Coves

Lighting: Felipe Ramos

Costumes: Woman: Pedro Moreno; made by Justo Robles "Salao"

Man: made by Sastrería González; from the BNE's wardrobe collection

Footwear: Gallardo

Revival staged by: Maribel Gallardo, Miriam Mendoza and Rubén Olmo

Premiered on 15th April 2021 by the Ballet Nacional de España at the Teatro de la Maestranza in Seville.

During the years that Rosario and Antonio lived and performed in the United States in the 1940s, the pair also appeared in several musical films made in Hollywood. One of these was *Hollywood Canteen* (1944), an ensemble production created to entertain soldiers fighting in the Second World War. The number included in the film, set to an orchestral version of the traditional Andalusian music known as *El vito*, offers a glimpse of the productions with which the pair toured throughout the Americas: a rapid interweaving of turns and zapateado in which spectacle took precedence over technique.

Rubén Olmo selected this dance as a nod to Antonio Ruiz Soler's film career, which he would later continue in Spain as a leading actor as well as a dancer.

ESTAMPAS FLAMENCAS

Choreography: Rubén Olmo (Taranto and Caracoles); Miguel Ángel Corbacho (Martinete and Zorongo)

Music: Martinete: traditional. Zorongo: Enrique Bermúdez. Taranto: Diego Losada. Caracoles: Víctor Márquez

Texts: Federico García Lorca and traditional lyrics

Set design and audiovisuals: José Maldonado

Lighting: Felipe Ramos

Costumes: Martinete: shirt by López de Santos; trousers by González. Zorongo: from the BNE wardrobe collection; bata de cola made by Lina. Men's costumes made by González. Taranto: made by José Antonio Arroyo. Caracoles: batas de cola by Justo Robles "Salao"

Footwear: Gallardo

Martinete

Zorongo

Taranto

Caracoles

World premiere on 15th April 2021 by the Ballet Nacional de España at the Teatro de la Maestranza in Seville.

Rubén Olmo and Miguel Ángel Corbacho created four works inspired by the style, aesthetics and character of Antonio Ruiz Soler. These choreographies explore traditional flamenco from its origins, both in terms of costume and music. This journey through the earliest forms of flamenco singing, dance and guitar playing moves through the palos frequently featured in Antonio's work: zorongo, martinete, taranto and caracoles. It follows the approach to staging he used in his flamenco productions, while presenting a more contemporary choreographic language.

LEYENDA “ASTURIAS”

Choreography: Carlos Vilán

Music: Isaac Albéniz

Musical direction: Manuel Coves

Orchestra: Royal Seville Symphony Orchestra

Orchestration: Albert Guinovart

Lighting: Felipe Ramos

Costume production: López de Santos

Footwear: Gallardo

Music edition: Tritó Edicions

World premiere on 16th October 2016 at the Bucharest National Opera.

Ballet Nacional de España premiere on 15th April 2021 at the Teatro de la Maestranza in Seville.

When Esther Jurado, guest principal dancer with the Ballet Nacional de España, asked Carlos Vilán to create a Spanish classical choreography for her, the Argentinian dancer and choreographer imagined her performing Albéniz's *Asturias* in a bata de cola, unaware that her mother was from Asturias. The choreography, which he entitled *Leyenda*, premiered at the Bucharest Opera Stars Gala in 1998.

Rubén Olmo wanted to include it in this programme because Albéniz's composition was a regular feature of Antonio's Ballet repertoire, although in his version it was performed by a male dancer. For the director of the Ballet Nacional de España, Carlos Vilán's creation fitted perfectly with the spirit of the programme, as the choreographer knew the master's style extremely well. Carlos Vilán worked closely with Antonio as rehearsal director for *El Rocío*, a work commissioned from Antonio by María Rosa for her company.

ZAPATEADO

Choreography: Antonio Ruiz Soler

Music: Pablo Sarasate

Musical direction: Manuel Coves

Orchestra: Royal Seville Symphony Orchestra

Orchestration: Manuel Coves

Lighting design: Ginés Caballero (AAI)

Costume production: First cast: Taller González. Second cast: José Antonio Arroyo

Footwear: Gallardo

World premiere in 1946, performed by Antonio at the Teatro Bellas Artes in Mexico. Ballet Nacional de España premiere on 14th June 1982 at the Teatro Lope de Vega in Seville.

Antonio Ruiz Soler's interpretation of Pablo Sarasate's music enhanced his reputation as both dancer and choreographer and became one of the jewels of his repertoire following its premiere in 1946 at the Teatro Bellas Artes in Buenos Aires. The influence of tap dance evident in the technique of this zapateado makes it a virtuosic example of stylised flamenco. In 1959, Antonio performed a version of this solo while walking along a country road in the film *Luna de miel*, a Spanish-British co-production directed by Michael Powell whose visual language recalls Gene Kelly in *An American in Paris*. Over the years, it has been performed by countless principal dancers from different companies, all seeking to follow Antonio's guiding principle: "To dance it is to caress the floor; you have to speak to the floor, not kick it."

FANTASÍA GALAICA

Choreography: Antonio Ruiz Soler

Music: Ernesto Halffter

Musical direction: Manuel Coves

Orchestra: Royal Seville Symphony Orchestra

Soprano: Carmen Solís

Original set design: Carlos Viudes

Costume designs: Carlos Viudes

Set adaptation: Jesús Acevedo

Set construction: Sfumato

Lighting: Ginés Caballero (AAI)

Costumes: Encarnación, Perís and Sastrería González

Footwear: Gallardo and ArteFyl

Music edition: Monge y Boceta

Revival staged by: Cristina Visús

World premiere on 30th June 1956 by Antonio y su Ballet Español at the 5th Granada International Festival of Music and Dance, in the Gardens of the Generalife.

Ballet Nacional de España premiere on 12th May 1979 at the Teatro Juárez in Guanajuato, Mexico.

This choreography elevates the stylisation of folk dance, an art in which Antonio Ruiz Soler was a master. In this work, Antonio reinterpreted the Galician *muñeira* through classical technique, combining ensemble dance with a *pas de deux*. Without losing traditional references such as scallop shells and floral arches, he transferred Galicia's most popular dance from the village square to theatres in cities around the world, revealing the harmony and poetry of Ernesto Halffter's score, inspired by the legend of the Santa Compañía.

COSTUMES

The BNE's costume collection comprises more than 5,000 pieces, including costumes from Antonio's company that were purchased in the 1980s for the revivals of *Sonatas* and *Fantasía galaica*. This has made it possible to recover the original costumes for these works, which have now been restored and adapted for this programme. Missing elements have also been acquired, including the halberdiers' spears, made as replicas of those carried by these royal guards.

Most of the choreographies in the programme have also drawn on the company's existing collection. The Wardrobe Department has explored previous Ballet Nacional de España productions in search of costumes reflecting the aesthetics of the different stages of Antonio Ruiz Soler's professional career.

The dancers in *Caracoles* embody the archetypal flamenco image associated with Spain's tourism boom: polka-dot batas de cola, flowers in their hair, curls painted on their cheeks and colourful shawls. The women's costumes for *El vito*, meanwhile, are inspired by those worn by Carmen Amaya, featuring a cropped jacket and a full circular skirt reminiscent of a bullfighter's cape.

For *Leyenda (Asturias)* and *Martinete*, the dancers' costumes were created especially for the production. Esther Jurado wears a black lace bata de cola resembling an evening gown, while Rubén Olmo wears a waistcoat with medals used as buttons and a short jacket with decorative tassels on the sleeves, similar to the garments Antonio often wore in performance.

For *Martinete*, the costumes recreate Antonio's aesthetic at the beginning of his career in the 1930s and 1940s, with close-fitting garments: a fitted waistcoat, flamenco trousers and a shirt with flowing sleeves tied at the waist.

SET DESIGN

The guiding principles behind the set design for this programme were the reuse of existing elements and the audiovisual reproduction of the designs originally used by Antonio Ruiz Soler in his productions.

The arches used to create the palatial setting in which Antonio placed *Sonatas* are on loan from the Teatro Real. They belong to the set designed by Daniel Bianco for the production of *The Marriage of Figaro*. The painted curtain bearing the idealised coat of arms of the halberdiers, meanwhile, has been replaced by a projection created by José Maldonado.

The bailaor and choreographer has also designed additional audiovisual elements for *Estampas flamencas*. As these are new choreographies, he was able to work with greater creative freedom. The connecting thread running through them is the flamenco palo being performed. In *Taranto*, the set evokes the texture of a mining cave, referring to the place where this palo originated. As *Caracoles* is closely related to alegrías, its projection is filled with colour, while the images for *Zorongo*, a palo traditionally popular in taverns, evoke a starry sky. José Maldonado's design for *Martinete* was inspired by the friendship between Antonio and Picasso, resulting in a more abstract composition based on geometric lines.



RUBÉN OLMO
Director of the BALLET NACIONAL
DE ESPAÑA

Rubén Olmo (Seville, 1980) discovered his love of 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 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 sixteen, when he joined Javier Barón’s company and performed in *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 appeared 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 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 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 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 in 2019 for *Horas contigo* and the City of Seville Giraldillo in 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**; *Soloists* **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**; *Pianists* **Juan Álvarez, Jose Luis Franco, Marcelino López**.

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, Aleco Balaguer**; *Sponsorship and Public Relations* **Belén Moreno**; *Deputy Technical Directors* **Pedro Muñoz, Ángela Jiménez**; *Assistant to the Technical Director* **José Román**; *Stage Managers* **Pilar Orive, Eduardo Solís, Elena Sanz**; *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, Rodrigo Cotobal**; *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**.

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