



# BALLET NACIONAL DE ESPAÑA

Director **Rubén Olmo**



**CENTENARIO ANTONIO RUIZ SOLER**

**TEATRO VILLAMARTA, 17<sup>TH</sup>–18<sup>TH</sup> FEBRUARY 2022**

## CENTENARIO ANTONIO RUIZ SOLER

Antonio Ruiz Soler (1921–1996) was one of the dancers and choreographers who most profoundly shaped the evolution of Spanish Dance in the twentieth century. To commemorate the artist who directed the Ballet Nacional de España from 1980 to 1983, the company has created, on the centenary of his birth, a programme bringing together faithful restagings 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 brings together the flamenco palos that Antonio frequently performed with his company, reinterpreted through the vision of Rubén Olmo and Miguel Ángel Corbacho. Completing this overview of his artistic career is the solo *Leyenda*, choreographed by Carlos Vilán to Isaac Albéniz’s composition *Asturias*, another essential piece from 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 danced 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 endowed with a special charisma. Antonio was unique.

Throughout the different periods of leadership at the BNE, one of Antonio's key works has always been performed, most often *Eritaña*, *El sombrero de tres picos*, *Fantasía galaica* or *Zapateado* de Sarasate. On this occasion, to mark his centenary, I wanted to bring *Sonatas* del Padre Soler back to the stage. The complete work had not been performed again 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. I wanted it to form part of the Centenary programme because this escuela bolera choreography reflects very clearly the influence of classical dance technique on Antonio's style; it has a perfect structure, like a classical ballet.

Nor could we leave out *Zapateado* de Sarasate. It is perhaps the solo that brought Antonio Ruiz Soler the 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 performed this solo. For that reason, it was essential to include this emblematic work.

The same is true of *Fantasía galaica*, based on Galician folklore, with music by Ernesto Halffter. It is one of my favourite works by Antonio because I believe it is completely rounded. Nothing quite like it has been created since. Our staging of these works is faithful to Antonio's choreographies. We have studied the Spanish National Ballet's audiovisual archive in order to come as close as possible to the original version staged by Antonio.

What distinguishes this programme from previous tributes made up of his works is that, on this occasion, together with Miguel Ángel Corbacho, I wanted to create a new flamenco piece, *Estampas flamencas*, drawing on Antonio's aesthetic, his forms and his character. I believe he would have loved the interpretation of his style that we have prepared with such affection and respect for this *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 seem marked out from the very beginning. In the case of Antonio Ruiz Soler, destiny found him when he was just four years old, in the streets of Seville, moving to the rhythm of a barrel organ. Nature was generous to him, giving him talent, an exceptional physique and a strikingly handsome, magnetic face, with eyes that could mesmerise and eyebrows that made those who worked with him tremble when he raised them to show his displeasure. He responded to that generosity by giving freely to those around him and to his family, even after he had lost almost all his fortune in his later years. His family, despite having little money to spare, paid for him to take dance classes from the age of six at the academy of Realito, his first teacher, later followed by Otero, Pericet and Frasuquillo. At that school he met a younger girl, Florencia Pérez Padilla 'Rosario', who would become his artistic partner for more than 20 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 Spain, even performing before King Alfonso XIII and Queen Victoria Eugenia during the 1929 Universal Exhibition.

The outbreak of the Spanish Civil War led the teenage 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 y Antonio. There they built a prestigious international 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 *Panamerican*, among others.

The 12 years he spent in America gave him experience and maturity on stage, while allowing him to build a repertoire of dances to music by Granados, Turina, Albéniz and Falla, alongside Spanish and American dances. During this period, he premiered important works from his repertoire, from *Zapateado* de Sarasate to *Viva Navarra* and *Zorongo gitano*. His years in America also brought influences from other artists and artistic languages, particularly cinema, which would later play an important role in the evolution of his style. This development towards an innovative choreographic language came fully into its own when he furthered his training in classical dance after returning to Spain.

Although Rosario and Antonio did not enjoy the same level of fame in Spain that 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 several years. Antonio embarked on a

solo career in 1952 and, one year later, founded the company Antonio Ballet Español. 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 palo that until then had existed only as a form of cante. Antonio created and performed it beneath the Puente Nuevo in Ronda for Edgar Neville's 1952 film *Duende y misterio del flamenco*. Another of his most iconic images also comes from that film: Antonio dancing in front of the Monastery of El Escorial to two of Padre Soler's *Sonatas*, which he later expanded into a complete suite. Antonio's relationship with cinema, which had begun in Hollywood, continued until 1969, with appearances in Spanish, British, French and Italian films. Nor did he appear only as a dancer; he also worked as an actor. Among the most notable films are *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 danced Massine's version at La Scala in Milan in 1953 alongside Mariemma, and together they replaced some of the steps from the Ballets Russes de Diaghilev choreography with others more characteristic of Spanish Dance. Antonio's adaptation went on to become the standard Spanish Dance version of the work.

With his company, which at times comprised as many as 50 dancers and in which he himself danced, choreographed, directed and determined the staging, Antonio broke with established conventions in performance, contributed to the development of stylised Spanish Dance 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. Among the works performed by the company were *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 50 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 helm, he revived as many as 14 of his own choreographies, which have remained in the company's 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*.



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**BALLET NACIONAL  
DE ESPAÑA**

Director  
**Rubén Olmo**

Until his death in 1996, physical frailty and illness gradually took their toll on him, while his legend as an artist began to fade from the memory of a country undergoing profound change, overshadowed by his image as a famous and extravagant personality. Even so, there can be no doubt that the young boy from Seville knew how to make the most of his innate talent, contributing to the growth and development of Spanish Dance as few others have done, and leaving us 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

Orquesta Bética de Cámara

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

**Soprano:** Maribel Ortega

**Original set design:** Carlos Viudes

**Floor set design:** Based on the original set design by Carlos Viudes

**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 20<sup>th</sup> July 1953 by Antonio y su Ballet Español at the 2<sup>nd</sup> Granada International Festival of Music and Dance, Gardens of the Generalife.**

**Premiered by the Ballet Nacional de España on 11<sup>th</sup> 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 prepare 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 principles of the traditional school, either in its dance steps, arm movements, castanet playing or Goyaesque aesthetic. The escuela bolera that Antonio presented in a palatial setting, with infantas, courtiers and halberdiers, combines bolera with classical dance and is 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 35 dancers in a series of different tableaux. 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 y Antonio

**Music:** Traditional

**Musical direction:** Manuel Coves

Orquesta Bética de Sevilla

**Orchestration:** Manuel Coves

**Lighting:** Felipe Ramos

**Costumes (Women):** Pedro Moreno; costume production by Justo Robles 'Salao'

**Costumes (Men):** Ballet Nacional de España costume collection; costume production by Sastrería González

**Footwear:** Gallardo

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

**Premiered on 15<sup>th</sup> April 2021 by the Ballet Nacional de España at the Teatro de la Maestranza in Seville.**

During the years in which the duo Rosario and Antonio lived and performed in the United States in the 1940s, they 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 zapateados in which spectacle took precedence over technique. Rubén Olmo chose this dance as a nod to Antonio Ruiz Soler's film career, which he would later continue in Spain not only as a dancer but also as a leading actor.

## 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: BNE collection; bata de cola by Lina. Men's costumes by González

Taranto: costume production by José Antonio Arroyo

Caracoles: batas de cola by Justo Robles 'Salao'

**Footwear:** Gallardo

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

Rubén Olmo and Miguel Ángel Corbacho have created four pieces 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 early flamenco singing, dance and guitar playing encompasses the flamenco palos that frequently appeared in Antonio's work: zorongo, martinete, taranto and caracoles. It follows the approach to staging that he used in his flamenco productions, combined with a more contemporary choreographic language.

# LEYENDA “ASTURIAS”

**Choreography:** Carlos Vilán

**Music:** Isaac Albéniz

**Musical direction:** Manuel Coves

Orquesta Bética de Cámara

**Orchestration:** Albert Guinovart

**Lighting:** Felipe Ramos

**Costume production:** López de Santos

**Footwear:** Gallardo

**Music edition:** Tritó Edicions

**World premiere on 16<sup>th</sup> October 2016 at the Bucharest National Opera.  
Premiered by the Ballet Nacional de España on 15<sup>th</sup> 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 dance choreography for her, the Argentine dancer and choreographer imagined her dancing Albéniz's *Asturias* in a bata de cola, unaware that her mother was Asturian. He entitled the choreography *Leyenda*, and it 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 part of Antonio's Ballet repertoire, although in his case 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 because the choreographer knew the maestro'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

Orquesta Bética de Cámara

**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 by Antonio at the Teatro Bellas Artes in Mexico. Premiered by the Ballet Nacional de España on 14<sup>th</sup> 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 a 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 that can be seen 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, which visually recalls Gene Kelly in *An American in Paris*. Over the years, it has been performed by countless Principal Dancers from different companies, all of them seeking to follow Antonio's maxim: "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

Orquesta Bética de Cámara

**Soprano:** Maribel Ortega

**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 30<sup>th</sup> June 1956 by Antonio y su Ballet Español at the 5<sup>th</sup> Granada International Festival of Music and Dance, Gardens of the Generalife.**

**Premiered by the Ballet Nacional de España on 12<sup>th</sup> May 1979 at the Teatro Juárez in Guanajuato, Mexico.**

This choreography elevates the stylisation of traditional dances to an art form, an area in which Antonio Ruiz Soler was a master. In this case, 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 music inspired by the legend of the Santa Compañía.

## COSTUME DESIGN

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

Most of the choreographies in this programme have likewise drawn on the company's costume collection. The Wardrobe Department has explored previous Ballet Nacional de España productions to find costumes that evoke the aesthetics of the different stages of Antonio Ruiz Soler's professional life.

The dancers in *Caracoles* reflect the archetypal flamenco image associated with Spain's tourism boom: polka-dot batas de cola, flowers in their hair, beauty marks on their cheeks and colourful shawls. The women's costumes in *El vito*, meanwhile, are inspired by those worn by Carmen Amaya, with short jackets and full skirts reminiscent of a bullfighter's cape.

For *Leyenda (Asturias)* and *Martinete*, costumes have been created specifically for the dancers. Esther Jurado wears a black lace bata de cola resembling an evening gown, while Rubén Olmo wears a waistcoat with medals in place of buttons and a short jacket with caireles on the sleeves, garments similar to those Antonio often wore in performance.

For *Martinete*, Antonio's aesthetic from the early stages of his career in the 1930s and 1940s has been recreated, with close-fitting garments: a fitted waistcoat, flamenco trousers and a shirt with flowing sleeves tied at the waist.

## SET DESIGN

Audiovisual projections have been used to recreate the designs originally employed by Antonio Ruiz Soler in his productions. For example, the painted curtain featuring an idealised coat of arms of the halberdiers has been replaced by a projection created by José Maldonado. The bailaor and choreographer has also designed other audiovisual pieces for *Estampas flamencas*. In this case, as these are newly created choreographies, he has enjoyed greater creative freedom. The unifying thread running through all of them is the flamenco palo being performed. In *Taranto*, the set design evokes the texture of a mining cave, in reference to the place where this palo originated. In the case of *Caracoles*, as it is a palo closely related to the alegrías, the projection is full of colour, while for *Zorongo*, a palo traditionally associated with taverns, the images 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 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, among others. 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 the productions *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* by Federico García Lorca, 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 6<sup>th</sup> 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, Víctor Martín, Alfredo Mérida, Javier Moreno, Javier Polonio, Manuel del Río, Pedro Ramírez**; *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* **José 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* **Manuel Balaguer**; *Wardrobe Supervisor* **Chus García**; *Assistant Wardrobe Supervisor* **Javier Caraballo**; *Human Resources* **Samantha Hilario**; *Administration* **Elsa D'Ors, Rosa Onsurbe**; *Sponsorship and Educational Activities* **Belén Moreno**; *Maintenance Manager* **José Ramón Gómez**; *Deputy Technical Directors* **Pedro Muñoz, María Díaz**; *Assistant to the Technical Director* **José Román**; *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<sup>a</sup> Arguedas, Natalia Fernández, Francisco Hernández, Pilar López, Milena Ríos**; *Audiovisuals* **Javier Alegría, Jesús Ávila, Luis M. Castro, Rodrigo Cotobal, J. César de las Heras, Susana López, Mercedes Martín**; *Wardrobe Department* **Cristina Catoya, Isabel Fernández, Alberto Lázaro, Teresa Morollón, Mónica Ramos, Teresa Rodrigo**; *Physiotherapists* **Juan Pedro Barranco, José Daniel Albarrán**; *Massage Therapists* **Juan Carlos Martín, Julián Mínguez**; *Usher* **José Manuel Ollero**; *Warehouse Manager* **Vicente Antonio Gómez**; *Cleaning Staff* **Antolina Pequeño, Dolores Escrivá**.