

BALLET NACIONAL DE ESPAÑA

Director **Rubén Olmo**

INVOCACIÓN

2nd February 2022

Expo 2020 Dubái

"*Invocación* is a highly comprehensive programme in which audiences can enjoy flamenco full of vitality and power on stage, a ballet rooted in the purest stylised dance, and one of the few recent choreographies in the escuela bolera tradition.

In *Invocación bolera*, I wanted to update the essence of traditional escuela bolera while also paying tribute to the great masters who established the path followed by this style, one of the most difficult forms of Spanish Dance to perform. The music, composed by Manuel Busto, is also an entirely new creation.

The bridge between escuela bolera and the other choreographies that make up the programme is the solo *Jauleña*, which intertwines several dance styles, from escuela bolera to flamenco and stylised dance, and represents the fusion towards which my professional career has led me.

I wanted to include *Eterna Iberia* because it represents the Spanish classical style with which the Ballet Nacional de España is identified. It is one of Antonio Najarro's choreographies, bearing his own distinctive signature, and achieves a greater purity of Spanish stylised dance. With music by Manuel Moreno-Buendía and costumes by Yaiza Pinillos, it makes brilliant use of traditional elements of Spanish Dance such as the cape and the Cordoban hat.

The *Invocación* programme also marks the first time in its history that the Ballet Nacional de España has included a choreography by Mario Maya in its repertoire, a key figure in the world of Spanish Dance because of his genius and sensitivity. He was a pioneer, the creator of bold and innovative productions and one of the most tireless researchers of our time.

With *De lo flamenco*, Mario Maya revitalised the way flamenco was created and experienced on stage in 1994, particularly with a large company of dancers. This production, premiered by the Compañía Andaluza de Danza, now the Ballet Flamenco de Andalucía, of which he was the first director, marked a turning point through its stylisation, freshness and movement. Even today, it remains innovative and entirely distinctive.

My intention has been to reproduce Mario Maya's flamenco suite down to the smallest detail. To do so, I have had the support of Mariana Ovalle, Mario Maya's widow and guardian of his legacy, as well as artists who were part of the original cast, from Rehearsal Director Manuel Betanzos to musician Diego Carrasco. In addition, dancers Isabel Bayón and Rafaela Carrasco, both of whom worked under Mario Maya, have created two new choreographies for this production: *Taranto* and *Romance del emplazado*, respectively. I believe Mario Maya would be very pleased with the work we have done and to see his work performed by the Ballet Nacional de España."

Rubén Olmo
Director of the Ballet Nacional de España

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 Ballet's repertoire.

INVOCACIÓN BOLERA

Choreography: Rubén Olmo

Music: Manuel Busto

Musical recording: Orchestra of Extremadura, conducted by 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

Rubén Olmo has created one of the few recent works in the escuela bolera tradition, paying tribute to the great masters who established the path followed by this style.

Invocación Bolera updates the essence of traditional escuela bolera, which emerged in Spain in the eighteenth century from the combination of Andalusian popular 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 this piece, commissioned by the Ballet Nacional de España from the young Seville-born composer and conductor Manuel Busto.

COSTUME DESIGN

The costumes for *Invocación Bolera* are handcrafted works of art of great richness and complexity, owing to the intricate work involved in their lace, 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, conducted by Manuel Busto

Lighting design: Ginés Caballero (AAI) and Felipe Ramos

Costumes: BNE collection. Design by Rosa García Andújar

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 is a bridge between escuela bolera, stylised dance and flamenco. A solo inspired by Granada and 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, conducted by 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*, composed at the request of Antonio Ruiz Soler 'El Bailarín' in 1963 for the creation of his ballet *Eterna Castilla*.

This score inspired Antonio Najarro to create a choreography rooted in tradition that would reflect his personal vision of stylised dance while also referencing the aesthetics and great creators of the period in which the music was composed. It is a look back at our roots, translated into more contemporary forms of dance.

The ballet *Eterna Iberia* unfolds through five movements, presented through 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 expressive power so characteristic of our stylised dance.

COSTUME DESIGN AND LIGHTING

This concept is reinforced by Yaiza Pinillos's costume design, in which she sought to bring together classicism and sophistication throughout the wardrobe, representing the richness of our land through three colours evoking 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 of the work's movements, enhancing both its expressive and aesthetic qualities.

Approximate running time: 20 min.

DE LO FLAMENCO. HOMENAJE A MARIO MAYA

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

Romance del emplazado

Choreography: Rafaela Carrasco

Music: Jesús Torres

Text: Federico García Lorca

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

Quisiera ser

Choreography: Mario Maya

Music: Los del Río

Musical adaptation: Jesús Torres

Choreographic adaptation: Manuel Betanzos

Valparaiso

Choreography: Mario Maya

Music: Jesús Torres

Text: M. Balmaceda

Taranto

Choreography: Isabel Bayón

Music: Jesús Torres

Suelta el pavo

Choreography: Mario Maya

Music: Diego Carrasco

Text: Diego Carrasco

Undibel

Choreography: Mario Maya

Music: Diego Carrasco

Adviser: 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 in 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.

"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**CHOREOGRAPHY**

The Ballet Nacional de España pays tribute to Mario Maya (1937–2008), the brilliant bailaor, choreographer and teacher who died in 2008. Mario Maya is a key figure in the world of Spanish Dance because of his genius and sensitivity. He was a pioneer, the creator of bold productions and of an entire artistic school that brought together both the registers of dancer and 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 Ballet Nacional de España should include one of his works in its repertoire."

Rubén Olmo

Approximate running time: 50 min.



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, 'Manolete', '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; *Oripandó (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 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 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 a merchandising product line.

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, 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 **Ana Jerez, Reyes Orozco, 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 Basterra, Javier Hernández, Arturo Dosal**; Props **Juan M^a Arguedas, Francisco Hernández, Pilar López**; Audiovisuals **Jesús Ávila, Luis M. Castro, Rodrigo Cotobal, J. César de las Heras, Alberto Lázaro, Susana López, Mercedes Martín, Alberto Vidal**; Wardrobe Department **Cristina Catoya, Mónica Ramos, Teresa Morollón, Teresa Rodrigo, Radmila Ciric**; 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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