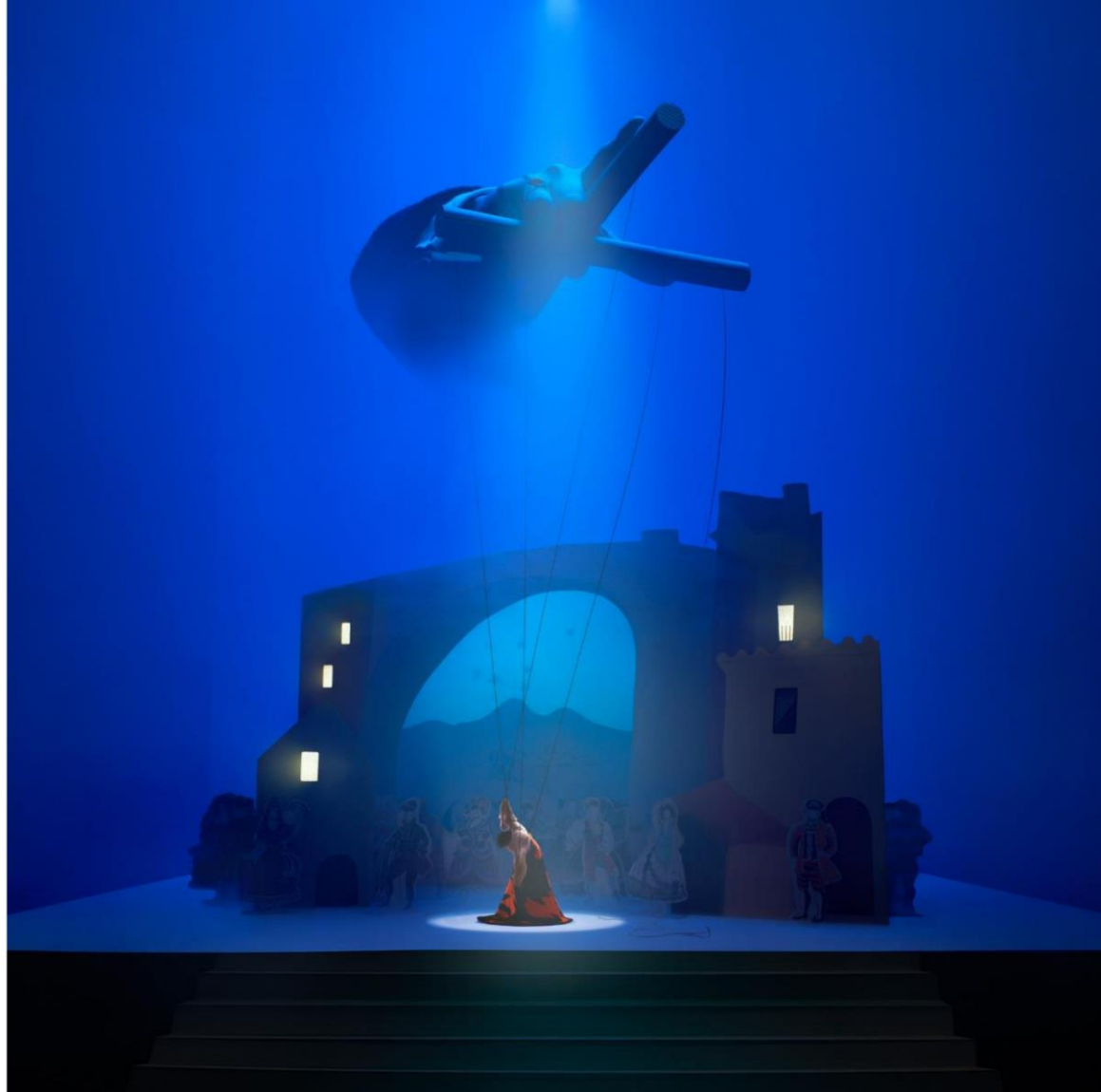


**BALLET
NACIONAL
DE ESPAÑA**
Director **Rubén Olmo**



EL LOCO

9TH–22ND DECEMBER 2022

TEATRO DE LA ZARZUELA / MADRID



MINISTERIO
DE CULTURA
Y DEPORTE

inaem
INSTITUTO NACIONAL DE
LAS ARTES ESCÉNICAS Y DE LA MÚSICA

**BALLET NACIONAL
DE ESPAÑA**

EL LOCO

Original concept, libretto and stage direction: **Paco López**

Choreography: **Javier Latorre**

Music: **Manuel de Falla, Mauricio Sotelo and Juan Manuel Cañizares**

Musical direction: **Manuel Coves**

Set and costume design: **Jesús Ruiz**

Lighting design: **Nicolás Fischtel** (AAI)

Set construction: **Ferrán Decoración, Spechio Piuma, Iberia Inkyet, Peroni, Pinto's and May Servicios para Espectáculos, SL**

Costume production: **Ana Lacoma, Josep Ahumada, Gonzalez, Maty and Adame**

Footwear: **Gallardo**

Orchestra of the Community of Madrid (ORCAM)
BNE flamenco musicians

Guest musicians: **Juan M. Jiménez** (saxophone), **Agustín Diassera** (percussion), **Juan José Amador 'El Perre'** (cantaor)

Music publishers:

Mauricio Sotelo, *El loco*. © Proyecto Sotelo.

Manuel de Falla, *El sombrero de tres picos*. © Chester Music.

World premiere on 6th September 2004 by the Ballet Nacional de España at the Teatro Real in Madrid.

Introduction

After three seasons since I took over as Director of the Ballet Nacional de España, and having begun my fourth this past September, I have presented programmes such as *Invocación*, *Centenario Antonio Ruiz Soler*, *La Bella Otero* and *Generaciones*. But for this new season at the Teatro de la Zarzuela, I was very clear about the need to bring back a work from the BNE's historic repertoire: *El loco*.

Why *El loco*? For many reasons. If we look at its story, it is of great importance in the history of Spanish Dance. The plot of this ballet is based on a true story: the creation of *El sombrero de tres picos* for the Ballets Russes. Manuel de Falla composed the music and Pablo Picasso designed the sets and costumes. It was a masterpiece in which the central figure of the ballet we are presenting, Félix Fernández, also played a part. He was a bailaor whose contribution to this new creation was fundamental: bringing the style and character of Spanish Dance and flamenco to the ballet.

I also felt it was important to revive a narrative ballet with a principal role for a male dancer. The Ballet Nacional de España has many narrative ballets, but almost all of them centre on a female performer, with the exception of José Antonio's *Don Juan*. With *El loco*, a male character takes centre stage.

Ultimately, however, the decisive reason for choosing this ballet was its choreographer, Javier Latorre, a dancer and choreographer with a distinctive identity of his own. He belonged to a generation at the Ballet Nacional de España during which major productions and choreographies were created. He later continued his career independently and with his own company. He created works for Eva Yerbabuena, Antonio Canales, the Compañía Andaluza de Danza and the Ballet Nacional de España, among others. For me, however, his most complete choreography is *El loco*. I wanted to give Javier Latorre the recognition and place he deserves as a choreographer who represented a transition between Lorca, Granero, Gades and many other great figures of that period. The work premiered 18 years ago but remained on stage for only a very short time. It was created during a period of transition between two directorships of the Ballet Nacional de España and, although it premiered in major Spanish theatres, I believe *El loco* needed to return to the stage with us. It is also a tribute to a choreographer who has given the Ballet Nacional de España some of its finest works.

But a ballet such as *El loco* also requires other extraordinary artists for its creation, and *El loco* had them. The original concept, libretto and stage direction were entrusted to one of the great figures of the Spanish stage, Paco López. The meticulousness of his work is exemplary. In a narrative ballet, it is essential to develop the characters and to define the scenes and the plot clearly through dance, and this is precisely where his own distinctive personality comes through.

A narrative ballet always needs great music, and in this case the finest artists were once again brought together. Not only because of Falla and his *El sombrero de tres picos*. Music had to be created for different worlds and universes, and there was no one better for this than the brilliant Mauricio Sotelo. A large part of the work portrays the protagonist's schizophrenia, madness and troubled mind, and it is here that Mauricio turns music into the link that allows us to understand the character. But the work also recreates Félix's life and his artistic beginnings, that journey back to his origins, to the nights of the *café cantantes*... and for this we turned to another great artist, Juan Manuel Cañizares. Those flamenco touches are what gave life and madness to our protagonist, and through his music he succeeds in transporting us back to those moments in Félix's life.

The finishing touch came with the recreation of the world on stage, the costumes and the lighting. Jesús Ruiz created a set and costumes that allow us to enter all of Félix's different worlds: a *café cantante*, rehearsals with the Ballets Russes, the premiere of *El sombrero de tres picos*, and so on. The costumes are versatile and can easily adapt to the different scenes of the work. But for all of this to reach the audience clearly, clean and precise lighting is essential, and for that the production relied on the magic of Nicolás Fischtel. Although the lighting, like the rest of the production, was created 18 years ago, it already pointed towards a more contemporary approach and brought the staging up to date through his work.

I believe, and can say with confidence, that the creative team behind *El loco* came together to create an outstanding collective work, making its revival a landmark event on the Spanish dance scene.

I hope you enjoy it as much as I have throughout all these months leading up to today's premiere.

Rubén Olmo

Director of the Ballet Nacional de España

A ballet inspired by the artistic and personal journey of bailaor Félix Fernández 'El loco' and the inner turmoil he experienced after following Diaghilev, Massine and the Ballets Russes to London for the premiere of *El sombrero de tres picos*.

A dance production about dance itself. A contemporary reflection on the artist and his demons. A vivid celebration of madness.

On Félix *El loco*

I. Félix

There once was a bailaor named Félix Fernández, who was nicknamed *El Loco*. He must have been born somewhere in the province of Seville, towards the final years of the nineteenth century, into a very poor family. No certain record remains of how his childhood and adolescence unfolded, but it is easy to imagine that young Félix must have grown up on the streets, amid games and hardship, far removed from books, numbers and writing. There is little doubt that he would have shared the anonymous fate of so many others left with nothing by fortune who, during those bleak years in Spain's history, were forced to roam the Andalusian countryside in search of a day's work or to beg for a piece of stale bread with oil. That might have been his destiny too, had flamenco dancing not crossed his path one day.

Félix probably encountered flamenco quite naturally: at family celebrations, in farm workers' quarters, during threshing, or perhaps while watching a renowned cantaor perform as part of a religious festivity. What we do know is that, by around 1915, the young Félix Fernández had become a celebrated bailaor, enjoying an outstanding reputation in the most popular cafés cantantes of the period. It was in one of them, the 'Novedades', that Félix would meet the people who were to change the course of his life forever.

That night, Félix had just danced the farruca with the restrained power of a volcano on the verge of eruption. The cries of admiration and applause of an enthusiastic audience were still ringing out when Félix was called over to a table to be introduced to a group of distinguished foreigners. That night, Félix met Diaghilev, the great Russian impresario and personal friend of the King of Spain; Massine, the choreographer; and Tamara Karsavina, Principal Dancer of the *Ballets Russes*. Diaghilev was preparing his new project for stages around the world: a major ballet on a Spanish theme, involving composer Manuel de Falla and painter Pablo Picasso, which would be entitled *El sombrero de tres picos*.

It is not entirely clear whether Diaghilev offered Félix Fernández a position as dance master for the company, so that he could bring a certain 'Spanish flavour' to its classical dance style, or whether an agreement was reached for Félix to dance the role of the Miller, the principal male role in the work. What is certain is that on 22nd July 1919, the night of the London premiere of *El sombrero de tres picos*, Massine and Karsavina performed the leading roles.

And Félix? He had disappeared without trace a few days before that night. But we can imagine him wandering, lost in the maze of London

streets, surrounded by people he could not understand, speaking a language he did not know; hiding in some dark corner, hungry, trembling with fear and cold, licking the wounds of his despair and failure.

The police found him in the church of Saint Martin-in-the-Fields. Some local residents, shocked by the scene, had raised the alarm after seeing a ragged, almost naked man dancing as though possessed inside the church. The situation left little room for doubt. The police arrested him and took him to the Epson asylum. He was admitted immediately. The medical diagnosis was unequivocal: catatonic schizophrenia.

Félix Fernández died in 1941. Between the date of his admission to the asylum and his death, the traces of his life gradually disappear. What we can be certain of, however, is that the twenty-two years he spent confined in Epson must have been terrible for Félix. Twenty-two very long years, during which periods of madness must have alternated with moments of unbearable lucidity. They must have been twenty-two interminable years in which Félix lived painfully with his failure as an artist, with the ghosts of a past that would have tormented him without mercy, and with the unfulfilled desire to return to his Andalusia, which perhaps he should never have left.

Twenty-two years with a single obsession: to dance, dance and dance, until he was capable of performing that farruca, that perfect dance for which he, Félix Fernández, would be remembered for ever and ever.

II. *El loco*

The ballet

El Loco is a ballet in two parts inspired by the artistic — and therefore existential — journey of Félix Fernández García (Seville, 1893 – Epson, Great Britain, 1941): a legend compelling and captivating in its own right. His almost religious passion for dance; his personal unravelling in London as he followed Diaghilev, Massine and the Ballets Russes; his profound inner anguish at not taking part in the London premiere of *El sombrero de tres picos*; his flight, his madness and his death, forgotten in the Epson asylum.

An autobiographical fiction that never existed: everything reaches us through Félix's distorted memory, through the confusion of his fragmented, obsessive recollections, through his schizophrenic view of a strange and hostile world.

But it is also a production that substantially transcends the personal story, the hagiography, to become a vivid reflection on the artist and his demons, on the artist's clashes with objective reality, on the eternal mismatch between desire and reality. And, above all, it is a

dance production in which dance itself is both the subject and the central thread of its discourse.

On madness

a.

Some meanings of the word:

'Madness': The quality or condition of being mad.

'Mad': Having impaired judgement or the ability to reason. Feeling extraordinary love or passion for someone or something.

'Madly': Very much; to an extreme degree.

b.

Madness as inheritance, as pathology.

The *El loco's* Mother, who laughs and laughs: at home, in the fields, in the asylum.

Félix dancing before the altar at Saint Martin-in-the-Fields.

A police report is drawn up. Name: Félix Fernández García. Profession: Musician and dancer. Diagnosis: Catatonic schizophrenia.

c.

The madness of the artist: art as an act of creative alienation. Dance as a Dionysian, demonic impulse; the one overwhelming, all-consuming passion for life.

d.

Madness as the result of the eternal dialectic of man, of the artist: the conflict between reality and desire. Reality transformed in the yearning mind of the artist: they are giants, not windmills. Félix, the misfit, the apocalyptic figure, lost in a world impossibly vast and beyond his grasp. In his suitcase made of wooden boards, a farruca.

The *El loco's* madness before his mirror: the acceptance of his true limits, of his real stature as an artist. The metronome can become a whip, mercilessly lashing failure.

e.

Madness as a means of escaping life: surviving life through madness.

Paco López

Dramaturg

In praise of madness

Madness, in the right measure, is an essential requirement for anyone wishing to pursue an artistic career; all the more so in a world and society such as ours today, where culture comes last on the list of political, economic and social priorities.

If we also take into account that dance comes last on the list of cultural priorities, we might conclude that those of us who devote ourselves to this art form must be verging on catatonic schizophrenia, like Félix. Perhaps that is why, when a project about madness is placed before you, you feel entirely at home.

Very little has been written about Félix, and there are various accounts of what actually happened to him. What might initially have seemed an obstacle when constructing the work ultimately allowed our imaginations to take flight, freeing the result from historical constraints and fleeting comparisons.

"We have brought to the stage a work that is, above all, romantic: a love story between a man and dance. We have let out a desperate and passionate cry in an age of few passions and many empty cries."

Eighteen years have passed since I wrote these words, which for me remain just as relevant today. But the *El Loco* we have brought to the stage this second time is very different from what it was. It has evolved — I hope for the better — just as everyone involved in this creation has evolved, and we have tried to enrich it with those additional 18 years of experience, life and technical and artistic knowledge. I believe the "*El Loco*" you are about to see has not suffered from these changes, but rather enjoyed them.

Thank you to Paco López, almost my artistic common-law partner, for his magnificent script and stage direction. It is always a pleasure working with you.

Thank you to Manuel de Falla and Pablo Picasso, wherever they may be.

Thank you to Mauricio Sotelo for capturing madness on the musical stave with such sanity.

Thank you to Cañizares for blending nineteenth-century flamenco with that of the twenty-first century so naturally.

Thank you to Jesús Ruiz for enveloping it all in such beauty.

Thank you to Nicolás Fischtel for 'enlightening' us, almost mystically.

Thank you to Maribel Gallardo and the Ballet Nacional de España's Rehearsal Directors for their extraordinary work in reviving the production.

Thank you to the entire technical team for their dedication.

Thank you to the dancers and musicians, who have poured passion, quality and effort into this work and who, from now on, are already 'my children'.

And above all, thank you to Rubén Olmo for making this privilege, this dream come true, possible.

I hope you enjoy watching the production as much as I have enjoyed the process of creating it.

Javier Latorre

Choreographer

PROLOGUE

EPSOM ASYLUM, 1941

A sleepless dawn in the psychiatric hospital: just one more for Félix and his ghosts — Karsavina, Diaghilev, Massine; *El sombrero de tres picos*, his failure. To dance the Miller: his obsession.

Madness is a place without limits, without time.

The visit of the White Lady: at last, death, so longed for.

And memory: the return to a lost paradise.

I. THE JOURNEY BACK TO THE BEGINNINGS

AIRES DEL SUR

First decade of the twentieth century. A celebration of life in the south, on a day at the end of spring. Joyful confusion, jaleos. The game of flirtation, of falling in love.

Félix is just one among them, part of the luminous commotion.

PROFESSION OF FAITH

The celebration fades away. The rhythm becomes solemn, ritualistic.

A halo of light surrounds the Old Bailaor.

Félix watches him: the disciple awaiting the master's teaching, the young Félix Fernández waiting for Señor Molina's lesson.

Félix discovers his one passion, his one true faith.

II. IN A CAFÉ CANTANTE

1916.

One night at the Novedades. The café is lively, bustling. The stage, in semi-darkness, comes to life: the performance has begun. The guest artist dances alegrías.

Diaghilev, Massine and Tamara Karsavina join the audience: anticipation grows.

Félix — ritualistic, absorbed in himself — dances a farruca. Then comes the rapture.

Diaghilev calls Félix over: he wants to recruit him for a new and ambitious project — the London premiere of a Spanish ballet.

(INTERLUDE)

III. EL SOMBRERO DE TRES PICOS

LES BALLETS RUSSES

Londres, 1919.

The Ballets Russes company is rehearsing. Félix interrupts, corrects. Everyone watches and comments: Félix, uprooted in a world too vast to grasp, a world that is not his own. His exclusion is already evident.

Massine, the Miller, dances with Karsavina: the happiness of an afternoon drawing to a close. Félix bursts in and takes Massine's place: he is the Miller.

Diaghilev attends the rehearsal: the decision has been made.

Félix's gaze — his mind — transforms reality and the identity of the characters: Don Quixote struck down by giants, not by the sails of windmills.

After the farruca, an icy silence. Félix is left alone: an unhappy castaway adrift in a hostile, empty world.

DISILLUSIONMENT

Infinite despair becomes the stage of a theatre: Félix wanders through it, lost, in an empty space. Fleeting hallucinations: the Miller's Wife, the Miller. The murmur of the audience drifts in from the auditorium.

At the same time, Félix is an errant shadow on the streets of London.

22ND JULY 1919

On the stage of the Alhambra Theatre, *El sombrero de tres picos* is premiered. Félix, lost in the night, tries to shut out that strange, hostile music; to forget that he is not part of the premiere now drawing to a close. But the Corregidor's men pursue him: they have escaped from the stage and are hunting him through the darkened streets.

NIGHT OF SPECTRES

Félix escapes and — in his madness, in his hallucinatory memory — finds himself once again in the middle of the stage at the Alhambra Theatre. A night of spectres, fleeting masks: Félix, lost in a labyrinth of mirrors.

Final apotheosis: the company acknowledges the audience's applause. In his imagination, the triumph of the premiere and his own desperate cry.

IV. FÉLIX, THE MADMAN

THE FARRUCA

Phantasmagorias: the Old Bailaor, the White Lady.

Félix is in the church of Saint Martin-in-the-Fields. Through the opening of the rose window, a radiant circle of moonlight is cast onto the floor: the altar, the stage, the world.

The fanfares sound, the footlights come on. The moment has arrived. Félix dances his farruca: the pain of living; reality against desire.

MADNESS, BURNING DARKNESS

Then silence is a muffled slap of icy water: there are no smiling neighbours, no spectators in the empty seats, no theatre in London, no premiere for a madman.

The Old Bailaor has risen: he wants to remind him of the one and only truth. The scene is abruptly interrupted. London policemen appear: the insatiable henchmen of the corregidor Diaghilev. They arrest Félix, who is now nothing more than a trapped puppet, already a madman, and shove him into a squalid room at the Epsom asylum.

EPILOGUE

EPSOM ASYLUM, 1919-1941

Félix is alone, infinitely alone.

Madness is a place without limits, without time. Time passes without moving forward: in Epsom.

He looks around: all the spectres will have gradually abandoned the theatre of his failure. The White Lady seems to be waiting for him, ready to accompany him on his final journey.

Massine, that Massine: he, Félix, is the Miller... The dripping of a tap in the night.

The rain.

As the music fades away.

Blackout.

Casts El loco

Performances: 9th, 10th, 11th, 14th, 15th, 16th, 17th, 18th, 21st and 22nd December 2022

FELIX

José Manuel Benítez (9th, 11th, 16th and 18th December)

Eduardo Martínez (10th, 15th, 17th and 22nd December)

Albert Hernandez (14th and 21st December)

KARSAVINA

Miriam Mendoza (9th, 11th, 16th and 18th December)

Inmaculada Salomón (10th, 15th, 17th and 22nd December)

Débora Martínez (14th and 21st December)

MASSINE

Carlos Sánchez (9th, 11th, 14th, 16th, 18th and 21st December)

Juan Berlanga (10th, 15th, 17th and 22nd December)

DIAGUILEV

Rubén Olmo

BAILAOR

Francisco Velasco

MAESTRO

Jesús Florencio

BAILAORA

Esther Jurado (except 14th and 21st December)

Irene Correa (14th and 21st December)

GRARROTÍN

Estela Alonso, Pilar Arteseros, Cristian García

MADMEN

Juan Berlanga (9th, 11th, 14th, 16th, 18th and 21st December), **Carlos**

Sánchez (10th, 15th, 17th and 22nd December), **Cristian García, Diego**

Aguilar, Víctor Mázquez, Pedro Ramírez, Adrián Maqueda, Axel

Galán, Manuel del Río

GUARDS

Javier Polonio, Alfredo Mérida, Matías López, Álvaro Gordillo, Sergio Valverde

AIRES DEL SUR

Ana Agraz, Cristina Aguilera, Ana Almagro, Sara Arévalo, Irene Correa (except 14th and 21st December), **Patricia Fernández, Sara**

Nieto, Noelia Ruiz, Irene Tena, Laura Vargas, Vanesa Vento, Sou

Jung Youn, María Martín (14th and 21st December), **Cristian García,**

Manuel del Río, Álvaro Gordillo, Sergio Valverde, Matías López,

Adrián Maqueda, Víctor Martín, Alfredo Mérida, Diego Aguilar, Javier

Polonio, Pedro Ramírez, Axel Galán.

CAFÉ CANTANTE

Audience: **Cristina Aguilera, Sara Arévalo, Irene Correa** (except 14th and 21st December), **María Martín** (Días 14, 21), **Sara Nieto, Noelia Ruiz, Sou Jung Youn, Vanesa Vento, Álvaro Gordillo, Matías López, Alfredo Mérida Adrián Maqueda, Diego Aguilar, Manuel del Río, Sergio Valverde.**

Waiters: **Axel Galán, Víctor Martín.**

LES BALLETS RUSSES

Estela Alonso, Ana Agraz, Cristina Aguilera, Pilar Arteseros, Ana Almagro, Sara Arévalo, Irene Correa, Patricia Fernández, Sara Nieto, Noelia Ruiz, Irene Tena, Laura Vargas, Vanesa Vento, Sou Jung Youn, María Martín, Marina Bravo, Cristian García, Manuel del Río, Álvaro Gordillo, Sergio Valverde, Matías López, Adrián Maqueda, Víctor Martín, Alfredo Mérida, Diego Aguilar, Javier Polonio, Pedro Ramírez, Axel Galán.

EL SOMBRERO DE TRES PICOS. 22ND JULY 1919

Estela Alonso, Ana Agraz, Cristina Aguilera, Pilar Arteseros, Ana Almagro, Sara Arévalo, Irene Correa, Patricia Fernández, Sara Nieto, Noelia Ruiz, Irene Tena, Laura Vargas, Vanesa Vento, Sou Jung Youn, María Martín, Marina Bravo, Juan Berlanga, Cristian García, Manuel del Río, Álvaro Gordillo, Sergio Valverde, Matías López, Adrián Maqueda, Víctor Martín, Alfredo Mérida, Diego Aguilar, Javier Polonio, Pedro Ramírez, Axel Galán.

Orchestra of the Community of Madrid (ORCAM)

Manuel Coves (Musical Director)

Juan M. Jiménez (Saxophone / Guest Musician)

Agustín Diassera (Symphonic and flamenco percussion / Guest Musician)

FLAMENCO MUSICIANS

Gabriel de la Tomasa (Cantaor)

Juan José Amador "El Perre" (Cantaor / Guest Musician)

Diego Losada (Guitar)

Víctor Márquez (Guitar)

Enrique Bermúdez (Guitar)

Jonathan Bermúdez (Guitar)

Roberto Vozmediano (Percussion)



RUBÉN OLMO

Director of the Ballet Nacional de España

Rubén Olmo 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 2019 and Director of the Ballet Flamenco de Andalucía (BFA) from 2011 to 2013. 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.



FRANCISCO LÓPEZ

Stage Director / Producer and Cultural Manager

Córdoba, 1954.

Involved in stage direction since the late 1970s, he has directed more than twenty theatre productions and written and premiered several dramatic works.

In the field of lyric theatre, he has directed productions of *La Traviata*, *Rigoletto*, *Las bodas de Fígaro*, *Don Giovanni*, *The Magic Flute*, *Carmen*, *Romeo and Juliet*, *Orfeo and Euridice* (Gluck), *L'Ottavia restituita al trono* (D. carlatti), *Don*

Pasquale, *L'elisir d'amore*, *Los amantes de Teruel*, *Cecilia Valdés*, *Maruxa*, *La canción del olvido*, *El dúo de la Africana* and *Doña Francisquita*.

His other work in lyric theatre includes *Pasión y muerte de Angélica*, an original creation with his own dramaturgy based on compositions by J. Brahms and Puccini; *Un aura amorosa*, a staged recital; as well as new productions of *Aida*, *Lucia di Lammermoor*, the double bill *Pagliacci – Cavalleria rusticana* and *Norma*.

More recently, he presented a new production of *L'elisir d'amore* in Mexico. His latest premiere was *Diálogos de Carmelitas*. He is currently preparing the double bill *Goyescas – El retablo de Maese Pedro* for Ópera de Oviedo.

For flamenco, he has created the librettos and directed the ballets *La fuerza del destino* (for Ziryab Danza), *Eco y Narciso* (for the Córdoba Guitar Festival), *Réquiem flamenco* (for the Compañía Andaluza de Danza, choreographed by Mario Maya), *El Loco* (for the Ballet Nacional de España, choreographed by Javier Latorre) and *Fatum!* (a ballet inspired by *La forza del destino*, choreographed by Javier Latorre and produced by Shoji Kojima).

Also in this field, he has written and directed the productions *¡Viva Jerez!* (a co-production between the Festival de Jerez and the Regional Ministry of Culture of the Regional Government of Andalusia), *Las cinco estaciones* (for the Festival de Jerez); *Perspectivas*, *Baile de palabra*, *Ella* and *Déjame que te baile* (for the Mercedes Ruiz Company); *¡eLe eLe!* (for the Leonor Leal Company);

A este chino no le canto (produced by Shoji Kojima and featuring Eva Yerbabuena and Miguel Poveda); *Por los pelos* and *Flamencas de película* (flamenco cabaret productions for cantaora Melchora Ortega); and *Navidad flamenca en Jerez* (recorded for television).

Recent premieres include *iVamos allá!* by the Flamenconautas Company; *Tauromagia* (with music by Manolo Sanlúcar) and *Segunda piel*, for the Mercedes Ruiz Company; *Rayuela*, with Marco Flores's company; and *Un cuento de Navidad*, for Los Farrucos.

He regularly collaborates with flamenco artists of the stature of Paco Cepero and La Macanita.

He is also the producer and creator of the concert-production *iQue suenen con alegría!*, which has featured artists including Ismael Jordi, David DeMaría, Manuel Lombo, David Lagos, Jesús Méndez, Estrella Morente and Ainhoa Arteta.

His projects have been presented at Spanish venues including the Teatro Real and Teatro de la Zarzuela (Madrid), Gran Teatre del Liceu and Palau de la Música (Barcelona), Teatro de la Maestranza and Teatro Lope de Vega (Seville), Teatro Arriaga (Bilbao), Teatro Cervantes (Málaga), Teatro Principal and Auditori (Palma de Mallorca), Gran Teatro (Córdoba), Teatro Albéniz (Madrid), Auditorio Víctor Villegas (Murcia), Palacio de Festivales (Santander), Teatro Victoria Eugenia (San Sebastián), Teatro Villamarta (Jerez), Teatro Gayarre (Pamplona), Teatro Campoamor (Oviedo), Teatro Pérez Galdós (Las Palmas) and Palacio de la Ópera (A Coruña). His work has also been presented at events such as the Mozart Festival, the San Sebastián Musical Fortnight, the opera festivals of Oviedo, Las Palmas and A Coruña, the Ávila City Walls Festival, the Oviedo Zarzuela Festival, the Cap Roig Festival (Girona), the Seville Biennial, the Córdoba Guitar Festival, Suma Flamenca in Madrid, Otoño Lírico Jerezano and the Festival de Tardor in Barcelona, as well as at theatres and festivals in Italy, France, Portugal, Great Britain, Germany, Ireland, Belgium, Romania, Moldova, Hungary, Bulgaria, Russia, Serbia, Croatia, Switzerland, Austria, Mexico and Morocco.



JAVIER LATORRE

Choreographer

He began dancing at the age of four and made his debut at 16 with the Compañía Lírica Nacional. In 1979, he joined the Ballet Nacional de España under the direction of Antonio Gades, was promoted to Soloist under Antonio Ruiz and attained the rank of Principal Dancer under María de Ávila. From 1988 to the present day, his artistic career has developed through work with private companies and as a soloist, choreographer and dancer.

Among his teachers and the choreographers with whom he has collaborated are Antonio Gades, 'Antonio', José Granero, Mariemma, Pilar López, Alberto Lorca, Betty, M^a Magdalena, Juana Taft, Paco Fernández, José Antonio, Juan Quintero, M^a de Ávila, Pedro Azorín and Felipe Sánchez.

Among his many creations are *Hijas del Alba* (1989), *La Fuerza del destino* (1990), *Lances del arenal* (1994), *Guernica* (1995), *Omega* (1997), *Poeta* (1998), *Solos en compañía* (1998), *Luz de alma* (1998), *Ambivalencia* (2000), *5 Mujeres 5* (2000), *Rinconete y Cortadillo* (2002), *Andanzas* (2003), *Penélope* (2003), *El Loco* (2004), *Triana, en el nombre de la rosa* (2004), *El celoso* (2005), *Doña Francisquita* (2006), *4 Poetas en guerra* (2007), *El Bateo y De Madrid a París* (2008), *Mi último secreto* (2009), *Poema sinfónico No. 2* (2010), *El duende y el reloj* (2010), *Ángeles caídos* (2012), *Fatum* (2014), *Homenaje a Paco Cepero* (2015), *A ese chino no le canto* (2016), *Vamo – Allá* (2018) and *Alba* (2018), among others.

Throughout his professional career, he has collaborated with artists including Vicente Amigo, Mario Maya, Carmen Linares, Enrique Morente, Blanca del Rey, Leo Brouwer, Mauricio Sotelo, Josep Pons, Juan Carlos Romero, Juan Manuel Cañizares, Chicuelo, Carles Benavent, Cristóbal Gabarrón and Abraham Lacalle, among others.

Over the course of his career, Javier Latorre has received numerous awards, including honours at the National Flamenco Art Competition of Córdoba: the 'Paco Laberinto' Award (bulería), the 'Juana la Macarrona' Award (alegrías) and the Special 'Antonio' Award for the most accomplished bailaor; the Fiambrera de Plata from the Ateneo

de Córdoba in 1989; the 'El Desplante' Award at the Festival del Cante de las Minas in La Unión in 1994; finalist at the A.D.E. Awards for Cosas de Payos in 1998; the Giraldillo for Best Choreography and Best Costume Design at the Seville Biennial for Rinconete y Cortadillo, as well as the Flamenco Hoy Award for the same production, in 2002; the Critics' Award at the Festival de Jerez for Rinconete y Cortadillo and the 'Silver Slipper' Award from the Almería Association of Dance Professionals (Indanza) in 2003; the Canal Sur 'El Público' Performing Arts Award for Triana, en el Nombre de la Rosa in 2005; the Japanese Dance Critics' Award for 4 Poetas en Guerra in 2007; recognition at the 28th Cultural Week of Peña Flamenca La Soleá in Palma del Río in 2008; the National Dance Award for Creation, presented by the Ministry of Culture, in 2011; and the Giraldillo for Mastery at the Seville Biennial in 2012.



MAURICIO SOTELO

Composer / Conductor

Mauricio Sotelo is currently one of the Spanish composers with the greatest international profile and recognition. The premiere of his opera *El Público* at the Teatro Real in February 2015, commissioned by Gerard Mortier for the Madrid opera house, was acclaimed by the international press and received an enthusiastic response from audiences.

He studied Composition with Francis Burt at the University of Music in Vienna, graduating in 1987 with honours. He also studied Electroacoustic Music with Dieter Kaufmann and Orchestral Conducting with Karl Österreicher. He later furthered his studies with Luigi Nono, a composer whose ideas continue to exert a notable influence on the artistic imagination behind his work.

He was Composer-in-Residence at the Berlin Institute for Advanced Study — Wissenschaftskolleg zu Berlin — (2011/12), and his music has received numerous distinctions, including the National Music Award (2001), the Queen Soga International Composition Award (2000), the Ernst von Siemens Foundation Composers' Prize (1997), the Composition Awards of the cities of Hamburg, Cologne and Vienna, as well as the GAMO Music Award from the city of Florence in recognition of his entire career.

His works have been performed by ensembles including the Royal Concertgebouw Orchestra, Bamberg Symphony, SWR Symphony Orchestra, Vienna RSO Symphony Orchestra, German Radio Philharmonic Orchestra, La Monnaie Symphony Orchestra, Spanish National Orchestra, Galicia Symphony Orchestra, Granada Orchestra, Saint Paul Chamber Orchestra, Stuttgarter Kammerorchester, Klangforum Wien, MusikFabrik, Ensemble Modern, Artemis Quartet, Quatuor Diotima and Cuarteto Casals, as well as by soloists including Cañizares, J. C. Garvayo, J. E. Lluna, Benjamin Schmid, Nicholas Hodges, Tabea Zimmermann and Patricia Kopatchinskaja, among many others.

Mauricio Sotelo is the creator of what has become known as 'Spectral Flamenco', also referred to as 'Alter Flamenco' (Dr Pedro Ordóñez). For more than 30 years, his works have involved voices such as those of Enrique Morente, Carmen Linares, Esperanza Fernández, Marina Heredia, Jesús Méndez, Pitingo and Miguel Poveda, as well as frequent collaborations with Huelva-born cantaor Arcángel. Other artists, including guitarist Juan Manuel Cañizares, flamenco percussionist Agustín Diassera and Granada-born bailaora Fuensanta La Moneta, have on various occasions played leading roles in premieres of the composer's works.

Since 1991, his music has been published in the catalogue of the prestigious Universal Edition in Vienna, alongside works by Bartók, Mahler, Schoenberg, Berg, Webern and Pierre Boulez.

Since 2010, he has been Professor of Composition at the Escola Superior de Música de Catalunya (ESMUC) and has been invited to teach by institutions in Austria, Germany, Argentina, Italy, the United States, Japan and Mexico.

He has received commissions from some of Europe's leading musical institutions, including those in Salzburg, Vienna and Berlin, as well as the Gran Teatre del Liceu in Barcelona, the Teatro Real in Madrid and La Monnaie in Brussels.

More recently, he was Composer-in-Residence at the Centro Nacional de Difusión Musical (CNDM) during the 2021/22 season and at the Granada International Festival of Music and Dance in 2022.



JUAN MANUEL CAÑIZARES

Guitarist / Musician / Composer

Guitarist and composer Cañizares is undoubtedly one of the most important and influential flamenco artists in the world, equally at ease with the classical repertoire and with his own compositions.

He has received numerous prestigious awards, including the National Guitar Award (1982), the Music Award (2008), the Flamenco Hoy Award (2000, 2011 and 2013) and the MIN Award for Best Flamenco Album (2019).

Cañizares is the first and only flamenco guitarist to have been invited to perform with the Berlin Philharmonic under Sir Simon Rattle, with whom he performed *Concierto de Aranjuez* at the Teatro Real in Madrid. He has collaborated with some of the world's leading orchestras, including the Staatskapelle Dresden, NHK Symphony Orchestra, City of Birmingham Symphony Orchestra, Spanish National Orchestra and Choir, and Barcelona and Catalonia National Symphony Orchestra.

Cañizares maintained a close artistic relationship with Paco de Lucía for ten years and has also collaborated with numerous artists including Enrique Morente, Camarón de la Isla, Serrat, Alejandro Sanz, John Paul Jones, Peter Gabriel, Mauricio Sotelo and Leo Brouwer, among many others.

As a composer, he has written works for the Ballet Nacional de España and soundtracks for several films. He also composed the music for Spain's national artistic swimming team for the Tokyo 2020 Olympic Games. He has collaborated on more than 100 albums and released 15 albums of his own.

Of particular significance are his three symphonic compositions: *Concierto Flamenco Al-Andalus, for guitar and orchestra*, in memory of Paco de Lucía (commissioned by the OCNE in 2016); *Concierto Mediterráneo, in memory of Joaquín Rodrigo* (commissioned by the OBC in 2018); and *Concierto Mozárabe para guitarra y orquesta* (commissioned for the 40th anniversary of the Córdoba Guitar Festival).



MANUEL COVES

Musical Director

His most notable recent work in opera includes *Don Carlo*, *Falstaff*, *Otello*, *La Bohème*, *Tosca*, *La Sonnambula*, *Carmen*, *Orfeo ed Euridice*, *El Pintor*, *El Caballero de la triste figura*, *Pepita Jiménez*, *Candide*, *Rigoletto*, *Die Dreigroschenoper*, as well as recitals with G. Kunde and J. J. Rodríguez, at venues including the Gran Teatre del Liceu, Teatro Real in Madrid, Teatro Colón in Buenos Aires, the Summer Festival at the Auditorio de San Lorenzo de El Escorial, Teatros del Canal and Palau de Les Arts in

Valencia, among others.

In dance, highlights include *Carmen* at the Semperoper in Dresden; *Sorolla*, *Electra*, *Homenaje a Antonio Ruiz Soler* and *El sombrero de tres picos* with the Ballet Nacional de España at the Teatro Real, Gran Teatre del Liceu in Barcelona, Mérida Festival, Teatro de la Zarzuela, Teatro Campoamor and Teatros del Canal; *Apollon*, *Grosse Fuge*, *DSCH*, *The Nutcracker*, *Carmen* and *Don Quixote* with the Compañía Nacional de Danza at the Teatro Real, Baluarte, Cagliari, Festspielhaus St. Pölten, Teatro de la Zarzuela, Teatros del Canal, Teatro Arriaga and Teatro de la Maestranza; *Romeo & Juliet* with Le Ballet du Grand Théâtre de Genève at the Gran Teatre del Liceu in Barcelona; *The Merry Widow* and *Giselle* at the Teatro Colón in Buenos Aires; *Carmen* with the Víctor Ullate Ballet at Teatros del Canal, El Escorial, Oviedo and Córdoba; *El Amor Brujo* with La Fura dels Baus at Teatros del Canal; and *Messiah* with the Ballet Nacional del Sode.

In zarzuela, his work includes *La Malquerida*, *El Caserío*, *La Verbena de la Paloma*, *La Revoltosa*, *Enseñanza libre/La gatita blanca*, *Entre Sevilla y Triana*, *Amadeu*, *Quo Vadis*, *Plus Ultra*, *Luisa Fernanda* and *Viva Madrid* at venues including the Teatro de la Zarzuela, Teatro Julio Mario Santo Domingo in Bogotá, Royal Opera House Muscat, Teatros del Canal in Madrid, Teatro Arriaga in Bilbao and Teatro Campoamor in Oviedo.

His forthcoming engagements include *La Bayadère* at the Teatro Colón in Buenos Aires; *El Amor Brujo* with Carmen Linares and Jesús

Carmona; the Orchestra Sinfonica di Milano Giuseppe Verdi; and El Loco with the Ballet Nacional de España.

Among the orchestras he has worked with are the Staatskapelle Dresden, Tonkünstler-Orchester, Orchestra Sinfonica di Milano Giuseppe Verdi, Madrid Symphony Orchestra, Galicia Symphony Orchestra, Orquesta de la Comunitat Valenciana, Royal Seville Symphony Orchestra, Real Filharmonía de Galicia, Orchestra of the Teatro Colón, Orchestra of the Teatro Lirico di Cagliari, Bilbao Symphony Orchestra, Orchestra of the Community of Madrid, Symphony Orchestra of the Gran Teatre del Liceu, Balearic Islands Symphony Orchestra, Murcia Symphony Orchestra, Oviedo Filarmonía, Orchestra of Extremadura, Orquesta Verum, Málaga Philharmonic Orchestra, Orchestra of the Teatro Argentino, Symphony Orchestra of the National Theatre of Brasília and the National Symphony Orchestra of Colombia, among others. He has recorded R. Halffter's *Música de Cámara* for Naxos and *La Verbena de la Paloma* for Decca, as well as *Sorolla* and *Electra* for the Ballet Nacional de España, Alfredo Aracil's *Sonatas* and *The Nutcracker* for the Compañía Nacional de Danza, and the complete *Conciertos para Guitarra y Orquesta* by Federico Moreno Torroba, featuring guitarists Pepe Romero and Vicente Coves, for Naxos.



JESÚS RUIZ

Set and Costume Design

Born in Córdoba, he studied Art History and Design at the Complutense and Polytechnic Universities of Madrid, as well as Composition at the Royal Conservatoire of Music in Madrid. He was the winner of the first Ciudad de Oviedo National Set Design Competition.

His work as a set and costume designer has led him to collaborate with stage directors including Emilio Sagi, Giancarlo del Monaco, Gerardo Vera, Gustavo Tambascio, Francisco López, Paco Mir, Pablo Viar, Marco Carniti, Curro Carreres

and Pepa Gamboa, among others, on ballet, opera, zarzuela, film, theatre and musical productions. Some of these productions have received Max Theatre Awards and National Lyric Theatre Awards. His work has been seen at the Gran Teatre del Liceu in Barcelona, the

Teatro Real in Madrid, the Salzburg Festival, the Teatro Colón in Buenos Aires, the Théâtre du Châtelet in Paris, the Teatro di San Carlo in Naples, the Maggio Musicale Fiorentino, Lausanne Opera, Perm Opera, Aachen Opera, the Hong Kong Arts Festival, the National Centre for the Performing Arts in Beijing and the Masada Festival.

He has also designed *Don Carlo* for ABAO. At the Teatro de la Zarzuela, he has worked on *La reina mora* and *Alma de Dios* by Serrano, with Jesús Castejón; *Lady, Be Good!* and *Luna de miel en El Cairo*, by Gershwin and Alonso, with Sagi; *La guerra de los Gigantes* and *El imposible mayor en amor, le vence Amor* by Durón, with Tambascio; *El sueño de una noche de verano* by Gaztambide, with Carniti; *El caserío* by Guridi, with Viar; *Granada: La tempranica, La vida breve*, with Del Monaco; and *Entre Sevilla y Triana*, with Carreres.



NICOLÁS FISCHTEL

Lighting Design

Born in Chile, he lives in Madrid. He studied Lighting Design at the Royal Academy of Dramatic Art (RADA) in London and, as a Fulbright Scholar, at the Yale School of Drama in the United States.

He was Technical Director and Resident Lighting Designer of the Compañía Nacional de Danza under the direction of Nacho Duato.

A founding member of the AAI (Spanish Association of Lighting Designers), he is also a Senior Associate of LDNY (Lighting Designers of New York).

Since 1991, he has created numerous lighting designs for dance, theatre, opera and musical productions for theatres and companies around the world. His most recent work includes *Morgen* by Nacho Duato (CND), productions for the Bordeaux Opera Ballet, Palermo Opera Ballet and the National Dance Company of Mexico, *El perdón* (Losdedae Company), *Llamada* by

Goyo Montero (Acosta Danza), *Oturia* (Miguel Ángel Berna Company) and *Prisma* (Metamorphosis Dance), among others.

For the Ballet Nacional de España, he has created the lighting for *Alento* and *Eterna Iberia* (Antonio Najarro), *Zaguán* (various choreographers), *Aires de villa y corte* (José Antonio), *Colores* (Elvira Andrés), *Silencio rasgado* (Aída Gómez) and *Aurora* (Jesús Carmona).

He received the 2022 Max Award for Best Lighting Design for CreAcción by Metamorphosis Dance.

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 **Estela Alonso, Débora Martínez, Miriam Mendoza, José Manuel Benítez, Albert Hernández, Carlos Sánchez**; Corps de Ballet **Ana Agraz, Cristina Aguilera, Ana Almagro, Sara Arévalo, Pilar Arteseros, Marina Bravo, Mercedes Burgos, Irene Correa, Patricia Fernández, Yu-Hsien Hsueh, María Martín, Sara Nieto, Laura Vargas, Noelia Ruiz, Irene Tena, Vanesa Vento, Sou Jung Youn, Diego Aguilar, Juan Berlanga, Axel Galán, Álvaro Gordillo, Antonio Jiménez, Matías López, Adrián Maqueda, Álvaro Marbán, Víctor Martín, Alfredo Mérida,**

Javier Polonio, Manuel del Río, Pedro Ramírez, Sergio Valverde; Rehearsal Director **Maribel Gallardo;** Rehearsal Assistant **Cristina Visús;** Dance Instructor **Diana Noriega;** Ballet Masters **Elna Matamoros, Tino Morán, Raúl Tino;** Cantora **Saray Muñoz;** Cantor **Gabriel de la Tomasa;** Guitarists **Enrique Bermúdez, Jonathan Bermúdez, Diego Losada, Víctor Márquez;** Percussionist **Roberto Vozmediano;** Pianist **José Luis Franco.**

Deputy Director **Guimar Fernández Troncoso;** General Manager **Pablo Gauna;** Production Director **Sarah Bonaldo;** Technical Director **Tomás Pérez;** Communications Director **Eduardo Villar;** Director's Secretary **Jesús Florencio;** Production Department **Manuel Balaguer, María Fernández;** Wardrobe Supervisor **Chus García;** Assistant Wardrobe Supervisor **Javier Caraballo;** Human Resources **Samantha Hilario;** Administration **Rosa Onsurbe;** Sponsorship and Educational Activities **Belén Moreno;** Maintenance Manager **José Ramón Gómez;** Deputy Technical Director **Pedro Muñoz;** Assistant to the Technical Director **José Román;** Stage Managers **Pilar Orive, Elena Sanz, Víctor Hernández;** Stage Machinery **Juan Francisco Martín, Ismael Martínez;** Lighting **Asier Bastera, Javier Hernández, Arturo Dosal;** Props **Juan M^a Arguedas, Francisco Hernández, Pilar López, Milena Ríos;** Audiovisuals **Jesús Ávila, Luis M. Castro, Mercedes Martín, Rodrigo Cotobal;** Wardrobe Department **Cristina Catoya, Teresa Morollón, Mónica Ramos, Teresa Rodrigo, Isabel Fernández;** Physiotherapist **Juan Pedro Barranco;** Massage Therapists **Juan Carlos Martín, Julián Mínguez;** Usher **José Manuel Ollero;** Warehouse Manager **Vicente Antonio Gómez;** Cleaning Staff **Dolores Escrivá, Antolina Pequeño.**

Acknowledgements

BNE Friends' Circle

ORCHESTRA OF THE COMMUNITY OF MADRID

Founded in 1987 with the support of the Regional Ministry of Culture, Tourism and Sport of the Community of Madrid, the Orchestra of the Community of Madrid (ORCAM) carries out its activity through a range of initiatives, projects and artistic series at different venues and institutions.

During its regular season, particular highlights include its symphonic-choral series at the Auditorio Nacional de Música. It also appears regularly at the Fundación Canal, Teatros del Canal and Teatro Auditorio de San Lorenzo de El Escorial, as well as at national festivals and various events throughout the Community of Madrid. ORCAM has also been the resident orchestra of the Teatro de la Zarzuela for more than 20 years, making zarzuela one of the defining elements of its artistic identity, alongside other repertoire. It is also a member of the Spanish Association of Symphony Orchestras (AEOS).

Internationally, it has performed at some of the world's most prestigious classical music venues, including Carnegie Hall in New York, Teatro La Fenice in Venice, Lingotto in Turin, the Arsenal in Metz and the Konzerthaus in Berlin, as well as at festivals in Latin America and Asia.

Since September 2021, Polish conductor Marzena Diakun has been its Artistic and Music Director, following Miguel Groba (1987–2000) — now Conductor Emeritus —, José Ramón Encinar (2000–2013) — currently Honorary Conductor —, and Víctor Pablo Pérez (2013–2021).

Among the many guest conductors with whom ORCAM has collaborated are Michel Corboz, Lorin Maazel, Paul McCreesh, Shlomo Mintz, Leopold Hager, Krzysztof Penderecki, Alberto Zedda, Jesús López Cobos and Cristóbal Halffter. Its guest soloists have included Aldo Ciccolini, Shlomo Mintz, Jennifer Larmore, Hansjörg Schellenberger, Michael Volle, Nikolai Lugansky, Benjamin Schmidt and Dietrich Henschel. ORCAM has also made recordings for some of the world's leading record labels, including EMI, Deutsche Grammophon, Stradivarius and Decca.

Managing Director **Raquel Rivera**; ORCAM Artistic and Music Director **Marzena Diakun**; Honorary Conductor **José Ramón Encinar**; Conductor Emeritus **Miguel Groba**; Director of Sustainability and Compliance **Elena Roncal**; General Coordinator **Alba Rodríguez**; Head of Administration **Álvaro Rueda**; Head of Communications and Marketing **Cristina Álvarez Cañas**; Head of Music Archives and Documentation **Alaitz Monasterio**; Head of General Services **José Luis Pardo**; Production Coordinator **Jaime López**; Stage Manager **Adrián Melogno**; Production Assistant **Javier Lúcia**; Production and Stage Assistant **Andrés H. Gil**; Stage Assistant **Alberto Rodea**; Orchestra Manager **Eduardo Triguero**.

First Violins **Víctor Arriola** (Concertmaster), **Anne-Marie North** (Concertmaster), **Ema Alexeeva** (Assistant Concertmaster), **Margarita Buesa**, **Ana Campo**, **Andras Demeter**, **Constantin Gîlicel**, **Alejandro Kreiman**, **Reynaldo Maceo**, **Peter Shutter**, **Gladys Silot**, **Ernesto Wildbaum**; Second Violins **Mariola Shutter** (Principal), **Rocío García** (Principal), **Osmay Torres** (Assistant Principal), **Robin Banerjee**, **Magaly Baró**, **Amaya Barrachina**, **Alexandra Krivoborodov**, **Igor Mikhailov**, **Felipe Manuel Rodríguez**, **Irune Urrutxurtu**, **Bálint Vára**, **Paulo Vieira**; Violas **Eva Martín** (Principal), **Iván Martín** (Principal), **Dagmara Szydlo** (Assistant Principal), **Raquel de Benito**, **Blanca Esteban**, **Sandra García Hwung**, **José Antonio Martínez**, **Marco Ramírez**; Cellos **Stanislas Kim** (Principal), **John Stokes** (Principal), **Nuria Majuelo** (Assistant Principal), **Pablo Borrego**, **Benjamín Calderón**, **Rafael Domínguez**, **Dagmar Remtova**, **Edith Saldaña**; Double Basses **Francisco Ballester** (Principal), **Luis Otero** (Principal), **Susana Rivero** (Assistant Principal), **Manuel Valdés**; Flutes **Maite Raga** (Principal), **M^a José Muñoz** (Principal, Piccolo), **Violeta de los Ángeles Gil** (Assistant Principal); Oboes **Lourdes Higes** (Principal), **Ana M^a Ruiz** (Principal, Cor Anglais); Clarinets **Salvador Salvador** (Principal), **Víctor Díaz** (Principal), **Antonio Serrano** (Assistant Principal, Bass Clarinet); Bassoons **Sara Galán**, **José Vicente Guerra** (Principal); Horns **Iván Carrascosa** (Principal), **Anaís Romero** (Principal), **Joaquín Talens** (Assistant Principal), **Ángel G. Lechago** (Assistant Principal), **José Antonio Sánchez** (Assistant Principal); Trumpets **César Asensi** (Principal), **Eduardo Díaz** (Principal), **Óscar Luis Martín** (Assistant Principal); Trombones **Juan Sanjuán** (Principal), **Pedro Ortuño** (Assistant Principal), **Miguel José Martínez** (Principal, Bass Trombone); Harp **Laura Hernández** (Principal); Timpani and Percussion **Concepción San Gregorio** (Principal), **Alfredo Anaya** (Assistant Principal), **Óscar Benet** (Assistant Principal), **Jaime Fernández** (Assistant Principal), **Eloy Lurueña** (Assistant Principal).