

BALLET NACIONAL DE ESPAÑA

Director **Rubén Olmo**



TEATROS DEL CANAL 2022

8TH, 9TH AND 10TH SEPTEMBER 2022



GOBIERNO
DE ESPAÑA

MINISTERIO
DE CULTURA
Y DEPORTE

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INSTITUTO NACIONAL DE
LA INDUSTRIA DE LA MÚSICA

BALLET NACIONAL
DE ESPAÑA

GENERACIONES

Spanish Dance, between tradition and renewal

A mixed programme combining repertoire and new choreographies, rooted in the tradition of Spanish Dance and reflecting the evolution of stage practice through three generations of creators.

It alternates one of the Spanish classical works most highly regarded by the dancers with Antonio Canales's distinctive interpretation of flamenco, serving as a prelude to the world premiere of three solos by contemporary creators with very different artistic identities, who have renewed contemporary dance, flamenco and Spanish Dance by opening them up to influences from other styles.

The Director of the Ballet Nacional de España, Rubén Olmo, thus reaffirms the need to recover the classics without losing sight of new artistic currents.

FIRST PROGRAMME

8TH SEPTEMBER 2022

RITMOS

Choreography: Alberto Lorca

Music: José Nieto

Lighting design: Freddy Gerlache (AAI)

Lighting adaptation: Eduardo Solís and Asier Basterra

Costume design: Pin Morales, Román Arango

Costume production: Juanita Muro, González

Footwear: Gallardo, Artefyl

World premiere on 13th July 1984 at the Teatro de la Zarzuela by the Ballet Nacional de España, under the direction of María de Ávila.

Alberto Lorca dedicated this choreography to Encarnación López 'La Argentinita'. A plotless dance. A visual recreation based on pure abstraction in dance. A production in which symmetry becomes art through the progression of its five movements. Rhythmic heelwork, vibrant turns and the distinctive character of the castanets create a vivid display of sound and movement.

PASTORELA (World Premiere)

Direction and choreography: Antonio Ruz

Performance and choreographic collaboration: Inmaculada Salomón

Music: Manuel Blasco de Nebra

Sonata No. 1 in C (Allegro)

Pastorela No. 6 in E Minor (Minuet)

Live piano: José Luis Franco

Lighting design: Olga García (AAI)

Costume design: Alejandro Andújar

Rehearsal Directors: Diana Noriega and Miguel Ángel Corbacho

Costume production: Maribel Rodríguez

Fabric dyeing: María Calderón

Footwear: Gallardo

This piece originated in an invitation from Rubén Olmo two years ago to create a new ad hoc choreography with BNE Principal Dancer Inmaculada Salomón. The rapport that developed between Inma and me during the creation of *Electra* (2017) has led us on this occasion to explore the creative process in greater depth, with the intimacy inherent in solo work and the level of subtlety and nuance that only a performer with her sensitivity, maturity and experience can achieve. Through my interest in Spain's musical heritage, I discovered the Seville-born composer Manuel Blasco de Nebra (1750–1784) and his distinctive repertoire of sonatas and pastorelas for harpsichord and fortepiano. Playing with this music provided the inspiration for this creation. The choreographic language moves freely, without preconceptions, between escuela bolera, stylised dance and contemporary dance, bringing together Goyaesque cadences and deconstructions with the evolving forms of dance today. With a costume design imbued with a distinctly historicist flavour and refined lighting, *Pastorela* proposes a poetic dialogue between music and movement, between the ephemeral and the eternal. A miniature from yesterday, a relic of tomorrow.

Antonio Ruz

GRITO

Choreography: Antonio Canales

Music: José M^a Bandera, José Carlos Gómez, José Jiménez 'El Viejín', Juan Ignacio Gómez Gorjón 'Chicuelo'

Lighting design: Sergio Spinelli

Lighting adaptation: Eduardo Solís and Asier Basterra

Costume design: Pedro Moreno

Costume production: Pipa y Milagros 'En escena', González

Dyeing workshop: María Calderón

Footwear: Gallardo

World premiere on 9th December 1997 at the Teatro Pérez Galdós in Las Palmas by the Ballet Nacional de España.

Antonio Canales created this choreography for the Spanish National Ballet, offering a brief journey through different flamenco palos: seguirillas, soleá, alegrías, tientos and tangos.

SECOND PROGRAMME

9TH SEPTEMBER 2022

RITMOS

Choreography: Alberto Lorca

Music: José Nieto

Lighting design: Freddy Gerlache (AAI)

Lighting adaptation: Eduardo Solís and Asier Basterra

Costume design: Pin Morales, Roán Arango

Costume production: Juanita Muro, González

Footwear: Gallardo, Artefyl

World premiere on 13th July 1984 at the Teatro de la Zarzuela by the Ballet Nacional de España, under the direction of María de Ávila.

Alberto Lorca dedicated this choreography to Encarnación López 'La Argentinita'.

A plotless dance. A visual recreation based on pure abstraction in dance.

A production in which symmetry becomes art through the progression of its five movements. Rhythmic heelwork, vibrant turns and the distinctive character of the castanets create a vivid display of sound and movement.

AURORA (World Premiere)

Choreography: Jesús Carmona

Soloist: Miriam Mendoza

Music: Isaac Albéniz

El Corpus Christi en Sevilla

Live piano: José Luis Franco

Lighting design: Nicolás Fischtel (AAI)

Costume design: Belén de la Quintana

Costume production: Belén de la Quintana

Fabric dyeing: María Calderón

Footwear: Gallardo

AURORA: The breaking of dawn.

Verb phrase. To begin to dawn.

It emerges from an image of predetermination, of the Self, and from the need to reach, along the way, a breaking point that takes us out of our comfort zone and allows us to move through our multiple personalities, composing an image that represents us more truthfully.

A meeting place between our honour and our vulnerability, a space in which to recognise and accept ourselves at the edge of the abyss.

"Just like the first light of morning, this dawn breaks ready to reveal its true nature."

Jesús Carmona

GRITO

Choreography: Antonio Canales

Music: José M^a Bandera, José Carlos Gómez, José Jiménez 'El Viejín', Juan Ignacio Gómez Gorjón 'Chicuelo'

Lighting design: Sergio Spinelli

Lighting adaptation: Eduardo Solís and Asier Basterra

Costume design: Pedro Moreno

Costume production: Pipa y Milagros 'En escena', González

Dyeing workshop: María Calderón

Footwear: Gallardo

World premiere on 9th December 1997 at the Teatro Pérez Galdós in Las Palmas by the Ballet Nacional de España.

Antonio Canales created this choreography for the Ballet Nacional de España, offering a brief journey through different flamenco palos: seguirillas, soleá, alegrías and tangos.

THIRD PROGRAMME

10TH SEPTEMBER 2022

RITMOS

Choreography: Alberto Lorca

Music: José Nieto

Lighting design: Freddy Gerlache (AAI)

Lighting adaptation: Eduardo Solís and Asier Bastera

Costume design: Pin Morales, Román Arango

Costume production: Juanita Muro, González

Footwear: Gallardo, Artefyl

World premiere on 13th July 1984 at the Teatro de la Zarzuela by the Ballet Nacional de España, under the direction of María de Ávila.

Alberto Lorca dedicated this choreography to Encarnación López 'La Argentinita'. A plotless dance. A visual recreation based on pure abstraction in dance.

A production in which symmetry becomes art through the progression of its five movements. Rhythmic heelwork, vibrant turns and the distinctive character of the castanets create a vivid display of sound and movement.

JACARANDA (World Premiere)

Choreography: Rubén Olmo

Soloist: Débora Martínez

Music: Alberto Ginastera

Suite de Danzas Criollas, Op. 15

Live piano: José Luis Franco

Lighting design: Luis Perdiguero (AAI)

Costume design: Anselmo Gervolés

Costume production: Milagros González

Fabric dyeing: Marisa Echarri

Footwear: Gallardo

In our collective imagination, the jacaranda is associated with the tree that grows in many Latin American cities. Its flowering heralds the arrival of spring. It is an ornamental tree with tubular violet-blue flowers, but it is also synonymous with femininity, beauty, essence and fragrance. *Jacaranda* is an evening stroll; it is the dance of a woman. It is a symbiosis between the essence of nature and woman.

Rubén Olmo

GRITO

Choreography: Antonio Canales

Music: José M^a Bandera, José Carlos Gómez, José Jiménez 'El Viejín', Juan Ignacio Gómez Gorjón 'Chicuelo'

Lighting design: Sergio Spinelli

Lighting adaptation: Eduardo Solís and Asier Basterra

Costume design: Pedro Moreno

Costume production: Pipa y Milagros 'En escena', González

Dyeing workshop: María Calderón

Footwear: Gallardo

World premiere on 9th December 1997 at the Teatro Pérez Galdós in Las Palmas by the Ballet Nacional de España.

Antonio Canales created this choreography for the Ballet Nacional de España, offering a brief journey through different flamenco palos: seguirillas, soleá, alegrías and tangos.



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 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 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* **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**; *Pianists* **José Luis Franco, Víctor Rodríguez**.

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, 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 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, Milena Ríos, Natalia Fernández**; Audiovisuals **Jesús Ávila, Luis M. Castro, Rodrigo Cotobal, Mercedes Martín**; Wardrobe Department **Cristina Catoya, Teresa Morollón, Mónica Ramos, Teresa Rodrigo**; Physiotherapist **Juan Pedro Barranco**; Massage Therapists **Francisco García, Juan Carlos Martín, Julián Mínguez**; Usher **José Manuel Ollero**; Warehouse Manager **Vicente Antonio Gómez**; Cleaning Staff **Dolores Escrivá, Antolina Pequeño**.

Acknowledgements

BNE Friends' Circle