

ANTONIO GADES COMPANY

presents

FUEGO



The Purpose of FUEGO.

Coinciding with the tenth anniversary of the death of Antonio Gades, the Foundation that carries his name decided to undertake a very significant challenge setting up another version of the Manuel de Falla's ballet "Enchanted Love". With the title of "FUEGO" this was the second scenic interpretation the Alicante choreographer had of Manuel de Falla's work.

Being an exponent of Gades' core idea "return to tradition if you want to evolve", this ballet is a transitional piece between the almost mythical setups in Carmen and Fuenteovejuna. It was also the last of the joint mythical flamenco works by Gades and Saura, and with the same overlaying structure they followed in Carmen, first as a film and secondly as a ballet.

About this, Gades said the following:

...The scenic version is very different from cinematography. Carlos and I are telling another story altogether. We are providing the soundtrack for the film song by Rocio Jurado and the Spanish National Orchestra, directed by the maestro Jesús López Cobos. However, we have changed the order of the pieces and I have added some flamenco and various popular songs that do not appear in the film.

Regarding the origin of the play, it is important to know that the choreographer had just gone through a very difficult personal experience. Apart from the breakup with his wife at the time, Pepa Flores, his father also passed away and even his brother Enrique who had up until then been part of the company suffered a tragic death at that time.

The incessant ballet tours around the world also wore Gades down and he decided to get away from the spectacles. Instead he began a period of personal reflexion and rest from which he re-emerged in 1989 with various artistic projects exhibited at events such as the inauguration of the Cairo Opera, the tenth anniversary of the National Ballet in Spain, and what was to be the final touchstone; the request by the Chatelet Theatre in Paris to stage the ballet FUEGO.



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Premiering in 1989, FUEGO captivated the Parisian audience witnessing the first performances of the ballet. An extensive tour across France, Italy, Germany, Switzerland, Japan and Brazil followed the premier. However, Gades had not fully recovered and kept searching for the equilibrium and energy needed to run the company and face the crowd.

He wanted to get fully back to life and the sea from which he found the strength and inspiration needed as an artist. Because of this, the play was never shown in Spain. Its brief existence therefore allows us to contemplate it today as if it were for the first time. Many of the resources put in place have never been used before and they render the play a touch of surprising freshness.

Antonio Gades knew very well how to rub shoulders with the people he wanted to work with in his plays. Great professionals such as Carlos Saura, Gerardo Vera, the maestro Jesús López Cobos and Rocío Jurado were but a few of the most important names who got together for this scenic version of the Enchanted Love. Moreover, during the setup, he was assisted by Goyo Montero, the lighting technician Dominique You (now technical director of the Antonio Gades Company) and the present artistic director of the company, Stella Arauzo.

The first ever opening night of FUEGO in Spain took place on the 6th July at the Zarzuela Theatre together with the Madrid Community Orchestra, run by the maestro Miguel Ortega. When we worked on the remake of this play, we put all our expectations, stories, knowledge and work together. But above all we shared what brings people from all over the world together, and what makes dance survive despite the enormous difficulties it is going through: a passion for one of the most authentic universal languages "dancing".





The Antonio Gades Foundation is a non-profit private institution created in 2004 with the objective of maintaining, protecting and disseminating the work of the Spanish dancer and choreographer. To this end, the Antonio Gades Foundation protects and catalogues the funds

from the Antonio Gades legacy. It also supports and supervises the reconstruction of his choreographies, edits publications that go into depth with his plays and promotes educational activities destined to make Spanish dance and flamenco accessible to the general public.

Run by his widow Eugenia Eiriz with the support of her close helper Josep Torrent, and under the presidency of Maria Esteve (Gades' daughter, actress) it structures its lines of action in the aspects of conservation, dissemination, training and charity.

Some of their main accomplishments have been the digital edition of the Gades trilogy recorded in the Royal Theatre and shown in cinemas and television across the world and the edition of various materials destined to make Gades' works accessible to the new generations. They have also facilitated the staging of Gades' plays by other companies (The Spanish National Ballet, Ballet of Magdeburg, The National Ballet of Cuba). Moreover, they have opened the historical archive of Antonio Gades' life for researchers, created the organization for the exhibition "The Art of Gades" and "Antonio Gades", "60 Years of Spanish Dance and Antonio Gades", "Seen by Antonio Miró" and an ample educational programme meant to help primary and secondary school teachers introduce the subject of flamenco in the classroom. Finally, they have set up a successful educational programme with the title "Movements, from tip to heel" which intends to help new generations know and enjoy one of the richest and most appreciated cultural heritages of the Iberian-American

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Antonio Gades Company

Artistic director: Stella Arauzo

Soloists

Candela: M^a José López/Esmeralda Manzanos

Carmelo: Miguel Lara / Jacob Guerrero

Expector: Miguel Ángel Rojas

Enchantress: Ángela Núñez, "La Bronce"

Corps de ballet

- Female dancers: María Nadal, Mayte Chico, Silvia Vidal, Ana del Rey, Virginia Guiñales, Luisa Serrano, Carolina Pozuelo, Raquel Ortega.
- Male dancers: Jairo Rodríguez, Elías Morales, Pepe Vento, Álvaro Madrid, Dani Torres.

Musicians

- Cantora singer: Angela Nuñez "La Bronce"
- Cantores singers: Juañares, Palacín, Gabriel Cortés, Enrique Pantoja

Guitar players: Antonio Solera, Camarón de Pitita

Technical director: Dominique You

Sound: Beatriz Anievas

Technician: Antonio Sosa

Costumes and props: Isabel López

Director of Foundation Antonio Gades
Eugenia Eiriz



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FUEGO



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THE ANTONIO GADES COMPANY

Just months before he passed away, Antonio Gades created a Foundation in charge of looking after his artistic heritage and helping to disseminate his work, promoting a greater knowledge of Spanish dance all over the world. Back on the stage at the request of this Foundation, the Antonio Gades Company is now solely responsible for staging the ballets of the choreographer from Alicante, keeping the original spirit and guidelines his works were devised with intact.

Under the artistic direction of Stella Arauzo (who danced with Gades for many years, taking over from Cristina Hoyos in the performance of *Carmen*), and technical direction of Dominique You (so many years the illuminator and right arm of the Maestro), the new formation has several members from the old company who, together with new faces, ensure the transmission of the lines which characterize the work of Gades, expressing the most profound human concerns, within a aesthetically refined language rooted in the traditions and culture of the Spanish people.

After performing *Carmen* in the Roman Theatre, and touring almost constantly since then, the Antonio Gades Company has recovered for the stage *Carmen*, *Bodas de Sangre*, *Suite Flamenca* and more recently *Fuenteovejuna*. His work has not only been endorsed by the large number of spectators who have gone to the shows but also the awards received such as the Giraldillo de Oro of the Flamenco Biennial from Seville, the Demófilo award from the Fundación Machado and the award of the Teatro Rojas in Toledo which fills the company with special pride since it is awarded by the public.

The Antonio Gades Company has been resident in Getafe since 2006



ANTONIO GADES FOUNDATION

The purposes of the foundation include supervising the maintenance, the care and dissemination of Spanish dance in general, and particularly, the legacy of Antonio Gades. To achieve its objectives, the FAG keeps an archive which stores different resources related to the figure of Gades, supports and supervises the reconstruction of his ballets, produces publications which go into his work in depth and promotes educational activities aimed at bringing the general public closer to Spanish dance and flamenco.

As depository of the rights of the works of Antonio Gades, it places its document and graphic archive at the disposal of the new company, as well as the stage design and wardrobe, all of them aspects necessary for the correct reconstruction of the ballets.

The Foundation was created by Gades in 2004 and is presided over by his daughter, the actress María Esteve who works to fulfil the foundation's aims, with the support of his widow Eugenia Eiriz and his close collaborator Josep Torrent.



ANTONIO GADES Coreógrafo y bailarín



Choreography and direction ANTONIO GADES

Antonio Gades was born in Elda (Alicante), in November 1936, in the bosom of a humble family. In this same year his father leaves voluntarily for the front in Madrid in defence of the Spanish Republic and later on his entire family moved to a neighbourhood in the outskirts of Madrid. At eleven years of age, Gades leaves school, despite the fact that he really liked studying, and looked for work to help his family: first as errand boy for a photograph and then as linotype printer in the Madrid daily newspaper ABC.

His first contact with dance occurred by chance, "due to hunger", at the age of 15. An Andalusian neighbour had advised him to enrol in the Academy of the Maestra Palitos. Three years later, he is hired to act in a variety show. Recommended by Manolo Castellanos, Pilar López goes to see the young dancer, who she incorporated in her company and baptised with the stage name of Antonio Gades. With Pilar López he studied contemporary classic dance in all disciplines of popular Spanish dance: the Navarre *jota*, Andalusian flamenco and school dances. He remained for nine years with the person he would always consider "his Maestra", in 1960 performing his first tour in Japan as principal dancer. In this period he had another fundamental encounter: that of the world of the great Andalusian poet Federico García Lorca, through reading a clandestine version of his *Romancero Gitano* (Gypsy Ballads). Gades immediately understood that his most authentic means of expression would be flamenco, the Andalusian dance and singing, and that it was the arid and dry Andalusia of García Lorca that he would like: not the picturesque version created for tourists. In 1961, after leaving Pilar López's company he moved to Italy, where he worked as dancer and choreographer in the Rome Opera Theatre (choreography with Antón Dolin for *Ravel's Bolero*), in the Spoleto Festival with Giancarlo Menotti (choreography for Bizet's *Carmen*), and in the Milan Scala (*Carmen and El amor brujo* by Falla).

It is in this decade of the sixties in which he started to forge his extremely personal choreographic style. For Gades it was necessary to eliminate all flashiness and bad taste (sequins, the virtuosity which at that time "prostituted" flamenco), to try to reveal the essence of the dance. In the search for this new point of view concerning choreography, knowledge and attention to current artistic trends such as abstract movement (*Mondrian*) and surrealism, in painting and literature, were important.

In 1974 he premiered *Bodas de Sangre* (Blood Wedding) in Rome, inspired by the play by García Lorca, a masterpiece which established his international success together with his already consolidated company. However, the execution in 1975 in Spain and a profound sense of the moral responsibility led him to retire from dance. Only friendship and the persuasion of Alicia Alonso and other dancers of the National Ballet of Cuba, he had previously had the chance of working with, served, three years later, to again bring him back to dance and continue expressing his ideas through it.

Invited by the Cuban formation, in 1978 he started a tour through the USA during which he played the role of Hilarion in the ballet *Giselle*.

In this same year, the new Spain born after the arrival of democracy commissioned him to create and direct the Spanish National Ballet. Gades focused his work of the formation on recovering the 20th century Spanish choreographic memory.

In 1981, after an encounter with the director Carlos Saura, his ballet *Bodas de sangre* became a film. Gades/Saura became one of the greatest disseminators of the flamenco art on a global scale. The producer Emiliano Piedra proposes continuing this collaboration and, in 1983 the film *Carmen* is created. In this same year, Gades created the ballet *Carmen* for theatre, directly inspired by the narration of Prosper Mérimée. The ballet *Fuego* (1989) followed a similar path. This was created after the film *El amor brujo* (1986) following the free interpretation of the work by Manuel de Falla. In 1994 he premiered in Geneva what would be his last choreography *Fuenteovejuna*.

The dissolution of the Company in 1998 did not mean Gades has no more to do with the stage, because, since then, the revivals of his ballets have other formations.



STELLA ARAUZO

Artistic director

She was born in Madrid where she began studying dance under Maestra Mariemma, in whose company she would make her professional debut aged 13, later going on to join the Ballets of Maria Rosa and Rafael Aguilar. At the age of 17 she joined the Antonio Gades Company, and the maestro gave her the role of the Mother in *Blood Wedding*. From 1988 Stella Arauzo performed the leading role of *Carmen* by Antonio Gades, replacing Cristina Hoyos in a role that suited her strong temperament and dramatic intensity perfectly. In 1989, at the Théâtre du Chatelet, in Paris, she played "Candela", the leading role of *Fuego (El amor brujo)* by Antonio Gades. She also performed in the ballet Rango with Rafael Aguilar's Company, before returning to the Antonio Gades Company in 1994 to play the role of Carmen again, also performing in Fuenteovejuna. In recent years she has worked with the flamenco dancers from Granada, Manolete and Juan Andrés Maya. She has staged choreographies such as *Flamenco Libre* and *El Amor Brujo* in Sweden and she took part in the film *Callas Forever*, directed by Franco Zeffirelli. She also went on a European tour with the guitarist Paco Peña, performing at the Arena in Verona with the Camborio Company. In 2002 she worked as Mario Maya's assistant, beginning teaching at the Escuela Carmen de las Cuevas in Granada, where she gave master classes. In 2004 she returned to the stage combining her performances at Rincón de Chinitas, a flamenco club in Marbella, with the artistic direction of *The Passion* by Juan Andrés Maya.

In September 2004 the Antonio Gades Foundation entrusted her with the task of leading the new Antonio Gades Company as the artistic director and playing the role of Carmen.



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La Compañía Antonio Gades es Compañía residente en Getafe



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