

Please **turn off all electronic devices** before entering the performance hall.

Photography and audio/video recording in the performance hall **are prohibited.**

**DEPARTMENT OF
PERFORMING ARTS, MUSIC,
AND FILM**

The Cleveland Museum of Art
11150 East Boulevard
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For tickets call toll-free
1-888-CMA-0033 or online at
clevelandart.org/performingarts

Programs are subject to change.

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The Ernest L. and Louise M. Gartner Fund
The P. J. McMyler Musical Endowment Fund
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Series Sponsors:



Eva Yerbabuena Ballet Flamenco

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Welcome to the Cleveland Museum of Art

This month Flamenco Festival returns to Cleveland, generating enough heat to warm up the arctic blast! It features three of the leading performers in Flamenco. On the category of “miss it at your peril” is the Spanish superstar Estrella Morente. Her masterful live shows torch the soul and leave audiences spellbound. Estrella was the singing voice of Penélope Cruz in Pedro Almodóvar’s Oscar-nominated film *Volver*. We also present Carlos Saura’s film *Flamenco, Flamenco* this week (March 7 and 9) which features Eva Yerbabuena, Estrella Morente, and Tomatito.

In celebration of the opening of our west wing, we showcase dance and music of the subcontinent of India, which still share a strong connection with its classical art. The performances explore some of these themes and connections by performers and experts who have devoted their lives to its mastery. Don’t miss the Sufi devotional music as sung by Asif Ali Khan (March 19) and the stunning Indian dance and music performed by the Nrityagram Dance Ensemble (April 11).

We invite you to come early to look at works of art, dine at the restaurant or cafe and refresh yourself with great performances from around the world. There’s much more to come. . . glance through the Performing Arts Series brochure available in the lobby and see if anything catches your imagination for an evening in the fabulous surroundings of the Cleveland Museum of Art.



Eva Yerbabuena Ballet Flamenco

Wednesday, March 5, 2014 • 7:30 p.m.
Gartner Auditorium, The Cleveland Museum of Art

AY!

Choreography and Artistic Direction: Eva Yerbabuena

Music and Musical Direction: Paco Jarana

Based on an idea by Eva Yerbabuena

I will miss: one shadow, one dream... maybe
The uncertain feeling of having lived
The next second without now...

I learnt from a beggar that in spaces among dreams are the names of all those things that are nameless by being invisible. And they can be seen, heard, touched... felt, if you take notice. They are only syllables, words, that everyone has pronounced without knowing their meaning; and they are looking to be breathed in vain, feeling that there is someone in the world who has named them, felt them, lived them just for a while...

–Eva Yerbabuena

PROGRAM

Susurro (Whisper)

De medio lado (From sideways)

Ni contigo ni sin ti (Neither with you nor without you)

Nanas y Café (Nana and coffee)

Barro (Mud)

Entre Cajas (Within Boxes)

Alas Negras (Black Wings)



THE ARTISTS

Eva Yerbabuena

Music

Paco Jarana, guitar

Jose Valencia, singer

Enrique “El extremeño”, singer

Juan José Amador, singer

Antonio Coronel, percussion

Vladimir Dmitrienco, violin

Technical & Staff

Manuel & Gabriel, costume design & makers

Fernando Martín, lighting design & lights

Manuel González de Tánago, sound

Daniel Estrada, stage manager

María Molina, production and management

Isabel Aranda, Flamenco Festival staff

For legal reasons and physical safety of the artists and for the comfort of the audience, cameras and other recording devices are not permitted in the auditorium during the performance.

ABOUT FLAMENCO

Brief History of Flamenco

The precarious conditions of the Andalusian singer of the past made it inevitable that he/she should dwell on the more tragic aspects of existence. Even though conditions



are now incomparably better, the feelings inherent in the *cante* are universal and timeless and represent a link between past and present.

Andalusia, the region of southern Spain which is flamenco’s home, has a strong musical tradition documented from ancient times and flamenco certainly takes its place in that heritage. Throughout the centuries, Andalusia absorbed peoples of different cultures and backgrounds, including Romans, Jews, and Moors. As far as flamenco is concerned, the most significant arrival was in the 15th century when tribes of nomadic Gypsies settled in southern Spain. Their arrival coincided with Ferdinand and Isabella’s conquest of Granada, the last bastion of the Moors, and the subsequent expulsion of Jews and Arabs from Spain.

Historian Felix Grande, writing about life in the 15th, 16th, and 17th centuries stated: “The Jews were massacred, the Gypsies humiliated and persecuted, the Arabs exterminated, the Moriscos (converted Arabs) expelled, and the Andalusians generally exploited...if we do not relate the music...to brutality, repression, hunger, fear, menace, inferiority, resistance, and secrecy, then we shall not find the reality of *cante flamenco*...it is a storm of exasperation and grief.” It was against this background that flamenco evolved.

While earlier records suggest that flamenco was at one time unaccompanied, it is hard for us today to imagine flamenco without a guitar. In effect, the guitar forms an integral part of the song; singer and guitarist are one creating the *cante*. The different types of *cante* provide the basis for all flamenco guitar playing. Most of the *cante* has an underlying rhythmic structure which must be strictly adhered to—the *compás*. One of flamenco’s chief characteristics is the complex syncopation against the *compás*, with the *cante* being sung almost entirely off the beat and the guitarist maintaining the rhythm, adding further to the syncopation. In some forms, like the *cante libre* (free song), the *compás* is less apparent, but the singer may break into an established rhythm which the guitarist then has to follow. Indeed, the singer is at liberty to improvise, whether the *toque* (guitar playing) is free or in *compás*, and the guitarist may not know beforehand what is to be expected of him.



There is no evidence that the guitar was initially used to accompany the *cante*, and even today some of the most dramatic forms of *cante* are invariably performed unaccompanied. However, it was certainly in regular use by the end of the 19th century and the guitar has an exceptionally long history in Spain, an early version probably being brought by the Romans. The lute was extremely popular in the rest of Europe during the Renaissance, but was rejected in Spain as a foreign intrusion since it was of Arab origin. Furthermore, the *vihuela* (the guitar's predecessor) was more suited to the accompaniment of ballads by strumming, since the lute requires notes to be picked more delicately. It was also cheaper to produce and more robust.

In the 19th century, there were two types of singing in Andalusia—the *cante gitano* of the Gypsies and the *cante andaluz*. Silverio Franconetti, an Andalusian of Italian origin and an exceptional singer of Gypsy styles, was the first to bring these two styles together. This integration of both forms resulted in the *cante flamenco* as it has come to us—the end product being without question greater than the sum of its parts.

The wail of the *cante jondo* (deep song) resembles the mournful chant of the exiled Sephardic Jews. Its poetry has the existentialist angst and philosophical questioning common in Arabic poetry. The dance which evolved slowly, fully blossoming in the 1840s suggests the repetitive key symbol prevalent in Islam, the trance-inducing rhythms of Africa, and the stubborn search of Jewish music.

Flamenco developed rapidly, gaining in artistic stature as well as popularity. Establishments appeared throughout Andalusia and beyond, dedicated wholly to the performance of flamenco. They came to be known as *cafes cantantes* (coffee theatres) where refreshment could be enjoyed while watching the performance. Although some of them survived until the middle of the 20th century, their heyday was past by the 1920s. Generally they were like cabaret theaters, with as many as four shows a day.

Dance has always been associated with flamenco. It is difficult to imagine this music without movement. While sophisticated flamenco dance companies have been touring the world for more



than 50 years, it is the raw unchoreographed dances of Andalusian Gypsies that has maintained the art form in its most creative essence.

ABOUT THE ARTISTS

Eva Yerbabuena

Eva Yerbabuena was born in Frankfurt in 1970, but returned to her parents' homeland, Granada, when she was two weeks old. She formed her company in 1998 since when she has choreographed nine award-winning shows: *Eva* (Eva, 1998), *5 Mujeres 5* (Five Women Five, 2000), *La Voz del Silencio* (The Voice of Silence, 2002), *A Cuatro Voces* (Four Voices, 2004), *El Huso de la Memoria* (The Spindle of Memory, 2006), *Lluvia* (Rain, 2009), *Cuando yo era...* (When I was..., 2010), *Federico según Lorca* (Federico according to Lorca, 2011), and *Ay!* (2013). The company also has three ensemble pieces in their repertoire: *A Cal y Canto* (2005), *Santo y Seña* (2007), and *Yerbabuena* (2009).

Eva has travelled the world with her company. The first flamenco dancer invited to perform in the Sydney Opera House, she has also performed in Paris's Théâtre de la Ville, London's Sadler's Wells and Barbican Theatre, the New York City Center, Opera de Dusseldorf, and Sao Paulo's Teatro Municipal. Recent country tours have included Brazil, Chile, and the United States and city dates Seoul, London, New Delhi, Lima, and Tokyo.

Yerbabuena's work draws on the teaching of her maestros: Enrique 'El Canastero', Angustillas 'La Mona', Mariquilla, Mario Maya and Johannes García, who taught her choreography and movement in Cuba. Pina Bausch has also been a decisive influence.

Before forming her company she collaborated with many figures in the flamenco world. Her professional career began in 1985 in Rafael Aguilar's show *Diqueña de la Alhambra*. She then joined Paco Moyano's company, taking roles in *Ausencia*, *A Tomar Café*, and *De Leyenda*. Guest appearances with major flamenco figures included Mario Maya, Merche Esmerelda and Manolete, Javier Latorre and



Joaquin Cortés, and went hand in hand with commissions outside flamenco. Carolyn Carlson commissioned a piece for the 1999 Venice Biennale.

In 2001 Eva was invited by Pina Bausch to dance in Wuppertal (Germany) at her company's 25th anniversary celebrations alongside Mikhail Baryshnikov, Marie-Claude Pietragalla, and Ana Laguna. Since then, Eva has performed annually at Wuppertal.

In 1997 she made her first screen appearance in *Flamenco Women* (1996), a documentary by film-maker Mike Figgis. She worked with him again in *Hotel* (2001) and the same year appeared in Stomp's award-winning IMAX *Pulse* (2001). In 2008 she performed in the Teatro Español's gala homage to Pedro Almodóvar. In 2010, she worked with Carlos Saura in his *Flamenco, Flamenco* (2010) [showing twice this week at the Cleveland Museum of Art on Friday, March 7 and Sunday, March 9].

Accolades and awards have included the Premios Flamenco Hoy critics' award for the best bailaora of 1999, 2000 and 2001; *Time Out's* award for London's best female dance performance of 2001; the Seville Bienal de Flamenco's Giralddillo award for Best Bailaora and Performer in 2002, and Best Dance in 2006; MAX Stage Arts Awards as best female dancer in 2004, 2005 and 2010, when, for the second time, she won the Max for the year's best dance show. Lifetime honors include the Spanish Ministry of Culture's Premio Nacional de Danza in 2001, the Andalusian Medalla de Cultura in 2007, and Premio Compás del Cante, which cited her "lifetime achievement, transmission and international projection of her art" in 2010. Most recently, she has been awarded with MAX Stage Arts Awards as best dancer in *Federico according to Lorca* and best spectacle with *When I was...*

After one year of absence due to the birth of her second daughter, Eva Yerbabuena came back on tour with different performers in November 2012. The company visited India and started a national and international tour which takes them over different American, French and Spanish cities. After closing down 17th Festival de Jerez, she performed her new show, *Ay!*, in 10th London Flamenco Festival.

www.evayerbabuena.com



Paco Jarana

Paco Jarana, guitarist, was born in Seville in 1966. He began studying flamenco guitar at the age of eight, with his father Luis Franco, and went on to study at the Seville Conservatorio Superior de Música. Today he is equally well known as a composer. He has written music for major dance artists—Mario Maya, Farruco, and Matilde Corral—but since 1998 has dedicated himself to writing, directing, and performing in Eva Yerbabuena's shows (*Eva, 5 Mujeres 5, La Voz del Silencio, A Cuatro Voces, El Huso de la Memoria, Lluvia, Cuando yo era..., Federico según Lorca, and Ay!*). In 2004 he carried off the Seville Bienal's Giralddillo award for the best original music in *A Cuatro Voces* and in 2006 the award for the Bienal's best guitarist.

As a highly respected accompanist of flamenco song Paco has worked with Niña de la Puebla, Chano Lobato, Carmen Linares, Juan Peña Lebrijano, Pepe de Lucía, El Pele, Chocolate, and Enrique Morente. He produced and played on Segundo Falcón's *Un segundo de cante*. He presented his first show, *En el Bar Iberia*, with Falcón, at the 2008 Seville Bienal de Flamenco. Together with Segundo Falcón and Bética Orchestra of Seville he presented the show *Entre el labio y el beso* (a tribute to Agustin Lara) at the 2012 Seville Bienal de Flamenco.

Screen credits include Carlos Saura's cinema films *Flamenco, Flamenco* (2010), and Mike Figgis' film *Hotel* (2001).

CREDITS

This tour is produced by:

flamencofestival

This tour is supported by:





UPCOMING PERFORMANCES

Estrella Morente

Wednesday, March 12, 7:30 p.m.

“Her physical authority is at one with her amazing voice. A tough act to follow” –*The Guardian*.

Spanish superstar Estrella Morente’s work has been showered with praise by critics and audiences worldwide since the release of her debut album in 2001; she has twice been nominated for a Latin Grammy. She was the voice of Penélope Cruz in Pedro Almodóvar’s Oscar-nominated film *Volver*. \$44–\$69*

*Take advantage of our buy one, get one 50% off ticket offer – use code “FLAMENCO” when purchasing tickets online, by phone or in-person.

Sufi Devotional Music: Asif Ali Khan

Wednesday, March 19, 7:30 p.m.

Asif Ali Khan has emerged as the reigning prince of the sublime traditions of the devotional qawwali music. Khan’s music can be meditative and trance-inducing, thrilling and ecstatic. To hear his voice soaring above the call-and-response choruses, rhythmic hand claps, percussion, and harmonium of his accompanying musicians is an inspiring experience. \$29–\$45

Nrityagram Dance Ensemble

Friday, April 11, 7:30 p.m.

“One of the most luminous dance events of the year” –*New York Times*.

Blending Odissi, a classical Indian dance form, with contemporary concepts, the ensemble transports viewers to enchanted worlds of magic and spirituality. Surupa Sen and Bijayini Satpathy appear with their music ensemble in their new fascinating program *Samyoga* (Sanskrit for combination, union, synthesis, conjunction of two or more heavenly bodies). \$33–\$51

Pre-concert Talk At 6:00 in Gartner Auditorium, Indian classical dance expert Rajika Puri delves into the relationships between Indian dance, music, sculpture, mythology, poetry, and painting, all illustrated with slides, storytelling, and excerpts from dances.

CMA Performing Arts Series

Visit www.clevelandart.org/performingarts for more information about performances, including audio/video samples and program notes.

MASTERS OF THE VIOLIN

L. Subramaniam

Friday, October 4, 7:30

O’Connor String Quartet

Wednesday, October 30, 7:30

Jordi Savall and Hespèrion XXI

Friday, November 1, 7:30

Masters of the Fiddle: Natalie MacMaster and Donnell Leahy

Friday, November 15, 7:30

Kayhan Kalhor

Wednesday, November 20, 7:30

Gil Shaham, Solo Violin

Thursday, February 6, 7:30

Ray Chen and Julio Elizalde

Wednesday, February 12, 7:30

Midori

Saturday, April 12, 7:30

Roby Lakatos

Friday, May 2, 7:30

FLAMENCO FESTIVAL

Eva Yerbabuena

Ballet Flamenco

Wednesday, March 5, 7:30

Estrella Morente

Wednesday, March 12, 7:30

Tomatito

Friday, March 14, 7:30

ASIAN PERFORMANCES

PART 1: SUBCONTINENT OF INDIA

L. Subramaniam

Friday, October 4, 7:30

Sufi Devotional Music: Asif Ali Khan

Wednesday, March 19, 7:30

Nrityagram Dance Ensemble

Friday, April 11, 7:30

Mother and Child: Sujatha Srinivasan

Sunday, May 11, 2:00

MOTHER AND CHILD

State Symphony Capella of Russia

IN THE ATRIUM

Wednesday, December 4, 9:00

Mother and Child

Saturday, December 14, 2:00

Mother and Child: Sujatha Srinivasan

Sunday, May 11, 2:00