



Flamenco Voice

La Voz del Flamenco Newsletter



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This e-newsletter will be published three times per year: January, May, and September. Deadline for submissions from contributors is three weeks prior to publication date.

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Flamenco Voice informs members about local, provincial, and national flamenco issues and events, promotes flamenco culture and inspires participation in the flamenco arts scene.

A GROUNDBREAKING TOUR

During the last two weeks of October 2010, Flamenco Rosario took the *Mis Hermanas* show to Mexico for a series of seven performances. This first international tour marks a breakthrough for the company and is significant for several reasons. Going on an international tour was a great step forward. Doing so with a full-length flamenco production was a milestone. The fact that *Mis Hermanas* was an award winning, highly innovative production that told a story about real people through flamenco using a series of biographies, multi media elements, narration, a multicultural perspective and non-traditional costumes made it notable. The highly positive reception of the production in Mexico proved the tour was an unqualified success.

But that's not all. This is highly significant for Canadian flamenco because it is the first time a production of this type - clearly flamenco, clearly Canadian, while strongly linked to the country being visited - has been created and toured by a Canadian flamenco company. Over the past twenty-five years, a few individual Canadian flamenco artists have performed in other countries and a very small number have performed successfully in Spain. But it is highly unusual for a Canadian flamenco company to perform outside the country, let alone with a production this large and complex. The tour also gave Canada's top young flamenco artists a chance to perform abroad in a truly Canadian flamenco work. For some, it was their first chance to tour internationally with a flamenco company. For all of them, it is an important step in their professional development.

The road to Mexico was a long and hard one for *Mis Hermanas*. The idea of the show first occurred to Rosario at least ten years ago. As she began to develop it, she realized it would be an ideal work to take to Mexico, her country of origin. The Tuesday morning coffee meeting where her sisters gather every week was the starting point for what became a contemporary, multi-media show that won Rosario the Isadora Award for Choreography in BC in 2009.

But it was a great leap from a local show to a tour. Funding and health issues held back tour progress. It seemed the tour would never happen. With the determination and relentless hard work of Rosario and the support of Victor, Flamenco Rosario members, supporters, and funders such as the Simons Foundation, the City of Vancouver, and the BC Arts Council, everything began to come together. The final step was funding approval by Canada Council in 2010. At the last minute, the tour was threatened by a hurricane and flooding in Monterrey, one of the stops on the tour. Cancellation in Monterrey would have threatened the already tight tour budget. In the end, an agreement was arranged with the Monterrey presenters and the whole tour went ahead as planned.

What a triumph it was! From all reports, *Mis Hermanas* was enthusiastically and even ecstatically received by flamenco fans in all four locations where it was performed. Audiences responded to the beauty and emotion of the work. They were also surprised by its innovative and contemporary approach where (continued on page 2)

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(continued from page 1) dancers wore the dresses of the time of the story rather than traditional long and often voluminous dresses. The use of flamenco to evoke a period in Mexican history and create biographies of living individuals had never been seen before. To the best of our knowledge, this has not been done anywhere else. The high artistic standard of the work and the fascinating, moving and exciting presentation brought audiences to their feet.

No sooner had the tour ended when presenters in Mexico were inquiring about bringing it back, a testament to the quality of the work. One request is for spring 2011! It remains to be seen whether resources can be pulled together and arrangements made to revisit Mexico in such a short period of time. The invitation is validation of the production and Rosario's work.

Flamencos all over Canada can be proud of Rosario and Victor for creating and producing this marvellous show and successfully completing their first international tour with their own flamenco company. The fine cast of dancers and musicians and the technical crew who all contributed also deserve congratulations. We believe the *Mis Hermanas* tour created a springboard for continued development of Flamenco Rosario. Through it, flamenco in Canada gained a new profile and a positive reputation abroad that was lacking until now. This will benefit all Canadian flamenco artists as they develop in their careers and pursue their projects within Canada and abroad. We expect the success of this outstanding work to inspire the new generation of flamenco artists. As Rosario says, "Everything is possible when artistic excellence is your mandate."

NOTICIAS (WHAT'S HAPPENING)

April 2 - *Third Annual Gala Fundraiser for Flamenco Rosario*

The 2011 Flamenco Rosario Gala will be held at the Aberthau Hall in Point Grey. We will be celebrating the successful completion of our first international tour and the Mexican heritage of our Artistic Director, Rosario Ancer. Both Rosario and Victor are celebrating milestone birthdays, so it's also an opportunity to celebrate their lifetime of achievements and look forward to their many exciting new projects. Join us for an evening of flamenco, fabulous Mexican and Spanish food, a silent auction and some surprises! Reservations available at 604-737-1273. Book your tickets early. This event has been a sellout each year. Tickets \$80. A tax receipt for a donation of \$40 will be issued to each ticket holder.

April 9 - *Fabulous Flamenco Dancing and Flying Tapas Fiesta*

Rosario and Victor offer a lecture and demonstration as well as possible instruction. Temple Sholom's fundraiser.

April 30 - *Flamenco Ayer y Hoy (Then & Now)*

Performed at The Arts Centre and Theatre, 11944 Haney Place, Maple Ridge. The original show scheduled for 8:30 PM has already sold out so a second show has been added at 6:30 PM. Tickets \$27 Adults/\$20 Students.

September 26-October 2 - *Vancouver International Flamenco Festival*

Events, venues, and times to be announced.

OTHER FLAMENCO EVENTS

March 10 - *Paco Pena presents Flamenco Vivo*

Paco Pena, one of the world's great flamenco guitarists, will perform at The Vogue Theatre with his outstanding dance company. For tickets, visit www.voguetheatre.com or call 604-569-1144.

March 10-12 - *Mariano Cruceta at the Vancouver International Dance Festival*

Mariano Cruceta, 2008 Artist in Residence at Flamenco Rosario, brings his own company to perform *La Confidenci* at the Roundhouse. For tickets, visit the VIDF website or call 604-662-4966.

March 13-14 - *Two Workshops with Mariano Cruceta*

See the Centro Flamenco website for details or call 604-737-1273.

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MIS HERMANAS TOUR TO MEXICO, October 22-31, 2010

"In Mexico at this time of the year (October), we always see La Monarca – the monarch butterfly. I don't know how they do it but we saw them everywhere, going in the same direction into strong headwinds around big buildings - six feet off the ground or ten stories high. They never fail to amaze me. They remind me of Rosario. I think what I'm trying to say is that my wife is like a large monarch butterfly who flew with a company of fourteen on her back to Mexico and never gave up or quit – and then she took us all back to Canada, safe and sound."

Source: Victor Kolstee.

The Flamenco Rosario production of *Mis Hermanas* toured Mexico from October 22-31, 2010. Performances took place in the renowned Teatro de la Danza del Instituto Nacional de Bellas Artes in Mexico City, the City of Monterrey and Montemorelos, Rosario's home province.

"The tour was a huge undertaking but a great success in the end. Airports, ground transportation for fourteen people, hotels and food, theatres and technical requirements, even introducing a new dancer into the show - all of it went super *bien* in large part thanks to our stage manager, Gia Nahmens, and our good friend and brilliant light designer, Gerald King.

The first night (October 22) in Monterrey went extremely well. The following night (October 23) was a performance in Aula Magna at the Universidad Autonoma de Nuevo Leon in an absolutely gorgeous hall with unbelievable stained glass windows and terrific acoustics. It seats about 500 people and was perfect for flamenco.

The next morning (October 24), we were driven to Montemorelos where we performed at the Museo Historico de Montemorelos for a sold out audience of close to 800 people. We performed outdoors at night, with a full moon rising and warm breezes, surrounded by orange trees and the sounds of crickets. This performance had been moved outdoors to accommodate a larger audience and was made into a benefit for victims of the flooding caused by the hurricane in July.

We opened in Mexico City at the Bellas Artes on Thursday, October 28. The audience grew each night. The last night was almost sold out. If we had continued our run, we may have had to turn them away at the door. A total of 2,600 people attended the seven performances on the tour. There are a number of different organizations who expressed interest in bringing us back as soon as possible, so we will see what happens".

Source:

Excerpts from Victor Kolstee blog with additional comments by Rosario Ancer

<http://www.victorkolstee.com/2010/11/10/misherманas-mexican-tour/>

TASTY TREATS RECOMMENDATIONS:

In acknowledgment of the *Mis Hermanas* tour to Mexico, we offer the following:



Fresh Is Best® Salsa & Company: 2972 West Broadway, Vancouver, 778-737-2442.

Fresh Is Best® Salsa & Company Inc. debuted May 1999 at the Kamloops local Farmers' Market. Company founders and partners in life, Colin McGaffin and Lisa Graham, started making fresh salsa for the health qualities. Fresh Is Best® uses only fresh tomatoes, peppers, onions, cilantro, parsley, jalepenos, fresh squeezed lemons and limes.

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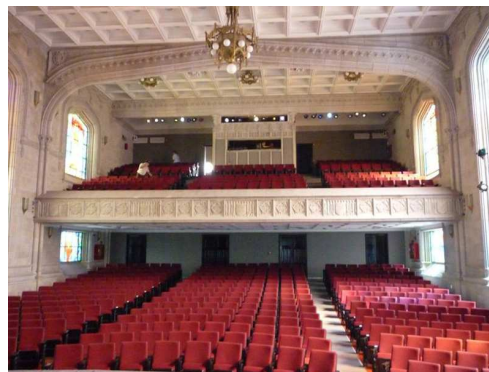
Photos courtesy of Victor Kolstee, Nanako Aramaki and Afifa Lahbabi.



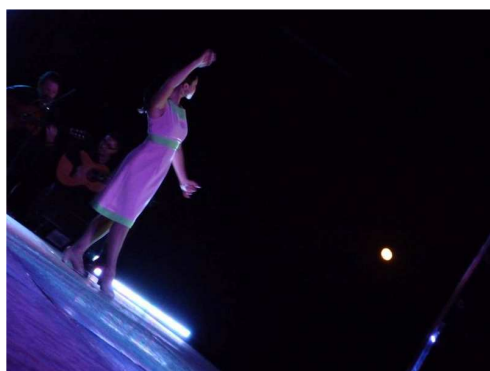
Mexican Flag



Backstage, Dancer's View
Monterrey



Theatre Interior
University of Nuevo Leon



Nanako Aramaki Dancing by Moonlight
Montemorelos



Rosario, Victor and Cast
Mexico City



Celebrating Dios de las Muertes
Mexico City



Afifa Lahbabi and Nanako Aramaki
Con Los Mariachis

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CUADRO FLAMENCO PERFORMANCES THRILL SELLOUT CROWDS!

This year's Cuadro Flamenco performances were something out of the ordinary. Held on three nights and in two different venues, it was like a mini-flamenco festival. Flamenco Rosario originally planned to hold a show at the Jazz Cellar as part of the 20th Anniversary celebrations in 2008. Difficulties resulting from the civic workers strike and closing of the Vancouver Playhouse forced scheduling changes that resulted in the Jazz Cellar show being cancelled. Everyone was disappointed and Rosario resolved to make sure we did a show there at a later date. There also had been a plan to do a 20th Anniversary show at the Vancouver East Cultural Centre where the first Vancouver Flamenco Festival was held. Renovations at the Cultch were not completed in time so that show didn't happen. This year, it all came together. We managed to include both venues in an expanded Cuadro.

The professional debut of four graduates of the Professional Training Program was a feature of all three performances. Accompanied by local singer Jafelin and guitarist Victor Kolstee, all four showed the value of their training as well as their own unique styles. Company dancers Afifa Lahbabi, Veronica Stewart, Nanako Aramaki and Rosario Ancer were featured in the second half of the shows, accompanied by a special guest artist from Spain, cantaor Momi de Cadiz. It is not often that we have an international guest artist at the Cuadro. When Rosario and Victor learned that Momi was available and interested in coming, they were quick to invite him. Momi has been singing with the prestigious Ballet Nacional de Espana for the past three years and continues to do so. His mastery of all forms of cante with his skill at working with the cuadro to support the dancers is second to none.

The shows at the Jazz Cellar were intimate, informal and fun. Everyone enjoyed the good food, welcoming atmosphere and being close to the performers. The show at the Cultch gave dancers more room to dance expansively. All the company members outdid themselves. Momi added special touches in some numbers by tailoring lyrics specific to the dancer. He expressed the emotions and feeling of each dance. All three shows were sold out. Audiences responded enthusiastically to some of the best flamenco Vancouver has to offer. Three nights to remember and a fitting way to finish off an exceptional year for Flamenco Rosario!

IN MEMORY: Harry Owen

Victoria based flamenco guitarist Harry Owen died suddenly in September 2010.

Victor, Rosario and Flamenco Rosario's Board of Directors want to acknowledge Harry Owen's passing and the void he is leaving in our Westcoast flamenco community. We send our deepest sympathy to his wife, Veronica Maguire, and his son, Gareth.

We have warm memories of Harry when he and Veronica joined us for three Flamenco Festivals. In the last one, their son, Gareth, made his Vancouver flamenco debut as an accomplished guitarist.

Rosario Ancer and Victor Kolstee



Back row, left to right: Harry Owen, Antonio de Jerez, Jose Lara, Paco de Leon (Miguel Fuentes); Front row, left to right: Afifa Lahbabi, Rosario Ancer, Victor Kolstee, Veronica Maguire, Nanko Aramaki. Courtesy of Victor Kolstee.

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Enrique Morente Coteló, Barcelona 2009
Source: alterna2, <http://www.flickr.com/photos/alterna2/3353510495>

FLAMENCO HEROES: *Enrique Morente Coteló, Cantaor (1942 – 2010)*

“For me, Enrique Morente has been one of those who motivated me perhaps the most to pursue flamenco once I first heard him. He has been revolutionary in flamenco in the best sense and, what is most important, creative. For example, he gave us bulerías, alegrías and fandangos which he created in his own style using his own original melodies. What impressed me was that, as well as being an artist, he was also a plain, open person – nothing cold or distant about him. And how he sang! Morente is unique. He has what leads to success in flamenco - a personality that is genuine.”

Source: Momi de Cadiz, December 10, 2010

Just days after Momi made the above comments, flamenco fans heard that Enrique Morente had died on December 13, 2010. With his death,

we lost the artist who has been called the most important musician and flamenco cantaor of our time. Morente was an inspired singer, the greatest innovator in flamenco singing and one of the leading figures of Spanish music. Born in the traditional quarter of Granada (the Albaicín) in 1942, Enrique Morente Coteló was attracted to flamenco singing as a child. He had the opportunity to learn at family gatherings and to listen to established local artists. In his early teens, he went to live in Madrid where he met and learned from flamenco masters like Pepe de la Matrona and Bernardo el de los Lobitos. He started singing at peñas flamencas (clubs for flamenco fans). In 1964, he joined the Ballet de Marienma, performing and touring with them. He was soon touring Europe and Japan with different flamenco dance companies and was employed at several tablaos in Madrid.

He began to make recordings in 1967, singing in a style that was absolutely traditional. He had already acquired a knowledge of traditional cante that few singers of his generation could match. During this period, he met guitarist Manolo Sanlúcar, with whom he would later collaborate. In 1971, he began what became his frequent use of lyrics by outstanding literary poets. He became noted for this and for his attention to lyrics in his cantes. His creation of new music to suit the lyrics contributed to his progress as an innovator in flamenco. Despite his interest in renewing and developing flamenco, he continued to record orthodox cante throughout his career. This included his Homenaje a Don Antonio Chacón in 1977. Although Chacón had been dismissed by 1950s-1970s flamencologists as a representative of non-Romani (Gypsy) flamenco which they considered to be “impure”, Morente showed that Chacón was a truly fundamental figure of flamenco. In an alternation between tradition and innovation typical of Morente, he followed this with the highly innovative Despegando (Taking off).

In the '80s, he toured a new show called Andalucía Hoy (Andalusia Today). Some of his recordings were chosen by flamencologist José Blas Vega as part of the flamenco anthology Magna Antología del Cante (A Complete Collection of Traditional Styles of Cante) to illustrate certain styles. In a return to orthodoxy in 1990, he made the famous recording with guitarist Sabicas, who was already in his eighties. (continued on page 7)

HOW YOU CAN SUPPORT FLAMENCO ROSARIO

Become a Member: By becoming a member of the Flamenco Rosario Arts Society, you support Flamenco Rosario and help bring outstanding flamenco shows to the stage with local, national and international stars. You receive discounts on workshops and concerts with your membership and have access to members only events and services. Download a membership form from flamencorosario.org or pick one up at Centro Flamenco.

Become a Donor: We accept all funding donations or services donations with thanks. To donate, visit the Flamenco Rosario website, scroll down to the "Donate Now" button, click on button and follow the steps.

For more information, call 604-737-1273.

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Morente-Sabicas is now regarded as one of the most perfect flamenco recordings of all time.

Although Morente did not know how to write music, he composed works for theater, films and television. His *Fantasia de Cante Jondo* skillfully integrated classical music into flamenco. His most controversial recording may be *Omega*. Flamenco and punk rock were combined with versions of songs by Leonard Cohen and lyrics from Federico García Lorca's poems merged with traditional flamenco lyrics.

He also created works that combined flamenco with the music of other cultures. This resulted in a body of work different from everything previous in the genre. Flamenco fans and experts were divided about the value and merits of some of his work. His art survived the attacks and criticism.

Some have credited Enrique Morente with inventing the *cante* of the twenty-first century. He will be greatly missed. His legacy lives on in his recordings and in singers like Miguel Poveda, Mayte Martín and his daughter, Estrella Morente.

Sources:

Wikipedia

Las Rutas del Flamenco en Andalucía – Juan Vergillos, 2006

www.flamencoworld.com

Enrique Morente, *la voz libre* - biography by Balbino Gutiérrez, 1996

USEFUL WEBSITES

Flamenco Rosario -
www.flamencorosario.org

Centro Flamenco -
www.centroflamenco.com

Best all around flamenco site -
www.flamencoworld.com

Excellent flamenco radio 24/7 from Spanish broadcaster, Canal Sur -
<http://www.radiotelevisionandalucia.es/tvcarta/impe/web/enDirecto?canal=ca1>

Program guide for the above -
http://blogs.canalsur.es/parrilla_cfl/

In Spanish – interviews and items of interest on flamenco *cante* -
www.rtve.es/podcast/radio-exterior/el-callejon-del-cante/

Home of flamenco in Canada -
<http://flamenco.ca/>

NOTEWORTHY

Dr. Jennifer Simons Receives Order of Canada

Members and supporters of Flamenco Rosario were thrilled to learn that Dr. Jennifer Allen Simons, President of the Simons Foundation, was named as a Member of the Order of Canada for 2011. Jennifer is a great friend to and supporter of Flamenco Rosario. She is also world renowned "for her contributions to the promotion of peace and disarmament as a philanthropist, volunteer and professor of international studies." We heartily congratulate her for this well deserved honour!

Online Video Segments

In the Winter 2010 newsletter issue, we stated we would add video segments to our YouTube Channel "FlamencoVancouver" and Facebook page "Flamenco Rosario" every Friday as of March 5, 2010. Many flamenco videos have been added to date. Due to extenuating circumstances, we have not added segments every Friday as stated. We will continue to add flamenco videos on a regular basis. Stay tuned.

Annual General Meeting

More news about the AGM, now scheduled for May 1, 2011, will be provided soon.

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FLAMENCO PALOS – SOLEARES

For Rosario Ancer, the soleá has become her signature dance developed in her own unique way. She comments: "It is hard for me to respond to the question of which 'palo' I like to dance the best because, for me, is a joy dancing all flamenco palos. But since my very beginnings, 'soleá' is the piece in which I can lose myself. It feels like a boat which I can navigate on peaceful or furious oceans or like being in my mother's womb or floating in the universe. When I dance 'soleá', it is only me and my soul".

The soleá is the flamenco form often called the mother of all flamenco. It is part of cante jondo, the most profound type of flamenco song. Like almost all flamenco forms, its origin is a mystery. As a song, it is thought to have evolved from music used to accompany a dance style called "jaleo". Despite being one of the most venerated of the palos, the soleá is considered to be relatively new compared to tonas and seguiriyas. The earliest known written mention of the "cante por soleá" was in a Sevillian newspaper in 1855. A recording by Fernando de la Morena has a soleá attributed to the fifteenth century (it could be that only the lyrics can be traced back that far).

The early stages of both soleá and jaleo seem to be linked to gypsies in Cádiz and Seville. In the mid-nineteenth century, the soleá clearly can be seen developing in a unique way. The name may have been taken from one of the earlier lyrics that referred to "la soledad" (loneliness). Like other important flamenco palos, soleá has a 12 beat rhythm with accents on the 3, 6, 8, 10 and 12 beats. The key is generally in the Andalusian or Phrygian mode unique to flamenco. From this basic structure, other styles are created - bulerías, soleá por bulerías, alegrías, cantiñas, jaleos, caña and polo. Its rhythm is clear and defined, its character profound and fundamental.

Soleá is demanding for singers. They have to strive to be creative as well as respectful of tradition. They must find a balance between melody and rhythm. The soleá demands great vocal capability as well as ability to blend passion and restraint. Melodies of the soleá were mostly developed in the late nineteenth century during the golden age of the cafes cantantes. Part of the difficulty of singing soleá is found in the way melisma and microtones are used. An early exponent of the soleares was Enrique el Mellizo (1848-1906) of Cadiz. No recordings exist of his voice but he influenced many singers who came after him.

Guitar playing in soleá is distinctive. In addition to the Phrygian mode and rhythm, there are a series of typical chords and combinations of phrases heard several times with variations. Modern guitarists will play falsetas along with characteristic strummings and phrases to mark the beginning and end of falsetas to show the singer (if there is one) that the falseta is over and s/he can start singing. Guitarists who excelled in this "palo" for solo concert are Ramón Montoya, Sabicas, Paco de Lucía, Gerardo Núñez and Rafael Riqueni.

As a dance, the soleá is a fundamental style initially performed only by female bailaoras. La Cuenca and La Mejorana were known as originators of this form. The style of dancing soleares is largely unchanged today, main differences tending to be greater or lesser emphasis on footwork in the "zapateado". Each dancer makes it her own. One of today's greatest interpreters of the soleá is Eva Yerbabuena because of her visceral and fiery personal style.

Sources:

FlamencoWorld.com

Wikipedia

Conocer el flamenco. Juan Vergillos, 2002

Cante por cante. Jose Manuel Gamboa, 2002

De Santiago a Triana, CD, Fernando de la Morena, 1994

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