

Amo cuchá
ÁNGELES
GABALDÓN

About how the dancer **Ángeles Gabaldón** and the singer José Méndez turn the **Cave** created by the Free improvisation group **Urulario** into a Flamenco cave. **The conquest of that dreamlike space.**

Amo cuchá

Ángeles Gabaldón, José Méndez & Urulario

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An unpredictable, haunting and otherworldly musical universe full of sounds and atmosphere, a darkened cavern that few performers would dare to enter.

URULARIO is a trio comprising bass, Flute and clavichord in free improvisation. Over time they have created an unpredictable, haunting and otherworldly musical universe full of sounds and atmosphere, a darkened cavern that few performers would dare to enter.

Ángeles Gabaldón wanted in. She first came alone, crossing the space with her dance, bringing all her artistic resources: long-tailed dress, castanets, shawl, fan and hat... No-one knows what might be required to move in a space where nothing can be foreseen.

For two years we have seen Flamenco dance move through that space where everything slips and slides, where nothing is what it seems, a natural cavity, fertile ground, though not for the weak-of-heart (Flamenco heart).

The last phase of this project was achieved by introducing primitive songs (cantes) without guitar. The Méndez family's echo in José's cante humanizes the space crossed by the bailaora (dancer) from Seville. The use of those primitive songs in such an unpredictable musical environment entails observation of the strength of Flamenco dance forms such as tonas, martinetes, debas, canceleras, quejas de galeras, segirillas, soleas and bulerías without guitar... primitive cantes ready to be performed in hostile environments like those found at, quarries, forges or wineries – spaces filled with uncontrolled sounds over which these songs impose their presence.

The echo of Uncle Pili and the generation of José Méndez's grandfather are a support that Ángeles Gabaldón uses in certain moments of the work, like a lamp lit to facilitate dancing in the dream-like world created by the freely improvising trio formed by the bass of Antonio Corrales, the flute of Sara Martín and the clavichord of Alejandro Rojas-Marcos.

The title of this work recalls an expression that can be heard at any improvised Flamenco get-together: amo cuchá – let's listen. It's what the performers themselves do and is an invitation to the audience as well. There's something to be learned, for sure.

David Villarán

Synopsis

Urulario brings us into a mineral cavity where water, wind, echo, vibrations, darkness and light interact. We spectators have no choice, we are immersed in a dreamlike space.

Once inside that space the dancer's willingness to dance will not go unnoticed. The determination to enter this natural cavity will comfort and urge the group onward. The dance school she belongs to has no intention of imposing on the accompaniment – in the terrain created by Urulario, that adjustability is a plus.

Like with the performers, the audience's hearing will be enhanced a thousand times. We're going to listen

to how a Flamenco gown, fan, hat or shawl actually sounds... in a cave. Ángeles Gabaldón goes nowhere without them.

The primitive cante is used as fire to take over the space. To make that mineral realm organic. The singing of José Méndez removes the damp from our bodies, dries us out, enables us to make those walls our very own.

That primitive singing without guitar is able to imbue the walls with the colours that have humanized so many spaces, hostile though appropriated. They are songs that allow us to gather in spaces beyond control. The Méndez family is a family of

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actually sounds... in a cave.

Fishermen; they know the strength of cante on the dock among crates of fish; families who work the forge also know what we're talking about, the sagas wrought in the field... all were able to overcome with those songs places that were originally hostile. Ángeles's dance will begin to respond to that cultural component implied by the singing, departing from that first shamanic immersion accomplished in the cave offered by Urulario.

David Villarán



Biographies



Ángeles Gabaldón Valle

(Dance)

Ángeles Gabaldón was born in Seville and began formally studying dance when she was ten years old, eventually earning degrees in Spanish dance and classical ballet from the Seville Dance Conservatory. In Seville and Madrid she received instruction from the likes of masters such as Matilde Coral, Manolo Marín, Ziro, El Mimbres, Milagros Mengibar, Manolete, Javier Latorre, Merche Esmeralda, Ana María Bueno, Eva Yerbabuena, Juana Amaya, Javier Cruz, Alejandro Granados and Belén Maya.

She has danced across five continents, participating in major programmes such as the Seville's Bienal de Flamenco, Festival de Jerez, Barcelona's Mercat de las Flors, Lyon's Biennale de la Danse or the Düsseldorf's Tanzmesse, besides performing at iconic venues such as the New York's Metropolitan, Seville's Teatro Maestranza, Tokyo's Blue Note, Düsseldorf's Tanzhaus and Amsterdam's Podium Mozaiek, among others.

She has a notable career as a teacher; in Spain, where she was guest professor at the Barcelona Theatre Institute in 2005, as well as abroad at festivals and dance schools in Japan, Mexico, France, Germany, Austria, Poland, Switzerland, Australia and Turkey.

During her brilliant career as an artist she has won numerous awards, including the Perla de Cádiz National First Prize for Best Alegrías Choreography and the El Desplante 2002 National First Prize of the Cante de las Minas International Festival in La Unión. She has twice been the only woman finalist at the Seville' Bienal del Flamenco and with her first show, "Inmigración", was awarded Critics First Prize for Best Show and Best Company. www.angeles-gabaldon.com



José Méndez

(Voice)

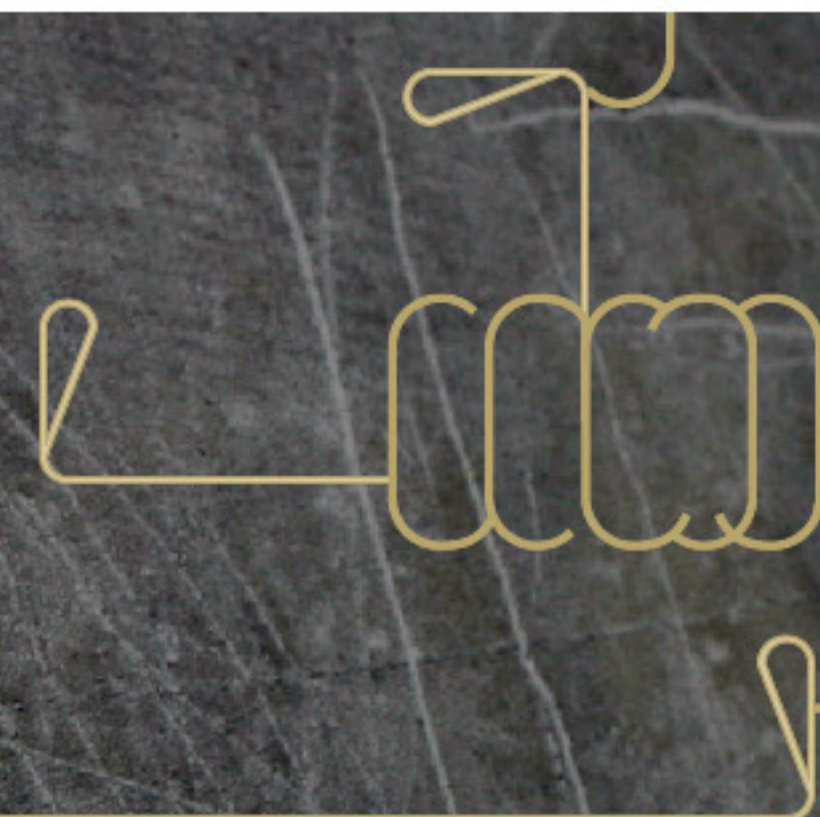
José Méndez, a direct descendant of the illustrious Méndez family, grandson of Pili and nephew of 'Paquera de Jerez', is one of the most experienced flamenco artists from Jerez de la Frontera. At just the age of 10 he discovered his affinity for the stage. At 14 he moved to Madrid where he coincided with per-

formers such as Lola Flores, Pansequito, Aurora Vargas, Dolores de Córdoba and Manuel Sordera, absorbing their knowledge.

From then on José Méndez asserted himself as a singer, first through different dance companies, working with many well-known flamenco figures, among them Cristina Hoyos, Matilde Coral, Mario Maya, Farruco, Carmen Cortés, Manuela Carrasco, Ana Parrilla, Manolete, El Güito, Carmen Ledesma and Juana Ama, and subsequently as a soloist.

The powerful voice of José Méndez has resounded at the Seville' Bienal de Flamenco and major festivals around the world, including those in Jerez, Mont-de-Marsans, Nîmes and Tokyo.

In recent years he has been touring the United States, giving singing classes and taking part in shows with diverse local groups.



Biographies

Biografías



Sara Martín (Transverse Flute)

Sara Martín García was born in Jerez de la Frontera.

She is a professor of transverse flute at the High Conservatory of Music of Seville and has a degree in musical education from the University of Cádiz.

To perfect her solo playing she has taken classes with the likes of James Gordon

Lyman, Juan Carlos Chornet and Guillermo Peñalver, and Jed Wentz, with the Baroque transverse flute.

She has formed and been a member of numerous chamber groups: Scandicus (Baroque music), Aura Duo (flute and piano), Tharsis Duo (flute and guitar), Ensemble Andalusí (wind sextet with piano) and Urulario (free improvisation), among others, giving concerts throughout Spain with notable critical success.

She is a soloist in the Manuel de Falla Orchestra in Cádiz and a member of the Andalusian improvisation orchestra Entenguerengue. She recently performed solo at the Cádiz International Festival of Spanish Music, premiering in Andalusia the work Solo de Flauta (soloist with orchestra) by Ramón Carnicer. She forms a stable duo with the guitarist Miguel Ángel Pérez Rizzi.

She is currently a teacher of flute at the Professional Music Conservatory of Jerez de la Frontera.



Alejandro Rojas-Marcos (Clavichord)

Alejandro Rojas-Marcos studied piano at the conservatories of Seville, the Liceo of Barcelona and later at the Staatliche Hochschule für Musik of Fribourg in Germany. In 1989 he was awarded first prize in the Gregorio Baudot Piano Contest in the northern Spanish city of Ferrol.

The first phase of his career was devoted to classical music, though in recent years it has gradually focused on improvisation, with intense work as a composer and performer in dance and theatre spectacles. Among other artists, he has worked with Israel Galván, Guillermo Weickert, Niño de Elche, Isabel Bayón, Jordi Cortés, Juan Luis Matilla, Isabel Vázquez and Ángeles Gabaldón.

In 2011 the Seville Provincial Council distinguished him on World Theatre Day for his career involvement in contemporary dance and theatre. As an improviser he has taken part in numerous concerts and festivals where he has had the opportunity to play with many of the most active improvisers on the Spanish scene (Wade Matthews, Raúl Cantizano, Ferran Fages, Ramón Prats, Albert Cirera, Colectivo Madam, Ainara Legardon and CheFa Alonso, among many others). He has meanwhile kept three stable projects alive: Urulario (trio with Sara Martín and Antonio Corrales), Entenguerengue (variable formation improvisation orchestra) and Iusisusu? (duo with the dancer and choreographer Guillermo Weickert).

Besides the piano, he now also uses a clavichord based on an 18th century model. He recently released "Tip Tracks", a solo piano recording under the Luscina label. He combines his performance activity with teaching at the Professional Music Conservatory of Jerez de la Frontera in southern Spain.

<http://alejandrorojasmarcos.wordpress.com>.



Antonio Corrales (Double bass)

Antonio Corrales López studied double bass at the High Music Conservatory of Badajoz under the teachers Vitold Patsevich and Pascual Pastor. From 2001 on he continued his training with the bassists Gregory Kavalevsky and Toni García,

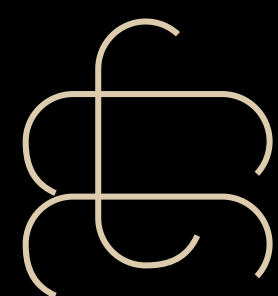
with whom he finished his studies.

In 1996 he joined the Kol Nidrei Chamber Ensemble and has since performed in numerous concerts by chamber and symphonic groups throughout Spain.

He currently teaches double bass and chamber music at the Professional Music Conservatory of Jerez de la Frontera, working with orchestras such as the San Fernando Symphony Orchestra and the Manuel de Falla Orchestra in Cádiz.

Beyond classical music, he has also been involved in jazz groups such as the Luis Balaguer Trio and free improvisation groups such as Urulario and Entenguerengue.

Crédits



Original idea and directing **Ángeles Gabaldón**
Choreography and dance **Ángeles Gabaldón**
Voice **José Méndez**
Clavichord **Alejandro Rojas-Marcos**
Flute **Sara Martín García**
Bass **Antonio Corrales Barrios**
Texts and artistic advice **David Villarán**
Light design **Ada Bonadei**
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Video [0]



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