

JUAN DE JUAN

Baile flamenco: Juan de Juan, La Lupi,
Ana Alonso, Sara Carnero
Tap Dance: Guillem Alonso, Sharon
Lavi, Junior Laniyan
Guitar: Oscar Lago, Curro de María
Vocals: Kathy Autrey, Antonio Nuñez
"El Pulga", Cristo Heredia
Trumpet: Reinald Colom
Saxo: Jimmy Henk
Percussion: David Galiano

Artistic Direction: Juan de Juan
Musical Direction: Oscar Lago y Juan de Juan
Choreography: Juan de Juan, Guillem Alonso,
Sharon Lavi, La Lupi
Documentation and advice: Jesus Cosano
Texts and poems: Miles Davis, Langstong Huges,
Gaston Baquero, Juan Marinello
Lighting: Tito Osuna
Images: Agustín Israel Barrera
Sound technician: Sergio Sarmiento

Dancing

VILLAVICIOSA DE ODON
AUDITORIO TERESA BERGANZA (TERESA BERGANZA AUDITORIUM)
SATURDAY, JUNE 26TH AT 20:00

LOS SONES NEGROS (BLACK MELODIES)

Los sones negros (Black Melodies) is an extraordinary show featuring images, music and dance. The show is based on the fascination 1930's Spanish poets and artists felt when they began to discover Blacks and Black culture in the United States and the Caribbean.

In those days, certain intellectuals and artists living in Andalusia treasured two ancestral cultures as the essence of their being: Andalusian culture and gypsy culture. It was then that they discovered Black culture in its African American and Caribbean manifestations.

They sensed that Black culture had something in common with gypsy and Andalusian culture, and that it would enrich and complement them. In time, three musical styles that were born out of exclusion and were originally banned would all become part of humanity's common musical heritage: the Cuban *Son*, flamenco and the blues.

This show was inspired by the influence Black music had on those 1930's artists. Through this music and based on the artists' texts, the show recreates Black music's development and explores the influence of music with African roots on flamenco.

PROGRAM

Part 1

Introduction
Blues
Seguirilla
Swing
Romance
Concierto de Aranjuez
Nature Boy

Part 2

Percussion
Gospel
Naked Sounds
Guajira

Juan de Juan. Juan Carlos Ramírez Castillo, Juan de Juan, was born in Seville in 1979, although he was raised in Morón de la Frontera where he began to dance at age seven under Juan Triana's tutelage. Soon afterward, he started taking classes with Juana Amaya and Ramón Barrull and prepared to enter the Dance Conservatory in Seville with Ana María Bueno and Carmen Montes.

At age 16, at a course given by Antonio Canales, Juan de Juan was chosen along with some other young dancers to take part in an audition. That is how, in 1996, Juan de Juan joined Antonio Canales' company. Canales would become his teacher from that moment on. Juan de Juan gradually took on different roles in the company until he eventually became the main dancer and later a guest artist with Antonio Canales' Flamenco Ballet. In this company, he has performed as the lead dancer in shows such as *Torero* (Bullfighter), *Raíz* (Root), *Romancero Gitano* (Gypsy Ballads), *La Casa de Bernarda Alba* (The House of Bernarda Alba), *Gitano* (Gypsy), *Fuerza Latina* (Latin Power), *Prometeo* (Prometheus), *Bailaor* (Flamenco Dancer), *La Cenicienta* (Cinderella), *Minotauro* (Minotaur), and *Tierra y Fuego* (Land and Fire). In all of these works, de Juan has danced as a soloist or as Antonio Canales' partner.

He has danced all over Spain and at the biggest and most important theaters and festivals in the world, including: New York's City Center, Costa Rica's National Theater, Mexico's Palacio de Bellas Artes, Venezuela's Teatro Teresa Carreño, the National Theater in Brasilia, Paris' Champs Elysées, Milan's National Theater, Poland's Opera House, the Bunkamura Orchard Hall Theater in Tokyo and London's Sadler's Wells. Some of the major festivals at which Juan de Juan has performed include the Spoleto Festival in Italy, the Athens Festival, the Cairo Festival, and Hong Kong's Arts Festival...

In 2001, de Juan debuted as a soloist accompanied by his music band at the Teatro Príncipe in Madrid, where they had a two-week engagement. He would later perform in L'Hospitalet (Barcelona), winning praise from critics and audiences alike. From that moment on, the young *bailaor* (flamenco dancer) began his solo career. In early 2002, he presented a new show called *Anda-Luz* in Alicante with his music band. To date, de Juan has presented that show in over 50 cities around Spain.

His success with this choreography encouraged him to create his own large-scale company, Juan de Juan's Flamenco Ballet, in 2004. The company debuted in Tenerife's auditorium and later went on to have a month-long engagement at Madrid's Teatro Alcázar. For its debut, the new Ballet chose the legendary Antonio Canales choreography *Torero* (Bullfighter), which had been nominated for an Emmy ten years earlier (in 1995). And so Juan de Juan carried on his teacher's legacy with a solid show, a dramatic flamenco musical that combines two of our country's most beloved art forms: flamenco dancing and bullfighting. These two arts have two common denominators: versatility and music.

In 2008 Juan de Juan arrived at the Biennial in Seville and unveiled his show *Orígenes* (Origins), a fusion between jazz and flamenco, a search for the common roots that bind these two styles of music. The *bailaor* worked on that performance with an exceptional music band made up of guitarist Daniel Méndez, trumpet player Jerry González, bassist Alain Pérez and harmonica-player Antonio Serrano. Rafael de Utrera, Genara and La Tana were in charge of the *cante* (flamenco singing).

Juan de Juan admits that the way he dances is influenced by different types of music and that these different types of music inspire him when he is performing.

This mix of different types of music is precisely what inspired de Juan's latest show, *Jazz entre olivos* (Jazz Among the Olive Groves), which combines flamenco and jazz with the Cuban *Son*. All three types of music emerged sometime during the second half of the 19th Century "and, deep down, they're quite similar"

"This must be what happens when two foreigners who speak different languages somehow find a way to communicate and understand each other perfectly. That is the universal language of music".