



A Visions and Voices Signature Event

Soledad Barrio &  
Noche Flamenca

# Antígona

Wednesday, March 1, 2017  
7:30 p.m.

Bovard Auditorium  
University of Southern California

USC Visions & Voices

# Martín Santangelo

ARTISTIC DIRECTOR AND PRODUCER

Presents

# Antigona

Featuring

Soledad Barrio



Juan Ogalla	Manuel Gago
Pepe 'El Bocadoillo'	Emilio Florido
Salva de María	Eugenio Iglesias
Hamed Traore	David 'Chupete' Rodriguez
Marina Elana	Xianix Barrera
Robert Wilson	Carlos Menchaca
Angelina Ramirez	Jeanne d'Arc Casas
Carlos Perez Vega	

S. Benjamin Farrar

RESIDENT DESIGNER &  
PRODUCTION MANAGER

Mitchell Dufanal

COMPANY MANAGER

Sharon Levy

EXECUTIVE PRODUCER

*Antigona* is based on an adaptation of Sophocles' *Antigone* in the version by Dudley Fitts & Robert Fitzgerald.

*Antigona* had its World Premiere at the University of Washington World Series on October 23, 2014.

***Antigona* was made possible by:** Wendy vanden Heuvel, Luly Santangelo, the New England Foundation for the Arts' National Dance Project with lead funding from the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation, the MAP Fund supported by the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation

***Antigona* also supported in part by:** The National Endowment for the Arts, the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature

***Antigona* was developed with the assistance of Noche Flamenca's residency partners:** El Teatro Campesino, the Scottsdale Center for the Performing Arts, the Meany Center for the Performing Arts

***Antigona* was originally commissioned with support from Joe's Pub at The Public**

# ANTIGONA

ADAPTED AND DIRECTED BY

**Martín Santangelo**

CHOREOGRAPHY

**Soledad Barrio**

ADDITIONAL CHOREOGRAPHY

**Isabel Bayón**

CONSULTING DIRECTOR

**Lee Breuer**

MASK DESIGN BASED ON THE WORK OF

**Mary Frank**

MUSIC

**Eugenio Iglesias, Salva de María &  
Martín Santangelo**

ASSISTANT TO THE DIRECTOR

**Marina Scannell**

LYRICS ADAPTED & WRITTEN BY

**Martín Santangelo**

PRODUCTION DESIGN

**S. Benjamin Farrar**

MASK ARTISAN

**Sydney Moffat**

STAGE MANAGER

**Cory Asinofsky**

VOCAL ARRANGEMENTS

**Eugenio Iglesias, Salva de María &  
Martín Santangelo**

ARTISTIC CONSULTANT

**Gabriela Goldin Garcia**

PRODUCED BY

**Dovetail Productions, Inc.**

COSTUME DESIGN

**Soledad Barrio**

TOUR MANAGER

**Carlos Perez Vega**

PROJECTIONIST

**Norell Agusti**

## THE CAST

ANTIGONA

**Soledad Barrio**

TIRESIAS

**Pepe 'El Bocadillo'**

JOCASTA/CHORUS

**Xianix Barrera**

ETEOCLES/CHORUS

**Robert Wilson**

HAEMON

**Juan Ogalla**

MASTER OF CEREMONIES

**Emilio Florido**

ISMENE/CHORUS

**Marina Elana**

POLYNEICES/CHORUS

**Carlos Menchaca**

CREONTE

**Manuel Gago**

OEDIPUS

**Carlos Perez Vega**

EURYDICE/CHORUS

**Angelina Ramirez**

ORACLE/CHORUS

**Jeanne d'Arc Casas**

## MUSICIANS

GUITAR

**Eugenio Iglesias  
Salva de María**

PERCUSSION

**David 'Chupete'  
Rodriguez**

ELECTRIC GUITAR & BASS

**Hamed Traore**

## SCENE BREAKDOWN

- 1 Prayer to Zeus (Rezo al Zeus)**  
A prayer to the gods to break the curse of the Labdacus family.
- 2 Tiresias and Antigona (Tiresias y Antigona)**  
Tiresias, the blind seer, foretells Antigone's tragedy and celebrates her valor.
- 3 The Family (La Familia)**  
An introduction to the Labdacus family.
- 4 Brothers' War (Guerra Entre Hermanos)**  
Eteocles and Polyneices, sons of Oedipus, war against one another at the gates of Thebes.
- 5 Creon's Inauguration (Inauguración de Creonte)**  
Creon is inaugurated as the king of Thebes, orders Eteocles' funeral honors and outlaws Polyneices' burial.
- 6 Burial of Polyneices (Entierro de Polineices)**  
Defying Creon, Antigone buries her brother, Polyneices.
- 7 Confrontation of Creon (Confrontación Creonte)**  
Antigone is captured and sentenced to death by Creon. Antigone and Haemon, Creon's son and Antigone's beloved, confront Creon.
- 8 Ode to Love (Oda al Amor)**  
Haemon attempts to consummate his love for Antigone. She chooses Death.
- 9 Journey on the River of Acheron (Viaje al Río Acheron)**  
Antigone's passage to the underworld.
- 10 Tiresias Confronts Creon (Confrontación de Creonte y Tiresias)**  
Tiresias foresees Creon's fate and confronts him. He has betrayed the gods, the dead and the living.
- 11 Creon's Nightmare (La Pesadilla de Creonte)**  
The consequences of his actions begin to dawn on Creon.
- 12 Exile to the Cave (Exiliada a la Cueva)**  
Creon exiles Antigone to the cave.
- 13 Suicide (Suicidio)**
- 14 Creon Repents (Creonte se Arrepiente)**  
Creon laments his actions.
- 15 Epilogue (Epílogo)**  
There is no happiness where there is no wisdom. No wisdom, but in submission to the Gods. Big words are always punished. Proud men learn to be wise in old age.

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## NOCHE FLAMENCA'S ANTIGONA

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BY SHARON LEVY

Dovetail Productions, Inc.

The idea to create a flamenco interpretation of the text and themes in Sophocles' classic play began when Martín Santangelo encountered the Living Theatre's production of *Antigone*, and was struck by the battle between an individual, disenfranchised woman and the authority of the state and its patriarchy. The idea resurfaced in 2010 when Judge Baltasar Garzón was suspended from the Spanish court for his efforts to publicly honor those who fought against Franco, allowing families to bury their relatives previously left in mass graves. This breach of democracy struck Santangelo as similar to the conflict in *Antigone*, confirming his belief that the story is alive and relevant today. At its heart however, the story of *Antigone* resonates with the roots of flamenco, which is based not in any one culture or religion but on the strength of family. Antigone's story is her humanity and her quest to bury her brother regardless of the circumstances.

In collaboration with his wife and principal dancer, Soledad Barrio, who plays the role of Antigona, Santangelo began the development process for *Antigona* in 2012, working with the company in Spain for 5 weeks over the summer. Since that time rehearsals and workshops have taken place at the Company's New York City studio, in San Juan Bautista at El Teatro Campesino, at the Scottsdale Performing Arts Center and a two-week residency in Seattle at the University of Washington prior to the work's World Premiere in October 2014 as part of UW's World Series. One of the most exciting aspects of this project has been the opportunity to work with artists from outside the dance world who are exemplary in their own fields, including theatre director Lee Breuer and visual artist Mary Frank.

The themes in the work include catharsis, issues of dictatorship, repression, loss, the strength of family and female empowerment; strong themes not only in Sophocles but also in flamenco, all of which Barrio, in particular, is keenly aware of. Her mother's family lived through the dictatorship of Franco's Spain, surviving desperate hunger and civil war, yet proved themselves to be far stronger than their male counterparts. Barrio grew up with all of this in her blood and as one of the best artists living today, in any genre, is ideally positioned to embody all of this in her performance. Antigone was the first feminine heroine written for the stage. She was not afraid to show her strength, her pain, and her passion, all attributes that are deep at the heart of flamenco.

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## SOPHOCLES' ANTIGONE

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BY RUBY BLONDELL

Professor of Classics (Adjunct in Gender, Women and Sexuality Studies)  
University of Washington

*Antigone*, a tragedy by the Greek playwright Sophocles, was first produced around 442 BCE in Athens, at a dramatic festival in honor of the god Dionysus. It is based on myths about the children of Oedipus, the legendary king of Thebes. After Oedipus' death, his son Polyneices waged war on their native city in an attempt to gain power, but was killed in battle by his brother Eteocles, who was defending the city (along with his own claim to the throne). Eteocles died simultaneously, at his brother's hand. As a result, their uncle Creon became king. When Sophocles' drama opens, Creon has forbidden anyone to bury the corpse of the traitor Polyneices under penalty of death. Against the advice of Ismene, her more conventional sister, Oedipus' daughter Antigone defies this decree and buries their brother in secret. She shows no interest in the affairs of state; she is driven rather by family loyalty (which demands the burial of dead kin) and a powerful sense of religious obligation (an unburied corpse is offensive to the gods). After Creon's guards uncover the corpse, Antigone buries it again, but this time she is caught. When Creon confronts her, she tells him defiantly that she was obeying the "unwritten laws" of the gods, which

have far more weight with her than mortal laws like his. Outraged at being defied by a mere woman, her uncle orders her buried alive in a rocky cave. Creon's son Haemon, who is betrothed to Antigone, makes an eloquent appeal for her life, but the king remains intransigent. After she is led away, lamenting her fate, the blind prophet Tiresias threatens Creon with terrifying prophecies of divine disapproval, and he finally changes his mind. But it is too late. A messenger arrives to inform us that Creon buried Polyneices himself and then hurried to Antigone's tomb, only to find that she has hanged herself with a piece of her clothing; the first to find her body was Haemon, who angrily threatened his father but then killed himself instead, embracing Antigone's corpse. When his mother, Creon's wife, hears the news about her son, she likewise kills herself. Creon ends the play a crushed and remorseful man. Sophocles' famous drama has given rise to many hundreds of productions, adaptations, and reinventions, in all kinds of artistic media. It has also served as a vehicle for explorations in ethical, legal, political, psychoanalytic and feminist theory. *Antigone* has been a focus, too, for questions about the gendering of heroism—questions that have changed shape along with shifting cultural mores. In Victorian times, for example, Antigone could be perceived as the incarnation of dutiful Christian womanhood, but more recently her resistance to masculine authority has made her a feminist icon. Though her character as portrayed by Sophocles is fundamentally apolitical, her defiance of the king's authority has also made her a poster-child for civil disobedience and free speech, her death consecrated her as a martyr to state oppression. She has stood for political resistance in wildly divergent cultural conditions, from Nazi-occupied Europe to South Africa under apartheid, from the European student uprisings of May 1968 to the Irish "troubles."

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## THE COMPANY

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**MARTÍN SANTANGELO (Artistic Director)** founded Noche Flamenca in 1993. He first experienced flamenco at the impressionable age of four when flamenco masters Mario Maya and Carmen Mora lived with him and his mother, Luly Santangelo, a dancer with the Martha Graham and Alwin Nikolais companies. He studied dance and theatre at NYU and trained for six years with jazz legend Luigi and Polish director Jerzy Grotowski. After rediscovering flamenco in the early 1980s Santangelo relocated to Madrid where he studied with Ciro, Paco Romero, El Guito, Manolete and Alejandro Granados. He has performed throughout Spain, Japan and North and South America, appearing with Maria Benitez's Teatro Flamenco, the Lincoln Center Festival of the Arts and Paco Romero's Ballet Espanol. He also appeared in Julie Taymor's *Juan Darien* at Lincoln Center. He choreographed and performed in Eduardo Machado's *Deep Song*, directed by Lynne Taylor-Corbett; choreographed a production of *Romeo and Juliet* at the Denver Theater Center; and directed and choreographed *Bodas de Sangre*, *The Lower Depths*, *La Celestina*, *A Streetcar Named Desire*, amongst many other productions in Spain and Buenos Aires. He has collaborated with many, many artists, but his most fulfilling collaboration has been with his wife, Soledad Barrio and his two wild daughters, Gabriela and Stella.

**SOLEDAD BARRIO (Choreographer & Dancer)** was born in Madrid. She has appeared as soloist with Manuela Vargas, Blanca del Rey, Luisillo, El Guito, Manolete, Cristobal Reyes, and El Toleo, Ballet Espanol de Paco Romero, Festival Flamenco and many other companies. She has performed throughout Europe, Japan and North and South America with such artists as Alejandro Granados, El Torombo, Isabel Bayón, Jesus Torres, Miguel Perez, Belen Maya, Manolo Marin, Javier Barón, Merce Esmeralda, Rafael Campallo, Belen Maya, etc. Ms. Barrio has won awards from over 15 different countries for her excellence in dance, including a "Bessie" award for Outstanding Creative Achievement and a 2015 *Dance Magazine* Exceptional Artist award. She is a founding member of Noche Flamenca and is married to Martín Santangelo. They have two beautiful daughters, Gabriela and Stella.

**JUAN OGALLA (Dancer)** was born in Cádiz. He began working as a professional at the young age of fifteen. He was a member of the Company Manuel Morao, Ballet de Cristina Hoyos, Manuela Carrasco, Company of Maria Pages, and many others. Ogalla also performed in the following festivals: Festival Internacional de Mont de Marssans, Festival de Música y Danza de Granada, Festival Flamenco de Mahón, and Festival Querencias en Ceret. He has performed in all the tablaos in Spain such as Casa Patas, El Arenal, Los Gallos, as well as in many theaters in Europe, Japan and U.S.A., Festival de Jerez, Paris Opera, and the most important theaters in Spain as a soloist. He is currently working on a production with Manuela Ríos and Arcángel.

**SALVA DE MARÍA (Guitarist)** was born in Madrid. He is the son of Basilio de Cadiz and the singer/dancer Maria Fernandez and grandson of legendary singer Antonio "La Chaqueta". He began his career in the peña flamenca "Chaqueton" accompanying singers Carmen Linares, José Merce, Vicente Soto, Chaqueton and others. He moved to Barcelona to work with Maite Martin, La Chana, Guinesa Ortega, and other mythic figures in flamenco and went on to work with Carmen Cortes and Gerardo Nuñez in the Lorca's *Yerma*. Since 2001 he has collaborated with guitarist Chicuelo, working with artists Miguel Poveda, "La Susi", Maite Martin Chano Lobato, Israel Galvan, Isabel Bayón, Javier Latorre and "Duquende."

**EUGENIO IGLESIAS (Guitarist)** began playing professionally at a very young age where he worked in all the important "tablaos" in Sevilla. He then began touring with various companies and has accompanied many dancers such as Antonio Canales, Farruco, Farruquito, El Guito, La Tona, Javier Baron, Sara Varas, Manuela Carrasco, Israel Galvan, Mario Maya, Angelita Vargas, Alejandro Granados etc. He has also accompanied many of the greatest flamenco singers in Spain including Lole Montoya, La Negra, Chiquetete, La Susi, Carmen Montoya, Juan Villar and El Potito amongst many others. He is currently working on his own flamenco show as composer and songwriter.

**MANUEL GAGO (Singer)** born in Cadiz to a family of flamenco singers, he began singing at the age of five. By fourteen, he was singing in flamenco festivals with such well-known singers as Juan Villar, Charo Lobato and Rancapino. Later, he began singing for dancers, including Joaquin Cortez, Sara Varas, Rafaela Carrasco, Belen Maya, El Guito, Manolete, Javier Baron and Cristobal Reyes. Manuel has traveled the world, singing in Europe, Asia, South America and the United States.

**PEPE "EL BOCADILLO" (Singer)** was born in Madrid to a gypsy family and was raised witnessing such flamenco stars as Rafael Farina and Diego el Cigala. At the age of 14, he began to sign in prestigious tablaos from Madrid as "Corral de la Morería", "Café de Chinitas", "Torres Bermejas", "Casa Patas" and "Las Carboneras". Afterward he began to work with a wide range of flamenco companies touring through European and Arabic countries. He has performed with artists such as Manolete, Cristina Hoyos, Belén Maya, Rafaela Carrasco, Javier Barón, Joaquín Cortés, Antonio Canales, Manuela Carrasco, Eva la Yerbabuena, Antonio y Manuel Reyes, José Maya, Alfonso Losa, Rocio Molina, Farruquito, Isabel Bayón.

**EMILIO FLORIDO (Singer)** was born in Cádiz, Spain. He began singing at a young age and performed professionally all over Spain as a solo singer. He has accompanied such dancers as Adrian Galia, Domingo Ortega, Luis Ortega, Belen Maya, Yolanda Heredia, Miguel Angel Espino, among others. He has worked with the companies of Cristina Hoyos, El Ballet de Madrid, and La Raza and has toured extensively in Japan, South America and Europe.

**DAVID "CHUPETE" RODRIGUEZ (Percussionist)** was born in Sevilla where he began playing percussion as a child, accompanying his brother the renowned dancer, Antonio "El Chupete." David studied at La Universidad de Sevilla and in the Conservatorio de Triana. In Europe, he has worked in festivals such as La Suma Flamenca de Madrid, Festival de Berlin, La Biental de flamenco de Sevilla, among others. Throughout his career he has

worked with Antonio Cortés "Chiquetete," Juan Peña "El Lebrijano," Arcángel, Antonio Canales, Pastora Soler, David Peña Dorantes, Pedro Sierra, Manolo Franco, Niño de Pura, Pastora Galván, Laura Vital, Manuel Cuevas, María de la Colina, Jose Ángel Carmona, Romero San Juan, Agustín Carbonell "El Bola."

**MARINA ELANA (Dancer)** began her studies in Spanish classical dance and flamenco with Adela Clara and continued her training with La Mónica and Yaelisa in the San Francisco Bay Area. In Spain, she studied in Sevilla and Madrid with artists such as Juana Amaya, Yolanda Heredia and Rafaela Carrasco. Marina made her performance debut with Theatre Flamenco of San Francisco, sharing the stage with Pastora Galvan and Jose Anillo. She also appeared with Maria Benitez's Teatro Flamenco in 2007 in Santa Fe, NM. Marina was a soloist and company member of Caminos Flamencos, where she performed in San Francisco's premier venues and with artists such as Andres Pena and Miguel Rosendo. She graduated from Stanford University in 2008 with a B.A. in film and Spanish language.

**HAMED TRAORE (Guitarist & Bassist)** is a guitarist/multi-instrumentalist from New York City. Born of West African parents, he was exposed to West African rhythms and instrumentation at an early age. At fourteen, he began to formally play guitar and bass and has since performed in the New York City Area, including at The Bitter End, Sullivan Hall, Arlene's Grocery, and Rockwood Music Hall. He instructs yearlong ensembles at The Beacon School and has composed music for past Noche Flamenca productions, including *Antigona*. Hamed recently graduated from Purchase College (SUNY) studying studio production and audio engineering.

**XIANIX BARRERA (Dancer)** began her flamenco studies in New York with Jorge Navarro, Nelida Tirado and Soledad Barrio and in Sevilla with Andres Peña, Alicia Marqués and Concha Vargas. Xianix has also worked with such prominent artists as Isabel Bayón, Ángel Muñoz, Juan Ogalla and Soledad Barrio. She has taught master flamenco dance workshops for the Joyce Theater and New York City Center. Since 2013, Xianix has been touring nationally with Soledad Barrio & Noche Flamenca in such venues as the Joyce Theater and Joe's Pub. She currently teaches flamenco dance to adults and children as a teaching artist for Ballet Hispanico and Flamenco Vivo Carlota Santana in New York City.

**ANGELINA RAMIREZ (Dancer)** began studying Flamenco at the age of nine with Deanna Pierce and Olivia Rojo in Tucson, Arizona. At the age of sixteen, she became a member of Rojo's company, Flamenco y Mas and then had the opportunity to tour the U.S. with the National Theater Company. She continued her studies at the National Institute of Flamenco Arts in Albuquerque, New Mexico studying with Eva Encinias, Joaquin Encinias, Onyara Amaya and Marisol Encinias. She became an original member of Yjastros, the American Flamenco Repertory Company. Upon returning to Arizona, she founded Flamenco Por La Vida and co-owns 5th Row Dance Studios. In 2013, she presented two inaugural festivals in the Phoenix Community: Lluvia Flamenca in collaboration with Stateside Presents and The Phoenix Festival de España with The Phoenix Center for the Arts.

**CARLOS MENCHACA (Dancer)** has had a rich variety of influences in his training and professional career. He began dancing at age 10 studying Mexican and Spanish regional dance, Danza Española, ballet, and flamenco primarily with his aunt, accomplished dancer and director, Belinda Menchaca. In 2006 Menchaca moved to Albuquerque, NM to work with Yjastros: The American Flamenco Repertory Company and to study at the Conservatory of Flamenco Arts under the direction of Joaquin Encinias. He has worked with an array of influential dancers and flamenco artists including Antonio Canales, Alejandro Granados, José Maya, Nino de los Reyes, Concha Jareño, Manuel Gutierrez, Pedro Córdoba, Valeriano Paños, and Domingo Ortega. Currently, Menchaca works as a soloist with Yjastros and instructs and choreographs for the Conservatory of Flamenco Arts. He also regularly works and collaborates with Flamenco Aparicio and La Juerga Flamenco Ensemble among other companies and collectives throughout the United States.

**ROBERT WILSON (Dancer)** also known as ShortSircuit is a dancer from Easton, Pennsylvania. He attended community college but halted his studies in divorce law and

business when he was asked to go on tour with Crown Royal, a rapper who appears on BET. Robert moved to New York to dance and choreograph for Dr. Mehmet before joining the Illuminate Company to tour for 3 months in Malaysia and Hong Kong. Recently he worked with rap artist Joey Bada\$\$ featuring Kiesza on MTV Now. He is excited to kill the stage for *Antigona* with the rest of the cast.

**JEANNE D'ARC CASAS (Dancer)** was born in Aibonito, Puerto Rico. At the age of three, she began studying ballet and Spanish dance and later flamenco and contemporary dance. She holds a Bachelor of Arts in Individualized Studies from the University of Puerto Rico, Río Piedras, and is a certified Ashtanga Vinyasa Yoga instructor. In 2011, she earned her Master of Arts degree in choreography and performance from the University of New Mexico in Albuquerque, where she also taught Flamenco and Modern dance. During the 2014 fall semester, she developed and taught Flamenco: Theory and Practice at the Humanities Department of the University of Puerto Rico, Río Piedras, becoming the first Flamenco theory and practice course ever taught on the island. Most recently, she worked as an artist in residence for the Performing Arts Center Luis A. Ferré in San Juan, Puerto Rico, where she created and presented *Hijas de la Bernarda*, an experimental flamenco and contemporary dance-theatre piece under the direction of Rosa Luisa Márquez.

**LEE BREUER (Consulting Director)** is a director, writer, lyricist and founding member of Mabou Mines. Lee is best known for *The Lost Ones* (Beckett), *The Gospel at Colonus* (after Sophocles) with Morgan Freeman, *Peter and Wendy* with Karen Kandel, and *Mabou Mines' DollHouse* (Ibsen) with Maude Mitchell. He is a MacArthur Fellow, a Bunting and Guggenheim Fellow, a Chevalier de France and a Pulitzer, Tony, Grammy and Emmy nominee and has been awarded an Obie for Sustained Achievement.

**MARY FRANK (Visual Artist & Mask Designer)** is an award-winning (Guggenheim, Lee Krasner) visual artist who was elected to the American Academy and Institute of Arts and Letters in 1984. She has works in the permanent collections of the Metropolitan Museum of Art, the National Museum of Art at the Smithsonian, the Library of Congress, the Arts Institute of Chicago, the Museum of Art at Yale University and the Jewish Museum. She has produced many paintings and works in other media, especially printmaking, which are in New York's Whitney Museum and Boston's Museum of Fine Arts, among others.

**S. BENJAMIN FARRAR (Resident Designer & Production Manager)** is a freelance designer of scenery, lighting, and projection for live performance. He has worked in many venues in NYC, including The Public Theater, The Joyce Theatre and The Lortel Theatre. He has designed throughout the U.S. and Canada in venues such as The Majestic Theatre in Boston, White Bird in Portland, The McCarter in Princeton, The Royal Conservatory in Toronto, and The Zellerbach Playhouse in Berkeley. He has also designed for venues in Australia, Mexico, Argentina, Peru, Brazil, England, Scotland, and Switzerland. Benjamin has worked as a guest designer at NYU Gallatin School in New York and Grinnell College in Iowa. He is a graduate of The University of Iowa and Vanderbilt University.

**SHARON LEVY (Executive Producer)** is the president of Dovetail Productions formed in 1997 to develop and produce new work. She was producer with St Ann's Warehouse, La MaMa, Mabou Mines and piece by piece, for Lee Breuer's *La Divina Caricatura*; *Shalom Shanghai* for the Shanghai Arts Festival; Baba Brinkman's *The Rap Guide to Evolution*; *Mabou Mines DollHouse*; Lee Breuer and Bob Telson's *The Gospel at Colonus*; the jazz opera *Lulu Noire* and the *Tribute to King Oliver*. She was manager to trumpeter Jon Faddis, worked with the British Theatre of the Deaf and the Theatrical Outfit in Atlanta where throughout the 1980's she produced more than 40 plays and musicals.

**MITCHELL DUFANAL (Company Manager)** was born and raised in New York City and earned his Master of Science degree in Urban Policy Analysis and Management at the Milano School of International Affairs, at The New School University in New York City. Mitchell has since worked as a grant and program consultant for non-profit organizations, including the New York Child & Family Support Services and La Casita Comunal de Sunset Park.

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## ABOUT NOCHE FLAMENCA

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Under the direction of Martín Santangelo, the award-winning *Noche Flamenca* has become one of the world's most successful touring companies. Formed in 1993 by Santangelo and his Bessie award-winning wife, Soledad Barrio, the company performs regularly in New York City and tours worldwide, including Argentina, Chile, Brazil, Egypt, and throughout Europe, North America, Australia and Canada.

Hailed by critics everywhere for its transcendent and deeply emotional performances, *Noche Flamenca* is recognized as the most authentic flamenco touring company in the field today, expressing the rigorous, spell-binding aesthetic of flamenco that exceeds the highest artistic expectations. Santangelo has successfully brought to the stage the essence, purity, and integrity of one of the world's most complex and mysterious art forms. All aspects of flamenco—dance, song, and music—are interrelated and given equal weight creating a true communal spirit within the company: the very heart and soul of flamenco.

In support of its mission to educate and enlighten audiences about flamenco, in addition to its performance repertory, the company offers extensive residency programs that reach out to people of all ages.

*Noche Flamenca's* achievements have been recognized with awards from the National Dance Project, the National Endowment for the Arts, the New York State Arts Council, the MAP Fund and the Lucille Lortel Award for Special Theatrical Experience, among others.

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## SPECIAL THANKS

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Wendy vanden Heuvel, Etta Brandman, Aurora Santangelo, Michelle Witt, Frances McDormand, Joel Coen, Mary Frank, Barbara and Donald Tober, Eric Cocco, Lee Breuer, Maude Mitchell, Martin Weschler, Cathy Eilers, Gabriela and Stella, Jeanette Stoner, Phil Esparza, Luis Valdez and Kinan Valdez of El Teatro Campesino, Jackie Shue, Patricia Zohn, Shanta Thake, Joe's Pub, Reverend Dr. Robert Brashear

### **Very special thanks to Dr. Annatina Miescher for fixing and beautifying everything!**

### **Very special thanks for additional staging and movement consultation to:**

Abigail Zealey Bess and David Maurice Sharp

### **...and our many Friends and individual donors:**

Mickey Lemle, Frances McDormand & Joel Coen, Ed Goldin, Barbara & Donald Tober, Piers Cornelius & Wynne Sax-Cedar, Sara Bensman, Steven Kalogeras, Rattray Kimura Foundation, Elaine & Edmund Schroeder, Stella Strazdas & Hank Forrest, Rosalynn June Bonamusa, Galina Espinoza, Susan Gold, Lisa Goldberg, Maureen Jerome, Ausra & Edvardas K. Kaminskas, Linda Mummiani, Irene Nesbit, Richard & Susan O'Neill, Joshua Rand, Ann Settel, Lydia D. Zweben-Howland, Tracy Lessor, Pilar Jimenez, Mildred Allen, Tambalotti Andrea, Xan Raskin, Claire Lang, Carol Chodkowski, Elizabeth Ramage, Gail Rosenbloom, Jonathan Crowley, Michael Aronov, Eileen Mislove, Annette Kudrak, Cristina Gonzalez-Gellineau, Patricia Sullivan, Ann Settel, Scott Hamilton, Jared Cohen, Christopher Weston, Christa Meadows, Nicholas Tanis, Julia Geraghty, Frederick Hecker, John Soares, Andrew Renfroe, Francisco Montano, Susan King, Cara Stein, Suzanne Schutte, Frank Lenti, Albie Cortes, Sharron Davis, Madeline Rhum, Dawn Cieplensky, Michael O'Brien, Candice Agree, Seth Dawes, Jil Godmilow, Jeffrey Bailey, Patrick Bailey, Lisa Schermerhorn, Laurie Wen, Michael Page, Joan Brunskill, Rosa Velez, Isabel de Sena

## A 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 takes its place in that heritage. Throughout the centuries, Andalusia absorbed peoples of different cultures and backgrounds, including Romans, Jews, and Moors. Perhaps the most significant arrival was in the 15th century when tribes of nomadic Gypsies settled in southern Spain, coinciding 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-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 in Spain. 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*.

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 1840's, 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 *cafés 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 1920's. 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 un-choreographed dances of Andalusian Gypsies that has maintained the art form in its most creative essence.

**Thank you for your enthusiasm & support of Noche Flamenca and *Antigona!***

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Music librarian **ANDREW JUSTICE** has selected the following resources to help you learn more about tonight's performance. You can access electronic resources, which include the articles, audio recordings, and video recordings listed below, through the search bar on the USC Libraries homepage at [libraries.usc.edu](http://libraries.usc.edu).

### BOOKS

- Goldberg, K. Meira, ed. *Flamenco on the Global Stage: Historical, Critical and Theoretical Perspectives*. Jefferson: McFarland & Company, 2015. GV1796.F55 F62 2015 (Doheny).
- Haas, Ken. *Flamenco!* New York: Thames & Hudson, 2000. GV1796.F55 H33 2000 (Doheny).
- Sophocles. *Antigone*.  
David Mulroy, trans. Madison: University of Wisconsin Press, 2013. PA4414.A7 M78 2013 (Doheny) and eBook.  
Don Taylor, trans. London: Methuen Drama, 2006. PA4414.A7 T39 2006 (Doheny).  
Reginald Gibbons and Charles Segal, trans. New York: Oxford University Press, 2003. PA4414.A7 G53 2003 (Doheny).

### ARTICLES

- Gilpin, Caroline and Katherine Schulten. "Text to Text | 'Antigone' and Noche Flamenca's 'Antigona'" in *New York Times (Online)*. January 21, 2016.
- Goyette, Michael. "Antigona" in *Didaskalia* 12:2 (2015).
- Hartman, Susan. "A Renowned Dance Couple Keeps Flamenco's Flame Burning in New York" in *New York Times (Online)*. Dec 4, 2015.

### AUDIO

- Danza Fuego. *Flamenco Poetry*. Musical Heritage Society 515659Y, 1998. Compact Disc 26470mus (Music).
- Gipsy Kings. *Savor Flamenco*. Knitting Factory KFR1128-2, 2013. Compact Disc 22838mus (Music).
- Romero, Pepe. *Flamenco*. Philips 422 069-2, 1998. Compact Disc 19643mus (Music).

### VIDEO

- Alba, María. *Masters of Flamenco Dance: Early Television Concerts*. Kultur, 2005. MUSDVD 314 (Music).
- Saura, Carlos. *Carlos Saura's Flamenco Trilogy*. Criterion, 2007. LVIDVD 2855 (Leavey).
- Saura, Carlos. *Flamenco*. New Yorker Video, 2003. LVIDVD 1750 (Leavey).

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