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**DUCATI**

## Special Thanks To

*I would like to extend a very special thank you to the following individuals:*

- All the musicians and performers for all the hard work.
- The Calgary Arts Development for their support which helped make this event possible
- Ben Johnson for poster design.
- Ken Buera for videotaping the event.
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- My husband Darin Wright for all the little things that helped out with and support and patience with all the projects I seem to take on.

*I would also like to extend my gratitude and appreciation to all our supporters, flamenco aficionados and those that helped promote the show including my students who helped hang posters and spread the word.*

ANNETTE MORCOS PRESENTS:

# RAÍCES

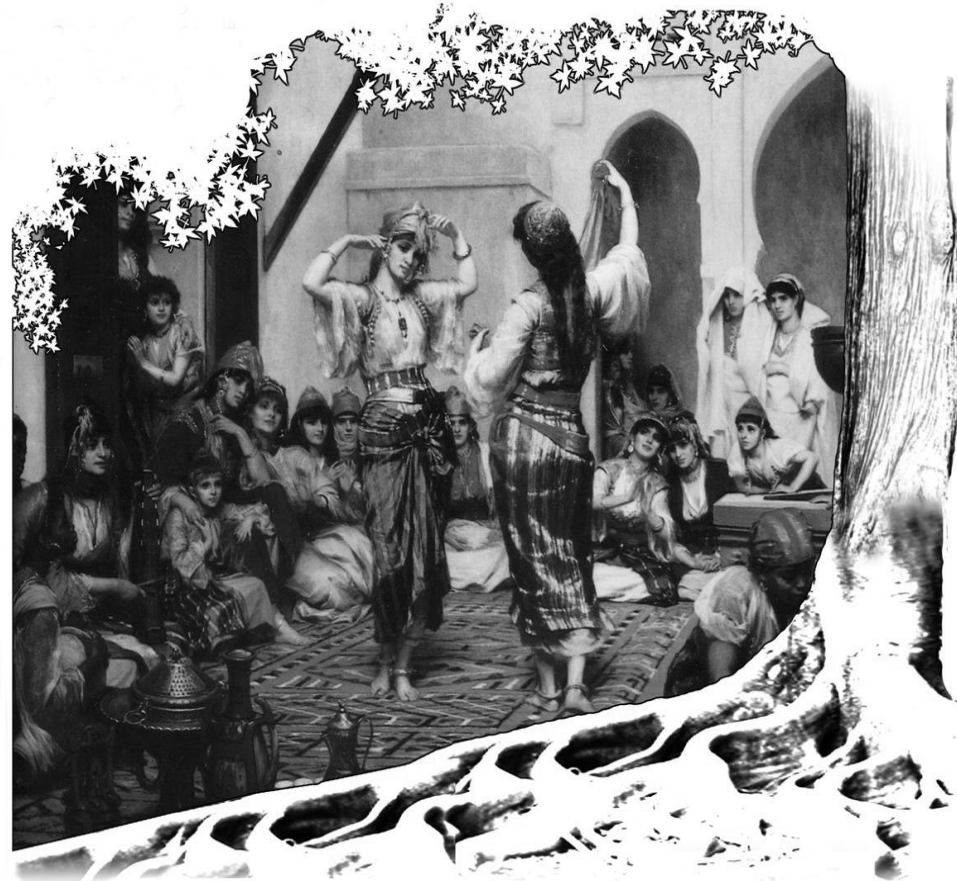
A JOURNEY THROUGH THE ROOTS OF FLAMENCO

Flamenco - Arabic - Gypsy - Indian

Friday November 16, 2007, University Theatre

University of Calgary Campus, 2500 University Dr. NW

Featured Artists: Annette Morcos, Ben Johnson, Dafne Canales Lees, David Matyas, Francesca Canalizo, John Nordstrom, Jonathan Lewis, Maria Regnier, Robin Tufts, Arabia Adorned, Fineza Flamenca Dance, and Kalabhavan of Calgary



# The Artists

## **Annette Morcos** - Flamenco Dancer, Cantaora (vocals)

Annette is Calgary's premier Flamenco performer and instructor. She strives to bring out the essence of this unique art form in her performances and through her teaching as director of Fineza Flamenca Dance School. Over the years Annette had the privilege of studying with world-renowned Spanish artists such as: Milagro Menjíbar, Rafael Campallo, Eva La Yerbabuena, and Juana Amaya to name a few. Annette returns to Spain every year to further her knowledge of the art. Her interest in Flamenco is not limited to dance. She studied Flamenco singing since 1996. Her grasp of the techniques for singing Flamenco is facilitated by her knowledge of the Middle Eastern style of song and through her Mediterranean upbringing.

As a performer, Annette has been active in the Calgary Flamenco scene since 1998. She is the director of Salero Caló Flamenco group, a group that has been the most prominent performer of Flamenco in Calgary since 2003. The group's frequent tablao/ Peña style performances at the Beat Niq consistently sell out. Also since 2003 Annette has taken an initiative to present Flamenco in several productions including the sold out 'Ritmos y Sonidos' concert in 2005, the highly acclaimed 'Encuentros' in 2006, the 'Noche flamenca' concert series in Edmonton, Canmore and Red Deer, and the Raices Concert last May. Annette has also performed as a solo artist in Saskatoon, and at the Flamenco Caravan CD release concert in Thunder Bay.

## **Ben Johnson** - Oud, Bouzouki, and Tabla

Ben is an original Rembetika Hipsters; the Hipsters have been playing Greek and Oriental music in Calgary and across Canada for ten years. A versatile instrumentalist, Ben will be performing on several lutes and drums.

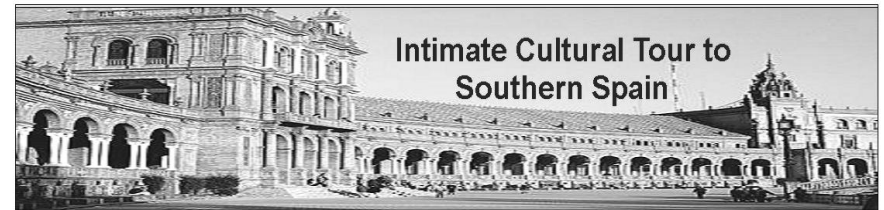
## **Jonathan Lewis** - Violin, and Baglama

Jonathan is a violinist and composer with Calgary's well-loved Paid Tongued Devils. In addition, he performs with the Rembetika Hipsters and has worked in dozens of theatrical productions and on many recordings by Calgary Musicians.

## **Robin Tuft** - Doumbek, Anvil, Cajón, and Riqq

Though primarily a jazz drummer, Robin has wide musical interests and performs in many different settings. He is a member of Alberta Celtic unit

**Seanachie** and has played or recorded with many of the musicians in the Calgary roots music community. Robin is quite technically accomplished but is also comfortable playing a part that is felt as much as it's heard. That quality made him an ideal choice for an acoustic string band recording.



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# CALGARY MENS CHORUS

with special guests Annette Morcos  
with Salero Caló and Fineza  
Flamenca Dancers

*Guitarra*  
*A Spanish Christmas  
Celebration*

December 16, 2007  
2:00pm  
Rozsa Centre  
(Eckhardt-Gramatte Hall)



\$20 at the Door or from Chorus Members



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## David Matyas - Flamenco Guitarist

David began to realize a passion for the art of flamenco when he saw a concert by the great maestro of flamenco guitar, Paco de Lucia, in Calgary several years ago. David first visited Spain in 2004, and took lessons with Madrid-based flamenco guitarist Manolo Segura. In Calgary, he has studied with the well-known guitar flamenco guitarist Peter Knight. David has been performing for Annette Morcos' Calgary-based Fineza Flamenca dance school and Salero Caló Flamenco group for over 3 years. David has also accompanied dance classes at Decidedly Jazz for Claudia Carolina, one of the leading flamenco dance teachers in Canada.

## John Nordstrom - Bass

After studying music in Edmonton at Grant MacEwan College, Jon has been busy in the Alberta music scene playing as often as he can with bands like Captain Tractor, The Plaid Tongued Devils and The James Murdoch Band. Jon has also performed with artists such as Luke Doucet, The Rembetika Hipsters, Maria Dunn, The Mcdades and has released two albums of his own songwriting.

## Dafne Canales Lees - Bellydancer

Dafne is the director of Arabia Adorned Bellydance Academy, a Middle Eastern dance school and company that operates in Calgary. She has lived in her youth in Libya and has great respect and understanding of the Middle Eastern dance style.

## Maria Regnier - Flamenco Dancer

Having extensive training in Jazz, tap, and ballet, Maria has danced five years with Alma Flamenca in Saskatoon. Over the past two and a half years she has been performing around Calgary with Salero Caló members Annette Morcos, Francesca Canalizo and David Matyas. She has traveled to Spain on several occasions studying with a number of Flamenco dancers in Seville, Granada and Madrid.

## Francesca Canalizo - Flamenco Dancer

Francesca has been dancing flamenco since 1998 and has been privileged to study under many well respected flamenco artists including: Claudia Carolina, Claire Marchand, Kari Alba and Oscar Nieto from Canada, Sabas from Mexico, as well as Alejandro Granados and Christina Hall from Spain. Francesca has also had the opportunity to study in Spain at the well known Flamenco school "Amor de Dios" in Madrid with great master El Guito. Currently Francesca performs primarily with Salero Caló and has performed on the productions "Ritmos y Sonidos" and "Encuentros" both produced by Annette Morcos. She also works from time-to-time on other projects with other local flamenco artists.

## **Kalabhavan of Calgary** - Indian Dance

Kalabhavan of Calgary is directed by Roma Thakore who holds a bachelor of dance from the University of Bombay. Roma has been teaching Bharatnatyam dance in Calgary for twenty five years. Her students, including her daughter Pooja who will be performing tonight, have won several dance competitions and have performed for several cultural organizations. Pooja has been trained in classical Indian dance since the age of 3. Kalabhavan has productions from time to time that feature Classical and folk dances of India

## **Fineza Flamenca Dancers**

Chris Tse, Jo Briggs, Leila Bryce, Marcela Antoniou, Opal Zack-Tse, Tracy Cumberbatch.

## **Arabia Adorned Dancers**

Auryanna, Dunyana, Erin, Malika, Nadiya, Rashmi, Sabiya, Zel

## **Stage and Rehearsal Manager**

Adriana Sanzana

## **Assistant Stage Manager**

Andres Canalizo

## **Videographer**

Ken Buera

## **Photographer**

Tony Field

## **University of Calgary Theatre Staff**

D.W. Von Kustor - Production Stage Manager

Janice Mcinulty - Front of House Manager

Gwen McGowan

Technical staff:

Luke Dahlgren

Sara Trachsel

Derek Storbakken

Mike Hall

## **Pumphouse Theatres Box Office**

Kathryn Waters

**Soleá Por Bulería** - This is a hybrid form combining elements of two *palos* (rhythms) of Flamenco. The Soleá, which is considered the heart of Flamenco, is deep, reflective and intense is combined with Bulería, which is considered to be more of a celebratory and a playful form. The Soleá por Bulería is shown here to represent a form that has evolved naturally through artistic interpretation. This choreography displays the current style and attitude of Flamenco, seen commonly in Spain today.

Dancer: Maria

Musicians: Annette, Dave and Robin

Palmas: Chris and Opal

**Petenera** - The Petenera is a very particular style in flamenco. The Gypsies have the same superstition about the Petenera as British actors have about Macbeth, they perform it, but the title must never be named. Legendary or real, La Petenera was a girl from Paterna de La Rivera in Cadiz, Spain, notorious for her beauty and hardness of heart. It is said that the Petenera has Jewish associations. One of the theories is that it began as a Jewish folk song and chant and has since evolved into what it is today. Traditionally, up until the 1950s, women in Flamenco did not use much footwork in the dance. More emphasis was put on graceful upper body movement and use of elaborate feminine costumes, such as the Bata de Cola. The Bata de Cola has been gaining popularity once more.

Dancer: Annette

Musicians: Dave and Jonathan

Palmas: Chris and, Francesca and Opal

**Songs of the Gypsies** - The title of this song says it all. Several gypsy groups take claim for this song. The fact that there are recordings of it in Greek and Spanish indicates how the Gypsy cultures transcend borders. The song will first be sung in Greek and Greek gypsy language and will be interpreted with the use of Eastern instruments. The Spanish version will follow, accompanied by Spanish guitar and *palmas* (handclapping). The choreography will reflect the merging of cultures.

Dancers: Dafne, Maria and Pooja of Kalabhavan of Calgary

Musicians: Annette, Ben, Dave, Jonathan, John and Robin

*Fin*

Annette Morcos Presents...

# Flamenco

# Flamenco

at the



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## Flamenco

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## Raices

The roots of flamenco began in Andalusia, Spain and grew out of the native Andalusian, Moorish, Sephardic and Gitano (gypsy) cultures living in this region. Influenced by these cultures Flamenco became a natural fusion of musical and cultural traditions. Flamenco has evolved from being a simple folk art to becoming an expression of emotion through music and movement. Raices will take us on a musical and cultural journey through the birth and growth of this fiery art form.

## Program

**Narration** - Francesca

**Zambra** – Zambra is a gypsy dance of celebration originating from the caves of Granada, Spain. This style of song and dance is characterized by its cheerful, upbeat pace and the energy of its dancing. It is a very old dance form that symbolizes different stages in a Gypsy wedding. The word *zambra* comes from the Arabic word for music (*zamara*). The word's Arabic origin and the Gypsy style support the theory that the persecuted *Moriscos* (Moors who converted to Christianity in order to stay in Spain) hid among the Gypsies.

Dancers: Dafne, Auryanna, Erin, Malika and Nadiya  
Musicians: Annette, Ben, Dave, Jonathan and John  
Palmas: Chris, Maria, Opal and Robin

**Colombiana** – From the Americas came new music forms that spread into the port cities of Spain and spread in Andalusia where they were assimilated into Flamenco. The Colombiana is an example of a form that originated in Colombia. It falls into a category of Flamenco called Songs of the Ida y Vuelta (or round trip songs) because they were taken to the New World by the Spanish, were transformed and returned to Spain changed. The song has a Latin sound, but is sung with Flamenco intonations

Dancer: Francesca  
Musicians: Annette, Dave and Robin  
Palmas: Chris, Maria and Opal

**Zorongo** - Another song and dance style whose name can be attributed to the Arabic language is the Zorongo. The Gypsies began to cultivate and revive this dance at the beginning of the 20th century after it had fallen into disuse. The first part, being freestyle, and a chorus is built to the fast tempo of Bulería. The castanets will be used to reflect an element of the Spanish classical and folk dance as well as music.

Dancer: Annette  
Musician: Dave  
Palmas: Chris, Maria and Opal

**Indian Gypsy song** – This piece was chosen to reflect the Indian origins of the Gypsies. Those that arrived to Spain did so in the 15th Century. This piece is a close duplication of a Gypsy song. The instruments used today will include the *tabla* (an Indian percussion instrument), a stringed instrument with a similar sound to the guitar, and a violin which will replace vocals.

Dancer: Pooja of Kalabhavan of Calgary  
Musicians: Ben, Dave, Jonathan, John and Robin

**Alf leilah wa leilah** - This song represents the melodic nature of Arabic music. It highlights the Arabic influence on the way Flamenco melodies are sung, particularly the more deep song forms. Oriental music is attributed to bringing more sensitivity and emotion to the music of Spain. Tonight's version of Alf leilah wa leilah is created through the use of an Arabic string instrument called an *oud* and is accompanied by *dumbek* and violin. The Arabia Adorned dancers will interpret the song dressed in costumes inspired by the costumes of the 1930's.

Dancers: Dafne, Auryanna, Dunyana, Malika, Nadiya, Rashmi, Sabiya, and Zel  
Musicians: Annette, Ben, Jonathan, John and Robin

**Zapateado** – Zapateado brings forth the relationship between classical Spanish dance and Flamenco. The use of intricate footwork rhythms is the main characteristic of this form. It is often represented in theatrical style with more than one dancer as is the case in tonight's performance.

Dancers: Annette, Maria, Chris, Marcela, Opal and Tracy  
Musician: Dave

## Intermission

**Martinete** – The Martinete is one of the oldest forms of flamenco song which originated from the hardship of the black smith workers. Originally, this form was sung with no accompanying instruments. In this interpretation, the rhythm will resonate through nothing more than the sound of a hammer striking an anvil and the footwork of several dancers.

Dancers: Annette, Francesca, Maria, Chris, Jo, Leila, and Opal  
Musicians: Robin  
Palmas: Marcela and Tracy

**Sangre Gitana y Mora** – composed by Lole y Manuel – This song reflects the start of the hippie era of Flamenco which took place in the 1970s. It was also the beginning of the re-emergence of the Moorish Arabic roots in Flamenco. Several artists since then have either used Arabic instrumentation or vocals in their interpretation of Flamenco. This piece was chosen to reflect this era and because it highlights the Arabic Moorish influence, hence the integration of Middle Eastern style of dance.

Dancer: Nadiya  
Musicians: Annette, Dave and Robin