



Photo by Csilla Kajtar

# Flamenco Vivo Carlota Santana

Thu, Apr 11, 2024 at 8 pm  
The Nimoy

**CENTER  
FOR THE ART OF  
PERFORMANCE  
UCLA**

# WELCOME TO THE 2023–24 SEASON

UCLA's Center for the Art of Performance (CAP UCLA) is dedicated to the advancement of the contemporary performing arts in all disciplines – dance, music, spoken word and theater, as well as emerging digital, collaborative and cross cultural platforms – by leading artists from around the globe.

Our mission aligns with UCLA's mission of education, research and civic engagement by providing cultural and experiential programs that provoke inquiry and facilitate connection and creativity.

[cap.ucla.edu](https://cap.ucla.edu)



# CAP UCLA'S new home for live performance

It's an honor and a privilege to welcome you to CAP UCLA's stunning new home for the performing arts: the UCLA Nimoy Theater. Through our diverse programs, and by providing vital opportunities for artists and partner organizations to develop contemporary work, The Nimoy is poised to make a lasting contribution to the performing arts, UCLA and our Los Angeles communities.

The Nimoy's inaugural season launches with an interdisciplinary array of projects by influential and groundbreaking local, national and international artists. Together they will share their unique perspectives and crucial visions, creating an opportunity for our audiences to see the world in different and extraordinary ways.

This is your invitation to experience the beauty of sitting in a dark theater, among strangers or loved ones illuminated by the possibilities of the imagination. In this shared space, through the power of the arts, our ideas are challenged and our horizons are broadened – we are transformed.

I look forward to seeing you at The Nimoy!



Edgar Miramontes

*Executive and Artistic Director*





Photo by Csilla Kajtar

CAP UCLA Presents

# Flamenco Vivo Carlota Santana

Thu, Apr 11, 2024 at 8 pm  
The Nimoy

Program duration: 60 minutes  
No intermission



# PROGRAM NOTES

## FANDANGOS

Choreography: Emilio Ochando  
Dancers and Musicians: The Company  
Based on traditional folkloric music

## TIENTOS

Choreography & Performance: Lorena Franco  
A slow moving and emotional driven dance.

## SEGUIRIYA

Choreography & Performance: Adrian Dominguez  
Siguriya is a form of flamenco music in the *cante jondo* - deep song category. This deep, expressive style is among the most important in flamenco.

## CANTE Y GUITARRA

Calvin Hazen, Francisco Yiyi Orozco, Manuel Soto

## SOLEARES

Choreography & Performance: Fanny Ara  
The *soleares* is one of the most serious and most *jondo* (deep) *palos* in flamenco. The name soleares is derived from “soledad,” which means loneliness or solitude and its lyrics often convey themes of romantic tragedy and desolation.

## ALEGRÍAS

Choreography and Performance: Emilio Ochando  
The Alegrias from the port city of Cadiz is full of life and “aire.”

## FIN DE FIESTA/BULERÍAS

Dancers & Musicians: The Company  
The name *Bulerías* comes from burlar or to make fun. The flamenco party ends *por Bulerías*, a “jam session” in which everyone takes their turn to “show their stuff.” The *baile por Bulerías* (bulerías dance) is one of the most vivacious and difficult dances, and requires a great deal of *gracia* (grace) and sense of rhythm.

**Program subject to change.**

## ABOUT THE PERFORMANCE

Artistic Director: Carlota Santana

Associate Artistic Director/Tours: Emilio Ochando

Dancer: Fanny Ara

Dancer: Emilio Ochando

Dancer: Lorena Franco

Dancer: Adrian Dominguez

Guitar: Calvin Hazen

Percussion/singer: Francisco Orozco “Yiyi”

Singer: Manuel Soto

## ABOUT THE ARTISTS

**Carlota Santana (Founder and Artistic Director)** Hailed as “The Keeper of Flamenco” by *Dance Magazine* and honored by the King and Government of Spain with *La Cruz de la Orden al Mérito Civil* for “all the years of passion, excellence and dedication to the flamenco art,” Carlota Santana is an internationally-renowned flamenco and Spanish dance artist and educator. In 1983, she co-founded Flamenco Vivo with Roberto Lorca; following his death from AIDS in 1987, she was determined to continue their work. In the decades since, she has led Flamenco Vivo Carlota Santana’s growth as one of this country’s most successful flamenco companies, with a mission to promote flamenco as a living art form and a vital part of Hispanic heritage. Under Santana’s artistic direction, Flamenco Vivo has premiered more than twenty original works, offering commissions to numerous flamenco artists from Spain and the United States. Ms. Santana created the company’s innovative arts-in-education program, integrating Spanish dance and culture with academic curricula, and has pioneered bilingual education initiatives targeted to immigrant populations, as well as other programs addressing the special needs of disabled youth. Beyond the company’s on-going work, she has also been the driving force behind a series of unique special projects, flamenco symposia produced in collaboration with Duke University’s Dance Department (2012 and 2015), and the “100 Years of Flamenco in New York” exhibit mounted in partnership with The New York Public Library for the Performing Arts. The first-ever curated



museum show on flamenco in the U.S., “100 Years” ran for five months (March–August 2013) in The Vincent Astor Gallery at Lincoln Center; in his review, *New York Times* chief dance critic Alastair Macaulay praised the “vitality and pride” of the show, noting: “This vivid collection enriches our ideas of both this genre and this city.” Ms. Santana is on the faculty of Duke University, and has taught at Long Island and New York Universities.

**Fanny Ara (Dancer)** is an internationally-sought after and award-winning choreographer, performer and instructor. Her most dedicated worldwide fans credit her as one of the driving forces of flamenco today. Ara excels in the full spectrum of flamenco, from the most traditional to the avant-garde. Fanny has been an invited artist in national and international festivals and has toured extensively in Canada, Central and South America, the Middle East, Africa and throughout Europe. She has been distinguished since 2006 with nominations from the Isadora Duncan Dance Awards in the categories of Most Outstanding Individual Dancer, Most Outstanding Music, Ensemble and Individual Performance for her project, *Juncal Street*, and Best Ensemble for her work with the San Francisco Opera in *La Traviata*. New York’s Vilcek Foundation also awarded Fanny a prestigious finalist prize for “Creative Promise in Dance” in 2012. Fanny’s versatility in the art form of flamenco is manifested in her many artistic works. As Philip Gardner said of her performance at the Joyce Theater in New York City: “My newest love is Fanny Ara ... the captivating expressive qualities of Fanny’s upper body mesmerized us while her footwork dazzled both the eye and the ear ... she soared into the upper most echelon of dance artists I have witnessed over the years.”

**Emilio Ochando (Dancer)** was born in Valencia and began his training at the age of nine. At twelve he collaborated with the National Ballet of Spain and at sixteen moved to Madrid continuing his training and finishing his studies at the The Royal Professional Conservatory of Madrid “Mariemma.” He has performed with the Companies of Domingo Ortega, Inma Ortega, Malucos Danza, Nuevo Ballet Español (Rojas and Rodríguez), and Aida Gómez and performed in various tablaos, nationally and internationally. In 2013 he created his own

company and produced works such as: *3DEUNO* and *SIROCO*. He has choreographed for the Rafael Aguilar Company and for the production of *Oh Cuba* in Granada at the Generalife. He choreographed *Romeo and Juliet* for the EBB Company, and “*Sin Duda.*” for the latest production of the Royal Professional Conservatory, *Marienma*. He performs workshops and masterclasses traveling to the United States, Canada, London and Europe. During his career he has received many awards: first prize in the international contest of Spanish dance and flamenco city of Almeria, first prize Talentmadrid 2016 and first prize in the Certamen de Baile Español y Flamenco in Madrid in 2016. In 2018, he was a candidate for the 2018 MAX awards for a best male performance and a best new show for *SIROCO*. Presently, he performs as a guest artist and is touring with his latest *3DEUNO* and *SIROCO* shows. He has performed in festivals such as the Jerez Festival, Suzanne Dellal Festival and Flamenco Madrid Festival, among others.

**Lorena Franco (Dancer)** began studying dance at the age of five in her home town of Cordoba. She continued her studies there until 2005 when she received a grant to study with the well-known Maestro Granero in Seville. There she also studied with Andrés Marín, Isabel Bayón, Rocío Coral, Matilde Coral, Rubén Olmo, Antonio Canales, Rafael Campallo, Encarna López, Adela Campallo and Eva Yerbabuena, among others. She began her professional career with Eva Yerbabuena in 2006 and worked with her until 2017 as rehearsal director. She then worked with other companies such as Daniel Navarro, Javier Latorre, Andrés Peña, Álvaro Paños, among others. She has worked as soloist in productions of Agustín Carbonell “el Bola” and Manuel Cuevas. She also performs frequently as soloist in tablaos such as Los Gallos in Seville, Las Tablas in Madrid, Los Tarantos and Las Ramblas in Barcelona and in Japan.

**Adrian Dominguez (Dancer)** studied at the Seville Conservatory of dance from 2007 to 2011 and with Matilde Coral and Manolo Marín, the two most known maestros in Seville, and toured with the dance ensemble Mairena del Aljarafe. Adrian received the First Prize in the youth category in the XXV competition of regional dances in 2008. In 2017, he received the first Prize for



Jóvenes Talento from the Cristina Heeren Foundation. He has studied with Juan Manuel Fernández Montoya (Farruquito), Manuel Betanzos, Juan de los Reyes, Alicia Márquez, Rafaela Carrasco, Rosario Montoya (La Farruca), Rafael Campallo, Antonio “El Pipa,” and Andrés Peña, among others. From 2014 to 2017, Adrian resided and performed in tablaos in Madrid such as: Casa Patas, Torres Bermejas, Villa Rosa and La Pacheca. Presently, he is living in Seville performing at tablaos such as Los Gallos and Auditorio Álvarez Quintero, and he is a member of and has toured with the Company of Jose Antonio Ruiz.

**Calvin Hazen (Guitarist)** has relocated to the United States after twenty years of living and working as a professional guitarist in Madrid, Spain. During this time, he performed at some of the most famous Flamenco Tablaos in Spain, including El Corral de La Moreria, Casa Patas, Las Carboneras, Las Tablas and El Teatro Arenal. Here he had the honor of sharing the stage with such illustrious artists as Jesus Carmona, Manuel Liñan, Carmen “La Talegona,” Joaquin Ruiz and Jeronimo Maya to name but a few. He has performed at some of the most prestigious theatres in the U.S. as well as internationally including Radio City Music Hall and Lincoln Center in New York City, Teatro Nacional in Mexico City and Teatro Madrid in Spain, where his performances have enjoyed enthusiastic critical acclaim. He has worked as musical director and composer for numerous companies including Suite Española, Carlota Santana Flamenco Vivo and Maria Benitez Teatro Flamenco. He is a regular performer and instructor for Festival Flamenco, Albuquerque. Most recently he has worked as instructor and accompanist/composer in the Theatre and Dance Department at UNM.

**Francisco Orozco “Yiyi” (Percussionist, Singer)** was born in Barcelona to an Andalusian family and was introduced to Flamenco rhythms at the tender age of four. Yiyi was trained by flamenco singer and father “Joselón de Jerez” in his Spanish peña named “Peña Fosforito.” Considered a child prodigy of percussion, Yiyi began his professional career at the age of twelve. By age seventeen, and one CD later, he became more involved with singing, and left Spain for Germany on a long-term contract with the company “Flamenco Rubio.” Since that time, he has performed with “Compañía Flamenca Alhama” throughout

Europe and Japan; with María Benitez “Teatro Flamenco” and Domingo Ortega as well as at “Casa Patas” in Madrid; with Jose Greco II; and with world-renowned guitarist Serranito. He has also performed with Alejandro Granados, Yolanda Heredia, El Toleo, El Pelao, María Serrano, La Tania and Antonio Granjero

**Manuel Soto (Singer)** was born in Jerez de la Frontera in the heart of a family of artists from the Barrio de Santiago. His professional career began at the age of ten, as a flamenco dancer in the Dance Academy of Manuela Carpio. At sixteen, he left flamenco to become the vocalist of a Rock band called “Plashe.” After several years of academic training, he returned to the world of art to devote himself to singing. He has worked with the pianist Rosario Montoya “La Reina Gitana” in her shows from 2003-2009, including the performances in the World Fair of Flamenco (Seville), Caixa Forum (Barcelona), Fiesta de la Buleria (Jerez) and X Festival de Jerez. In 2008, he toured the Italian peninsula with Maria Luisa Sereno Lozano “Chiqui de Jerez” and traveled to the United States with José Porcel in the show *Libre Albedrío*, performing at the Metropolitan Museum of Art and The Bronx Museum of the Arts among others. He has performed with Carlos Carbonell’s Company in the Festival de Lille (France 2008), in the XIII edition of the Festival de Jerez (2009) with Antonio and Silvia Perujo Company and in the Company of Andrés Peña and Pilar Ogalla. From 2019 until today, he is part of “Maestros Flamenco Online” directed by Manuel Betanzos, an online platform to teach flamenco courses worldwide. He is the official cantaor of the bailaor Eduardo Guerrero. In 2022 he was singer for the bailaor Juan Fernandez’s “De los Puertos” in the Festival de Jerez. He works in tablaos Casa de la Memoria, El Arenal, Corral de la Morería, and Casa Patas.

# **ABOUT FLAMENCO VIVO CARLOTA SANTANA**

**Flamenco Vivo Carlota Santana's work is sustained through institutional support from funders including:**

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Flamenco Vivo Carlota Santana is exclusively represented by Pruzan Dance Arts.

Contact Cathy Pruzan via [pruzandancearts.com](http://pruzandancearts.com) or directly at [cpruzan@aol.com](mailto:cpruzan@aol.com)



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Each year, Design for Sharing (DFS) brings thousands of K-12 public school students from across Los Angeles to CAP UCLA venues for free performances and interactive workshops with professional artists.

DFS programs are open to any public school in greater Los Angeles, and are always free to attend.

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**Urban Bush Women**  
***Legacy + Lineage + Liberation***  
Fri, Apr 19, 2024 at 8 pm  
Royce Hall

Ground-breaking dance theater company Urban Bush Women brings *Legacy + Lineage + Liberation*, an evening of deeply-affecting works exploring the Civil Rights movement, ancestral wisdom, and the expansion of women's rights. Urban Bush Women articulates under-told stories through dance informed by the Women+ and African Diasporic experience.

**“Triple threat performers who dance, sing and act with a sometimes searing sense of truthfulness.” – *The New York Times***

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# UCLA NIMOY THEATER

CAP UCLA has a new home for live performance  
in Westwood!

Located near the UCLA campus on Westwood Boulevard,  
The Nimoy is a reimagining of the historic Crest Theatre as a  
flexible, state-of-the-art performance space.

This dynamic and intimately scaled venue immerses  
audiences in a profoundly engaging experience of live  
performance – while providing contemporary performing  
artists from Los Angeles and around the world expanded  
opportunities to develop and present new work.

[cap.ucla.edu/nimoy](https://cap.ucla.edu/nimoy)





## **Luciana Souza / Trio Corrente** ***Cometa***

**Sat, Apr 27, 2024 at 8 pm**  
**The Nimoy**

“Brazil’s jazz greats Luciana Souza and Trio Corrente bring their bossa nova and jazz to The Nimoy stage. Enjoy new takes on classic sambas and original songs from their latest album, *Cometa*.

**“Though often referred to as a jazz musician, Brazilian singer Luciana Souza does wonders bending genre restrictions and expectations.” – *Pop Matters***

**[cap.ucla.edu/cometa](http://cap.ucla.edu/cometa)**

# LAND ACKNOWLEDGEMENT

We at UCLA's Center for the Art of Performance acknowledge the Gabrielino/Tongva peoples as the traditional land caretakers of Tovaangar (the Los Angeles basin and South Channel Islands).

As a land grant institution, we pay our respects to the Ancestors (Honuukvetam), Elders (Ahihirom), and relatives/relations (Eyoohinkem) past, present and emerging.

# There is no room for racism, intolerance, or inequity.

## Anywhere

Not on our stages, in our offices, on our loading docks, in the box office lines, or on the dance floor.

## With anyone

Not with our staff, crew, artists, volunteers, ushers, audiences or fans.

We uphold and embrace principles of antiracism, equity, diversity and **AUTHENTIC** inclusion as integral to our mission.

We must **EMPOWER** the historically underrepresented.

We must **UPLIFT** excluded voices.

We must **RESIST** structural racism.

We will **COMMIT** fiercely to our responsibility to observe, absorb, consider, contemplate, endure, share and engage in this change.

We **STAND AGAINST** all forms of discrimination.

We will **STRIVE** to make our organization more equitable and inclusive.

As part of UCLA's School of Art & Architecture (SOAA), we – UCLA's Center for the Art of Performance (CAP UCLA) and Theater Management Services (TMS) – are committed to connecting and creating space for the arts and for all communities.

We acknowledge our organizations' histories as being predominantly white institutions. We are facing uncomfortable truths about systemic racism as we work to make the deep changes necessary to transform the organizational dynamics in our work culture and business practices and dismantle existing oppressive structures. We know there will be shortcomings, which we will face head on. We commit to continually addressing and adapting to changes as they arise. It is only in an improved, supportive work environment that everyone can be fully present, and respected as their true authentic selves.

*This statement was drafted by a committee of staff members from both the Center for the Art of Performance and Theater Management Services, from a variety of backgrounds, viewpoints and perspectives.*

Together we stand with UCLA's School of Art and Architecture's EDI statement.



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The Executive Producer Council is CAP UCLA's philanthropic leadership group, which develops and contributes resources vital to CAP UCLA's programming and mission. The Council champions the creative development and presentation of live programs and public dialogue with contemporary performing artists by providing direct support for CAP UCLA's annual programming. The Council is engaged in dialogue about the artistic and curatorial practices that inform annual programs, long-term initiatives and collaborative planning efforts which stand at the heart of CAP UCLA's mission and public purpose.

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The Design for Sharing Council is a group of dedicated supporters whose efforts help to resource the K-12 arts education programs of DFS.

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## General Questions

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(please allow 48 hours for a response)

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## Press Inquiries

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## Design for Sharing/ K-12 Arts Education

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## Theater Rental Information

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Mary Terrall & Ted Porter



# ENDOWMENTS

**Over time, many generous individuals have initiated leadership gifts to establish endowments that support the performing arts at UCLA in perpetuity.**

Arthur E. Guedel Memorial Lectureship Fund  
Barbara and Bruce Dobkin Endowment Fund  
at Design for Sharing  
Beatrix F. Padway Endowed Fund for Design  
for Sharing  
Design for Sharing Endowment  
Doris Duke Charitable Foundation Endowment Fund  
Evelyn & Mo Ostin Endowment  
for the Performing Arts  
Ginny Mancini Endowment for Vocal Performance  
Henry Mancini Tribute Fund  
James A. Doolittle Endowment  
José Luis Nazar Endowment for the Performing Arts  
Kevin Jeske Young Artists Fund  
The Lloyd E. Rigler Emerging Arts Fund  
Merle & Peter Mullin Endowment  
for the Performing Arts  
Mimi Perloff Endowment for Design for Sharing

Mimi & Werner Wolfen Endowment  
for Design for Sharing  
National Endowment for the Arts  
Challenge Grant Endowment  
Plitt Theaters Fund for Design for Sharing  
Roslyn Holt Swartz & Allan J. Swartz Endowment  
for the Performing Arts  
Royce Center Circle Endowment Fund  
Royce Gala Endowment  
Sally & William A. Rutter Endowment  
for the Performing Arts  
Shirley & Ralph Shapiro Director's Discretionary  
Fund  
Shirley & Ralph Shapiro Endowment for Design for  
Sharing

## NAME YOUR SEAT

The opening of The Nimoy offers donors a rare opportunity to create a lasting legacy while celebrating their passion for contemporary performing arts at UCLA. Learn more about naming a seat in The Nimoy – CAP UCLA's newest home for live performance – and other opportunities to become a part of this state-of-the-art theater.

[cap.ucla.edu/give-nimoy](http://cap.ucla.edu/give-nimoy)



# JOIN THE CONSTANTLY CURIOUS

We invite you to become a CAP UCLA Member and support our ability to create a space for shared experiences, extraordinary artistry and the exchange of ideas.

- > Enjoy priority access and discounts
- > Support extraordinary artistry
- > Deepen relationships with artists and other arts enthusiasts

**Become a member**  
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