



NATIONAL DANCE AWARD
2023

RAFAELA
CARRASCO

NOCTURNA
ARCHITECTURE OF INSOMNIA

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DISORDERS SLEEP

SLEEP SORDERS

Night, maker of tricks,
Crazy, imaginative, chimerist,
Showing the one who conquers his good in you
The flat mountains and the dry seas...

Lope de Vega

Dark cold night,
Pale image of my fantasy
Shadow of my sense,
Symbol of death and oblivion...

Calderón de la Barca

Of the pleasure that itches
And love that blinds
Listen to the song that gathers
The dark night...

Manuel Machado

Your eyes remind me
Of summer nights
Black moonless nights
Shore to the salty sea...

Antonio Machado

I like to walk at night in deserted cities
When one's own footsteps are heard in the silence.
To feel oneself walking alone through sleep
It is to feel that one is passing through an immense world.

Concha Méndez

DIRECCIÓN AND CHOREOGRAPHY BY **RAFAELA CARRASCO**

DRAMATURGY BY **ÁLVARO TATO**

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ABOUT NOCTURNA

Nocturna: flamenco dance enters the night.

UA piano. A voice. Bodies in movement. A sleepless journey from dusk to dawn to evoke the mysteries of feeling, consciousness and memory.

Through words and bodies, Nocturna proposes a dance, music and poetry exploration of the great topics and contradictions of the night, with the lucidity and hallucination of those who watch, those sleepless, party versus quiet... without overlooking the night as a mystical experience, as a visionary path and its opposite: the night as a game, as a playful ritual of identity confusion.

The night, the great shadow, has been an immense source of inspiration for great artists of all times and disciplines. To stay up, to stay awake, has acquired profound cultural meanings throughout the centuries, from the vigil of arms to the restlessness of love, passing through the magical, tragic or festive vigil; to spend the night awake is to enter our dark side.

As a time of sleep, insomnia or nightmare, as a magical or cursed space, as a time for rest or for madness, as a storehouse of terrors or fantasies, the human being finds in this dark mirror the reflection of their greatest questions, which we formulate today in the key of flamenco.

The night changes things, it transforms, it confuses, it moves: it is pure movement. Today we follow its steps. Today we dance until dawn.

After the international success of *Born a shadow* (2017) and *Ariadna, Al hilo del mito* (2020), choreographer and director Rafaela Carrasco and playwright and poet Álvaro Tato continue their process of shared creativity in this new proposal along with an exceptional team taking flamenco music and dance to a new level of exploration and research.



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THE NAKEDNESS OF THE SOUL

Insomnia. Sleep disorder...

Insomnia as a state of being, as a space, as a place inhabited with the passing of the hours.

Sleeplessness at first night. Warm night, cold night, living night, inert night. The one that magnifies the thoughts. The waking dream, the awakening of the dream.

At second night the fears, the uncertainty, the death in life. Insomnia gathers the demons, shows them in a more real, more of ours.

Eyes lost in the darkness. The collapse of what we desired. Memory distorted by the labyrinths of the mind.

On the third night the ecstasy of the nonsleep. Wanderers of the night harboring the hope of the new day. Surrender. The non-fight in the face of the lost battle of sleep. The soul wrapped in a sigh before the image of dawn.

"I have been dying until the day came".

Nocturna tries to reflect the polarizations the night confronts us with. It is the space-time where repression is released. It is the calm for the body and mind rest. Where oblivion dwells or the most absolute reality invades us. It shows us the most intimate of ourselves and what's inaccessible to others.

The nakedness of the soul...



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CHOREOGRAPHY AND THE NIGHT WE LIVE IN

Nocturna is composed of short pieces.

The soundtrack to this proposal leads us to a totally new creation in our choreographic trajectory, as it involves an exploration of sounds and different kinds of developments around the piano.

With the aria as a starting point as well as various fragments of the Goldberg Variations of J. S: Bach (an emblematic, enigmatically beautiful Baroque piece, originally conceived as a facilitator of sleep) and the development of topics specifically composed for the play, the soundspace is presented as an entity with a personality and an essential presence in the development of the play, a work around different sounds, in search of the quiet, or the bewilderment through not only the musical creation but also of the listening proposal for the audience.

This work's sound will be developed with recorded music and live flamenco singing, performing poems about the night while guiding us through different moods and emotions. Silences play an essential role in this play.

On stage the dancers will jointly develop different evolutions as well as work on their solitude. They will also share their concerns from the freedom of participating with the other.

The group, as an entity, will be in an open, alive space.

The most dense emptiness or the most overwhelming noise of the night.

The night we are living...

RAFAELA CARRASCO





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NOCTURNALITY AND POETRY

Nocturna's dramaturgy is based on the texts of the Insomniac, a symbolic character who, in her voice-over, writes down in her diary the long journey into the night: the fruitless rituals, the cycles of memory and obsession, the abandonment to hallucination and nightmare, the serene quiet of dawn. The words, in constant variation, like the recurring motif of Bach's Goldbergs, permute the symbols of the daily night.

As a contrast to this voice, the flamenco coplas of Nocturna work as tiny sung poems rooted in the popular topics of nocturnal representation: the deserted spaces, the shadows, the deep outdoors, the journey into the forest of our unknown interior where the shadows, dangers and dilemmas of identity lurk.

Of course, inspiration for the coplas comes from the flamenco tradition, but also from the poetry that has featured night and its metaphors, from the poets of the Spanish cancionero to the Baroque Lope de Vega or Luis de Góngora letrillas; without overlooking the influence of mystical poets like San Juan de la Cruz and Sor Juana Inés de la Cruz, among others, or the mysterious night, erected symbol of the Romantic and modernist poets from Gustavo A. Bécquer to Antonio Machado, from Rosalía de Castro to Juan Ramón Jiménez.

The night embodied as a terrible or a protective deity, as an upstart lady or as a dark avenger, or as a passage of the mystical path: the night as a vague and ambiguous path between love and death; the multifaceted night of delirium, nonsense and illusion; the night where insomnia, nightmare and dream collide.

This way, texts and verses string together a work in perpetual movement.

Throughout a sleepless night, from sunset to sunrise, our words dance.

ÁLVARO TATO



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ARTISTIC TEAM

CHOREOGRAPHY AND DIRECTION RAFAELA CARRASCO

DRAMATURGY AND LYRICS ÁLVARO TATO

VOICE-OVER AITANA SÁNCHEZ-GIJÓN

DANCER

CARMEN ANGULO | CARMEN COY | ALEJANDRA GUDÍ |

MARÍA CARRASCO | JULIA GIMENO | CRISTINA SOLER

BLANCA LORENTE | MAGDALENA MANNION |

RAFAELA CARRASCO

MUSICAL DIRECTION AND COMPOSITION

PABLO MARTÍN JONES | PABLO SUÁREZ | JESÚS TORRES

MUSIC LYRICS ÁLVARO TATO | JESÚS TORRES

CLASSICAL PIECES ADAPTER MARTA ESTAL

MUSICIANS / RECORDER MUSIC

PIANOS MARTA ESTAL | PABLO SUÁREZ

GUITAR JESÚS TORRES

LIVE FLAMENCO SINGING GEMA CABALLERO

ELECTRONIC MUSIC JUANFRE PÉREZ | JAVI RUBIO

SOUND SPACE PABLO MARTÍN JONES

LIGHTING AND SET DESIGN

GLORIA MONTESINOS (A.A.I)

LIVE SOUND SPACE DESIGN ÁNGEL OLALLA

MACHINERY MIGUEL ÁNGEL GUISADO

COSTUME DESIGN BELÉN DE QUINTANA

COSTUME MAKING

PEPA CARRASCO | SOL CUIEL | BELÉN DE LA QUINTANA

PHOTOGRAPHY AND VIDEO BEATRIZ MOLNAR

GRAPHIC AND WEB DESIGN GOYO UCLE

EXECUTIVE PRODUCTION ALEJANDRO SALADE

A PRODUCTION BY RAFAELA CARRASCO

DISTRIBUTION EMILIA YAGÜE PRODUCCIONES

FRENCH SPEAKING COUNTRIES DANIELA LAZARI



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A woman with long dark hair in a braid, wearing a black sleeveless dress, is captured in a dynamic dance pose. Her arms are raised and spread wide, and her body is arched. The background is a solid, deep blue. The lighting is dramatic, highlighting the contours of her dress and body.

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RAFAELA CARRASCO
CHOREOGRAPHER AND DIRECTOR

NATIONAL DANCE AWARD
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Dancer and choreographer Rafaela Carrasco is a renowned flamenco leading figure. In 2002 she founded her own company hosting fruitful artistic collaborations, after having achieved the main awards at the 11th Spanish Dance and Flamenco Choreographic Contest. She has worked as the Director of the Andalusian Flamenco Ballet from 2013 until September 2016.

Both the bailaora and above all, the choreographer profile, stand out throughout her career. Rethinking, researching and personalizing flamenco has been her main goal since she started. Taking risks. Creating her own vision of dance: warm, thorough, conceptual and designed for a dance group within a stage setting.

Developing flamenco dancing. Updating it. In order to do so, she has absorbed knowledge from other dance disciplines, without neglecting her flamenco roots, while taking her very own return personal path within her experience and expression of dance.

Carrasco is a great expert in Spanish dance and flamenco thanks to her two main teachers: Matilde Coral, who taught her the discipline, the technique and the passion for dance, and Mario Maya, who provided her with her first professional opportunity and with whom she discovered performing, first, in the Mario Maya Company and then in the Andalusian Dance Company.

Rafaela left Seville for Madrid in 1996 and since then she has worked with renowned companies and leading figures: Belén Maya, Israel Galván, Javier Barón, Adrián Galia, Rafael Amargo, Ricardo Franco, Teresa Nieto, Ramón Oller, Antonio Canales, Farruquito, Duquende, Chicuelo or Merche Esmeralda, among others.

A bailaora and a choreographer, she is also regarded as an outstanding teacher at important schools, such as Amor de Dios in Madrid, the Flamenco Centre for Stage Studies in Granada or the Jerez Flamenco Festival, teaching international courses, and as a professor of flamenco dance methodology and didactics at the María de Ávila Conservatorio Superior de Danza (Advanced Higher Education Dance School) in Madrid. She is, before anything else, a generous, adventurous artist.

Awards and acknowledgements: Giraldillo FOR Best Choreography and Press Choice Award for her show 'Vamos al tiroteo'. 'Culture Award' from the Regional Community of Madrid in the Dance Category (2010). Giraldillo 'Special Jury Award' for her work as the Artistic Director of the Closing Gala The end and the root. A stroll around dance in Seville. Giraldillo for the best show in images. 20 years of the Andalusian Flamenco Ballet. 'Critic's Choice Award' Jerez Flamenco Festival 2018, for her show 'Born a shadow'.

ÁLVARO TATO
DRAMATURGY

Álvaro Tato (Madrid, 1978) is a writer, actor and playwright, founding member of the company Ron Lalá; his shows have toured twenty countries with unanimous critical and public success and dozens of distinctions; among others, the Max Award for Best Musical Show 2017 and Max Award for Best Performing Arts Company 2013. His most recent shows are 'Crimen y Telón' (2017) and, in co-production with the National Classic Theatre Company, 'Andanzas y Entremeses de Juan Rana' (2020, Max Award Nomination for Best Version /Adaptation), 'Cervantina' (2016, Max Award Nomination Best Supporting Actor) and 'En un lugar del Quijote' (2014).

He is also co-founder of the company Ay Teatro, which has premiered his plays 'Malvivir' (2021, directed by Yayo Cáceres) and 'Todas hieren y una mata' (2019, directed by Yayo Cáceres, Teatro de Rojas Best Author Award). He has produced several versions for the National Classic Theatre Company, directed by Helena Pimenta: 'El castigo sin venganza' by Lope de Vega (2018), 'El banquete' (2018), 'La dama duende', by Calderón de la Barca (2017), 'El perro del hortelano' by Lope de Vega (2016) and 'El alcalde de Zalamea' by Calderón de la Barca (2015 Max Award Nomination Best Version/Theatrical Adaptation) and has written shows like 'Ariadna. Al hilo del mito' (2020; direction and choreography by Rafaela Carrasco); 'Zarzuela en danza' (Teatro de la Zarzuela, 2017 and 2019; direction and choreography by Rafaela Carrasco), 'Zarzuela en danza' (Teatro de la Zarzuela, 2017 and 2019; direction and choreography by Nuria Gastejón), 'Nacida sombra' (2017; direction and choreography by Rafaela Carrasco), 'Comedia multimedia' (2016, directed by Yayo Cáceres), 'Ojos de agua' (2014, directed by Yayo Cáceres) and 'El intérprete' (2013). He has published 'Todas hieren y una mata' (2019), a compilation of his theater plays 'Siete otras vidas' (2018) and poetry works 'Año luz' (2021), 'Vuelavoz' (2017); 'Zarzas. Coplas flamencas reunidas' (2015). 'Gira' (Miguel Hernández International Poetry Prize 2011) and 'Cara máscara' (Hiperión Poetry Prize 2007), among others. He has directed the volume 'Linda burla' la risa en el teatro clásico' (Cuadernos de Teatro Clásico, CNTC, 2018). He holds a degree in Hispanic Philology from the UCM and has studied Stage Direction at the RESAD. Named Illustrious Alumnus of the IES Ramiro de Maeztu (Madrid). He teaches courses and workshops in Dramaturgy and Verse for the Master's Course in Theatrical Creation (directed by Juan Mayorga) at the Carlos III University in Madrid, among other educational centers.

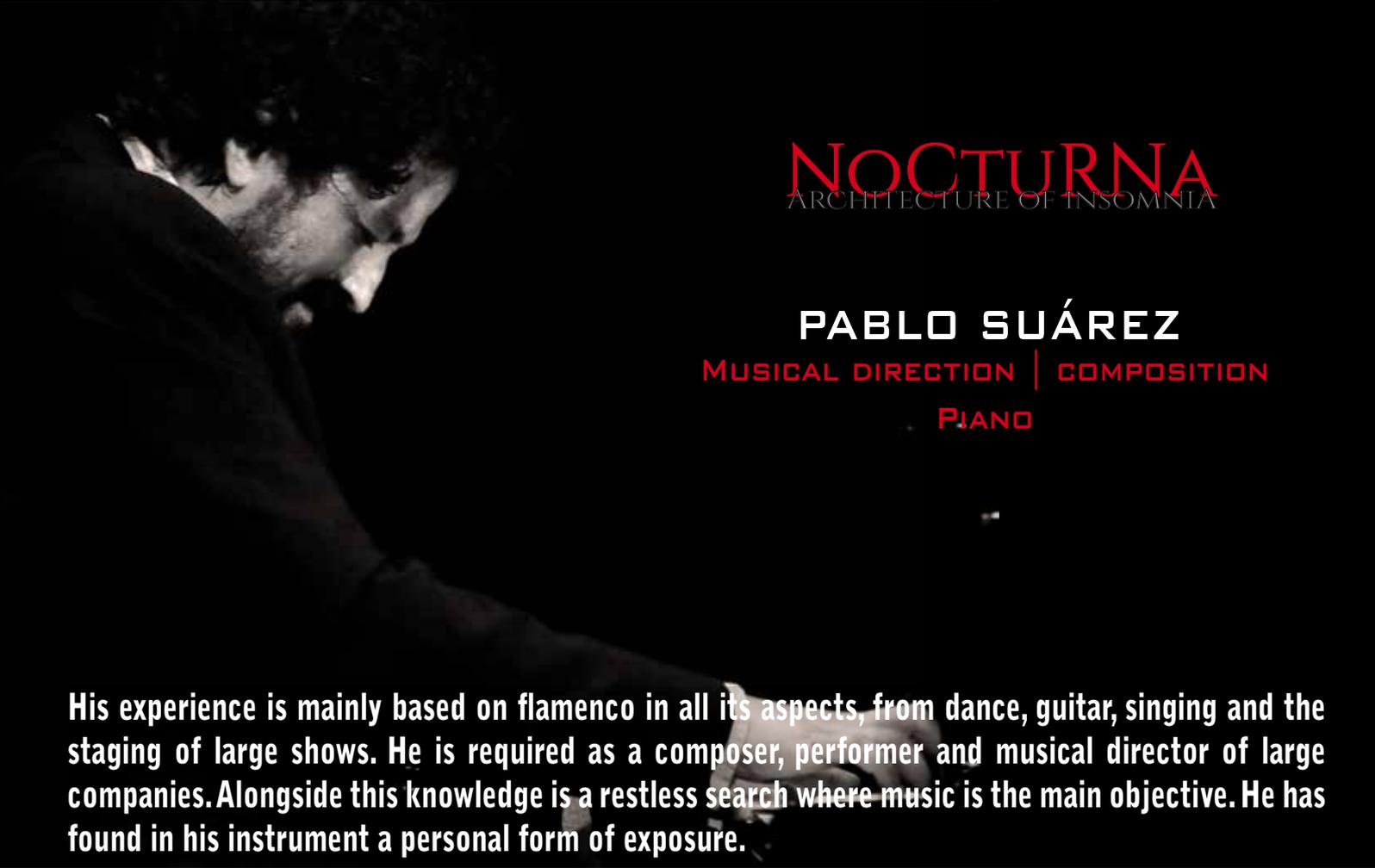
PABLO MARTÍN JONES
MUSICAL DIRECTION | COMPOSITION
SOUND SPACE

Born in Madrid in 1980, Pablo Martín Jones has worked with many artists like Radio Tarifa, Rocío Molina, Raúl Rodríguez, Jackson Browne, Jorge Drexler, Eliseo Parra, La SHICA, Olga Pericet, Rosario 'La Tremendita', Zoobazar, Carmen París, Antonio Canales, Chevi Muraday, Fetén Fetén, La Musgaña, Nabyla Maan, Parbayan Chatterjee & Pandir, Carmen Linares, Javier Paxariño, Amancio Prada, Martín Buscaglia, among others. Latin Grammy Award for Best recording and Best Album by a Songwriter for his work in Jorge Drexler's 2018 'Salvavidas de Hielo'.

Max Awards finalist, 2016. Best new artist award at the Spanish Music Awards, 2011. Nominated in the same category in 2009, Awarded best original music score for dance at the 9th Certamen de Coreografía de Danza Española y Flamenco in 2000.

He composes and/or arranges original music for the shows: 'Caída del Cielo' (2016) and 'Bosque Ardora' (2014) by Rocío Molina; 'Márgenes' (2020) by Cristian Martín, 'Cuerpo infinito' (2019), 'La espina que quiso ser flor' (2017), 'Flamenco Untitled' (2015) and 'Pisadas' (2014) by Olga Pericet; 'Psique' (2018) and 'Cuerpo a Cuerpo' (2017) by Daniel Doña; 'Roble', by Guadalupe Torres (2014), 'Naftalina' (2016) and 'Europa' (2009) by CIA. ARRIERITOS; 'El cínico' (2015), 'En el desierto' (2014) and 'Cenizas' (2013) by Chevi Muraday; 'Titanium' (2013) by Rojas & Rodríguez; 'Pálpito' (2011) by Ángel Corella; 'Green' (2017), 'Animales de Compañía' (2015), 'Humo' (2013), 'Con la yema de los dedos' (2006) and 'Paraíso Siete' (2008) by Patricia Ruz; 'La sombra de tu perro' (2011) by David Picazo and Marta Azparrén; 'Rusia' (2009) by CIA Demolécula; 'Año X' (2003) by Ibérica de Danza.

Composer of the Original Soundtrack of the series 'Malaka', premiered on TVE in fall, 2019. Collaborates with the Museo Nacional Centro de Arte Reina Sofía in the program 'Museo en Danza' with the activity 'Si fuera un movimiento' (2008 - 2018), and directs the activity '¿Te sueña?' (2011-2018). In collaboration with Borja Barrueta, Martín Bruhn and Cecilia Molano, he founds BPM, and co-directs the shows for children's audiences 'Cada cosa a su tiempo' and 'De repente'. Interested in finding his own musical and scenic language, he develops the solo show 'Kitchen'.



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PABLO SUÁREZ

MUSICAL DIRECTION | COMPOSITION
PIANO

His experience is mainly based on flamenco in all its aspects, from dance, guitar, singing and the staging of large shows. He is required as a composer, performer and musical director of large companies. Alongside this knowledge is a restless search where music is the main objective. He has found in his instrument a personal form of exposure.

He is required as a performer, composer and musical director in large companies:

'Trisquel Flamenco', with Antonio Campos and Manuel Liñán.

Presentation of the album 'AVANT-GARDE' with Camerata Flamenco Project.

Premiere of the show 'Con la música en otra parte' by Rafaela Carrasco + Camerata Flamenco Project.

'Typist' by Kerieva McCormick, Scotland.

Kill Carmen by Kaari and Roni Martin, Finland.

Compositions for the National Ballet 'Ángeles Caídos - Pablo Martín'.

Premiere at the 'Avanti' Festival in Porvoo, Finland, with the symphony, performing Camerata themes arranged for orchestra.

Collaboration with the 'Andalusian Ballet in the summers of the Generalife' with the show 'Tierra Lorca', with Mayte Martín.

Bienal Flamenco de Sevilla with 'Tierra Lorca' Andalusian Ballet in the Maestranza.

Bienal Flamenca de Sevilla with Rocío Molina at the Central Theatre.

Production and musical direction of 'Verso a verso', album by Carmen Linares.

Falla 3.0 – Album by Camerata Flamenco Project.

'Trovaores' show with Antonio Campos and Antonio Placer.

'40 years of Flamenco' by Carmen Linares.

Bienal Flamenca de Sevilla. 'Oro sobre azul' by Anabel Veloso .

A black and white portrait of Marta Estal, a woman with long dark hair, looking slightly to the right of the camera with a gentle smile. The background consists of vertical black bars on a light background.

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MARTA ESTAL

ADAPTOR OF CLASSICAL PIECES

PIANO

Marta Estal is a soprano, pianist and multidisciplinary creator. Trained in various fields, she completed her higher studies in piano and singing at the Conservatorio Superior de Valencia, where she also took a Master's Degree in Opera Performance and was unanimously awarded the Extraordinary Achievement Final Studies Award. She took piano improvement courses with Alon Golstein, Paul Roberts or Lidia Stratulat and was granted a scholarship for the 'International Opera Academy' in Ghent, Belgium.

Graduated in Literary Translation and Interpreting, she completed a Master's Degree in Literary and Theatrical Research and Studies. She took acting classes with Víctor Sánchez, Eva Zapico, Paco Zorzoso and Yayo Cáceres. Participates in the 2020 Playwriting Conference of Creators. First Prize and Best Soloist Singer Award in the Intercentros de Sagunto Auditorium and the Zaragoza Auditorium. Soprano soloist with the Orquesta de Radiotelevisión Española within the Young Performers Cycle. Recitals at the Madrid National Auditorium, at the Palau de la Música and at the Palau de les Arts de Valencia, at the Spanish Music Moscow Festival and at music festivals in Granada, Cádiz, Úbeda and Linares (together with the Partiture Philharmonic Orchestra). Debuts in several opera roles in national and international theaters. She has composed and performed music for several theatrical performances and participates as a pianist, actress and singer in productions like 'Frau D' (2021) by Diego Alamar and Fernando Soler, 'Incolatus' by Amparo Urieta 'Festival Ruzafa Escénica 2016) or 'Satie. Dibujos y marionetas' by Bambalina teatre. She is also the pianist and singer for the project 'Son regina, son amante' (2019) by Ana Lombardía, with concerts at the Royal Academy of Spain in Rome, the Auditorium of Villa Adriana (Tivoli) and the Teatro Studio Borgna (Rome).

Some of her recordings are 'València, capital de la República: la música del grup dels joves', together with the Orquesta Filarmónica de la Universidad de Valencia, finalist of the Premio Carles Santos 2018 Award for the Recovering of Musical Heritage and 'Manuel Palau: música per a veu y piano', Premio Melómano de Oro 2021, together with the pianist Daniel Ariño.

GLORIA MONTESINOS

ILUMINACIÓN Y ESPACIO ESCÉNICO

Gloria Montesinos was born in Madrid, where she studied Performing Arts between 1987 and 1990. In 1991 she was granted a lighting scholarship at Paddington College in London, doing her internship at the English National Opera in the same city. From 1992 to date she has been working as a lighting designer for shows.

She has designed dance lighting for: Joyce Theatre in New York, Théâtre National Chailiot in Paris, Aoyama Theatre in Tokyo, Gulbankian Foundation in Lisbon among others, and in prestigious national and international festivals. Among her designs for opera and music are 'Dido and Aeneas' by Henry Purcell and 'Acteon' by Charpentier for the Baroque Orchestra Les Arts Florissants conducted by William Christie / Vincent Boussard, which premiered at the Brooklyn Academy of Music in New York.

For Theater: 'Closer' by Patrick Marber directed by Marian Barroso, 'Salir del armario' by Francis Veber directed by José Luis Saiz, 'Una nit d'opera' for the company La Cubana de Barcelona, 'Ricardo II' by Shakespeare, 'Los enredos de Scapin' by Moliere, 'El triunfo del Amor' by Marivaux and 'La Comedia de las ilusiones' by Corneille directed by Adrián Daumas for the Almagro International Classic Theatre Festival.

2003 Performing Arts Award of the Valencian Community to the Best Lighting for the show 'Sangre pura' of the Metros Company - Ramón Oller. Performing Arts Award 2004 of the Valencian Community to the Best Lighting for the show 'Congelados en el tiempo' of the Valencian Community Choreographic Centre.

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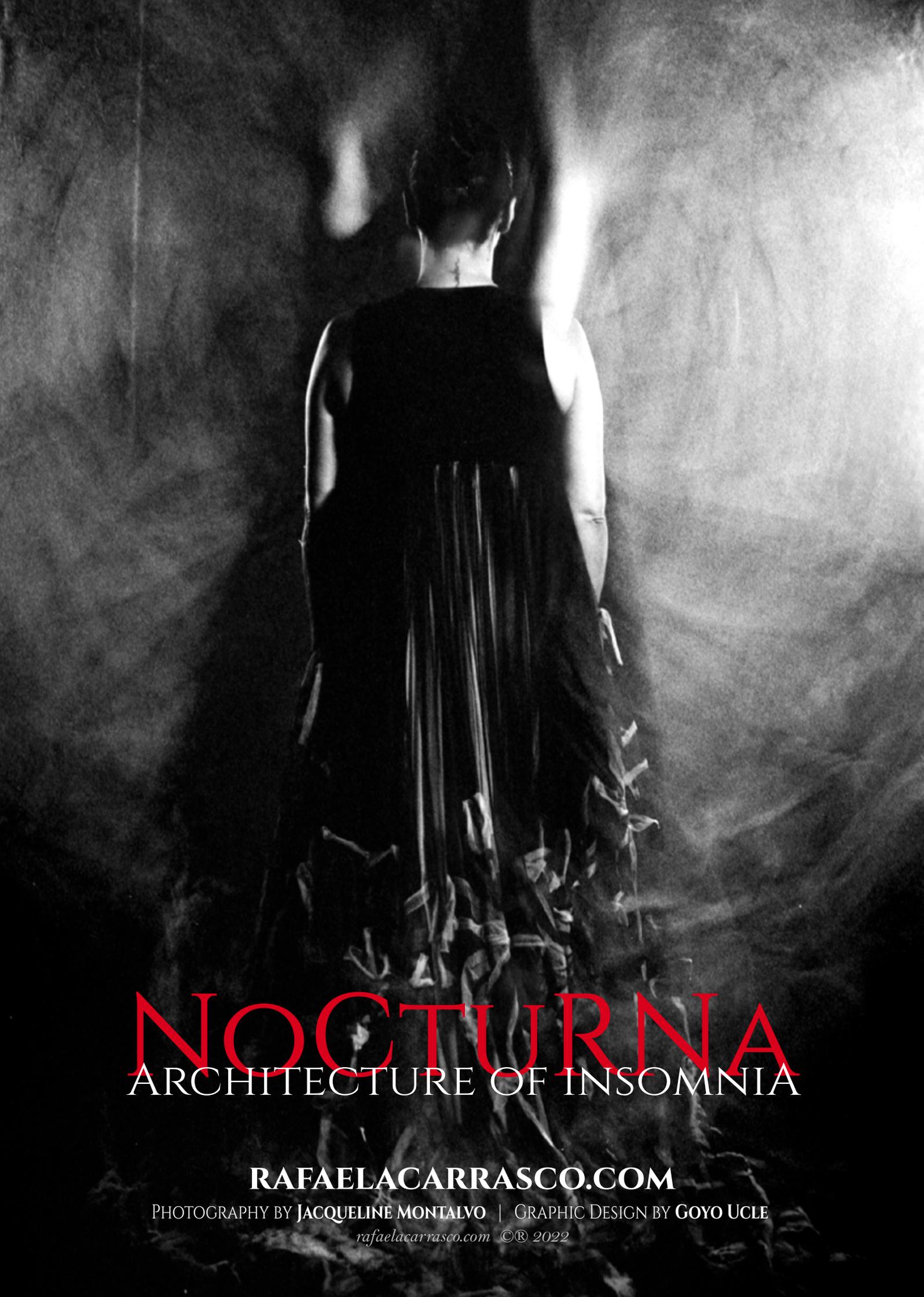
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