



FEATURE
Flamenco Pa' Tos 2009

FLAMENCO PA' TOS 2009 10th ANNIVERSARY GALA
CARMEN LINARES, EVA YERBABUENA & MARINA HEREDIA

What women!

Silvia Calado. Madrid, June 25th, 2009

Photo gallery. Flamenco pa'Tos 2009, by Daniel Muñoz



Carmen Linares
(Photo Daniel Muñoz)

For flamenco and its audience to be able to once again give a hand to the Gomaespuma Foundation's charity projects in Sri Lanka and Nicaragua, the tenth anniversary of the Flamenco Pa' Tos Festival had to be concentrated in a single night. They hadn't gotten enough sponsors this time and if they hadn't reduced the number of sessions, as the comic duo explained their own way, "it would have been an evil festival, the first one in history to take away funds from the Third World". But the loosening up scarcely lasted just enough minutes for the presentations. From then on, everyone present at the historic auditorium of the Madrilenian Colegio de Médicos (Medical Association) fell prey to an intense spiral of emotions in feminine plural.

Poet Félix Grande recalled the Hebrew roots of flamenco cantes like the petenera and the saeta, before inviting Leilah to return five hundred years later: "Welcome to Sefarad... Welcome home", he said excited/exciting. He made the crowd imagine that her story dated

back to the times of the expulsion, and now she was returning to what was the home of her Sephardic ancestors in the form and substance of a bailaora. But for those of us who have seen her work and grow over the years - not just at studios and tablaos, but also as a member of companies such as those of Rafael Amargo, Farruquito and Javier Barón -, what Leilah Broukhim best symbolizes today is the effort which people from other whereabouts make to soak up flamenco and become a part of it. She, in particular, came from New York, where she was born in the bosom of a family of Iranian immigrants and where she discovered that artform which contained a part of her own roots. Now she is a part of it.

And she demonstrated so in her performance, intense, heartfelt and flamenco... truly. Just compás, the voices of Saúl Quirós and Ismael de la Rosa and some lyrics alluding to the Sephardic accompanied her in her first baile. Utmost simplicity for utmost emotion. Regard, step and silence. Following an instrumental fandango by the group, consisting of guitarists David Cerreduela and Juan Jiménez, Diego Villegas on clarinet and harmonica, Pedro García on cajón and La Arquillera on clapping, she came back in with a classical soleá which she performed sharply. Elegant in her footwork, determined in her feeling, complete in her devotion. And the best thing of all is that when the crowd gave her a standing ovation, when her friend-maestra Fuensanta la Moneta hugged her when she gave her a bouquet of flowers and when she could no longer hold back her tears, her biography no longer mattered at all.



Leilah Broukhim and David Cerreduela (Photo Daniel Muñoz)



CD: Marina Heredia, 'La voz del agua'

More information, audio, orders



CD: Carmen Linares, 'Raices y alas'

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