

Ballet Flamenco de Andalucía

PINEDA. ROMANCE POPULAR EN TRES ESTAMPAS

With 16 dancers & 5 musicians



Wednesday 4 & Thursday 5 February 2026 • 7.30pm

At the Grand Théâtre

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Running time **1h40 (no intermission)**

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Artistic Director & Choreographer **Patricia Guerrero**

Dramaturge **Alberto Conejero**

Musical Directors **Agustín Diassera, Dani De Morón**

Original music **Agustín Diassera, Dani De Morón,**

Sergio 'El Colorao'

Lyrics **Federico García Lorca** from the play *Mariana Pineda*.

Romance popular en tres estampas, 1925

Adaptation of the lyrics **Alberto Conejero**

Musical adaptation of the lyrics **Sergio 'El Colorao'**

Choreography of the 'Battle of the Albaicín' scene

La Venidera (Albert Hernández & Irene Tena)

Other choreographies **Eduardo Leal & Alfonso Losa**

Costume design **Pablo Árbol**

Lighting design **Juan Gómez Cornejo (AAI)**

Set design **Bengoa Vázquez, Laura Ordás (AAPEE)**

Acoustic design **Rafael Pipió (Bésame Music**

Producciones)

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Characters (in order of appearance):

Women of the Albaicín **Coro Femenino De La Asociación**

Cultural 'Cruz De Mayo Albaicín'

Embroiderers and Liberal conspirators **Bailaoras**

And Bailaoras of Ballet Flamenco De Andalucía

Mariana Pineda **Patricia Guerrero**

Pedro de Sotomayor, Liberal captain **Eduardo Leal**

Pedrosa, criminal judge of Granada **Alfonso Losa**

Clavela **María Carrasco**

Doña Angustias, Mariana Pineda's adoptive mother

Sofía Suárez

Mariana Pineda's friends **'Lucía' Araceli Muñoz, 'Amparo'**

Adriana Gómez, 'Aurelia' Claudia 'La Debla'

Fernando, a very young man **Hugo Aguilar**

Royalist guards **Álvaro Aguilera, Ángel Fariña, Arturo**

Fajardo, Hugo Aguilar, Pietro La Salvia, Raúl Alba

Nuns and novices at the beguinage of Santa María Egipciaca

Adriana Gómez, Ana Domínguez, Araceli Muñoz, Claudia 'La Debla', María Carrasco, María Macías, Sofía Suárez

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Guest artist **Alfonso Losa**

Dancer Repetiteur **Eduardo Leal**

Dancers **Adriana Gómez, Álvaro Aguilera, Ana Domínguez, Ángel Fariña, Araceli Muñoz, Arturo Fajardo, Claudia 'La Debla', Hugo Aguilar, María Carrasco, María Macías, Pietro La Salvia, Raúl Alba, Sofía Suárez**

Vocals **Amparo Lagares & Manuel De Gines**

Guitars **Jesús Rodríguez & José Luis Medina**

Percussion **David Chupete**

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Production **Ballet Flamenco de Andalucía**

Collaboration with **Fundación Cristina Heeren de Arte Flamenco**

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Spectacle invité en collaboration avec le **Cercle Culturel Antonio Machado de Luxembourg**



Âge recommandé •
Recommended age



Fumée • Smoke

PINEDA. ROMANCE POPULAR EN TRES ESTAMPAS

EN Flamenco and poetry unite in *Pineda: A Popular Ballad in Three Prints*, a striking new interpretation of Federico García Lorca's *Mariana Pineda*. Led by renowned flamenco dancer and choreographer Patricia Guerrero, this production breathes new life into the tragic yet defiant figure of Pineda, the 19th-century heroine who gave her life for the ideal of freedom. Through the performers' electrifying artistry and an evocative score, Lorca's dramatic poem is transformed into a visceral, dance-driven narrative. The result is a powerful tribute to a woman whose legacy is woven into the soul of Granada, where passion, resistance, and poetic fervour collide. In her debut as Artistic Director of the Ballet Flamenco de Andalucía, Guerrero presents a Pineda who is both intimate and universal, where every gesture and every step sings of love and liberty.

FR Pour son premier travail comme directrice du Ballet Flamenco de Andalucía, Patricia Guerrero, la danseuse et chorégraphe flamenco originaire de Grenade, a choisi de conjurer l'âme de Mariana Pineda, protagoniste du drame éponyme de Federico García Lorca. Il s'agit d'une œuvre de jeunesse de Lorca (lui aussi enfant de Grenade), romantique à souhait, puissamment expressive et spirituelle. Accompagnée par une distribution exceptionnelle, dont Alfonso Losa, avec qui elle avait co-dirigé la pièce *Alter Ego* en 2025, et sur une musique originale d'Agustín Diassera, Dani De Morón et Sergio 'El Colorao', Patricia Guerrero donne vie à une Pineda vibrante et électrique, femme de Grenade et du monde, héroïne fière qui chante l'amour et la liberté, et Espagnole jusqu'à la moelle. Un poème théâtral dansé, où chaque acte et chaque geste se font émotion. Un spectacle qui incarne l'essence même du flamenco.

DE Die Tänzerin und Choreografin Patricia Guerrero hat sich als feste Größe der Flamencoszene etabliert und 2024 die Leitung des Ballet Flamenco de Andalucía übernommen. In ihrer ersten Arbeit für die Kompanie adaptiert sie Federico García Lorcas Theaterstück *Mariana Pineda*, das auf dem Mythos der gleichnamigen andalusischen Freiheitskämpferin und Volksheldin beruht, die 1831 hingerichtet wurde. Guerrero beschwört die spirituelle und expressive Kraft von Loras Text herauf, um uns eine kraftvolle und elektrisierende Mariana Pineda zu zeigen. Sie erschafft ein getanztes theatrales Gedicht, das die ganze Essenz des Flamencos enthält. Teil der außergewöhnlichen Besetzung ist auch der gefeierte Tänzer Alfonso Losa, der in der letzten Spielzeit im von Guerrero co-choreografierten Stück *Alter Ego* am Grand Théâtre zu sehen war.

PINEDA. ROMANCE POPULAR EN TRES ESTAMPAS

Federico García Lorca wrote *Mariana Pineda* when he was 'barely twenty and with a strong romantic flavour,' as he declared in an interview after its world premiere. However, the origins of the work can be traced back to the poet's childhood in Granada and the young Federico's encounter with the bronze statue of the Liberal heroine, 'proudly perched atop the column, her hair loose, her eyes turned heavenwards, pressing the flag of freedom against her body'. Lorca also remembered holding hands with other children and chanting the verses of the popular ballad 'with a melancholic tone that struck me as tragic'. Early on in his career as a playwright, García Lorca felt the poetic urge to turn that 'profound childhood impression' into a work for the stage.

'There are a thousand different Mariana Pinedas. Mariana the heroine, Mariana the mother, Mariana the lover, Mariana the embroiderer, but I wasn't going to "do" all of them,' Federico García Lorca said of his protagonist after the play premiered in 1927. Of all those possible Marianas, we wanted to focus on the one Lorca evoked: 'A Spaniard to her core, a woman who sings to love and liberty the stanza of her life so that it acquires the same universality as those two lofty sentiments', 'freedom incarnate'.

In her first time directing the Ballet Flamenco de Andalucía, Granada native Patricia Guerrero has taken on the challenge of embodying and channelling Mariana Pineda's soul in a version that explores all the spiritual and expressive power of Lorca's dramatic poem. Accompanied by an exceptional cast, Patricia Guerrero gives us a Pineda who is vibrant and electric, a woman of Granada and the world, and the essence of flamenco. It is a danced theatrical poem because, to quote Federico once again, 'The stage can only be emotion and poetry: in word, in deed and in gesture.'

PROLOGUE

BALLAD OF MARIANA PINEDA

The sun is setting. Two hundred women of the Albaicín district appear. They chatter amongst themselves as if it were a holiday and no one had died, as if they were not bone-tired, as if their hands and knees did not ache, as if no one had ever crushed their hearts. And from those cheerful voices, those spontaneous conversations emerges the ballad of Mariana Pineda, which they sing with ancient and serene pride:

*Oh, what a sad day in Granada,
so sad it made the stones weep,
to see Mariana die on the scaffold
for vowing her counsel to keep.*

*Little Mariana sitting in her room
pondered long and deep:
oh, if Pedrosa could see me sewing
the banner of liberty.*

PRINT I

SCENE 1

The flag conspiracy

As the final notes sound, other women appear. Their attire tells us that we have travelled back in time to nineteenth-century Granada. Men and women are secretly conspiring to overthrow the Absolutist regime and restore freedom.

Hopeful whispers of 'liberty', 'law' and 'equality' travel through the city streets. There we also find Mariana Pineda, a young widow with two children, who takes up a piece of purple taffeta to embroider those words on a flag. Everyone trusts that Captain Pedro de Sotomayer, a Liberal leader and Mariana's lover, will lead the revolution to victory. Pedrosa, chief criminal judge of the city, is determined to hunt down the conspirators and bring them to justice. Pedro de Sotomayer is arrested by Pedrosa's men and put in prison.

SCENE 2

If you must embroider, embroider some gowns

At Mariana's house, her adoptive mother, Doña Angustias, and Clavela anxiously wait for the young woman to return. When she arrives, the women berate her for getting involved in the uprising and beg her to think of her children.

SCENE 3

If the whole afternoon were like a great bird

Mariana will not listen to reason and only wishes for night to fall in order to have news of her beloved and the course of political events.

*How laboriously does
the light leave Granada!*

*It tangles with cypresses
or hides under water.
Oh, this night that never comes!
Evening of longing and fear,
even now you wound me from afar
with long blades drawing near.*

SCENE 4

You love freedom and I desire it more than you

That same afternoon, Mariana is visited by Lucía and Amparo, daughters of the chancery judge. With their laughter and merry dances, the girls try to lift Mariana's spirits. Soon their brother Fernando, who is hopelessly in love with Mariana, comes along. Try as he might to woo her, Mariana's heart and thoughts are with Captain Pedro, who is still incarcerated. Heartened by the youth's profession of undying devotion to her, Mariana asks Fernando to help her rescue the captain. Though rejected and hurt, Fernando agrees to help Mariana.

SCENE 5

The secret guardians

With Mariana and Fernando's help, Pedro is able to slip past the Absolutist guards and escape from prison. Mariana does not know where Pedro and the other conspirators are hiding. The Liberal rebellion, though under threat, is still alive.

PRINT II

SCENE 1

Where the vein is widest

Pedrosa and his men comb the streets, looking for Liberal and anarchist conspirators. The penalty for the crime of insurrection is death by garrotte. Pedrosa suspects that Mariana Pineda was behind the escape of Captain Pedro de Sotomayor and that she is sewing a Liberal flag.

*Iron knows the place
where the vein is widest,
where the blood spurts out
at its hottest and reddest.*

SCENE 2

I am flying through my own dream

Mariana, overcome with sad forebodings, sings her children a lullaby. She knows that Pedrosa is getting closer and that her arrest may be imminent. Angustias and Clavela again beg her to relinquish her political ideals and think about her offspring and her own life.

*Sleep sweetly, my children, while I, lost and mad, feel this
bloody flower burn with its living light in my breast.*

*For I too am asleep, dear children, and flying through my
own dream...*

SCENE 3

Like a woman in love with a mad sailor

A group of Liberal conspirators hides out in Mariana's house. They are soon joined by Pedro de Sotomayor. The lovers' reunion is cut short when Royalist guards burst into the house, forcing the plotters to flee under cover of darkness.

SCENE 4

Battle of the Albayzín

The great battle between Liberals and Absolutists is fought in the streets of the Albaicín quarter. Royalist guards drown the insurrection in blood. Pedro de Sotomayor flees, leaving Mariana alone in Granada..

SCENE 5

I embroidered the flag with my own two hands

Mariana has been embroidering and arrests her at her house. He offers to set her free if she gives up the leaders of the plot. The young woman refuses to name them. Pedrosa warns her that the punishment for her crime is execution by garrotte. Mariana still refuses and is sentenced to death..

PRINT III

SCENE I

How well I understand what this light is saying (Miserere)

At the beguinage of Santa María Egipciaca, the nuns and laywomen accompany young Mariana in the hours prior to her execution. She trusts that Pedro de Sotomayor will come to her rescue and prevent her death in the execution yard. Fernando appears and begs her to give Pedrosa the names of the conspirators and save herself, for her own sake and that of her children. Mariana refuses and asks him to leave. The nuns pray for Mariana's soul and bid her farewell.

Oh, how well I understand what this light is saying!

Love, love, love and solitudes eternal!

You love freedom above all else,

*But I am Freedom incarnate. I give my blood,
which is your blood and that of all creatures.*

No one's heart will be for sale!

I am Freedom because love so desired it!

Pedro! The Freedom for which you left me.

I am Freedom, wounded by men!

Love, love, love and solitudes eternal!

SCENE 2 & FINALE

I am freedom wounded by men

Mariana is resigned to her fate and calmly makes her way to the execution yard. The bells of Granada toll in the distance.

*By the water's edge,
with none to see it,
there perished my hope.*

*Heart without hope,
may the earth swallow it!*

Mariana, already on the scaffold, looks at us for the last time. Perhaps in the second before her death or perhaps already from eternity. From some place, we again hear the notes of the now-eternal ballad that tells her story.



BIOGRAPHIE

Patricia Guerrero

ARTISTIC DIRECTOR & CHOREOGRAPHER

Artistic director of the Ballet Flamenco de Andalucía, Patricia Guerrero (Granada, 1990) was awarded the National Dance Prize in 2021 'for the personality and strength of her art, and for having managed to incorporate new forms and aesthetics in the most traditional flamenco'. Guerrero's deep flamenco roots are combined with a creative originality that drives her to explore and experiment by combining that tradition with other musical and dance styles.

Patricia Guerrero has performed at some of the world's most prestigious theatres and festivals: New York City Center, Théâtre National de Chaillot (Paris), Teatros del Canal and Teatro de la Zarzuela (Madrid), Piccolo Teatro (Milan), BOZAR (Brussels), Grand Théâtre de Luxembourg, Teatro de la Maestranza and Teatro Central (Seville) and the Moscow International House of Music, to name but a few. In the course of her unstoppable career, Guerrero has worked with major artists like Arcángel, Mayte Martín, Belén Maya, Dani de Morón, Agustín Diassera, David Carmona, Antonio Canales, Rosa Torres Pardo and Fahmi Alqhai. The Ballet Nacional de España and its director, Rubén Olmo, regularly invite her to perform with them as principal guest dancer.

Patricia Guerrero was only three years old when she began taking dance lessons at her mother's academy in the Albaicín quarter of Granada. Her education included instructors like Mario Maya and Rubén Olmo and was influenced by traditional Spanish and contemporary dance. In 2010 she premiered her first solo performance, *Desde el Albayzín con Matisse*, with which she toured Europe. Carlos Saura also invited her to appear as a soloist in the show *Flamenco hoy*, with which she travelled round the world. Saura recruited Guerrero again for his film *Flamenco, flamenco*, along with

the choreographers Rafael Estévez and Valeriano Paños. In 2011, Patricia was made principal dancer of the Ballet Flamenco de Andalucía, and in 2012 she received the Giralddillo Award for Best New Artist at the Seville Flamenco Biennial. Her most recent honour was bestowed by her hometown in February 2024: the Gold Medal for Merit from Granada City Council.

Her own company's productions include *Latidos del agua* (2013) and *Touché*. In 2016 she premiered *Catedral* at the 19th Seville Biennial, which won the Giralddillo Award for Best Show and two nominations for the 2017 Max Awards, including Best Female Dance Artist. In 2018 she made another qualitative leap with *Distopía*, which also premiered at the Biennial and was nominated for three Max Awards. In 2019 she opened *Pies de Barro* during the White Night of Flamenco in Córdoba. In 2020, the Seville Biennial premiered *Paraíso perdido*, a show with viola da gamba artist Fahmi Alqhai in which Guerrero danced a Baroque repertoire, giving a particularly memorable performance of Bach's Chaconne. That same year she presented *Proceso Eterno*, a flamenco concert of the highest quality featuring Dani de Morón, Sergio 'El Colorao' and Agustín Diassera. As principal guest dancer with the Ballet Nacional de España, she premiered *La Bella Otero* at the prestigious Teatro de la Zarzuela in July 2021. Barely one year later, in June 2022, she presented her show *Deliranza* at the renowned Arte Flamenco Festival in Mont-de-Marsan, France, and subsequently took it on a European tour that began with the Seville Flamenco Biennial and the International Music and Dance Festival of Granada, where Guerrero is always an honoured guest. In September 2023, she and fellow dancer Alfonso Losa opened a show at Madrid's Teatros del Canal called *Alter ego*, which has since won four awards, including the Critics and People's Choice prizes at the 2024 Jerez Festival.



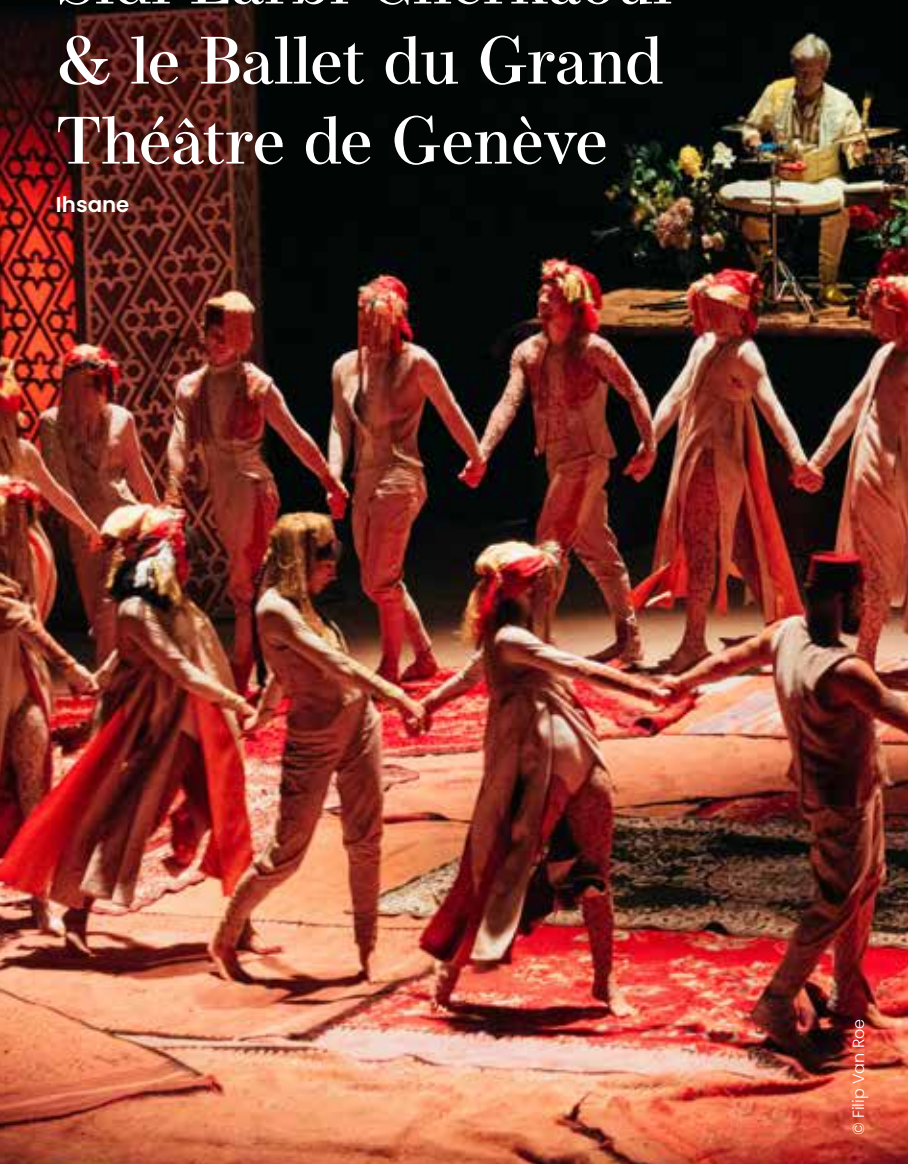
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Sidi Larbi Cherkaoui & le Ballet du Grand Théâtre de Genève

Ihsane



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grand théâtre · 1, rond-point schuman · L-2525 luxembourg

théâtre des capucins · 9, place du théâtre · L-2613 luxembourg

www.lestheatres.lu · lestheatres@vdl.lu · ☎️📧📞lestheatresvdl