



Antonia Contreras

cantaora

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ANTONIA CONTRERAS, *cantaora*



Antonia De la Cruz Contreras, artistically known as **ANTONIA CONTRERAS**, is a flamenco singer from Malaga with all the consistency of a self-made artist. She began to sing at an early age and embarked on a professional career which, after temporarily renouncing, she resumed towards the end of the 1990s with the absolute conviction that flamenco singing was her true vocation, a source of fulfilment she would passionately pursue. The personal maturity and knowledge she gained during her time away from the stage helped her to realize her great potential and to become an extremely solid and deeply expressive artist embodying all the essential elements of traditional flamenco culture.

Antonia lives in Álora, which is undoubtedly instrumental in her being regarded as a key figure in the field of traditional fandango-style Malagueñas. Her versatility and quality, as can be seen by the prizes she has been awarded, make her a unique artist who is also outstanding in her performance of other flamenco styles (palos) such as *soleás*,

siguiriyas, *tangos*, *rondeña*, *cañas* and *cartageneras*.

Among the many distinctions she has received, most noteworthy are the national flamenco singing awards in the Peteneras (1999) and Serranas categories, numerous prizes for Malagueñas, Best Flamenco Singer (2003 and 2004), the Urique Competition Prize (2004) and several awards for saetas, in addition to many other regional distinctions.

She is a singer with a constant impulse to learn and assimilate the echoes of the old flamenco masters (she is a great admirer of Niña de los Peines and Tomás Pavón) and a wide melodic range. She tirelessly strives to renew the lyrical nature of flamenco singing, adapting both the lyrics of new authors and the verses of Andalusia's most outstanding poets to a repertoire which is also characterized by songs she has rescued from oblivion.

Antonia Contreras regularly performs at flamenco peñas (Flamenco Social and Cultural Clubs), festivals and numerous events nationwide, in addition to international performances with guitarist Chaparro de Málaga.

She has also participated in large international productions such as Manuel de Falla's *El Amor Brujo* with over 40 performances to date. The production, in its orchestral version, has toured world-wide and has featured prestigious orchestras such as the Malaga Symphony Orchestra, the Lisbon Metropolitan, the National Orchestra of Colombia, the Caldas Orchestra (Colombia), the Petrobras Symphony Orchestra (Brazil) and the Bulgarian Youth Orchestra. In France, the production featured the Picardie Orchestra, the Pau Orchestra, Orchestre d'Auvergne and, on a more regular basis, the Poitou-Charentes Orchestra, with which she performed in the Basque Country, France and Japan. It was also with the Poitou-Charentes Orchestra that she recorded the 1915 version of the piece for the MIRARE record label under the baton of Jean-François Heisser.

In the framework of the Malaga en Flamenco Festival (2005-2008), she participated in the *Málaga* productions performed at Andalusia's leading theatres and a show entitled *Biznagas* which was presented in Catalonia, New York and London. In 2008, she co-starred in the flamenco version of Albéniz's *Iberia Suite* together with guitarist Chaparro de Málaga and pianist Joan François Heisser with over a dozen performances in cities such as La Roque d'Anthéron, Paris (Théâtre de la Ville), Aix en Provence and Arles, among others. She also co-starred in the production *Cruce de caminos* (Crossroads), a compilation of rarely performed flamenco-heritage songs, which toured leading venues in Andalusia. Also noteworthy was her performance of the *Flamenco Mass* at Cartagena de Indias Cathedral

(Colombia, 2008) and the creation of her own show *Sin Fronteras* (Without Borders) which was premiered at the Teatro Cervantes in Álorá (2010). She also participated in the Bicentenary programme to celebrate the independence of South American countries, together with the Coral Càrmina and the Atientas choir, in Barcelona and L'Arboç with the support of Barcelona's Casa Amèrica, with a performance of the *Misa Criolla* (Creole Mass) and Ariel Ramàrez's Christmas carol series *Navidad Nuestra*, among other pieces. She also starred in a show entitled *Poesía suena a Flamenco: el 27 y su entorno*.

In 2012 she recorded, together with other artists from Malaga, a CD entitled *Cantes de Málaga*, published by the Federaci3n de Peñas Flamencas (Federation of Flamenco Social and Cultural Clubs). In addition to the aforementioned recording of Falla's *El Amor Brujo*, published by the MIRARE record label, she also recorded an album in commemoration of *Salvador Rueda's* 150th anniversary (Málaga, 2007) and a DVD featuring works by Isaac Albéniz which was recorded at Paris's Théâtre de la Ville in 2009.

In 2012, she performed Falla's *Amor Brujo* with Colombia's National Symphony Orchestra and the Malandain Ballet of Biarrtiz in February 2012, the Orchestre de Pau, Orchestre Picardie and the Caldas Orchestra. She gave flamenco concerts in Madrid, Cadiz, Malaga and Granada and a concert fusing Colombian and flamenco music in Manizales (Colombia). In 2013, she has performed at the Folle Journée festival in Nantes, the Music-Musika festival in Bilbao (with the Orchestre Poitou Charentes) and in Tokyo (with the Orchestre d'Auvergne) and has also given flamenco performances in Barcelona (El Dorado), Cáceres, Álorá, Biwako (Japan) and Florence (Italy).

Her artistic maturity, vocation and desire for self-improvement brought **Antonia Contreras** to develop a parallel career as soloist for orchestral and choral ensembles, besides to flamenco singer one. She is required for her performing pure flamenco gifts as well as a reference singer of the classical popular music with folk roots. This versatility allows Antonia Contreras to offer:

- **Flamenco recitals:** Accompanied by guitar her versatility and quality make her unique so she cannot be pigeonholed, and she is also outstanding in her performance of other flamenco *cantes* (styles) such as *soleá*, *siguiriyas*, *tangos*, *rondeña*, *caña*, *cartagenera*, *serranas* or *peteneras*...She has a constant boost to learn and assimilate old echoes of older flamenco masters (admirer of La Niña de los Peines and Tomás Pav3n), and her repertoire is focused and characterized by the performance of infrequent *cantes*, often rescued from oblivion.
- **Poetry in flamenco style:** possessing a wide melodic range Antonia Contreras tirelessly strives to renew the lyrical nature of flamenco singing, adapting both the lyrics of new authors and the verses of some of the most outstanding Spanish poets. Among them we mention Federico Garcàa Lorca, Manuel de Falla, León Felipe, Salvador Rueda, Concha Méndez, Emilio Prados, Angel Gonzàlez, Luis Rosales and José Agustín Goytisolo.
- **Main repertoires with large ensembles:** *El Amor Brujo* (version 1915 & 1925) and The popular songs by Manuel de Falla, *La misa Criolla* and the carol series *Navidad Nuestra* by Ariel Ramàrez, as well as *Flamenco Mass*.

Press dossier is available

+ info: www.antoniacntreras.com or on [Facebook Antonia Contreras](#)

La voz vivida (The lived voice)

Flamenco concert

ANTONIA CONTRERAS, *cantaora* | CHAPARRO DE MÁLAGA, *guitar*

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This concert consists of a varied flamenco repertoire characterized by songs she has rescued from oblivion... Antonia Contreras performs accompanied by Chaparro de Malaga on the guitar. Her wide melodic range allowed her to become a *cantaora larga* (able to sing many flamenco styles), with a deep voice able to approach the flamenco palos (styles) offering an exquisite respect for tradition and equally showing his own personality. It is performed by ANTONIA CONTRERAS accompanied on the guitar by CHAPARRO DE MÁLAGA. Its length is adaptable and the repertoire can change.

The performance can be performed with bailaor / palmas as an option (JOSÉ LUCENA).

Program (exemple).

Cantes de trilla, Toná y Debla
El Polo
Verdial abandolao y Malagueña
Vidalita
Guajira
Petenera
Javera y Rondeña
Cantiñas
Soleá
Tangos
.....

LINKS

Vidalita: <http://www.youtube.com/watch?v=Oeegkl3o3Lg>

Cantes de Málaga: <http://www.youtube.com/watch?v=j8rGwwSFPoS>

Tientos-Zambra: <http://www.youtube.com/watch?v=101z9Oy2fMQ>



Poesía suena a Flamenco: el 27 y su entorno

ANTONIA CONTRERAS, *cantaora* | CHAPARRO DE MÁLAGA, *guitar* | NELSON DOBRAS, *violin*

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Consists of poems mainly by the group called *poetas del 27* that have been rarely sung in the flamenco background. Texts by León Felipe, Luis Rosales, Emilio Prados, Salvador Rueda, Ángel González, Concha Méndez or José Agustín Goytisolo among others.

This production was commissioned by the 27th Encuentro de Poesía de Almagro, and premiered on the 28th october 2011 in Teatro de Almagro.

It is performed by ANTONIA CONTRERAS CHAPARRO DE MÁLAGA on the guitar, and NELSON DOBRAS on the violin.

Program

Nana, Manuel de Falla
Malagueñas, León Felipe
Javera y Rondeña, Salvador Rueda
Soleá, Concha Méndez
Lorquiana, Concha Méndez
Petenera, Salvador Rueda
Tangos, Concha Méndez
Guajira, Luis Rosales
Serrana, Emilio Prados
Seguidilla, Ángel González
Palabras para Julia, José Agustín Goytisolo



LINKS

Palabras para Julia de J. Agustín Goytisolo: <http://www.youtube.com/watch?v=QRK4zZQOuDM>

Tangos con poemas de Concha Méndez: http://www.youtube.com/watch?v=_PPECOtNFpY

IBERIA

de Isaac Albéniz

JEAN FRANÇOIS HEISSER, *piano* | ANTONIA CONTRERAS, *cantaora* | CHAPARRO DE MÁLAGA, *guitarra*

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JEAN-FRANÇOIS HEISSER, EAN-FRANÇOIS HEISSER revisits the Iberia. To present this master piece, ANTONIA CONTRERAS accompanies him on the voice, and does so on the guitar CHAPARRO DE MÁLAGA, one of the most outstanding guitarists of his generation. Instead of putting side by side a Flamenco and a piano concert, the *cantes* (songs) and pieces of the Spanish repertoire are combined along Iberia's books. The pieces by Albéniz are thus linked in order to locate the piano evocations of the traditional forms on the mirror of its models: an acappella flamenco prayer, sevillanas or the virtuoso flamenco guitar...



LINKS

Extrait of concert in Théâtre de la Ville de Paris (2nd october 2009):

<http://www.youtube.com/watch?v=wMwTGTpWwg8&feature=youtu.be>

Jean-François HEISSER, conductor and pianist



© Simone Poltronieri

Jean-François Heisser has a rounded and innovative career as a pianist, conductor and teacher. Born in Saint-Etienne, he was awarded 6 First Prizes at the Paris Conservatoire. He was the disciple and heir of Vlado Perlemuter and Henriette Puig-Roger before studying with the late Maria Curcio. He has been teaching at the Conservatoire National Supérieur de Musique de Paris since 1991. Among his talented students are Bertrand Chamayou and Jean-Frédéric Neuburger, with whom he has developed close working Relationship

The beginning of his career is shared between chamber music, contemporary music and his activity as a soloist. He plays the Turangalîla-Symphonie and Des Canyons aux Etoiles by Olivier Messiaen with the most famous orchestras, under the baton of Mehta, Janowski or Segerstam. His first important recordings are the piano works by Paul Dukas, a coffret of Spanish music (6 Cds for Erato). The core of his career however remains Beethoven. He has recorded the late sonatas, the Bagatelles and the Diabelli Variations (2 CDs for Naïve in 2000).

Since 2001 his career has evolved towards the activity of both soloist and conductor. Under his direction, the project of the Orchestre Poitou Charentes « Mozart Orchestra » has risen to the highest standard among French orchestras, as attested to by the de Falla recording (L'Amour Sorcier, les Tréteaux de Maître Pierre for Mirare in 2007), which was highly acclaimed by the musical press.

No Terra Incognita discourages this fearless pioneer: **Jean-François Heisser** has recently given the first world performance of the concerto by Gilbert Amy (Orchestre Philharmonique de Radio France), La Ville by Philippe Manoury (commission of the festival « Piano aux Jacobins », recorded for Praga). He also conducted from the piano a performance of Terra Ignota by the same composer (Théâtre des Bouffes du Nord, 2008), with the Orchestre Poitou Charentes.

He is equally renowned for his work on modern and historical instruments (Weber : the four sonatas for Praga ; the Konzertstück for Mirare, on an Erard piano). Under the baton of François Xavier Roth, and his orchestra « Les Siècles », he alternates between modern instruments (the Bartok 3 concertos) and historical ones (Saint-Saens).

In 2009, he plays Beethoven at the Concertgebouw in Amsterdam with Jean-Claude Casadesu, Prokofieff at the Komische Oper in Berlin ; Saint-Saens at the Opéra Comique in Paris and finally Beethoven five concertos which he will conduct from the piano in Poitiers, with the Orchestre Poitou Charentes on October 18. Since 2008 he has also conducted the orchestras of Bordeaux, Ile de France, Auvergne, Pays de Savoie, Colonne, Grenade etc...

Latest recordings comprise a new version of Iberia by Albeniz (performed at the Théâtre de la Ville on 3rd October 2009) ; a tribute to the pianist Ricardo Vines ; Debussy with Hervé Niquet, Marie-Josèphe Jude and the Flamish Radio Choi) and Saint-Saens concerto N° 4 recorded « live » at the Opéra Comique with les Siècles under François-Xavier Roth.

Jean-François Heisser is conductor of [l'orchestre Poitou-Charentes](#), Président of the [Académie Internationale de musique Maurice Ravel](#) and artistic director of [Soirées musicales d'Arles](#)

<http://www.jeanfrancoisheisser.com/>



L'Amour sorcier de Manuel de Falla (version 1915 et 1925)

ANTONIA CONTRERAS, *cantaora* | CLASSIC OR SYMPHONIC ORCHESTRA

Antonia Contreras has been required to perform this piece in its orchestral version in more than 40 occasions since 2005 and has performed it in both 1915 and 1925 version, with different orchestras and conductors obtaining recognition of international press and audiences.

Among the orchestras we mention Sinfónica Provincial de Málaga, Orquesta Metropolitana de Lisboa, La Orquesta Nacional de Colombia, Orquesta de Caldas (Colombia), Petrobás Sinfónica de Brasil, Orquesta Joven de Bulgaria, and in France Orchestre Picardie, Orchestre de Pau. Among the conductors Pablo Heras, Andreas Schüller, Fayçal Karoui, Isaac Karabtchevsky, Alexey Izmirlietz, Gorka Sierra and Francisco de Gálvez... but especially in France with Orchestre du Poitou-Charentes conducted by Jean François Heisser (toured France, Japan and Folle Journée de Nantes and Bilbao in 2007 and 2013). She recorded with them the 1915 version published by the French label MIRARE.

This piece can be performed with classic/contemporary dance (Malandain Ballet de Biarritz) or flamenco dance (Compañía de la Lupi).



LINKS

http://liveweb.arte.tv/fr/video/Antonia_Contreras_Orchestre_Poitou-Charentes_De_Falla_Folle_journee_Nantes_Jean_Francois_Heisser/

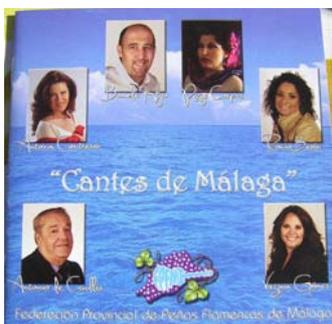
Francia (versión 1915):

http://www.youtube.com/watch?v=6hx3eNKzScs&playnext=1&list=PLAAF8BD3CA143AC29&feature=results_main

Brasil (version 1925): <http://www.youtube.com/watch?v=-Xxlih8ZVI>

Colombia(version 1915): <http://www.youtube.com/watch?v=VXfGT0Bvm9s>

DISCOGRAPHY



CANTES DE MÁLAGA

Published by Federación Provincial de Peñas Flamencas de Málaga en 2012

ANTONIA CONTRERAS
ANTONIO DE CANILLAS
BONELA HIJO
PAQUI CORPAS
ROCÍO BAZÁN
VIRGINIA GÁMEZ



CANTES POR SERRANAS

Published by Diputación de Cádiz en 2009

Ganadores del concurso de cante por serranas.

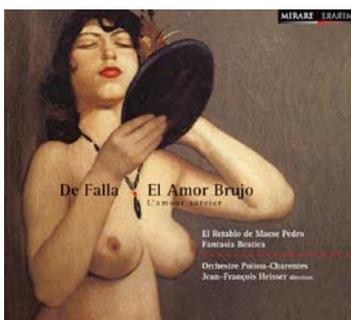


SALVADOR RUEDA Y EL FLAMENCO.

LIBRO Y CD.

Published by Diputación de Málaga 2007.

Homenaje a Salvador Rueda. Sus poemas adaptados a palos del flamenco.



EL AMOR BRUJO | FANTASIA BÉTICA | EL RETABLO DEL MAESE PEDRO

Published by MIRARE 2007

ORCHESTRE POITOU-CHARENTES
JEAN-FRANÇOIS HEISSER, *director*
ANTONIA CONTRERAS, *cante*

« Escogiendo la versión original de la pieza y utilizando una cantaora de flamenco, la ardiente Antonia Contreras, el pianiste Jean-François Heisser, director artistico de l'Orchestre Poitou-Charentes, hace una apuesta ganadora. La obra gana en empaste sensual y a la par la orquesta muestra un auténtico sentido teatral de los colores, con una gran agudeza dramática. » **M.-A. Roux, Le Monde, mars 2007**

PRIXS ET MENTIONS



« Direction imagée, dramatique et subtile à la fois, perfection des cançones de Candella – Antonia Contreras, dans son oritèlge pour retrouver son amant perdu, atteint au surnaturel. » **Jean-Charles Hoffelè, Diapason, mai 2007**



« Voix de ronces et de cendres, Antonia Contreras attise l'âpre étrangeté de ses imprécations – mi-mélopie de muezzin, mi-litanie conventuelle. » « Electrifié, piaffant, trompétant, l'Orchestre de Poitou-Charentes y fait assaut de panache, de bravoure – que dis-je ? de bravitude ! » **Gilles Macassar, Télérama, février 2007**



« Comme à l'origine, le chef d'orchestre a confié la partition à une chanteuse de flamenco, la bouillonnante Antonia Contreras, dont le timbre âpre et coloré fait merveille – ah ! la saveur incomparable et la sonorité grave et puissante des chansons D'un cœur brisé et Du Feu Follet. »
Franck Mallet, Classica Répertoire, avril 2007



« Les solistes sont excellents, et la direction de Jean François Heisser toujours juste. » **Jean Roy, Monde de la Musique, avril 2007**

COLLABORATORS

CHAPARRO DE MÁLAGA, guitar



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JEAN FRANÇOIS HEISSER, pianist and conductor



<http://www.jeanfrancoisheisser.com/>

ORCHESTRE POITOU-CHARENTES



<http://www.orchestre-poitou-charentes.com/>

Besides ANTONIA CONTRERAS has recently performed with CORAL CARMINA DE BARCELONA performing la *Misa Criolla* and *Navidad Nuestra* by Ariel Ramírez and with BALLETS DE BIARRITZ singing *El Amor Brujo* by M. de Falla.

CONTACT

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