



On November 13th 2002, the dancer and choreographer Mariemma, donates officially her artistic legacy to Iscar, her place of birth, with the aim to create the first ever museum dedicated to Spanish dancing national and internationally, Mariemma Museum, with a clear cultural educational and investigative aim which is the result of the commitment that the town hall promised her.

Introduction

Coinciding with the golden age of the Spanish dance after the Spanish Civil War, through her facet as an interpreter, choreographer, business woman and teacher, Mariemma starts to develop the fundamental techniques of Spanish dancing. She underlines the versatility and richness of the Escuela Bolera, Flamenco and Folklore Dances, adding to these her own style at the start of the second half of the 20th century, “Danza Estilizada”.

Mariemma

Biography

Guillermina Martínez Cabrejas, Mariemma, **was born in Iscar on the 12th of January 1917** and when she was nearly two years old she travelled to Paris with the rest of the family.

After her period as a child star in the Châtelet Theatre with her classical ballet training, she started to learn Escuela Bolera with the great teacher Miralles. Later she learns flamenco and develops, by her own driven interest, the study of the Spanish for folkloric dances. In 1947 she presented the choreography El Amor Brujo by Falla. This ballet together with La Vida Breve, El sombrero de Tres Picos, Capricho Español and Carmen amongst others, will form part of her repertoire during numerous tours through Europe America and Asia.

In 1955, she creates Mariemma Ballet de España with which she travels to the international world fair in Bangkok. In 1958 the Marquis de Cuevas wants her to choreograph his production of Voyage Vers l'Amour, at the world exposition in Brussels.

In 1962, she had her world debut with EL Fandango del padre Soler and El Paso Clásico Español in Madrid's Maria Guerrero Theatre.

She takes her company to New York world trade Fair and in 1966 after taking part in a homage to Manuel de Falla in Washington, she participates in Salzburg festival directed by Herbert von Karajan.

In 1967 she does a Grand Tour of Japan and shortly afterwards she takes part in the celebrations of the Shah of Persia coronation.

Her teaching streak is present throughout her life. Besides her support for dancing, is evident in her role for broadcasting in programs such as Encuentros con la música 1970, or in international Congress La Danza y lo Sagrado, UNESCO 1993

Mariemma died on the 10th of June 2008 in Madrid.



Escuela Bolera

Escuela bolera is the Spanish classical dance cultivated by professional dancers with a particular repertoire of boleros, seguidillas, panaderos, olés y jaleos.

It's history starts at the end of the 17th century even though it's only documented from the 18th century showing a clear international projection during the 19th century.

Technically demanding other sociological reasons contributed during the first half of the twentieth century to its decline. This tradition was kept alive thanks to the Pericet Family and other prominent teachers like Francisco Miralles from whom Mariemma acquired the fundamental basics which allowed her to revive this style during the mid 20th century.

Flamenco

Her first contact with flamenco where in Paris with Teresina Bonorat. Later Amalio Cuenca and El Estampío where to be an influence. Mariemma always had flamenco dances as part of her repertoire. "Flamencos de Santa Maria" by C. de Iscar.

Folclore

She believed in the strength and uniqueness of popular Spanish dances and contributed to the conservation and widespread of the rich heritage which had been started already by the Sección Femenina. Mariemma gave these regional dances the flamboyancy on national and international theatres and festivals.

Danza Estilizada

She carried on the process of stylizing dances that Antonia Mercé had started. Her own thoughts and opinions on Flamenco, Folklore dances and Escuela Bolera, take Mariemma to renew them through Danza Estilizada. She emphasized the cultural dimension of Spanish dance using a universal solid base; full of fantasy aesthetics and details, together with the music of great composers. Ibérica 1964 with music by Guridi and Ravel, showed with greatness the richness and possibilities of Spanish dancing.

Castanets

This percussion instruments of popular origin, is one of the identity signs of Spanish dances reaching its greatest expression with stylisation. Mariemma's virtuosity in castagnet playing is left for all to hear in her LP recording with Maestro Luzuriaga.

International artist

A universal Legacy

Her company "Mariemma Ballet de España", amplifies at an international level her work from 1962 with the professional support of Mari Carmen Luzuriaga under the masterfull musical direction of Enrique Luzuriaga

Enrique Luzuriaga

Oviedo 1911 Santander 1985

He studies at the Royal music conservatory in Madrid and in Paris. He expanded his piano musical studies with Jose Cubiles. After returning to Spain, he tours intensively through Spain and America, with "La Argentina" and her sister Pilar Lopez. During more than four decades he works unconditionally with Mariemma, united by an artistic creative sensitivity. Apart from interpreting the popular and classical repertoire for different choreographies, Luzuriaga wrote several works under the pseudonym of C.de Iscar.

Teaching

Mariemma created her own School of Dancing in Madrid in 1960 and at 70 years old, the Valladolid School of Dance.

In 1969 she becomes the director of Spanish dance at the Real Escuela Superior de Arte Dramático y Danza in Madrid which she chaired until 1980.

Her book Mariemma Mis caminos a través de la danza (1997) is all about her own teachings.

Translation Beatriz Pérez Davies.
Mariemma's School and Ballet dancer.
London-October 2016

Martínez Cabrejas realized in an official capacity of her artistic inheritance to her home town of Iscar, where she was born, with the idea to create the first Museum of its Kind dedicated to the Spanish Dance in the world. Mariemma Museum was founded with a clear vocational cultural and investigative, fruit of the responsibility acquired by its Town Hall along with the artist and the cultural patrimony of our community.

INTRODUCTION

Coinciding with the period that Spanish Dance was at its pick after the Spanish Civil War, Mariemma underline the richness and versatility of "Bolera Dance School", "Flamenco" and "Folklore" adding to them a style that the proper Mariemma contributed to set in the second half of the 20th century, "The stylized form of Dance"

BIOGRAPHY



Guillermina Martínez Cabrejas was born on the 12th of January 1917 in Iscar and with little more than 2 years old, she moved with her family to Paris. After her brief stage as a "Child star" "Les Petit Rats" in the theatre Châtelet and her studies of classical ballet, she began to dance in the Bolera School of "Maestro" Francisco Miralles. Latter she lent Flamenco and widened on her own the studying of the Spanish folklore dances.

In 1947 she presented the choreography of "Love, The Magician" from Manuel de Falla. This ballet along with the choreography "The Brief Life", "The Three Cornered Hat", "Spanish Whim" (Rimsky-Korsakov) o "Carmen" (Bizet), among others form parts of her repertoire in the many tours around Europe, America and Asia.



In 1955 she created the "Mariemma Ballet of Spain" with which she travelled to the world fair in Bangkok 1957. In 1958, She is asked by the "Marques de Cuevas" to choreography "Journey towards Love" at the Universal Exposition of Brussels. In 1962 with her rejuvenated dance company, She premiered the "El Fandango del Padre Soler" "El Paso Clásico Español, in the "María Guerrero Theatre" in Madrid.

In 1964, The dance company travelled to the World in New York to perform. In 1966 after her participation in Washington to homage Manuel de Falla, she participates in Salzburg Festival directed by Herbert Von Karajan.

In 1967 she takes on a grand tour through Japan, shortly afterwards performed at het celebrations at "The Shah of Persia" coronation.

With her period as instructor throughout her life, along with her support of dance, she extended this also within programmes such as "Musicals meetings" on Spanish TV in 1970 or the International Congress "The Sacred an Dance" UNESCO-Uva 1993.

Mariemma died on the 10th of June 2008 in Madrid.

BOLERA SCHOOL

The Bolera School is a classical Spanish Dance cultivated by the professionals from "Tablaos" with the repertoire defined by *Boleros, seguidillas, panaderos, olés y jaleos*. (this are steps of bolera school".

Its popularity extends to the end of the 17th century, although it was only documented from 18th century showing us an already clear international projection in the 19th



characterizations took the Bolera School into a decline in the first part of the 20th century.

The tradition was conserve thanks to the Pericet Family, also to important *Maestro* such a Francisco Miralles to which Mariemma was taught the dance basics which allowed her the re-birth of Bolera School in the middle years of the 20th century.

FLAMENCO

With this first beginnings with "Palos" Steps of Flamenco, took place in Salons in Paris led by Teresina Boronat. Others references like Amalio Cuenca and "Estampío" helped Mariemma always incorporated Flamenco Dances within her repertoire "Flamencos de Sta. Maria" of C. de Íscar.



FOLKLORE



Betting on the strength and singularity of the Spanish popular dances, which contributed to the conservation and diffusion over rich patrimony already begun in "Sección Femenina". Mariemma gave spectacular to original dances in theatres and Festivals Spanish and internationals.

STYLIZED DANCE

Continues the process of "Stylized Spanish Dance" initiated by Antonia, its reflections about flamenco, Floklore Dances and Bolera School drove Mariemma to a renovation of the dance through the "Styled form Dance" with this lifting the cult dimension of Spanish Dance that includes a universal solid technical base with

a image full of fantasy joined to music by great composers.

Ibérica (1964) with music by Jesús Guridi and Maurice Ravel, shows a brilliants the originals and possibilities of Spanish Dance.

CASTANETS

This popular percussion instrument has it origin with all forms of Spanish dance, reaching its most expressiveness with the stylisation. Mariemma a genius with castanets leaves proof of her ability on a recording with the Maestro Luzuriaga.



INTERNATIONAL ARTITS

A universal legacy "The Mariemma Ballet of Spain" extended her work internationally beginning since 1962 counting with the professional support of the dancer Carmen Luzuriaga and Maestro music direction of Erinque Luzuriaga since 1942.

PROJECT: "MUSEUM MARIEMMA IN LIFE"

Recital of Spanish Dance

Performances for groups with reservation Dancers show the Mariemma's Spanish Dance by her choreographies of Bolera School, Floklore, Flamenco and Stylized Dance.

RATES FOR PERSON IN RECITAL OF DANCE

Group from 81 to 250 pax.	5€
From 51 to 80 pax.	8€
A group of 50 pax.	9€
From 25 to 49 pax.	15€

GROUPS RATES WITHOUT DANCE IN LIFE 1'60€ PER PERSON



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