

DÚA DA PEL
DA





BIO

Dúa da Pel is a bridge, where music and word are tuned, and sharpened, to discover the target, the exact center, the birth of rhythm, which is the birth of the world. A world beyond the one that is always running to feed an impossible novelty.

In Dúa da Pel, poetry, music, singing, and bodies move through the clock in a time that is not linear, but vital. Their songs, their texts, their performances—which we could well call journeys—hurl us into the eye of the wind. They lead us to remember what we thought we didn't know, to feel that harmony is a reality that comes looking for us when we open our ears to listen.

Dúa da Pel connects with a common essence beyond languages or eras through their precise wording and musical intelligence. Defining their style is an endless task, much like deciding which country a cloud or a star belongs to. Their live performance is a path toward the sacred—and by sacred, we mean that which is worthy of absolute respect because it is a pathway for connection: from the intellectual to the spiritual, from the personal to the common.

An expanded concept of the singer-songwriter tradition.

The group began in 2014 under the leadership of composer Sonia Megías and poet Eva Guillamón, and since then has developed an extensive international career in auditoriums such as The Juilliard School of Music in New York, the British Museum in London, the Culture Square Theater in Shanghai, the Yue Opera Town in Shengzhou, the Instituto Cervantes in Tokyo, and the Cultural Centers of Spain in several Latin American countries (AECID). Their albums have been presented at the Teatro Real (*Dúa de Pel*, 2018) and the Auditorio Nacional (*Madera de pájaro*, 2021).

In Dúa da Pel, all lyrics and poems are created by Eva Guillamón; all music and arrangements are created by Sonia Megías.



DA

Da (Give) is a metamorphosis. It is a willingness to trust: giving without the fear of losing. It is a path toward the light: “The sun never complains about having to shine today as well,” says 'Muta', one of the tracks on this album. It is a radical awakening: what doesn't give to you, takes away from you. And what doesn't take away: gives.

Da is an artistic insurrection. It is a commitment to the here and now. Dúa da Pel deliberately steps away from all-powerful virtuality to rescue the sacred, ephemeral, and unrepeatable value of live art. In an era where everything is consumed massively and from a distance, Dúa da Pel chooses presence. They choose the air vibrating in the room, the shared silence, the direct gaze. The mystery that only occurs when bodies inhabit the same space and the same time.

Da is a ritual. It cannot be bought; it cannot be paused. It can only be experienced. Whoever wants to listen to this work will have to bring their body to the theater; they will have to breathe with the group. Each concert will be unique, sometimes similar to the previous one, sometimes not. It depends on the day, on the bodies filling the room, and on Dúa da Pel, who will always give everything they have. More or less, depending on the moment, but always everything, because the stage is their home and their horizon.

In *Da*, water takes center stage. Water: the true liquid gold, creator of life and presence. As Amélie Nothomb wrote in *Thirst*: “No pleasure comes close to the one produced by a glass of water when you are dying of thirst.”

The set design consists of two *botijos*—traditional clay water jugs, an emancipatory symbol against the plague of plastic—two chairs, a table, and a growing series of spherical, raw-clay labyrinths created by Sonia Megías. The labyrinth serves as an invitation to search for the essence.

The lyrics of *Da* travel to the depths of the known to find the new, with a firm commitment to the poetic function, which does not seek any explanation but rather opens itself up to the profound experience of mystery. In the music, we find neomodern touches; metric games and composite meters in the style of Stravinsky, Bartók, Reich, or Meredith Monk; extended vocal and instrumental techniques; and bandurrias, Spanish guitar, tambourines, small percussion, and a wide array of knick-knacks that reach the status of instruments in the hands of Dúa da Pel.

A cathartic experience thanks to the depth of the word and a refined compositional technique, which makes it possible for two voices, often accompanied almost exclusively by percussion, to take us so far and so deep.

Dúa da Pel expands the singer-songwriter genre.



DÚA DA PEL
MUTA



VIDEO

PREVIOUS WORKS

UDNÁMEKAM: A Magical History of Music (2022) Commissioned by the Alicante City Council, this is an educational show for families that reviews the social functions of music from a perspective where time and space do not exist.

LINEUP: Sextet (voices, percussion, and saxophone quartet).

SELECTED PERFORMANCES: Museum of Contemporary Art of Alicante (MACA); *Cultura en los Barrios* Festival (Alicante).

MADERA DE PÁJARO (Birdwood) (2021) A journey toward root music through memory and imagination. An itinerary with thirteen stops where each track makes us fly to a different culture.

LINEUPS: Duo (voice, strings, and percussion), Trio (+ percussion), Quintet (+ marimba, percussion, and double bass), or Quintet (+ string trio).

SELECTED PERFORMANCES: Auditorio Nacional (Madrid); Shanghai Culture Square Theater; Institutos Cervantes in Tokyo and Shanghai; NAK Festival (Pamplona); Thyssen-Bornemisza National Museum (Madrid); tour through AECID centers in El Salvador, Paraguay, Argentina, and Uruguay.

PICASSO NO ACABA NUNCA (Picasso Never Ends) (2018) Commissioned by the Instituto Cervantes in Shanghai, this piece is an approach to the poetry of Pablo Picasso through the musical and scenic intervention of Dúa da Pel.

LINEUPS: Trio (voices, percussion, and accordion) or Symphonic (+ plectrum orchestra, wind, and percussion).

SELECTED PERFORMANCES: Instituto Cervantes in Shanghai; Picasso Museum (Buitrago del Lozoya); Teatro Cervantes (Campo de Criptana).

TRADICIÓN EN MOVIMIENTO (Tradition in Motion) (2014) This work draws from the folklore of the Iberian Peninsula, erasing borders between past and present, local and universal.

LINEUPS: Duo, Trio, Quintet, or Sextet including violin, viola, cello, plectrums, and percussion.

SELECTED PERFORMANCES: Teatro Real (Madrid); British Museum (London); The Juilliard School (New York); Auditorio Nacional (Madrid); Yue Opera Town (China).

CONTACT AND BOOKING

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