

UAE Season I
April 2026 – May 2027

THE SACRED BREATHE

www.isabelcanadaluna.es

By
Isabel Canada Luna
Natalia Oddi Vergnani

A journey through the sacred sounds of classical music.



INTRODUCTION

The Sacred Breath is a scenic-musical creation exploring breath as the origin of sound, spirituality, and feminine transformation. Inspired by ancient myths from different traditions, the program unfolds like a book divided into chapters, guiding the audience through a narrative journey from the primordial breath to conscious creative energy. The concert combines music, movement, and singing in multiple languages, reflecting the universality of female experiences and the dialogue between cultures, eras, and traditions. Each chapter presents a symbolic reading of feminine divinity connected to the elements —air, water, and fire— and the processes of loss, wound, maturity, and renewal.

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The artists

NIKOLAOS BEIS

Violin



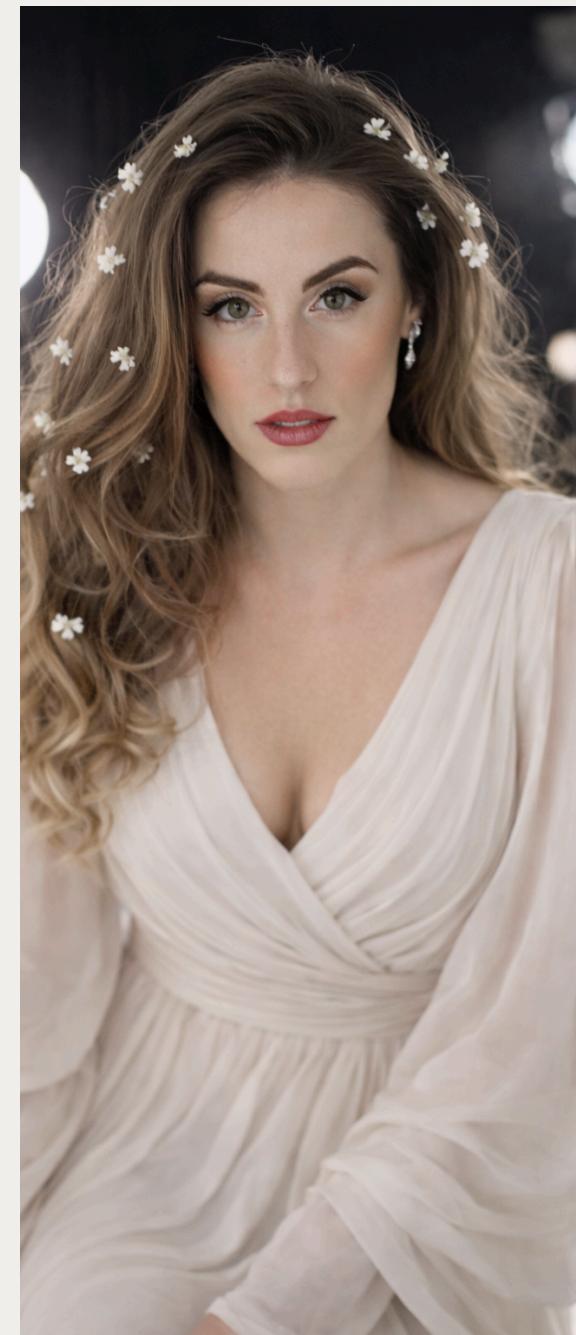
NATALIA ODDI VERGNANI

Flute



ISABEL CANADA LUNA

Soprano



IRYNA KRAINSKA

Piano



HADI ALNABHAN

Percussion



Format I Repertoire Concert Hall

PART I — The Origin: Nature, Air, and the Primordial Voice

1. Claude Debussy – Syrinx (solo flute, 4')
2. Albert Roussel – “Ciel, Air et Vent,” from *Deux poèmes de Ronsard*, Op. 26 (flute and voice, 4')

PART II — The Lament

3. Claudio Monteverdi – *Lamento della Ninfa* (full ensemble, 4').
4. Canzoniere Grecanico Salentino – Taranta (full ensemble, 4')
5. Charles Koechlin – *Les chants de nectaire*, Op. 198: No. 19 (solo flute, 1')

PART III — Women in Music: Lyricism and Emotion

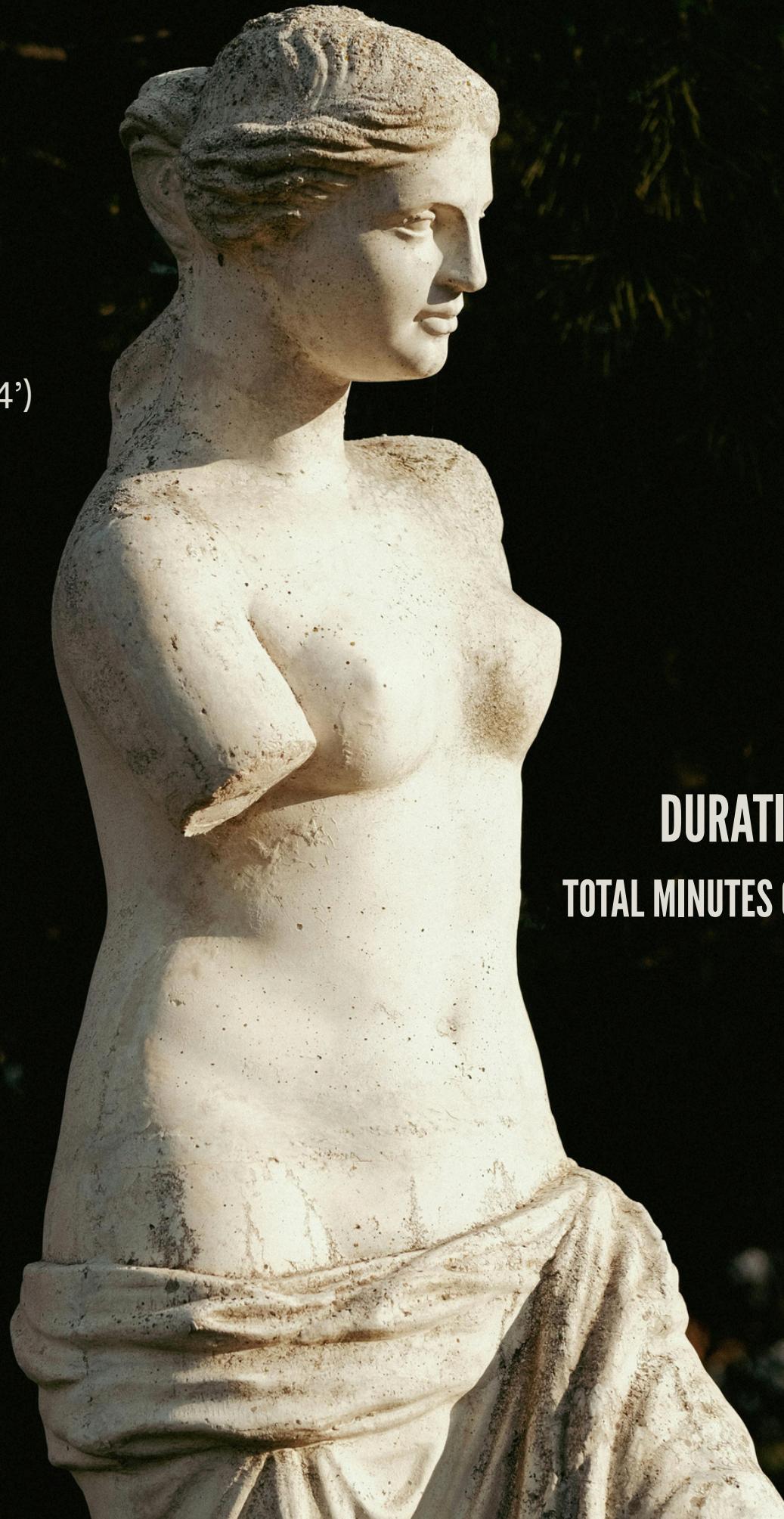
6. Mel Bonis – *Desdémona*, from *Femmes de légende* (solo piano, 3')
7. Richard Strauss – *Zueignung* (voice, flute, violin and piano, 3')
8. Vincenzo Bellini – *Casta Diva*, from *Norma* (full ensemble without percussion, 7')

PART IV — Fire

9. Manuel de Falla – *Ritual Fire Dance* (full ensemble, 5')
10. Manuel de Falla – *Fuego Fatuo* (full ensemble with improvisation, 4').
11. Federico García Lorca – *Anda Jaleo* (full ensemble with improvisation, 4')
12. Manuel de Falla – *Polo* (full ensemble, 2')

DURATION: 60'

TOTAL MINUTES OF MUSIC: 50'



THE SACRED BREATH

DURATION: 40'

Format III | Répertoire Talk + Performance

Ideal for: Universities, cultural foundations, museums, curated reflection series

Language: English / Spanish / Italian (with short musical excerpts in original languages)

CONCEPT

is an intimate format combining live music and spoken reflection that explores breath as the origin of voice, spirituality and human expression. Through short musical excerpts and guided commentary, the audience is invited to experience how breath connects ritual, memory and sound across cultures.

1. Introduction (5 minutes)

- Topics:
 - Breath as the first musical impulse
 - Breath in ritual, spirituality and cultural memory

2. Musical Excerpts I — Origins (8 minutes)

- 2 short pieces or excerpts (3–4 min each)

3. Reflection — Breath, Body & Meaning (5 minutes)

- The physical act of breathing
- How breath shapes emotion and sound
- The difference between “singing notes” and “breathing meaning”

4. Musical Excerpts II — Ritual & Memory (8–10 minutes)

- 2 further excerpts
- Focus:
 - Poetry integrated into music

5. Closing Reflection + Final Musical Moment (5–7 minutes)

- Closing:
 - Breath as a shared human language
 - Listening as a form of presence
- Final musical excerpt.

UNIVERSITIES

MUSEUMS

FOUNDATIONS





SOPRANO
ISABEL CAÑADA LUNA

Originally from Málaga, Spain, Isabel Cañada Luna is an opera singer known for her expressive voice and wide-ranging repertoire, as described in *Opera Actual* magazine (No. 143).

She holds a degree from the Escuela Superior de Canto in Madrid and has pursued advanced studies with renowned artists such as *Montserrat Caballé* and *Chéryl Studer*. Isabel has performed in prestigious venues including the Berliner Philharmonie, Teatro Real, Tianjin Grand Theater, and Dubai Opera, among others.

Her career spans opera, zarzuela, and contemporary music, with leading roles in works by Mozart, Donizetti, Puccini, and Gounod. She has performed extensively across Europe, China, and the Middle East, and has appeared at international festivals such as *Todo Lírica* and *Qasr Al Hosn*. Her discography includes recordings in collaboration with *Steinway & Sons*, *Dubai Tourism*, and *Emirates*.

Isabel is also the creator of original productions such as *Echoes of Spain* and *Sonore Al-Andalus*, which blend classical tradition with Arabic and global influences. She was featured in the official cultural campaign of *Expo 2020 Dubai*, bringing her music to international audiences. Her upcoming engagements include concerts in both Europe and Asia.



FLUTE

NATALIA ODDI VERGNANI

Natalia Oddi Vergnani is a Costa Rican–Italian flutist whose artistry bridges classical excellence with intercultural exploration.

Born in Costa Rica in 1990, she began studying the transverse flute at the age of nine at the Escuela de Artes Musicales of the University of Costa Rica.

In 2013, she earned her Bachelor's Degree with highest honors from the University of Costa Rica. That same year, she was admitted to the prestigious *Giuseppe Verdi* Conservatory of Milan, where she completed a Master's Degree in 2016, followed by a Mastering Specialization. Her chamber music excellence was recognized when she won First Prize (Quintet Category) at the *National Chamber Music Competition for Young Musicians*.

Natalia's orchestral career developed early at an international level. In 2011, she was appointed Principal Flute of the Central American Youth Orchestra in Guatemala. In 2012, she won the position of Principal Flute at the Alfredo Saint-Malo International Music Festival Orchestra in Panama, and in the same year she was awarded First Prize in the Honor Competition of the Escuela de Artes Musicales at the University of Costa Rica.

Alongside her classical career, Natalia has cultivated a strong interest in musical dialogue between cultures. From 2019 to 2023, she was a member of the ensemble The Other Winds, with whom she recorded a CD dedicated to Middle Eastern repertoire and performed extensively throughout Italy. She has also collaborated repeatedly with the Pianolink Orchestra and served for five years as Principal Flute of the BrianzaClassica Orchestra.

With over 15 years of teaching experience, Natalia is deeply committed to pedagogy. Drawing on her multicultural background and artistic research, she developed her own teaching approach, “The Third Way of Sound”, a method that integrates technical rigor, listening awareness, and personal expression. In 2026, she founded “Harmony Beyond Borders Foundation”, an international cultural initiative dedicated to fostering intercultural dialogue through music. For Natalia, the study of music is not only a path to instrumental mastery, but also a powerful tool for self-discovery, inner listening, and the exploration of sound as consciousness.



VIOLIN

NIKOLAOS BEIS

Nikolaos Beis is an internationally active Greek violinist and soloist whose artistic identity has been profoundly shaped by his studies with Igor Gruppman and Rudolf Koelman, both direct pedagogical descendants of Jascha Heifetz. His musical development was further enriched through masterclasses with some of the most influential violinists of our time, including Leonidas Kavakos, Boris Belkin, Pierre Amoyal, Gordan Nikolić, Grigori Zhislin, and Herwig Zack.

He has performed extensively across Europe, the United States, and Asia, appearing at prestigious venues such as Carnegie Hall in New York, the Concertgebouw in Amsterdam, Tonhalle Zürich, Victoria Hall in Geneva, De Doelen in Rotterdam, as well as major cultural landmarks in Greece including the Odeon of Herodes Atticus, the Megaron Concert Halls, and the Stavros Niarchos Foundation Cultural Center.

A prodigious talent, Beis made his orchestral solo debut at the age of 10 performing Bach's Double Violin Concerto, and by the age of 12 appeared as soloist in Ravel's *Tzigane*. He has since collaborated as soloist and orchestral musician with a wide range of ensembles, including the Athens Symphony Orchestra, Amsterdam Sinfonietta, the Greek National Opera Orchestra, and numerous chamber and contemporary music groups.

From 2022 to 2024, he served in the first violin section of the Athens State Orchestra, further consolidating his orchestral career alongside leading conductors and soloists. His artistic profile combines a strong solo presence with extensive experience in symphonic and chamber music repertoire.

Nikolaos Beis holds a Bachelor of Music from the Manhattan School of Music and a Master of Arts in Music Performance from the Zürcher Hochschule der Künste (ZHdK). He is a prizewinner of national competitions and a recipient of prestigious awards and scholarships, reflecting both his artistic excellence and international recognition.

PIANO

IRYNA KRAINSKA



Concert pianist and collaborative artist with over two decades of international performance experience as a soloist and ensemble musician.

She trained at the Lviv National Musical Academy, graduating with top academic honors, and has performed piano concertos with the *Lviv National Philharmonic Orchestra*, as well as solo recitals in Kraków and Lviv.

Her concert activity includes chamber performances with the ensemble *Pro et Contra*, appearances at international classical music festivals such as *KarpatyArt*, and participation in major interdisciplinary productions including *The Tour de Babel* (Alliance Française Dubai) and *Night at the Opera* (Theatre of Digital Art, Dubai).

Recognised for her musical sensitivity, stylistic versatility, and exceptional sight-reading skills, she collaborates with artists from diverse artistic backgrounds and is valued for her precision, expressive depth, and strong ensemble presence.

PERCUSSION

HADI ALNABHAN

Hadi is a Lebanese–Syrian percussionist for whom rhythm is not merely a craft, but a language rooted in heritage and lived experience. Raised within the rich sonic landscape of the Middle East, he began playing percussion at the age of ten, developing an early and instinctive connection to rhythm as a form of expression, communication, and identity.

Specializing in darbuka, congas, and riq, Hadi navigates seamlessly between traditional Middle Eastern grooves and contemporary rhythmic contexts. Each instrument becomes an extension of his hands, telling stories shaped by cultural memory, movement, and emotion.

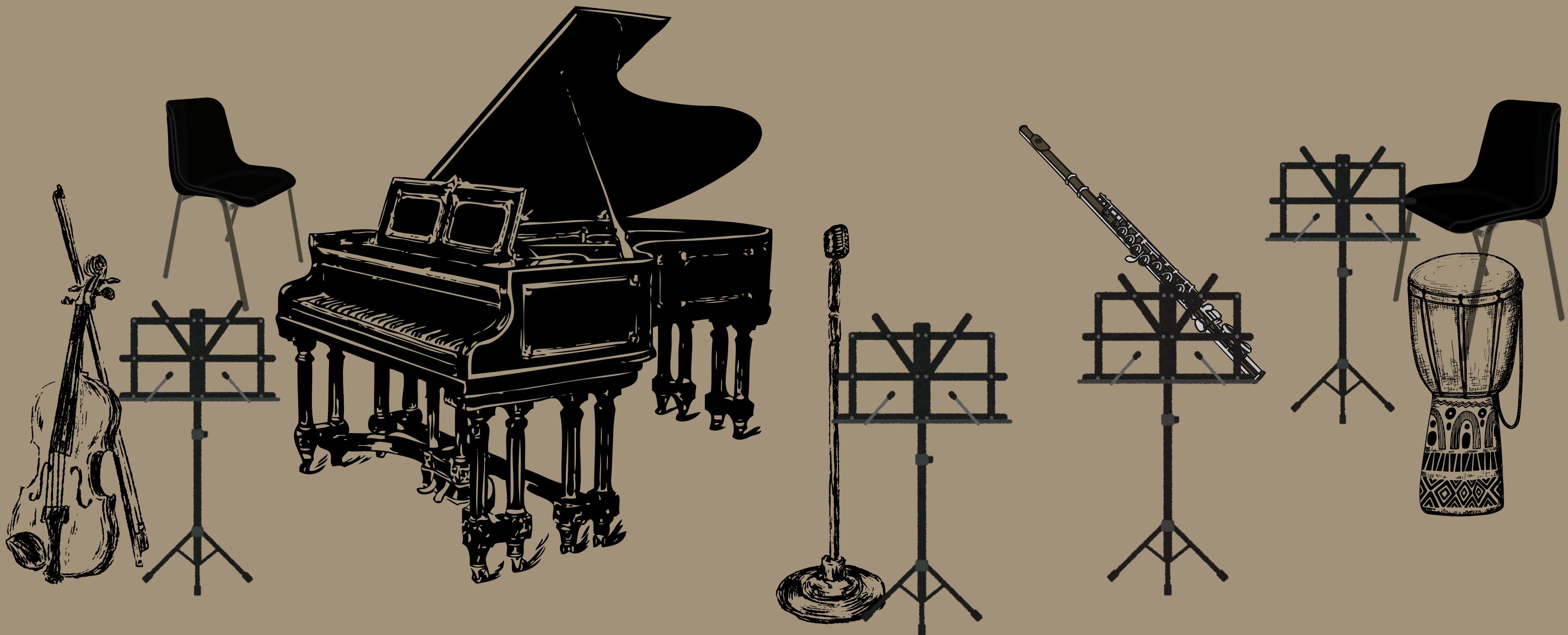
For Hadi, music is a space where energy and human connection meet. His performances go beyond keeping time — they are immersive experiences that build atmosphere, dialogue, and shared presence with the audience.

He has previously performed at Retro Al Madina in Beirut and has appeared on Lebanese television and radio, including interviews on Lebanon TV and Radio Liban. Through live performance and media appearances, Hadi continues to share a rhythmic voice deeply connected to the cultural pulse of the region.



View from the audience

STAGE POSITION



RIDER

FOR CLASSICAL MUSIC THEATRES

- 3 - Music Stands
- 1 - piano chair
- 2 - chair without arms
- 1 - Tuned Grand Piano

FOR VENUES REQUIRING AMPLIFICATION:

SINGER

- 1 - SHURE SM58
- 1 - Mic stand
- 1 - Floor Monitor

FLUTE

- 1 - Monitor
- 1 - Flute Mic

PIANO

- 1 - GRAND PIANO
- 1 - Monitor
- 1 - A piano mic with stand

VIOLIN

- 1 - Monitor
- 1 - Violin Mic

PERCUSSION

- 2 - Percussions mics with stands
- 1 - Monitor



THE SACRED BREATH

AUDIENCE DEMOGRAPHICS

AGE

Predominantly adults between 18–85 years old.

DEMOGRAPHICS

A mix of expatriates and local residents with an interest in culture, arts, and unique live experiences.

AUDIENCE SIZE

Depending on the venue, our performances have drawn anywhere between 300 - 500 attendees.

EXPANSION

Already received strong interest in the UAE; planned expansion to GCC countries and Europe.

Classical Music

Let's work
together

2026-2027

THE SACRED BREATH

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