

Friday, December 5, 2008, 8pm  
Saturday, December 6, 2008, 8pm  
Zellerbach Hall

## Compañía Flamenco José Porcel



### *Alma Flamenco: The Spirit and Soul of Flamenco*

*Cal Performances' 2008–2009 season is sponsored by Wells Fargo Bank.*

*Alma Flamenco: The Spirit and Soul of Flamenco*



**PROGRAM**

“Aire Fresco” (*tangillo*) The Company

A presentation of cheerful movements that require great coordination. A festive dance.

“Soledad” (*seguirilla*) José Porcel

One of the strongest dances in the flamenco range, performed in a forceful style, expressing great inner feeling.

“Fuerzas” (*farruca*) *Bailaoras*

Three different personalities. Three different styles. Three different dancers with different energies create a single line of expression.

“Vivencias” (*soleá*) The Company

Coordination and the expression of unity in the expansion of one of the characteristic themes of flamenco. Complex choreographic movements.

*INTERMISSION*

“Union” (*taranto*) Leading *bailaora* and José Porcel

The leading *bailaora* of the Company and José Porcel express their emotions through movement and entwine their feelings generating moments of sensuality and passion onstage.

“Mujeres” (*rondena*) *Bailaoras*

A flamenco dance in which the *bailaoras* of the Company perform light, rounded movements, wherein the dresses with long trains are the protagonists. Castanets are used as a rhythmic accompaniment adding color and timbre to the piece.

“A mi manera” (*alegrías*) José Porcel

A solo in which José Porcel is moved by his spirit, improvising throughout a large part of the piece with the intention of reaching an intimate connection with the audience.

“Fiesta flamenco” The Company

The Company bids farewell with an emotive finish. Color, joy and festivity aspire to transmit an enthralling finale to the audience.

*Program subject to change.*

## Compañía Flamenco José Porcel

<i>Artistic Director</i>	José Porcel
<i>Dancers</i>	Tamara Calatayud, Leticia Calatayud, María Jurado, Patricia Goró, José Porcel, Adrián Santana, Ricardo Sánchez, Antonio Ramírez
<i>Music</i>	José Carlos Gómez, Juan Requena, Jesús Torres
<i>Choreography</i>	Rubén Olmo, Rocío Molina, Isabel Bayón, José Porcel
<i>Guitar</i>	Rubén Campos, Javier Fernández
<i>Vocals</i>	Caridad Vega, Manuel Soto
<i>Percussion</i>	Miguel Ortiz “El Nene”
<i>Saxophone &amp; Flute</i>	Fernando Bravo
<i>Lighting Design</i>	Ezequiel Nobili
<i>Costume Design</i>	José Arroyo-González
<i>Costumes</i>	Loli Porcel
<i>Assistant Director</i>	Ernesto Calvo
<i>Technical Director</i>	Ximo Rojo
<i>Managing Producer</i>	Alejandro Salade

### Education & Community Event

#### Latin Music Series: Compañía Flamenco José Porcel

December 5, 2008, 5–6:30pm  
Zellerbach Hall Lobby Mezzanine

Jazz radio host and Latin music specialist Jesse “Chuy” Varela gives a lively talk featuring extensive background information, guest interviews and musical illustrations to complement performances by Compañía Flamenco José Porcel.

### About Flamenco

A flamenco performance gives the spectator an overwhelming sensation of happiness, a joyful and sensual mood that no other form of dance is capable of evoking. Because flamenco is an explosion of rhythms, colors and emotions that contains all of the vitality, sunniness and passion of the Spanish people, it is a folkloric celebration where, even when theater art is being created, irresistible erotic appeal and irrepressible energy remain intact.

The origins of flamenco are still uncertain, and they have been lost through the centuries in a tangled web of influences and contributions from various civilizations. It is highly probable that flamenco singing and dancing originated in Andalucía toward the 15th century, during the Gypsies’ encounter with the inhabitants of southern Spain. It continues to be extremely difficult to trace the origin of these wandering populations who, when they arrived in the region of Andalucía, were bearing with them a culture that was a mixture of Arabic-Egyptian, Jewish and Indian influences (which is obvious, for example, in the gentle and voluptuous movements of the dancers’ bodies and arms).

The oldest form of flamenco is *cante jondo*, an intimate and deeply felt song that recounts the sorrows and hopes of the Gypsies as a people. Originating as a rhythmic form of accentuation for singing, flamenco dancing was enriched over time by constantly increasing expressive possibilities, along with indispensable accompaniment by guitars, thereby becoming the source of a vast repertoire of *cuadros* (one can consider the solemnity of *soleares* or the contagious festiveness of *sevillanas* and *alegrías*), where the intense and passionate nature of Mediterranean peoples bursts forth.



As a theatrical art, flamenco only developed in the past century, through a constant effort involving stylistic experimentation, refinement of expression and technical codification that gave this form of dancing a true artistic dignity of its own, albeit without causing a loss of its strong identity as folk dancing that is indissolubly bound to the Gypsy spirit. Among the dancers and choreographers who have elevated flamenco to the realm of theater art, one cannot overlook Antonio Ruiz Soler (or, more simply, the “Great Antonio”), who was a superb interpreter of such masterpieces as *El sombrero de tres picos*, and Antonio Gades, who, more than anyone else, succeeded in infusing flamenco dancing with a form of narrative richness (such as his *Bodas de Sangre* and *Carmen*).

## About the Artists

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The **Compañía Flamenco Jose Porcel** is based in Madrid, Spain, and is among the premier dance troupes exhibiting this exciting art form. The Compañía brings this tradition to life vibrantly and colorfully with live musicians, vocalists and, of course, dancers, and has delighted audiences around the world for many years.

**José Porcel** was born in Sevilla, and at age 13 began dancing Andalusian folkloric dances and flamenco in cultural centers in Valencia. He began his dance studies at 16 with the master, Martín Vargas. He moved to Madrid and continued his studies with Paco Romero, Isabel Quintero, Cristóbal Reyes, Pedro Azorín and José Granero.

In 1989, he made his professional debut with the Ballet de Valencia, directed by Vargas, and was promoted to soloist in the company the following year. In 1991, Mr. Porcel choreographed his first flamenco work, *Te traigo al sur, Miguel*, under the direction of the flamencologist Federico Torres, in the Teatro Principal in Alicante. In 1992, he directed and performed in his first flamenco company, in the Expo de Sevilla.

In 1993, Mr. Porcel took part in a tour of America with Clara Romana's company, in the work *Carmina Burana*. The following year, he was invited to join the Ballet Nacional de España,

where he interpreted works including *Medea*, *Ritmos*, *Bolero de Ravel*, *El Sombrero de tres picos*, *Danza y tronío*, *Los Tarantos*, *Fantasia Galaica*, *Grito*, *Poeta* and many flamenco ballets. In 1997, he brought his performance entitled *Entrañas flamencas* to the flamenco festival of the Palacio de la Música in Valencia.

Within the Ballet Nacional, he worked with such masters as José Granero, Victoria Eugenia, Juanjo Linares, Currillo, Manolo Marín, Javier de la Torre, Antonio Canales and Pedro Azorín. As soloist with the company, he danced in *Los Tarantos* as Picaos, *Medea* as the man of Medea, and *Grito* as *Soleá* (flamenco). As premier dancer in the Ballet Nacional de España, he interpreted *Farruca* (flamenco) and *Danza y tronío*. In December 1999, Mr. Porcel danced as soloist in the company of Rafael Aguilar, interpreting the Torero in *Carmen*, during a major tour of Germany and Switzerland.

In 2000, he danced as soloist with the Los Angeles Philharmonic at the Hollywood Bowl, under the direction of maestro Héctor Zaraspe. That same year, he was contracted as the first dancer in the Compañía Española de Antonio Márquez, performing on tour around the world and at the Paris Ópera for over 20 sold-out performances, followed by a critically acclaimed tour of the United States during the 2001–2002 season.