

Saturday, November 19, 2011, 8pm
Zellerbach Hall

Compañía Flamenca José Porcel

José Porcel, *Artistic Director*



Gypsy Fire

Cal Performances' 2011–2012 season is sponsored by Wells Fargo.

Compañía Flamenca José Porcel

Gypsy Fire

WITH THIS NEW PRODUCTION, I wish to present the purest and oldest parts of flamenco from Andalusia by revisiting the most famous styles of this dance form. Preserving the style and form of traditional flamenco, and the customs and experiences of the Andalusian people is my goal. Enjoy our wonderful dancers, musicians and vocal soloists performing without any added effects—only the pace, music, song and dance of the gypsy (*roma*) art form.

José Porcel

PROGRAM

Profound Dance (*seguriya*) The Company

The *seguriya*, along with the *toná* and the *soleá*, is one of the three fundamental elements of flamenco—or, to be exact, one of the Andalusian-gypsy styles. The connection between the dancers and musicians is apparent in this deeply emotional yet demanding work. The lyrics are of sadness and reflect people's tragedy, suffering, pain and distress.

The Tribute José Porcel

Dressed with a short gypsy (*roma*) suit and Andalusian-gypsy hat, José Porcel shares his interpretation of flamenco with this strong, powerful dance. Expressing great emotion and a virile style, this piece lets the audience share the intimate connection with Mr. Porcel and the traditions of the gypsies.

A Pinch (*farruca*) The Dancers

The *farruca* is a spectacular dance with guitar solo which originates from the folkloric influences imported by the gypsy (*roma*) people of Galicia, Asturias and Andalusia. Three different personalities. Three different styles. Three different dancers with different energies creating a single line of expression.

Gypsy Music Solo musical

Beginning with a strong Eastern European gypsy base, the musicians will blend in various other influential rhythms to infuse a theme, while allowing for improvisation. This music will give the audience a sense of gypsy life throughout the various regions of Spain.

The Beat of Cádiz (*alegrías*)
The Company

The origin of this dance is found in the jesters and clowns of the city of Cádiz in southern Spain. It is based upon the gypsy music of Aragon, brought to the Andalusian region by the Spanish soldiers during the Napoleonic Wars of the early 19th century. The spirit and vibrancy of gypsy flamenco is exhibited in this cheerful piece. The mood is festive, the coordination is clear, and the skills are highly tuned in this dynamic celebration.

INTERMISSION

Passion (*tientos*)
José Porcel and two *bailaoras*

The *tientos* is a form of flamenco song whose basic style is an evolution of the tango. The *tientos* lyrics tend to be emotional and moving. In this highly dramatic piece, José Porcel and the *bailaoras* express their characters through movement. Entwining their feelings for one another, they generate moments of sensuality and passion onstage.

Improvisation (*bulería*)

Improvisation is one of the most important aspects of flamenco dance, providing the artists the necessary space to express themselves through movement and to show everything they hold inside.

Dress with a Train (*ronda*)
Bailaoras

Ronda is a song and dance form from the mountainous region of Malaga. The name is most likely derived from the word *hang*, which means “to prowl.” The *bailaoras*, adorned in traditional dress with long trains, exude grace, agility and elegance as they caress the stage with their light, rounded movements. Castanets are used as a rhythmic accompaniment adding harmony to this glorious gypsy work.

Gypsy Fire (*bulerías soleá*)
José Porcel

Communicating with the audience, José Porcel creates a connection that inspires this largely improvised solo. He is moved by the noble Eastern European gypsies with their dances and glorious music, and connects these gypsy impressions on a deep and personal level with the audience.

The Flamenco
The Company

With exuberance, festivity and brilliant colors, the Company bids farewell to the audience with an enthusiastic finale. Sprinkled with improvisation, palms, *jaleo*, *zapatear* and unspoken communication between dancers, musicians and audience, this farewell celebration is José Porcel and the Company’s appreciation to the audience.

Compañía Flamenca José Porcel

Artistic Director
José Porcel

Dancers
Leticia Calatayud Tamara Calatayud Tania Martin Inmaculada Aranda
Rocio Martin Benjamin Jimenez Dario Alanis José Porcel

Musicians
Guitar Victor Marquez, Pepe del Morao
Singers Rocio Soto, Olivier Garcia
Percussion Javier Fernandez
Flute Manuel Perez

Lighting Designer Chimo Rojo
Wardrobe Loli Porcel
Road Manager Ernesto Calvo
General Manager Alejandro Salade



Jesus Villans

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 contain all of the vitality, sunniness and passion of the Spanish people, it is a folkloric celebration in which, even in the realm of theater art, its 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 originated in Andalucía in the 15th century, when the Gypsies encountered the inhabitants of southern Spain. It is extremely difficult to trace the origin of these wandering populations who, when they arrived in Andalucía, carried with them a culture that was a mixture of Arabic-Egyptian, Jewish and Indian influences (the latter of 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 its 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 performance, flamenco only developed in the past century, through a constant effort involving stylistic experimentation, refinement of expression and technical codification that gave this dance form a true artistic dignity of its own, albeit without causing a loss of its strong identity as folk dancing 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*).

COMPañIA FLAMENCA JOSÉ PORCEL was founded in Madrid, Spain, and is among the premier dance troupes to exhibit this exciting art form. The Company 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. The Company scored a sensational success with their coast-to-coast tour of North America in the 2008–2009 season and returns to the United States and Canada in the 2011–2012 season in its thrilling new program, *Gypsy Fire*.

José Porcel (*Artistic Director*) 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 Martín 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 flamenologist 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, José Porcel took part in a tour of America with Clara Romana's company, in the work *Carmina Burana*. In 1994, he was invited to join the Ballet Nacional de España, where he interpreted such works as *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 *Entrañas flamencas* to the flamenco festival of the Palacio de la Música in Valencia.

Within the Ballet Nacional, he worked with masters including José Granero, Victoria Eugenia, Juanjo Linares, Currillo, Manolo Marín, Javier de la Torre, Antonio Canales, 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* on 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 Opéra de Paris for over 20 sold-out performances, followed by a critically acclaimed tour of the United States during the 2001–2002 season. For additional information, please visit www.joseporcel.com.

For Columbia Artists Management, Inc.
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