

Friday, November 13, 2015, 8pm
Saturday, November 14, 2015, 2pm
Zellerbach Hall

Compañía Flamenca José Porcel
José Porcel, Artistic Director



Jésus Villans

Flamenco Fire

Cal Performances' 2015–2016 season is sponsored by Wells Fargo.

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JOSÉ PORCEL and his Compañía Flamenca present a traditional program of the art of flamenco as it was danced and performed by the great masters, including Antonio Gades, José Greco, and the Great Antonio. This breathtaking extravaganza represents the purity and authenticity of the golden age of flamenco. The choreography, costumes, and music have been faithfully reproduced to showcase the great moments of the art of flamenco.

PROGRAM

Seguiriya: In this colorful dance, the dance company seduces us with its joyful choreography without ever losing the classic grace of the Gypsies.

Alegrías: A colorful and lively reminder of the classic days of flamenco.

Guajira: A seductive number in which men and women dance to songs originating from the cultural exchange of flamenco in Latin America.

Solo Musical: A revival of classic but overlooked flamenco melodies.

Tangos: A colorful dance full of rich choreography and movement.

INTERMISSION

Farruca: A masculine dance in which male dancers perform in the pure style of such masters as José Greco.

Rondeña: The female dancers display their long-train dresses, offering an Andalusian dance with castanets and harmonious movements.

Tientos: José Porcel brings us on an emotional journey into the world of the workers of the forge, expressed with flamenco dance and *seguiriyas*, accompanied by the *quejío* of the singers.

Bulerías: Homage to a classic form of “taunting” flamenco.



Jean-Pierre Lédos

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 the 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 the 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*).

COMPañÍA 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.

José Porcel (*Artistic Director*) was born in Sevilla and at age 13 began dancing Andalusian folkloric dances and flamenco in cultural centers in Valencia. At 16, he began his dance with the master Martín Vargas. Later, 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 début with the Ballet de Valencia, directed by Mr. 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, for the Teatro Principal de 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*. In 1994, 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 Mr. Granero, Victoria Eugenia, Juanjo Linares, Currillo, Manolo Marín, Javier de la Torre, Antonio Canales, and Mr. 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, 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 Ópera de Paris for more than 20 sold-out performances, followed by a critically acclaimed tour of the United States during the 2001–2002 season. His own company, Compañía Flamenca José Porcel, scored a sensational success with their coast-to-coast tour of North America in the 2008–2009 season, returned to the United States and Canada in the 2011–2012 season with the thrilling *Gypsy Fire*, and is touring North America in the 2015–2016 season with their new program, *Flamenco Fire*.

For additional information, please visit www.joseporcel.com.