

Compañía Española de Antonio Márquez

Wednesday and Thursday, March 13–14, 2002, 8 pm
Zellerbach Hall

DANCERS

Antonio Márquez

Trinidad Artiquez

Leticia Calatayud

Dolores Pérez

Gemma Romero

Estíbaliz Barroso

Cristina Guadaño

Carmen Robles

José Porcel

Jairo Rodriguez

Juan Manuel Carrillo

Jesus Lozano

Eloy Aguilar

Maria del mar Jurado

Silvia de la Rosa

Daniel Doña

José Carlos Garcia

MUSICIANS

Diego Franco, guitar

Antonio Amaya, guitar

Johana Jimenez, singer

Ramiro Obedman, singer

Manuel L. Muñoz, guitar

Amador Losada, percussion

Joaquín Osuna, lighting

Enrique Cabañas, sound

Lucia Colinas, stage manager

Antonio Morales, tour manager

Columbia Artists Management, Inc., New York
Andrew S. Grossman, producer; W. Seton Ijams and Robert Berretta, associates

Cal Performances thanks the William and Flora Hewlett Foundation
and the Zellerbach Family Fund for their generous support.

Cal Performances receives additional funding from the National Endowment for the Arts,
a federal agency that supports the visual, literary, and performing arts to benefit all Americans,
and the California Arts Council, a state agency.

Reencuentros

Music by Emilio de Diego
Choreography and Costumes by José Granero
Lighting by José Osuna

Antonio Márquez
and the company

Reencuentros is a work profoundly rooted in flamenco, where characters find themselves in distinct choreographic sketches and different states of animation, all inspired by the creative musical mind of Emilio de Diego.

Zapateado

Music by Pablo Sarasate
Choreography by Antonio Márquez
Costumes by González
Lighting by José Osuna

Antonio Márquez

The zapateado (a vigorous sequence of heel tapping that requires immense technical virtuosity) is one of the fundamental movements in flamenco. As one of its greatest interpreters, Antonio Márquez performs this solo in an impassioned and virile manner, transforming his body into a musical instrument that is capable of creating vibrant and bewitching rhythms, in perfect unison with Sarasate's brilliant music.

INTERMISSION

Movimiento Flamenco

Traditional music: bulerías, alegrías, romeras, and farrucas
Choreography by Javier La Torre
Costumes by Teodomiro and Antonio Márquez
Lighting by José Osuna

Antonio Márquez
and the company

Antonio Márquez serves up flamenco in its truest and most genuine form, that of a folkloric celebration where cantaores and tocaores accompany the dancers, urging them into a dance where seductive power is wedded to light-hearted happiness.

As in the best traditions of Spanish dancing, the sounds produced by the dancers' hands and feet (in an indissoluble combination with guitars and singing) create a joyous and sensual atmosphere.

Movimiento Flamenco is a voyage through different elements of flamenco, among the most exciting of which is the romera, danced by Antonio Márquez with exquisite gusto. The technical difficulty is not even noticed—it is disguised by the dynamism and enthusiasm of the interpretation.

Antonio Márquez was born in 1963, and began his training as a dancer under Maria Martin and Paco Torres. In 1982, he joined the Ballet Nacional de España, where he reached the rank of First Dancer under José Antonio's guidance. During his period with the Ballet Nacional, he performed leading roles in the ballets Las Tardes de la Alameda, Los Tarantos, El Sombrero de Tres Picos, Don Juan Tenorio, Ravel's Bolero, Ritmos, Danza y Tronio, Sarasate's Zapateado, and many other works.

At the end of 1991, Márquez was appointed a lead dancer for the Ballet Español de Madrid under Maestro José Granero, performing in Hamlet, Estamos Solos, and Reencuentros. In 1992, with Merche Esmeralda of the Ballet Region de Murcia, he appeared as "Jason" in Medea and as "The Caliph" in El Cielo Protector.

In 1993, the Ballet Nacional de España invited Márquez to perform several significant roles, including choreography that had been created specifically for him in La Oracion del Torero. He was also invited by Victor Ullate's ballet company to perform "Carmelo" in El Amor Brujo, and by the Nice Opera to play the role of "The Miller" in Falla's El Sombrero de Tres Picos. During this time, he also performed in numerous festivals in Italy, France, Russia, and Cuba.

In 1995, Márquez formed his own company under the name Compañía Antonio Márquez, which made its debut in Seville at the Teatro de la Maestranza, with a presentation of Movimiento Perpetuo, featuring choreography by José Granero and music by José L. Greco.

With his company, Márquez has starred in El Sombrero de Tres Picos at the opening of the Royal Theatre in Madrid. He also created choreography for the opera Carmen for the Monte Carlo Opera, as well as at the Teatro Real in Madrid.

In 1997, after the company's tour of Italy, Márquez was awarded the Nureyev Prize. And as a result of his brilliant performance at the 50th Anniversary of the Havana Festival (1998), Cuba awarded him a Position of Honor in the Golden Book of the History of the Ballet in Cuba.

Antonio Márquez is a winner of the coveted Taranto Prize, and in 1998, was named Spain's Most Esteemed Professional Dancer.

Columbia Artists Management, Inc.
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Diane Daubert, company manager
Jason Jeunnette, production stage manager
Christopher Burrell, advance production