

Celebración de las Culturas de Iberoamérica

Farruquito & Juana Amaya

Saturday, February 15, 2003, 8 pm
Zellerbach Hall

Dancers	Guitars	Singers
Juana Amaya	Raúl El Perla	Jorge El Canastero
Farruquito	Paco Fernández	Enrique El Extremeño
Farruco	Román Vicenti	José Valencia
Pepe Torres		
	Percussion	
	Manuel Soler	

Por Derecho

Martinete por Seguiriya	Juana Amaya, Farruquito, and Farruco
Soleá por Bulerías	Pepe Torres
Rondeña	Juana Amaya and Farruquito
Soleá	Farruquito

INTERMISSION

Alboreá	Juana Amaya, Farruquito, Farruco, and Pepe Torres
Guajira	Farruco
Soleá	Juana Amaya
Fin de Fiesta	Juana Amaya, Farruquito, Farruco, and Pepe Torres

Clifton Taylor, lighting design
Miguel Marin, producer
Eva Rico, road manager
Isaac Blázquez, sound
Kevin Hardy, lighting
Produced by &Danza

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According to the Royal Academy Dictionary of Spanish, *por derecho* means “to continue in a straight and direct manner.” Farruquito and Juana Amaya interpret this as “returning to flamenco’s roots and dancing in a pure style.” They follow the path of an authentic *baile* (“dance”), with nothing extraneous—no script, frills, or adornments, and no need to assume a different persona.

Flamenco aficionados share the same belief that *por derecho* means to perform flamenco in the most direct and fierce manner, without embellishment or modernization. In this way, it most powerfully expresses life’s truths.

Farruquito comes from one of flamenco’s greatest families. His grandfather, Farruco, reinvented many of the traditional dances with his spectacular footwork and highly theatrical expressiveness. As a child, Farruquito was always by his side, watching and learning, determined to carry on his legacy. Director Carlos Saura’s evocative film

Flamenco captured the beauty of their relationship in a scene where they dance together. Since Farruco's death in 1997, Farruquito has been hailed as the true heir to his grandfather's legacy, with all his fire, flamboyance, and skill. After he danced in New York in 2000, *The New York Times* said, "At 18, . . . Farruquito is already one of the great flamenco dancers of this new century. With the power and purity of his technique and the magic of his brooding presence, he is nothing less than sensational." His fierce and eloquent style—flamenco puro—has captured the hearts of audiences all over the world.

Juana Amaya began dancing at the age of six in her hometown of Moron de la Frontera, and like many Gypsies, was taught by her family at home. At only 14, she was discovered by the eminent dancer and choreographer Mario Maya, who cast her in his spectacles *Ay Jondo* and *El Amargo*, which toured the world for three years. During that period, she won over audiences at New York's Carnegie Hall and Paris' Carre Sylvia Monfort Hall. Amaya created such a sensation that other major Spanish dancers soon asked her to join their productions.

From 1984 until 1994, Amaya frequently danced in *Cumbre Flamenca*, taking breaks to perform with Joaquin Cortes and Antonio Canales in 1993.

In 1994, she formed her own company, which made its auspicious debut in France. Two years later, avant-garde director Salvador Tavora asked her to portray the heroine of his landmark production of *Carmen*. In constant demand since then, she performed in Cortes' *Gypsy Passion* and starred with Placido Domingo in the opera *El Cid* in 2000.