

MOSS
ARTS
CENTER



Friday, October 28, 2022, 7:30 PM

Farruquito

Íntimo

Moss Arts Center
Street and Davis Performance Hall
Anne and Ellen Fife Theatre



VIRGINIA
TECH

SEASON

at a glance—2022-2023

Fri., Nov. 4, 7:30 PM

Danish String Quartet

Tues., Nov. 8, 7:30 PM

Broadway in Blacksburg

Anastasia

Sat., Nov. 12, 7:30 PM

Āhuti

Nrityagram Dance Ensemble

Thurs., Nov. 17, 7:30 PM

Soweto Gospel Choir

*Hope: It's Been a Long
Time Coming*

Sat., Dec. 3, 4 PM

Roanoke Symphony Orchestra

Holiday Pops Spectacular

Thurs., Jan. 19, 7:30 PM

**Concerto Budapest Symphony
Orchestra**

András Keller, chief conductor
Zoltan Fejérvári, piano

Tues., Jan. 24, 7:30 PM

***An Evening with
Kevin Young***

Fri., Jan. 27, 7:30 PM

Machine de Cirque
La Galerie

Sat., Feb. 11, 7:30 PM

PUBLIQuartet

Tues., Feb. 14, 7:30 PM

Broadway in Blacksburg
Hairspray

Fri., Feb. 17, 7:30 PM

Sat., Feb. 18, 2 and 7:30 PM

Akutagawa

Co-created by Koryū Nishikawa V
and Tom Lee

Tues., Feb. 28-Wed., March 1, 7:30 PM

**Alvin Ailey American Dance
Theater**

Tickets are available now at the box office and online. See the complete schedule of performances, exhibitions, and engagement activities at artscenter.vt.edu.

Farruquito

Íntimo

Juan Manuel Fernandez Montoya, "Farruquito"

Karime Amaya, *bailaora*

Pepe de Pura, *cantaor*

Ismael de La Rosa, *cantaor*

Mary Vizarraga, *cantaora*

Manuel Valencia, *guitar*

Jose Fernández, *keyboard*

Farruquito's *Íntimo* recounts the origins and history of flamenco, in which dance is shown in its purest state. While in an intimate atmosphere, but at the same time imbued with strength, *Íntimo* intentionally exalts each stage element to the service of dance. A liturgy begins in which the most personal side of Farruquito is revealed.

A *seguiriya* announces the appearance of the maestro, from which the audience is moved to the exaltation of traditional and distinguished flamenco styles such as *tangos*, *soleá*, *bulerías*, or *alegrías*. Wisdom and strength are displayed in each step, silent moment, movement full of live music, and gesture. Farruquito evokes a journey through flamenco full of sensations and freedom, returning his roots to the stage while contemplating the world from within.

Flamenco Styles and Music List

Seguiriya: *La Fragua*

Tangos: *Agua Bendita*

La Caña: *A Dios*

Taranto: *Verve Hierba*

Bulería: *De Jere*

Alegría: *La Sal del Mar*

**This performance is supported in part by a gift from
Ms. Constance Cedras.**

Biographies

FARRUQUITO

Farruquito (Juan Manuel Fernández Montoya), heir to the most renowned Gypsy* flamenco dynasty, is the "greatest flamenco dancer of this new century" (*New York Times*). Son of flamenco singer Juan Fernández Flores ("El Moreno") and dancer Rosario Montoya Manzano ("La Farruca"), and the eldest of four brothers (Juan Antonio Fernández Montoya, "El Farru;" Manuel Fernández Montoya, "El Carpeta;" and Alegría Fernández Montoya), Farruquito was immersed in the purest form of flamenco founded by his grandfather, "El Farruco," one of the greatest dancers in the history of flamenco.

His first international stage appearance was at the age of four, on Broadway in New York City alongside his grandfather in the hit show *Flamenco Puro*. At the age of 11, he was featured in the film *Flamenco*, produced by the legendary film director Carlos Saura, which launched Farruquito's career and positioned him amongst the most elite flamenco artists of the world. That same year, together with the flamenco legends in his family, he created and choreographed *Bodas de Gloria*. In 1992 he had the honor of sharing the stage with his grandfather at the inauguration of the Paralympic Games of Barcelona.

When Farruquito was 15, El Farruco, the then patriarch of the flamenco dynasty passed, and Farruquito became the heir of the Farruco flamenco lineage. That same year he created his first show, *Raíces Flamencas (Flamenco Roots)*, which not only distinguished his mastery as a dancer but also gave him the opportunity to showcase the traditions of his prodigious flamenco line. *Raíces Flamencas* debuted in the Royal Festival Hall in London and continued to tour with high acclaim around the world.

In 2001 he was named the best artist to have set foot in the Big Apple (*New York Times*) after his performance of *La Len Varo* at the Flamenco Festival in the United States. The following year, Farruquito triumphed in his native city, Seville, with a full season at the Central Theater. After his wildly successful performance at the third season of the Flamenco Festival in the United States, he embarked on a cross country tour of the U.S., where critics hailed not only his talent as a dancer but also his incredible personality as an artist. Farruquito was soon after voted one of the World's 50 Most Beautiful People by *People* magazine.

In 2003 the Academy of Music in Spain honored him for his lyrics on *Dulce Canela* in the María de Niña Pastori album and for his zapateo accompaniment on the homage album to Jeros. In the meantime, Farruquito continued to lead his dance academy located in Seville, founded on the precepts of the

Farruco school. The popularity of his following premiere, *Alma Vieja*, at the Teatro de la Maestranza in Seville, lead to a wildly successful European tour.

Due to tragic events in his personal life, Farruquito was absent from the performance stage but returned in summer of 2008 with his new production, *Puro*, where fans and critics alike claimed, "Farruquito has returned to his reign!" In 2010 he premiered *Sonerías* at the Bienal de Flamenco of Seville, where his audiences experienced the raw roots of flamenco with a theatrical flair that they had never seen from him. Invited by the prestigious fashion label, Louis Vuitton, Farruquito later starred in *Mirror of Passion*.

Farruquito triumphed in the premiere of *Baile Flamenco (El Mundo)* after a sold-out season of this show with costumes designed by Louis Vuitton and Berlutti. In 2013 Farruquito created *Improvisao*, a show returning to his roots and demonstrating what he learned in this profession: a fusion of singing, guitar, and dance at his highest level with the quest of creating something new every day.

In 2015 Farruquito was invited to dance with the Los Angeles Philharmonic, in four sold-out gala concerts of an adapted version of *Amor Brujo*, directed by Gustavo Dudamel at the Walt Disney Concert Hall in Los Angeles. Farruquito returned to the United States for a coast-to-coast tour in 2016. Farruquito has made it his life's mission to share the purest form of flamenco on stages all around the world while further broadening his influence by collaborating with the most paramount film directors, conductors, and artists of our time.

This is the first performance by Farruquito at the Moss Arts Center.

**To many, the word "Gypsy," referring to Roma people who migrated from India centuries ago, is pejorative. However, Farruquito uses the term for himself, considering himself the principal inheritor of one of the greatest Gypsy flamenco bloodlines.*

Tell Us What You Think!

We'd love your feedback on this performance. If you complete the short survey, you can enter for a chance to win two tickets to *Āhuti* by Nrityagram Dance Ensemble in collaboration with Chitrasena Dance Company on Saturday, November 12, 2022.



bit.ly/farruquito-feedback

Engagement Events

FRIDAY, OCTOBER 28, 2022

WORKSHOP WITH FARRUQUITO

Farruquito led a workshop in flamenco fundamentals for the student dance organization Olé at Virginia Tech.

TALK: *WHAT IS FLAMENCO?*

Before Farruquito's performance, María del Carmen Caña Jiménez, associate professor in the Department of Modern and Classical Languages and Literatures, led an engaging primer on the spirited tradition of flamenco.

Special thanks to María del Carmen Caña Jiménez

Go Deeper

In a 2016 *New York Times* profile, Farruquito is quoted as saying that he has continually sought to live up to his grandfather's advice to "fly while staying true to tradition." Where in Farruquito's performance do you see the performers embodying tradition and "flying" beyond it?

Did You Know?

The Moss Arts Center has 4,200 square feet of total visual art gallery space. The Ruth C. Horton Gallery, Miles C. Horton Jr. Gallery, Sherwood Payne Quillen '71 Reception Gallery, and Francis T. Eck Exhibition Corridor are capable of exhibiting a wide range of traditional and transmedia works and installations.

In the Galleries

Fall Exhibitions

Through Saturday, December 17

Craig Drennen: *First Acts, Scene 2*

Ruth C. Horton Gallery

Atlanta-based artist Craig Drennen is best known for his ongoing *Timon of Athens* series—inspired by the Shakespeare play of the same name—for which he has produced paintings, drawings, prints, videos, performances, and sculptures.

Steve Locke: *the daily practice of painting*

Miles C. Horton Jr. Gallery and Sherwood Payne Quillen '71 Reception Gallery

Throughout his artistic career, Steve Locke's work has questioned how we ascribe meaning to portraiture.

K-12 Programs at the Moss



Experiences with the arts cultivate the next generation of creative thinkers, engage learners of diverse backgrounds, and foster community dialogue. The Moss Arts Center has been dedicated to providing K-12 students in the region with free, high-quality, and exciting arts programming since opening our doors in 2013. Through school-day matinee programs, gallery tours, in-school performances, and workshops with artists, we are passionate about serving our youngest community members and schools. Learn more at bit.ly/moss-k12.

Land Acknowledgement and Labor Recognition

Virginia Tech acknowledges that we live and work on the Tutelo/Monacan People's homeland and we recognize their continued relationships with their lands and waterways. We further acknowledge that legislation and practices like the Morrill Act (1862) enabled the commonwealth of Virginia to finance and found Virginia Tech through the forced removal of Native Nations from their lands, both locally and in western territories.

We understand that honoring Native Peoples without explicit material commitments falls short of our institutional responsibilities. Through sustained, transparent, and meaningful engagement with the Tutelo/Monacan Peoples and other Native Nations, we commit to changing the trajectory of Virginia Tech's history by increasing Indigenous student, staff, and faculty recruitment and retention, diversifying course offerings, and meeting the growing needs of all Virginia tribes and supporting their sovereignty.

We must also recognize that enslaved Black people generated revenue and resources used to establish Virginia Tech and were prohibited from attending until 1953. Through InclusiveVT, the institutional and individual commitment to *Ut Prosim* (That I May Serve) in the spirit of community, diversity, and excellence, we commit to advancing a more diverse, equitable, and inclusive community.

Health and Wellness

The Moss Arts Center adheres to the guidelines of the Virginia Department of Health and Virginia Tech in its operations, including protocols for distancing, face coverings, and cleaning and sanitation. Our status may change according to changes in university operating procedures. Find the most up to date information at artscenter.vt.edu/ visit.

We ask patrons to do their part in keeping our community healthy. If you feel unwell, please stay home.

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Friday, November 4, 2022, 7:30 PM

Danish String Quartet

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VT VIRGINIA
TECH



MOSS ARTS CENTER

Saturday, November 12, 2022, 7:30 PM

Āhuti

Nrityagram Dance Ensemble
in collaboration with Chitrasena Dance Company

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- Now in its 7th location at 1000 N. Main St. Blacksburg
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- Keeping items off the landfill- Reduce, Reuse, Recycle!



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