



**ANTONIO TRIANA
AND THE
SPANISH DANCE
A PERSONAL
RECOLLECTION**

Rita Vega de Triana

Antonio Triana and the Spanish Dance

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**Antonio Triana and the
Spanish Dance**

A Personal Recollection

Rita Vega de Triana

University of Texas at El Paso, USA

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Publisher's Note

The publisher has gone to great lengths to ensure the quality of this reprint but points out that some imperfections in the original may be apparent

For our children, Antonio II and Felipa

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This book could not have been completed without the help of my editor, to whom I am indebted for her encyclopedic knowledge and poetic insight—Joan Quarm.

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To every thing there is a season, and a time to every purpose . . . a time to work, and a time to laugh, a time to mourn, and a time to dance

Excerpt from "Ecclesiastes," Chapter III

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INTRODUCTION TO THE SERIES

Choreography and Dance Studies is a book series of special interest to dancers, dance teachers and choreographers. Focusing on dance composition, its techniques and training, the series will also cover the relationship of choreography to other components of dance performance such as music, lighting and training of dancers.

In addition, *Choreography and Dance Studies* will seek to publish new works and provide translations of works not previously published in English, as well as publish reprints of currently unavailable books of outstanding value to the dance community.

Robert P. Cohan

FOREWORD

The first impression of Antonio Triana was brightness.

A small lean lithe man, he swept into El Paso like a meteor, for a retirement which was no retirement, and proceeded to build Spanish dance on the Mexican-American border. If genius is creative energy, he had it in abundance, for he was never still, never without new ideas and plans for performance, never quiet or dull or bored.

Antonio Triana's classes were as exciting as any stage show. In a Latin environment here, he built a troupe of student dancers as good as any professionals, and better than most. When they appeared in concert, the theater was full of enthusiasts from both sides of the International Bridge. Once, when Antonio himself danced, the excitement was almost unbearable.

Until at the end strength failed him, the man was ageless. He had a quality of joy in living which extended to little things and was contagious. Every meeting was a grand reunion. Every conversation was lit with laughter. A dinner party became a fiesta of Spanish food, Spanish wines, Spanish-fractured English, and always the accompanying rhythmic clap of the hands and staccato beat of heels ready to break into dance. There was, as he himself once said, more flamenco in Antonio Triana's kitchen than anywhere.

Certainly, he had cause for rejoicing, both in his achievement and in his devoted family. Rita, the young wife who wrote this book, is herself a gifted dancer and teacher. She was a perfect partner for genius. Both of the children have inherited their parents' warmth and talents. It has been a constant pleasure to count them friends, and a privilege to be associated in a small way with this biography, written in deep love and understanding of the man, his work, and the Spanish dance. I have learned much from the Trianas, including respect for a difficult art form, and I am grateful.

Joan Quarm
El Paso, Texas