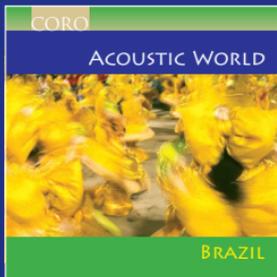


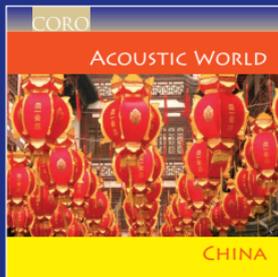
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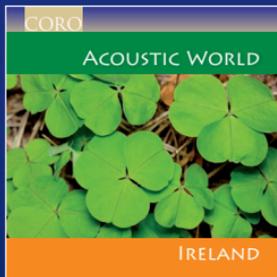
**BRAZIL**  
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Oficina de Cordas  
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Hossein 'Omoumi  
(ney)

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## ACOUSTIC WORLD



# FLAMENCO

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Globalisation, ease of travel, and 24-hour media showing the Earth's remotest corners have proved that the world is indeed small. In some way they have also made us protective of our local heritage, drawing the culture of one's home country into sharper focus. This world music series shows the musical side of the phenomenon. Contained in this series are songs and tunes which instantly carry the listener to China, Brazil, India, Ireland and Persia, but also included are pieces showing how the culture of the world flows freely between countries.

The exciting set of discs, featuring some of the best musicians in the world, contains carefully chosen music in compilations possessing a natural musical flow. None of the musicians play electric instruments, giving the music a fabulous authentic feel and many performances are recorded live allowing the local atmosphere to come sparkling through.

This recording is compiled from the Nimbus world catalogue from recordings first released on Nimbus Records NI 1744, 5288, 5602/5603, 7070/7071

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# FLAMENCO

1	<i>Solquema</i> (Bulerías)	5.05
2	<i>Tangos</i>	6.29
3	<i>Buleria</i>	7.46
4	<i>Canto Penitencial (Tientos)</i> Paco Peña	3.04
5	<i>Riomar (Fandangos de Huelva)</i>	4.07
6	<i>Mantilla de Feria</i> Esteban de Saulúcar	3.32
7	<i>Repiques</i> Paco Peña / Losada brothers	8.12
8	<i>Santo (Tanguillos)</i> Paco Peña	2.56
9	<i>Alegrías</i> Niño Ricardo	3.57
10	<i>Mantilla y Peina</i> (Guajiras)	4.30
11	<i>Tango mayor y menor</i> Ramón Montoya	4.39
12	<i>Cosas Mias</i> Paco Peña / Losada brothers	6.38
13	<i>La Esencia</i> Paco Peña / Losada brothers	9.31
	Total playing time	70.32

# FLAMENCO

A stereotypical snapshot of flamenco might have quick-fingered guitarists playing furiously, full-throated singers wailing noisily, and women in polka-dot dresses dancing haughtily, all topped off by the occasion shout of 'olé'. Of course the spectacle of these three elements performing as one is thrilling, but without a deeper appreciation one can miss the true essence of an art form which still exists primarily as an expressive outlet for the performer, and which at heart retains thematic and cultural integrity. This disc, which includes live and studio tracks, captures different styles of flamenco performed by the likes of Paco Peña, Manolo Domínguez, Diego el Cigala (Dieguito), Paco del Gastor, and the Losada brothers. It includes fly-on-the-wall recordings of traditional gatherings as well as bigger stage productions, and even breaks into the religious sphere,

demonstrating flamenco's scope for pushing the boundaries of tradition.

Today's flamenco artists find their influences widely spread across South America, the Caribbean and Cuba, the Arab countries and the whole of Iberia. From its Andalucían heartland in the south of Spain, flamenco traces a reverse journey from the travelling gypsy populations right back to Moorish, Roman and Phoenician times. In this sense it is real world music: the Andalucían population is a melting pot of the different peoples, cultures and religions which have dominated southern Spain at different times. Andalucía is also both a crossroad and a meeting point, being the gateway from the Mediterranean to the Americas across the ocean, and the bridge between Europe and Africa.

To pinpoint the birth of flamenco is not easy, but most people agree that the Andalucían population shifts at the end of the fifteenth century caused by an influx of Gypsy tribes from the Iberian

north, and the re-taking of Granada from the Muslims in 1492 resulting in a homeless sub-class, provided conditions which led to singing called *cante flamenco* - a mix of *gitano* (gypsy) music with a local song tradition strong in rhythms and textual colours. Indeed, some people believe that the word flamenco has its derivation in the Arabic words for 'fugitive peasants' - 'felag' and 'mengu'. The association of flamenco with the underclass persisted until well into the nineteenth century when it began to enter the mainstream. At this point other derivations appeared in dictionaries. In 1896, for example, the word was linked to the natives of Flanders, who were seen by their one-time Spanish rulers as being particularly energetic dancers. The closeness of the word flamenco with flamingo has also garnered a pictorial explanation of its dance style.

From its beginnings as *palo seco*, the so-called original 'dry style' of singing accompanied by the simplest means

of producing rhythms, flamenco has expanded and developed. But even with today's elaborate stage shows, singing (*el cante*) lies at the heart of flamenco: imbued with a raw quality, it is the emotional release for performers, conveying the gamut of emotional intensity from lament to joy which can be compared to the jazz blues of New Orleans. Nowadays the idea of flamenco without guitar (*el toque*) is strange indeed, and the guitarist's role has changed from providing accompanying chords for the singer to giving a dazzling display of virtuosity. Players use a special flamenco guitar made from cypress or spruce, lighter and smaller than the classical version, which gives it a sharper sound. The third element, dance (*el baile*), has also become essential to the flamenco expected and enjoyed by the general public, with its displays of passion, hauteur and extraordinary rhythmic footwork. While flamenco dancers (*bailaores* and *bailaoras*) invest a considerable amount of study and

practice into their art form, the dances are mostly improvised.

In fact, improvisation crosses all three disciplines, and as with all successful improvisation a strict structure of form and musical language exists for flamenco, even if the performers are constantly pushing the boundaries. Flamenco has around fifty musical styles called *palos*, which for the sake of categorisation are divided into groups based on mode, chord progression, form and place of origin. The various *palos* - on this disc they are *bulerías*, *tientos*, *fandangos*, *tanguillos*, and *guajiras* - are themselves generally divided into three *cantes*: *cante jondo* - serious forms where the singer is given free reign to explore the depths of his or her emotions, *cante chico* - for the lighter forms of flamenco, and *cante intermedio* in which the forms between the two lie. Modally, flamenco uses not only the major and minor found in most western music but also the Phrygian mode which has its roots in arabic music. In a scale beginning on

e the progression is: e, f, g, a, c, d, e, with sharpened g and d when necessary. It is also called the 'flamenco mode' owing to its frequent use.

The rhythms of the *compás* are essential to flamenco. These different time signatures, and especially the different beat accentuations from the guitar in *compás* forms like the *soleá* and *bulerías* combined with the cross-rhythms of the *palmas* (the accompanying hand claps) in the unique twelve-beat flamenco make the music instantly interesting and recognisable. Other rhythms include those in compound time (tangos, *tientos*, *tanguillos*), triple time (*fandangos*), or free time (*saetas*, *tonás*).

There are three main periods in the development of flamenco in the last two hundred years. From the beginning of the nineteenth century until the 1860s it became a distinctly separate form from the region's folk literature, becoming integral to the way of life for the Andalusian gypsies and poor people who performed it for themselves in

informal gatherings called *juergas*. From 1860 until the Spanish civil war, flamenco flourished, entering the mainstream. The *juergas*, whilst not ending, gave way to the era of the *café canatantes* - special venues dedicated to flamenco. Silvero Franconetti, a flamenco singer himself, is reckoned to have started the first *café* in Sevilla and saw them spread north to Madrid, Barcelona and elsewhere. Their success led flamenco to be noticed by the outside world. Bizet incorporated it into an opera (*Carmen*), and by the beginning of the twentieth century, flamenco was being performed in theatres around the world, often promoted as conveying the essence of Spanish-ness. After the civil war, flamenco gained respectability and even played a political role in unifying the country.

Since the second world war a modern kind of *café canatantes* known as the *tablaos* has provided a home for flamenco, although it fills large mainstream theatres too. In the

1970s flamenco pushed forward again under the charismatic performing of Cameron de la Isla, which in turn led to *nuevo flamenco* - a brand of pop found in clubs and discos played by the Gipsy Kings and many others. With this commercialism the challenge to traditionalists is to maintain the original colours and themes of flamenco, and in representing the darker side as well as the ecstatic joy which can be conjured by the collaboration between voice, dance and guitar. Paco Peña, flamenco's largest export and advocate, says "it is both disciplined and emotional. Indeed that mixture underlies the character of the Andalusian people. Flamenco's concern is, however, with man's feelings, and it is therefore universal. Its distinctive quality lies in its ability to capture these emotions in a strict but highly expressive structure (the *compás*) within which the artist improvises his own variations. It is this element of improvisation that makes each performance truly unique and alive."

# TEXTS & TRANSLATIONS

## 2 Tangos

*La Virgen de Los Remedios  
Tiene la cara morena  
Niño que está en sus brazos  
Más blanco que la azuzena,  
Le le le*

The Virgin of Los Remedios  
Has a dark-skinned face  
The baby that is in her arms  
whiter than a lily,  
Le le le

*Desde la calle Pureza  
a la calle Alfarería  
Paso yo con mi gitano  
Y a la clarita del día,  
Al gurugú, al gurugú*

From Pureza street  
to Alfarería street  
I pass by with my gipsy  
In the light of day,  
Al gurugú, al gurugú

*Olé, olé, olé, olé-olé  
Que los lunares de tu cuerpo  
Te los voy a comer  
Que te los voy a comer.*

Olé, olé, olé, olé-olé  
The beauty spots on your body  
I will eat them  
I will eat them.

*A la orilla del río  
Duerme mi barca  
Para contar los limones  
Que pinta el agua,  
que pinta el agua.*

At the river side  
My boat sleeps  
To count the lemons  
Drawn on the water,  
drawn on the water.

*Otra velada de Santa Ana  
La luna por los balcones  
Va despertando a Triana.*

Another evening party of Santa Ana  
The moon by the balconies  
Goes waking up Triana.

*Que yo pasé per tu casita un día  
Que yo pasé por donde tu vivías  
Me acordaba yo de aquellos ratitos  
Que tu conmigo vivías.*

I went past your house one day  
I went past where you lived  
I remembered those moments  
That you lived with me.

*Si pero no, que no, que no  
Tu dices que me quieres pero no,  
que no, que no  
Porque tu amor me hiera.*

Yes, but no, no, no  
You say that you love me but you don't,  
you don't, you don't  
Because your love wounds me.

(Transcription and translation: Ian Davies)

## 4 Canto Penitencial

*Señor del amor  
Señor de la vida  
Venimos a Tí  
Las manos tendidas  
Tu amor a pedir.*

Lord of Love  
Lord of Life  
We come to You  
With hands outstretched  
To ask for Your love.

*Dios de la bondad  
Tú que diste tu sangre  
Por mi, por mi culpa tan grande.*

God of Goodness  
Who gave Your blood  
For me, for my great sin.

*Porque soy peccador  
hoy busca mi alma  
Tu gracia, Señor.*

*Señor, Dios de la vida  
Concédele a mi alma  
Tu gracia divina.*

*Porque soy peccador  
Dios mio de mi alma  
¡Ay! ten compasión!*

Because I am a sinner  
May Your grace  
Seek my soul today, Lord.

Lord, God of Life  
Grant my soul  
Your Divine Grace.

Because I am a sinner  
God of my soul  
Oh! Have compassion!

(translation: First Edition, Cambridge)

## Holy

Holy, Holy  
Holy is the Lord.  
Ay, ay, ay.  
Holy, Holy  
Holy is the Lord.

God of the Universe  
God of the Universe  
Heaven and Earth are filled  
with Your glory  
Hosanna in the Heavens  
Holy is the Lord.

*Santo, Santo  
Santo es el Señor.  
Ay, ay, ay.  
Santo, Santo  
Santo es el Señor.*

*Hosanna en el cielo  
Bendito sea el que viene  
En el nombre del Señor  
Hosanna en el cielo  
Santo es el Señor.*

*Santo, Santo  
Santo es el Señor.  
Ay, ay, ay.  
Santo, Santo  
Santo es el Señor.*

Holy, Holy  
Holy is the Lord.  
Ay, ay, ay.  
Holy, Holy  
Holy is the Lord.

Hosanna in the Heavens  
Blessed is he that comes  
in the name of the Lord  
Hosanna in the Heavens  
Holy is the Lord.

Holy, Holy  
Holy is the Lord.  
Ay, ay, ay.  
Holy, Holy  
Holy is the Lord.

(translation: First Edition, Cambridge)

## 8 Santo

*Santo, Santo  
Santo es el Señor.  
Ay, ay, ay.  
Santo, Santo  
Santo es el Señor.*

*Dios del universo  
Dios del universo  
Que llenos están los cielos  
Y la sierra de tu gloria  
Hosanna en el cielo  
Santo es el Señor.*

Tracks **1** **5** **10** recorded June/September 1988 at Wyastone Leys, Monmouthshire  
Track **2** recorded February 1997 at Tertulia El Cuchareo, Villaneuva del Ariscal, Sevilla  
Track **3** recorded April 1997 at the Iglesia San Miguel, Morón de la Frontera  
Tracks **4** **8** recorded December 1991 in London  
Tracks **6** **7** **12** **13** recorded February 1998 at the Philharmonie, Köln  
Track **9** **11** recorded January 1987 at Wyastone Leys, Monmouthshire

## PRINCIPAL PERFORMERS

### Paco Peña

Paco Peña embodies both authenticity and innovation in flamenco. As guitarist, composer, dramatist, producer and artistic mentor he has transformed perceptions of this archetypal Spanish art form. Born in Córdoba, Peña made his first professional appearance at the age of twelve. In 1995 The New York Times declared that: "Mr Peña is a virtuoso, capable of dazzling an audience beyond the frets of mortal man. He combines rapid-fire flourishes with a colourist's sense of shading; this listener cannot recall hearing any guitarist with a more assured mastery of his instrument." In 1981 he founded the Centro Flamenco Paco Peña in Córdoba, later becoming Artistic Director of the Córdoba International Guitar Festival. He is the world's first Professor of Flamenco Guitar, a role established in 1985 at Rotterdam Conservatory in The Netherlands. In 1997 he was named Oficial de la Cruz de la Orden del Merito Civil, an honour bestowed by King Juan Carlos of Spain.

Since 1970 Paco Peña has performed regularly with his own hand-picked company of dancers, guitarists and singers known as the **Paco Peña Flamenco Dance Company** in a succession of groundbreaking shows performed throughout the world. Amongst them are *Musa Gitana* (which brings to life the works of Córdoba artist, Julio Romero de Torres), *Arte y Pasión*, and new compositions *Misa Flamenca* (which contrasts the fiery cadences of *El Cante* with a smoother liturgical singing of a choir) and the Flamenco Requiem.

**Manolo Domínguez**, also known as 'El Rubio' (the blonde one) was born in Sevilla. His highly expressive and direct playing has made him one of the major accompanists playing today, and he has worked with all the great singers of our time. He plays with another guitarist on track [2](#), Rafa Lopez

**Monica Domínguez** is the daughter of guitarist Manolo and therefore grew up

honing her impassioned voice in the Andalucían Flamenco family tradition.

**Paco del Gaster** has had the perfect flamenco schooling: performing with most of the great *cantaors* of his time, as well as being taught and inspired by his uncle Diego del Gaster, makes him one of today's outstanding flamenco guitarists. His apprenticeship as an accompanist for the *cante* and *baile* began at the many juergas that were held in the flamenco institution in Morón de la Frontera. He moved to Madrid and worked at the *tablaos* El Duende and Torres Bermejas, before joining the company of the singer Bambino, with whom he spent more than twenty years. He currently teaches the flamenco guitar in the Casa de Cultura in Morón de la Frontera.

**La Susi** - Susana Amador Santiago Born in Alicante, La Susi began her career in Madrid as *bailaora* at the age of fourteen, and she soon acquired popularity in the most famous *tablaos* (the flamenco stage) for her beautiful dancing style. However

when she was heard singing by Paco de Lucía she was encouraged to become a *cantaora*. La Susi worked for some time with Camarón and Tomatito, before continuing on her own, participating in festivals and recording albums as a soloist.

Guitarist **Rafael Montilla's** love of flamenco music was inspired by his father, the singer 'El Chaparro'. He has performed at renowned festivals and theatres around the whole of Europe. He has undertaken the role of musical director and first guitarist in the Antonio Márquez Flamenco Company, and composed the music for Márquez's last production *Después de Carmen*, which toured in major theatres around the world. He has also directed the Orchestra of Brasilia in the opera *Carmen* and performed in a US tour with the world renowned folk musician Carlos Núñez.

**Dieguito** - Diego el Cigala Diego Ramón Jiménez Salazar was born

in Madrid and is now one of the most praised heirs of Camarón de la Isla in the *cante flamenco*. It was Camarón himself who gave him the name Dieguito el Cigala. His recordings, which include both Grammy and Latin Grammy awards, have made him an internationally successful artist. Of particular note are *Lágrimas Negras* and *Picasso en mis ojos*.

#### **Antonio Suárez Salazar** - 'Guadiana'

Antonio Suárez Salazar was born Bajadoz, the brother of Ramón El Portugués and nephew of the great 'Porrina de Badajoz'. His singing goes alongside an interest in accompanying dance.

#### **Tito Losada, Diego Losada, Vaky Losada, José Losada**

Tito, Diego, Vaky and José Losada come from a gypsy family with a formidable tradition of flamenco music, and have performed all over the world since they were very young. Amongst memorable performances they have appeared at Carnegie Hall, the Royal Albert Hall, and for the British Royal Family, as well as

taking part in the recording of the film 'Gitano'. They have recorded five albums together, and made others individually. Tito, the eldest, started his career in a Tablao called 'Los Canasteros', where he learnt flamenco and gained experience to develop his own performances with his brothers. Diego's guitar playing is admired for the way in which he presents his musical ideas. Vaky discovered his natural talent for the guitar early in life, and he has built up an international reputation.

#### **The Academy of St Martin in the Fields Chorus and Laszlo Heltay**

Since its foundation in 1975 by Laszlo Heltay, the Academy of St Martin in the Fields Chorus's fresh, clear voices have been deliberately chosen to match the unique sound and musicianship of its world-famous partner orchestra. Laszlo Heltay set the standards for a distinctive tone now admired throughout the choral world and the quality of performance has continued to grow under Joseph Cullen and current Chorus Director, Johan Duijck.

## THE PERFORMERS

TRACKS [1](#) [5](#) [9](#) [10](#) [11](#)

**Paco Peña** *guitar*

TRACK [2](#)

**Manolo Domínguez, Rafa Lopez** *guitars*

**Monica Domínguez** *singer*

TRACK [3](#)

**Paco del Gastor** *guitar*

TRACKS [4](#) [8](#)

**La Susi, 'El Chaparro', Rafael Montilla, Dieguito, Antonio Suarez** ('Guadiana') *singers*

**Paco Peña, Tito Losada, Diego Losada** *guitars*

**José Losada** *guitar & percussion*

**César Victoriano** *percussion*

**Academy of St. Martin in the Fields Chorus**

**Laszlo Heltay**, *director*

TRACKS [6](#) [7](#) [12](#) [13](#)

**Paco Peña Flamenco Dance Company** with **The Losadas**

**La Piconera, Angel Gabarre, Antonio Reyes** *singers*

**Charo Espino, Angel Muñoz, Rafael Martos, Patricia Valdés, La Chuti,**

**Tamar González, La Marquesita** *dancers*

**Paco Peña, Tito Losada, Diego Losada, Vaky Losada** *guitars*