

last. How do you feel about it?

CARLOS: Well, it may be kind of "pop" commercial, but I think what's happening is very natural. Because with the media there's more and more information to absorb, and the more there is to absorb...well, take jazz, for example. Do you think jazz went "pop?"

JFA: Well, in a sense it did. It's certainly not how it used to be.

CARLOS: And I feel the same thing is going on with other kinds of music.

JFA: And part of it's going to last, and part of it isn't.

CARLOS: I think Flamenco is going *directo*. It's o.k., but it has to be done with heart and honesty.

JFA: What will you do in the future?

CARLOS: I think the same as now. Playing with Jorge. Playing with Paco.

JFA: And session work, and working on your own projects. What projects do you have in mind?

CARLOS: I want to make another record for myself.

JFA: A symphony?

CARLOS: No, not a symphony. But I have lots of music in my computer that I composed when I wasn't working. I used that year to learn about composing with computers.

JFA: So you didn't waste any time.

CARLOS: And I recorded with a guitar player in Spain using the computer to play basslines.

JFA: Who was that?

CARLOS: Max Ufite. He calls his group *Pegasus*.

JFA: What is your advice for people who are learning Flamenco?

CARLOS: Pay attention to the accents. Learn the compás and the right accent intensity. [He scats rhythmically]. The accents are the most important, but they're not that complicated. Listen to music and enjoy it.

And remember, what's done with feeling is direct communication. It's easy to communicate when you're working



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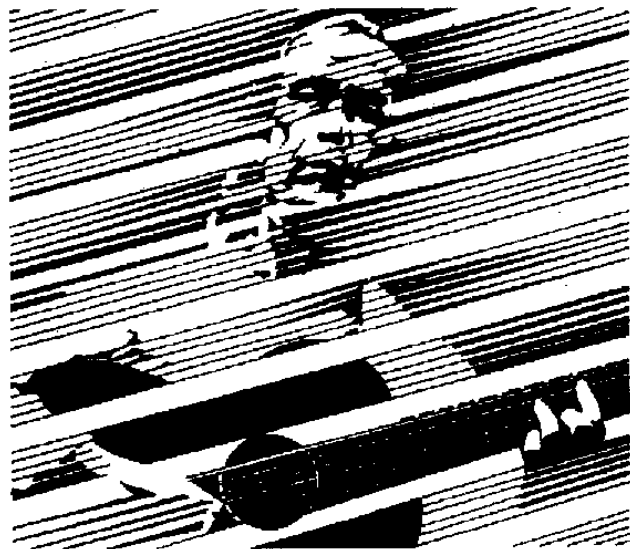
with heart.

END

Guillermo's Salad Bar

by Guillermo Salazar

Lucía's Legacy



The display ad for Paco de Lucía's local concert with sextet promised a sneak preview of music from his forthcoming CD *Lucía*. Word spread quickly of the new release, which had been

announced in the latest edition of *El Repertorio*, the catalog of the shop *El Flamenco Vive*. Hopes arise for all young guitarists, racking their brains for ideas, as well as for older ones, who keep hoping against hope that Paco might abandon the sextet and return to playing as he used to. Of course, there is little chance he will fulfill the latter's absurd pipe dream, since that would be tantamount to a champion throwing in the towel.

Undoubtedly, both jubilation and disappointment are assured. The wave of guitarists who have followed in Paco's footsteps is just waiting to pounce on any tidbit of a new trail. In this issue's installment, I'll review some of the more prominent "Lucistas" who have made recordings in the last several years.

To those of us who remember the way flamenco was prior to Paco's revolution, all of his followers sound very much like Paco. To those who grew up during the revolution, it's easier to hear the "*propio sello*", or at least the striving for personal identity, of the other guitarists of Paco's school. With the latter view a bit more in focus when possible, let's examine some recordings of the so-called "clones".

Within these boundaries, Juan Manuel Cañizares shows that he's one of the artists of great potential with the recording *Noches de Imán y Luna*. This is surely a job that Paco himself

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Omayra Amaya, the grand-niece of Carmen Amaya, is on faculty of dance department at The Boston Conservatory, Harvard University and The Boston Ballet. She has been teaching and performing in the United States since 1993.

'I dare anyone to take his or her eyes off Omayra Amaya when she's performing the flamenco she was born to dance' Debra Cash, The Boston Globe.

Joaquin Encinias comes from one of the few flamenco families here in the U.S. He has studied with Antonio Canales, La Tati and many others. He has been invited to be on faculty of Walnut Hill Performing Arts School this year.

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would have been proud to have done. I had first heard Juan Manuel and his brother Rafael accompany *cantaor* Jiménez Rejano with some great surprises. On this new release, the initial *zapateado* shows attention to dynamics within this danceable rhythm. Instrumentation in the *rumba* seems close enough again to make all but the experienced listener guess wrong; it's not Paco! Finally in *La Pajarraca*, *buleria*, it's quite obvious that Juan Manuel is showing signs of individuality. After hearing this and looking at his photo on the CD, he reminded me of Picasso or Dali, some of his fellow *catalanes*. Weird but tasteful, nonetheless, and what a surprise ending! In the *colombiana*, he sounds like Paco again, except for a few little details. The *balada* is yet another imitation of Paco's *Canción de Amor*. Just when one is about to write off this recording as another in the long list, he comes through very effectively with *Cadencia*, *soleá*. Nice pace, nice *falsetas*, nice *tremolo* section, and nice surprise ending! The *soleá* and the *buleria* alone make the recording a success.

Tanguillos and *tangos* round out the selections with little moments here and there among the expected sounds. One more surprise: no appearance by Duquende, El Potito, or other young *cantaores* so common these days on guitar recordings.

Vicente Amigo makes his presence felt again with *Poeta*, his third solo recording. On his previous CD, *Vivencias Imaginadas*, I was worried that he was being influenced too much by an older and mellower Paco de Lucia, who even made a guest appearance on it. Apparently, Vicente decided to opt for the "cojones" approach, which he had shown on his debut recording. His playing is clear and strong, even so, the production as a whole seems to have many extraneous influences. If one is very familiar with the flamenco repertory, *Poeta* obviously borrows little moments from Lebrijano's *Persecución*, Paco de Lucia *Interpreta a Manuel de Falla*, and works by Manolo
The Journal of Flamenco Artistry

Sanlúcar and the composer Rodrigo. The use of the oboe gives a typical Spanish sound to some of the orchestral parts. In the *minera*, *alegrías* and *nana* the sound is very familiar, the *cante* either being taken directly from Camarón, or very similar guitar accompaniment and orchestration being re-used by Vicente from Camarón's *Soy Gitano*. Overall, this recording is a good one, but doesn't appear to be of major importance in flamenco history. It is an important experience and accomplishment in Vicente Amigo's young career, though.

Juan Carlos Romero, a new figure, has emerged on the scene with *Azulejo*. A student of Manolo Sanlúcar, Juan Carlos defends himself very capably in this first recording. He seems to be a cross between Tomatito and Manolo, showing lots of freedom to roam the fretboard with a fair amount of surprises. It's the kind of recording that one has to hear many times to appreciate fully. Small guest appearances by *cantaores* Enrique el Extremeño, Enrique Morente and Diego Carrasco lend some great *aire*. Juan Carlos uses some different tunings, a la Tomatito, particularly effective in the *soleá por bulerías*. On the back cover of the CD there is an endorsement from Manolo Sanlúcar in which he says that Romero's flamenco is "*comprometido, responsable, y de contenido*." I'd agree with that, an acknowledgement that some of the other stuff coming out these days doesn't measure up to.

If you like the exploration aspect of modern flamenco guitar, there are three more CDs worthy of attention. Gerardo Nuñez has made one called *Calima*, on which he does a few new things and restates much of his older material to different instrumentation. Another nice CD to play in the car in leisure time is *Vuelo Flamenco* by Agustín Carbonell "Bola". There are two nice *bulerías*, a hard-to-immediately-recognize *sandango de Huelva* and lots of non-traditional instrumentation. The third is *Corales* by Gerardo Nuñez' brother-in-law, Mario Cortés. Mario has a gutsy gypsy sound, somewhat in the direction of Quique

Paredes. I like his presentation a lot, except for the occasional intrusive use of soprano sax.

You may have missed a very good guitar recording that was not widely distributed. *Primer Certamen Paco de Lucía*, from 1995, has the finalists from that contest doing studio recordings. It is obviously not a live recording of the contest, won by Juan Carmona. Juan, not to be confused with the other Juan Carmona of *Ketama* and the Habichuela family, went on to record a CD titled *Borboreo*. Among other guitarists who appear on it are Juan Carlos Gómez, with two cuts taken from his CD *Cabalgando*; and Miguel Angel Cortés, who does a fine job with bulería and *farruca*.

SALAD DRESSING:

English-speaking aficionados will be pleased to hear of the new quarterly publication, *Flamenco International Magazine*, from England. Volume One is a beautiful mixture of color and black-and-white glossy pages. It features interviews with Vicente Amigo, El Lebrijano, and the group *Radio Tarifa*. Also, there are articles such

as a review of Paco de Lucía's concert at the Barbican, and one by Donn Pohren about *La Alameda de Hercules* in Sevilla. The center section has a transcription of *Soleá por Bulerías* by Merengue de Córdoba. Rounding out the presentation are lots of photographs and all flamenco advertizing.

The next issue promises interviews with Cristina Hoyos, Rafael Riqueni, and castanet maker Victor Galiano, as well as an article about Antonio Mairena and more transcriptions and news. Their mailing address is: PO Box 15085, London N8 7WD.

One more recording of interest to aficionados of traditional flamenco guitar: *Jondura* by Parilla de Jerez. This seems to be an anachronism, if one has just heard many recordings in the modern style; but Parilla shows lots of enthusiasm for his vintage Jerez style. Notable were the beautiful and long *siguiriyá* and several sharp bulerías. It's a good place to start for beginner collectors seeking old style guitar, as well as the seasoned aficionado wanting to make a new purchase of *flamenco puro*.

END

FLAMENCO IS NOT ASSIMILATED, IT ASSIMILATES!

by Emma Martinez-Hockley

"Flamenco is not assimilated, it assimilates," writes Frederic Deval, director of the *Flamenco Vivo* CD series, prize winner in the 1997 *Cátedra de Flamencología* awards.¹ Assuming that what we begin with is Flamenco, this statement is true. But if it isn't Flamenco, then what?



Manolo Sanlúcar

As today's flamenco odyssey unfurls, there are two predominating lines of transformation. One conscientiously uses influences from musical styles outside the flamenco traditions; combines harmonies and stylistic elements with a solid understanding and experience of flamenco forms. The other, particularly in the case of guitarists and performers from other dance and instrumental music disciplines,

approaches Flamenco with a merely superficial knowledge. In the words of Manolo Sanlúcar: "To understand well what Flamenco is, you must know the *cante* very well. Flamenco is born in the *cante*, and if you take the experience of the *cante* away from young people, they're left with no roots. They're left with empty musical forms, and when they build on them, they build without understanding the emotional substance that characterizes and differentiates the various forms."²

The title of Ottmar Leibert's latest CD, *Inclinando en la Noche* translates into Spanish as "leaning in the night," which really means nothing. Nor does his guitar music; full of stylistic clichés, flamenco-ish flourishes and a commercially affectacious indifference to authenticity. Many people are drawn to the guitar and want to play like Paco de Lucía without realizing that for Paco de Lucía and Manolo Sanlúcar (and a new generation represented by Rafael Riqueni, Vicente Amigo and Gerardo Nuñez), reaching this creative level has required many years of assiduous apprenticeship. It is this solid grounding in an accompanying role that has made each of their innovations Flamenco. Today's aspiring solo flamenco guitarists often lack this experience, and the subsequent misunderstanding makes for cliché-filled emptiness. We are all free to make judgments from personal or informed viewpoints, but there is a difference between how something feels to us or how much we know about it. Without the knowledge of Flamenco's basic roots, making critical choices about "innovations" from players who cannot themselves explain or analyse what they are doing or why they are doing it can place us on dangerous ground.

Flamenco's essence was built long ago. Today's challenge is to innovate within the established forms; to accept the challenge to enrich these forms harmonically, to invent new steps and movements, and to bring Flamenco, in effect, up to date. Professionals ultimately bear this responsibility. Their efforts and contributions for Flamenco's evolution and maintenance will be judged by their public and, if warranted, rewarded a place in history.

It is vital, therefore, that the public realizes what it is witnessing. The first step is the question of definition. Flamenco can be defined as a feeling, but hardly illustrated without a substantial frame of reference. Consequently, the serious