

History of Flamenco – Part 2

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Andalucismo

- *Andalucista Position:*
- Flamenco is an Andalusian art form. It is distinct from other types of Gypsy music, therefore, its origins must be with the Andalusian people. While Gitanos do excel in flamenco, they are not the creators of flamenco.

Gitanismo

- While Gitanos may have created flamenco from a pre-existing Andalusian folk music, flamenco did not really take shape until Gitanos put their stamp on it. Thus, we find that the earliest interpreters of flamenco are almost exclusively Gitanos.

A Compromise

- Flamenco, as it emerged in the latter half of the 19th century, represents two distinct traditions: *Cante Gitano* and *Cante Andaluz*. The former represents a Gitano adaptation of an earlier Andalusian music.
- The latter represents a flamencoized adaptation of Andalusian folk music. The mutual influence between the two traditions began when commercial flamenco emerged during the mid-19th century.

Café Cantantes

- *Cante Gitano* and *Cante Andaluz* emerge in commercial settings - mutual influence
- Increased repertoire of flamenco forms
- The term *flamenco* applied to the music for the first time
- Guitar accompaniment becomes more widespread.
- Flamenco dance in commercial settings
- Flamenco dance schools become popular

The Golden Age

- Development of flamenco *Malagueñas*, based on a variety of *Fandangos* from Málaga; development of libre fandangos
- Development of *Bulerías*, based on *Soleares* and flamencoized popular songs
- Latin American influence through *Cantes de Ida y Vuelta*
- Age of ‘giants’ such as Mellizo, Breva, Chacón, Torre, Pastora and Tomás Pavón
- Beginnings of solo flamenco guitar
- Basic dance forms established

Malagueña – Antonio Chacón

De aquella campana triste
Esta dando la una
Hasta las dos estoy pensando
En el querer que me diste
Y me dan las tres llorando

That sad bell
Is striking one
Until two I thought
Of your love
By three I was crying

(~ 1909)



Fandangos – El Niño Gloria

Yo tengo a una morenita
que causa envidia a las flores
porque la ven tan bonita
y con tan vivos colores
que nunca se le marchita

I have a dark-skinned woman
That makes the flowers jealous
Because she looks so pretty
And with such vivid color
That will never wilt



Bulerías

- Developed in the late 19th century
- Some may have developed from *alegrías*
- Others from Soleares – from a *remate* sung by Loco Mateo
- Some styles developed by El Niño Gloria, from Jerez

Fiesta Gitana – El Niño Gloria

Dormía un jardinero a pierna
suelta

Dormía y se dejaba,
vaya que sí,

La puerta abierta

Hasta que un día

Le robaron la rosa

Que más quería

A gardener slept soundly

He slept and left

yes he did,

And left he door open

Until one day

They stole the rose

He loved the most



Siguiriyas – Manuel Torre

Siempre por los rincones
Te veo llorando
Que yo no tenga
libertad en mi vida
Si te doy mal pago

Always I see you
Crying in the corners
That I be
without freedom
If I abuse you

(~1922)



Peteneras – Pastora Pavón

Quisiera yo renegar
De este mundo por entero
Volver de nuevo a habitar
Madre de mi corazón
Volver de nuevo a habitar
Por ver si en un mundo nuevo
Encontraba más verdad

I'd like to denounce
This entire world
And return to live,
Mother of my heart,
Return to live
And see if in a new world
I would find more truth



1922 Concurso de Cante Jondo

- Generation of '98 anti-Spanish, anti-flamenco writings
- Commercial flamenco threatening *cante gitano*
- Federico García Lorca, Manuel de Falla, Andrés Segovia, and others organized a *cante* contest in Granada to promote pure, non-commercial flamenco.
- Only amateurs could compete - professionals performed and sat as judges

Diego Bermúdez “El Tenazas” - Soleá

Magino entra a mí
A nadie en el mundo quiero
Cuando me acuerdo de tí

I get a fancy
That I love no one
When I remember you

(1922 – De Falla collection)



Opera Flamenca

- 1920s – 1950s
- Popularization of rather ‘light-weight’ flamenco – e.g., fandangos and Ida y Vuelta (milongas, guajíras, colombianas)
- *Anti-Gitanismo* at its height
- Flamenco performed in variety shows, bullrings, etc.
- “Movie-Idol” -style cantaores

Colombianas – Pepe Marchena

Me gusta estar en la sierra
Cuando llega el nuevo día
Y me acuerdo de tus amores
Y de la mala partida
Me consuelo con las flores
Que es mi única alegría

I like to be in the mountains
When the dawn arrives
I remember your love
And our painful parting
I take solace in the flowers
Which are my only joy

(1932)



Fandanguillo - Angelillo

La boca me huele a rancho
Y el pescuezo a corbatín
Las espaldas a mochila
Las manos a fusil
Qué día más fin tranquilo

My mouth smells like rations
And my neck like a scarf
My back like a knapsack
And my hands like a rifle
What a quiet day



Opera Flamenca – Antonio Molina



Manolo Caracol and Lola Flores - Zambra

- Manolo Caracol member of illustrious Ortega family; famous for pure *cante gitano* as well as popular *zambras*
- Lola Flores Jerez-born singer dancer; appeared in many movies, singing and dancing *zambra*-like numbers

Manolo Caracol and Lola Flores - Zambra



The Rebirth of Cante Gitano

- Flamenco as a tourist attraction – tablaos (La Zambra opened in 1954)
- First Anthology (*Antología del Cante Flamenco*) recorded for Hispavox in Paris – 1955)
- *The Art of Flamenco* – Donn Pohren (1962)
- *Mundo y formas del cante flamenco* – Antonio Mairena and Ricardo Molina (1963)
- The age of *Mairenismo*
- Festivales and Concursos

The Morón Phenomenon

- Donn Pohren, working at a US airbase, discovered the flamenco scene in Morón de la Frontera, dominated by guitarist Diego del Gastor and his extended family and friends.
- Diego had a unique, compelling style of playing – full of wit and taste; not overly technical, but very sophisticated in an understated way.
- Soon other Americans, and other foreign aficionados followed, including David Jones (Serva)

Morón –con't

- Morón became a symbol of pure pueblo flamenco for a generation of American aficionados, to whom the flamenco way of life was appealing.
- Pohren operated a flamenco ‘dude ranch’ in Morón in the 1970s, which made Morón flamenco accessible to the outside world.
- Diego died in 1973. The scene continued with his nephews, but the ambiente of the 1960s and 1970s was lost.

Alboreá – Joselero de Morón and Diego del Gastor

En un prado verde
tendrí mi peñuelo
salieron tres rosas
como tres luceros

Alevanta y no duermas más
que por la mañanita
tendrás lugar

In a green meadow
I hung out my handkerchief
Out came three roses
Like three morning stars

Get up and don't sleep anymore
Because this morning
You'll be placed

Alboreá – Joselero de Morón and Diego del Gastor



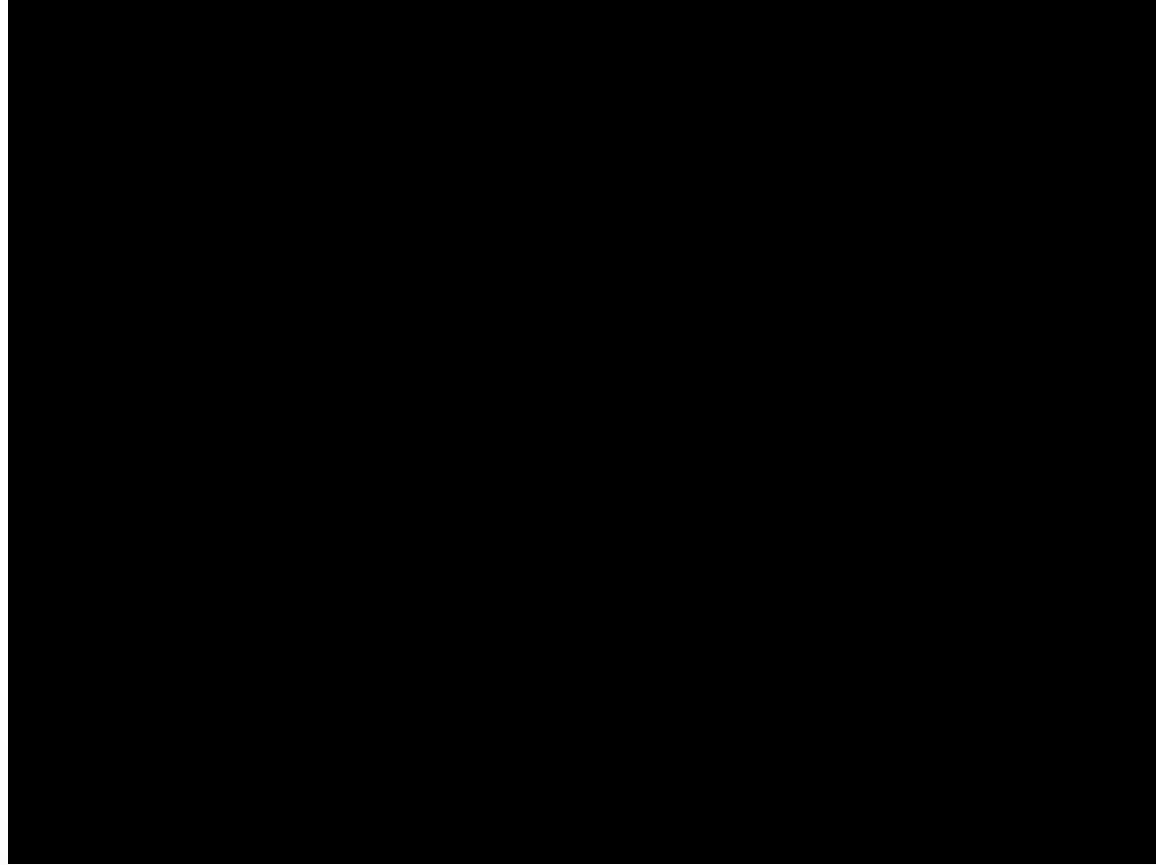
Diego del Gastor and Miguel Funi



History of Dance

- Café Cantante period – alegrías (women); alegrías and zapateado (men)
- Repertoire expanded, introducing farruca, bulerías, soleares, and tanguillos.
- Emphasis on arms, rudimentary footwork.
- With the demise of café cantantes (around 1900), dance continued in variety shows
- In the 1930s, the first theatrical dance companies emerged.

Café Cantante - Recreation



Early Dancers - Men

- Miracielos (mid-1800s)
- Antonio el de Bilbao (turn of the century) – noted for revolutionizing footwork
- Estampio (early 1900s) – famous for zapateado arrangement
- Frasquillo (early 1900s) – famous for zapateado and alergrías; married to La Quica

Early Dancers - Women

- La Mejorana (late 19th century) – credited with the innovation of baile por soleá; mother of Pastora Imperio
- La Macarrona (turn of the century) – perhaps the greatest of her generation
- La Malena (turn of the century)
- Pastora Imperio (throughout 20th century)

Theatrical Dance Companies

- Emphasized regional and neo-classical (e.g. *escuela bolero*) numbers.
- Flamenco integrated slowly in a rather stylized manner
- Responsible for an expanded repertoire
- Much of the work and innovation took place outside of Spain (France, S. America, N. America)

Carmen Amaya – Playera (Granados)



Antonia Mercé

“La Argentina”

- Born in Argentina, parents Spanish flamenco artists
- Much of her career in Paris – US tour (Carnegie Hall 1928)
- Pioneered much of the neo-classical repertoire
- Famous for castanets
- Died at outbreak of Spanish Civil War

Encarnación López

“La Argentinita”

- Danced primarily to piano, slowly integrating guitar and flamenco
- First to dance La Caña
- First US tour in 1928
- Most popular Spanish dancer in US in 20s and 30s.
- First flamenco theater production In 1933 “Calles de Cádiz”; included La Macarrona, La Mejorana, as well as top flamenco singers.
- Died in 1945

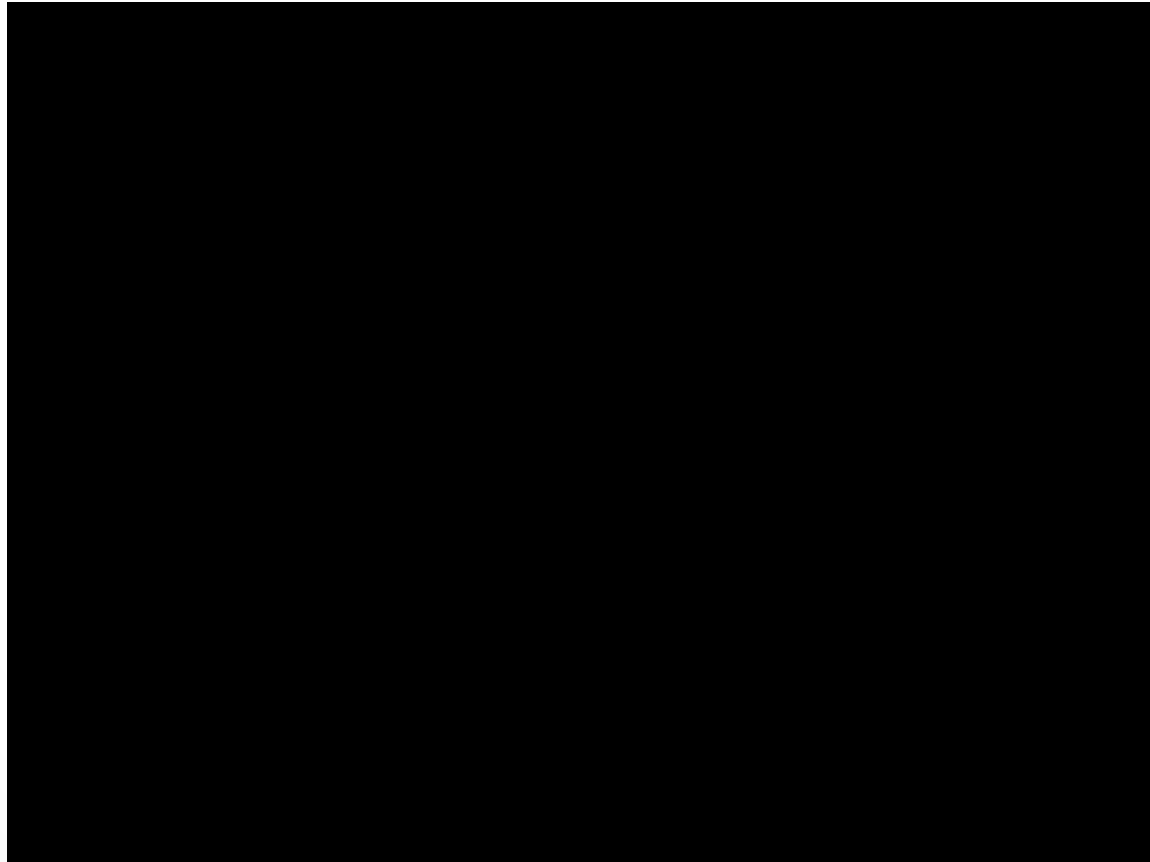
Vicente Escudero

- Innovative, somewhat idiosyncratic approach to dance
- Associated with Paris bohemian scene of 1930s
- Often danced without compás
- First to dance por siguiரியas
- Danced with major companies: Pastora Imperio and La Argentina (together they developed *Amor Brujo*)

Antonio Ruiz

- Probably most famous Spanish dancer of this century
- Began touring with Rosario as teenagers – *Los Chavalillos de España*.
- Created the *baile por martinete*.

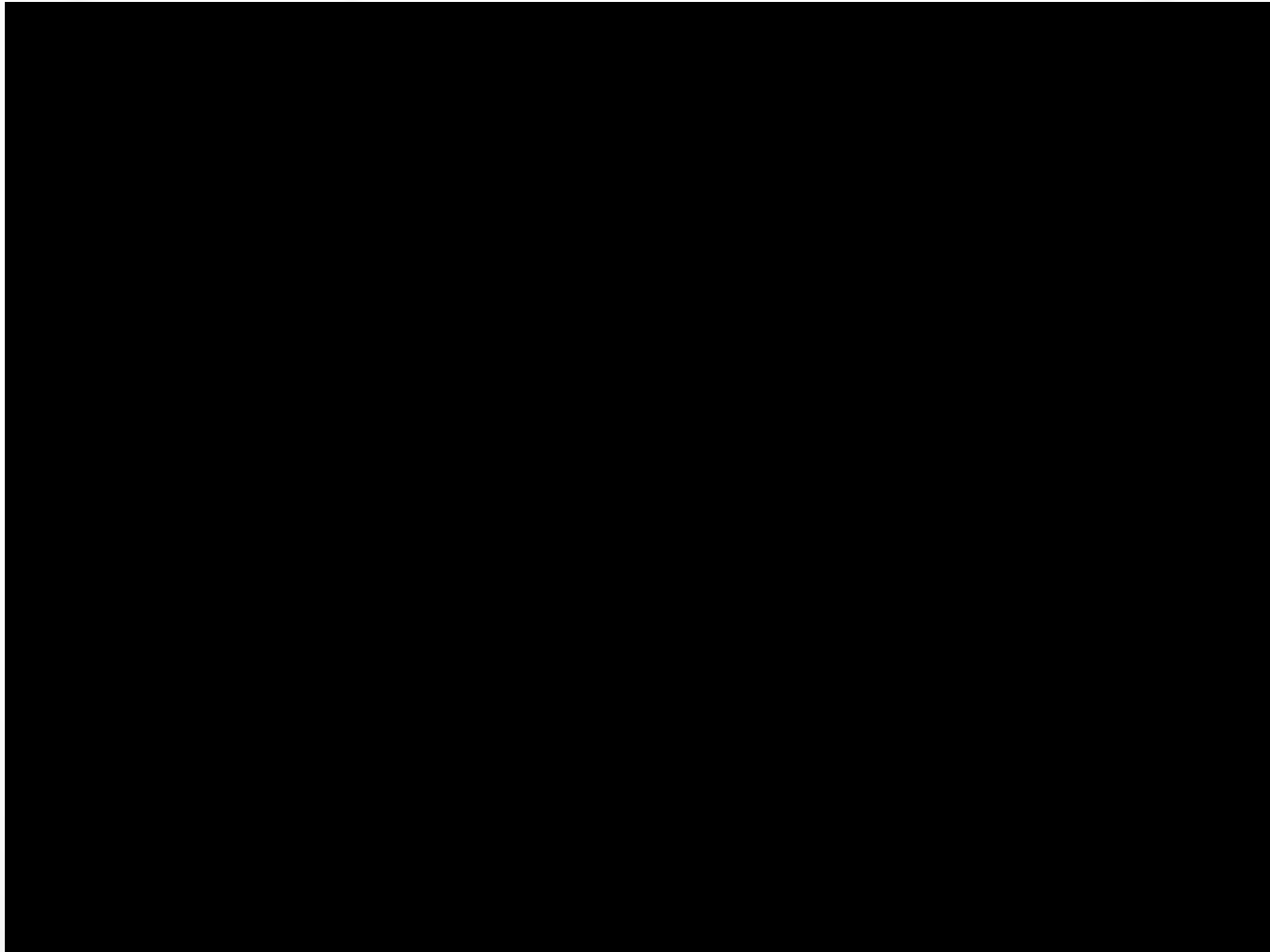
Martinete - Antonio Ruiz



Pilar López

- Argentinita's younger sister
- Toured with Argentinita's company
- Founded her own company in 1946
- Partnered Jose Greco, the Roberto Ximénez

Siguiriyas - Pilar López



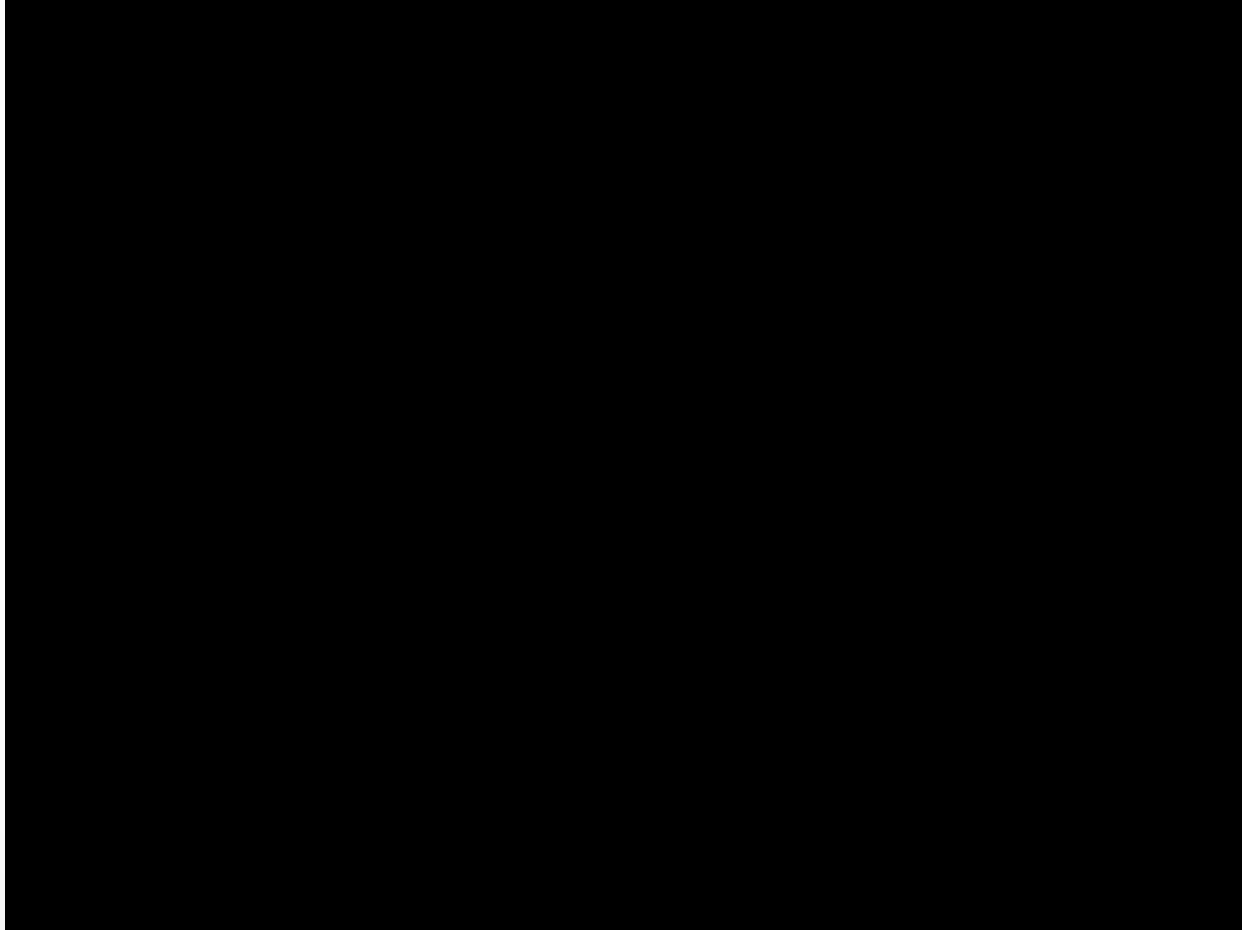
La Quica

- Married to Frasquillo; toured with his company
- Partnered Antonio Triana (who later worked with Carmen Amaya – settled in LA)
- Noted for elegant style – trained most major dancers of the 1960s and 1970s (e.g. La Tati, Ciro)
- Daughter Mercedes León taught in Madrid for many years

Carmen Amaya

- Began dancing as a child in the bars of Barcelona (teens)
- Toured Spain and France in 20s and 30s
- Became successful in S. America, then N. America in 30s and 40s – Sol Hurok brought her to New York in 1940
- Revolutionized women's dance

Alegrías - Carmen Amaya



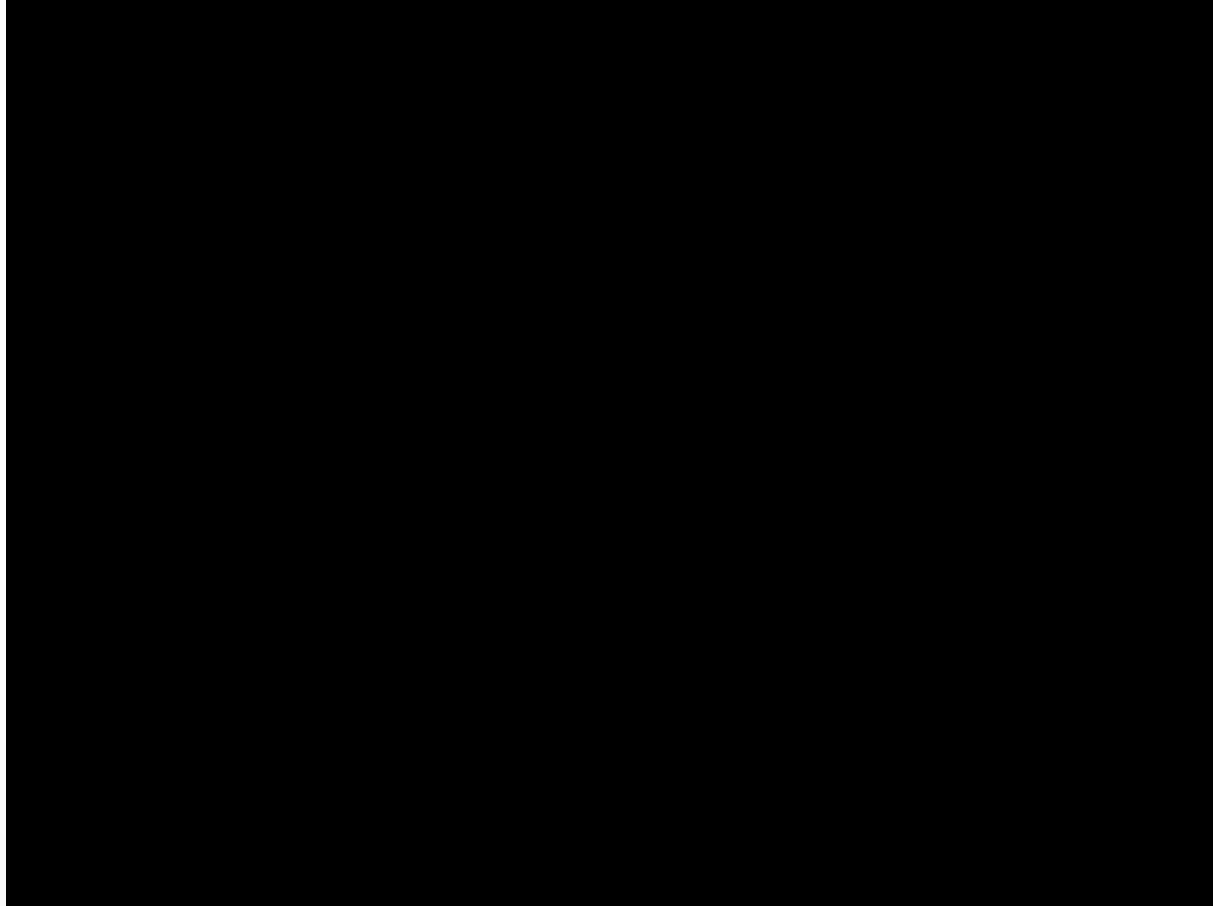
José Greco

- Born in Italy; moved to Brooklyn in 1928
- Learned Argentinita choreographies from Antonio Triana.
- Joined her company in late 1930s
- Also worked in Pilar López's company
- Active well into the 1980s – two dancer children.

Manuela Carrasco

- Caused a sensation as a young girl
- Famous for simple, but inspired, dance
- Main attraction at *Los Canaseteros* during the 1970s
- Her performances vary according to her mood

Soleares – Manuela Carrasco



Eva La Yerbabuena

- Born in Frankfurt, of Spanish parents – moved to Granada at 15, where she studied with Mariquilla and Mario Maya
- One of the top bailaoras of the 1990s to present

Soleares – La Yerbabuena



Los Farrucos

- Grandsons of El Farruco – one of the top dancers of the 1960s (made a come back in the 1980s)
- Farruquito, Farruco, Barrullo

Farrucos - Solares



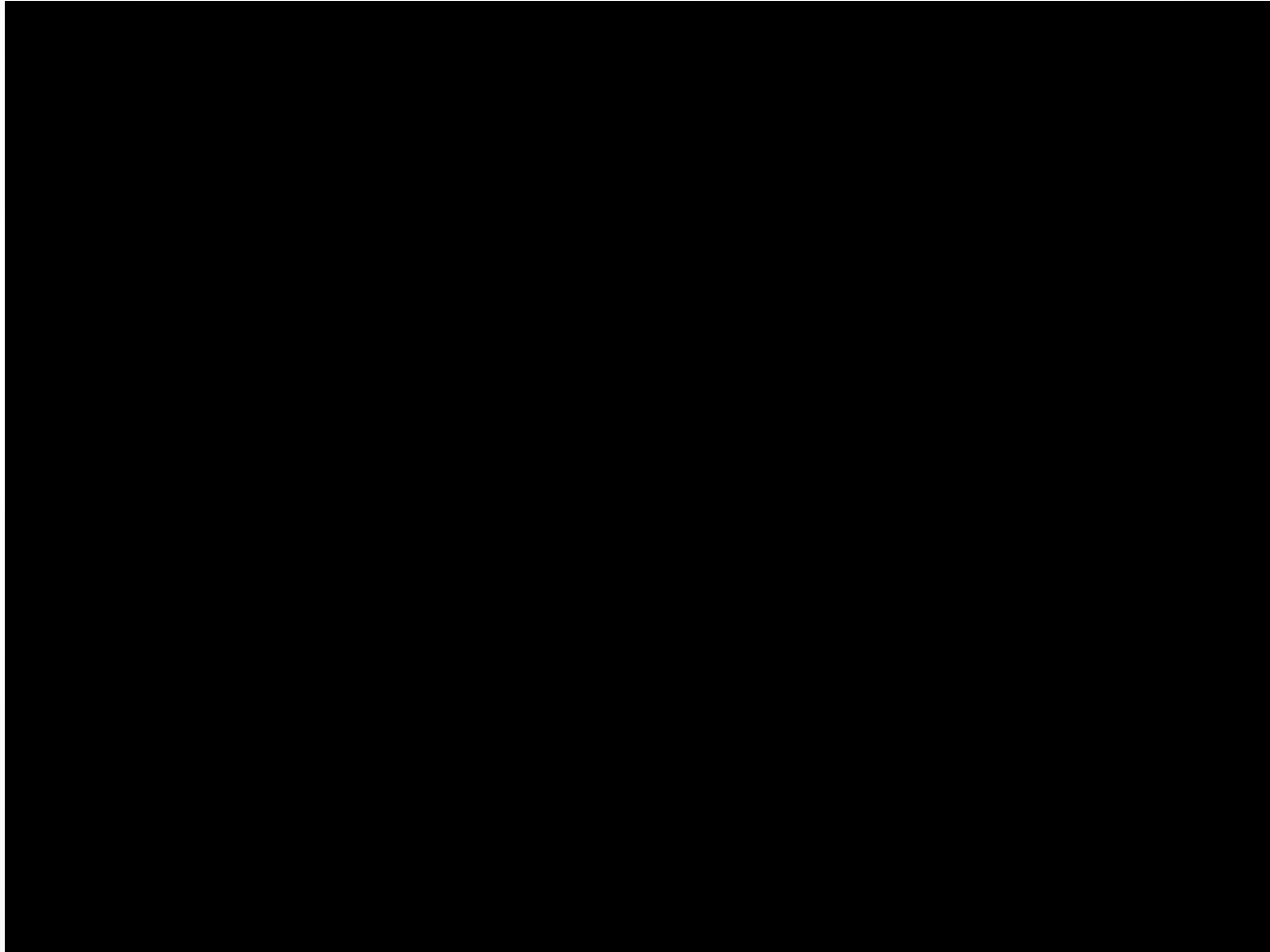
Soleares - Farruquito



Domingo Ortega

- Born in Jerez in 1969
- One of the top bailaores of the 1990s to present
- Noted for intricate footwork

Soleares – Domingo Ortega



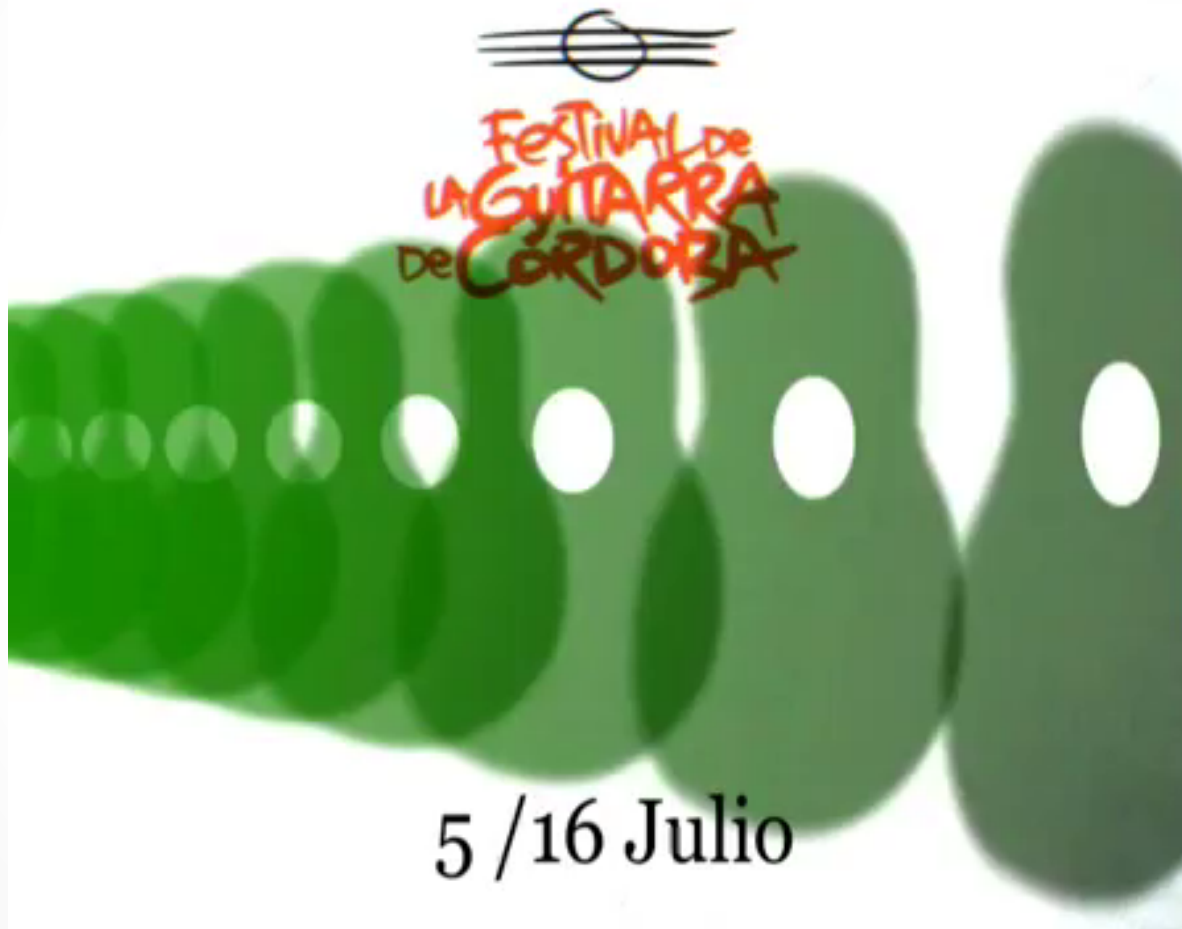
Antonio El Pipa - Alegrias



Israel Galván – Soleá por Bulerías



Rocio Molina



History of Flamenco Guitar

- Primarily used to accompany cante
- Guitar solos introduced for variety in café cantantes (Paco el Barbero, Paco de Lucena, Javier Molina).
- Basic techniques included rasgueados, thumb, and some picado
- Modern flamenco guitar was led by Ramón Montoya and Niño Ricardo

Diego Del Gastor

- Followed tradition of Paco el Barbero and Paco de Lucena, as passed down through Pepe Naranjo
- Somewhat simple technique

Diego Del Gastor - Soleares



Ramón Montoya

- Flamenco's first virtuoso guitarist
- Incorporated classical techniques (arpeggios, tremolos, increased picados)
- Accompanied all the major singers on countless recordings from the teens, onward
- Played for Pastora Imperio's company
- First solo recording (teens)
- Innovative use of keys (A-flat, D-tuning)



Manuel Serrapi

“Niño Ricardo”

- Favorite accompanist of the Pavones, Manuel Torre, and others in Sevilla
- Created numerous solos
- Major influence on modern flamenco guitar
- Generally considered more flamenco than Montoya



Niño Ricardo - Soleares



Sabicas



- Born in Pamplona
- Child prodigy
- Began playing for singers around Villa Rosa
- Toured with Carmen Amaya – played solos in dance concerts
- Remained in Mexico and New York and launched a very successful solo career

Sabicas - Alegrías



Paco de Lucía



- Son of a juerga guitarist
- Put on a course of study from an early age
- Began playing in the style of Niño Ricardo
- Toured with José Greco – encouraged by Sabicas in New York
- Launched the revolution of modern flamenco in the 1970s – flawless technique and flamenco timing
- Adopted a jazz format in 1980s

Paco de Lucía - Soleares



Vicente Amigo

- Best known of the Post-Paco generation
- Trained in Manolo Sanlúcar's group
- First known for his cante accompaniment of El Pele
- Later launched solo career
- More 'smooth jazz' influence



Vicente Amigo - Soleares



Gerónimo Maya

- Gitano guitarist from Madrid Caño Roto projects
- Son of Felipe Maya - an excellent tablao guitarist
- Child prodigy
- Went to conservatory on scholarship

Gerónimo Maya - Bulerías

