

ACT

THE ORIGINAL FESTIVAL FLAMENCO GITANO 1965

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EMO 9301-2**

LC 5774



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The authentic Spanish Flamenco art is artistically the richest, and liveliest folk-music in Europe. For some reason, although not lacking in popularity, this is less well known in the greater part of Europe. There are several reasons for its comparative obscurity and they call to mind the situation of Blues in America before its "discovery" in Europe: confusion of concepts and standards, mixing with popular fashions in music, cabaret and night-clubs. Most of those activities do not display the true Flamenco art.

The desire to open the door to a wider understanding of the Flamenco art and its artists and to make known the music which has inspired a wide range of contemporary music and especially Jazz, led to the resolve to call exclusively upon those who formed this art, and who preserve its essential nature in the closed circles of their own communities: the GITANOS, the Spanish Gipsies. Federico Garcia Lorca said: "... these people have united the most ancient elements of our country with the oldest they brought with them to Andalusia, and given the definite form to what we call the CANTE JONDO. They are the soul of our soul...."

THE FLAMENCO IS THE BLUES OF EUROPE. Both have strong African roots and both were created and kept alive over the century by depressed minorities.

In November 1965, Lippmann and Rau, the organizers of the American Folk Blues Festival, followed this successful event with the Festival Flamenco Gitano. It was an instant success. On November 15th the touring group was invited to a recording session which took place at the old ball-room of the historical Hotel Esplanade in Berlin. The result was an outstanding celebration of the classical forms of authentic Flamenco: Soleá, Alegria, Fandangos, La Cana, Siguiriyas and the Saeta. The cast included, among others, the incredible young dancer LA SINGLA, RAMON MORENO, who for many years won the prize of the best Saeta singer in Spain, and Juan Maya Marote, the great guitar player who later became a living legend of the art form.

For many reasons the Flamenco Festival Gitano 1965 is a historical document and now available on CD for the first time.

The CD:

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Line up:

LA SINGLA, RAMON MORENO, JUAN MAYA MAROTE, ORILLO, DOLORES AMAYA, ANTONIO ARENAS, JOSE SALAZAR, TONI EL PELAD, DIECO VARGAS, VARGAS ARACELLI

Tracks:

1. PALMAS - the art of hand clapping. In the true Flamenco art, the rhythm is produced solely by means of the body, i.e. hands (palmas), fingers (pitos and feet (zapateado).
2. CANTES GITANOS - songs of the Spanish gipsy of today, humorous and for the most part based on the rhythms of the Bulerias, Tanguillos and Rumba.
Orillo de Siglana - vocal and dance
Juan Maya Marote
Antonio Arenas - guitars
3. SOLEA - a quite different song and dance form, with loneliness as subject. The dancer is the niece of the great Carmen Amaya.
Dolores Amaya - dance
Jose Salazar - vocal
Arenas, Aracelli guitars

4. SOLO GUITARRA - the art of the Flamenco guitar, demonstrated by Juan Maya Marote.
5. ALEGRIA (or Alegrias - to the confusion of non-Spaniards, the names of the Flamenco forms are used in the plural as well as in the singular). One of the main forms in Flamenco art.
Toni el Pelao - dance
Jose Salazar - vocal
Marote, Arenas – guitars
6. FANDANGOS NATURALES - the "natural", original form of the Fandango. Ramón Moreno-vocal
Aracelli – guitar
7. POR FIESTA - a bold union of song and dance, in which themes from Central and South America join the Flamenco rhythms.
La Caneta - vocal and dance
Marote, Arenas, Aracelli – guitars
8. LA CANA - is held to be the mother of all Flamenco song and dance forms. It is thought that several centuries ago, it was a purely religious song.
Salazar - vocal
Arenas – guitar
9. SIGUIRIYAS - One of the larger forms, and purely a gipsy creation. Song and dance are very closely combined, and the theme is bitterness, pain and death, Lorca admired the Siguiriyas as the most poetic and profound of Flamenco art forms. La Singla interprets this dance with all the vehemence of her youthful talent.
La Singla - dance and "pitos"
Diego Vargas - vocal
Juan Maya Marote – guitar
10. SAETA - This unaccompanied religious lament is only sung during Holy Week in Andalusia. The Saeta is in all probability purely Jewish in origin: when the Jews in Spain, forcibly converted to Christianity had to express in public their sorrow at the death of Christ, they used for their lament the melodies of their forbidden synagogues, as a means of affirming among themselves their old faith. The sensitive Andalusians (and Gitanos) came to adopt them, and have retained them as the Saeta (= arrow). Ramon Moreno, who has five times won the prize for the best Saeta singer in Cadiz, demonstrates the very specialised art of this Flamenco song form.
Ramón Moreno – vocal
11. FANDANGOS DE HUELVA - Fandangos have been known since the 17th century as castanet dances. The Gitanos, however, treat them as song forms, thus more closely approaching the origins of the form in Moorish (possibly even Phoenician) songs.
Orillo and Vargas - vocal
Aracelli – guitar
12. RUMBA CATALAN - The most modern Flamenco song and dance form.
Orillo and Vargas - vocal
Marote, Aracelli, Arenas - guitars

The Legendary Recording of November 15, 1965 in Berlin

PRODUCED BY SIEGFRIED LOCH / Concert tour produced and presented by Lippmann & Rau. / Engineer: Peter Kramper / Digital Mastering by Greg Calby Sterling Sound New York
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