



(LAS 7363)

(Including 777 & 779)

SPANISH CANTE FLAMENCO

CARMEN LA MACARENA

JUANITO OSUMA

FERNANDO DE LA ROSA

MANOLO LOPERA, Vocal

MORENITO DE HELLIN AND CARLOS RAMOS, Guitar

Columbianas

Fandangos

Soleares

Serranas

Fandangos

Milagas

Alegrías

Bulerías

Flamenco, the pure, unspoiled folk music of the Andalusia owes its origins both to the Moorish influences that pervades all of Southern Spain and to the Indian origin of the Spanish gypsies. It has an eastern melancholy found in no other European music, and for all of its rhythmic excitement, *flamenco* is rarely light and gay. It is an intense and passionate expression of the burning despair and anguish of the Andalusian gypsies. The name *flamenco* is most often translated as “Flemish,” but this is surely a result of confusing the word with its Spanish homonym. There can be little doubt that the word *flamenco*, as applied to the songs and dances of Andalusia, derives from the Latin word *flamma*, meaning “a blazing combustion.”

The songs are not composed; they are handed down from generation to generation or improvised for the occasion. The forms, too, are traditional: *Peteneras*, *Alegrías*, *Columbianas*, *Fandangos*, *Bulerías*, *Serranas*, *Soleares*.

The forms of the songs derive from the region of Andalusia and not from the gypsies who sing them. Only three purely gypsy folk forms are known, the *albolaa`*, *cachucha*, and *mosca*. These forms are reserved solely for such private occasions such as weddings, christenings, and funerals.

Castanets are frequently encountered in commercialized modern imitations of true *flamenco*, but in the pure *flamenco* songs and dances, castanets are never used, except in *fandanguillo*, a recent form not considered to be genuinely gitano. Instead, the gypsies prefer to use the snapping of their fingers (*pito*), clapping of hands (*palmado*), and stamping of feet (*taconeo*) to emphasize the rhythm of their music.

This recording, made in Madrid, features two of the most popular of Spain's exponents of *cante flamenco*. *Cante flamenco* places no demands on the singer for beautiful vocal tone, the emphasis is entirely on subtlety of nuance and the variety of emotional expression. Precise intonation and breath control are among the most important demands placed upon the artist, but above all other considerations must be placed the spirit of the Andalusian gypsies. Few non-gypsies have ever achieved the great *art of flamenco*.

FERNANDO DE LA ROSA has been called the "poet of *cante flamenco*".

MANOLO LOPERA is popular throughout Spain.

CARMEN LA MACARENA is one of the leading *flamenco* artists appearing in Spain today. A celebrated dancer as well as singer, she performs regularly at one of Madrid's principal theatres.

JUANITO OSUMA appears in the principal night clubs of Spain which specialize in the authentic *flamenco gitano*. *Aficionados* of the form esteem him for classic purity of his art.

MORENITO DE HELLIN is the featured accompanist with Carmen la Macarena and often performs as a guitar soloist.

CARLOS RAMOS has performed widely both in Europe and the United States. He currently performs in Madrid and should not be confused with another guitarist of the same name now appearing in the U.S.

TECHNICAL DATA

This performance was recorded on master tape by Lyrichord's recording director, Bertram Stanleigh, utilizing a stereophonic Model 300-2 Ampex recorder and specially matched condenser microphones. Microphones were carefully placed to capture the perspective of an actual performance. The edited master tapes were transferred to

stereophonic master discs utilizing a Westrex 45 x 45 magnetic cutter and a Scully recording lathe. Both tracks of this Lyrichord stereo disc have been cut to the RIAA recording characteristic.

Warning. Lyrichord stereo discs require special care to preserve all the wide frequency response in their grooves. They should be played with a stereo pickup in a tone arm having a pressure of six grams or less. A stylus diameter of .7 mil is recommended.

THE TRACKS:

1. Soleares (2:51)
2. Serranas (4:45)
3. Fandangos (A) (2:00)
4. Colombianos (A) (4:10)
5. Miliengas (2:20)
6. Fandangos (B) (2:38)
7. Fandango (C) (3:08)
8. Alegrias (A) (3:22)
9. Alegrias (B) (3:40)
10. Colombianos (B) (4:27)
11. Bulerias (2:45)



THE LYRICHORD ARCHIVE SERIES

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