



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Carlos Montoya

Flamenco Guitarist

SATURDAY EVENING, NOVEMBER 9, 1985, AT 8:00
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Zapateao

The Zapateao is played for a dance consisting of increasingly difficult heel and toe variations.

Petenera

A tragic, emotional song from around Sevilla, with the essence of Flamenco.

Nana del Gitanito (The Little Gypsy's Lullaby)

There is, of course, nothing unusual about a lullaby, but this one is unique because Señor Montoya has created a Flamenco lullaby.

Soleá-Cañá

Soleá is the mother of Flamenco from which many other songs have grown, and La Caña is an ancient song related to the Soleá. Together, they are a prime example of the traditional Flamenco.

Chufra

An improvised gypsy rhythm that you would hear in a "Gitano"-style jam session.

Rondeña

This very deep Gypsy song from Levante is in a very old, different tone scale, tuning the third and sixth strings one half-tone lower.

Pause

Potpourri

A light medley of folk airs from the Canary Islands, old Castille, and the "Gaita Gallega," or bagpipes, of Galicia.

Tarantas

The pure "Cante Jondo" from the region of Levante. Its origins are lost in the early Gypsy migrations.

Guajira

This dates back to the colonization of Cuba and is a rhythm with the syncopation of the Caribbean played in Flamenco style.

Seguiriya y Buleria

This is pure "Cante Jondo," often played and sung by the Gypsies among themselves after the outsiders have gone. It ends with the exciting rhythm of Buleria.

Aires de Genil

A light air from the Puente de Genil. It is also said that the real Andalusian style begins from the "Puente" (the bridge) on South.

Jota

The typical folk dance and song from the province of Aragon, in a masterly interpretation ending with some guitar fireworks.

INTERMISSION

Tientos y Tanguillo

The Tientos, or "Tango Flamenco," are a traditional form of song and dance which developed into the gay, more modern Tanguillo.

Zambra

Of all Spanish music, this shows the strongest Moorish influence. The dancing girls' tambourines are imitated on the guitar. One can still hear the Zambra in the Sacromonte, or Gypsy Quarter, of Granada.

Macarena en Tango

Carlos Montoya was inspired by a well-known song, "La Virgen de la Macarena," to create his own original arrangement incorporating the song melody and much original material played in the rhythm of a Tango Flamenco.

Zambrilla

This rhythm, so difficult to describe and played only among the Gypsies, has something of the Zambra and something of the Tanguillo.

Malaga

This is a beautiful song from the province of Malaga, a traditional Malagueña, not to be confused with the famous composition of the same name.

Note: Until now, there has been no written notation for Flamenco music. It comes from the Spanish gypsies, with each of the great Gypsy guitarists adding to the folklore of the race. All of the pieces on tonight's program are Carlos Montoya's own arrangements of the old themes with his own compositions in typical Gypsy rhythm.

RCA Victor, ABC-Paramount, and United Artists Records.

About the Artist

Carlos Montoya was born in Madrid and began playing at the age of eight. At fourteen, during the heyday of Flamenco singing and dance, he was playing for such artists as Antonio de Bilbao, Juan el Estampio, La Macarrona, and La Camisona. After playing for all the great names of the time, Montoya took a step, then unheard of, for Flamenco guitarists: he gave a full concert recital of Flamenco guitar music. Its success led to solo recitals both in Europe and throughout the United States and Canada. Culminating these appearances was a concert in New York's Town Hall, which was so crowded that extra seats had to be placed on the stage to accommodate the overflow.

Possessing an advanced technique among Flamenco players, Señor Montoya creates as he goes along, never playing an arrangement of his without adding something new. He has had many of his pieces published in an effort to capture at least some part of this rich art form that heretofore had never been written down. In January of 1966, he culminated a 25-year dream when his "Suite Flamenca" for guitar and orchestra had its world première with the St. Louis Symphony. This work was later performed in Ann Arbor with The Philadelphia Orchestra in the 1983 May Festival. In addition to that performance, Señor Montoya has previously given four recitals in Ann Arbor.

UNIVERSITY MUSICAL SOCIETY

Burton Memorial Tower, Ann Arbor, Michigan 48109-1270 Phones: (313) 665-3717, 764-2538