

MANOLO SANLÚCAR

First Guitar: Manolo Sanlúcar.
Second Guitar: David Carmona
Female Vocalist: Carmen Molina

Percussion A: Agustín Diassera
Percussion B: Tete Peña

Guitar

MADRID

TEATROS DEL CANAL-SALA ROJA (TEATROS DEL CANAL THEATER – RED HALL)

WEDNESDAY, JUNE 9TH AT 20:30

ANTOLOGÍA (ANTHOLOGY)

Manolo Sanlúcar is a major musical legend, not just in the world of flamenco but also in symphonic music. He is a man of unquestionable talent, gifted with an enormous musical sensibility and outstanding technique. *Trebujena*, *Tauromagia* (The Magic of Bullfighting), *Soleá*, *Medea*, *Locura de brisa y trino* (Madness of Breezes and Chirps), *Ven y sígueme* (Come Follow Me)... all of these compositions are masterpieces that will go down in music history. With *Antología* (Anthology), Manolo Sanlúcar is preparing this concert especially for Suma Flamenca, working from his refuge in the mountains surrounded by olive groves and sheep, in order to dedicate it to his beloved Madrid.

Incidentally, when we went to visit him at his retreat, we couldn't help noticing how peaceful it was there.

SCHEDULE

- *Maestranza (Tauromagia- The Magic of Bullfighting)*
- *Normas - Rules (Locura de brisa y Trino- Madness of Breezes and Chirps)*
- *Tercio de Vara - Third of a Rod (Tauromagia – The Magic of Bullfighting)*
- *Gacela del amor desesperado – Gazelle of Desperate Love (Locura de brisa y Trino – Madness of Breezes and Chirps)*
- *El poeta pide a su amor que – The Poet Asks His Love To (Locura de brisa y Trino – Madness of Breezes and Chirps)*
- *La piedad – Compassion (La voz del color – The Voice of Color)*
- *Ruiseñor y mirlo – Nightingale and Blackbird (y Regresarte – And Bring You Back)*
- *El majareta y el serio – The Lunatic and the Serious Man (La voz del color – The Voice of Color)*
- *La danza de los pavos – Turkey Dance (La voz del color – The Voice of Color)*

Manolo Sanlúcar. Manolo Sanlúcar's career as a professional guitarist is marked by his coherence (as a person and as an artist) as well as his extensive body of work (both as a performer and as a composer), thanks to which he is now recognized as a leading authority in flamenco culture. Sanlúcar is part of that rare group of artists whose talents are universally acknowledged. He is gifted with an exceptional musical sensibility and outstanding technique. Each of his recitals is a magnificent guitar master class, a lesson in mastering the art.

Manuel Muñoz Alcón was born in 1943 in Sanlúcar de Barrameda (Cádiz), the town where the Guadalquivir River exits Andalusia. He began playing guitar at the age of seven when his father, *tocador* (guitarist) Isidro Muñoz first taught him to play. At the age of 13, he debuted as a sideman with the help of his artistic godmother La Niña de los Peines and of Pepe Marchena. In

1957 he debuted with Marchena, who taught him the historic legacy of flamenco culture. At the age of eighteen, he began to investigate and made up his own peculiar performance style and his own conception of flamenco music. He gradually became more firmly established, not just as an exceptional instrumentalist, but also as an author. By age twenty he had already matured considerably as an artist.

During his early days as a concert guitarist, Manolo Sanlúcar played mostly at universities and in the academic circuit. Then, in 1972, he performed at the Ateneo in Madrid, where the reactions of both the audience and critics finally consecrated him as a concert guitarist. That same year would be especial important for the guitarist. He toured around Italy and participated in the World Guitar Festival in Campione, where he won First Prize. From that moment on, Manolo Sanlúcar began to be recognized worldwide as a leading figure in the music industry, not just in the flamenco world but also in the world of symphonic music, which is why, every year, he performs new works in some of the most prestigious theaters around the world. Audiences in 50 countries on all five continents have enjoyed his live performances. And he has launched his records in Australia, Bolivia, Brazil, Ecuador, France, Germany, Holland, Israel, Japan...

The genius of his art has been acknowledged throughout his career with a great many awards, among which the following are especially worth noting: the 1991 Compás del Cante (Song Rhythm), a prize awarded by the most specialized people working in this genre, and the 1994 Best Flamenco Guitarist award conferred by the readers of prestigious American magazine "Guitar Player".

His amazing technique, which is permanently in touch with improvisation and with his special way of expressing flamenco, is beyond virtuosity. Proof of this is his ample discography, which dates back to the 1968 launch of *Recital Flamenco* (Flamenco Recital). In 1971, he began to record his trilogy *Mundo y formas de la guitarra flamenca* (The World and Shapes of the Flamenco Guitar). The album encompasses the widest possible array of flamenco styles ever recorded by any single artist.

His music is the best possible evidence of the natural and balanced fusion of two musical styles that, at the time, were thought to be far removed: flamenco and symphonic music. Among his numerous works that attest to this fusion are: *Fantasia para Guitarra y Orquesta* (Fantasy for Guitar and Orchestra), *Trebujena* (concert for guitar and orchestra in D major), *Medea* (a piece that has traveled the world and was initially composed for the Spanish National Ballet), and *Soleá*, which premiered in December 1988 and was put on stage by the Spanish National Ballet.

Tauromágia- The Magic of Bullfighting (1988) marks a landmark for flamenco music. In this album, the author undertakes a musical voyage around the world of bullfighting. The vocals and guitar playing spell out the art of bullfighting one note at a time. The piece is full of beauty and clearly evidences Manolo Sanlúcar's maturity as a composer and musician. Sanlúcar wrote the music for Rafael Alberti's *La Gallarda*. The piece, directed by Miguel Narros, inaugurated the 1992 World's Fair in Seville and featured Montserrat Caballé, Ana Belén, José Sacristán, and the Ballet Lírico Nacional (the national lyrical ballet company). His symphonic poem *Aljibe* (Well) premiered in May 1992. The piece is a flamenco symphony for guitar, symphonic orchestra, male and female vocals and percussion. That same year, he composed and performed the soundtrack to *La Enciclopedia Electrónica de Andalucía* (Andalusia's Electronic Encyclopedia), under commission from the University of Málaga. This piece was also to be presented in Andalusia's pavilion at the 1992 World's Fair. Meanwhile, Andalusia's Department of Public Works commissioned him to compose *Música para ocho monumentos* (Music for Eight Monuments), a suite for symphonic orchestra and guitar.

Manolo Sanlúcar also wrote the soundtrack for a Japanese documentary about the Rocío pilgrimage entitled *Viva la Blanca Paloma* (Long Live the White Dove). Music for this documentary was recorded in London, with Sanlúcar himself directing the Royal Philharmonic Orchestra.

His latest album, *Locura de Brisa y Trino* – Madness of Breezes and Chirps (2000), includes poems by Federico García Lorca and a special collaboration from flamenco singer Carmen Linares.

In November 1997, Sanlúcar was named a member of Cádiz's Royal Provincial Academy of Fine Arts. And, in the year 2000, he won the Calle Alcalá flamenco award as well as the Ministry of Culture's National Music Award.

But, this is just a brief summary of this musician's career. Sanlúcar's most significant contribution to art has been and continues to be his constant quest to integrate flamenco and symphonic music. Manolo Sanlúcar, along with Paco de Lucía and Víctor Monge "Serranito", was part of the trio that managed to elevate flamenco guitar concert music to the category of "admirable".