

JOSÉ MENESE

Flamenco Singing: José Menese
Guitar: Antonio Carrión

TOMASA GUERRERO "LA MACANITA"

Flamenco Singing: La Macanita
Guitar: Manolito Parrilla
Compás: Gregorio, Chicharito

Song

ALCOBENDAS

TEATRO AUDITORIO CIUDAD DE ALCOBENDAS (ALCOBENDAS CITY THEATER
AUDITORIUM)

SATURDAY, JUNE 5TH AT 21:00

PEÑA FLAMENCA CHAQUETÓN'S 16TH HONOR AWARD TO LA MACANITA
XXVII SEMANA FLAMENCA DE ALCOBENDAS (ALCOBENDAS' 27TH FLAMENCO WEEK)

José Menese. Many people consider him Antonio Mairena's natural successor. José Menese has managed to free himself from all artistic influences in order to develop his own style, one that is based on purity, on an orthodox *cante* (flamenco singing) that rejects the innovations other late 20th Century flamenco artists have introduced.

Even so, nobody doubts Menese's contributions to flamenco or the grandeur of one of the most acclaimed non-gypsy voices of the 20th Century, a polished and sensitive voice that has been the object of praise for intellectuals, writers, poets and flamenco scholars.

"The voice, the voice that opens and closes words, coarse blunt cante. A voice that is centered and expands from the inside out, José Menese"

Blas de Otero

La Macanita. Tomasa Guerrero, El Macano's daughter, first excelled at *cante* (flamenco singing) as a young girl. At age four, she sang and danced *bulerías* on a television show called *Rito y geografía del cante*. La Macanita went on to work with Manuel Morao's company and with the Cátedra de Flamencología's Coro de Villancicos. Her hoarse voice is well suited for flamenco singing. Along with El Torta, Ramírez, Moraíto Chico and El Capullo, La Macanita worked sporadically at *tablaos* in Madrid such as Los Canasteros and Zambra until Manolo Sanlúcar chose her to sing on his album *Tauromagia* (Bullfighting Magic), she then became the young promise that was soon to come true. Her *cante* (flamenco singing) is steeped in Jerez's tradition: pure, flamenco, gypsy, traditional and uncompromising. La Macanita excels at both cheerful and solemn *palos* (styles), but her mastery is most evident in the *soleá*, *seguiriyas*, and *villancicos*. With this track record, it's not surprising that she has already enjoyed such success and that, despite her youth, La Macanita has already won general recognition.