



Oscar Herrero

present

Por amor al cante



Instrumental Impressions: The Voices of Great Flamenco Singers

In this new and exciting program, the guitarist and composer Oscar Herrero pays tribute to great flamenco singers, including Antonio Chacón, Manuel Torre, Enrique Morente, La Niña de los Peines and Camarón de la Isla. The award-winning guitarist, through his own musical style replete with melody and fine details, reminds us that the voice is a musical instrument, and as such flamenco vocal melodies can be adapted by and played on other instruments, especially by the artist who has a command of the genre.



Accompanied by **Mario Herrero** on guitar and **Pedro Esparza** on flute and saxophone, Oscar presents his concert titled “Por amor al cante”, a musical love letter to flamenco singing. In it, he shows that flamenco singing can be an innovative influence on various musicians and genres, with its wonderfully intriguing sensibilities and blend of cultural heritages.

The guitar and compositions of Oscar Herrero join forces with Mario and Pedro and their instruments to recreate the essence of the purest music, a voice stripped of words. The resulting sound is new, powerful, distinct, and magical.

Various flamenco song forms are interpreted in this concert, including the malagueña, tientos, tangos, and alegrías. This program pays tribute not only to well-known song forms, but also to more regional ones, such as the alegrías de Cádiz and fandangos de Huelva and also to the great singers previously mentioned.

PROGRAM

ANTONIO CHACÓN / ENRIQUE “EL MELLIZO” **Malagueña of Chacón and El Mellizo**



Both Antonio Chacón and Enrique El Mellizo were known for their original interpretations of the malagueña, adding little details, notes, and a greater musicality. This makes their songs perfect for instrumental adaptation. The malagueñas always end with an “abandalao”, which is a distinct flamenco rhythm that comes from the folklore music of Málaga.

MANUEL TORRE **Campanilleros**



The campanilleros have their roots in old religious songs. We owe their flamenco adaptation to Manuel Torre, who recorded them in 1929 with the guitarist Miguel Borrull hijo.

LA NIÑA DE LOS PEINES **Tientos, Tangos, Petenera**



Some of the flamenco song forms that are most representative of Pastora Pavón, La Niña de los Peines, an emblematic flamenco singer from Sevilla.

MANOLO CARACOL



Zambras, Fandangos

Manolo Caracol was known for his zambras, which were very popular in the mid 20th century. Some were even interpreted with piano and orchestra.

POPULAR

Fandangos de Alosno, Granaína, Alegrías, Farruca

These are some of the post traditional flamenco song forms. They don't derive completely from flamenco musicians, but rather were adapted from regional folk music at different times and in different parts of Spain.

PEPE MARCHENA **Colombiana, Milonga**



Pepe Marchena was the creator of the flamenco song form “por colombianas”, which is a part of the sub-genre of flamenco songs that mixes Spanish flamenco music with music from Latin America. This song form was inspired specifically by the Mexican genre known as corrido.

CAMARÓN **Bulerías**



Camarón de la Isla is considered one of the best flamenco singers of all time, and revolutionized flamenco music. He was well-known for his interpretation of the bulerías form, having recorded and sung bulerías frequently throughout his career.

MORENTE **La Estrella (Tangos)**



Enrique Morente was both a composer and innovator of flamenco music, and is also considered one of the best and most influential flamenco singers. La Estrella was his most famous composition.

RAMÓN MONTTOYA, SABICAS, NIÑO RICARDO, PACO DE LUCÍA



It's also important for the singer to have a guitarist who is well-versed in accompaniment. During the concert you'll hear some of the playing styles of the most famous flamenco guitarists who accompanied singers, along with a few pieces composed for solo guitar.