

## MANOLO SANLÚCAR'S BIOGRAPHY

Composer and concert guitarist, Manolo Sanlúcar was born in the picturesque town of Sanlúcar de Barrameda in Cádiz, Andalucía, on 21<sup>st</sup> November 1943. Seven years later, encouraged by his father Isidro Muñoz, he entered the world of the flamenco guitar.

At thirteen he embarked upon a professional career as an accompanying guitarist. With the support and affection of his artistic godmother Pastora Pavón, "Niña de los Peines", the young guitarist was in a privileged position. Not only did he live alongside and accompany some of the greatest musicians of the day such as Pepe Marchena, with whom he made his debut in 1957, he was also heir to the precious historical legacy of flamenco culture.

MANOLO SANLUCAR'S artistic spirit led him to express himself in concerts and compositions. In his early days as a concert guitarist, he worked mainly in universities and the academic world.

In 1972 he played in Madrid's Ateneo to an audience and critics who confirmed his place as a concert guitarist. Later that year he went on tour in Italy and took part in the World Guitar Festival de Campione, winning First Prize.

Shortly after, MANOLO SANLUCAR achieved world recognition and was dubbed music's top artist by the press, not only in the world of flamenco but in symphonic music also, resulting in him performing his new works every year on the world's most prestigious stages.

The scope of his artistic nature is borne out by just a few examples: in 1991 he was awarded the "COMPAS DEL CANTE" as flamenco's best new talent by a jury of the most specialist representatives in the genre. And in 1994, he was nominated BEST FLAMENCO GUITARIST by popular vote in the prestigious magazine *U.S.A. Guitar Player*.

MANOLO SANLUCAR is one of those rare artists whose talent is never called into question. An exceptionally gifted musician with outstanding technique, every one of his recitals is a dazzling lesson in the guitar, its mastery and its art.

His breathtaking technique, which never cuts him off from the improvisation and direct spiritual communication of flamenco, does not make virtuoso playing a goal in itself but purifies it to express deeply emotive qualities. Although he has personified all of the virtues of the flamenco guitar, he has never allowed himself to be put in the box made by those who are against any potential for development outside its rigid boundaries. The four movements of *FANTASIA FOR GUITAR AND ORCHESTRA* are the best evidence of this apparently effortless, natural fusion which strikes a perfect balance between two schools of music that are often thought to be far removed from each other and even antagonistic.

*TREBUJENA*, a concerto for guitar and orchestra in D major, is one more door into flamenco via the classical music route and is truly a compositional revelation underpinned by flamenco roots.

Written for the Spanish National Ballet, *MEDEA* has toured the world sowing the seeds of success that Sanlúcar's life and work merit: steps, hands, tempting beauty.

*TAUROMAGIA*, a landmark in flamenco music, is the author's musical foray into the world of bullfighting. Its pieces for guitar and voice (with a string, brass and percussion chorus) tell the story of this art note by note. From the moment the bull is born in the fields (the 'nacencia') to the bullfighter's triumphant exit through the huge door (the 'Prince's Gateway'), he takes us on a harmonically entwined journey through the hope, fear, joy, death and glory of the 'Fiesta'. This work brims with beauty, emotion, balance and style, demonstrating MANOLO SANLUCAR'S maturity as a composer and musician.

*SOLEÁ* was first performed on the stage in 1988 by the Spanish National Ballet. It is MANOLO SANLUCAR'S quest to get to the core of the Andalusian soul through the women of the village. The narrative, at times dramatic and at others spirited, conveys day-to-day life in Andalusia in a musical whose harmonies and melodic beauty are entrancing from the very start.

Classical in terms of its performance and enormously innovative in its composition, Sanlúcar's artistic sensitivity and precise ideas and execution enable him to uncover the Andalusian soul at its purest and express it with the guitar.

SANLUCAR also put music to Rafael Alberti's script for *LA GALLARDA*. The Spanish Ministry of Culture commissioned him to write this piece for Monserrat Caballé, Ana Belén, José Sacristán and the National Lyrical Ballet, which was directed by Miguel Narros and opened the cultural bill on the EXPO 92.

May 20<sup>th</sup> 1992 was the world premiere (Malaga, Spain) of his symphony *ALJIBE* for guitar, symphonic orchestra, male and female voices, and percussion. It was performed by the Malaga Symphonic Orchestra, conducted by Enrique García Asensio.

SANLUCAR was the musical director for the film *SEVILLANAS*, directed by Carlos Saura. On commission from the University of Malaga, he composed and performed the soundtrack to the *ELECTRONIC ENCYCLOPEDIA OF ANDALUSIA*, presented at the Andalusia pavilion at EXPO 92.

He wrote the soundtrack to the Japanese-produced film *VIVA LA PALOMA BLANCA* which was recorded with the London Royal Philharmonic, conducted by MANOLO himself.

*MUSICA PARA OCHO MONUMENTOS* is a suite that he composed for symphonic orchestra and guitar on commission from the Andalusian regional government's Department of Public Works.

Although SANLUCAR'S enormous repertoire, both guitar and symphonic, cannot be covered in a text of this size.

## From the author...

### 1. "Taranta del Pozo Viejo"

In this sober *Taranta* I had already begun to compose with care not to repeat phrases exactly. Although this was how some of our elders did it, for me a varied gesture protects from atony.

The melody that the singing (*cante*) imitates is creation.

### 2. "Viva Jerez"

The style and tempo I play in here confirms the heavy influence that La Paquera de Jerez still had on me. As ever it is an orthodox *bulería* but it is too fast for my liking today.

### 3. "Mi Farruca"

A track that was composed very much within its genre. The development and style is structurally very close to what I still do today. I don't compose by putting together pieces of music but by developing the musical notion by interrelating each part.

### 4. "Guajira Merchelera"

A track I dedicated to flamenco dancer Merche Esmeralda. I open with the melody of the *cante* and establish it in the spirit of its Latin American roots, with a strong Venezuelan influence.

### 5. "Al Niño Ricardo"

I composed this *Siguriya* the day Ricardo died. I was trying to express the pain I felt, beyond the orthodoxy or anything else that didn't come from the heart. It does contain orthodoxy though. In this song I came up with a recreation (with '*horquilla*' – a flamenco guitar technique) of the style that the maestro used so often in his *Soleares* and *Fandangos*.

### 6. "Soleá Pasito a Paso"

This song has been one of the most significant in my compositional work. It is a fundamental and orthodox track that I have revisited and changed over time but I have always kept the end the same because of its force and expressiveness. Like the rest of this Work I haven't 'touched' it for a long time now; it belongs in a different era when I had a different head.

### 7. "Farolillos Caracoles"

Composed in C as the orthodoxy dictates.

### 8. "Brindis para Alberto Vélez"

This *Granaina* is the outcome of having found how to solve the problem caused by two styles in the same mode which I have explained above. It is composed in C# Dorian (always Greek) so that the voice can perform it in a higher tone than the *Media Granaina*. However it must be modulated to B Dorian to accompany the second. This is why I 'sing' the *Granaina* "*Fue porque no me dio la gana...*" which was sung by Juanito Mojama among others.

I am delighted to discover that I was already at that time aware of genre and culture, documenting what I always recommend in my teaching: not ending the *Granaina* on an E minor chord so as not to take it to an inappropriate world.

**Manolo Sanlúcar**

# ÍNDICE - INDEX

<b>Pista / Track</b>	<b>Referencia / Reference</b>	<b>Página / Page</b>
	<b>SIGNOS DE NOTACIÓN / NOTATION SIGNS</b>	<b>21</b>
<b>1</b>	<b>TARANTA DEL POZO VIEJO (Taranta)</b>	<b>23</b>
<b>2</b>	<b>VIVA JEREZ (Bulerías)</b>	<b>32</b>
<b>3</b>	<b>MI FARRUCA (Farruca)</b>	<b>48</b>
<b>4</b>	<b>GUAJIRA MERCHELERA (Guajira)</b>	<b>57</b>
<b>5</b>	<b>ELEGÍA AL NIÑO RICARDO (Siguriya)</b>	<b>66</b>
<b>6</b>	<b>SOLEÁ PASITO A PASO (Soleá)</b>	<b>81</b>
<b>7</b>	<b>FAROLILLOS CARACOLEROS (Caracoles)</b>	<b>93</b>
<b>8</b>	<b>BRINDIS PARA ALBERTO VÉLEZ (Granaina en Do#)</b>	<b>102</b>