

# **GITARRA FLAMENCA** (*FLAMENCO GUITAR*)

## **ANDRÉS BATISTA**

### SIDE ONE

1. SUITE FLAMENCA (*Flamenco Suite*)  
IN D MINOR (*Batista*)  
(a) Tientos  
(b) Alegrías  
(c) Seguiriyas  
(d) Bulerías

2. IMPROVISACIONES FLAMENCAS  
(*Flamenco Improvisations*) (*Robledo*)  
Serranas, with Armin Janssen (Piano),  
Pedro Iglesias (Oboe and hand-clapping)

### SIDE TWO

1. NECTAR FLAMENCA  
(*Flamenco Nectar*) (*Batista*)  
Soleá
2. NACAR GITANO (*Gypsy Pearl*) (*Batista*)  
Rumba, with Paco Peña (Guitar and hand-clapping)
3. CANTO DE LAS LAVANDERAS  
(*Song of the Washerwomen*) (*Robledo-Batista*)
4. ALBA FLAMENCA  
(*Flamenco Dawn*) (*Batista*)  
Tangos, with Paco Peña (Guitar and hand-clapping)
5. JOSETTA (*Batista*)  
Estudio (*Study*)
6. ROMANCE RITMICO  
(*Rhythmic Ballad*) (*Batista*)  
Rumba, with Pedro Iglesias (Oboe and hand-clapping)

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Isaac Albéniz, black-bearded pirate, who ravished and harnessed the winds of the south; Manuel de Falla, ascetic of some Gypsy cult, master of exotic rhythms from Pharaoh's caves; Antonia Mercé from the Argentine, steeped in the bitter-sweet paradox of Spain: the art of the Iberian people was ripe for their coming. It was scattered, anarchical, untabulated, unmeasured, unguided—a culture as old as the ancient cities of Cadiz and Barcino, Tarshish and New Carthage—antique and graceful like the Mediterranean, with no ready-made aesthetic or formulated rules. And they raised its traditional values to the level of a great art, appealing to the mind as well as to the heart, and minting a new coinage of rare artistry out of its old metal.

This common coin, tarnished but still valid, passing from hand to hand with its value continually fluctuating, was transformed by these three outstanding artists into a currency for connoisseurs.

Andrés Batista has followed in their footsteps. He raised the flamenco guitar from its secondary rôle as accompaniment to the singing and dancing in taverns and on the stage to the level of a great art appealing to the mind as well as to the heart, and gave it stature in its own right. Andrés Batista travelled round the world as first guitarist to the late Carmen Amaya. In the same capacity he took part in the productions of Vicente Escudero and María Márquez in Madrid and Barcelona. More recently he has been first guitarist for the world-famous Susana and José, and has performed with the company in the opera houses of Frankfurt, Munich, Vienna, Berlin, Zurich, Berne, Amsterdam and other

European capitals.

In all these productions Andrés Batista was featured as a solo performer and received enthusiastic notices from critics all over the world. It has been said of him that he personifies an art where intelligence and application must be dovetailed with an 'inner rhythm' and power of free self-expression. With Andrés Batista, technique is a means of liberating his natural instincts; the imperceptible touch of his mastery is so diffused in the whole that the listener is unaware how many hours of private and grueling effort have been necessary to achieve such perfect and untrammelled harmony.

Now firmly established as a soloist and as the composer of some sixty pieces both for classical and flamenco guitar, Andrés Batista has produced something entirely new for this record. Never before has a guitarist created for concert performance anything like 'Flamenco Suite in D Minor', 'Flamenco Improvisations' for piano, oboe and guitar, 'Josetta' (a study inspired by some themes by Bach) or any of the other pieces which contribute to the high quality and originality of the record.

With these new modes he is following the path blazed by Albéniz, Falla, Turina and Granados. Andrés Batista has brought a new emotional refinement to the primitive rhythms of folk music, and has also greatly extended the range of folk art by his innovating and scholarly work. As a result of his experiments the guitar is evolving, or rather tending almost imperceptibly towards a more ordered, less limited and perhaps more intellectual future.

*From notes by SEBASTIAN GASCH*

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