

EL CANTE EN MOVIMIENTO
Rafael Jiménez FALO



NOMINATED for the “Flamenco Hoy” Awards (National Flamenco Critics Awards) in the *Best vocal album 2011* category

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THE ALBUM

His first album, *¡Cante gitano!* (Celestial Harmonies), obtained the prestigious **Copa Teatro Pavón Award** to the *Best album* and *Best performer*, given by Madrid’s Círculo de Bellas Artes.

As he did for his first release, in *El cante en movimiento*, Falo **rescues styles and tunes which had fallen into disuse** to offer them **updated** to the modern audience. By incorporating new melismas and nuances to the original melodies and adding new harmonies and sound contexts, Falo seeks to place these songs in the present time, believing that **flamenco singing**, as life, must be **“in movement”**.

The album comprises “nine movements”. In the first track, *The snow and the rose (La nieve y la rosa)*, Falo sings again popular tunes of his Asturian homeland on the bulería form. The album also includes *tangos* with melodies and rhythms reminiscent of *fado*, belonging to the heritage of Portuguese and Extremeño gypsies, which Falo had listened to in his childhood and teenage years. And a series of tributes to old Flamenco artists in acknowledgement of their creativity and their legacy, which has been declared World Cultural Heritage by UNESCO: **Manuel Vallejo, José de los Reyes El Negro, Enrique el Mellizo** (with a *live* track), **Joaquín el de la Paula, Agustín y Juan Talega, Manolito el de María** and **La Andonda**, among others.

CAREER

Falo belongs to the new generation of flamenco artists who are advocating for a **renovation of flamenco singing** based on its purest tradition.

He made his debut in 1985 at his home town’s Enrique Morente peña (flamenco club). In 1990, thanks to the poet and Flamenco researcher **Félix Grande**, he was awarded a scholarship to attend a Seminar on Flamencology at Madrid University. This marked his introduction to the flamenco scene of the capital, where he began to sing professionally.

He has performed in concert halls and theatres worldwide with **big flamenco dance figures**, such as Mario Maya, Javier Barón, Rafael Amargo, Antonio Canales or Belén Maya, and alongside great flamenco singers, such as José Mercé, Chano Lobato, Diego el Cigala or **Enrique Morente**. With the latter he maintained a close professional relationship for a decade, backing him in Morente’s live performances like *Cante y poesía, Misa flamenca, El pequeño reloj* or *Omega (Poeta en Nueva York)*.

Between 1995 and 2000 he lived intermittently in **New York**, where he worked with the company **Noche Flamenca**, an experience that changed his concept of art and the artist.

He released **his first record, ¡Cante gitano!**, in 1996 with Celestial Harmonies, which signaled the beginning of his solo career. For this album he won the prestigious **Copa Teatro Pavón Award** for the *Best Album of the Year* and the *Best Performer* in 1998, under the auspices of Manuel Ríos Ruiz (Spanish National Literature Prize award-winning author, and founder of the Institute of Flamenco Studies of Jerez de la Frontera). Since then, he has continued his career as a soloist and he has performed in theatres and festivals all over the world.

He has contributed to **Radio Tarifa's album *Temporal*** (BMG, 1996), which was greatly received by critics and the public alike: one of the tracks which Falo sang (Tangos de la condición) was **number 1 in the USA's World Music Top 10 charts for two months in 1999**. In 2003 he also contributed to the **Spanish folklorist Eliseo Parra's** album *Viva quien sabe querer*. He has also contributed to **Joaquín Ruiz's** *Caravana*, 2010 (**number 19 in the World Music Charts Europe in February 2011**); to recent **Flamenco guitar player** releases: **Raúl Mannola's** *Guitarra adentro*, 2009, and *Inner Visions of Flamenco*, 2011; **Caroline Planté's** *8 Reflexiones* (first female Flamenco guitarist to release an album in Spain); and to **Roni Martin's** album *4 movements for movement*, 2006-2011.

As a researcher of flamenco singing, Falo **has rescued and brought to light** songs and styles of great beauty and artistic value which had fallen into disuse. He has filtered popular tunes of his Asturian homeland through the "flamenco sieve", such as the **bulerías *A la Tía Chata*** recorded for his first album, which are sung in bable (a Northern dialect), or ***La nieve y la rosa***, for his second album.

His research on flamenco and his year-long studies of **vocal technique** with highly reputed masters have not only influenced Falo's artistic personality, but they have brought him also to **teaching and lecturing** in official Spanish educational institutions.

Falo has always looked for **ways of updating, enriching and bringing out the essence** of the old flamenco tunes through the use of new instruments and new harmonies, as well as searching for new sound contexts and different performing spaces. Thanks to this creative effort, Falo's singing appeals to a **broad audience** of flamenco, classical, folk, world music or jazz lovers, without losing a bit of its flamenco-ness.

An example of this search is the **malagueña *A Enrique el Mellizo***, recorded for the album "¡Cante gitano!", which is accompanied by a **Gregorian choir** in order to recreate and evoke that which the legend holds: that Enrique el Mellizo created this outstanding malagueña inspired by the Gregorian chants he loved to listen to in the cathedral of Cádiz, his home town.



PRESS

Rafael Jiménez Falo's second album is a fundamental piece of work in the current flamenco singing scene by one of its most recognisable and indispensable performers.

Juan Vergillos. *Diario de Sevilla*

Maturity and creative vigor are united in this splendid álbum by a singer, that, given its characteristics, offers us insights full of originality.

José María Velázquez-Gaztelu. *El Cultural, El Mundo*

In this new recording, singer Rafael Jiménez Falo undertakes a wide review of the heritage of styles, putting forward his excellent performing qualities for the genre. [...] A whole recital demonstrating a great command of the genre, where he introduces personality and evolution.

Manuel Ríos-Ruiz. *ABC*

In his second recording, this Asturian gypsy singer demonstrates that it's possible to come up with one's own creation, full of originality and, at the same time, solidly sustained in the maestros' heritage.

Fermín Lobatón. *Babelia. El País*

El Cante en movimiento is an album to be tasted gradually, and it's an important document to be preserved. [...] His voice sounds old, it's melodic and nasal, it has potency, sonority and character, and the taste of the old cantaores.

Ángeles Castellano, *Por bloguerías*

Amidst the homogeneity of the current scenario, a proposal that strikes as different comes up as a pleasant surprise.

Silvia Calado, *Flamenco-world*

His singing is not only creative and original, but it has also a formidable amount of talent. He knows that the styles cannot be sung like those of one hundred years ago, and he contributes to their renovation working from a coherent understanding of the jondo, which is never spoiled. There is no doubt that we are witnessing an exceptional artist at work.

Ángel Álvarez Caballero. *El País*

Without claiming to be a genius or a revolutionary, like avant-garde wannabes often do, his musical approach to flamenco is a solid one. And maintaining the essence of flamenco throughout, he hints with excellence and indisputable quality at a future of the genre.

Manuel Ríos Ruiz. *ABC*

We have already defined him as an auteur, but I would go on further to say that he is a cult flamenco singer.

Manuel Moraga, *Deflamenco.com*

He has a privileged sense of rhythm, and the pathos and echoes of mythical singers resonate deeply in his voice. He is serious and studious, an artist who commands his audience, and one that deserves the strong support, which they give him in return.

Alfredo Grimaldos. *El Mundo*

Staying true to flamenco tradition, he nevertheless displays his own unique interpretation, but without straying from the roots of the music.

Manuel Naranjo Loreto. *Europa Sur*

Rafael Jiménez Faló, whose astonishing modulated caw of solo is a highlight of the show.

Jennifer Dunning. *The New York Times*

The musical segments are dominated by the resonant, powerful voice of Rafael Jiménez Faló. Try to go on a night when he sings his own brooding, melancholy "Solo de cante".

Gia Kourlas. *Time Out New York*

Faló and Luis Escribano begin on the same note but soon diverge, creating odd dissonances reminiscent of Eastern European folk music. Sometimes both bass player and singer executed jazz-like "sliding" tones. The overall effect was magical, quasi-

religious, and extremely moving.

Nancy G. Seller. Flamenco International Magazine

Between Asturias y Jerez there is an unusual flamenco route. Only Rafael Jiménez Falo has currently a visa to travel through it.

Silvia Calado Olivo. Flamenco-world.com

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