



# THE FOUNDATION FOR IBERIAN MUSIC

AT THE

BARRY S. BROOK CENTER FOR MUSIC RESEARCH AND DOCUMENTATION

PRESENTS

## *Spaniards, Indians, Africans, and Gypsies*

*The Global Reach of the Fandango in Music, Song, and Dance*

Keynote Speaker: **ELISABETH LE GUIN**

### **Organizing Committee**

*K. Meira Goldberg*

*Antoni Pizà*

April 17, 2015 9:30 am – 7:00 pm, Segal Theater & Room 9204

The Graduate Center, The City University of New York

365 Fifth Avenue, New York, NY 10016

April 18, 2015 10:00 am – 4:00 pm, La Nacional

239 West 14<sup>th</sup> Street, New York, NY 10011

## *Featuring*

Thomas Baird  
Bruno Bartra  
Miguel Ángel Berlanga  
Rafael Brun  
Claudia Calderón Sáenz  
Guillermo Castro Buendia  
Lou Charnon-Deutsch  
Alex E. Chávez  
Loren Chuse  
Walter Clark  
Tony Dumas  
Reynaldo Fernández Manzano  
Rafael Figueroa Hernández  
Nubia Flórez Forero  
Matteo Giuggioli  
Theresa Goldbach  
K. Meira Goldberg  
Martha Gonzalez  
Jessica Gottfried  
Gabriela Granados  
Michelle Habell-Pallán  
Nancy G. Heller  
José Miguel Hernández Jaramillo  
Claudia Jeschke  
Alan Jones  
Adam Kent

Michael Malkiewicz  
Peter Manuel  
María Luisa Martínez  
Gabriela Mendoza García  
John Moore  
Kiko Mora  
Paul D. Naish  
Paul Jared Newman  
Erica Ocegueda  
Álvaro Ochoa Serrano  
Sonia Olla  
Raquel Paraíso  
Aurèlia Pessarrodona  
Allan de Paula Oliveira  
Ricardo Pérez Montfort  
Antoni Pizà  
Wilfried Raussert  
Ismael de la Rosa Fernández  
Lénica Reyes Zúñiga  
María José Ruiz Mayordomo  
Craig Russell  
Ramón Soler Díaz  
Elisabet Torras Aguilera  
Iris Viveros  
Estela Zatania  
Brook Zern

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Pierre Chasselat (1753-1814)  
*Fandango*, watercolor drawing

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### CONFERENCE AND EVENT VENUES

The Graduate Center, CUNY, 365 Fifth Avenue

- Segal Theater, Ground Floor
- Room 9204, Ninth Floor

Sociedad Benevolente La Nacional, 239 West 14<sup>th</sup> Street

- Parlor Floor

### CONFERENCE REGISTRATION

Friday, April 17, Segal Theater Lobby

- 9 am – 11 am
- 1 pm – 2 pm
- 5 pm – 6 pm

Saturday, April 18, La Nacional

- 9:30 am – 11 am

## INTRODUCTION

### Spaniards, Indians, Africans, and Gypsies: The Global Reach of the Fandango in Music, Song, and Dance

*I saw this dance from Cádiz, still famous after so many centuries for its voluptuous steps,  
which you can see danced even today in all neighborhoods and all houses in this city,  
with incredible applause from those attending:  
it is not celebrated only among Gypsies and other people of low caste,  
but also among honorable and well-born gentlewomen.*  
— Manuel Martí Zaragoza, Deacon of Alicante, 1712<sup>1</sup>

In *The Mestizo Mind: The Intellectual Dynamics of Colonization and Globalization*, Serge Gruzinski notes “the difficulty we experience even ‘seeing’ *mestizo* phenomena, much less analyzing them.”<sup>2</sup> The fandango emerged in the early eighteenth century as a popular dance and music craze across Spain and the Americas. While in parts of Latin America the term “fandango” came to refer to any festive social dance event, over the course of that century in both Spain and the Americas a broad family of interrelated fandango music and dance genres evolved that went on to constitute important parts of regional expressive culture. This fandango family comprised genres as diverse as the Cuban peasant *punto*, the salon and concert fandangos of Mozart and Scarlatti, and — last but not least — the Andalusian fandango subgenres that became core components of flamenco. The fandango world itself became a conduit for the creative interaction and syncretism of music, dance, and people of diverse Spanish, Afro-Latin, Gitano, and perhaps even Amerindian origin. As such, the fandango family evolved as a quintessential *mestizaje*, a *mélange* of people, imagery, music and dance from the Americas, Europe, and Africa.<sup>3</sup> Emerging from the maelstrom of the Atlantic slave trade with its cataclysmic remaking of the Western world, the fandango in its diverse but often interrelated forms was nurtured in the ports of Cádiz, Veracruz, Sao Paulo and Havana, and went on to proliferate throughout Old and New Worlds. Widely dispersed in terms of geography, class, and cultural reference, the fandango’s many faces reflect a diversity of exchange across what was once the Spanish Empire.

This conference proposes to bring these cousins together, and to wonder how one form can shed light on another. Born in transit between the Americas and the Iberian Peninsula, the fandango was swept along by industrialization and the growth of cities, the birth of capitalism, and the great emancipatory processes that would lead, over the course of the eighteenth and nineteenth centuries, to independence in the Americas. From the celebrations of humble folk to the salons and theaters of the European elite, the fandango multiplied. With boisterous castanets, strumming strings and dexterous footwork, flirtatious sensuality and piquant attitudes, the costume of peasants and Gypsies done in elegant fabrics for Spanish aristocrats, the fandango absorbed dance and music ideas of “Gypsies and other people of low caste” into the heart of Spain’s national identity. The period of its greatest popularity, from approximately the mid-eighteenth to the early-nineteenth century, straddles the tipping point of the Spanish colonial enterprise from ascent into decline. With Gluck’s *Don Juan* (1761), Mozart’s *The Marriage of Figaro* (1786), Rossini’s *The Barber of Seville* (1816), and Petipa’s *Don Quixote* (1869), the narrative of Spain as represented by the reviled *conquistadores*, Torquemada’s Inquisition, and Jesuit missionaries (the “dogs of God”), was replaced with the image of Spain as a land of festive bandits and swarthy, gleaming-eyed Gypsies.

As the emblem of *majismo*, an aristocratic fashion for imitating the underclass, the fandango, emerging in the Americas among enslaved Africans and decimated indigenous peoples, was embraced and absorbed by Spaniards who raised this dance of the Indies in resistance to the minuets of the French. With its empire crumbling, Spain, once the

<sup>1</sup> Aurelio Capmany, “El baile y la danza.” In Francesch Carreras y Candi, *Folklore y costumbres de España: II* (Barcelona: Casa Editorial Alberto Martín, 1931), 248.

<sup>2</sup> Serge Gruzinski, *The Mestizo Mind: The Intellectual Dynamics of Colonization and Globalization* (N.Y.: Routledge, 2002), 2.

<sup>3</sup> José Antonio Robles Cahero, “Un paseo por la música y el baile populares de la Nueva España” (Hemispheric Institute Web Cuadernos, March 6, 2010), <http://www.hemisphericinstitute.org/cuaderno/censura/html/danza/danza.htm> (accessed February 13, 2014).

colonizer, was now the object of the colonizing gaze—as Dumas is reputed to have said, “Africa begins at the Pyrenees.” In the ultimate reversal, the fandango was a symbol of freedom of movement and of expression, a danced opposition to the academic conscriptions and modes of the Spanish court.

The process of creolization took place on both sides of the Atlantic, and it took place through surprising alliances, such as the black and white slaves—*fandangueros*—of Cádiz in 1464, or the Gypsies whom Swinburne described in 1776 dancing a variant of the fandango, the Mandingoy—recalling not only the Mandinka people of West Africa, but also a runaway slave community in 18<sup>th</sup>-century Mexico.<sup>4</sup> In each universe where the fandango took root, it developed differently, as classical music, flamenco, son jarocho, joropo, punto...

What is the full array of the fandango? How has the fandango participated in the elaboration of various national identities; that is, what are the politics of representation of the various fandangos? How do the fandangos of the Enlightenment shed light on musical populism and folkloric nationalism as armaments in the revolutionary struggles for independence in the 18<sup>th</sup> and 19<sup>th</sup> centuries? What are some of the shared formal features—musical, choreographic, or lyric—that can be discerned in the diverse constituents of the fandango family in Spain and the Americas? How does our recognition of these features enhance our understanding of historical connections between these places? How does the fandango manifest the recurrent reflections, cultural assimilations, appropriations, elisions, accommodations and rejections of the postcolonial Latin world? What are the political economies of fandango performances—how do local, cross-class, and transnational transactions activate the process of mestizaje? Can we track the great flows, effusions, migrations, and transformations of culture through a close examination of the local and specific histories of the fandango? How do fandango music and dance embody memory? How do they collapse past and present, creating performances that simultaneously echo the magical or sacred practices of their ancestors and appeal to a commercial audience? How may we read, as Terence Cave has described, the performance of mestizaje and the negotiations of hegemonic gender codes in intermediate forms like the minuet *afandangado*, or a fandango on eggs?<sup>5</sup> What is the genealogy of the fandango’s stringed instruments, instrumental and vocal techniques, rhythm, verse, melodic structures, and improvisational syntax? What does the *movimiento jaranero* in Chicano communities across the U.S. as well as in Mexico have to do with the process of decolonialization?

Many questions, and here begins the conversation...

**K. Meira Goldberg & Antoni Pizà**  
**Organizing Committee**

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<sup>4</sup> José Luis Navarro García, *Semillas de ébano: el elemento negro y afroamericano en el baile flamenco* (Sevilla: Portada Editorial, S.L., 1998), 59, 199, citing Municipal Archives of Jerez de la Frontera, September 14, 1464, folio 118; Henry Swinburne, *Travels through Spain, in the Years 1775 and 1776* (Dublin: Printed for S. Price, R. Cross, J. Williams [and 8 others], 1779), 353–54; Patrick J. Carroll, “Mandinga: The Evolution of a Mexican Runaway Slave Community, 1735–1827,” *Comparative Studies in Society and History*, vol. 19, no. 4 (1977): 488–505.

<sup>5</sup> Terence Cave, *Mignon's Afterlives: Crossing Cultures from Goethe to the Twenty-First Century* (Oxford: Oxford University Press, 2011).

## PROGRAM

**Friday, April 17, 2015 9:30 am – 7pm**

9:30 – 10:00      *Welcome Breakfast at Segal Theater, Ground Floor*

**CUNY GC Segal Theater**      10:00 – 11:30  
*Embodied Memory and Sonic Spectre: Tracing Rhythm,  
Gesture, Syntax, Melody, and Verse*  
**Chair: Antoni Pizà**

“The *Fandango* in Mozart’s *The Marriage of Figaro*: The Prism of Revolution in the Enlightenment.” Craig Russell, California Polytechnic State University

“‘When Fandango Hits the Border, When Music Comes to Town’: Mobilizing Music, Participatory Cultures, and Translocational Community-Building in the 21<sup>st</sup> century.” Wilfried Raussert, Bielefeld University, Center for InterAmerican Studies

“Fandango in the Franco Era: the Politics of Classification.” Theresa Goldbach, University of California, Riverside

**CUNY GC Room 9204**      10:00 – 12:00  
*The “Emancipation of Music:”<sup>6</sup> 19<sup>th</sup> & 20<sup>th</sup> Century Fandango, Flamenco Formation, and National Identity*  
**Chair: Estela Zatanía**

“The physical forms and cloaked politics of flamenco fandangos.” Estela Zatanía, Deflamenco.com

“Rhythmic Evolution in the Spanish fandango: Binary and Ternary Rhythms.” Guillermo Castro Buendía, Centro de Investigación Flamenco Telethusa

“The Fandango in Nineteenth Century Flamenco: The Untold Story.” José Miguel Hernández Jaramillo, Universidad Nacional Autónoma de México

“Musical Relationships Between Spanish Malagueñas and Fandangos in the Nineteenth Century.” Lénica Reyes Zúñiga, Universidad Nacional Autónoma de México

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<sup>6</sup> Antonio García de León Griego, *El mar de los deseos: el Caribe hispano musical: historia y contrapunto* (Mexico: Siglo XXI, 2002).

**CUNY GC Segal Theater** 11:30 – 1:00  
**18<sup>th</sup> & 19<sup>th</sup> Century Fandango Globalization: The Ida y Vuelta of the Black Atlantic<sup>7</sup>**  
**Chair: Peter Manuel**

“An Introduction to Popular Spanish Music in 19<sup>th</sup> Century USA.” Kiko Mora, Universidad de Alicante

“The Fandango as an Example of the Circulation of Culture between Mexico and the Caribbean.” Ricardo Pérez Montfort, Centro de Investigaciones y Estudios Superiores en Antropología Social – CIESAS

“The Fandangos of Southern Spain in the Context of other Spanish and American Fandangos.” Miguel Ángel Berlanga, Universidad de Granada

**CUNY GC Room 9204** 12:00 – 1:00  
**Fandangos in the Age of Enlightenment**

**Chair: Nancy Heller**

“Spanish and Hispanic American Depictions of Dancing in *El velorio del angelito*.” Nancy G. Heller, University of the Arts (Philadelphia, PA)

“Luigi Boccherini’s ‘afandangado’ quintets: sound, form and plot.” Matteo Giuggioli, Zurich University Institute of Musicology

1:00 – 2:00

***Lunch Break***

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<sup>7</sup> Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness* (Cambridge, MA: Harvard, 1993).

2:00 – 3:00 *Segal Theater*

*Keynote Address*

**Tonadilla and Fandango: How a Genre and a Practice Intersect and Diverge**

By

Elisabeth Le Guin, University of California, Los Angeles



Photo: Lindsay Johnson

Elisabeth Le Guin is a performer and musicologist whose dual allegiances manifest as a series of dialogues, in tones and words, between theory and practice. As a Baroque cellist, she was a founding member of Philharmonia Baroque Orchestra and the Artaria String Quartet, and appeared in over 40 recordings; she continues in this capacity, while aspiring ever more earnestly to the condition of an amateur. In more recent years she has become involved in the *movimiento jaranero*, a transnational grassroots musical activism in Mexico and Mexican immigrant communities in the USA.

As an academic, Professor Le Guin has published two books with the University of California Press: *Boccherini's Body: an Essay in Carnal Musicology*, in 2006, and *The Tonadilla in Performance: Lyric Comedy in Enlightenment Spain*, in 2014. In this capacity, she received the American Musicological Society's Alfred Einstein and Noah Greenberg Awards, as well as grant support from various national and international organizations including the ACLS, The UC Presidents' Research Fund, the Institute for International Education (Fulbright program), UCLA's International Institute, the Program for Cultural Cooperation between Spain and United States Universities, and the UC Humanities Research Institute. Le Guin has taught at UCLA since 1997, with a particular focus on undergraduate advising, the teaching of writing, international education, and the integration of performance with scholarship. She succeeded in re-starting UCLA's Early Music Ensemble in 2009 after a 15-year hiatus, and has served two terms as Study Center Director for the UC Education Abroad Program in Mexico City. Dr. Le Guin's abstract is on page 17.

CUNY GC Segal Theater 3:00 – 4:30

*Fandango on the European Stage – Critical Reception and Choreographic Adaptations*

**Chair: Lou Charnon-Deutsch**

“‘Like Salamanders in a Flame:’ The Early European Love Affair with the Fandango.” Lou Charnon-Deutsch, SUNY Stony Brook

“The Fandango in 19<sup>th</sup> Century Theory and on European Stages: Henri Justamant’s *Les Conscripts Espagnols*.” Claudia Jeschke, University of Salzburg; Derra de Moroda Dance Archives at the University of Salzburg

«Ceci n’est pas un fandango.» Michael Malkiewicz, Mozarteum University Salzburg

4:30 – 4:45

CUNY GC Segal Theater 4:45 – 6:00

*Diasporic (Re)Cycling – Cultural Flow, Transmission, and Reconception*

**Chair: Walter Clark**

“The Fandango as a Family of Musical Forms in the Afro-Hispanic Atlantic: From the 16<sup>th</sup>-Century Zarabanda to the 19<sup>th</sup>-Century Malagueña.” Peter Manuel, The Graduate Center, CUNY, María Luisa Martínez, Universidad de Jaén

“The Revels of a Young Republic: Revolutionary Possibilities of the Fandango in Timothy Flint’s 1826 *Francis Berrian*.” Paul D. Naish, Guttman Community College, CUNY

“The *Malagueñas* of Breva, Albéniz, and Lecuona: From Regional Fandango to Global Pop Tune. Walter Clark, University of California, Riverside

CUNY GC Room 9204

*Movimiento Jaranero and “Cosmopolitics”<sup>8</sup>*

**Chair: Michelle Habell-Pallán**

“Women Who Rock the *Fandango*: Lessons in *Convivencia*.” Michelle Habell-Pallán, UW Libraries Women Who Rock Oral History Archives University of Washington, and Iris Viveros, Gender, Women, & Sexuality Studies, University of Washington.

“Sonic (Trans)Migration: Rhythmic Intention in Zapateado.” Martha Gonzalez, Scripps College

“Yo no soy marinero, soy capitán: Contemporary sociopolitical uses of fandango and son jarocho.” Rafael Figueroa Hernández, Universidad Veracruzana, [comosuen.com](http://comosuen.com)

*Coffee Break*

CUNY GC Room 9204

*The Abanico of Fandango: Throughout The Americas*

**Chair: Nancy G. Heller**

“Brazilian Fandango: traditionalism, identity and policies of cultural heritage.” Allan de Paula Oliveira, West Parana State University (UNIOESTE)

“Mitote, Fandango and Mariache or Mariachi, a Space of Festivity.” Álvaro Ochoa Serrano, El Colegio de Michoacán

<sup>8</sup> “‘When Fandango Hits the Border, When Music Comes to Town’: Mobilizing Music, Participatory Cultures, and Translocational Community-Building in the 21<sup>st</sup> century.” Wilfried Raussert, Bielefeld University, Center for InterAmerican Studies.

CUNY GC Segal  
Theater

6:00 – 7:00

***The Elevation of the Folk – Fandango on the Concert Stage***

**Chair: Brook Zern**

A Talk Illustrated at the Piano: Enrique Granados' *Fandango del Candil* and Manuel de Falla's *Danza de la Molinera*. Adam Kent (piano), Brooklyn College

A Talk Illustrated by Dance: The Use of Castanets in *The Fandango of Doña Francisquita*, by Amadeu Vives, choreography by José Molina. Gabriela Granados (dance), American Bolero Dance Company, Adam Kent (piano), Brooklyn College

A Talk Illustrated at the Piano: Musical Aspects of the Colombian and Venezuelan Joropo. Claudia Calderón Sáenz (piano), pianollanero.com; Fundación Editorial Arpamérica

CUNY GC Room  
9204

5:30 – 7:00

***Border Crossings: Fandango as Emblem of Transnational, Postcolonial Identity***

**Chair: Bruno Bartra**

"The Fandango as a Space of Resistance, Creativity, and Liberty." Nubia Flórez Forero, Universidad Del Atlántico - (Avalado), CEDINEP

"*Vaivenes, del Cuerpo al Verso*: On the Expressive and Political Anatomy of the New Years Eve *Topada* in Xichú, Guanajuato." Alex E. Chávez, University of Notre Dame

"Son Jarocho in New York: Jarana and Fandango as Symbols of a New Mexican identity." Bruno Bartra, The Graduate Center, CUNY

**7:00 – 9:00 GRAN FANDANGO, WITH RADIO JAROCHO  
SEGAL THEATER**



**PROGRAM**  
**Saturday, April 18, 2015 10:00 am – 3:45 pm**  
**Sociedad Benevolente La Nacional, 239 West 14<sup>th</sup> Street – Parlor Floor**

10:00 – 11:15 *Fandango as a Prism of Enlightenment*<sup>9</sup>

**Chair: K. Meira Goldberg**

“Changing Places: Toward the Reconstruction of an Eighteenth Century Danced Fandango.” Thomas Baird, Historical Dance Specialist, K. Meira Goldberg, Visiting Research Scholar, Foundation for Iberian Music, Paul Jared Newman, guitarist, and Elisabet Torras Aguilera, dancer

“Choreological Gestures in Iberian Music of the Second Half of the Eighteenth Century: a Proposal for Historically Informed Interpretation of the Fandango.” María José Ruiz Mayordomo, Universidad Rey Juan Carlos / Compañía de Danza “Esquivel”; Aurèlia Pessarrodona, Università degli Studi di Bologna

“Emergence and Transformations of the Fandango.” Alan Jones, Independent Scholar

11:15 – 11:30 *Mutis: Sonia Olla, Ismael de la Rosa Fernández & Rafael Brun - Flamenco Fandangos*

11:30 – 1:30 *Fandango as Praxis*

**Chair: Raquel Paraíso**

“Frozen Footwork: *Folklórico* Falters Following Fandangos Footsteps.” Erica Ocegueda, Arizona State University

“Envisioning the Nation through Dance: The Teaching and Performance of the *Jarabe Tapatío* in 1920s and 1930s Mexico within the Educational System.” Gabriela Mendoza García, Independent Scholar

“Re-contextualizing Traditions and the Construction of Social Identities through Music and Dance: *un fandango en Huetamo, Michoacán*.” Raquel Paraíso, Independent Scholar

“The Fandango as *Fiesta* and the Fandango within the *Fiesta: Tarima, Cante* and Dance.” Jessica Gottfried, Instituto Veracruzano de la Cultura / Universidad Veracruzana Intercultural

“The Fandango as Improvised Music and Poetry: the Trovo of Alpujarra.” Reynaldo Fernández Manzano, Centro de Documentación Musical de Andalucía, Asociación Española de Documentación Musical (AEDOM)

1:30 – 2:15 *Lunch Break*

2:15 – 3:45 *Cosmopolitics II: Fandango as Resistance and Rebeldía in Contemporary Flamenco*

**Chair: Tony Dumas**

“Fandangos de Huelva: Voices of Women.” Loren Chuse, Independent Scholar

“Fandango and the Rhetoric of Resistance in Flamenco.” Tony Dumas, SUNY Brockport

“El Fandango en Málaga: Del Cante Bailado Al Cante Desgarrado.” Ramón Soler Díaz, ethnomusicologist

“*Cante Libre* is not free – contrasting approaches to *fandangos personales*.” John Moore, University of California, San Diego

4:00 – 5:00 *Fin de Fiesta/Mojiganga – Film Screening*

*Flamenco de Raíz. Válgame Dios que alegría tiene esta gente, que fatigas tengo yo (una historia crítica y social del flamenco): Álvarez* A documentary by Vicente Pérez Herrero, of *Tiempos Difíciles Films*. Álvarez is a cantaor and street sweeper from Málaga. An outstanding interpreter of fandangos, a friend of Camarón and other flamenco greats, Álvarez is not known by the general public but known among flamenco cognoscenti as an artist among artists, a source for knowledge and inspiration. Suggested donation: \$10.

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<sup>9</sup> “The Fandango in Mozart’s *The Marriage of Figaro*: The Prism of Revolution in the Enlightenment.” Craig Russell, California Polytechnic State University

## ABSTRACTS

**THOMAS BAIRD (Historical Dance Specialist), K. MEIRA GOLDBERG (The Graduate Center, CUNY), PAUL JARED NEWMAN (guitar), and Elisabet Torras Aguilera (dance), "Changing Places: Toward the Reconstruction of an Eighteenth Century Danced Fandango."**

The fandango, as a dance craze adopted by the aristocracy of 18<sup>th</sup> century Spain and propagated in elite concert halls and salons, derived from the communal celebrations of the lowest rungs of Spanish and Spanish-American society. Indeed, as Craig Russell describes, the fandango's widespread popularity is inextricably linked to the great social, economic, and cultural shifts of the Enlightenment, with its elevation and representation of the popular. Yet the popular fandangos, interpreted in aristocratic settings and recorded in the *cifras* of court musicians, dance treatises, libretti of ballets, operas, and *tonadillas*, as by elite observers and foreign tourists, have themselves been lost to time. Therefore, we endeavor to engage with the question that Alan Jones poses: is it possible to reconstruct a fandango from an 18<sup>th</sup> century Spanish ball? What can primary sources tell us about the movement vocabulary, the choreography, and the rhythms of the fandango? Beyond that, how can we kinesthetically grasp the supposed lasciviousness that, along with the fandango's representation of the popular, universally characterizes this dance? In this research, Thomas Baird and K. Meira Goldberg move toward the 18<sup>th</sup> century from opposite directions: Thomas, as an historic dance specialist steeped in the ethos of the courtly style, Meira, as a flamenco dancer and historian grounded in the world of the popular, Jared, performer and scholar of both Baroque and flamenco guitar, Elisabet, trained in the Escuela Bolera. We seek here to explore and catalog the insights, intuitions, questions, and possibilities gleaned from our dialogue with the sources and with each other.

**BRUNO BARTRA (The Graduate Center, CUNY), "Son Jarocho in New York: Jarana and Fandango as Symbols of a New Mexican identity."**

In the past decade, a New York-based music scene surrounding *son jarocho* music from the Mexican State of Veracruz has started to develop. It is linked to a middle class diaspora of Mexican professional musicians who perform and teach, in concert with impresarios whose

upscale restaurants in Manhattan and Brooklyn provide performance venues for these artists. Bands like Radio Jarocho and Jarana Beat lead a scene that has a two-fold agenda. On one hand, the bands perform a fusion of the genre with rock, but, on the other hand, they always play an acoustic segment in which they try to organize a traditional "fandango" (a traditional dance-party), having the "jarana" guitar and the dancing "tarima" as central elements of identity and authenticity. Integrating musicians from all-over Latin America, this community, in contrast to the traditional working class migrant Mexicans, is trying to find a niche within the New York world music community, in an attempt to construct an alternative Mexican-American, a "friendly" and professionalized Other.

**MIGUEL ÁNGEL BERLANGA (Universidad de Granada), "The Fandangos of Southern Spain in the Context of other Spanish and American Fandangos."**

Some years ago, historical and (ethno)musicological research documented the great number of musical phenomena denoted by the word "fandango." But from the conceptual and musical point of view there yet remain some unanswered questions. Is it useful to propose a general definition of the fandango that would include all the musical phenomena known by this denomination? I propose here to demonstrate that it is indeed useful to propose a universal meaning for the word "fandango." (Or, at least, as universal as possible.) For this definition to be valid, we must assume that it should include in a convincing way all of the diverse meanings of this word, in the present as well as in the past. In this regard, from a strictly formal point of view, the most characteristic features of the fandango music of southern Spain are compared with those of other fandangos from both sides of the Atlantic.

**CLAUDIA CALDERÓN SÁENZ (Fundación Editorial Arpamérica), "Musical Aspects of the Colombian and Venezuelan Joropo."**

The word *Joropo* encompasses a Colombian and Venezuelan tradition that includes village *fiestas*, poetry, singing, music, and dance in a form of popular expression that is constantly evolving. Improvised creativity flourishes within existing structures and defined patterns of style. Joropo's origins date from Iberian music of the 17<sup>th</sup> and 18<sup>th</sup> centuries, such as the

many fandangos, folías, peteneras, jotas and Andalusian malagueñas. These roots were flavored with the influence of eight centuries of Arabic occupation, and then transformed in America by the mixing of African and indigenous elements under the burning sun of the Orinoco Basin, and the infinite largeness of its horizons and savannas. Joropo's roots include the music of sailors and troubadours who arrived in Spanish galleons, taking root in Caribbean and South American soil and developing into a powerful and vigorous tradition. Over time, joropo even became a symbol of national identity in Venezuela, and in eastern Colombia. There are three regional styles of joropo defined by instrumental and stylistic differences: eastern joropo and central joropo in Venezuela and the *llanero joropo*, from the plains along the Orinoco River, which is found in both countries and is very popular, due to its many recordings, extensive radio airplay and an abundance of festivals and competitions.

**GUILLERMO CASTRO BUENDIA (Centro de Investigación Flamenco Telethusa),  
"Rhythmic Evolution in the Spanish Fandango: Binary and Ternary rhythms."**

In Spain, the fandango has a polyrhythmic character. On one hand is the binary rhythmic pattern of the singer (6/8, similar to *Jota*), and on the other hand is the musical accompaniment in ternary rhythm (3/4). These rhythms merge to create one of the most unique styles of Spanish popular music. In fandangos published in Spain from the early-18<sup>th</sup> century to the late-19<sup>th</sup> century, we can detect an evolution in the accompaniment that, upon close analysis, allows us to better understand the nature of this musical genre. In this presentation, I focus on the the polyrhythmic nature of fandangos, which has led to a number of musicians to write it sometimes in binary meter and other times in ternary meter.

**LOU CHARNON-DEUTSCH (SUNY Stony Brook), "'Like Salamanders in a Flame:' The Early European Love Affair with the Fandango."**

This talk examines European travelers' evolving perception of the fandango from the early 18<sup>th</sup> century to the end of the 19<sup>th</sup> century. Early travelers deemed Spain's greatest attraction to be its Moorish past, lamenting the decay and backwardness of the present. Mostly they condemned the "lasciviousness" of the fandango, but beginning in the late 18<sup>th</sup> century and especially 19<sup>th</sup> century male travelers became enthusiasts of the dance that they compared with the Cadiz dances in the first century. Towards the end of the 19<sup>th</sup> century

French travelers especially became enamoured of the sensuousness of fandango dancers. In 1889 Spain sent a group of dancers to the Universal Exposition in Paris. Writer Catulle Mendès, waxing poetic about the excitement produced by "exotic" human displays at the Exposition dancing the fandango, said their movements were "like salamanders in a flame."

**ALEX E. CHÁVEZ (University of Notre Dame),  
"Vaivenes, del Cuerpo al Verso: On the Expressive and Political Anatomy of the New Years Eve *Topada* in Xichú, Guanajuato."**

This paper discusses the little-known Mexican music of *huapango arribeño*, with attention to its *topada* performance in Xichú, Guanajuato. There, two ensembles engage in both poetic dueling and musical flyting (performative dueling) in the town central plaza from dusk until dawn while thousands of spectators ring in the New Year. The highly public and impermanent expenditure and excess at play, it is argued, animate stories and desires of movement and connection that grow sharply political in relation to the transnational political economies in which many of the participants are positioned. In pursuit of this claim, this paper details the multi-voiced poetic and musical grammar of the *topada* space of vernacular performance.

**LOREN CHUSE (Independent Scholar),  
"Fandangos de Huelva: Voices of Women."**

The many genres of fandango for which Huelva is well known, from the regional forms such as Fandangos de Alosno to fandangos *naturales* or *personales*, have been created and performed by women singers since the early twentieth century. Well-known *letras*, (lyrics) of fandangos by earlier singers María "La Conejilla" and "La Juana María de Felipe Julián," both from Alosno, continue to be performed by singers today. Renowned singer Carmen Linares and local *cantaor* Plácido González, from Huelva, have both recorded the *cante* of María Conejilla. Tina Pavón, a *cantaora* from Huelva, has also specialized in fandangos. Tina Pavón was a co-founder of the Peña Flamenca Feminina de Huelva, which has become known for its performance and recordings of fandangos of a number of regional genres. María José Matos, one of the pioneers of a growing group of women flamenco guitarists, learned to play guitar at the Peña Flamenca Feminina and was the original accompanist for the performing group of the peña. Younger women singers today are carrying on this tradition. Singer Argentina, also from Huelva, has made a name for herself in recent years, as a featured singer at the Noche Blanca de Flamenco in Córdoba in 2013. Another younger singer, Rocio Marquéz, has received

much attention over the past few years for both her interpretations of fandangos de Huelva as well as her masterful command of the Cante de las Minas. This paper will present the work of these women singers within the context of the genre as a whole. Based on interview material, recordings and media sources, I will discuss the important participation of these women singers and guitarists in creating, maintaining and innovating the tradition.

**WALTER CLARK (University of California, Riverside), "The Malagueñas of Bрева, Albéniz, and Lecuona: From Regional Fandango to Global Pop Tune."**

The "Malagueña" immortalized in renditions by Roy Clark, Liberace, and the Boston Pops was the creation of Cuban composer Ernesto Lecuona. And yet, as even flamenco purist Donn E. Pohren conceded, Lecuona's work conveys much of the essence of the folkloric *malagueña*, a regional variant of the fandango first popularized by Juan Bрева in the late 1800s and immortalized in the classical canon by Isaac Albéniz. It is clear that Lecuona was familiar with and influenced by Albéniz's pianistic *malagueñas*, and his *Suite Andalucía*, in which the famous "Malagueña" appears, owes an obvious debt to Albéniz's very similar collections of songs and dances. This paper explores the history of the *malagueña* from Bрева to Lecuona, then examines its impact in the realm of global popular culture, in which its basic musical ingredients form a sort of "museme" that has "gone viral" in representing Spain and Spanish culture.

**TONY DUMAS (SUNY Brockport), "Fandango and the Rhetoric of Resistance in Flamenco."**

On June 25, 2014, three flamenco singers interrupted proceedings of the Spanish Parliament in Andalusia. Representing the guerrilla protest group Flo6x8, their goal was to draw attention to a ballooning two-thirds unemployment rate, oppressive austerity politics, governmental corruption, and a drastic rise in corporatocracy. Their vehicle of protest: the fandango. This paper examines the role of the fandango as a voice of resistance and protest within flamenco – a genre that has been historically stifled, surveilled, and censored since its inception. Several scholars consider flamenco's political sentiment to be too "invisible," subtle, or personal to qualify as protest music. Although this certainly characterizes much of flamenco's repertoire, I respectfully contend that an ambivalence toward capitalism and sentiments of protest and dissent form the core of flamenco's ethos. Working from R. Serge Denisoff's model of protest music, I hope to show

that flamenco does indeed encourage activism (magnetic protest) and that it identifies the marginalizing social conditions of Andalusia's working-and-underclass (rhetorical protest). As such, I suggest that flamenco exemplifies a broader range of protest music; a protest music that demands attention and empathy and that can even transcend cultural borders. In the words of a Flo6x8 dancer, "flamenco captures perfectly how we feel about the crisis. You can use it to express desperation, rage, pain, and the desire to change things."

**REYNALDO FERNÁNDEZ MANZANO (Centro de Documentación Musical de Andalucía, Asociación Española de Documentación Musical [AEDOM]), "The Trovo of Alpujarra: The Fandango as Improvised Sung Poetry."**

The fandango has been a widely established popular music and dance throughout Latin America and Spain, and has been present in classical music from the eighteenth century onward. Its development has constituted one of the most distinguished branches and forms of flamenco, and has become an identifying sign of the Spanish world for Romantic tourists and later composers. The Trovo of Alpujarra constitutes one of the principal forms of the region of the provinces of Almería and Granada, linked to the *verdiales* of the hills of Málaga and other manifestations. With a poetic base of *quintillas* (five-line stanzas) and musical accompaniment of violin, guitar, and castanets, to which may be added the *bandurria* and the lute, a tournament upon a theme chosen by the audience, where one defends and another attacks, is improvised.

**RAFAEL FIGUEROA-HERNÁNDEZ (Centro de Estudios de la Cultura y la Comunicación de la Universidad Veracruzana), "Yo no soy marinero, soy capitán: Contemporary Sociopolitical Uses of Fandango and Son Jarocho."**

The popular fiesta known as fandango, with roots in the intercommunication of Latin America and Spain during the three hundred years of the colonial period, has become, since the last quarter of the twentieth century, a very powerful tool for the creation of a transnational and transcultural social movement known as *movimiento jaranero*, that has transcended its natural region in southern México and gained followers in practically every major city in México, important Hispanic communities in the United States and modest, but significant, enclaves in Europe. Following the traditional musical and lyrical rules of *son jarocho*, an increasingly large group of people has been using the fandango as a

way to participate in social protest in various ways: a) by creating and/or maintaining identity among subaltern groups, b) by spreading social and political ideas through lyrics based on traditional forms and c) by directly participating on rallies and demonstrations, among others.

**NUBIA FLÓREZ FORERO (Universidad Del Atlántico [Colombia], Grupo de Investigación CEDINEP), "The Fandango as a Space of Resistance, Creation and Freedom."**

This contribution aims to show how a cultural matrix of musical, danced, and festive elements was constructed all around the Fandango, a result of cultural exchange instigated by the encounters of the different cultures in America: natives, the cultures of enslaved Africans, and those of the Spanish and European conquerors. The Fandango as a matrix generates many musical and danced rhythms throughout the Americas. The dance forms, music, and the festivity usually share the same name in every region where they are present. In the particular case of the Colombian Caribbean, these round spaces of men and women that sing, dance and play percussion instruments (drums, preferably) are also called "*Tamboras*" (drums) or "*Bailes cantados*" (sung dances), among other names. In the USA we find the so-called "Ring Shouts," which are very similar to the Fandangos, Tamboras, and sung dances, although there is an absence of drums. My intent is to show how the following factors were involved in this cultural matrix: 1) the discovery and conquest of America and the resulting cultural exchange; 2) slavery and intensive commerce of slaves brought from Africa to the American colonies; 3) the evangelization of the colonies that involved both native cultures and enslaved cultures. Finally, I want to posit the hypothesis that the Fandango as an expression of popular culture works as a laboratory for cultural exchange and that it emerges from cultural syncretism generated as resistance devices against religious domination. Thus, it is present during religious festivities of the colonizers. The cultural matrix of the Fandango is seen here as an anthropological space of freedom amidst the slavery and subjugation of the cultures that inhabited America.

**MATTEO GIUGGIOLI (Zurich University Institute of Musicology), "Luigi Boccherini's 'afandangado' Quintets: Sound, Form and Plot."**

In a previous article I have shown in which way and how deeply the fandango, as *topos*, may affect the chamber music of Boccherini. Based on the analysis of

the Quintet in C minor, Op. 10, n. 3 (G 267), that article doesn't suggest any definitive interpretation, but it presents an open ending, because of the need, in my opinion, of analyzing this phenomenon through a larger number of compositions by Boccherini in order to understand its wide range. In this paper I would like to start identifying traces of the fandango in a group of chamber works by Boccherini. My aims are essentially twofold. The first is to observe how the features of the fandango merge in the style of the composer, contributing to define an original sound experience in the context of European instrumental music of the second half of the 18th century. The second aim is to observe how the fandango affects the musical form and how Boccherini puts it into action with other *topoi* creating plots rich with cultural implications.

**THERESA GOLDBACH (University of California, Riverside), "Fandango in the Franco Era: the Politics of Classification."**

The fandangos occupied a precarious position in the pantheon of flamenco rhythms during the Franco dictatorship. Flamenco was transitioning from the theatrical flamenco and *ópera flamenca* era, of which the fandangos and fandanguillos were seen as symbols for many purists. The era referred to as *nacionalflamenquismo* began as *ópera flamenca* ended and an authoritarian dictatorship brought its love of categories and classification. A renewed government tourism campaign searched for nationalist forms and local arts to sponsor. I will examine the trajectory of the fandango through the government sponsored "Festivales de España" campaign in the fifties and sixties. I will analyze how its roots as folk rhythm and flamenco *palo* provided a bridge between the *franquista* use of Andalusian imagery for tourist purposes and the orthodoxy of flamenco purists like Antonio Mairena. I will also consider the importance of fandango specialists like Paco Toronjo in assuring its survival as part of the flamenco canon.

**MARTHA GONZALEZ (Scripps College), "Sonic (Trans)Migration: Rhythmic Intention in Zapateado."**

My talk will be informed by experiential methodologies shaped by my musical practices, both as (1) a Chicana vocalist, percussionist and composer in the Chicano rock band Quetzal, and (2) a participant in the transnational music movement Fandango sin Fronteras (Fandango Without Borders). My analysis is based on embodied knowledge generated through my shared musical practices in these communities rather than an objective formal analysis of musical notation. By interrogating the *sonic* aspect of movement, particularly the footwork

of *zapateado Jarocho*, I seek to reorient our minds in how we perceive both dance and music. In this sense I attempt to recount the many historical voices and dialogues that resonate in the striking of feet on wood. Conceiving dance as a *sonic experience* and or considering dance as an important *sound source*, I suggest that one can gain valuable insight and additional narratives within a culture's historical hybrid trajectory. Ultimately I suggest that rhythms processed by the body are not just marking time in music and dance practice, but rather political acts rooted in resistance.

**JESSICA GOTTFRIED (Instituto Veracruzano de la Cultura / Universidad Veracruzana Intercultural), "The Fandango as *Fiesta* and the Fandango within the *Fiesta: Tarima, Cante* and Dance."**

Working toward a definition of the *fiesta* and understanding the role of music, dance and performance in the different types of *fiesta*, the starting point for this paper is that the *fiesta* conserves, recreates and transmits intangible heritage. Of many musical, dance, poetic and festive traditions that are named fandango, this paper focuses on examples from 21st century traditional contexts in Mexico (Fandango Veracruzano, Fandango Istmeño), Spain (Fandangos de Huelva) and Brazil (Fandango Caiçara). The Fandango Veracruzano and the Fandango Caiçara are fiestas that revolve around the *tarima* and the *zapateado* or *tamanqueado* dancing which integrate with the musical ensemble as part of the percussion. The spatial, social, and musical organization around and on the *tarima* structures the *fiesta* and the performance and interaction of dancers, musicians and public. The Fandango Istmeño, the Fandango Parao' and the Fandango de Santa Eulalia take place during the *fiesta*: they are elements within its structure, they occur at specific moments, and they contribute to giving the *fiesta* character and identity. What role do these fandangos play in the spatial, social and musical organization? How do they contribute to determining the structure of the *fiesta*?

**GABRIELA GRANADOS (American Bolero Dance Company), "Fandango, A Dance with Castanets."**

Castanets have always been a part of Spanish culture, whether in music or dance. When the Romans advanced into the Iberian Peninsula circa 215 BC, they brought back to Rome stories of seductive female dancers from Cádiz, the *Puellae Gaditanae*, who danced with *honey on their hips* and seashells in their hands. Just like the Seguidillas, the Fandango and the castanets have been

inseparable partners for centuries. I will start by giving a brief history of the castanets. Secondly, I will demonstrate steps and castanet rhythms used in fandango dances. And finally I will dance José Molina's choreography of "Fandango" from the zarzuela Doña Francisquita, by Amadeo Vives.

**MICHELLE HABELL-PALLÁN (University of Washington), and IRIS VIVEROS (Gender, Women, & Sexuality Studies, University of Washington), "Women Who Rock the Fandango: Lessons in *Convivencia* and Polyrrhythm."**

The resurgence of fandango practices in Chican@ communities across the U.S. has reaffirmed forms of consciousness shaped by *bailadoras* and musicians that transform gender relations on and off "la tarima." In particular, Seattle Fandango Project's practice of *convivencia*, what scholar & practitioner Martha Gonzalez describes as the co-creation of social space within the context of fandango, has supported the Women Who Rock Oral History Archive (hosted by the University of Washington's Libraries Digital Initiatives Program), Film Festival, and annual *Encuentro/unconference*. Inspiring what we call archivista praxis, this presentation dialogues about the promise and tensions generated when scholarship, archive-building, graduate mentoring, media production and community engagement congeal around *convivencia* practiced within fandango over the last 5 years. In dialogue with Gonzalez and *bailadora* Iris Viveros, we focus on Viveros's use of the term "polyrrhythm," that demonstrates how polyrhythmic participatory-based music practices like fandango embody sociopolitical realities and decolonial imaginaries that produce alternative modes of knowledge production, modes, which ultimately create a framework for supporting archivista praxis in Women Who Rock.

**NANCY G. HELLER (University of the Arts [Philadelphia, PA]), "Spanish and Hispanic American Depictions of Dancing in *El velorio del angelito*."**

Some Spanish and Hispanic American paintings that appear to be celebratory genre scenes turn out, on closer inspection, to represent wakes. More specifically, they depict *el velorio del angelito*, a ritual in which a child's corpse is dressed in white, adorned with a floral crown and paper wings, and surrounded by people who eat, drink, sing, and dance, often with wild abandon. Traditional belief held that the soul of such an innocent

would ascend directly to Heaven...unless its wings were weighted down by mourners' tears; hence, the apparently festive tone of these sad gatherings. For centuries such *velorios* have been described in travelers' accounts and ethnographic studies; they have also inspired novels, films, visual art and theatrical choreography. This paper will focus on the broader significance of several modern painted *velorios* that depict a seemingly incongruous combination of smiling guests engaged in various kinds of dancing, with tiny white coffins. It will end with a film clip of a dance-piece based on the *velorio*, performed to music that is clearly related—in its tonalities and harmonies—to the *fandango*.

**JOSÉ MIGUEL HERNÁNDEZ JARAMILLO**  
(Ethnomusicology, Universidad Nacional Autónoma de México), "The Fandango in Nineteenth Century Flamenco: The Untold Story."

Contrary to what is commonly assumed, flamenco in the second half of the nineteenth century was significantly different from that of today. Much research about flamenco is predicated on a series of prejudices, myths and assumptions, sometimes self-interested, trying to explain the processes of flamenco in the nineteenth century within the parameters of today's flamenco. This fact has impeded the understanding of flamenco's true dimensions during this period. For example, today it is unanimously accepted that the fandango is one of the main musical expressions of flamenco, but, in the first golden age of flamenco, in the last quarter of the nineteenth century, we note a significant absence of fandango on the Spanish stage, while other musical expressions of flamenco were represented almost daily in *cafes cantantes* and theaters, both in Spain and in Europe and America. This paper will analyze the role that the fandango occupied in various levels of nineteenth-century Spanish society, from rural or suburban areas to performances at theatres and aristocratic parties, in order to reveal the processes that shaped the fandango within the world of nineteenth-century flamenco.

**CLAUDIA JESCHKE** (University of Salzburg; Director, Derra de Moroda Dance Archives at the University of Salzburg), "The Fandango in 19<sup>th</sup> Century Theory and on European Stages: Henri Justamant's *Les Conscrits Espagnols*."

Dance theory discussed the Fandango as part of the Hispanomania in 19<sup>th</sup> century Europe; choreography

displayed the use of this cultural hype on dance stages. 'Spanishness' was considered to broaden the movement vocabulary used so far for theatrical dancing. Furthermore, it allowed the dancers to develop more expressive and personal performance modes. The ballet masters, thus (or as well), included a great number of Spanish dances into their works. Henri Justamant (1815 – 1886), one of the most prolific choreographers of his time, left over 100 'livrets de mise en scène', i.e., notations and descriptions of his many stage productions. These manuscripts present the documentation and dramaturgic usage of a great number of Spanish dances; a Fandango, notated in the ballet *Les Conscrits Espagnols* of 1850/51, will be the topic of a close reading in this lecture that intends to exemplify some concepts as well as practice-based programs of the Fandango in European (dance) culture.

**ALAN JONES** (Independent Scholar), "Emergence and Transformations of the Fandango."

As it filtered into every level of Spanish society, the fandango underwent surprising changes not only in style and technique but also musical structure and even meter. The voluptuous, spontaneous and nearly unstructured dance described by Casanova and others was subjected to rules, ornamented with courtly steps and recast in the mold of the English country-dance and French *contredanse*. An unlikely hybrid of the fandango and minuet, the *minué afandangado*, briefly found favor, while the alternating *copla/estribillo* structure typical of the *seguidillas* durably marked the regional fandangos danced in Spanish villages even today. We end with a glimpse at the little-known fandango fever that seized the straight-laced town of Boston in the 1790s. Musical examples and a wide-ranging selection of texts are included.

**ADAM KENT** (Brooklyn College), "Enrique Granados and Manuel de Falla: The Fandango through the Concert Hall to the Corral."

The Fandango has been an internationally recognized "trope" in European classical music since the early eighteenth century. Spanish-born and Hispanicized composers such as Domenico Scarlatti, Padre Antonio Soler, and Luigi Boccherini created a tradition of the fandango as a virtuoso keyboard or chamber music work, featuring increasingly frenzied variations over a simple harmonic formula, while Mozart famously alluded to the genre as a courtly dance in the third act of his *Marriage of Figaro*. Enrique Granados and Manuel de

Falla, Spanish nationalist composers of the early twentieth century, treated the Fandango to post-romantic and impressionistic harmonic vocabulary and the outlines of sonata form. In “El Fandango del Candil” from his *Goyescas* suite for solo piano, Granados employs a full arsenal of late-nineteenth century piano techniques, much as Falla utilizes the resources of the Debussyan orchestra in the “Danza de la molinera” from the ballet *El sombrero de tres picos*. “Enrique Granados and Manuel de Falla: The Fandango through the Concert Hall to the Corral” examines the idiosyncratic ways these composers employ contemporary mainstream compositional approaches to evoke the earthy spirit of the dance’s folkloric origins. Live performances by pianist Adam Kent of both works will augment the presentation.

**KEYNOTE ADDRESS: ELISABETH LE GUIN  
(University of California at Los Angeles),  
“Tonadilla and Fandango: How a Genre and a  
Practice Intersect and Diverge.”**

There is considerable confusion about the supposed relationships of the Spanish tonadilla to the Hispano-Caribbean fandango; and there is also considerable reason for it. It is my contention that the various things that have been called “tonadilla” in the history of hispanophone theater and song have never had a systematic, coherent, meaningful relationship at all to the even more various things that have been called “fandango.” At best, some mutual borrowings, fleeting, on the sly.

The main problem with which I wish to engage here lies in those words “systematic, coherent, meaningful” as a historiographical problem concerning the possible relationships between genre and practice. There are worlds of distance here; they can be expressed in terms of social estate, in terms of urban and rural, peninsular and colonial and indigenous cultures, in terms of literacies. Whose system? Whose meaning? Genres reference and to some extent create a hegemonic world through which actions are disciplined and codified into texts, while practices can and do elude or exceed discipline, codification, and hegemony – and with them, any firm relationship to the idea of ‘history.’

My talk is a meditation on several questions. How can these worlds communicate? As a historical musicologist, I have learned that it can be fruitful, if tricky, to study genres like the 18th-century tonadilla for the paratextual traces they contain of the practices that enacted them. It appears to be trickier still to go in the other direction, and study historical practices for the traces that the textual world may have left upon them. Diana

Taylor’s work offers us some elegant suggestions here, but urgent questions still abound: Are we too eager to codify, to find coherence – in short, to make history – out of the sprawling transhistorical, transcontinental practice/genre complex that is summoned, kraken-like, by the word “fandango”? And, if historicization violates the nature of practices, what options remain to us as scholars sincerely wishing to understand them?

**MICHAEL MALKIEWICZ (Mozarteum University  
Salzburg), “Ceci n’est pas un fandango.”**

Based on the few documents that we have about the fandango as a social dance in the 18<sup>th</sup> century, we can infer that the fandango is an erotically stimulating, heterosexual couple dance. The music, normally played by a guitar, is often accompanied by castanets, which are played by the dancers themselves. As already outlined in my article about the dance scene in *Le nozze di Figaro* (Malkiewicz 2007), Mozart’s fandango – represented as a male solo dance by Figaro, inviting another man (the Count) to dance with him – must be understood as an ‘anti-fandango’, raising many questions about its specific meaning. At this conference, I would like to talk about the engraving *La danse du Fandango* (18<sup>th</sup> Century), which shows a dancing couple. The dance is free of any erotic elements, the dancers do not use castanets and, instead of a guitar player, they are accompanied by a male harpist, sitting on the left side of the engraving. Iconographic topoi teach us to ‘read’ the harpist as a ‘representative of king David’. Both sources – Mozart’s Figaro and this engraving – show an untypical fandango and refer to a biblical subtext. The presentation of these two sources should evoke a stimulating discussion.

**PETER MANUEL (The Graduate Center,  
CUNY), MARÍA LUISA MARTÍNEZ (Universidad  
de Jaén), “The Fandango as a Family of  
Musical Forms in the Afro-Hispanic  
Atlantic.”**

Despite the considerable amount of astute scholarship on the fandango in its diverse transatlantic incarnations, the fandango complex remains an unruly, sprawling and enigmatic congeries of entities. However, after eliminating cases in which the term ‘fandango’ denotes any festive event, one can attempt to impose a certain interpretative order on a broad constellation of Hispanic-Atlantic musical forms, linking and arranging them in terms of a set of formal features that can be retrospectively regarded as intrinsic to a certain core fandango family, distinguished by one or more copla sections, instrumental paseo/ritornello/variaciones sections based on a chordal ostinato, and other details.

Core constituents of this complex are Andalusian *fandangos del sur* and written *fandangos de salon* of the 18<sup>th</sup> and 19<sup>th</sup> centuries. Close examination of 19<sup>th</sup>-century notated versions of guitar-and-voice *rondeñas*/malagueñas—including one presumably from the 1840s recently discovered by Martínez, and brought to life by a recording produced by her colleagues—sheds new light on the dialectic relations between vernacular *fandangos del sur* and stylized contemporary *fandangos de salon* by classical performers.

**GABRIELA MENDOZA GARCÍA (Gabriela Mendoza-Garcia Ballet Folklórico), “Envisioning the Nation through Dance: The Teaching and Performance of the *Jarabe Tapatío* in 1920s and 1930s Mexico within the Educational System.”**

Early twentieth-century Mexican music scholar Gabriel Saldívar argues that the *jarabes* began with the influences of the Spanish *zapateado* dances, especially the *Seguidilla* and *Fandango* that were popular in the sixteenth century, as well as the *Zambra*. The colonists brought these *zapateado* dances with them to New Spain. In his telling, dances such as the *Fandango* were transformed over time as a result of the influences of people who lived in Mexico. By 1921, one dance became so beloved that it was considered the national dance of Mexico—the *Jarabe Tapatío*. My paper focuses on how Mexico’s early twentieth-century educational system promoted the teaching and performance of the *Jarabe Tapatío* in order to culturally unify the country. I argue that in early twentieth-century Mexico, the *Jarabe Tapatío* operated as a colonizing project that worked alongside educational policies designed to assimilate the indigenous and peasant communities while encouraging a nationalistic sentiment.

**JOHN MOORE (University of California, San Diego), “Cante Libre is not Free – Contrasting Approaches to *Fandangos Personales*.”**

Flamenco song forms are often divided into two categories: *cante a compás* and *cante libre*; respectively those with a steady rhythmic structure and those said to lack any regular rhythmic structure. Most of the *cante libre* forms belong to the generalized *fandangos* family and derive ultimately from rhythmic folkloric song forms. *Cante libre* emerged in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, as professional singers expanded the flamenco repertoire by transforming these rhythmic forms into *libre* vocal showpieces, including *fandangos personales*, which are often associated with the 20<sup>th</sup> century *ópera*

*flamenca* movement. This talk will examine two contrasting approaches to rhythm in *fandangos personales*: those associated with Pepe Marchena and Manolo Caracol. I propose a continuum of rhythmic expression – from a fairly clear structure to one that approaches true *cante libre*. Interestingly, however, one finds vestiges of *compás*, even in the freest expression of *cante libre*.

**KIKO MORA (University of Alicante), “An Introduction to Popular Spanish Music in Nineteenth Century USA.”**

This paper aims to analyze, using newspapers, magazines, and scores released by North American publishing houses of the era as primary sources, the introduction of Spanish popular music in the USA during the nineteenth century, with special emphasis in the New York area. My paper has a historiographical character, which I consider fundamental with regards to the supply of hard facts for a later understanding of the particularities of Spanish music in its contact with North American culture. To this historiographical reconstruction follows a brief analysis of the first Spanish musics recorded by the National Phonograph Company, owned by T. A. Edison.

**PAUL D. NAISH (Guttman Community College, CUNY), “The Revels of a Young Republic: Revolutionary Possibilities of the Fandango in Timothy Flint’s 1826 *Francis Berrian*.”**

Timothy Flint’s 1826 *Francis Berrian*, the first novel written in the United States with a Latin American setting, features a young Massachusetts native who rescues a Conde’s daughter from a band of Comanches and participates in Mexico’s war for independence. A fandango at the woman’s estate forms a pivotal set piece where “old and young, parents and children, masters and servants” mix in a giddy dance that anticipates a future happy union between Mexico and the United States. Yet the fastidious American recoils at this display of cross-class informality, and the titled Mexican woman chastises him for his snobbery. Perhaps inadvertently, *Francis Berrian* suggests that American ideas of equality might be better practiced on the dance floor of aristocratic Mexico than they are realized in the Republic of America.

**ERICA OCEGUEDA (Arizona State University), “Frozen Footwork: *Folklórico* Falters Following Fandangos Footsteps.”**

On February 1<sup>st</sup>, 2014 I attended the second annual University Folklórico Summit, “Resurrecting the Roots, Empowering our Existence,” at California State University, Fullerton. The overarching goal of the conference was to support student leaders of Mexican folklórico groups from mostly California and the Southwest, through workshops and social events, as they worked to create efficient and sustainable university folklórico groups. One of the scheduled events was a fandango for Saturday afternoon. The conference leaders asked the participants to improvise to fandango on top of *tarimas*. These folkloristas were used to choreographed steps and when asked to initiate movement they stood still and frozen. How has the latest surge in fandango popularity affected Mexican folklórico groups in how they train and learn dances? How do fandango jams work to influence and complicate the legacy of Mexican folklórico performance left by the recognized grand dame of folklorico, Amalia Hernández? How is fandango working to contemporize Mexican folklórico dance’s influence within its established university and high school structures?

**ÁLVARO OCHOA SERRANO (Centro de Estudios de las Tradiciones de El Colegio de Michoacán, “Personajes y tradiciones populares del Occidente de México”), “Mitotl, Fandango and Mariache or Mariachi, a Space of Communal Fiesta.”**

The fandango, understood as a space of celebration in central western Mexico and on the Pacific coast, has antecedents in the Prehispanic mitotl (mitote, dance). It received its naturalization papers during the epoch of colonial New Spain, especially in the eighteenth century; at the same time it became a synonym of the mariache or mariachi in Mexican national life. In this sense, and in order to clearly explain, we will follow the central western route described above, and the coastal route given impetus by the attraction of the California Gold Rush following 1849.

**SONIA OLLA AND ISMAEL DE LA ROSA FERNÁNDEZ, FLAMENCO ARTISTS.**

Born and raised in Barcelona, Sonia Olla earned a degree in Spanish Dance and Flamenco at the “Instituto de Teatro y Danza of Barcelona.” Sonia has shared the stage with flamenco greats such as Rafael Amargo, Antonio Canales, Domingo Ortega, Aída Gómez, Eva la Yerbabuena, Rafaela Carrasco, María Pagés, La Farruca, Alejandro Granados and the famed Nuevo Ballet Español. In 2011, Sonia directed, choreographed, and

danced the lead in “*Entretiempo*,” with flamenco singer Ismael de la Rosa Fernández at the renowned Teatro Lara of Madrid, and in 2014, “*Tiempo Al Aire*,” at Joe’s Pub and Lincoln Center Outdoors.

Born in Seville, Spain, of Gypsy descent, Ismael de la Rosa Fernández grew up performing in flamenco festivals throughout the world with his internationally renowned family, “La Familia Fernández.” In 2004, Ismael won the National Contest of Cordoba, singing *bulerías* for famed dancer Soraya Clavijo, and that same year he was a finalist in the Festival de Cante de La Union. Ismael also regularly participates with his family in the celebrated Bienal de Flamenco de Sevilla. Ismael has worked with flamenco legends such as Antonio Canales, Farruquito, Marina Heredia, El Torombo, Leonor Moro, María Pages, and Sonia Olla.

**RAQUEL PARAÍSO (Independent Scholar), “Re-contextualizing Traditions and the Construction of Social Identities through Music and Dance: A Fandango in Huetamo, Michoacán.”**

From the 1920s onwards, the post-revolutionary Mexican state supported intellectuals and artists in their quest to discover, describe, and catalog Mexican popular cultural expressions. Music, dance, and poetry were among such expressions that suffered from a process of selection and de-contextualization as the state aimed to create typical regional traditions to represent Mexico and Mexican identity, thus narrowing the country’s actual cultural diversity. Now, with a renewed interest in both the study and performance of these traditions, some are trying to bring them back to the social contexts in which they originated and were once performed, authenticating their popular nature in shared spaces. At popular fiestas – and in more formally organized events – Mexican *sones* have become the center of attention as practitioners, cultural promoters, and audiences are reclaiming the original context of their production and performance, embracing their music, dance, and poetry to reflect a way of understanding life. Thus, the *fandango* has become a statement of roots, identity, and ownership of one’s culture in various parts of Mexico. The revitalization of the *son* experience entails a connection with the past, which brings a powerful element into the practice. My paper deals with a *fandango* in Huetamo, Michoacán, as an example of re-contextualizing traditions and the construction of social identities through music and dance.

**ALLAN DE PAULA OLIVEIRA (West Parana State University [UNIOESTE]), "Brazilian Fandango: traditionalism, identity and policies of cultural heritage."**

This talk will present a framework of the Brazilian fandango as it is played today. Traditionally related to communities that live in coastal areas of two Brazilian states (São Paulo and Paraná), the fandango, as a complex that integrates dance and music, has a great importance to these communities as an element of traditional cultural practices. In this way, it is an important element to discuss locality and identity. Beside this, it has a central role in the internal social dynamics of these communities, operating as a leisure practice and, at the same time, regulating social relationships. The conference will also talk about the place of fandango in political debates about cultural heritage in Brazil for the last ten years. Public policies have been created in order to regulate its changes and its traditional role in the communities in which it is played.

**RICARDO PÉREZ MONTFORT (Centro de Investigaciones y Estudios Superiores en Antropología Social [CIESAS]), "The Fandango as an Example of the Circulation of Culture between Mexico and the Caribbean."**

This work explores the fandango as a representation of the *fiesta* and ritual of a *mestizo* tradition in nineteenth and twentieth century Mexico, the Antilles, the southern states of Central America, and the Atlantic Coasts of Colombia and Venezuela. Beginning in the second half of the nineteenth century and the early twentieth century, when the regional stereotypes of the "jarocho," the "abajeño," the "costeño," and the Mexican "huasteco," "jíbaro," "guajiro," "paisano," and "llanero" took shape in the hinterlands of the insular Caribbean universe, with its coastal boundaries, this presentation begins with a descriptive and critical analysis of regional characteristics, with supposedly unique details specific to regional cultures. Often contradicting reality and more aptly considered a product of the assumptions and imaginings of those who describe the fandangos, I attempt to identify the elements that make up the fiesta and perhaps prove that we are seeing a circulation of cultural values that manifests in multiple vectors. At the same time, I will review the diverse iconographic representations that accompany the texts of these chronicles, with the goal of establishing how they generate a set of assumptions that will eventually serve as a resource for traditional and regional identity. In this way my presentation focuses on the growing distance

between representation, lived experience, and the circulation of central elements imposed and revitalized in the territories and areas studied here.

**AURÈLIA PESSARRODONA (Università degli Studi di Bologna) and MARÍA JOSÉ RUIZ MAYORDOMO (Universidad Rey Juan Carlos, Compañía de Danza "Esquivel"), "Choreological Gestures in Iberian Music of the Second Half of the Eighteenth Century: A Proposal for a Historically Informed Interpretation of the Fandango."**

Within the framework of this conference dedicated to the fandango, the team formed by choreologist María José Ruiz Mayordomo and musicologist Aurèlia Pessarrodona will present a study of the gestural language this genre, an aspect that has been almost completely omitted in the many studies of the fandango. Our proposal emerges from a cross-disciplinary methodology (music-dance and theory-practice) that analyzes the gesture of musical work gleaned from the "ideal" dancing body of the second half of the eighteenth century, establishing in this way a dialogue between the choreographic context of the composer, the bolero tradition and other eighteenth-century repertoires. In this case our intention is to analyze the eighteenth-century phenomenon of the fandango with an appreciation of its variety (generic, functional, and even semantic), in order to later focus on a possible "paradigm" of the eighteenth-century instrumental fandango seen in now classic works by Nebra, Soler, Mozart, Gluck, and Boccherini. The principal novelty of our proposal lies in examining this repertory in light of the extant choreographic sources, transmitted only through oral tradition within the professional world of the bolero dance, and also in tracing the correspondences between the bolero tradition and its direct choreographic antecedents, such as the *jácara*. Thus, this proposal attempts to unite theorists and interpreters of the fandango phenomenon in a holistic manner, as in its era the components of the performance—composer, interpreter, and audience—understood perfectly the gesture inherent in these danced airs because they had internalized and incorporated them by dancing them. Nonetheless, these corporeal codes, emerging from a specific cultural context, are usually absent in contemporary interpretations of eighteenth-century repertory. We wish, in other words, to recapture them, to restore and interpret these works from a choreographically and choreologically informed point of view.

**WILFRIED RAUSERT (Bielefeld University, Center for InterAmerican Studies), “When Fandango Hits the Border, When Music Comes to Town’: Mobilizing Music, Participatory Cultures, and Translocational Community-Building in the 21<sup>st</sup> century.”**

What I investigate more closely in this presentation could be summoned up as ‘sonic cosmopolitics’ from the people for the people. The term I use in this context is a redefinition of the classic term “cosmopolitanism” frequently associated with a Eurocentric view from high above or far away, associated with elitism and privileged travelers. What I argue is that sonic cosmopolitics offer us new alternative ways of revisiting cosmopolitanism at the crossroads of music and grassroots politics in the beginning of the 21<sup>st</sup> century. Music projects such as the transnational diaspora project Fandango Sin Fronteras and the Ginger Ninjas’ *The Pleasant Revolution Tour* are musical endeavors that are irreversibly connected with participatory cultures and recent movements of the people that pursue locally as well as translocally oriented grassroots politics to create a new civic society.

**LÉNICA REYES ZÚÑIGA (Universidad Nacional Autónoma de México), “Musical Relations between Spanish Malagueñas and Fandangos in the Nineteenth Century.”**

The fandango, as a musical expression, had a strong presence in the Iberoamerican musical scene in the eighteenth and early nineteenth centuries. Well into the nineteenth century, the fandango was replaced on the Spanish stage by other expressions that became crowd favorites. One of these was the malagueña, a piece that, as had happened with the fandango decades earlier, gained an important place not only on stage but in other performative spaces. In the field of flamenco, the malagueña has been regarded as a derivative of fandango due to musical similarity, even though there’s little research to explain which musical features are similar. For this reason, besides the popularity of both musical expressions not only in Spain but also in other Latin American countries, I consider it important in this work to delve into this matter. In this paper the relationship between fandango and malagueña will be shown, detailing what musical features they share and which are specific to each one. Using the SAAP Software, musical paradigmatic analysis is applied to a large corpus of scores of nineteenth century Spanish malagueñas and fandangos.

**CRAIG RUSSELL (California Polytechnic State University), “The Fandango in Mozart’s *The Marriage of Figaro*: The Prism of Revolution in the Enlightenment.”**

From the Renaissance onward, Spanish culture had developed two highly differentiated strands of dance styles, which reflected completely different societal contexts—the *baile* reflected the peasant, commoner, and ruffian, whereas the *danza* depicted royalty, nobility, and high society. During the Enlightenment of the eighteenth century, however, several new genres arose that held that each person was inherently worthy, regardless of class, ethnicity, gender, or social status. No dance better encapsulated this new egalitarian philosophy of the time than the *fandango*. This new genre was a sort of “audible photograph” of “natural law”—a musical depiction of the “natural laws” articulated by Newton and Leibniz in physics and by Adam Smith, Jefferson, and Voltaire in government. When Jefferson stated it was “self-evident ... that all men are created equal,” the *fandango* proclaimed it on the dance floor. In crafting their first opera together, *The Marriage of Figaro*, librettist Lorenzo da Ponte and composer Wolfgang A. Mozart drew upon these dance genres and their cultural associations to perfectly reflect the conflicts between characters and class structures in their drama. Based on the Beaumarchais play of the same name, the entire opera is a clash between servant and master, and to tell their tale, da Ponte and Mozart adeptly use the historical divisions between *baile* and *danza*. Using a rigorous examination of structural symmetries in *Figaro*, I will argue that one of the *first* things the creators did when sketching out their narrative was to place the *fandango* at center stage, using it at key moments to proclaim the triumph of intellect and of a transparently worthy servant over the artificial “worth” of an abusive count (an encapsulation of the Enlightenment’s essence). Both Susanna and Figaro sing egalitarian messages, and it is significant that they both use the *fandango* at these key moments as their musical vehicle to convey their message.

**RAMÓN SOLER DÍAZ (Professor of Mathematics and Ethnomusicologist), “The Fandango in Málaga: From Dance Song to Heart-Shattering Song.”**

Málaga—both the capital and the province—occupies a place of singular importance in the birth of flamenco, a musical genre that began to develop in parts of Andalusia from earlier musical traditions in the mid-nineteenth century. The fandango in this southern Spanish province manifests in a diversity of forms unknown in other regions. Its oldest variants are still

practiced — with great vitality — in the *pandas de verdiales*, groups with guitars, tambourines, cymbals, song, and dance. They originate in the agrarian regions of the Málaga countryside, growing out of the roots of pre-Christian fertility rites. Around 1860 the music of these danceable fandangos slowed down and lost their orchestration, to become, with only guitar accompaniment, what are now called *fandangos abandolaos*, one of the first forms of flamenco song of which we have notice. At the end of the nineteenth century the fandangos definitively lost their basic rhythm and the personal fandangos were born, reaching the height of popularity until the end of the *café cantantes* (the music halls where flamenco was born), in the decade of the 1920s. Both the *fandangos abandolaos* and also *malagueñas* make up the customary repertory of *cantaors* — flamenco singers — of today. The 1920s saw the birth of the era of “Flamenco Opera” — an era in which many singers created numerous styles of fandangos, the earliest of which were elaborations of folkloric fandangos. In Málaga these fandangos, the *fandangos personales*, were widespread and popular. Today there lives in the city of Málaga the greatest living representative of *fandangos personales*, El Álvarez (b. Málaga, 1947), a singer of great expressivity who, despite never having worked professionally, has been admired by figures like Chano Lobato, Camarón, Luis el Zambo, and Duquende. In 2010 a full length documentary film directed by Vicente Pérez Herrero, titled *Válgame Dios, qué alegría tiene esta gente qué fatigas tengo yo*, was released by RTVE, a portrait of El Álvarez’s life and singing.

**ESTELA ZATANIA (Editor, [deflamenco.com](http://deflamenco.com)),  
and BROOK ZERN (Flamencoexperience.com),  
“The Physical Forms and Cloaked Politics of  
Flamenco Fandangos.”**

The focus of this academic gathering is “fandangos,” a concept so vast, the word even transcends its standard usage within the world of music. This presentation however, deals strictly with the here and now of the *flamenco* manifestations of fandangos. The reference to *physical forms and cloaked politics*, reflects not one combined topic, but two separate ones. On the one hand, we’ll look at the role of fandangos as a tacit symbol of non-gypsy culture, often unfairly perceived as a lesser or inferior branch of flamenco. Within Spain this has become a profoundly emotional topic, as flamenco followers feel compelled to choose sides in the great racial divide, which in turn has far-reaching sociopolitical underpinnings. The rest of the presentation will be a succinct description and demonstration of the music and verse-forms of flamenco fandangos, focusing in particular on how an extremely diverse rhythmic treatment makes for a wide emotional range, all the way from light folklore to extreme stylization and sophistication.

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Since its founding in 1868 the primary objective of the **Centro Español – Spanish Benevolent Society** is to “promote, encourage and spread the spirit of fraternity and solidarity among Spanish and Hispanic-American residents of this country. In those early years, the Society served as an essential support system for Spaniards immigrating to the United States, acting as their de facto home away from home in New York. While the needs of their members have changed greatly since that time, the Spanish Benevolent Society still remains committed to assisting individuals who come from Spain to seek a new way of life in New York. It has served as a meeting ground for political dissidents and revolutionaries, avant-garde poets and artists – including the groundbreaking director Luis Buñuel and the modernist poet Federico Garcia Lorca, who wrote sections of his famous anthology “Poet in New York” during his stay at the Society. It is even said that Picasso stopped in for a taste of home. The Centro Español – Spanish Benevolent Society believes in a diverse, multi-cultural Spain. It supports the expression and promotion of all her languages and customs, and has long been a hub of flamenco activity in New York. The Society holds several events each week that are topical and relevant expressions of our diverse culture, including hosting *Alegrías en La Nacional*.

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