

THE FOUNDATION FOR IBERIAN MUSIC

at the Barry S. Brook Center for Research and Documentation

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The Office of Public Programs

CUNY Graduate Center

Co-Sponsored by the Center for Latin American, Caribbean, and Latino Studies

In collaboration with Flamenco Festival New York

present

PACO DE LUCÍA AND THE AMERICAS

An International Symposium



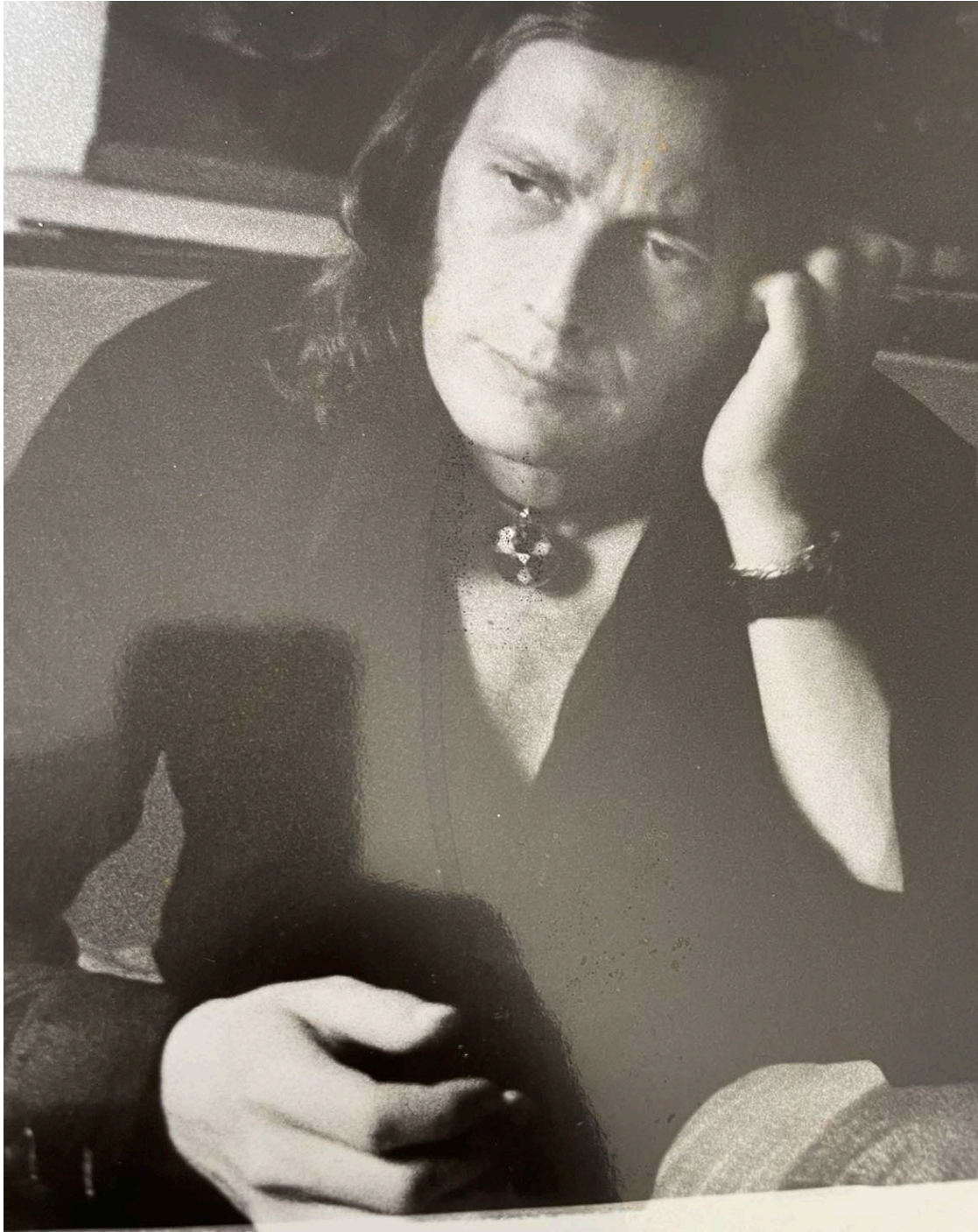
with

RAFAEL RIQUENI

March 7, 2024, 9:30 am – 6:00 pm, Segal Theater

CUNY Graduate Center

365 Fifth Avenue, New York, NY 10016



Paco de Lucía, photo by Candice Bevier, courtesy of René Heredia (1973)

PACO DE LUCÍA AND THE AMERICAS
An International Symposium

Featuring

Paco Bethencourt Llobet

Pedro Cortés

K. Meira Goldberg

René Heredia

Lidia Hernández-Tapia

Benjamin Lapidus

David Leiva

Lourdes María Luque

John Moore

Antoni Pizà

Juan José Téllez Rubio

Estela Zatania

Made possible by funds from the Elebash Global Voices Fund

Cover art by Juan Acevedo



Paco de Lucía and René Heredia, photo by Candice Bevier, courtesy of René Heredia (1976)

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PACO DE LUCÍA AND THE AMERICAS **An International Symposium**

Join musicians and scholars from around the world to honor and celebrate the remarkable artistry of Paco de Lucía. Marking the tenth anniversary of de Lucía's death, this conference explores the influence of the flamenco guitar virtuoso, composer, and producer on the Americas, as well as the Americas' influence on him. Paco de Lucía (1947-2014) was a giant guitar innovator, his music transcending and transforming genres. His unique fusion of Spanish musical idioms with North American, Caribbean, and Latin American genres continues to influence classical, flamenco, jazz, pop, and world music today. This conference investigates de Lucía's antecedents and honors his legacy.



Paco de Lucía, source Wikipedia

PROGRAM

Segal Theater, CUNY Graduate Center
365 Fifth Avenue, New York, NY 10016
Thursday, March 7, 2024, from 9.30am to 6.00 pm

Welcome

9.30-10:15 – Registration & *light coffee service*
10:15- 10.30 - *Welcome*

K. Meira Goldberg & Antoni Pizà, conference organizers, with **Gabriela Canseco Vallejo**, Vice President of the Fundación Paco de Lucía

Session I: 10:30 – 12:00

Mareas de la Mar Morena: Paco and the Americas
moderated by Antoni Pizà

Lourdes María Luque García (Cadena Ser, Culture’s Critic)

“The Inextinguishable Inspiration of a Virtuoso”

Benjamin Lapidus (John Jay College, CUNY Graduate Center)

“*Entre dos aguas*: An Examination of Paco de Lucía’s musical connections to the Americas”

John Moore (UC San Diego)

“Pan-American contributions to flamenco – the role of Paco de Lucía”

11.45 – 12:00 Q&A

12:00 – 12:15: *short break*

Session II:

12:15 – 1:00 **Around the Kitchen Table, Remembering Paco’s Visits to the States**
moderated by K. Meira Goldberg

René Heredia (flamenco guitarist, teacher, and recording artist - video) and **Andréana Cortés-Heredia**

Estela Zatanía (expoflamenco.com) “The Day Mario Escudero Introduced Paco to New York Flamencos”

Pedro Cortés (flamenco guitarist and composer) in conversation with K. Meira Goldberg

12.45 – 1:00pm Q&A

1:00 – 2:30 *lunch break on your own*

Session III: 2:30 – 3:15

Tertulia

Rafael Riqueni in conversation with Juan José Téllez Rubio
introduced by Lourdes Luque

Session IV: 3:15 – 5:45

Cantes de ida y vuelta
moderated by Lidia Hernández-Tapia

Part 1: 3:15 – 4:00 **Juan José Téllez Rubio** (writer and Paco de Lucía's biographer)
"Paco de Lucía, Made in the USA"

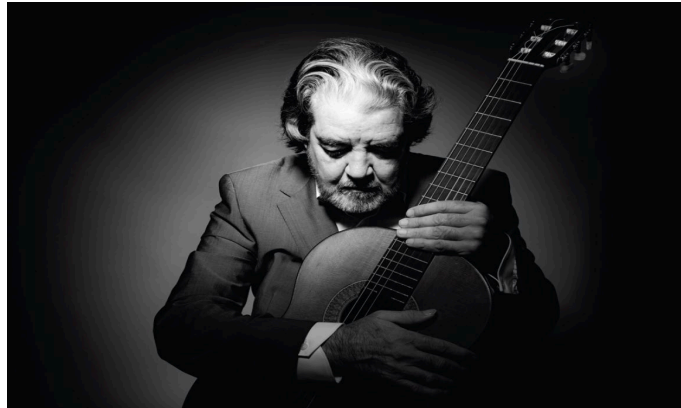
4:00 – 4:15: *short coffee break*

Part 2: 4:15 – 5:45 - **David Leiva Prados** (official transcriber of Paco de Lucía/IFB/
Taller de Músics/UCM) & **Paco Bethencourt Llobet**, Universidad Complutense de Madrid)
"America in Paco de Lucía's Compositions: An (Ethno)Musicological Approach to Some of his
(Re)Interpretations and Performances"

Conclusion: 5:45 – 6:00

Paths towards the future, a panel discussion moderated by Miguel Marín

7:00pm : An Evening with Rafael Riqueni



7:00pm

Rafael Riqueni - *NERJA*

Elebash Recital Hall, CUNY Graduate Center - 365 Fifth Avenue at 34th St
<https://www.gc.cuny.edu/public-programs> Tel. 212 817-8215, **Tickets start at \$35** (fees included)



Paco de Lucía and Sabicas (New York, 1973). Photo : Candice Bevier



Left to right: Pepe de la Isla, Mario Escudero, Pedro Cortés Sr., Rafael "El Negro," Paco de Lucía (New York, 1965).
Courtesy of Estela Zatanía

BIOGRAPHIES & ABSTRACTS

ANDRÉANA CORTÉS-HEREDIA is a third generation Spanish Gypsy-American, the daughter of Enrique Heredia



– one of the members of the flamenco troupe, La Familia Heredia. Enrique Heredia was an active guitarist for many flamenco artists of his era, most notably for José Greco. Andréana has played guitar for flamenco dance companies and schools within the Minneapolis-St. Paul metropolitan area, primarily for Zorongo Flamenco and Anda Flamenco, as well as performing at various popular venues in the Twin Cities area. In 2016, she graduated from the University of St. Thomas, St. Paul, MN with B.A. in flamenco and classical guitar with Tony Hauser, and composition with J. Anthony Allen. She performs as a flamenco guitarist and singer in Flamenco Fantasy Dance Theatre, founded by her uncle, Rene Heredia, principal guitarist for the legendary Carmen Amaya.



PEDRO CORTÉS comes from a family of Spanish Gypsy guitarists and began his studies with his father, Pedro Cortés Sr., and the esteemed flamenco guitarist Sabicas. Having toured professionally since the age of 17, he is known internationally as a soloist and composer. He has toured and performed with illustrious flamenco artists such as José Greco, Farruquita, La Tati, Merche Esmeralda, Manolete, and Lola Flores, and with several major opera companies. He has composed for major theater productions from New York's Joyce Theater to the Teatro Albeniz in Madrid, as well as for film and television, and has published two books on flamenco. He is artistic director of his own flamenco group, and also Musical Director of Palo Seco. Mr. Cortes is a third-generation

flamenco guitarist and uses the experience passed down to him by his family to maintain the purity of flamenco while creating new compositions.



K. MEIRA GOLDBERG is a flamenco performer, choreographer, teacher, and scholar. In 1980s Madrid, she performed nightly in flamenco tablaos alongside artists such as Antonio Canales, Arturo Pavón, El Indio Gitano, and Diego Carrasco. In the US, she was first dancer with Carlota Santana, Fred Darsow, and Pasión y Arte. Since going grey, she has instigated and collaborated on a number of books, exhibits, and international conferences. Her monograph, *Sonidos Negros: On the Blackness of Flamenco* (Oxford University Press, 2019), won the Barnard Hewitt Award for best 2019 book in theatre history or cognate disciplines, as well as Honorable Mention for the Sally Banes Publication Award for best exploration of the intersections between theatre and

dance/movement, both from the American Society for Theatre Research.



RENÉ HEREDIA is one of the foremost flamenco guitarists of today performing as a solo guitarist and guest artist. He has performed with many illustrious flamenco artists, including the legendary Carmen Amaya. He has recorded multiple albums, and has produce award winning shows, most notably for Flamenco Fantasy Dance Theatre (1968–2021) and performed around the world. Maestro Heredia is a direct descendant of the “gitano flamenco puro” traditions as passed down to him by generations of his Gypsy family which hail directly from Granada, Spain. His father, a pure Spanish Gypsy, taught his impressionable young son the intricacies and elegance of the rich form of expression. Everything he learned about the flamenco art, its history, and the people was passed on to him by his father, and later instilled by his mentors, Carlos

Montoya and “El Rey de Flamenco,” Sabicas, flamenco guitar virtuoso. As a performer, teacher, choreographer,

mentor, and recording artist, Maestro Heredia is credited with bringing flamenco to Colorado and has received numerous awards, including the Governor's and Mayor's Awards for Excellence in the Arts.



LIDIA HERNÁNDEZ-TAPIA is a PhD Candidate in Latin American, Iberian, and Latino Cultures at The Graduate Center, CUNY. Her doctoral research examines the cultural production of the Cuban diaspora in New York in the first half of the 20th century. She earned her BA in Journalism from the University of Havana, and an MA in Journalism from the Craig Newmark Graduate School of Journalism. Currently, she serves as the Administrative Director at the Center for Latin American, Caribbean, and Latino Studies (CLACLS).



BENJAMIN LAPIDUS is a Grammy-nominated musician who has performed and recorded throughout the world as a bandleader and supporting musician. As a scholar he has published widely on Latin music. He is a professor at John Jay College of Criminal Justice and The Graduate Center, CUNY. His new album and 9th as a bandleader is titled *Blues for Ochún* (2023) and features Lapidus playing the Warr guitar, a touch style instrument. Lapidus' 2021 book, *New York and the International Sound of Latin Music, 1940-1990* (University Press of Mississippi) remains in the top 50 salsa books on Amazon and has become a popular reference text for scholars and fans of Spanish Caribbean music in New York.

“Entre dos aguas: An Examination of Paco de Lucía’s musical connections to the Americas” - Throughout his illustrious career, Paco de Lucia added a number of musical innovations to flamenco performance practice. Many of these concepts came from beyond Spain and a number of these them came directly from the Americas, such as the incorporation of the Peruvian *cajón*, jazz conventions, and other musical elements. Additionally, a number of musicians from throughout the Americas performed alongside Paco de Lucia in his ensembles and/or collaborated on his recordings. Some of these musicians include Rubem Dantas (Brasil), Rafael Rabello (Brasil), Djavan (Brasil), Chick Corea (USA), Alain Pérez (Cuba), Oscar D’Leon (Venezuela), Jerry González (Puerto Rico/United States), Al Dimeola (United States), and others. Through an analysis of interviews, recordings, performance videos, and musical transcriptions, this paper explores particular musical concepts and individuals from the Americas that connect the region and its music to Paco de Lucia.



DAVID LEIVA is a composer, guitarist, and musicologist. He studied classical and flamenco guitar in Barcelona, completed an MA in music research (UNIR), and is currently a research candidate at UCM with a PhD thesis on Paco de Lucía’s music from an (ethno)musicological perspective. Leiva is director of the Institut Flamenco de Barcelona, teacher in Taller de Músics and artistic director at Barcelona’s Flamenco festival, Ciutat Flamenco. He is the official transcriber for Paco de Lucía’s music: *Antología de falsetas* (2014), *Siroco* (2014), *Zyryab* (2016), *Luzia* (2017), *Duende Flamenco* (2018), *Solo quiero caminar* (2019), *Cositas buenas* (2020), and *Canción andaluza* (2023). He has also transcribed the music of Camarón (2009), Enrique Morente (2011), and Sabicas (2012). He has published over eighty books, flamenco guitar methods, etc. As a composer and arranger, Leiva has produced performances such as *Rojo sobre negro* (2005), *Combo flamenco* (2010), *Fuente Victoria* (2012), *Morente & Roach in memoriam* (2020), *Suite de Lucía* (2021), and *Suite de la Isla* (2022).

Photo: Joan Cortés i Benages/PhF&I



PACO BETHENCOURT LLOBET is a musicologist, guitarist and lecturer at Complutense University Madrid. He is the Coordinator of jornadas-seminarios de flamenco UCM, www.ucm.es/flamenco. He studied at University of Granada (2003) before completing an M.A in Ethnomusicology (2004) at the University of Maryland and a PhD on contemporary flamenco guitarists at Newcastle University (2011). His research and publications are mainly focused on *Nuevo Flamenco*, from *Enrique Morente and Paco de Lucía's Legacy* (2019) to young electro-flamenco producers (2020). He has coordinated and edited articles about flamenco performance spaces, past and present (COVID times) for *Cuadernos de Etnomusicología* (2023), and about Gerardo Núñez for *Revista de Flamencología de la Cátedra de Flamencología de Jerez*. He is involved in the research project MADMusic and LexiMUS, linked to ICCMU, and

has participated in international conferences such as IASPM in Rome, México DF, Havana, Liverpool, Kassel, and Tokyo. In addition, he has recorded and produced the albums *Electroflamenko* (2007), *Mirar atrás* (2015), *Mundos* (2017), *Alchemy on the Air* (2019), *Canarios y Flamencos* (2020), *Por la Palma* (2021), *Concierto solidario con Ucrania* (2022), a Benefit concert for earthquake survivors in Turkey and Syria, and *Acto in memoriam: Gerardo Arriaga* (2023), performing in Argentina, Germany, México, Portugal, Spain, and the UK.

“America in Paco de Lucía’s Compositions: An (Ethno)Musicological Approach to Some of his (Re)Interpretations and Performances” - The relationship between Paco de Lucía and America started before his famous encounter with Sabicas in New York City. Bearing in mind the early recordings that Paco de Lucía’s family had at home, and the flamenco “*cantes* that were previously American songs” (Núñez 2021), Ramón de Algeciras and Paco de Lucía recorded repertoire from Spanish America in some of their early duo albums (1967–1969), which would be an essential influence on their future compositions. Based in Madrid, Paco de Lucía learned bossa nova harmony from his neighbor and collaborated with jazz artists. Recording with them would expand not only his music compositions, but also contemporary flamenco language (as was also the case with Victor Monge “Serranito” and Manolo Sanlúcar). Paco de Lucía has been researched by countless anthropologists, journalists, poets and other specialists in flamenco, but his compositions have not been researched in depth. During the process of transcribing most of Paco de Lucía’s albums (David Leiva 2014–2023), contrasting the ones with Spanish American repertoire (from Argentina, Brazil, Chile, Cuba, USA, México, Paraguay, Perú, Venezuela, and those related to jazz) helped us to understand his later compositions. In addition, in this presentation we will share some of our fieldwork carried out with musicians who were part of those performances (Carles Benavent, Jorge Pardo, Pepe de Lucía and Rubén Dantas) in Ciutat Flamenco Festival in Barcelona.



LOURDES LUQUE is the head culture critic at Cadena Ser. Radio has always been her natural medium. She is from Córdoba, based in Sevilla. Her voice has been familiar for two decades to music radio listeners and to all of Andalucía, whom she invites every Sunday to enjoy culture in the program she directs and presents, “Agenda cultural de Andalucía” on Cadena Ser. Her smile is also well-known and beloved for television viewers, in appearances first on Localia Tv and currently on 7Tv Andalucía, where she interviews and participates in cultural gatherings in the program *Acento Andaluz*, directed by Fernando Pérez Monguió. She writes for the *Correo de Andalucía*, and has also served as a presenter at numerous institutional events, concerts, musical galas and award ceremonies.

“THE Inextinguishable Inspiration of a Virtuoso.” Paco de Lucía’s ability to fuse flamenco elements with other genres made him unique. His virtuosity and innovative focus prompted pop musicians to explore new sonic ideas. His mastery of the guitar and his openness to experimentation left an important mark on the Spanish music scene, as an inspiration for not only musicians today for future generations. His music has influenced the innovative fusions for artists all over the world, a musical adventure

which joined him with jazz, bossa nova, blues, Arabic music, and even pop and rock. The Andalusian genius seduced many musicians, leaving a mark on his musical collaborations which both gave flamenco a new dimension and jazz and pop a new flamenco air.



MIGUEL MARÍN founded the Flamenco Festival in 2001 in New York City, and it is now the largest platform for flamenco in the international cultural scene, reaching audiences of more than 1.6 million people and presenting more than 140 companies in 1250 performances. The Flamenco Festival has showcased the leading names of today, from world renowned artists and icons of traditional flamenco, to the most innovative, emerging young stars of dance and music in this genre, such as Sara Baras, María Pagés, Carmen Linares, Eva Yerbabuena, Estrella Morente, Vicente Amigo, Miguel Poveda, Manuela Carrasco, Israel Galván, Rocío Molina, Manuel Liñán, Olga Pericet, Rocío Márquez, María Terremoto, Jesús Carmona, and Rosalía,

as well as geniuses that are not anymore among us, such as the great masters Paco de Lucía and Enrique Morente. Flamenco Festival has brought some of the finest flamenco creations to theaters in 112 cities around the globe, making flamenco a regular ingredient of the seasons of the most prestigious theaters of the world, such as London Sadler's Wells (which has hosted this annual festival since 2014), Carnegie Hall and NY City Center in New York, Arsht Center in Miami, Walt Disney Concert Hall in Los Angeles, Boston Opera House, Sydney Opera House, National Performing Arts Center in Beijing, Stanislavski Theater in Moscow, Bunkamura in Tokyo, and Esplanade in Singapore, among many others. In 2012 Flamenco Festival created the residency program 'In Progress' presenting 19 projects in New York, Miami and London. It is now expanding to other cities in Spain with the pioneer 'glo-cal' creative labs hosted in 2022 in Torrox (Malaga). This program has the purpose of expanding the creative horizons of flamenco through experimentation and self-inquiry, understanding the arts as a tool for individual and social transformation.



JOHN MOORE (Ph.D., Linguistics, 1991, UC Santa Cruz) has been on the UC San Diego Linguistics faculty since 1992. His research has been in the areas of theoretical syntax, lexical semantics, and Spanish linguistics, with recent work on the syntax of Moro (central Sudan) and Spanish, as spoken in the San Diego-Tijuana border region. Since 2018, Moore has served as UC San Diego's Dean of Undergraduate Education. Previous administrative positions include department chair and provost of John Muir College. Outside academia, Moore has played flamenco guitar semi-professionally for over 50 years, with extended periods studying and performing in Spain. He has released two solo CDs: *Cinfución* (2008) and *Amordediosero* (2020). Moore has published on flamenco topics, including several articles and an annotated translation of José Luis Ortiz Nuevo's classic *Mil y una*

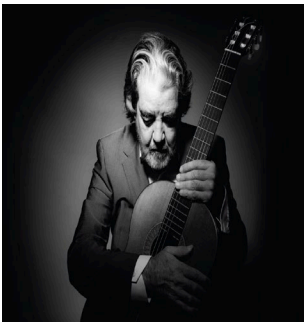
historias de Pericón de Cádiz (*A Thousand and One Stories of Pericón de Cádiz*).

“Pan-American contributions to flamenco - the role of Paco de Lucía” - This talk looks at two twentieth century influences, from Latin and North America that have helped shape flamenco. Paco de Lucía's music has participated in these traditions and has incorporated new American elements. Pan-Latin popular music, through the music industry and cinema (e.g., Mexican Cine de Oro), has been popular in Spain and provided material for the *cuplé* tradition (e.g., in Utrera - Fernanda, Bernarda, and Bambino). After the Spanish Civil War, North America became a major locus for professional flamenco. Major dance companies and concert guitarists developed their art in New York and other major U.S. cities. Thus, much of flamenco's theatrical tradition emerged from North America. Both of these trends influenced Paco de Lucía. Two early recordings with his brother featured Latin American favorites. His *bulerías* chord voicings may show bossa nova influence. Paco's U.S. tour with José Greco was fundamental in his development, with Sabicas and Mario Escudero becoming important mentors. Paco later incorporated Latin and North American elements in novel ways. His “discovery”

of the cajón has forever changed the way flamenco is performed. His collaboration with jazz artists (e.g., Al Dimelola and John McLaughlin) was a major factor in the 'jazzification' of modern flamenco. Thus, the *ida y vuelta* aspect of flamenco continued throughout the twentieth century, with Paco de Lucía a major exponent of this fusion.



ANTONI PIZÀ has taught music for almost thirty years at The City University of New York. He is currently the Director of the FOUNDATION FOR IBERIAN MUSIC at the Barry S. Brook Center for Music Research and Documentation of the Graduate Center, CUNY. At the FOUNDATION, he has curated more than five hundred events including conferences and symposia, book and record presentations, exhibitions, concerts, talks, and seminars. He has authored or co-edited nineteen books in English, Spanish, and Catalan, including *Listening to the World: A Brief Survey of World Music* (Pressbooks, 2023) and *The Way of the Moderns: Six Perspectives on Modernism in Music* (Brepols, 2022).



RAFAEL RIQUENI, from the Triana neighborhood of Sevilla, has been acclaimed as one of the greatest masters of flamenco guitar. At the age of 12, he gave his first performances as a soloist, and, at 14, he won the two main national guitar awards: the Ramón Montoya Prize in the VIII Córdoba Competition and first prize in the VI National Competition of Jerez. Renowned for his distinctive style filled with novel harmonies and compositional concepts, he has appeared at Spain's major flamenco festivals and toured internationally. His brilliant recordings, which make up one of the most praised discographies in flamenco, include the recent Latin Grammy-nominated *Herencia*, presented in the last edition of Flamenco Festival NY. He now presents *Nerja*, a project that completes his trilogy of Andalusian music after *Suite Sevilla* (1993) and *Parque de María Luisa* (2017), which were inspired by the caves located in Southern Spain. The piece includes flamenco and compositions that draw on the Spanish classical music of the 20th century (Falla, Albéniz, Turina and Granados).



JUAN JOSÉ TÉLLEZ RUBIO was born in Algeciras, in 1958. He is the author of numerous books of poems, short stories, and essays. He practices journalism in the press, radio, television, and digital publications, and has received numerous literary and professional awards. In 1994 his book *Paco de Lucía. Retrato de familia con guitarra* appeared. Ten years later, he published *Paco de Lucía, en vivo* (Plaza Abierta, 2003) and, in 2015 he completed his trilogy about the guitarist from Algeciras with *Paco de Lucía, el hijo de la portuguesa* (Planeta). He has curated several exhibitions: *Paco de Lucía, así que pasen 60 años* (2007, Instituto Andaluz de Flamenco), *Paco de Lucía, Fuente y Caudal* (2014, XVIII Bienal de Arte Flamenco de Sevilla), and *Memories of Paco* (Google Arts & Culture, Google Foundation). During Paco's life, Téllez Rubio conducted more than twenty interviews with the musician, with whom he maintained a close relationship. He was a consultant for the Centro de Interpretación de Camarón de la Isla in San Fernando (Cádiz). He has participated in numerous seminars, written books, and supervised recordings on Paco de Lucía.

"Paco de Lucía, made in the USA" - The youthful memory of Francisco Sánchez Gomes kept two crucial memories of New York. First, New York was the city where Sabicas, who had taken refuge there for decades without speaking a word of English, counseled him not to perform other people's *falsetas* (guitar melodies), but only his own. Second, New York was also where *The New York Times* gave him a devastating review – well-

founded criticism which ultimately helped him become a better musician. Paco de Lucía traveled to the US on numerous occasions, and the rudiments of English that he had learned from his father grew during his first tour with José Greco. There would be later US chapters: his collaborations with musicians such as Carlos Santana, Al Dimeola, Larry Coryell, and Wynton Marsalis. Some of Paco's live recordings were recorded in New York, such as *Friday and Saturday Night in San Francisco* and *Live in América*. Donn Pohren, his first biographer, was American, and Paco Sevilla wrote from the United States one of the best portraits of this universal artist.



ESTELA ZATANIA began studying flamenco singing and guitar at the age of 11, eventually touring with the José Greco Company as the group's singer before moving to Spain in 1971. After a decade singing for dance companies and in tablaos, she formed a traditional flamenco group that maintained an intense schedule through the year 2000. In 2001, after writing for various specialized publications, she began writing for DeFlamenco.com. In 2003 she was awarded a research grant from the Spanish government, and the resulting work, *Flamencos de Gañanía*, was voted best flamenco book of 2007. In 2004 she received Spain's National Prize of La Unión for Flamenco Journalism, and the following year, the same recognition went to DeFlamenco.com. Founding member of the cultural forum "Morón 2004", she was a regular panel member of the flamenco radio program *Los Caminos del Cante* for 10

years and contributing writer for print publications such as *Voz de Cádiz*, *Acordes de Flamenco*, *Nueva Alboreá* (official publication of the Spanish Cultural Ministry), *Sevilla Flamenca*, *Alma100* and *El Olivo* among many others. She has collaborated on such books as *Flamenco Project, una ventana a la visión extranjera*, *Cañeta de Málaga* and *100 Years of flamenco in New York*. Settled in Jerez, she has been guest speaker at flamenco festivals in Albuquerque, Miami, Amsterdam, New Delhi, Buenos Aires, Nimes and Mont-de-Marsan (France), the Bienal de Sevilla, Festival de Jerez and numerous flamenco associations (peñas) throughout Spain. She is currently a bilingual contributing writer for the digital resource *Expoflamenco*.

Symposium Organizers

The collaboration between Resident Scholar **K. Meira Goldberg** and **Antoni Pizà**, Director of The Foundation for Iberian Music, began in 2014 with the spark of an idea for organizing a conference on the fandango. “Spaniards, Indians, Africans and Gypsies: The Global Reach of the Fandango in Music, Song, and Dance,” was held at the CUNY Graduate Center on April 17-18, 2015. Bringing together 50 presenters from Europe and the Americas, the conference explored the fandango as a *mestizaje*, a cultural hybrid, with manifestations throughout the Spanish-speaking world, represented on stages from the Metropolitan Opera to community centers in East L.A., to flamenco festivals in Spain, to communal celebrations in rural Mexico. Bilingual conference proceedings are published in *Música Oral del Sur* (vol. 12, 2015), a peer-reviewed Spanish journal, and all English proceedings from Cambridge Scholars (2016). A second conference in the series, co-organized with Walter A. Clark, Director of the Center for Iberian and Latin American Music at the University of California at Riverside, was held at UCR on April 6-7, 2017, yielding an anthology of 28 articles: K. Meira Goldberg, Walter Clark, and Antoni Pizà, eds., *Transatlantic Malagueñas and Zapateados in Music, Song and Dance: Spaniards, Natives, Africans, Roma* (Cambridge Scholars Publishing, 2019). On Oct. 15–16, 2018, Goldberg and Pizà presented a two-day conference and performance festival, *The Body Questions: Celebrating Flamenco’s Tangled Roots*, jointly hosted by FIT and the CUNY Graduate Center; an anthology of 20 articles, *Celebrating Flamenco’s Tangled Roots: The Body Questions* is published by Cambridge Scholars (2022). The third conference in the fandango series, co-organized with Clark and scholars Rafael Figueroa, Raquel Paraíso, and Jessica Gottfried, was held at the Instituto Veracruzano de la Cultura in Veracruz, México on April 11 – 13, 2019. An edited volume of bilingual conference proceedings is published in *Música Oral del Sur* (vol. 17, 2020).

The symposium *Paco de Lucía and the Americas* is the sixth collaboration with Miguel Marín and the Flamenco Festival. On March 9, 2016, together with the King Juan Carlos Center at New York University, and María Josefina Saldaña–Portillo, Director of Undergraduate Studies and Professor in the Department of Social and Cultural Analysis at New York University, the trio organized “Beyond Sorrow: Rethinking Flamenco for the 21st Century,” a round table conversation with flamenco singer Marina Heredia, dancer/activist Paloma McGregor, and actor/theater scholar Sebastian Calderón exploring the place of suffering, and indeed of the past, in the future of flamenco. On March 22, 2018, Goldberg, Pizà, and Marín presented “Weaponizing Flamenco: The Body as Agent for Social Change” at the New York City Center, with dance historian Constance Valis Hill, singer Emel Mathlouthi, and flamenco artists Juan José Suárez Salazar, “Paquete,” Naike Ponce, and Arielle Rosales. On March 23, 2018, they presented “Musical Dynasties: A Conversation with the Habichuela and O’Farrill Clans” at the CUNY Graduate Center, a conversation between the renowned Pepe Habichuela, patriarch of the Habichuela family of guitarists from Granada, Spain, and Grammy-award winning pianist and composer Arturo O’Farrill, the son of the late Chico O’Farrill, the renowned Cuban musician and seminal creator of Latin jazz. An international symposium, *Flamenco in the United States: From the Modernist Vanguard through the Twenty-First Century*, was to be held at the CUNY Graduate Center on Mar. 27, 2020, but was unfortunately cancelled due to COVID. Goldberg and Pizà have also organized several book presentations at the Graduate Center; on Mar. 15, 2024, Peter Manuel will present his new book, *Flamenco Music: History, Forms, Culture* (University of Illinois Press, 2023) on March 15th, 2024, at The Segal Theater.

Special Thanks: Karen Sander, Jimmy Cok and Tim Ellis, Office of Public Programs

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