

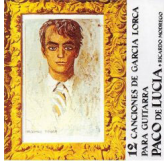
## Paco De Lucia - 12 canciones de García Lorca para guitarra (1965)

Written by bluelover

Friday, 02 July 2010 15:37 - Last Updated Wednesday, 26 February 2014 15:52

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## Paco De Lucia - 12 canciones de García Lorca para guitarra (1965)



1. "Zorongo Gitano" 2:56
2. "Sevillanas del Siglo XVIII" 3:09
3. "Las Morillas de Jaén" 2:53
4. "Anda Jaleo" 4:00
5. "Los Mozos de Monleon" 3:00
6. "Los Reyes de la Baraja" 2:50
7. "Los Cuatro Muleros" 2:48
8. "Nana de Sevilla" 3:08
9. "Café de Chinitas" 3:46
10. "El Vito" 2:51
11. "Los Peregrinitos" 3:30
12. "Las Tres Hojas" 2:26

Paco de Lucía – Flamenco guitar  
Ricardo Modrego – Flamenco guitar

Paco de Lucía arregla e interpreta las canciones recopiladas por Federico García Lorca: tonadillas, bulerías, jaleos y seguidillas. Originalmente grabado en 1965, cuando sólo tenía 18 años. Reeditado en 2002 con una remasterización del sonido. El disco recoge las principales canciones populares recopiladas por García Lorca: Con la colaboración de el guitarrista Ricardo Modrego, con quien Paco de Lucía realizó numerosas giras entre los años 1962 y 1964.  
---flamenco-world.com

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This recording dates from 1965, when Paco de Lucía was 16. It is not Flamenco; rather, it is arrangements of Andalusian folk tunes, which is not the same thing.

Lucía at that point had been recognised as a child prodigy (which is why he had a recording contract), but he was not yet what he was to become later; this was eight years before the hit "Entre dos aguas" whose massive success was the pivotal point in his career.

So what he recorded then was dictated by the record company, with the predictable results: albums ranging from tedious pot-boilers to minor masterpieces. Several of them consisted of duets with the guitarist Ricardo Modrego — which is probably the latter's major claim to fame as far as the world outside Spain is concerned. The best of the bunch of Paco's early recordings for my money is Canciones andaluzas para dos guitarras with his brother Ramón de Algeciras, which did (I believe) appear briefly on CD, but now seems to be available only on MP3.

The present album is somewhere in the higher end of the spectrum; the tunes, rescued from obscurity in the 1930's by Spain's best-known poet, are familiar to every Andalusian, and close to the guitarists' native idiom. Lorca was of course a pianist. The arrangements for two guitars are imaginative and good, aided by possibly the best stereo separation I've heard.

Perhaps surprisingly, and certainly unfortunately, however, on this album Modrego appears the better player. The reason is that Lucía plays a guitar with a rattle on the first string that varies from merely annoying in the lower reaches of the fingerboard to excruciating at the 15th fret (which is used more often than you might think, e.g. on El Vito). ---Paul Magnussen, amazon.com

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