Introduction

You either like flamenco music or you don’t. You either have the fire in your bones or you don’t. The virtuoso guitar, the clapping palms, the hard slapping shoe heels, and the clicking steel-tipped toes. The intense, the immense emotion. Go there and give it a listen.

It helps to see the dancers that go with it. The rigid, no nonsense, yet supple movements. The facial expressions. The audacity of it. The stamina and the force. It’ll knock you out and you’ll get up and ask for more.

Three flamenco pieces listed below are new flamenco or modern flamenco, which is a derivative of traditional flamenco combining flamenco guitar virtuosity in musical fusion with other styles such as jazz, rumba, Latin, Middle Eastern, or even rock. The flamenco purists abhor this derivative form, but new flamenco appeals to the younger generation.

The majority of the Spanish cave-inspired music can be grouped neatly into two genre of music: Spanish Celtic and Flamenco. The Celtic music in many cases was inspired by real caves in the northwestern portion of Spain whereas the Flamenco music is nearly always related in some way with the artificial nightclub caves of Sacromonte outside Granada (with the exception of “Cueva del Gato” by Paco de Lucia) in southeastern Spain.

Ref: Flamenco, (in Spanish), Wikipedia & (in English), Wikipedia
New Flamenco, (in Spanish), Wikipedia & (in English), Wikipedia

WD-ES-FLA1  United States 1994
CAVES OF SACROMONTE *
WD – Traditional – Flamenco – Instrumental
Comp: Fred BENEDETTI
Rts: Network Production Music Pub. (BMI)
Perf: Fred BENEDETTI
& George SVOBODA (guitars)
Prod: Fred Benedetti & George Svoboda
Prod. Co: SBE Records
Rec. Date: Summer 1994
Rec. Co: Gandharva Studios; San Diego, CA
Time: 4:47
CD: SCIRCOCCO – DESERT WIND
    SBE CD 2002  (Tk 4)
Notes: The caves that inspired this very traditional Spanish guitar piece may well be the Gypsy caves in Granada, Spain.
In the hill across from the Alhambra in Granada many habitation caves were carved out of the conglomerate rock. Some of them were originally shelter caves that were enlarged. Among those stretched out along the Camino de Sacromonte many were converted into nightclubs for performances of flamenco dances. In 2007 there were seven flamenco nightclub caves open to the public, starting from the town and proceeding northeast these were: Cueva de los Tarantos, Cueva de los Amayas, Cueva La Fragua, Cueva de La Rocío, Cueva La Zingara, Cueva Curro, and Cueva de Maria La Canastera.

(See also under New Age “Sacromonte Caves” 1996).

Ref: Barrio del Sacromonte, Flamenco, Cuevas, (in Spanish), grenadadirect
Cuevas de Sacromonte, Maria “La Canastera,” granadainfo
Cuevas de Sacromonte, Photos, Google.fr
Phares, Heather n.d., Benedetti & Svoboda, Biography, Allmusic
Sciccoo Desert Wind, Benedetti & Svoboda, Allmusic (► AUDIO SAMPLE)
Sciccoo Desert Wind, Caves of Sacromonte, ArtistDirect (► AUDIO SAMPLE)

WD-ES-FLA2 United States 2001
CUEVA
WD – Flamenco – Instrumental
Comp: Emilio CASTILLO
Perf: Emilio CASTILLO (guitar)
Prod. Co: Strum Records Ltd.; Laguna Beach, CA
Time: 5:05
CD: THE MIDNIGHT DANCE
Orchard 801086 (Tk 3)
Notes: A 30-second audio clip had classic flamenco guitar.
Probably inspired by one of the Flamenco nightclubs.
Ref: Emilio Castillo, The Midnight Dance, Allmusic
Emilio Castillo, The Midnight Dance, Amazon (► AUDI SAMPLE)

WD-ES-FLA3 Spain 1976
CUEVA DEL GATO *
WD – Flamenco – Rondeña – Instrumental
Comp: Paco DE LUCIA (1947-)
[aka. Francisco Sánchez Gómez]
Arr: J. Torregrosa
Perf: Paco DE LUCIA (guitar)
Ramón de Algeciras (2nd guitar)
Prod. Co: Fonogram, S.A.; Madrid, Spain
(CD) Universal Music Co.
Time: 5:42
A. Spanish Releases:
1. LP: ALMORAIMA
   Philips 6328199 (stereo)
   12” 33rpm (Sd1 – Bd2)
2. Single 45 (from album):
   Philips 6029357 (stereo)
   7” 45rpm
3. Reissue on LP: ENTRE DOS AGUAS
   Fontana 6358071 (stereo)
   12” 33rpm (Sd2 – Bd1)
   Mercury 528 421-2 (2XCDs) (Disc 2 – Tk 9)
   Philips 526761 (Tk 10)
B. British **LP**: ALMORAIMA (1977)  
Island ILPS 9488  
C. American Releases:  
1. Reissue on Compilation **CD**: CAJA SEGUNDA EPOCA (1995)  
Polygram (?) (Tk 10)  
2. Reissue on Compilation **CD**: GOLD (2005)  
Universal International 24983 (Tk 21)  

**Notes:** A rondeña is the essence of pure flamenco and is based on music performed down through the centuries. Paco de Lucia achieved considerable success in Spain in the 1970s when he adapted his traditional style to a more modern, popular approach.  
Manuel González Ríos in Granada feels certain that this piece was inspired by the famous cave, Cueva del Gato (Cave of the Cat), which is located 7 km west of Ronda in southern Spain. Due to its large entrance near the main road the cave has been well known for centuries. (Gonzales 2007) The Hundidero-Gato Cave System with well over 7 km of mapped passage constitutes one of the most important caves in the Andalusia province.  
The 1860 oil painting by Manuel Barrón entitled, “La Cueva del Gato,” is in the Museo de Bellas Artes in Sevilla. This famous cave, located very near Benaoján, was one of the best known hideouts of bandits and smugglers in the Sierra Morena mountains during the 19th century... Of the many landscapes Barrón painted of the town of Ronda in Malaga and its surroundings throughout his lifetime, the picturesque setting of the famous Cueva del Gato was undoubtedly the artist's favourite, judging from the several known versions he painted of this impressive cave. The best known of them all is the one signed by Barrón in 1860 and housed in the Seville Museum of Fine Arts.” (Díez 2011) The Benaojan stamp is part of a set of five of the cave, which was issued during the Spanish Civil War.  

The rollicking rhythm carries a complex melody with elaborate chording in the special style of modern Flamenco that Paco created.  
The audio-video clip of this piece on **YouTube** is a studio recording closely following this recording where Paco performs the piece with Ramón backing him on second guitar.  
The complete musical notation for this guitar piece with tuning and fingering can be found at [tabulatureguitare.net](http://tabulatureguitare.net).  
Díez, José Luis 2011, Manuel Barrón y Carillo, Emboscada a unos bandoleros en la cueva del Gato, Museo Carmen Thyssen Málaga, (in Spanish), [carmenthyssenmalaga](http://www.carmenthyssenmalaga.es/support/Emb602.html) & (in English), [carmenthyssenmalaga](http://www.carmenthyssenmalaga.es/support/Emb602.html)  
Duckeck, Jochen 2011, Cueva de Gato, *ShowCaves*  
Ginés-Sesma, A., Benaojan Speleophilately, *The Speleo Stamp Collector*, n. 17, 1984, p. 4-8  
Gonzáles Ríos, Manuel 2007, Museo Andaluz de la Espeleología, Gojar, Spain, Personal communication, Mar. 3, 2007  
Manuel Barrón y Carillo, Short Bio, (in Spanish), [Wikipedia](https://es.wikipedia.org/wiki/Manuel_Barr%C3%B3n_y_Carillo)  
Paco de Luca, Biography, (in English) [Wikipedia](https://en.wikipedia.org/wiki/Paco_de_Luca) & (in Spanish) [Wikipedia](https://es.wikipedia.org/wiki/Paco_de_Luca)  
Paco de Luca, Cueva de Gato (5:48), YouTube ([COMPLETE AUDIO & VIDEO SAMPLE](https://www.youtube.com/watch?v=COMPLETE_AUDIO_VIDEO_SAMPLE))  
Tabulature guitar, Paco de Luca, Cueva de Gato, [tabulatureguitare.net](http://tabulatureguitare.net) (Complete Notation)
CUEVA DEL PÁJARO AZUL DE CADIZ

WD – Soleá – Instrumental & Vocal – Recorded in Artificial Cave
Comp: J. PÉREZ SÁNCHEZ
Perf: CANALEJAS DE PUERTO REAL
Alfonso & Manuel Labrador (vocal & guitars)
Prod. Co: Discos Vergara; Barcelona
Rec. Co: Sonoton
45: Vergara 370 UC
Spec: 7” 45rpm

Notes: A soleá dedicated and about the Cadiz nightclub, La Cueva del Pajáro Azul, located on Calle de San Juan. Soleá is one of the most basic forms or palos of Flamenco music, probably originated around Cadiz or Seville.

One critic had this to say – “Canalejas de Puerto Real, con guitarras de Alfonso y Manuel Labrador, llegó a grabar disco 45 revoluciones por minuto (single), con título de La Cueva del Pajáro Azul, en donde interpretaba unas cantiñas, rematadamente mal escritas, no ya porque rimaba azul con azul – que así rima cualquiera – sino porque al autor anónimo le hubiera servido la rima asonante: “luz” con “azul”, si hubiese situado ma cueva donde verdaderamente estaba (Costa de la Luz), toda vez que la ubicó en Francia.” (Osuna García 2015)

[Canalejas de Puerto Real, with guitars by Alfonso and Manuel Labrador, came to record a record of 45 revolutions per minute (single), with the title of La Cueva del Pajáro Azul, where he sang some cantiñas, totally badly written, not because he rhymed blue with blue – that's how anyone rhymes – but because the anonymous author would have served the assonating rhyme: "light" with "blue," if I had located the cave where he really was (Costa de la Luz), every time he placed it in France.]

The lyrics only mention the cueva twice: in the beginning of the first stanza and again the first few verses of the third stanza. The error regarding placing the Cueva del Pajáro Azul in France appears in the first verses of Stanza 3 –

1. La costa mediterránea
   Vigilada siempre está
   Pera evitar contrabando
de Tánger y de Gibraltar
   Siempre hau infiltraciones
   Que no se pueden evitar.
   Migox (?), embarcaciones
   Arribadas en Picamar
   Y este cueva remota
   Kumada (?) El Pájaro Azul.

The Mediterranean coast
Guarded is always
To avoid contraband
of Tangier and Gibraltar
There are always infiltrations
That cannot be avoided.
??, boats
Arrivals in Picamar
And this remote cave
?? the Blue Bird.

2. En Cádiz, en la Costa Azul
   y en la calle de San Juan
   en Cádiz, en la Costa Azul
   junlito (?) a la Catedral:
   la Cueva del Pájaro Azul.

In Cádiz, on the Cote d’Azur
and in the street of San Juan
In Cádiz, on the Cote d’Azur
?? to the Cathedral:
the Blue Bird Cave.

Full Lyrics of song
WD-ES-FLA5 United States 2001

CUEVA EL PRINCIPE
WD – New Flamenco – Instrumental
Comp: José Luis VALLE (Fajardo)
Rts: Nara Music Inc. & Guitadora Music (BMI)

Perf: CHUSCALES (guitar)
Bernardo Parrilla (violin)
Camilo Edwards or Julio Blasco
or Fernando Villar (bass)
Rodney de Assis & José Galicia (percussion)

Prod: Chuscales
Prod. Co: Narada Productions Inc.
Rec. Co: Estudios Recording Subsonic; Madrid
Liner Notes: Chuscales
Time: 5:36

CD: MIDNIGHT IN MADRID
Narada World 72438-50775-2-4 (Tk 4)

Notes: This is new flamenco piece, which has three or four short violin breaks that seem entirely out of place with the spirit of this music. The 30-second audio clip has whirring bass sounds and a few guitar chords that give little idea of the overall piece.

Ref: Chuscales, Biography, chuscales
Chuscales, Midnight in Madrid, CDUniverse (◄AUDIO SAMPLE)

WD-ES-FLA6 Spain 1996

LAS CUEVAS
WD – New Flamenco – Arab – Vocal & Instrumental
Mus: (Traditional) Faín S. DUEÑAS
Lyr: Benjamín ESCORIZA (LY-WD14)
Arr: Faín S. Dueñas

Perf: RADIO TARIFA
Benjamín Escoriza (vocal & clapping)
Faín S. Dueñas (banjo, chiquistsi, & percussions: derbuka, dyembe, & tar)
Vincent Molino (ney – cane flute)
Peter Oteo (electric bass)
Joaquín Ruiz (flamenco dancer)

Prod: Faín S. Dueñas & Vincent Molino
Prod. Co: BMG Entertainment Spain S.A.
Time: 5:07

CD: TEMPORAL
Ariola 74321 42290 2 (Tk 2)

Notes: Radio Tarifa is a fusion world music group that combines several different styles including flamenco, Arab, Andalucian, German medieval, and Sefardic music. This piece opens with a banjo intro and eases into the lyrics backed by Arab percussions. A cane flute, the ney, originally from ancient Egypt
plays a hoarse-sounding break. Following more lyrics, the percussions return in force and then a wild flute solo creates a fevered atmosphere.

The lyrics mention the "cuevas de Graná." There is the town of Granada in Galicia in northwestern Spain or this could be a short way of referring to Granada. A transcription of the complete lyrics in Spanish can be found on more than one Website, but a few words in this transcription were very difficult to translate (see LY-WD14).

Ref: Las Cuevas, Radio Tarifa Lyrics, allthelyrics
Radio Tarifa, Official Website, Our Music, radiotarifa
Radio Tarifa, Temporal, Stanza 5, Amazon (➤AUDIO SAMPLE)
Radio Tarifa, World Music Group, enotes

WD-ES-FLA7 Spain 1976
CUEVAS DE LA JOYA
WD – Flamenco – Rumba – Instrumental
Comp: Miguel DE LA VEGA CRUZ
Rts: Universal Music Spain
Perf: EL NIÑO MIGUEL (guitar)
(guitar & percussion)
Prod. Co: Universal Music Spain; Madrid
Liner Notes: José Manuel Gamboa & Ángel Álvarez Caballero
Time: 2:58
1. Original LP: DIFERENTE
   Fontana 6328206 (stereo)
   12" 33rpm
2. Reissue on Compilation CD: EL FLAMENCO ES UNIVERSAL (2001)
   Universal 0044001625626 (2XCDs) (Disc 2 – Tk 6)
   Universal International 9866967 (Tk 6)
Notes: The title could be translated as "Jewel Caves" or "Treasure Caves." Perhaps this was inspired by artificial caves. It's a lively piece with elaborate guitar runs that fades at the end.

There are two YouTube audio-video samples: one (3:16) has a short intro followed by shots of Miguel performing on guitar (most of which are out of sync with the piece) and another (2:57) a montage of shots showing the red gravelly terrain in the Conquero of Huelva around the Odiel estuary.

El Niño Miguel, Cuevas de la joya (3:16), YouTube and (2 :57) YouTube (➤COMPLETE AUDIO & VIDEO SAMPLES)

El Niño Miguel, Diferente, 2006, musicme (➤COMPLETE AUDIO SAMPLE)
Vergillos, Juan n.d., Niño Miguel – El guitarrista herido, deflamenco

WD-ES-FLA8 Spain 2001
CUEVAS DE LINARES
WD – Flamenco – Rumba – Instrumental
Comp: Luis LINARES
Perf: EL TIBERON FLAMENCO
   Luis Linares (guitar)
Prod. Co: El Tiberon Flamenco
Time: 3:52
CD: CANELA DULCE
   El Tiberon Flamenco (?) (Tk 2)
Notes: A traditional flamenco tablao guitarist with Afro-American percussions. Luis was born "into a gypsy family with a long and accredited tradition in flamenco… All the song (sic) on Canela Dulce were
written by Luis between 1997 and 1999. Most of the songs on this CD were inspired in Spain, where he has also performed and absorbed new techniques and ambiente (ambiance).” (Anon. n.d.)
A flamenco nightclub run by Luis Linares might have inspired this piece.
Ref: Anon. n.d., El Tiberon Flamenco, Canela Dulce, fearofablankplanet
El Tiberon Flamenco, Canela Dulce, thelyricarchive

Mónica Hildago – Museo del baile flamenco, Seville – March 1, 2015 – Photo D. Brison

WD-ES-FLA9 Spain 1965
CUEVAS GITANOS
WD – Flamenco – Tanguillo – Vocal & Instrumental
Comp: Eugenio CARRASCO & Gonzáles MATÉ
Perf: JARRITO [aka. Roque Montoya Heredia] (vocal)
Juan Carmona (guitar)
Prod. Co: Discos Columbia S.A.; San Sebastián
Time: 1:40
EP: JARRITO
    Columbia SCGE 81 090
    7” 45rpm (Sd 1 – Bd 2)
Notes: The title translates as the “Gypsy Caves,”
It was not possible to transcribe the lyrics, but the first stanza refers to “Sacromonte” and a fiesta at the “cueva gitana.”
Jarrito is accompanied here by guitar, clapping and gypsy calls.
Ref: Roque Montoya Heredia, Bio (in Spanish), vintagemusic

WD-ES-FLA10 Germany 1987
LAS CUEVAS DE SACRE MONTE
WD – New Flamenco – Instrumental
Comp: (?)
Perf: LOS HERMANOS BALIARDO
Prod. Co: In-akustik GmbH & Co.; Ballrechten-Dottingen, Germany

Time: 4:03
CD: LOS HERMANOS BALIARDO
In-akustik (?) (Tk 9)
Notes: Tonino Baliardo (shown here) was a lead guitarist with the Gypsy Kings and his brothers Diego and Paco were also guitarists with that famous band from the south of France. This piece was not heard and nothing further is known.
Ref: Gypsy Kings, Bio, Wikipedia
Los Hermanos Baliardo, Spain, Amazon.fr
Los Hermanos Baliardo CD, Discogs
Los Hermanos Baliardo CD, in-akustik
Tonino Baliardo, Bio, Wikipedia

WD-ES-FLA11 United States 1958
EN LA CUEVA
WD – Flamenco – Bulerias – Vocal & Instrumental
Comp: (Traditional)
Perf: CUADRO FLAMENCO
Manolo Leiva (vocal)
Juan García de la Mata (guitar)
Pepa Reyes & Angel Mancheno (dancers)
Prod. Co: Electra Records
Liner Notes: (A1 & A2) Cynthia Gooding
Time: (?)
A. American Releases:
1. LP: CUADRO FLAMENCO
   Electra EKL 159 (mono)
   Electra EKL 259-X (stereo)
2. Reissue LP: THE SOUL OF FLAMENCO (ca.1973)
   Nonesuch H-2002 (mono)
   Nonesuch HS-72002 (stereo)
B. British LP: CUADRO FLAMENCO (1960)
   Electra EKS 7159
C. French Releases:
1. LP: CUADRO FLAMENCO (1960)
   Mode Disques MDINT 9129 (mono)
2. EP: CUADRO FLAMNECO
   Versailles 90 S 277
   7" 45rpm (EP) (Sd 2 – Bd 1)
Spec: (No.A1, A2, B, & C1) 12" 33rpm (Sd 2 – Bd 2)
Notes: "The Cuadro Flamenco is a city group, born and raised in Madrid, trained in the modern flamenco which is further from the old tragic jondo attitude than Spain herself is from her past."
(Gooding, early 1960s)
The emotional song and guitar are followed by the rapid footwork of the dancers, which climax the piece. This music was used for the wild taxi ride scene in Martin Scorsese's film "After Hours" (1985), a black comedy mostly taking place in downtown Manhattan.
No relation to the piece by Manuel de Falla (see under Classical Music – En la cueva) or the jazz piece by La Vienta (see under Jazz Music – En la cueva).
Ref: Cuadro Flamenco, Cuadro Flamenco LP, audiophileusa
Cuadro Flamenco, The Soul of Flamenco, Amazon
Cuadro Flamenco, Cuadro Flamenco LP, Discogs
WD-ES-FLA12  West Germany  1979
EN LAS CUEVAS
WD – Flamenco – Zambra – Instrumental
Comp: Georg DILL & Albrecht PFÖHL
Rts: El Duo Flamenco (Resco GEMA)
Perf: JORGE Y OBO
Jorge Reyes (guitar)
Obo (guitar)
Guillermo Torres (percussion)
Prod. Co: Zweiausendeins; Frankfort
Rec. Co: Voggenreiter Tonstudio; Bonn-Bad Godesburg
Time: 4:12
1. LP: EL DUO FLAMENCO
   Teldec EDF 19 790  (stereo)
   12" 33rpm (Sd 1 – Bd 1)
2. LP: DECADA
   Sonoton 272
   12" 33rpm
   EDF 23 087
   12" 33rpm (stereo)  (Sd 2 – Bd 5)
   Blue Orchid (?)  (Tk 10)
Notes: A lively flamenco piece for two guitars backed with percussion. The liner notes list it as – “Eine Zambra, aus der maurische Elemente herausklingen, beschreibt die Atmosphäre und Stimmung in der Höhlen Granadas.” [A zambra, sounding out with Moorish elements, describing the atmosphere and mood of the Granada caves.]
The confused cover art work of the reissue album left some doubt as to what is the album title. Some record dealers list the title of the LP or CD as “El Duo Flamenco” others as “Decada.” The latter is the actual album title. El Duo Flamenco is the name of the duo, Jorge and Obo.
Ref: El duo flamenco – Decada, En las cuevas, Amazon.de (►AUDIO SAMPLE)
Jorge y Obo, El duo flamenco – Decada, Discogs

WD-ES-FLA13  Spain  1970
EN LAS CUEVAS DE GRANÁ
WD – Flamenco – Rumba – Vocal & Instrumental
Comp: Perfecto DASI PONS
Perf: Antoñita PEÑUELA (vocal)
J. de Andújar (guitar)
Prod. Co: Discos Belter S.A.; Barcelona & Madrid
Time: 3:03
1. LP: LA ESPABLIÁ
   Belter 22.462
   12" 33rpm (Sd 1 – Bd 1)
2. EP: CON LOS BRACITOS EN CRUZ, etc. (1970)
   Belter 52.358
   7" 45rpm  (Sd 1 – Bd 2)
3. 45: Belter 01.146  (1973)
   Flip Sd: Perla preciosa
   7" 45rpm
   Bela (?)  (Tk 24)
**Notes:** A dynamic flamenco song that she performs with great force.

An energetic castanet rhythm and a few short intro verses lead into the first stanza –

> En las cuevas de Graná, (4X)

A gypsy has married with her cousin Nicolás

Nothing could be learned specifically about the Cuevas de Graná. It is very probable that Graná is just another way of saying Granada.

**Ref:** Antoñita Peñuel, Bio (in Spanish), [Wikipedia](https://en.wikipedia.org) & (in French) [Wikipedia](https://fr.wikipedia.org)


Antoñita Peñuela, En las cuevas de Graná, with short spoken intro (3:25), [YouTube](https://www.youtube.com) (►COMPLETE AUDIO SAMPLE)

Antoñita Peñuela, En las cuevas de Graná, with Lyrics, (2:55), [YouTube](https://www.youtube.com) (►COMPLETE AUDIO SAMPLE)

---

**WD-ES-FLA14  United States  2003**

**IN THE CAVES OF SPAIN**

**WD – Flamenco – Instrumental**

**Comp:** (?)

**Perf:** Michael **HAUSER** (guitar)

Daniel Elsen (guitar)

**Prod. Co:** Liquid 8 Records; Minnetonka, MN

**Time:** 1:11

**CD:** FATHER OF THE FLAMENCO GUITAR

Liquid 8 12088    (Tk 1)

**Notes:** A tantalizing title is ever there was one; yes, the natural caves in Spain are quite remarkable, but this one is inspired by the artificial gypsy caves.

Only a short excerpt of this stimulating flamenco guitar piece was heard. Michael Hauser is called by some the “Father of flamenco guitar in the Midwest.” He “has studied with a number of Spain’s great flamenco guitarists including Luis Maravilla, Niño Ricardo, Justo de Badajoz, and Juan Maya ‘Marote.’ He has also studied classical guitar with Andrés Segovia’s classical guitar protégé Jesus Silva.” (Anon. n.d.)

**Ref:** Anon. n.d., Michael Hauser, Biography, [flamencomichaelhauser](http://www.flamencomichaelhauser.com)

Michael Hauser, Father of Flamenco Guitar, [Allmusic](https://www.allmusic.com) (►AUDIO SAMPLE)

Michael Hauser, Father of Flamenco Guitar, [CDUniverse](http://www.cduniverse.com) (►AUDIO SAMPLE)

---

**WD-ES-FLA15  Spain  1968**

**LA MEJOR CUEVA QUE HUBIERE**

**WD – Flamenco – Zambra – Vocal & Instrumental**

**Comp:** (?)

**Perf:** Manolo **AMAYA** (vocal)

(woman solo & chorus)

(with guitar, hand clapping, & percussion)

**Prod. Co:** Hispavox S.A.; Madrid

**Liner Notes:** (No. 2) (14-page Booklet) *Maestros del Flamenco* – José Blas Vega & Manuel Ríos Ruiz

**Time:** 3:27

1. **LP:** ZAMBRAPA GITANA EN LA CUEVA DE MANOLO AMAYA DEL SACROMONTE DE GRANADA

   Clave 18-1113

   12” 33rpm    (Sd 1 – Bd 1)

2. Reissue on **LP:** GRANADA – SU MUNDO FLAMENCO (1988)

   Hispavox 520-791003 1

   12” 33rpm    (Sd 1 – Bd 1)
Notes: The title translates as “Who Has the Best Cave.” An animated woman’s chant backed with hand clapping and guitar leads off an intense chant. Amaya’s male voice solos and is later answered by a woman’s solo with responses from the women’s chorus. This duet pattern is repeated twice more. Then at the end the pace picks up with the percussions and clapping to a spirited finish. In the photo Manolo Amaya is the guitarist on the left.
The cover of the reissue LP and the booklet show the Sacramonte Hill, but this is the other side of the hill from where all the flamenco caves are located.

WD-ES-FLA16 Argentina ca.1950s
ZAMBRA DE LAS CUEVAS GITANAS
WD – Flamenco – Zambra – Instrumental
Comp: José Maria PALOMO
Perf: José Maria PALOMO Y SU ORQUESTRA ESPAÑOLA
Prod. Co: RCA Victor Argentina S.A.I.C.; Buenos Aires
Time: (?)
1. LP: DANZAS Y BAILES DE ESPAÑA
   RCA Victor AVL 3096
   12” 33rpm (Sd 1 – Bd 4)
2. EP: ZAMBRA DE LAS CUEVAS GITANAS
   RCA Victor 3AE 3471
   7” 45rpm (Sd 1 – Bd 1)
3. Reissue LP: DANZAS Y BAILES DE ESPAÑA
   RCA Victor CAL-3153
   12” 33rpm (Sd 1 – Bd 4)
Notes: Nothing further is known about this piece.
Ref: Argentinean eBay Postings

caveinspiredmusic.com