

after Joachim E. Berendt had come back from Chicago with the idea to invite a handful of blues artists to his TV programme “Jazz gehört und gesehen” (Jazz heard and seen) in Baden-Baden. Berendt could only carry out this project if a tour could be organized and the travel expenses recovered. Horst Lippmann and Fritz Rau consequently presented in 1962 the American Folk Blues Festival. Only in 1965 with the first Spiritual & Gospel Festival did they officially establish Lippmann+Rau as concert agency. This DVD series LEGENDS of... pays homage to the Lippmann+Rau festivals organized between 1965 and 1969, where in 1965 for the first time after the blues sensation another musical discovery was made and offered to the public in the form of authentic flamenco gitano from Spain. In the same year spiritual & gospel music was also presented for the first time, followed by music from Brazil (1966), France (Festival Chanson Paris 1966) and Argentina (1967). In 1966 they brought American country music and folk. Some of these festivals resulted in follow-up tours by artists such as the Five Blind Boys of Mississippi, La Singla and the Robert Patterson Singers. “Every new tour was a first step into brand-new territory” remembers Fritz Rau. “We weren’t the inventors of fried potatoes, but we could produce delicious fried potatoes with the help of those who knew the ingredients.” Lippmann+Rau paid special attention to the music of the ghettos, to the sounds and language of underprivileged people. The spectators, however, came from student and intellectual circles. Whoever could afford it began to travel. At first it was Italy and then Spain too and then other countries. Argentina and Brazil were as much out of the normal person’s reach as the American hinterland of country music. The festivals representing music from these areas did not come out as financial successes.

While the blues (until 1985) and flamenco festivals (until 1977) could survive into the 1970ties and 80ties, the year 1968 heralded a new field of involvement and activity for the Lippmann+Rau tours. With the appearance of artists like Jimi Hendrix, Aretha Franklin and Ray Charles and others, rock music, soul and rhythm & blues were presented for the first time. This DVD edition will prove that the musical discoveries presented by Lippmann+Rau for the first time as concert productions in Europe were like the blues festivals not only very important for European beat and rock music bands of the 60ties. They were as well the precursors of the so-called world music movement of the 80ties. They helped to form the musical taste and preferences of a whole generation and opened post-war Germany and other European countries to musical styles from Spain and the Americas. It is interesting to note that African and Asian music was not at all on their checklists, despite Africa being the mother of black music in both North and South-America, and Asian music having made its first entrance into the western world via the Beatles and their Indian experience in the 1960s. The curiosity of Horst Lippmann brought to Europe encounters with—until then—unknown music and artists from north and south. The music today is still present and the artists are legends. Fritz Rau and Horst Lippmann split in 1989 when Horst had to look after the family’s business after his father had died. Horst Lippmann passed away in 1997 and Fritz Rau first went into retirement only on his 75th birthday, but was soon back on stage with many lectures from his autobiography “50 Years Backstage”.

Claus Schreiner

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**THE FAMOUS
LIPPMANN+RAU
FESTIVALS
1965–69**

South

FESTIVAL FLAMENCO GITANO 1965
Feat. La Singla, Toni el Pelao, Dolores Maya, a.o.
CANÇÕES, SAMBA E BOSSA NOVA DO BRASIL 1966
Feat. Edu Lobo, Sylvia Telles, Rosinha de Valença, a.o.
MÚSICA FOLKLÓRICA ARGENTINA 1967
Feat. Mercedes Sosa, Los Fronterizos, Jaime Torres, a.o.
MISA CRIOLLA & NAVIDAD NUESTRA 1967
Feat. Los Fronterizos, Coro Easo y Mateia, D. Cura, Jaime Torres, a.o.

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* Text from original programme-book

THE FESTIVAL

Looking back on the festival with music from Argentina Fritz Rau referred to it as an *educational tour*. At least the friends of Argentinean music will today still contradict him on that one.

In the executive offices of the airline Aerolíneas Argentinas the Brazil Festival of autumn 1966 had given rise to a desire for another similar cooperative venture and for more publicity for Argentina. The record company Philips/Phonogram in Holland also demonstrated interest in presenting artists from their Argentinean branch in Europe. The Philips' subsidiary in Hamburg and the producer Siegfried E. Loch had also previously released blues, flamenco and gospel festival soundtracks by Lippmann+Rau. For that time it was a rather strange aspiration, because in principle multinational record companies were more interested in launching their Anglo-American product line onto markets of what was still deemed as developing countries, like Argentina. Horst Lippmann flew to Buenos Aires, went on the hunt for talent and especially for those that were introduced to him by Phonogram. In the process, he made a discovery that—by the icon of Argentinean music Ariel Ramirez' own admission, recorded in his memoirs—remained concealed even to Ramirez himself: Mercedes Sosa.

All the musicians and singers featured in this production have been for a long time members of the

hall of fame of Argentinean music. Only a few years after their debut performance Lippmann brought the “Misa Criolla” and the “Navidad Nuestra” to Europe—with a cast that probably represented the best that ever performed these works. Even these classics of contemporary Latin American music, like Sosa's career, sparked off with a considerable delay in Europe.

It was at least the 70's before European audiences began to discover the folklore and the nuevas canciones from countries situated along the Andes. Simon & Garfunkel's version of the Peruvian classic “El Condor Pasa” occupied chart positions from 1970 at the latest in many cover versions by artists like Jürgen Marcus and Facio Santillan. All of a sudden music from the Andes boomed with Los Incas and Los Calchakis, and the military coup d'état of 1972 against Allende in Chile brought by way of solidarity campaigns and exiled Chilean musicians the songs of Violetta Parra and Victor Jara to Europe.

The artists of the Lippmann+Rau festivals featured in this DVD each came from countries where a military dictatorship was in power and basic rights like freedom of speech were severely restricted. It was to take many years until this situation in Spain, Argentina and Brazil could change.

Claus Schreiner



MÚSICA FOLKLÓRICA | MISA CRIOLLA & NAVIDAD NUESTRA 1967

LOS FRONTERIZOS

Juan Carlos Moreno *Voc./Guitar*

Gerardo Ramón Lopez *Voc./Guitar*

Eduardo 'Yayo' Quesada *Voc./Guitar*

Eduardo Casiano Madeo *Voc./Bombo*

ARIEL RAMIREZ *Piano*

CHITO ZEBALLOS *Voc./Guitar*

Acc. by LUIZ AMAYA & DOMINGO CURA

LUIZ AMAYA *Solo Guitar*

MERCEDES SOSA *Voc./Bombo*

Acc. by LUIZ AMAYA & CHITO ZEBALLOS

JAIME TORRES *Charango*

DOMINGO CURA *Percussion*

THE VIDEO 3 MÚSICA FOLKLÓRICA Duration: 37:33

1. LOS FRONTERIZOS __Albahaca sin Carnaval 2:53

Lyrics: César Fermín Perdiguero | Music: Eduardo Llamil Fálú

Taquirari (1942) by two authors from Salta, describing the joys of carnival.

The rhythm is a taquirari, which is very popular in the Bolivian part of Santa Cruz de la Sierra.

2. ZEBALLOS | AMAYA | CURA __Chayita del Vidalero 2:10

Lyrics & Music: Ramón Navarro

...Chayita del Vidalero / déjame tu copla, / te entrego mi voz / y esta cajita chayera, / templada en el fuego / de tu antiguo son...

3. ZEBALLOS | AMAYA | CURA __La Vieja 2:15

Lyrics & Music: Hermanos Día | Oscar Valles

Chacarera Trunca from Santiago del Estero

...Todos la llaman "la vieja" / ya algunos me la han copiado, / pero esta es la verdadera / que canta todo Santiago...

4. JAIME TORRES __Naranjitay 2:00 | Trad

5. JAIME TORRES __La Boliviana 2:25 | Trad.

...De Bolivia vengo bajando, / ay ay ay, pobre mi cholita. / Sabe Dios si volveré / a la tierra donde nací...

6. MERCEDES SOSA acc. by Juan Amaya __Zamba de Chaguaneó 3:25

Lyrics: Antonio Nella Castro | Music: Hilda Herrera

...Pobre Juan, sombra del monte, / rumbo animal del Bermejo / Para vivir como vives mejor no morir de viejo...

7. ZEBALLOS | AMAYA __Pajaro Campana 3:20 | Trad.

8. LOS FRONTERIZOS __Pobre mi negra 2:37 | Trad.

...Pobre mi negra / Dicen que siempre la han visto llorar / Ella sabrá lo que siente tal vez le han pagado mal / Dejen que lllore, yo sabré como la he de consolar...

9. LOS FRONTERIZOS __La Tarijenita 2:35

Lyrics & Music: Victor Jimenez

Cueca

10. JAIME TORRES — Golpear de Bombo 1:54

Lyrics & Music: Ignacio "Chango" Rodríguez
Chacarera

11. MERCEDES SOSA — Cancion del derrumbe Indio 2:35

Lyrics & Music: Juan Manuel F. Figueredo

... *Juntito a mi corazón, / juntito a mí. / Charango, charanguito, / ¡Qué dulce voz! / Ayúdame a llorar / el bien que ya perdí...*

12. MERCEDES SOSA — Tristeza Canción 2:30

Lyrics & Music: Hermanos Nuñez

... *No me pregunte, niño por qué mi llanto, / ¡Qué he de hacer si la vida me reclama tanto! / Duerma no más su sueño que yo lo tapo. / ¡Ay, qué camino tan desparejo, la angustia cerca y mi niño lejos! / Ay, qué camino tan desparejo, / la angustia cerca y mi niño lejos...*

13. LOS FRONTERIZOS — El Quiaqueño 2:20

Lyrics & Music: Arsenio Aguirre | Bailecito from Bolivia and Peru, entitled originally "Adios a La Quiaca"

... *A ver quiaqueños / vamos a cantar, / nada de tristezas / me quiero alegrar. / Me voy a Bolivia / luego iré al Perú / me alejo pensando / en la Cruz del Sur. / la ra la ra, la ra la ra, / porque yo mañana / paso a Villazón...*

14. ALL TOGETHER — La Lopez Pereyra 1:25

Lyrics & Music: Artidorio Cresseri

Zamba

... *En una noche serena el cielo azul miré, miré. Contemplando las estrellas, a la más bella le pregunté: si era ella la que alumbraba tu amor, mi amor, para pedirle por ella al Dios piadoso resignación...*

CAMERA

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Música Folklórica Argentina

In addition to the numerous concert programmes which we have over the years dedicated to relatively unknown folk arts or those enjoying only peripheral and second-hand popularity from many parts of the world and diverse ethnic groups we now present a new production: the folk music of Argentina. So just as we have made space on the stage for Spanish gypsies instead of the flamenco art of the Spanish dance theatre with all its frilly costumes and castanets; or in contrast to the sentimentally arranged negro-spirituals we have given gospel-songs just as they can be heard in the churches of North America's African American communities; or instead of US-import samba and bossa nova sounds we have preferred to present artists from Brazil who developed bossa nova from samba and samba from macumba; with this programme, which was likewise compiled by us in the country of origin in close

contact with the artists themselves, we present "Musica Folklorica Argentina".

When you think of Argentina, you think right away of the tango. The Argentinians themselves refer to the tango as "the folklore of the city". There are many different versions of it that vary right up to the "tango contemporaneo" which is actually closer to "free jazz" and "Schönberg" than what we generally envisage it to be. It's a big wide open field that would need special attention in a programme separate to this. However, for about the last 10 years Argentinians have dedicated their love primarily to folklore from the country. It has conquered the great theatres of the whole country and attained such a degree of popularity that it could be at best compared with the Beatles in Liverpool, or with B.B. King in the Apollo Theatre in Harlem.

This progression that has turned the music of the simple land folk into Argentina's most popular music is called "nuevo cancionero" (new collection of songs). It is difficult to speak of it without at the same time thinking of the sheer enormity of Argentina with its 6000 meter high Andes mountains in the west, the inhospitable climatic conditions in the south of the country, the subtropical jungles in the north and the endless treeless pampas, the home country of the gauchos—those adventurous, wild characters who even today are comparable in every respect to the cowboys of the old "wild west". The high plateaus of the north and the pampas are home territory to Argentinean folk music. It is strongly influenced both by the culture of the Spaniards, who took possession of Argentina in the 16th century, and by that of the natives of the country, the Indios. Genuine South American music can only be heard in the mountain valleys of Bolivia and Peru. It can be traced back to the Inca culture. It's played on the quena, a simple five-toned wooden flute. This culture, in Bolivia and above all in northern Argentina, mixed with that of mediaeval Spain. As one could expect, the predominant instruments are the Spanish guitar, the charango, that was invented by the Indios as a substitute for the guitar, and the bombo, a type of simple drum that has become the primary percussion instrument in Argentinean folk music. However, above any instrument the human voice is the most important medium of expression in Argentinean folklore. It predominates in the zamba, not to be confused with the Brazilian samba that can be traced back to its African origins, and of



course in the canciones, in which the folk songs of mediaeval Spain have been better and more authentically preserved than in Spain itself. In huayno, bailecito and kaluyo, on the other hand, the musical culture of the Indios of Bolivia and northern Argentina is reflected in its clearest form. Cueca and chacacera can be regarded as the possible ancestors of today's tango. Here and in the carnaval cruceño, in misachico, in taquirari, in chamame and in chaya, or chayera, old Spanish music forms blend with those of the Indios to form a unique, self-contained, Argentinean folklore that has no comparison with any other folk music. Up until a few years ago we in the west knew very little of the folk music of Argentina and heard even less of it. We can thank the "Misa Criolla" by Ariel Ramirez for bringing this rich and fertile area of live folk art to the world's attention. That is why the "Misa Criolla" is the focal point of our program. But we also felt that we must document that music via the best and most competent folklore artists of Argentina who, with their music, laid the foundation for the "Misa Criolla".

Horst Lippmann Fritz Rau

THE VIDEO 3 MISA CRIOLLA | NAVIDAD NUESTRA

Duration: 29:27

LOS FRONTERIZOS

Juan Carlos Moreno *Vocal / Guitar*

Gerardo Ramón Lopez *Vocal / Guitar*

Eduardo 'Yayo' Quesada *Vocal / Guitar*

Eduardo Casiano Madeo *Vocal / Bombo*

ARIEL RAMIREZ *Cembalo*

CHITO ZEBALLOS *Guitar*

LUIZ AMAYA *Solo Guitar*

JAIME TORRES *Charango*

DOMINGO CURA *Percussion*

Choir EASO Y MAITEA

(San Sebastian/Spain)

under **MAESTRO BASTIDA**

MISA CRIOLLA Lyrics: Trad. | Music: Ariel Ramirez (Warner Chappell)

- 1. Kyrie 2:54
- 2. Gloria 5:19
- 3. Credo 3:02
- 4. Sanctus 2:06
- 5. Agnus Dei 2:59

NAVIDAD NUESTRA Lyrics: Felix Luna | Music: Ariel Ramirez (Warner Chappell)

- 1. La Peregrinación 2:43
- 2. El Nacimiento 2:48
- 3. Los Pastores 2:26
- 4. Los Reyes Magos 2:07
- 5. La Huída 3:03

CAMERA

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