

Release-INFO Tropical Music

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LEGENDS OF THE FAMOUS LIPPMAN + RAU FESTIVALS

DVD 1 Legends of Folklore Argentino, Flamenco and Música do Brasil

DVD Tropical Music 68.362

DVD 9; PAL; All Regions; Colour /Black & White;

Duration 158 Min. Screen 4/3, Subtitles in English

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Festival Flamenco Gitano 1965

with La Singla, Ramon Moreno, Juan Maya Marote, Diego Vargas, Toni El Pelao, José Salazar, Dolores Maya a.o.

Titles: Soleá / Alegria / Siguiriyas / Zapateado / Rumba Catalan

Duration: 47:00 Min.

In 1965, three years after the successful start of the blues festivals, Horst Lippmann and Fritz Rau sent the first festival with authentic representatives of flamenco Gitano on tour through Germany and other European countries. Horst Lippmann and the gallery owner and jazz enthusiast Olaf Hudtwalcker solely selected gitanos from Barcelona and Andalusia whose singing (cante) is born in the depths of their soul. While flamenco just like blues is accompanied by a guitar, the dancing element was a new dimension of Lippmann's and Rau's productions. It was a risk to present the art of flamenco, which usually happens in bars and festivities in direct contact between flamencos and aficionados, on stages of concert halls and in theaters. Nevertheless the audience was already carried away with the rhythmic hand clapping of the opening. The prominent flamenco researcher J.M. Caballero Bonald wrote in these times: "...exceptional artists spread over Spain were united for this festival to present a Flamenco group of highest authenticity in the style of Andalusian gypsies beyond our borders."

Claus Schreiner about the festival:

In 1962 Horst Lippmann and Fritz Rau presented the first American Folk Blues Festival under the patronage of the German Jazz Federation. Rau was the concert & tour organizer and Olaf Hudtwalcker, an art dealer and speaker on jazz programmes broadcast by Hessischer Rundfunk (Radio Hesse), was the president. Hudtwalcker also lived for a while in Barcelona. There he once took the Frankfurt jazz musician Albert Mangelsdorff after his appearance at the Club Jamboree to the adjacently located Flamenco bar and saw how Albert Mangelsdorff embraced bailar Caraestaca "because of his astronomic beat" after meeting him for the first time. The Frankfurt jazz fans were possibly closer to flamenco than the Spanish jazz musicians were. If true, then with the exception of Pedro Itturalde, who in 1964 set the course for his flamenco-jazz project that he managed to carry out three years later with Paco de Lucia. Flamenco and jazz are two very free forms of expression that allow much room for spontaneous improvisation and



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Festival Flamenco Gitano 1965

individual creation. Hudtwalcker managed to get Horst Lippmann excited about authentic flamenco gitano and took him along to Spain.

There, Hudtwalcker and the Spanish gallery owner and flamenco adept Paco Rebes put together a first festival for Horst Lippmann in 1965. Already in the first year, the then 17-year old La Singla became an audience favorite in all the cities visited by the tour. Hudtwalcker loved to tell the story of this Antonia Singla who as a 12-year old girl was called by the inimitable flamenco dancer Carmen Amaya to her deathbed in 1962 in order to bless her. Fritz Rau: "The girl was at the time deaf-mute, but she danced like a witch from heaven." Papa Singla came to the first tour in November 1965 with his daughter in a taxi from Barcelona to Germany. "When the Spanish taxi broke down in Lyon she changed to a French one. The Spanish taxi driver came along to Frankfurt to make sure he would get his money." 20 years after the end of the war in 1965 the Germans discovered Spain as a holiday destination. The flamenco festival came at the right time to present in the bars the 'other' Spain from beyond the typical flamenco clichés. It continued to be presented right up into the 70's in repeatedly new casts. In 1983 the Carlos Saura "Carmen" film sparked off a wave of enthusiasm for flamenco which also paved the way for the Swiss dancer Nina Corti.
Claus Schreiner

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Canções, Samba e Bossa Nova do Brasil 1966
with Edu Lobo, Sylvia Telles, Rosinha de Valença,
Salvador Trio with Chico Batera,
J.T. Meireles a.o.

Titles: Macumba / O Barquinho / Reza / Upa Neguinho / Não
Tenho Lagrimas / O Orvalho vem caindo / Acalanto / Samba
de uma nota só / Tristeza

Duration: 44:49 Min.

In this year the 50th birthday of bossa nova is celebrated. In the time of the presented festival in 1966, the bossa nova wave in Brazil was already gone and brought young artists like Edu Lobo on stage who presented new music with modern lyrics influenced by Jazz, Pop and Rock.



In Europe only samba and bossa nova were known back then, the latter only in North American versions of Stan Getz, Bud Shank or Herbie Mann. The true queen of bossa nova in Brazil was Sylvia Telles who died in a car accident just after the tour in 1966. The festival in 1966 presented a wide array of Brazilian music. Besides an excellent rhythm group around Rubens Bassini, Chico Batera and Jorge Arena, who were playing authentic Macumba and Candomblé rhythms, the Meirelles-Trio together with Edu Lobo and Sylvia Telles presented jazzsambas and bossa novas. Especially notable was also the young guitarist Rosinha de Valença, a discovery of Baden Powell. Among others, she played a composition of recently deceased Dorival Caymmi. Furthermore the dancer Marly Tavares presented authentic Brazilian dance without serving the typical stereotypes of bast skirt dances. From traditional African influences through to bossa nova, the festival brought Brazilian culture with all its variety unfiltered on German concert stages.

Only some years later, from 1970 on, Brazilian music got popular thanks to the success of Baden Powell.

Claus Schreiner about the festival:

In May and June 1966 J.E. Berendt and Horst Lippmann flew to Rio de Janeiro in order to put together a festival with Brazilian music for which the Brazilian airline Varig could be won over to become a partner. From this trip Berendt brought Baden Powell's first released and best sold album in Europe: 'Tristeza on Guitar', produced by Wadi Gebara. The climax of the bossa nova wave had long been surpassed at that time. It had motivated numerous young people to get a guitar and start singing. And they really cleaned up at the national and international song festivals in Rio and São Paulo. Even German musicians like Helmut Zacharias, Peter Horton and Caterina Valente appeared on stage at the festivals in Rio and brought not only bossa nova as part of their luggage, but also the new songs of the post-bossa-nova-generation like those from Edu Lobo, or the Afro-sambas by Baden Powell and Vinicius de Moraes. Lippmann's plan was to present, along with the then renowned female bossa nova singer (Sylvia Telles), Bahia's great folksinger Dorival Caymmi, in other words: to combine Rio and Bahia in one concert. If Lippmann himself had come to Salvador da Bahia, he would have found himself in the nucleus of Afro-Brazilian music, in Candomblé or Afoxé Rituals as close to his alter ego as he had been the year before, where he on the spur of the moment began to preach from his pulpit in the gospel church in Washington. Caymmi cancelled shortly before the tour and Edu Lobo took his place.

The number of visitors to the Brazilian Festivals always remained somewhat behind expectations. The likewise named album released by SABA (today by Universal Music)

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Canções, Samba e Bossa Nova do Brasil 1966

soon achieved cult status. It even came as far as Finland and catalyzed Mika Kaurismäki's enthusiasm for everything Brazilian (Moro no Brasil / Brasileirinho and other films)

Tristeza had become compulsory material for all German television stations as a result of the tours and the LP with which directors, enthusiastic about Brazil, for years embellished their finales with or without Brazilian artists as part of the programme.

A few years later the Brazilian Baden Powell appeared in Germany for the first time. And once again it was the jazz audiences that discovered him for themselves and thereby facilitated his start into a Europe-wide career. In 1972 there was a new edition of the Brazilian Festival with Maria Bethania, Paulinho da Viola, Sebastião Tapajós, the Terra Trio and Jorge Arena.

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Música Folklórica Argentina 1967

with Los Fronterizos, Mercedes Sosa, Jaime Torres, Chito Zeballos, Domingo Cura, Ariel Ramirez a.o.

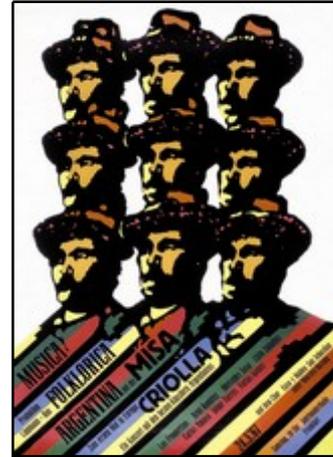
Titles: Albahaca sin Carnaval / La Vieja • Naranjitay / La Boliviana / Zamba del Chagueno / Pajaro Campana / Pobre mi negra / Canción del derrumbe Indio a.o.

Duration: 37:33 Min.

Misa Criolla & Navidad Nuestra 1967

with Los Fronterizos, Jaime Torres, Ariel Ramirez, Domingo Cura, Coro Easo y Maitea unter Maestro Bastida

Duration: 29:27 Min.



A crucial part of the preparations for the Lippmann & Rau festivals have been the journeys to the respective countries of Horst Lippmann. With a discoverers mind and with the help of specialists of the scene, Horst Lippmann brought a range of musicians to Europe who presented the culture of their country in an uncomparable manner. In the case of the Argentinean festival he made a discovery with Mercedes Sosa who had been hidden even to domestic connoisseurs.

Hits like "El Condor Pasa" and the successes of groups like Inti Illimani at the time of Viktor Allende were still to come. If it was about Argentina, only the tangos of dance orchestras were known. The present recordings feature the best musicians Argentina had to offer in the 60s. The pianist and composer Ariel Ramirez connects both parts of the Argentinean program. He presents the young scene of Argentinean folklore with the quartet "Los Fronterizos", the Charango-virtuoso Jaime Torres and Mercedes Sosa. In the second part one can see Ariel Ramirez himself playing the cembalo with his now famous mess "Misa Criolla" and "Navidad Nuestra", accompanied by above-mentioned musicians and the Spanish choir "Easo y Maitea". Ramirez only recently had premiered the "Misa Criolla" in almost identical orchestration in Buenos Aires.

Claus Schreiner about 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 Aerolinas 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.

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Música Folklórica Argentina 1967

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

The other DVDs of the series:

DVD 2 Legends of Spiritual & Gospel and Folk & Country

DVD 3 Legends of the American Folk Blues Festivals