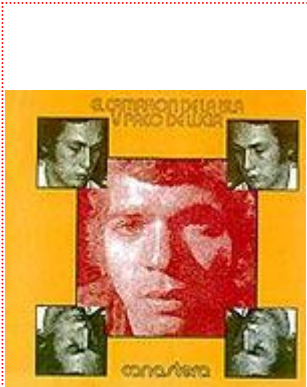




## Canastera - Camaron de la Isla



**12.55 €**  
**14.72 USD**

### Songs:

#### Disco 1

1. Canastera (Canastera)
2. No dudes de la nobleza (Fandangos)
3. Que a mí me vio de "naser" (Alegrías)
4. Calabosito oscuro (Seguirillas)
5. No quisiera que te fueras (Bulerías)
6. Las campanas también lloran (Tientos)
7. Una gitana Morena ( Bulerías)
8. La vi por primera vez (Fandangos)
9. Estás ciego "pa" no ver (Soleá)
10. Soñaba siempre contigo (Cartagenera)
11. Y me gustan las mujeres (Tangos)
12. Dios te dará a ti la gloria (Verdiales)

'Canastera' seems to show the most experimental sides of these two flamenco virtuosos. It coincided temporarily with the flamenco 'duende' of Paco de Lucía (1972) and reflects the sound of that time with echoes and reverberations. It starts with an attempt at creating Cante, 'La Canastera', with a chorus that brings back the memories of the copla 'Ojos Verdes', originally written by Valverde, León y Quiroga, based on the variations that Paco de Lucía was applying to the Rondeña way of playing of Ramón Montoya. The whole CD breathes thanks to the innovations put forward by Paco de Lucía in songs like 'El Duende', and he even advances 'falsetas' of his next record 'Fuente y Caudal', in the song 'Soleares y Cartagena'. There are also slow 'tangos por granaínas', some verdiales started as 'falseta de soleares' but played with a bulería flair, an unusual bulería anyway without clapping where Paco performs several falsetas from 'Punta del faro', proposing a wide array of round offs to the cante, which became a popular model for accompanying artists and the source of Tomatito's style for this particular 'palo'. What is interesting are the original answers to Camarón, unusual and different to whatever he had recorded, and above all, the frequent use of 'paso' chords (chords in seventh minor) to move from one grade to another in the Andalusian cadences; and Camarón cante that grows in character while developing part of the traditional melodies on top of that, searching for the chord dissonance marked by the guitar, something that will produce certain feeling of 'out of tune' for an ear educated in the traditional way: Camarón de la Isla style was starting to bloom.

### Palos:

Bulerías - Alegrías - Canastera - Cartagenera - Fandangos - Seguiriyas - Solea - Tangos - Verdiales

### Artists

Paco de Lucia - Camaron de la Isla - Ramon de Algeciras