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Spring Green Area Arts Coalition  
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**VIVA FLAMENCO!**

**June 24, 2013**  
Unity Chapel  
Spring Green, Wisconsin

*Peter Baime, flamenco guitar*  
*Augusta Brulla, flamenco dancer*

Solea/solo  
Taranto/solo  
Tangos/dance  
Farruca/solo  
Guajira/solo  
Bulerias/solo  
Caracoles/dance

***INTERMISSION***

Blue Moon Sevillanas/dance  
Alegrias/solo  
Farruca/dance  
Granainas/solo  
Rumba/solo  
Bulerias/dance

## THE PERFORMERS

**Peter Baime** began his studies in Spain with the legendary gypsy guitarists Diego Gastor and Paco Gastor and with Nino Bernardo in the U.S. He began his performance career in Chicago in 1965. Mr. Baime teaches flamenco guitar at the Wisconsin Conservatory of Music, Cardinal Stritch University and UW-Milwaukee. In addition to teaching he has performed more than 2,500 concerts in public schools. He has scored, performed, and recorded six documentary films airing on PBS. Mr. Baime has performed extensively in the U.S. and Puerto Rico as well as in Spain, Canada, Italy and Mexico with recordings on the Dr. Black and Narada labels. He has been commissioned for several now-published contemporary works for classical guitar. In October 2000 he won an Emmy® Award from the National Academy for Television Arts & Sciences for his original score in “Indigenous Always.”

**Augusta Brulla** lives in Madison, Wisconsin, and is currently a student at UW Madison studying art and communication. Augusta started Flamenco dancing at the age of twelve under the instruction of Tania Tandias in Madison. Over the years she has studied with professional dancers such as Danica "La Mora" Sena, Emilio Ochando, Antonio Vargas, and Gabrielle Cummings. A passionate exponent of flamenco dancing and an exciting artist, Augusta has performed at numerous festivals, elementary schools, high schools, and colleges, while creating a following in professional concert and club appearances.

## PROGRAM NOTES

The repertoire for flamenco guitar is comprised of around 35 basic forms (*palos*) that have evolved over the past 200 years in Spain. These *palos* developed from the cultural influences of Gypsies, Moors, Sephardic Jews and Spanish folkloric music. Much of this music came together in Andalusia in southern Spain. Another more recent influence of the style is the *Ida y Vuelta* *palos* literally meaning to and from. These *palos* merged in the early 20<sup>th</sup> C. and are the rhythms that began in Spain then were exported to Cuba and other Latin American countries. Later, they came back to Spain with new rhythmic and melodic approaches. The Rumba is one of these.

Flamenco guitarists draw from that rich history, and from that create original music. Each *palo* has a strict rhythmic structure, a basic emotional connection and when played as an accompaniment, an overall structure within the form. The *palos* are comprised of melodies (*falsetas*) and rhythmic patterns (*compas*). The *falsetas* can be improvised while the *compas* mostly follows typical patterns for that *palo*. As this music did not evolve in written form, it has been passed by rote from guitarist to guitarist.

Each *palo* also has an emotional foundation that the performer portrays through the music. Deep medium and light song known as *cantejondo*, *cantemedio* and *cantechico* are the basic divisions used to categorize the *palos*. All three of these categories are represented in this program.

Peter Baime