

Mauricio Sotelo

# CANTES ANTIGUOS DEL FLAMENCO

for viola and orchestra (2022)

Work to celebrate the Centenary of the  
“Concurso de Cante Jondo 1922”

Commissioned by the GRANADA FESTIVAL 2022

**World Premiere:**  
June 28, 2022. Palace of Carlos V. Granada/ Spain

Viola soloist: Tabea Zimmerman  
Orquesta Ciudad de Granada  
Conductor: Lucas Macías

Duration : 22 minutes



Publisher  
Universal Edition Vienna

## CANTES ANTIGUOS DEL FLAMENCO

### ANCIENT SONGS OF FLAMENCO

The new composition, strictly speaking, a Concerto for Viola and orchestra, is structured in nine chants, with a prelude and a finale, which leads us, passing through the most dramatic styles of flamenco, to a tremendous ending, an explosion of rhythm and colour. The 'flamenco voice' in this work is the intense, beautiful or sometimes heartbreaking sound of Tabea Zimmermann, the Queen of an instrument - the Viola - which, in our opinion, has all the register and possibilities of being the perfect echo of the shocking "song of moan" of an imaginary flamenco voice. Mauricio Sotelo writes these pages to celebrate the Centenary of an event that marked the future and survival of authentic flamenco, the "Concurso de Cante Jondo" devised and organised 1922 in Granada by Manuel de Falla and Federico García-Lorca.

Orchestra: picc, 2 fl, 2 ob, c.i., 2 cl, clb, 2 fg, cfg – 4 cr, 2 tr, 2 tbn, tba –  
ar, timp, 2 perc (1 flamenco perc) – solo viola – archi: 12,10, 8, 6, 4

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**Mauricio Sotelo**, is the creator of the so-called "Spectral Flamenco". Since more than 30 years, famous flamenco singers such as Enrique Morente, Carmen Linares, Esperanza Fernández, Marina Heredia, Jesús Méndez, Pitingo, Miguel Poveda or , with frequent assiduity the Huelva-born *cantaor* Arcángel, have been collaborated with Sotelo. Other figures such as the guitarist Juan Manuel Cañizares, the flamenco percussionist Agustín Diassera or the dancer Fuensanta La Moneta have been protagonists on various occasions in the composer's premieres. Sotelo has been awarded, among others, the Spanish National Music Prize (2001), the Reina Sofía International Composition Prize, the Ernst von Siemens Foundation Composer's Prize, the Music Awards of the Cities of Hamburg, Cologne and Vienna. He is the recipient of the GAMO Music Award 2018 of the City of Florence for his entire career. His opera EL PÚBLICO, commissioned by Gerard Mortier for the Teatro Real and which includes the voices of the singers Arcángel and Jesús Méndez as well as the participation of bailaor Rubén Olmo and percussionist Agustín Diassera, was acclaimed both by the audience and by the international press.

«**The Public** **acclaims " The Public "**». Mauricio Sotelo,  
acclaimed as a composer of our time »  
(Rubén Amón. El Mundo. February 24, 2015)

## PRESS

“Cantes antiguos del flamenco” is an essential work full of charm and serenity. It makes one think of expansiveness, fascination and depth, but also of virtuosity in the handling of a large orchestra – an orchestra from which instrumental dialogues emerge, that provides an echo and accompaniment to the soloist, makes the sound alternatively span and contract and, finally, synthesizes the features of every flamenco style (“palo”) through very different perspectives. Sotelo has spent long years piercing the heart of flamenco and finding a vast array of solutions to express its many outlines, always penetrating the sound to extract expressive gestures from it and to retain an essence that materializes here in the form of a mystery. He has succeeded in giving flamenco the secret feeling of intimacy it demands.”  
(English translation by Andrés Ibáñez)

[Alberto González Lapuente \(01/07/2022\). ABC](#)

"Cantes antiguos del flamenco" ist ein unverzichtbares Werk voller Charme und Ruhe. Es lässt an Weite, Faszination und Tiefe denken, aber auch an Virtuosität bei der Behandlung eines großen Orchesters - eines Orchesters, aus dem instrumentalen Dialoge hervorgehen, das ein Echo und eine Begleitung für den Solisten bietet, den Klang abwechselnd erstreckt und kontrahiert und schließlich die Merkmale jedes Flamenco-Stils ("palo") durch sehr unterschiedliche Perspektiven synthetisiert. Sotelo hat viele Jahre damit verbracht, das Herz des Flamenco zu durchdringen und eine Vielzahl von Lösungen zu finden, um seine vielen Umrisse auszudrücken, immer den Klang zu durchdringen, um expressive Gesten daraus zu extrahieren und eine Essenz zu bewahren, die hier in Form eines Geheimnisses materialisiert. Er hat es geschafft, dem Flamenco das geheime Gefühl der Intimität zu geben, das er verlangt."

[Alberto González Lapuente \(01/07/2022\). ABC](#)

"Cantes antiguos del flamenco" es una obra imprescindible, con encanto y serenidad. Es fácil hablar de largura, de fascinación, de profundidad, pero también de mucha ciencia en el manejo de una gran orquesta de la que surgen diálogos instrumentales, que sirve de eco y de compañía a la solista, que espacia el sonido y lo concentra, que sintetiza las bases de cada palo desde ópticas muy distintas. Sotelo lleva años horadando el flamenco y perfilándolo a través de soluciones muy diversas, siempre penetrando en el sonido para extraer gestos y retener una esencia que aquí se materializa en forma de misterio. El cante flamenco pide intimidad y secreto, y Sotelo se lo ha concedido.  
(Original language)

Fragment viola solo part

a Tabea Zimmermann

Viola sola

Cantes antiguos del flamenco

Mauricio Sotelo  
(1961\*)

I. Seguiriya ♩ = 90

1 1 1 1 1 1 2

♩ = 72 *come 'Cante Jondo'*

9 *ff intenso* *fff* *f*

12 *ff*

14 *mf*

16 *mf*

17 *f*

18 *ff*

20 1

♩ = 90

CADENZA 'Seguiriya'

23 *sola*

*f* *mp*

25

*f* *mp* *mf*

27

*f* *mp*

29

*f* *mp* *p*

31

33

*f* *p*

35

*mp*

37

*f* *mp*