

## ***Mestizajes: Cross-fertilizations between folk and baroque genres of the Fandango-Complex***

Musicological research of the past years has intended to group several musical phenomena under the umbrella term of Fandango<sup>1</sup>. Thanks to scholars like Antonio García de León<sup>2</sup> a broad family of interrelated music has emerged, comprising genres as diverse the salon-fandangos of 18<sup>th</sup> century European composers, the fandango-subgenres of flamenco and several folklore genres of the Greater Caribbean.

The fandango appeared in the early Eighteenth Century as a popular dance and music craze across Spain and the Americas. Its scope is defined by the reach of the Spanish empire, reflecting the diversity of exchange across transatlantic regions<sup>3</sup>. Born in transit between the Iberian Peninsula and the colonial outposts in the greater Caribbean, *“the fandango world became a conduit for the creative interaction and syncretism of music, dance, and people of diverse Spanish, Afro-Latin, Gitano, and perhaps even Amerindian origins. As such, the fandango family evolved as a quintessential mestizaje, a mélange of people, imagery, music and dance from the Americas, Europe, and Africa”*<sup>4</sup>.

The present program draws inspiration from this image of the Fandango as a cultural amalgam. It engages in artistic explorations of the relationships between different folk and cultivated genres of the fandango complex. By focusing on Hispanic music of the 18th Century and folklore from the Greater Caribbean we invite the public to inquire about musical languages: What are the musical elements connecting Mexican Son Huasteco, Venezuelan Joropo, Andalusian Flamenco and Spanish Baroque music? Are these elements exchangeable, superimposable?

To what extent do the orally transmitted violin solos of the Huasteco Fandanguillo preserves the instrumental language of a fandango attributed to Scarlatti? How can we conjugate a Venezuelan “Pajarillo” with an andalusian “Verdiales”, or a “Fandango de Huelva” with one by Santiago de Murcia?

Inspired by the notable collaboration between musicologist Leonardo Garcia de Leon and performers such as Ensamble Continuo and Jordi Savall, our project aims to let the listeners experience the interrelationship of the fandango complex by entering a playful dialogue between musical languages.

<https://youtu.be/n1fPSftv0yA?t=135>

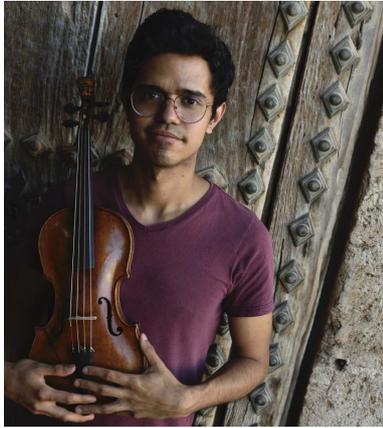
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1 Berlanga, M. A. "The Fandangos of Southern Spain in the Context of other Spanish and American Fandangos", in: *The global reach of the fandango in music, song and dance: Spaniards, Indians, Africans and Gypsies*, K. M. Goldberg, and A. Piza . (eds.) pp. 12-28, Cambridge Scholars Publishing, 2016.

2 García de León Griego, Antonio; "El mar de los deseos: el caribe afroandaluz, historia y contrapunto", Fondo de cultura económica, México, 2016.

3 Goldberg, K. Meira, and Pizà, A: *The global reach of the fandango in music, song and dance: Spaniards, Indians, Africans and Gypsies*, K. Meira, Goldberg, and A. Piza . (eds.) xiv, Cambridge Scholars Publishing, 2016.

4 Goldberg, K. Meira, and Pizà, A: *Ibidem*



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