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MUSIC

Vicente Amigo Plays Flamenco Guitar With a Personal Flair

By BEN RATLIFF FEB. 25, 2016

The flamenco guitarist Vicente Amigo, from Seville, Spain, has called his engagement with his instrument “beloved torture.” You can imagine why when you hear him play: He reaches for depth of expression within ultimate precision, and sometimes at frightening speed. Now in his late 40s, he has worked with some of the great traditional flamenco singers of the last several decades — Camarón de la Isla, Enrique Morente, Diego el Cigala and Carmen Linares — but has also been part of the genre’s modernizing wave: He encompasses the tradition while trying other languages and techniques. (His last album, “Tierra,” combined flamenco with Celtic music.) He’s played in New York before, but his appearance this week, at Carnegie Hall’s Stern Auditorium, is part of his first major United States tour. It won’t be Celtic or any other kind of fusion: He’s bringing a traditional ensemble, as well as the dancer Antonio Molina, known as El Choro. (8 p.m., March 4; Carnegie Hall, carnegiehall.org.)

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Vicente Amigo's stop at Carnegie Hall is part of his first major United States tour. Credit Riff Music



The Seattle Times

MUSIC | Paul de Barros

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The mellifluous flamenco of Vicente Amigo

Award-winning flamenco guitarist Vicente Amigo — who Pat Metheny called “the greatest guitarist alive” — comes to Meany Hall.

When Pat Metheny calls someone “the greatest guitarist alive,” it’s probably a good idea to sit up and listen. That’s what Seattleites should do Wednesday (March 16) when Vicente Amigo comes to Meany Hall at the University of Washington.



This 48-year-old flamenco artist from Cordoba, Spain, has collaborated with Sting, John McLaughlin and Milton Nascimento; won a 2001 Latin Grammy Award for his panoramic work “Ciudad de las Ideas (City of Ideas)”; and was honored by the Spanish government last year with the country’s gold medal for fine arts (Medalla de Oro al Mérito en las Bellas Artes). Though he has appeared in New York, this is the first time Amigo has ever mounted a full-on U.S. Tour.

Technically stunning and emotionally free-flowing, Amigo is respected in the flamenco world as the equal to his late compadre, Paco De Lucía, but he is also a quick-witted improviser and a visionary and tasteful fusioner of flamenco with other styles. His most recent album, “Tierra,” finds common ground with Celtic music.

The dashing, long-fingered, long-haired guitarist would suffice as a concert item on his own, sitting cross-legged with a guitar across his lap, but he is bringing the full flamenco monte: Antonio “Añil” Fernández, second guitar; Francisco “Paquito” González, cajón (box drum); Ewen Vernal, bass; and Rafael de Utrera, vocals.

Should be a transcendent evening.

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*<http://www.seattletimes.com/entertainment/music/the-mellifluous-flamenco-of-vicente-amigo/>
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Flamenco Guitar Player Vicente Amigo to Perform at Carnegie Hall

by BWW News Desk | February 2, 2016

Vicente Amigo, the composer, producer, and master of flamenco guitar noted for his creativity and inventiveness within the flamenco tradition, appears at Carnegie Hall on Friday, March 4 at 8:00 p.m. in Stern Auditorium / Perelman Stage. Over the years, Amigo has performed in sold-out halls throughout the country, but this concert is part of his first major tour of the United States.



Since winning the Latin Grammy Award in 2001 for his album *Ciudad de las Ideas* (City of Ideas), Amigo has gone on to expand flamenco's influence and versatility while still honoring its roots. His most recent album, *Tierra*, composed entirely by Amigo with music that fuses Spanish and Celtic traditions—debuted at Celtic Connections in Glasgow in 2013.

"I've always been interested in mixes," says Amigo. "We ourselves are products of a mix of our father and our mother, how could we be against it? Besides, one of the wonders in music is that is open-ended, infinite, and in the place you least expect it, you can find something that enriches you as a musician and as a person."

His March 4 concert, however, focuses specifically on flamenco with several selections from *Tierra* arranged for Amigo and his fellow performers Antonio "Añil" Fernández (second guitar), Francisco "Paquito" González (cajón), Ewen Vernal (bass), and Rafael de Utrera (vocals), along with special guest flamenco dancer Antonio Molina "Choro."

"I come from flamenco," says Amigo. "I have a great respect for flamenco, and it would probably be impossible for me to leave flamenco. It's a way to feel and it is rooted deeply in me. But flamenco is just one of music's children. Music and art are bigger than flamenco and what's most important for me is expressing myself."

Amigo's performance is part of the 2016 Flamenco Festival taking place throughout New York City from March 2-19. The festival presents Spain's finest singers, dancers, and musicians along with cultural activities and educational programs at venues city-wide. Joining in the festivities, Granada-born conductor Pablo Heras-Casado leads Orchestra of St. Luke's in "Colors of Spain" featuring singer Marina Heredia and pianist Javier Perianes at Carnegie Hall on Thursday, March 10 at 8:00 p.m. in Stern Auditorium / Perelman Stage. The following week on Friday, March 18 at 8:30 p.m. in Zankel Hall, Sevillian cantaora Rosario Guerrero "La Tremendita" and Iranian traditional vocalist Mohammad Motamedi come together to perform *Qasida*, a musical fusion of Spanish folk poetry and Persian high art, presented by Carnegie Hall as part of the Flamenco Festival.

A transcendent performer, composer, and producer, Vicente Amigo burst onto the major stages of flamenco while still a teenager. Since then, he has earned many awards, including the Medalla de Oro al Mérito en las Bellas Artes, Spain's equivalent of the National Medal of Arts, as well as a Latin Grammy Award for *Ciudad de las Ideas* (City of Ideas) in 2001.

Born in Guadalcanal, a small village in Seville, Spain, in 1967, Vicente Amigo Girol actually grew up and now resides in Córdoba, also in Andalusia. He started studying guitar when he was eight with maestros such as El Merengue (Rafael Rodríguez Fernández) and El Tomate (Juan Muñoz Expósito), and at 15 he became an apprentice of the great Manolo Sanlúcar, in whose group he worked for several years. He appears in Sanlúcar's masterpiece *Tauromagia* (1988), considered one of the most important flamenco albums of all time.

Amigo gained early recognition while accompanying singer El Pele (Manuel Moreno Maya), with whom he recorded "Poeta de Esquinas Blandas" (1988). That same year, Amigo also launched his solo career. Soon, he built an international reputation as he performed with Camarón de la Isla, arguably the most important singer in modern flamenco history, but also with artists such as John McLaughlin, Al Di Meola, Brazilian singer and songwriter Milton Nascimento, and Spanish pop superstar Alejandro Sanz.

Amigo won several flamenco guitar prizes and appeared at *Leyendas de la Guitarra* (Legends of the Guitar), an international event in Spain that served as a preview of the Seville Expo in 1992, representing flamenco with the late Paco de Lucía, a decisive figure in modern flamenco guitar who became a lifelong friend and admirer.

Given Amigo's elegant, melodic style, he has been especially prolific in writing for and working with singers, including the great Enrique Morente (who recorded several of Amigo's songs), his daughter Estrella Morente, Carmen Linares, and Diego el Cigala within the flamenco tradition, but also with artists such as Sting (on "Send Your Love" from Sting's *Sacred Love*), and Brazilian jazz pianist and vocalist Eliane Elias. Amigo has also contributing playing, writing, and production ideas to flamenco singers José Mercé (on *Del Amanecer*) and Remedios Amaya (*Me Voy Contigo*).

Amigo set out early on to explore the possibilities of fusions in his recordings and collaborations. In the remarkable *Poeta* (1997), he paid tribute to the poetry of Rafael Alberti with a work for guitar and orchestra featuring Cuban guitarist, composer, and conductor Leo Brouwer and pop star Miguel Bosé. In his *Paseo de Gracia* (2009), named after the street in Barcelona, he explored pop music, collaborating with the Morentes and Sanz. And on *Ciudad de las Ideas* (City of Ideas), Amigo worked with Argentine pop artist Pedro Aznar and Algerian raï star Khaled.

Tierra, Amigo's seventh and most recent release, features all music composed by Amigo and arranged by him and Dire Straits keyboardist Guy Fletcher. It was recorded in London with members of Mark Knopfler's band and the Scottish folk group Capercaillie.



The Mercury News

Flamenco star Vicente Amigo makes rare trek to Bay Area

By Andrew Gilbert | Correspondent | The Mercury News

Posted: Wed Mar 02 16:00:00 MST 2016

Since releasing his debut album in 1991, Spanish flamenco guitarist Vicente Amigo has accumulated an impressive coterie of fans. The late guitar legend Paco de Lucia hailed him as a successor to his throne, and jazz guitar great Pat Metheny described Amigo as "the greatest guitarist alive."

Despite the region's long-standing history as a vital hub for flamenco (11th Annual Bay Area Flamenco Festival comes to Herbst Theatre in San Francisco on Wednesday; www.bayareafamencofestival.org), Amigo has made only a handful of appearances here in the past two decades.

He opens a run of California dates Tuesday 8 at the Rio Theatre as part of Kuumbwa's fall flamenco series (the incendiary vocalist Buika plays the Rio on March 20), and checks into the SFJazz Center for a four-night run March 10. For this tour, he's expanded his band to include renowned flamenco dancer, or bailaor, Antonio "El Choro" Molina.

Keeping the beat

Anchored by his longtime percussionist Paquito Gonzalez, a master of wooden box cajon, Amigo's band also features cantaor (vocalist) Rafael de Utrera, bassist Ewen Vernal, and Antonio "Añil" Fernández on guitar, vocals and palmas (hand claps). Does it change his approach bringing a dancer into the act?

"When you play for a cantaor or a bailaor, you try and help them express the message they want to put across, and you help to motivate them," says Amigo, 48. "When you play solo, the difference is perhaps having a greater freedom to express yourself because the message you want to communicate is your message. In the end, it's all about communicating."

Born in Vicente Amigo Girol in Seville and raised in Cordoba, Amigo started guitar studies at age 8. He trained under several masters as a young teen, but his path to greatness ran through his relationship with guitar star Manolo Sanlucar. In his final year with Sanlucar, Amigo played second guitar on his classic 1988 album "Tauromagia" (UMI), widely revered as one of flamenco's greatest recordings. Sanlucar is also a prolific and influential composer, and Amigo says the experience left a deep but not defining mark.

"I was with him in key years in my life, from 15 to 20," he says. "But I believe my way of writing and playing have been influenced by all the musicians I've liked, from Piazzolla to Sanlucar, from Paco de Lucia to an unknown musician that suddenly caught my ear because his message touched me, satisfied me or opened up a window in my imagination."

Breaking out

Amigo gained international exposure performing with the legendary flamenco vocalist Camarón de la Isla in the early 1990s, but in breaking out of flamenco's sometimes narrow confines Amigo has followed the example of Lucia, who catapulted from flamenco star to international guitar deity with the hit 1981 album "Friday Night in San Francisco" (the first of three acoustic collaborations with jazz guitarists John McLaughlin and Al Di Meola).

Amigo hasn't experienced a lightning strike quite like "Friday Night," but he's also performed with McLaughlin and Di Meola. He's also collaborated with Spanish pop star Alejandro Sanz, Algerian rai star Khaled and Brazilian superstar Milton Nascimento.

"What surprised me most in my relationship with musicians from other traditions with whom I've spent some time has been how music is what connects us or can bring us to a place where we can understand each other," Amigo says. "Even though we don't speak the same language, music is a language that turns us all into brothers. Music, the melody, the harmony, the rhythm, that's what brings us together. That's incredible. I believe it's the most wonderful meeting point human beings can have."

Some flamenco fans have been less than pleased by Amigo's far-flung musical sojourns. But he's working on a new project that should assuage them. He'll be including several pieces of cante jondo, or deep song, the stripped down, soul-bearing styles like seguiriyas and tientos featuring only guitar and palmas (hand claps) and some vocals.

"My new recording will be, as the purists who criticize me for doing projects with musicians of other genres would say, a more 'pure' project," Amigo says. "I am very excited about it. There are some styles in flamenco that I hadn't played in previous recordings. I hope fans enjoy it and purists see it as part of what they love so much."



SPRING 2016 | By THIRSTY

Vicente Amigo won a Latin Grammy for the Best Flamenco Album of 2001 (*Ciudad de Las Ideas (City of Ideas)*), the Premios Ondas award for the best Flamenco work of 2002 and the 2015 Medalla de Oro al Mérito en las Bellas Artes (Spain's equivalent of the National Medal of Arts), among many other awards. His first major U.S. tour began in March 2016 and included appearances at New York's Carnegie Hall and Miami's Adrienne Arsht Performing Arts Center.

Born in Guadalcanal, a small village in Seville, Spain, in 1967, Vicente Amigo grew up and lives in Córdoba. He started studying guitar when he was eight.

"I come from flamenco, I have a great respect for flamenco and it would probably be impossible for me to leave flamenco. It's a way to feel and it is rooted that deeply in me."

Having worked with such artists as Sting ("Send Your Love" from Sting's Sacred Love) and renowned Brazilian jazz pianist and vocalist Eliane Elias, multi-Grammy Award-winning guitarist and composer Pat Metheny called Vicente Amigo, "The greatest guitarist alive."

Stay Thirsty Magazine is pleased to feature Vicente Amigo's outstanding video, *Tangos Del Arco Bajo*, because he is a major talent who deserves greater recognition in the U.S and around the world.



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<http://www.staythirstymedia.com/201604-092/html/201604-amigo.html>



San Francisco

magazine

Allow Flamenco Guitarist Vicente Amigo to Pluck at Your Soul

Gary Kamiya | March 11, 2016

Photo: Vicente Amigo via SF Jazz



You know you want to.

It isn't often you get a chance to observe total mastery. Which is why if you care about music, and creativity, and expertise so profound that it expands your notion of humanity, you should drop everything and get down to SF Jazz tonight, Saturday, or Sunday to listen to one of the greatest instrumental virtuosos on the planet: Vicente Amigo.

I love flamenco—to me, it is the greatest folk music in the world—but don't keep up with it, and I only heard about Vicente Amigo a month or so ago. While attending a show at SF Jazz, I was looking through the program when a quote jumped out at me. Pat Metheny was quoted as saying, "Vicente Amigo is the greatest guitarist alive." Since Pat Metheny is himself one of the greatest jazz guitar virtuosos of all time, these were words to be taken seriously. So I put Amigo into my Pandora playlist—and was totally blown away.

Like the late Paco de Lucia, Amigo is one of the new generation of flamenco maestros. Which means he is grounded in the bulerias, alegrías, and other classic rhythms made famous by guitarists like Sabicas, Montoya, and Manitas de Plata, but adds harmonic complexity, a bass player, and creative percussion to that fiery musical origin. As a rapturous, nearly sold-out audience at the Miner Auditorium Thursday night can attest, the result is breathtaking, music whose passion is matched by its daring. Listening to it is like being carried along down a surging river of life, new worlds coming into existence with every movement of Amigo's godlike hands. A critic once wrote of Manitas de Plata that he was not only the greatest flamenco guitarist, but perhaps the greatest virtuoso on any instrument: "To conceive is to execute." The same could be said of Amigo. He is not only astonishing but inspiring. He and his insanely tight band make music that is technically mind-blowing, but at the same time so deep and primordial that it recalls ancient cave paintings. It makes you want to do whatever it is you do well, and do it a little better. Because in the intoxicating human universe to which Amigo throws open the door, there are no limits.

<http://modernluxury.com/san-francisco/story/allow-flamenco-guitarist-vicente-amigo-pluck-your-soul>

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ARTBURST

MUSIC ARTICLES

VICENTE AMIGO AND FLAMENCO'S LINEAGE OF CHANGE

WRITTEN BY: FERNANDO GONZALEZ | MARCH 2016

The role of guitar in flamenco evolved from modest accompaniment of singers in the latter part of the 19th century to solo concerts by the latter part of the 20th century. It took players such as Ramon Montoya (1880-1949), Niño Ricardo (1904-1972), Sabicas (1912-1990), and Paco de Lucía (1947-2014), who burst the dam for good by artfully experimenting with blues, jazz, and classical music, to expand the vocabulary and role of the guitar in flamenco.

Guitarist, composer, and producer Vicente Amigo is, arguably, a direct heir to that lineage.

An innovator born and raised in the tradition, Amigo, who is appearing at the Arsht Center as part of the Flamenco Festival, certainly has the technique, the sound, and a curious, expansive musical vision. And after all, this is the music of a people that, before settling in the South of Spain, crossed continents like a river, carrying with them the sediments of sounds and memories of every place they passed through.

Constant change and improbable mixes are part of flamenco's DNA.

Born in Guadalcanal, a small town in the province of Seville, but raised in nearby Córdoba, where he currently lives, Amigo, who will be 49 on March 25, apprenticed and worked with guitarist Manolo Sanlúcar and collaborated with iconic flamenco artists such as singers Camarón de la Isla and Enrique Morente, who recorded some of his songs. Still, his musical curiosity and restlessness, which at times has gotten him in trouble with purists, have led him to probe the potential common ground of flamenco and jazz, classical music, pop, and even Brazilian music, collaborating with artists as disparate as John McLaughlin, Sting, Milton Nascimento, Alejandro Sanz and Algerian rai superstar Khaled.

His most recent recording, *Tierra* (2013), which he will present with his flamenco group at the Arsht on Wednesday March 2 features an intriguing fusion of flamenco and Celtic music. (Here is video of a live performance by Amigo, and the "Roma" a track from *Tierra*.)

In a recent conversation from his home, Amigo discussed fusion, the meaning of flamenco and his relationship with the great Paco de Lucía.

In *Tierra* you worked with Dire Straits keyboardist Guy Fletcher and featured members of Mark Knopfler's band and the Scottish folk group Capercaillie. How did that collaboration come about?

*Record companies are always asking their artists to work with this guy or that. It's a bit of a fashion I guess, but I'm very weary of getting together with other musicians without being absolutely clear why. I knew I wanted to invite Mark Knopfler to collaborate on one piece, so with my manager we went to his concert, we met, it turned out he had some of my records and we talked about collaborating on one song. Then as the concert went along and I heard his Celtic musicians, I felt that my ideas could work perfectly with them, and that's how *Tierra* started.*

Why your interest in fusions? Where does that come from?

I've always been interested in blends. We ourselves are products of a mix of our father and our mother, how could we be against it? Besides, one of the wonders in music is that it is open-ended, infinite, and in the place you least expect it, you can find something that enriches you as a musician and as a person.

What does flamenco mean for you, then?

I come from flamenco, I have a great respect for flamenco and it would be probably impossible for me to leave flamenco. It's a way to feel and it is rooted that deeply in me. But flamenco is just one of music's children. Music and art are bigger than flamenco and what's most important for me: expressing myself.

Every great flamenco guitarist seems to be saddled at some point with comparisons with the late Paco de Lucía. You have been too, of course, but perhaps few people know you were not only colleagues but compadres. Could you talk about your relationship with Paco?

Yes, Paco is the godfather of my little one, Marcos; and I am the godfather of his daughter Antonia. I mean, I play guitar because when I was three years old I saw Paco de Lucía on TV and it stayed with me. Later we became friends and shared many great times. For all flamencos, Paco is the greatest. He opened paths. He did so much for flamenco guitar that we are all indebted to him.

Emmy-winner and GRAMMY®-nominated writer, critic, and editor Fernando González is the associate editor of The Latin GRAMMY Print & Special Projects for The Latin Recording Academy.



KCRW RHYTHM PLANET



Brazilian & Flamenco Superstars Tour the U.S.

Posted February 29, 2016 by Tom Schnabel

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Vicente Amigo: Friday, March 18, 2016, Wilshire Ebell Theatre, 4401 West 8th St., Los Angeles, CA 90005



With the passing of Paco de Lucia, Vicente Amigo has emerged, along with Tomatito, as one of the greatest flamenco musicians performing today. Along with Tomatito, he has been making great records for over two decades, but because he doesn't tour the U.S. as much as Paco did, he isn't as well known as the late great maestro. It didn't help a few years ago when he was booked into the Wilshire Ebell Theatre by an offshore agent; promotion and turnout was poor, making some presenters think he wasn't a good draw.

I saw him at the Redondo Beach Performing Arts Center in 2012; it was a wonderful show and was packed by flamenco aficionados. Let's hope that the upcoming Wilshire Ebell Theater show will bring the aficionados back as much as the 2012 show. And here are the other shows on Amigo's 2016 tour.

<http://blogs.kcrw.com/rhythmplanet/brazilian-flamenco-superstars-tour-the-u-s/>
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EVENTS > Vicente Amigo // San Francisco (Music, March 13, 2016 at SFJAZZ Center, Miner Auditorium)

Championed by the late maestro Paco de Lucía as the next great flamenco star, Spanish guitarist Vicente Amigo has more than lived up to his promise. Following in de Lucía's footsteps, he's forged musical ties with artists around the world, from Sting to Brazilian masters Milton Nascimento and Eliane Elias to jazz guitar innovators including John McLaughlin and Al Di Meola. Born outside of Seville and raised in Córdoba, Amigo began working professionally as a teen, accompanying noted flamenco singer El Pele and guitarist Manolo Sánchez, with whom he toured for six years. By the time Amigo made his Bay Area debut in 2002, the guitarist's career was in rapid ascent. His fourth album, *City of Ideas*, had won the 2001 Latin GRAMMY as Best Flamenco Album. Exhaustive travels around the globe and four increasingly personal albums have cemented Amigo's reputation as leading light of flamenco guitar, and his newest release, *Tierra*, is a soulful and imaginative blend of Spanish and Celtic influences. The guitarist's live performances feature pyrotechnic virtuosity, charisma and copious quantities of that intangible quality of Iberian music called *duende*, which Amigo explains simply: "If you hurt when you hear it, then it's *duende*." This promises to be an unforgettable evening of flamenco fire.

<http://www.latinlife.com/event/1841/vicente-amigo-san-francisco>
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my Statesman

from Austin American-Statesman

MUSIC

Vicente Amigo brings his own brand of flamenco music to Long Center

By Lilita Valenzuela - ¡Ahora Sí!

Posted: 12:00 a.m. Wednesday, March 16, 2016

This is the first time that the Andalusian musician Vicente Amigo visits Austin. He remembers how as a kid he saw Paco de Lucía, the great master of flamenco music, perform — and he was fascinated. From that moment on, he knew what he wanted to do in life.

He not only became a great friend of de Lucía, they both became godfathers to each other's kids, and now some even consider Amigo as de Lucía's successor. Amigo, the 2001 Latin Grammy winner, arrives in Austin with his band, which includes Añil Fernández on second guitar, Paquito González on cajón (a wooden percussion box), Rafael de Ultrera as vocal lead and Ewen Vernal on base.

Amigo spoke with the Statesman and ¡Ahora Sí! before beginning his tour of the United States and his debut in Austin.

Statesman: How common is the last name Amigo in Andalusia, Spain?

Amigo: It is not. This is my artistic name and my last name. I believe there are very few people who have the last name Amigo in Spain. There is one cardinal with the last name Amigo, whom I met during an awards ceremony in Andalusia, and he told me that people often asked him if I was his nephew, but we are not related.

What meaning does music have for you?

I am a music lover, and I try to share it with the world. I have been fortunate to have people open their arms to my music. We are family; music is the most emotionally charged point of encounter that can exist in the world.

Tell me about the Celtic influence in your new release "Tierra"?

I went to see a Mark Knopfler concert. He is a very famous guitarist, with many years in the business. He brought a group of musicians who hail from the Celtic tradition, and they were mashing it with rock and pop. My first idea was to ask Knopfler to work together, and do a song for my CD. But, as I listened to the concert, I realized that the musicians working with him and the way in which they expressed themselves had a lot to do with what I was already doing. I realized that I could easily fit my ideas in with those musicians. So we presented a proposal to them, and that's where the idea came from.

Tell me about your friendship with Paco de Lucía. Do you have any special memories?

Well, there are so many memories; I have been in contact with him since I was a little kid, even before I started playing the guitar. The first time I listened to him, I immediately fell in love with the sound, with what he was able to communicate. I knew I wanted to do this — play the guitar — since I was very young. Later, I started playing, and then I met him when I was about 15, and our relationship came to the point that he baptized my son, the young Marcos, and I baptized his daughter, Antonia, the same day at the beautiful mosque in Córdoba. (His death) has left us all hurting. It's been huge for music lovers and flamenco players, of course.

Where do you find your inspiration, or as they say in flamenco, el duende (the magical spirit)?

In my confidence, in the moment you feel sure of yourself, capable of jumping into the emptiness, and you're able to fly. I believe that is el duende, which brings you inspiration. You have to feel at ease, secure, but it has to catch you working, looking for it.





my Statesman

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Posted: 12:00 a.m. Wednesday, March 16, 2016

What is your process when you compose?

I do it by ear, of course, all of it. But those are notes (he laughs). I also record it. We now have a lot of little machines that are a lot of fun and help us compose. They make it very easy, but you have to think about what you are going to do. It is true that you can change things around a lot, and sometimes you have to say, "I am not going to change this anymore," because if you continue changing it, you will do so until you die. (In the band) the ideal is that each of us can make a contribution and share their knowledge and feelings.

Has anyone in your family influenced you musically?

Not at all. (In my family) they all like music, but I am sort of the black sheep of the family.

You have a busy life. What luxuries do you allow yourself?

Being with my friends and my family — I consider that a luxury. Spending time with friends, once in a while going on a trip, with my wife once in a while. Being more or less happy every day.

How many kids do you have?

Two. One is 14 and the other is 20. Both of them like music. The eldest one, Vicente, is studying recording and production. The young one is Marcos.

Have you lived in Córdoba all your life? What is your favorite place there?

Since I was 4 years old. I was born in Guadalcanal, a small village in Seville, but I am from Córdoba. My favorite place in Córdoba is La Judería, of course.

If you were not a musician, what would you like to have been?

I never asked myself that question. I could have been a good cook, I suppose, a good guitar maker. I really like the smell of wood, something along those lines.

What is your favorite food?

There are so many. When I visit another place, I like to enjoy it through its food. Here, a confit de canard (a duck roast), I like my mom's meatballs, fried potatoes — those are a luxury, and so is the smoked dried ham known as pata negra.

What is your favorite color?

I don't wear it a lot, but it is red. I really like red. I like wearing navy blue, and also black.

Is there something else you would like to add?

I dream of playing in Austin and want to have a great time there. I want people to enjoy it.



PREVIEW / PICK | March 23, 2016

Spanish flamenco guitarist Vicente Amigo has long believed great music can be a successful fusion of flamenco and different styles like Cuban, pop rock and Celtic.

He played flamenco guitar on "Send Your Love" on Sting's 2003 "Sacred Love" album.

Vicente's most recent album, 2013's "Tierra," is his seventh release and features music he composed and arranged along with Dire Straits keyboardist Guy Fletcher. The album also features Celtic musicians. It was recorded in London with members of Mark Knopfler's band and the

Scottish folk group Capercaillie.

Vicente will be at Trustees Theater on March 25, his 49th birthday. He brings with him four additional musicians, and their emphasis will be on flamenco. We're told they will be performing songs with "that dreamy Celtic influence. But he won't have any of the Celtic musicians with him."

Joining him onstage will be Añil Fernández on second guitar, Paquito González on cajón (box drum) and Ewen Vernal on bass, with vocals by Rafael de Utrera.

Vicente started studying guitar at the age of 8 and hit the stage as a teenager. He has since received a Latin Grammy for "Ciudad de las Ideas" (City of Ideas) in 2001 and the Medalla de Oro al Mérito en las Bellas Artes, roughly Spain's equivalent of the National Medal of Arts, in December.

While he has appeared in major U.S. cities, this is his first major tour of the United States.

<http://www.dosavannah.com/article/wed-03232016-1530/savannah-music-fest-glance-2016s-variety>

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CONCERT REVIEW | 2016 SAVANNAH MUSIC FEST BLOG by Doug DeLoach | March 26, 2016

VOL. I – Howdy, friends. Your intrepid music correspondent is back again, fired up about bringing you a couple of weeks' worth of ear and eyewitness reports from the 27th annual Savannah Music Festival. We had so much fun doing this last year, we decided a reprise of the adventure was in order.



Arriving at my charming Staybridge Suite-away-from-home around 8 p.m., I had just enough time to change shirts and hustle over to the Trustees Theater a few blocks away, where I managed to catch the last hour of flamenco guitarist Vicente Amigo and his quintet.

Holy solea-thrumming superstar! Every flamenco guitarist from now into perpetuity is destined to be compared with the late, great Paco de Lucía, who passed away in 2014. As a toddler growing up in Guadalcanal (a suburb of Seville), Amigo was inspired by a TV broadcast of Lucía (the two men eventually became close friends). Last night, Amigo's performance proved him a worthy bearer of his compatriot's legacy. Like Lucía, Amigo draws upon an innate improvisational acumen and endless capacity for melodic inventiveness. His tone is brighter and tangier than was Lucía's and his attack is more sharply articulated and punchier, while he handles flamenco's almost perversely complex compás with similarly fearless virtuosity.

Whether playing pure flamenco or jazzy Americanized variations on the theme (examples of which were abundant during last night's set), everything swung with soulful grace even when all pre-planned, hand-clapping, finger-snapping hell was breaking loose. Amigo's four accompanists were in superb form, especially Paquito González, who is one of the finest flamenco percussionists ever to slap a cajon, and vocalist Rafael de Utrera, whose rich cante is rife with passionately expressive colorations.

Amigo assuredly got my 2016 SMF journey off to a sizzling start. One concert down, another few dozen to go. Ole, y'all!

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