

Gypsy Caravan 2

A Celebration of Roma Music & Dance

Wednesday, November 7, 2001, 8 pm
Zellerbach Hall

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PART I

Maharaja – Rajasthan, India
Bachu Khan, kartal, vocals
Barkat Khan, sarangi, vocals
Gewar Khan, dholak, percussion
Shayar Khan, aloogoza, pungi, sarangi, vocals
Zakab Khan, vocals
Sayari, dance
Harish Kumar, dance

Esma Redzepova and Ensemble Teodosievski – Macedonia

Esma Redzepova, vocals
Zahir Ramadanov, trumpet
Simeon Atanasov, accordion
Sami “Buko” Zekiroski, clarinet
Elam Rasidov, tarabuka
Elvis Huna, keyboards

INTERMISSION

PART II

Fanfare Ciocarlia – Romania
Ioan Ivancea, E-flat clarinet, vocals
Oprica Costel Ivancea, E-flat clarinet, alto saxophone
Laurentiu Mihai Ivancea, baritone horn
Monel Trifan, tuba
Costica Trifan, trumpet, vocals
Radulescu Lazar, trumpet, vocals
Constantin Cantea, tuba
Constantin Calin, tenor horn
Costel Ursu, large drum
Nicolae Ionita, percussion

Antonio El Pipa Flamenco Ensemble – Spain

Antonio El Pipa, dance
Juana la del Pipa, dance and vocals
Manuel Tañe, vocals
Juan Moneo, guitar

PART III

“Maharaja Flamenca”
Finale

ORIGINS OF THE ROMANI PEOPLE

by Ian F. Hancock

The Roma have been made up of many different groups of people from the very beginning, and have absorbed outsiders throughout their history. Because they arrived in Europe from the East, they were thought by the first Europeans to be from Turkey or Nubia or Egypt, or any number of vaguely acknowledged non-European places, and they were called, among other things, Egyptians (or “Gyptians,” which is where the word “Gypsy” comes from). In some places, this “Egyptian” identity was taken entirely seriously, and was no doubt borrowed by the early Roma themselves. In the 15th century, James V of Scotland concluded a treaty with a local Romani leader pledging the support of his armies to help recover “Little Egypt” (an old name for Epirus, on the Greek- Albanian coast) for them.

At the beginning of the 11th century, India began to be invaded by the Muslim warrior Mohammed of Ghazni, who was attempting to spread Islam into Hindu territory. The Indian response was to assemble a military force from the Rajputs, soldiers who had been given honorary military (Kshatriya) caste status, and who were assembled from different, but historically related, ethnic populations. Most of Mohammed’s attacks (between 1001–1027) were successful, the Rajputs routing the Ghaznavids only two or three times in that whole period. It is therefore not possible to say whether the ancestors of the Roma left as a defeated people, or as victors driving away the enemy. Whatever the circumstances of their departure, they apparently crossed the Middle East fairly quickly, since the first account of their appearance in the Byzantine Empire is dated AD 1058. But it was another 250 years before they moved on into Europe—again because of the spread of Islam, this time to the West—and it was in the Greek-speaking Byzantine Empire that the Romani ethnic character, as well as the Romani language, came into being.

This composite army moved out of India through the mountain passes and west into Persia, battling with Muslim forces all along the eastern limit of Islam. While this is to an extent speculative, it is based upon sound linguistic and historical evidence, and provides the best-supported scenario to date. Because Islam was not only making inroads into India to the east, but was also being spread westwards into Europe, this conflict carried the Indian troops—the early Roma—further and further in that direction, until they eventually crossed over into southeastern Europe about the year 1300.

From the very beginning, then, the Romani population has been made up of various peoples who have come together for different reasons. As the ethnically and linguistically mixed occupational population from India moved further and further away from its land of origin, beginning in the 11th century, so it began to acquire its own ethnic identity, and it was at this time that the Romani language also began to take shape. But the mixture of peoples and languages didn’t stop there, for as the warriors moved northwestwards through Persia, they took words and grammar from Persian, and no doubt absorbed new members, as well; and the same thing happened in Armenia and in the Byzantine Empire, and has continued to happen in Europe. In some instances, the mingling of small groups of Roma with other peoples has resulted in such groups being absorbed into them and losing their Romani identity; the Jenisch are perhaps such an example. In others, it has been the outsiders who have been absorbed, and who, in the course of time, have become one with the Romani group.

In Europe, the Roma were either kept in slavery in the Balkans (in territory that is today Romania), or else were able to move on and up into the rest of the continent, reaching every northern and western country by about 1500. In the course of time, as a result of having interacted with various European populations and being fragmented into widely separated groups, the Roma have emerged as a collection of distinct ethnic groups within the larger whole.

The Hon. Ian F. Hancock, of British Romani and Hungarian Romani descent, represents Roma at the United Nations and on the US Holocaust Memorial Council. He is professor of Romani studies at the University of Texas at Austin,

and has written nearly 300 publications. In 1997, he was awarded the international Rafto Human Rights Prize (Norway), and in 1998, he received the Gamaliel Chair in Peace and Justice (USA).

INTRODUCTION TO ROMA MUSIC

by Carol Silverman

Following the resounding success of *The Gypsy Caravan* in 1999, *Gypsy Caravan 2* provides a further opportunity for North American audiences to experience the diversity and dynamism of contemporary Rom music and dance. Despite continuous historical attempts to assimilate or eradicate Roma (singular Rom; adjective Rom or Romani), their musical arts are thriving. The contributions of Roma to European culture are indeed striking.

For over 500 years, some Rom groups in Eastern Europe have been professional musicians, playing for non-Roma (as well as Roma) for remuneration in cafes and at events such as weddings, baptisms, circumcisions, fairs, and village dances. Proverbs attest that “a wedding without a Gypsy isn’t worth anything” (Bulgarian) and “give a Hungarian a glass of water and a Gypsy fiddler and he will become completely drunk” (Hungarian). This professional niche, primarily male and instrumental, requires Roma to know expertly the regional repertoire and interact with it in a creative manner. A nomadic way of life, often enforced upon Roma through harassment and prejudice, gave them opportunities to enlarge their repertoires and become multimusical and multilingual. In addition to nomadic Roma, numerous sedentary Roma in major European cities professionally perform urban folk, classical, and/or popular music. In Hungary, Russia, and Spain, certain forms of Rom music became national music, veritable emblems of the country. Music as a profession, however, is not found among all Rom groups.

Neither one worldwide nor one pan-European Rom music exists. Roma constitute a rich mosaic of groups that distinguish among themselves musically. For example, contrary to popular conceptions, there is no one “Gypsy scale.” There are, perhaps, some stylistic and performance elements, such as the propensity to improvise, the intensity of emotional expression, and the openness to new styles, that are common to many European Rom musics. Often, music-making is both the social glue and the context for artistic display in Rom communities. Not only is music an important shared art within Rom communities, but it is also an important commodity in the economic relationship between Roma and non-Roma. Popular exaggerations run the gamut, from the claim that Roma are merely musical sponges to the assertion that Roma are the most traditional interpreters of peasant music. The truth is more complicated. While Rom music shares much with that of neighboring peoples, often Roma impart a distinct stylistic stamp.

Linguistic evidence reveals that Roma are a composite Indian population who migrated westward from northwest India in the 11th century. By 1500, Roma lived throughout Europe, becoming indispensable suppliers of diverse services such as music, entertainment, fortune-telling, metalworking, horse dealing, woodworking, sieve making, basketry, and seasonal agricultural work. The term “Gypsy” derives from the erroneous belief that Roma originally come from Egypt. Romani, the Rom language, is closely related to Sanskrit, and exists in multiple dialects in the Rom diaspora. Due to assimilation, many Roma today do not speak Romani. Roma often adopted the religious beliefs of their neighbors while keeping a layer of older beliefs. Today, Roma are found in all professions and an intellectual elite is growing rapidly. In Europe, initial curiosity about Roma quickly gave way to hatred and discrimination, which continue today virtually everywhere. From the 14th to the 19th centuries, in the southern Romanian principalities, Roma were slaves owned by noblemen, monasteries, and the state; they were sold, bartered, and flogged, and even their marriages were regulated. Slavery was abolished in 1864, but patterns of exploitation continue. Roma were viewed as intruders, probably because of their South Asian features and customs, as well as their association with invading Ottoman Muslims. Despite their small numbers, they inspired fear and mistrust, and faced prejudice in every European territory. Many learned to “pass” as other ethnic groups. Bounties were paid for their capture—dead or alive—and repressive measures included confiscation of property and children, forced labor, prison sentences, sterilization, and forms of physical mutilation.

Assimilation was attempted in the Austro-Hungarian Empire by outlawing the Romani language, Rom music, dress, and nomadism, and banning traditional occupations. Similar assimilationist legislation was enacted in Spain from 1499–1800 and in East European communist countries after World War II. Persecution escalated with the Nazi rise to power: Roma faced an extermination campaign that is only now being investigated historically; more than 600,000—one fifth to one fourth of all European Roma—were murdered. Europeans have treated Roma as the quintessential “outsider,” despite the fact that Roma have been Europeans for almost a millennium.

In the 1990s, harassment and violence towards the 10 million Roma of Europe have increased, as have marginalization and poverty. The largest minority in Europe, they have the lowest standard of living in every country. Since the 1989 revolutions in Eastern Europe, there has been a rise in scapegoating of Roma, tracking of Rom children

into schools for the mentally challenged, and violence against them in the form of mob attacks, skinhead targeting, and police brutality. In response, Rom political participation, human rights activism, and awareness of shared ethnicity are growing. Rom political parties and unions now have a tentative place in European institutions, and Rom culture festivals take place in many cities. In all of these forums, music plays an important role in celebrating the creative adaptability of Roma, despite centuries of discrimination. *Gypsy Caravan 2* illustrates the expanding interest in Rom music on North American soil, where approximately one million Roma reside.

Maharaja (formerly Musafir), from Rajasthan in northwest India, has dazzled European audiences in recent years with its energetic hybrid versions of Indian folk and popular music, dance, and acrobatics. Maharaja performed to enthusiastic crowds during the 1999 North American tour of *The Gypsy Caravan* and has played at hundreds of concerts and festivals all over Europe, including WOMAD, Roskilde, Paleo, Sfinks, and Ritmos. Maharaja is featured on the CDs *Gypsies of Rajasthan (Blue Flame)* and *Dhola Maru (Sounds True)*; some members appeared in the film *Latcho Drom*, a staged documentary of Rom music. In *Gypsy Caravan 2*, Maharaja portrays the symbolic and historical connection of Roma to northwest India. The artists are not the actual ancestors of contemporary European Roma but rather suggest some of the occupational and artistic niches that Roma might have occupied in Rajasthan. The term “Gypsy” was applied by the British to numerous nomadic groups in India who have no proven relationship to European Roma.

Maharaja is composed of groups of musicians who in Rajasthan would not play together, but here create an exciting fusion. The group’s compositions combine Rajasthani rural folk music with influences from Qawwali (Muslim devotional music), Indian film music, and Hindustani (North Indian classical) music. Maharaja is composed of professional musicians who inhabit the Thar desert in northwest Rajasthan. The musicians are members of the Langa, Manghaniyar, and Saperas groups. Langas (meaning “song givers”) are Muslim and perform for Muslim cattle breeders at births, weddings, funerals, and religious holidays, receiving payment in animals and food. They are able to lead a sedentary life because they have a stable patron-client relationship, unlike the Saperas, who migrate in search of work.

Langa music is learned orally in a master/apprentice relationship. The apprentice begins by accompanying the master and eventually learns a large corpus of songs. The vocal repertoire includes songs of the life cycle and the seasons, songs in praise of their patrons, devotional songs composed by 19th-century Sufi poets, and film songs. Themes such as love and heroism predominate, and water and cattle, the source of life in the desert, appear frequently in the lyrics. Langas are known for their improvisations and their instrumental and vocal ornamentation.

Manghaniyars (meaning “those who beg”), like Langas, are sedentary Muslims whose home extends over the border into Pakistan, but their patrons are mostly Hindu Rajputs (a high caste) and Hindu Charans (a caste of poets, bards, and historians). In Rajasthan, Hindus and Muslims often worship in the same temples and share spiritual themes. The Manghaniyar repertoire is vast, including songs celebrating secular and sacred love, and devotional songs to the Hindu deity Krishna.

The Saperas (from the word *sap*, “snake”) are a subgroup of the migrant community of Kalbeliyas, who travel with mules and dogs and specialize in curing snake bites and in snake charming. They have their own music but do perform professionally with Langas. Their dances, often performed by women wearing bells tied to their feet, are featured in Maharaja.

Langas play the sarangi, a vertically held bowed stringed instrument. Carved out of a solid block of teak wood, it consists of a resonator covered with a goat skin, a hollow finger board, and a tuning peg holder. There are usually three melody strings and a drone string, plus sympathetic strings, but the number of strings and size of the instrument varies. The *aloozoza* is a double flute with two pipes, one for drone and one for melody, and the *pungi* is a double clarinet. The performers use circular breathing, producing an unbroken airflow. Typical Manghaniyar instruments include *dholak* (two-headed ended drum) and *kartals* (a pair of lightweight rectangular wooden blocks played by the hands).

The performers of Maharaja play multiple instruments and sing. The three founding members—Bachu Khan (Langa), born in 1974 (vocals, kartals); Shayar Khan (Langa), born in 1967 (vocals, sarangi, pungi, aloozoza); Barkat Khan (Langa), born in 1969, (vocals, sarangi)—were all raised in Badnawa and learned to perform from family members at a young age. The two dancers are Sayeri (Sapera), from a large family of performers who joined the group in 1994 when she was 13 years old, and Harish Kumar. Vocalist Zakab Khan (Manghaniyar) recently joined the group, and *dholak* player Gewar Khan (Manghaniyar) brings 22 years of drumming experience to the stage.

Esma Redzepova and Ensemble Teodosievski, from Macedonia, has been performing for over 40 years to enthusiastic audiences in Europe, North America, the Middle East, and Asia, and continues to thrill listeners in recent venues such

as the Montreal World Music Festival, Andre Heller's "Magnetten," London's Barbican Festival, and Belgium's "Time of the Gypsies" Festival. Crowned "The Queen of Romani Music" at the World Romani Congress in India in 1976, Esma is perhaps the most famous Romani singer in the world and has given thousands of concerts, many of them for humanitarian causes. Her group has played in plazas, stadiums, and opera houses, for villagers as well as world leaders. It has performed over 400 musical pieces on dozens of records, several of which achieved "gold" status in the Former Yugoslavia; recent releases include *Songs of A Macedonian Gypsy* (Monitor), which includes early recordings, *Chaje Shukarije* (World Connection), *Road of the Gypsies* (World Network), and *Gypsy Queens* (World Network). In the last 10 years, Esma has been building the Home of Humanity and Museum of Romani Music, which includes an archive, theater, recording studio, and an outpatient clinic for underserved populations.

Esma's life charts the commercial acceptance of Rom music by non-Roma; before Esma, Rom music was played in family and community settings, but was excluded from commercial recordings and concert stages. Esma was the first Balkan Rom musician (male or female) to achieve success in the commercial non-Rom world; she was the first Rom singer to concertize and record in the Romani language; and she was the first Macedonian woman (Rom or non-Rom) to perform on television. Born in 1945 in Skopje, Esma was one of six children in a poor Muslim family; her father lost a leg in World War II and subsequently shined shoes for a living. At the age of 11, Esma met Stevo Teodosievski, a non-Rom Macedonian accordionist and arranger who recognized her talents and secured permission from her parents to train her as a recording artist (not a cafe singer, which was shameful for a Muslim woman). By the age of 13, Esma had become a star with her trademark song "Chaj Sukarije" ("Beautiful Rom Girl"). Esma and Ensemble Teodosievski moved from Skopje to Belgrade in 1961 to escape prejudice against Roma in the music industry and to cultivate wider opportunities.

Stevo's vision and Esma's abilities created the perfect combination of Rom exoticism and refinement. The two artists composed songs that they transformed into staged choreographies incorporating Rom dance, costume, and dramatic scenarios. Stevo's musical arrangements display the stunning emotional range and dramatic potential of Esma's voice. The couple married in 1968 (one of the first "mixed marriages" in Macedonia) and were inseparable musical partners until Stevo's death in 1997; Esma continues her group with her adopted children. Stevo and Esma turned their home into a school of Romani music, which served as a training ground for the Ensemble. Beginning in the 1960s, they adopted over 40 boys, almost all Roma, some orphans and some from poor homes, who endured a rigorous training program beginning with drumming and incorporating various Balkan styles and repertoires. Throughout the years, the Ensemble embraced an eclectic internationalism: music from various regions of Yugoslavia became part of their repertoire, as well as from neighboring Balkan countries and beyond. Singing in over 15 languages, including all of the Balkan and East European languages, plus Hebrew, German, and Hindi, Esma embodies the versatility and practicality of Rom artists.

Esma's songs, sometimes based on true-life incidents, chronicle the joys and sorrows of love (such as in arranged marriages), the poverty of Roma, and the pain of separation (such as resulting from Balkan men going abroad to work). A trademark of the Macedonian Rom repertoire is the genre *cocek* in 2/4 (divided 3-3-2), 7/8 (divided 3-2-2), or 9/8 (divided 2-2-2-3). Often utilizing *makams* (Turkish modes), *cocek* is marked by *mane*, a free-rhythm instrumental improvisation played over a metric vamp. The dance *cocek* is solo and improvised, utilizing demure torso and hand movements.

The featured instrumentalists were all trained in Stevo's and Esma's school; performance with the Ensemble has served to launch their individual musical careers. Simeon Atanasov (accordion), born in Kocani, lived with Esma from the age of five and has become her chief musical arranger since Stevo's death; on his deathbed, Stevo bequeathed his accordion to Simeon. As well as being an accomplished instrumentalist, Simeon is also an award-winning composer; one of his songs won the Grand Prize at the First Romani Music Festival in Skopje in 1993. Zahir Ramadanov (trumpet) was also born in Kocani and comes from a musical family—his father and uncle were trumpet players. When he was eight years old, he was recruited into Stevo and Esma's school; he is also a fine vocalist and has his own band in Kocani. Sami "Buko" Zekirovski (clarinet) was born in Prilep and began playing clarinet at the age of 12. Along with Stevo's school, he also studied at the Performance School of Yugoslavia. He has composed many pieces, several of which received prizes at *Sutka Fest* in 1994 and the Festival of Folk Song in Ohrid; he has also recorded vocal duets with Esma. Elam Rasidov (tarabuka, hand drum) was born in Kocani and joined Stevo's school at a young age; his energetic drumming provides the driving rhythms for Esma's songs. Elvis Huna (keyboards) recently joined the Ensemble.

Fanfare Ciocarlia, Rom brass band from Romania, has catapulted to fame since its 1998 debut on the European festival circuit and the release of its two Piranha CDs, *Radio Pascani* and *Baro Biao: World Wide Wedding*. The band can also be

heard on the soundtrack of Emir Kusturica's film *Underground*, and is now the subject of a German documentary film. *Gypsy Caravan 2* is the ensemble's first American tour.

Fanfare means "brass band" in Romanian and Ciocarlia means "lark," the name of a signature Romanian tune imitating the bird. The group hails from the village of Zece Prajini (meaning "ten fields"), population 400, located in northeastern Romania in the region of Moldavia close to the border of the (formerly Soviet) Republic of Moldova. The musicians, many related and all male, come from a long line of professionals; they have learned to play and sing by ear, without written music, in family and community contexts. The performers span three generations and range in age from 22 to 68 years. The older members, who play a more traditional style, interact dynamically with the younger members, who value rapid tempi and new musical elements from other cultures.

In addition to recent concertizing at festivals, Fanfare Ciocarlia continues to play in traditional local contexts such as weddings, baptisms, and funerals. The musicians tailor their performances to various localities and to the varied ethnicities of their patrons; they play for both Roma and Romanians (before World War II, such groups played for Jews and/or with Jews). The bulk of the repertoire is Romanian village dance music, including hora, sirba, briul, batuta (all in duple meter), and geamparale (in 7/16, divided 2–2–3). These line dances often require fast, intricate footwork with stamping and heel-clicking, the perfect complement for the incredible speed, rapid-fire tonguing, energy, and sheer volume of the music of Fanfare Ciocarlia. The musicians string together melodies of contrasting mode and tonality to produce dances of varying lengths. Baritone and tenor horns and tubas have both a rhythmic and harmonic function, while trumpets, clarinets, and saxophones play the melody. Some pieces have strigaturi (short extemporized verses that are shouted out) or vocal imitations of the instrumental melodies. Free-rhythm doinas feature improvised ornamented melodies.

In addition to the traditional village music, Fanfare Ciocarlia's repertoire includes popular European and Latin genres such as tangos, fox-trots, rumbas, and current pop and film songs. This is part of the musical dialogue between east and west, rural and urban, and old and new that is embodied in the group's musical history. It is believed that brass bands of the Balkans are distantly related to the Ottoman mehter military bands that were banned in the 1830's and subsequently broke up into smaller formations. There is also the influence of West European brass band arrangements and instrumentation; in the early 20th century, brass bands formed in Eastern European towns to perform marches and folk and popular music. Rom musicians absorbed Turkish music in the 18th century when Greeks from Constantinople ruled Romania. The manea, similar to the Turkish ciftceli, is an urban musical genre and a solo dance with demure torso movements. In the last decade, with the fall of communism, Romanian Roma have had access to the more heavily Turkish-influenced music of the Roma of the southern Balkans, and a new genre, muzica orientala, has achieved instant popularity. This genre draws from the cocek of Macedonia, Serbia, and Bulgaria, but Fanfare Ciocarlia imparts its own stylistic stamp. Melodies in Turkish-influenced modes are followed by improvised solos, and songs are sung in Romani or Romanian.

Paradoxically, professional musicians occupy a venerated position in Romania yet they are socially spurned and deprecated by non-Roma. This is true in virtually every European country. In the 1970s, Ceausescu's policy of homogenization became more oppressive and Rom culture was targeted. The Rom ethnicity of musicians was frequently covered up and Roma were not allowed to perform in-group music, such as songs in Romani. Since the 1989 revolution, life has considerably worsened for Romania's approximately 2.5 million Roma. While they can now organize their own cultural and political organizations, they suffer numerous attacks on their homes, possessions, and persons. In the music scene, many brass band players and their patrons have switched to synthesized music. Groups like Fanfare Ciocarlia salute the resilience of Rom music under trying conditions. The group is composed of Ioan Ivancea (E-flat clarinet, vocals), Oprica Costel Ivancea (E-flat clarinet, alto saxophone), Laurentiu Mihai Ivancea (baritone horn), Monel Trifan (tuba), Costica Trifan (trumpet, vocals), Radulescu Lazar (trumpet, vocals), Constantin Cantea (tuba), Constantin Calin (tenor horn), Costel Ursu (large drum), and Nicolae Ionita (percussion).

Antonio El Pipa Flamenco Ensemble, from Andalucia, Spain, is one of the most exciting, most traditional flamenco groups performing today. Born in Jerez, dancer Antonio comes from a dynasty of Gitano (Spanish word for Roma, meaning "Egyptian") artists, among whom are his grandmother, the legendary Tía Juana la del Pipa (now deceased), and his charismatic aunt Juana la del Pipa, who has been singing and dancing in his group since its inception. The dance production *Gypsy Passion*, which played in 1992 in New York, Paris, and Seville, showcased Antonio and his aunt Juana and brought accolades from critics such as Jennifer Dunning of *The New York Times*, who lauded Antonio's striking presence and energy. His 1999 *Gypsy Caravan* performance also received rave reviews.

Antonio started dancing at a young age and soon began performing with Manuel Morao y los Gitanos de Jerez. He became first dancer in various groups, including Flamenco, Esa Forna de Vivir, Aire y Compás, and Jondo, la Razón

Incorpórea. Antonio toured widely with the Ballet de Cristina Hoyos in the productions *Suenos Flamencos* and *Yerma*, and was first dancer in *Carmen* with José Carreras in Zurich and Munich. With Juana Amaya, he performed in the oratorio *Un Gitano de Ley* in the Cathedral of Seville and in the Vatican for the Pope. Critics have hailed his interpretations and the ability of his company to communicate almost telepathically with one another.

His aunt, Juana la del Pipa, a star of The Gypsy Caravan, accompanies him in song and dance. The company also includes Manuel Tañe (vocals) and Juan Moneo (guitar).

Flamenco is perhaps the Rom musical form most known to North Americans. Although the exact origins of flamenco are subject to heated debate among both scholars and fans, it is generally agreed that the Gitanos have had the major role in its genesis and performance. Other influences include Moorish (Arab) music, Sephardic music, and Spanish folk music. Andalucía has long been a crossroads of many cultures: Byzantine, Muslim, Catholic, and Jewish. When the Gitanos arrived in Spain via North Africa in the 15th century, a musical and cultural synthesis began. By the 17th century, Gitanos were part of a large underclass that included runaway slaves, smugglers, vagabonds, outcasts, and Moorish peasants and Jews hiding from expulsion and the Inquisition. They were poor, unemployed, rowdy, and targeted by many severe government edicts. Gitanos congregated in the urban centers of Andalucía, including Seville (the neighborhood Triana), Cádiz, Jerez de la Frontera, Morón de la Frontera, and Utrera. The places where flamenco arose reflect its lower class social position: slums, ghettos, taverns, penitentiaries, inns, bordellos, smuggling routes.

Flamenco is the musical expression of these proud outcasts, embodying poverty, despair and marginalization, but also embracing boisterousness, pride, generosity, and recklessness. Elite artists at first rejected flamenco music, but some authors and composers incorporated flamenco motifs into their works. By about 1850, flamenco had become popular entertainment in cafes, and professional performers arose. In more recent times, flamenco dance has been promoted as a national art of Spain, and students of all ethnicities train at academies. In the last few years, fusion styles of flamenco music have become popular. Among Gitanos, flamenco continues to be performed in intimate family settings as well as for Spaniards and tourists.

Singing is the heart of flamenco, with a hoarse, nasal, raspy timbre and the use of melisma (many notes per syllable) desired in many circles. Song lyrics depict self-pity, fatalism, and the pain of love, and are sung in Spanish or *caló* (Spanish grammar with Romani words). Flamenco dance involves a histrionic and emotional use of the body. The guitar, tuned in fourths, plays a dual role as a melodic solo and rhythmic accompanying instrument. Rhythms are further embellished by syncopated hand clapping, finger snapping, and heel stamping, creating a rich texture. A good performer is said to have *duende* (soul) and be inspired from within. The repertoire may be divided into *cante jondo*, the deeper, slower, heavier, and more introverted pieces, and *cante chico*, the lighter, faster pieces.

Flamenco is essentially a solo art, even when performed in a *cuadro* (group); each member takes a turn to perform while others offer shouts of encouragement (*jaleo*). Guitarists provide a *tiento*, an introduction, to create the proper atmosphere, the best of them knowing intuitively what the singer is going to do. The singer warms up his or her voice on the first syllable and launches into a heart-rending text. The dancers alternate between slow dramatic passages and fast lively passages, showcasing techniques such as rapid heel work. In the *juerga*, a gathering for music and dance, the atmosphere gradually builds to a high-spirited frenzy.

“Maharaja Flamenca” presents a collaborative work sparked by the meeting of two of the groups during the last Caravan tour—Maharaja and Antonio El Pipa Flamenco Ensemble. “Maharaja Flamenca” has evolved into a piece that beautifully illustrates the connection between the music from the Gypsies’ original homeland and that of the Andalusian “Gitanos,” and underscores Rom music as a continually changing phenomenon. “Maharaja Flamenca” was commissioned by World Music Institute, supported by the Rockefeller Foundation.

Carol Silverman has been involved with Rom music and culture for over 20 years as a researcher, teacher, vocalist, and activist. An award-winning professor of cultural anthropology and folklore at the University of Oregon, she teaches about human rights issues among Roma, East European culture, gender, and ethnographic theory.

GC2 TOUR STAFF

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Rock, Paper, Scissors, tour publicity

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Maharaja: Arnaud Azzouz (Ustad Productions)
Esma Redzepova and Ensemble Teodosievski:
Rene Van Bodegum (3WF Productions)
Fanfare Ciocarlia: Helmut Neuman
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Antonio el Pipa Flamenco Ensemble: Miguel Marin Productions

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DISCOGRAPHY

All CDs are available through World Music Institute. Visit www.worldmusicinstitute.org or call for a catalog (212.545.7536).

Recordings From Gypsy Caravan Artists
Fanfare Ciocalia (Piranha)
Baro Baro, Radio Pascani, and Iag Bari
(with bonus video) (all on Piranha)

Maharaja (formally Musafir)
Dhola Maru (Sounds True)
"786" New CD

Esma Redzepova
Songs of A Macedonian Gypsy (Monitor)
Chaje Shukarije (World Connection)
Road of the Gypsies (World Network)
Gypsy Queens (Times Square/World Network)

Selected Additional Discography

Latcho Drom: Sound track of the film, includes
Taraf de Haidouks and Rajasthani musicians (CRL 1776); video is also available
Rom Sam Ame – Gypsy Traditions recorded live in
villages in Hungary (FM 194)
Gypsy Music – Lakatos & His Gypsy Band (Hungary) (HM3903009)
Descendants of the Itinerant Gypsies (Hungary/Romania) (MCM 3010)
Ando Drom: Pharo Mamo (Hungary) (WN 26981)
Tsiganes: Linda Goulesco with the Guyla Kokas Orchestra (Russia) (BDA824412)
Vojvodena – Pilem Pilem: Rromano Centar (Yugoslavia) (OPRE 002)
Rom Nikos Kypourgos – Greek Gypsies (ORA89015)
Gypsy Musicians of Zagori, Epirus
(Northwestern Greece) (W260020)
Gypsy Music of Macedonia & Neighboring Countries (TOP 914)
Taraf: Gypsy Musicians of Romania (MOW 137)
Gypsy Flamenco: Live in Andalucia –
Miguel Funi & Others (NI 5168)
Cante Flamenco: Gaspar de Utrera, Miguel Funi, etc. (NI 5251)
Luna de Calabozzo Rubichi – Gypsy Songs from Jerez
(B 6826)
Fiesta Gitano – Los Toretas, Los Chavis, Marelu, etc. (BDA 824982)
Noches Gitanos En Lebrijo – Vols. 1–4: Pedro Bacan, Ines Bacan, Manuel de la Costa, Pepa de Benito, etc. (EPM 982322,
982332, 982342, 982352)
Caz Roman – Mustapha Kandirali –
Jazz & Gypsy Folk Music (WN54037)
Gypsy Rum, Burhan Ocal & the
Istanbul Oriental Ensemble (WN57944)
Sulukule – Rom Music of Istanbul (TCRO 4289)

Road Of The Gypsies – Music from Afghanistan, Albania, Egypt, France, Germany, Greece, Hungary, Macedonia, Poland, Rajasthan, Romania, Russia, Serbia, Slovakia, Spain, Turkey (WMNT24.756)

Videotapes:

Latcho Drom (Safe Journey). A journey of music and dance depicting the Rom diaspora from Rajasthan to Western Europe.

Directed by Tony Gatlif. French subtitles.

The Romany Trail Part 1 – Gypsy Music in Africa – In search of the lost tribe of Egypt (Beats of the Heart series). SHV 1210.

The Romany Trail Part 2 – Gypsy Music into Europe – India to Europe. SHV 1211.

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