

Domenico Zullo & Emilio Prados



TWO FLAMENCO GUITARS



FOLKWAYS RECORDS FW 8848

M
1779
Z94
T974
1965

MUSIC LP

FOLKWAYS FW 8848

MALAGÜEÑA de LECUONA
ESPAÑA CANI
LA PALOMA
AGUA DEL POZO
LOS SITIOS DE ZARAGOZA
TANGUILLO ANDALUZ
SOLEARES FLAMENCA
ALEGRÍAS FIESTERAS
FARRUCA DEL CAMPO
SEVILLANAS

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TWO FLAMENCO GUITARS / DOMENICO ZULLO & EMILIO PRADOS

FOLKWAYS FW 8848

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**DOMENICO
ZULLO**



**EMILIO
PRADOS**

TWO FLAMENCO GUITARS

SIDE A

1. MALAGÜENA de LECUONA
2. ESPANA CANI
3. LA PALOMA
4. AGUA DEL POZO
5. LOS SITIOS DE ZARAGOZA

SIDE B

1. TANGUILLO ANDALUZ
2. SOLEARES FLAMENCA
3. ALEGRIAS FIESTERAS
4. FARRUCA DEL CAMPO
5. SEVILLANAS

M
1779
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MUSIC LP

La palabra amateur expresa en principio alto elogio: se dice de quien es amante de la cosa que elige hacer. La palabra profesional igualmente es elogiosa: se dice de quien se dedica a la perfección en lo que elige hacer.

Emilio Prados y Dominick Zullo son dos jóvenes músicos que son a la vez amateurs y profesionales en los sentidos mas altos de las palabras.

Antes de que se conocieran en Sevilla en 1956, ambos habían tocado en cabarets españoles, Prados en Barcelona, Zullo en Sevilla. Pero el pago que recibieron por sus esfuerzos musicales eran mas bien en placer que en dinero contante.

Cuando se conocieron y tocaron juntos por primera vez fue por el puro placer, y partieron con la sensación de que ya llevaban años tocando como equipo. En realidad, iban a tardar todavía mucho tiempo en constituirse equipo, pues Emilio salió casi en seguida para trabajar en el Brasil, mientras que Dominick vino a Estados Unidos, donde se estableció en el pueblo universitario de Princeton e iba atrayendo cada vez mas un entusiasmado público lo mismo entre la gente del pueblo que la de la universidad.

A los tres años se fue a California con un contrato de largo plazo en un modoso cabaret de Los Angeles; pero después de un mes se encontró de vuelta en Princeton porque, decía "no quiero tocarnos cuando no me siento con ganas". Llegó a tiempo para encontrarse con Emilio, quién a la sazón acompañaba al gran bailador Iglesias en un recorrido mundial y vino a Princeton con la esperanza de ver a su amigo.

Reanudaron en seguida las relaciones rotas hacia tres años en Sevilla. Recibieron los cálidos aplausos de los Clubs de Prospect Street en Princeton, pero los compromisos de Emilio para tocar en cabarets neoyorquinos tales como El Chico y el Club Madrid y el trabajo de Dominick en el elegante King's Court de Princeton no les han permitido trabajar en duo sino en raras ocasiones. Y cuando logran reunirse en tanto por motivos de amistad como por motivos musicales, por lo cual son un equipo natural que tocan con la misma perfección para divertirse a si mismos como para un gran público en Carnegie Hall. Sin sacrificar su maestría profesional, los dos en equipo han sabido conservar el fervor amateur.

The term "amateur" is fundamentally one of high praise: one who loves what he chooses to do. The term "professional" is also one of high praise: one who commits himself to the highest attainment in what he chooses to do.

Emilio Prados and Dominick Zullo are two young musicians who are at the same time amateurs and professionals in the highest sense.

Before they met in Seville in 1956 both had been playing various cabarets in Spain, Prados in Barcelona, Zullo in Seville. But there was more pleasure than pay for their musical efforts.

When they met and played together for the first time it was purely for pleasure, and they both came away with the feeling that they had been playing as a team for years. But actually, they were not to be a team for quite a while, for almost immediately Emilio left Spain to take an engagement in Brazil and Dominick came to the United States, settling in academic Princeton where he casually but steadily developed an enthusiastic following of Town and Gown aficionados.

Three years later Dominick went to California for a long-term engagement at a fashionable Los Angeles hotel night club but a month later was back in Princeton because "I don't want to play when I don't feel like it." He returned in time to meet Emilio, who, touring the world with the great dancer Eglesias came to Princeton from near-by New York City in the hope of seeing his friend.

They immediately picked up where they had left off in Seville three years before. They were warmly received at the Prospect Avenue Clubs in Princeton but Emilio's engagements in New York night clubs such as El Chico and Club Madrid, and Dominick's appearances at the smart King's Court in Princeton have kept their professional appearances as a team to a minimum. But when they occasionally do get together it is for social as well as musical reasons, and they are a team, and play as well for themselves and a few friends as they would for an audience at Carnegie Hall, for without sacrificing professional technical excellence they have been able to keep the spirit of the amateur.

SIDE A

- Band 1. MALAGÜENA - A world famous Malaguena by the cuban composer Lecuona.
- Band 2. ESPAÑA CANI - One of the most popular Spanish pasdobles, played often in the Bullring.
- Band 3. LA PALOMA - After almost a century this popular song by Iradier is as lively as ever.
- Band 4. AGUA DEL POZO - A corrido, one of the most typical of Mexican fiestas.
- Band 5. LOS SITIOS DE ZARAGOZA - A military march, inspired by the defense of that city against Napoleon.

SIDE B

- Band 1. TANGUILLO - Among the flamenco rhythmic the tanguillo of Cadiz excells for its charm.
- Band 2. SOLEARES - Solea in Andalusian means loneliness. Nothing expresses this mood better than the soleares flamencas.
- Band 3. ALEGRIAS FIESTERAS - Just the opposite of the soleares: a joyful and lively flamenco rhythmic.
- Band 4. FARRUCAS DEL CAMPO - The farruca an old flamenco dance, of sharp rhythmic changes.
- Band 5. SEVILLANAS - The typical dance of Seville short rhythmic, usually accompanied with castagueta.