



foto: Xavier Romani

Raúl Cantizano (Sevilla 1973) is an eclectic guitarist involved in several projects - both of research and of creation - revolving around flamenco. His interest lies in seeking out the many possibilities that this art offers when confronted by new interpretations.

He is an artist who works both within and outside the world of flamenco, demonstrating his guitar skills in very diverse spaces; he is as likely to be found in tablaos (flamenco dance floors) as he is in festivals of experimental music, exploring free improvisation.

His rocker side dates back to his secondary-school days when he used to cover Jimi Hendrix numbers. Years later he formed bands such as Las Mamas in tribute to Frank Zappa, and, as part of the cultural collective La Casita, recorded *Porta Sonus*, an album featuring sounds made by doors. Throughout these years he spent collaborating with Llorenç Barber on his festival *Nits d'Aielo i Art*, Cantizano also worked on improvisation and sound art projects close to the Fluxus movement, experimenting with prepared flamenco guitar in purest Cage style.

It was on the basis of these experiences that, together with Santi Barber, he formed the experimental 'factory' bulos.net, and went on to direct shows (*Bulos y tanguerías* and *Vaconbacon*, *Cantar las fuerzas*), develop 'laboratories' such as DEF and *Diálogos Electro Flamencos* (in association with Los Voluble), in addition to initiating more performative and experimental processes such as *Carta Flamenca a Nam June Paik* and *Cartuja a Rás*.

At the same time Cantizano has travelled a long path as a flamenco guitarist accompanying both singers and dancers, sharing stages and projects with Rocío Márquez, Belén Maya, Andrés Marín and Juan Carlos Lérída, and composing music for shows by Choni Cía Flamenca, Varuma Teatro, Angeles Gabaldón, Marco Vargas and Chloé Brûlé, as well as the soundtrack for the film *NO, un cuento flamenco* by Jose Luis Tirado.

With the aim of giving instrumental music centre stage, he formed *ProscritosDF*, a duo with the percussionist Antonio Montiel, with whom he has brought out two albums: *El Don del Exilio* (2011) and *Presentimiento* (2014). These recordings fuse flamenco with jazz and other forms of musical expression; hurdy-gurdy and trumpet with guitar and percussion.

He has been the regular guitarist for *Niño de Elche* since they met through bulos.net, and together they have developed projects such as *Vaconbacon*, *Cantar las fuerzas* and *Voces del Extremo* (considered best disc of 2015 by the specialist press). They have also worked on *RaVerdial* and *En el nombre de* (together with Los Voluble and Pablo Peña), performing twice at the Sónar Festival.

Raúl Cantizano is now presenting his new work: *Guitar Surprise, mito y geología del Canti* (2018), a recording in which he displays his multiple skills as a guitarist, going from flamenco to ambient, from experimental to African music and from rock to soundtracks. Accompanied by Daniel Alonso and Darío del Moral (Pony Bravo), Cantizano presents 18 themes which transport the listener to different sound-worlds.



Carpeta: Daniel Alonso

Guitar Surprise: Mito y geología del Canti:

Raúl Cantizano offers us an eclectic and unique album based on improvisation and playfulness: improvisation because in the recording process the studio became more of a laboratory in movement than an operating table, and playfulness for being such a valuable generator of discoveries from which music can be understood.

These sounds emerged from long improvisation sessions by moonlight in the countryside of El Pedroso. From those sessions, pieces have been extracted as objets trouvés, found through a search process undertaken as a one-way trip without a return ticket.

Here you can hear instrumental passages of sound and ambient pieces where the guitar is the protagonist. There is guitar in classic flamenco mode, in the style of Mario Escudero, and also prepared flamenco guitar, as if it were being played by a Triana-born John Cage, a cousin of Derek Bailey or an uncle of Fred Frith. And electric guitar in the style of Hendrix, one of Cantizano's main influences since childhood. Flamenco and blues hybrids are heard along with melodies in the style of Isao Tomita and Willburn Burchette.

The guitar also appears accompanied by the keyboards of Daniel Alonso and the rhythm-boxes of Dario del Moral, both co-producers of the project. This collaboration gives rise to the possibility of forming a group where electronic sounds and rhythms are reminiscent of Zappa, the master. It is in this process of letting yourself be carried along by musical experiences that left their mark on the composer that melodies from the past arise, like myths and geologies that shape our memory.

This album was recorded in the hot month of June 2017 in the La Mina studio by the producer Raúl Pérez, and it was brought out in November thanks to the support of Olga Beca (Telegrama Cultural).

<https://soundcloud.com/raul-cantizano>



foto: Fede Serra

The press says:

‘Guitar Surprise is a free album that could only have been produced by a talented music-lover. An exercise in improvisation and experimentation in which the hits easily outweigh the more erratic pieces among the 18 short tracks that make up the record.’

Mondosonoro

<http://www.mondosonoro.com/criticas/discos-musica/cantizano-guitar-surprise/>

‘This record is a gem for any fan of the guitar as an instrument! But it’s also much more.’

weborpheo.com

<https://weborpheo.com/raul-cantizano-guitar-surprise-mito-y-geologia-del-canti-telegrama-cultural/>

‘Raúl Cantizano is one of the most cutting-edge guitarists in experimental flamenco. A virtuoso who understands tradition and whom many people have yet to discover, ...’

Secreto en el olivo

<https://secretolivo.com/index.php/2018/01/09/los-mejores-discos-andaluces-de-2017/>



foto: Fede Serra

Interviews:

<https://valenciaplaza.com/Raul-Cantizano-El-flamenco-no-es-un-patrimonio-inamovible-pide-mas-rebeldia-contra-el-sistema>

<http://www.rtve.es/alacarta/audios/ars-sonora/ars-sonora-raul-cantizano-19-05-18/4606234/>

<https://www.elsaltodiario.com/musica/entrevista-raul-cantizano-nuevo-disco-mascaras-guitarrista-flamenco>

<https://youtu.be/aj4IEqxicsM>



foto: Fede Serra

Other press notes:

'Marín was accompanied - and how! - by Raúl Cantizano, a man well-versed in the art of accompanying flamenco dancers, although this time he did it on electric guitar, the multiple effects of which abounded in the sensations previously described.'

El país

https://elpais.com/ccaa/2012/09/12/andalucia/1347465831_369443.html

'In the score composed by Raúl Cantizano, who is a giant, the petenera (a traditional flamenco form) sounds like Stravinsky. Within the romances and bulerías are passages worthy of Ritchie Blackmore, Ted Nugent, Metallica and John Cage, although the best part is when the bulería sounds like Metallica and John Cage and the petenera like Ted Nugent. And if Cantizano is a giant, he is matched, as always, by the dancing of Marín.'

Diario de Sevilla

http://www.diariodesevilla.es/bienalflamenco2014/busqueda-epica-Andres-Marin_0_624237588.html

'Los Voluble - audiovisual researchers - together with bulos.net, formed by the flamenco guitarist Raúl Cantizano and the artist Santiago Barber, gave a spectacular performance that in spite of being somewhat short due to unforeseen circumstances (there was a power-cut), left the 30-odd spectators open-mouthed.'

beatburger.com

<http://www.beatburger.com/especiales/eufonic-cuando-el-festival-es-una-aventura/>

'Cantizano offered an accompaniment full of inventiveness, surprises and discoveries that made not only the public, but also the cantaor (flamenco singer) vibrate with enjoyment. The playing of this Sevillian unfolds full of warm colours which flow with as much speed as vigour.'

Diario de Sevilla

http://www.diariodesevilla.es/ocio/Equilibrio-luz-raices_0_466153472.html

'... wonderfully backed by Raúl Cantizano, a man who adores chords, both the guitar and vocal variety, who knows flamenco singing and spurs it on, leads it, expresses it and leaves it ready to charge. And Rocío Márquez did charge ...'

Malaga hoy

http://www.malagahoy.es/bienalflamenco2014/Fender-sienta-bien_0_844415576.html

'... not to forget the contribution of a versatile artist, Raúl Cantizano, who not only stands out for his guitar skills, but also brings in the hurdy-gurdy, an instrument that takes us back to centuries past ...'

Diario de Jerez

http://www.diariodejerez.es/festivaldejerez/silencios-Gabaldon_0_239676075.html



'The guitar as the vanguard of flamenco music and as backing for the dance companies, as a space where exciting creative experiences are cooked up. Serve up these ingredients in order to understand the work of two musicians - the guitarist Raúl Cantizano and the percussionist Antonio Montiel - who have come together for a project that focuses on risk and experimentation with flamenco as the starting-point. The project offers a personal and sometimes unorthodox vision of flamenco forms such as bulerías, tientos and seguiriyas; but beyond those limits, their album travels through their own and others' musical landscapes. They mix effects and timbres: trumpet with guitar and percussion with hurdy-gurdy or with vocals, as in Tatekietoya, a track in which Indian konnakol (a rhythmic, percussive use of syllables) is recreated in the style of Trilok Gurtu. This fusion of styles has a marginal aesthetic, as suggested by the name of the group (proscritos means 'outlaws') and the resulting music is evocative and charged with vitality.'

Fermín Lobatón **El País, Babelia. 19. 05. 2012**