José Menese. Many people consider him Antonio Mairena’s natural successor. José Menese has managed to free himself from all artistic influences in order to develop his own style, one that is based on purity, on an orthodox cante (flamenco singing) that rejects the innovations other late 20th Century flamenco artists have introduced. Even so, nobody doubts Menese’s contributions to flamenco or the grandeur of one of the most acclaimed non-gypsy voices of the 20th Century, a polished and sensitive voice that has been the object of praise for intellectuals, writers, poets and flamenco scholars.

“The voice, the voice that opens and closes words, coarse blunt cante. A voice that is centered and expands from the inside out, José Menese”

Blas de Otero

La Macanita. Tomasa Guerrero, El Macano’s daughter, first excelled at cante (flamenco singing) as a young girl. At age four, she sang and danced bulerías on a television show called Rito y geografía del cante. La Macanita went on to work with Manuel Morao’s company and with the Cátedra de Flamencología’s Coro de Villancicos. Her hoarse voice is well suited for flamenco singing. Along with El Torta, Ramírez, Moraito Chico and El Capullo, La Macanita worked sporadically at tablaos in Madrid such as Los Canasteros and Zambra until Manolo Sanlúcar chose her to sing on his album Tauromagia (Bullfighting Magic), she then became the young promise that was soon to come true. Her cante (flamenco singing) is steeped in Jerez’s tradition: pure, flamenco, gypsy, traditional and uncompromising. La Macanita excels at both cheerful and solemn palos (styles), but her mastery is most evident in the soleá, seguiriyas, and villancicos. With this track record, it’s not surprising that she has already enjoyed such success and that, despite her youth, La Macanita has already won general recognition.