

after Joachim E. Berendt had come back from Chicago with the idea to invite a handful of blues artists to his TV programme “Jazz gehört und gesehen” (Jazz heard and seen) in Baden-Baden. Berendt could only carry out this project if a tour could be organized and the travel expenses recovered. Horst Lippmann and Fritz Rau consequently presented in 1962 the American Folk Blues Festival. Only in 1965 with the first Spiritual & Gospel Festival did they officially establish Lippmann+Rau as concert agency. This DVD series LEGENDS of... pays homage to the Lippmann+Rau festivals organized between 1965 and 1969, where in 1965 for the first time after the blues sensation another musical discovery was made and offered to the public in the form of authentic flamenco gitano from Spain. In the same year spiritual & gospel music was also presented for the first time, followed by music from Brazil (1966), France (Festival Chanson Paris 1966) and Argentina (1967). In 1966 they brought American country music and folk. Some of these festivals resulted in follow-up tours by artists such as the Five Blind Boys of Mississippi, La Singla and the Robert Patterson Singers. “Every new tour was a first step into brand-new territory” remembers Fritz Rau. “We weren’t the inventors of fried potatoes, but we could produce delicious fried potatoes with the help of those who knew the ingredients.” Lippmann+Rau paid special attention to the music of the ghettos, to the sounds and language of underprivileged people. The spectators, however, came from student and intellectual circles. Whoever could afford it began to travel. At first it was Italy and then Spain too and then other countries. Argentina and Brazil were as much out of the normal person’s reach as the American hinterland of country music. The festivals representing music from these areas did not come out as financial successes.

While the blues (until 1985) and flamenco festivals (until 1977) could survive into the 1970ties and 80ties, the year 1968 heralded a new field of involvement and activity for the Lippmann+Rau tours. With the appearance of artists like Jimi Hendrix, Aretha Franklin and Ray Charles and others, rock music, soul and rhythm & blues were presented for the first time. This DVD edition will prove that the musical discoveries presented by Lippmann+Rau for the first time as concert productions in Europe were like the blues festivals not only very important for European beat and rock music bands of the 60ties. They were as well the precursors of the so-called world music movement of the 80ties. They helped to form the musical taste and preferences of a whole generation and opened post-war Germany and other European countries to musical styles from Spain and the Americas. It is interesting to note that African and Asian music was not at all on their checklists, despite Africa being the mother of black music in both North and South-America, and Asian music having made its first entrance into the western world via the Beatles and their Indian experience in the 1960s. The curiosity of Horst Lippmann brought to Europe encounters with—until then—unknown music and artists from north and south. The music today is still present and the artists are legends. Fritz Rau and Horst Lippmann split in 1989 when Horst had to look after the family’s business after his father had died. Horst Lippmann passed away in 1997 and Fritz Rau first went into retirement only on his 75th birthday, but was soon back on stage with many lectures from his autobiography “50 Years Backstage”.

Claus Schreiner

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**THE FAMOUS
LIPPMANN+RAU
FESTIVALS
1965–69**

South

FESTIVAL FLAMENCO GITANO 1965
Feat. La Singla, Toni el Pelao, Dolores Maya, a.o.
CANÇÕES, SAMBA E BOSSA NOVA DO BRASIL 1966
Feat. Edu Lobo, Sylvia Telles, Rosinha de Valença, a.o.
MÚSICA FOLKLÓRICA ARGENTINA 1967
Feat. Mercedes Sosa, Los Fronterizos, Jaime Torres, a.o.
MISA CRIOLLA & NAVIDAD NUESTRA 1967
Feat. Los Fronterizos, Coro Easo y Mateia, D. Cura, Jaime Torres, a.o.

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* Text from original programme-book

THE FESTIVAL



In May and June 1966 J. E. Berendt and Horst Lippmann flew to Rio de Janeiro in order to put together a festival with Brazilian music for which the Brazilian airline Varig could be won over to become a partner. From this trip Berendt brought Baden Powell's first released and best sold album in Europe: "Tristeza on Guitar", produced by Wadi Gebara. The climax of the bossa nova wave had long been surpassed at that time. It had motivated numerous young people to get a guitar and start singing. And they really cleaned up at the national and international song festivals in Rio and São Paulo. Even German musicians like Helmut Zacharias, Peter Horton and Caterina Valente appeared on stage at the festivals in Rio and brought not only bossa nova as part of their luggage, but also the new songs of the post-bossa-nova-generation like those from Edu Lobo, or the afro-sambas by Baden Powell and Vinicius de Moraes. Lippmann's plan was to present, along with the then renowned female bossa nova singer Sylvia Telles, Bahia's great folksinger Dorival Caymmi, in other words: to combine Rio and Bahia in one concert. If Lippmann himself had come to Salvador da Bahia, he would have found himself in the nucleus of Afro-Brazilian music, in candomblé or afoxé rituals as close to his alter ego as he had been the year before, where he on the spur of the moment began to preach from his pulpit in the gospel church in Washington. Caymmi cancelled shortly before the tour and Edu Lobo took his place. The number of visitors to the Brazilian festivals always remained somewhat behind expectations. The likewise named album released by SABA (today by Universal Music) soon achieved cult status. It even came as far as Finland and catalyzed Mika Kaurismäki's enthusiasm for everything Brazilian (Moro no Brasil/Brasileirinho and other films)

TRISTEZA

Por favor vai embora
Minha alma que chora
Está vendo o meu fim
Fez do meu coração a sua moradia
Já é demais o meu penar
Quero voltar aquela vida de alegria
Quero de novo cantar
Lá, rá, lá, rá
Lá, rá, lá, rá, lá, rá, rá
Lá, rá, lá, rá, lá, rá, rá
Quero de novo cantar

Tristeza had become compulsory material for all German television stations as a result of the tours and the LP with which directors, enthusiastic about Brazil, for years embellished their finales with or without Brazilian artists as part of the programme. A few years later the Brazilian Baden Powell appeared in Germany for the first time. And once again it was the jazz audiences that discovered him for themselves and thereby facilitated his start into a Europe-wide career. In 1972 there was a new edition of the Brazilian Festival with Maria Bethania, Paulinho da Viola, Sebastião Tapajós, the Terra Trio and Jorge Arena.

Claus Schreiner



FESTIVAL CANÇÕES, SAMBA E BOSSA NOVA DO BRASIL 1966

SYLVIA TELLES *Vocal*
EDU LOBO *Vocal*
ROSINHA DE VALENÇA *Guitar & Vocal*
MARLY TAVARES *Dance*
SALVADOR *Piano*
SERGIO BARROSO *Bass*
CHICO BATERA *Drums*
RUBENS BASSINI *Percussion*
JORGE ARENA *Percussion & Dance*
J.T. MEIRELLES *Flute & Saxophone*

THE VIDEO 2 BOSSA NOVA DO BRASIL Duration: 44:49

1. **JORGINHO & RUBENS**__Macumba Rhythms 1:50 | Trad./D.P.
2. **MARLY TAVARES**__Macumba Rhythms 3:18 | Trad./D.P.
3. **MEIRELLES TRIO**__O Barquinho 1:55 | R. Menescal
4. **EDU LOBO**__Reza 4:58 | Edu Lobo & Ruy Guerra
5. **EDU LOBO**__Upa Neguinho 2:11 | Edu Lobo & Guarnieri
6. **MEIRELLES TRIO**__Não Tenho Lagrimas 2:25 | M. Bulhoes & M. de Oliveira
7. **MEIRELLES TRIO & PERCUSSION**__O Orvalho vem Caindo 5:28 | Noel Rosa & Kid Pepe
8. **ROSINHA DE VALENÇA**__Acalanto 2:26 | Dorival Caymmi
9. **ROSINHA DE VALENÇA**__Consolação 6:00 | Baden Powell
10. **SYLVIA TELLES**__Samba Torto 1:21 | A. C. Jobim & A. de Oliveira
11. **SYLVIA TELLES**__Samba de Uma Nota Só 2:02 | A. C. Jobim & N. Mendonca
12. **MARLY & JORGE & CHICO & ROSINHA**__Finale 3:28 | Trad./D.P.
13. **MEIRELLES & BAND & SOLOISTS**__Tristeza 1:46 | H. Lobo & Niltinho

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