

Dorantes; I'm not obsessed in getting a place in Flamenco



Dorantes, en su casa de Sevilla - Vanessa Gómez



The Sevillian pianist celebrates 20 years of career with an album with unpublished themes and updates.

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David Peña Dorantes (Lebrija 1969) is one of the Spanish musicians with a more solid trajectory, as a composer and as an interpreter, of the last decades. He got introduced in flamenco because he was born in one of those families, The Peña-Perrate, where the elves live. But from his piano can get out a bulería or a classical composition, Bulgarian, Arab or Caribbean music, a collaboration with Morente, Noa or Renaud Garcia-Fons. With the brilliant French double bassist, he shares the stage this Friday at the Sommerton Festival in Westphalia (Germany).

These days marks the 20th anniversary of the Machado Foundation's award to the revelation artist. The award was the impulse that catapulted his career and to celebrate that, in the coming weeks he puts on sale his fifth album, an extraordinary album, with a more jazzy and experimental air. Háblenos de «El Tiempo por testigo».ell us about <<El tiempo por testigo>>

It is a record that has been recorded in live here in my home studio, in which we can found tracks that have represented me in these 20 years but with a different sonority, in formation of trio (with the percussion of Javier Ruibal and the double bass of Francis Pose); And there are also some unpublished tracks where we see the result of my baggage in many countries, the experience of having been with other musicians and what I have been accumulating

Who was Dorantes in the world of music 20 years ago?

I was just out of a two-by-two room where I shut myself up to study. After leaving the Conservatory of Seville I did not want to do anything, I did not want to record, I just wanted to prepare myself. At that moment they offered me the possibility of doing a show and I took advantage of it by ordering all those tracks I was composing in that room. That show became the album «Orobroy».

And to begin with, "Orobroy", a theme that still continues to sound non-stop.

Look, it's incredible. I made it when I was very young and it was kept there. At the time of recording my first album was missing a track and my father encouraged me to introduce Orobroy in the CD. Although I was not convinced, because I played more complicated jazz or Chopin, we did and it was the theme that reached all hearts.

The story is very similar to the one of "Between two waters", that was the filling of the disc "Source and Caudal" of Paco de Lucía.

If you think too much about your compositions, if you order them, it may be perfect but it lacks the imprint of the moment, the possibility of play without worrying and that inclines the balance to the pure expression. And a subject as simple as "Orobroy", which are three notes that are repeating tone to tone down on the phrygian scale, fill us. That is the mystery of music.

Does this condition you when composing?

Yes, but I feel musician, I'm quite curious. I think it is important to have both aspects. Keep in mind that the complex part has its moment in the music but everything can not be complex; And simplicity has its part but everything can not be simple. The important thing is that the sum of those aspects must count and motivate. It would not be smart to want to do everything simple to like the audience. I also have the restlessness and the desire to learn as a musician

And now, In which moment are you?

The safety of age and having played with many people makes you have confidence, so now I am in a very creative, free and fearless time. It was not like this in the past. My uncle Juan (Lebrijano) was always concerned with perfection and technique and told me that the artist always has to let go and nothing can be left inside. Now I am in that stage of creating without fear and without complexes.

Also going away from the musical structure of flamenco

Flamenco is very rich but I listen to and play music of all different styles. I am curious about musical structures and when I am composing I use different resources. It is important to have a wide color palette.

How do family or experiences fit in there?

I have family memories that mark me and direct me when it comes to making music. In my music it is reflected the seriousness of flamenco when we listened to the elders and that mood that also existed in the coexistence with my instructors. But it is true that I modify the Flamenco patterns and I create my own ones, which I think is important for personality.

Is it easier to get a status in flamenco as a singer, guitarist or dancer?

Maybe they have more time to live than the piano and if we add to that my concept, my way of seeing the music, it may be more complicated, but that isn't something that obsesses me. The music of my childhood and in which I have created a language is flamenco but I am not obsessed with taking a place in flamenco. It's not going to be hard for me to have it because it's not something I'm looking for. My effort is to be better every day musician and to be happy making music.

The piano of the grandmother Perrata

Grandma Perrata's piano has the blame. It was a pianola from the beginning of the century, that the Americans had brought the Ibero-American Exposition of Seville in 1912, a rare instrument in a modest house. Grandfather Bernardo had bought it, "a very advanced gypsy," in the words of his grandson, "that he was obsessed with the idea of his soon studying a career." Each visit of the David to that house increased his fascination for sounds that could not be removed from his head.

Dorantes had been born in one of the venues of flamenco, Lebrija, and in one of those families that mark jonda mythology. The voice of Maria la Perrata is a monument and all his fans agree with that. His uncle Juan Peña El Lebrijano and his father Pedro, singer and guitarist, are his closest influences in an endless family of art in which are also included Pedro Bacan and Fernanda and Bernarda de Utrera.

The guitar was the first instrument with which Dorantes could express himself. With it, Dorantes play with singers at festivals, he managed to raise enough money to buy a real piano, which would allow him to advance in his studies at the Conservatory. Shyness, curiosity, courage, humility and work are the characteristics of the musician.