

The Santa Fe Guitar Quartet (SFG4)

Guitar Series

Katzin Concert Hall | Wednesday, October 19, 2011 | 7:30 PM

Program

Selections from *El amor brujo* Manuel de Falla
(1876 - 1946)
Introducción
Canción del amor dolido
Escena
Canción del fuego fatuo
El círculo mágico
A medianoche
Danza ritual del fuego

Música de La Pampa Marcelo Coronel
(b. 1962)
Huella cristalina
Golondrinas invernales
Milonga mafiosa

Hasta Alicia baila (guaguanco) Eduardo Martín
(b. 1956)

*****Intermission*****

Pacific Coast Highway Andrew York
(b. 1958)
Bantu

Four Modern Tangos Astor Piazzolla
(1921 -1992)
Mumuki
La muerte del ángel
Invierno porteño
Escualo

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sfg4.net

The SFG4 plays Savarez strings.



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Program Notes

Manuel de Falla (1876 - 1946)

Selections from *El amor brujo*

Introducción

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Danza ritual del fuego

Manuel de Falla was one of Spain's most important composers of the 20th century. In 1914, renowned flamenco dancer Pastora Imperio commissioned a song and dance that evolved into de Falla's *El amor brujo* [Love, the Magician], originally for voice, actors, and chamber orchestra. In, 1916, de Falla revised the work for symphony orchestra, and finally, in 1925, transformed it into a one-act ballet. The work is distinctively Andalusian in character with rhythms drawn from the lively sounds of Gypsy folk music.

The libretto by G. Martinez Sierra is based on an old folk tale, a colorful story in which the beautiful gypsy girl Candelas and her true love are haunted by the evil spirit of her deceased husband, to whom she had been forced to marry. To rid them of the ghost, all the gypsies make a large circle around their campfire at midnight—the famous Ritual Fire Dance. The magic of the fire dance causes the ghost to be drawn into the fire, making it vanish forever.

De Falla moved to Argentina in 1939, following Francisco Franco's victory in the Spanish Civil War. The municipal conservatory of music in Buenos Aires bears his name.

Marcelo Coronel (b. 1962)

Música de La Pampa

Huella cristalina

Golondrinas invernales

Milonga mafiosa

Marcelo Coronel was born in Buenos Aires, Argentina, in 1962. He formalized his musical education the School of Music at the National University of Rosario. His main creative pursuit lies in the preservation and evolution of the folk music tradition. This can be understood as applying non-traditional musical language to the traditional rhythm, harmony, and melody of folk forms. Marcelo Coronel lives in Rosario (province of Santa Fe), where he divides his time between composing, performing, and teaching.

Música de La Pampa is a series based on rhythms typical from Argetnina's Pampas region, the fertile plains that extends into the provinces of Buenos Aires, Santa Fe, La Pampa, and Córdoba.



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This region shares a geographic similarity and a cultural unity. Music from this region includes the genres *milongas*, *huellas*, *estilos*, *cifras*, and *malambos*.

“Huella cristalina”

In Argentina, a “huella” is a path or informal road in the countryside, made by the constant travel of men and animals. The “huellas” paths to be formed need the persistence of walking, which is a reaffirmation of it as a chosen path. Señora Suma Paz , the prominent interpreter of music from the Pampas region, has left a profound path with her restrained guitar and her crystalline song. “Huella cristalina” is dedicated to her.

“Golondrinas invernales”

In his book *Crónicas del Ángel Gris* [Stories of the Grey Angel] the Argentine writer Alejandro Dolina presents a zoological catalog of his neighborhood. Among the animals included are the “golondrinas invernales” [winter swallows], birds that arrive in winter and remain until the arrival of the warm season. Why do they behave in this way, searching for the cold, contradicting their nature? The writer arrives at the conclusion that they search for suffering intentionally, for spiritual reasons, like those that could have been stockbrokers who become guitarists. “Golondrinas invernales” is an *estilo*, a lyrical genre of the region of the Pampas, and is dedicated to Alejandro Dolina.

“Milonga mafiosa”

Coronel composed this work in 2007 to be debuted in a encounter of guitarists in the city of Río Cuarto, province of Córdoba. The idea was that all of the participants would come to the stage in the final night to play it together and close the event with this performance. They were three soloists, a quartet, and a flute and guitar duo. The encounter was called "Guitarras Mafiosas" [Mafia Guitars], and from the *milonga* took its name. The original version was written for five guitars and flute, taking into account the atypical ensemble to which it was directed. But at retuning home to Rosario, the composer adapted it to be placed by four guitars, the only version that is known and circulates. It was debuted in the Teatrino del Centro Cultural Trapalanda, and is dedicated to all of the colleagues that participated in that encounter.

Eduardo Martín (b. 1956)

Hasta Alicia baila (guaguanco)

Cuban guitarist and composer Eduardo Martín, was born in Havana in 1956. His music, based upon Cuban popular music forms, is written primarily for solo guitar and guitar in various chamber music ensembles. He has concertized throughout Cuba, Latin America, and Europe.

In 1991, he became the first Latin American composer to be recognized and awarded in the Concurso Internacional de Guitarra de Radio Francia in Paris. And in 1999, he was selected to

participate in New York American Composers Orchestra, as part of a delegation of composers from Cuba from the *Sonidos de las Américas* festival.

His music had been published throughout the world by Les Productions D'Oz (Canada), Tuscany Publications (U.S.A.), Arte Tripharia (España), and Henry Lemoine (France).

“Hasta Alicia Baila” [Even Alicia Dances] is based on the guaguanco, a "call and response" form of the Cuban rumba, and features dynamic and varied percussion upon the guitars.

Andrew York (b. 1958)
Pacific Coast Highway
Bantu

Andrew York, former member of the Los Angeles Guitar Quartet, is one of today's most visible and innovative classical guitar composers. York's compositions have been recorded by guitar luminaries John Williams and Christopher Parkening. As a published composer, York's works appear in print worldwide through Alfred Publications, Hal Leonard, Mel Bay Publications, Guitar Solo Publications, Doberman-Yppan in Canada, Ricordi in London, and Gendai in Japan. In any generation there are many musicians, but very few artists that communicate on a profound cultural level. Andrew York is one of these rare artistic voices. To call his music classical is to put it into far too small a box.

“Pacific Coast Highway” was commissioned by Corda Music of Great Britain, who wanted a work that reflected the California landscape. York chose the scenery along the Pacific Coast Highway as his inspiration.

“Bantu”

American guitarist Scott Tennant described Bantu as “a cross between African drumming and Dave Brubeck.” It features elaborate percussive effects, and each guitarist is introduced one by one. York explained that, “I was overcome with the urge to write a piece that represented that Group of languages represented by the Niger-Congo subfamily of the Congo-Kordofanian family of languages.” He is known for his sense of humor.

Astor Piazzolla (1921 -1992)
Four Modern Tangos

Mumuki
La muerte del ángel
Invierno porteño
Escualo

Tango was the rage of Europe and America soon after World War I and was undistinguishable from the popular dance of the same name. This aggressive yet passionate tango, begotten in the brothels of turn-of-the-century Argentina and raised in the dance halls of Paris, became a quick, easy victim of parody. Tango became passé. In the mid-1950's, however, Argentine composer

Astor Piazzolla began revolutionizing the tango. He created the tango nuevo by adding elements of dissonance, chromaticism, rhythmic complexity, and jazz. Piazzolla received death threats from Argentine "nationalists" and tango purists in response to his radical treatment of the tango. Only recently has his music become accepted, both in Argentina and also in concert halls throughout much of the world.

According to historians María Susana Azzi and Simon Collier, "Mumuki" was a nickname given by Astor to his Yorkshire terrier named Flora. Others say "Mumuki" was a cat belonging to the tenants or the caretakers of Astor's house in Punta del Este, Uruguay. They said that Astor called the cat "Mumuki," and Laura Escalada, Piazzolla's second wife, says that he used to call her "Mumuki." In the end, one thing is certain: the origin of the name may be unclear but Mumuki (1986) is one of the most beautiful compositions of Piazzolla, characterized by a simple 3-note melodic motif sequenced over frequently shifting key changes.

La muerte del ángel [The Death of the Angel] (1962) is incidental music from the three-act play "El tango del ángel" (1962) by Alberto Rodríguez Muñoz. The introduction of the play describes the sudden arrival of an angel to a poorhouse in Buenos Aires in an attempt to purify the souls of all its inhabitants. La muerte del ángel, heard at the play's end, starts with a tango fugue in three parts that is followed by a section that depicts the desperate fight between the devil and the angel and the resulting death of the angel.

Piazzolla began writing *Las cuatro estaciones porteñas* [The Four Porteño Seasons or Four Buenos Aires Seasons] in 1965 and finished the suite in 1970. Originally written for his quintet of violin, bandoneón, electric guitar, piano, and contrabass, *Las cuatro estaciones porteñas* has become one of his best-known works. Piazzolla pays homage to the tango of Buenos Aires as well as the "serious" music of the great Italian composer Antonio Vivaldi. Vivaldian traces are most obvious in the closing bars of "Invierno porteño." With a breath of Nuevo Tango, Piazzolla gives new life to traditional classical forms.

Piazzolla loved shark fishing, and Punta del Este, Uruguay was one of his favorite places where he would spend vacations at his quiet summer home relaxing, going to the beach, composing, and pursue his favorite sport. Escualo (1979) [literally "dogfish" or "small shark"] no doubt comes from one of these fruitful periods of inspiration. It is a work of shifting meters that, as wrote Azzi and Collier, "robbed Suárez Paz [violinist of Piazzola's second quintet] of a vacation while he studied the score."