

BRIEF NOTES

Milonga Oriental Abel Carlevaro (1916-2001) was a significant figure for classical guitar in the twentieth century, not only as a performer but also as a great innovator both of guitar technique and of the instrument itself. The guitar he redesigned was first built in 1983 by the Spanish luthier Manuel Contreras in Madrid and surprised many with his daring to remove the sound hole from the top of the guitar and remove the 'waist' on one side of the guitar; he was prepared to break the strongest conventions for the sake of the quality of the music. Carlevaro wrote many books on technique, including his *Escuela de la Guitarra Exposición de la Teoría Instrumental* and his *Cuadernos*, with four individual volumes dedicated to techniques which are an invaluable tool for any serious guitarist. Born in Montevideo, Uruguay he had a full career and continued to perform until the very end. He died in Berlin at the age of 84, while on tour; he was booked to give two concerts in Germany followed by a concert in the Royal Festival Hall, London. His *Milonga Oriental* (1994) combines the *milonga*, a popular song form in Argentine, Uruguay and Chile, with Carlevaro's modern harmonic colours.

Se ela perguntar Dilermando Reis (1916-1977) Dilermando dos Santos Reis was a Brazilian musician, guitarist and composer. Although born in Guaratinguetá in the state of São Paulo, he lived in Rio de Janeiro for most of his life. The slow and sentimental valsa brasileira *Si ela perguntar* was often performed by Reis as a solo guitar piece. The words which Jair Amorim wrote in collaboration with Reis, give an idea of the melancholy of the music, which was so typical of Dilermando Reis: *Se ela um dia, por acaso perguntar por mim. (If one day by chance she asks after me, please tell her that I am happy... we must mask the pain in the shadow of a smile...)*, and so it continues. It has become a 'standard' in popular Brazilian music.

Kollavina Eduardo Caba (1890-1953) (arranged by Marcos Puña) The Bolivian composer Eduardo Caba, travelled to Spain to study with the esteemed Spanish musicians Joaquín Turina and Pérez Casas. He returned to Bolivia after his studies and in 1942 was nominated as Director of the Conservatorio Nacional de Música in La Paz. *Kollavina*, a *huayño* written for choir and piano music, has been arranged for solo guitar by Marcos Puña. The *huayño* is a dance from the Andes, which is particularly common in Bolivia and Peru, among the Quechua and Aymara Indians, as well as the mestizos. This festive dance begins with the man inviting the woman to dance; then the couple walk along together and then they dance with fast footwork and stamping. The music is in two time, with a heavy accent on the first beat and the melody is built on a pentatonic scale. The famous song, *El cóndor pasa*, written by the Peruvian composer Daniel Alomía Robles in 1913 is a *Huayño*.

Los acuarios (trémolo)* Un angel ha pasado (vals)* Las Frondas (canción) * Como un fueguito (bailecito)* La Espina (huayño)* Matilde Casazola (b. 1942) The *Five Pieces* by Matilde Casazola give the flavour of their Bolivian origin Los acuarios (aquariums) uses the tremolo effect on the guitar to transmit the tranquillity of water and the movement of fish in an aquarium. In contrast the vals called *Un ángel ha pasado* (an angel has passed by) has quite different story behind it. Matilde Casazola was once visiting a very humble woman who was full of goodness; she kept house with much dedication and love, and had beautiful flowers, but they were not in pots but in old tins, originally containing powdered milk. Meeting that woman left a strong impression on Casazola and inspired her to write this piece about her. *Las Frondas* (The Fronds) is a song, which describes the peaceful movement of the treetops. The bailecito *Como un fueguito* is a sad song about the loss of love, which dies out like a fiery flame. Marcos Puña ends this set of Bolivian pieces with a *huayño* called *La Espina* describing the pain of unrequited love. Matilde Casazola has taught the guitar for a number of years at the Escuela Nacional de Folklore 'Mauro Núñez Cáceres' in La Paz. In 2007, Marcos Puña transcribed eleven of Matilde Casazola's most famous pieces for guitar solo. The work of the poet and composer, Matilde Casazola has provided a benchmark for traditional music in Bolivia. She studied music at the Escuela Normal de Música, and had lessons in the guitar with the Spanish guitarist Pedro García Ripoll. Matilde Casazola has performed in Argentina, Bolivia and in Europe, singing and composing, expanding her artistic horizons in her artistic explorations. She has published thirteen books of poetry and made nine recordings. Among her most important published works, is the *Poetic Works* (Imprenta Judicial, Sucre, 1996), which comprises twelve books of her poetry, and *Songs from the Heart for Life* (Ediciones Gráficas E.G., La Paz, 1998), a songbook which covers forty compositions with both lyrics and music.

INTERVAL

El Entierro del Pepino OP. 32* (world premiere) Oldrich Halas (b. 1967) has written *El Entierro de Pepino*, OP. 32 which is dedicated to Marcos Puña especially for his concert at the South Bank Centre. The composer Oldrich Halas was born in La Paz; his mother is from Potosí in Bolivia and his father is from the Czech Republic. As a child, Halas composed and being initially self-taught, invented his own system of musical notation. His abilities were soon recognised and at the age of 17 his works were performed in a concert he shared with Alberto Villalpando (b. 1942), who is a leading figure in contemporary music in Bolivia. He travelled to the former East Germany, the German Federal Republic, in 1987 to study at the Pfälzische Musik Akademie Speyer and later studied composition at the Musikhochschule Karlsruhe, Germany. He returned to Bolivia in 1996. In 2008 his 23-year artistic career as a composer was recognised in a public ceremony by the National Congress of Bolivia. While maintaining an international career, he is the Director of the Conservatorio Nacional de Musica in La Paz, where he also teaches.

Saudade No. 3 Roland Dyens (b. 1955) (Ritual, Dance) The French guitarist and composer Roland Dyens, like his colleague Francis Kleynjans, has written a vast body of works for solo guitar. This *Saudade No. 3* was dedicated to Francis Kleynjans. *Saudade* is a Brazilian word for expressing sadness or longing. The *Saudade No. 3* has three short movements: *Ritual, Dance and Celebration*, and like many of his compositions includes elements of jazz improvisation as well as the more obvious influences of Brazilian Popular Music. Roland Dyens is himself a concert performer and is professor of guitar at the Conservatoire National Supérieur de Musique in Paris.

Sonatina Meridional Manuel Ponce (1882-1948) (Campo, Copla, Fiesta) Like many of Ponce's compositions for classical guitar, the *Sonatina Meridional* (1930) was written for the virtuoso Spanish classical guitarist, Andrés Segovia (1893-1987). They first met in 1923 and from that time onwards, Ponce wrote works for Segovia, including a concerto for guitar and orchestra, *Concierto del Sur*. The *Sonatina Meridional* was completed in December, 1930 in Paris and Segovia premiered it at the Salle Gaveau in Paris in 1932. The manuscript originally carried the title of 'Sonatina'; Segovia added 'Meridional' to the title when it was published and added programmatic titles to each of the three movements: *campo* - the Spanish countryside, *copla* - the song of the Spanish gypsies; and the final movement, *fiesta*, ends with a fiery spirit of the south (*meridional*). Apart from his large contribution to the classical guitar's repertoire, Manuel Ponce wrote works for piano, chamber ensemble, orchestral works, many, many folksong arrangements, as well as songs. He also was a pianist of prodigious talent from a very young age.

Caprice No. 24 OP. 1 Niccolò Paganini (1782-1840). The Italian violinist, violist, guitarist, and composer, Niccolò Paganini was one of the most outstanding violinists of his time. His technique was virtuosic and his compositions such as his *Caprices* offered him an opportunity to show-off that technique. His *Caprice No. 24 in A minor*, is last in the set of 24 caprices, which he wrote for solo violin. It is in the form of a theme, with 11 variations, ending with a finale. *Caprice No. 24* is among the best known of Paganini's compositions, and has been an inspiration for many prominent composers, such as Schumann - *Concert Etudes after Paganini Caprices* and Brahms - *Variations on a Theme by Paganini, Op. 35*, who have written theme and variations using its theme. John Williams first arranged and recorded it for guitar in 1965, and this was released on his *Virtuoso Variations for Guitar* recording of 1969. It is a piece requiring virtuosic technique and is a challenge that most performers cannot resist, no matter what their instrument is.