

22nd INTERNATIONAL GUITAR SERIES

*Presented in association with the
BRAZILIAN EMBASSY*

CARLOS BARBOSA-LIMA, *Guitar*
GUSTAVO COLINA, *Cuatro*

FRIDAY 9th SEPTEMBER 2005 at 7.30pm
PURCELL ROOM, RFH, LONDON SE1 8XX

PROGRAMME

GUSTAVO COLINA, *Cuatro solos*
POLO VENEZOLANO*

Improvisation, Venezuelan folklore
DESTELLO DE AMOR

ARMANDO MOLERO (1889-1971)
SAN RAFAEL*

Improvisation, Venezuelan folklore

CARLOS BARBOSA-LIMA, *Guitar solos*
ADIOS*

ENRIQUE MADRIGUERA (1904-1973)
EDDIE WOOD

SIBONEY*

ERNESTO LECUONA (1896-1963)
PERFIDIA*
FRENESE*

ALBERTO DOMINGUEZ (1913-1975)

STRING DUO: GUITAR AND CUATRO

LA REINA* *Contradanza marabina*
AMABLE TORRES (1860-1908)

PORRO

GENTIL MONTAÑA (b. 1942)

EL SUEÑO DE ANGELITA

FELIX PEREZ CARDOSO (1908-1953)

ANGOSTURA *Valse Venezolano*

NATALIA *Valse Venezolano*

ANTONIO LAURO (1917-1986)

INTERVAL

GUSTAVO COLINA, *Cuatro solos*
LLUVIA SOBRE METAL

GUSTAVO COLINA (b. 1972)

CARNAVAL*

Improvisation, Venezuelan folklore

DÉL FLAMENCO AL JÓROPO

TOMAS MONTILLA

STRING DUO: GUITAR AND CUATRO

GOLPE AL DIABLO DE CARORA

CANCION CAROREÑA

MERENGUE CRIOLLO

RODRIGO RIERA (1923-1999)

EL NIÑO*

EL MARABINO

SEIS POR DERECHO

ANTONIO LAURO (1917-1986)

CARLOS BARBOSA-LIMA, *Guitar solos*
COCHICHANDO*

UM A ZERO*

ALFREDO VIANNA (1897-1973)

AQUARELA DO BRASIL*

ARY BARROSO (1903-1964)

ONE NOTE SAMBA*

ANTONIO CARLOS JOBIM (1927-1994)

*Arrangements for solo guitar by Carlos Barbosa-Lima.

*Arrangements for solo Cuatro by Gustavo Colina.

*String Duo: guitar and cuatro co-arranged by
Carlos Barbosa-Lima and Gustavo Colina.

El Sueño de Angelita, transcribed by Berta Rojas.

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THE ORIGIN OF THE CUATRO

The historical background of the *Cuatro* rests on the theory that it comes from Egypt and before that from the Assyrian culture. Furthermore, Adolf Salazar, string instruments Spanish analyst, confirmed the *Cuatro* arrived in Venezuela with the first Spanish conquerors and entered through the city of Coro, the most developed city in the XVI century in Venezuela. This instrument belonged to the Renaissance period; it can be made by hand using either *cedar* or *pine* woods in the diapason and its playing involves talent, dedication and experience. Its origin is *llanero* with four strings: fourth, second, first and third, that is to say, La, Re, FA# and Si or Sol, Do, Mi and La to ascend. When playing the *Cuatro*, rhythm is a matter of ear and in consequence is very difficult to make written norms for strumming on the instrument.

GUSTAVO COLINA *Cuatro solos*
POLO VENEZOLANO

Improvisation Venezuelan folklore

DESTELLO DE AMOR

ARMANDO MOLERO (1899-1971)

Molero was born in Maracaibo, Venezuela and was known as "the singer of all times". He was also a guitarist and a composer. He dedicated extensively to artistic activities with performances on the stage as well as on the radio and he incorporated in his compositions almost all genres of *zulia* music. His best well known songs are *Destello de Amor*, *El Cocotero* and *Trigueña Preciosa*.

SAN RAFAEL

Improvisation from Venezuelan folklore

CARLOS BARBOSA LIMA *Guitar solos*
ADIOS

ENRIQUE MADRIGUERA (1904-1973)

EDDIE WOOD

Enrique was born in Barcelona and was a child prodigy on violin, he gave concerts at a very early age. He wrote and arranged sweet dance music and later emigrated to South America and in Colombia worked as a Music Director for Columbia Records. In the late thirties he went to New York and formed his first band the *Enric Madriguera Orchestra* which was one of the first bands to play Latin tunes in the USA, the vocalists included his wife Patricia Gilmore. Luckily the band got a contract to play at the Biltmore Hotel where the Remote radio broadcasted their performances spreading his fame. The band worked all through the thirties and forties and was a well rehearsed orchestra who recorded with labels such as, *Columbia*, *RCA Victor*, *Brunswick*, *Majestic*, *Decca* and many more. It was the days of the 78 RPM and he cut a number of sides for *Vogue Picture Records* who printed very attractive wallets to keep the 10 inch discs made of vinyl with pictures printed onto *Vogue Records*. He composed other works such as, *Forbidden Love*, *Minute Samba*, *Take It Away* and *The Language of Love*. He co-wrote with Eddie Wood *Adios*, in 1931, a slow foxtrot which became the bands theme; the song was also a big hit for Glenn Miller in 1941. The big band era came to an end as everything does in life and in the late forties many bands disappeared and he dissolved his own in the early fifties.

SIBONEY

ERNESTO LECUONA (1896-1963)

He was born in Guanabacoa, and his older sister Ernestina taught him to play the piano. He gave his first concert at the age of five and composed music when he was eleven. He concluded his studies at the National Conservatory in Havana when he was 15 and nowadays is Cuba's best known and loved performer and composer, widely known for his songs and piano works. Lecuona was one of the first crossover artists who wrote a number of enduring songs, he was equally successful at writing both popular and contemporary classical music, his first major work was *Malaqueña* performed for the first time at the Roxy Theatre in New York in 1927. He is most remembered by his Latin group the *Lecuona Cuban Boys*. Furthermore, Lecuona was named honorary Cultural Attache by the Cuban Embassy in Washington in 1943 in recognition of his work.

His most famous songs are, *The Breeze and I*, *Dust on the Moon*, *Say Si Si*, *Jungle Drums*, *Always in my Heart*, *La Comparsa*, *María my Own* and of course *Siboney*. The song was written in 1929 and gained notoriety when a Cuban singer Alfredo Brito got a first hit in 1931 and was subsequently sung by Caterina Valente, Xiomara Alfaro, Dizzy Gillespie and Pierce Faith. The song was also featured in the film *All this and Glamour Too* (1938) produced by Warner Brothers. He died in the Canary Islands whilst on holiday attending a concert given in his honour and is buried in the Gates of Heaven Cemetery in Long Island.

PERFIDIA

FRENESE

ALBERTO DOMINGUEZ (1913-1975)

Alberto Dominguez, composer and arranger was born in Chiapas, Mexico and wrote two songs which became standards of Latin jazz: *Frenesi* and *Perfidia*. He belonged to the so called *Swing Era*, a period ranging from 1935 to 1945 where large dance orchestras played jazz arrangements and Latin tunes. Xavier Cugat's orchestra is the one who made this tune a huge success. Solo singers such as Nat King Cole also recorded *Perfidia* to attract Latin American audiences.

STRING DUO *Guitar and Cuatro*

LA REINA *Contradanza marabina*

AMABLE TORRES (1860-1908)

He was born in Maracaibo, Venezuela where he pursued his musical education enabling him to become a composer and played the *bandurria*, a Spanish instrument of the lute type with 12 strings; this instrument was performed by his family. He was not only a musician but a carpenter too. He was the leader of the string group *Estudiantina Venezolana* in 1899 and later founded the group *Los Tres Bemoles* directed by Joaquín Baralt and formed by Pepe Villalobos, Heraclio Fernández, Carlos López and Pablo Bernal. His most famous piece is *La Reina*, originally named *Los aires del Milagro*, premiered in the *Club del Comercio* with such great success that his best friend Willy Larsen suggested he change the name