

OUR COMPOSERS

to “La Reina”, of all contradanzas a rhythm not well developed in the popular music of Venezuela, its style being very similar to *el danzón cubano*. Amable Torres wrote other songs such as, *El Macaurel*, *Pan de Casabe* and *El Piragüero*.

PORRO

GENTIL MONTAÑA (b. 1942)

He is a guitarist and virtuoso-composer inspired by folklore of his native Colombia, his father played folk music on the violin and managed to support the family; in 1953 they moved from Ibagué to Bogotá. He was basically educated in classical music but his love for his authentic roots motivated him to play Colombian folk music such as, *pasillos*, *danzas*, *bambucos* etc. He was part of groups playing the guitar accompanied by instruments such as *bandola* (mandolin) and *tiple* (treble string instrument). He found inspiration in Jorge Morel but it was when he was approaching his 30s that he played pieces by Castelnuovo Tedesco with the Bogotá Philharmonic. At the same time he was studying orchestration with Blas Atehortúa and with Gustavo Yepes.

At the age of 33 he entered the first Alirio Díaz Competition and obtained third place. As the years passed he came back as a member of the jury for the ninth Alirio Díaz Competition. By this time he thought he needed to visit Europe where he spent six years between Madrid, Paris and Athens. By 1975 Pedro Leguizamón from Paraguay whom he met in Paris, suggested to Gentil the recording of a LP with music of Agustín Barrios Mangoré which was very successful. But, by 1981 he felt compelled to come back to his beloved homeland so he returned to Bogotá and after a while he was writing music again, but best of all he opened the Foundation Gentil Montaña which function as a music school with the aim to promote Colombian heritage. The *Porro* is part of *Suite Colombiana N°2* and has been recorded by Eduardo Fernández, Sharon Isbin and Luis Quinteros.

EL SUEÑO DE ANGELITA

FELIX PEREZ CARDOZO (1908-1953)

He was born in Hy'aty, Department of Guairá in Paraguay and grew up in a humble rural area full of wild life. He had been passionate about the harp since he was a child, and learned from other performers the secrets of the instrument. He formed a group with Ampelio Villalba, Diosnel Chase and Pedro José Carlés (poet) in 1930 and toured Paraguay and later went to Argentina. One of his merits was the compilation of popular Paraguayan songs, the most important one is *Pájaro Campana*, anonymous song, which thanks to him is a symbol that identifies with Paraguay. As a composer for the harp he wrote, together with Hilario Cuadros, *Los Sesenta Granaderos*, an epic song with zamba rhythm, which means for Argentinians the same as *Cerro Corá* does for the Paraguayans. He was affectionately known as *Mitá Guasu* which in Guarani means *Niño Grande*, given to people with altruistic spirit. A principal street in Mendoza, Argentina is named after him. Among his many songs he wrote is *El Sueño de Angelita* which was transcribed for guitar by Berta Rojas.

ANGOSTURA *Valse Venezolano*

NATALIA *Valso Venezolano* No° 3

ANTONIO LAURO (1917-1986)

Antonio Lauro was born in Ciudad Bolívar, Venezuela and his father was an Italian who emigrated to Venezuela during the First World War. When he was five years old his family moved to

Caracas where he studied violin, piano and composition, but on hearing Agustín Barrios Mangoré in concert he decided to concentrate on the guitar instead. In 1933 he studied with Raúl Borges, who introduced him to the traditional classical guitar. But he was influenced by Vicente Emilio Sojo in the use of certain dissonant harmonies in the same way that he himself did in his *Misa Cromática*, where Sojo respected the liturgical character and the mass ceremony as such, even when he used a great deal of polytonality. Other influences in Lauro's life were the music of Debussy, Ravel and Mozart, from the latter he learnt musical forms when he listened to his sonatas for they were written with clarity and were easy to understand.

With regard to interpretation, Lauro insisted that the performer had to understand the logic behind a musical phrase without the help of markings, for instance to play Lauro's *valse*s, the performer not only has to understand the musical notations in the partiture, but also has to pay attention to the dynamic of the piece, its tempo and accents; and because Lauro used a sequence of many tonalities is that his style is polytonal. Another characteristic of Lauro's music is the crossing of 3/4 and 6/8 which is also typical of Venezuelan music, especially in the *valse* and the *zoropo*, both are played simultaneously which is not the case with popular music in Latin America where the 3/4 and 6/8 are played in alternation. Natalia, *Valse Venezolano*, No. 3, was written to honour Lauro's daughter.

INTERVAL

GUSTAVO COLINA *Cuatro solos*

LLUVIA SOBRE METAL

GUSTAVO COLINA (b. 1972)

He was born in Punto Fijo, State of Falcon and became familiar with the *Cuatro* from a very early age. He studied with Jairo Revilla, Felipe Amaya, Freddy Reyna, Gerardo Soto and Santiago Hernández, was the leader of the group *Jóvenes Cuatristas de Paraguana* and has an extensive career as a performer with a huge number of excellent critics. He has participated as a special guest at the *Festival Antonio Lauro* and *Festival Internacional de Agosto* in Venezuela, also the *Festival Latino-americano de Música* in Puerto Rico and has performed in Rome at the Universidad Pontificia Salesiana, the Universidad Gregoriana and the Vatican Radio, has also toured the Dutch and British Islands of the Caribbean through Cultural Agreements between the Chancery of Venezuela and the Consejo Nacional de la Cultura (CONAC). He specially wrote *Lluvia Sobre Metal* to launch his second compact disc, premiered in June 2001, conceived as a path from Venezuela to Latin America with the aim to make the *Cuatro* internationally known as an instrument. The author's deep thoughts are invested in this piece combined with skillful string touches to show the powerful dexterity of the performer's hands.

CARNAVAL*

Improvisation, Venezuelan folklore

DEL FLAMENCO AL JOROPO

TOMAS MONTILLA

STRING DUO *Guitar Cuatro*

GOLPE AL DIABLO DE CARORA

CANCION CAROREÑA

MERENGUE CRIOLLO

RODRIGO RIERA (1923-1999)

Rodrigo Riera was born in Carora, Venezuela and

begun to play the guitar as a boy, training that allowed him to improvise at an early age. Later he went to Caracas and was under the supervision of Raúl Borges at the *Escuela de Música y Declamación*. He periled as a promising guitar concertist who belonged to the same generation of Alirio Díaz; by 1951 he travelled to Spain where he finished his studies at the *Real Conservatorio de Madrid*. He stayed in Spain for a while and decided to gain experience in the United States where he gave his first concert in New York around 1962; to sustain himself gave guitar lessons and managed to perform in concerts. It was 1964 when he wrote some of his most important pieces such as, *Preludio Criollo*, *Merengue Venezolano*, *Choro*, *Elorac* and *Canción Caroreña*. His inner wish was to cover the whole range of Venezuelan popular rhythms.

Golpe al Diablo de Carora was inspired by a legend more than three centuries old within the Carora State. Its rhythm is similar to the *jarabe sapatillo* of Mexico. Also, *Merengue Criollo* is a typical dance in 5/8 rhythm, different to the Dominican Republic Merengue in 4/4.

EL NIÑO*

EL MARABINO

SEIS POR DERECHO

MERENGUE CRIOLLO

ANTONIO LAURO (1917-1986)

Kindly see brief biography for Antonio Lauro in the first part of the programme.

The string duo have chosen for tonight's concert to play pieces well known in concert circles such as, *el Marabino* also known as *el Maracuchu* which refers to a native of Maracaibo, a city where Maestro Lauro lived for a while and *Angostura* is the ancient name of Ciudad Bolívar where he was born. Lastly, *Seis por Derecho* has the rhythm of *Joropo*, an energetic regional dance which used a great deal of a *hemiola* which consist in the alternation of the 6/8 and 3/4. Its title alludes to the plains or *Llanos* of Venezuela using in its rhythm the 6/8 equal (seis), but giving it the right (derecho) to be so named. Maestro Antonio Lauro received the *Premio Nacional de Música* in 1986 which was presented by His Excellency Mr J. Lusinchi, President of Venezuela. Maestro Lauro died shortly after receiving his prize.

CARLOS BARBOSA-LIMA *Guitar solos*

COCHICHANDO

UM A ZERO

ALFREDO VIANNA (1897-1973)

He was better known as *Pixinguinha* a choro composer arranger, flautist and saxophonist born in Rio. He was the fourteenth son of a family of musicians and was nine years old when he accompanied his father playing the *cavaquinho* and wrote his first choro *Lata de Leche* (tin of milk) at the age of twelve, inspired by the habit of Bohemian musicians who drunk the milk left at the door of houses in the street. When he was thirteen he took the flute as an instrument and at seventeen recorded his first LP with compositions like *Rosa* and *Sofre Porque Quer*. He embarked on his first tour which lasted six months in 1922 with the group *Os Oito Batutas* and begun to make his name. He was one of the first arrangers paid to do a job in a difficult time for musicians in Brazil. The choro rhythm was originated in the 19th century and is noted by its virtuosity, improvisation and counterpoint reflecting Afro-Brazilian traditions. He produced important choro works of all times contributing to place choro as