

ideas of “hallucination” in their own musical language, meaning a continual modification of its expression of unity similar to the development of a mental image within the frame of hallucination; in the understanding of a form of liberation of the soul. The exposition and re-exposition of the thematic complexes behave in this sonata always with the same meaning as a continual modification of an expression of unity which have their maximum expression whilst are developing as a chain of abstract images like in a dream until the moment where we can listen to the fluttering of the Queltuehus (Chilean bird) in the wet and cold air of southern Chile. The last part of this work is a *coda*, which is a passage ending the sonata, it pretends to imitate electronic sounds visualised as giant white clouds between earth and blue sky, reflected in the Pacific Ocean on days of brilliant colours and scents, especially in September, at the end of winter and at the beginning of Spring.

(Information supplied by Christian Vásquez)

INTERVAL

TWELVE STUDIES FOR GUITAR

(Manuscript, 1928)

- No. 1. E Minor – *Allegro*
- No. 2. A Major – *Allegro*
- No. 3. D Major – *Allegro Moderato*
- No. 4. G Major – *Poco Moderato*
- No. 5. C Major – *Andantino*
- No. 6. E Minor – *Poco Allegro*
- No. 7. E Minor – *Animé*
- No. 8. C Sharp Minor – *Moderato*
- No. 9. F Sharp Minor – *Tres peu Animé*
- No. 10. B Minor – *Vivo*
- No. 11. E Minor – *Lento, Piu Mosso, Animato, Lento*
- No. 12. A Minor – *Animato*

HEITOR VILLA-LOBOS
(1887-1959)

The manuscript dated 1928 is an autograph copy of the Studie for guitar. There is no explanation of why each page was stamped ‘reproduit par les soins des Editions Max Eschig’ by the publishers which made it appear that this was a finished work. The 1928 version was carefully hand written by Villa-Lobos with detailed markings and fingerings, however, the publishers made this edition available in 1952 with the exception of *Study No.1* (1953). The

question arises of why Villa-Lobos revised his finished work of 1928? The answer is that maybe the revision was suggested by Andrés Segovia who wrote a preface to them in 1929. Nonetheless, the 1928 version offered more valuable information to the guitarist wishing to play the Studies. This version is clear and precise and very well written, the composer’s notations are meticulous in clarifying the thematic musical structure as well as, the lines with full size noteheads, the good fingerings and expression markings. Villa-Lobos used sectional divisions that could be translated in a new theme of variation maximising textural and timbral contrasts together with harmonic progressions and in the absence of these used: arpeggios, planing or slurs.

Study No.1 is an exercise in right hand arpeggios whilst the left hand forms new chords using a prolonged basic harmonic progression and it ends with an open string instead of a harmonic. *Study No.2* is played with broken chords and slur and had clear instructions at the end of the piece, the guitarist has to pluck at the same time with both hands on the same string. *Study No.3* is very much influenced by guitar music from the 19th century and makes great use of the slur which makes this Study slightly joyful. *Study No.4* explores the richness of harmonies incorporating peculiar cadences and modulations by repeating four voice chords. *Study No.5* exploits the counterpoint and its introduction is a pedal in thirds continuing with a modal melody with deep melancholy.

Study No.6 employed extensive use of chords and its harmonies resembled the rhythm of the Argentine tango. *Study No.7* is a piece of great virtuosity, the introductory scale stretched towards the middle section in arpeggio, this Study has an unmistakable Brazilian flavour full of lyricism, employing a re-exposition of scales outlined with strong rhythmical elements. *Study No.8* is full of arpeggios and slur markings played in conjunction with right hand glissandi. The first phrase appears on the bass imitating the sound of a cello. One can also appreciate a short ascending ligado followed by an articulated scale. *Study No.9* is reached by idiomatic techniques of the kind of chordal structures, slurring and arpeggios. It has a monotonous rhythm to recreate life in the countryside. In *Study No.10* Villa-Lobos profusely used passages which involved a single finger; the thumb played across one or more adjacent strings, which are indicated

with a slur marking. As with Studies 2, 3, 7 and 12, *Study No.10* asked for an accomplished level of virtuosity, above all in the middle section when a pedal on the soprano holds up a melody on the bass producing a big crescendo at the end, which is based on African rhythms. *Study No.11* has a beautiful effect in the opening when the composer combined glissando and ligato; like *Study No.8*, the first phrase is played on the bass to simulate the cello. The middle section used a campanella effect. In *Study No.12* the composer called for the index and middle fingers to pluck two strings at the same time, the so-called “parallel chords”. The middle section of this Study is quite contrasting with a melody on the fifth string and with pedal on the sixth one.

Villa-Lobos’ final work was to be the score for the film *Green Mansions*, starring Audrey Hepburn and Anthony Perkins, which was never produced. The music was commissioned by MGM (1958). Villa-Lobos was responsible for both conducting and recording. Unfortunately it was replaced with music by Bronislav Kaper. From the score the composer put together his famous *Forest of the Amazons*. It was recorded by United Artists with the voice of the Brazilian soprano *Bidu Sayao*, a male chorus and the Symphonic Orchestra of the Air. It was a brilliant recording issued on LP and tape. Villa-Lobos died in Río and was buried with a state funeral in the São João Batista Cemetery in Río, just before the capital was transferred to Brasília.

© J. Sylvester, LACCS, 2007
All Rights Reserved

CHRISTIAN VÁSQUEZ
(b. 1965)



CARLOS PÉREZ, GUITAR

Variaciones Sobre el Pregón del Manzanero
by Ana Maria Reyes, World Première.
Tres Ensayos sobre un Boceto de Kandinski
by Maximo Diego Pujol, European Première.

FRIDAY 1st JUNE 2007 AT 7.45pm.
PURCELL ROOM, SBC.

DIRECCION DE CULTURA, MINISTERIO DE
RELACIONES EXTERIORES, EMBASSY OF CHILE,
IN ASSOCIATION WITH LACCS.