

KNOW YOUR COMPOSERS

Código Saldivar No. 4 (c. 1730) is an excessively detailed tablature which came to light in Mexico in 1940 almost by chance. It is attributed to the Spanish guitarist Santiago de Murcia (1685-1732). It was purchased in León in the province of Guanajato by Mexican musicologist Gabriel Saldivar in 1943. As it did not have a title page it was not connected to Murcia, who lived his final days in Mexico, until 1732. It was dedicated to Jacome Francisco Adriani, Knight of the Order of St James who was his benefactor. Ahmed Kanneci has chosen to play in tonight's concert *Paisanos* (fellow countrymen) and *Los imposibles* (impossible things).

Rafael Miguel López, Venezuelan composer who plays the bandolin in a country with a diversity of rhythms such as, *loropo*, a rural form originated in the llanos, *the gaita* from the region of Zulia, sung during Christmas, *Venezuelan calypso* imported from Trinidad, *salsa* with influence of Cuba and America, *Caribbean jazz* and *Venezuelan waltzes* to name few of them. *Así yo the soñé* (I dreamt of you like this) is a popular song arranged for this concert.



Gentil Montaña (b.1942) his music is inspired in the roots of his native Colombia influenced by his father who played folk music in his violin. The family wanted to expand their horizons and moved from Ibagué to Bogotá; since an early age

he played *danzas*, *bambucos* and *pasillos*, but it was only in his 30's that he started playing works by Castelnuovo Tedesco with the Philharmonic Orchestra of Bogotá after studying orchestration with Blas Atehortúa and Gustavo Yepes. He came to Europe visiting Madrid, Paris, Athens and on his return to Colombia in 1981 he established the *Foundation Gentil Montaña*, a Music School. *Suite Colombiana No. 2 "El Porro"* was recorded by Eduardo Fernández, Sharon Isbin, Luis Quinteros and recently by Carlos Barbosa-Lima in New York.

Pedro Pablo Caldera (1906-1951) was a gifted saxophone player and a lonesome figure dedicated exclusively to music for it was his great passion. He studied harmony with Antonio Carrillo who became his friend. Later he founded a musical group *Yaracuy Melody* playing at christenings and weddings with great success. Caldera wrote the famous Venezuelan waltz *Visión Porteña* with lyrics by Dr Raúl Domínguez. He is also the founder of the Violin School of Guama and wrote other waltzes such as, *Yaracuy Hermoso* and *San Felipe Hemioso*.



Mikis Theodorakis (b.1925) was born in the island of Chios, and as a soldier fought in World War II and was captured in Tripoli, but when set free joined the partisan army of Greece called EAM. Later took part in the civil war in Greece 1945/49 and was exiled for the first time in the Ikaria island (1947). In 1948 married Myrto Altinoglou and moved to Paris in 1954, and when returning to Greece became a member of Parliament from 1964 to 1967. He made the opposition by being always with the left parties of Greece. He became famous when composed the music for *Alex Zorbas* film. Theodorakis/Ritsos's *Epitaphios* were re-written into a vocal Suite by composer Stavros Xarhakos for the State Orchestra of Greece with the voice of Maria Soulatou. Xarhakos managed to retain a thematic unity by: keeping the symphonic orchestration, Theodorakis' music and folk roots together making *Epitaphios* accessible to a wider audience.

Istemihan Taviloğlu (1945-2006) Anatolia has an influence of Asian culture. Turks who arrived in Anatolia in the 11th century integrated their culture with indigenous Anatolians, therefore the folk songs are of incredible beauty and rhythm representing images of Central or northern eastern Anatolia. The *Three Anatolian Pieces* are inspired in the landscape of the peninsula and are technically clean, enjoyable and are full of musical traditions that go back centuries.



Francis-Paul Demillac (b. 1917) The *Petite Suite Medieval* is a small wonder suite for flute and guitar with four movements with a melody full of medieval air in church modes and with a little bit of impressionism. It was published in 1939 by Leduc. Noticeable is the participation of French Renaissance composers who wrote several quotations to the piece including a poem by Pierre de Ronsard, a leader of the Pleiade School, dedicated to a dead young girl which was put into music in the third movement entitled: *après une page de Ronsard* (a une jeune morte). The other movements are *Sicilienne*, *Sonnerie* and *Ronde*.

Niccolo Paganini (1782-1840) was born in Genoa and is one of the most famous violinists of his time, he also played the guitar and wrote music. He studied composition in Parma with Paër in 1794 and it was the period in which he wrote several instrumental works.

By 1813 he had consolidated his career as a concert-violinist, and was particularly successful in Germany and Paris. But the guitar was the instrument he carried with him for he used when composing, so it was not unusual for him to write a chamber piece for guitar and violin: *Sonata Concertata*, Op. 61, (M. S.2) in three movements, *Allegro Spiritoso*, *Adagio, assai Espressivo* and *Rondeau, Allegretto con brio Scherzando*. It was dedicated to the Genoese lady Emilia di Negro.

Ariel Ramirez (b. 1927) has made a fruitful career as a composer trespassing the boundaries of Santa Fé province where he was born to become a musician and composer worldwide recognised. Searching for a musical style rooted within his people he extensively travelled. He studied composition with Luis Giannco and Erwin Leuchter allowing to learn the secrets of traditional compositions. He has written more than four hundred works and has recorded around forty CD's. *Affonsina y el Mar* was composed based on the words of Félix Luna when he wrote about the eminent Argentine poet Alfonsina Stormi. An extensive list of famous singers include this song in their repertoire: Plácido Domingo, Alfredo Krauss, Simone, Paloma San Basilio, Miguel Mijares and Mercedes Sosa who recorded it in 1969.

Turgay Erdener (b. 1957) studied mandolin with Rifat Akaltan and later piano with Kâmuran Gündemir at the Ankara Hacettepe University State Conservatoire from 1968-1972 and composition with Nevit Kodalli and Ercivan Saydam and theory with İlhan Baran. All of this gave him a solid background to write music and now he has become a Turkish composer who has written works for stage, chamber and symphonic orchestra.



On the other hand, we can distinguish the Turkish folk music which is popular from rural areas and traditional classical music similar to folk music but influenced by the music from countries nearby, i.e. Syria, Yemen, Iraq, Algeria, Tunisia and Egypt. The Ottoman's long rule in these countries established strong cultural ties, so they share a number of Turkish melodies and instruments. There are also a number of international classical music known as Universal, European, contemporary or Western traditional folk music. The *Three folksongs*, *Llahi*, *Yandim Allah* and *Laçın*, were arranged by Ahmet Kanneci and here the guitar is used in a way that recalls a large orchestra. They were recorded by him in the Boyut Editions/BMG in 1997.