

BRIEF NOTES

Sylvius Leopold Weiss (1770-1750) *Suite in E Major* is another beautiful suite by one of the great masters and is a transcription of *Partita No 3* in E Major for solo violin BWV1006. A contemporary of Bach he was a virtuoso lute player and wrote some of the most striking music. Weiss's compositions were originally written for string instruments either harpsichord or the lute and as a result there is accord between the resonance, composition original sound.

Ferdinando Carulli (1770-1841) *Solo and Variation on Nel Cor Più, Opus 107* for guitar, his works are associated to didactical material. The tune is based in *Nel cor più non mi sento*, a duet from Act 2 of Giovanni Paisiello's opera *La Molinera*. Carulli's Variations have an extensive solo introduction; it commences with a majestic *Largo* concluding with an *Allegretto* in a way similar to an orchestral overture, but in Carulli's *Solo with Variations Opus 107* we have the last variation leading to a recapitulation of the phrase of the opening *Allegretto*.

Joaquín Rodrigo (1901-1999) *Toccata*, was written in 1933 commissioned by Regino Sainz de La Maza and for a time it was thought he was the composer for the piece appeared in much of his published works. *Toccata* was lost but it was rediscovered in the archives of Sainz de la Maza and was played again in 2006. Joaquín Rodrigo was raised to nobility when H.M. Juan Carlos I, King of Spain honours him with the title *Marqués de Los Jardines de Aranjuez* when he celebrated his 90th birthday.

Ana Maria Reyes (b. 1953) *Variaciones sobre el Pregón del Manzanero* (Variations on the vendor's cry selling apples) inspired in a high pitched shout: "fresh apples, the man selling apples has arrived". Ana Maria's heard it, when she studied in Concepción between the 70's and 80's. I composed them thinking on this sentence with northern rhythms combined with the ones from the central zone. It is possible to recognise the melodic phrase in each of the *Variations* for they end with a *tonada*, a typical Chilean song. It was dedicated to her teacher Mr José Luis Rodrigo.

Máximo Diego Pujol (b. 1957) *Tres Ensayos sobre un boceto de Kandinsky* (Three Essays on a sketch by Kandinsky) was inspired on a "Sketch for composition II" of Wasily Kandinsky, Russian painter. Pujol was overwhelmed by the paint when visited the Tate Gallery in London. The first movement is the despair, the second one is a profound anguish but with a door to be opened at the end of the movement; these are the answers to the left side of the paint. Towards the end of the second movement there is the feeling as if I began breathing. And the third one commences with the strength of a horse and rider galloping towards freedom ending in an energetic dance full of joy and happiness. The coda retake the theme of the horse and rider at the end of the piece.

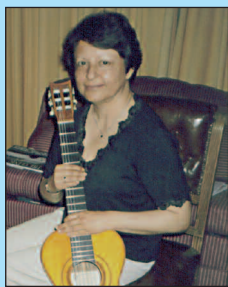
(Comments by the composer)

Antonio Lauro (1917-1986) wrote the first three of the *Four Valses Venezolanos* in Ecuador in 1938-40. Later he decided to name them after his niece *Tatiana*, her sister *Andreina* and his daughter *Natalia* the last one was recorded by Andrés Segovia as *Vals No 3*, and this title was published in 1963. *Pasaje Aragueño* evoked a dance from the Aragua region in Venezuela. Lauro's *vals* are different to the European ones for their rhythm alternate between 3/4 and 6/8 time, have a syncopated style and the melody is of a romantic nature.

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(1901-1999)



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