

KNOW YOUR COMPOSERS

CARPATHIAN RHAPSODY ANATOLY SHEVCHENCO (b. 1938)

He was born in the Lugaskaya region in Ukraine and graduated from the Art Vocational School in Rostov-na-Don, therefore, his early interest was in the plastic arts. But later he took an interest in music and continued his studies at the Musical Vocational School in Simferopol and at the Odessa Conservatoire. He progressed to teach guitar from 1963 until 1982 whilst he was writing profusely and giving concerts in Russian cities such as, Wladyvostoc, Kiev, Kazan, St Petersburg, Moscow, Ekaterinburg and abroad in Spain, Germany, Poland and Hungary. He is the author of the first flamenco guitar method: theory and practice of flamenco, written in Russian language published during the Soviet era. Later he composed *Echo of Ellada*, and in between 1968 and 1988 he wrote *Contra Viento*, (*Against wind*) *Touchings*, *My Thoughts* and *Lorcada*. As a music writer he was dedicated for many years to do comparative musicology and musical ethnography. Shevchenko's repertoire includes European baroque music from the XIII until the XX centuries that is to say, seven centuries of ancient music. He was awarded with the *Golden plate* by the Ilustre Municipalidad of Linares, Andrés Segovia's native town for his outstanding career. Shevchenko has been the soloist of the Odessa Philharmonic Society since 1982. *The Carpathian Rhapsody*, was dedicated to Galina and was inspired in the Ukrainian folk music and is a synthesis of scenery and sound made music.

DELICADA AGUSTIN CASTELLON "SABICAS" (1912-1990)

This great self-taught artist of the flamenco school made his debut in Madrid aged ten in El Dorado Theatre supporting the famous singer 'Chelito'. In 1936 following the start of the Spanish Civil War, Sabicas fled to the Americas and in Buenos Aires met Carmen Amayo, with whom he performed until 1950. He returned to Spain during the post-war period. Later he moved to New York in 1955 and recorded extensively, often using the development of multi-track recording to play duets, trios and even quartets by the contemporary American electric guitarist Les Paul. Although Sabicas is not the founder of the solo flamenco guitar tradition, his recordings, compositions, superb technique and tone production firmly established it. Even the great classical guitarist Segovia, who was dismissive of 'noisy' flamenco guitarists conceded that in the hands of Sabicas, the flamenco guitar had finally deserved its place on the concert platform.

MILONGA JORGE CARDOSO (b. 1949)

He was born in Posadas, Argentina, and studied with H.A. de Odonetto (folk dances), Lucas B. Areco y Maria H Antola de Gómez Crespo (guitar), and Javier Hinojosa (baroque music) and graduated from the Royal Conservatoire of Music in Madrid and

later he became Professor of guitar. He has written a book named "The Science and Method of Guitar Technique" edited in French by Les Editions Austreales and translated into Japanese, Polish and Spanish and also into English, German and Russian languages too. He has written more than 350 works including a number of suites, pieces for guitar solo, guitar-duets, trios and quartets etc. in addition to his career as a concert guitarist, composer and musicologist. Cardoso is also graduated as a medical doctor from the National University of Córdoba, Argentina in 1973.

The *Milonga* originated in 16th century in Spain as a narrative song and became a dance only in the 19th century in Río de la Plata region, when merged with the Cuban *havanera* emerging as an 'urban creation' in Buenos Aires. The tango-milonga has been re-discovered and re-invented through times. Cardoso wrote his own version which is played tonight by Galina.

TICO TICO NO FUBÁ, Chôro (*Tico Tico bird in the cornmeal*) ZEQUINHA DE ABREU (1880-1935)

Born in São Paulo he was one of the prominent Brazilian composers of the *Belle époque* who contributed to the establishment of the *chôro* genre. Zequinha de Abreu wrote this piece in 1917 for voice and ensemble. The Portuguese lyrics were written by Aloysio Oliveira. It became popular in the USA with English lyrics by Ervin Drake and was introduced in the film *Bathing Beauty* in 1944, it was recorded then by Ethel Smith who sold a million records. Afterwards Xavier Cugat, popular bandleader, recorded the song in a Latin style. But it was Carmen Miranda who made it internationally known when she sung it in the Hollywood film *Copocabana*. The song caught the eye of Paco de Lucia, the great flamenco guitarist, who included it in his compilation of South American music and recorded it with his brother Ramón de Algeiras. The present arrangement was done by Galina and Colin Vale.

FOUR EXTRACTS FROM THE OPERA CARMEN GEORGES BIZET (1836-1 875)

Born into a musical family, Bizet entered the Paris Conservatoire at the age of nine and he rapidly developed as a composer and pianist. By the age of 17 he had composed his *Symphony in C*, a work of impressive maturity. He turned his attention to opera where he enjoyed limited success, but his short life was affected by ill-health exacerbated by conscription into the army in 1870 with the outbreak of the Franco Prussian War. In 1875 his opera 'Carmen' was given a cold reception by the Parisian public, who found the subject matter too raw and proletarian for bourgeois sensibilities still smarting from memories of the Paris Commune. Disappointed and ill, Bizet died from a heart attack three months later. Ironically, within five years the opera returned to the Parisian stage after a series of huge successes in Vienna, Brussels, London

and New York. The imaginative and sophisticated synthesis of Spanish folk music attracted instrumental arrangements and fantasies based on themes from the opera which has remained popular ever since. A pioneering arrangement of 'Carmen Suite' for guitar quartet by Pepe Romero and the recording by Los Romeros served as inspiration for this version by Galina and Colin Vale.

TANGO EN SKAI ROLAND DYENS (b. 1955)

Dyens was born in Tunisia but was educated in France. He studied guitar with the Spanish Master, Alberto Ponce and graduated with the *Licence de Concert* from l'Ecole Normale de Musique de Paris. He also pursued studies as an instrumentalist with the French composer and conductor Désiré Dondeyne, composition and orchestration and he received a first prize in harmony, counterpoint and analysis. He is not only a guitar virtuoso but also an accomplished composer. He has written works for guitar solo and for octet three concertos, and as an arranger is most acclaimed for he uses the guitar sound to the maximum. He possesses a unique style of playing and above all is a spontaneous performer with a wide reputation as an improviser. This probably originates from his ethnic origin given that extemporize come within the essence of middle eastern music. Dyens is currently teaching at the Conservatoire National Supérieur de Musique de Paris. *Tango en Skai* places the accent on the first beat of the bar and with its air of parody it might be described as *fun music*.

HUNGARIAN DANCE No 5 JOHANNES BRAHMS (1833-1898)

Brahms was the son of a double bass player from whom he learnt the rudiments of music. He began composing at the age of eleven but had to play in sailors' taverns and dancing saloons at night to supplement his parents' earnings. In 1850 he met Eduard Remenyi, a Jewish-Hungarian violinist with whom he gave concerts and learned about Hungarian folk music, an influence that remained with him all his life. In 1869 he offered two volumes of *Hungarian Dances* for piano and violin duet, brilliant arrangements of gypsy melodies he had collected. Their success was phenomenal and they were played all over the world. This arrangement is by Galina Vale.

RUMBA STEPAN RAK (b. 1945)

Stepán was born at the end of World War II and grew up in Prague; his inclination towards arts manifested at a very young age so he studied first graphic arts and painting at the Fine Arts School, but begun studies of guitar and double base at the age of eighteen. Consequently, he was a member of several jazz and Rock 'n' Roll groups; but his real interest was classical music. Therefore, he entered the Prague Conservatoire to study guitar and composition building his outstanding career as