

LATIN AMERICAN AND CARIBBEAN  
CULTURAL SOCIETY

22 YEARS ON

22nd INTERNATIONAL GUITAR SERIES

Presented in association with the

NEW ZEALAND HIGH COMMISSION

MATTHEW MARSHALL, *Guitar*

WEDNESDAY 5th OCTOBER 2005 at 7.45pm  
PURCELL ROOM, RFH, LONDON SE1 8XX

**PROGRAMME**

SUITE No 2

*Preludio*

*Allegro Burllesco*

*Andantino un poco lento*

LEO BROUWER (b. 1939)

TRES CANCIONES POPULARES MEXICANAS

*La Pajarera*

*Por tí mi Corazón*

*La Valentina*

MANUEL PONCE (1882-1948)

PAISAJE CUBANO CON TRISTEZA

LEO BROUWER (b. 1939)

O MA CHARMANTE, ÉPARGNEZ-MOI!

CAPRICE RO182 (Op. 44) 1961

LOUIS GOTTSCHALK (1829-1869)

*arr. by William Kanengiser*

VARIATIONS ON A THEME BY

JAROMIR KLEMPÍR

STEPAN RAK (b. 1945)

NEVICATA (Pastorale) Op. 29

BENVENUTO TERZI (1892-1980)

**INTERVAL**

MUSIC BY NEW ZEALAND COMPOSERS

LUCID (2003)

*UK Premiere*

MICHAEL HOGAN (b. 1971)

FIVE PIECES FROM SEVENTEEN  
SHORT PIECES FOR GUITAR (1962-70)

DOUGLAS LILBURN (1915-2001)

HOMAGE TO RODRIGO (2004)

*World Premiere*

PETER LEASK (b. 1977)

THREE SAD WALTZES (1991)

*Andante con rubato*

*Andante*

*Moderato*

KENNETH YOUNG (b. 1955)

“MATARIKI” SUITE FOR GUITAR (2005)

*World Premiere*

*Introduction*

*Tapuanuku*

*Tapuarangi*

*Waiti*

*Waita*

*Waipunarangi*

*Ururangi*

MICHAEL HOGAN (b. 1971)

# KNOW YO

SUITE No 2

*Preludio*

*Allegro Burllesco*

*Andantino un poco Lento*

LEO BROUWER (b. 1939)

Cuban born in Havana, composer, conductor and virtuoso guitarist, Leo Brouwer started to play the guitar when he was 13 years old encouraged by his father. His first teacher was Isaac Nicola who was taught by Emilio Pujol, a pupil of Francisco Tarrega both of the latter brilliant guitar players and arrangers, under their influence he developed the Cuban guitar tradition, completing his composition studies at the University of Hartford and later at the Julliard School of Music in the USA, where he was taught composition by Stefan Wolpe. He gave his first concert at the age of 17 but had already written *Preludio* (1956) and *Fuga No. 1* (1959). Leo Brouwer is a self-taught composer, nonetheless, we are able to distinguish three stages in his composition career: from late 50s and late 60s, we have, for example, *Elogio de la Danza* (1964) where he explored the possibilities of the guitar using material from his own Cuban roots with strong African flavour; from the 60s and 70s he concentrated in the music of modernist composers and was influenced by Luigi Nono and Ianni Xenakis, resulting in pieces like *Canticum* (1968), *La Espiral Eterna* (1971), *Parábola* (1973) and *Tarantola* (1974). The latest period is almost minimalistic, with an entirely unique style where he intends to redefine his work, it is for Brouwer like a development of a modular system. He composed in this period, *Three Ballads*, *El Decamerón Negro* (1981), *Hika* “*In Memorium Toru Takemitsu*” (1996).

He has been awarded an honorary membership to the UNESCO together with Isaac Stern and Alan Danielou in recognition for his brilliant music career. He has also received the Manuel de Falla’s prize in 1998 and a year later the National Music Prize in Cuba. His guitar output includes a number of concertos, several solo pieces and also orchestral arrangements, compositions, and he has written over 60 film scores too. He presently lives in Cuba. His *Suite No. 2* in three movements is another jewelled creation, identifying Brouwer’s lyrical period, and is an early work carefully thought, holding themes that the composer would use and develop in the future

TRES CANCIONES  
POPULARES MEXICANAS

*La Pajarera*

*Por tí mi Corazón*

*La Valentina*

MANUEL M. PONCE (1882-1948)

Manuel Ponce was born in Zacatecas,

Mexico and studied with Martin Krause, who in his turn was a disciple of Liszt, who taught musicians like Rosita Renard, Edwin Fischer and Claudio Arrau. Moreover, in Italy (1904), he received lessons of composition, instrumentation and counterpoint at the Lycee Rossini of Bologna and afterwards went to Berlin and was under the supervision of Martin Krause at the Stern Conservatoire. As a composer he wrote symphonic, chamber and choral music, as well as pieces for one and two pianos, organ, violin, cello, flute, guitar, spinet and songs. He covered most of the musical structures such as sonata, suite, variations, motet, choral, canon, fugue and types of dances and lied too; free forms such as symphonic poem, prelude and studies and left works of religious character and even tried out in the field of opera, ballet and music for the theatre. He wrote more than 180 pieces without taking into account his arrangements of Mexican songs. As a lecturer he gave two masterclasses, one in 1924 about Stravinski, and the other in 1939 about Schönberg analysing with deep knowledge the development of the most important musical tendencies at the time. Andres Segovia, guitarist of genius, inspired him to write brilliant compositions: preludes, fugues, suites, sonatas, variations and studies for the guitar.

He has the merit of stylizing popular Mexican songs. When he was young he collected popular melodies from singers who came to the annual Feria of San Marcos in Aguascalientes and was interested in studying the representative type of popular music in his country. The peculiarity of Ponce showing interest in the sound musicality of regional compositions is the aspect which steered him towards the modern movement which in some cases identified with the Romantic style which in its turn showed a major interest for regional aspects of life. In his romantic phase Ponce wrote his *Gavota*, *Danza para la mano izquierda*, *Malgré Tout*, together with *11 Miniatures* and *5 Studies*. Also *Concierto para piano y orquesta* written in 1910. He moved to Paris in 1920 and on his return to Mexico begun composing pieces of nationalistic character. Ponce harmonised more than 200 Mexican songs identifying the regional characteristic of the town that originated the song. His most famous work is *Estrellita*, written in 1914. There are three songs chosen by Matthew Marshall to be played in tonight’s concert. *La Pajarera* contains in its simplicity the language of love and sadness, *Por tí mi Corazón* is written with a languid melody interpreting the melancholy of the provinces of the centre of