

PROUDLY PRESENTS  
THE BALTIC GUITAR QUARTET

“DANCING WITH THE GUITAR”

TUESDAY 7th FEBRUARY 2012 at 7.45pm.  
PURCELL ROOM, QUEEN ELIZABETH HALL  
SOUTHBANK CENTRE, LONDON SE1 8XX

**PROGRAMME**

DANZA DEL TERROR  
FROM EL AMOR BRUJO  
MANUEL DE FALLA (1876–1946)  
(arr. Zigmas Čepulėnas)

INTRODUCTION AND FANDANGO  
FROM STRING QUINTET IN D MAJOR, OP. 50 No. 2  
LUIGI BOCCHERINI (1743–1805)  
(arr. Jeremy Sparks)

SLAVONIC DANCE IN C MINOR, OP. 46, No. 7  
ANTONIN DVOŘÁK (1841–1904)  
(arr. Jeremy Sparks)

PAVANE POUR UNE INFANTE DÉFUNTE  
MAURICE RAVEL (1875–1937)  
(arr. Jeremy Sparks)

GYPSY  
FROM CARMEN  
GEORGES BIZET (1838–1875)  
(arr. William Kanengiser)

HUNGARIAN DANCE No. 5  
JOHANNES BRAHMS (1833–1897)  
(arr. David Adele)

**INTERVAL**

CUBAN LANDSCAPE WITH RUMBA  
LEO BROUWER (b. 1939)

THREE DANCES (UK première)  
JONAS TAMULIONIS (b. 1949)

GITANA LINDA (UK première)  
CHRIS RUEBENS (b. 1975)

LA DANZA  
FROM SOIRÉES MUSICALES No. 8  
GIOACCHINO ROSSINI (1792–1868)  
(arr. Zigmas Čepulėnas)

SUMMER DANCE (UK première)  
CHRIS RUEBENS (b. 1975)

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# PROGRAMME



Luigi Boccherini (1743–1805)



Antonin Dvořák (1841–1904)



Leo Brouwer (b. 1939)



Jonas Tamulionis (b. 1949)

**DANZA DEL TERROR**

Manuel de Falla (1876–1946)

The Spanish composer and pianist, Manuel de Falla originally wrote his *El Amor Brujo* (Love, the Magician) as a ballet for the flamenco dancer Pastora Imperio, however, in 1925 he reworked the original version into a work for orchestra, including three songs, to be sung by mezzo-soprano with the orchestra. *El Amor Brujo* tells the story of a gypsy girl called Candela, who is tormented by the ghost of a man she once loved. The *Danza del Terror* is one of the most popular songs from *El Amor Brujo*. Here it is arranged for four guitars.

**INTRODUCTION AND FANDANGO**

Luigi Boccherini (1743–1805)

This *Introduction and Fandango* comes from the *String Quintet No. 4 in D major, G. 448*, which was originally for string quartet and guitar in 1798. It is one of the most popular pieces of chamber music, which has been arranged and rearranged by guitarists. The virtuoso guitarist Julian Bream, arranged it for guitar and harpsichord. Boccherini wrote an obbligation for castanets, which guitarists such as Narciso Yepes have included in their performances, inviting the virtuoso castanet player, Lucero Tena, to play the part. During Boccherini's time, the fandango, which was danced at the Spanish court, had the reputation of the Argentinian tango today.

**SLAVONIC DANCE,**  
*Op. 46, No. 7*

Antonin Dvořák (1841–1904)

Dvořák wrote his set of Slavonic Dances, Op. 46 in 1878 for piano duet – to be played on one piano. They were inspired by Johannes Brahms' *Hungarian Dances*. Dvořák had been introduced to the Berlin publisher, Simrock, by Brahms, and the *Slavonic Dances* were so profitable for the publisher – but not so much for Dvořák – that Simrock requested that he orchestrate them immediately; the orchestrated version was then published within a year. Unlike Brahms, Dvořák did not use folk melodies to create his *Slavonic Dances* but used only their rhythmic structures and melodic forms