

OUR COMPOSERS

Americana Opus 96 is a three movement piece for the guitar with a strong reference to America in its first and second movements there are touches of blues and negro music. In fact he was inspired by pieces like "Old Joe Clark", "The Arkansas Traveller" and "Uncle Ruben" and he was very much influenced by the dance in its third euphoric movement of the *hoe-down*.

INTERVAL

DOS TEMAS DE MILONGA

World Première

JORGE CARDOSO (b. 1949)

Cardoso was born in Argentina and is a composer, researcher and concert player; additionally he was a medical graduate from the Universidad Nacional de Córdoba (1973). He studied folk dance and music with Hemelinda A. de Odonetto, and guitar lessons with Lucas B. Areco and M. H. Antola de Gómez Crespo, also baroque music with Javier Hinojosa. Above all, Cardoso is a first class composer for he has a gift for writing music. He was the founder of the Guitar Chamber Orchestra of Madrid and is the Artistic Director of International Guitar Festivals of Alsacia (France) and Posadas (Argentina) and President of the Guitarists of America GUIA, an organisation dedicated to promoted music of the Americas and he gives guitar lectures at the Real Conservatorio de Música de Madrid. As an academic he teaches Interpretative Technic, Latin American music, Baroque music and Composition, and is visiting lecturer at conferences and seminars organised in France, Spain, Portugal, Belgium, Germany, Poland, Sweden, Chile, Cuba, Costa Rica, Argentina, Morocco, Turkey, etc. Cardoso has written more than 350 pieces for solo guitar, for two guitars, guitar/violin, guitar/bass clef, guitar/flute, guitar/cello, for three guitars, guitar quartet, guitar quintet and symphonic concerts for guitar and voice for string chamber orchestra and a huge number of songs. He is a regular performer giving concerts all around the world in Germany, Argentina, Austria, Belgium, Chile, Costa Rica, Cuba, Czech Republic, Spain, U.S.A., France, Holland, Honduras, Italy, Japan, Morocco, Paraguay, Poland, Portugal, Sweden, Switzerland, Turkey and the Ukraine and is frequently interviewed in radio and TV. *Dos Temas de Milonga* was written after Cardoso met Bláha as jury members at the Motola Guitar Competition, Italy, July 2006. It is played for the first time in tonight's concert to commemorate the Czech Republic's National Day.

EL EDITOR

VALE DE VLADISLAV (2006)

World Première

The last piece dedicated to Vladislav Bláha
CARLOS ATILANO (b. 1952)

Carlos Atilano is a composer, guitarist and

teacher from Venezuela. As a child he played the *cuatro* string instrument and afterwards, moved to the guitar. Edmund Egan was his guitar teacher; whilst he was a student he played in rock-'n'-roll bands to earn his living. He completed his formal training at the Conservatoire in Venezuela under the supervision of Maestro Antonio Ochoa, a member of Antonio Lauro Trio. Lauro examined the students for he was a member of the examination board. Atilano decided to expand his knowledge and in 1978 went to study at the Berkeley College in Boston but returned to Venezuela in 1983. He did not stay long for he moved back to the USA. He used to play solo, as well as in duo and he is now a member of *Golpe a Trés*, playing his own music which is very much inspired by Venezuelan rhythms. His compositions are played by skilled performers such as Gabriel Guillén and Duo Stoyanova. He is regular jury member at the Rust Festival organised in Austria (before Easter) and at the Grotniki, Poland, Second Guitar Festival (July) where his music is included and he gave a series of lectures at the same time. *Golpe a Trés* repertoire of Venezuelan music is covered in three sections of the *Printed Lessons, Volume II* by Michele Bajo, BGSJ Publications, 2006. *El Editor* was written in 5/4 bar and was published by *Classical Guitar Magazine* in 2005 and was dedicated to Colin Cooper. *Valse de Vladislav* follows the style of a Venezuelan *valse* and was dedicated to Bláha after he visited Venezuela in April 2006. It will be premièred in tonight's concert.

FARRUCA

PANTOMIMA

LA VIDA BREVE, arr. by Vladislav Bláha
MANUEL DE FALLA (1876-1946)

Manuel de Falla was born in Cádiz and grew up in south western Spain. The family moved to Madrid where he completed seven years of studies in two at the conservatoire; to support himself he wrote *zarzuelas*, which had beginnings and ends of long held notes and harmonies based on open guitar chords. But he wanted to be a composer, thus he went to Paris in the summer of 1907. He met Paul Dukas, Claude Debussy, Albéniz as well as Joaquín Turina and composed the *Cuatro Piezas Españolas*, premièred in 1909. The First World War came and he returned to Madrid and in January 1915 he premièred his *Siete Canciones Populares Españolas*. By 1919 he had settled in Granada where he met the young poet, Federico García Lorca. His health deteriorated nonetheless, he completed his *Homage to Dukas* in 1935. Four years later he decided to emigrate to Argentina (Córdoba) and worked on the orchestral suite *Homenajes* and the *Atlántida*. He declined an invitation to return to Spain in 1945 and one year later he died in his home of "Alta García".

De Falla was a fervent nationalist, consequently he captured and felt Spanish music very much with the influence of

flamenco rhythm, strumming guitar and the sound of castanets, which are expressed in his music. *The Three Cornered Hat*, adapted from "*El Corregidor*" (1918-19) was a ballet commissioned by Serge de Diaghilev, producer of Russian ballets who premièred it around 1919; in the second part of the ballet we have the *miller's* character who takes the floor on his own for a Flemish dance; the *farruca*, written by Manuel de Falla to give Massine, the choreographer and primary dancer, the opportunity of a solo which increased in speed whilst the dance evolved gaining ferocity. It was composed in the mature phase of the composer. *El Amor Brujo* (*Spell-bound Love*) was a ballet-pantomime, revised by De Falla, it has an emphatic rhythm which conjures a melting melody uplifted with a ravishing counter-melody where the gypsy is possessed by the ghost of her former lover, both emerging at the end of a night of sorcery to face the wondrous new dawn. On the other hand, *La Vida Breve*, premièred in April 1913 in Niza is a very short opera which lasts less than an hour. It was composed in collaboration with Carlos Fernández Shaw, writer, and received the Academia de Bellas Artes recognition. Vladislav Bláha has arranged his own versions for tonight's concert, keeping the Spanish flavour of the original works.

ELEGY

HORA – ROMANIAN DANCE

ŠTEPÁN RAK (b. 1945)

Štěpán is a Ukranian born Czech composer, teacher and guitarist who grew up in Czech Republic adopted by the Rak family who facilitated his artistic inclinations. As his first interest was in the Arts he enrolled at the Fine Arts School where he studied graphic art and painting for four years, but later, in his early twenties, he developed an interest in classical guitar. Between 1970 and 1975 he made his mark as a composer by writing pieces such as *Hiroshima* and *Until*, recorded later as *Remembering Prague*. He later embarked on a series of activities related to music and became a member of the Union of Czechoslovakian Composers and Concert Artists and the Czechoslovakian Jury for International Guitar. He also established guitar courses at the Academy of Fine Arts and he was conferred with a Doctor Honoris Causa where he continues teaching today. He has toured in many countries, including the U.S.A. He has a particular view with regard to traditional ways of learning guitar, so he developed his own technique for teaching and learning the guitar. *Elegy* was dedicated to Stanley Yates and used some motives from *Finlandia* by Jean Sibelius. It was recorded for the first time in 1996 by Bláha. *Hora – Romanian Dance* was inspired by Romanian folk music, the first half of the piece is played by the left hand only. It was recorded by Bláha in 2000. (Information obtained from the Štěpán Rak Homepage).

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