

your tangos"... Astor played "Triunfal" (hit) and the eminent teacher was deeply touched and advised him never to get away from popular music and artistically grow together with his own Tango. Later, he was with Dedé in New York in 1973, it was the most creative stage of his life but also the poorest, he was 50 years old and played anywhere provided he was going to spread his music. He had many ups and downs, and disappointments too, but above all great successes accompanied with economic failure, for example, when *María de Buenos Aires* was premièred in 1968 with lyrics by Horacio Ferrer, he sold his apartment and car to take it to the stage and was left with nothing; this "small opera" was very important to him, something colossal for that time! It was in this phase of Piazzolla's life that he played *Milonga del Angel* at the Philharmonic Hall of New York (1965) with Piazzolla's Quintet together with the *Resurrección del Angel*, both recorded on L.P. by Polydor. On the other hand, *Verano Porteño* came to life at the time when the French editorial *Universelle* approached the composer, offering him an advance of USA \$1,200 in exchange for some works for recording. He needed the money to go back to Buenos Aires with his wife and children. Piazzolla composed the *Four Seasons* evoking tunes and motives establishing strong contrasts, for instance, the passion of *Verano Porteño* opposed to the nostalgic *Invierno* (of Buenos Aires).

INTERVAL

CAPRICCIO ALLA DANZA (2002) KORAY SAZLI (b. 1973)

Sazli graduated as a Doctor of Classical Music Composition being a sightless musician, began his studies at the age of eight, following the advice of his piano teacher and applied to the *Mimar Sinan University State Conservatoire* and was the first blind student to be admitted. He entered the classical guitar course studying with Ertan Biröl and graduated with a Bachelor degree in classical guitar performance (1994), but did not advance to the second year class in composition because notational concepts were impossible to learn for a blind person, but his teacher, Babur Tongur, gave him private lessons in composition which allowed Sazli to pursue further studies. In 1996, was accepted at the Boston University College of Fine Arts in the Master Course for composition and graduated in 1999, and afterwards he was accepted into the Doctor of Musical Arts course and graduated in May 2005. To carry on with his studies a special manual was needed with transcripts of works, together with a specialized notation system plus musical analysis and literature reviews. Sazli overcame all of these difficulties, and moreover, attended the Bela Bartók Festival in Szombathely, Hungary in 2003. There he studied with notable teachers such as Michael Jarrel, Marco Stroppa and Jonathan Harvey and won prizes in guitar composition competitions in Turkey and the Czech Republic. Duruöz is playing *Capriccio alla Danza for Guitar* (2002). This piece included Turkish rhythms containing a comparative amount of modern harmonics and melodic language. The piece goes along with different intensity and moods culminating in a virtuoso finale.

from ANATOLIAN SUITE

Ağit (Elegy)

Halay, (Folk Dance)

BEKİR KÜÇÜKAY (b. 1958)

He was born in Ankara and graduated from the Gazi Institute of Music in 1979; his formal tuition began in 1985 at the Istanbul State Conservatoire. He took a second best mention for his composition *Monologue* at the National Guitar Competition in 1983. We have to mention that the Brazilian government gave him a medal for his work and recordings of composer Heitor-Villa-

Lobos. Küçükay is the author of a Guitar Method developed as an alternative to the traditional introductory one for learning classical guitar, it was published in 1992; in 1995 he recorded with Omer Yilmaz (*tenor*) at the Ankara State Opera and was presented with a prize at the Mujdat Gezzen Arts Centre. He had given concerts in Turkey and Europe and, taking an obvious example, he performed at the Second Charlton Kings International Guitar Festival in England (August 2000) followed by an appearance at the Vendome Guitar Festival in France. At present, Küçükay is very busy broadcasting on radio and frequently appearing on TV and had given concerts as a soloist with the Presidential Symphonic Orchestra and the Bursa State Symphony Orchestra. As a composer, his music is deeply rooted in Turkish folklore. He is currently teaching at the Istanbul State Conservatoire. Duruöz has chosen two pieces taken from his *Anatolian Suite*, belonging to the folk music, *Ağit* (Elegy) which is a slow movement almost a lament whereas, *Halay*, with its sharp dissonance and fast melody, invites you to dance and is played without lyrics. There are different dances in Turkey depending on the region; all of them have their own special folk music which people dance wearing their regional costumes.

TWO TRADITIONAL TANGOS MALENA

Music: LUCIO DEMARE (1906-1974)

pianist, orchestra leader, composer and arranger.

Lyrics: HOMERO MANZI (1907-1951)

poet and lyricist

They equally shared the beauty of a Tango from the Old Guard called *Malena*. Demare wrote tango-music from the forties with touching melody. He could be identified with the Romantic school for he expressed himself through the music. Demare studied the technical discipline of the piano and at eight years old was already earning his living at the Real Cinema. As a child lived in the heart of Buenos Aires and his music reflected the facts of life! Demare's taste for music came from his father who played the violin. At the age of 19, went to Paris with the orchestra of Francisco Canaro and met Carlos Gardel, who asked him to record some of his tangos, that was *Dandy*. His partnership with *Homero Manzi*, a poet, was most successful, he wrote tango lyrics with longing and nostalgic feelings. His verses were tender such as, those of *Barrio de Tango* and *Sur*. He wrote, together with Piana, some remarkable tangos: *De barro*, *Viejo ciego*, *Milonga sentimental*, *Milonga del Novecientos* and many others. The lyrics of *Malena* were written by Manzi in 1941 after supposedly listening to *Malena de Toledo* artistic name of María Elena Tortolero (Santa Fé) who was singing at a nightclub in Brazil whilst Manzi stopped for a drink. The lyrics say: *Malena sings the tango like no one and in every single verse she pours out her heart*. Demare put music to the song and the tango was recorded by the orchestra of *Anibal Troilo with the voice of Francisco Florentino*. It is probably the most famous tango with a woman's name. The real *Malena* was born in Argentina but grew up in Brazil, for his father was an Honorary Consul representing Spain.

LA CUMPARSITA

Music: GERARDO MATOS-RODRIGUEZ (1897-1948)

arr, by: ALONSO-MINOTTO & ROBERTO FIRPO

Lyrics: ENRIQUE MARONI & PASCUAL CONTURSI

La Cumparsita's score was written by young Matos-Rodríguez whilst studying at the Faculty of Architecture in Montevideo. It was bought by Firpo for twenty pesos who kept it for a year. After making some arrangements for the music he recorded the CD *La Cumparsita, veinte veces*

immortal. According to some versions he was the first in doing so, but the detractors said it was the orchestra of Alonso Minotto who included *La Cumparsita* in a recording for the Victor house and so, Alberto Alonso (piano), Minotto di Cicco (bandoneón), Juan José Trocoli and Juan Castellanos (violins) were the first ones who recorded the most famous tango of all times! Of course, the author spent several years in court to regain his rights; finally, Ricordi agreed to pay royalties to the author. With regard to the lyrics, there are several versions of wording to accompany the same music. When the tango acquired respectability, the wording changed accordingly. The original: *La comparsa de miserias sin fin desfila en torno de aquel ser enfermo que . . .* by Matos-Rodríguez had nothing to do with, *Si supieras que aun dentro de mi alma conservo aquel cariño que tuve para tí . . .* by Enrique Marconi and Pascual Contursi, which is the most popular version among others. However, Firpo, who had created the typical tango orchestra by carrying the rhythm beat with his piano and a double bass, premièred *La Cumparsita* at the onset of the *Sentimental Tango Lyric*, which captured the drama of tango, at the corner of Palacio Salvo in Montevideo, Uruguay. In whatever way there are around 365 versions of this tango.

HAYDAR HAYDAR, Turkish Traditional SULTANIYEGÂH SIRTO, Turkish Classical CEM DURUÖZ (b. 1976)

Duruöz has taken these two pieces from the Ottoman Court, folk and traditional classical music which are two distinctive kinds of music in Turkey. The Turkish folk music is most popular in rural areas whilst the traditional classical is most influenced by the culture of neighbouring countries. The final flourish of music from the Ottoman Court travelled to the New World concert stage helped by rural dance music and by the coming of the Turkish film industry. The folk songs were anonymous and surpassed by songs which are most lyrical. They can be depicted in two categories: *Kirik Havalâr* tunes with rhythmic and measured in an average range of one and a half octaves and the *Uzun Havalâr* which tend to be improvised tunes with a series of high and low notes, they do not have measurement or rhythm. The arrangements are varied depending on every region whereas in the traditional classical, works are given special names. The brothers Seyfettin and Sezai Asaf carried out the first compilation of folk music in 1925, they concentrated in Western Anatolia and published *Tunes of our country*. With regard to the pieces played in tonight's concert, *Haydar Haydar* is a traditional central Anatolian Sufi song, traditionally played on a long-necked instrument named *saz* or *baglama*. It was sung by a virtuoso player named *Ali Ekber Cicek*, who incorporated several compound meters such as, 5/8, 7/8, 9/8 etc. in repetitive style similar to the western minimalism. Duruöz's arrangement incorporates different styles of strumming to get near to the sound of the stringed *baglama*. On the other hand, traditional classical music reached its peak between 1520 and 1826 where the repertoire and performances were popular but the best in music was recorded during the reign of Sultan III, who also played the "ney" (wind instrument) and devised 14 "makams" (modes) and wrote many popular songs. *Sultaniyegâh Sirto*, (traditional classic) is one of the masterpieces with two main parts and four small sections in the second part. The "sirto" form is similar to the western sonata in length and substantial nature. The piece starts with a slow 5/4 rhythm and near the end is converted into a fast dance in four beats. Traditional classical music is similar to the music performed in the Near East but with a different technique.

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