Dos Temas Populares Cubanos
  Canción de Cuna
  Ojos Brujos

Leo Brouwer
(b. 1939)

The Last Coffee Together
  Simone Iannarelli
(b. 1970)

Sonata III
  Allegro Moderato
  Chanson
  Allegro non Troppo

Manuel M. Ponce
(1882-1948)

Intermission

Dos Cadencias
  Eduardo Angulo
(b. 1954)

Sonata para Guitarra
  Allegro Moderato
  Minuetto
  Pavana Triste
  Final

Antonio José
(1902-1936)
Leo Brouwer: *Dos Temas Populares Cubanos*

Cuban composer and guitarist Leo Brouwer (born 1939) cannot be overstated in his importance not only to guitar composition but across the board in regards to the modernist style. Growing up on an island, Brouwer threw himself into score study, isolating styles and synthesizing them into his own voice, while incorporating Cuban musical devices (most notably evocative dance-like rhythms).

The first piece, *Canción de Cuna*, is a lullaby which invites the listener into a peaceful dream state. Opening with muted strings before a wistful melody emerges, Brouwer creatively engages the audience with washes of harmonies. Occasionally one is caught by striking dissonances, but this *Song of the Cradle* ends similarly to its beginning, with the return of pizzicato before closing. The second work, *Ojos Brujos* (which translates to *Enchanting Eyes*), illustrates more of the characteristic rhythmic interplay and rich harmonic language of Brouwer. One of the most enchanting features of this work is its phrasing, which pulls the audience along powerfully through a variety of cadences.

Simone Iannarelli: *The Last Coffee Together*

Composing for the guitar is a notoriously difficult undertaking, to the point that most guitar works which come to prominence are written by guitarists who have an intimate knowledge of the intricacies of the instrument. Simone Iannarelli is a modern composer who retains such a profound knowledge. Originally from Rome, Iannarelli’s studies took him from his Italian home to Paris in search of tutelage from another great virtuoso-composer for the guitar, Roland Dyens. This period of study clearly made a lasting impression; many of Iannarelli’s works explore rhythm and color in exciting and engaging ways similar to Dyens’ own compositions. Since completing his time in conservatory, Iannarelli has performed throughout the world and now teaches in Mexico at the University of Colima while he continues to compose new pieces for the guitar.

*The Last Coffee Together* (*L’ultimo caffè insieme*) is piece from Iannarelli’s album of works entitled “Italian Coffee” originally recorded by the guitarist Andrea Vettoretti and released in 2000, rereleased in 2014 with the addition of two pieces. This work from the collection remembers a final coffee shared, and its harmonies bring the listener into this reminiscent space. The composition features the repetition of melodic material with
small inventive changes between repeated events, and the composer effectively incorporates melodic pause between phrases for full reflection. After moving between spacious melodies, the piece draws to a close with a tasteful harmonic arpeggiation.

**Manuel M. Ponce: Sonata III**

The prodigious talent of Mexican composer and pianist Manuel Ponce (1882-1948) is difficult to overstate. Much like his contemporary Heitor Villa-Lobos, Ponce was skillful in his incorporation of Mexican folk music and style into his own compositions, and though he was not a guitarist, proved immensely adept at writing for the instrument. His works are now a cornerstone of the modern guitar repertoire, which includes among many others a notable concerto, various sonatas and preludes, Mexican songs, and theme and variations.

The first movement of this third sonata by Ponce beings with an angular introduction of voices in a minor modality, with crunchy dissonances propelling forward into a growing bass melody. After coming to a cadence, a second more subdued thematic area offers respite from the jagged interjection among voices. The developmental section offers an exciting technical display before blossoming into lush harmonies which lead the listener back towards a recapitulation of the introduction. The second movement lives up faithfully to its title “Chanson”, with the first theme displaying a rich melody over a profoundly resonant harmonies, occasionally pausing while lower voices offer echoes of this melody. A lighthearted flash of textural change gives a break from this haunting lyrical passage, before a return of the theme. The final movement, which employs a rondo form, explodes with a forward spinning melody and interweaving texture designed to bring the listener to attention. A short break from this frantic activity reminiscent of a choral interlude provides a contrast before the return of thematic material. The sonata features one more reflective moment before the furious main theme returns in a final reprise before a relatively calm ending.

**Eduardo Angulo: Dos Cadencias**

Violinist and composer Eduardo Angulo represents the rich artistry that emerged from Mexico during the latter half of the 20th century. Having begun his instruction at the National Conservatory in Mexico City before receiving further training in the Hague at the Royal Conservatory, his style is deeply expressive of his heritage and equally manages to engage with audiences from across the world. Among notable works for chamber and orchestral forces, Angulo has written extensively for the guitar in combination with other instruments, including two concertos for guitar which capture and color the instrument in a lively character of Central American flavor.
**Antonio José: Sonata para Guitarra**

Antonio José, held in regard by Maurice Ravel as being “the Spanish composer” of the 20th Century, was shot and killed by fascists within Spain at the age of 33 before he was able to truly establish such a title. His pieces went unknown for many years before being rediscovered. Now, by listening to his musical ingenuity, one begins to understand why Ravel would bestow such high praise upon this young composer, and the depth of tragedy in his untimely death becomes all too clear. This sonata for solo guitar serves to illustrate his unique compositional voice.

The first movement of the sonata explores rich 20th Century harmonic diversity, moving from one vertical structure to another through clear linear transformation. In a stroke of genius, José includes jazz-like extended harmonies which add depth to the impressionistic style he chooses to employ at times, though he does move past simple washes of harmony by highlighting melodic integrity. The second movement retains a lighter dance quality from which it gets its title “Menuetto”. The third movement is a somber affair with flashes of Spanish musical idioms, reserved and steady. This contrasts with the highly active finale, a lively and powerful end to this multi-movement masterpiece. Within this finale, we hear a familiar motive return from the first movement, bringing coherence to these two disparate movements.

(Program Notes by Alex Kenrick-Kupiec)

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**About the Artist**

The Mexican guitarist **Pablo Garibay** has established himself as an example of an artist fully at the service of musical expression utilizing his technical prowess gifts with his pioneering interpretations of well-known classics and impressive performances of lesser-known masterpieces. With a repertoire that includes the great guitar concertos, notably those by Rodrigo, Vivaldi, Giuliani, Castelnuovo-Tedesco, Manuel Ponce and Villa-Lobos, Pablo Garibay is particularly known for his interpretations of Latin American music, having performed premières by contemporary composers Ernesto García de León, Juan Helguera, Diógenes Rivas, Mateo Barreiro, Ernesto Cordero, Rodrigo Sigal, and Tomás Barreiro. As a concerto soloist, he made his professional début with the Orquesta Filarmónica de la Ciudad de Mexico and has since appeared as soloist with orchestras throughout Europe and the Americas. A winner of numerous international prizes including first prizes at the International Francisco Tárrega Competition, International Julián Arcas Competition (Spain), Manuel Ponce International Guitar Competition (Mexico City), René Bartoli International Competition
(Aix-en-Provence, France), JoAnn Falletta International Guitar Concerto Competition (Buffalo, USA), the International Guitar Competition in Aachen, and the International Guitar Competition in Gevelsberg (Germany). He is currently Guitar Professor at the UNAM’s Music Faculty in México City.