

stagebill

APRIL 1984



Carnegie Hall

CARNEGIE HALL

1983-1984 SEASON

Monday Evening, April 9, 1984, at 8:00

JUAN OROZCO
presents

La Folie Series 1983-1984

MARCISO YEPES

Guitar

NICANOR ZABALETA

Harp

In Duo Recital for the First Time

SOLER Concerto No. 3 in G major for Two Organs
Andantino
Minuet
*First New York Performance of
a new transcription for guitar and harp*

HOVHANESS Sonata for Harp and Guitar, Op. 374
Andante cantabile
Canon—Allegro
Andante maestoso; Fuga allegro; Andante grazioso
Moderato—Allegro con spirito
Andante appassionato
First New York Performance

FALCKENHAGEN Sonata No. 2 in E major
Largo
Allegro un poco
Vivace
MR. YEPES

BROUWER Tarantos
MR. YEPES

Intermission

(Program continued)

This recital is funded by ARANJUEZ Guitar Strings.

Both artists record for Deutsche Grammophon.
Mr. Yepes has also recorded for London Records.

Mariedi Anders Artist Management, Inc.

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BEETHOVEN Six Easy Variations on a Swiss
Theme for Harp, WoO 64
MR. ZABALETA

C.P.E. BACH Sonata in G major for Harp, W. 139
Allegro
Adagio un poco
Allegro
MR. ZABALETA

MONTSALVATGE Fantasia (1983)
Claroscuro
Cadencial
Brasilado
First New York Performance

RODRIGO Villano
Españoleta and Fanfare
Canarios
*Adapted for guitar and harp from
Fantasia para un Gentilhombre,
originally for guitar and orchestra*

Notes on the Program

**Concerto No. 3 in G major for
Two Organs**
PADRE ANTONIO SOLER
(1729-1783)

The transcription for guitar and harp is logical when one remembers that from the sixteenth- through the mid-eighteenth century, Spanish composers published a great deal of music for "tecla (keyboard), vihuela (plucked instrument of the Spanish renaissance) o arpa (harp)." In certain respects, the Spanish harp was considered the equal of the keyboard because it was chromatic—unique for that period in Europe. Often, organists were also harpists.

**Sonata for Harp and Guitar—
"Spirit of Trees," Op. 374 (1983)**
ALAN HOVHANESS
Born 1911

The Sonata for Harp and Guitar was completed on March 15, 1983. The composer writes: "The music is an expression of adoration to the trees of the world—ancient, majestic trees; gentle, mysterious trees; trees in mist and snow; hymns, dances and arias of thanksgiving to the trees for giving life to the world and making animal and human existence possible on this planet. All trees seem to

communicate with each other all around in a mysterious oneness" (December 20, 1983).

Sonata No. 2 in E major
ADAM FALCKENHAGEN
(1697-1761)

Adam Falckenhagen was a lutenist, teacher and composer. He studied with Silvius Leopold Weiss in Dresden. After 1746, he referred to himself as "Cammer-Secretarius Registrator" of Brandenburg-Culmbach. He is one of the last significant lute composers. Although his works are still rooted in the baroque tradition, he shows a tendency toward the "galant" style.

Tarantos
LEO BROUWER
Born 1939

Leo Brouwer was born in Havana. He studied composition at Juilliard, but decisive for his musical direction was music he heard at the Warsaw Autumn Festival in 1961. Brouwer is a guitarist and has written much for his instrument. *Tarantos*, a piece influenced by flamenco music, was written for Narciso Yepes, who has played it throughout the world and recorded it for Deutsche Grammophon.

(Program continued)

(Continuation of program)

Six Easy Variations on a Swiss Theme for Harp, WoO 64

LUDWIG VAN BEETHOVEN
(1770-1827)

This is Beethoven's only composition for harp. The first edition reads: "Six variations faciles sur un thème suisse pour la harpe ou le fortépiano." It is based on a popular melody that appears in a song collection published in 1781.

Sonata in G major for Harp, W. 139

CARL PHILIPP EMANUEL BACH
(1714-1788)

C.P.E. Bach was the second son of Maria Barbara, J.S. Bach's first wife. He was named Philipp after a godfather he could not refuse—Georg Philipp Telemann!

This is the more beautiful of two sonatas which C.P.E. Bach wrote for harp. This Bach is still too much neglected. His original musical conviction allowed him to strike out for new homophonic worlds, and he did this deliberately. Although he respected his father's genius, he was intelligent enough to avoid imitation. He was contemptuous of "learned" music, considered canons "dry and despicable pieces of pedantry that anyone might compose who would give his time to them," and generally thought there were more important things in the world than counterpoint. Out of this transitional turmoil came his own kind of beautiful music—the *Adagio* in this sonata.

Fantasia for Guitar and Harp (1983)

XAVIER MONTSALVATGE
Born 1912

Xavier Montsalvatge has written that this work "reflects a return to a tonal tradition

after a period of atonal experiences. In order to best utilize the varied solo and combinative possibilities of the guitar and the harp (so similar and yet so different), a harmonic language was necessary.

"*Claroscuro* (chiaroscuro) searches for the contrast between transparent sounds and thicker textures. *Cadencial* investigates intervallic contrasts. The final *brasilado* does not infer [sic] a bond with Brazilian music; it is a reference to Brazilian color ('color encarnado intenso')."

This is not a new collaboration between Montsalvatge, Yepes and Zabaleta. In 1975, the composer wrote his *Concerto-Capriccio for Harp and Orchestra* for Zabaleta and, in 1982, the premiere of his *Metamorfosis de Concerto for Guitar and Orchestra* was performed by Yepes.

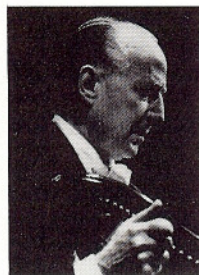
In addition to the works already mentioned, Montsalvatge considers his most important works to be *Tres Divertimentos for Piano*—1941, the magic opera *El gato con botas* (Puss-in-Boots)—1947, *Cinco Canciones Negras*—1946, *Concerto Breve for Piano and Orchestra*—1952, *Una voce in off* (romantic opera in one act)—1961, and *Concerto del Albayzin for Clavichord and Orchestra*—1977.

Villano, Española and Fanfare, Canarios from "Fantasia para un Gentilhombre"

JOAQUIN RODRIGO
Born 1902

The adaptation is by Yepes and Zabaleta. Rodrigo uses street dances from an anthology by Gaspar Sanz. The *Villano* is taken from the first section of the *Fantasia*, the *Española* and *Fanfare* are taken from the second and the *Canarios* from the fourth.

Meet the Artists



This is Nicanor Zabaleta's fiftieth-anniversary concert in New York. On July 5, 1934, he made his debut at the Lewisohn Stadium with the Philharmonic-Symphony Orchestra (now the New York Philharmonic), José Iturbi conducting.

The works were Debussy's *Dances sacrées et profanes* and Ravel's *Introduction and Allegro*.

Without harping too much on statistics, here are two significant ones: Mr. Zabaleta has performed over three thousand concerts and has appeared with over three hundred symphony orchestras. For his recordings, he has received the French Grand Prix du Disque and the Dutch "Edison" award.

Mr. Zabaleta has premiered many works written for him by a wide range of composers—Thomson, Piston, Villa-Lobos, Rodrigo, Milhaud, Krenek, Ginastera and Surinach. He has made important rediscoveries of works for harp—by Bee-

thoven, J.C. Bach, Telemann, Dussek, Czerny, Viotti and Boieldieu.

Normally, a harp has seven chromatic pedals. The harp built to Mr. Zabaleta's specifications has an eighth pedal designed to control the overtones produced by the twelve lowest strings.

Ravel (in a *precisely orchestrated* opinion) said of Mr. Zabaleta, "In Zabaleta, the artist is as great or even greater than the harpist."



Narciso Yepes cannot boast of a fiftieth anniversary of his U.S. debut; this is only his twentieth anniversary. But—1964 was important. It was the year of the decision to invent a ten-string guitar. This guitar has given Mr. Yepes's career a unique orbit. The ten strings give improved resonance, greater tonal warmth and (by bypassing the need for transcription) direct access to Renaissance and

Baroque treasures for lute and other instruments of the period.

Mr. Yepes has traveled another unique orbit. He has studied (not with guitarists, but) with the pianist Walter Gieseking, the violinist Georges Enesco and the famous teacher and musical "guide" Nadia Boulanger. Like Mr. Zabaleta, Mr. Yepes has extended the guitar repertoire by re-discovering old works and by championing new composers, such as Cristobal Halffter, Bruno Maderna, Maurice Ohana, Antonio Ruiz-Pipo and Leonardo Balada. Mr. Yepes has written music for the prize-winning movies *Forbidden Games* and *The Girl with Golden Eyes*.

A duo is not usually a main source of buzz for the "entertainment" world, but the birth of this duo is hardly a whim of the moment. In fact, it already has two dates for La Scala: April 7 and 14, 1986. Yesterday the Yepes-Zabaleta Duo played Kennedy Center in Washington, D.C., and it has been invited to perform at the festivals of Santander and San Sebastian.

NICANOR ZABALETA: DISCOGRAPHY

FRENCH HARP MUSIC:

Rousseau: Variations pastorales sur un vieux Noël; Tailleferre: Sonate; Roussel: Impromptu, Op. 21; Salzedo: Chanson dans la nuit; Ravel: Pavane pour une infante défunte; Tournier: Six Noëls pour la harpe, Op. 32; Debussy: Arabesque No. 1; Damasse: Sicilienne variée—2531 051

Bach: Partita for Violin Unaccompanied, BWV 1004; French Suite No. 3, BWV 814; Prelude, BWV 832—2530 333

BAROQUE HARP MUSIC:

J.S. Bach: French Suite No. 3, BWV 814; C.P.E. Bach: Sonata for Solo Harp; Viotti: Sonata for Harp in B-flat major; Krumpholtz: Air and Variations; Handel: Theme and Variations in G minor—2535 228

Handel: Concerto for Harp and Orch. in B major, Op. 4, No. 6; Albrechtsberger: Concerto for Harp and Orch. in C major; Ravel: Introduction and Allegro for Harp, String Quartet, Flute and Clarinet; Debussy: Dance for Harp and Orch. in C major—139 304

Bach: Concertos for Keyboard and Orch. after Vivaldi, BWV 973, 976 and 978; Handel: Concertos for Organ and Orch., Op. 4, No. 5—2531 114

Tailleferre: Concertino for Harp and Orch.; Ginastera: Concerto for Harp and Orch.; Saint-Saëns: Morceau de concert in G major, Op. 154—2543 806

(All recordings are Deutsche Grammophon.)

NARCISO YEPES: DISCOGRAPHY

Rodrigo: Concierto de Aranjuez; Fantasia para un Gentilhombre (Spanish Radio-TV Symphony Orch., Alonso)—139 440/3300 172

Vivaldi: Complete Concertos for Guitar and Mandolin (Takashi and Silvia Ochi, Mandolins and Kuentz Chamber Orch.)—2530 211/3300 207

Rodrigo: Concierto Madrigal; Concierto de Aranjuez (Monden, Philharmonia Orch. and Garcia Navarro)—2531 208/3301 208

Telemann: Guitar Duets; Partitas 1, 2, 6 and 9 (Monden)—2531 350/3301 350

Adriaensen: Chanson anglaise; Kellner: Fantasia in C; Aida: Fantasia in D; Dowland: King of Denmark (His Galliard); Straube: Sonata in E; Roldan: Au claire de la lune; Poulenc: Sarabande; Gombau: Trois morceaux de la "Belle époque"; Turina: Garrocin y Soleareas; Rafaga—2531 382/3301 382

NARCISO YEPES'S GREATEST HITS:

Tárrega: Recuerdos de la Alhambra; Alborada; Scarlatti: Sonata in E minor; Bach: Bourrée in E minor; Sarabande in E minor; Le Roy: Passeméze et Branle de Poictou; Anon.: Saltarello; Falla: Danza del Molinero; Llobet: Dos Canciones Populares Catalanes; Ruiz-Pipo: Danza No. 1; Villa-Lobos: Prelude No. 1 in E minor; Pujol: El Abejorro (Etude); Bacarisse: Passepiéd; Yepes: Romance from "Jeux interdits"—2535 610/3335 610

Bach: Complete Works for Lute—2708 030

Tárrega: Recuerdos de la Alhambra; Lagrima; Danza Mora; Adelita; Jota; La Cartegenera; Estudia en forma de Minuetto—410 6551/401 6554

(All recordings above are Deutsche Grammophon.)

World of the Spanish Guitar, Vol. 1:—London 15224, 5-15224 (cassette)

World of the Spanish Guitar, Vol. 2:—London 15306, 5-15306 (cassette)

(Second numbers are cassette.)