



Cavatina Duo

Program
San Antonio, January 27th 2019

Marin Marais (1656–1728)

Les Folies d'Espagne

Joseph V. Williams II:

Isabel

(Commissioned and dedicated to the Cavatina Duo)

Alan Thomas (1968-)

Fantasy on themes from "La Traviata," after Krakamp, Briccialdi and Tarrega (*Commissioned by the Cavatina Duo*)

-----Intermission-----

Matthew Dunne

(World Premier)

Three Artisans

- *The Painter*
- *The Architect*
- *The Flute Player*

Astor Piazzolla (1921-1992):

Histoire du Tango

- Bordel 1900
- Café 1930
- Nightclub 1960
- Concert d' aujourd' hui

Program Notes

Les Folies d'Espagne

Marin Marais

The Parisian Marin Marais's (1656–1728) Folies d'Espagne appeared in his second book of Pièces de Viole. Since the preparation and engraving of that volume took some time, it was long in coming to press, which it eventually did in 1701, the year after Corelli's Opus 5 was published. It seems probable, therefore, that Marais used the tune first. Perhaps he got the idea from Lully with whom he was closely associated at the French Court. Instead of Corelli's twenty-three variations Marais has thirty-two, but there is a similar integration of the bass part with the solo, and full use is made of the viol's superior chordal possibilities. Marais must have known that the original dance was Iberian in origin (hence his title) and on more than one occasion he imbues variations with Hispanic flair, hinting occasionally at the strumming of guitars.

Isabel

Joseph V. Williams II

Isabel was commissioned by Austin Classical Guitar and is dedicated to the Cavatina Duo. At their request, I drew inspiration from the Sephardic Jews who lived in Spain up until the 16th Century. This piece pays tribute to the tragic history of Isabel de los Olives y López and her persecution during the Spanish Inquisition. It draws from the Sephardic folk song *Durme, durme mi linda donzella* and bears witness to her struggle.

Durme, durme mi linda donzella:

*Sleep, sleep my beautiful maiden,
Sleep without pain nor sorrow.*

*Hear girl, the sound of my guitar
Hear me sing my grief, beautiful.*

*For ten years, my soul has suffered
For you my jewel, my beautiful lady.*

*I sleep neither night nor day,
for those who love are guided by sorrow.*

*Who is this woman who came to the fertile garden
And is tearing up all the flowers?*

Fantasy on themes from "La Traviata"

After Krakamp, Briccialdi and Tarrega(Commissioned by the Cavatina Duo)

Alan Thomas

One of the most widely used forms of instrumental music in the 19th-century was the operatic fantasia—a virtuoso piece based on themes from a popular opera. Generally composed by virtuoso performers (with Liszt’s many outstanding fantasias being examples by a great performer *and* composer), the primary purpose of these *salon* pieces was to combine well-known tunes from favourite operas with a healthy dose of instrumental “showing off”.

My Fantasy on themes from Verdi’s opera is based on 19th-century fantasias for flute by Emanuele Krakamp and Giulio Briccialdi as well as Francisco Tárrega’s solo guitar version. Many of *La Traviata*’s most well-known melodies are there, including “Ah, fors’è lui”, “Parigi, o cara”, “Sempre libera” and the famous “drinking song”. [A.T.]

Three Artisans

Matthew Dunne

Three Artisans was composed in memory of the flautist Tal Perkes and was inspired by significant passions he held throughout his life. *The Painter* begins with a pensive musing by the solo flute, and continues with a whimsical and improvisatory gypsy jazz-inspired tune. *The Architect* is a tightly constructed, organically developed piece that pays homage to his late-in-life pursuit of design and building, while *The Flute Player* is a tribute to his musical spirit and virtuosity. Tal was an avid traveler, both literally (as his flute career demanded), and intellectually, as his curiosity and interests ranged across an unusually wide spectrum. As a nod to this traveling spirit, each movement has a connection to music from gypsy traditions; mid-century European jazz in the first, a theme inspired by a traditional Romani tune in the second, and Flamenco influences in the third.

Three Artisans is dedicated to the Cavatina Duo, Eugenia Moliner and Denis Azabagic.

I would like to express my sincere thanks to the San Antonio Chamber Music Society for commissioning this work and presenting the world premiere.

Matthew Dunne, guitarist and composer, has written music for many leading guitar soloists and ensembles, including David Russell, the Los Angeles Guitar Quartet, Berta Rojas, the Cavatina Duo, the Assad Duo, and William Kanengiser. His music appears on several acclaimed recordings, including the LAGQ’s grammy winning *Guitar Heroes*. He has won three awards

from the Artist Foundation of San Antonio, including the Tobin Grand Prize for Artistic Excellence. His *Twenty Miniatures* were described in *Classical Guitar*: “without exception all are extremely well written by a highly skilled composer...some of the best contemporary solo guitar pieces I’ve come across...” His sonata *Landmarks*, for David Russell, won rave reviews in the U.S. and Europe. He is a Professor of Music at the University of Texas at San Antonio, where he has directed a thriving guitar program for more than 25 years, and teaches an innovative summer workshop for guitarist-composers in the Adirondack Mountains of upstate NY in the summers.

Histoire Du Tango

Astor Piazzolla

Astor Piazzolla was one of the most successful modern composers in blending popular-inspired music with the highest forms of art music. The center of his world was the tango.

The Histoire Du Tango (1985), originally written for flute and guitar, it consists of four pieces which retrace the different stages and settings of the tango. From its origins in Buenos Aires, “**Bordel 1900**”, optimistic uninhibited music, to the slow melancholic and definitively gloomy sung-tango of the coffee houses of the 1930s “**Café 1930**”, and the Tango of the 1960s where it encountered the Brazilian bossa nova: “**Night Club 1960**” a new kind of fusion Tango, Jazz influences, and according to Piazzolla one for “serious listening”: to the contemporary of the “**Concert d’ aujourd’hui**” Which Piazzolla could almost be said to have invented. A completely stylized, historical narration of the tango were Piazzolla captures the essence, and his music becomes Universal.