

Antonio **RUIZ-PIPÓ**

Works with Guitar • 1

Wolfgang Weigel, Guitar

**Angela Sondermann, Flute • Marion Michel, Cor anglais
Drilon Ibrahim, Clarinet • Dimitrinka Tutturilova, Violin
Aida Blundell García, Cello • Arcana String Quartet, Madrid**



Antonio Ruiz-Pipó (1934–1997) Works with Guitar · 1

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Antonio Ruiz-Pipó (1934–1997) was a versatile musician, shaped by his varied cultural experiences. He was born in Granada, and his Andalusian background never left him, but it was transformed by the Catalan training he received in Barcelona and further broadened by the fact that he went on to live and work in Paris and was, in many respects, an essentially Parisian artist.

A pianist, composer, teacher and writer on music, he devoted much of his time to researching the history of Spanish music and, as well as educating others on the subject, he also drew on historical sources for his own compositions. That fascination with the past is clear in works such as *Homenaje a Cabezón*, or *Tablas*, the first of his three guitar concertos.

Although he was a professional pianist with a wide-ranging repertoire, when it came to composing his primary focus was the guitar, for two overlapping reasons – firstly he thought of it as one of the sources of Spanish music, and secondly, he was very familiar with the instrument, having played it in his youth. As well as *Tablas*, he composed two other guitar concertos: *Tres en raya* and the *Guitar Concerto No. 3*, in memory of Narciso Yepes. He also wrote numerous pieces for solo guitar, some of which, such as *Canción y danza No. 1*, achieved worldwide fame.

Elements of Spain's early music and folk traditions can be heard in Ruiz-Pipó's compositions, and his idiom was also unmistakably influenced by the admiration he felt for

composers such as Albéniz and Falla. Certain aspects of French music too, logically enough, given his life circumstances, were a source of inspiration. It should not be thought, however, that his music was simply a melting pot of influences. He took different musical ideas and made them his own, not imitating others, but creating his own characteristic idiom. Ruiz-Pipó was a highly individual artist – rigorous, expressive and capable of developing extremely complex harmonic and formal processes while giving them an appearance of utmost simplicity. He's a composer worth discovering.

Tomás Marco

Antonio Ruiz-Pipó was one of the most idiosyncratic Spanish composers of the 20th century. He shares an unfortunate fate of many émigrés, in that posterity proves to be astonishingly ignorant of his work. His works for guitar in particular, despite the sheer volume of music that he contributed to the instrument's repertoire, has struggled to achieve any kind of popularity among guitarists. To make matters worse, the view of Ruiz-Pipó tends to be limited to a single early work, the *Canción y danza No. 1* – a charming piece, but surely the most inoffensive and hackneyed of all his works.

The reason for this ignorance is simple: Ruiz-Pipó's music does not give up its secrets readily, demands intense study, is technically difficult to play, and has the kind of

character whose complexity tends to scare performers off before they have had the chance to unlock the beauty and greatness of this music through long and intense work. The matter is further complicated by the fact that the editions of his works are so scarce as to be virtually impossible to track down without a dedicated search.

All of which makes it even more of a privilege to have met the man in person and become his friend, and through my work alongside him to have gained a deeper insight into his very nature, as an artist and a man.

This is not the place for the kind of anecdotes that any longstanding friendship will have its fair share of. I shall restrict myself to the strictly relevant in my recollections of our association from 1992 to Ruiz-Pipó's death in 1997. I had become acquainted with several of his compositions long before we met in 1992, thanks to the recordings made by his friends Narciso Yepes and Alberto Ponce, which exerted an irresistible attraction on me. Yet it was only when we began working together that I began to truly appreciate his character and his perspective on music in general and the guitar in particular.

Over the years we explored the entirety of his guitar repertoire, including numerous incomplete sketches, with a view to discovering how the musical spirit of the works and the thoughts behind them might be most aptly and idiomatically translated to the guitar. As a pianist, the many and varied manual difficulties posed by his music were not always apparent to him. Various sonic idiosyncrasies would also surprise him on closer listening and prompted him to make a number of adjustments in the aim of improving his pieces and the performance of his compositions in general. Besides, it was only logical that we should examine his published works and correct the editorial mistakes that we found there. With only a few exceptions we had, by the time of Antonio's death, managed to revise all his works for guitar, ready for a new and immaculate published set.

The re-publication of Ruiz-Pipó's works after his death, which disregards his corrections, has only served, far from bringing clarity, to muddy the waters around his music even more.

This release seeks to do a measure of posthumous justice to Ruiz-Pipó, as an artist and a human being, and to offer attentive and interested listeners a better

understanding of the beauty and meaning in his music. Antonio Ruiz-Pipó is a significant musician and an essential contemporary witness to a tragic era. His music deserves to be performed, heard and treasured.

The Repertoire

The solo and chamber music works presented here offer an overview of Ruiz-Pipó's entire creative life between 1960 and 1997. An attentive listener will discover all kinds of seemingly endlessly reappearing tonal motifs. The intriguing instrumental combinations in the ensemble works mark Ruiz-Pipó out as a visionary in sound.

The titles of the pieces have the role of providing them with a thematic framework, in a similar way to paintings and their titles. Here the composer undoubtedly took his cue – among other things – from the titles his brother Manolo Ruiz-Pipó, a successful painter, gave to his works:

Jarcias (1992)

Jarcias ('Rigging'), a duet for flute and guitar, offers the listener a vivid portrait of an impending sea voyage. In the very title it plays with the motifs of the ship's equipment – ropes, cables and so forth. We can almost see the ship, its crew and the majesty of the sea before us – in the first movement we experience the ship being made ready for its big journey. In the second movement we hear a meditation on the upcoming sea journey, the varying emotions of humility, unrest, fear and optimism. Finally, in the third movement, the ship thrusts out to sea with a burst of energy, defying all the might of the deep: a metaphor, indeed, for life.

Estancias (1970)

Estancias ('Places' / 'Stopovers') combines three musical and emotional tributes to three figures who were dear to Antonio Ruiz-Pipó, and in the process offers reminiscences of places that the composer cherished: Karl Scheit, one of the most important exponents of the classical guitar in Vienna, who showed great kindness in supporting the young composer; Alberto Ponce, friend, colleague at the École Normale in Paris and a musician Ruiz-Pipó esteemed highly, who made a profound study of Antonio's works and with the music of his generation as a whole, was also an

icon of the 'good' Spain that both men, being émigrés, had lost for ever; Angelo Gilardino, an Italian guitarist, composer and tireless editor of a guitar series featuring works of the 20th century. He embodies Antonio's love for Italy.

Trio en miniaturas (1997)

The *Trio en miniaturas* ('Trio in Miniatures'), with its movements *Soliloquio y diálogo* ('Monologue and Dialogue'), *Bajo mediterráneo* (loosely, 'in the depths of the Mediterranean world') and *Jeux de cartes* ('Card Game') is the most Mediterranean of Ruiz-Pipó's works. The instruments of the cor anglais ('quasi en Aulos'), flute and guitar ('quasi una Lyra') represent the sound of antiquity across the Mediterranean.

Nenia a Manuel de Falla (1980)

Nenia a Manuel de Falla ('Nänie' is an ancient Roman song of lament) looks back in highly unconventional fashion to a work that Ruiz-Pipó loved dearly by his idol Manuel de Falla – his *Homenaje, pour le tombeau de Claude Debussy* ('Homage, on the grave of Claude Debussy') for guitar, from 1925. Flamenco-like rhythmic cells and the characteristic semitone tensions pervade the work, which is a nostalgic *cante jondo* inspired by the composer's treasured memories of his Andalusian origins and the sounds of his

childhood, while also being a tribute to Falla's sublimation of the flamenco.

Juegos (1990)

Juegos ('Games') is divided into the movements *Entrada*, *Moto perpetuo*, *Interludio* and *Final*. The piece is the most French of all the composer's works. Here he approaches a style of ostensible simplicity and naivety that had frequently been used by many French composers before him, from Erik Satie to Ruiz-Pipó's own revered teacher Jean Françaix, with apparently simple melodies, resembling nursery rhymes, solidifying through sound and counterpoint to become highly complex tonal structures.

Tres en raya (version for guitar and string quartet) (1978)

Tres en raya (corresponding to the game Noughts and Crosses) reveals an intelligent play of confrontation between the guitar and a 'chorus' of strings. As with the ancient theatrical interaction between the 'individual' and 'the crowd', soloist and group confront each other, discussing, arguing and debating and in the process giving rise to a supremely intense and dynamic exchange.

Wolfgang Weigel

Translation: Saul Lipetz

Wolfgang Weigel's friendship with Antonio Ruiz-Pipó began in 1992 and lasted until the composer's death in 1997. Together, they collaborated on a revision of Ruiz-Pipó's complete guitar works for a planned new critical edition. In 1995 Ruiz-Pipó composed his third guitar concerto, dedicating it to Weigel. It was entitled *En memoriam Narciso Yepes* at the occasion of his old friend's death in summer 1997. Unfortunately, Ruiz-Pipó's early tragic death in October 1997 interrupted their work together and left many projects unfinished. This recording serves as Weigel's tribute to his friend and mentor's legacy.



Wolfgang Weigel

The internationally acclaimed guitarist, Wolfgang Weigel, was born in 1954 in Saarbrücken. He studied at the music academies of Saarbrücken and Lübeck between 1970 and 1975, and later he became close friends with guitarist Karl Scheit in Vienna, who became his artistic mentor. Weigel began to develop his international career as a performer and teacher in the early 1980s and began to concentrate on contemporary music, focussing mainly on the repertoire of post-Franco Spain and South America. In his performances and recordings, he presented a vast repertoire of eminent composers and their works for guitar, as a soloist, and in co-operation with orchestras and chamber music groups. As a teacher he led a class at the music academy of Münster (Germany) between 1983 and 2006, where he helped form new generations of artists and music teachers from all over the world.

Photo: Jhon Jiménez



Angela Sondermann

Angela Sondermann, born in 1970 in Westphalia, studied at the music academies in Detmold and Zürich where she received the highest honours. Her early focus was on 20th-century repertoire as a soloist and in chamber formations. She has toured with her husband Wolfgang Weigel for many years, performing throughout Europe from Russia to Spain, and together they have presented mainly unknown Spanish repertoire for flute and guitar. Her artistry inspired a large number of composers (including Tomás Marco, Carlos Cruz de Castro, Javier Jacinto, Zulema de la Cruz and José Evangelista) to dedicate compositions to her. In 1995 she met Antonio Ruiz-Pipó and he entrusted to her the premiere of his *Triga III* for solo flute.

Photo: Wolfgang Weigel



Marion Michel

Marion Michel, born in France, achieved her bachelor's degree in oboe and cor anglais at the Hochschule für Musik in Stuttgart, and received her master's degree from the Hochschule für Musik in Leipzig. She has also attended masterclasses with David Walter, Ralf van Daal and Martin Frutiger. Michel received orchestral experience as a member of the Carl Orff Akademie at the Münchner Rundfunkorchester, with the SWR Sinfonieorchester Freiburg und Baden-Baden, at the MDR Sinfonieorchester and the Gustav Mahler Jugendorchester. In 2016 she joined the Dortmunder Philharmoniker as second oboe and cor anglais.

Photo: Arne Morgner



Drilon Ibrahimimi

Drilon Ibrahimimi, born in the Republic of Kosovo in 1991, started playing the clarinet when he was nine years old, subsequently taking lessons at the music school in Prishtina. During his time at the local music high school he won First Prize at the international music competition in Kosovo (2008), after just having won Third Prize at the international music competition 'Ilija Nikolowski-Luj' in the Republic of Macedonia (2007). In 2012 he began clarinet studies in Germany at the Music Academy of Münster and in February of that year he won a scholarship from the Yehudi Menuhin Live Music Now Münsterland foundation. He has attended masterclasses with Ralph Manno and Alexander Bader. Ibrahimimi has performed concerts as a soloist as well as a chamber musician, and in 2015 he played for Deutschlandradio.

Photo: Elena Rytshagow



Dimitrinka Tuturilova

Dimitrinka Tuturilova has performed in Europe, Asia, North and South America, in prestigious concert halls such as Carnegie Hall (New York), the Kennedy Center (Washington D.C.) and the Musikverein (Vienna), with orchestras including the Pittsburgh Symphony Orchestra, the Düsseldorf Symphony Orchestra, the Hessian State Orchestra, Wiesbaden, the Rheinische Philharmonie Koblenz, the Tonkünstler Orchestra, the Spoleto Music Festival USA, the West Virginia Symphony, and others. Tuturilova is a prizewinner of several international competitions as a solo violinist and chamber musician. She resides in Germany and teaches violin at the Academy for Music in Münster as well as conducting the orchestras in the Waldorfschule in Münster. Her students are prizewinners of national competitions.

Photo: Violeta Stoimenova



Aida Blundell García

Aida Blundell García was born in Ferrol (Spain) and studied cello at the Conservatorio Profesional de Música 'Xan Viano'. In 2007 she continued at the Conservatorio Superior de Música 'Eduardo Martínez Torner' in Oviedo. In 2009 an Erasmus scholarship gave her the opportunity to study in the Netherlands and in Germany where she obtained her bachelor's and master's degrees. She lives in Germany and maintains a busy schedule as a performer and teacher.

Photo: Hannah Neander



Arcana String Quartet, Madrid

Francisco Romo Campuzano, Violin I
Salvador Puig Fayos, Violin II
Roberto Cuesta Lopez, Viola
Salvador Escrig Peris, Cello

Since its foundation in 1986, the Arcana String Quartet, Madrid has been disseminating Spanish music inside and outside the national border. Even though the Quartet's repertoire covers all chamber music, its main focus has been in the rediscovery of works by Spanish composers of the 19th and 20th centuries and in the works of living composers. The Quartet has given more than 50 premieres which has earned them the encouragement and support of El Centro para la Difusión de la Música Contemporánea del Ministerio de Cultura (INAEM) ('Centre for the Dissemination of Contemporary Music of the Ministry of Culture'). The Arcana String Quartet, Madrid has participated in practically all of the chamber music cycles that take place in Spain, as well as in the main festivals of contemporary music, and has also made numerous recordings and broadcasts.

Antonio Ruiz-Pipó was one of the bravest and most progressive of the Spanish composers to escape the Franco dictatorship. His Andalusian background, Catalan training, residence in Paris and an enduring admiration of his 'saint' Manuel de Falla have all shaped his *œuvre*. These solo and chamber works offer an overview of his career, from the poignant *Estancias* to the Mediterranean-influenced *Trio en miniaturas* which also represents Ruiz-Pipó's fascination with the music of antiquity. Infused with elements of French lyricism and sultry Spanish moods, Ruiz-Pipó's complex but humane musical idiom is richly deserving of discovery.

Antonio
RUIZ-PIPÓ
(1934–1997)

Works with Guitar • 1

| | |
|---|-------|
| 1–3 Jarcias (1992) | 9:47 |
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| 7–9 Trio en miniatures (1997)* | 6:21 |
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*WORLD PREMIERE RECORDING

A detailed track list can be found inside the booklet

Wolfgang Weigel, Guitar

Angela Sondermann, Flute **1–3** **7–9** **11–14**

Marion Michel, Cor anglais **7–9** • Drilon Ibrahim, Clarinet **11–14**
Dimitrinka Tuturilova, Violin **11–14** • Aida Blundell García, Cello **11–14**

Arcana String Quartet, Madrid **15–17**

Francisco Romo Campuzano, Violin I • Salvador Puig Fayos, Violin II
Roberto Cuesta Lopez, Viola • Salvador Escrig Peris, Cello

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