

Antonio
RUIZ-PIPÓ
Works with Guitar • 2
Wolfgang Weigel, Guitar



Antonio Ruiz-Pipó (1934–1997) Works with Guitar · 2

Otoñales (1993)	11:05	Preludios (selection)	8:22
1 No. 1 (To Olivier Chassin)	2:04	14 Preludio a Narciso Yepes No. 1 (1976)	1:51
2 No. 2 (To Domingo and Vicenta Tárrega)	1:17	15 Preludio a Narciso Yepes No. 3 (1976)	3:10
3 No. 3 (To Eric Marchélie)	3:04	16 Preludio No. 10 (1978)	3:11
4 No. 4 (To Gérald Hugon)	2:22	Preludios a Obara (1976)	18:06
5 No. 5 (To Mauro Storti)	1:54	17 No. 1	3:16
Canciones y danzas (Nos. 1–4)	18:52	18 No. 2	2:32
6 Canción No. 1 (1956)	2:10	19 No. 3	2:43
7 Danza No. 1 (1956)	1:52	20 No. 4	2:56
8 Canción No. 2 (1960)	2:53	21 No. 5	2:04
9 Danza No. 2 (1960)	1:49	22 No. 6	2:09
10 Canción No. 3 (1970)	2:32	23 No. 7	1:56
11 Danza No. 3 (1970)	1:32		
12 Canción No. 4 (1959)	2:43		
13 Danza No. 4 (1959)	2:58		

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's lifelong preoccupation with the guitar is testament to a profound subconscious love story. This unusual instrument, bridging the gap as it does between folklore and established culture, takes the composer back to the sounds of his early childhood and reveals its influences. The guitar is the soundtrack of Granada, the place of Ruiz-Pipó's birth. *Rasgueados* (rhythmically struck chords), *picados* (running scales) and melodic lines that imitate the

patterns of song, in modes that often sound unfamiliar to European ears, with oriental and Sephardic origins, all provided Ruiz-Pipó with a veritable encyclopaedia of expressive resources. He uses them to stimulate his innermost musical senses and thence to develop his own authentic voice and 'language', in order to shape the characters, as it were, of his own *teatro del mundo* ('theatre of the world'). Ruiz-Pipó's works follow his revered predecessors Manuel de Falla and Isaac Albéniz in using the universal instruments and combinations of musical high culture – be it piano, chamber ensemble or orchestra – effectively to represent a transcription of the original sounds of voice, guitar, *palmas* ('applause') and *tacones* ('heels of shoes') for a middle-class central European cultural audience. The true *dramatis personae* of the music of these three great composers is the cast of Andalusian folklore, civilised, so to speak, through the instrumentation used.

Another significant element of Ruiz-Pipó's compositions is his insistence on freedom of form and content. It is therefore no coincidence that a great number of his works for the guitar are written as preludes – that is to say, free fantasy pieces, which in most cases are not even given a title. Instead, almost all these standalone pieces are dedicated to figures in Ruiz-Pipó's life. It seems as though he used the free licence of pure imagination as a means to produce musical portraits of his friends and companions and thus to express his affection and esteem for them. Musicians honoured in this way include guitarists such as Narciso Yepes, Alberto Ponce and Yasumasa Obara, who were all close to the composer and regularly performed his works.

In general, the theme of *homenajes* ('tributes') plays a prominent role in Antonio Ruiz-Pipó's *œuvre*. The act of linking a composition to a personality from his circle of friends, or the group of composers he revered, seems to

have provided him with repeated stimuli for his creative process. This can also be seen in pieces like *Nenia* (a *homenaje* to Manuel de Falla) [8.573971] and the *Canciones y danzas*, which are a homage to a piano cycle by Federico Mompou, for which he also borrows the original title – another indication of the high regard in which he held the composer.

Ruiz-Pipó demands supreme commitment and concentration from both performer and listener. Any attempt to perform his pieces using stereotypical virtuosic methods, be it particular fingerings or strumming techniques, is doomed to fail. Every note, every theme, every phrase needs to be worked out with tools specially selected for the purpose; every articulation, each element of phrasing, his entire musical rhetoric, indeed, has to be analysed and worked out according to its structure and individual character, just like poetry. This is the only way to bring out the characteristic style of Ruiz-Pipó's musical language, to ensure that it is heard and recognised. If done successfully, we are presented with an almost Homeric wealth of characters, all with their own stories to tell.

In this volume, four solo cycles are presented: *Otoñales* ('Autumn Pieces'), composed in 1994, constitute 'hommages' to five figures in Ruiz-Pipó's circle. They are followed by four works from the composer's youth, originally published under the title *Canciones y danzas*, from the 1950s and 1960s. The selection continues with three *Preludios*, two of which are dedicated to his friend the Spanish guitarist Narciso Yepes. The album concludes with his *Preludios a Obara*, a cycle of seven pieces written in the 1970s and dedicated to the Japanese guitarist and teacher Yasumasa Obara (1914–1980).

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* on 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

Internationally acclaimed classical guitarist Wolfgang Weigel has been a unique ambassador for the instrument for over four decades. After completing studies at the music academies of Saarbrücken and Lübeck between 1970 and 1974, he dedicated himself to teaching and performing, and continued his studies with his friend and mentor Karl Scheit. In 1983 Weigel became a lecturer at the music academy in Münster, teaching there for 23 years. He has been invited to give masterclasses around the world, and has served on the juries of leading competitions including the Certamen Internacional de Guitarra Francisco Tárrega and the Guitar Foundation of America. As a performer, Weigel has a vast repertoire, with his main focus since the mid-1980s being Spanish music of the post-Franco era. His friendship with composers such as Antonio Ruiz-Pipó, Carlos Cruz de Castro, Tomás Marco and Cristóbal Halffter, and his intrinsic understanding of their artistic intentions, have made him a valued interpreter, and he has had numerous compositions dedicated to him, including various concertos for guitar and orchestra and chamber music works.

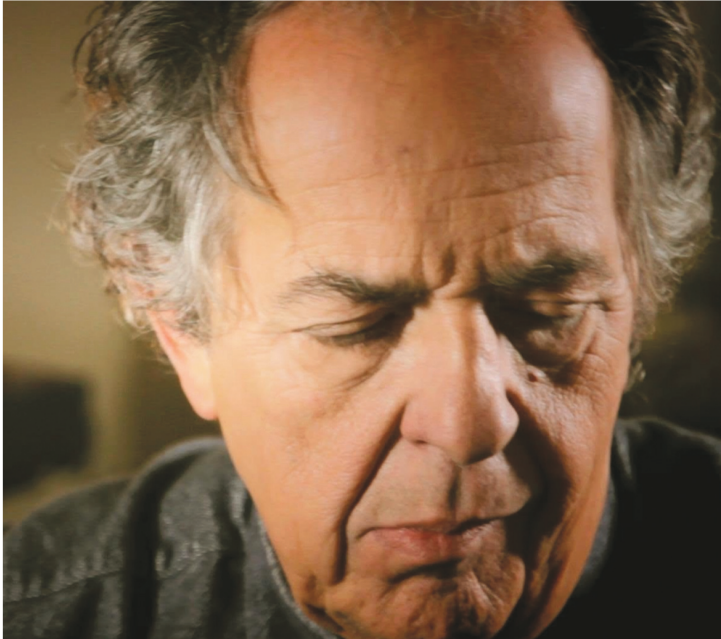


Photo: Jhon Jiménez

Antonio Ruiz-Pipó became an essentially Parisian artist, but his music always retained the historical roots and warmth of expression of his Spanish origins. *Volume 1* of this edition (8.573971) focused on chamber music with guitar, and this programme presents four solo cycles. As with many of Ruiz-Pipó's works, the *Otoñales* are dedicated to and inspired by figures amongst his own circle of friends and colleagues. The deeply expressive and vibrant *Canciones y danzas* are a homage to Mompou, and representative of a composer steeped in the music of Albéniz and Falla but with a rigorous individuality that makes his voice unique, evocative and varied.

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A detailed track list can be found inside the booklet

Wolfgang Weigel, Guitar

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56:47



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