

The NAXOS logo, featuring the word "NAXOS" in white capital letters above a stylized illustration of a classical building with columns, all set against a blue square background.

NAXOS

LA BUENA VIDA

Duo Deloro



LA BUENA VIDA

**Adam del Monte • Isaac Albéniz • Enrique Granados • Alberto Ginastera • Carlos Gardel
Enrique Mario Francini • Héctor Stamponi • Guillermo Desiderio Barbieri • Ángel Villoldo**

Adam del Monte (b. 1966), acknowledged worldwide as a rare talent in flamenco and classical guitar, performs and composes in both genres. He incorporates a wide array of styles in his compositions for a unique sound and language of flamenco that is both steeped in tradition and progressive in its openness to musical influences from around the world.

As a concert artist, Adam del Monte has toured extensively and appeared at venues such as Carnegie Hall, Lincoln Center, the Barbican in London, the Colorado Music Festival, the Hollywood Bowl and Symphony Hall in Chicago, among others. His work has been featured on the soundtracks of a number of high profile films. Del Monte joined the studio/jazz guitar department at the USC Thornton School of Music in 2000, and teaches flamenco and classical guitar.

His two compositions present two flamenco dances, the rumba (a genre imported from Cuba), and the *jaleo* (believed to be derived from the *alegrías* and perhaps the oldest flamenco form from the port of Cádiz).

Isaac Albéniz (1860–1909), born in Camprodon, in northern Spain, spent much of his childhood in Barcelona, the capital of Catalonia. Although Catalan by birth, his celebration of the great cities of Andalusia remains a perennial evocation of Iberian Romanticism. Albéniz composed mainly for piano, writing nothing directly for the guitar, but ever since Tárrega first transcribed some of his pieces, Albéniz's music has remained at the very heart of the guitar repertoire.

Albéniz's finest pianistic masterpiece was *Iberia*, a collection of twelve pieces divided into four books, written between 1905 and 1909. *Evocación*, the first work in the set, also entitled *Preludio* by the composer, has been described by the musicologist Walter Aaron Clark as 'one of the most hauntingly reflective pieces Albéniz ever composed' with 'a strong fragrance of wistful nostalgia' where 'we feel that we have immediately penetrated to some inner core of being, not only of the culture but of the man himself.'

The piece has a single theme which is modified in contrasting sections throughout. The first section lasts for

54 bars before proceeding to a second gentler episode. The third part adopts the original tempo, while the fourth section is a copy of the second in a different register. Occasionally the work evokes the *fandanguillo* genre.

Enrique Granados (1867–1916), like Albéniz, was one of the great nationalistic composers of Spanish Romanticism. Though neither of them wrote anything directly for the guitar, both composers constantly evoked in their music, as Manuel de Falla expressed it, 'certain guitaristic values', drawing on the wealth of Spanish traditions to imitate the guitar's sonorities and rhythms.

Granados wrote a collection of twelve piano solos entitled *Danzas españolas* ('Spanish Dances') around 1888 during his stay in Paris and performed them for the first time in Barcelona in 1890. They express a variety of moods and Spanish idioms. *Danza española, No. 11*, written in the Phrygian modality, evokes the *zambra*, a form which extends back to the 15th century (its name possibly derived from *zamra*, the Arabic term for flute). The Arabic roots of the piece are easily identifiable in its rhythmic drive and elegant melodic inventiveness.

Quejas, ó La maja y el ruiseñor ('Laments, or the Maiden and the Nightingale'), from the composer's suite *Goyescas*, presents a dialogue between a love-sick maiden and a nightingale, based on a Valencian folk melody. The work weaves a complex contrapuntal texture with virtuosic variations after the opening theme. A coda provides a solo from the nightingale itself.

Alberto Ginastera (1916–1983), the foremost Argentinian composer of his epoch, developed his art over the years into a profound synthesis of national and contemporary elements. His style evolved from the vividly nationalistic works of his early years into a musical language that was modernistic yet constantly evoked the roots of his cultural identity.

Born in Buenos Aires to parents of Catalan and Italian descent, Ginastera showed musical aptitude from an early age. In 1936 he entered the National Conservatory of Music, and moved to the United States between 1945 and 1947,

taking the opportunity to study with Aaron Copland at Tanglewood. In 1948 he became director of the Conservatory of Music and Scenic Arts at the National University of La Plata. Three years later he made his first trip to Europe.

In 1958 Ginastera was appointed professor at La Plata and Dean at the Catholic University of Argentina (1958–63). In 1962 he took charge of the Latin American Centre for Advanced Musical Studies at the Instituto Torcuato di Tella (1963–71). In 1971, having separated from his first wife, he married the Argentine cellist, Aurora Nátola, and moved to Europe, settling in Geneva.

Ginastera's prolific output comprised four operas, orchestral works, several concertos, choral and solo vocal pieces, a wide range of chamber and instrumental compositions, eleven film scores, and incidental music for half a dozen dramas.

Criolla, taken from *Tres piezas, Op. 6* of 1940 for piano, is the third movement of the suite. It presents vivid ethnic rhythms and lively syncopations with a contrasting central section before the first theme returns. *Malambo, Op. 7*, is a frenetic dance originating from the Argentinian Pampas, and executed by men only. The music has no lyrics and is based entirely on rhythm, the dancers wearing high-heeled gaucho boots in a unique genre of highly skilled tap-dancing.

Carlos Gardel (1890–1935) was born in Toulouse, France but at an early age was taken by his mother to Buenos Aires. He became one of the greatest singers and composers in the history of tango. In 1917 he created the tango-song genre with his recording of *Mi noche triste* ('My Sad Night'). Having toured South America, Gardel then took Paris by storm in 1928, selling thousands of his recordings. He later appeared in a number of films. Gardel died tragically in an air crash in 1935 in Medellín, Colombia.

Melodía de arrabal ('Melody of the Slum') was a film made in France in 1932, directed by Louis Gasnier, with a script by Alfredo Lepera. In the movie Carlos Gardel plays a minor criminal and singer of tangos. He meets Alina (played by Imperio Argentina), a singing teacher who advises him to dedicate himself professionally to the tango. Things become complicated when the main character kills an acquaintance of the underworld who threatened Alina.

The film was a great success in South America and in Portugal, Brazil, France, and Italy. The song nostalgically celebrates the *barrio* ('suburb') where the characters lived.

Enrique Mario Francini (1916–1978) was a bandleader, a prolific composer of tangos, and a violinist. Born in San Fernando in Buenos Aires province he became a close friend of Héctor Stamponi with whom he collaborated on various compositions. They both became well known as performers in many orchestras and ensembles on Argentinian radio. Francini played first violin in the Buenos Aires Philharmonic Orchestra from 1958 until his death 20 years later.

Héctor Stamponi (1916–1997), pianist, composer and orchestrator, became one of the leading lights in the tango movement of the 1940s. Born in Campana, Buenos Aires province, like Francini, as a student he studied with the influential German violinist Juan Ehiert, who introduced them to many performing opportunities in the capital.

Francini and Stamponi's beautiful song, *Pedacito de cielo* ('Little Piece of Heaven'), with lyrics by Homero Expositio, reflects back on their childhood home and the sad passing of time.

Héctor Stamponi's *El último café* ('The Last Coffee'), written in 1963, is another song of remembrance, celebrating the last cup of coffee with a lover whose memory returns 'like a whirlwind' in a bitter-sweet moment of sadness.

Guillermo Desiderio Barbieri (1894–1935) was born in the suburb San Cristóbal, Buenos Aires, and became one of the leading Argentinian composers and a guitarist/ accompanist to Carlos Gardel, who sang a number of Barbieri's songs. Barbieri first learned to play the guitar from his father before moving on to perform in many ensembles. From the 1920s he frequently accompanied Gardel on his European tours and appeared in various films of the period which featured Gardel as the star.

Tu vieja ventana ('Your Old Window') in the Vals Criollo genre, with lyrics by Ambrosio Rio, is a passionate declaration of love as the young suitor comes to the window to swear devotion and commitment, bringing flowers to back up his plea.

Gardel's *Tomo y obligo* ('I Give and Take') features the lover anxious to drink to forget the pangs of amorousness. The object of his desire has gone to another but a man

cannot cry even though, out of jealousy, he feels as if he could have killed her. The answer is not to fall in love, and if you do, then suffer in silence.

Ángel Villoldo (1861–1919), born south of Buenos Aires, was a pioneer of the Argentinian tango, being a composer, lyricist and singer. *El choclo* was first played on 3 November 1903 at the Restaurante Americano in Buenos Aires. As the restaurant owner did not like tangos the work was described at that time as *Danza criolla*. According to the composer's sister, Irene Villoldo, *El choclo* was the nickname of a disreputable character with fair hair. The composition was premiered in the Mexican movie *Gran*

Special thanks to arranger Ante Čagalj and to Claudio Méndez for permission to adapt his piano arrangements for tracks 7–12 • Adam del Monte plays an Erez Perelman guitar on all tracks • Mak Grgic plays an Antonius Müller guitar on tracks 2–12 and an Erez Perelman on tracks 1 and 13.

Casino directed by Luis Buñuel.

Various lyrics were written for the song but the most widely known version came in 1947 when Enrique Santos Discépolo wrote the words later sung by many leading singers:

*Con este tango que es burlón y compadrito
se ató dos alas la ambición de mi suburbia...*

'With this tango which is mocking and flashy,
My ambition to leave my slum took wings...'

Graham Wade

Adam del Monte

Adam del Monte (*left in photo*) is one of the leading flamenco and classical guitarist/composers of his generation. He incorporates a wide array of musical styles in his compositions, creating a unique flamenco sound that is both steeped in tradition and progressive in its openness to musical flavours from around the world. Del Monte is featured on the double GRAMMY® Award-winning recording of *Ainadamar* by Osvaldo Golijov. He has performed the *Concierto de Aranjuez* twice at Disney Hall, at the Dorothy Chandler Pavillion and in Jerusalem, as well as his own *Flamenco Guitar Concerto* with the Simón Bolívar Symphony Orchestra and the Moscow State Symphony Orchestra. He has composed the first ever flamenco opera entitled *Llantos 1492*, and has released three solo albums. www.adamdelmonte.com

Mak Grgic

Mak Grgic's broad repertoire encompasses the Baroque and Renaissance eras, music of a cinematic nature and the ethnic music of his native Balkan Peninsula, through to the avant-garde and microtonal. His forthcoming recordings, *Balkanisms* for Naxos, and *MAKrotonal* for MicroFest Records, an album produced by the GRAMMY®-Award-winning producer John Schneider, explore a vast repertoire. When he is not involved in music, Grgic helps fundraise for Bosnian children with financial difficulties. He plays and endorses an array of concert guitars made by Antonius Muller (Germany), the Chinese master luthier Hanson Yao, Slavko Mrdalj (Bosnia), Samo Sali (Slovenia) and a historic 1966 Jose Ramírez, in addition to a wide selection of different and unusual re-fretted and re-modelled guitars. www.makgrgic.com

Photo © Meredith Gruszca-Kofler



In an exciting collaboration, guitarists Adam del Monte and Mak Grgic journey through the wide landscape of Spanish and Latin American music. With brand new arrangements they explore classics of Iberian Romanticism from Albéniz and Granados as well as promoting the vivid ethnic rhythms of Ginastera and the beautiful filmic nostalgia of Carlos Gardel, master of the tango-song. The bittersweet poetic richness of Héctor Stamponi is balanced by del Monte's own original flamenco dances, which take the genre into vivid new directions.

LA BUENA VIDA

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| Adam del MONTE (b. 1966) | Enrique Mario FRANCINI (1916–1978) and Héctor STAMPONI (1916–1997) |
| 1 Colegas, Rumba (2002) 5:39 | 8 Pedacito de cielo ('Little Piece of Heaven') (1942)** 2:38 |
| Isaac ALBÉNIZ (1860–1909) | Héctor STAMPONI |
| 2 Iberia, Book 1 – I. Evocación (1906)* 4:47 | 9 El último café ('The Last Coffee') (1963)** 4:15 |
| Enrique GRANADOS (1867–1916) | Guillermo Desiderio BARBIERI (1894–1935) |
| 3 12 Danzas españolas – No. 11. Arabesca (Zambra) (c. 1890)* 7:31 | 10 Tu vieja ventana ('Your Old Window') (1927)** 1:52 |
| 4 Goyescas, Book 1 – No. 4. Quejas, o La maja y el ruiseñor ('Laments, or The Maiden and the Nightingale') (1911)* 4:42 | Carlos GARDEL |
| Alberto GINASTERA (1916–1983) | 11 Tomo y obligo ('I Give and Take') (1931)** 2:11 |
| 5 3 Piezas, Op. 6 – No. 3. Criolla (1940)* 4:48 | Ángel VILLOLDO (1861–1919) |
| 6 Malambo, Op. 7 (1940)* 3:25 | 12 El Choclo (1903)** 2:11 |
| Carlos GARDEL (1890–1935) | Adam del MONTE |
| 7 Melodía de arrabal ('Melody of the Slum') (1932)** 3:02 | 13 Dahab, Jaleo (2002) 6:38 |

Arr. 2 guitars: *Ante Čagalj, **Ante Čagalj by special permission of Claudio Méndez

1 13 WORLD PREMIERE RECORDINGS in this arrangement

Duo Deloro

Adam del Monte, Mak Grgic, Guitars

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Playing Time
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