

Salt Lake City, UT – March 2005

Suite Buenos Aires

Maximo Diego Pujol

- Pompeya
- Palermo
- San Telmo
- Microcentro

Confidencial no.2

Alejandro Yagüe

Acrobats

David Leisner

- In the Wings
- Flashback
- Up in the Air

-----INTERMISSION-----

Towards the Sea (Alto flute and guitar)

Toru Takemitsu

- The Night
- Moby dick
- Cape Cod

Histoire du Tango

Astor Piazzolla(1921-1992)

- Bordel 1900
- Café 1930
- Night Club 1960
- Concert d'aujourd'hui

Program Notes:

Suite Buenos Aires, Maximo Diego Pujol

This piece intends to depict the four quarters of Buenos Aires by way of the tango. Pompeya is the part of the city where the tango first became popular. Palermo is its residential area. San Telmo is its historic district with its atmospheres of cafes clubs and flea markets, and the Microcentro is the commercial quarter in the hart of the city.

Confidencial n.2, Alejandro Yague (1947-)

Alejandro Yague wrote this work originally for flute and guitar in 1989. The piece is a homage to three towns in the province of Burgos (Spain), eliminated as a result of the construction of the Urquiza dam. The piece is divided into three uninterrupted sections, in which the flautist positions herself in three different locations: to the right, behind and to the left of the guitarist, ending in the original position where she started. Yague combines traditional melodies with precious textures, guitar tremolos and non conventional techniques such as multifonics in the flute (Simultaneous production of sounds). developed with such meticulous precision, expert handling of musical form and development, the result is a well rounded, clear cut and very communicative work

Acrobats, David Laisner

In Nathan Englander's debut short story collection, *For the Relief of Unbearable Urges*, there is a story called "The Tumblers". In it a group of Polish Jews, during World War II, is herded onto trains bound for the concentration camps, but instead, quite by chance, they board a train full of circus performers who are on a tour to entertain the Germans. The story is set in an atmosphere where fateful decisions about life or death are made in an instant, by a nod of the head or a toss of a coin. My piece, *Acrobats* for flute and guitar, begins in this atmosphere, bringing to musical life the final moments of the story, when the reluctant, disheveled performers are about to go on stage, barely having a clue of what it is they are supposed to do, but knowing that their lives depend on it. The piece is not intended to be a narrative description of these moments, but rather an imagined evocation of the inner mental and emotional activity during them. In the first movement, "In the Wings", the acrobats wait offstage with nervous anticipation, distracted by thoughts darting here and there - premonitions of themes of the second and third

movements. This is interrupted by a “Flashback”, the middle movement, a sudden memory of pain, struggle and near-death that have brought them to this moment. The performers finally go “Up in the Air” in the final movement, twisting, flipping and soaring in all manner of risky acrobatics. Just before the end, the guitar remembers an old Yiddish folk song, “Oyf’n Pripetshik”, a recollection of deep Jewish roots in a contemporary world of assimilation. And the piece ends with a return to the precarious.

Towards the Sea, Toru Takemitsu (1930-1996)

Towards The Sea began with the movement titled “The Night”, commissioned by Greenpeace in 1981 for its campaign to save the whales. The work, which forms part of a wider group of compositions devoted to aquatic themes, was quickly completed with the addition of the movements “Moby Dick” and “Cape Cod”. This is a serious, reflexive work, motivated by a profound feeling, in which Takemitsu represents the sea from the perspective of a marine biologist. Takemitsu wrote: “It has been demonstrated that whales communicate not with their gibbering voices but with the varied intervals of silence between the sounds they emit, a provocative discovery”.

In Towards The Sea, the importance of the silence plays in Takemitsu’s Works is further reinforced by the articulations of musical phrases and the macro-form.

Histoire Du Tango , Astor Piazzolla (1921-1992)

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.