

*The Boston Classical Guitar Society presents*

**The Cavatina Duo**

Eugenia Moliner, Flute

Denis Azabagic, Guitar

October 4, 2009, 3:00 pm

Gordon Chapel, Old South Church, Boston

Maximo Diego Pujol (1957-): Suite Buenos Aires

Pompeya

Palermo

San Telmo

Microcentro

J.S. Bach (1685-1750): Sonata in E minor for flute and continuo (BWV 1034)

Adagio ma non tanto

Allegro

Andante

Allegro

Two Balkan Pieces (commissioned by and dedicated to the Cavatina Duo)

Matthew Dunne (1959-): Eleno Kerko

Boris Gaquere (1977-): Kopanitsa da Kalantchatska

*intermission*

Astor Piazzolla (1921-1992): Adios Nonino

Alejandro Yague (1947-): Confidencial no 2

François Borne (1840-1920): Fantasia brillante sur l'opéra Carmen

*transcr. Jozef Zsapka*

*The Cavatina Duo appears by arrangement with Lisa Sapinkopf Artists, [www.chambermuse.com](http://www.chambermuse.com)*

## Program notes

Maximo Diego Pujol (1957-): Suite Buenos Aires

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 cafés, clubs, and flea markets, and the Microcentro is the commercial quarter in the heart of the city.

Johann Sebastian Bach (1685-1750): Sonata in E minor for flute and continuo (BWV 1034)

The autograph manuscript of this sonata has not been found, but several copies of it have survived. A study of these has led the German scholar, Hans-Peter Schmitz (editor of all the Bach flute sonatas for the Neue Bach-Ausgabe) to conclude that the sonata is undoubtedly by Bach, written during his Cöthen period (1717-1723). Unlike the forward-looking sonatas with obligato keyboard, the sonatas for flute and continuo are in the old four-movement pattern favored, for instance, by Telemann. A difference will be noticed at once in the relative importance afforded each instrument. Here, the flute dominates the whole work while at the same time maintaining a thematic relationship with the continuo.

The opening movement is an expansive, beautifully shaped melody, in a single, unrepeatable section. The close thematic relationship between the two parts, which exists in all but the third movement of the sonata, is well delineated here. The following Allegro is also in a single continuous section that derives its energy and principal interest from a progression of arpeggios, of the kind favored by the Italian violinist-composers. Thus the movement is something of a showpiece for the flutist. The flowing cantilena of the Andante comes as an effective contrast with what has preceded it, and with what is to come. Here the bass line provides an almost uninterrupted eighth note accompaniment to what must rank among Bach's most appealing melodies. The finale, abruptly introduced by a single short note in the bass, is in binary form and, like the second movement, depends on a florid line for effect.

Matthew Dunne (1959-): Eleno Kerko

A traditional Macedonian love song.

Boris Gaquere (1977-): Kopanitsa da Kalantchatska

Kopanitsa (called Gankino in some regions) is the name for a family of lively folk dances from western Bulgaria written in 11/8 meter. Some dancers count the steps in terms of "quick" and "slow" beats, the pattern being quick-quick-slow-quick-quick (counted as 2-2-3-2-2). The name comes from the verb kopam, which means "to dig" or "to hoe", so the name is sometimes translated as "little digging dance".

Kopanitsas and gankinos are line dances with the dancers in a curved, inward-facing line, either holding hands with arms down or (in kopanitsas) holding the belts of the neighboring dancers. Dancers repeat one pattern until the leader on the right end of the line calls another pattern, hence

the name, "called dances."

Astor Piazzolla (1921-1992): Adios Nonino

Adios Nonino was composed around 1959, when Astor was on a tour of Central America. Then he had the news of the sudden death of his father, don Vicente Piazzolla, who was called Nonino.

Having just arrived from New York, returning from that tour at a time of deep sadness and financial difficulties, his father's death in far-away Argentina only compounded his problems.

Under the pressure of such a frame of mind the immortal notes spontaneously sprouted. He re-composed the early "Nonino," a tango he had composed in Paris in 1954, of which he kept the rhythmic part. He re-arranged the rest and added that long melodic fragment, with long and touching notes, where a deep, choked and anguished lament underlies. The restrained weeping and the pain of a son, at such a distance, were expressed in this sad and distressed passage. In these two phrases of eight bars (four plus four), which are repeated forming a precious section of sixteen bars, is the authentic sense and justification of the piece.

The artist, without tears, cried that night, but through his art, leaving for the history of Argentine music one of his most beautiful and everlasting pages.

Alejandro Yague: Confidencial n. 2 ( Spain 1947-)

Alejandro Yague wrote this work originally for flute and guitar in 1989. The piece is an 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 multiphonics 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.

François Borne (1840-1920): Fantasia brillante sur l'opéra Carmen

The Carmen Fantasy by François Borne is based on the principal themes from Georges Bizet's operatic masterpiece and was originally scored for flute and orchestra. Borne, a professor of flute at the Toulouse Conservatory, was interested in creating repertoire for his instrument.