

# Felipe Garibaldi A. Silva, Guitar

**Tiento Antiguo** (1947)

**Joaquín Rodrigo** (1901-1999)

**Catalan Folk Songs** (1918)

-La Nit de nadal

-El Noi de la Mare

**Scherzo-Vals** (1909)

**Miguel Llobet** (1878-1938)

**Homenage Pour le Tombeau de Claude Debussy** (1920)

**Manuel De Falla** (1876-1946)

**Arrebol do Nordeste** (Northeast Afterglow) (1980)

**Ponteio** (1958)

**Romântico N. 2** (1959)

**Sozinha** (Lonely) - Waltz (1984)

**Chorinho** (1986)

**Geraldo Ribeiro** (b. 1939)

**Homenaje a Julian Arcas** (2015)

**Sérgio Assad** (b. 1952)

**Seven Brazilian Etudes** (1972)

-Etude N. 3 - Homage to Villa-Lobos

-Etude N. 5

-Etude N. 2

-Etude N. 6 - "Batucada"

**Carlos Alberto Pinto Fonseca** (1933-2006)

**Três Momentos** (2020)

I. Sibipiruna

II. Sabiá

III. Vento Pintado

**Felipe Garibaldi** (b. 1987)

Monday, May 3rd, 2021

5:00 PM

On-line Recital

## Program Notes

This program is entirely devoted to short pieces in order to metaphorically create a collection of small portraits and landscapes from two cultures that hail the guitar as their most iconic national instrument: Brazil and Spain. Furthermore, spanning from 1909 to 2020, this program presents some pieces that are significant *homages* intertwining composers and guitar cultures to each other.

The Iberian portion of the program begins with *Tiento Antiguo*, by Joaquín Rodrigo, evoking the ancient *tientos* (the Spanish version for *ricercars* and *fantasias* of the Renaissance) and relying on nostalgic resonances of flamenco chants alternated with alluring arpeggiated harmonies. Miguel Llobet, on the other hand, turns away from the Andalusian flamenco style and explores modern harmonies and new idiomatic pathways for the guitar. His arrangements *La Nit de Nadal* (Christmas Eve) and *El Noi de la Mare* (The Child of The Mother) deliver the candid expression of Catalan folk tunes. *Scherzo-Vals* follows as a parody of a waltz, blending a humorous tone with virtuosic amusement. Finally, closing this Iberian portion, De Falla's *Homage Pour Le Tombeau de Claude Debussy* figures as a cornerstone of the twentieth-century guitar repertoire and was premiered by Miguel Llobet in 1921. The voices of both De Falla and Debussy can somehow be heard simultaneously in this serious work that follows the *tombeau* tradition, rhythmically acclimated as an *habanera*.

Geraldo Ribeiro is a unique Brazilian composer and concert artist. Born to rural workers in the state of Bahia, he was, in 1961, the very first guitarist to ever present a solo recital at the prestigious Teatro Municipal de São Paulo. His abundant output of over 400 compositions – ranging from solo guitar to chamber music, and guitar and orchestra – is yet to be explored by performers and musicologists. The set of five pieces presented here today attempt to provide a brief overview of Ribeiro's artistry. *Arrebol do Nordeste* (Northeast Afterglow) and *Ponteio* are inspired by the traditions and landscapes of the composer's birthplace, with an emphasis on sophisticated polyphonic modality imparted from traditional chants and the tunes (*ponteios*) played on the Brazilian viola (*a type of five-course guitar, descending from the baroque guitar*). *Romântico N. 2* is a heartfelt resigned prelude with bittersweet melodies and harmonies in a more

late-romantic style, while both *Sozinha* (Lonely), a waltz, and *Chorinho* can be traced back to Brazilian popular urban music of the early twentieth century.

*Homenaje a Julian Arcas*, by Sérgio Assad, was originally commissioned in 2015 for the *Certamen Internacional de Guitarra Classica Julian Arcas*, in Spain. The piece echoes the Bolero by Julián Arcas (1832-1882), blending it with expanded harmonies and textures, then bursting into an intense central section and, later on, a challenging coda.

The *Seven Brazilian Etudes* by Carlos Alberto Pinto Fonseca are dedicated to Brazilian guitarist Carlos Barbosa Lima (b. 1944), and bear a deeply syncretic atmosphere, transiting between Catholic devotion and African-Brazilian festivities and rites. Etude N. 3 is an *homage* to Heitor Villa-Lobos (1887-1959), recalling the latter's *Bachianas Brasileiras*. Etude N. 5 is a challenging exploration of parallel barre chords and pungent rhythms from Brazil's Northeast, such as *baião* and *côco*. Etude N. 2 portrays sacred reverence, perhaps alluding to the chromatic linear harmonies of Cesar Frank (1822-1890). Etude N. 6 is the peak of energy in this cycle of etudes, inspired by forms of drum playing found in a variety of African-Brazilian traditions (e.g., *maracatu de baque virado*, *côco*, *samba de roda*).

The *Três Momentos* (Three Moments) by Felipe Garibaldi are contemplations of nature. Moment N. 1, *Sibipiruna*, attempts to humbly portray – at least from a poetic perspective – the process and beauty of a growing tree. The Sibipiruna (*poincianella pluviosa*) is a relatively large tree found across the Brazilian Southwest, with small eye-catching yellow flowers that attract several bird species. Moment N. 2, *Sabiá*, comes from the actual singing of an individual Sabiá-laranjeira bird (*turdus rufiventris*), that I heard during the Spring season of 2016 and 2017. Moment N. 3, *Vento Pintado* (Painted Wind), seeks to express the energy and freshness of strong winds that precede heavy rain. Poems by Brazilian modernist poet Manuel de Barros (1916-2014) also served as sources of inspiration for these compositions.

Works consulted:

- Dagma Cibele Eid, *Miguel Llobet: Canciones Catalanas para violão (1899-1927)*. (São Paulo: Master 's Thesis at the University of São Paulo, Brazil, 2008).
- Graham Wade, liner notes to *Andrea González Caballero: Recital*. Naxos Laureate Guitar Series. 2017.
- Graham Wade, liner notes to *Rodrigo: Guitar Music, volume 2*. Jérémy Jouve, Guitar. Naxos. 2013.
- Márcia Braga, *Geraldo Ribeiro: Catálogo de Obras Musicais*. (Salvador, Bahia: Master 's Thesis at the University of the State of Bahia, Brazil, 2019).
- Marco Ramelli, liner notes to *Energico*. Marco Ramelli, Guitar. Royal Conservatory of Scotland – Nimbus Alliance. 2013.
- Fábio Zanon, *Violão com Fábio Zanon*. Archives of the Radio Broadcast Series on the Brazilian Guitar. Available at <http://vcfz.blogspot.com/2008/01/109-alberto-pinto-fonseca-esther-scliar.html>.