

The University Musical Society

of The University of Michigan



Presents

The Romeros

Guitarists

CELEDONIO ROMERO

and his three sons

CELIN, PEPE, and ANGEL

MONDAY, FEBRUARY 9, 1976, AT 8:00

POWER CENTER FOR THE PERFORMING ARTS

ANN ARBOR, MICHIGAN

P R O G R A M

Concerto in D major for Four Guitars GEORG PHILIPP TELEMANN
trans. CELEDONIO ROMERO

Allegro — Largo — Allegro

Allegro, from Brandenburg Concerto No. 3 JOHANN SEBASTIAN BACH
in G major trans. JOHN KNOWLES

THE ROMEROS

Two Sonatas DOMENICO SCARLATTI

Variations on a Theme from Mozart's

"Die Zauberflöte FERNANDO SOR

ANGEL ROMERO

Sonatina FEDERICO MORENO-TÓRROBA

Allegretto — Andante — Allegro

CELIN ROMERO

El Baile de Luis Alonso JÉRONIMO JIMÉNEZ
trans. PEPE ROMERO

THE ROMEROS

I N T E R M I S S I O N

Danza Rapsodica	FRANCISCO DE MADINA
The Miller's Dance, from "El Sombrero de Tres Picos" . . .	MANUEL DE FALLA
THE ROMEROS	
Leyenda	ISAAC ALBÉNIZ
Zapateado and Fantasia	CELEDONIO ROMERO
CELEDONIO ROMERO	
Recuerdos de la Alhambra }	FRANCISCO TÁRREGA
Capricho Árabe }	
El Colibri (The Hummingbird)	JULIO SAGRERAS
PEPE ROMERO	
Jota de la Dolores	TOMAS BRETÓN
	trans. PEPE ROMERO
Noches en Málaga	CELEDONIO ROMERO
THE ROMEROS	

Philips and Mercury Records

PROGRAM NOTES

Concerto in D major for Four Guitars TELEMANN-ROMERO

Telemann (1681–1767) was considered one of the great German composers of his day and enjoyed a popularity far greater than his friend and contemporary, Johann Sebastian Bach. His list of compositions is so long as to preclude enumeration and the publication of his complete works is still far from complete. Many are still being rediscovered. Especially noted as a highly skilled contrapuntalist, he wrote with ease and fluency in any desired style, from opera and church music to instrumental works of the greatest variety.

Allegro, from Brandenburg Concerto No. 3 in G major BACH-KNOWLES

The Brandenburg Concerto No. 3, one of the most popular works by Bach, consists of only two movements. It was written for a small group of mostly soloistically treated instruments—three violins, three violas, three 'celli, one double bass, and one harpsichord. The two Allegros are divided by two Adagio chords which stand for the traditional slow second movement.

Two Sonatas SCARLATTI

D. Scarlatti (1685–1757) wrote hundreds of one-movement Sonatas which indirectly laid the foundation for modern piano technique. Today he is regarded as the founder of Spanish pianoforte style. He spent nearly forty years of his later life on the Iberian peninsula in Lisbon and as music master and composer to the Princess of the Asturias (later Queen Maria Barbara of Spain) in Madrid.

Scarlatti arrived in Spain at the moment when what we call today the "Spanish Style" in music was being created, and without a doubt we hear the occasional rhythms of the Spanish traditional dance (and even more specifically, the sound of the guitars) in his music.

Variations on a Theme from Mozart's "Die Zauberflöte" SOR

Fernando Sor was born in Barcelona, February, 1778, and died in Paris, July, 1839. He was of admirable precocity; without any music training he had composed several pieces for the guitar by the age of five. Six years later he went to study at the Monastery of Montserrat with Fray Anselmo Viola; there he composed most of his church music. When he was seventeen his opera, "Telemaco," received its première at the Santa Cruz theatre in Barcelona with an overwhelming success. He concertized very extensively throughout Europe as a solo guitarist and later in his life as a duo with the celebrated guitarist, Diónisio Aguado.

These variations are among the most difficult in the repertoire.

Sonatina TÓRROBA

Tórroba, a contemporary composer presently living in Madrid, maintains a romantic style and writes for a virtuoso technique. His interpretations of the zarzuela and his creations of the modern versions of Spanish folklore have brought him fame, not only in Spain, but throughout the world.

El Baile de Luis Alonso JIMÉNEZ

Jiménez, Spanish composer and for a time conductor of the Sociedad de Conciertos in Madrid, wrote mostly zarzuelas, composing more than fifty between 1882 and 1914. Among the best known is "El Baile de Luis Alonso."

Danza Rapsodica MADINA

The late Rev. Francisco de Madina, born in Onate, Spain, wrote works which cover a wide range from operas to masses and psalms; from symphonic suites to small pieces for orchestra, piano, organ, violin, harp, guitar, etc. His "Basque Sonata for Harp" has been performed by Nicanor Zabaleta and his opera, "Flor de Duranzo" (The Peach Blossom) had many performances in Argentina, where his cantata "La Cadena de Oro" (The Golden Chain) was also performed. His works are greatly linked with the careers of The Romeros, who have commissioned several concerti and recital pieces from him, and he has dedicated numerous pieces to the Artists, with whom he shared a mutual friendship.

The Miller's Dance, from "El Sombrero de Tres Picos" FALLA

Manuel de Falla was born in Cadiz and had his first musical training with his mother who was a talented pianist. He himself won honors as a pianist and composer with the famous work "La Vida Breve" while still a young man. He lived in Paris until the outbreak of the first world war and was a friend of Debussy and Ravel. His music is extremely individual and imbued with a sense of poetry or suggestiveness—something felt rather than explained. His mental background is strongly influenced by the dance.

"The Three-Cornered Hat" is based on the story of the pursuit of a miller's pretty wife by an amorous old gentleman, and of the manner in which the miller makes him appear a fool. The Miller's Dance describes the husband's character—proud, fiery and virile. Falla adapted this Flamenco *Farrucas* for the celebrated ballet and orchestral suite.

Leyenda ALBÉNIZ

The exuberant talent of Isaac Albéniz was obvious almost from his infancy. He gave his first concert when he was four years old. At six he studied in Paris with Marmontel for a few months. His concerts were very eagerly awaited and some newspapers called him the "Spanish Rubinstein." By petition of Debussy, Fauré, and other distinguished composers, the French government presented Albéniz the medal of the Legion of Honor. He was born May 29, 1860 and died May 18, 1909. Like a traveling troubadour, Albéniz sings of his native land, its scenery, its changing moods. There are treasures of melodic and rhythmic inspiration in his pages.

Zapateado and Fantasia ROMERO

These are two of the many compositions in various styles which Celedonio Romero has written for guitar.

Recuerdos de la Alhambra }
Capricho Arabe } TÁRREGA

Francisco Tárrega was born in Villareal (Castellón de la Plana) on November 29, 1852, and died in Barcelona on December 15, 1909. This extraordinary guitarist and composer started his career with a brilliant concert at the "Teatro de la Alhambra" after which he was invited to play for the queen of Spain, Doña Ysabel, and Princess Matilde. Tárrega was responsible for starting the renaissance that the guitar has enjoyed throughout the world to the present day.

"Capricho Arabe" illustrates Tárrega's innovative talents; he introduced the tremolo, which brought the third finger of the right hand into use. This technique is widely used in this piece, which also shows the strong Moorish influences in Spain.

In his "Recuerdos de la Alhambra" the composer masterfully captures the sound of the fountains of the Alhambra in its beautiful moorish gardens.

El Colibri SAGRERAS

"El Colibri," subtitled *Imitación al vuelo del picaflor* (Imitation of the flight of the hummingbird), is an admirable and graphic description of the rapid motion with which the hummingbird moves its wings. Within only eighty-five measures, Sagreras has captured the steady vibration of the bird's wing-action, creating a demanding piece requiring absolute evenness of touch.

Jota de la Dolores BRETÓN-ROMERO

This illustrious Spanish musician was born in Salamanca, Spain. He began his studies of music when he was eight years old and at fifteen entered the Madrid Conservatory of Music. After his graduation, he went on to study with the great composer, Arrieta, and later, to Rome, Milan, Vienna and Paris. This eminent master of Spanish music suffered many economic crises during his career even though his artistic success was overwhelming from the première of his first opera, "Los Amantes de Teruel" in 1889. He wrote numerous operas, zarzuelas, choral works, chamber music and hundreds of single pieces for various instruments. This *Jota* is from "La Dolores," one of his most celebrated operas.

Noches en Málaga ROMERO

This classical composition is one of several in Flamenco form written by Celedonio Romero.

Second Annual Benefit Concert
for the University Musical Society and School of Music

YEHUDI MENUHIN, *Violinist and Conductor*

GYORGY SANDOR, *Pianist*

with

THE UNIVERSITY SYMPHONY ORCHESTRA

Saturday, February 28, at 8:30, in Hill Auditorium

Program:

Mozart: Violin Concerto No. 5, K. 219

Bartók: Divertimento for Strings

Beethoven: Piano Concerto No. 5 ("Emperor")

Tickets available at Burton Tower, or by mail:

Main floor, \$8; first balcony, \$7; second balcony, \$6 and \$4

\$25 includes a main floor seat and a reception ticket to meet the artists after the performance.

LUCIANO PAVAROTTI, <i>Tenor</i>	Sunday, February 15
P.D.Q. BACH/PETER SCHICKELE	Thursday, February 26
ROYAL TAHITIAN DANCE COMPANY	Monday, March 1
SOLOISTS OF THE ENSEMBLE NIPPONIA	Thursday, March 4
PRAGUE CHAMBER ORCHESTRA	Friday, March 19
Mozart: Symphony No. 40; Martinu: Serenade No. 2 for Two Violins and Viola; Kalabis: Chamber Music for Strings, Op. 21; Haydn: Symphony No. 103 ("Drum Roll")	
PRESERVATION HALL JAZZ BAND	Saturday, March 20
BERLIN STRING QUARTET	Monday, March 22
Beethoven: Quartet in E-flat, Op. 74 ("The Harp"); Schubert: Quartet in A minor, Op. 29	
DETROIT SYMPHONY ORCHESTRA	Friday, March 26
ALDO CECCATO, <i>Conductor</i> ; The University Choral Union; KAREN ALTMAN, <i>soprano</i> ; BEVERLY WOLFF, <i>contralto</i> ; SETH MCCOY, <i>tenor</i> ; SIMON ESTES, <i>bass</i> ; Beethoven, Symphony No. 1 in C major; Beethoven: Symphony No. 9 in D minor ("Choral")	
THE PENNSYLVANIA BALLET	Monday, Tuesday, Wednesday, March 29, 30 & 31
WAVERLY CONSORT, "LAS CANTIGAS DE SANTA MARIA"	Thursday, April 1
DON COSSACKS OF ROSTOV	Sunday, April 4
SITARA, <i>Kathak Dancer</i>	Tuesday, April 6

May Festival

Four concerts — April 28, 29, 30, and May 1

The Philadelphia Orchestra / EUGENE ORMANDY, *Conductor*

The Festival Chorus / AARON COPLAND, *Guest Conductor*

ANDRÉ WATTS, *Pianist*

MARILYN HORNE, *Soprano*

Wednesday: Haydn: Symphony No. 31 ("Hornsignal"); Leslie Bassett: "Echoes from an Invisible World"; Weber: Invitation to the Dance; Copland: Suite from *Billy the Kid*; Ravel: La Valse.

Thursday: Sibelius: Symphony No. 7 in C; MacDowell: Piano Concerto No. 2; Strauss: Symphonic Fantasy from "Die Frau ohne Schatten"; Gershwin: Rhapsody in Blue.

Friday: Copland: Fanfare for the Common Man, Clarinet Concerto (Anthony Gigliotti), Suite from *The Tender Land* (Festival Chorus); Barber: "School for Scandal" Overture; Ives: Decoration Day; Schuman: New England Tryptich.

Saturday: Beethoven: Overture to "Coriolanus"; Persichetti: Symphony No. 4; Ravel: "Shéhérazade" Song Cycle; Rossini: "Mura felici" from *La Donna del lago*; Strauss: *Rosenkavalier* Waltzes

UNIVERSITY MUSICAL SOCIETY

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