

The University Musical Society

of
The University of Michigan



Presents

Carlos Montoya

Flamenco Guitarist

THURSDAY EVENING, FEBRUARY 23, 1978, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

Fiesta—The Gypsies' version of a fiesta with rhythmic dancing, clapping and finger-snapping brought to life on the guitar.

Soleares—When the Spanish Gypsies gather for music they play many Soleares. This has a characteristic rhythm, but the variations are improvised by the guitarist.

Zapateao—The Zapateao is played for a dance consisting of increasingly difficult heel and toe variations. Only a master could have evolved such an intricate and exciting solo.

Tarantas—The pure "Cante Jondo" from the region of Levante (Eastern Spain). Its origins are lost in the early Gypsy migrations.

Seguiriya y solea por medio—This is "Cante Jondo" or deep song. These two rhythms are truly the matrix of Flamenco, from which many other songs, such as "Serranas" and "La Cana," derive.

Bulerias—The most typical Flamenco Gypsy dance heard, particularly around Jerez de la Frontera. Here we have one of Montoya's many new arrangements.

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

La Rosa—The forerunner of the more modern dance rhythm "Alegrias," Montoya's own highly syncopated variations on an old theme.

Fandango—Here we have a different facet of Flamenco music: The Flamenco song from Andalusia, not bound by the strict rhythm of the dance.

Macarena en tango—Montoya's arrangement in Flamenco rhythm of the famous song "La Virgen de la Macarena," often heard at bullfights.

ABC Paramount and RCA Victor Records

Caribe Aflamencao—A Cuban melody with the rhythm of the Caribbean, played in Flamenco style.

Garrotin—A change of pace in the old-time Cuadro Flamenco, this light rhythm was made famous by Gabriela la Fea, “ugly Gabriela.”

Taranto—Deep, tragic, very traditional; might be described as the music the gypsies play after the tourists go home.

INTERMISSION

Zambrilla—So difficult to describe, this rhythm, played only among the Gypsies, has something of the Zambra and something of the Tanguillo.

Granaina—One of the most beautiful Flamenco forms, it evokes romantic memories of the famed Alhambra Moorish Castle in Granada.

Zambra—Of all Spanish music, this shows the strongest Moorish influence. The dancing girl’s tambourines are imitated on the guitar. One can still hear the Zambras in the Sacromonte or Gypsy Quarter of Granada.

Malaga—This is a beautiful song from the province of Malaga, a traditional Malaguena, not to be confused with the famous composition of the same name.

Farruca—Montoya’s concert arrangement of a famous Flamenco dance rhythm.

NOTE: Flamenco music comes from the Spanish Gypsies and, until now, there has been no written music for it. These are all Carlos Montoya’s own arrangements of the old themes with his own compositions in typical Gypsy rhythm.

Philippe Entremont, Pianist

(replacing Lazar Berman, originally scheduled last November)

Saturday, April 1, at 8:30 in Hill Auditorium

BACH: Partita No. 1 in B-flat major

BEETHOVEN: Sonata in D major, Op. 28 (“Pastorale”)

CHOPIN: Nocturne in D-flat, Op. 27, No. 2; Scherzo No. 2

RAVEL: Sonatine; Gaspard de la nuit

All tickets for the Berman recital will be honored on April 1;
additional tickets are available from \$4 to \$10.

This is an *Encore Company Club* night

Encore is the membership organization of the Musical Society. Members of the new *Company Club* are community-oriented businesses whose generous support helps bridge the gap between ticket revenue and the ever-increasing cost of presenting the performing arts. Ten performances are designated this season to honor them and their employees.

Tonight we welcome a group of employees from our *Encore* member company, the Bell Tower Hotel.

UNIVERSITY MUSICAL SOCIETY

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