

# The University Musical Society

of

## The University of Michigan

*Presents*

### The Romeros

*Guitarists*

CELEDONIO ROMERO

And His Three Sons

CELIN, PEPE AND ANGEL

WEDNESDAY, EVENING, MARCH 20, 1974, AT 8:30

RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

#### PROGRAM

- Suite Española . . . . . GASPAR SANZ  
Pavana, Española, Gallarda, Villanos, Zarabanda, Rugero, Paradetas, La Milena de  
Cataluna, La Esfachata de Napoles, Canarios
- Variations on a Theme from Mozart's *Die Zauberflöte* . . . FERNANDO SOR  
PEPE ROMERO
- Recuerdos de la Alhambra . . . . . FRANCISCO TARREGA
- Grand Overture . . . . . MAURO GIULIANI  
ANGEL ROMERO
- Barcarolle and Danza Pomposa . . . . . ALEXANDER TANSMAN  
CELIN ROMERO
- Serenata Española . . . . . JOAQUIN MALATS
- Leyenda . . . . . ISAAC ALBÉNIZ  
CELEDONIO ROMERO

#### INTERMISSION

- Brandenburg Concerto No. 3 . . . . . JOHANN SEBASTIAN BACH  
Allegro moderato, allegro (trans. JOHN KNOWLES)
- Estampas . . . . . FEDERICO MORENO TÓRROBA  
(Dedicated to the Romeros)
- |                             |                   |
|-----------------------------|-------------------|
| Gailando un fandango charro | Amanecer          |
| Remanso                     | La Boda           |
| La Siega                    | Camino del molino |
| Fiesta en el pueblo         | Fuegos infantiles |
- El Baile de Luis Alonso . . . . . JÉRONIMO JIMÉNEZ  
(trans. PEPE ROMERO)
- Farruca } . . . . . MANUEL DE FALLA  
Dance, from *La Vida Breve* } (trans. PEPE ROMERO)  
CELEDONIO, CELIN, PEPE, ANGEL ROMERO

*Mercury Records*

## PROGRAM NOTES

### Suite Española . . . . . SANZ

Gaspar Sanz (1640–1710). The guitar was one of the instruments, with the lute, organ and vihuela, for which the first written music was published in the form of the so-called tablature. During the second half of the seventeenth century, the first great renaissance period for the guitar, Gaspar Sanz was the outstanding virtuoso of the late Spanish school of guitarists. His didactic work, *Instrucción de musica sobre la guitarra española*, published in Zaragoza in 1674, is a jewel in the literature of the guitar.

### 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 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.

### Recuerdos de la Alhambra . . . . . TÁRREGA

Francisco Tárrega was born in Villarreal (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.

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

### Grand Overture . . . . . GIULIANI

Mauro Giuliani was a renowned guitar virtuoso of the early nineteenth century. He was entirely self-taught and during his fascinating career, Beethoven became interested in him and wrote music for him to perform. Giuliani invented the guitar with a shorter fingerboard known as "la ghitarra di terza." He published some guitar solos and is also known today for his Concerto in A major for guitar and orchestra.

### Barcarolle and Danza Pomposa . . . . . TANSMAN

The Polish composer, Alexander Tansman, was born in Lodz on June 12, 1897. Having studied and composed for the piano, he first appeared in public, playing his own piano works, in Paris in 1920. He made an extensive tour of the United States in 1927–28 and of the Far East in 1933, on both occasions as pianist, in performance of his own works for that instrument. Also to his credit are numerous chamber music and symphonic pieces, and during the short period during which he resided in Hollywood, he wrote scores for motion pictures. Most of his life, however, has been spent in Paris, to which he returned in 1946.

His music is distinguished by his considerable melodic gifts, fine craftsmanship, and a vivacious rhythm; his harmonic style often involves bitonality, and there is some Impressionism indicative of his Parisian background.

The *Suite Cavatina*, of which the "Danza Pomposa" is the concluding movement, possesses the rhythmic and vital qualities inherent in his work; the scherzo from this suite, dedicated to Andres Segovia, won first prize at the International Contest in Siena, Italy.

### Serenata Española . . . . . MALATS

Joaquin Malats was a Catalonian pianist and composer. The "Serenata Española" reflects all the deep feeling of Spain.

Leyenda . . . . . ALBÉNIZ

Isaac Albéniz was born May 29, 1860, in Camprodon and died May 18, 1909. His exuberant talent 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 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.

Brandenburg Concerto No. 3 . . . . . 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 cellos, one double bass, and one harpsichord. The two Allegros are divided by two Adagio chords which stand for the traditional slow second movement.

Estampas . . . . . TORROBA

Tóroba, 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-ROMERO

Jiménez, a 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."

Farruca }  
Dance } from *La Vida breve* . . . . . FALLA-ROMERO

An evocation of Spain, scintillating, brilliant, with a stylization of the rhythm of castanets forming the background, is noticeable in each of these two pieces by one of the recognized masters of the modern Spanish school.

## REMAINING EVENTS

INTERLOCHEN ARTS ACADEMY ORCHESTRA . . . . .	Sunday, 3:00, March 24
THOR JOHNSON, <i>Music Director</i>	
Milhaud: Suite provençale; Debussy: La Mer; Revueltas: Sensemaya; Elgar: Enigma Variations.	
ROUMANIAN FOLK BALLET . . . . .	Friday, 8:00, March 29
KATHAK DANCERS, NORTH INDIA . . . . .	Wednesday, 8:30, April 3
EARLY MUSIC CONSORT OF LONDON . . . . .	Saturday, 8:30, April 13
NIKOLAIS DANCE THEATRE . . . . .	Thursday, 8:00, April 18 and Friday, 8:00, April 19

# The ANN ARBOR May Festival

Four Concerts — May 1, 2, 3, and 4

THE PHILADELPHIA ORCHESTRA, EUGENE ORMANDY, *Conductor*  
THE UNIVERSITY CHORAL UNION, JINDRICH ROHAN, *Guest Conductor*

Soloists:

YEHUDI MENUHIN, *Violinist*; BEVERLY SILLS, *Soprano*; BYRON JANIS, *Pianist*;  
JANICE HARSANYI, *Soprano*; JOANNA SIMON, *Mezzo-soprano*;  
KENNETH RIEGEL, *Tenor*; MICHAEL DEVLIN, *Bass*.

- May 1: Beethoven: Symphony No. 4 in B-flat; Lutoslawski: Livre pour orchestra; Brahms: Violin Concerto in D, Yehudi Menuhin, violinist.
- May 2: Couperin-Milhaud: Overture and Allegro from *La Sultane*; Bizet: Symphony in C; Saint-Saëns: Piano Concerto No. 5 in F major, Byron Janis, pianist; Debussy: Ibéria.
- May 3: Dvorak: Requiem Mass: University Choral Union; Janice Harsanyi, soprano; Joanna Simon, mezzo-soprano; Kenneth Riegel, tenor; Michael Devlin, bass.
- May 4: Shostakovich: Five Pieces for Small Orchestra; Haydn: Symphony No. 88 in G major; Mozart: "Exsultate, jubilate"; Charpentier: "Dupuis le jour" from *Louise*; Donizetti: Final Scene from *Anna Bolena*, Beverly Sills, soprano; Respighi: Roman Festivals.

Single concert tickets from \$3.50 to \$10.00

---

---

## UNIVERSITY MUSICAL SOCIETY

Burton Memorial Tower, Ann Arbor, Michigan

Phone 665-3717

The University Musical Society relies on public support in order to maintain the scope and artistic quality of these programs. Tax-deductible contributions to our Gift Program are welcome.