

Santa Fe Guitar Quartet

wapango



"One of the important things in the professional life of a composer is the existence of good interpreters who are interested in their music. Since they represent the bridge between the creator and the public, the precise message which arrives to the listener will depend on the interpreters' talent and sensitivity. I have been fortunate that the Santa Fe Guitar Quartet decided to include some of my works in this new recording and for that reason feel very honored and grateful. I have enjoyed arranging these pieces that are offered here, which in their hands bring forth new life."

Marcelo Coronel

Rosario, Santa Fe, Argentina, February 2007

"Just a little note to thank you guys for the beautiful job you have done with my pieces. I never tire of listening to it!"

Paquito D'Rivera

North Bergen, New Jersey, USA, March 2006

"Wapango," "Danzón," and "Vals venezolano" [Havana NY Music (BMI)]

"Verano porteño" [WB MUSIC CORP and SDRM]

"Otoño porteño," "Invierno porteño," and "Primavera porteña" [SADAIC and SDRM]

"Como un camino largo" [SADAIC]

"Germinación" and "A la fuerza" [SADAIC and Chanterelle Verlag]

Wapango by the Santa Fe Guitar Quartet

Soundset Recordings SR 1024

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Paquito D'Rivera (b.1937) | Tres danzas latinoamericanas

Wapango (México)

Danzón (Cuba)

Vals venezolano (Venezuela)

Born on the island of Cuba in 1937, Paquito D'Rivera began his career as a child prodigy, playing both the clarinet and the saxophone with the Cuban National Symphony Orchestra. Since his defection from Cuba, Paquito D'Rivera has taken command of his role as a cross-cultural ambassador, creating and promoting a multinational style that moves from Bebop to Latin to Mozart. Throughout his career in the United States, Europe, Asia, and Latin America, D'Rivera's works have received rave reviews from the critics. D'Rivera has received many awards, including six Grammys, and his discography includes over 30 solo albums in jazz, bebop, Latin music, and classical music.

In his quest to bring the Latin repertoire into the forefront of the classical arena, Paquito has successfully created, championed and promoted all types of classical compositions. In addition to his extraordinary performing career as an instrumentalist, Paquito D'Rivera has rapidly gained a reputation as an accomplished composer. His works often reveal his versatility and widespread influences, which range from Afro-Cuban to the dance hall, to influences encountered in his many travels, and back to his classical origins.

In "Wapango," D'Rivera turns to the lively spirit and the rich rhythm of the Mexican couple dance called huapango, imaginatively balancing the fundamental relationship between the traditional and the new. His "Danzón" is based on the Cuban danzón, which evolved in the 1870s from the contradanza, becoming a distinctive creole blend of African rhythms with melodic elements drawn from the European country-dance. The rubato introduction of "Danzón" sets a romantic atmosphere followed by the danzón proper in clave, the rhythmic foundation of almost all Cuban music. Finally, the "Vals venezolano" honors Antonio Lauro, Venezuela's most famous composer, in a lively, syncopated waltz.

Marcelo Coronel (b.1962) | Tres piezas folklóricas argentinas

Germinación (chaya)

Como un camino largo (zamba)

A la fuerza (gato)

Marcelo Coronel was born in Buenos Aires, Argentina, in 1962. He formalized his musical education the School of Music at the National University of Rosario. His main creative pursuit lies in the preservation and evolution of the folk music tradition. This can be understood as applying non-traditional musical language to the traditional rhythm, harmony, and melody of folk forms. Marcelo Coronel lives in Rosario (province of Santa Fe), where he divides his time between composing, performing, and teaching.

"Germinación" is a chaya, a style of music from the province of La Rioja. The chaya is similar to the cueca from the neighboring region of Cuyo. The title expresses the happiness of a love that matures and engenders new life.

"Como un camino largo" is a zamba, a couple dance that came many years ago from Peru to what is now Argentina. The zamba is one of the most common song forms of Argentinean folk music, and its dance represents the intention of a man to gain the love of his partner. The mood of the zamba can vary in terms of the speed: there are fast, festive zambas and also the slow, nostalgic zambas. This piece is the latter.

"A la fuerza" is based on the gato, another couple dance, which is practiced in the central and northwest of Argentina. This gato shows a rhythmic characteristic that can be heard in various styles of the Latin-American folk music—the coexistence of 6/8 and 3/4 measures—which makes for a very interesting polyrhythm. The revision of this piece for a planned recording turned out to be somewhat complicated, and the composer finished it "a la fuerza" ("struggling")—hence the title.

Astor Piazzolla (1921-1992) | Las cuatro estaciones porteñas

Verano porteño

Otoño porteño

Invierno porteño

Primavera porteña

Astor Piazzolla holds a unique position within the history of the tango. He was a child of the old tango and the father of the Nuevo Tango. Born in Mar del Plata in 1921, he moved with his family three years later to the Little Italy district of New York City. Late 1930s saw Piazzolla and his family back in Argentina during the "Golden Age of Tango." "For me," Piazzolla said, "tango was always for the ear rather than the feet."

Starting in 1955, Piazzolla developed this new tango based on compositional techniques borrowed from his classical training with Alberto Ginastera and Nadia Boulanger but also influenced by jazz. This new tango was the struggle of modern life set to music and was embraced by Argentinean students and intellectuals.

Piazzolla began writing *Las cuatro estaciones porteñas* [The Four Porteño Seasons or Four Buenos Aires Seasons] in 1965 and finished the suite in 1970. Originally written for his quintet of violin, bandoneón, electric guitar, piano, and contrabass, *Las cuatro estaciones porteñas* has become one of his best-known works. Piazzolla pays homage to the tango of Buenos Aires as well as the "serious" music of the great Italian composer Antonio Vivaldi. Vivaldian traces are most obvious in the closing bars of "Invierno porteño," and a fugue-like section begins "Primavera porteña." With a breath of Nuevo Tango, Piazzolla gives new life to traditional classical forms.



The Santa Fe Guitar Quartet (SFG4), from Santa Fe, Argentina, is an innovative guitar ensemble whose repertoire ranges from Baroque works to modern tangos. The group is strongly committed to the performance of Latin American music, having presented exciting new works to a large audience worldwide.

Their full sound is similar to a small string orchestra and was praised by the Washington Post as "warm, round and clear." The quartet's addition of the six-string contrabass along with the occasional use of other instruments and percussive effects broaden the range and sound palate of the typical guitar ensemble.

Combining the individual talents of two Argentineans and two North Americans, the group has been touring internationally since 1989, both in recital and with orchestra. The Santa Fe Guitar Quartet has performed for sold-out houses throughout North and South America including Lincoln Center's Weill Recital Hall at Carnegie Hall.

The Organization of American States, Partners of the Americas, Mid-America Arts Alliance, Community Concerts, Texas Commission for the Arts, and Allied Concerts have all sponsored the quartet in the United States. In 1997, the Argentinean Institute for Excellence (Instituto Argentino de la Excelencia) awarded the Santa Fe Guitar Quartet the prestigious First Prize of Excellence.

The ensemble's recordings continue to receive enthusiastic reviews throughout North and South America, Europe, and Asia. Their latest recording, a collection of music representing the diverse expression of composers living throughout the Americas, further demonstrates that the Santa Fe Guitar Quartet is a living example of the merging of the Americas through music. www.sfg4.net

All arrangements by SFG4 except for "Tres piezas folklóricas argentinas," which was arranged by composer Marcelo Coronel.

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NEO
OLLA
OCTETO

Marzo 31-06

Hda:

Solamente una nota
para agradecerles el lindísimo
trabajo que han hecho con mis
piezas. ¡No me canso de escucharlas!

Ojalá nos conozcamos juntos
personalmente, y tocar unos
motitos juntos.

...thank you!

Paquito D'Rivera

SADIA
PRIMER
(3000) SADA
ARGENTINA

Paquito D'Rivera (b.1948)

Tres danzas latinoamericanas

01. Wapango (3' 41)
02. Danzón (5' 33)
03. Vals venezolano (1' 50)

Marcelo Coronel (b.1962)

Tres piezas folklóricas argentinas

04. Germinación (chaya) (3' 15)
05. Como un camino largo (zamba) (4' 35)
06. A la fuerza (gato) (2' 47)

Astor Piazzolla (1921-1992)

Las cuatro estaciones porteñas

07. Verano porteño (5' 55)
08. Otoño porteño (5' 19)
09. Invierno porteño (6' 50)
10. Primavera porteña (5' 35)



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