

# PHILADELPHIA CHAMBER MUSIC SOCIETY

a life more beautiful

PREVIEW  
NOTES

**Jason Vieaux, guitar**

**Clancy Newman, cello**

**Friday, January 22 – 6 PM**

*American Philosophical Society*

## PROGRAM

### **Sonata for Guitar and Cello**

**Radamés Gnattali**

*Born: January 27, 1906, Porto Alegre, Brazil*

*Died: February 13, 1988, Rio de Janeiro, Brazil*

*Composed: 1969*

*Duration: 12 minutes*

"I always enjoyed working with popular music. I believe this is why I've been able to produce something that sounds Brazilian after all. I learned through the people; there are things that you can only learn from the people," said Gnattali. This sonata is one of his most famous works. An important contributor to the guitar repertoire, Gnattali wrote solo and duo guitar concertos, along with a host of other chamber and solo works featuring the instrument. Although this sonata employs a classical form, the heavily syncopated rhythms and lush harmonies give this piece a distinctly Brazilian flair.

### ***Canciones populares españolas [Sel.]***

**Manuel De Falla**

*Born: November 23, 1876, Cádiz, Spain*

*Died: November 14, 1946, Alta Gracia, Argentina*

*Composed: 1914*

*Duration: 15 minutes*

Manuel De Falla completed the Siete canciones (from which various instrumental arrangements were made, often titled Suite populaire espagnole) in Paris before the outbreak of World War I forced him to return to Madrid in 1914. They were first performed by Luisa Vela (who had just sung in the Madrid premiere of *La vida breve*), accompanied by the composer in Madrid on January 14, 1915. The first Paris performance was delayed until May 1920.

### **Waltz in G Major, Op. 8, No. 4**

**Agustín Barrios Mangoré**

*Born: May 5, 1885, Misiones Department, Paraguay*

*Died: August 7, 1944, San Salvador, El Salvador*

*Composed: 1923*

*Duration: 5 minutes*

Barrios Mangoré's works alternate between Chopinesque poetry—usually filtered through 19th century salon conventions—and Latin American soulfulness. This waltz places the two tendencies side by side. The first main section presents a little gesture that swirls twice, then spins into a long, joyously intricate phrase, repeating this pattern almost deliriously. The section's second theme is a series of smaller phrases played, to some degree, off the beat. The first theme briefly returns, but gives way to a new section, darker and more rhapsodic, with the waltz beat completely dissolving into the complex melodic figurations. Ultimately, though, the opening waltz theme returns and rounds out the piece with an accelerating coda.

### **Suite No. 1 for Guitar and Cello**

**Raffaele Bellafronte**

*Born: 1961, Italy*

*Composed: 1994*

*Duration: 20 minutes*

The uncommon pairing of cello and guitar proves to be a happy one. The innate songfulness of the cello adapts nicely in partnership with the plucked precision of the guitar. Italian composer Raffaele Bellafronte's Suite No. 1 for Guitar and Cello was written in 1994. Its four technically demanding movements have the descriptive titles Preludio, Histerico, Romantico, and Tango. Beautifully crafted for cello and guitar, Bellafronte's music sounds contemporary but is tonal, melodic, charmingly eclectic, and irresistibly attractive.