

Spain in concert – España en concierto
Modena, Teatro Storchi
June 29, 9 PM.

First part

La guitarra pintada por Goya

Dúos, divertimentos, variaciones y marchas militares
por Sor y Ferandiere
a la época de Francisco Goya

Fernando Ferandiere (c.1742-c.1803) - Dúo n°4 (World premiere)

Seis Dúos para dos guitarras – Madrid 1799
Mns. 720-56, "Biblioteca Histórica Municipal", Madrid
Allegro moderato
Rondó

Cristóbal Oudrid (1825-1877) - El sitio de Zaragoza
Fantasia descriptiva sobre temas militares, 1848

Fernando Sor (1778-1839)
Divertissement pour deux guitarras, Op. 62
Composé et dédié à son élève Madame Sondard,
à Paris 1838, éditeur l'AUTEUR
Andantino cantabile
Mouvement de Polonaise

Fernando Ferandiere - Dúo n°3 (World premiere)
Seis Dúos para dos guitarras – Madrid 1799
Mns. 720-56, "Biblioteca Histórica Municipal", Madrid
Allegro
Allegro finale

Ejército Español del siglo XVIII - La Marcha Granadera
Tambor y dos pífanos, 1761

Fernando Sor - Fantaisie pour deux guitarras, Op. 54 bis
Dédiée à son élève Mlle Houzé,
à Paris 1833, éditeur l'AUTEUR
Andante allegro
Andantino
Allegro (dans les genre Espagnol)

Fernando Ferandiere - Dúo n°1 (World premiere)
Seis Dúos para dos guitarras – Madrid 1799
Mns. 720-56, "Biblioteca Histórica Municipal", Madrid
Allegro
Minuet (Despacio)

Peter Weldon (XVIII-XIX century) - Marcha del General Palafox
para el clave, violín y clarinet
Nueva York 1808, Editor Paff, I&M

Fernando Sor - Souvenir de Russie, fantaisie pour deux guitarras, Op. 63
Dédiée à Monsieur Napoléon Coste,
à Paris 1839, éditeur l'AUTEUR
Introduction – Andante moderato
Thème
Variations 1^{re} – 9^e
Allegretto

We have conceived this program thinking of Goya, who painted both idyllic scenes of parties and dances (eg. *Baile a orillas del Manzanares*) and terrible events about the war (eg. *Los desastres de la guerra*). Guitar is a typical Spanish instrument, found in many Goya's paintings and it is the guitar, in those years, that acts as a mean of disseminating the new musical culture in Europe: a new artistic language that married virtuosity to the feelings expression, revealing all the aesthetic strength and fascinating power of 19th century. Our program is organized in three groups of three pieces: a duet by Ferandiere, a Spanish military march and a duet by Sor.

Fernando Ferandiere (1742-1803) is definitely one of the first guitarists to use a new instrument, with six courses of strings, different from the baroque guitar with five courses, therefore his duets represent a step forward in the guitar repertoire. In fact, Ferandiere no longer uses the *tablature*, but the modern musical notation, even if his musical style is still typically 18th century. **The three duos played tonight are the first world's performance.**

Fernando Sor (1778-1839) is one of the most famous and important composers for guitar repertoire, who explores all potential of guitar both in solo and duo repertoire, and may be considered the top of Spanish guitar composers of 19th century. We offer three duets that Sor used to dedicate to friends or students. The *Divertissement Op. 62*, for his student Madame Sondard; *Fantaisie Op. 54 bis*, of 1833, a remarkable work in the history of Spanish music and its diffusion throughout Europe. In the 1820s and 1830s a growing enthusiasm for things Spanish swept through Europe with the Romantic movement. Sor, living in Paris, found himself in the middle of it. He composed this duet with a fine movement "*dans le genre Espagnol*". *Souvenir de Russie Op. 63* published in 1839 is Sor's last work. As Sor had spent in Russia the years from 1823 to 1826, he took two very Russian melodies: the theme, on which the variations are based, is literally translated from Russian: "*What have I done to upset you?*", while the other one, at the *Allegretto*, is "*Along the gravel street*". These popular Russian melodies were collected in 1806. *Souvenir de Russie* is dedicated to a famous French guitarist and composer: Napoléon Coste (1805-1883), who studied with Sor when he was in Paris. Finally, in typical late 18th - early 19th century style, the program has three transcriptions for guitar duo of Spanish military marches connected with the "*Guerra de la Independencia Española*".



The **DUO NOLI-SOATTIN** was born in 2011 from the passion for early music and the friendship between Roberto Noli and Luca Soattin. Guitar students of Pino and Federico Briasco, they are specialized in 19th century music. They aim to discover and present unpublished repertoire, entrusting the performance to the use of ancient technical style on original instruments alongside passionate performance. Between the authors performed by the duo there are famous musicians as Mauro Giuliani or Fernando Sor, but also lesser-known composers from the "Galant period" as recently re-discovered Fernando Ferandiere. Currently three precious and important guitars: Stauffer-school guitar "*Harfe-Gitarre, Wien XIX Jh.*", "*Guitarre Nicolas Henry, Mirecourt 1830*" and "*Chitarra Gennaro Fabricatore, Napoli 1808*" have been entrusted to them by the Bazzotti collection (Milan). In today program Roberto Noli plays the *Guitarre "Nicolas Henry, Mirecourt 1830"*, whilst Luca Soattin plays *Chitarra "Paulus Castello fecit, Genua Anno 1804"*



Roberto Noli (Genoa, 1985) began his musical studies at the age of eleven with M^o. Bruno Bruzzone. In 1999, after admission to the class of guitar at Conservatory of Music "*N. Paganini*" of Genoa, he studied under the guidance of M^o. Pino Briasco. In October 2007 he earned his diploma in classical guitar under the guidance of M^o. Bruno Bertone; and during a four-year cycle he attended *International Music Courses* of Lurisia Terme.

Luca Soattin (Albenga, 1986) graduated in October 2008 at the *Conservatory "Niccolò Paganini"* of Genoa and attended advanced music master-class under the guidance of M^o. Pino Briasco. In 2010 he earned 1st prize during the 2nd edition of "*International Music Competition - Vivaldi Prize*" of Montalto Ligure (IM). In 2011 he gained 1st place during the master-class audition on "*XIX century guitar*" at the Milan's *School of Music*. He co-founded the ensemble "*TrioQuartetto*" that plays 19th century guitar chamber music with original instruments.

As for early music and performing on original instruments, he is a member of "IL CONCENTO" ensemble given to philological practice of baroque music.



Intermission (15 minutes) Second part

Pueblo que canta no morirá

Vincanto cantan la Resistencia española

Con "Pueblo que canta no morirá" los Vincanto nos ofrecen un recorrido por la España del antifranquismo; desde los cantos de las barricadas republicanas, llenos de esperanza y orgullo, a la melancolía y sarcasmo de las canciones del tiempo de la dictadura, cuando el recuerdo de la guerra conectaba con la memoria de una derrota terrible, pero también con la conciencia de que las flores que se habían muerto en abril (el mes de la Victoria de Franco), podían volver florecer, ya que «al pueblo y a las flores no los mata el fusil».

Estas canciones son verdaderas páginas de historia, muchas de ellas recopiladas por un grupo de investigadores italianos, devotos de la música popular y que, durante un viaje famoso del verano de 1961, rescataron las voces de la oposición. Se trataba de un proyecto casi absurdo y tan arriesgado que casi temerario: no sabían que clase de materiales iban a encontrar y el riesgo de tener problemas gordos con la policía franquista era casi la única cosa que cabía considerar como realmente probable.

El resultado es un cancionero apoyado en líneas melódicas de canciones y bailes previamente conocidos y en compases procedentes de himnos de otras y anteriores guerras y luchas políticas y sociales. Dicho cancionero, valioso por su trascendencia documental, lo es también por la calidad y belleza musical y poética de las piezas que lo integran. Cada una de ellas conlleva una historia que coincide con la vida de quienes la cantaron. Esta y no otra es la historia que los Vincanto quieren recapacitar hoy.

Ilaria Savini, Voz; Simona Faraoni, Acordeón, Voz, Flauta dulce soprano; Alessandro Cei, Guitarra y voz.

Pueblo que canta no morirá

Vincanto sing the Spanish Resistance

"Pueblo que canta no morirá" is a journey with Vincanto in anti-Francoist Spain; from the songs born on the Republican barricades, full of hope and pride, to those wistful and sarcastic ones born during the dictatorship, at a time when remembering the war meant, for many, remembering a terrible defeat, yet some never ceased to profess that although the flowers of Spain had been killed in April (on April 1, 1939, Franco proclaimed the end of the war and the birth of the regime) they would eventually grow back, because «*al pueblo y a las flores no los mata el fusil*».

These songs are true pages of history, many recorded by a group of Italian specialists on Italian folk-music, during an unforgettable tour of Spain in the summer of 1961, aimed at collecting the voices of the opponents of the regime. A somehow absurd, but also extremely dangerous, project: they did not know whether they would find anything, but they were fully aware that Franco's police could give them serious trouble.

These songs were often born on tunes of pre-existing pieces and folk dances, or following other songs of previous wars or rebellions: they are certainly important as documents, but also musically and poetically splendid. Every song has its own story, bound to the life of the people who sang it. It is the story that Vincanto try to tell nowadays.

Ilaria Savini, Voice; Simone Faraoni, Accordion, Voice, Recorder Soprano; Alessandro Cei, Guitar and Voice

Pueblo que canta no morirá

I Vincanto cantano la Resistenza spagnola

"Pueblo que canta no morirá" è un viaggio con i Vincanto nella Spagna antifranchista; dai canti nati sulle barricate repubblicane, pieni di speranza, di orgoglio, a quelli sarcastici e malinconici nati durante la dittatura, in un periodo in cui ricordare la guerra significava per molti ricordare una terribile sconfitta, ma nei quali ancora qualcuno non cessava di ammonire che se i fiori di Spagna erano morti in aprile (il primo aprile del 1939 Franco proclamò la fine della guerra e la nascita del regime) quei fiori sarebbero tornati, perché «*al pueblo y a las flores no los mata el fusil*».

Canzoni che sono vere pagine di storia, molte raccolte da ricercatori italiani specialisti della nostra musica popolare, durante un memorabile viaggio in Spagna nell'estate del 1961, con lo scopo di raccogliere le voci degli oppositori al regime. Un progetto per certi versi assurdo, oltre che molto rischioso: non sapevano se avrebbero trovato qualcosa, ma era certo che la polizia franchista avrebbe potuto procurare delle noie serie.

Canzoni spesso nate su melodie di brani e danze popolari preesistenti, o sulle arie di inni di altre precedenti guerre e rivolte, importanti certamente come documenti, ma anche musicalmente e poeticamente bellissime. Ogni canzone ha una sua storia che si lega alla vita delle persone che l'hanno cantata. Questa storia provano oggi a raccontare i Vincanto.

Ilaria Savini, Voce; Simone Faraoni, Fisarmonica, Voce, flauto dolce soprano; Alessandro Cei, Chitarra, voce

Pueblo que canta no morirá

1. Una canción

Letra de Jesús López Pacheco, apoyada en melodía tradicional. Pacheco compuso los versos se supone que a finales de los '50. Se publica (anónimamente para proteger a su autor) en *Canti della resistenza spagnola 1940-1961* de Michele Straniero, Sergio Liberovici y Margherita Galante Garrone (Margot). Sucesivamente Adolfo Celdrán musicaría el poema.

2. Dende que Franco e falanxe

Recogida en Vigo, Galicia. La letra es en gallego.

3. La plaza de mi pueblo

4. No pasarán

5. Ay Carmela

Tres canciones muy conocidas del tiempo de la Guerra civil. Se conocen con muchas variantes, tanto de texto como de melodía.

6. Figli dell'officina

Himno anarquista italiano que se ha convertido en tradicional. La letra, de 1921, se debe a Giuseppe Raffaelli y Giuseppe Del Freo, anarquistas de Carrara y "Arditi Del Popolo".

7. Hijos del pueblo

La compuso un maestre de banda militar en Barcelona. En 1885 fue presentada en la sección de música revolucionaria del primer concurso socialista del Centro Amigos de Reus, vinculado a la Primera Internacional

8. Los dos gallos

9. Paloma de la paz

Canciones de la Resistencia antifranquista de posguerra.

10. Coplas

Estribillos de sátira antifranquista. Recogidas en Barcelona y en Madrid. La última alude a la creencia popular del crecimiento del pelo de algunas imágenes sagradas.

11. El 18 de julio –Tren blindado

Sin duda dos de las piezas mejor conocidas de la Guerra civil.

12. En España las flores

Recogida en Madrid por M. Straniero, S. Liberovici y M. Galante Garrone en 1960, directamente del autor, anónimo.

13. Ya se fue el verano

Recogida en Madrid por M. Straniero, S. Liberovici y M. Galante Garrone en 1960, directamente del autor, anónimo. Apoyada en 1959 en la línea melódica de una canción antigua, de Castilla y Extremadura, conocida como *La tía Vinagre*.

14. Strofette satiriche

Estribillos antifacistas del Norte de Italia, recopilados por Roberto Leydi, Cesare Bernani, Riccardo Schwamenthal en 1964-1965 y refundidos por Sandra y Mimmo Boninelli.

15. A las barricadas

Un himno del siglo XIX y XX, muchas veces refundido al hilo de las circunstancias. La variante española aparece publicada por primera vez en la revista anarquista barcelonina "Tierra y Libertad". Desde entonces (1933) se ha convertido en un himno del movimiento anarcosindicalista español y en uno de los cantos más performados durante la Guerra civil.

16. Canción de Bourg-Madame

Bourg-Madame es un pueblo francés del Pirineo Oriental, justo en la frontera, llegando de Barcelona. Esto le ha convertido en el primer lugar del exilio para muchos republicanos derrotados. La versión que presentamos es la recogida en 1961 y de la propia voz de un exiliado por M. Straniero y S. Liberovici.