

present...

ANDREA GONZÁLEZ CABALLERO | Guitar
GRISHA GORYACHEV | Guitar

Saturday, December 3, 2022 | 7:30pm

St. Mark's Lutheran Church

A NIGHT OF SPANISH GUITAR**Andrea González Caballero****R. SAINZ
DE LA MAZA**

Rondeña

**FRANCISCO
TÁRREGA**

Prelude No. 1

**R. SAINZ
DE LA MAZA**

Petenera

**FRANCISCO
TÁRREGA**

Prelude No. 2

**R. SAINZ
DE LA MAZA**

Zapateado

F.M. TORROBA

Castles of Spain

*Torija**Manzanares el Real**Montemayor***MANUEL
LÓPEZ-QUIROGA***Arr. Carles Trepát*

Tatuaje

Ojos Verdes

Dime que me quieres

Romance de Valentía

PABLO SARASATE*Arr. Carles Trepát*

Zapateado

INTERMISSION

Grisha Goryachev

SABICAS	Zapateado en Re (Zapateado)
MARIO ESCUDERO	Impetu (Bulerías)
PACO DE LUCÍA	Malagueña de Lecuona (Malagueña)
RAFAEL RIQUENI	Brisas (Guajira)
VICENTE AMIGO	Ventanas al Alma (Minera)
GERARDO NÚÑEZ	Piedras Negras (Taranta/Soleá por Bulería)
PACO DE LUCÍA	Monasterio de Sal (Colombiana) Montiño (Fandango) Almoraima (Bulerías)

Andrea González Caballero is represented by Diamond Artists diamond-artists.com

Grisha Goryachev grishaguitar.us

ARTIST PROFILES

Andrea González Caballero and Grisha Goryachev make their San Francisco Performances debuts with tonight's performance.



Opera World Magazine describes **Andrea González Caballero** as “the female voice of the Spanish guitar.” Andrea is a laureate of multiple prestigious international guitar competitions, receiving First Prize and Special Prize at the “XL International Competition F. Sor” (Rome), and First Prize at the “XIII Alhambra International Guitar Competition” (Valencia), of which she was the youngest guitarist to receive first prize. Andrea has appeared at international festivals and concert series around the world and has performed with orchestras such as Sinfonietta Ratingen and Neue Philharmonie Westfalen in Germany and at concert halls such as the Palau de la Música in Barcelona and the National Auditorium in Madrid. Because of her increasing career as soloist, *BBC Music Magazine* described her as one of today's young rising stars of the classical guitar.

Andrea's 2017 Naxos CD was received with great acclaim: “this album is a delicate, elegant and majestic musical word,” obtaining the Golden Melomano distinction by *Melomano Magazine*. In 2016 she graduated with honors at the Robert Schumann Musikhochschule in Düsseldorf (Germany) and in 2020 she received her Graduate Performance Diploma from the Peabody Institute of John Hopkins University. She is a Doctoral Candidate at the Frost School of Music of the University of Miami.

Andrea's latest projects include a collaboration on the movie *No Man's Land* as co-writer and performer and *IDENTIDADE*, a collaborative project that reunites women from different artistic fields.



A native of St. Petersburg, Russia, **Grisha Goryachev** is renowned for his extraordinary musical sensitivity and technical virtuosity in both classical and flamenco styles.

Grisha is one of very few guitarists in the world who is reviving the tradition of solo flamenco guitar in a concert setting that was practiced by legendary flamenco masters such as Ramón Montoya and Sabicas. Grisha strives to keep alive older flamenco masterpieces that now exist only on records, by performing them in concerts. Instead of merely copying, he creates his own interpretations of these masterpieces, using dynamics and tone colors usually associated with classical guitar.

Grisha began playing guitar at the age of six, studying first with his father Dmitry, an acknowledged master teacher of the instrument. At nine years old, Grisha started his performing career as a child prodigy. His numerous performances before large audiences in the most prestigious concert halls in the Soviet Union were highly praised.

Following a tour of Spain, Grisha was invited to play for flamenco legend Paco de Lucía, who soon after personally intervened in support of his application for an American visa, which was awarded in 1997 on the basis of “Extraordinary Ability.”

In May 2005 Grisha was awarded the prize

for Best Performance of Spanish Music at the VI International Classical Guitar Competition “Julian Arcás” in Almería, Spain.

Grisha received his Bachelor, Master, and Doctor of Musical Arts degrees from the New England Conservatory of Music in Boston, where he studied under famous guitar virtuoso Eliot Fisk. He was one of the 30 people in 2006 to become a fellow of the distinguished Paul & Daisy Soros Fellowship, recognizing him as exceptional in his chosen field. Since his immigration to the United States, Grisha has toured extensively in the states and abroad as a performer, instructor, and judge for many prominent festivals and venues.

PROGRAM NOTES

Rondeña, Petenera, and Zapateado

REGINO SAINZ DE LA MAZA
(1896–1981)

The Spanish guitarist and composer Regino Sainz de la Maza gave highly acclaimed concerts in Spain, France, Germany, Great Britain, Italy, Argentina, Brazil, Uruguay, and Japan from the 1920s through 1979. After an early performance the great Spanish poet Federico García Lorca wrote, “one of the most interesting artists of Spanish youth presented himself before the Granada public...Like Llobet and Segovia, he is a knight errant who, with his guitar over his shoulder, travels through country after country, absorbing everything and leaving the places through which he passes full of ancient melancholy music.” Sainz de la Maza is perhaps best known as the dedicatee and first performer, in 1940, of Joaquín Rodrigo's *Concerto de Aranjuez*. His compositions reflect his background, experience, and Spanish identity. *Rondeña*, *Petenera*, and *Zapateado*, are traditional flamenco forms based on the various folkloric music traditions of southern Spain. Sainz de la Maza provides a classical distillation of the style, blending moments of rhythmic impetus with melodic inventiveness. *Zapateado* has become one of the composer's most admired pieces. The flamenco dance is famed for its skillful footwork and Sainz de la Maza's work has an intricate rhythm which moves from lively patterns in the bass to elegant figurations in the upper register. A middle section provides a change of mood with one of Sainz de la Maza's most inspired melodic lines.

Preludes Nos. 1 and 2

FRANCISCO TÁRREGA
(1852–1909)

Francisco Tárrega, Romantic composer and contemporary of Enrique Granados and Isaac Albéniz, was the first modern guitarist to gain recognition as an artist of the highest caliber. His compositions and arrangements are romantic vignettes featuring a Chopinesque cantabile melody and an elegant harmony. They exploit the rich sonorous potential of the modern guitar developed by Antonio Torres through the use of fingerings chosen for their coloristic effects. Tárrega was a master of the miniature. Many of his original works do not exceed three minutes in length and his *Preludes* are excellent examples. Melodically and harmonically intense, they reflect an introspective nature.

Castles of Spain

FEDERICO MORENO TORROBA
(1891–1982)

Federico Moreno Torroba was a Spanish composer and conductor. One of the foremost composers of Spanish light opera, he was also one of the leading twentieth-century composers for the guitar. Moreno Torroba's musical vocabulary eschewed experimentation along twentieth-century avant-garde lines, preferring lyrically melodic music with tonal harmony. His philosophy of composition is a blend of folk elements drawing on the traditions of Iberian culture, combined with conventional forms and an evocative style celebrating dance genres, specific places, or moods. His guitar music is particularly rich in its use of color, melody, and lively rhythms to transport the listener into an essentially Spanish and romantic mood. *Castles of Spain* is a suite of pieces which memorialize the country's ancient fortifications and evokes the atmosphere of romance and mystery of bygone eras. The castles that Moreno Torroba has chosen exist in reality but even more so in the realms of fantasy and legend. *Torija* lies in the province of Guadalajara. The thirteenth-century castle was destroyed in 1811 but later restored. Thus the mood depicted is an expression of elegiac respect for past splendors nostalgically recalled. *Manzanares el Real*, a few miles north of Madrid, was erected in the fifteenth century. The music, after a short chordal introduction, offers a grace-

ful theme evocative of the trotting of a knight's horse. *Montemayor* overlooks the broad plains south of Córdoba where the armies of Julius Caesar and Pompey's sons fought a battle. Moreno Torroba expresses here the sadness of ancient glory in one his most memorable tone poems.

Tatuaje Ojos Verdes Dime que me quieres Romance

MANUEL LÓPEZ-QUIROGA
(1899–1988)

Manuel López-Quiroga was a Spanish songwriter and composer for band and orchestra who created some of Spain's most popular and best-known songs of the mid-twentieth century. By the 1960s his music was largely forgotten, but it was revived in a major homage in 1986.

Zapateado

PABLO SARASATE
(1844–1908)

Pablo Sarasate was a Spanish violinist, composer, and conductor of the Romantic era. He was one of the most famous violinists of the late nineteenth century who gave the premiers of major works by Camille Saint-Saëns and Max Bruch. Sarasate also composed violin music of his own that is still enthusiastically played and recorded. *Zapateado* is one of his very popular *Spanish Dances* arranged for the guitar by Carles Trepac.

Flamenco

Flamenco is an art form based on the folkloric music traditions of southern Spain, developed within the Gitano subculture of Andalusia and believed to have emerged at the end of the 18th century. There are hypotheses that point to the influence on flamenco of dances from the Indian subcontinent—the place of origin of the Romani people—as well as possible African influences. In traditional flamenco, the guitar was relegated to a supporting role. Cante (singing) and baile (dance) were the main elements which were supported by the guitar but in the 20th Century a series of remarkable artists led by **Ramon Montoya** (1879–1949) and **Niño Ricardo** (1904–1972) began to take more prominent roles in ensembles and later to give solo concerts. A remarkable flamenco guitar tradition has arisen as a consequence. Tonight one of the current outstanding exemplars, Grisha Goryachev, gives a concert featuring the music of some of the traditions of the most important guitarist/composers.

Zapateado en Re (Zapateado)

SABICAS
(1912–1990)

Sabicas was a Spanish flamenco guitarist of Romani origin. One of his era's greatest guitarists, he took the guitar out of the flamenco troupe and established himself as one of the first internationally acclaimed solo guitarists. He played flamenco at a previously unimaginable level and brought his art to concert halls and major theaters. All modern players acknowledge the great influence of his music.

Impetu (Bulerías)

MARIO ESCUDERO
(1928–2004)

Mario Escudero was one of a handful of Spanish flamenco guitar virtuosos who,

following on the footsteps of Ramon Montoya and Sabicas, helped spread flamenco beyond their Spanish homeland. Escudero helped forge the viability of solo flamenco guitar as a concert instrument, with lauded performances at New York's Carnegie Hall, Town Hall, and other venues. Invited to perform at the White House for President John F. Kennedy, Escudero was counted among the best in his era; Ramón Montoya called him "the best flamenco guitarist of this new generation."

Malagueña de Lecuona (Malagueña)

Monasterio de Sal (Colombiana)

Montiño (Fandango)

Almoraima (Bulerías)

PACO DE LUCÍA (1947–2014)

Paco de Lucía was one of the most important flamenco guitarists in history. He often juxtaposed picados (rapid single

note passages) and rasgueados (flamenco strumming) with more sensitive playing and was known for adding abstract chords and scale tones to his compositions with jazz influences. These innovations saw him play a key role in both the development of traditional flamenco and the evolution of new flamenco and Latin jazz fusion. He received acclaim for his recordings with flamenco singer Camarón de la Isla in the 1970s, recording ten albums that are considered some of the most important and influential in flamenco history. His collaborations with jazz guitarists John McLaughlin, Al Di Meola, and Larry Coryell in the late 1970s saw him gain wider popularity outside his native Spain.

Brisas (Guajira)

RAFAEL RIQUENI (B.1962)

Rafael Riqueni took a total mastery of the entire history of flamenco guitar as his basis and added the influence of classical music. He is widely praised for developing an individual style beyond the many imitators of Paco de Lucía.

Ventanas al Alma (Minera)

VICENTE AMIGO (B. 1967)

Vicente Amigo is a Spanish flamenco composer and guitarist who has played as an accompanying guitarist on recordings by flamenco singer Camarón de la Isla. His album *Ciudad de las Ideas* won the 2001 Latin Grammy for the Best Flamenco Album and the 2002 Ondas Award for the best Flamenco work. An admirer of Paco de Lucía since childhood, Amigo took part with him in the show *Legends of the Guitar* in Seville.

Piedras Negras (Taranta/Soleá por Bulería)

GERARDO NÚÑEZ (B. 1961)

Gerardo Núñez is a Spanish guitarist and composer. His roots are in flamenco, but he has played fusion and jazz. As a composer, his music is complex and rich.

—Program Notes by Scott Cmiel