



presents in association with OMNI Foundation for the Performing Arts

## **EDUARDO FERNANDEZ, guitar**

Saturday, December 10, 2011, 8pm  
Marines' Memorial Theatre

**F. SOR** **Fantasia No. 7, Opus 30**

**A. CARLEVARO** **Preludios Americanos**

*Evocacion*  
*Scherzino*  
*Campo*  
*Ronda*  
*Tamboriles*

**G. MONTAÑA** **Three pieces**

*Guabina*  
*Bambuco*  
*Porro*

INTERMISSION

**C. CHÁVEZ** **Three pieces for guitar**

**J.K. MERTZ** **Four pieces from *Bardenklänge***

*An Malvina*  
*Unruhe*  
*An die Entfernte*  
*Tarantella*

**E. DENISOV** **Sonata**  
*Toccata*  
*Berceuse*  
*Souvenir d'Espagne*



Photo: Robert Yabeck

### **Artist Profile**

*San Francisco Performances presents Eduardo Fernandez for the fourth time; prior recitals were in 1991, 2002 and 2008.*

### **Eduardo Fernandez**

Born in 1952 in Uruguay, **Eduardo Fernandez** began his studies of guitar at age seven. His principal teachers were Abel Carlevaro, Guido Santórsola and Héctor Tosar. After being prized in several international competitions, the most notable being the 1972 Porto Alegre (Brazil) and 1975 Radio France (Paris) competitions, he won first prize of the 1975 Andrés Segovia Competition in Mallorca (Spain). His New York debut in 1977 won him critical accolades and he was described by Donald Hanahan as, "A top guitarist ...Rarely has this reviewer heard a more impressive debut recital on any instrument." —*The New York Times*. Fernandez has returned to the U.S. every season since that time, playing with prestigious orchestras and giving recitals.

Since his London debut at Wigmore Hall in 1983, he has performed on numerous recordings (including solos, with English Chamber Orchestras and the London Philharmonic) that cover a wide section of repertoire, ranging from Bach to contemporary music and including many first recordings such as Berio's *Sequenza XI* and Ginastera's *Sonata*. Fernandez continued his recording career with Oehms Classics, in Germany, with whom he recorded four CDs. He has also recorded collaborations with violinist Alex Markov (for

ERATO) and guitarist Shin-Ichi Fukuda (DE-NON Japan).

Fernandez has also played in virtually all Western European countries, throughout Asia (including Japan, Taiwan, Korea, Hong Kong and China), Australia and South Africa, as well as in Latin America. He is recognized as one of today's the leading guitarists. Reviews recognize his technique and the "poetic self-realization" of his playing and, as *Soundboard* said of his 1999 recital at the GFA annual event in Charleston, simply, "...one of the greatest guitarists alive".

Fernandez has a vivid interest in historical instruments and enjoys playing the repertoire of the 19th century on a period guitar. Fernandez is also known as an active and enthusiastic teacher, having taught several years at the University Conservatory in Montevideo, as well as being very much in demand for master classes around the world. He has written a major book on guitar technique (*Technique, Mechanism, Learning*, published by Chantrelle Verlag, Heidelberg 2000) in addition to a book of essays on J.S. Bach's works for lute as well as several articles in leading guitar publications. An active composer, he was the Secretary of the Uruguay branch of ISCM for two years. He is also a founder of Uruguay's CIM/UNESCO section, and was Artistic Coordinator of Montevideo's biannual International Guitar Festival (1996-2000). Fernandez is currently Artistic Director of the biannual Encuentros Internacionales de Guitarra in Bogota, Colombia.

## Upcoming Guitar Concert...



### Zoran Dukić

Friday, January 27, 8pm  
San Francisco  
Conservatory of Music  
Concert Hall

415.392.2545 [sfperformances.org](http://sfperformances.org)

## Program Notes

### Fantasia No. 7, Opus 30

#### FERNANDO SOR

Born 1778

Died 1839

Fernando Sor—virtuoso guitarist and composer—is perhaps the leading figure of a generation whom, in the first decades of the 19th century, established the guitar as a concert instrument. A native of Barcelona and educated at Montserrat monastery, he was a musical prodigy, having writing an opera at just seventeen. After the French invasion of Spain, he decided to emigrate and spent the rest of his life in London, St. Petersburg and Paris. His works translate effectively to the Classic and early Romantic styles of guitar. The *Fantasia Opus 30* is representative of the latter part of his compositions and presents a dramatic introduction followed by a theme and variations and a finale in sonata form. The work is based on two popular songs of his time and is a good example of Sor's subtlety and sensitivity.

### Preludios Americanos

#### ABEL CARLEVARO

Born 1916

Died 2001

Abel Carlevaro, one of the great guitarists of the past century, was also a remarkable composer. His five *Preludios Americanos* exploit all the coloristic possibilities of the guitar (which also made Carlevaro's playing unique) and they reveal an extraordinary sense of harmony and form. All five preludes include some kind of quotations of folk forms: *Evocacion* of Spanish rhythms; *Scherzino* of tarantella; *Campo*, the best known of the series, bases its main theme in Bach's *Passacaglia for organ in C minor*, and the central section is an Argentinian *zamba*; *Ronda* is based on a children's song, and *Tamboriles* is an impressionistic portrait of the *llamaditas* drumming in Montevideo's carnival.

### Three pieces

#### GENTIL MONTAÑA

Born 1942

Died 2011

Gentil Montaña was a great Colombian guitarist in the folk tradition of his country, and added mightily to this tradition through his compositions. His works cover all the rich spectrum of Colombia's folk music, from the Andean genres of Guabina and Bambuco, to

the tropical coast in the "Porro". Montaña's works, just like the genres he employed, make full use of polyphony and virtuosity.

### Three pieces for guitar

#### CARLOS CHÁVEZ

Born 1899

Died 1974

The *Three pieces for guitar* are the only work for this instrument by the great Mexican composer Carlos Chávez. They were composed as early as 1923, and show Chávez's characteristic care for form and structure. As many of his works, they are written in an imaginary pre-Columbian language, using pentatonic scales and American native modes.

### Four pieces from *Bardenklänge*

#### J.K. MERTZ

Born 1806

Died 1856

J.K. Mertz, an exact contemporary of Schumann and Chopin, was an appreciated virtuoso and composer. Native of Pressburg (today's Bratislava) he established himself in Vienna. The series of short pieces (*Bardenklänge*) show him at his best, giving the guitar a fully Romantic tone.

### Sonata

#### EDISON DENISOV

Born 1929

Died 1996

Edison Denisov born in Siberia, studied initially mathematics, but his musical vocation led him to send one of his compositions to Shostakovich, who arranged for Denisov to study at Moscow Conservatory, where he eventually taught instrumentation and became (with Schnittke and Gubaidulina) one of the troika of dissident composers of the late Soviet period. The Sonata is his only work for solo guitar, and an extraordinary one at that; the writing is much more conservative than his usual very radical style. The first movement is a roller-coaster Toccata, seemingly meandering but very solidly structured, unique in the guitar literature. The Berceuse, a soulful Slav slow movement full of hidden Bach quotations, gives way to the Souvenir d' Espagne. Maybe Denisov was returning the compliment to Sor, who wrote a "Souvenir de Russie"—in any case, it is a vibrant and humorous portrait of a Flamenco fiesta with a touch of Picasso.

—Program notes by Eduardo Fernandez