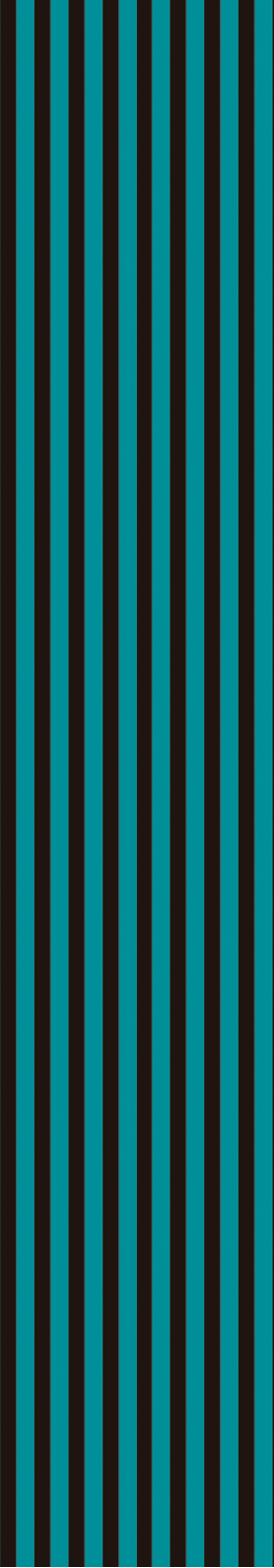


WORLDWIDE GUITAR
CONNECTIONS

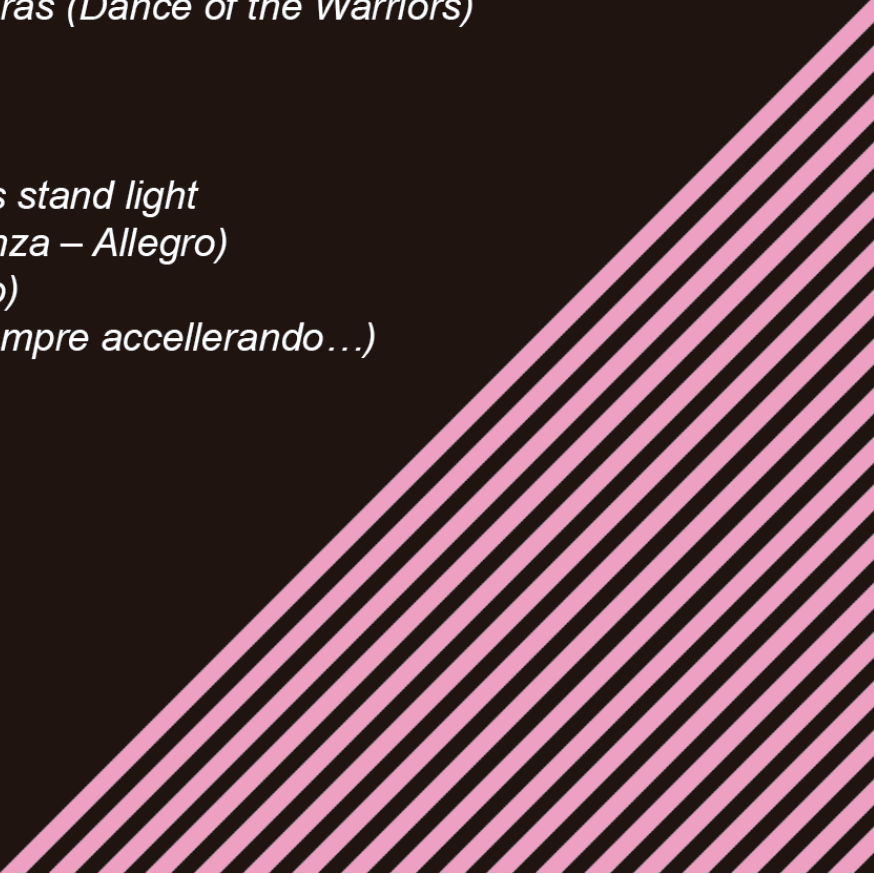
wgc

Premiere

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- 1 Luiz Claudio Ferreira *Choro das Araucárias*
 - 2 Mario Ferraro *Poema Torto*

- Harry Crowl *Prelúdios Curitibanos (Curitiba Preludes)*
- 3 *Obsessivo (Obsessive)*
 - 4 *Andante tranquilo ma rubato*
 - 5 *Andante lento (quasi una passacaglia)*

- Salomão Habib *Suite das Amazonas (Suite of the Amazons)*
- 6 *Nhamundá*
 - 7 *Infância (Childhood)*
 - 8 *Dança das Guerreiras (Dance of the Warriors)*
 - 9 *Feitiço (Spell)*
 - 10 *Tambaramã*

- Paul Hart *All thus stand light*
- 11 *Part I (Quasi cadenza – Allegro)*
 - 12 *Part II (Malinconico)*
 - 13 *Part III (Lento – Sempre accelerando...)*
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Welcome to the Worldwide Guitar Connections!

The WGC is a creative project founded in 2011, and from its very beginning it counted with partners from all over the world in a vast array of activities. The idea of WGC is to tie together innovative possibilities and offer a fresh approach to the making and consumption of music. The first phase of WGC was divided into three seasons, from 2011-2017, and comprised commissions, recordings, world tours, and outreach work. One of WGC's main ideas is to support the creation of high-quality new works for guitar, and for that purpose a very select group of composers from many countries have been invited to write for each season of the project, always working under a very specific conceptual "roof".

In this CD you can listen to the works commissioned for our first season, WGC Premiere, from 2011. The conceptual idea in this first season was to give an overview of the possibilities of the solo guitar, and to explore some of the many genres that can be expressed through this versatile instrument. When listening to these recordings one can experience the different artistic backgrounds of the composers involved, and how that influenced their new creations for WGC.

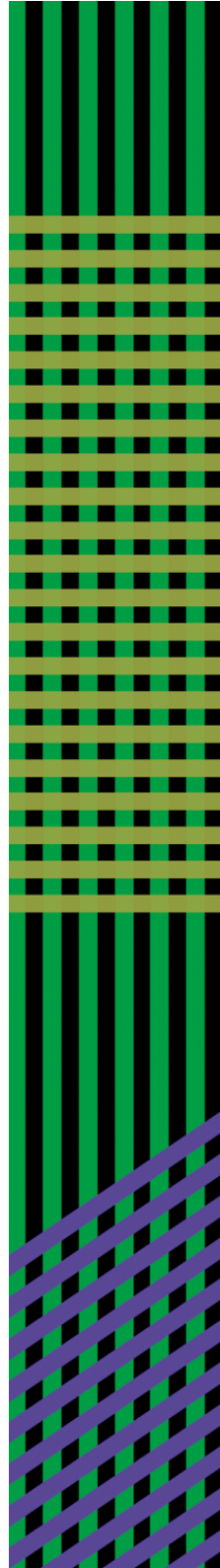
The notes included in this booklet are meant for music-lovers in general, not just music experts. I've tried to make the texts as light and informative as possible, in order to not overwhelm you with unnecessary "blah blah blah"... If that's the case just ignore the texts and engage with these great works in your own way! Please do get in touch in case you feel like sharing any thoughts about the project. '

I wish you all a great experience with WGC Premiere!

Fabricio Mattos

WGC Founder & Artistic Director

www.fabriciomattos.com



Choro das Araucárias, Luiz Claudio Ribas Ferreira

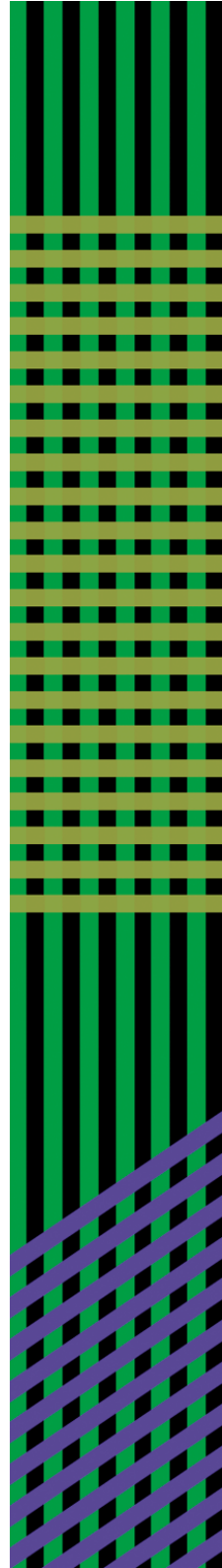
Graduated and post-graduated in Brazil, Luiz Claudio trained several generations of musicians who are nowadays university teachers and prominent artists worldwide. He has been working as a soloist, teacher and lecturer in Brazil and abroad, and made several recordings for radio and TV. His artistic output also includes arrangements and productions of Brazilian music on solo CDs, and a DVD as a conductor with the Guitar Orchestra of EMBAP.

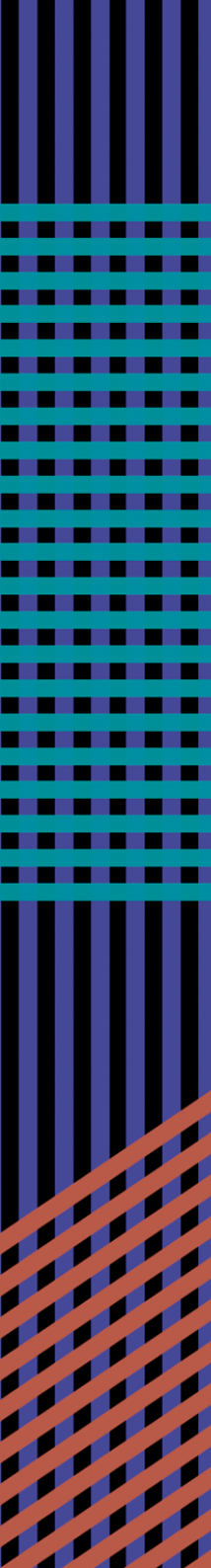
Choro das Araucárias is his second work for solo guitar, and it's a 'choro' - typical genre from Brazil - which can be classified as 'traditional': it has three distinct parts with very clear tonal relations between them, and an accentuated rhythmic character. The harmonic language and high technical demands correspond to Luiz Claudio's musical aesthetics, combining European compositional processes, the rhythmic complexity of Brazilian music, and rigorous technical preparation. The *araucaria* mentioned in the title is a kind of pine tree (*Araucaria angustifolia*) found in southern South America, and which has a very characteristic shape. The araucaria is very common in the region where both Luiz Claudio and I were born, being a symbolic bond of the union of our music personalities.

Poema Torto, Mario Ferraro

Mario Ferraro is a composer, pianist, choir conductor and director/producer in music, theatre and documentary films, having worked with some of the most renowned Brazilian artists for almost two decades. Mario started using the guitar in his works in 2008, in two chamber works composed for the Nieuw Ensemble: the first was Vitral, for a large set of instruments, followed by Quintal, for flute and guitar. In Quintal one can already witness the composer's mastery of the guitar's expressive resources, and marks the point when Mario starts to follow a path that only few non-guitarist composers have been through: the road to a deep knowledge of the guitar, its possibilities, resources, and limitations; in short, getting to know the expressive essence of the instrument.

Inspired by the new expressive discoveries, Poema Torto was composed, and here Mario Ferraro testifies his acquired knowledge about the guitar, experimenting and taking the risk in composing passages of extreme technical difficulty and great musical results. The work already begins in a bold way, mischaracterizing.





the sound of the guitar, and forming a texture of percussive possibilities that is gradually transformed and acquires different colours. Percussion remains a constant element throughout the piece, with a strong allusion to the berimbau, an instrument of African origin used in the capoeira. Mario explores in this work a mix of musical experiences: it is an aesthetic attitude that values the asymmetry in its phrases and periods (as the title already mentions), but carefully constructed in a symmetrically arranged structure; and harmony and counterpoint are used in a very personal and sometimes surprising way. It's a work that introduces great technical and musical challenges, exploring the guitar in a great range of its expressive possibilities, and which is also an example of the unique characteristics from the composer's creative work.

Curitiba Preludes, Harry Crowl

Born in Belo Horizonte, Harry Crowl has had his music regularly broadcast on radio programs in all continents. Curitiba Preludes, his second work for solo guitar, is a set of three preludes of different characters. The very choice of the title 'prelude' by the composer already leads us to a greater formal freedom; however, what is perceived is a very clear and judicious organization, perhaps this being the characteristic that draws the most attention in this work. Each of the preludes refers to a main characteristic of Harry Crowl's compositional personality, as will be described below. Another characteristic is that each of the preludes explores a specific aesthetic-expressive situation, calling for a specific colours. This fact brings an even greater aura and meaningfulness to the work, thus creating a highly expressive alliance between composer, performer and audience.

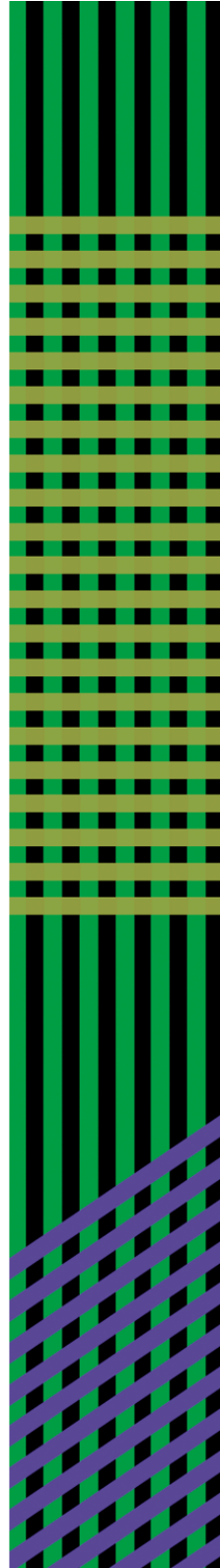
In the first prelude, 'Obsessive', Harry divides the musical discourse into four distinct parts. However, this division is not related to mathematical symmetry, nor to standardized ideas, but to very well-defined psychological states. The tension is continuous; even when there is an apparent rest, it only serves to further accentuate the previous mental state, and to prepare a return with even greater intensity. The second prelude, 'Andante tranquilo ma rubato', is a movement that employs one of the main characteristics of Harry Crowl's compositional thinking: the continuous variation. Musical ideas are conducted in a way that they are rarely repeated, but there are strong criteria that the composer applies in relation to which path these ideas should follow. The third and final prelude, 'Andante lento', comes with the subtitle 'almost a passacaglia', which exemplifies another facet of Harry Crowl's aesthetic thought:

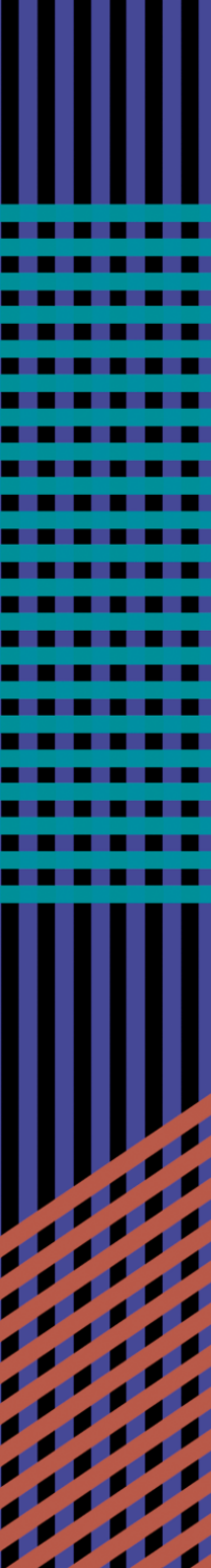
the use of early adapted forms, often through only an initial idea, as is the case in this prelude. Passacaglia is a form that was extensively used mainly from the 17th century, and which is characterized by a theme in the bass presented at the beginning and that is repeated throughout the work, being sometimes the main voice, and others the accompaniment. Another factor of great interest is the fluidity with which the melodic line is now presented, sometimes by itself, others accompanied by open strings, dissolving as the end approaches, thus ending this prelude with sparse notes and chords that give the work a closure of extreme beauty and simplicity.

Suite das Amazonas, Salomão Habib

Born in Belém, Salomão Habib is one of the musical personalities who most collaborate for the recognition and preservation of Amazonian culture in the national and international scenarios. Salomão and I first met in 2009 as guest artists for the 'Sonora Brasil' tour, comprised of 87 concerts all over Brazil. From this union came the idea of perpetuating our friendship through music. This was how the Suite das Amazonas was born, a work that musically portrays the ancient legend of the Brazilian Amazons. According to the Greek, the Amazons were female warriors, skilled in the bow and arrow, who rode horses and did not tolerate the presence of men in their group, killing them mercilessly. When European explorers arrived in South America in the 16th century, they came across locals with long hair, who stared at them from the riverbanks of what we now call Amazonas River. They later reported that they had discovered the lands of the fearsome Amazons, and began to call the place 'Kingdom of the Amazons'. A fact that the explorers probably didn't know in their first visits was that there were in fact in those lands indigenous tribes who didn't tolerate the presence of men, except for mating rituals, which happened with men from subjugated tribes. These women were known as icamiabas, which means 'women without husbands' in the local indigenous language.

The Suite das Amazonas is divided into five movements, each depicting an aspect of the legend of the icamiabas. The first movement, 'Nhamundá', gets its name from the river around which the icamiabas lived. It presents a wide sonority, starting the suite with a great dose of movement, beauty and simplicity. Next, 'Childhood' brings the melodic purity and melancholy that characterize much of Amazonian music, which Salomão Habib perfectly masters and "translates" onto the guitar. 'Dance of the Warriors' is a moment of great vitality within the work, reminding us of the image of strength





that the popular imagination created about the Amazons, which is also demonstrated technically by a continuous sequence of great technical difficulty. The next movement, 'Spell', is of great importance within the suite, as it brings a magical moment that refers to a supernatural chapter of the legend; this is also, in my opinion, one of the most beautiful episodes within Salomão Habib's entire guitar production. In the next movement, and the last of the suite, 'Tambaramã', the composer brings us back to reality, again presenting great vitality, but now expressing the final struggles that led to the disappearance of the icamiabas and most of the indigenous tribes with the arrival of the European colonizers.

All thus stand light, Paul Hart

Paul Hart is internationally known mainly for his TV, radio and cinema jingles, and also for his career as a jazz musician. He studied piano, violin and composition at the Royal College of Music, and, having developed an early interest in jazz, in 1973 he started working as a bassist, violinist, and pianist with Cleo Laine and John Dankworth.

Paul Hart composed three works for guitar: a concerto, written for and premiered by John Williams; a piece for two guitars written for the duo John Williams & John Etheridge; and, finally, All thus stand light, following a commission from the Worshipful Company of Musicians, as a complement to the Ivor Mairants Award given to me in 2007. The first movement is characterized by great energy, rhythmic precision, and lyricism. Here, one can already hear allusions, even if unintentional, to the sound of trumpets, saxophone, double bass, in addition to the upbeat energy and virtuosity characteristic of jazz music. In the second movement, the melancholy, clarity, and simplicity with which musical ideas develop create a unique moment within the work. This movement, more contained, leads to the third movement, which starts as a slow movement, but within a diverse soundscape of greater melodic freedom, and which might even give the illusion that we are actually listening to an electric guitar! Shortly after these moments of great inspiration, Paul Hart's typical creative turbulence from his work with commercial music - fast and direct - slowly recovers. This characteristic, also present in All thus stand light, was carefully "polished" by both Paul and I so that it wouldn't result in a series of sparse collages, but would

present well-defined structure and coherence. This movement is characterized by its constant accellerando, with a strong allusion again to the metals of a big band, and is led to an electrifying ending with high dosages of energy and technical virtuosity.

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Executive production: *Paideia - Produções Artísticas*

Booklet design & layout: *Eduardo Saint-Jean*

