



BATUCADA

South American Guitar Music

Alvarado • Barrios Mangoré • Buscaglia • Bustamente • Carrillo
Escobar • Guastavino • Laurenz • Lobo • Piazzolla • Reis • Sávio • Tirao

Graham Anthony Devine, Guitar



	Fernando BUSTAMANTE (1915–1979)	
¹	Misionera (arr. J. Morel [1931–2021])	2:38
	Cacho TIRAO (1941–2007)	
²	Milonga de Don Taco	2:51
	Eduardo de Góes ‘Edu’ LOBO (b. 1943)	
³	Beatriz (arr. M. Pereira [b. 1956])	3:32
	Isaías ALVARADO (dates unknown)	
⁴	El Tragalochas (arr. A. Díaz [1923–2016])	1:47
	Antonio CARRILLO (1892–1962)	
⁵	Como llora una estrella (arr. A. Díaz, rev. G.A. Devine [b. 1971])	4:05
	Agustín BARRIOS MANGORÉ (1885–1944)	
⁶	Maxixe (arr. G.A. Devine)	2:29
	La catedral (arr. G.A. Devine)	7:26
⁷	I. Preludio saudade	2:10
⁸	II. Andante religioso	1:56
⁹	III. Allegro solemne	3:19
	Isaías SÁVIO (1900–1977)	
¹⁰	Cenas brasileiras, Series I – No. 7. Batucada	2:33
¹¹	Cajita de música	2:20
	Dilermundo REIS (1916–1977)	
¹²	Tempo de criança, Choro (arr. G.A. Devine)	2:19
	Carlos GUASTAVINO (1912–2000)	
	Guitar Sonata No. 2	12:17
¹³	I. Allegretto intimo ed espressivo	5:36
¹⁴	II. Andante sostenuto	3:59
¹⁵	III. Presto	2:40
	Astor PIAZZOLLA (1921–1992)	
¹⁶	La ultima grela (arr. P. Ferrer [b. 1958])	3:54
	Pablo ESCOBAR (1900–1970)	
¹⁷	Chopi, Danza paraguaya	3:19
	Pedro LAURENZ (1902–1972)	
¹⁸	Milonga de mis amores (arr. V. Villadangos [b. 1958])	1:45
	Juan BUSCAGLIA (1893–1958)	
¹⁹	Milonga, ‘Flores et Preludio Criollo’ (arr. J. Clormann [b. 1947])	1:46

Batucada: South American Guitar Music

South America is a vast continent embracing many nations and a bewildering diversity of musical cultures. This selection brings together works by composers from a variety of Latin American countries. Some migrated from region to region, and this is reflected in their compositions; others travelled extensively in their careers, but their music remained essentially rooted in their home country. Altogether, the programme offers a fascinating, kaleidoscopic array of styles, united throughout by the universal voice of the guitar, the national instrument of South America.

The Argentine composer and pianist Fernando Bustamante (1915–1979) was born in the neighbourhood of Barracas, Buenos Aires, and as an infant moved with his family to the *barrio* Villa Luro, where he spent most of his life. His most famous composition, the song *Misionera*, refers to the Misiones province that extends between Paraguay and Brazil. Jorge Morel (1931–2021), whose transcription for guitar has become one of the most popular arrangements of this piece, was a renowned guitarist and composer. He studied with Pablo Escobar (1900–1970) at the Academy of Music in Buenos Aires, making his professional debut at the age of 16. In 1961 he debuted at Carnegie Hall before embarking on extensive tours throughout the United States and Latin America. He made the first of his European appearances with a recital at the Wigmore Hall, London, in October 1979.

Cacho Tirao (1941–2007), Argentine guitarist and a prolific composer, began learning the guitar with his father when he was aged four. At 16 he was chosen as a soloist with the orchestra of the Teatro Argentino de La Plata lyric opera house, and he later became a distinguished member of Astor Piazzolla’s Quintet. At Piazzolla’s encouragement he began a solo career and went on to make several solo recordings spanning classical, folk, pop, tango and numerous other genres. Tirao composed *Milonga de Don Taco* in memory of his father, and its lively character reflects the *milonga* form, which retains many elements of the Argentine tango but with a faster tempo and modifications in the dance style.

Brazilian singer, guitarist and composer Eduardo de Góes ‘Edu’ Lobo (born 1943) achieved fame in the 1960s as a performer and composer of bossa nova. The song *Beatriz*, written with his compatriot, the singer-songwriter Chico Buarque, has a hauntingly nostalgic melody and is one of Lobo’s finest compositions. Its arranger for guitar, Marco Pereira, is a classical guitarist, composer and teacher born in São Paulo in 1956. A student of Isaías Sávio, he has won prizes in international guitar competitions, made several solo recordings, and written instructional publications on guitar technique.

Little is known of the life of Isaías Alvarado but his composition *El Tragalochas*, a brilliant Venezuelan waltz requiring considerable virtuosity, is widely known and loved. The piece was harmonised and arranged for guitar by Alirio Díaz (1923–2016) and first published in 1977. The title *El Tragalochas* is the name of a triangulation station (a fixed surveying point) not far from the small town of Campo Tragalochas in Anzoátegui State in the north-eastern region of Venezuela.

Antonio Carrillo (1892–1962) was a Venezuelan multi-instrumentalist and composer who became director of the Lara State Band and carved out a distinguished career in education, founding the Duaca Music School, serving as director of the Escuela de Música San Felipe Neri and teaching at the Lara State Music School (now the Conservatorio Vicente Emilio Sojo). He dedicated one of his finest compositions, *Como llora una estrella* (‘As a Star Weeps’), to his future wife, Benilde Rivero. The piece was named by Father Carlos Borges Requeña, a family friend, and became internationally popular as a song sung by the Mexican singer Marco Antonio Muñoz (b. 1933) with lyrics by Ilan Chester (b. 1952). The first verse is as follows:

Como llora una estrella

Recuerdos de un ayer que fue pasión,
El suave titilar que ayer you vi
En tu dulce mirar tu amor senti,
Tu cara angelical, rosa de abril

*[Memories of a yesterday that was passion,
The soft twinkle that I saw yesterday,
In your sweet look I felt your love,
Your angelic face, April rose.]*

Recent research reveals that Agustín Barrios Mangoré (1885–1944) was born in Villa Florida, north of San Juan Bautista, southern Paraguay. He began studying classical guitar with Gustavo Sosa Escalada and, aged thirteen, attended the National College in Asunción where he established a reputation as an outstanding guitarist. In 1909 Barrios made his first visit to Buenos Aires and in the years that followed he made phonograph records and later became a travelling artist, giving recitals throughout Latin America. In 1934 Barrios travelled to Europe, performing at the Royal Conservatoire, Brussels, before moving on to France, Germany and Spain. He played in Madrid on 1 December 1935 and stayed on in Spain for three months before returning to South America. In 1939 he suffered a heart attack in Mexico City and, after recovering, journeyed to El Salvador where he was appointed as a professor at a music school. He died in San Salvador on 7 August 1944.

Alongside his frenetic life of recitals and travelling, Barrios was the first guitarist to realise the possibilities of the new art of recording, and he laid down more than 50 tracks for the Atlanta and Odeon record labels between 1910 and 1942. He also reputedly composed over a hundred works for solo guitar, some of which have entered the repertory. *Maxixe* takes its name from a ballroom dance of Brazilian origin that resembled the two-step or Africanised polka and was considered in the 1920s to be a 'forbidden dance' because of the risqué lyrics and liberal dance moves. Barrios' composition was recorded by the composer in 1929. His biographer, Rico Stover, described the work as 'a virtuoso display of both technical prowess and compositional skill...one of Barrios' greatest works in the genre of music inspired by folk tradition'.

In writing the three-movement *La catedral* Barrios reached what is widely considered to be the culmination of his creative powers as a composer. The first movement, *Preludio saudade*, was written in Cuba in

1938 ('saudade' being the Portuguese word for a nostalgic sense of longing for the past); the second, *Andante religioso*, from 1921, was inspired by the cathedral of San José, Montevideo, and evokes bells and the sonorities of the organ as it resonates with the music of J.S. Bach. Emerging from the cathedral, the third movement *Allegro solenne* written the same year represents the bustle of the streets outside.

Uruguayan composer Isaías Sávio (1900–1977) was born in Montevideo and began playing the guitar in his early teens. After some years spent as a concert artist in his home country, he moved to Brazil in 1931 where he toured widely giving recitals. Settling in São Paulo, he was appointed as professor of guitar at the Conservatoire and in 1963 he became a naturalised Brazilian. Sávio composed over one hundred guitar solos, several of which have found their way into the standard concert repertoire.

The term *batucada* appeared around 1930 with various meaning attached to it, including a festival and party with batuques (lively dances akin to samba), a percussion group, a compositional form. Sávio's *Batucada*, dedicated to Gabriel Pereira, is from his first series of *Cenas brasileiras* ('Brazilian Scenes') published in 1955. His composition is a brilliant evocation of the *batucada* style, incorporating animated strumming, lively melodies and captivating rhythms.

Cajita de música ('Little Musical Box'), published in 1957, is an exercise in the performance of harmonics (bell-like resonances) and is a delightful evocation of a music box, reminiscent of Francisco Tárrega's *Alborada*.

Dilermando Reis (1916–1977) was born in São Paulo State but spent most of his life in Rio de Janeiro and became one of the finest exponents of the Brazilian guitar and a composer of works in the national tradition. In 1935 he began teaching guitar in a music store known as the Silver Guitar. This led to the opportunity to perform on radio, which established his reputation and in turn led to numerous recordings between 1941 and 1975. In 1975 he recorded the album *The Brazilian Guitar of Dilermando Reis* featuring his last compositions.

Choro has various meanings in popular Brazilian music. One early definition describes a group of chorões

('serenaders') originating in Rio de Janeiro around 1870. The pieces performed were often based on European forms with titles such as polka-choro or valsa-choro. In the 20th century the choro evolved to absorb dances such as the maxixe and samba and the term can also refer to urban instrumental ensemble music. *Criança* ('Children's City') is a Brazilian amusement park in the metropolitan region of São Paulo, the first theme park in Latin America, which opened in 1968.

One of the foremost Argentine composers of his era, Carlos Guastavino (1912–2000), born in Santa Fe Province, was also one of the most prolific, writing over five hundred works including many songs for voice and piano. A talented pianist, he was invited by the BBC to perform his piano works in London in the late 1940s; in 1956 he performed his works for voice and piano in China and the USSR. He was throughout his career the recipient of national and international awards and honours.

Guastavino's *Sonata No. 2* for guitar was published in 1969. The first movement, in modified rondo form and marked *Allegretto intimo ed espressivo*, begins with a gently rhythmic theme before an episode *dolce e cantabile* offers a quieter mood. After a return to the main theme, another episode, *un poco meno mosso*, concludes the first movement with a very poignant melody. The second movement, *Andante sostenuto*, reveals the composer at his most lyrical with expressive themes that are characteristically Argentinian in their introspective beauty. Here Guastavino also reveals his profound love of the guitar's intimate sonorities. The third movement, *Presto*, is reminiscent of a Bach *gigue* in its brilliantly scampering intensity. A *rubato* middle section reminds us that we are still in the emotional landscape of Argentina, before the *gigue*-like momentum returns.

Astor Piazzolla (1921–1992) was born in Mar del Plata, Argentina, emigrating with his family to New York in 1924. As a child he showed prodigious talent on the bandoneón, the square-built button accordion popular in Argentinian tango orchestras, and on returning to Argentina in 1937 began performing, composing and arranging tango music. He also studied classical composition with Alberto Ginastera and in the mid-1950s

he won a scholarship to study in Paris with Nadia Boulanger, who encouraged him to develop the tango rather than devote himself to progressive European genres of the era. In the event he did both, creating a new form of tango 'for the ear as well as for the feet', in Piazzolla's words, incorporating European classical traditions and jazz and popular elements while retaining an essential Argentinian identity. By the 1980s Piazzolla's music was famous worldwide.

La última grela ('The Last Grela') sets a poem of the same name by Horacio Ferrer (1933–2014), Uruguayan-Argentinian poet, broadcaster and tango lyricist, to music by Piazzolla. The poem appeared in a collection of Ferrer's poetry, *Romancero canyengue*, published in Montevideo in 1967. *La grela* depicts the semi-mythical proletarian romantics who long ago frequented the nightlife of Buenos Aires. Regarded as essentially tragic figures, the last 'grela' faces a sad extinction, emerging from the low-life as one who has seen too much death and is now in a state of desolation.

Pablino Cáceres Escobar (1900–1970), known as Pablo Escobar, was born in San José de los Arroyos, a town in the Caaguazú Department of Paraguay. He left home as a young man because of a conflict with his father and moved to Asunción, the capital, a hundred kilometres away. There he studied guitar with Dionisio Basualdo (1888–1969) at the Instituto Paraguayo de Musicología and developed a lasting friendship with Agustín Barrios Mangoré, performing his compositions regularly.

Escobar experienced sudden success as a performer. At one of his early concerts in 1924 a local critic commented on the 'sweet ecstasy' of his guitar playing, and the following year Escobar toured Brazil performing some seventy recitals in major cities. In March 1927 he settled in Buenos Aires where some years later, in 1938, he founded the Academy of Music, his most esteemed pupil being Jorge Morel.

Escobar wrote some 80 original compositions and over 200 transcriptions of classical and Latin American works. His compositional style is exemplified in *Chopí*, *Danza paraguaya*, subtitled *Las tres palomas* ('The Three Doves') and dedicated to the Argentinian guitarist

and composer Abel Fleury (1903–1958). The unusual tuning set-up adds amazing vibrancy to the composition, which is full of varied rhythms, arpeggiated episodes and *tambora* (drumming) effects.

Born in Buenos Aires and later moving to Uruguay, Pedro Laurenz (1902–1972) was a bandoneón player who performed in and directed numerous tango groups and orchestras. He was also a successful composer of tangos. *Milonga de mis amores*, composed in 1937, is a lively piece that has over the years been performed in combinations from tango orchestra to solo guitar. The lyrics, written by José María Contursi, tell of the sorrows of remembered love with words such as 'in my heart the

years weep'. By the final stanza, the poet is so overwhelmed with emotion that he expresses his desire to forget the past in order to think more deeply.

Little seems to be known of Juan Buscaglia's life except that he was born in the city of San Francisco in the province of Córdoba, Argentina in 1893 and died in 1958. His composition *Floreos et Preludio Criollo* is a rhythmic, arpeggiated study reminiscent of 19th-century European guitar style but with distinct Argentinian characteristics such as the elegant structure of the melodic bass.

Graham Wade

Graham Anthony Devine



Graham Anthony Devine is one of the world's most outstanding virtuosos of his generation. A winner of major competitions around the globe, he has built an international career as recitalist, concerto soloist and masterclass tutor. He has performed to great critical acclaim at many of the world's most important recital venues such as Wigmore Hall and the Purcell Room, London, the Palau de la Música, Valencia, Hakuju Hall, Tokyo, The Phoenix Hall, Osaka, and many more. His recordings for Naxos of varied repertoire from all epochs have drawn the highest praise worldwide. Graham is currently head of guitar at Trinity Laban Conservatoire of Music and Dance, London, where he directs an exciting programme that attracts talented guitarists from across the UK and many countries abroad. Graham is also the artistic director of the Royal Greenwich Guitar Festival.

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This recital offers a kaleidoscopic array of styles unified by South America's national instrument, the guitar. Titans of Latin American music such as Piazzolla and Barrios Mangoré are represented, but so too are distinctive composers less well known outside of their own countries. Genres such as *milonga*, Venezuelan waltz and *choro* are featured, in music suffused with lyric melancholy and vivacious, biting rhythms. 'His musicianship is unimpeachable, his fleet technique is world-class' wrote *American Record Guide* of Graham Anthony Devine (8.554195).

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2	Cacho Tirao: Milonga de Don Taco	2:51
3	Edu Lobo: Beatriz	3:32
4	Isaias Alvarado: El Tragalocho	1:47
5	Antonio Carrillo: Como llora una estrella	4:05
6	Agustín Barrios Mangoré: Maxixe	2:29
7–9	Barrios Mangoré: La catedral	7:26
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12	Dilermando Reis: Tempo de criança, Choro*	2:19
13–15	Carlos Guastavino: Guitar Sonata No. 2	12:17
16	Astor Piazzolla: La ultima grela	3:54
17	Pablo Escobar: Chopi, Danza paraguaya	3:19
18	Pedro Laurenz: Milonga de mis amores	1:45
19	Juan Buscaglia: Milonga, 'Flores et Preludio Criollo'	1:46

*WORLD PREMIERE RECORDING

Graham Anthony Devine, Guitar

A detailed track list can be found inside the booklet.

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