



# GUITAR DOUBLE CONCERTOS

GARCÍA ABRIL • LÓPEZ DE GUEREÑA • DEL PUERTO

Miguel Trápaga, Teresa Folgueira, Guitar  
Ángel Luis Castaño, Accordion • Fernando Arias, Vibraphone  
Oviedo Filarmonía • Óliver Díaz

## Guitar Double Concertos

**David del Puerto** (b. 1964) • **Antón García Abril** (b. 1933) • **Javier López de Guereña** (b. 1957)

The origins of this album date back to around 2010, when guitarist Miguel Trápaga and accordionist Ángel Luis Castaño asked David del Puerto (b. 1964) to write a double concerto for their instruments. Both Trápaga and Castaño feel a close affinity to this composer, a recipient of Spain's National Music Prize (2005), who himself plays classical and electric guitar. Of all the Spanish composers of his generation, it is Del Puerto who has most notably dedicated himself to writing for the guitar, particularly since the turn of the century, creating a repertoire of abundance and sophistication, both sought after and keenly awaited by guitarists. The idea of writing for the combined powers of two such exceptional players immediately intrigued the composer, and commissions from the Spanish General Society of Authors and Publishers (SGAE) Foundation and the Spanish Association of Symphony Orchestras (AEOS) led to the composition of *Mistral*. The concerto was premiered at Madrid's Teatros del Canal in spring 2012 by Trápaga and Castaño, to whom *Mistral* is dedicated, 'in recognition of the path we have travelled together', and the Orquesta y Coro de la Comunidad de Madrid.

Given the rarity of double concertos for guitar and accordion, some might think that *Mistral* was in some way inspired by Piazzolla's famous concerto for bandoneon, guitar and strings, *Hommage à Liège* (1985). In fact there is no more than an incidental similarity between the two works. The choice of instruments for *Mistral* has more to do with rejoice!, the guitar/accordion contemporary music group that he founded with Castaño and singer Carmen Gurriarán in 2008. Del Puerto's aim, by picking up his Fender Stratocaster® again, was to return to performing and improvising, from a playful and creative perspective. The combination of guitar and accordion is therefore very familiar to the composer and, in *Mistral* (written for classical rather than electric guitar), amplification, which is so often resisted by classical guitarists, becomes something completely natural and indeed essential if the guitar's contribution is to be clearly heard – its extensive

dynamic palette in the concerto would also go unnoticed if the instrument were left unamplified.

Like many of Del Puerto's works, *Mistral* is written as a single movement. There is a symmetry between its beginning and its end, and there are many cross-references to be found in the sections that together reflect a kind of joined-up thinking, a narrative arc whose effect would be lost if they were not linked to one another. As the composer notes, the second and fourth sections are short interludes which frame a 5/8 *danza* for both soloists. This dance – essentially the concerto's cadenza – began life as an improvisation on the guitar by Del Puerto which he then noted down. It harks back to the tenets of Renaissance counterpoint: the sense of an idealised vihuela (a forerunner of the guitar) at this central point casts a certain atavistic light over the entire work.

The orchestra in *Mistral* is strongly characterised by a percussion section of tubular bells and marimba which often provide an echo – an aerial projection – of the soloists, and by a brass section made up of three horns. The orchestral writing focuses on affinity and complementarity rather than confrontation or contrast, although the latter are inescapable aspects of concerto form. While in his earlier guitar works Del Puerto employed the instrument for reasons of experimentation first, and intimate revelation second, works such as *Mistral* or *Leukante* (2017) for three guitars (classical, flamenco and electric) and orchestra, with their powerful openings, proclaim an idiom inherent to the guitar itself.

The modern history of double concertos with guitar might be said to have originated in the commissions of husband and wife guitar duo Ida Presti and Alexandre Lagoya, which include Castelnuovo-Tedesco's *Concerto, Op. 201* (1962) and Rodrigo's *Concierto madrigal* (1966). With this in mind, when considering the repertoire for this album, Miguel Trápaga was keen to record a concerto for two guitars, a work for which he is joined by Teresa Folgueira. The *Concierto de Gibralfaro* by Antón García Abril (b. 1933) is a particularly good choice, among other

reasons because, despite the fame of its composer, it has never been recorded before.

A founder member of the influential Grupo Nueva Música ('New Music Group') in 1958, García Abril played a unique role in the Spanish avant-garde of the second half of the 20th century, and is one of the leading composers of his generation in terms of the amount of music he has written for guitar, with a catalogue of widely performed works to his name. The *Concierto de Gibralfaro* for two guitars and orchestra was composed in 2003 in response to a commission from the Orquesta Filarmónica de Málaga as a homage to its home city, where it was premiered on 3 June 2004 by Gabriel Estarellas and Marco Socías, under the baton of Aldo Ceccato. By then, García Abril had already written two concertos for guitar and orchestra, and an array of works for solo guitar, revealing his mastery of the instrument's potential and its many resources.

The *Concierto de Gibralfaro* comprises three extended vignettes: *Visiones de la bahía* ('Visions of the Bay'), which, according to the composer, is a contemplative 'spiritual song', *A partir de un canto popular malagueño* ('Based on a Malagan Folk Song'), García Abril's elaboration of an ancient lullaby, and *Homenaje a la tauromaquia picassiana* ('Homage to Picasso's Art of Bullfighting'), a kind of *paso doble* that pays tribute to the series of aquatints depicting different bullfighting scenes created by Picasso in 1959.

Like David del Puerto, Javier López de Guereña (b. 1957) is an unconventional guitarist and a man who takes an oblique view of culture and music, ignoring the traditional boundaries between popular and art music. He has worked closely with some of the greatest *cantautores* of his generation, such as Javier Krahe, and is well known for having written the theme tune for one of Spain's most-watched TV news programmes, but his music is not often

heard in the concert hall. Encouraged to write a concerto for guitar, percussion and orchestra by the artistry of Miguel Trápaga, he created the *Concierto ecuaníme* for Trápaga and percussionist Fernando Arias, selecting the vibraphone from all the many percussion instruments available because of the way in which its sound blends with that of the guitar.

For the *Concierto ecuaníme* the guitar has to be retuned using a significant *scordatura* in which the sixth string is lowered by a tone and the third by a semitone (D–A–D–F sharp–B–E). This was the tuning used by Ramón Montoya for the *rondeña* form of flamenco, discovered by López de Guereña when he accompanied *cantautor* Javier Ruibal. It has a direct effect on the work's harmonic structure, which also reveals the rhythmic influence of jazz, a characteristic element of the composer's music. Behind these aspects, and the intention, expressed by the title, that the guitar, vibraphone and orchestra should work together in perfect balance, there lies a meticulous compositional process. The first movement flows around a melody repeated indefinitely and imperceptibly, and the lyrical second movement, in circular form – as suggested by the pizzicato on the basses at the start and end – plays with a melody that had been in the composer's head for years, and which is only revealed in all its beautiful, moving simplicity at the conclusion. The work is rounded off by a *scherzo*-like third movement whose straightforward final theme has a Broadway-style theatricality that reflects to perfection the whimsical imagination of this free-thinking and uninhibited composer.

**Javier Suárez-Pajares**

*Translation: Susannah Howe*

Este disco comenzó a proyectarse hacia 2010 con la petición que el guitarrista Miguel Trápaga y el

## Dobles conciertos con guitarra: David del Puerto (nacido 1964)

**Antón García Abril** (nacido 1933) • **Javier López de Guereña** (nacido 1957)

acordeonista Ángel Luis Castaño hicieron a David del Puerto (1964) de un doble concierto para guitarra y acordeón con orquesta. Tanto Trápaga como Castaño son intérpretes muy afines a este compositor, guitarrista él mismo, intérprete de guitarra eléctrica y Premio Nacional de Música (2005) que, entre los músicos españoles de su generación, es quien se ha dedicado de una manera más notable a la guitarra –en particular, desde que comenzara el siglo actual– configurando un repertorio tan nutrido como refinado y tan solicitado como esperado por los guitarristas. La posibilidad de conjugar al mismo tiempo las fuerzas de estos dos excepcionales solistas sedujo de inmediato al compositor lo que, unido a un encargo de la Fundación SGAE y la Asociación Española de Orquestas Sinfónicas, dio lugar a *Mistral*, que estrenaron Trápaga y Castaño (a quienes está dedicada la obra “por este camino que andamos juntos”) en la primavera de 2012 con la Orquesta de la Comunidad de Madrid en los madrileños Teatros del Canal.

Se podría pensar, por lo infrecuente del género de doble concierto para guitarra y acordeón, que *Mistral* pudiera tener algo que ver con el célebre concierto de Astor Piazzolla para bandoneón y guitarra con orquesta de cuerda *Hommage à Liege* (1985); en realidad, lo poquísimo que tienen en común estas dos obras es solo circunstancial. *Mistral* no tiene precedentes fuera de la trayectoria del propio compositor y, en este sentido, debe ponerse en relación más bien con el *sui generis* grupo *Rejoice!* que fundó Del Puerto con Ángel Luis Castaño y la cantante Carmen Gurriarán en 2008 con la intención de, a través de su Fender Stratocaster, recuperar el contacto práctico con la interpretación musical y la improvisación desde una perspectiva lúdica y creativa. La agrupación de la guitarra con el acordeón es así extraordinariamente familiar para el compositor y, en el caso de *Mistral* –donde en lugar de una guitarra eléctrica se trata de una guitarra clásica–, la amplificación, a la que tantas veces se han resistido los guitarristas clásicos, se

convierte en algo completamente natural y un requerimiento esencial para que la aportación del instrumento se pueda escuchar bien y con una extensa gama de matices que, sin amplificar, serían imperceptibles.

Escrita en un solo movimiento, algo muy habitual en la obra de David del Puerto, *Mistral* tiene una apertura y un cierre simétricos y abundantes referencias cruzadas a lo largo de las distintas secciones que reflejan un pensamiento conjunto, una gran forma de arco, que perdería efecto si no estuvieran unidas estas secciones a las que el compositor se refiere como interludios y una danza en 5/8 más dedicada a los solistas. Esta danza, que es prácticamente una cadencia del doble concierto, surgió de una improvisación en la guitarra realizada por el compositor y apuntada en su cuaderno reflejando una idea muy esencial de contrapunto renacentista: una vihuela idealizada que, desde esa danza central, irradia sobre toda la obra un cierto carácter atávico.

La orquesta de *Mistral* se caracteriza fuertemente por una sección de percusión formada por campanas y marimba que, en muchas partes de la obra, hacen como el eco –una proyección aérea– de los solistas, y unos metales integrados por tres trompas. Una orquestación que busca la afinidad y el complemento más que la confrontación o el contraste que, en todo caso, resultan inevitables en la propia forma concertante. Si en los inicios de su obra para guitarra, Del Puerto empleó este instrumento para la experimentación primero y para la confidencia después, obras como *Mistral* o *Leukante* (2017) para tres guitarras (clásica, flamenca y eléctrica) y orquesta, con sus poderosos inicios, son la proclamación de un lenguaje hallado en la propia guitarra.

Podría decirse que la historia moderna de los dobles conciertos con guitarra empieza con los encargos del dúo de guitarras formado por el matrimonio Ida Presti y Alexandre Lagoya que dieron lugar al *Concerto* op. 201 de Mario Castelnuovo-Tedesco en 1962 y, en 1966, al *Concierto madrigal* de Joaquín Rodrigo. Cobra así un

sentido especial que Trápaga quisiera incluir en este disco un concierto para dos guitarras interpretado al lado de Teresa Folgueira. La selección del *Concierto de Gibralfaro* de Antón García Abril (1933) es, además, un acierto, entre otras cosas porque se trata de una obra que, pese a la importancia de su autor, no había sido grabada todavía.

Miembro fundador del histórico Grupo Nueva Música en 1958, García Abril es una singularidad dentro de la vanguardia musical española de la segunda mitad del siglo XX y, entre los principales compositores de su generación, el que ha tenido una dedicación más fértil a la guitarra produciendo un conjunto de obras ampliamente difundidas. El *Concierto de Gibralfaro* para dos guitarras y orquesta lo compuso en 2003 comisionado por la Orquesta Filarmónica de Málaga como homenaje a esa ciudad en cuyo Teatro Cervantes lo estrenaron el 3 de junio de 2004 Gabriel Estarellas y Marco Socías bajo la dirección de Aldo Ceccato. Ya entonces García Abril había compuesto dos conciertos para guitarra y orquesta y bastantes obras para guitarra sola habiendo alcanzado un amplio dominio sobre las posibilidades y recursos de este instrumento.

El *Concierto de Gibralfaro* se articula en tres amplias estampas: “Visiones de la bahía” que, según el compositor, “quiere ser un cántico espiritual” muy contemplativo; “A partir de un canto popular malagueño” donde desarrolla una antigua canción de cuna, y “Homenaje a la tauromaquia picassiana”, que es una especie de pasodoble en homenaje a la serie de aguatinas que dedicó Picasso a la tauromaquia en 1959. Como David del Puerto, Javier López de Guereña (1957) es también un guitarrista poco convencional y un hombre que cree en la cultura y en la música de una manera transversal al margen de las fronteras convencionales entre lo popular y lo académico. Se le ha visto mucho al lado de los cantautores más ácidos de su generación como Javier Krahe, se le ha escuchado masivamente como autor de una célebre sintonía de uno de los

noticieros televisivos de mayor audiencia, pero en las salas de concierto es una presencia infrecuente, un *freelance* que llega siempre con la frescura de un heterodoxo vocacional. Fue la sensibilidad de Miguel Trápaga la que le incitó a la composición de un concierto para guitarra, percusión y orquesta, y él respondió con su *Concierto ecuaníme* para Trápaga y el percusionista Fernando Arias, seleccionando, de todo el abanico de percusiones posibles, el vibráfono por su empaque con la guitarra.

La guitarra del *Concierto ecuaníme* está afinada con una *scordatura* muy significativa que consiste en bajar un tono la sexta cuerda y un semitono la tercera (Re-La-Re-Fa sostenido-Si-Mi) que es la afinación que utilizó Ramón Montoya para su célebre rondeña y que López de Guereña descubrió acompañando al cantautor Javier Ruibal. Esta opción tiene implicaciones directas en la estructura armónica de la obra en la que también se puede reconocer una influencia rítmica del jazz muy propia del compositor. Pero, detrás de estos aspectos tan generales y de la intención reflejada en el título de que la guitarra, el vibráfono y la orquesta funcionen en total equilibrio, hay un trabajo de composición muy minucioso: un primer movimiento que circula en torno a una melodía que se repite indefinida e imperceptiblemente; un segundo movimiento lírico, con una forma circular –sugerida por el *pizzicato* de los bajos al principio y al final–, que juega con una melodía que llevaba años dando vueltas por la cabeza del autor y solo se revela en toda su hermosa y emocionante sencillez al final, y un tercer movimiento que concluye la obra con algo así como un *scherzo* con un tema final ingenuo y de una teatralidad estilo Broadway que responde, sin más, al capricho de un compositor independiente y absolutamente desinhibido.

**Javier Suárez-Pajares**

## Miguel Trápaga

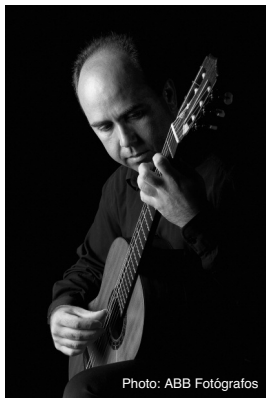


Photo: ABB Fotografos

Miguel Trápaga was born in Cantabria, Spain. He has performed in the main concert halls and theatres in Spain, and has toured Europe, Australia, New Zealand, Africa, Latin America, Asia, Canada and the United States. He has performed in broadcasts for Spanish National Radio, Antena 2 in Portugal and the BBC among others, and has recorded eight albums. His most recent release for Naxos includes the *Concierto de Aranjuez* by Joaquín Rodrigo and the world premiere recording of the *Concierto de Benicàssim* by Leo Brouwer with the Real Filharmonía de Galicia and the conductor Óliver Díaz. Currently a professor at the Real Conservatorio Superior de Música de Madrid, Trápaga has given master classes at the Sibelius Academy, the Frederic Chopin Academy, Warsaw and the University of Melbourne. He has performed with numerous orchestras including the National Philharmonic of Ukraine, the Real Orquesta Sinfónica de Sevilla, the Orquesta Sinfónica de Madrid and the Canberra Symphony Orchestra. He performed the *Concierto de Benicàssim* with the Simón Bolívar Symphony Orchestra of Venezuela, conducted by the composer himself, Leo Brouwer.

[www.migueltrapaga.com](http://www.migueltrapaga.com)

## Teresa Folgueira



Photo: Michal Novak

Teresa Folgueira was born in Madrid and began studying music at the Art and Music Academy with Carlos Perón. She later studied at the Real Conservatorio Superior de Música de Madrid where she was tutored by José Luis Rodrigo, and undertook her postgraduate degree with Miguel Ángel Jiménez. She also separately studied with Gerardo Arriaga, and received lessons from Carles Trepát, Margarita Escarpa, José Tomás, Carlo Domeniconi, Odair Assad, Zoran Dukic, Pavel Steidl, Eduardo Fernández, David Russell and Pepe Romero. She has given concerts in various theatres in Spain and abroad, and has performed in Poland, China, Nigeria, Gabon, Venezuela, Morocco, Ghana, Portugal, Singapore, Indonesia and India either as part of an ensemble or as a soloist. In 2002 she was awarded Second Prize at the 15th Guitar Competition of Cantabria, Comillas. Folgueira currently teaches classical guitar at the Real Conservatorio Superior de Música de Madrid.

## Ángel Luis Castaño



Photo: Mette Perregaard

Ánanda Sukarlan. In 2008 he founded contemporary ensemble *rejoice!* together with composer David del Puerto. Castaño has taught at the Conservatorio Superior de Música de Aragón in Zaragoza, and currently teaches at the Professional Conservatory of Music in Madrid.

[www.alcastano.com](http://www.alcastano.com)

## Fernando Arias

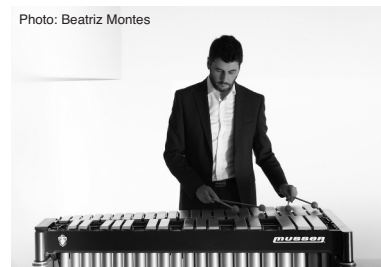


Photo: Beatriz Montes

Spanish percussionist Fernando Arias has performed as a soloist with classical orchestras in prestigious music halls all over the world, garnering an international reputation. He has collaborated with artists such as Claudio Abbado, Zubin Mehta, Daniel Barenboim, Friedrich Haider and Arthur Fagen among others. As a drummer he has participated in numerous jazz festivals, and premiered and recorded many contemporary works. He is one of the founding members of the Oviedo Filarmonía orchestra, where he has served as principal timpanist. The instruments and equipment he uses are sponsored by Yamaha, Paiste, Grover Pro Percussion and David Morbey among others.

[www.fernando-arias.es](http://www.fernando-arias.es)

## Oviedo Filarmonía



Photo: Carlos Gutiérrez

López-Reynoso the main guest conductor since January 2019. Oviedo Filarmonía has been part of the Spanish Association of Symphony Orchestras since 2003.

[www.oviedofilarmonia.es](http://www.oviedofilarmonia.es)

## Óliver Díaz



Photo: Jacobo Medrano

Óliver Díaz is a Spanish conductor. He is musical director of the National Theatre of Zarzuela in Madrid. In 2002 he became the first Spanish musician – and the only one to date – to be selected, admitted and awarded with the Bruno Walter Memorial Foundation Conducting Scholarship for orchestral conducting at The Juilliard School of Music, New York, where he studied with maestros such as Otto-Werner Mueller, Charles Dutoit and Yuri Temirkanov. Díaz is also a pianist, and has given recitals and conducted from the podium in Europe, the United States and South America. His abiding interest in new aesthetic musical trends took him in 2002 to the Avery Fisher Hall (now the David Geffen Hall) to debut in the Focus Festival, the largest contemporary music festival in New York. To date he has over ten albums and audio visual titles to his credit, produced for record labels Naxos, Subterfuge Records, Infinity Studios, La Factoria Records, GijónDnota, Elemental Films, Warner Music Spain and 18 Chulos Records.

[www.oliverdiaz.es](http://www.oliverdiaz.es)

Spanish music has been enriched in recent years by a series of striking and exciting double concertos featuring the country's emblematic instrument, the guitar. Leading composer Antón García Abril has written prolifically for the guitar and *Concierto de Gibralfaro* offers three evocative vignettes for two guitars. *Mistral* by David del Puerto is written for the highly unusual combination of guitar and accordion, a single movement concerto of great colour and dynamic palette. Guereña's *Concierto ecuaníme*, for guitar and vibraphone, embraces the rhythmic influence of jazz while employing the tuning used in the *rondeña* form of flamenco.

## GUITAR DOUBLE CONCERTOS

- David del Puerto** (b. 1964)  
[1] **Mistral** for guitar, accordion and orchestra (2011) **20:50**
- Antón García Abril** (b. 1933)  
**Concierto de Gibralfaro** for two guitars and orchestra (2003) **29:12**
- [2] I. Visiones de la bahía ('Visions of the Bay') **8:21**  
[3] II. A partir de un canto popular malagueño ('Based on a Malagan Folk Song') **11:16**  
[4] III. Homenaje a la tauromaquia picassiana  
( 'Homage to Picasso's Art of Bullfighting' ) **9:30**
- Javier López de Guereña** (b. 1957)  
**Concierto ecuaníme**  
for guitar, vibraphone and orchestra (2017) **20:37**
- [5] I. **6:29**  
[6] II. **9:54**  
[7] III. **4:09**

### WORLD PREMIERE RECORDINGS

### Miguel Trápaga, Guitar

Ángel Luis Castaño, Accordion [1] • Teresa Folgueira [2-4], Guitar

Fernando Arias, Vibraphone [5-7]

Oviedo Filarmonía • Óliver Díaz

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