

The NAXOS logo is located in the top left corner. It features the word "NAXOS" in a white, serif font, centered within a blue square. Above the text are three stylized white columns, and below it are three horizontal lines.

Billy
ARCILA

Ardila • Becerra • Bigney • Orozco • Supa

Same River Twice

Works for Guitar

Billy Arcila, Guitar

	Billy Arcila (b. 1968)	
1	Just Passing By (2010)	2:34
	Same River Twice	9:28
2	I. Dedication (2006)	2:54
3	II. Same River Twice (2007)	3:56
4	III. Epilogue (2010)	2:38
5	ดาวแพรว (Daao Phræw, ‘Glimmering Star’) (2018)	2:54
	Fabio Salazar Orozco (b. 1981)	
6	Luna de Cristal (Bambuco) (2015)	5:54
	Jorge Alejandro Medellín Becerra (b. 1963)	
7	Déjate (Pasillo) (2004) (arr. Roberto Martínez Torres [b. 1963] for guitar, 2006)	5:47
	Gustavo Gómez Ardila (1913–2006)	
8	Aires de Mi Tierra (Pasillo) (1938) (arr. Oscar Eduardo Ruiz Acosta [b. 1983] for guitar, 2014)	5:11
	Billy Arcila	
9	Mar Camina (2013)	5:28
10	Simbelmynë (2015)	2:53
	Sam Bigney (b. 1982)	
11	Late Summer Aire (1992) (arr. B. Arcila for guitar, 2014)	1:53
	Billy Arcila	
12	Snake Oil Ballad (2017)	1:52
	Richard Supa (b. 1944) / Jerry Reed (1937–2008)	
13	Papa’s Knee (1975) (arr. Buster B. Jones [1959–2009], 2004 and Billy Arcila, 2015)	1:56
	Billy Arcila	
14	นางไม้ (Nang Mai, ‘Lady of the Tree’) (2021)	5:04

Billy Arcila (b. 1968)

Same River Twice

Composing has given me a way to express myself in ways that I couldn't do otherwise. The pieces on this recording bring back to me many life experiences, and the memories of the people that I have had the privilege to cross paths with that have inspired me and my music. The album starts with my very first published compositions and ends with my last completed work, as of the time of this recording.

Just Passing By

'Un mensaje de aceptación y reconciliación con la vida. Es tan efímera que si no la disfrutamos hasta en los momentos de más dificultad, no nos daremos cuenta que se irá como el viento.'

(‘A message of acceptance and reconciliation with life. It is so ephemeral that if we do not enjoy it even in the most difficult moments, we won't realise that it vanishes like the wind.’)

– David Mozqueda

Same River Twice

‘You cannot step twice into the same river; for other waters are continually flowing.’

– Heraclitus of Ephesus (c. 535 BC – 475 BC)

The inspiration for the title of this work came after reading the final chapter of David Quammen's *The Flight of the Iguana: A Sidelong View of Science and Nature*. Quammen recounts a touching story about himself, two close married friends and a Montana spring creek: ‘At the time, for a stretch of years, those were three of the closest friends I'd ever had.’ Long nights talking and drinking, and long days fishing forged an indelible bond. Sadly, the fabric was irreversibly frayed when the married couple's partnership ended, and so ‘The stretch of years came to an end.’ At some later point, Quammen returned to that place where he enjoyed so many memorable years. Reminiscing, he walked by the ranch house, now empty, continuing down to the spring creek. ‘Of course it was a mistake ... I stepped into the creek and began fishing my way upstream ... there were a few strikes. There was a fish caught and released. But after less than an hour I quit. I climbed out of the water. I left. I had imagined that a spring creek was a thing of sublime and succoring constancy. I was wrong. Heraclitus was right.’

Quammen's story had many similar parallels to one of my life experiences with dear friends and an Idaho creek. In contrast to Quammen, anticipating the outcome, I never returned to that Idaho creek.

I. Dedication – Dedicated to my very special friend.

II. Same River Twice – Memories on the Salmon River – contrasting the calm, peaceful moments, where the water seemed to come to a complete stillness, with the unpredictable and rapid white waters that we encountered.

III. Epilogue – My farewell to those years of my life.

ดาวแพรว (Daao Phræw, ‘Glimmering Star’)

Deep in the Isaan countryside, in northeastern Thailand, the nights are dark and the stars shine bright. I wrote this piece during one of those beautiful evenings.

Billy Arcila

Luna de Cristal

Luna de Cristal is a work written in the *bambuco* rhythm and composed in 2015. It was composed as a contribution to the repertoire of the new nationalist music that, despite seeking different sounds, does not move away from the aesthetic elements of Colombian music. The name of this work was inspired by a kitten named Cristal, that on the nights I was writing this *bambuco*, was always by my side and in the backyard of my house looking up at the moon.

Fabio Salazar Orozco

Déjate

Déjate was composed in 2004 by Colombian composer Jorge Alejandro Medellín Becerra using the *pasillo* rhythm, and premiered on his 2005 album *Cuenta Conmigo*. The original version has lyrics dedicated to his wife relating to the courtship of a happy marriage of 28 years. Like most of the composer's works, it was created in the unusual order of harmony, melody and then lyrics, and expresses an emotional and structural link with Baroque, Classical and contemporary jazz music. The instrumental arrangement is by Roberto Martínez Torres, who also accompanied the premiere version.

Aires de mi Tierra

This work was written by Colombian composer Gustavo Gómez Ardila, who was born in Santander in 1913, and passed away in 2006 in Bucaramanga. The *pasillo* rhythm is one of the most popular folkloric rhythms in Colombia, found in most regions of the country.

Mar Camina

I wrote this piece at a time in my life when I was physically far from where my heart wanted me to be. In E major, I use a borrowed A minor chord throughout the piece to give it its calm and nostalgic feeling.

Simbelmynë

A 'simbelmynë' is a small, white, delicate flower created by J.R.R. Tolkien and featured in *The Lord of the Rings*. To me, it symbolises remembrance, loss, sorrow, beauty, light and hope when times are dark and dire. *Simbelmynë* is mentioned multiple times in deep and profound moments: 'How fair are the bright eyes in the grass! Evermind they are called, *simbelmynë* in this land of men, for they blossom in all the seasons of the year, and grow where dead men rest.' – *Gandalf, The Two Towers*

Late Summer Aire

This arrangement is based on Jacqueline Schwab's beautiful interpretation of *Late Summer Aire* as featured in Ken Burns' documentary *The National Parks*. While at summer camp in California, a very talented ten-year-old wrote this piece as a music assignment: 'I went down by the creek and sat watching a little otter swim around and was inspired to write this tune.' – *Sam Bigney*

Snake Oil Ballad

This piece was inspired by a daguerrotype of a young California boy, taken by Isaac W. Baker circa 1851, and now at the Oakland Museum of California (see page 5). We will never know much about this young native California boy. We will never know his name, his tribe, his age, whether he witnessed the murder of his parents and siblings, whether he was the only survivor of his tribe, or what was to happen to him at the hands of his kidnappers. The fear and sadness reflected in his eyes has had a chilling effect on me from the first time I saw his photograph.

Papa's Knee

Jerry Reed did a beautiful rendition of the song *Papa's Knee* by Richard Supa. The unique guitar accompaniment that Reed wrote for the song has since become loved as a solo guitar piece. The version recorded here is based on Buster Jones's arrangement of Jerry Reed's solo guitar part. One day while I was playing the piece, one of the cadences took me in a new direction, which led me to compose an additional section to the piece.

Daguerrotype by Isaac W. Baker, c. 1851



นางไม้ (Nang Mai, 'Lady of the Tree')

This piece is for the traditional Thai flute – khlui – and guitar. The 'Lady of the Tree' is a spirit that lives in the forest, and inhabits an old large tree, which she protects. In Thai folklore, she is a lonely, beautiful young woman, with long, dark hair who wears a colourful pleated dress. She appears at night, most often sitting combing her hair by the tree she lives in and protects. In this composition we can hear the hauntingly beautiful sounds of the khlui. This is what I hear when *The Lady of the Tree* is playing her flute.

I dedicated this composition to my dear friend พจน์ “เจ็ค” ชินะวาสิ (Poj Chinawasi), who left us far too soon.

Billy Arcila

Acknowledgments

I am forever grateful to my dear friends that made this project possible: Kai Narezo, who has been recording my compositions from the very beginning; John Dearman, who was my teacher in college and whose incredible ears were invaluable as the producer for this recording; Vicente Coves, who was responsible for bringing this whole project together; Antonio Marin Montero, who back in 2003 made for me a very special guitar that would become my longtime companion, the guitar that inspired me to compose my pieces, and the guitar that I used on this recording; Somnuek Saeng-arun, for masterfully playing the khlui in *Nang Mai*; and Naxos Records for making this dream a reality. Finally, I would like to dedicate this recording to my son, Liam.

Somnuek Saeng-arun



Thai musician, arranger and composer Somnuek Saeng-arun graduated from the Royal Thai Army Band School, and earned his Bachelor and Master's degree in music education from the Faculty of Education at Chulalongkorn University. Somnuek specialises both in traditional Thai wind instruments such as the phi nai and khlui, as well as wind instruments found in western orchestras. He is currently on the music staff of the support foundation of Prem Tinsulanonda in the Royal Thai Army Band Department. He is also music director at Satukan Music School, and bandleader of the Jongkraben Band.

Billy Arcila



Photo: Dario Griffin

Born in Los Angeles, California, Billy Arcila started playing guitar in his childhood, which he spent in Medellín, Colombia. He received his Bachelor and Master's degrees in classical guitar from the University of Southern California under the tutelage of James Smith, Scott Tennant, Brian Head and William Kanengiser. During his time at USC, Arcila studied Early Music with James Tyler, fingerstyle with David Oakes focusing on the music of Jerry Reed, and composition with Brian Head, Neal Desby and Andrew York. In 1999, Arcila founded the guitar store 'Los Angeles Classical Guitars' in Pasadena, California, and in 2022, a second guitar shop 'Los Angeles Classical Guitars (Thailand)' in Bangkok, Thailand, where he now resides part of the year.

Classical Guitars: www.lacg.net

Classical Guitars (Thailand): www.lacg-th.net

Billy Arcila, raised in Medellín, Colombia, has lived in the United States for over 40 years, where he teaches and performs as one of California's foremost guitarists. This album, the first to be made of Arcila's music, contains works ranging across his entire compositional life, from his first published work to the most recent. Interspersed with the music of other admired composers which exploit nationalist elements, such as the *bambuco* and *pasillo* rhythms, Arcila's autobiographical guitar music embraces the nostalgic, the verdant and the vibrant.

Billy
ARCILA
(b. 1968)

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WORLD PREMIERE RECORDINGS

Billy Arcila, Guitar
Somnuek Saeng-arun, Khlui 14

A detailed track list can be found inside the booklet

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