

# HARMONIES OF THE NEW WORLD

Guitar music by ALLENDE • COLOMA CASAULA • FARIÑAS  
NOBRE • NOVOA • OHLSEN • SANTÓRSOLA • ZAMORA

**Orlandini & Luco Duo**

**Luis Orlandini • Raimundo Luco**



	<b>Pedro Humberto Allende (1885–1959)</b>	
	<b>12 Tonadas de carácter popular chileno (1918–22)</b>	
	(excerpts) (arr. Luis Orlandini [b. 1964] for two guitars)	<b>4:29</b>
1	No. 6. Lento – Vivo	2:01
2	No. 7. Lento – Vivo	2:28
	<b>Guido Santórsola (1904–1994)</b>	
	<b>Suite all’antica (1975)</b>	<b>8:41</b>
3	I. Preludio	1:34
4	II. Tempo de Minuetto	2:59
5	III. Piccola arietta	1:58
6	IV. Finale	2:10
	<b>Marlos Nobre (1939–2024)</b>	
	<b>Três Danças Brasileiras, Op. 57 (1983)</b>	<b>2:41</b>
7	I. Roda	0:54
8	II. Embolada	0:51
9	III. Maracatu	0:56
	<b>Carlos Fariñas (1934–2002)</b>	
10	<b>Música para dos guitarras (1958)</b>	<b>4:53</b>
	<b>Carlos Zamora (b. 1968)</b>	
11	<b>Azares (1988)</b>	<b>6:25</b>
	<b>Oscar Ohlsen (b. 1944)</b>	
	<b>Desde mi terraza (2023)</b>	<b>6:58</b>
12	I. Fanfarria y Canzona	2:03
13	II. Tristeza	2:33
14	III. Momentos	2:22
	<b>Eleonora Coloma Casaula (b. 1971)</b>	
15	<b>Los Guitarristas (2024)</b>	<b>5:09</b>
	<b>Florencia Novoa (b. 1999)</b>	
	<b>Ludoteca (2024)</b>	<b>13:33</b>
16	I. Matita Solita	3:45
17	II. Chicle Bomba	3:52
18	III. Pinta Escondida	5:56

## Harmonies of the New World

The guitar duo has a long history in Western music, and has its most distant antecedents in the lute duos of the Renaissance. In the 19th century, Fernando Sor and Mauro Giuliani, among others, wrote beautiful works for this instrumental combination. A guitar is a miniature orchestra, but two guitars can generate a much more complete musical corpus; the musical texture is equivalent to that of a piano. In the 20th century there can already be found not only a wide selection of original works for the instrument, but also established artistic duos that have garnered worldwide recognition. Among them, the Presti-Lagoya Duo and the Abreu brothers (Duo Abreu) stand out. These duos also made it possible to increase the number of original works written for this instrumental combination. The concept of duos as soloist with orchestra has also been established through important works by Joaquín Rodrigo and Mario Castelnuovo-Tedesco.

In the New World, the guitar has established itself as the national instrument of all the American countries, and has had a remarkable development in the history of each nation.

It was undoubtedly Leo Brouwer in his brilliant *Micro piezas* of 1957 that paved the way for this combination of guitar and culture, and this has resulted in a veritable cornucopia of material, including the works of Celso Garrido Lecca, Astor Piazzolla and Ernesto Cordero, among many others. This album seeks to display a selection of works that have contributed to guitar literature, including two pieces written especially for the album in 2024.

The album's journey begins with one of the most faithful representatives of American nationalism, Pedro Humberto Allende, although he also incorporates nods to French Impressionism. In his *Tonadas de carácter popular chileno*, originally for piano, the composer generates small jewels where the peasant tradition of the rhythm of the *tonada* is fused with a very balanced use of harmony.

Guido Santórsola, a composer of Italian origin who later settled in Brazil and finally Uruguay, made important contributions to the guitar repertoire, including a *Concerto* for two guitars and orchestra. The *Suite all'antica* provides an opportunity to appreciate the great compositional mastery of its creator, which merges with his idiomatic treatment of the guitar duet. It is a tonal work that blends Baroque form with a Romantic aesthetic in the European style of the first half of the 19th century.

In Brazil, the guitar as a concert instrument has undergone an enormous evolution. The great Heitor Villa-Lobos undoubtedly endowed the instrument with a repertoire of great artistic value. Villa-Lobos, alongside Radamés Gnattali and Marlos Nobre, among others, wrote an infinite number of works for all imaginable formats. Nobre was a fundamental actor in the Brazilian music scene in the second half of the 20th century, passing away in 2024. His *Três Danças Brasileiras, Op. 57*, written in 1983, are very brief examples of his use of canonical writing, in which he uses characteristic rhythms of Brazilian dances.

The composer Carlos Fariñas was one of the main figures of the Cuban avant-garde, a tireless musician who worked until the last days of his life, leaving a legacy that strongly influenced later generations of composers in his country. The *Música para dos guitarras*, in which he displays his compositional craft, was written for Leo Brouwer and Jesús Ortega in 1958.

Over in Chile, composers have increasingly incorporated the guitar into their compositional ideology, generating a corpus of works of great importance. This began in the 1950s via composers such as Gustavo Becerra-Schmidt, Alfonso Letelier, Juan Orrego-Salas and Carlos Botto, among others. Carlos Zamora demonstrates interesting and sincere music from his most youthful stage in *Azares* – a tripartite work of diaphanous language with contrasts that lean close to a toccata and accompanied melody.

The three final works on this album were commissioned by the Orlandini & Luco Duo. Oscar Ohlsen gives us three pieces written 'from his terrace' (*Desde mi terraza*), composed with a loose and confident pen, converging fanfares, *canzona* and emotive melodies in completely idiomatic writing for guitar duo.

Featuring a more complex language, Eleonora Coloma Casaula's *Los Guitarristas* was inspired by the homonymous painting by Joaquín Sorolla, and a reflection of the French thinker Gaston Bachelard: 'Immensity is, one could say, a philosophical category of reverie. The reverie is undoubtedly nourished by various spectacles, but by a kind of innate inclination it contemplates greatness. And the contemplation of greatness determines such a special attitude, such a particular state of soul that reverie places the dreamer outside the next world, before a world that bears the sign of an infinite.'

And finally, the young Chilean composer Florencia Novoa enchants us with a creation that immerses us in visions of Chilean children's games. The games are represented by different compositional resources and, far from being descriptive, they instead capture the atmosphere suggested by each of these childhood pastimes.

**Luis Orlandini, Raimundo Luco**

Photo: Félix Rodríguez Betancourt



## **Orlandini & Luco Duo**

The Orlandini & Luco Duo, formed in 2021 by Chilean guitarists Luis Orlandini and Raimundo Luco, specialises in Classical-Romantic music, offering original transcriptions that provide a fresh perspective on the genre. The duo also embraces other styles, as seen in their album, *Clair de Lune*. Since its debut, the duo has performed in Chile and Europe, including successful tours in Spain and Germany.

### **Luis Orlandini**

One of Latin America's most distinguished guitarists, Luis Orlandini studied at the Universidad de Chile, Hochschule für Musik Köln and Universität Mozarteum Salzburg. He won First Prize at the 1989 International Music Competition in Munich, and has since received numerous honours, including the President of the Republic Award and membership of the Chilean Academy of Fine Arts. He is a professor at the Universidad de Chile, where he has also served as department head and dean, and a professor at the Pontificia Universidad Católica de Chile. He is the director of Fundación Guitarra XXI.

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

### **Raimundo Luco**

Raimundo Luco began his studies at the Pontificia Universidad Católica de Chile under Luis Orlandini's guidance. He has won First Prize in several competitions, and is now pursuing a solo career alongside his work with the duo. He has performed as a soloist with orchestras in Chile and Europe. Based in Germany, Luco is completing a Master's degree at the Hochschule für Musik Stuttgart (HMDK), and is a DAAD scholarship recipient.

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

Photo: Félix Rodríguez Betancourt



The guitar has established itself as a national instrument in Latin American countries. Its sonorities can be considered a miniature orchestra, but two guitars can generate an even greater range of possibilities. Each composer in this widely contrasting programme explores these qualities to the full, with elements such as the South American rhythms in Marlos Nobre's *Três Danças Brasileiras*, and Guido Santórsola's blending of Baroque form with a Romantic aesthetic in his *Suite all'antica*. The works by Ohlsen, Coloma Casaula and Novoa were all specially composed for the Orlandini & Luco Duo.

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|--------------|---|--------------|
| <b>1–2</b>   | <b>Pedro Humberto Allende (1885–1959):</b><br><b>12 Tonadas de carácter popular chileno (1918–22) (excerpts)</b><br>(arr. Luis Orlandini for two guitars) | <b>4:29</b>  |
| <b>3–6</b>   | <b>Guido Santórsola (1904–1994): Suite all'antica (1975)</b>  | <b>8:41</b>  |
| <b>7–9</b>   | <b>Marlos Nobre (1939–2024): Três Danças Brasileiras, Op. 57 (1983)</b>   | <b>2:41</b>  |
| <b>10</b>    | <b>Carlos Fariñas (1934–2002): Música para dos guitarras (1958)</b>   | <b>4:53</b>  |
| <b>11</b>    | <b>Carlos Zamora (b. 1968): Azares (1988)*</b>  | <b>6:25</b>  |
| <b>12–14</b> | <b>Oscar Ohlsen (b. 1944): Desde mi terraza (2023)*</b>   | <b>6:58</b>  |
| <b>15</b>    | <b>Eleonora Coloma Casaula (b. 1971): Los Guitarristas (2024)*</b>  | <b>5:09</b>  |
| <b>16–18</b> | <b>Florencia Novoa (b. 1999): Ludoteca (2024)*</b>  | <b>13:33</b> |

**\*WORLD PREMIERE RECORDING**

### **Orlandini & Luco Duo** **Luis Orlandini • Raimundo Luco**

A detailed track list can be found inside the booklet.

Recorded: 22 **1–6** **10** **12–14**, 23 **7–9** **11** **15** and 27 **16–18** August 2024 at the Estudio Madreselva, Santiago, Chile  
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