

Sociedad de la Guitarra Mazatlán, A.C.

Guitar Season
Temporada de
Guitarra



2020
-2021-

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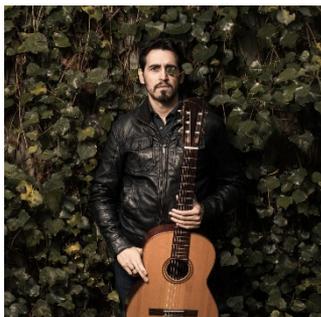
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Sociedad de la Guitarra Mazatlán

DANIEL TORRES

(Mazatlan, Sinaloa)



Professional guitarist graduated from the Higher School of Music of the National Institute of Fine Arts and Bachelor of Music Therapy from the Faculty of Medicine of the University of Salvador. Throughout his career he has been invited as a musician and academic in various forums, universities and national and international festivals such as the Latin American Guitar Festival, Columbia College of Chicago, Escola de Música Federal University of Rio de Janeiro, Floripa Jazz Festival, Blue Note, Junín Music Conservatory, Maza University, Quintandinha Palace, Bourbon Festival, Bicentennial Museum. Composer and musical director of DANTOR project with which since 2013 has performed in national and international forums and festivals of JAZZ and MUSIC OF THE WORLD with his disc SINESTESIA. Since 2013 he works as a Music Therapist in the clinic with children with autism, he works as a music therapist with vulnerable communities, treating the musician's depression and stress. As of January 2020, he was appointed coordinator of the Music Therapy area of the Faculty of Music of the UNAM. He is director of the Specialization Diploma in Applied Music Therapy of the Center for Research and Studies of Music.

Guitar Season 2020-2021
Thursday, March 18th – 20:00 hrs.

PROGRAM

A Felicidade **Antonio Carlos Jobim**
(arr. Roland Dyens) (1927-1994)

Unavoidable **Eduardo Martín**
(n. 1956)

Seventh Winter **Daniel Torres**
(n. 1987)

Farewell Lighthouse **Daniel Torres**

intermedio

Olas Altas* **Daniel Torres**

Prelude & Night Sunday* **Daniel Torres**

Sinestesia* **Daniel Torres**

Libra Sonatine **Roland Dyens**
III. Fuoco (1955-2016)

Daniel Torres, *guitar*

*Polen Pérez, *flute*

Daniel Torres – March 2021

PROGRAM NOTES

A Felicidade – **Antonio Carlos Jobim** (1927-1994)

“Sadness has no end, happiness does”. This is what Brazilian writer and lyricist, Vinicius Moraes shares with us, with a glass of whisky in one hand and a fountain pen in the other, during his song “*A Felicidade*”, co-written with the great Antônio Carlos ‘Tom’ Jobim, for his theater play “*Orfeu da Consciência*”, premiered in 1956 in a still smiling Rio de Janeiro. It is a judgment that acts as a deciding factor in the theme; nostalgic and sweet, one that many years later would be covered by genius Roland Dyens – the late French guitarist and composer born in Tunisia- in his multi-faceted and multi-cultural guitar. The music is immersed in what we know as Brazilian popular music (*música popular brasileira*), but it also acts as a universal factor, talking about the city, it’s Carnival and two lovers, the well-known Orfeo and Eurídice; but, in this case, as inhabitants of the crowded favela within this large South American city. It goes without saying, that this particular story doesn’t end well, we all know that. The song, on the other hand, serves as a polysemic interpretation: happiness can be found in a single drop of dew; it shines for a few seconds, slips and disappears. To fully understand the essence of this melody, I encourage you, in case you are not familiar with it yet, to listen to Vinicius’s version, along with Maria Creuza y

Toquinho, at the live concert album recorded at "La Fusa", a marvelous live-music café in Buenos Aires, in 1970.

Unavoidable – **Eduardo Martín** (n. 1956)

The Cuban guitarist and composer Eduardo Martín- born in one of the most musical corners of the entire globe- is, apart from being a good friend of the subscriber, one of the top personalities within modern guitar composition in Latin America. Respected and loved by a vast majority of the members of the guitar player community, something extremely rare to accomplish, Eduardo offers through his presence and inner spirit a summary of "Cuban spirit for the world", in other words, all the Cuban spirit that can be found in his work, one could say, is quintessential of the best Cuba has contributed to the history of Western popular music. Author of a significant amount of productions for his instrument, apart from pieces written for chamber group and orchestra performances that incorporate guitar, he is personally responsible for the great success of pieces like "De la rumba son", "Preludio, Son y Allegro" (referring to the famous "Preludio, Fuga y Allegro, BWV 998" by J. S. Bach), "Suite Habana" or the beautiful "Divertimentos tropicales", that include "Inevitable", "Chacumbele" and "Lobisón". This exotic Caribbean leaflet dedicated to the endearing Havana-born musician José Antonio 'Ñico' Rojas is soaked by the undeniable flavour of the alleys and plaza's of the city or the boardwalk with its buildings with

stale balconies and worn-out walls by the sea breeze carried by the wind. The cuban clave and counterpoint are present within the piece, accompanied by seductive articulations and a pop language that bridges modern latin-jazz and classic island bolero open harmonies.

Seventh Winter, Farewell Lighthouse, Olas Altas, Prelude & Night Sunday, Sinestesia – **Daniel Torres** (n. 1987)

Artists such as serbian Dušan Bogdanović, american Andrew York, french Roland Dyens (RIP) and spanish Javier Infante are twinned by a common task of a pressing need within the narrow world of guitar music: improvisation and the creation of classical pieces with a focus on popular languages, such as pop, jazz or what is commonly called world music. This practice, however, has been very common and fertile among string music of almost every period, most of all among the XVI, XVII and XVIII Centuries. The list is vast and within it there are great names such as of those of the spanish vihuela players Milán, Mudarra, Fuenllana, Narváez, Valderrábano, Pisador and Daza or barroque characters such as Sanz, Murcia, Santa Cruz or Guerau. During the XIX Century piano and it's geniuses reigned, but it also sheltered a 'golden guitar era' during it's first decades (Aguado, Sor, Molino, Giuliani, etc...), which was inspired by popular songs at that time, just like "Fandango variado" or "Variaciones sobre Marlborough". The twentieth century is

officially the century of specialization and marketing taken to the extreme, that is to say, listing and categorizing what is "well-educated" and what is "popular". At the threshold of a new millennium there has been a gentle scattering of ridiculous frontiers and, fortunately, nowadays there are musicians who do not have any problema mixing extremely diverse genres. Listening to the fabulous pieces of the Mazatlan-born guitar player Daniel Torres and his Project "Dantor" I feel immersed in a universo of styles and sounds that drink from an attractive jazz and multi-ethnic fountain. Within them we can distinguish beautifully eloquent guitars and voices, which don't forcé themselves or impose themselves, on the contrary, they suggest a road that every individual must walk by his own. The cheerfull influence of Tango and MPopular Brazilian Music (Música Popular Brasileira MPB) are more tan obvious and, abruptly I recognize the pieces created by the argentinian M'áximo Diego Pujol and brazilian Tninho Horta, two of the most sensational guitar players/ composers that South America has gifted the world with.

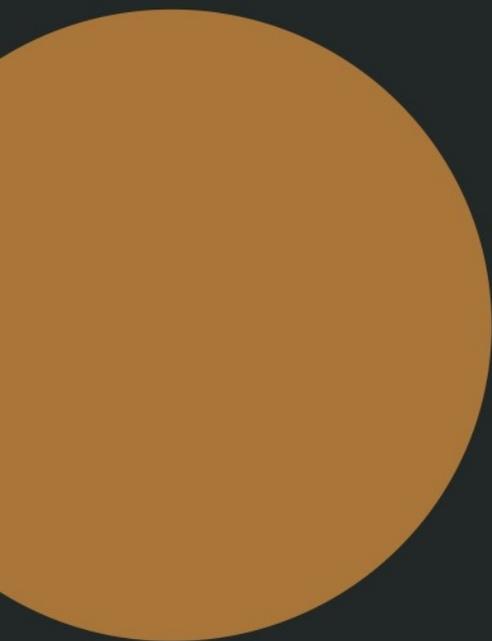
Libra Sonatine – **Roland Dyens** (1955-2016)

The concept of "liberating fire" is often used and quoted by countless sources throughout history, whether they are religious, mystical or profane, in both Eastern and Western cultures. It could be said that, after a serious misfortune – or *traspíe*, (slip-up) as they call it in Spain- there is always an opposing occurrence that reestablishes the lost balance.

This is exactly what happened to Ronald Dyens when, in 1982 at the age of 26, he underwent a very serious heart operation from which he fully recovered. As a token of gratitude and personal gift to his surgeon, the respected French cardiologist Jean-Yves Neveux, Dyens composed the brilliant "Libra Sonatine", articulated in 3 movements in the classic way: "India", "Largo" and "Fuoco", which is particularly the one before us. In an ambiguous climate, where the unusual, arrhythmic and irregular lead to serenity filled with expectation, and, right after that, to a renovating energy, this musical piece is naturally enjoyed and brings us back to those yesteryear pieces charged with symbolisms in the symphonic pop-rock of the 1960's and 70's. It should be highlighted that Dyens was a true connoisseur when it came to 'popular roots' musical styles such as jazz, Brazilian or French music. This argument is supported by the fact that the Sonatine was originally composed for guitar, double bass and percussion. In this piece, the author releases his entire improvisational potential, and establishes himself as a creator of stature, one of those who leaves the audience with a genuine need for more... much more!

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