



**PABLO SÁINZ VILLEGAS, GUITAR  
AMERICANO**

Thursday, November 3, 2016, at 7:30pm  
Foellinger Great Hall

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# PROGRAM

## **AMERICANO, THE GUITAR OF THE NEW WORLD**

This admirable instrument, the guitar, was brought to the New World by the Spaniards during the colonial period. The guitar absorbed and merged with indigenous instruments and was assimilated into the musical fabric of a wide geographical area. More than any other instrument, it defines the common musical heartbeat of the Americas: from Alaska to Tierra del Fuego.

Heitor Villa-Lobos  
(1887-1959)

### *Cinq Préludes*

Andantino expressive (Melodia lírica: Homenagem ao sertanejo brasileiro)

Andantino (Melodia capadócia. Melodia capoeira: Homenagem ao malandro carioca)

Andante (Homenagem à Bach)

Lent. Animato (Homenagem ao índio brasileiro)

Poco animato (Homenagem à vida social: Aso rapazinhos e mocinhas fresquinhos que frequenta)

Luiz Bonfá  
(1922-2001)

### *Passeio no Rio: Samba*

Pedro Elías Gutiérrez  
(1870-1954)

### *Alma Ilanera: Joropo*

*20-minute intermission*

Roland Dyens  
(b. 1955)

### *Tango en Skäi*

Agustín Barrios Mangoré  
(1885-1944)

### *Un Sueño en la Floresta*

Leonard Bernstein  
(1918-1990)

### *West Side Story*

I Feel Pretty

Maria

America

Antonio Lauro  
(1917-1986)

### *Seis por Derecho: Joropo*

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*Pablo Sáinz Villegas appears by arrangement with:*

*CAMI Music, 5 Columbus Circle @ 1790 Broadway, New York, NY 10019*

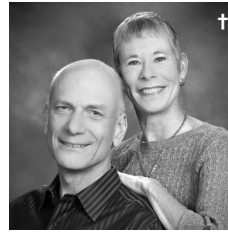
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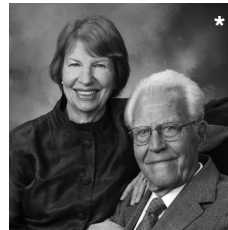
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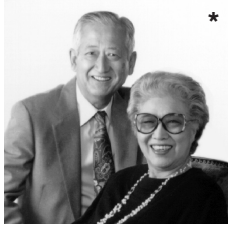


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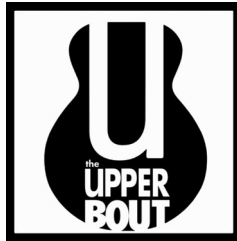
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# PROGRAM NOTES

## HEITOR VILLA-LOBOS

Born March 5, 1887, in Rio de Janeiro, Brazil  
Died November 17, 1959, in Rio de Janeiro, Brazil  
*Cinq Préludes*

Rio de Janeiro-born Villa-Lobos made many trips to Brazil's interior to collect the folk music that would affect his own compositions. Although he received a sophisticated musical education and created a whole Brazilian system of pedagogy, his work remains personal and idiosyncratic. At times it even reflects his early years as a café musician. With all of that, however, he is not without a distinct bow to European Classical tradition. His music takes many forms: chamber music, tone poems, concertos, and even film music such as his final work for *Green Mansions* starring Audrey Hepburn, Anthony Perkins, and Lee J. Cobb, and directed by Mel Ferrer. Certainly we cannot omit from this discussion his famous *Bachianas Brasileiras*, composed between 1930 and 1945, and expressing his love of Bach.

Inspired by his own many years of guitar playing, Villa-Lobos wrote the *Five Préludes* of 1940 for the famous guitarist Andrés Segovia. The set once again reflects Villa Lobos' admiration of Bach. The *Préludes* vary between major and minor keys, the expressive and lyrical first one in E minor. The animated second, inspired by the carnivals of Rio de Janeiro, is a virtuosic piece in E major. The more solemn third one in A minor again brings Bach to mind with its quote from the theme of Bach's *Fugue in E Minor, BWV 855*. The fifth and final *Prélude* in D major brings the set to a conclusion with an unexpected graceful waltz.

## LUIZ BONFÁ

Born October 17, 1922, in Rio de Janeiro, Brazil  
Died January 12, 2001, in Rio de Janeiro, Brazil  
*Passeio no Rio: Samba*

You may know Brazilian composer and guitarist Luiz Bonfá best from the Academy Award-winning film, *Black Orpheus*, for which he wrote the musical score. Beyond that, however, Bonfá was vitally important to bringing Brazilian jazz music to worldwide recognition, particularly with his development of the *samba-canção* and *bossa nova* styles. His promotion of the *samba* is immediately recognizable in his seductive *Passeio no Rio* (Walking in Rio). The piece reflects a casual stroll through Rio de Janeiro with developing observations brought to life by Bonfá's eloquent treatment of the guitar.

## PEDRO ELIAS GUTIÉRREZ

Born March 14, 1870, in La Guaira, Vargas, Venezuela  
Died May 31, 1954, in Macuto, Vargas, Venezuela  
*Alma Ilanera: Joropo*

Venezuelan composer Pedro Elias Gutiérrez is best-known for his song, *Alma Ilanera*, which is regarded as the second national anthem of Venezuela. The work is in the fast dance form known as the *joropo* and uses traditional Spanish rhythms. As Mark Delprora tells us in his fine liner notes to Pablo Villegas' recording of the work, this arrangement for guitar evokes the octave-tuning of the *cuatro*, a type of folk instrument used in Venezuela and a descendant of the four-course guitar of the Spanish Renaissance.

## **ROLAND DYENS**

Born on October 19, 1955, in Tunis, Tunisia  
*Tango en Skäi*

Roland Dyens is a French classical guitarist, composer, and arranger who teaches at the Conservatoire de Musique de Paris where he is Professor of Guitar. One of his best-known works is the *Tango en Skäi* of 1985 in which he employs the well-known tango in the most inventive and artistic ways. "Skäi" of the title is a French slang term for imitation leather and here is meant to poke fun at the gauchos of Argentina and Southern Brazil who are famous for leather outfits. Despite that element of humor, the music is elegant and refined.

## **AUGUSTÍN BARRIOS MANGORÉ**

Born May 5, 1885, in Paraguay  
Died August 7, 1944, in San Salvador, El Salvador  
*Un sueño en la floresta*

Although his music was forgotten for some two decades after his death in 1944, Paraguay-born Augustín Barrios Mangoré is considered to be one of the greatest composers for guitar in the first half of the 20th century. His music has been described as "folkloric, imitative, and religious." The "folkloric" is a reference to the strong influence of South American folk song on his music. His "religious" qualities might be better described as philosophical, and his "imitative" abilities as his understanding of the Baroque, Classical, and Romantic periods of music in his honoring of Bach, Beethoven, Chopin, and Schumann. Chopin, in particular, might be heard in the lovely and romantic *Un sueño en la floresta* (*A Dream in the Forest*) composed somewhere between 1920 and 1940.

## **LEONARD BERNSTEIN**

Born August 25, 1918, in Lawrence, Massachusetts  
Died October 14, 1990, Manhattan, New York City, New York  
from *West Side Story*

I Feel Pretty  
Maria  
America

Despite his fame as author, music lecturer, pianist, composer, and especially as the long-time conductor of the New York Philharmonic, Leonard Bernstein will remain in the minds of many solely for the composition of his 1957 *West Side Story*, the famous musical portraying the opposing gangs, the Jets and the Sharks, of New York's Upper West Side in the mid-1950s. The Puerto Rican members of the Sharks are taunted by the white Jets. Things grow complex when Tony, a former member of the Jets, falls in love with Maria, sister of Bernardo who is leader of the Sharks. The sophisticated music of the production was a turning point in American musical theatre, and the guitar arrangements we hear on this program only enforce that effect. The arrangements were done by Jorge Morel and revised by Miguel Ubis.

"I Feel Pretty" is from Act II as Maria, totally unaware of the violence that is about to occur, daydreams about Tony to her friends. "Maria" is from Act I as Tony serenades Maria from outside her bedroom window. "America" is also from Act I as Shark girls discuss the differences between Puerto Rico and United States. Anita defends the US while Rosalia yearns for Puerto Rico. All of this, of course, is expressed in the guitar transcriptions of the works.

## **ANTONIO LAURO**

Born August 3, 1917, in Ciudad Bolívar, Bolívar State, Venezuela

Died April 18, 1986, in Caracas, Capital District, Venezuela

*Seis por derecho*: Joropo

Venezuelan composer/guitarist Antonio Lauro's work has been celebrated by such artists as Andrés Segovia, John Williams, and now by Pablo Villegas. John Williams has referred to Lauro as the "Strauss of the guitar," certainly a bow to Lauro's lyrical treatment of dance form. In 1951-52 Lauro was imprisoned by the military junta of General Marcos Pérez Jiménez for his belief in democracy. Even in prison he continued to compose, adding to his long list of works. In 1980, Lauro began a concert tour that started in Venezuela and concluded with a highly acclaimed performance in London's Wigmore Hall. In 1986 shortly before his death, he was presented with Venezuela's highest artistic award, the Premio Nacional de Música.

*Seis por derecho* (*Six Straight*), originally written for piano but wonderfully transcribed for guitar, is a study in virtuosity. The questionable translation of the title as "six straight" is a reference to the fast dance form *joropo* that calls for six dancers. The *Allegro brillante* marking in the score is an apt description of this work which serves as a thrilling conclusion to Pablo Villegas' recital.

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# PROFILE

## PABLO SÁINZ VILLEGAS

Praised as “the soul of the Spanish guitar,” Pablo Sáinz Villegas has become a worldwide sensation known as this generation’s great guitarist. With his “virtuosic playing characterized by irresistible exuberance” as described by *The New York Times*, his interpretations conjure the passion, playfulness, and drama of his homeland’s rich musical heritage. Sáinz Villegas is known for his passionate, emotive, and open-hearted playing whether they be in intimate recitals or at unique stages, such as his latest appearance at Madrid’s soccer stadium for 85,000 people with beloved tenor Plácido Domingo who has celebrated him as “the master of the guitar.”

Routinely drawing comparisons with such legendary exponents of his instrument as Andrés Segovia, Sáinz Villegas has already appeared on some of the world’s prestigious stages, including Carnegie Hall in New York, the Philharmonie in Berlin, and most recently at the Concertgebouw in Amsterdam. Known for a sound so rich and full that it does not need amplification, his concerto performances regularly inspire new invitations and immediate reengagements to appear as soloist with orchestras in more than 30 countries, including the Pittsburgh, Bergen, and Israel Philharmonics, as well as the Cincinnati, Spanish National, and Denmark Symphonies. He made a series of important debuts under the baton of Frühbeck de Burgos, and has enjoyed fruitful collaborations with conductors including Juanjo Mena, Miguel Harth-Bedoya, Carlos Kalmar, Micheal Francis, Gustavo Gimeno, and Cristian Macelaru.

Sáinz Villegas wrapped up a thriving 2015-16 season performing on a floating stage on the Amazon River with Plácido Domingo, which was live streamed worldwide to millions.

He additionally gave the world premiere of “Rounds,” the first composition for guitar by five-time Academy Award-winner John Williams and accomplished a summer tour through Japan with the National Orchestra of Spain. This upcoming season some of his orchestra debuts include Chicago’s Grant Park Music Festival Orchestra at the Millennium Park in Chicago, the Norwegian Radio Orchestra in Oslo, and Orquesta de Minería in Mexico City. In recital, he will extensively tour the USA’s east and west coasts including performances in New York’s 92nd Street Y, Napa Valley’s Lincoln Theater, and South Miami’s Dade Cultural Center.

Sáinz Villegas continuously searches for ways to communicate with young audiences and inspire with music. A born communicator, the guitarist explains, “Music is among things we cannot touch and that is what makes it most powerful.” With this idea in mind, he has continuously created projects since 2007 to bring music outside of halls, reaching more than 15,000 children and youth through volunteering his time, establishing music programs, visiting schools, and creating unique community activities focusing in Spain, the USA, and Mexico. His efforts have granted him invitations to play for both the Dalai Lama and the Spanish Royal Family.

An active recording artist, *Billboard Magazine* recently named him “the global ambassador of Spanish guitar” after his latest solo album, *Americano*, quickly made its debut in the top 15 on their charts under the PIAS | Harmonia Mundi USA label. Most recently he recorded the three Rodrigo concerti with the National Orchestra of Spain under the baton of Juanjo Mena, thereby becoming the first in more than 20 years to capture the *Concierto de Aranjuez* with the ensemble.