

Mp3 Carlo Pezzimenti - De La Noche

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This is classical guitar music at its poetic best; a series of contemporary preludes and nocturnes for the classical guitar by Ernesto Garcia de Leon, the great composer from Mexico. The programming is nicely complemented by the 3rd Sonata of Manuel Ponce 22 MP3 Songs CLASSICAL: Impressionism, LATIN: Flamenco Show all album songs: De La Noche Songs Details: ERNESTO GARCIA DE LEON (1952-) Ernesto Garcia De Leon can be considered as one of the most innovative, creative and imaginative composers alive today. His influences which range from The Beatles to Mahler, nature sounds to Mexican folk songs have shaped his harmonic language to bring to life a language as unique and distinct as those of Debussy and Scriabin. He has unique ability to bring to life music that can be described as otherworldly and totally inspired(not formulaic), this music on repeated listening easily becomes intoxicating. The Preludes and nocturnes recorded on this CD represent some of Ernestos most exquisite and inspired writing for the Solo guitar. These pieces draw the listener and the performer into the private secrete and sacred sound world of the composer. Here all is sound, the Gods of music speak the secretes of life and creation to us in gentle sound that seem to ascend and descend in varying degrees of tone colors, until we become a part of that sound itself.sometimes this brings to mind the Scientific discovery of the theory of everything . The String Theory where everything in the universe is sound waves. To enjoy these pieces it is best to suspend all preconceptions of sound and Music and allow the music to speak to you in its sublime and effulgent language of beauty , joy and timelessness. To enjoy these pieces it is best to suspend all preconceptions of sound and Music and allow the music to speak to you in its sublime and effulgent language of beauty , joy and timelessness. De La Noche (Nocturnal) -Fantasy No.2, Opus 20 is an extended concert work in four seasons depicting a tropical night. It is an evocation of warm and sonorous nocturnal noises and sensations, luminous nostalgic moonlight, and a brilliant, improvised costal dance. Dos Piezas (Two Pieces), Opus 24 are a prelude and son in a happy and nostalgic mood. It was written in 1987 for the composers recital in the Fifteenth International Cervantino Festival in Guanajuato, Mexico, where he premiered it. Preludio y Toccata, Opus 25 features two movements- the first poetic and lyrical, the second dramatic and rhythmic. It was commissioned by its

dedicatee, the superb Mexican guitarist Roberto Limon, who had it published in the English magazine *Guitar International*. *Veinticuatro Preludios (Twenty-four Preludes)*, Opus 37: *Por una Calle de Camaguey* (19). In a dream, I was walking down an unknown and unidentified street with someone. I saw it was my Cuban friend Martin Pedreira-composer and guitarist. Therefore, I deduced I was in Cuba, in the city of Camaguey. That day, when I awoke, I composed this piece. Martin is one of my favorite composers. I believe he and I have many things in common. The characteristic features of this piece have a lot to do with the music of Cuba and the Caribbean in general and Martins music in particular. *Observando Sombras (2. Watching Shadows)* was composed when I was thinking about an old practice of the ancient Mexican shamans or sorcerers that has lasted until our times- the practice of observing the shadows all around things. This results in an altered state of perception that allows one to see reality in a different way. It is dedicated to my dear friend Alexander Mendez, a fine and open-minded guitarist. *Son para Desarmar (8. Dance to Take Apart)* has elements and passages of the *Son in the Prelude* and *Son No.2*, Opus 30 for two guitars that I composed for Roberto Limon and Jaime Marquez, and which is a son which can be played as is or by interchanging its sections as if you were taking it apart. It has a free part in which improvisation is invited. *Grupos de Maranones (21. Groups of Cashew Trees)* contains themes from the *Tropical Suite*, Opus 17, especially from the second movement *Maranon*. In the jungle, trees growing in groups of the same family unify and beautify their surroundings. This piece is dedicated to the Veracruz guitarist Enrique Salmeron. *Observando Distancias (16. Watching Distances)* is another development of *2. Watching Clouds*. This piece is dedicated to my friend Elben Macari, one of my favorite composers. His music does something special to me. It seems to have a unique freshness and spontaneity. Perhaps it could be catalogued as New Age or Techno-Etno. *Un Regalo de Poder (7. A Gift of Power)* is dedicated to the Polish guitarist Miroslaw Franczak. This prelude is not about power, not that of western civilization, but instead that of the ancient aboriginal people of our lands, which they conceived of as an entity in the environment capable of manifesting in our favor, giving gifts. Miroslaw lived in Mexico for two years and experienced many good things. I told him he had been given a gift of power.

Preludio para Adriana, Opus 26 This sweet page of music written in 1988 was inspired by and written for Adrianna del Angel who performed a piece by Garcia de Leon in a recital of the students of Alfredo Rovelo. The day after the recital, the composer presented the Prelude to its dedicatee and later that year he premiered Opus 26 as an encore to a recital he played in the Manuel Maria Ponce Hall in the Palace

of Fine Arts in Mexico City. MANUEL MARIA PONCE(1882 -1948) Manuel Ponce is one of the major influences in the world of 20th century guitar music. His collaboration with the great Spanish guitar virtuoso Andres Segovia who helped extend the guitar repertoire a great deal, his output included works for solo guitar, duos with harpsichord and even a guitar concerto. We owe much of these works to the prompting by Andres Segovia who himself revolutionized the Art of playing guitar by moving away from the dry metronomic repetition of written notes into a world of limitless possibilities where technical prowess surrenders to the imagination to create poetry, intimacy and freshness. Sonata III must have been completed about mid 1927, the Segovia edition on which this recording is based was first published by B. Schott in 1928. The first movement has a rather neo-romantic character that is reminiscent of Chopins op35 sonata for piano. The second movement is a song, very simple and modal, similar to the theme of the Sonata for Harpsichord and Guitar by Ponce. The third movement is cast in the style of the French Harpsichordist where the main theme is repeated after every episode, though French in form the theme used is Spanish in character. In a letter to Ponce Segovia wrote about this Sonata . . .All the Sonata is quite beautiful and it is an important work for the Guitar, the Artist and the Musician. I thank you wholeheartedly ---Andres Segovia TORU TAKEMITSU(1930- 1996) Maestro Takemitsu, a Tokyo Born self taught musician had this to say about music. Music is either Sound or Silence. As long as I live I shall choose sound As something to confront a silence. That sound should be a single Strong sound --Toru Takemitsu (1962) This concept of music is obvious in his compositional output. Very careful and imaginative treatment of sound, silence, color and space. In his music you can almost always perceive a certain spaciousness that flows gently like water. Takemitsus innate understanding of the guitar is evidence from his many compositions for the instrument and his association and friendship with Leo Brouwer(a living legend of the Guitar). Takemitsu is also known for his ability to properly blend Eastern and Western harmonies to create a new exciting composition. The music on this CD is one such example where Takemitsu transcribed various popular western songs (12 of them)for the Classical guitar. The result is mesmerizing. Secrete Love was original composed by Sammy Fain. This transcription employed the use of harmonics pitted against natural notes on the guitar and special fingering positions for exact timbral effects to create a wonderful sense of nostalgia, simply beautiful. CARLO PEZZIMENTI: Since beginning his study of classical guitar in Florence, Italy at the age of thirteen, Carlo Pezzimenti has worked successfully to impart his wealth of knowledge to students of the guitar, to further develop his

artistry, and to share his musical philosophy with audiences throughout the world. Summers, Pezzimenti attended Andres Segovia's "Music in Compostela" festivals. Studying with the father of classical guitar, he laid a strong foundation for his musical career. Pezzimenti continued his studies at Loyola University in Rome with Sergio Notaro. Later, he acquired a degree in music from the prestigious Morlacchi Conservatory in Perugia, and furthered his studies with Jos Toms in Alicante, Spain. After returning to the United States in 1974, he attended master classes with Jess Silva, Oscar Ghiglia and Federico Moreno-Torroba. His private studies with Segovia continued from 1980 to 1985 during annual visits to Madrid. Carlo Pezzimenti's Carnegie Hall debut took place in 1982 to great acclaim. Subsequent performances included concerts with the Atlantic Symphony Orchestra, the Dallas Chamber Orchestra, and the Las Cruces Symphony Orchestra. Pezzimenti has gained the attention of the music world through performances in the United States, Europe, and Latin America. His appearances on the concert stage, as well as on radio and television, have received consistent, ever-widening acclaim. Carlos understanding of the classical guitar is phenomenal, on the guitar he is like Van Gogh or Eghone Schille , creating music that is sweet and intensely colorful, a balm for the human psyche. Mr. Pezzimenti is a highly respected teacher of the guitar. holding faculty positions at Brookhaven College in Dallas, Texas and at Texas Woman's University in Denton. Students benefit from the vast experience and wealth of knowledge shared by this caring musician. He makes his home in Dallas with his wife, Anita. On this recording Carlo plays new FLETA GUITAR (2005). He had to wait 22 years to have this guitar made(that was how long the waiting list was). The Top wood is very high quality Cedar the back and sides are Top quality Indian Rosewood. This guitar is magical, the tone is musky, sweet and smooth and silky that most top quality guitars from all the big names sound very rough in comparison, it is very clear without being sterile. The trebles are magic, weighty, clear and sweet. TECHNICAL INFO: Recording Engineer: Brian MacDonald Mixing and Mastering: Brian McDonald Microphones: Schoepes and Peluso Venue: Little Chapel In the woods Texas Women University Denton Producers: Austin Aud, Brian Rowe Recording Dates: July 24th and 25th 2007, August 8th 2007 *A brief note on the recorded sound: In order to preserve the natural dynamics and color of the sound of the fleta guitar recorded on this CD, we did not go to extreme measures to remove some inevitable venue noises like chirping insects, creaking woods(as temperature changes) etc that were captured by the ultra sensitive microphones used. The sound of the Clasical unamplified guitar captured in this Chapel ("Little Chapel In the Woods") is just so gorgeous that to

compromise it in anyway would be a sin. There was no artificial enhancement or reverb added in any shape or form, this is just the sound of the guitar captured as naturally as possible.

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