



# Hugh Hodgson School of Music

## UNIVERSITY OF GEORGIA

presents a  
Guest Artist Recital

### **Cavatina Duo** **Eugenia Moliner, flute** **Denis Azabagic, guitar**

January 29, 2025

7:30 pm, Ramsey Recital Hall

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Les Folies d'Espagne (selection)

Marin Marais  
(1656-1728)

Râga "Ibriama" (dedicated to Eugenia Moliner and Denis Azabagic)

Atanas Ourkouzounov  
(b. 1970)

Dances in the Madhouse

- I. Tango Solitaire
- II. Waltz for the Old Folks
- III. Ballad for the Lonely
- IV. Samba!

David Leisner  
(b. 1952)

Intermission

Capricho Arabe (solo guitar)

Francisco Tárrega  
(1852-1909)

Suite Buenos Aires

- I. Pompeya
- II. Palermo
- III. San Telmo
- IV. Microcentro

Maximo Diego Pujol  
(b. 1957)

Carmen Fantasy

Francois Borne  
(1840-1920)  
arr. Joseph Zsapka

*\*\* Out of respect for the performer, please silence all electronic devices throughout the performance.  
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Program Notes:

**MARAIS:**

The Parisian composer Marin Marais was a master of the viol (viola da gamba), and the leading French composer of music for the instrument. His *Folies d'Espagne* is a set of thirty-two variations on "La Folia," a popular theme which was also employed for variations by composers from Corelli through Liszt and Rachmaninoff. Although the title of the piece, *Les Folies d'Espagne*, references Spain, the theme was actually a lively Portuguese dance from the late 15th century. Marais said that he tried to make sure that the work was suitable for various kinds of instruments.

**LEISNER:**

David Leisner ([www.davidleisner.com](http://www.davidleisner.com)) enjoys a multi-faceted career as a classical guitarist, a distinguished composer, and a master teacher. As a composer, Mr. Leisner is noted for the emotional and dramatic power of his music. Fanfare magazine described it as "rich in invention and melody, emotionally direct, and beautiful." South Florida Classical Review called him "an original and arresting compositional voice." The Cavatina Duo's recording of his complete works for flute and guitar, *Acrobats (Cedille)* was released to exceptionally strong reviews. He wrote, "In many cases, [the Cavatina Duo] play my music more beautifully than I imagined could be done. They are a composer's dream."

The composer writes: "*Dances in the Madhouse* was written in 1982. Originally for violin and guitar, it was composed with the flute in mind as an alternative. I also arranged it for orchestra in 1989. The inspiration for this piece was a lithograph by the early 20th-century American, George Bellows, called 'Dance in a Madhouse.' In it, four groups of asylum inmates are highlighted, and I wrote a dance for each of them. 'Tango Solitaire' is for the woman dancing a stylish dance, alone. 'Waltz for the Old Folks' is for a happy couple who seem perfectly comfortable with their insanity. A forlorn, despairing couple of women, sitting on the sidelines, prompted 'Ballad for the Lonely.' And 'samba!' is for the middle-aged couple performing a wild, dizzy dance."

**OURKOUZOUNOV:**

Atanas Ourkouzounov is one of most interesting personalities in the Bulgarian contemporary music. Guitar player and composer with a rich musical background, he is considered one of the main authors in the domain of the new generation's music for guitar. The wide inspiration of his musical language is the result of a subtle use of the forms, an endless and original rhythmical search and a colour work which leads the guitar to explore new territories and sonorities.

Atanas Ourkouzounov grew up in Sofia, Bulgaria, where he began guitar studies with Dimitar Doitchinov. Starting from 1992, he continued his studies in France with Arnaud Dumond, Alexandre Lagoya and Olivier Chassain. He studied guitar, chamber music, analysis, ethnomusicology and improvisation at the Paris Conservatory and graduated in 1997 with a unanimous vote the first prize in guitar.

In the Balkan music and particularly Bulgarian, there have strong mixture of Slavic, Muslim and Romani (gypsy) influences...The Romani people are very often high-level musicians there too. So I didn't use in particular any gypsy themes but as I said the gypsy influences are already in the Balkan music! I called the piece Raga because of the structure, kind of Balkan raga with slow introduction and speed and virtuoso part with type Bulgarian rhythm 11/8 called Kopanitsa . As we know the Romani are coming from India so I find interesting to make the bridge of the cultures in that way . Ibriama is nick name of the greatest Bulgarian clarinet player Ivo Papazov

who plays also often with gypsy musicians. At the end I tried to make my own personal music based on all this parameters. The piece was commissioned and dedicated to Cavatina Duo.

#### **TARREGA:**

*Capricho Árabe* is the most popular work of the iconic Spanish guitarist Francisco Tárrega, who initiated the revival of interest in the classical guitar that had fallen out of fashion during the Romantic period. He traveled extensively throughout the country, exploring the folk traditions of different regions in order to create new aesthetics for the guitar music that remains relevant to this day.

Tárrega wrote his *Capricho Árabe* in 1888 while staying in Valencia. It was printed the following year, becoming his first published composition. Tárrega had recently explored northern Africa and the Andalusia region of Spain, where Muslim and Christian cultures historically mixed. These travels strongly influenced Tárrega as he wrote this piece.

After the fast introduction designed to evoke associations with the traditional Arabic *Maqam* melodic system, *Capricho Árabe* compositionally revolves around a single theme that softly develops in the key of D minor and then varies by turning to D major. This rather unusual modulation helps to create a distinctive contrast within the same work without making serious alterations to the performing style. At the end of the piece, the melodic passages return to their original forms and help re-establish the minor key.

*Capricho Árabe*, marked by the composer in the manuscript as a serenata, is dedicated to his fellow countryman Tomás Bretón, whose contribution to the establishment of Spanish folk traditions in classical music was considered by Tárrega to be vital.

*Capricho Árabe* was performed by several groups of musicians at Tárrega's funeral in 1909.

#### **PUJOL:**

It all started when Máximo discovered a guitar in a closet at his parents' home in a quiet suburb of Buenos Aires, Argentina. It was almost inevitable in a place where tango was constantly floating in the air. The guitar was a memento of his father's youthful career as a professional tango singer, an activity with which he continued to delight relatives and the patients at his dentistry practice. That discovery led the eight year old Máximo to take lessons from Don Gaspar Navarro, his father's patient, neighbor, and friend who taught all the neighborhood children. At the tender age of nine Máximo gave his first concert in nearby Villa Martelli, and a few months later he surprised his mother on her birthday with a zamba of his own composition. His mother's emotional reaction ensured that Máximo and his guitar became inseparable.

Upon graduating from high school, Máximo faced the same dilemma as his father had many years prior: to pursue his musical calling or embark on a more traditional career. At first he did both, but after strenuous years of studying mathematics and guitar, the latter won out in the end. While Máximo studied at the Buenos Aires Conservatory of Music, one of his first pieces, "Sonatina," written for a final exam, won first prize at prestigious competitions in Argentina.

Máximo honed his skills as a performer by playing tango and milongas at Buenos Aires night clubs, both as a soloist and as an accompanist. He also played in a number of duos, trios and quartets, immersing himself fully in every aspect of tango music.

***Suite Buenos Aires*** intends to depict the four neighborhoods of Buenos Aires by way of the tango. Pompeya is the part of the city where the tango first became popular. Palermo is its residential area. San Telmo is its historic district with its atmosphere of cafes, clubs and flea markets, and the Microcentro is the commercial quarter in the heart of the city.

## **BIZET/BORNE**

Since its premiere in 1875, Bizet's *Carmen* has surely taken the lead as a subject for virtuosic showpieces by other composers. The opera's color and passion have given rise to spectacular arrangements for piano, full orchestra, and – in the case of François Borne – flute.

Born in 1840, Borne was a flutist with the principal opera company in Bordeaux as well as a composer and professor at the conservatory in Toulouse. Expert in both instrumental technique and in the development of the flute as an instrument, he is still recognized for his technical contributions to the Böhm flute. The ***Fantaisie Brillante on Themes from Bizet's Carmen*** is his only surviving work.

Borne fills his setting with spectacular arpeggios that require fleet fingering and consummate breath control. Carmen's brilliant Habanera, a traditional dance that she performs with castanets (and with abundant flirting), anchors the work. But the mood of Borne's *Carmen* is far brighter than that of the fatalistic Gypsy girl of Bizet's opera. In Borne's showpiece, a set of brilliant variations on her showy Habanera leads to a triumphant close – in marked contrast with the opera's violent, tragic ending.