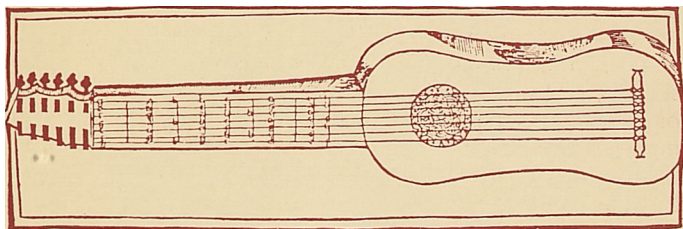


FUNDACION JUAN MARCH

Classic Guitar Recital

Offered to the Board of
BANK OF VIRGINIA CO.



EUGENIO GONZALO

Madrid, Thursday 21th. June 1984, 6,30 p.m.

Few instruments are so familiar to us and at the same time so complex as the guitar. On the one hand, the guitar is a companion, it easily adapts to the performer, there are many amateur players who without having any knowledge of musical techniques get hold of a guitar and play the arpeggios that accompany their song. This is the «home», the human aspect of this instrument. But the guitar goes far beyond that and while being essential to most of the Spanish folk music, it is increasingly gaining performers –both in quantity and quality– as well as a devoted audience.

The sound of the guitar is small and, at the same time, incisive; it is fascinating to see how large the scope of the sound of a guitar is, in spite of the smallness of the raw material. The technique is so subtle that it allows for multiple forms of expression. We could even say that the guitar conceals some mystery because otherwise it would be difficult to explain why the same instrument is just as fit for interpreting a gypsy «seguriya» as for performing the severe counterpoints of Bach's music, why the same instrument is identified with the classic music of Spanish nationalism and is marvellously adapted to the abstract language of the most advanced music of our days.

This is why we refer to its complexity, and the concert that Eugenio Gonzalo is about to perform today is an illustration of such a complexity: we are going to find in this concert such different aspects as the recreation of the old guitar of the Baroque, the transcription of works composed for other instruments and, finally, a group of works which were originally written for guitar but with techniques and sound features which are entirely opposed to each other.

A guitar concert entrusted to a virtuoso is always a lesson of what hard work and artistic temperament can obtain from an instrument that, in spite of the familiarity with which we can see it, possesses a highly refined and variegated spirit which is solely at the reach of privileged musicians.

José Luis Garcia del Busto

PROGRAMME

G. Sanz (1640-1710)

Españoleta
Rugero y Paradetas
Gallarda y Villano
Danza de las Hachas
(The dance of the axes)
Miñona de Cataluña

M. Albéniz (1755-1831)

Sonata in E f.

H. Villalobos (1887-1959)

Studios n. 1 and 7

R. Sainz de la Maza (1896-1981)

Andaluza
Zapateado

A. Ruiz Pipó (1934)

Song and dance n. 1

F. Tárrega (1852-1909)

Recuerdos de la Alhambra
(Memories of the Alhambra)

I. Albéniz (1860-1909)

Granada
Leyenda (Legend)

Eugcnio Gonzalo

He is currently professor of guitar at the Royal Conservatorium of Madrid. In 1967 he was awarded the First Prize at the International Guitar Contest.

His tours abroad have been numerous as well as his performances for radio and TV.



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