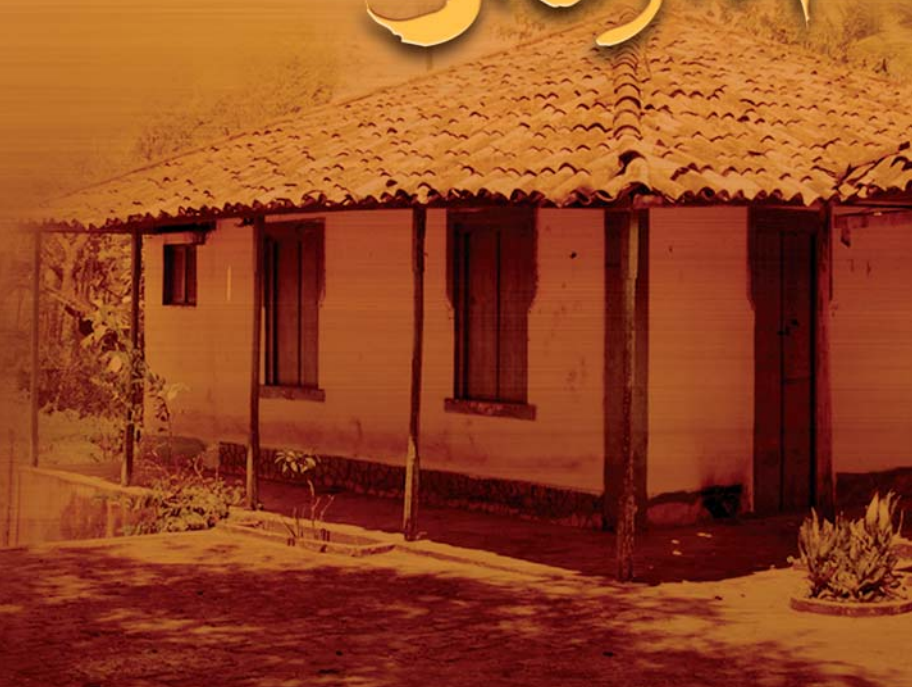


# SIESTA



Recorded in Torpen Kapel, Humlebæk, Denmark January 25, 26 and May 4, 2006.

Producer and Engineer: Peter Laenger, Tritonus Musikproduktion, Stuttgart.

Mastered by Peter Laenger.

Executive producer: Michala Petri.

Liner notes: Leo Black©.

Recorded with support from Dansk Solist Forbund and Solistforeningen 1921.

Graphic design and cover image: Charlotte Bruun Petersen.

Photos: Peter Olsen.

#### Recorders

Moeck, Ehlert tenor, grenadilla [2] [12]

Moeck, Ehlert alto, boxwood [5]

Moeck, Rottenburgh soprano [4]

Mollenhauer, Modern recorder alto, grenadilla [1] [6] [7] [8] [10] [13]

Mollenhauer, Modern recorder soprano, grenadilla [3] [9] [11]

#### Guitar

Ignacio Fleta 1961

Lars Hannibal has captured in words the spirit behind this compilation of pieces arranged for the two instruments: *The music all has a touch of Latin, and the name “Siesta” is meant as a little “Time out” during the day where you decide to do something else than work! - it could be listening to some music!* As in the cover picture, the door and windows are closed - in other words the people are taking their “Siesta” - but not asleep, far from it. Ideally, doors and windows should be closed whenever one listens to music, but the world strays further and further away from that ideal, as from so many others.

**ASTOR PIAZZOLLA** (1921 - 1992) opens the siesta. This Argentinian composer has over the past quarter of a century become something of a contemporary icon. In the 1980 edition of Grove's Dictionary of Music his influence in expanding the instrumental resources of the concert tango was mentioned, but he didn't rate an entry in his own right. In the 2001 edition there is half a page about him, for since his time the form he favoured has migrated from the world of “Come Dancing” and its progeny to the concert hall and CD catalogue: tango is

in fashion! Fair enough, for the tango proudly represents a great and proud nation which after the end of Spanish colonial rule became the most advanced and “westernised” in Latin America. Argentina covers an inconceivable range of contrasts, from the sub-tropical north to the barren wastes of Tierra del Fuego, or from the splendours of Buenos Aires' Colon Opera House to the super-masculine world of the gaucho or the dark recesses of the popular psyche that opened the way to a series of dictators.

From the start the guitar was an integral part of the tango, as was the recorder's cousin the flute, perhaps also with a violin. The dance had its origins in rough working-class districts and was often combined with highly pointed lyrics reflecting the bitter experiences of frustrated European immigrants or the tough world of the gaucho. It was influenced by Cuba, whose Habanera (a title meaning simply "from Havana") and Cuban tango had by the 1850s spread throughout Latin America.

Around 1900 the bandoneon (a type of accordion) became a staple part of the tango ensemble and added the now-familiar cutting edge. The ensemble later expanded further, sometimes taking in a sizeable string section and several bandoneons. Piazzolla was influential through composing tangos for still-larger bodies, including percussion instruments and from around 1960 the electric guitar and a jazz/rock drum kit. His elaboration of the tango made history - but in this context we mustn't be too earnest, for the little suite or sonatina on this disc shows first and foremost the simple

desire to write music people will enjoy, free of the male-chauvinist caperings and poseurship of the tango-dancer "on the hoof". Its four short pieces make up a "pocket history of the tango", an innocent fantasy of different stages in the twentieth century.

A perky call to attention leads into the opening piece, "Bordel 1900"; curious, how "Bordel" can carry nuances of elegance and simple high spirits, where the English "brothel" might lower those spirits by suggesting some kind of sexual soup-kitchen. The tango in its early stages tended to be in a simple three-part form, the second contrasting with the first and the final one reverting to the opening mood; such is the shape in this piece. The idiom, while detectably Latin American, also has in its naively-shifting harmonies some of the innocence of its North American counterpart, ragtime; we're not a thousand miles removed from the world of that other modern icon, Scott Joplin, and certainly not the several thousand that separate Buenos Aires from the Texarkana or St. Louis or the city where Piazzolla spent

boyhood years with his Italian parents, New York. As we hear by the end of the suite, this idiom was consciously chosen; after a thorough classical training Piazzolla could do it any way he liked. It took the diagnostic and detective skills of Nadia Boulanger to diagnose him as a born tango composer.

We move on thirty years to 1930 and from bordello to café, but there's no need to look too hard at the geography. This serves as a rather wistful slow movement, with a touch of melancholy, and No. 3's "Night Club" is also a reasonably quiet place, its music acting as a sedate scherzo movement such as one finds in the classical sonata or sonatina, with a still quieter middle section. When the music quickens up again, some very small tropical bird with a high-pitched chirrup seems to have found its way into the club - let's hope it found its way out again, unlike the unfortunate creature that flew into an English church some years ago while the B.B.C. was broadcasting Choral Evensong and had to be shot!

The finale's "present-day tango" updates the musical idiom, but in none of the countless anti-musical ways spawned between the time its composer was born and the date of its composition. Like much twentieth-century music of Gallic and Hispanic countries, this ingeniously written conclusion flirts with two different keys at once. Setting out almost in a cake-walk rhythm that neatly telescopes almost a century of musical development by dodging back to the year of its composer's birth (a conceit that might have been enjoyed by Piazzolla's great literary contemporary Jose Luis Borges, on whom time so often played the strangest tricks)... it gradually works up a head of steam "in all parameters" (as the jargon of the 1960s used to put it), ends in a whirl and goes off bang.

**MARIO CASTELNUOVO-TEDESCO** was born in Florence in 1895. As a Jew, he fled in 1939 from Mussolini's Italy to the United States, in mid-career as composer, conductor and teacher. He became an American citizen in 1946, which also marked the start of his composition-teaching at the Los Angeles Conservatory.

A good deal of film music was written by him during his time in the States. A curious detail from the mid-1940's is that his Noah's Ark for narrator and orchestra, also known as The Flood, formed part of a collaborative work to which men like Schönberg (Prelude to Genesis) and Stravinsky (Babel) also contributed. At most times in his life a fluent composer, he reached Opus 208 by his seventies; the Sonatina for Flute and Guitar was one of his last pieces, written in 1965. He died in 1968. The guitar had always been one of his favourite instruments, for which he wrote fourteen works, plus three for two guitars, five for guitar and orchestra, a Concerto for two guitars, a Fantasy with piano and a quintet with string quartet.

**JOAN ALBERT AMARGÓS.** The Spanish jazz pianist and composer was born in 1950. The Tango being so quintessentially Latin-American, a Catalan Tango may seem a contradiction in terms, but in the mid-19th century there was also a Spanish, Andalusian or gypsy (flamenco) version of the dance. Amargós' little piece mixes up the categories still further,

having the quiet sadness of many a Jazz ballad.

**JACQUES IBERT** (1890 - 1962) was born and died in Paris, and the cliché “a Parisian composer” would suit him far better than Poulenc, of whom it is often used. The most immediate associations when his name comes up may be, on the one hand, colourful orchestral music such as the suite *Escales* (Ports of Call), and on the other, concise and witty “jeux d'esprit” for a handful of wind instruments. His *Entr'acte* “for violin or flute, and harp or guitar” dates from 1930. The French nostalgia for Spain's sights and sounds is one of music's most familiar cases of travel (even armchair travel) broadening the mind. Ibert offers one of the more vigorous examples; if this is the “entr'acte”, one can only wonder what the action itself would have been like!

During the latter part of the 19th century “tango” was another word for “habanera” in Brazil and the area around Buenos Aires, and the accompanying rhythm at the start of the next music is equally typical of either form.

**RAVEL**, subtlest and most sensitive of composers, always works to some purely private agenda, hence his fascination for the music-lover. The “Pièce en forme d’ Habanera” began life as a wordless “vocalise” for solo voice and piano, but has since become familiar in a myriad transcriptions.

**HEITOR VILLA-LOBOS** was, and still is, Brazil’s national musician. Born in Rio de Janeiro in 1887, he died there in 1959. Omnivorous as few composers before or after him, he travelled the length and breadth of his vast country (which was for decades an Empire, complete with Emperor) to absorb all its styles of folk music. At one stage he put about a story that he had been captured by cannibal Indians and only spared because of his music. That went down badly in a land aspiring to enter the twentieth century, but it would tally with other anecdotes such as the one told by the cellist Janos Starker; as a young man he was stopped on his way from immediately-post-war Hungary into Rumania by Russian frontier guards, and only spared execution because they noticed his cello and made

him accompany them as they roared out an endless series of tunes that he could just about remember from his childhood. \*The World of Music According to Starker, Indiana University Press 2004.

The “modinha” has its own complex history dating back to the eighteenth century; the guitar came into the picture in Portugal, where many published modinhas had guitar accompaniment. Operatic influences and elaborate ornamentation form part of the story, especially in Brazil, but in the case of this modest Villa-Lobos piece all one needs to know is that the title means “a little song”: the modinha has come home. The “distribution of flowers” that follows has nothing to do with Carnival and its floral riot; this thoughtful, almost sinister piece with its drumming rhythm on the guitar and elaborate fluting shows us Villa-Lobos on his travels, among the Indians.

But he also went thoroughly into his art’s classical heritage. Bach’s work is all things to all men, and the greater the man the more things he finds there. It proved a constant fascination to both Villa-Lobos and Piazzolla.



Villa-Lobos transcribed some of the preludes and fugues from the “48” for an ensemble of cellos, that being the instrument he had learned to play, as distinct from the endless variety of outlandish ones he used in folk-music-based works. A whole series of “Bachianas Brasileiras” stemming from his reverence for Bach dates from the 1930’s and ‘40s; the title points to their inspiration rather than any pastiche or audible similarity to actual music by Bach. The model in No. 5 could be the idea of a succession of sustained melodic phrases each starting with a sustained note, like the celebrated Air from Bach’s Third Orchestral Suite (the so-called “Air on the G String”).

Villa-Lobos made each Bachiana Brasileira a study in a different kind of instrumental colour; the final one is for an orchestra made up entirely of cellos, with a stipulated minimum of thirty-two, and the fifth for soprano voice backed by a mere eight cellos. It has rightly become one of his best-known and most-loved pieces, using the voice as much as anything for its colour and feeling, the outer sections of its first movement being a

“vocalise” or song without words, indeed one of the great examples of the genre along with those by Rachmaninov and Ravel. A fine vocalise could count as a searching emotional-intelligence test for a singer, but is by its nature eminently suitable for instrumental transcription too. This lyrical first-and-last section is thoroughly in place to round off an hour of lay-back-and-let-it-out from two major performers; after so mellifluous an ending to the siesta we surely return with renewed zest to the call of duty.

**LEO BLACK** is the author of *Franz Schubert: Music and Belief* and *Edmund Rubbra, Symphonist*. He has written widely on music, has translated works by and about Schönberg, Webern and Mozart and stories by the DDR writer Hermann Kant. For three decades he was part of BBC Radio’s music department, producing a vast number of recitals. He treasures the memory of being the producer when Michala Petri made her BBC debut, “longer ago than either of us cares to remember!”.





**MICHALA PETRI & LARS HANNIBAL** started playing together in 1992. They have toured Europe, the U.S.A., Japan, China and the Middle East, and given more than a thousand concerts together, appearing frequently at major festivals such as Verbier (Switzerland), the Rheingau and Schleswig-Holstein Festivals, and China's Shanghai International Festival, as well as giving concerts in many of the world's major concert halls. On BMG they have released the CDs *Souvenir*, *Air* and *Kreisler*

*Inspirations*, which in 2002 received the Deutscher Schallplattenpreis. Their most recent award was in the autumn of 2006 for the recording of music by the Danish composer Thomas Koppel, a CD which received a "Danish Grammy" as "Best Classical CD of the Year".

The duo's repertoire covers a range from baroque music through classical and romantic transcriptions to contemporary music, and many works have been written for the duo.



**MICHALA PETRI** is established as one of today's leading instrumentalists. She has recorded for Philips and BMG - each for 15 years - and has received the highest praise for her astonishing virtuosity and musicality in a repertoire ranging from the early baroque to the present day, with many contemporary works written for her. Amongst the many prizes and awards she has received are the European Cultural Soloist Prize "Pro Europa", the Leonie Sonning Music Prize, and two times "Deutscher Schallplattenpreis".



**LARS HANNIBAL** studied the guitar at the Royal Academy of Music in Aarhus, and the lute with Toyohiko Satoh in The Hague. Since completing his studies in 1980 Lars Hannibal has focused his career on chamber music and as an accompanist. and he is well known for his interest in unusual musical combinations and his collaboration with musicians and artists in other genres. Amongst other CD's he has, as part of the violin/guitar duo "Duo Concertante" released 10 albums for EMI.

|                        |                                |      |
|------------------------|--------------------------------|------|
| <b>ASTOR PIAZZOLLA</b> | <b>Histoire du Tango</b>       |      |
| 1921 - 1992            | <b>1</b> Bordel 1900           | 4:08 |
|                        | <b>2</b> Café 1930             | 7:09 |
|                        | <b>3</b> Night-club 1960       | 6:22 |
|                        | <b>4</b> Concert d'aujourd'hui | 3:20 |

|                            |                       |      |
|----------------------------|-----------------------|------|
| <b>JOAN ALBERT AMARGÓS</b> | <b>5</b> Tango Català | 4:22 |
| b.1950                     |                       |      |

|                                  |  |      |
|----------------------------------|--|------|
| <b>MARIO CASTELNUOVO-TEDESCO</b> | <b>Sonatina op. 205</b>                        |      |
| 1895 - 1968                      | <b>6</b> Allegretto grazioso                   | 4:04 |
|                                  | <b>7</b> Andantino grazioso e malinconico      | 4:23 |
|                                  | <b>8</b> Scherzo-Rondo, Allegretto con spirito | 4:47 |

|                      |                    |      |
|----------------------|--------------------|------|
| <b>JACQUES IBERT</b> | <b>9</b> Entr'acte | 3:02 |
| 1890 - 1962          |                    |      |

|                      |                                      |      |
|----------------------|--------------------------------------|------|
| <b>MAURICE RAVEL</b> | <b>10</b> Pièce en forme de Habanera | 2:42 |
| 1875 - 1937          |                                      |      |

|                           |  |      |
|---------------------------|--|------|
| <b>HEITOR VILLA-LOBOS</b> | <b>11</b> Modinha                                | 1:51 |
| 1887 - 1959               | <b>12</b> Distribuição de Flores                 | 3:21 |
|                           | <b>13</b> Bachianas Brasileiras No. 5, Cantilena | 4:47 |

Total time: 54:22

**MICHALA PETRI & LARS HANNIBAL**  
**RECORDER & GUITAR**