

present...

PEPE ROMERO | Guitar

Saturday, February 10, 2024 | 7:30pm

Herbst Theatre

LUYS MILÁN Fantasía

GASPAR SANZ Danzas Españolas

HEITOR VILLA-LOBOS Preludios No. 1-5

INTERMISSION

ÁNGEL BARRIOS Arroyos de la Alhambra
Evocación
Tonadilla

JOAQUÍN MALATS Serenata Española

ENRIQUE GRANADOS Dance No. 5 "Andaluza" from *Danzas Españolas*
(trans. Celedonio Romero)

FEDERICO MORENO Nocturno
TORROBA

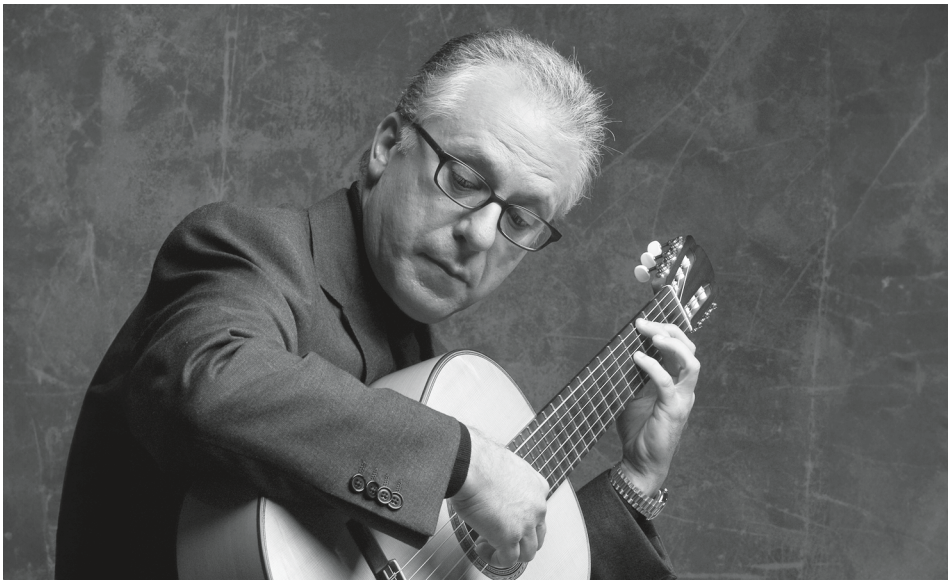
FRANCISCO Capricho árabe
TÁRREGA

ISAAC ALBÉNIZ Torre bermeja
(trans. Celedonio Romero)

CELEDONIO ROMERO Fantasia Cubana

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ARTISTS PROFILE

San Francisco Performances presents Pepe Romero in solo recital for the tenth time. He first appeared in May 1992. He has also appeared twice with The Romeros and in February 1994 joined us for “Guitar Summit” with Joe Pass, Leo Kottke, and Paco Pena.

One of the most celebrated and versatile musicians of his generation on any instrument, the Spanish-born guitarist **Pepe Romero** has enjoyed a varied and illustrious career.

Together with his father, the legendary Celedonio Romero, and his brothers Celin and Angel, Pepe established the Romeros Quartet—the “Royal Family of the Guitar”—as the leading guitar ensemble in the world. Known for classical performances of dazzling virtuosity, compelling inter-

pretations, and flawless technique, Pepe is also a passionate advocate of the traditional flamenco of his native Andalusia. He has appeared as featured soloist with the world’s greatest orchestras and ensembles, in collaboration with the most celebrated conductors and composers.

Since his first recording, *Flamenco Fenómeno*, released when he was only 15, Pepe has made more than 60 recordings, including over 40 concertos with the Academy of St. Martin-in-the-Fields, conducted by Sir Neville Marriner and Iona Brown. Among his recent releases are *Torroba: Guitar Concertos Vol. I and Vol. II*, both CDs are part a series of recordings (shared with guitarist Vicente Coves and conducted by Manuel Coves) for NAXOS of the complete guitar concertos by Federico Moreno Torroba. Released in October 2016 by Dacapo Records is a historic live performance of

Concierto de Aranjuez with Rafael Frühbeck de Burgos conducting the Danish National Symphony Orchestra. A new Spanish solo collection entitled *Spanish Nights* (which includes a premiere recording of *Suite Madrileña No.1* by Celedonio Romero) was released by Deutsche Grammophon. In November 2012, Pepe Romero received a Latin Grammy Nomination for “Best Classical Album” for his recording of *Concierto Festivo* by Ernesto Cordero.

In 2004, Pepe Romero was named Distinguished Artist in Residence at the University of Southern California’s Thornton School of Music; he also teaches master classes at USC, in the Salzburg Summer Academy, the Schleswig-Holstein Festival, and the Córdoba Guitar Festival. Among other honors, Pepe has been knighted into the Order of “Isabel la Católica”; awarded honorary doctorates in music from the San Francisco Conservatory of Music and the University of Victoria; and the “Premio Andalucía de Música,” the highest recognition given by his native land for contribution to the arts and in 2018 he received the Medalla de Honor from the Real Academia de Bellas Artes de Granada for his lifelong achievement in performance and pedagogy. Pepe is featured in the award-winning film documentary *Shadows and Light: Joaquín Rodrigo at 90*; the Romeros have been the subject of biographical documentaries on PBS television and the German television channel NDR. In 2007, the Romeros received the President’s Merit Award from the Recording Academy, producers of the Grammy Awards, for their significant contributions to the music world and professional career achievements.



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Program to be announced.

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12/2 BEIJING GUITAR DUO *

2/10 PEPE ROMERO guitar *

2/22 INTERNATIONAL GUITAR NIGHT
LUCA STRICAGNOLI, THU LE
MARCO PEREIRA, MINNIE MARKS

3/23 DAVID RUSSELL guitar

4/20 ANA VIDOVIC guitar

4/27 JULIA TRINTSCHUK classical guitar
GRISHA GORYACHEV flamenco guitar

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Herbst Theatre

PROGRAM NOTES**Fantasia****LUYS MILÁN**

(c. 1500–c. 1561)

During the first flowering of instrumental music in sixteenth century Europe, Luys Milan stands out as an accomplished and original composer. His book *El Maestro* is among the first and most important musical publications of the century. Milan's music combines a finely wrought, idiomatic instrumental quality with beautiful melodic, contrapuntal and harmonic effects. Milan tells us that the form and content of a fantasia is solely dependent on the composer's imagination and explains to performers that it is necessary to vary the tempo according to the style of the writing and that it is more important to play elegantly than in strict measure. His fantasias often alternate lyrical, contrapuntal and virtuosic moments in ways that are fiercely intuitive.

Danzas Españolas**GASPAR SANZ**

(1640–1710)

Gaspar Sanz was born to a wealthy family and had the advantages of an excellent education in music, theology and philosophy at the oldest university to be found in Spain, the University of Salamanca. He subsequently studied in Italy where he came to admire the music of Italian guitarist Francesco Corbetta. On returning to Spain, Sanz began the publication of his famous guitar method *Instrucción de Música sobre la Guitarra Española* in 1674. Sanz's works fell into obscurity for more than a century after his death. They were revived by Felipe Pedrell (1841–1922) who advocated a more nationalistic approach to musical composition and influenced a host of Spanish Romantic composers such as Isaac Albéniz (1860–1909), Enrique Granados (1867–1916), and Manuel de Falla (1876–1946). Falla utilized Sanz's themes in his work *El*

retablo de maese Pedro composed in 1923, and in 1954 Joaquín Rodrigo, at the request of Andrés Segovia, composed his guitar concerto *Fantasia para un Gentilhombre* which consisted of themes from Sanz's seventeenth century guitar method. *Danzas Españolas* is a popular collection of Sanz's dances for solo guitar.

Preludios No. 1–5**HEITOR VILLA-LOBOS**

(1887–1959)

The great Brazilian composer Villa-Lobos was also a guitarist and wrote with both knowledge and love of the instrument. As a boy he played the guitar in street bands at weddings, carnivals, cafes and theaters. As a young man he became fascinated with the music of Brazil's indigenous people and claimed he joined a scientific expedition that canoed up the Amazon river in order to learn the music, instruments and ceremonial rites of the Indian tribes in the area. Although he went to Paris in 1923 “not to study, but to show what I have accomplished,” the textures and harmonic practices in the music of Debussy and his contemporaries made a profound impression on him. The ensuing music of Villa Lobos is an engaging combination of European classicism, Brazilian popular, and indigenous Indian music.

Prelude #1 (Lyric Melody) is one of the composer's most popular compositions. The opening section features a melancholy melody on the low strings that reflects the composer's training on the cello. The middle section is lively celebration of the folk music of the Brazilian interior. *Prelude #2 (Homage to the Rascals of Rio)* features a playful melody with humorous pauses surrounding a dramatic middle section featuring a melody in the bass accompanied by virtuosic arpeggios on the upper strings. *Prelude #3 (Homage to Bach)*, with its dirge-like tempo and chromatic harmony is, like a Sarabande in a Bach Suite, the emotional heart of the set. Villa Lobos asks

that it be played very slowly, sadly and expressively. *Prelude #4 (Homage to the Brazilian Indians)* opens and closes with a haunting melody and has a middle section that evokes an untamed jungle wilderness. *Prelude #5 (Homage to Brazilian Social Life)* is a joyous, urbane portrait of the musical night life of Rio de Janeiro. Collectively the *Five Preludes* of Villa-Lobos present an infinite variety of national feeling and express the essential atmosphere, temperament and spirit of Brazil.

Arroyos de la Alhambra: Evocación & Tonadilla

ÁNGEL BARRIOS

(1882–1964)

The son of a famous flamenco guitarist and singer, Ángel Barrios studied in his native Granada, in Madrid and in Paris, associating with leading figures in the Spanish music of his time. He founded the Trio Ibérica of guitar, lute and bandurria, which won wide popularity for its performances of transcriptions of Spanish music. A friend of Manuel de Falla, he provided him with an important link to flamenco, while his own compositions for the stage, for orchestra, and for piano or guitar are imbued with the spirit of Granada.

Serenata Española

JOAQUÍN MALATS

(1872–1912)

Joaquín Malats was an extraordinary pianist and friend of fellow Catalan composers Enrique Granados and Isaac Albéniz. Albéniz dedicated his piano cycle, *Iberia*, to Malats. *Serenata Española* is the second movement from Malats' piano composition *Impresiones de España*. It is Malats' most recognizable work due to the popularity of Tárrega's arrangement for the guitar and the many performances of Andrés Segovia based on Tárrega's version.

Dance No. 5 "Andaluza"

ENRIQUE GRANADOS

(1867–1916)

In the late nineteenth century Spanish musical taste was conservative and under the influence of foreign composers. The principal public musical entertainment was Italian opera while instrumental recitals featured the works of Chopin and Schumann. The musical nationalism that swept across Europe in the last decades of the nineteenth century led to the creation of a characteristically Spanish opera and to an interest in the historical and folk roots of Spanish music. Enrique Granados was one of the great figures of this renaissance of indigenous music. He was also inspired by the grace, elegance, and sense of proportion of Spanish courtly life in the eighteenth century as depicted by Francisco Goya. His *Danzas Españolas* were among his first important works and *Danzas Española No. 5* is the most celebrated piece in the set. The archetypal Spanish melody with subtle shifts between minor and major creates dramatic tension without ever losing the

sense of dance.

Nocturno

FEDERICO MORENO TORROBA

(1891–1982)

Federico Moreno Torroba was from a musical family—his father, José Moreno Ballesteros, conducted the premier of Manuel de Falla's *El Amor Brujo*. Torroba established a national reputation while still a young man as a composer of zarzuelas, light opera with a Spanish character. In the 1920's he became the first established composer to answer Andrés Segovia's call for a modern guitar repertoire and frequent performances and recordings by Segovia helped make his music popular internationally. After World War II he was, along with Turina and Rodrigo, one of the dominant figures in Spanish music. Torroba's compositions express the rhythms and colors of Spanish folk music without being dependent on flamenco. His musical palette was not limited to strict folklorism however, and he acknowledged the musical influence of the works of Debussy and Ravel. His accessible, lyrical style is highly idiomatic and though it frequently gives the impression of ease and grace to a listener it often requires true virtuosity. *Nocturno*, published in 1926, is a dramatic miniature and among Torroba's most popular works for guitar.

Capricho Árabe

FRANCISCO TÁRREGA

(1852–1909)

Francisco Tárrega, a contemporary of Granados and Albéniz, was the first modern guitarist to gain recognition as an artist of the highest caliber. His compositions and arrangements are romantic vignettes featuring a Chopinesque cantabile melody and an elegant harmony. They exploit the rich sonorous potential of the modern guitar developed by Antonio Torres through the use of fingerings chosen for their coloristic effects. *Capricho Árabe* is a lyrical evocation of Spain's Moorish past.

Torre Bermeja

ISAAC ALBÉNIZ

(1860–1909)

Isaac Albéniz was one of the most significant figures in Spanish cultural circles at the close of the nineteenth century. A remarkable child prodigy and raconteur, he claimed that he ran away from home at age 12, sailed to Argentina as a stowaway and subsequently traveled to America, where he paid his way by playing the piano in honky tonks and spending some time playing at San Francisco's Fisherman's Wharf. On his return to Europe he became a serious student of composition. He fell under the spell of Spain's indigenous music and was influenced to a high degree by both flamenco and the guitar. Francisco Tárrega made transcriptions of Albéniz's piano music, and an appealing though undocumented tale says that Albéniz, on hearing Tárrega's performance of

his transcriptions, declared the music had found its rightful home. Tárrega's practice of performing Albéniz's music has been enthusiastically followed by guitarists to this day. *Torre Bermeja* (*The Red Tower*) is a passionate portrait of a Moorish prison located in the city of Granada.

Fantasía Cubana

CELEDONIO ROMERO

(1913–1996)

Celedonio Romero, the founder of Los Romeros and patriarch of the Romero family, won early praise as a concert

guitarist in Spain. His sympathy with Spain's Republican government during the Spanish Civil War had an adverse effect on his career when Franco's forces were victorious. In 1958 he was able to emigrate to the United States. He has made a unique contribution to the classical guitar by training his three sons to be talented guitarists, by appearing for many years in concert with his sons as the first Los Romeros, and by his over 200 works for the guitar including concertos, songs, and pieces for solo and multiple guitars. Many evoke the musical and literary traditions of Spain.

—*Program Notes by Scott Cmiel*

2023–24 Season Calendar

All performances at Herbst Theatre unless otherwise indicated

September 2023

Fri 29 7:00pm *Gala Performance:*
Alexander String Quartet

October 2023

Fri 6 7:30pm Isata Kanneh-Mason, piano
Sat 7 7:30pm Stephanie Jones, guitar*
(*St. Mark's Lutheran Church*)
Tue 10 7:30pm Calder Quartet
Timo Andres, piano
Sat 21 7:30pm Ian Bostridge, tenor
Wenwen Du, piano
Thu 26 7:30pm JACK Quartet
Sat 28 10:00am Alexander String Quartet with
Robert Greenberg

November 2023

Thu 2 7:30pm Miranda Cuckson, violin
Blair McMillen, piano
Wed 8 7:30pm Jay Campbell, cello
Conor Hanick, piano
Fri 10 7:30pm Dublin Guitar Quartet*
Sat 11 10:00am Alexander String Quartet with
Robert Greenberg

December 2023

Sat 2 7:30pm Beijing Guitar Duo*
(*St. Mark's Lutheran Church*)

January 2024

Thu 18 7:30pm Jonathan Biss, piano
Wed 24 7:30pm *PIVOT Festival:*
Gabriel Kahane, piano
Attacca Quartet
Thu 25 7:30pm *PIVOT Festival:*
Gabriel Kahane, piano
Roomful of Teeth
Thu 25 7:30pm *PIVOT Festival:*
Gabriel Kahane, piano
Attacca Quartet
Roomful of Teeth
Sat 27 10:00am Alexander String Quartet with
Robert Greenberg
Sat 27 7:30pm Raehann Bryce-Davis,
mezzo-soprano

February 2024

Wed 7 7:30pm Javier Perianes, piano
Sat 10 7:30pm Pepe Romero, guitar*
Thu 15 7:30pm *Gift Concert:*
Jonathan Swensen, cello
Stephen Waarts, violin
Juho Pohjonen, piano
Sat 24 7:30pm Leila Josefowicz, violin
John Novacek, piano
Tue 27 7:30pm Pierre-Laurent Aimard, piano
Thu 29 7:30pm Lawrence Brownlee, tenor
Kevin Miller, piano

March 2024

Sat 2 10:00am Alexander String Quartet with
Robert Greenberg
Tue 5 7:30pm Castalian String Quartet
Stephen Hough, piano
Thu 14 7:30pm Jonathan Biss, piano
Sat 16 7:30pm Calder Quartet
Antoine Hunter/Urban Jazz
Dance Company
Thu 21 7:30pm Ilker Arcayürek, tenor
Simon Lepper, piano
Sat 23 10:00am Alexander String Quartet with
Robert Greenberg

April 2024

Tue 16 7:30pm George Hinchliffe's
Ukulele Orchestra of Great Britain
Tue 23 7:30pm *Gift Concert:*
Camille Thomas, cello
Thu 25 7:30pm Dover Quartet
Leif Ove Andsnes, piano
Sat 27 10:00am Alexander String Quartet with
Robert Greenberg

May 2024

Thu 2 7:30pm Jonathan Biss, piano
Fri 3 7:30pm Pekka Kuusisto, violin
Gabriel Kahane, piano

Programs, Artists, Dates and Times Subject to Change

* Presented in association with OMNI Foundation for the Performing Arts