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## Marshall University Music Department Presents a Guest Recital, Erisvaldo Borges, guitar

Erisvaldo Borges  
*Marshall University*

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SCHOOL of MUSIC and  
THEATRE

presents

# Guest Recital

Erisvaldo Borges, guitar

Smith Recital Hall  
Friday, December 7, 2012  
8:00 p.m.

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This program is presented by the College of Fine Arts through the School of Music and Theatre with the support of student activity funds. For more information about this or other music events, please call (304) 696-3117, or view our website at [www.marshall.edu/cofa/music](http://www.marshall.edu/cofa/music).

## Program

Sonatas K. 09 and K. 11	Domenico Scarlatti (1685-1757)
Lute Suite No. 1 (BWV 996)	J. S. Bach (1685-1750)
- Praeludio (Passagio-Presto)	
- Allemande	
- Courante	
- Sarabande	
- Bourrée	
- Gigue	
Mallorca	Isaac Albéniz (1860-1909)
Torre Bermeja	Isaac Albéniz

## Intermission

Prelúdios Americanos No. 3 ("Campo")	Abel Carlevaro (1916-2001)
Lamentos do Morro	Aníbal A. Sardinha ("Garoto") (1915-1955)
Prelúdio Incidental	Erisvaldo Borges (b. 1970)
Descendo a Serra	Erisvaldo Borges
Tangata para Astor	Erisvaldo Borges
Fantasia Nordestina sobre "Asa Branca"	Erisvaldo Borges

**Erisvaldo Borges, guitar**

## Program Notes

Several aspects such as the presence of a simple melody with bass accompaniment, polyphonic passages for two voices, a strong feature of dance and texture compatible with the guitar, have made the keyboard sonatas of **Domenico Scarlatti** favored among guitarists. *Sonata K. 09* (originally written in D minor) and *Sonata K. 11* (originally written in C minor) were transcribed to E minor, a more idiomatic key to the guitar.

There are three known copies of the first lute suite by **J. S. Bach** which date from the eighteenth century. Among them, the one written by Johann Gottfried Walther (1684-1748) is considered the main source. Tonight's guitar version is a "collage" of what I consider more idiomatic/musical on the guitar from Walther's copy and also from selected modern editions.

**Isaac Albéniz**, who was a pianist and played the guitar only in self accompaniment of songs, wrote several works that adapt perfectly to the texture and the nature of the guitar. Some of them are nowadays more known from their guitar arrangements than from their original versions. In the case of *Mallorca* and *Torre Bermeja*, the only necessary adjustments were to transpose the original keys of F sharp minor and E major to the keys of D minor and D major, and to increase the bass range of the instrument by tuning the lowest bass string down to D instead of E.

Known in South America as one of the most prominent guitar pedagogues of the last century, Uruguayan **Abel Carlevaro** wrote a handful of compositions for guitar which enrich the literature of the instrument. *Campo*, the third of the "Five American Preludes" is divided into three sections (ABA), with the melody of the first section being inspired in J. S. Bach's *Passacaglia in C minor* (BWV 582) for organ.

Strongly influenced by Impressionist music and jazz, "**Garoto**" ("Kid") played virtually all stringed instruments in vogue during his time. He was the first Brazilian popular guitarist to utilize a more sophisticated harmonic language in his compositions. The samba *Lamentos do Morro* is his most performed piece in Brazil and is marked by the abundant use of syncopation.

*Prelude Incidental* was composed in 2005 in homage to Brazilian guitarist Fábio Zanon. It features a very simple musical language, both rhythmically and harmonically. Its charm lies precisely in the simplicity and emotional nature of its melody, predominantly presented in the treble region of the instrument.

*Descendo A Serra* is a "coco", a rhythm from the Northeast of Brazil. The Brazilian states of Alagoas, Paraíba and Pernambuco claim the primacy of being the birthplace of the rhythm. The typical instruments used in the "coco" traditional are the 'ganzá' (rattle), 'zabumba' (bass drum), 'caracaxá', and 'pife'.

Written in Rondo form, *Tangata Para Astor* is a stylized tango composed in 2002 in honor of Brazilian virtuoso guitarist Yamandu Costa. In spite of the predominant virtuoso character, it also expresses the beauty and the sensuality of authentic Argentine tango.

Originally a work song from the region of Serra da Borborema (in the high dry land areas known as 'sertão'), *Asa Branca* is one of the most representative melodies of the Northeast of Brazil. *Fantasia Nordestina Sobre "Asa Branca"* explores distinctive rhythms of the region such as 'baião', 'boi', 'toada', together with some parts of free rhythm (where one can hear a clear allusion to the songs of 'aboió', typical of the cowboys of the region).

**Erisvaldo Borges** has performed in major cities in Brazil, as well as in Venezuela, Costa Rica, Nicaragua, El Salvador and Honduras. Some of his performances were broadcast by radio stations and national TV stations. An experienced recording artist, he has recorded the followings CDs: **Estação Das Cordas** (1996), **Paisagem** (1997), **Étnico** (1998), **Estação Das Cordas II** (1999), **Além Fronteira** (2000), **Elegia** (2001), **Zênite** (2002), **Nascente** (2005), and **Estação Das Cordas 3** (2008). He is also the author of the melody of the Anthem of Teresina (capital of the Brazilian state of Piauí) and has composed about 400 pieces for the guitar. Since 2010, he teaches classical guitar at the Federal Institute of Education, Science and Technology of Piauí (**Instituto Federal de Educação, Ciência e Tecnologia do Piauí** (IFPI) in Teresina-PI).

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