

Ernesto Cordero

# Pregunta y Mapeyé

Two Pieces for Guitar Solo

*Para Dima, la "Pregunta" que  
empezó en un almuerzo*

*especionalmente  
Ernesto Cordero  
Montevideo 2005*

Chanterelle.

## Ernesto Cordero

Composer and guitarist Ernesto Cordero (born in 1946 in New York and raised in Puerto Rico) has composed a large rich catalogue where he has embraced the music of the Caribbean and used its Afro-Hispanic flavour as a basis for his own language. He has written five concertos (three for guitar, one for violin and one for the Puerto Rican cuatro), a variety of chamber works in which the guitar appears in diverse ensembles and numerous guitar solos, some of which have become standards. He has received important awards for composition and his music is performed and recorded worldwide by the finest artists. To date, there are more than thirty recordings of Cordero's works and all but one of his several dozen compositions have been published, many of his editions appearing under the banners of leading publishers, for example; Max Eschig (France), Berben (Italy), Chanterelle and Hubertus Nogatz (Germany), Doberman-Yppan (Canada) and Mel Bay Publications (USA).

Although Ernesto Cordero is now generally known only as a composer, the *New York Times* reviewer Peter G. Davis highly acclaimed Ernesto Cordero's January 1978 New York Carnegie Recital Hall debut as a guitarist and as a composer: "His technique is impeccable, remarkable for its finger independence and ability to clarify and articulate the most complex textures. The colourist variety of his playing is also extensive, and the subtle interplay of tonal nuances gave each piece a solid musical profile as well as supplying a beguiling sensuous wash of sound". Of Cordero's compositions, the *New York Times* review said, "...like Mr. Cordero's performances they projected a healthy combination of skill, sensitive invention and sound musical effect".

Milestones for Ernesto Cordero have been the performances and recordings of his guitar concertos: the 1978 and 1983 premieres in Puerto Rico of the *Concierto Evocativo* and the *Concierto Antillano*, the 1988 performance of the *Concierto Antillano* in Paris by the Philharmonic of Radio France under the baton of his close friend and colleague Leo Brouwer, and the 1991 premiere at the Sixth International Congress of Guitar in Mettmann, Germany of the *Concierto Bayoán*. Ernesto Cordero's countrymen Iván Rijos, Leonardo Egúrbida and Juan Sorroche have all performed his concertos, as have leading international performers including, Angel Romero, Carlos Barbosa Lima, Manuel Barruecos, Costas Cotsiolis and Alirio Díaz. The *Concierto Antillano*, has been recorded three times, first by Costas Cotsiolis and the Philharmonic Orchestra of Liege directed by Leo Brouwer (Música Viva MV 88.045), later by Carlos Barbosa Lima (Concord CCD-42048-2), and more recently by Angel Romero who made a video of the Concerto (Corporación de las Artes Musicales). Presently, the San Juan Orchestra directed by Roselín Pabón has recorded "Tres Conciertos del Caribe", an all Cordero CD which presents the *Concierto Evocativo* with Leonardo Egúrbida as guitar soloist, the *Concierto Bayoán* with Iván Rijos as guitar soloist and the *Concierto Criollo* with Edwin Colón Zayas as soloist on the cuatro, the characteristically Puerto Rican folk lute which is double strung with metal strings like the mandolin or the bandúrria (Tropical Concerti CD).

Ernesto Cordero began his higher studies in 1963 when he entered the Conservatory of Music in Puerto Rico and he continued at the Royal Conservatory of Music in Madrid, Spain where he earned a diploma in 1971. Subsequently, he did postgraduate work in composition with Roberto Caggiano in Rome, Italy from 1972 to 1974 and with Julian Orbón in New York from 1977 to 1978. He first studied guitar from 1961 to 1964 with Jorge Rubiano and he later worked with several teachers, most importantly Regino Sainz de la Maza in Spain in the 60s and Alirio Díaz in Italy in 1972. Since 1971 he has been affiliated with the University of Puerto Rico, where he now holds the title of Professor in both the Departments of Composition and of Guitar. In addition to his activities as composer, performer and teacher, Ernesto Cordero, was music director since 1980 to 1997 of the International Guitar Festival of Puerto Rico. He is in demand throughout the world as a distinguished participant in leading competitions and festivals.

## Pregunta (Inquiry) and Mapeyé

*Two solo guitar pieces*

The two compositions for guitar solo Pregunta (Inquiry) and Mapeyé, are both conceived within the same harmonic language. However, they respond to different feelings and purposes. The traditional chronological connection is not there, either, as "Mapeyé" was composed in 1967 and "Inquiry" in 2000.

Even though these apparent differences are real, it is my judgement that the integral or successive interpretation of both works in the same program is recommended. This recommendation is justified also by the contrasting elements inherent in these two pieces.

**Inquiry** is a brief conception of a reflective and romantic atmosphere. Dedicated to the distinguished Spanish Maestro, Angel Romero, it was commissioned by this artist with the intention of including it in his next recording (RCA Victor) based on Latin-Romantic themes.

**Mapeyé** is inspired by an indigenous melody, originating from the deep rural areas of our Caribbean Island, Puerto Rico. The title, "Mapeyé, is a combination of two words meaning "brother Pete". It was probably a rustic musician (called by the people "Brother Pete") who played a major role in the popularization of the genre.

The work is based on the continuous variations of a harmonic sequence, known as the "andalusian" or "phrygian" cadence. Such harmonic patterns are highly used in South-Spanish folklore, and this is the reason why I decided to put a "flamenco" touch to this work.

Mapeyé is dedicated to the famous Venezuelan guitarist Alirio Díaz and the work was in his repertoire for many years. The present version, was revised in late 1999.

Ernesto Cordero

## Pregunta y Mapeyé

*Dos piezas para guitarra*

Pregunta y Mapeyé son dos piezas para guitarra realizadas ambas dentro de un mismo lenguaje armónico, sin embargo, las dos responden a un sentimiento o propósito distinto. Tampoco tienen ellas una conexión cronológica tradicional, la primera versión de Mapeyé fue compuesta en el 1967 y Pregunta en el año 2000.

Aún dentro de estas aparentes diferencias considero que la interpretación integral o sucesiva de ambas dentro de un mismo programa es recomendable. El elemento contrastante que existe en el carácter de estas dos piezas es el factor que más favorece esta recomendación

**Pregunta**, es una breve pieza de carácter reflexivo y romántico. Está dedicada al distinguido guitarrista español Angel Romero. Fue comisionada por este artista con el propósito de incorporarla en su próxima grabación, (RCA Victor) la cual abordará el tema romántico - latino

**Mapeyé**, es una pieza inspirada en un canto folklórico que se origina en el interior de la caribeña Isla de Puerto Rico. Su título, Mapeyé, es una palabra compuesta que significa hermano Pedro, probablemente fue este músico campesino, (al que llamaban el hermano Pedro), el mayor responsable en la popularización de este género.

La pieza está basada en la variación continua de una secuencia armónica llamada cadencia andaluza o frigia. Este patrón armónico es muy utilizado en el folklore del sur de España, es por esta razón que decidí aflamencar un poco la obra.

Mapeyé está dedicada al afamado guitarrista venezolano Alirio Díaz, el cual mantuvo esta obra en su repertorio por algunos años. La versión que les presento fue revisada a finales del 1999.

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to Ángel Romero  
**Pregunta**

Fingering: Ángel Romero

Duration: aprox. 3': 49"

Ernesto CORDERO

**Lento e con tenerezza** ♩ = c. 40  
arm. XII                      arm. 8<sup>va</sup>                      arm. 8<sup>va</sup>                      arm. 8<sup>va</sup>

Guitar

*mp*  
*legato e un poco rubato*

5

$\frac{1}{2}$  C. V                       $\frac{1}{2}$  C. II                      ③

*rall.*

**A tempo**  
 $\frac{1}{2}$  C. IX                      C. II                      *rit.*

10

*mf*

**Più lento** ♩ = c. 83  
C. VII                      C. V                      C. II

15

*p*                      *mp*

20

*cresc. e accel.*                      *simile*

25

*rall.*                      *molto rit.*

*p*

29 **A tempo** *mf* *rall.* *p* **A tempo** *p* *delicato* *poco rit.*

arm. 8<sup>va</sup> arm. 8<sup>va</sup> melodia con arm. 8<sup>va</sup>

36 *cresc. e accel. nat.* *mp* *rall.* *p* **A tempo**

41 *mp*

46 *cresc. e accel.* *simile*

50 *rall.* *molto rit.* *A tempo* *lasciare suonare* *mp* *cresc. e accel.*

54 *poco rall.*

A Tempo ♩ = c. 48  
un poco libero

57 *f-mf*

61 *rall.* *meno mosso* *arm.*

66  $\frac{1}{2}$  C. II V

68 *8va* *♩ = ♩*

70 *rit.* *♩ = c. 40* *arm. XII* *arm. 8va*

73 *arm. 8va* *arm. 8va* *perdendosi*

to Alirio Díaz  
Mapey 

Fingering: Alirio D az  
Duration: 3:40 (ASCAP)

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Allegro Grazioso   = c. 78

Guitar

5

11

17

22

26

30

*p*

*mp*

*mf*

III

$\frac{1}{2}$  C.V

C.I C.II

$\frac{1}{2}$  C.V

34 C. I C. II

*mf*

38

*mp* *mf*

43

*p* *mf*

47

*p* *mf*

51

*p* *mf*

55

*p* *mf*

59

*p* *mp*



63

III III

68

I ① ② ③

*mf* *mp*

72

III

76

③ ②

*mf* *mp*

80

III

85

IX

*mf* *mp*

89

⑤

94

98

103 *cresc. poco*

*f-mf sempre*

107

111

115

120  $\frac{1}{2}$  C. V C. I

125

130

*gliss.*

SAND