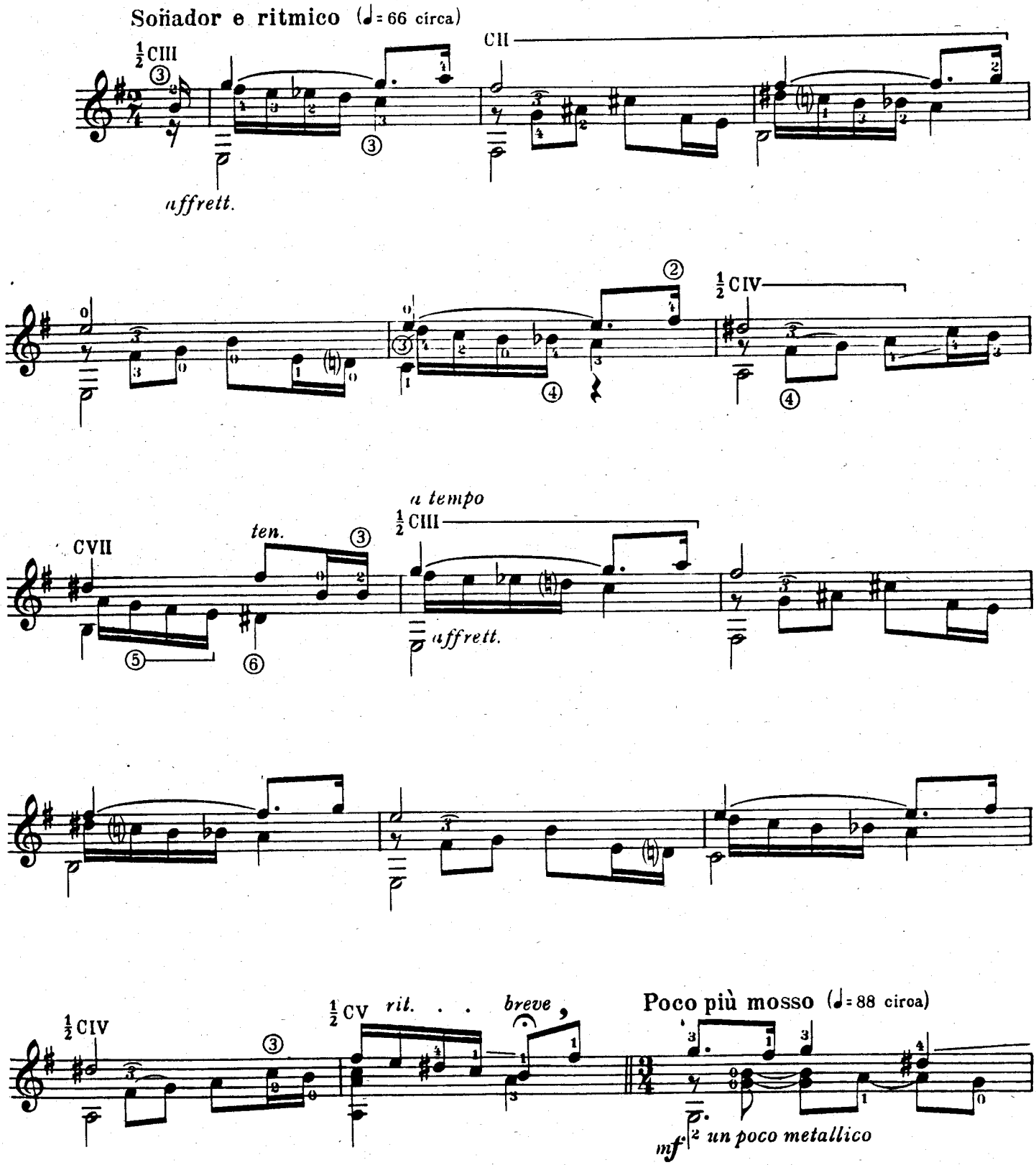
SUITE ANTILLANA

ERNESTO CORDERO

I

BORIKÉN

Canción - Mazurca



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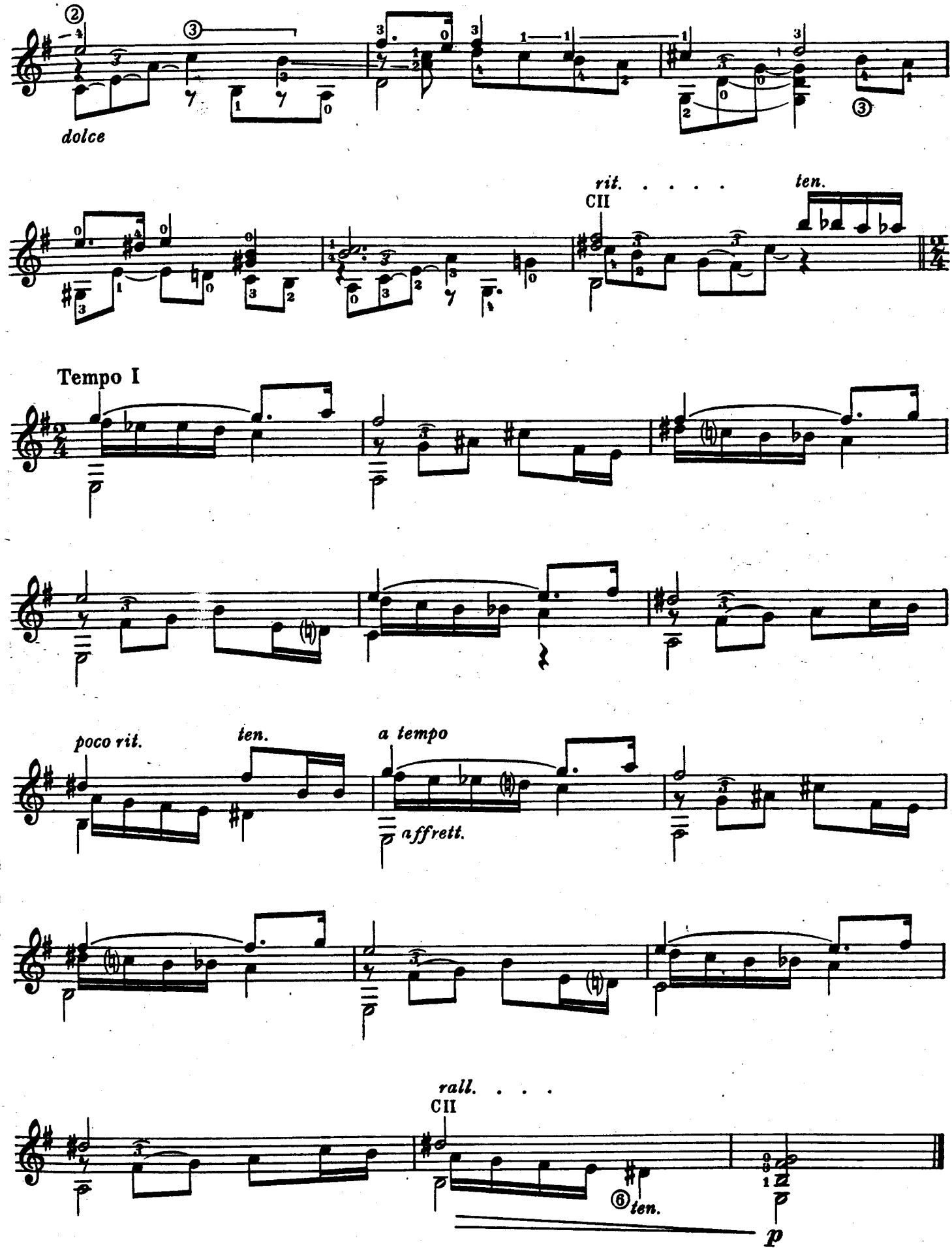
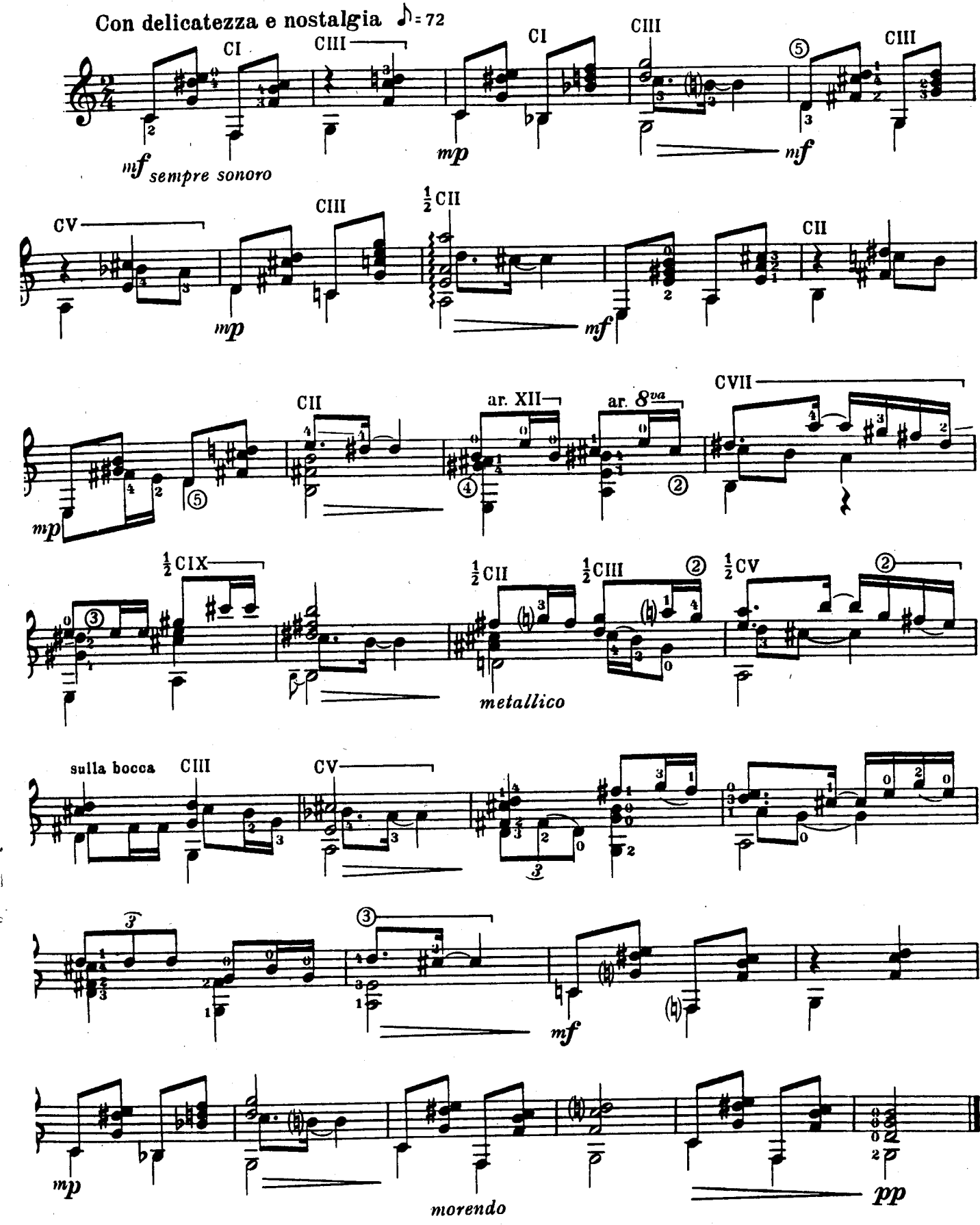

dolce
rit. . . . .
CII
ten.
Tempo I
poco rit.
ten.
a tempo
affrett.
rall. . . .
CII
ten.
p

II

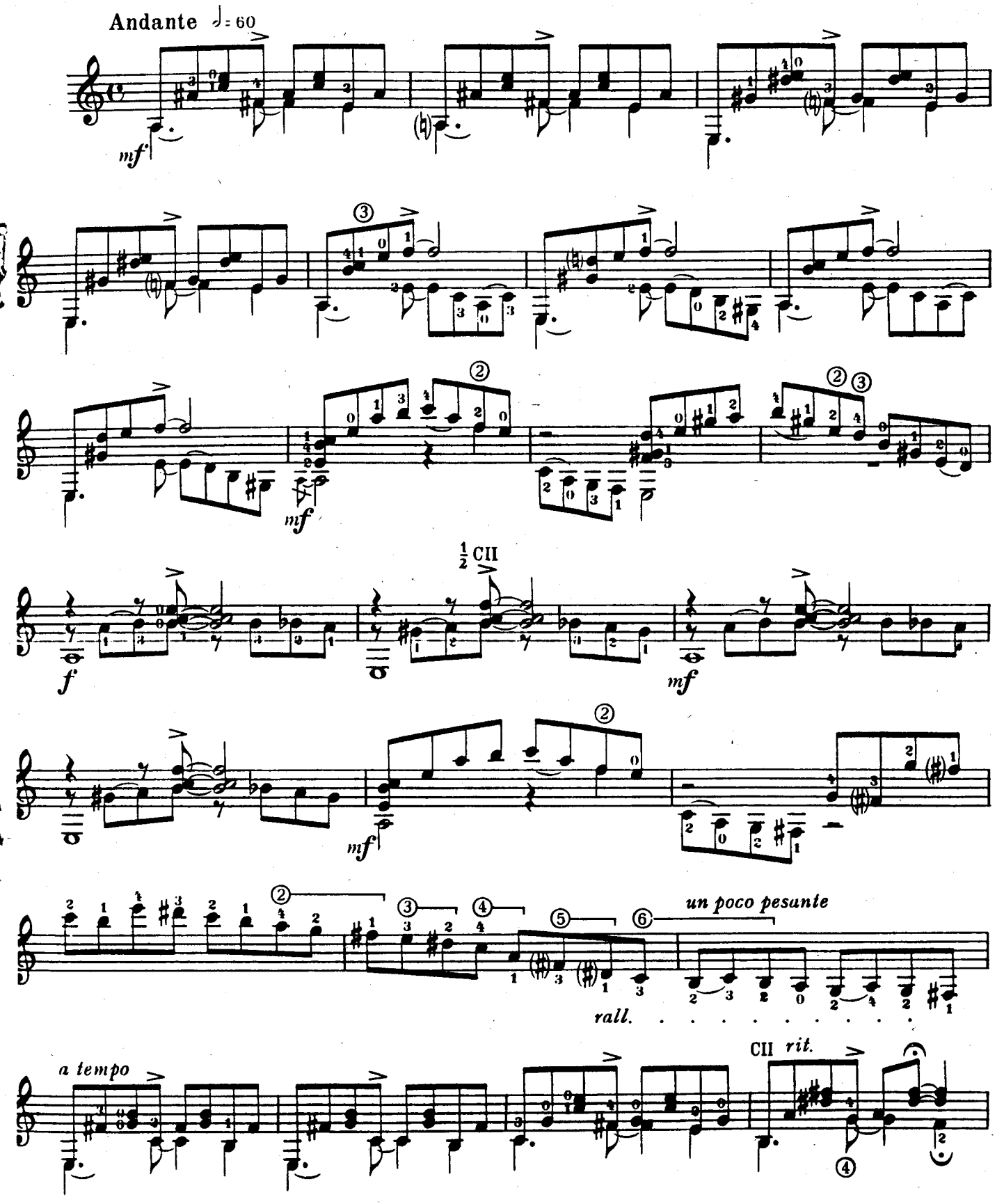
PAVANA GÜAJIRA

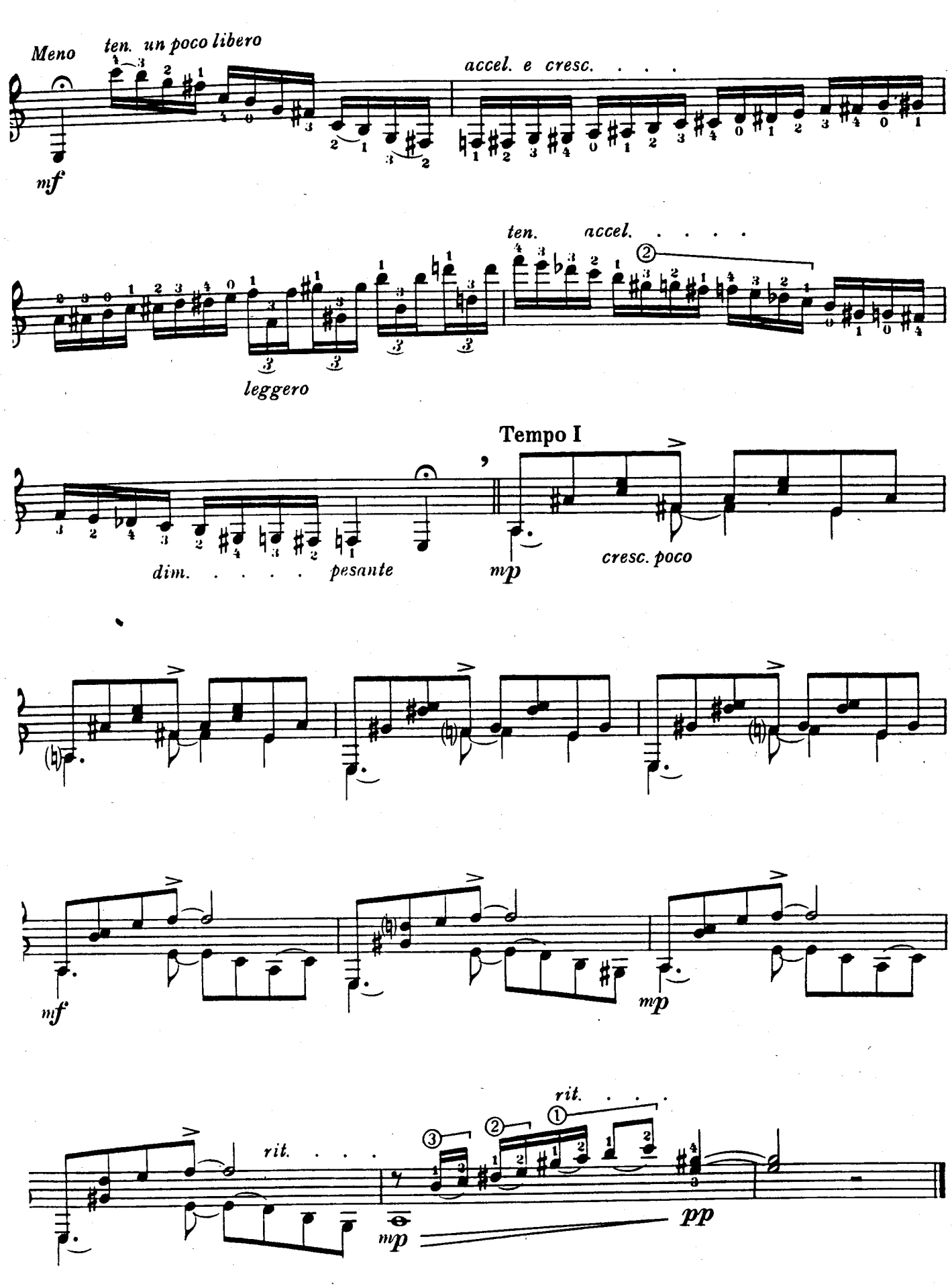
(al estilo del Son Cubano)



III

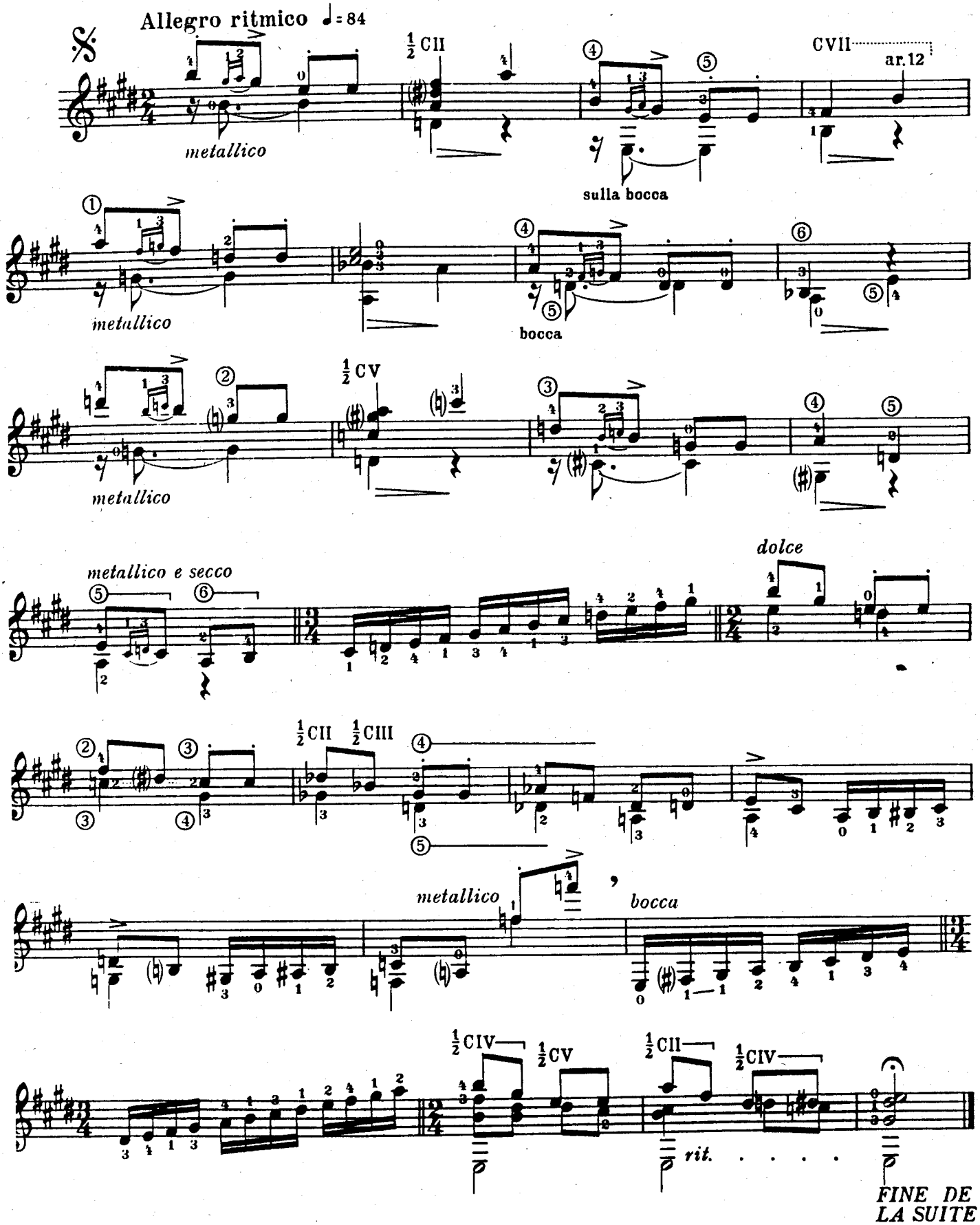
SEIS MILONGA




Meno
ten. un poco libero
mf
accel. e cresc. . . .
ten.
accel. . . . .
leggero
Tempo I
dim. . . . . pesante
mp
cresc. poco
mf
mp
rit. . . .
rit. . . .
mp
pp

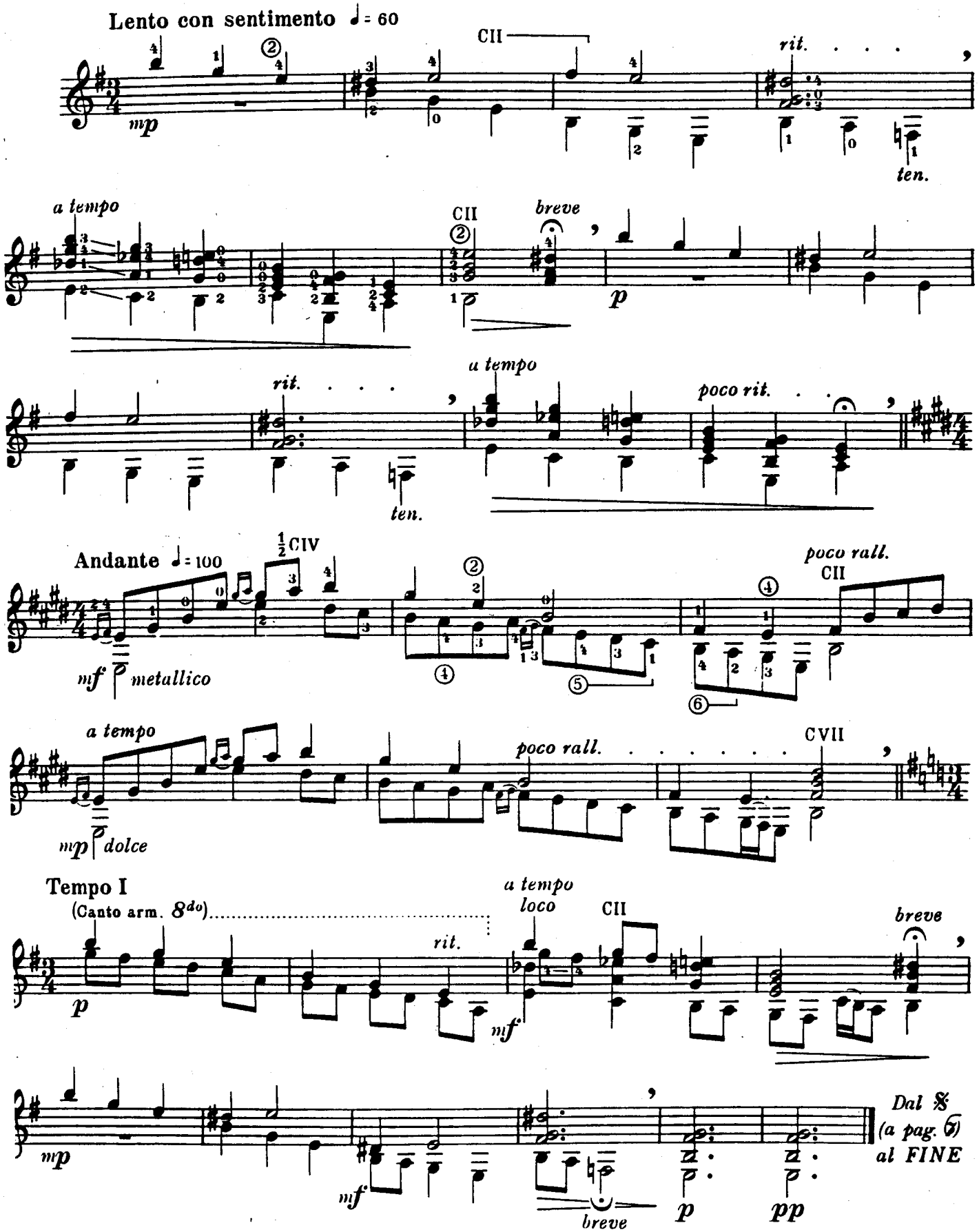
para Alice Artzt

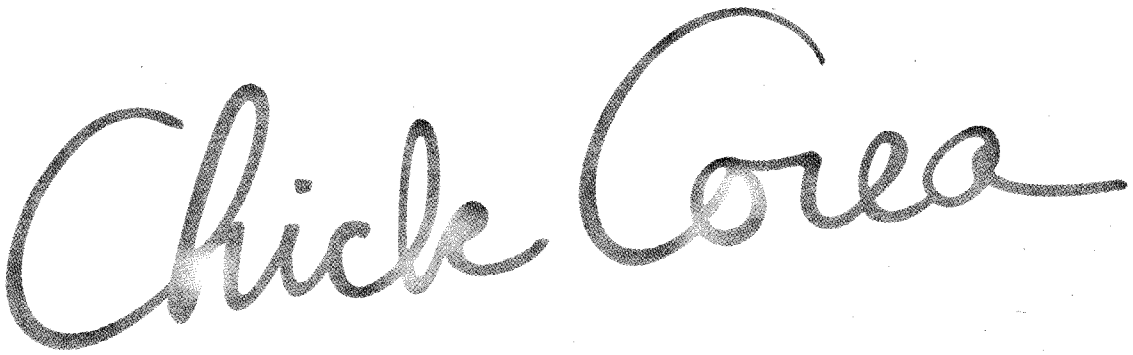
IV
QUISQUEYA



V

HOMENAJE A LA CATEDRAL DE SANTO DOMINGO





In hearing a musician of such ability and creativeness as Flavio, I of course became inspired to write music for him and his guitar. At the time I was already working on a piece for guitar as an experiment - these later were named "Ruminations". I played my demo/keyboard recordings of these pieces for Flavio and showed him the music and he became intent on making them sound wonderful on his guitar. We got together several times to develop the idea - and after a few times, Flavio had created a complete metamorphosis of taking these piano/like pieces and making them into guitar performances. The resultant recording is very exciting for me to hear - to see my idea realized with such high artistry.

Ascoltando un musicista abile e creativo come Flavio, sono stato naturalmente ispirato a scrivere musica per lui e la sua chitarra.
In quel periodo stavo già lavorando, come esperimento, ad un pezzo per chitarra - che è stato poi chiamato "Ruminations".
Ho fatto ascoltare a Flavio le registrazioni di questi brani fatte alla tastiera, gli ho mostrato lo spartito, e lui si è impegnato a renderne meravigliosamente il suono sulla sua chitarra.
Ci siamo incontrati diverse volte per sviluppare l'idea - e dopo un pò Flavio aveva trasformato questi pezzi pianistici in musica per chitarra.
È molto eccitante per me ascoltare il risultato, vedere la mia idea realizzata con un'arte di così alto livello.