

FUNDACIÓN
ENRIQUE
COFINER

SOMORROSTRO. EL MAR BAILA POR LA PLAYA.

* English

Press kit and concert features.



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www.fundaciocofiner.com

El mar baila por la playa,
un poema de balcones.
Las orillas de la luna
pierden juncos, ganan voces.

Federico García Lorca

MAIN FEATURES

PRESENTATION

“Cofiner brings new discourses to everlasting rhythms. And brings such discourse without dissembling the musical language, keeping it fully understandable”,

wrote the journalist Rafael Moragas in the *El Día Gráfico* of Barcelona on December 30th, 1937, after listening to the *Oda Sinfónica, Estampa Gitana nº1* which Cofiner dedicated to the memory of Garcia Lorca, blending in his composition classical and flamenco.



Somorrostro. El mar baila por la playa. (The sea dances on the beach) gathers several pieces of Enrique Cofiner. This Album is part of the project that Fundación Enrique Cofiner is now carrying out with the purpose to promote the music of this unknown yet great composer.

Guitarists Maria Camahort and Anders Clemens Oien invite you on a journey full of enchanting harmonies, traditional flavours, rhythm, character and subtlety celebrating the music of Enrique Escudé-Cofiner, composer from Barcelona and son of a Catalan Gypsy guitarist.

MAIN FEATURES

PARTS

Estampas Gitanas. Enrique Cofiner

❶

Rondó Gitano.

❷

Embrujo.

❸

Sierra Morena.

❹

Nocturno.

❺

Homenaje a Cofiner. Maria Camahort

❻

Fantasía en Do M. Enrique Cofiner

❼

Intermezzo nº1. Enrique Cofiner

❽

Intermezzo nº2. Enrique Cofiner



Running time: 1 hour

THE CONCERT PROGRAMME

FIRST PART

Estampas Gitanas

Estampas Gitanas, a suite in four movements, it is full of the sounds of flamenco; not stereotypical, but created by means of musical elements that only someone steeped in them from the cradle knows how to use. For example, the alternating of three-four time and six-eight time, emulating the characteristic twelve-beat measure of flamenco music; or the use of dissonant chords, a typical sound of the flamenco guitar.

❶ *Rondó Gitano*

In the first movement, *Rondó Gitano*, tempo changes are characterized by a strongly marked rhythm alternating with lyrical sections, in which Cofiner uses the flamenco mode and evokes the cante *jondo* (deep song).

❷ *Embrujo*

In *Sierra Morena*, the composer's knowledge of the flamenco language once more comes to the fore. He uses three-four time throughout the whole movement, while the major key and the choice of rhythm at the beginning contrast with the use of the Phrygian mode in the central section.

❸ *Sierra Morena*

The second movement, *Embrujo*, conjures up a mystical atmosphere with its slow, tentative start. It begins with three chords which bewitch us and led to a very beautiful endless melody. The appearance of a rhythmic *seguiriya* in flamenco style breaks the trance. Finally there is a return to the original chords with a change of mode, from Phrygian to Major.

❹ *Nocturno*

Nocturno. Is the great final song. It returns continually to the initial rhythm chords. It offers an explosion of energy shot through. Long and inspired melodies which turn into a long final section full of contrasts and melodic quotations from the previous pieces of the same cycle.

THE CONCERT PROGRAMME

SECOND PART

❺ *Homenaje a Cofiner*

Homenaje a Cofiner is a short piece written by Maria Camahort, taking inspiration from Cofiner's music after having arranged various works from piano to guitar duo. In this brief tribute to the composer, Maria merges both musical languages (Cofiner's and her own) into one musical discourse, constantly flowing in between rhythmical and lyrical moments.

❻ *Fantasía en do M*

Fantasía en Do. This piece written for piano was transformed by Cofiner into the music for the film *El precio de la sangre* (The bloody price, 1960), directed by Feliciano Catalán in 1960 with script by Antonio and Daniel Baylos. Maria Camahort created a shorter and slightly free version of this piece.

❼ *Intermezzo n°1*

Intermezzo I, in E Minor is a simple piece with a steady character, but it contains interesting chromatic melodic ornaments. In three-part form, the piece modulates into the relative major key in the central section, without ever losing its calm character, which remains inalterable, making full use of the natural intimacy of the genre.

❽ *Intermezzo n°2*

Intermezzo II, in D Major and dedicated to Frederic Mompou. The only melodic motif used by the composer throughout the piece goes through different tessituras, and its accompanied at the beginning by ethereal harmonies that condense into rhythmical patterns from the second repetition onwards.

THE COMPOSER

ENRIQUE COFINER



Enrique Escudé-Cofiner (1909-1996) was a highly successful musician in the 1950s and 1960s. The songs he composed were very popular and he traveled halfway around the world, from Switzerland to Cairo, with the band *Cofiner y sus chicos*. What few people know is that along with the facet of popular music composer there was another Cofiner with very diverse musical interests who premiered in Barcelona in 1937 *Oda Sinfónica (Estampa Gitana n°1)*, whose score has not been recovered, but it was the origin of his *Estampas gitanas*, a four-movement suite, composed as well for piano. He also composed *Images d'Espagne* with melodic quotes from some pieces of his *Estampas gitanas*. These works, as well as other classical compositions for piano or orchestra, were written while he was preparing music revues or traveling with his band to perform in Cairo, Beirut, Rome, Athens, Istanbul..., conducting the Telefunken orchestra or recording in Milan with the Fonit company.

Unfortunately his art pieces remained in manuscript, in the cupboards of his house. Only *Images d'Espagne* was edited by Salabert in Paris in 1969, but never released. He was luckier with the *Concierto Gitano* for guitar and orchestra that he composed in 1976 with flamenco guitarist Sabicas: it was premiered in Córdoba in 1993 with Rafael Riqueni as soloist and the Córdoba Orchestra conducted by maestro Leo Brower, but it never was edited or recorded.

This unknown music by Cofiner has been rescued thanks to the talent and generosity of Carles Marigó who recorded the album *Embrujo* based on the manuscripts, and directed the work of revising the scores that *Ediciones Boileau* published in 2019.

Now Maria Camahort has created the arrangements for guitar duo of *Estampas Gitanas*, *Intermezzos n.1 and 2*, and *Fantasia en Do mayor*. Ediciones Boileau has published the scores, together with *Homenaje a Cofiner*, composed by Maria Camahort.

THE PROJECT

ARRANGEMENTS OF COFINER'S PIANO
COMPOSITIONS FOR GUITAR DUO
BY MARIA CAMAHORT

Text by Maria Camahort

“A complex and rich piece, arranged for guitar duo with the artistic aim of maintaining the character, strength, and subtlety of Enrique Escudé-Cofiner's art at every bar.”

A great part of the repertoire with Spanish influences created since the end of the 19th century has taken its inspiration from the guitar. Isaac Albéniz or Joaquín Turina are two clear examples of this artistic tendency, among many other composers.

While many traditional pieces have been inspired by the guitar, the current guitar repertoire is nourished by transcriptions of original works for piano or other instruments, some becoming prominent pieces in guitar literature; this is the case of the *Siete Canciones Populares Españolas* for voice and guitar by Falla (with transcription by Miquel Llobet) or the *Danzas Españolas* by Granados.

As a guitarist and composer, contributing to the expansion of the guitar repertoire by adapting Enrique Cofiner's original piano works has been a very enriching experience, and I am very grateful for the opportunity provided.

Listening to Cofiner's music, we can ascertain that part of his inspiration comes from the guitar. Not only because this instrument is idiomatic and representative of the traditional Spanish music, but also because of the composer's

own family influences. Cofiner's father was a flamenco guitarist, flamenco music was part of Cofiner's childhood. In fact, the first instrument that Cofiner learned was not the piano; his first foray into music was through the guitar.

The influence of the guitar in Cofiner's work appears especially in his work *Estampas Gitanas* with the use of characteristic dissonances of flamenco guitar, arpeggios and repetitions of chords that simulate *rasgueados* (flamenco strumming), or scales that simulate typical *punteados* and *falsetas* of this instrument.

By contrast, the frequent and quick changes of key created by Cofiner, the large sonorities and timbric strength used, as well as certain technical resources and specific piano patterns are real challenges when it comes to arranging his works for the guitar.

The result is presented here. A complex and rich piece, arranged for guitar duo with the artistic aim of maintaining the character, strength, and subtlety of Enrique Escudé-Cofiner's art at every bar.

THE PERFORMERS

ANDERS CLEMENS

Anders Clemens Øien has released four recordings with Nordic Sound. All have been praised for their warm and brilliant interpretations (“a new master has arrived...”, “in the hands of Anders Clemens the sound becomes seductive...”, “few guitarist can match Anders Clemens today...”).

Born in 1976, Anders Clemens studied guitar at the College of Music in Drammen, Norway and the State Academy of Music in Oslo, with Jan Danielsen, he continued his studies in Den Haag (Holland) and Barcelona (Spain) with Zoran Dukic, Sadahiro Otani and Alex Garrobé, finishing with a Diploma “cum laude”.

He was the first Scandinavian winner of the “Andrés Segovia Competition” (Spain). In 2002. He has won many prizes in international competitions.

Anders was selected as one of four young Norwegian musicians to participate in “Norwegian State Concerts”, which promotes highly gifted musicians.

His performances have been broadcast on television and radio in Brazil, India, Sri Lanka, South Korea, France, Belgium, Poland, Sweden, Norway and Spain. Anders has performed concerts in many countries in Europe, Asia and America and has participated in some of the most important music festivals as a camera music, collaborating with singers, cellists, flautists and violinists.



THE PERFORMERS

MARIA CAMAHORT

Maria Camahort is a guitarist, composer and arranger with a devotion for chamber music and collaborative projects. She has performed in London, Paris, Saint Petersburg, Moscow, Barcelona, Madrid, Edinburgh, Brussels, Warsaw, Crackow, Mexico City, Chicago and Auckland.

She has released two albums with the project Iberian Colours: “an alternative route to the music of Spain”(Planet Hugill), “a seriously impressive CD” (The ArtsDesk). Her last CD, a compilation of contemporary re-creations of music from the XVI and XVII centuries created with pianist Carles Marigó has been acclaimed by Spanish musical press.

Since 2017 she is combining her solid career as a performer with an increasing activity as a composer, receiving awards in the I Llobet Composition Competition, Maria de Pablos III Composition Competition and SGAE Foundation. She was commissioned by the FIAS 2021 festival (Madrid) to compose for the Bauhaus Quartet. Her composition Ponent was awarded the First Prize in the Maria de Pablos IV Composition Contest. *Festival Diacronías 2022* and *Jornadas Contemporáneas de Segovia 2023* will include in their concert programmes works composed by her.

Maria completed her Bmus studies at ESMUC (Barcelona) with Zoran Dukic, Álex Garrobé, Feliu Gasull and Emilio Molina. Graduating with a distinction in her Master Studies at GSMD with Robert Brightmore and David Dolan, she was awarded the Guildhall Artist Fellowship 2010-12. Back in Barcelona, she received lessons of Composition with Ramon Humet at Liceu Conservatoire (2017-2019).



TECHNICAL RIDER

Requirements	Sistema P.A.
Monitors	Only if needed. Sound amplification only needed depending on the acoustics of the venue.
Microphones	Guitarra 1: 1 x Shure SM81LC Condenser Cardioid or similar Guitarra 2: 1 x Shure SM81LC Condenser Cardioid or similar
Other	2 music stands 2 chairs without armrests, or piano stools.

CONTACT FOR TECHNICAL RIDER

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TEASER

The teaser video from *Rondó Gitano* is now
available on our vimeo channel



<https://vimeo.com/763225706>

UPCOMING EVENT

Play of *Estampas Gitanas*

By Maria Camahort & Anders Clemens
November 3, 2022
Milton Court – London

ALBUM

The album is available
online and in CD.

To buy a CD you can get in touch with the
Fundación Enrique Cofiner sending an email to
info@fundacioncofiner.com



ALBUM

You can find the new album at
the following platforms



Apple Music ↗



Spotify ↗



Amazon ↗



Deezer ↗



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