

# Sugerencias Artisitcas

For guitar solos and duos

Musica by Gianluca Barragato



Gianluca Barragato's new Guitar album features a repertoire ranging from solo classical guitar to duos with a second guitar and with the piano. The album is enriched by the performance of **Maestro Claudio Patanè**, the primary performer, and by the notable collaborations with other Maestros: **Elisa Villa**, **Anna Vezzani**, and **Marco Boroncini**.

The following is the list of tracks and their description.

# 1 Ausencia - Acoustic Guitars duo

The piece **Ausencia** (Absence), composed for two guitars, is an intense study on **nostalgia** and the resulting **sense of longing**, expressed through a dramatic interplay of contrasts.

- **The Emotional Contrast:** The composition unfolds as a dialogue where two musical souls confront each other: the **lyrical part**, which embodies melancholy, and the **rhythmic part**, which amplifies and underscores it.

- **The Lyrical Part:** This section **alternates between the two guitars**, developing a **deep and moving melody** that directly expresses the emptiness and emotional distance suggested by the title.

- **The Rhythmic Part:** In contrast, this pattern is not a simple accompaniment; rather, it acts as an **emotional counterpoint** that **highlights and intensifies the nostalgia**, perhaps symbolizing the persistence of memory or the relentless awareness of loss.

Together, the two guitars create a dynamic tension: the rhythm prevents the melody from resolving into pure stillness, thus keeping the desire and the intensity of absence alive.

# 2 Conocer el Hielo – Guitar solo

This evocative piece for **solo acoustic guitar** is inspired by the legendary moment in Gabriel García Márquez's *One Hundred Years of Solitude*, where the young Aureliano Buendía experiences the wonder of ice for the first time—a true **initiation into the unknown**.

Masterfully interpreted by **Anna Vezzani**, the composition is contemplative and intricate. To capture the brittle, crystalline texture of the memory, the piece features technical elements such as **pizzicato**, which is used to create suspension and expectation alongside the flowing melodic lines. This contrast in technique helps to evoke the profound discovery and the fragile nature of the ice itself.

# 3 Roja – Guitar and Piano

A profoundly **passionate** work, "Roja" is a unique sonic exploration for guitar and piano that transcends genre boundaries. The composition immediately captivates with its vivid textures, drawing deeply from the expressive power of **flamenco**—most notably through the guitar's compelling use of the **rasgueado** technique.

Yet, this fiery foundation is masterfully juxtaposed with a rigorous **Baroque sensibility**. The piece features a sophisticated, continuous dialogue between the two instruments, revealing clear **Bachian influences**. This interplay allows the guitar and piano to function as equal voices, weaving together intricate lines that build a cohesive and dramatic narrative.

"Roja" is performed by composer **Gianluca Barragato** on piano and maestro **Claudio Patanè** on guitar.

## 4 Insomnia – Guitar solo

This evocative piece captures the restless, often anxious state of mind caused by sleeplessness. "Insomnia" is built upon a simple yet powerful musical idea: an initial **reiterated motif** that acts much like a persistent, single **dripping drop** (*ribattuto*), relentlessly underlining the intensity of a fixed, obsessive thought.

This rhythmic ostinato creates an atmosphere of mounting tension, mirroring the struggle to quiet the mind. Gradually, the composition evolves into a dynamic **central section**, where more agitated and flowing movements offer a temporary, cathartic release from the gripping anxiety.

In the final section, the original, insistent ostinato returns. However, it is now performed with a delicate **ritardando** (gradual slowing down), leading the listener—and the sleepless mind—towards a gentle, final surrender to **sleep**.

"Insomnia" is performed by maestro **Claudio Patanè**.

## 5 La Quinta del Sordo – Guitar solo

This composition takes its profound inspiration from Francisco de Goya's ***Pinturas Negras* (Black Paintings)**, a haunting series of murals originally created directly on the walls of his country retreat, known as **La Quinta del Sordo**.

These extraordinary frescoes were conceived during a period of immense personal and artistic crisis for the painter—a crisis precipitated by a sudden, severe illness that led to his complete **deafness** and a deep, spiritual despondency. Following this intense, life-altering experience, Goya's artistic sensibility was irrevocably transformed, leading him to confront the darker side of the human condition.

The music of *La Quinta del Sordo* is a direct reflection of those critical moments: the sense of **despair**, **solitude**, and the simultaneous, courageous **struggle** to overcome suffering through the act of creation. In this work, the composer attempts, much like Goya himself, to translate these powerful, often terrifying, emotions into an equally compelling artistic language.

The piece is offered in two interpretations, performed by **Maestro Anna Vezzani** and **Maestro Claudio Patanè**.

## 6 Los Pecitos de Oro – Guitars duo

The composition "**Los Pecitos de Oro**" draws its rich narrative and profound emotional depth from the literary classic, Gabriel García Márquez's *Cien años de soledad* (*One Hundred Years of Solitude*).

The piece is specifically inspired by the poignant late-life retreat of **Colonel Aureliano Buendía**. Having withdrawn into solitude, the Colonel occupies a small room, dedicating himself to the meticulous craft of creating delicate little gold fish, only to melt them down upon completion and immediately begin the process anew. This Sisyphean task symbolizes the disillusionment and quiet endurance of his later years.

The music unfolds in two distinct parts:

1. **Part I** is a **meditative and introspective dialogue**. This section reflects the detailed precision, care, and quiet intensity of the Colonel's painstaking, repetitive work, capturing the spirit of his profound solitude.
2. **Part II** shifts dramatically, becoming **rhythmic and vivacious**. This vibrant change in mood and tempo serves to recall the Colonel's storied past, evoking the energy and fervor of his **wartime actions** and battles.

"Los Pecitos de Oro" is performed by **Maestro Anna Vezzani** and **Maestro Marco Boroncini**.

## 7 Estilo Y – Guitar and Piano

Inspired initially by the melancholic beauty of the **milonga**, "Estilo Y" is a piece structured in two contrasting sections, demonstrating a sophisticated evolution in rhythm and mood.

The first section is characterized by its **lyrical and singing quality** (*cantabile*), which unfolds over a deliberately **irregular rhythm** set in  $\frac{11}{8}$  time. A brief, expressive piano solo highlights the lyricism and introspective nature of this opening phase.

The composition then transitions smoothly into the second section, where the rhythm regularizes, moving from  $\frac{11}{8}$  to a compelling  **$\frac{12}{8}$  time**. The focus shifts to an **engaging and immersive rhythm**, building energy and momentum.

"Estilo Y" ultimately closes with a **meditative coda**, offering a peaceful and reflective conclusion to the rhythmic journey.

The piece is performed by composer **Gianluca Barragato** on piano and **Claudio Patanè** on guitar.