

TRES MUNDOS audio flac / mp3

El mundo latino:

How does Nicaragua sound? In 2022, Walter Abt was invited to work as an artist-in-residence in Nicaragua by the Goethe-Institut. This was about insights into the scores of the composer *José de la Cruz Mena* (May 3, 1874 in León; +September 22, 1907). He suffered from leprosy and, being physically handicapped, was no longer able to write down his music. There are numerous manuscripts by the copyists that were ordered by the composer, who was bedridden due to illness. These manuscripts are largely unusable because of the numerous transcription errors. This main work by the composer "**RUINAS - valse nicaragüenses**" in the original for orchestra has now been written for the first time in a due revision and arranged and recorded for guitar solo and for duo violin/guitar.

As a child playing, *Justo Santos* (1921-1958) heard in the distance the ritual call of the farm workers - los macheteros - while working in the fields on the property of the Nicaraguan Hacienda La Mora: "**La Mora limpia**" (loosely translated: "Clean work on our finca! "). This explains the title of this masterful piece in the Nicaraguan 6/8 rhythm of the Són. It was written to celebrate the centenary of the capital, Managua, and is now considered the second national anthem in Central America's largest country.

In 1966, "**Os Afro-Sambas**" was a turning point for Brazilian popular music in all its passionate diversity. Traditional sounds from candomblé music meet dance-like samba and instruments of the Umbanda religion in a ceremonial atmosphere that is as mystical as it is solemn. The collaboration between guitarist *Baden Powell* (1937-2000) and poet *Vinicius de Moraes* with the classics **Berimbau**, **Consolação** (both 1963) and **Canto de Ossanha** (1966) created one of the most interesting Brazilian musical forms of the 20th century. Walter Abt is accompanied by the experienced percussionist *Prabhupada Plazaola* from Managua, who playfully lets his congas dance here.

El mundo clásico:

The selected works by *Franz Schubert*, *Wolfgang Amadeus Mozart* and *Joaquin Rodrigo* have one thing in common: they were either written for orchestra or other instruments than Walter Abt interprets them here on his 10-string contra-guitar from 1925, whose constructor comes from Munich and enjoys a worldwide reputation: *Hermann Hauser I*. All his models as well as the Terz, Prim and the very rare Quint bass guitars are of the highest quality. The sound of these instruments is still unsurpassed today. While the **Concierto de Aranjuez** is the most-performed guitar concerto, it is seldom heard as it is on this recording, as a single cadenza of the famous **Adagio** middle movement.

El mundo del flamenco jazz:

The guitarist of the century *Paco de Lucía* (1947-2014) revolutionized traditional flamenco together with the singer *Camarón de la Isla*. His inspiration came from meeting the greatest musicians of contemporary jazz - *Chick Corea*, *Jaco Pastorius*, *John McLaughlin*, *Al de Meola*, etc. As a homage to him and to the Spanish national composer *Manuel de Falla* (1876-1946), Abt dedicated the following works, which translated fragments and quotations from the music of the two great Spanish composers into his own tonal language. **ENTRE DOS AGUAS** is considered a masterpiece of flamenco and is the most popular and well-known work by the exceptional *Paco de Lucía*, both nationally and internationally. However, it was not a written composition, but an improvisation that Paco was asked by producer José Torregrosa at the time of recording in 1973, as he felt the album was incomplete. Apparently Paco used other references to improvise the song, such as the *Las Grecas* song *Te estoy amando locamente* and the *Los Marismeños* song *he co-wrote Caramba, carambita*, the latter showing a clearer resemblance. This rumba has the formal character of a theme with variations (falsetas in this case). The arrangement by Walter Abt underlies the original solo part with rhythmic chord sequences and functional basses that fill it out. Thus, this version emancipates itself from the single-line original Pacos, which absolutely requires a second rhythm guitar.

At his side are the virtuoso musicians *Ken Weinzierl* on the flamenco guitar and again the drum shooting star from Nicaragua, *Prabhupada Plazaola* on the bongos, the cajón and the congas.