



# The Music of José Mazzilli Ribón

by Gonzalo Solari



playing Mazzilli Ribón's works, to know how I first obtained his music.

It was in August 1998 during a concert tour in Southern America. After a concert at the Theatre Amira de la Rosa in Barranquilla, I was met by Doctor Bruno Mazzilli Santamaría, the composer's son. That night Bruno told me: "I am giving you Mazzilli's works so that you will do something that no one else has done; to let the world know of this music". This sentence kept on running through my head the whole night during the dinner with the concert promoter: the poet Miguel Iriarte and his wife, the poetess Tallulah Flores.

When I was back to the hotel I began to read through some of these compositions. There was in them an innate sense of form, which for me is very important. I was caught by the fine chromaticism of the harmonic texture and the melodic originality, which never approached the banal or commonplace. Evident was the influence of popular music which the composer sublimates with accurate refinement. It is true: this music, whose freshness will stir your soul, deserves to be performed and appreciated throughout the world. The Maddalena River and the Caribbean Sea have no need to worry: in José Mazzilli Ribón's works their voices will forever be preserved from oblivion.

*"José Mazzilli Ribón - Works for Guitar Vol. I. Edited and fingered by Gonzalo Solari (World Première) Mnemes - Alfieri e Ranieri Publishing, Palermo (Italia), October 2002.*

*"The works included in this volume have been recorded as a world premiere by the guitarist Gonzalo Solari for "Guitar Collection" (Guit 5050).*

**W**ith great pleasure I introduce to the readers of *Guitar Act International* the first volume\* of the complete guitar works by the Colombian composer and guitarist José Mazzilli Ribón (Ciénaga 1892 - Barranquilla 1977). \*\* This is not the right place to write a biography of the talented, altruist and polyvalent Mazzilli. A biographical profile is appended to the preface of the published volume.

He was an unjustly ignored composer, often unappreciated, but he created a musical language of great inspiration.

This was confirmed to me by my experience as a musician, but especially by the audiences all over the world, who greatly enjoyed my live interpretations of this great composer.

The scores generally lacked fin-

gerings or were badly realized. I therefore, created all new fingerings that are more appropriate to works of this stature. Since there are a few slight differences from the original version, I point out that it is merely an instrumental adaptation to preserve the sonority, the harmonic structure and most importantly the spirit of the piece. In doing so I tried to exalt the orchestral timbre of the guitar. Never forget that our instrument has a precious quality that we must protect and develop: "to allude" to the timbres of the instruments of the orchestra. This is, of course, much more fascinating and mysterious than their mere mechanical reproduction with electronic instruments.

I think it may be informative for those who are interested in