Máximo Diego Pujol

Suite Adelaires

1. Preludio
2. Tangostinato
3. En dos por cuartas
4. Las camelias
5. Capicúa

Gravure / *Engraving*: Sylvain Lemay

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Suite Adelaires. This piece is a tribute to the beautiful city of Adelaide, written from Buenos Aires. The title is a mix between Adelaide and Buenos Aires: Adelaires.

Tangostinato is another new word: Tango + ostinato.

En dos por cuartas: It's very common to use the expression "en dos por cuatro" (in 2/4) when somebody wants to say something regarding to tango style. For example: "This is a real 2/4" means this is a real tango or milonga. In this case the piece is a milonga using quartal harmony (harmony based on fourth intervals). That's why the title is "En dos por cuartas" (fourth).

Las camelias are beautiful flowers (they were the favourite of my mother).

Capicúa means palindrom. It is a fast condombe.

Máximo Diego Pujol (Buenos Aires, 1957) est diplômé du Conservatoire *Juan José Castro* avec le titre de Professeur de Guitare Niveau Supérieur. Sa vaste formation inclue des études instrumentales et d'interprétation avec les mæstros Alfredo Vicente Gascón, Horacio Ceballos, Antonio de Raco, Miguel Ángel Girollet, Abel Carlevaro, Leo Brouwer et, au même moment, d'harmonie et de composition avec le mæstro Leónidas Arnedo.

Il a été récompensé par de nombreux prix et distinctions, tant comme interprète que comme compositeur. Il est en demande constante pour participer à différentes activités liées à la guitare en Amérique, Europe et en Océanie, pour y donner des concerts, masterclasses et animer des ateliers.

Depuis 1995, il est professeur de guitare au Conservatoire Supérieur de Musique *Manuel de Falla* de Buenos Aires.

Les œuvres de Pujol sont inspirées par l'héritage musical de son Argentine natale, plus spécifiquement des formes musicales du *Río de la Plata,* de même que les différentes formes musicales présentes dans le reste du pays. L'objectif ultime est la fusion de cette culture avec la pensée formelle et académique européenne.

Sa large production d'œuvre a enrichi le répertoire de la guitare de façon remarquable et obtenu le respect et la reconnaissance du monde musical.

Ses œuvres sont publiées par d'importants éditeurs en Europe, au Canada, aux États-Unis, et sont jouées de même qu'enregistrées par des guitaristes et ensembles orchestraux et de musique de chambre de partout dans le monde.

Máximo Diego Pujol (Buenos Aires, 1957) graduated in the *Juan José Castro* Conservatory with the Superior Guitar Professor title. His vast formation includes instrumental and interpretation studies with Mæstros Alfredo Vicente Gascón, Horacio Ceballos, Antonio de Raco, Miguel Ángel Girollet, Abel Carlevaro, Leo Brouwer and, in the meantime, harmony and composition studies with Mæstro Leónidas Arnedo.

He is rewarded with numerous first prizes and distinctions, both as a performer and as a composer.
He is permanently convoked to participate in America, Europe and Oceania in Series and Festivals dedicated to his instrument, to give concerts, masterclasses and conduct workshops.

Since 1995, he is professor in guitar, at the Buenos Aires Superior Conservatory of Music *Manuel de Falla*.

Pujol works are inspired by the musical heritage of his native Argentina, especially from the music forms of the *Río de la Plata*, as well as from the different music forms of the rest of the country. The final purpose is the fusion of this cultural base and the European academic formal thinking.

His extensive production has enriched remarkably the repertoire for the guitar and has gained the respect and the acknowledgment of the music world.

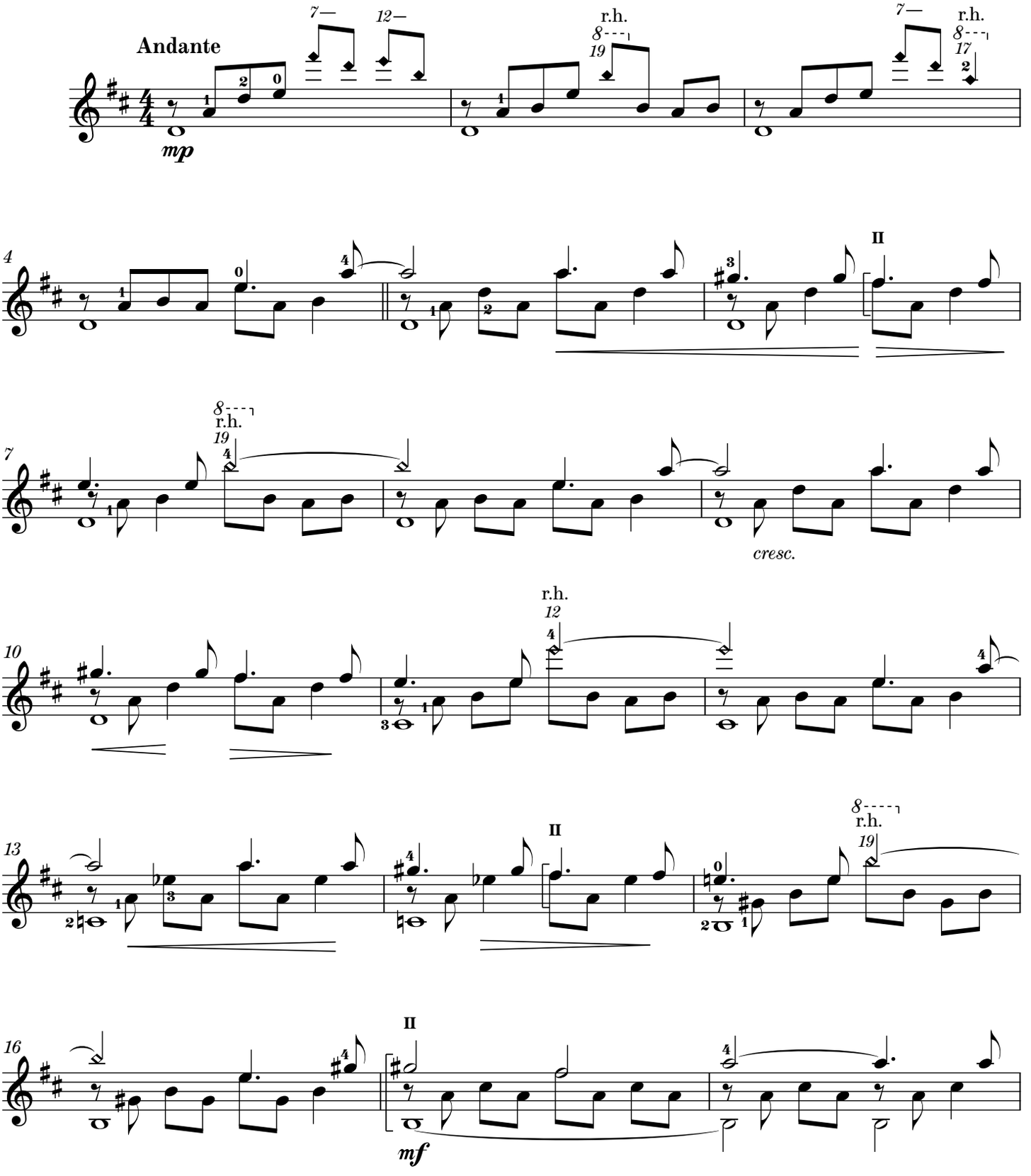
His works are published by important publishers in Europe, Canada and United States and are performed and recorded by guitarists and chamber & orchestral groups all around the world.

to Oliver Fartach - Naini

SUITE ADELAIRES

Máximo Diego Pujol

1. Preludio



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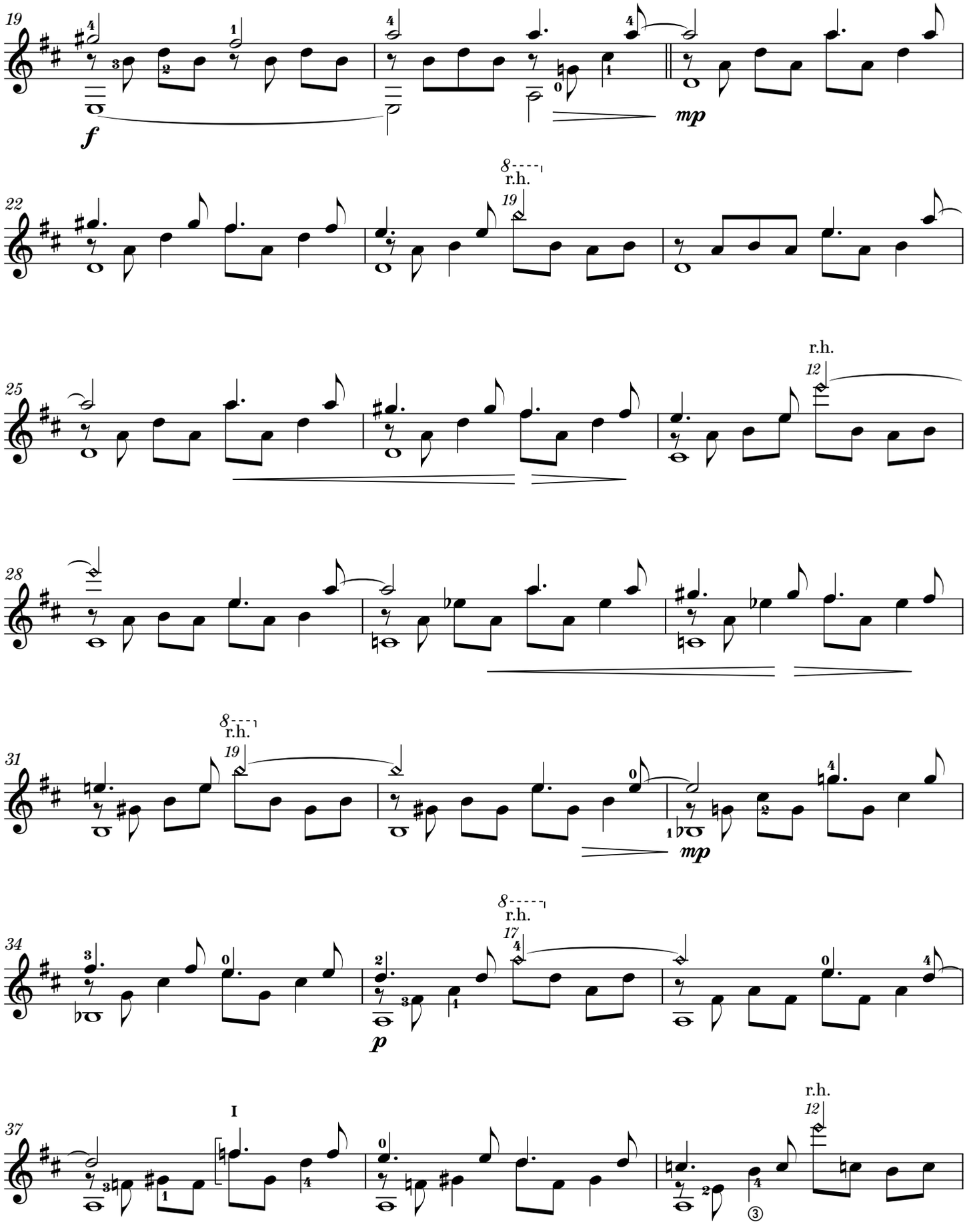
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22
8
r.h.
19
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r.h.
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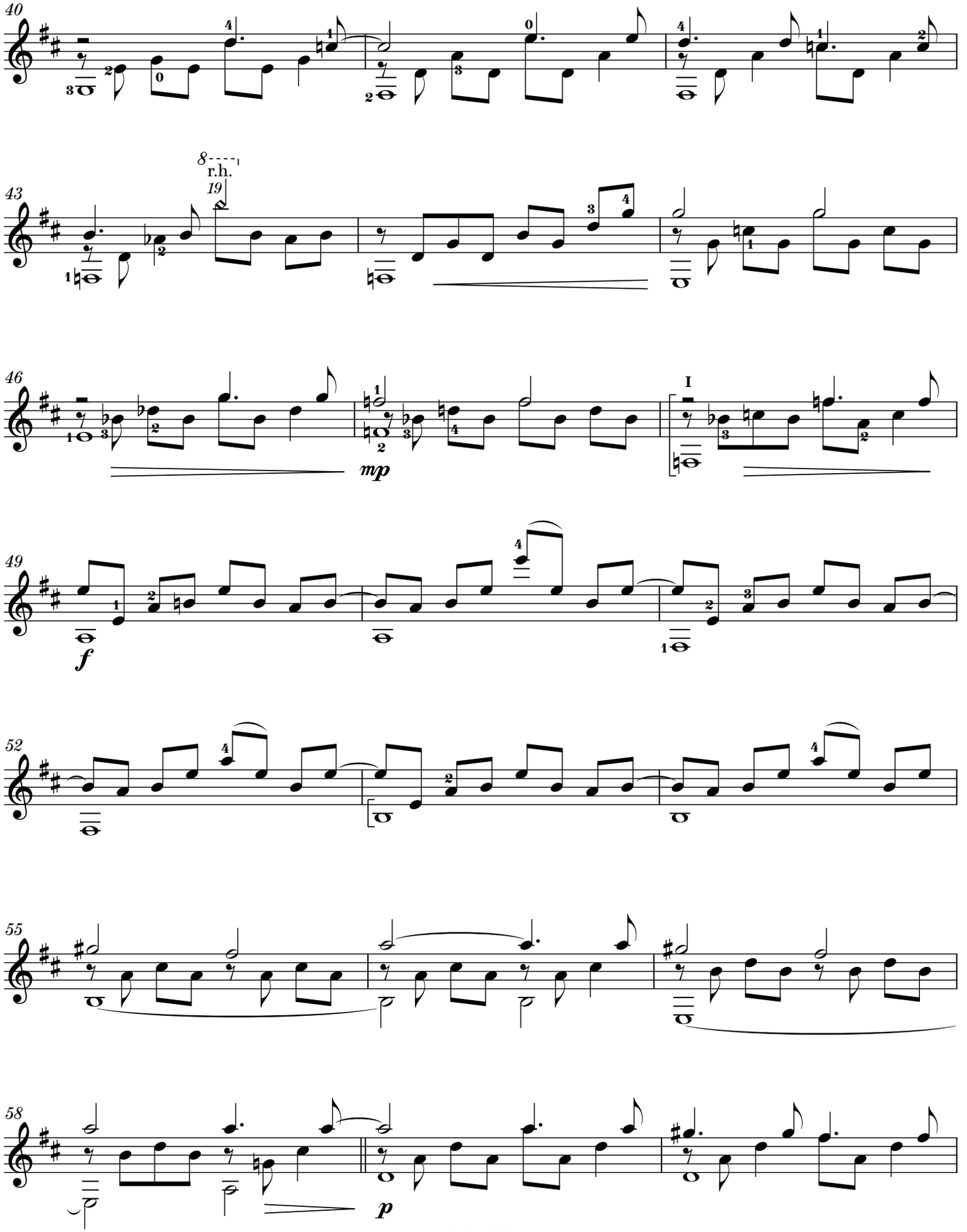
8
r.h.
17
p
37
I
r.h.
12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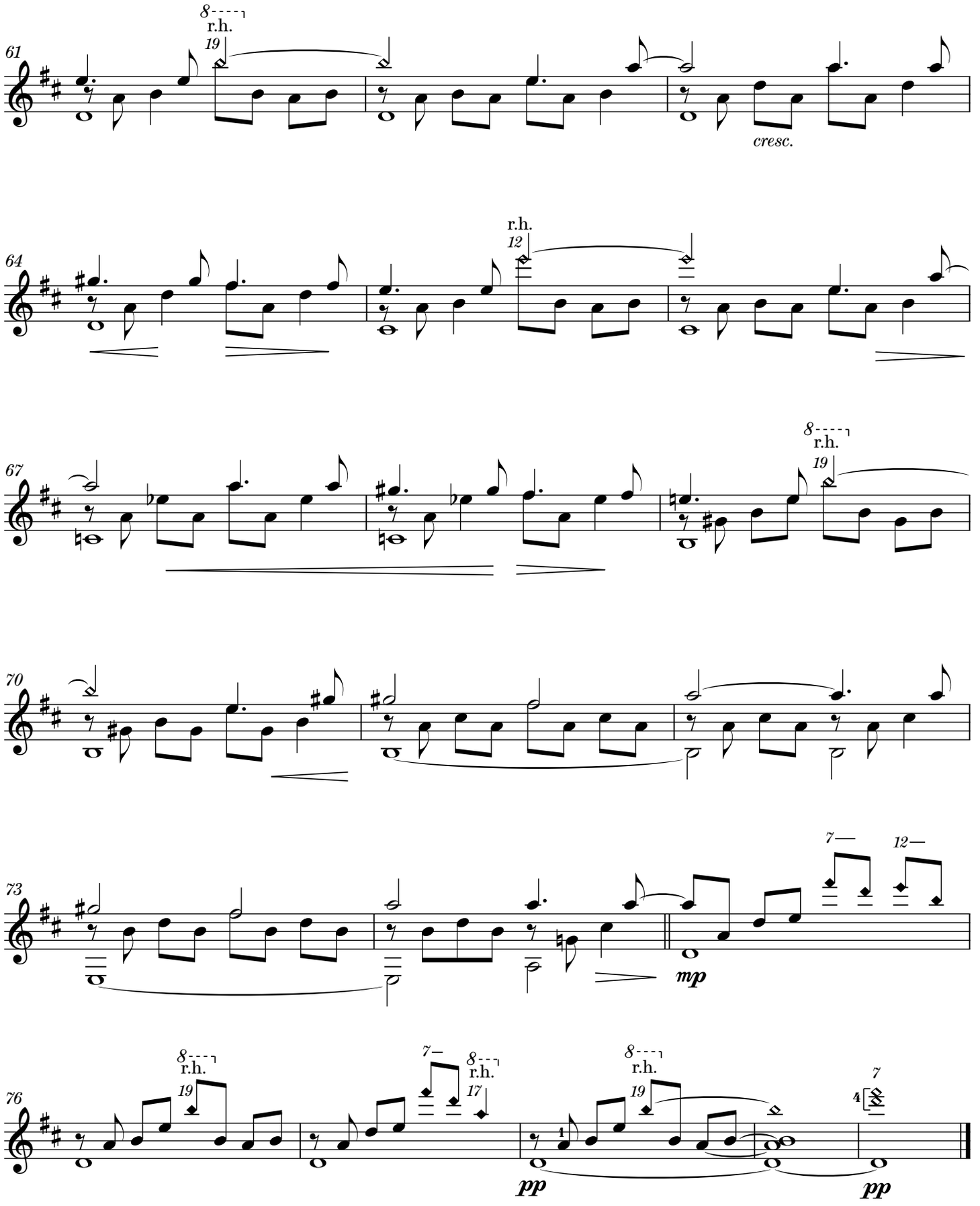
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r.h.
12
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8
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19
70
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7—
12—
mp
76
8
r.h.
19
7—
8
r.h.
17
8
r.h.
19
7
4
pp
pp

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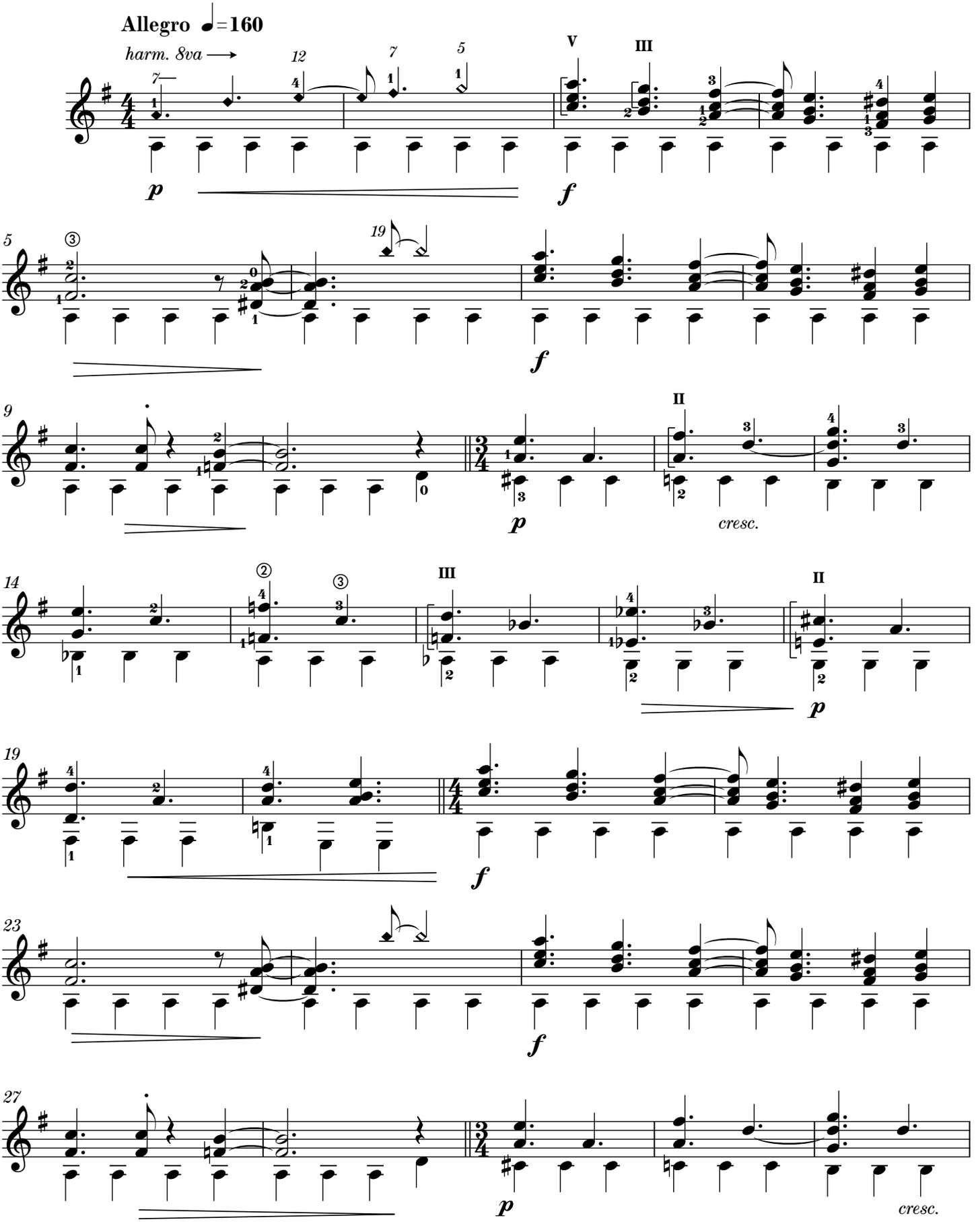

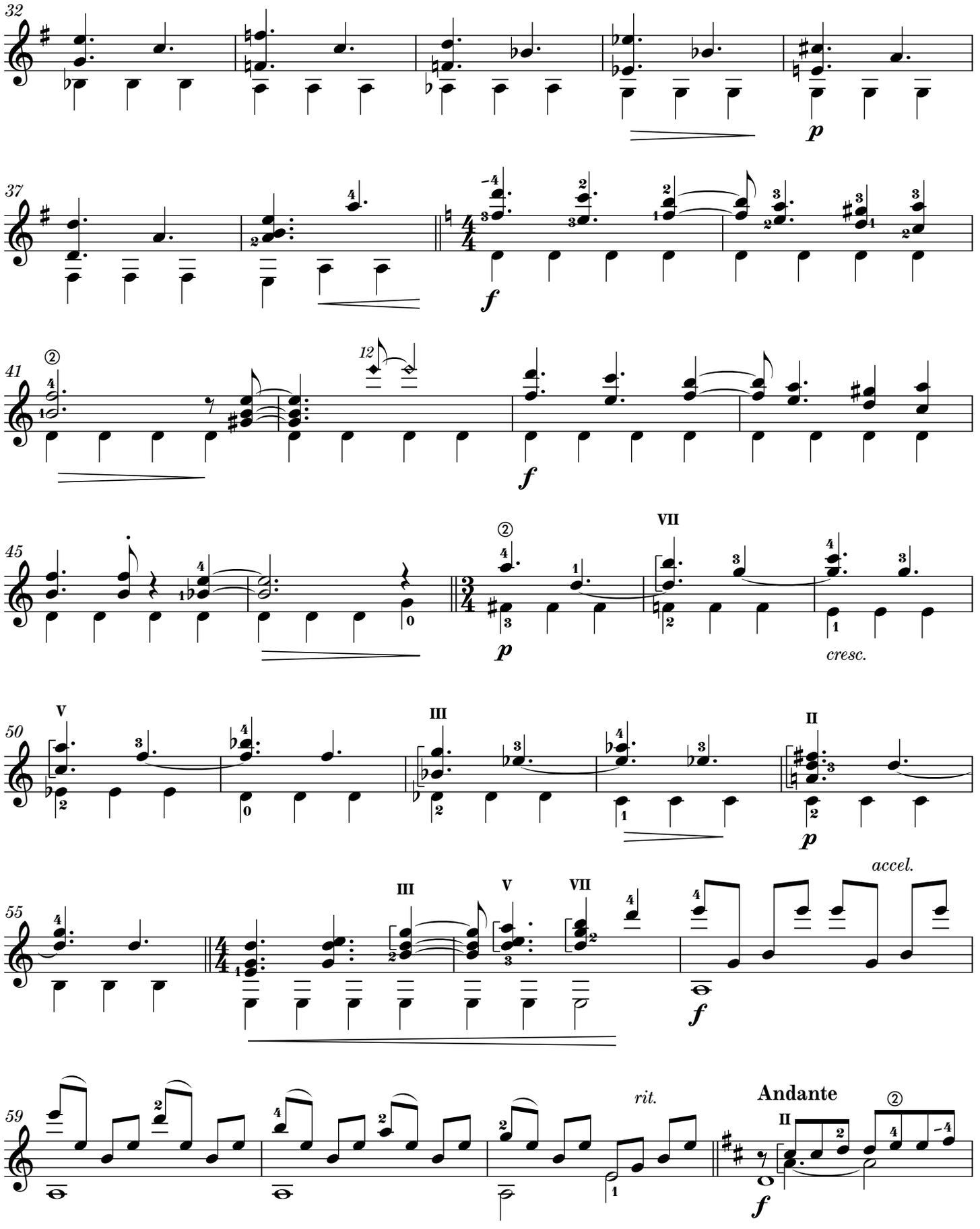
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p
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12
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45
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V
III
II
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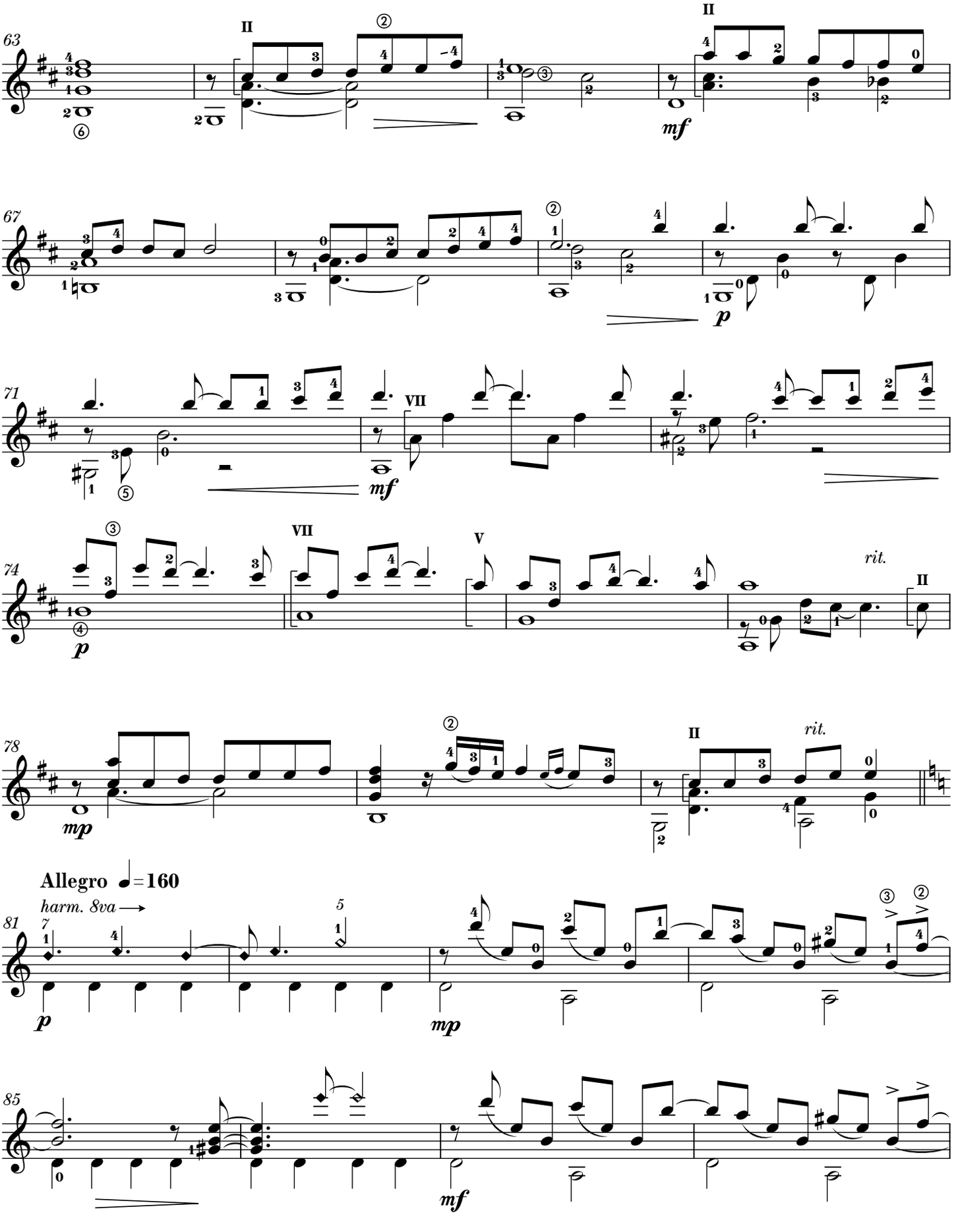
III
V
VII
accel.
f
59
rit.
Andante
II
f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II
②
II
mf
67
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p
71
VII
mf
74
③
VII
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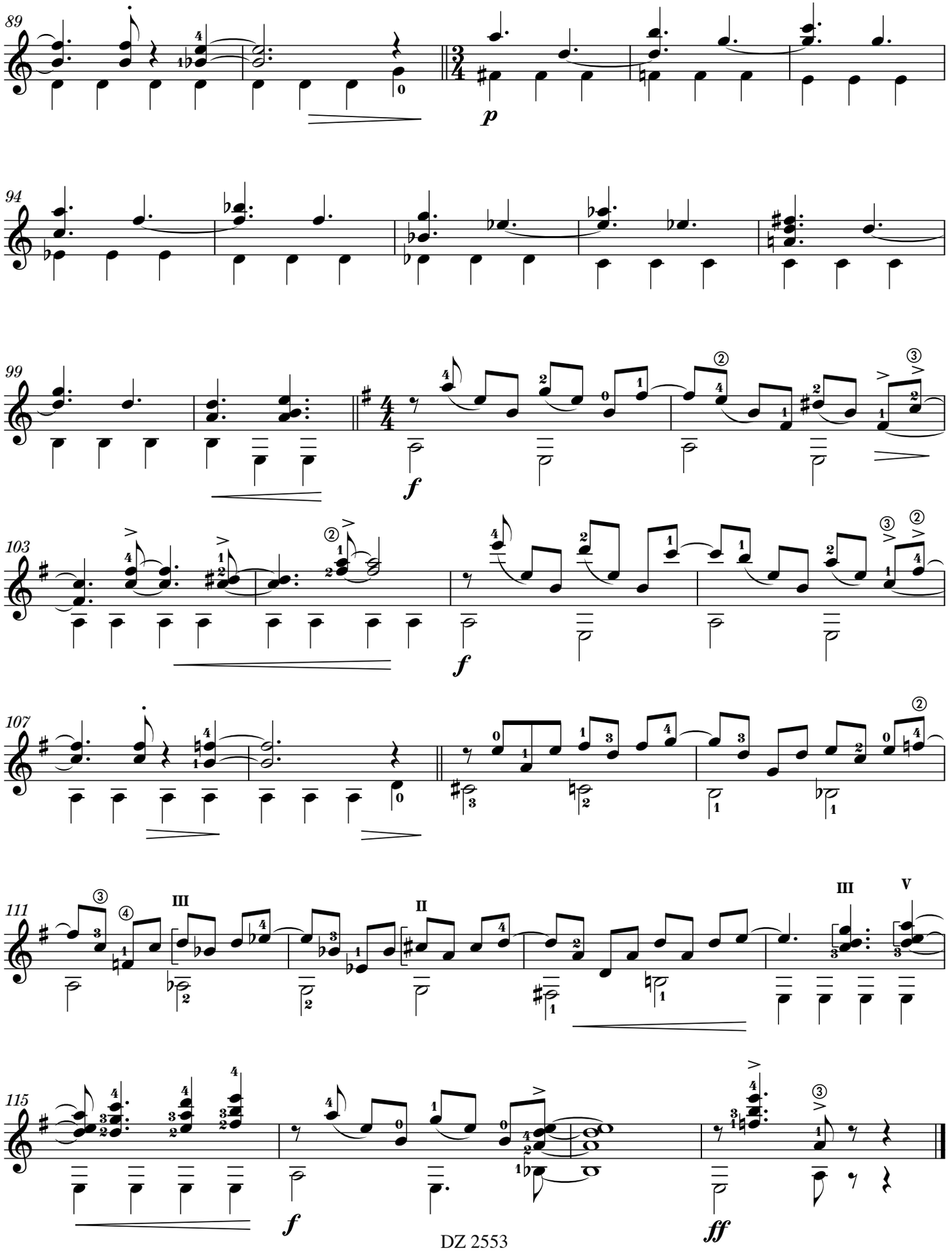
p
78
②
II
rit.
mp
Allegro ♩=160
harm. 8va
81
p
mp
85
mf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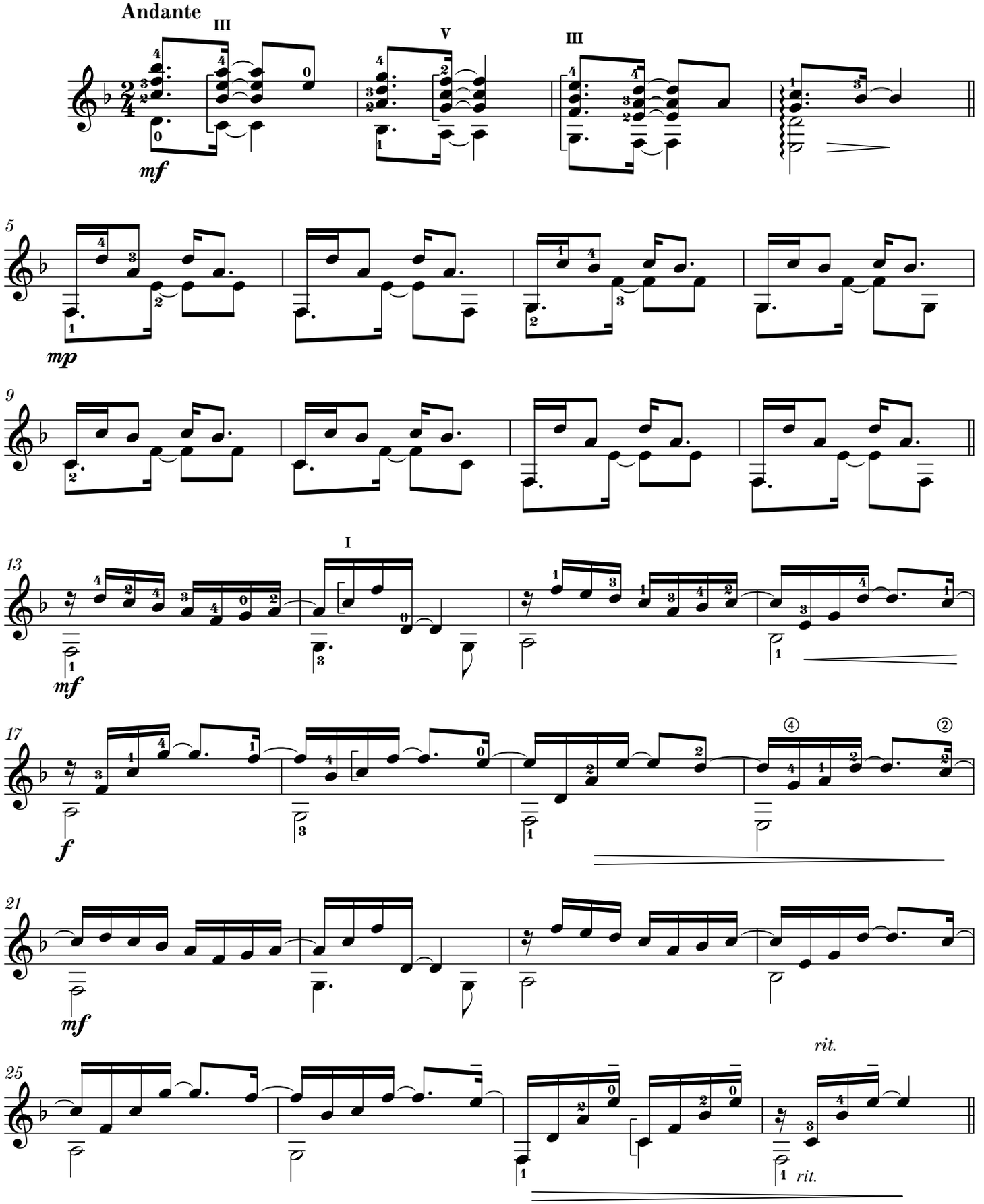
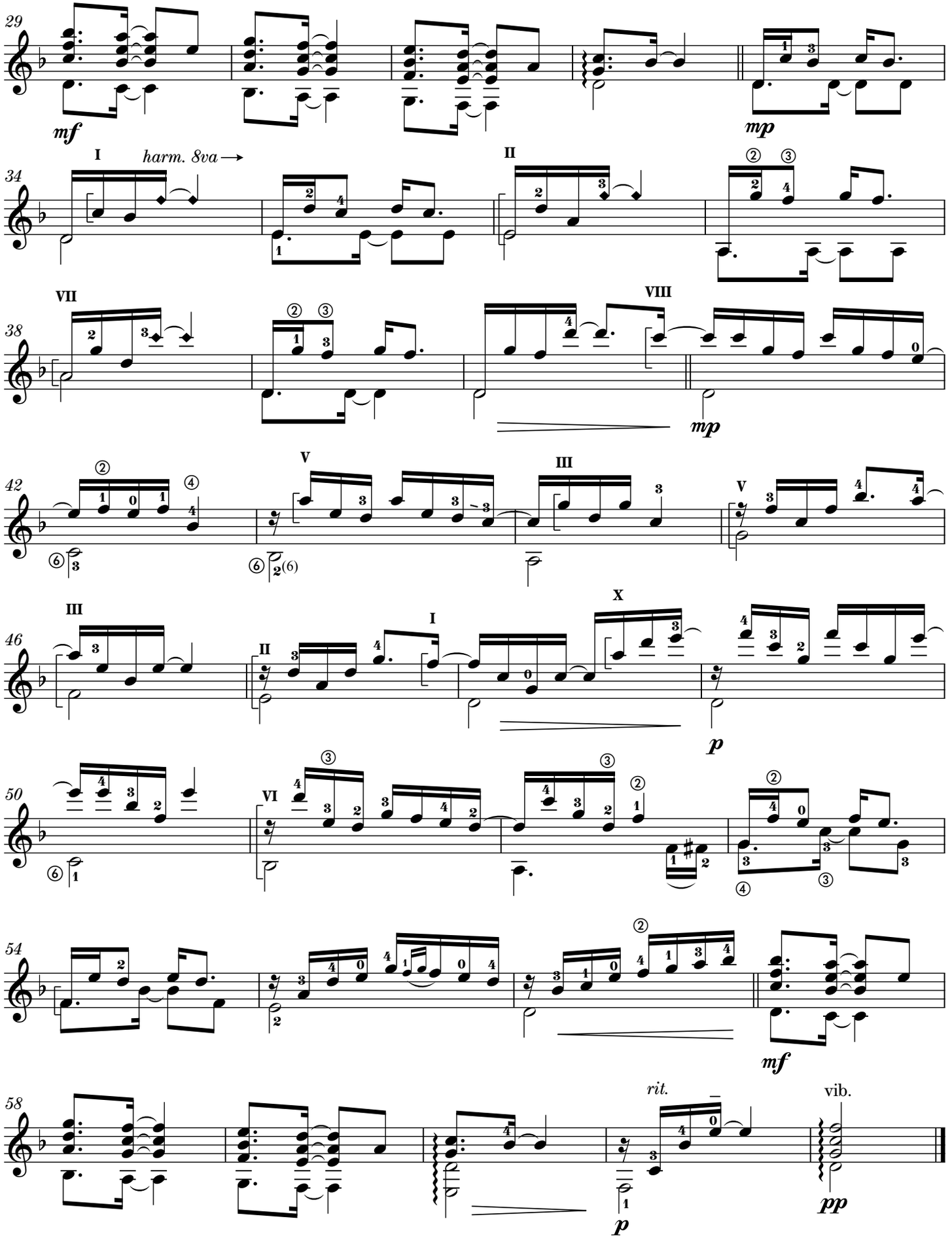
III
II
III
V

3. En dos por cuartas

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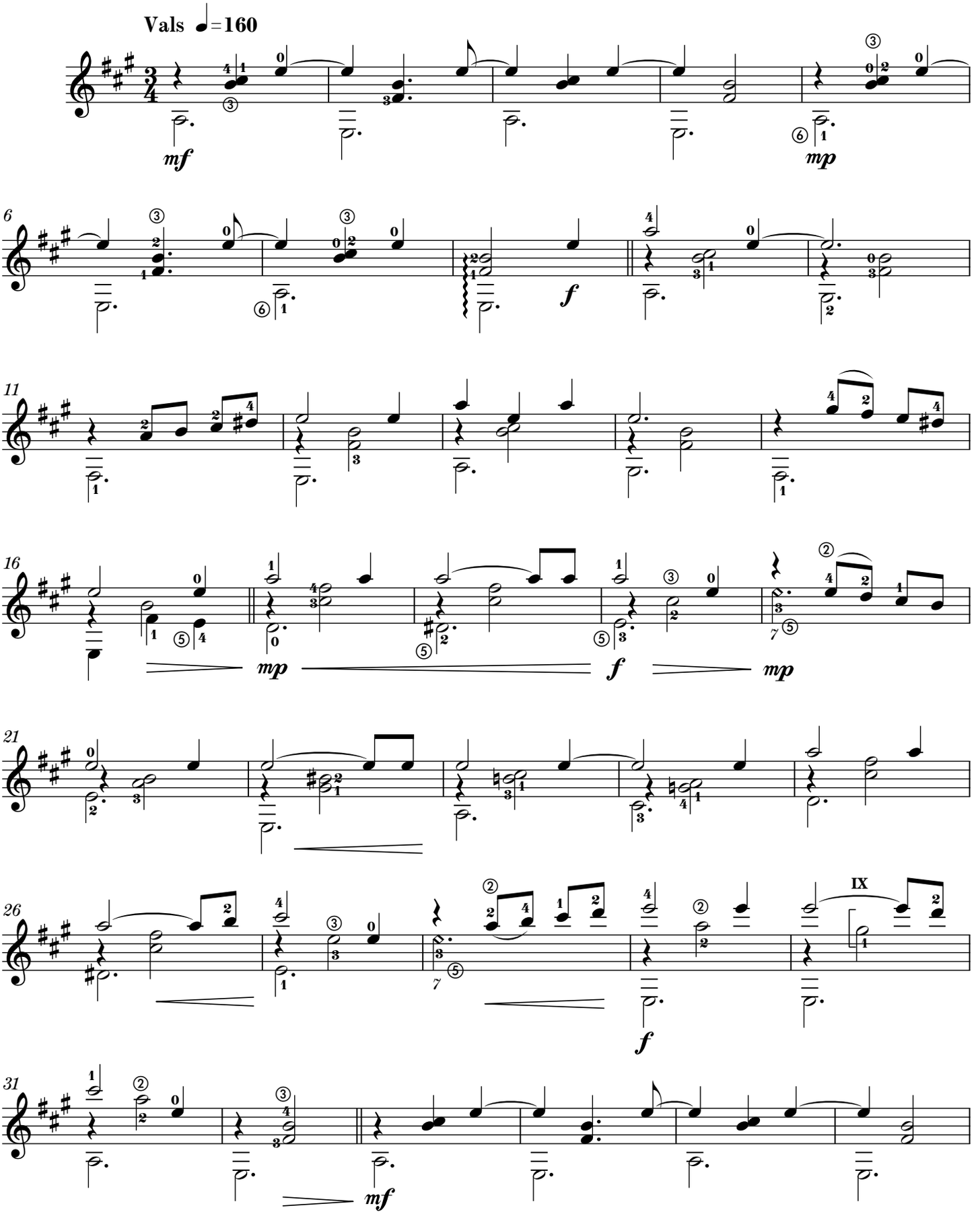
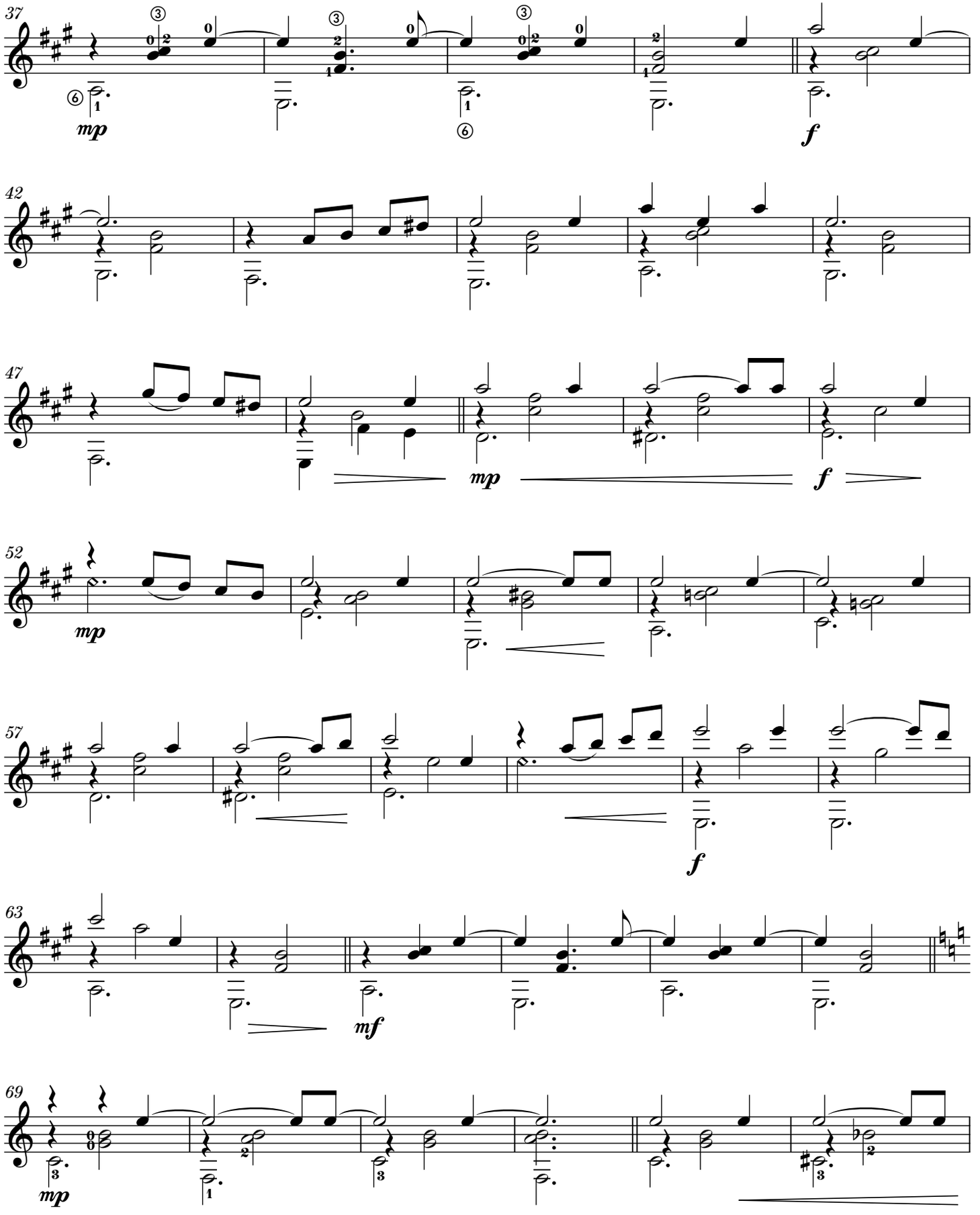
vib.
p
pp

4. Las camelias

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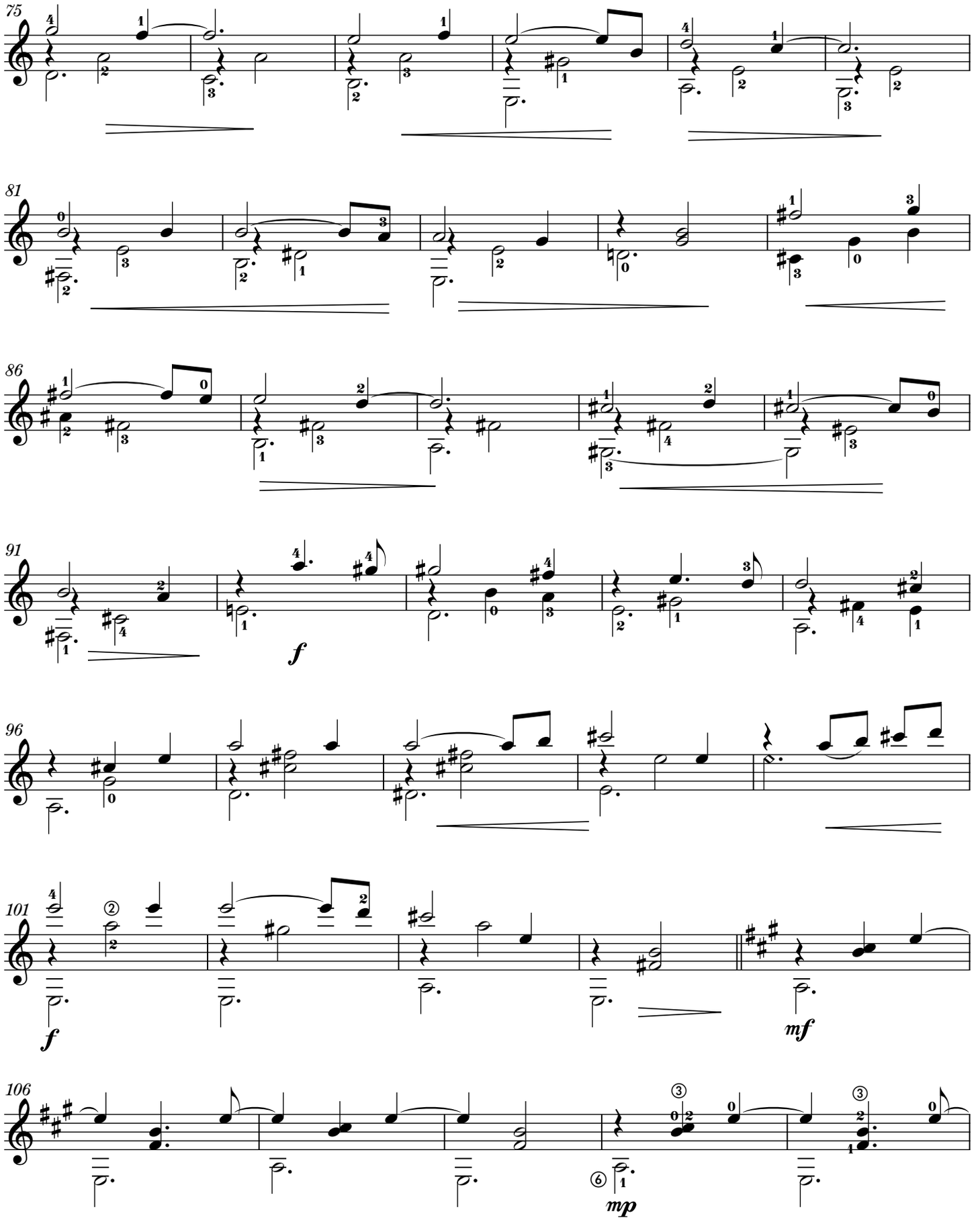
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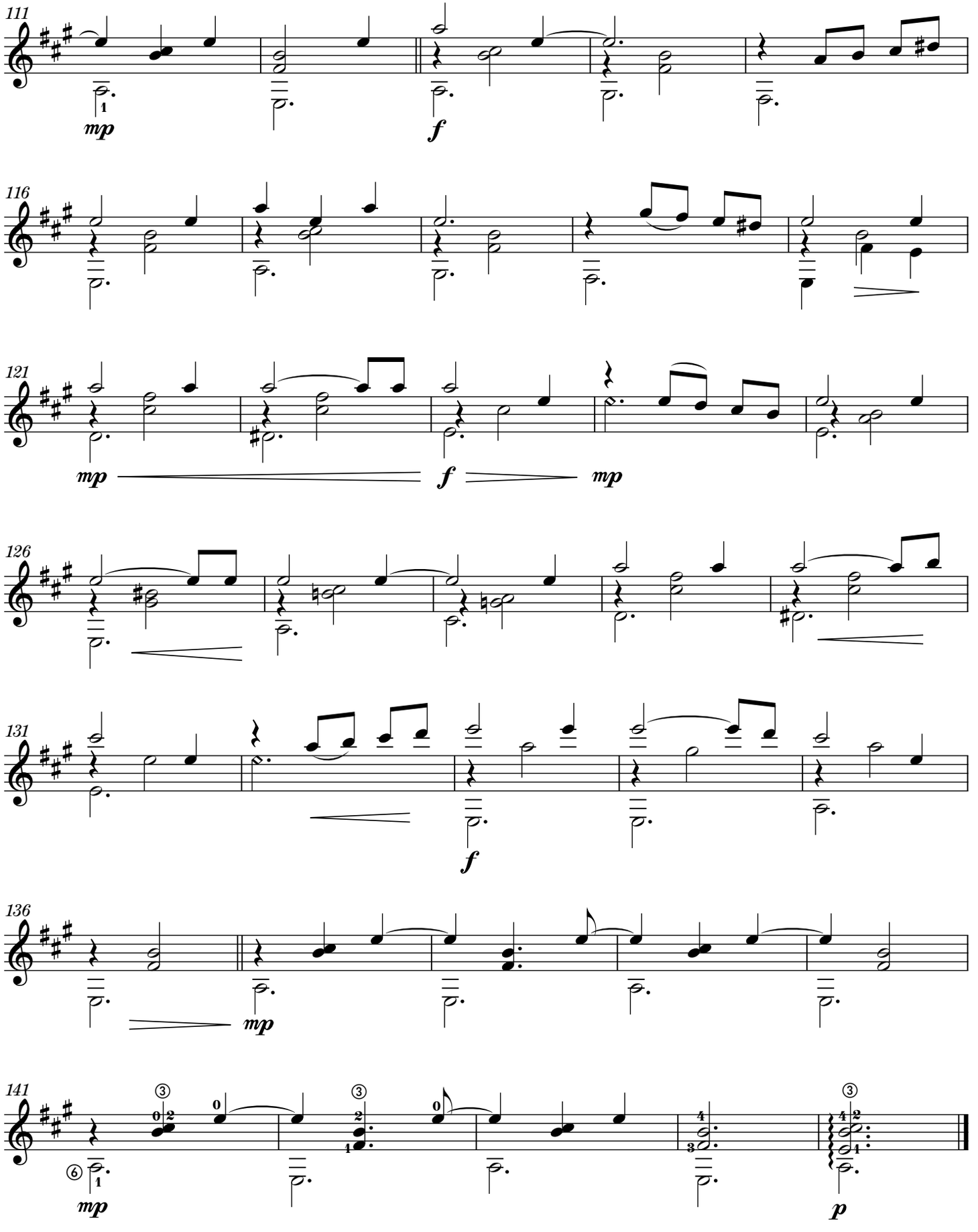
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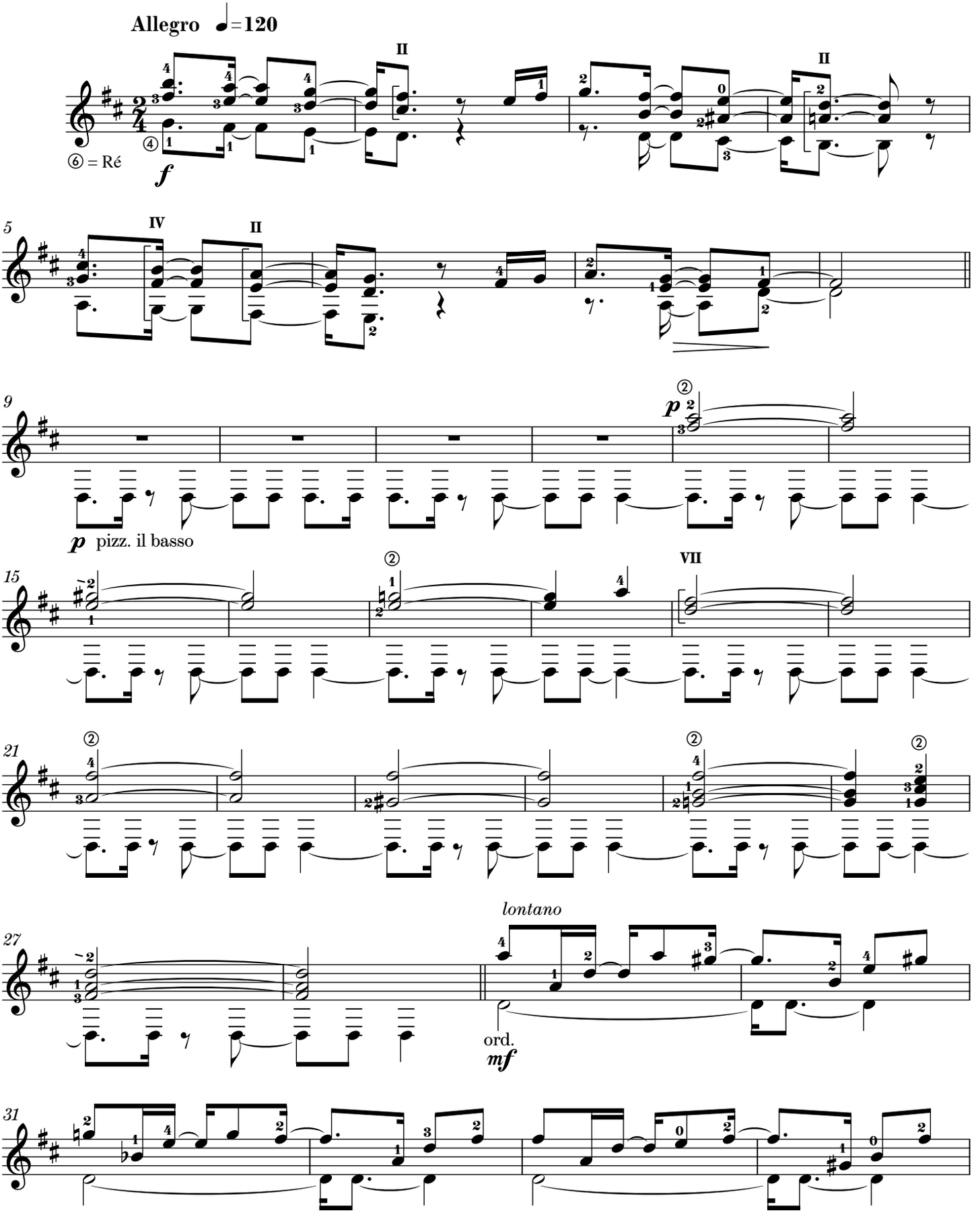

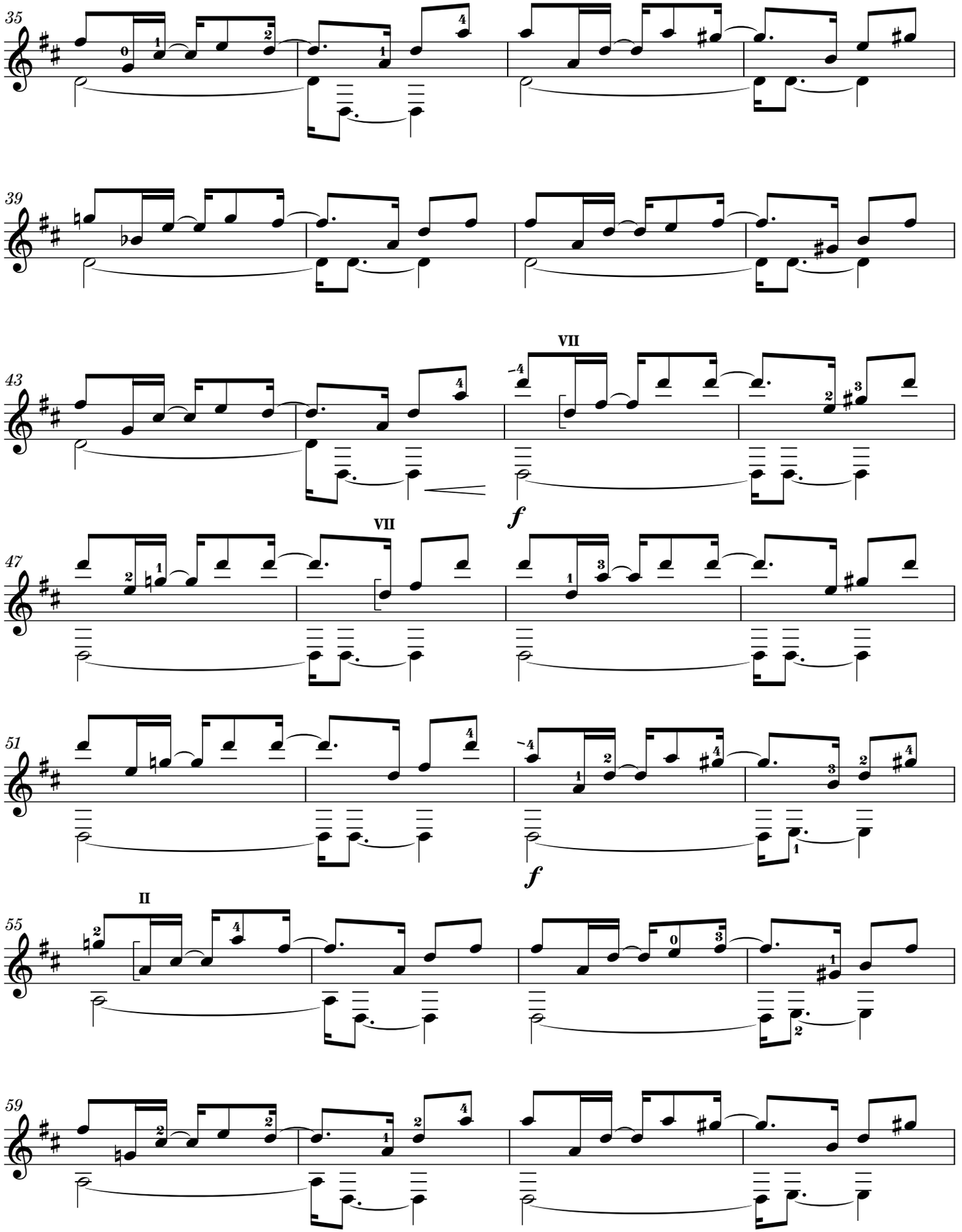
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VII
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II
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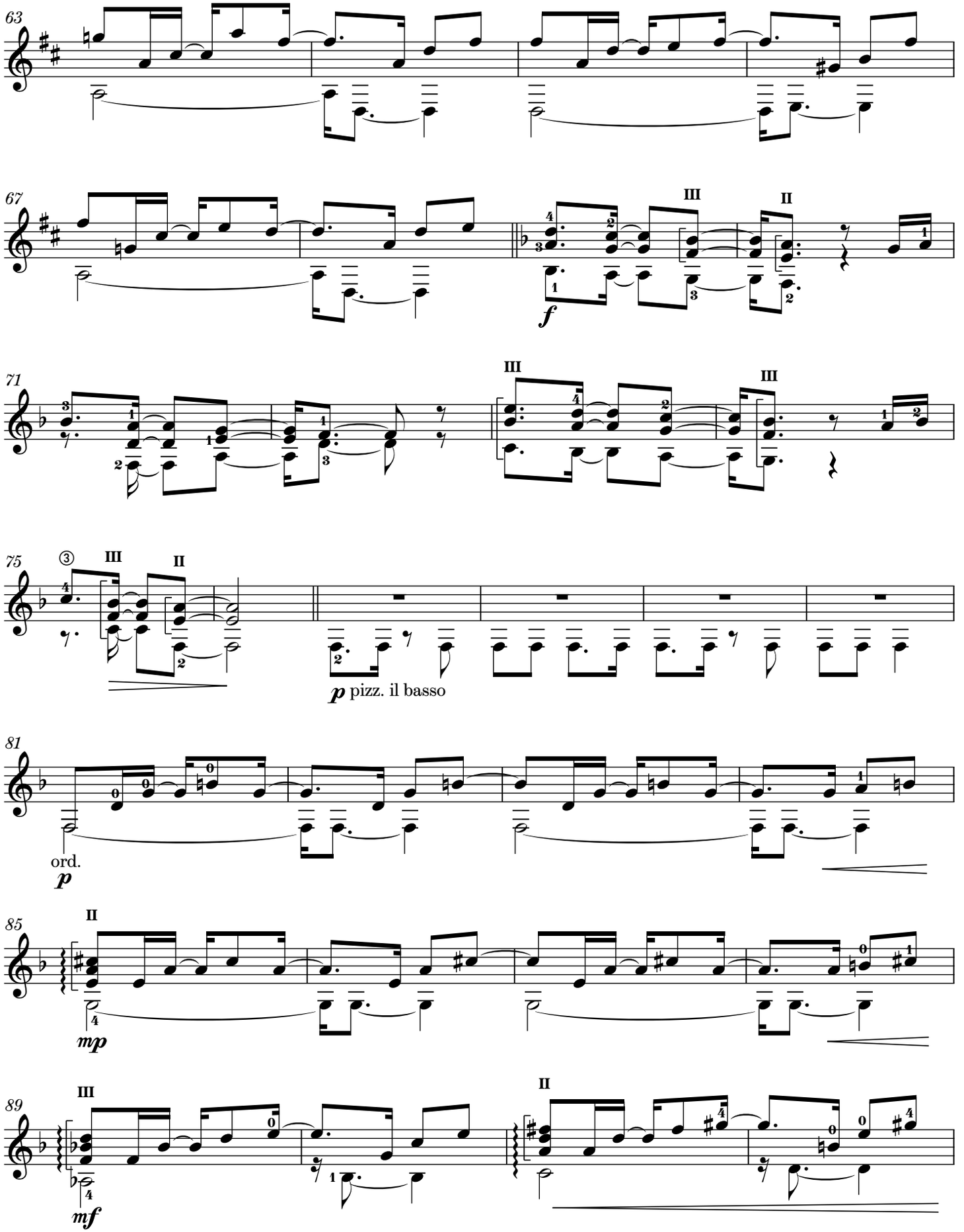
63
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III
II
f
71
III
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③
III
II
p pizz. il basso
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p
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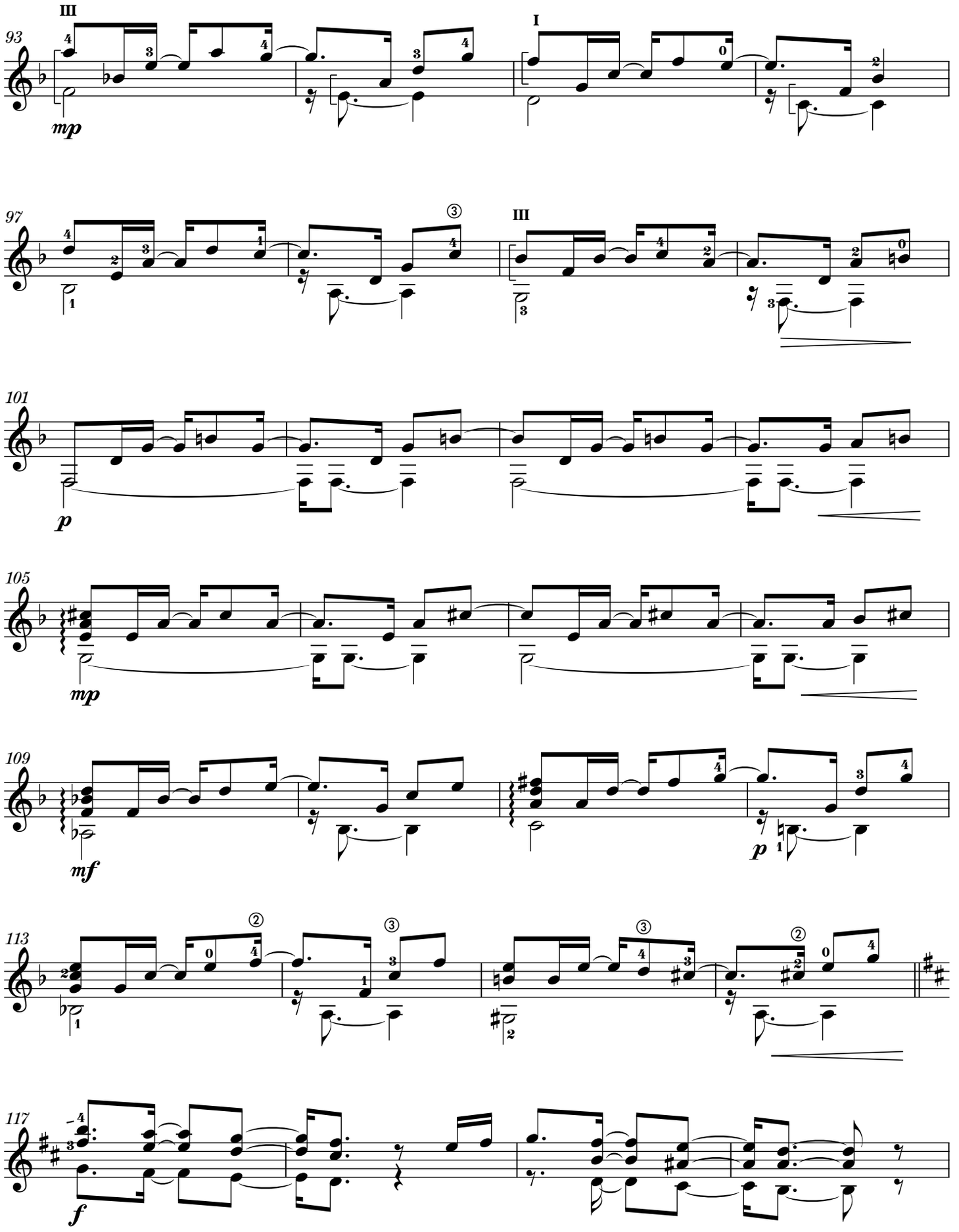
89
III
II
mf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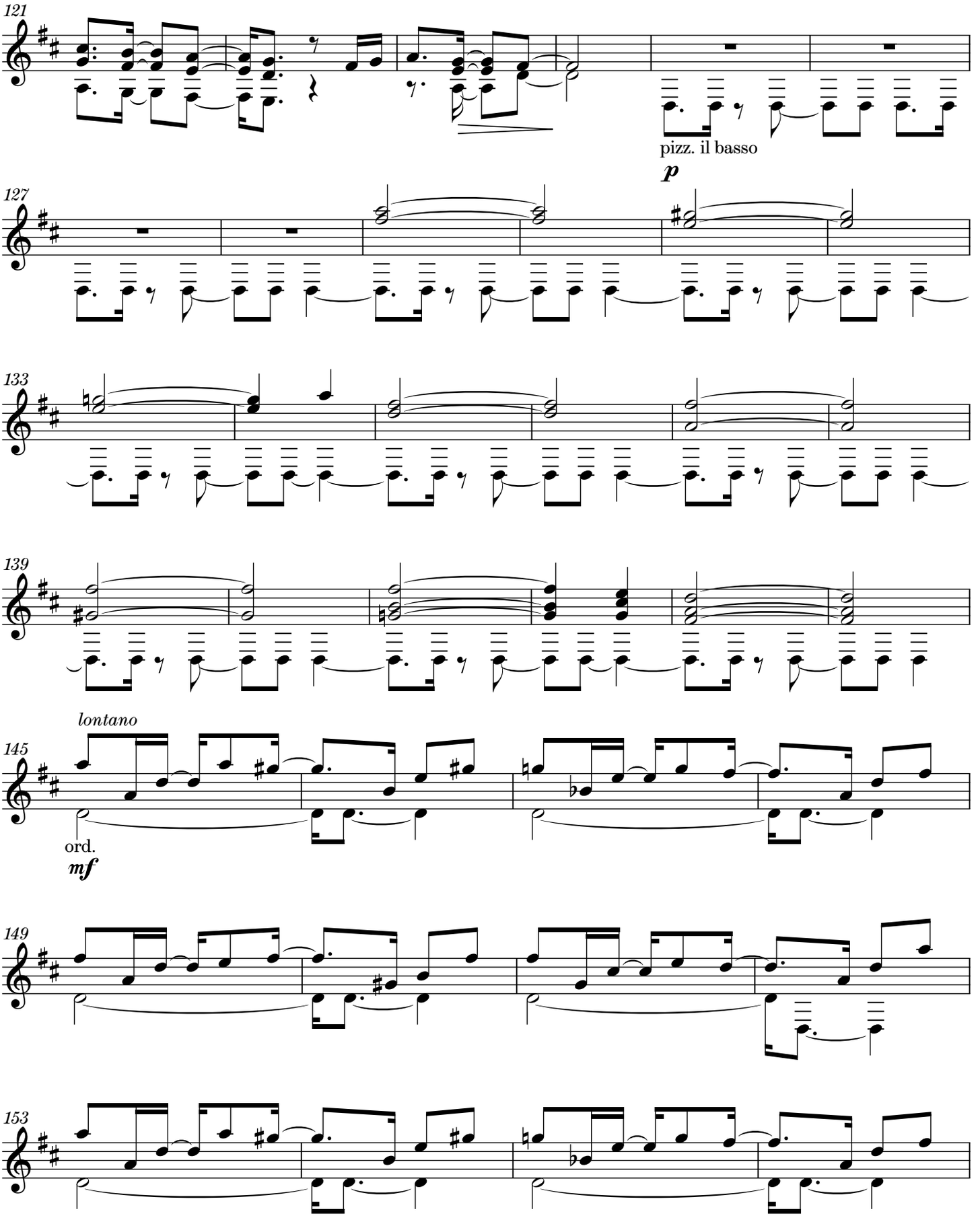
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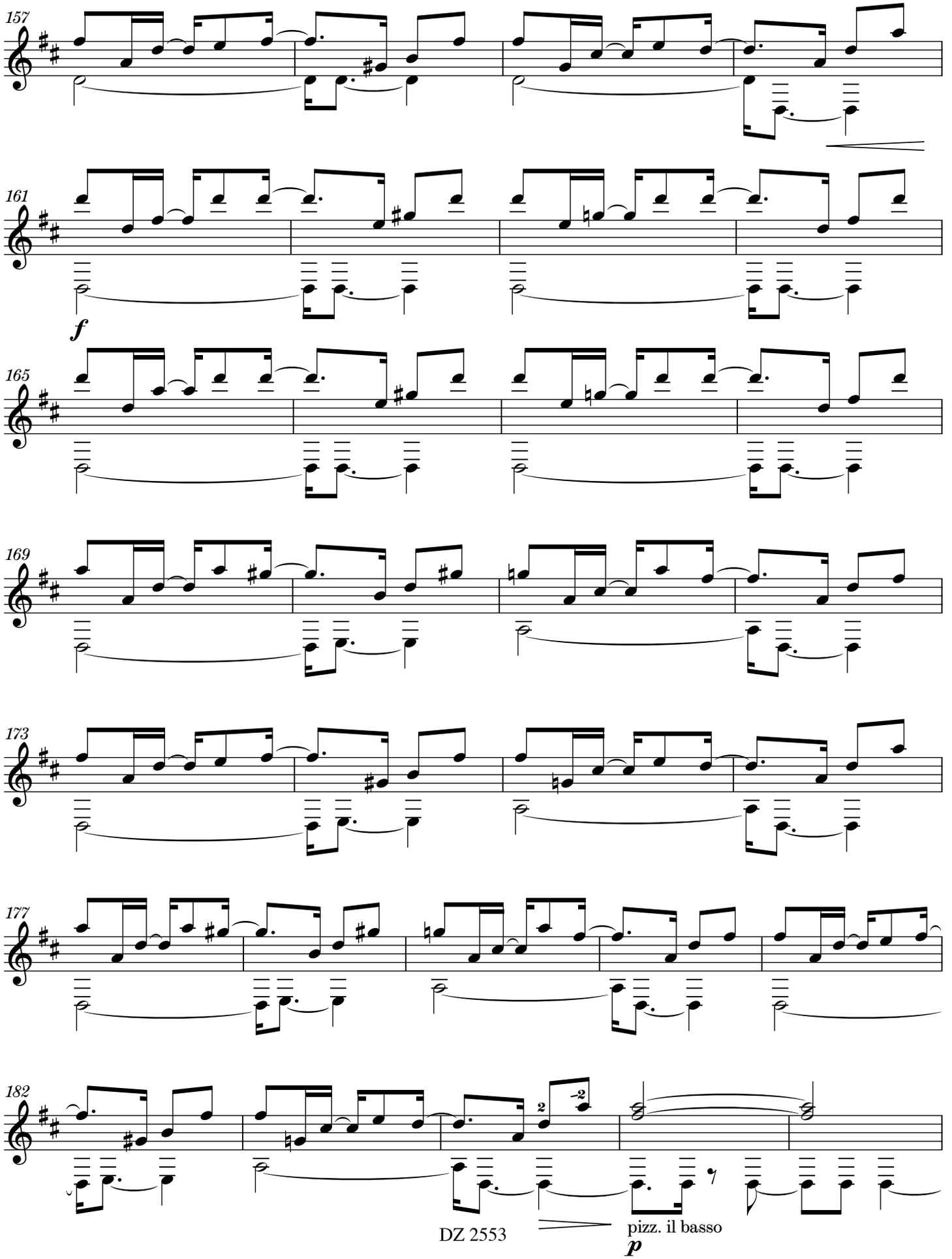
ord.
mf
149
153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2
2
DZ 2553
pizz. il basso
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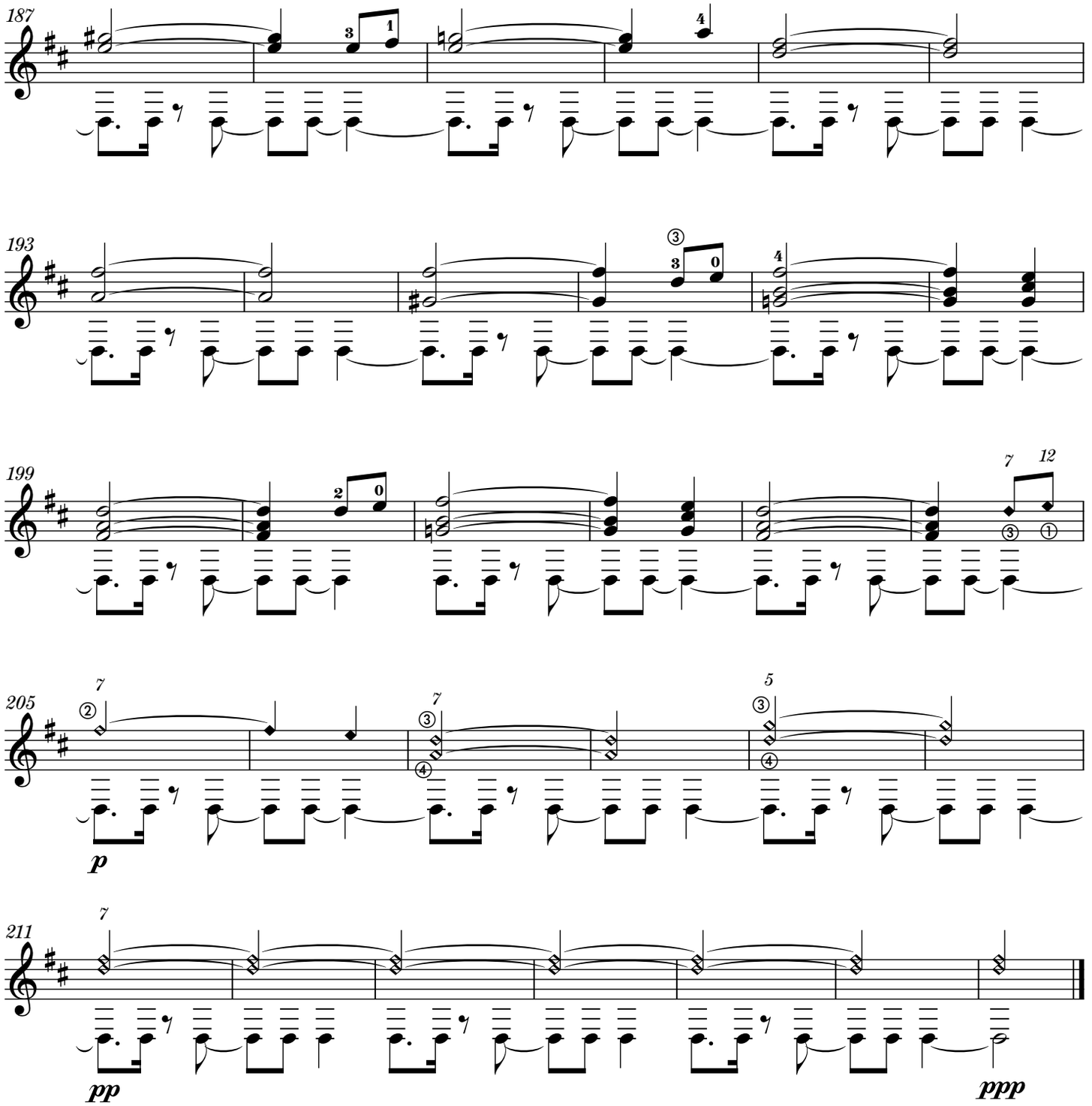
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