



COLLEGE OF MUSIC

University of North Texas College of Music

Doctoral Recital | Monday, April 6, 2026 | 5:00 p.m. | Recital Hall

Andres Arcila Gutierrez, guitar

Jorge do Fusa (Choro) (1980/1991).....Annibal Sardinha (Garoto)
(1915–1955)
trans. Paulo Bellinati

Two Colombian pieces (1994/1998).....Juan Carlos Guio
I - Como un cristal "Like a glass", Bambuco (n.d.)
II - Cacao "Cocoa", Bambuco trans. Andres Arcila Gutierrez

Sonatina (1986).....Jorge Morel
I- Allegretto (1931–2021)
II- Andante espressivo
III- Allegro

Tonada por despedida (1999/2002) Juan Antonio (Chicoria) Sanchez
(b. 1965)

-INTERMISSION-

Suite Colombiana No. 4 (2000).....Gentil Montaña
I- Nostalgia Bogotana (Pasillo) (1942–2011)
II- Gissel Daniela (Danza)
III- Asi es mi tierra (Bambuco)
IV- Porro

Sonata for Cello & Guitar (1969).....Radames Gnattali
I- Allegretto comodo (1906–1988)
II- Adagio ed. Laurindo Almeida
III- Con spirito

Julia Jiho Choi, cello

Program four hundred seventy of the 2025–2026 season
Photography and videography are prohibited

Program Notes

A Shared Voice: The Guitar in Latin America

Works from Colombia, Brazil, Chile, and Argentina

Program Introduction

This recital explores the rich musical landscape of Latin America through works written for the classical guitar, an instrument deeply connected to the cultural identity of the region. The program brings together composers from Brazil, Argentina, Chile, and Colombia whose music reflects a dialogue between classical traditions and the rhythmic vitality of Latin American popular and folk styles.

Throughout the twentieth century, the guitar became an important vehicle for expressing national identity across Latin America. Composers such as Garoto and Radamés Gnattali incorporated elements of Brazilian genres such as choro and popular song into sophisticated concert works, while Jorge Morel blended classical forms with jazz harmonies and Latin American rhythmic gestures. In Colombia and Chile, composers including Gentil Montaña, Juan Carlos Guío, and Juan Antonio Sánchez have drawn inspiration from traditional dances such as pasillo, bambuco, and porro, transforming these idioms into expressive works for the concert stage.

Together, the works in this program highlight the versatility of the classical guitar and its ability to bridge traditions—between folk and classical music, between intimacy and virtuosity, and between regional musical languages and the broader concert repertoire.

Garoto (1915–1955) | Jorge do Fusa (Choro)

Brazilian guitarist and composer Aníbal Augusto Sardinha, known as Garoto, is considered one of the most influential figures in the development of the Brazilian guitar. A virtuoso performer on several instruments, he bridged the worlds of popular and classical music. He helped shape the harmonic language that later influenced composers such as Antônio Carlos Jobim and João Gilberto.

Jorge do Fusa belongs to the **choro** tradition, one of Brazil's oldest urban musical styles. Despite its name (which means "**cry**"), choro is often lively and rhythmically intricate, characterized by syncopation, fast melodic lines, and rich modulations. The piece displays Garoto's sophisticated harmonic language and idiomatic guitar writing, blending virtuosity with the playful rhythmic spirit typical of Brazilian instrumental music.

Juan Carlos Guío | Two Colombian Pieces

I. Como un cristal

II. Cacao

Colombian composer and guitarist Juan Carlos Guío has contributed significantly to the contemporary repertoire for the guitar, often drawing inspiration from Colombian landscapes, traditions, and poetic imagery.

Como un cristal evokes a delicate and transparent sonic atmosphere. The music unfolds with lyrical phrasing and subtle harmonic colors, creating a reflective and almost fragile sound world. Its expressive character emphasizes tone production and melodic nuance.

Cacao, by contrast, celebrates rhythmic vitality. Inspired by the cultural and agricultural heritage associated with cacao in Colombia, the piece features energetic rhythms and percussive guitar textures. The work highlights the guitar's ability to evoke both melodic lyricism and rhythmic drive within a distinctly Latin American musical language.

Jorge Morel (1931–2021) | Sonatina

I. Allegretto

II. Andante espressivo

III. Allegro

Argentine guitarist and composer Jorge Morel was one of the most important figures in the expansion of the modern guitar repertoire in the Americas. Having spent much of his career in the United States, he developed a compositional style that combines classical forms with jazz harmonies and Latin American rhythmic vitality.

The **Sonatina** is one of Morel's most performed works. The first movement, **Allegretto**, presents a lively character with elegant classical phrasing enriched by colorful harmonies. The second movement, **Andante espressivo**, offers a lyrical and introspective contrast, emphasizing expressive melodic lines and warm harmonic textures. The final movement, **Allegro**, is brilliant and rhythmically vibrant, showcasing the guitar's virtuosity through energetic passages and dynamic contrasts.

Juan Antonio Sánchez | *Tonada por despedida*

Juan Antonio "Chicoria" Sánchez was a Chilean composer closely associated with traditional musical compositions. His music often reflects the expressive depth and poetic character of Chilean folk traditions.

Tonada por despedida ("**Song of Farewell**") carries a nostalgic and introspective mood. The piece evokes the expressive qualities of traditional Chilean song, with flowing melodic lines and gentle rhythmic movement. Its simplicity and emotional sincerity allow the guitar to sing in a deeply intimate way, capturing a sense of reflection and quiet farewell.

Gentil Montaña (1942–2011) | *Suite Colombiana No. 4*

I. **Nostalgia Bogotana (Pasillo)**

II. **Gissel Daniela (Danza)**

III. **Así es mi tierra (Bambuco)**

IV. **Porro**

Gentil Montaña was one of Colombia's most celebrated guitarists and composers. His music brought the rhythmic richness and melodic beauty of Colombian folk traditions into the classical guitar repertoire, creating works that are both technically demanding and deeply rooted in national identity.

The *Suite Colombiana No. 4* explores several traditional Colombian genres. *Nostalgia Bogotana* is written in the style of the **pasillo**, a lyrical Andean dance known for its expressive melodies and flowing rhythms. *Gissel Daniela* offers a graceful **dance** with elegant phrasing and gentle rhythmic motion. *Así es mi tierra* draws from the **bambuco**, one of Colombia's most emblematic rhythms, characterized by its distinctive metric accents and expressive character. The suite concludes with a lively **porro**, a festive Caribbean rhythm that brings vibrant energy and rhythmic brilliance to the suite.

Radamés Gnattali (1906–1988) | Sonata for Cello and Guitar

I. Allegretto comodo

II. Adagio

III. Con spirito

Brazilian composer, arranger, and pianist Radamés Gnattali was a central figure in twentieth-century Brazilian music. His work often blurred the boundaries between classical, jazz, and Brazilian popular traditions, resulting in a distinctive and highly expressive musical language.

The *Sonata for Cello and Guitar* is a remarkable example of chamber music that highlights the expressive dialogue between the two instruments. The first movement, ***Allegretto comodo***, establishes a relaxed yet rhythmically engaging character. The ***Adagio*** provides the emotional center of the work, featuring expansive melodies and a deeply lyrical atmosphere shared between cello and guitar. The final movement, ***Con spirito***, brings the sonata to an energetic conclusion with vibrant rhythms and virtuosic interplay between the performers.

Biography

Andres David Arcila Gutierrez was born in Bogotá, D.C., Colombia. He completed his undergraduate studies in Music Performance at Universidad del Norte, where he studied under Professor Julian Navarro González.

He was awarded a scholarship from the Mazda Foundation for Art and Science and was recognized as a distinguished student at Universidad del Norte. In 2014, he participated in FEMUSC (Music Festival from Santa Catarina, Brazil), performing several concerts in various venues throughout the state of Jaraguá do Sul.

Arcila completed a Master's degree in Artistic Teaching with a specialization in Classical and Contemporary Music Performance at the Conservatori del Liceu in Barcelona, Spain, where he studied with Professor Guillem Pérez-Quer as a recipient of a Colfuturo scholarship.

He has participated in masterclasses with internationally renowned guitarists including Leo Brouwer (Cuba), Franz Halász (Germany), Pavel Steidl (Czech Republic), Edwin Guevara (Colombia), Marco Tamayo (Cuba), Mario Ulloa (Costa Rica), Eduardo Isaac (Argentina), Judicaël Perroy (France), Zoran Dukić (Croatia), Reentko Dirks (Germany), and Johann Fostier (Belgium), among others.

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Arcila has served as a classical guitar instructor in the Music Education and Professional Music programs at the Faculty of Fine Arts of Universidad del Atlántico. From 2020 to 2025, he was an Assistant Professor of Guitar at the University Pedagogical and Technological of Colombia (UPTC) in Tunja.

He has performed in numerous national and international venues, including Teatro Amira de la Rosa, Teatro José Consuegra Higgins, the Universidad del Norte Auditorium, and the German School Auditorium in Barranquilla; Universidad Juan de Castellanos and UPTC in Tunja; the Luis Guillermo Vélez Auditorium at the Congress of the Republic in Bogotá; FEMUSC Festival in Santa Catarina, Brazil; and in Barcelona, Spain at the Historic Auditorium of the Gran Teatre del Liceu, the Grand Auditorium of the Conservatori del Liceu, the Pedralbes Palace Theater, and the Cultural Space of Café de las Delicias, among others.

Arcila is currently a Fulbright–MinCiencias scholar pursuing doctoral studies at the University of North Texas (UNT) in the United States under the mentorship of Professor Bokyoung Byun.