María Luisa Anido
Impresiones Argentinas
The Anido Guitar Duo
AR '89.

IMPRESIONES ARGENTINAS

De MARIA LUISA ANIDO

María Luisa Anido es una de las personalidades estelares de la guitarra contemporánea... Niña precoz, mas no niña prodigio "fabricada", desarrolla sus magníficas facultades, con la guía de Miguel Llobet, con perfecto paralelismo: la instrumentista sin fallas, tanto por la seguridad asombrosa de la digitación como por la generosidad y la riqueza de matices del sonido; la intérprete, cuya personalidad está siempre al exclusivo servicio de las más íntimas intenciones expresivas y estilísticas de las obras de los compositores indoamericanos y de los clásicos, románticos y modernos europeos; y la compositora de vuelo, que en su reciente excursión artística por el Uruguay, Brasil, Inglaterra, Francia, Austria e Italia, compositores y críticos elogiaron con entusiasmo a la *genial* artista argentina, considerándola una de los creadores y creadoras prominentes de la literatura musical de la guitarra de nuestros tiempos.

El eminente compositor brasileño maestro M. Camargo Guarnieri, después de escuchar la serie *Impresiones Argentinas*, grabó *Catamarqueña* y *Preludio Pampeano*, para enriquecer su discoteca!... Esta serie consta de nueve piezas, que abarcan casi todos los matices y todos los géneros esenciales de nuestro folklore indio, mestizo y criollo pampeano y noroéstico, con una personalidad atrayente, de vigorosa raigambre telúrica.

Estas obras de María Luisa Anido, que enumeramos por su ambiente geográfico son: *Preludio criollo*, *Variaciones camperas*, *Preludio pampeano*, *Triste* y *Canto de la llanura*, correspondientes al folklore del Litoral pampeano; y *Santiagueña* (Aire de Chacarera), *Catamarqueña* (Vidala), *Boceto Indígena* y *Misachico*, que transportan espiritualmente al público al Altiplano aymaro-quíchua, sede de las dos grandes civilizaciones indias: Tiahuanacota e Incásica, que irradiaron e irradian aún en toda Suramérica: Norte, centro y litoral sur argentinos; Uruguay, en el cual, según Félix de Azara, se cantaban en el Siglo XVIII yaravíes y tristes peruanos; norte de Chile, isla Marajuara, sita en la desembocadura del brasileño Amazonas, etc.

Gastón O. Talamón

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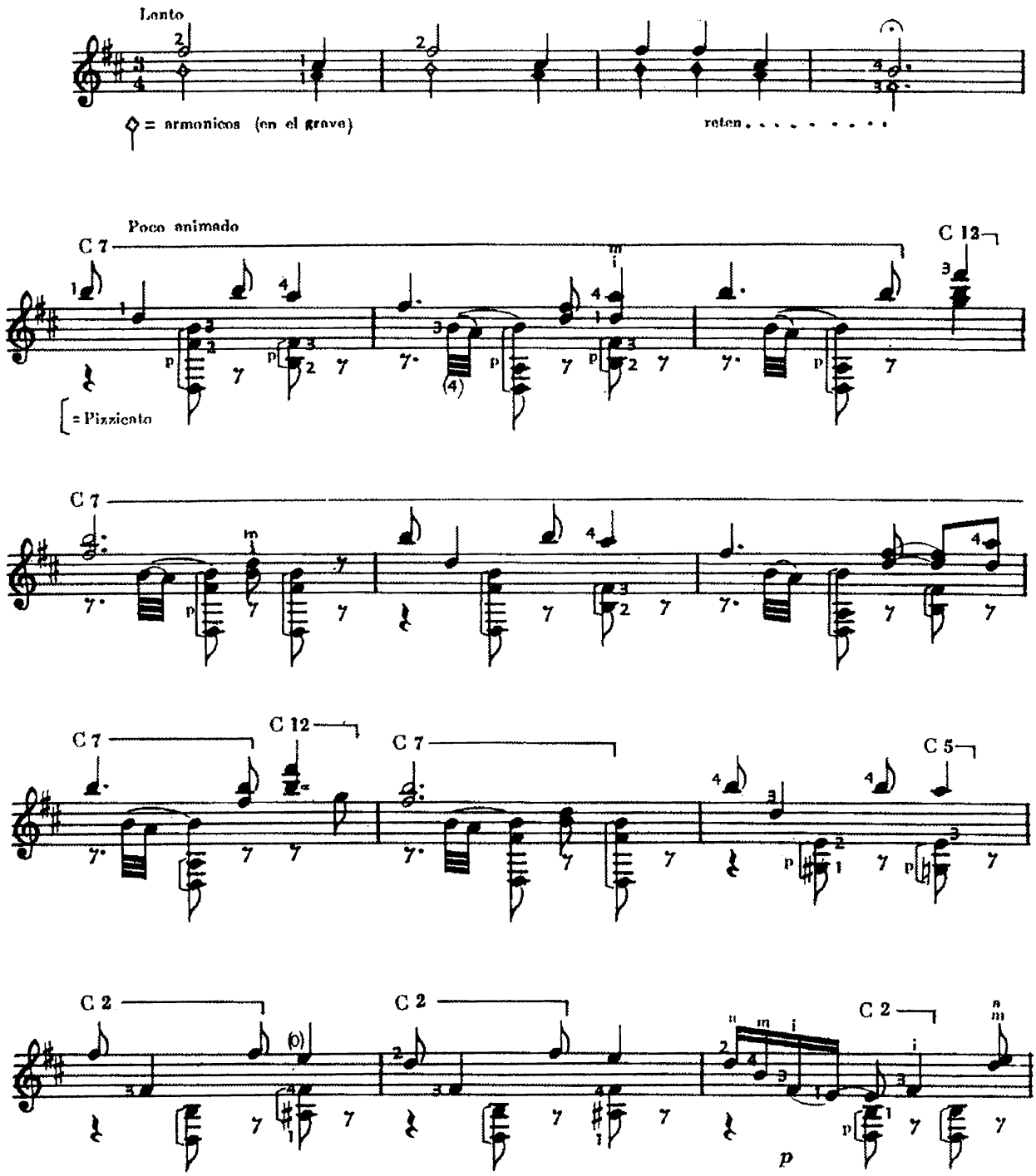
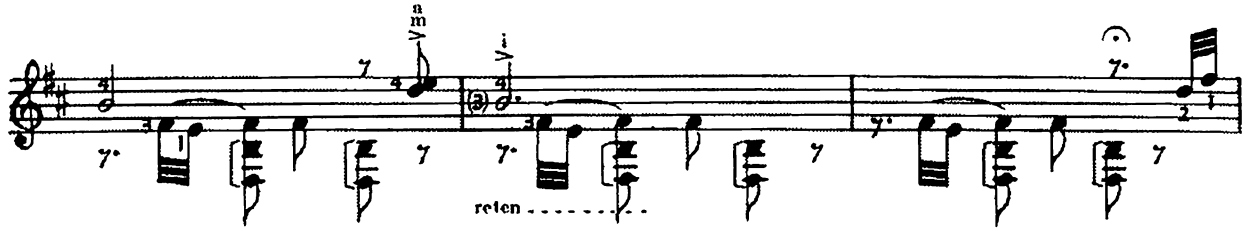
BOCETO INDIGENA

a LALYTA ALMIRON

6ª en Re

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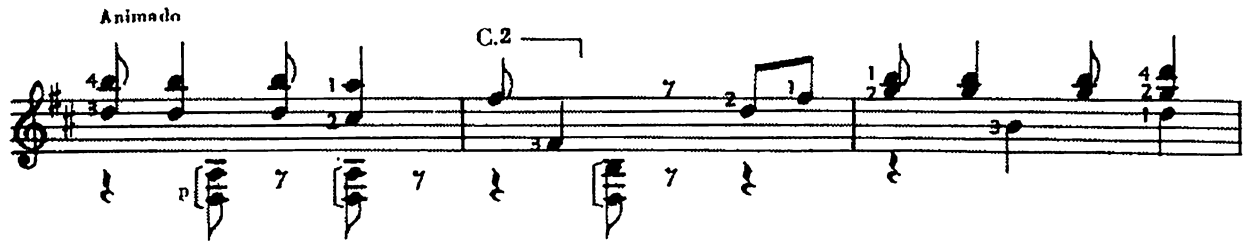
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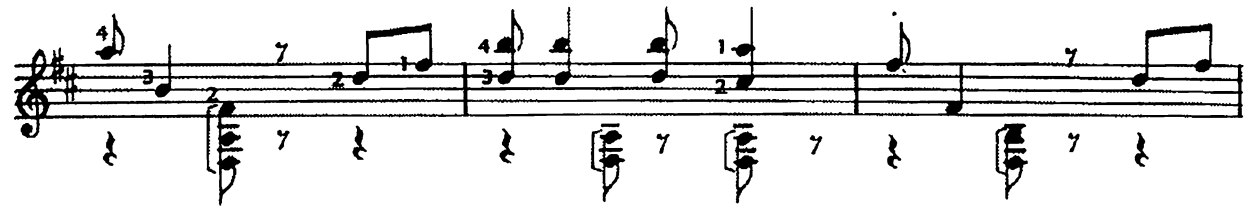

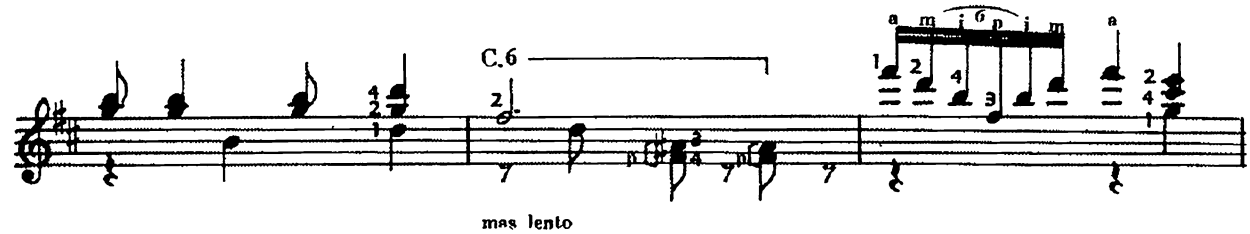
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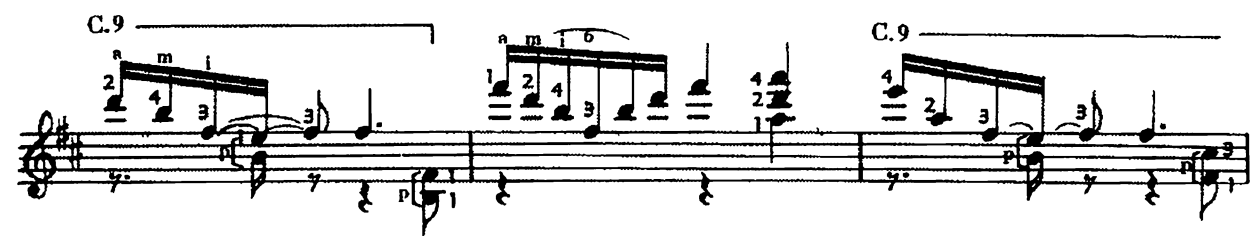
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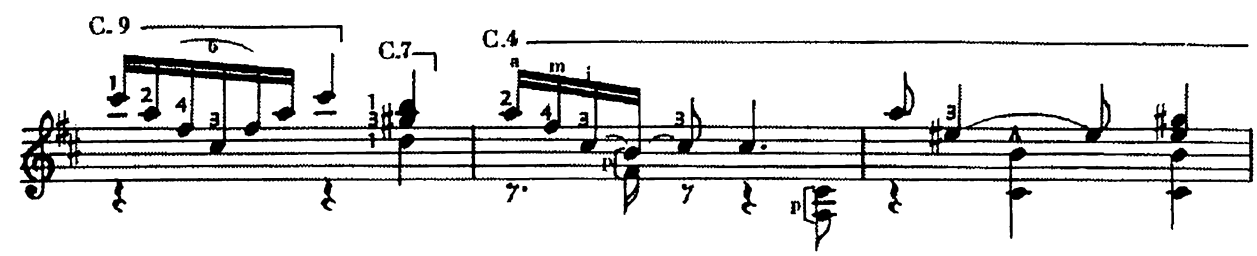
C.9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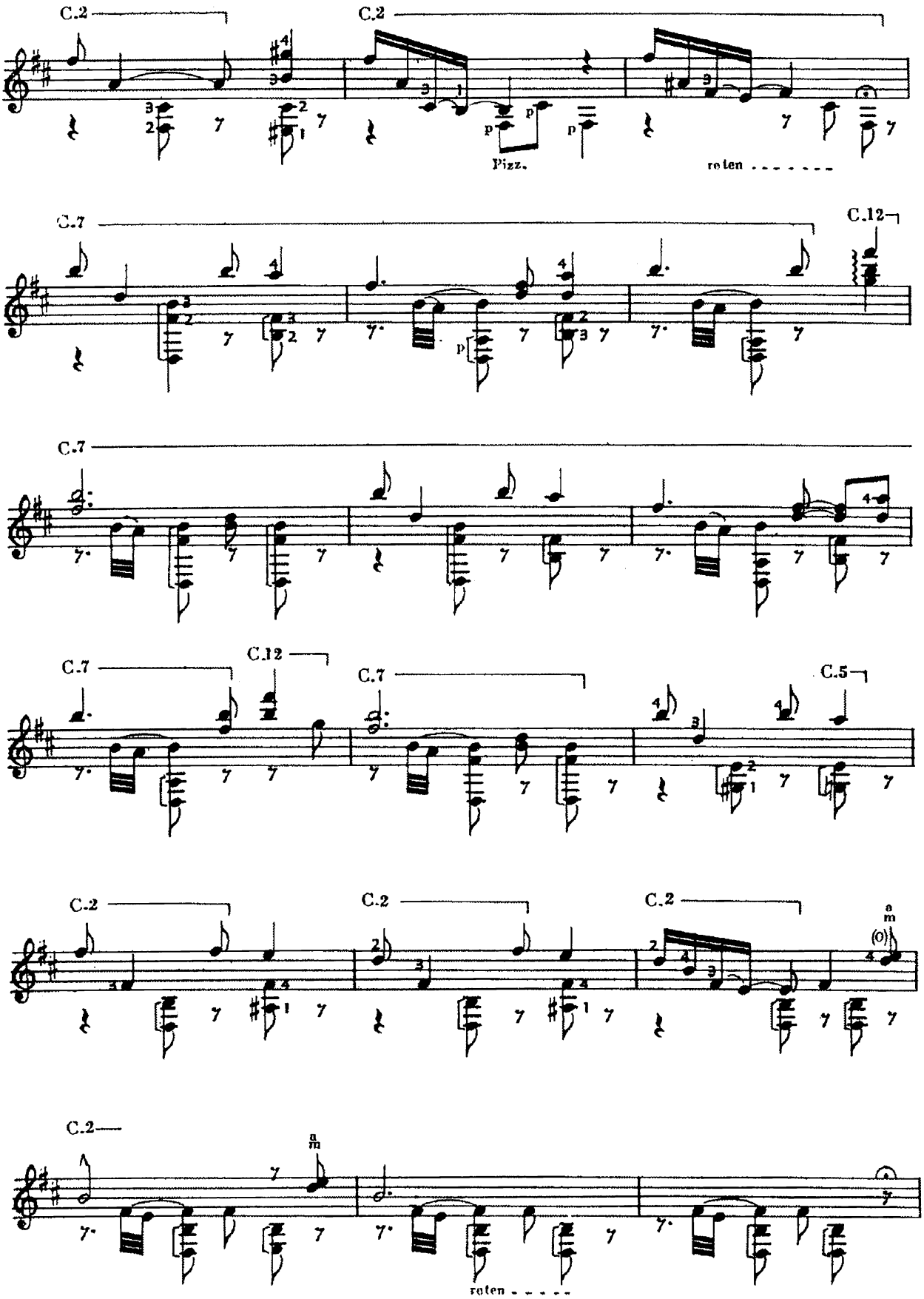
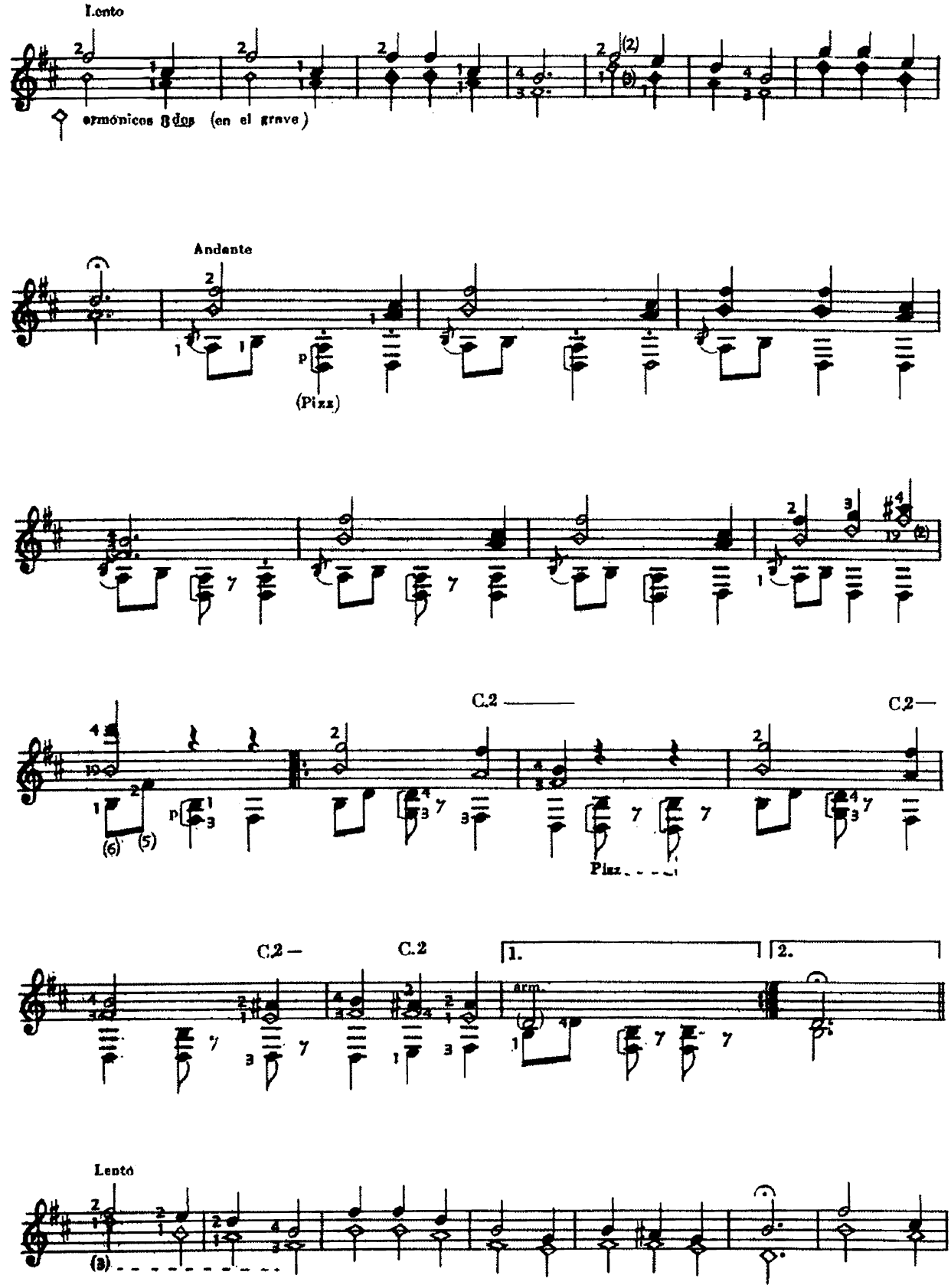
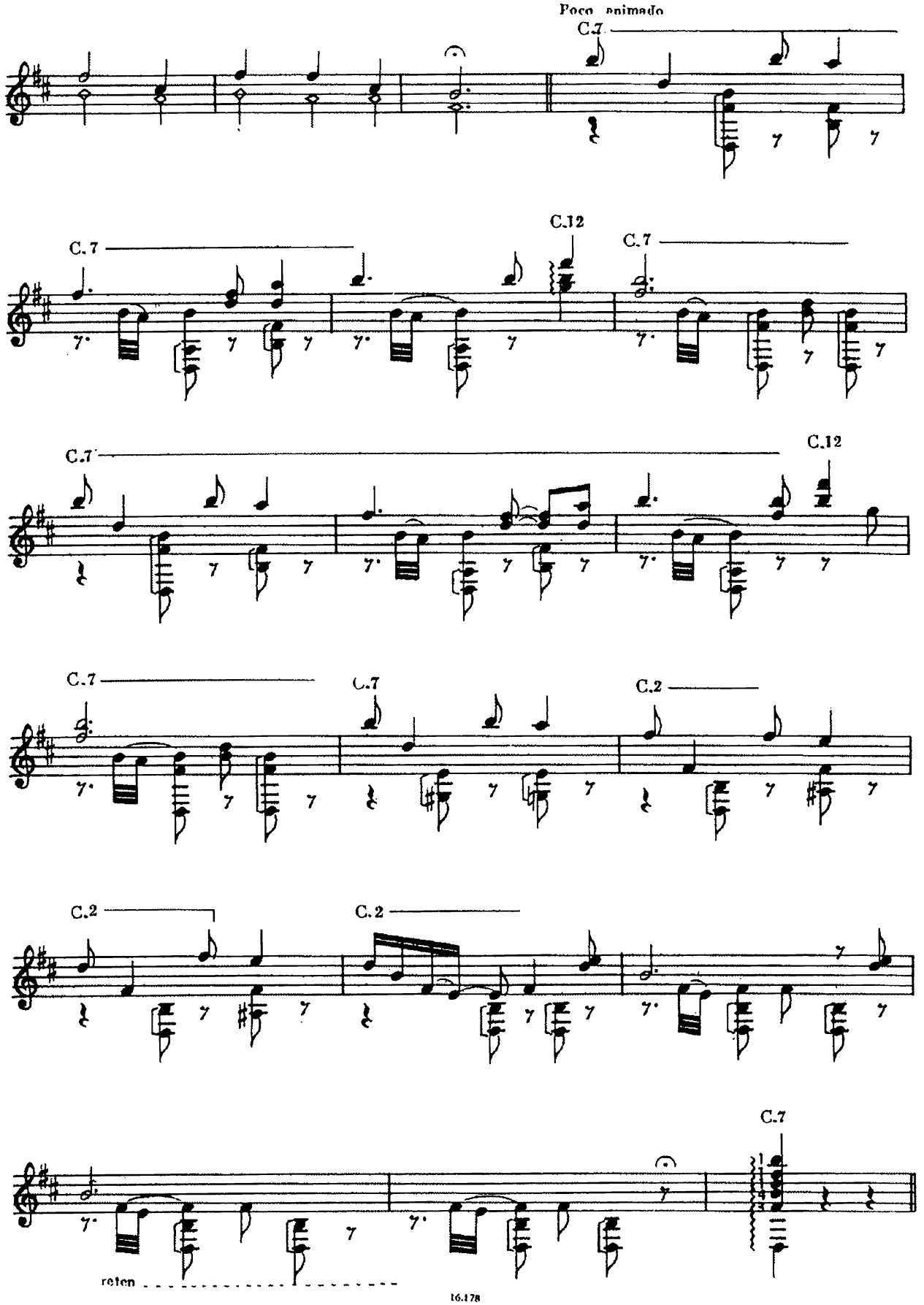
C.7
C.4


C.2
C.2
Pizz.
rolen
C.7
C.12
C.7
C.7
C.12
C.7
C.5
C.2
C.2
C.2
C.2
rolen


Lento
armónicos 8das (en el grave)
Andante
(Pizz)
C.2
C.2
Pizz
C.2
C.2
1.
2.
arm.
Lento

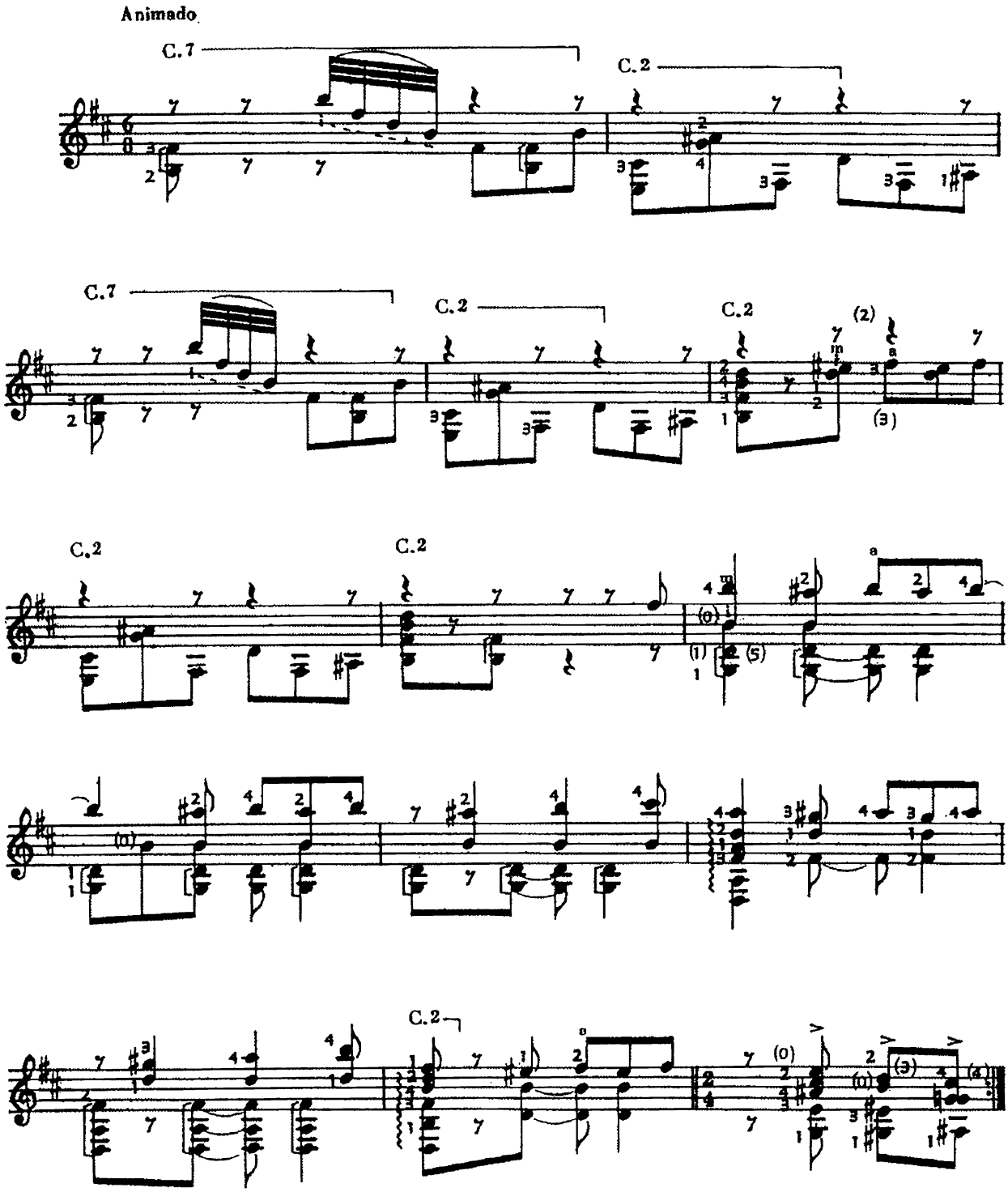

Poco animado
C.7
C.12
C.2
rete n

SANTIAGUEÑA

a OMAR BUSCHIAZZO

6ª en Re

Animado



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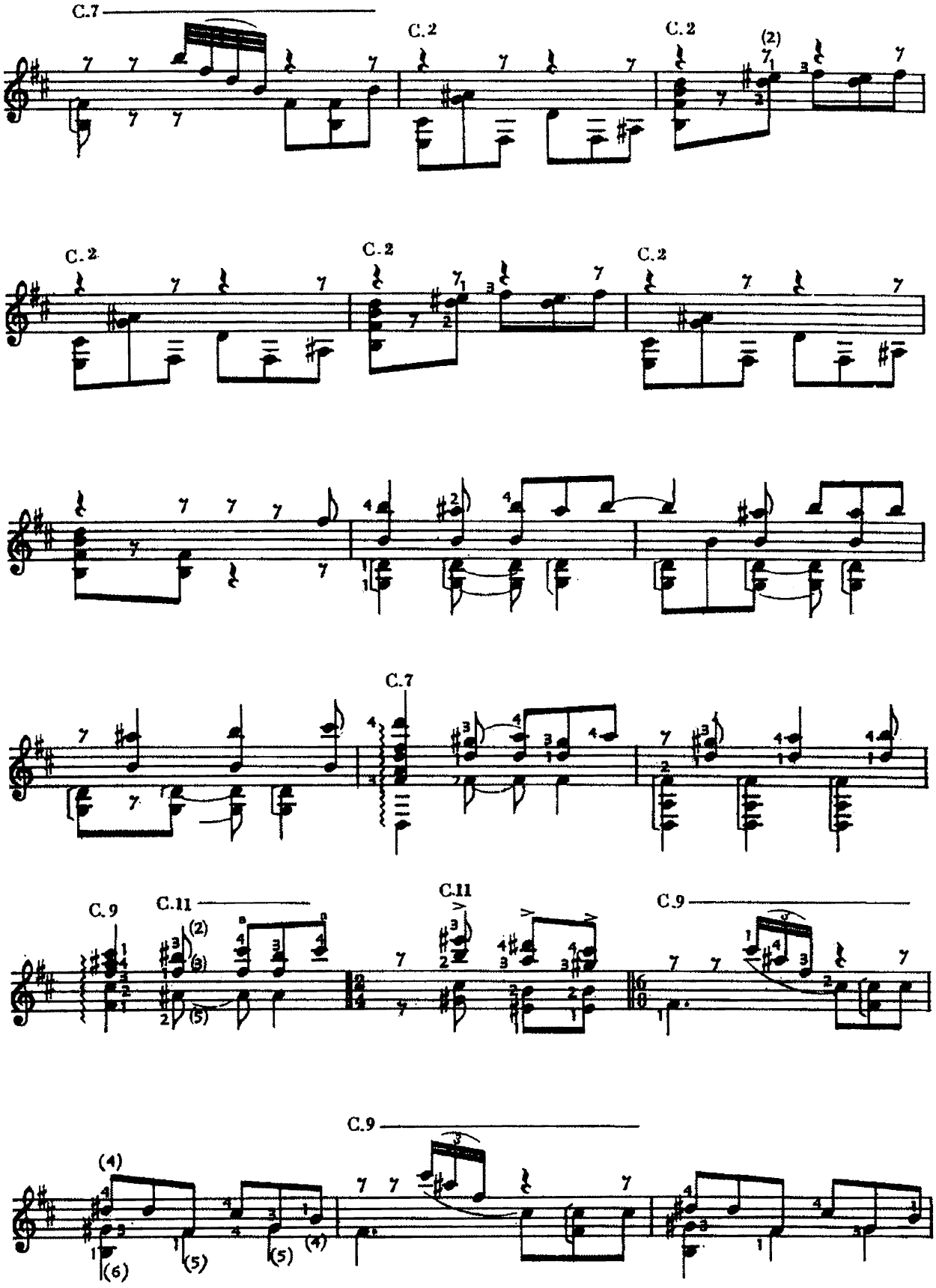
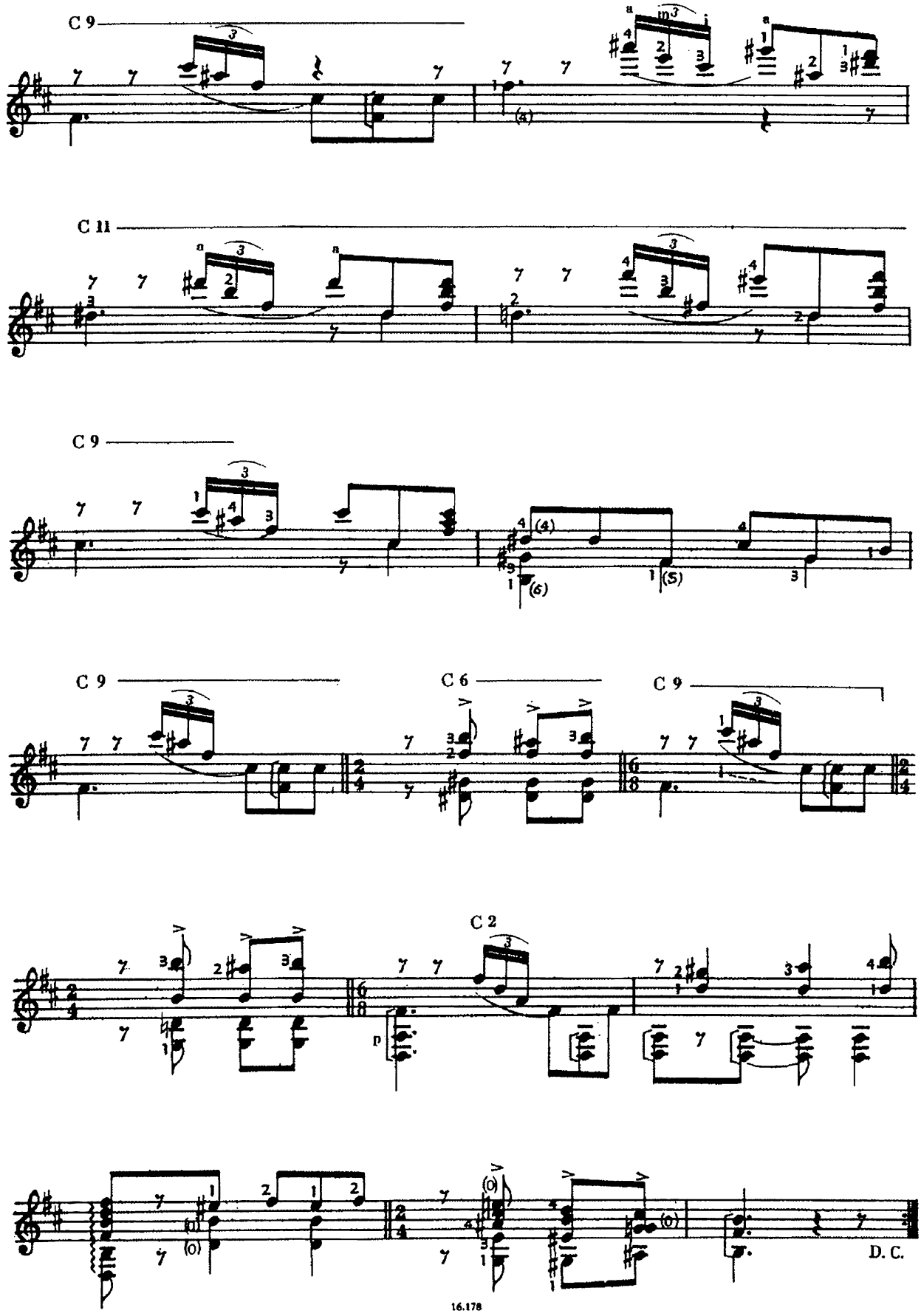

C.7
C.2
C.2
(2)
C.2
C.2
C.2
C.7
C.9
C.11
C.11
C.9
C.9
(4)
(6)
(5)
(5)
(4)


C 9
C 11
C 9
C 9
C 6
C 9
C 2
D. C.

CANTO DE LA LLANURA

a JOSE CARLOS JUNIOR y familia (Santos)

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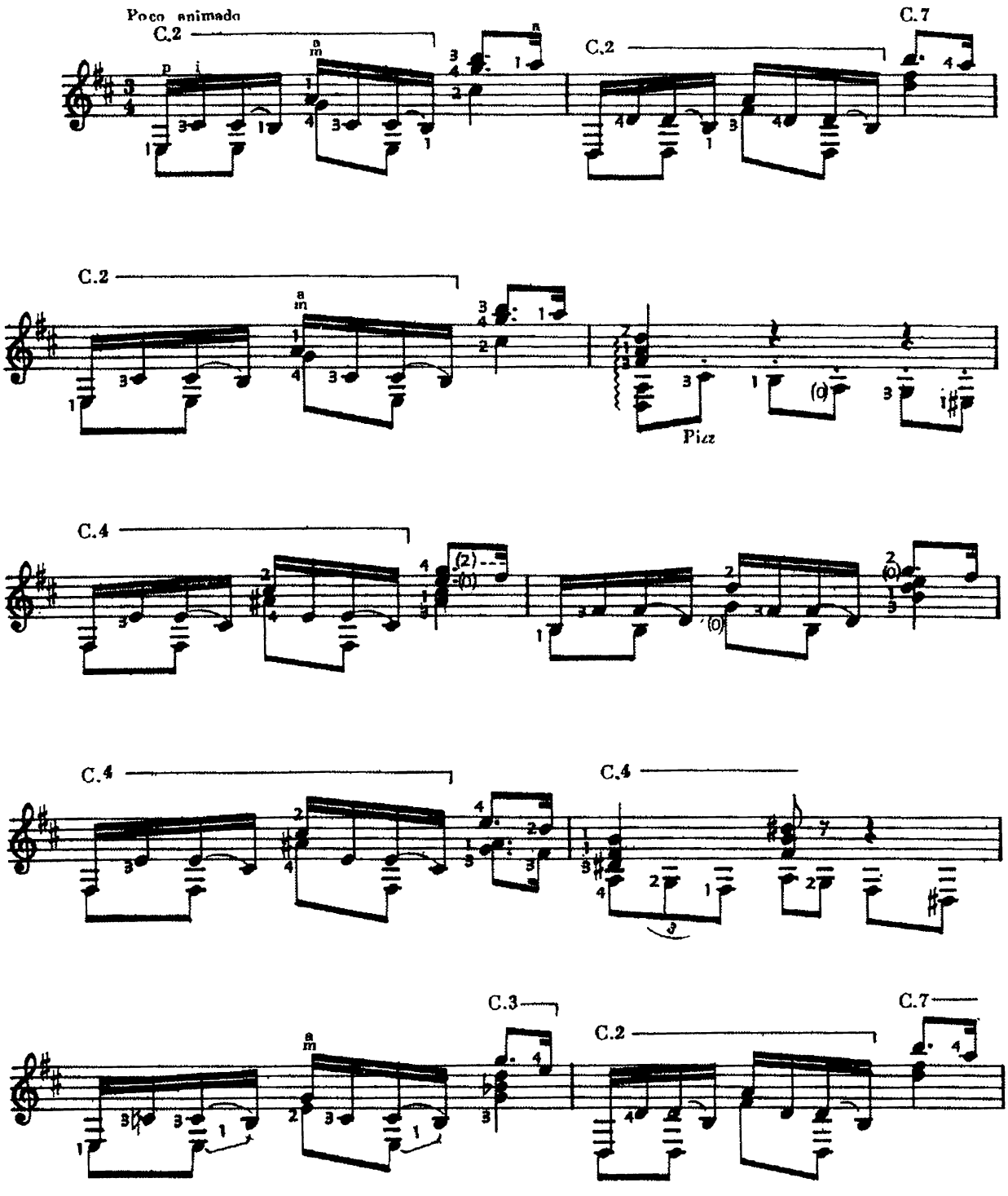
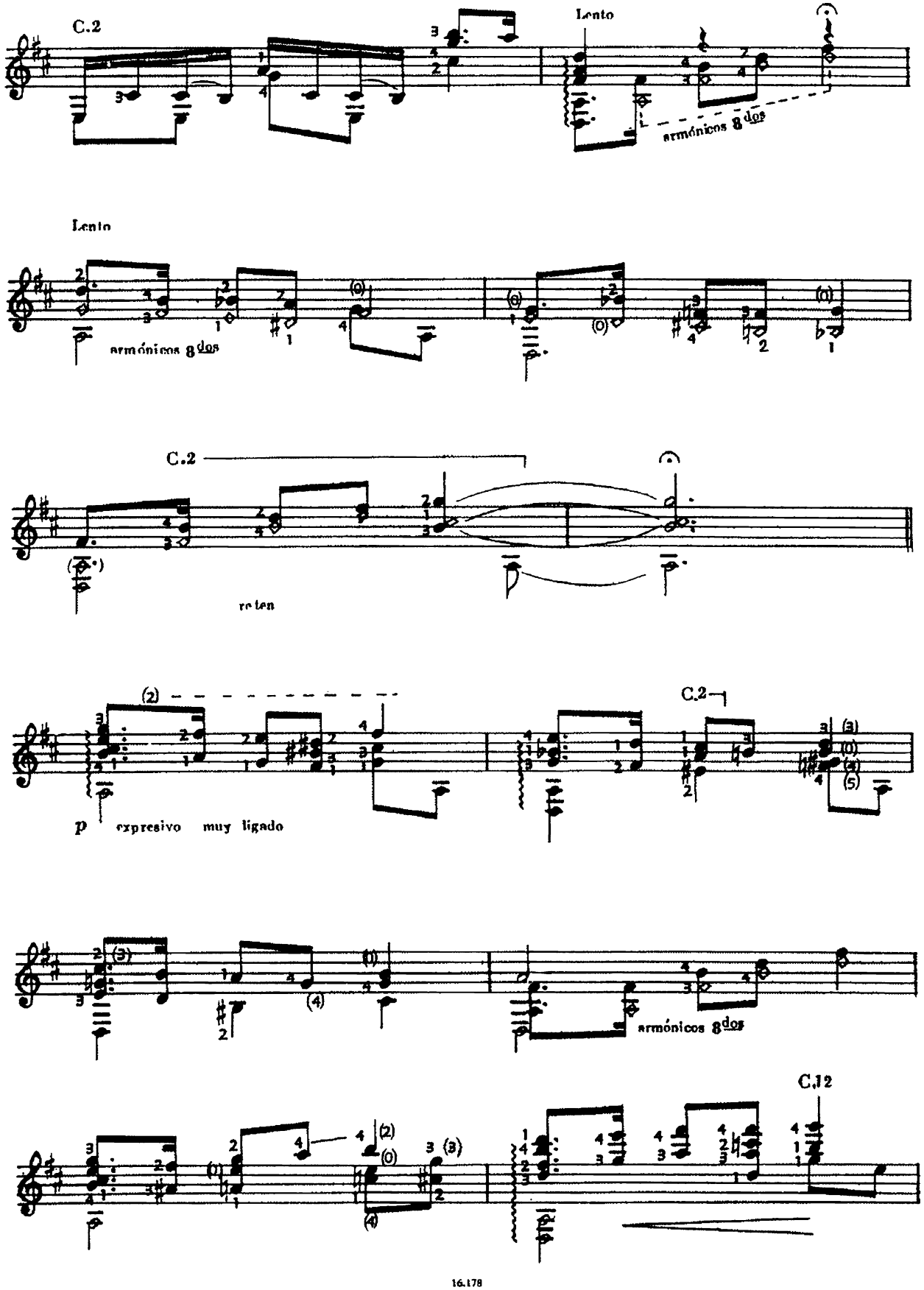
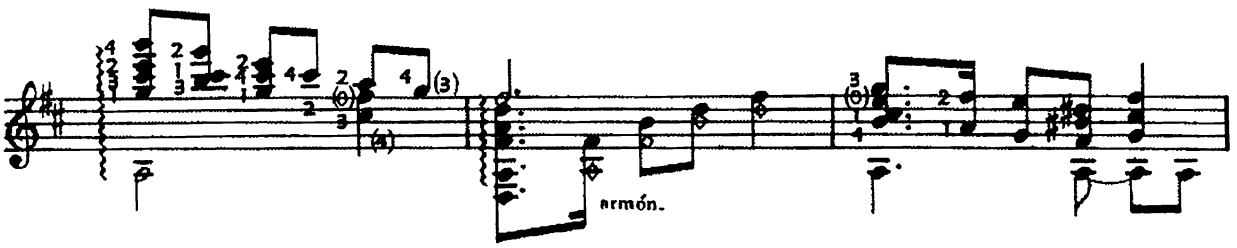



C.2
Lento
armónicos 8 dos
Lento
armónicos 8 dos
C.2
rete n
C.2
p expresivo muy ligado
armónicos 8 dos
C.12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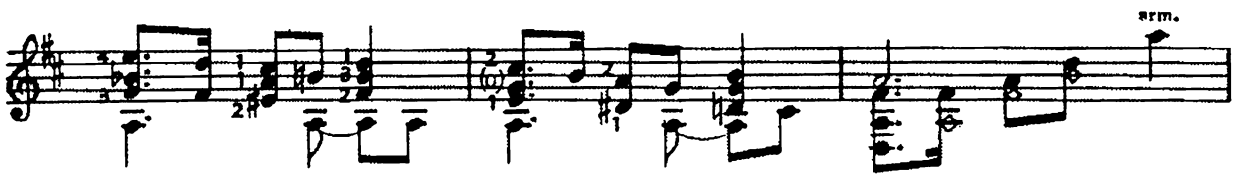
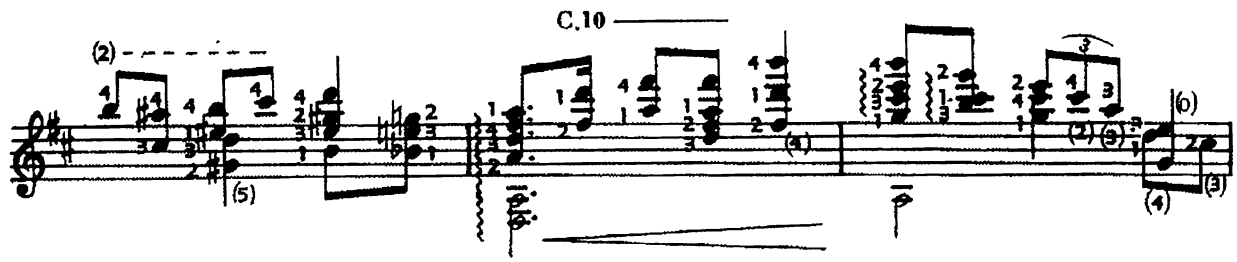

arm.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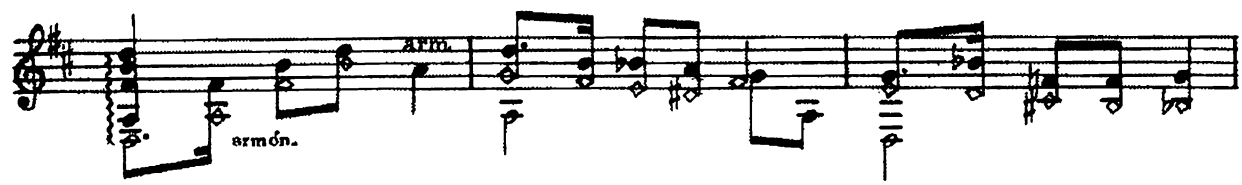
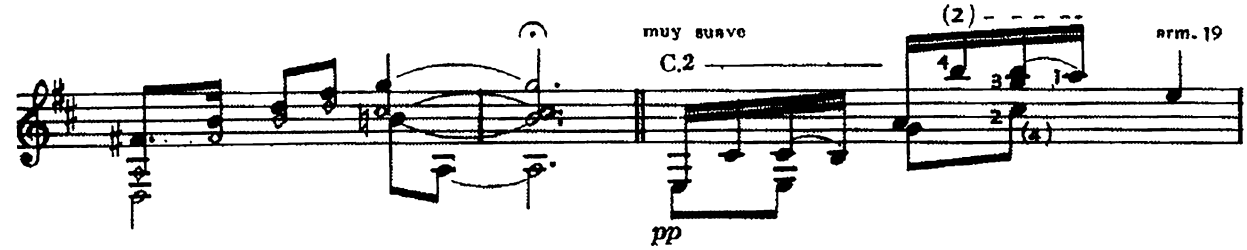
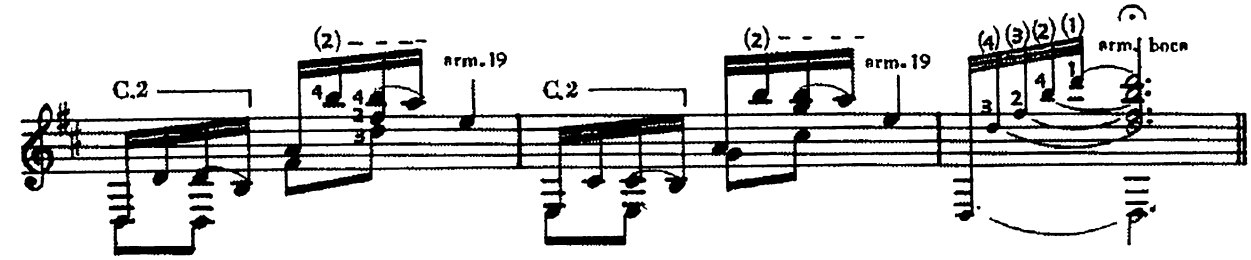

armón.
arm.

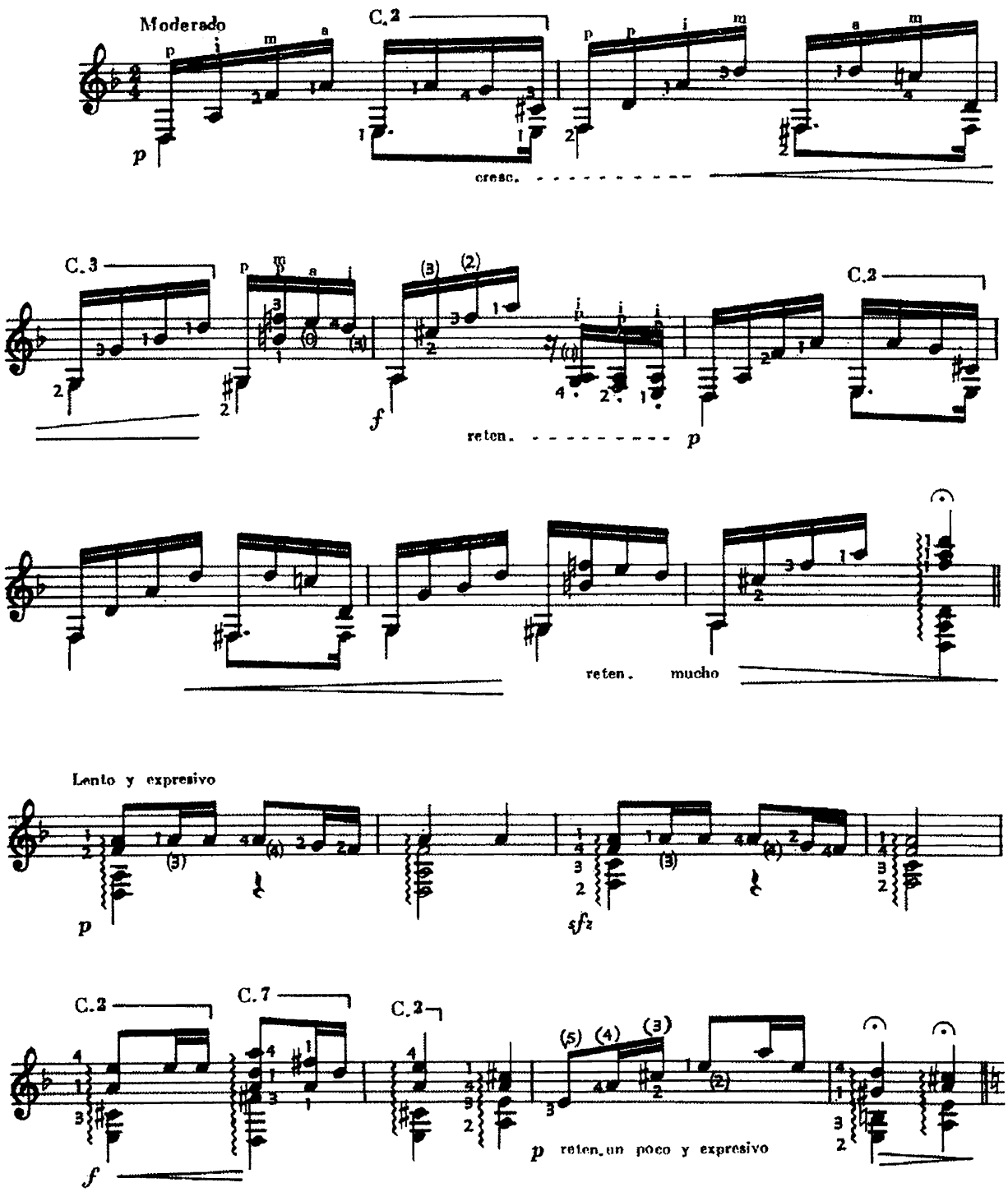

muy suave
C.2
arm. 19
pp

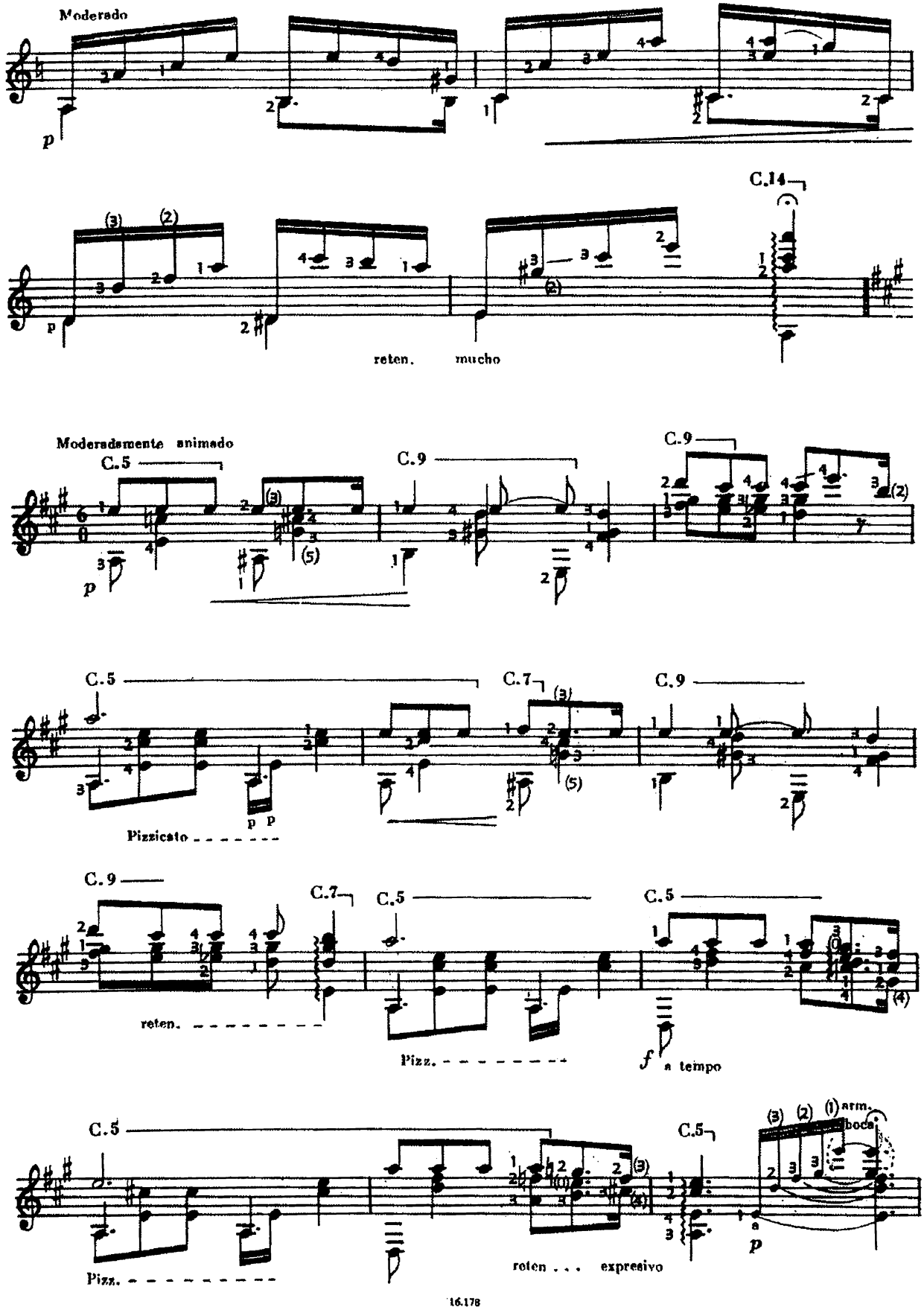

C.2
arm. 19
C.2
arm. 19
arm. boca

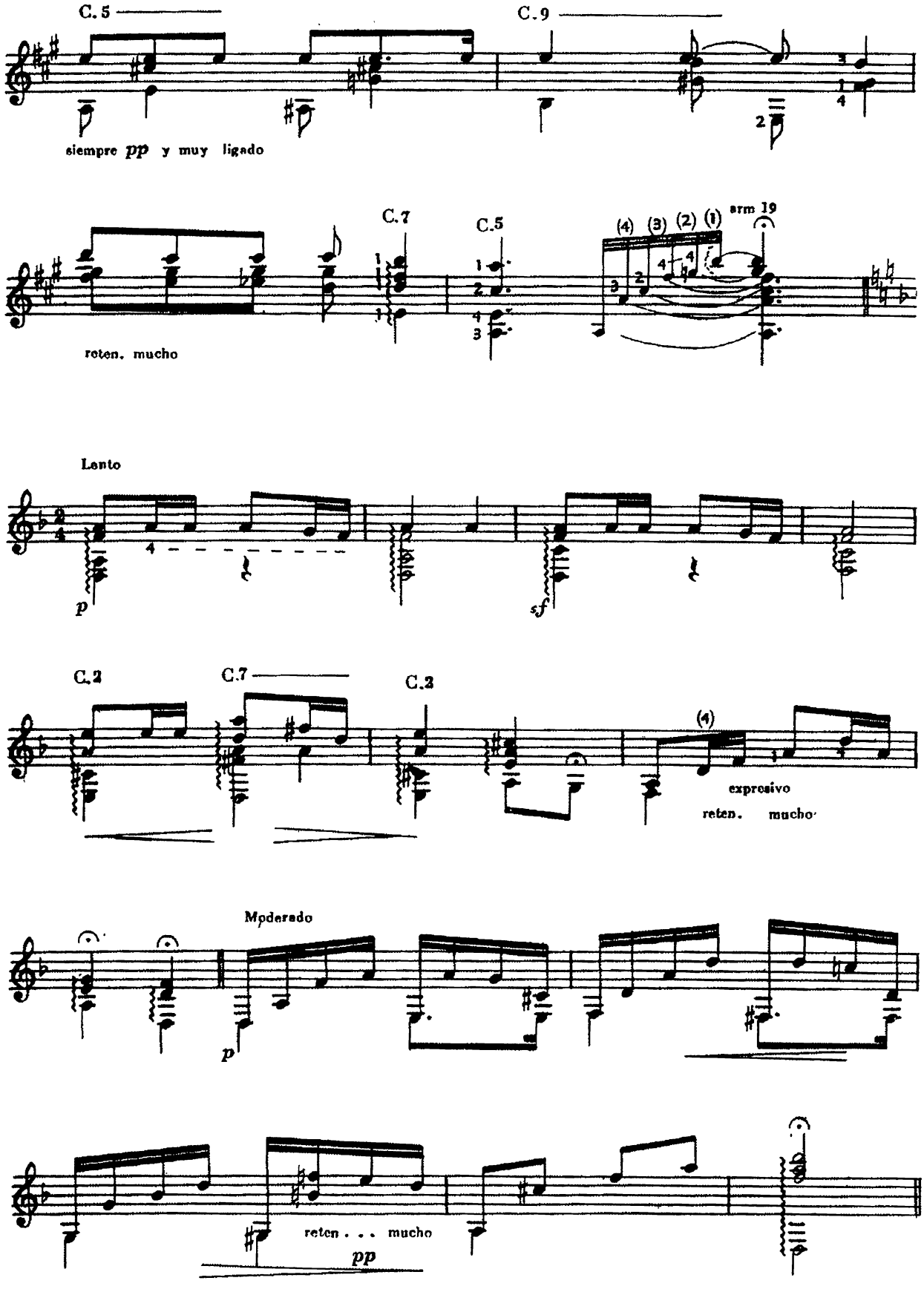
TRISTE Nº 1

a ELSA COMAS

6ª en Re



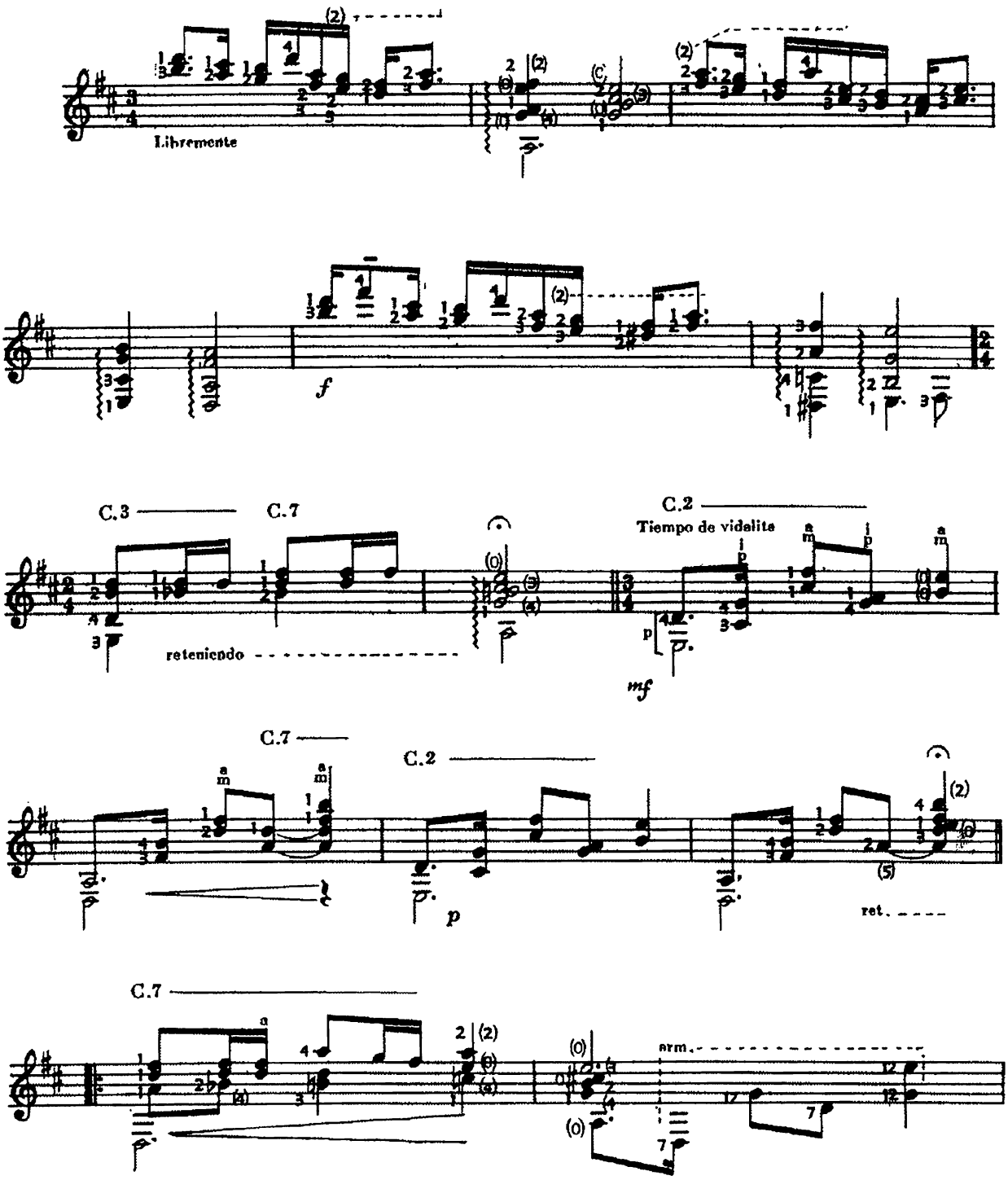

Moderado
p
C.14
reten. mucho
Moderadamente animado
C.5
C.9
C.9
C.5
C.7
C.9
Pizzicato
C.9
C.7
C.5
C.5
reten.
Pizz.
f a tempo
C.5
C.5
arm.
boca
Pizz.
reten . . . expresivo
p

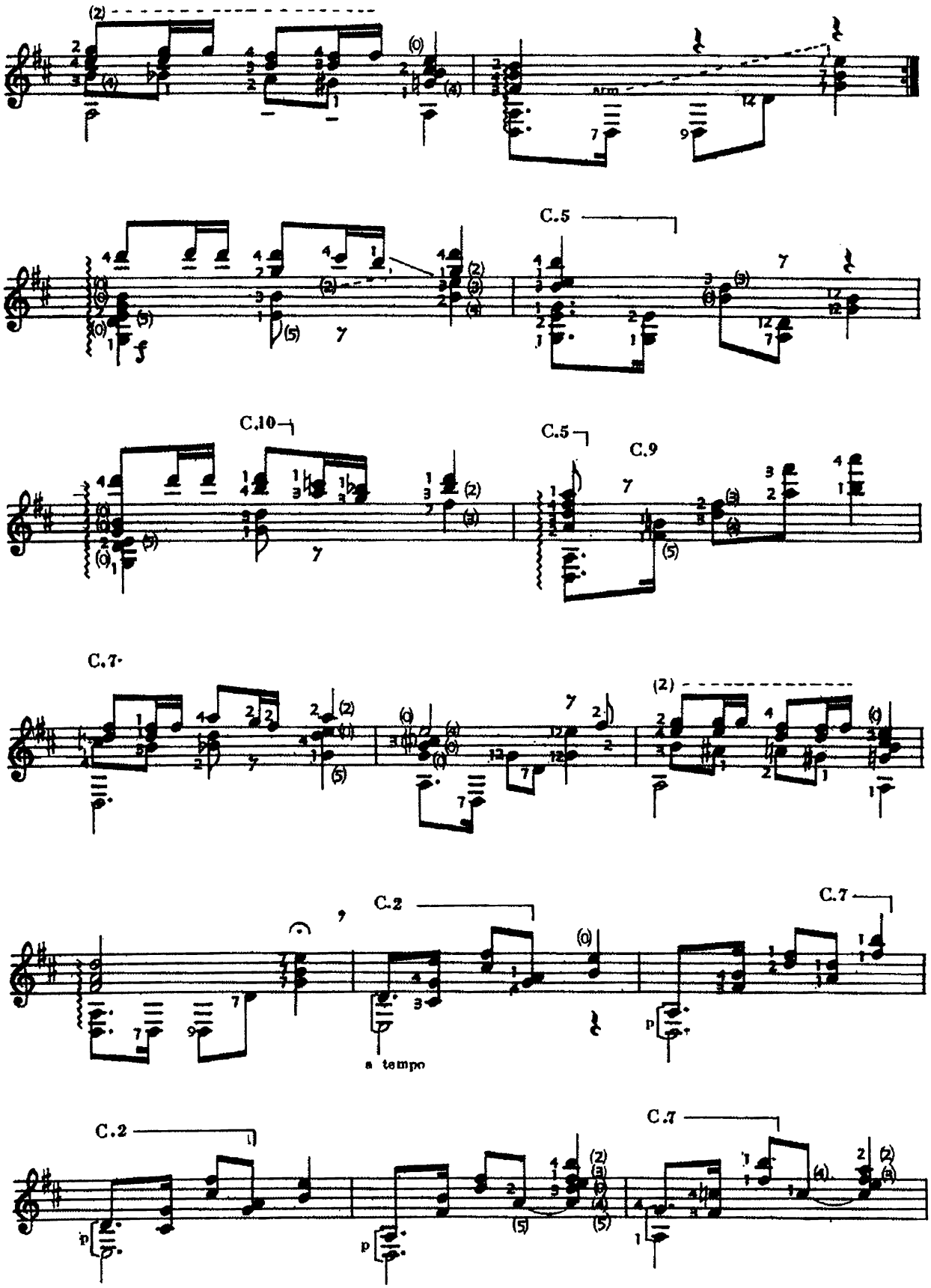

C. 5
C. 9
siempre pp y muy ligado
C. 7
C. 5
(4) (3) (2) (1)
srm 19
reten. mucho
Lento
p
sf
C. 2
C. 7
C. 2
(4)
expresivo
reten. mucho
Mpderado
p
reten . . . mucho
pp

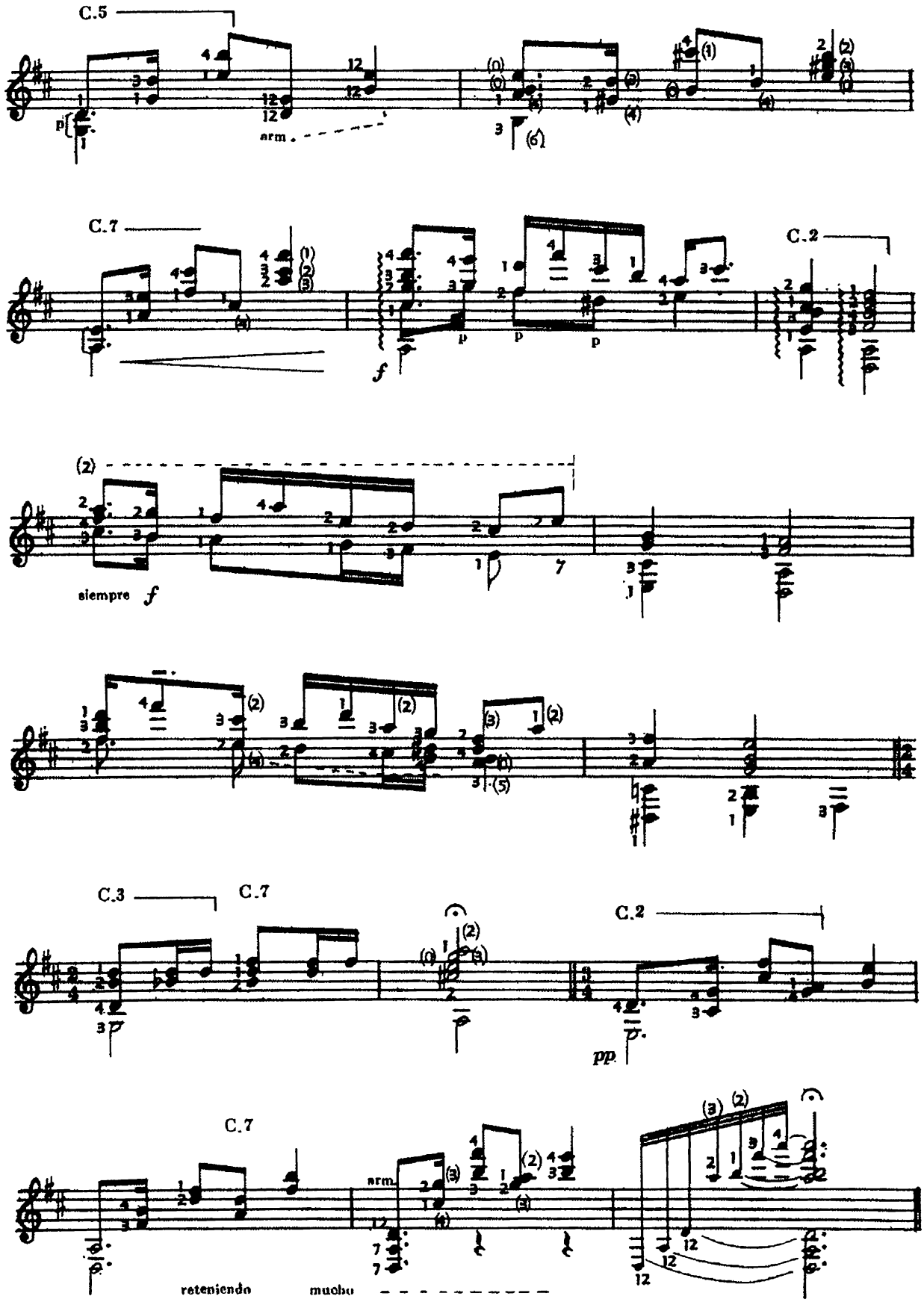
PRELUDIO PAMPEANO

a RONOEL SIMOES (Sao Paulo)

6ª en Re




C.5
C.10
C.5
C.9
C.7
C.2
C.7
a tempo
C.2
C.7

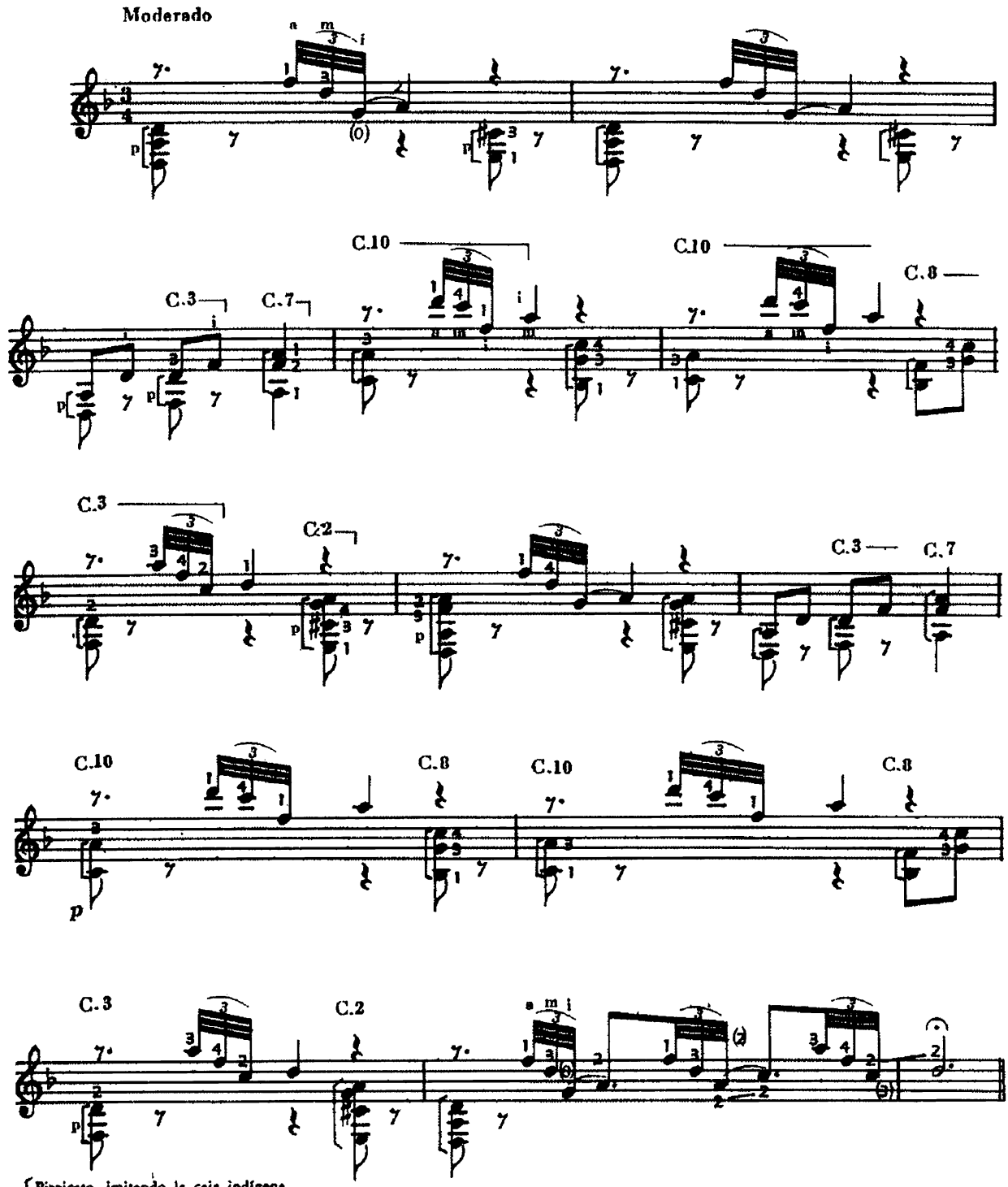

C.5
arm
C.7
C.2
siempre f
C.3
C.7
C.2
pp
C.7
arm
reteniendo
mucho

CATAMARQUEÑA

(VIDALA)

a LEONOR LEIVA CASTRO DE SAN MARTIN

6ª en Re



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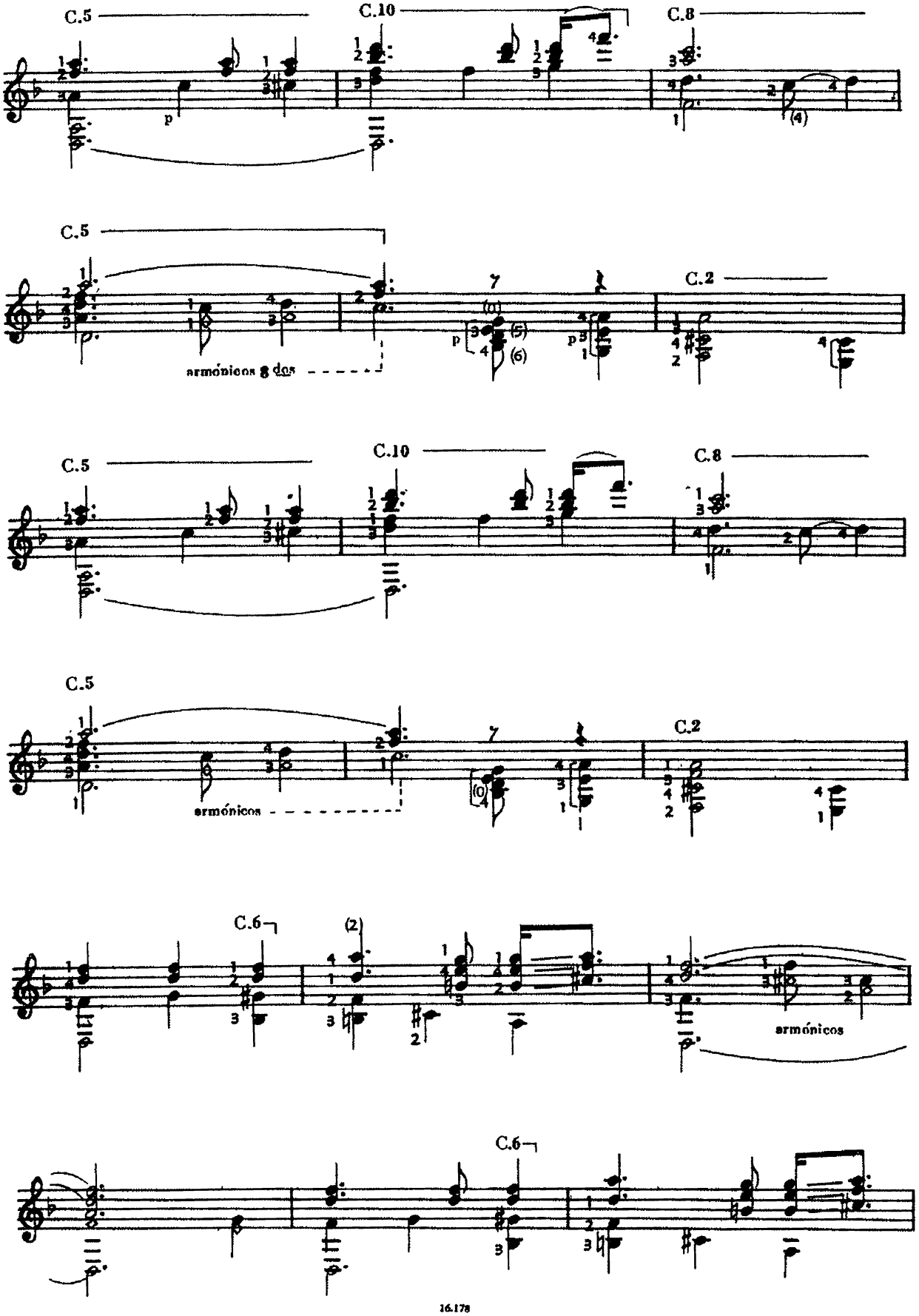
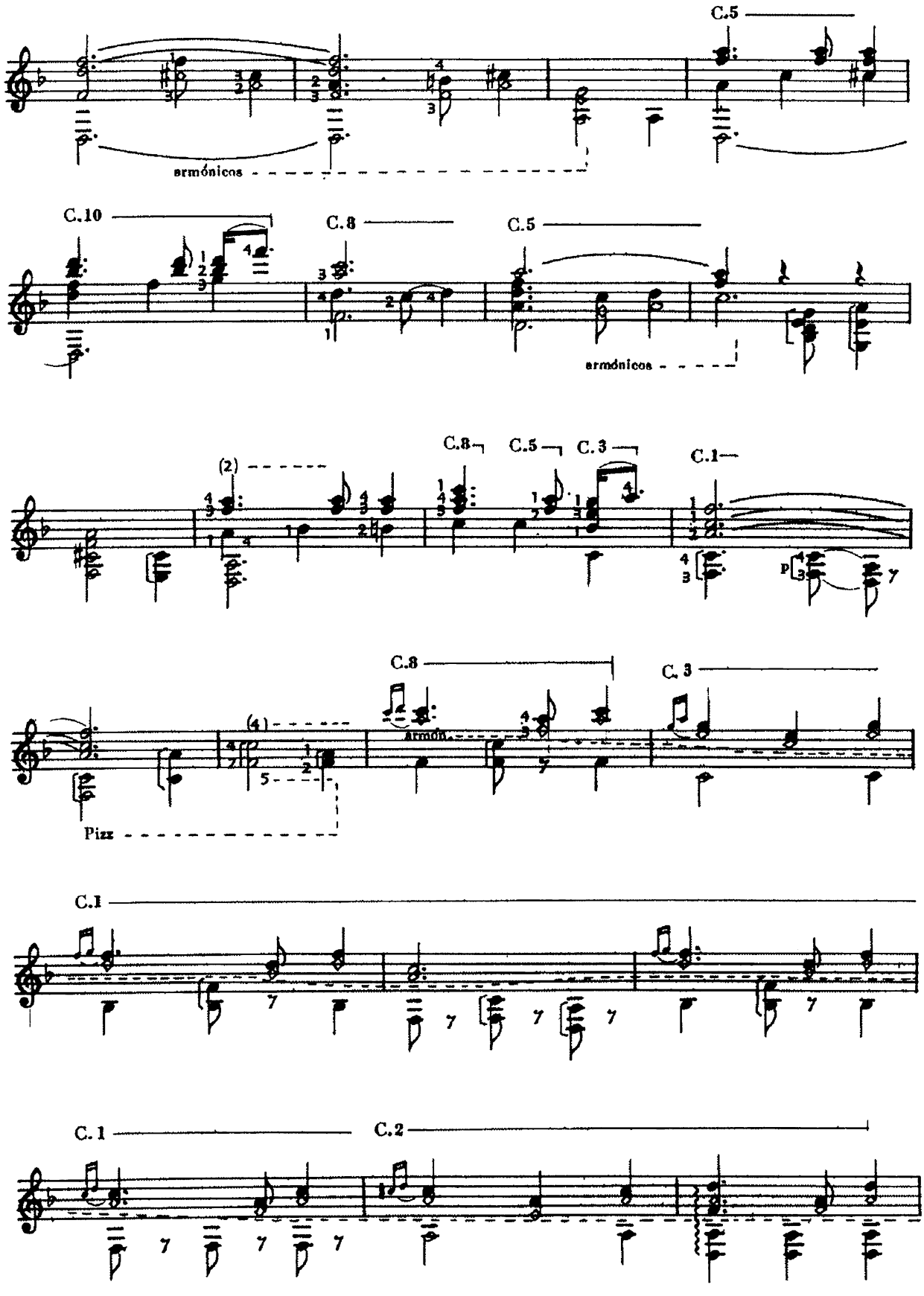
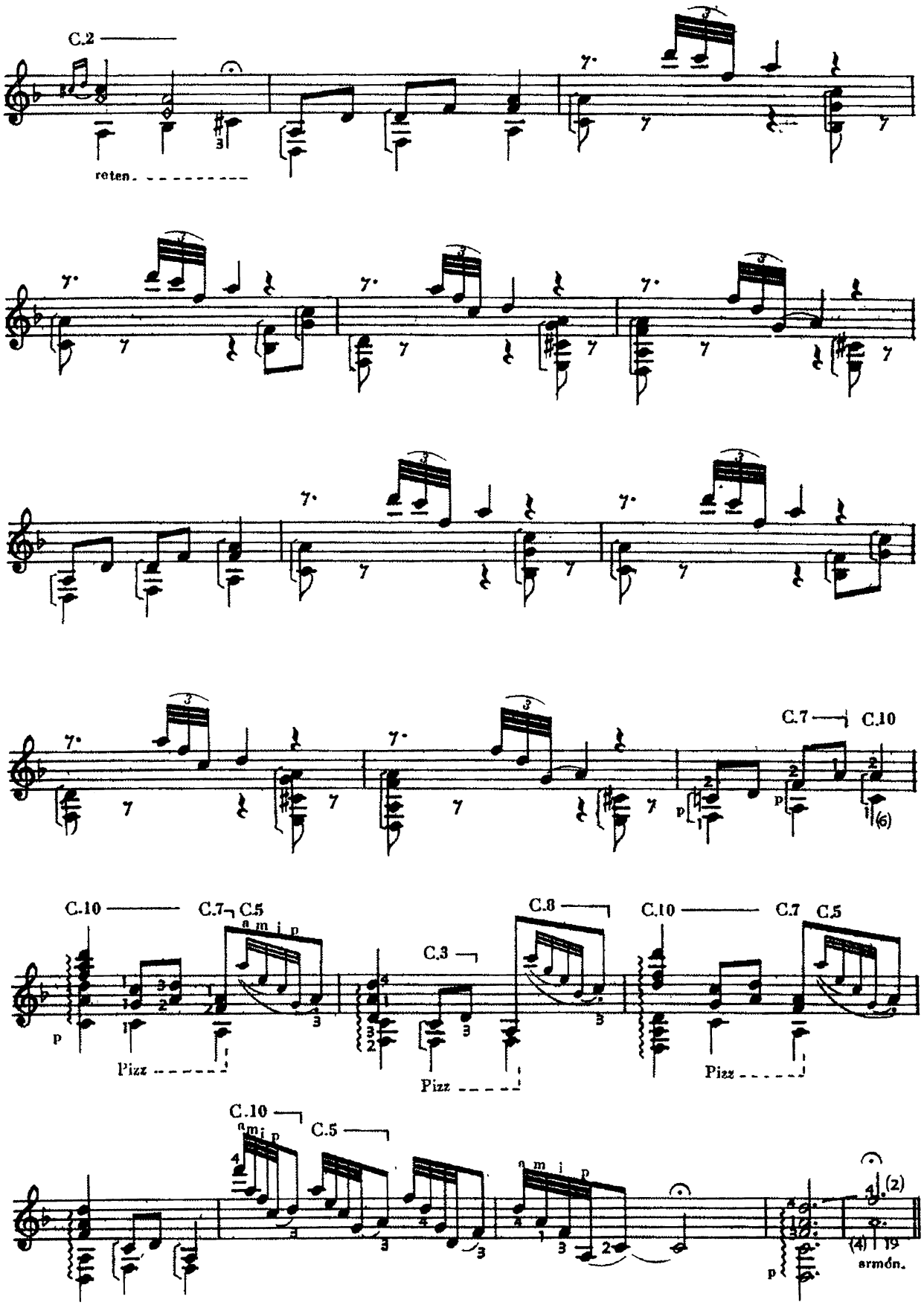
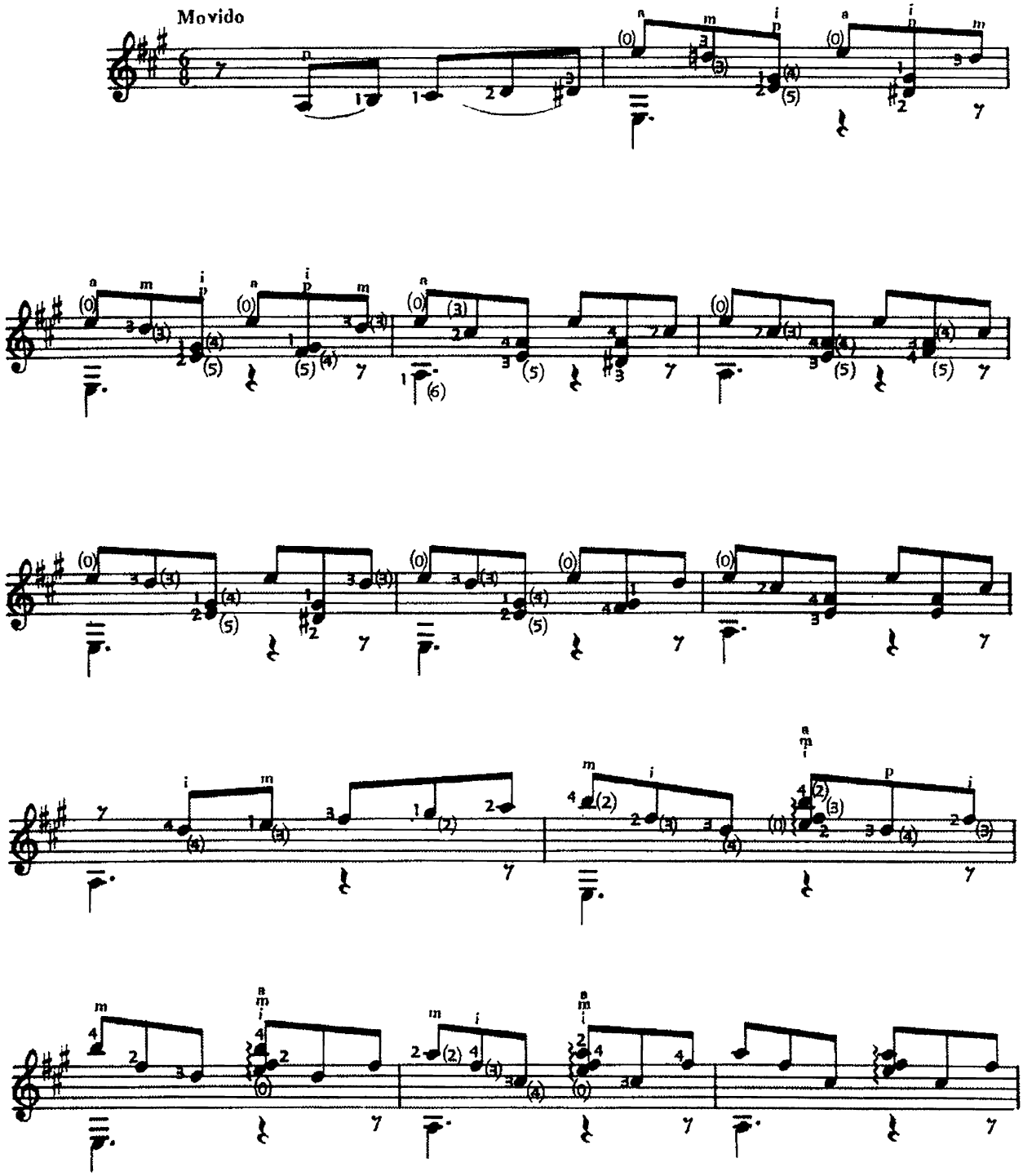

C.5
C.10
C.8
p
C.5
armónicos a dos
C.2
p
C.5
C.10
C.8
C.5
armónicos
C.2
C.6
armónicos
C.6

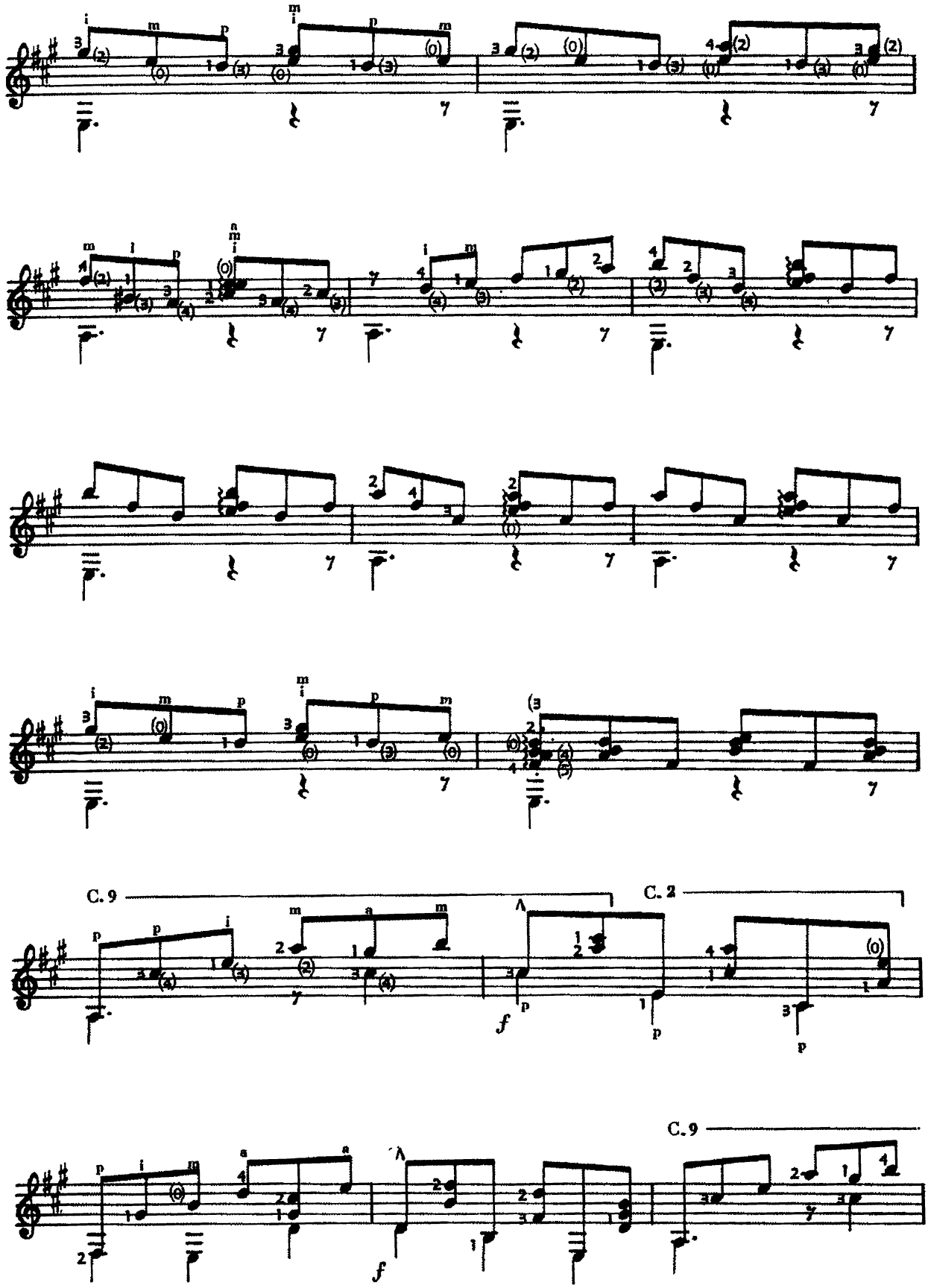

C.5
armónicos
C.10
C.8
C.5
armónicos
C.8
C.5
C.3
C.1
(2)
p
C.8
C.3
(4)
Armón.
Pizz
C.1
C.1
C.2


C.2
reten.
C.7
C.10
(6)
C.10
C.7
C.5
a m i p
C.3
C.8
C.10
C.7
C.5
Pizz
Pizz
Pizz
C.10
C.5
a m i p
(2)
armón.

VARIACIONES CAMPERAS

a ROMEO DI GIORGIO (Sao Paulo)

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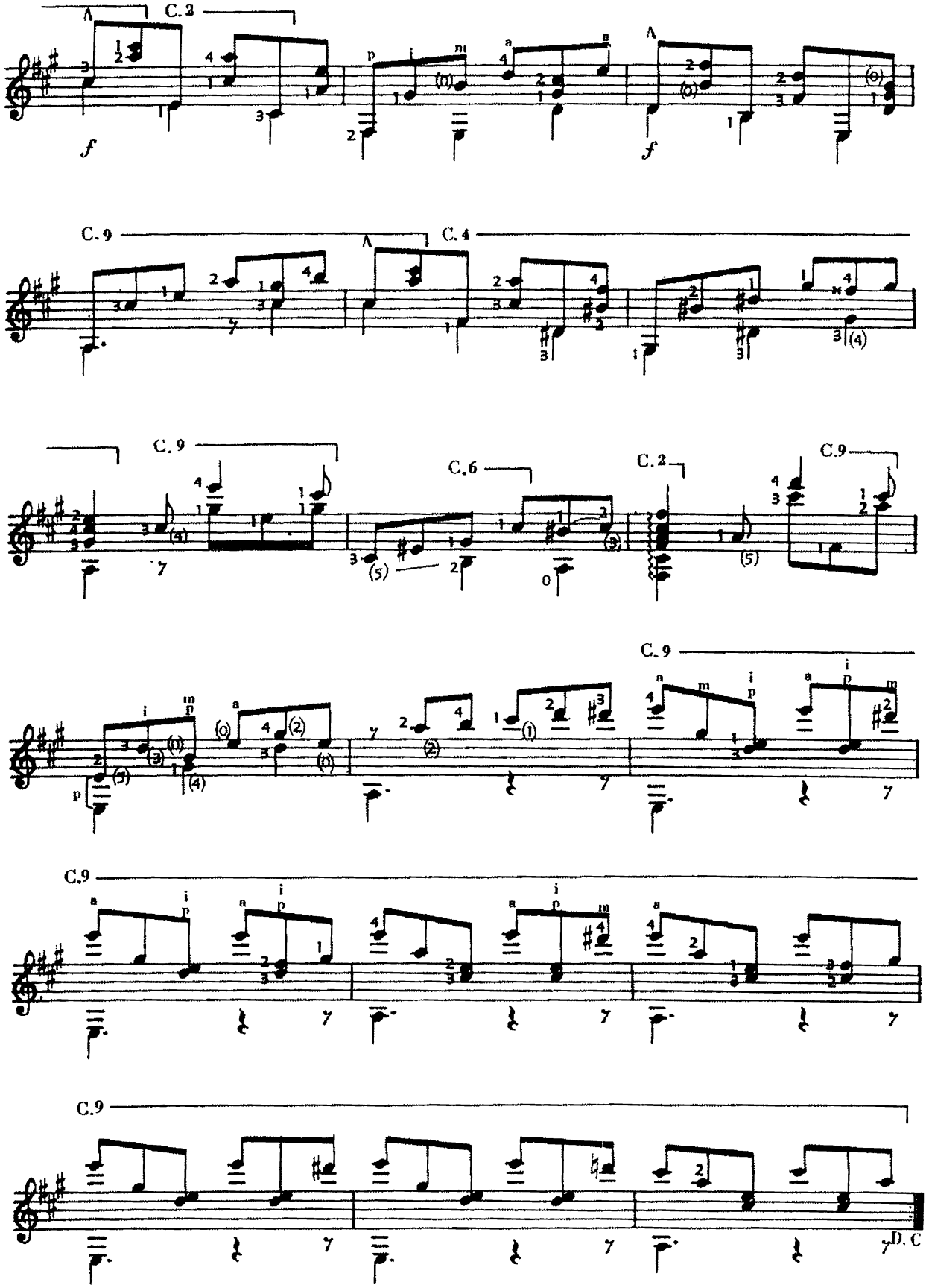
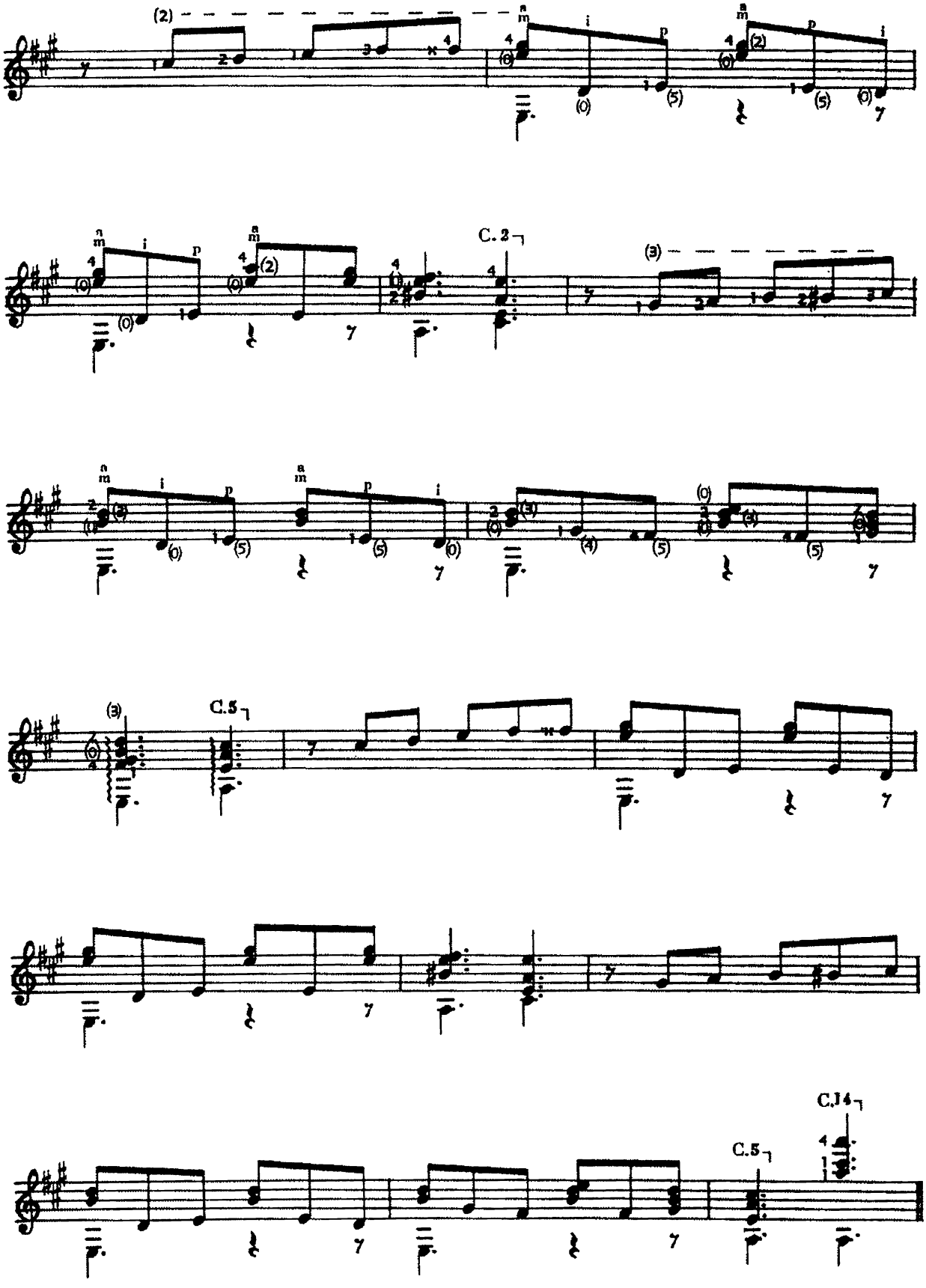
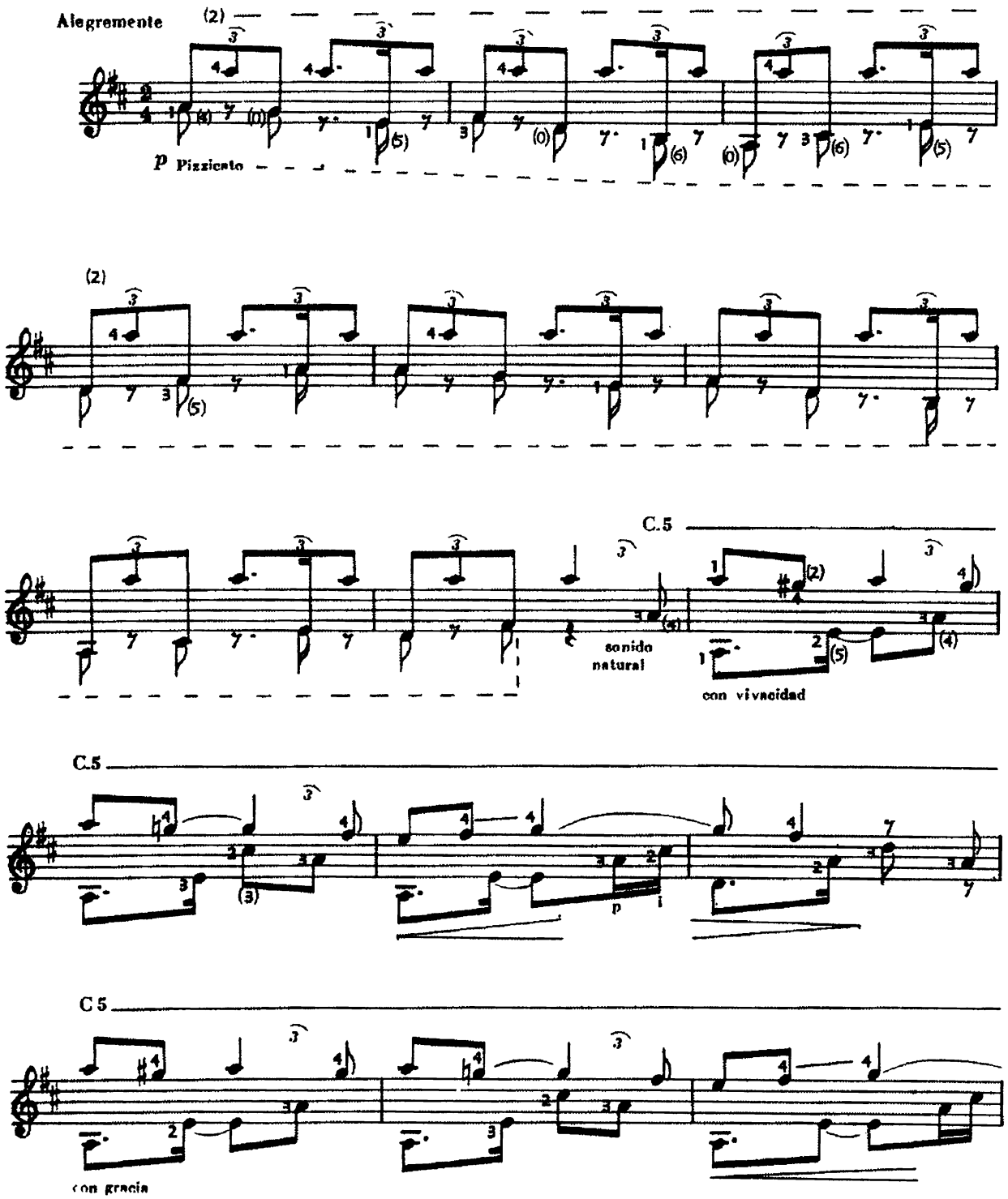
C. 2
C. 9

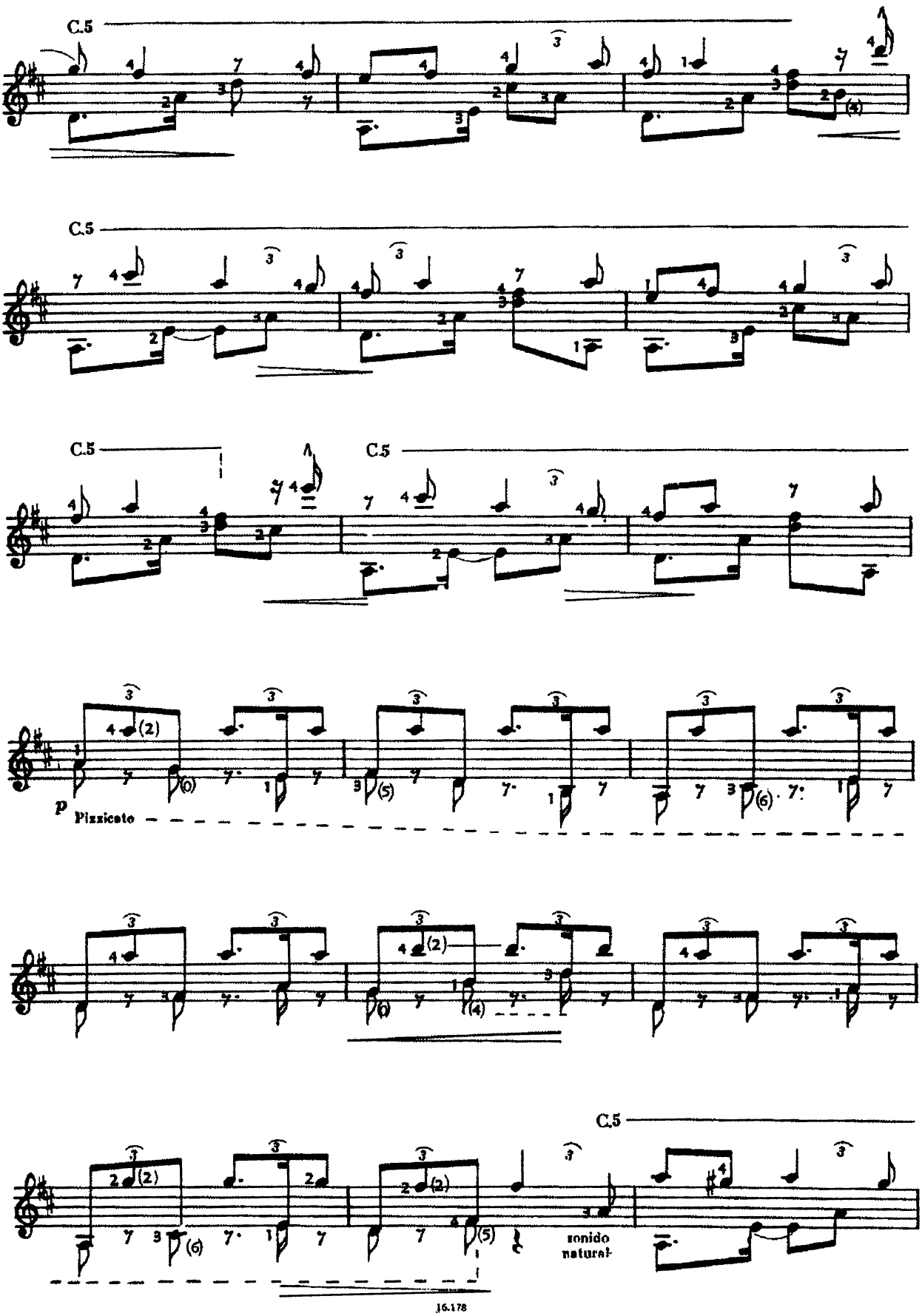

C. 2
C. 9
C. 4
C. 9
C. 6
C. 2
C.9
C. 9
C.9
C.9
D. C

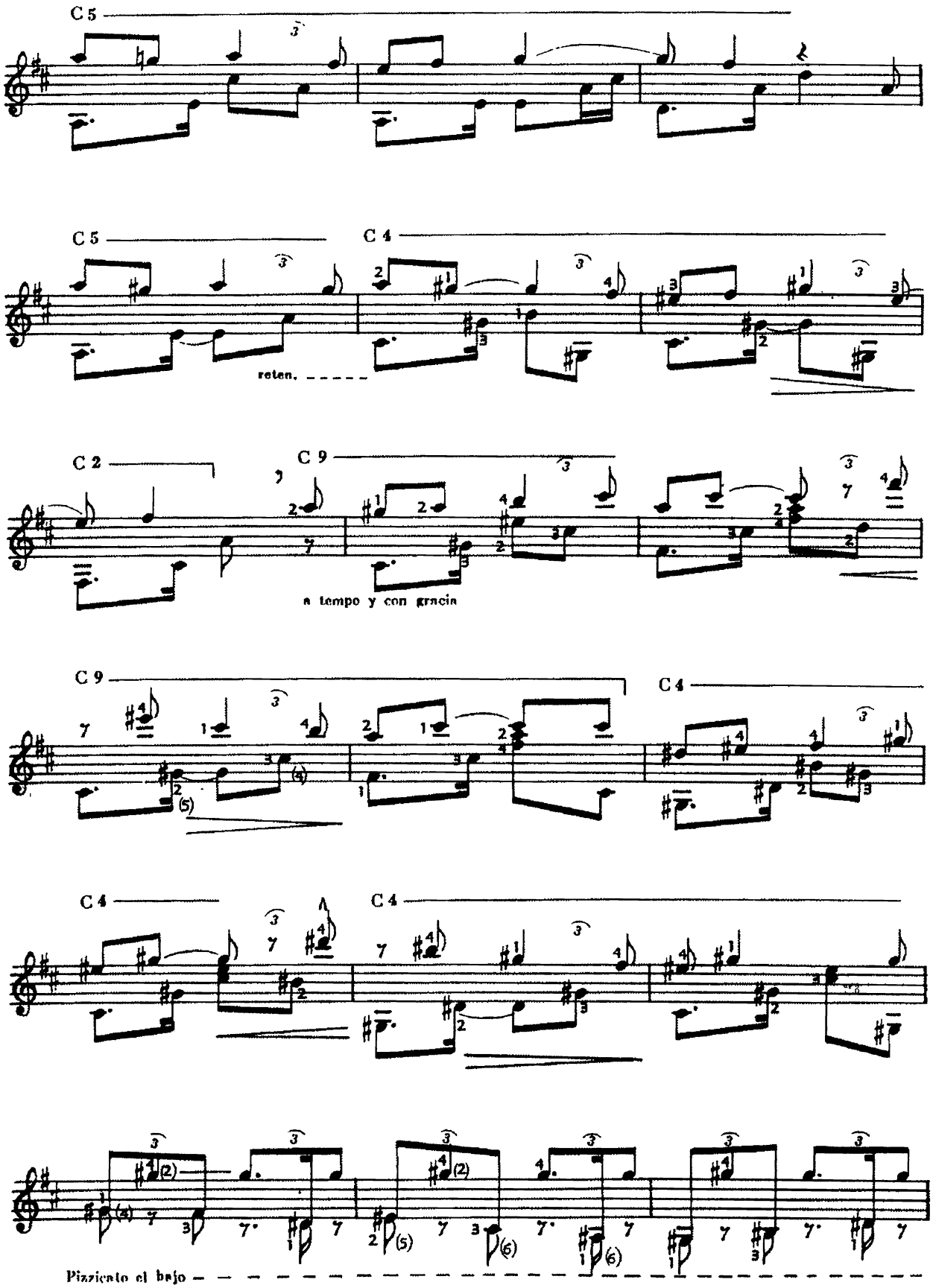

C. 2
C.5
C.14
C.5

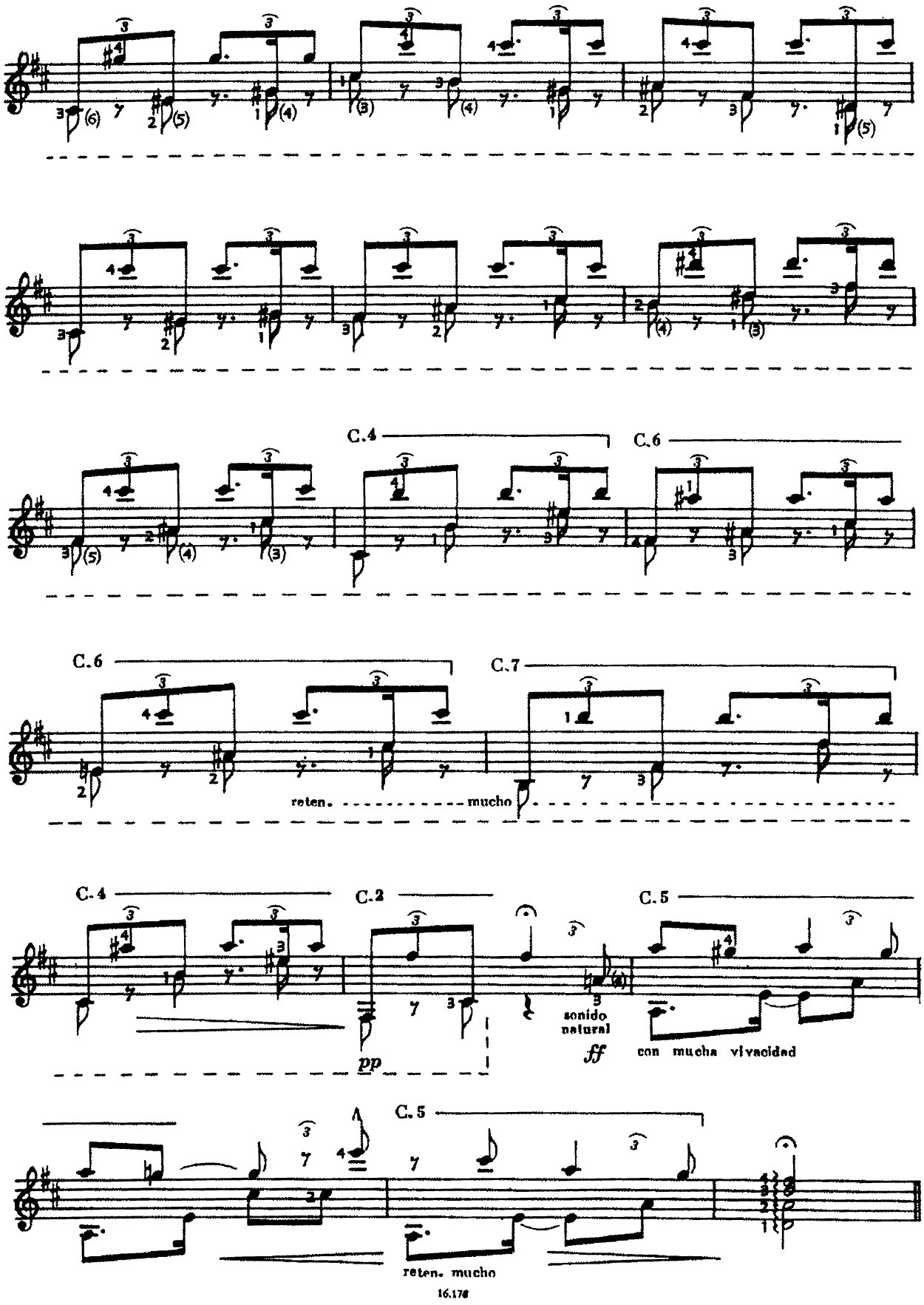
PRELUDIO CRIOLLO

a CARLOS LAMAS y familia (Natal)




C.5
C.5
C.5
C.5
p
Pizzicato
C.5
sonido natural

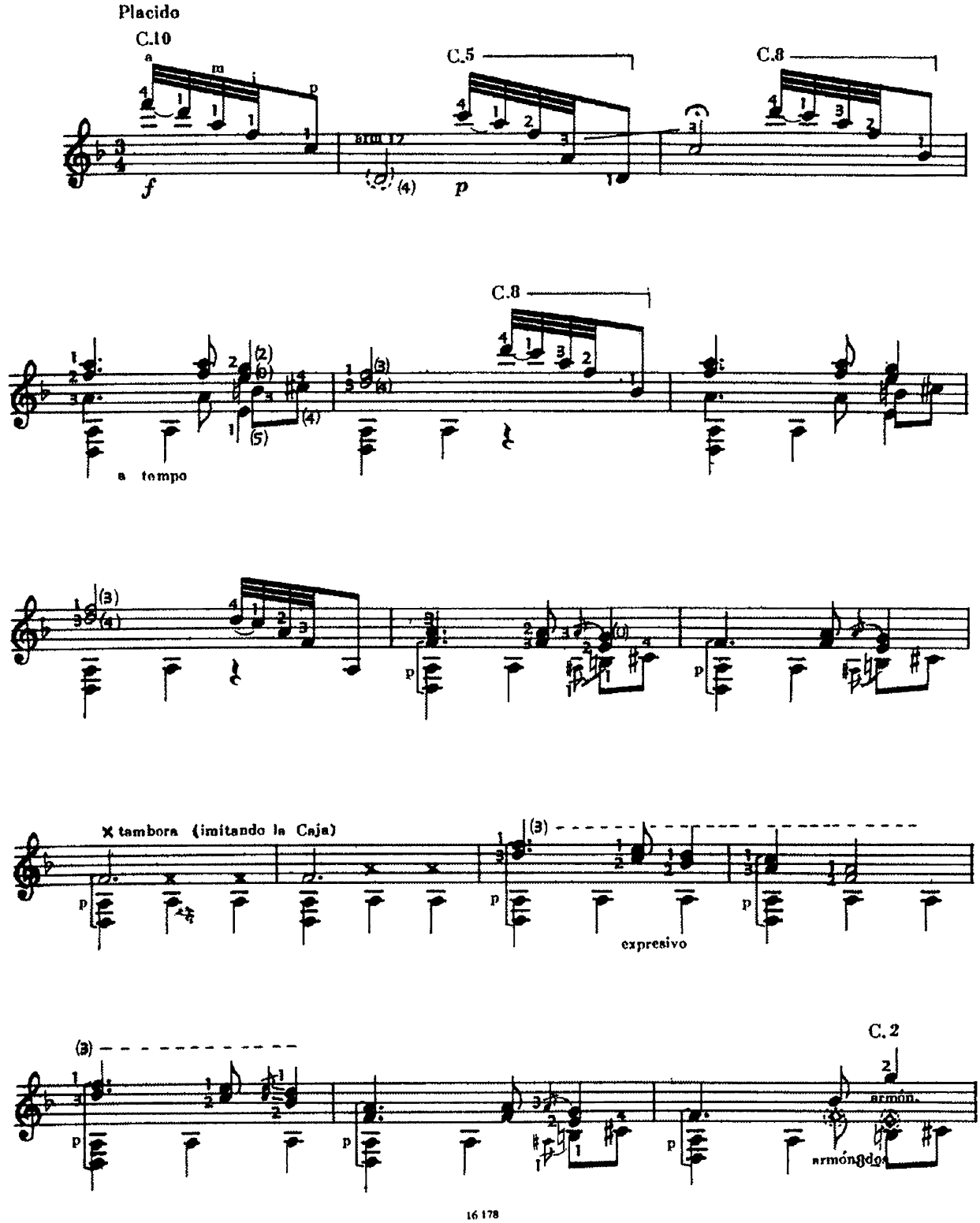

C 5
C 5
C 4
reten.
C 2
C 9
a tempo y con gracia
C 9
C 4
C 4
C 4
Pizzicato el bajo

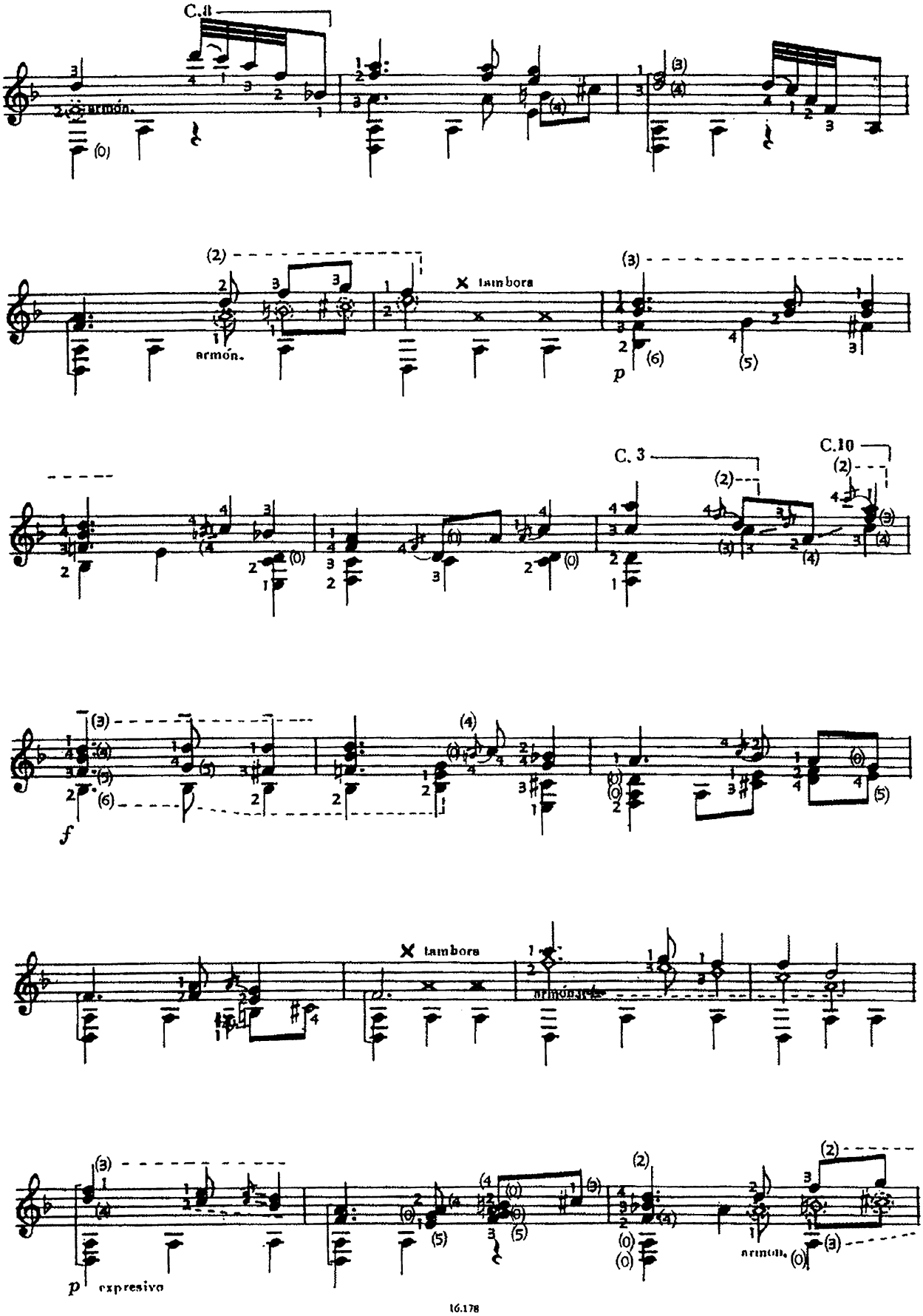

C.4
C.6
C.6
C.7
reten.
mucho
C.4
C.2
C.5
pp
sonido natural
ff
con mucha vivacidad
C.5
reten. mucho

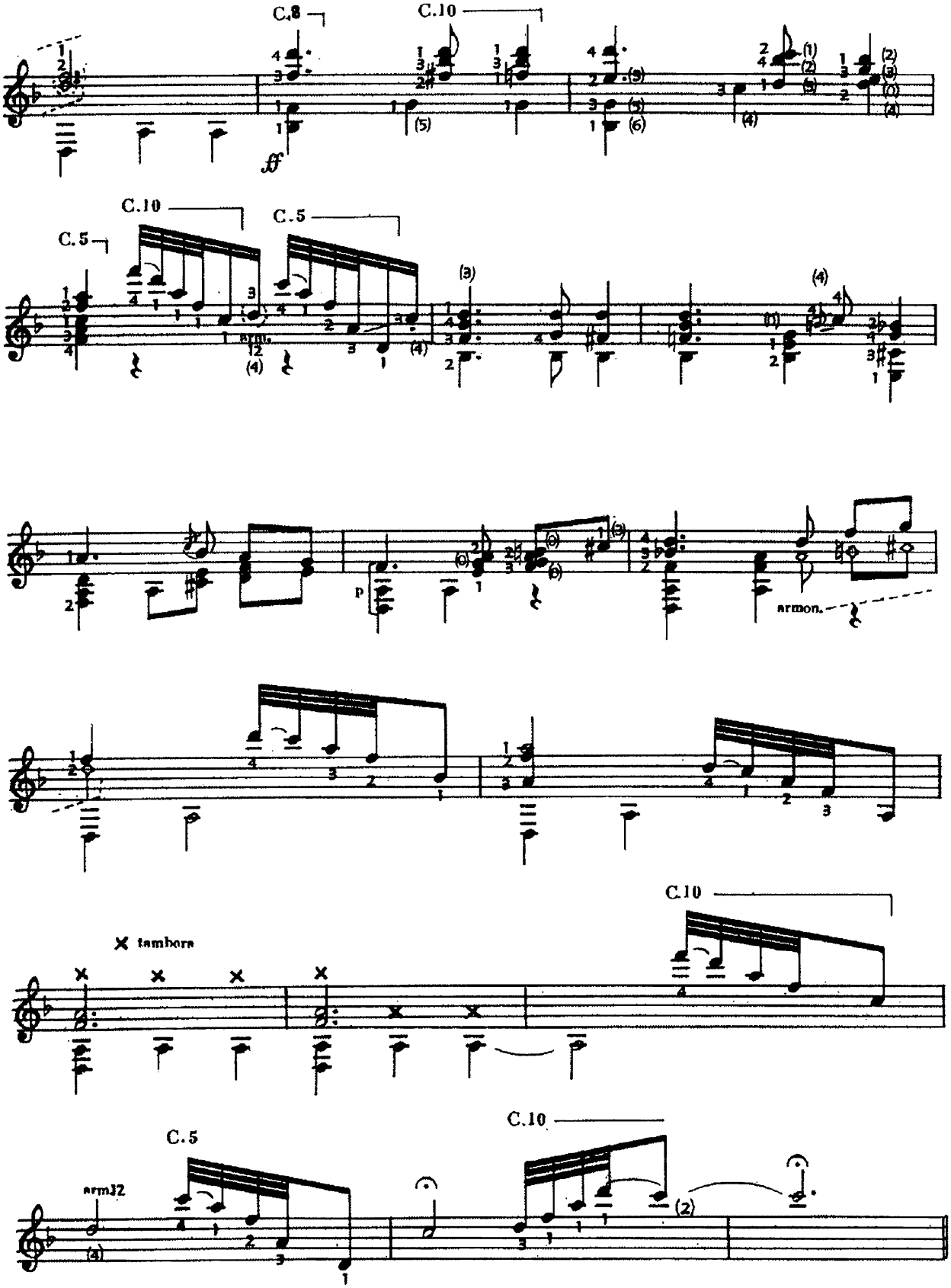
EL MISACHICO

A LA MEMORIA DE MI MADRE

6ª en Re




C.8
armón.
armón.
tambora
p
C. 3
C.10
f
tambora
armón.
p
expresivo
armón.


C.8
C.10
ff
C.10
C.5
C.5
arm.
(4)
(3)
(4)
p
armon.
tambora
C.10
C.5
arm12
(4)
C.10
(2)