

Homards InDoSiles Productions

# ¡ Piano Fuego !

the piano of Latin America

César de Gurbert



Youtube -Teaser ¡ Piano Fuego ! :  
<https://www.youtube.com/watch?v=6JfBAs2ACqE>

By Arthur & Nathalie  
for the classical music lovers!

## In a few words...

j Piano Fuego ! is a concert program dedicated to South American classical music presented by pianist César de Gurbert. This recital is intended for both knowledgeable music lovers, who will enjoy discovering little-known pieces, and curious audiences less accustomed to concert halls, who will be captivated by the expressive phrases and rhythms of this repertoire, as well as by its profound sincerity.



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## About the program...

The program is structured as a journey, in which the audience will discover musical moments from different Latin American countries, striving to create, whenever possible, a connection between music already known in Europe and much less-known composers.

Thus, Ginastera, Piazzolla, and Villa-Lobos (...) will coexist with Saumell, Moleiro, and Oscar Lorenzo-Fernandez (...). The format is therefore adaptable and can be adjusted according to the setting and venue. An intermission is possible.

In addition to the visible stage performance of this project, there is musicological research to establish both bridges and distinctions between the different countries and composers explored, as well as to popularize this repertoire during potential public discussions.

The entire project centers around the concept of Latin American musical nationalism\*: a universal desire, justified by the political context of colonization, to introduce elements deeply linked to pre-colonial traditions, as well as identity-based, often rhythmic or folkloric, elements into classical music.

\*not to be understood in the French sense of the term. This concept is a claim to cultural identity through the use of harmonic codes from Europe. This «nationalism» is sometimes contrasted with «patriotism,» which, in this context, has a much more political meaning, closer to the French term «nationalisme.»

### Programme



#### CUBA

**Manuel Saumell (1818-1870)**  
*5 contradanzas cubanas*

**Ignacio Cervantes (1847-1905)**  
*3 danzas cubanas*

#### MEXIQUE

**Manuel Ponce (1882- 1948)**  
*Intermezzo n°1*

#### BRÉSIL

**Heitor Villa-Lobos (1887- 1959)**  
*Valsa da dor*

**Oscar Lorenzo Fernández (1897- 1948)**  
*Suite Brasileira n°2*



#### ARGENTINE

**Alberto Ginastera (1916 -1983)**  
*Milonga*

**Astor Piazzolla (1921 -1992)**  
*Invierno Porteño*  
*Café 1930*

#### EQUATEUR

**Gerardo Guevara (1930 - 2024)**  
*El espantapájaros*

#### VENEZUELA

**Maria Luisa Escobar (1903-1985)**  
*Noche de Luna en Altamira*

**Moisés Moleiro (1904-1979)**  
*Canción de cuna, Estampas del Llano, Joropo*



*This program is not fixed. It can evolve as the artist's research on the theme of South American composers progresses.*



## Artist's Statement



*Due to my personal history, Latin American music is dear to my heart. Thus, the choice of this recital program came directly to my mind, as an obvious one. There was, of course, a deep desire to bring something new and less expected to the classical stage: to give a platform to composers who are in no way inferior to the great European masters, to transmit the richness of their works, and to offer the audience a potentially renewed listening experience thanks to this repertoire.*

*For me, the strength of this music is its depth of soul. The folk and the classical blend and eventually become indistinguishable from each other. Villa-Lobos said that his music should be envisioned as a constantly flowing river, and I believe one quickly realizes, to our great pleasure, the depth with which these composers are connected to their land.*

*It's a sensitive, organic music, the song of the soul without artifice or embellishment, where flames and embers are present, joy and nostalgia, emotions in their deepest and, paradoxically, perhaps most immediate nature. And, I believe, a repertoire that will fit perfectly on the classical stage, but also, I hope, in other, perhaps more alternative, settings.*



*César de Gurbert*



## Origin of the project

César de Gurbert grew up in Martinique, where he began his piano studies at the Caribbean Academy of Music.

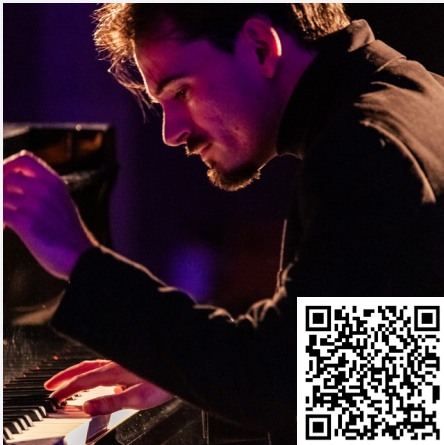
It was there that he was taught by Olga Valiente, a Cuban concert pianist and pedagogue, who, even as a child, passed on to him a love for the classical repertoire of the Americas.

Upon his return to mainland France, he continually incorporated Latin American works into his classical training. Continuing his studies at the Conservatory, first in Dordogne in Isabelle Loiseau's class, then in Bordeaux in Jean-Philippe Guillo's class, he continued to explore this continent and naturally decided to dedicate a recital program to it.

It was after a series of recitals focused on romantic music that César de Gurbert decided to propose a discovery of the richness of his favorite repertoire: South American classical music.

The premiere of this performance, warmly received by the public, was held on September 27, 2024, at the collegiate church of Saint-Léonard-de-Noblat (87), on the «young talents» stage of the 1st edition of the InDoSile Festival - Classical Music Festival in the heart of Limousin.

## More about César de Gurbert



Born in 2001 in Paris, César de Gurbert began his first piano lessons at the age of 5 at the Caribbean Academy of Music in Martinique.

Upon his return to mainland France, he continued his studies first at the Departmental Conservatory of Dordogne, in Isabelle Loiseau's class, then at the Regional Conservatory of Bordeaux, in Jean-Philippe Guillo's class.

He also received instruction from Mikhail Rudy, the Belà Quartet, Nicolas Stavy, Luis Fernando Perez, and Aurélie Forré...

At the same time, he trained in musical composition, including instrumental and electronic composition.

César performs regularly as a guest soloist with the Parisian orchestra «Les Merisiers,» conducted by Antoine Bonnet-Bellon, and also performs chamber music.

As an improviser and composer, he regularly collaborates with the dramatic arts scene, where he creates original soundtracks for the

companies Théâtre du Roi de Coeur, Dryadalys, and Elles Disent..., as well as with cinema.

He is also very active in the contemporary music scene and teaches piano.

He has been asked several times by the Opéra National de Bordeaux to write concert program notes (notably for works from Latin America). His piano transcriptions of pieces from Latin America are published by Bourgès R editions.





## Conditions

**Concert duration:** 1h15, with a possible intermission. The concert duration can be adapted to the format desired by the organizer.

**Discussion time:** Possibility of organizing a conference or talk with the public, including school audiences.

**Organizer's responsibility:**

- Instrument: A grand piano, tuned and in playing condition.
- Expenses: Artist's transportation and accommodation. Dinner if the concert is held in the evening.

**Catering:**

- Dietary restrictions: No specific diet. Allergic to shrimp and seafood.
- Lodge items: A banana, dried fruits/mixes, and a small bottle of water would be appreciated.

Thank you very much!

## Contact / Booking

### Homards Productions

Nathalie Moiroud  
+33 6 80 70 86 58

Marie Moiroud  
+33 6 38 41 55 20

les.homards.indosiles.manp@gmail.com  
leshomardsindosiles.fr  
Instagram : @leshomardsindosiles  
Youtube -Teaser | Piano Fuego ! :  
<https://www.youtube.com/watch?v=6JfBAs2ACqE>

### César de Gurbert

+33 6 62 89 27 36  
cesardegurbert.com  
Instagram : @cesardegurbert



### Les Homards InDoSiles



### The team



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Les Homards InDoSiles  
2 bois Malledent - 87260 Vicq-sur-Breuilh - FRANCE  
[www.leshomardsindosiles.fr](http://www.leshomardsindosiles.fr) / +33 6 80 70 86 58  
Siret : 923 809 271 000 11  
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