

BRIEF NOTES

Johann Sebastian Bach (1688-1750) *Suite in E Major BWV 1006a* is an adaptation of the third Partita for solo violin (BWV 1006) in the same key. It has to be said that many repeated notes in the bariolage passages in the *Prelude* cannot be reproduced but they are available in the key of E flat in which this work is presented most of the time. As its title indicates the Suite/Partita consist of a *Prelude* followed by a succession of dance movements two of which are unusual. The *Loure* was a 17th-18th century theatre dance with dotted rhythms and hemiolas justifying its description as a slow *Gigue*. The *Gavotte* is not accompanied by the usual Gavotte II or mussette instead it is in the form of a ronda, the refrain being alternated with couplets episodes.

Joaquín Nin-Culmell (1908-2004) was an American composer, pianist and conductor who incorporated Spanish rhythms in his works. He mixed them with elements of modern compositions and was influenced by his father Joaquin Nin, a Cuban composer and pianist. *Six Variations on a Theme of Luis Milán* (1945) was inspired by the Spanish Renaissance composer, writer and violinist Luis de Milán (1500-1561) a musician at the court of Valencia. In the early 16th century he wrote a theme upon which Nin-Culmell later composed in 1945, his Six Variations which are a series of meditations on Spanish rhythms. Rey de Torre, guitarist, premiéred the piece at the New York Town Hall on 10th November 1947.

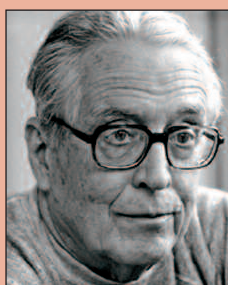
Cyril Scott (1879-1970) a remarkable composer, as well as pianist, author and poet. He was a pioneer of modern British music, who wrote more than four hundred pieces, amongst them; symphonies, operas, piano concertos, oratorios, concertos for violin, cello, oboe and harpischord, overtures and chamber music. *Sonatina for Guitar* was dedicated to Segovia and was written in 1927; it was lost for a time but rediscovered in 2001. Angelo Gilardino, Director of the Segovia Museum commented that... “is one of the summits of the guitar repertoire of the twentieth century”. It is published by *Bérben Editioni Musicali*.

Santiago Vera-Rivera (b. 1950) is a Chilean composer who wrote this piece specially for the Guitar Festival 2007. Tonight is the *World Première* of *Refocilaciones* (Enjoyment) reflecting a much desired happiness. *Refocilar* implies a state of *joie de vivre*. The piece has a series of six rising stages which give way to an atmosphere of cheerfulness and optimism. Vera-Rivera has composed a number of works and many of them for guitar; his music is known worldwide and since 1987 he has taken charge of SVR Productions, a recording label dedicated to promoting Chilean, Latin American and universal classical music.

Joaquín Turina (1882-1949), born in Seville he was surrounded by an artistic environment which influenced him to become a musician. In 1894 he began his studies of harmony, theory and counterpoint and started to compose straight away. He went to Paris in 1905 where he studied piano with Moszkowsky and theory with Vicent d'Indy in the Scola Cantorum. He returned to Madrid in 1914 to teach and perform. He was one of the first Spanish composers to answer the request of Andrés Segovia and wrote the *Guitar Sonata Op. 61* with three movements, *Allegro*, *Andante* and *Allegro Vivo* on 24th October 1930. It was premiéred by the insigne Maestro Andrés Segovia on 29th January 1932 at the Academia de Santa Cecilia in Rome. The piece was published by Editorial Schott's Söhne Mainz in 1932.

Alberto Ginastera (1916-1983) composed this piece in 1976 and he dedicated to Carlos Barbosa-Lima and according to the composer... “it combines overt elements of nationalism with those of avant-gardé...” *Sonata Op. 47* commences with *Esordio (Solemne)* an impressive unmeasured prelude opening to give way to a rhythmical energy displayed in the *Scherzo (Fantástico)* followed by an expressive *Canto (Rapsódico)* of changing moods in a movement with percussive effects by combining strumming and bass drum sounds, to reflect Argentine folk music. the performer has to maintain a passionate atmosphere to reach the *Finale (Presto e Fogoso)* using a variety of chordal rhythms inspired by the *pampas*.

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Joaquín Nin-Culmell
(1908-2004)



Santiago Vera-Rivera
(b. 1950)



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