

a composer and performer. He has given concerts and master classes in more than seventy countries. By 1981 he had officially established the classical guitar studies at the Prague Academy of Musical Arts where he became the first university professor of guitar studies in the Czech Republic. He has given successful solo concerts in Moscow twice. The first one was given in 2001 at the Rachmaninov Hall, Tchaikovsky Conservatoire of Music where he premiered his "20,000 Leagues Beneath the Sea" dedicated to the victims of *Kursk* and a year later came back to the Moscow Autumn Music Festival to play his own works. And in 2002 he was invited to play during the NATO Summit in Prague. The *Rumba* is based on the bright and colourful South American rumba. The composer was strongly influenced by Eastern Europeans rhythmic vitality.

DOMBRA, Kazakhstani Folk Dance
VLADIMIR SLAVSKY
(1926-1987)

Vladimir Vladimirovich Slavsky was born in the city of Armavir in the Krasnodar region of South Russia. He was a prominent pedagogic guitarist, composer and professor at the Moscow Gnessins Music College and the official leader of the guitar world in Russia when he became involved in the party system. He was one of the few Russian guitarists who could play the Russian seven string guitar. Slavski promoted the guitar during the Soviet era, arranging for foreign guitarists to visit Russia and play. His arrangements of ethnic Eastern folk music are often highly innovative influenced by the technique of his early years when he masterly played the balalaika. He was at his peak when he participated in the Esztergom Guitar Festival in 1981, a focal point of the guitar. He wrote music inspired on Russian folk songs such as *Canzona in Memory of Piotr Agafoshin* and *One Day in the Country Suite* etc. His *Dombra* is a typical example inspired by the folk music of the three stringed Khazak's dombra, an instrument usually played by women.

INTERVAL

SPANISH DANCE
from the Opera La Vida Breve
MANUEL DE FALLA
(1876-1946)

Unlike his compatriot Albéniz, de Falla did compose a work for the guitar. He was influenced by and became a pupil of Pedrell. In his works for orchestra de Falla concentrates on instrumental texture and his background was greatly influenced by the conflicting rhythms of the castanets and the harmonic peculiarities of the guitar. How seriously he treated the instrument may be realised by his solo work *Homenaje*, written to commemorate his friend Claude Debussy and performed at the latter's funeral.

The famous Presti-Lagoya guitar duo established several works by de Falla in the guitar repertoire during the 1960s, followed by John Williams and Julian Bream in their transcriptions for solo guitar. This lively and popular dance was at one time played by every bandurria and guitar duo in Andalucía, but now is the common property of guitar duos, trios and even quartets. This transcription for solo guitar is by Galina Vale.

MALAGUEÑA
AGUSTIN CASTELLON "SABICAS"
(1912-1990)

Like the majority of flamenco guitarists, Sabicas did not read music and never wrote down his compositions. Flamenco is entirely an aural tradition, although solo guitar music is now often written down or transcribed using tablature or *cifra*, the method employed by the early *vihuelistas* of the 16th century. Like the earlier work played in tonight's concert, this piece was transcribed by Galina using recordings of Sabicas.

ALFONSINA Y EL MAR
ARIEL RAMIREZ
(b. 1927)

Ariel Ramirez was born in Santa Fé province of Buenos Aires. He studied piano from an early age in his native town, then entered the teaching profession. In 1950 he had toured Europe and South America. He studied composition with Luis Giannco in Argentina and with Erwin Leuchter in Germany. This allowed him to develop the secrets of traditional composition. He is known in the Netherlands, Spain, Germany, Austria, Belgium, Russian Federation, Czech Republic, Poland, Italy, Portugal, Canada, Peru, Brazil, Uruguay, Paraguay, Bolivia and Chile, countries he had visited performing his own works. He is well known for his *Misa Criolla* a cantata which is recorded all over the world. Other pieces of similar structure are *Navidad Nuestra* (Our own Christmas), *Los Caudillos* (The Leaders), *Mujeres Argentinas* (Argentine Women) and *Cantata Sudamericana*. On the other hand, *Alfonsina y el Mar* is a song inspired in the life of Alfonsina Storni, poet, a work which has become most admired. It has been recorded by Plácido Domingo, Alfredo Krauss, Simone, Paloma San Brasilio, Miguel Mijares and Mercedes Sosa who recorded it for the first time in 1969.

TARANTELLA
GIAOCCHINO ROSSINI
(1792-1868)

One of the most richly endowed and lavish of melodists, Rossini's music was primarily a music of comedy. Like Mozart and Wagner, he was a master of musical characterisation. When he died at the age of seventy six, he left behind him a legacy of bright and sparkling melodies that have never been surpassed. The transcription of Tarantella for guitar is by the well known Argentinian guitarist Jorge Morel.

EASTERN DANCE
VICTOR KOZLOV
(b.1966)

He was graduated from the Urals State Conservatoire, class of VM Derumt He has taken part in a great number of guitar competitions both in Russia and abroad. He has given concerts in Chelyabinsk, Bishkek Tomsk Ekaterinburg, Moscow and St Petersburg. He has firmly established himself as a guitarist on his own right. He was awarded first Diploma as a composer of original music for classical guitar in Donetsk 1982 and in Moscow in 1988. He took part in the Ninth International Guitar Festival in Estergon, Hungary in the summer of 1989 where he won third prize as a composer. His works are published in Russia. He now teaches at the Cheyabinsk Musical College. *Eastern Dance* was premiered by Galina in the UK, 1996, and

since then has found its way into the repertoire of several British guitarists.

FÜR ELIZE
PAVEL STEIDL
(b. 1963)

He started playing guitar at the age of eight taught by his brother. Later he was under the supervision of Milan Zelenka and Arnost Sadlik at the Prague Conservatoire. He graduated in 1983 and afterwards went to study with Stepán Rak at the Academy of Musical Arts in Prague for four years. During this time he attended masterclasses given by Abel Carlevaro and David Russell. He is an excellent guitar player especially of Czech baroque music for when playing he communicates the spirit of the music to the audience by releasing himself as an interpreter. At the moment he gives concerts and teaches children from the age of five and six working in a special school. *Für Elize* is a humorous piece based on the more familiar work by L van Beethoven of the same title.

CSÁRDÁS
VITTORIO MONTI
(1869-1922)

Born in Naples he studied at the Conservatorio di San Pietro a Majella with Pinto (violin) and Serrao (composition). He went to Paris in 1886 where he perfected his violin playing studying with Camillo Sivori, and was for many years first violin in the Lamoureux Orchestra. His works include ballets, operettas, pantomimes as well as instrumental, vocal and violin pieces. While few of these works attract attention now, he scored the most important success of his professional life with this Hungarian-style Czardas - which were originally composed for either violin or mandolin and piano.

It was soon arranged for all kinds of ensembles, for it epitomises for many people the essence of the old Hungarian dance, with its juxtaposition of fast and slow music. Few people remember Monti today, but everyone will be familiar with his music here - making him a true immortal. This arrangement was inspired by the recording made in 1986 by the great Russian seven-string guitarist Sergei Orechov.

HUNGARIAN RHAPSODY No. 2
FRANZ LISZT
(1811-86)

Regarded as one of the greatest pianists of all time, who reputedly outplayed such greats as Chopin and Thalberg, his genius extended far beyond the piano to expand musical composition and performance well beyond its 19th Century limitations. His unique compositions bewildered, inspired and inflamed the imaginations of his own era, yet quite miraculously he also laid the seeds for a series of schools that would flourish in the near and distant future, the Late Romantic, Impressionist and Atonal schools. 'Hungarian Rhapsody no. 2' is probably the most famous from the collection and has inspired many arrangements for orchestra, for different instrumental combinations, for solo instruments even including the harp, on which it appeared in the 1946 movie 'A Night in Casablanca' with a brilliant rendition by Harpo Marx. This solo guitar arrangement is by the great Japanese virtuoso Kazuhito Yamashita.

Based on material supplied by Galina Vernigora Vale.

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