

# BRIEF NOTES

**Agustín Castellón Campos, Sabicas (1912-1990)** was born in Pamplona near the town of Villava; his nickname *Sabicas* came from the pronunciation of the word *habas* as a child. He was one of the great geniuses of the flamenco guitar who was taught the first accordés by an uncle, he did so well that at ten gave his first concert. Sabicas was discovered by Manuel Bonet and on Sabicas' own words... "I played a *fandangullo* and raised a hand and continued playing with one hand and this was a great thing" During the Spanish Civil War went into exile to Argentina and later to New York and came back to Spain only in 1967, and after that, always for short periods of time. As a performer introduced new concepts of playing very clean and with great speed. *Malagueña*, was transcribed by Galina using recordings of Sabicas.

**Agustín Barrios Mangoré, (1885 1944)** adopted the appending name of Mangoré to show his pride with regard to his ethnic origin and wore Indian clothes in concert performances. He was the first guitarist to record for the gramophone as early as 1910 and the first to play an entire suite of Bach. He was at his best playing pieces which originated from the spirit of Latin American folklore sometimes syncopated rhythms with highly individual harmonious language. *Canción de la Hilandera*, literally *Song of the Threadspinner* and *Las Abejas*, (The bees) are pieces in which the tremolo technique is employed with endless sweeps of melody.

**Anatoliy Shevchenko (b. 1938)** he firstly enrolled at the Vocational Arts School in Rostov-na-Don but later decided to learn music and entered the Musical Vocational School in Simferopol and the Odessa Conservatoire. He has written several sonatas, sonatinas, a concerto for voice, guitar and orchestra inspired on Lorca's poems; his works for guitar comprises of a collection of studies for beginners, *Rozamientos* (Book 1) inspired in the principles of Béla Bartók, won a prize at the Esztergom competition in 1987. It was followed by *Tocamientos* (Book 2), both dedicated to teach the guitar from a technical point of view and referred to music of Spanish vihuelistas as well as, Bach, Mussorgsky, Hindemith etc. These works were published in the USA (1992) introducing students to the world of music. The expertise of Anatoliy has transformed *Fantasy on Ukrainian folk song - Píve Choven* into a classical one with musical images, as if by a magician.

**Giocchino Rossini (1792-1868)** Italian composer who played the horn and harpsichord. His professional career begun with "La cambiale di matrimonio" a one act farsa. He also explored the serious genre with a sacred opera "Ciro in Babilonia" but his talent was for comedy. He became well known for his comic operas *The Barber of Seville* (1816) *Cinderella* (1817) and *Semiramide* (1823). Venice (Italy) offered him his true glory but decided to live in France. The transcription of *Tarantella* arranged by Argentinian Jorge Morel showed him as a brilliant arranger who added a romantic flavour to the piece.

**Victor Kozlov (b. 1965)** was a student of V.M. Derun at the Urals State Conservatoire, and was a guitarist laureate in Chelyabinsk for performing on Russian instruments in 1988 (first prize). He also holds a High Diploma from the All Russian contest in Gorky 1990. As a composer was awarded First Diploma in Moscow (1988) and in the following year took part in the Ninth International Guitar Festival in Estergom, Hungary winning third prize as a composer. Some of his works are published in Russia. Kozlov is currently teaching at the Chelyabinsk Music College and is the Chairman of the Classical Guitar Association in the Region.

**Sergei Rachmaninoff (1873-1943)** following the October Revolution in 1917 went into exile from his native Russia. He arrived to the USA at the age of 45 and initiated a career as a piano virtuoso very much influenced by the Romantic tradition which led to some remarkable recordings. *Prelude N° 5, G minor*; arr. by Galina Vale, dated from 1904, has a fiercely rhythmic first section followed by a rhapsodic passage suggesting a true heir to Romanticism. *Prelude N° 5 G minor* has given rise to a tremendous variety of interpretation over the years.

**Modest P. Mussorgsky (1835-1881)** Russian composer was introduced to the piano by his mother who sent him to St. Petersburg to complete his education under the supervision of Anton Herke and afterwards studied composition with Balakirev, but decided not to follow traditional compositional techniques in favour of imaginative new harmonies and textures. The piano suite *Pictures of an Exhibition* (1874) was orchestrated in 1922 by Maurice Ravel. The arrangement of the *Great Gates of Kiev* was done by guitar virtuoso Kazuhito Yamashita who has adopted techniques from the flamenco guitar adding his own ideas to produce a breathtaking result.

## INTERVAL

**Mario Escudero (1928-2004)** a flamenco guitar virtuoso born in Alicante, studied with singer Ramón Montoya with whom shared the stage at the Teatro Español (1944). He accompanied with great force speed and accuracy the most famous singers of the time, contributing with his own strumming and a very strong thumb. He prepared his improvisations unthinkable at the time; Mario played in small parties and at the *Opera Flamenca* stages. He travelled with Vicente Escudero, Carmen Amaya and Rosario (dancers) and helped to spread flamenco guitar as a concert instrument. When he decided to play solo gave his first concert at the Carnegie Hall, followed by 30 LPs playing in movies too including *Café Cantante*, *Brindis a Manolete*, and *Jalisco Canta en Sevilla*. Very much influenced by the genius of Sabicas, Mario forged his own style.

**Isaac Albéniz (1860-1909)** Spanish pianist and composer his first piano concert was given in Barcelona when he was four years of age; being too young to have formal musical education travelled to the Americas supporting himself with concerts. As a composer found inspiration on the European Salons and Spanish folk music. *Sevilla* from Suite Española N° 1, evoked the beautiful sights and sounds of southern Spain.

**Niccolò Paganini (1782-1840)** Italian violinist and composer took composition lessons in Genoa and in 1828 travelled to Europe (Vienna) launching his career as a concert performer, his prodigious playing skills assured him an instant success but bad health forced him to retire for a while. He dedicated to write music with a most innovative style. *Caprice N° 24*, arr. by Galina Vernigora Vale, is full of a demanding technique which requires a good command of playing.

**Gerardo Matos Rodríguez (1900-1948)** pianist composer and journalist (Paris), was born and studied at the University of Montevideo capital city of Uruguay; whilst a student wrote a short march of what is today *La Cumparsita*. The orchestra of Roberto Firpo who was playing at *La Giralda Café* in 1916 premièred it and much later he played at the *Iglasias Café* in Buenos Aires (1952). Later Firpo used harmonies from his tango *La gaucha Manuela* adding also another one from the opera *Miserere* (Verdi), therefore, the music of this tango is by Matos Rodríguez, Roberto Firpo and Giuseppe Verdi. And tonight *La Cumparsita*, arr. by Galina Vernigora Vale is played in her own style.

**Gerónimo Giménez y Bellido (1854-1923)** Spanish, conductor and composer was taught by Salvador Viniegra and soon became one of the first violins at the *Teatro Principal* in Cádiz. He conducted his first opera and zarzuela with the production of Giovanni's Pacini's *Safo* at the age of 17, and later completed his studies at the Conservatoire de Paris with Jean Delphin and Ambroise Thomas. He came back to Spain and wrote *El mundo comedia es o El baile de Luis Alonso*, based on the lyrics of Javier de Burgos. With the same characters put music to *Las bodas de Luis Alonso*, arr. by Kazuhito Yamashita, also called *La noche del encierro*. Giménez was successful for he managed to encapsulate moments of great lyricism with scenes of great interchange of words in his zarzuelas.

**Franz Liszt (1811-1886)** Hungarian composer, piano virtuoso, conductor, teacher and author belonged to the Romantic School, having a creative imagination as a composer and as a performer with a very successful career. Liszt wanted to achieve for piano what Paganini had done for the violin.. He settled for a while in Weimar where he dedicated to write music influencing other composers such as, Wagner, Debussy, Bartok, Busoni and Schoenberg. He had a melodic style and a vast lyric fluency. *Hungarian Rhapsody N° 2* arr. by Kazuhito Yamashita will be played with remarkable strength by Galina Vale.

# Foreword



After regaining its independence Ukraine is braced to develop wide international cultural links in order to share the treasure of its cultural heritage and modern art with the rest of the world.

The Embassy of Ukraine has been cooperating closely with leading British cultural institutions such as the **Latin American & Caribbean Cultural Society** with the specific purpose of fostering bilateral cultural exchange. The Ukrainian and British people ought to have an improved level of mutual awareness with regard to our cultural traditions and historical heritage.

We endeavour to present the best Ukrainian ensembles, musicians and artists in Great Britain. During the last few years the Odessa State Academic Opera and Dance Theatre has found true connoisseurs of Ukrainian Opera in Great Britain through performances in the best opera venues in this country. In 2009 the successive tour of the Chamber Music Choir "Boyan" is being planned.

Numerous exhibitions of art of Ukrainian painters have taken place in prestigious art galleries in London and Edinburgh and, in their turn, have become established as a new phenomenon in contemporary painting for British art lovers.

Through active partnership in world-renowned international projects such as the Edinburgh Festival, the BBC Singer of the World, based in Cardiff, and the Llangollen International Eisteddfod, we have been able to acquaint the world with the best displays of Ukrainian musical arts.

This time the Embassy of Ukraine in association with the **Latin American & Caribbean Cultural Society** is proudly presenting a concert by **Galina Vernigora Vale**, an accomplished classical guitarist, a true representative of a new generation of musicians from Ukraine. The evening is devoted to celebrate the 17th anniversary of diplomatic relations between the Ukraine and the United Kingdom of Great Britain and Northern Ireland.

Being very aware of the profound historical joint relationship of the British and Ukrainian people, Ukraine continues to develop, in whatever way possible, the best traditions of the mutual self-awareness of both our states in the fields of art and culture and concentrates its maximum efforts in presenting the best manifestations of Ukrainian national culture in Great Britain.

**HE Ihor Kharchenko**  
**Ambassador Extraordinary and**  
**Plenipotentiary of Ukraine**

London, 28th October 2009

## UKRAINE

Ancient European Nation;  
Young Democratic State



Crimea



Carpathian



Kiev



Lviv



Odessa