

COMPOSERS

the guitar voice. Its melodic line is plunged in a not at all defined harmony reflecting melodies and tones of Spanish traditions. The third movement *Presto* represents a sort of deformed *tarantella*, besides the evident virtuosity, into a more and more pressing rhythmic and melodic pattern appears figures taken from the folk and classical tradition that could remind one of Mozart's music..." *Vito Palumbo's comments, 2006.*

INTERVAL

SEVILLANA
JOAQUÍN TURINA
(1882-1949)

Turina studied in Seville and Madrid and later at the Schola Cantorum in Paris and was a student of Moritz Moszkowski for piano and of Vincent d'Indy in composition, but his heart was always in Spain, being influenced by Isaac Albéniz whilst in Paris. Therefore, his pieces have the distinctive Spanish flavour but influenced by elements of French style; but we have to add that he learned more from the Impressionism of Debussy and Ravel. He was also a teacher and musicologist as well as a critic for the Madrid paper "El Debate" and wrote a short encyclopaedia of music. His works such as *Sinfonia Sevillana* (1920) and his *Procesión del Rocío* for orchestra written in 1912, are much influenced by his native Andalucía. He also wrote two operas, *Margot* (1914) and *Jardín de Oriente* (1923), also chamber works. Turina wrote *Sevillana* in 1923 and is a short piece for guitar having always in mind Andalucía his place of birth; other pieces for the instrument are *Ráfaga*, *Fandaguillo*, *Sonata* and *Homage to Tárrega*.

INVOCACIÓN Y DANZA
JOAQUÍN RODRIGO
(1901-1999)

Rodrigo had been blinded by a diphtheria epidemic when he was a child; nonetheless he studied composition and harmony with Francisco Antich as well as with Enrique Gomá and Eduardo López Chavarri in Valencia for three years (1920-23). His affinity for literature came about from the readings of Rafael Ibáñez who was hired by the family to accompany Joaquín throughout his younger life. He became his secretary and copyist, and also his friend. Rodrigo visited Paris from 1927 to 1932 where he met Manuel de Falla and studied with Paul Dukas for five years in the same class as Manuel Ponce and Jesús Arámbarri, a conductor who was later to include Rodrigo's compositions in his repertoire. Joaquín's early works are characterised by a personal lyricism and with orchestral colours most daring as a result of Dukas teaching. He later met Victoria Kamhl, a Turkish pianist, whom he married in 1933. She was an excellent pianist but decided to

dedicate herself to her husband's career. The Conde de Cartagena's grant allowed him to go back to Paris where he wrote music without rest, also completing his studies with Maurice-Emmanuel in the Sorbona and attended the last classes with Maestro Dukas. By 1935 the couple went to Salzburg to write comments on the Festival and during their stay wrote his homage in memory of Dukas, entitled, *Sonata de adiós*, commissioned by Revue Musicale. They later went to live in Baden-Baden, Germany. The couple were made Spanish refugees in Selva Negra by the commencement of the Spanish Civil War on 18 July 1936, where Rodrigo wrote *Canción del cucú* with lyrics by his wife Victoria. By 1939 he had several offers of work in Spain and returned on 1 September the same year. The '40s decade was the most important in the life of the couple, both professional and personal. He became Head of the Arts and propaganda section of ONCE and Artistic Director of Music at Radio Nacional for nearly 10 years. Their only daughter, Cecilia, was born in 1941 and the following year he was awarded the *National Prize of Music* for *Concierto Heroico* for piano and orchestra. Later he became lecturer in the recently formed *Complutense University* (1947) in the Chair of Music Manuel de Falla, a post he held for nearly 30 years. Rodrigo was recognized to be one of the greatest living composers, as a result he was awarded with a great number of prizes and titles to honour his remarkable life. In 1991 King Juan Carlos I honoured him with the title of *Marqués de los Jardines de Aranjuez*. He was also awarded the *Príncipe of Asturias Prize* in 1966, "...for his extraordinary contribution to Spanish music to which he has brought forward with new impulses for a universal projection...". *Invocación y Danza* was written in 1961 and was premiéred at the "Mayo Musical de Burdeos", Château de la Brède in France, by Alírio Díaz. It won first prize in a TV Franchise guitar competition. The composer borrowed the theme from the ballet *El Amor Brujo* by Manuel de Falla; where the leading ballerina dances at night with her dead lover's ghost whom she has conjured up; based on this plot *Invocación* is followed by a nightly *Danza* that is doomed to fade away when the morning rises.

SONATA OP. 47
I. *Esordio (Solemne)*
II. *Scherzo (Fantástico)*
III. *Canto (Rapsodico)*
IV. *Finale (Presto e Fogoso)*
ALBERTO GINASTERA
(1916-1983)

Ginastera began his studies at the age of 12 when he entered the Williams Conservatoire and at 18 years of age won his first prize from *El Unísono Asociación*, soon he established himself as a nationalist composer with a series of works drawing inspiration from his native folklore. Later, in 1942,

he won a grant from the Guggenheim Foundation to visit USA which he decided to take three years later. This trip widened his horizons and on his return to Buenos Aires he and other colleagues founded the Composers' League and the La Plata Music and Performing Arts Conservatoire and the Latin American Center for Advanced Music Studies at the Di Tella Institute in Buenos Aires. His output can be divided into three periods, objective nationalism and subjective nationalism, inspired by Bartok's nationalism and formal innovations; and the third stage is his neo-expressionism where he included new stylistic resources and serial techniques, incorporating a synthesised native folkloric language with contemporary compositional phrases. He was influenced by French composers, Vincent d'Indy, César Franck and Gabriel Fauré, also by Aaron Copland and Paul Hindemith, and by Argentine composers José María Castro and Juan Carlo Paz. In general his musical language evolved along the lines both logical and far reaching and he did not change a note in spite of sometimes rethinking his dynamics and orchestration. He has left a legacy which will continue through the work of his Argentine disciples, Gerardo Gardini, Armando Krieger and Antonio Turiello.

Sonata Opus 47 is Ginastera's only work for the guitar which he did not play, and was premiéred by Carlos Barbosa-Lima in 1956. It was written in the latter stages of his career and is his most thorough exploration and development of South American folk elements and in his own words: "...it combines overt elements of nationalism with those of the avant-gardé...". *Sonata Opus 47* was played for the first time by Marco de Santi in LACCS International Guitar Series in 1987, followed by the interpretation of Argentine guitarist María Isabel Siewers in 1989, and in the same year, Carlos Barbosa-Lima (to whom it was dedicated), included it in the repertoire of his concert; lastly it was brilliantly played by Andrzej Mokry in February 2003. In the *Sonata Opus 47* the composer explored the resources of the guitar and took care in providing an annex to the score explaining the different signs he used to mark special effects, such as whistling sounds, slow vibratos, high tone chords as well as gradual slow or accelerated movements. It begins with a solemn unmeasured prelude *Esordio* to give way to a rhythmic energy displayed in the *Scherzo*, followed by an expressive *Canto* of changing moods for which a good guitar player is needed for he has to observe strictly percussive effects by combining strumming and bass drum sounds, traditional of popular Argentine rhythm, thus encouraging the performer to maintain a passionate atmosphere to reach the *Finale*, encapsulated in a flood tide of chordal rhythms, straight from the *pampas* rising to a delirious climax to end the piece.

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