

BRIEF NOTES

Manuel De Falla (1876-1946) was one of the greatest Spanish composers of the XX century. He studied with Felipe Pedrell who influenced him to adhere to the national school of composition. De Falla achieved a remarkable synthesis of Spanish folk music and European neo-classicism. He wrote many works for ballet and dance: *El corregidor y la molinera* (The Magistrate and the Miller's wife), pantomime for voice and small orchestra (1916-1917) later transformed into *El sombrero de tres picos* (The three cornered hat), ballet for great orchestra and voice (1917-1919) of Falla used elements of traditional folk music. He also wrote concert suites for orchestra among them the *Miller's Dance* and from the opera *La vida Breve* (Life is short), Galina has selected *Spanish Dance* transcribed by herself which have now reached into the folk range.

Eduardo Sainz de la Maza (1903-1982), Spanish composer and younger brother to Regino, to whom he dedicated *Campanas del Alba*. Eduardo's compositions were often substantial and well constructed works.

Anatoly Shevchenko (b.1938) born in Ukraine is a prolific composer and guitarist. He is also the author of the earliest flamenco guitar method published in Cyrillic during the period of the Soviet Union. *The Carpathian Rhapsody* was dedicated to Galina and since then has attained status of essential inclusion in her concert programmes. This piece is influenced by folk music and is a sound musical representation of Ukrainian inland scenery.

Agustín Barrios (1833-1898) was born in Paraguay and at thirteen years old was awarded a grant to study at the Colegio Nacional de Asunción. After finishing his studies dedicated himself to give concerts and by 1908 was well known in his country. A romantic by heart had great command over musical forms and was a virtuoso guitar player and composer in one. *Vals N°3* was influenced by Chopin. Let us say, the *valse* was a popular ballroom dance in Barrios times which appealed to South Americans. *Canción de la Hilandera* (Song of the Threadspinner) employs the tremolo vibrato technique.

Johannes Brahms (1833-1898) German composer and pianist of the Romantic period who after meeting Eduard Remenyi a Jewish Hungarian, violinist learned about Hungarian music. This influence materialised when he published two volumes of *Hungarian Dances* containing brilliant arrangements of gypsy tunes collected during his life. *Hungarian Dance N°5* has emerged in every conceivable form of arrangement from solo violin, piano to orchestra, but this one for solo guitar by Galina Vale is, however, one of the best!

Ariel Ramírez (b.1927) has written a great number of songs in the world of popular music but there are few that managed to move audiences greatly. *Alfonsina y el Mar* is one of them, inspired by the lyrics of Félix Luna who in turn found inspiration in a poem written by Alfonsina Storni, Argentine poet. It has reached fame as one of Ramírez's most admired works. The song is included in the repertoire of famous singers such as: Plácido Domingo, Alfredo Kraus, Simone, Paloma San Brasilio, Miguel Mijares, and Mercedes Sosa who made the first recording in 1969.

Niccoló Paganini (1782-1840) was an exceptional violinist who first appeared in concert when he was nine years old. He played the violin accompanied by his father, both toured Lombardy where with each concert Niccoló's reputation grew. Paganini privately played guitar and mandolin accompanying a violinist friend. He developed new methods of fingering and tuning alongside a prodigious dexterity using harmonics and pizzicato effects. The set of *24 Caprices* have become the most recognised contribution to the solo violin repertoire.

Stepán Rak (b. 1945) internationally recognised Czech guitarist and composer he teaches guitar at the Prague Conservatory of Music. Rak's innovative and demanding works were first introduced to Western audiences by Czech guitarist Vladimír Mikulka. The *Rumba* is based on the bright and colourful South American rumba. The subject matter may be of one era and the rumba rhythm is in itself a vital record of people's life, nonetheless Rak's *Rumba* has a strong influence of Eastern Europe full of rhythmic vitality.

Anonymous. *Gentleman With One Brown Shoe*. This arrangement was written when Galina was 14 years old and is based on a popular Latin American folk melody.

Agustín Castellón, Sabicas (1912-1990) was a great figure of flamenco music, he taught himself the guitar and made his debut in Madrid at the age of ten in *El Dorado* theatre playing for famous singer "Chelito". He fled to Argentina in 1936 at the beginning of the Spanish Civil War, and in Buenos Aires met Carmen Amaya with whom he performed until 1950. In the same year he moved to New York and dedicated himself to play in concerts, this became his main activity for the rest of his life. Sabicas recorded extensively making his mark both as a composer and performer. *Malagueña* was transcribed by Galina using recordings of Sabicas.

Sergei Rachmaninov (1873-1943) went into exile from his native Russia following the October Revolution in 1917. It was in the United States that he applied himself to the career of piano concert player. *Prelude in G Minor, Op. 23 N°5* dated from 1904 and is strongly influenced by the Romantic tradition. The fiercely rhythmic first section is followed by a rhapsodic passage suggesting that the true heir to Romanticism was Rachmaninov rather than Richard Strauss.

Pavel Steidl (b. 1963) studied guitar since the age of eight with his brother and later with Milan Zelenka and Arnost Sadlik at the Prague Conservatoire and graduated in 1963 but continued perfecting his technique with Stepán Rak at the Academy of Musical Arts in Prague for four years. During this time he attended master classes with Maestro Abel Carlevaro and David Russell. *Elise* is a humorous piece based on the more familiar work by Beethoven of the same title. Steidl has established a career as a virtuoso which has taken him to visit Central and Eastern Europe.

Roland Dyens (b. 1955) a Tunisian by birth was educated in France and studied guitar with the Spanish Alberto Ponce. Later he graduated with the *Licence de Concert* from l'École Normale de Musique de Paris. He also studied composition and orchestration with the French composer and conductor Désiré Dondeyne. He is not only a virtuoso guitarist but also an accomplished composer and arranger using the guitar sound to the maximum. *Fuoco* is the finale of *Libra Sonatine* and as his title suggests is a movement full of fire.

Gioacchino Rossini (1792-1868) wrote primarily music of comedy. Like Mozart and Wagner he was a master of musical characterisation. He died at the age of seventy six and left behind him a legacy of bright and sparkling melodies that have never been surpassed. *Farandella* was arranged for guitar by Galina who has achieved international reputation as an arranger and performer of the guitar.

Modest P. Mussorgsky (1835-1881) was born in Karevo, Ukraine and was privately educated at a military academy of St. Petersburg. He met Aleksandr Dargomyzhsky when he was very young and joined in a circle of composers devoted to the founding of a Russian school of music known as *The Five*. He appeared to have been entirely self taught in composition. His bold, unorthodox harmonies are crossed with influence of Russian and Ukrainian folk music. The piano suite *Pictures from an Exhibition* (1874) was orchestrated by French composer Maurice Ravel in 1922. But the arrangement of *The Bohatyr Gates of Kew* is by the great Japanese virtuoso Kazuhito Yamashita who used flamenco technique alongside his own ideas coupled with great finger dexterity setting new standards in the guitar.