

## FABIO ZANON

### SATURDAY 29 OCTOBER 2022

#### Vicente Arregui

3 Lyrical Pieces

*Confidencia*

*Intermezzo*

*Campesina*

#### Joaquin Turina

Fandanguillo, Op 36

Homenaje a Tarrega, Op 69

*Garrotin*

*Soleares*

#### Federico Moreno Torroba

From Suite Castellana:

*Fandanguillo*

*Arada*

Sonatina in A major

*Allegretto*

*Andante*

*Allegro*

#### INTERVAL

#### Vincent Lindsey-Clark

*Shadow of the Moon*

#### Francisco Mignone

Seven Etudes (1970)

No 3, Tempo de chorinho

No 4, Allegro scherzoso

No 5, Vagaroso – Calmo e sereno

No 6, Assai vivo

No 7, Cradle Song, molto lento

No 8, Allegro

No 9, Allegro moderato

#### Marco Pereira Bate-Coxa

**The decade of 1920 was crucial in guitar history.** Up to that point, one could say the guitar was a niche instrument: it was forever associated with Hispanic culture, or else it belonged to an enclosure of aficionados. At the beginning of the 1920's, while in its various guises it helped the Americas to forge their national musical identities, the guitar was not a stranger at major music centres any longer; particularly in Paris, two Catalan guitarists, Llobet and Pujol, were known to the public and musical circles. But the concerts given by the Andalusian Andrés Segovia, starting in 1924, can be considered the major event of the time. From that point on, not only did Segovia manage to break the ice and have the solo guitar admired by a large audience: he toured worldwide every year until his death in 1987, unequivocally establishing it as a solo concert instrument.

One of his strategies to create anticipation to his concerts and recordings was to commission music composers who were in evidence at the time, those whose style could make the guitar shine in bright colours. Many of the pieces written between 1920 and the start of World War II form, today, a cornerstone of the guitar repertoire.

Still, Segovia received a lot of music he did not have the time or inclination to edit, publish and premiere. When his personal archives were opened in 2001, dozens of previously unheard pieces came to light – including those by British composers Cyril Scott and Lennox Berkeley.

Among them, one finds the *Lyrical Pieces* by **Vicente Arregui (1871-1925)**, who was somewhat older than his colleagues and already a respected composer and critic in Madrid. Segovia is reported to have played one of them in Paris in 1925 (I suspect it was *Campesina*). Although they are not a model of formal design, they breathe an old-fashioned charm and suit the guitar incredibly well.

**Joaquin Turina (1882-1949)** followed in his footsteps, gaining considerable international exposure with his piano and orchestral music. By 1923 he was a familiar name in Paris when he wrote a sequence of solo guitar pieces, starting with *Sevillana* in 1923 and ending with *Homenaje a Tarrega* in 1932. All of them are extremely popular nowadays, thanks to Turina's uncanny talent to create an improvisational, flamenco-inspired vaporous style. *Fandanguillo*, Op 36, is possibly the most successful of them; it makes one feel there is a lot of substance in its five minutes.

Tarrega, the founder of the modern guitar school, does not play much of a role in determining the material of two clearly flamenco-inspired short and direct pieces comprising *Homage to Tarrega*, Op 69. The *Garrotin* is a festive form of Asturian origin in binary rhythm, while the *Soleares* (or *Soleá*) is one of the oldest forms of flamenco, one of intense seriousness.

**Federico Moreno Torroba (1891-1982)** is best remembered for his copious guitar music and, in Spain, for his fantastic *zarzuelas* (the Spanish version of musical theatre). He was one of the first to attend to Segovia's appeal, and the music he wrote in the 1920's remains some of the most popular in the repertoire. His music is invariably graceful, warm, inspired and easy-going. *Fandanguillo* (very different of Turina's homonymous piece) and *Arada* (a plough song) come from *Suite Castellana* (1926). But it was the *Sonatina in A major* (1923) that created a stir in the Parisian public attending Segovia's concert. To this day, it defines the late-romantic Spanish guitar sound. Everything is just gorgeous about this piece that does not aim at being anything but pleasant with a touch of Spanish attitude.

**Vincent Lindsey-Clark** is a guitarist/composer/teacher everyone knows in the Southampton area. His music has been played and admired worldwide. *Shadow of the Moon* was written after a visit to Cornwall to witness a total eclipse of the moon. The night was overcast, so what they saw was darkness deepening as the eclipse happened. It has become one of his most popular works.

Many composers from Brazil have been eclipsed by the mighty figure of Heitor Villa-Lobos, but in recent years some of the best of them, like Radames Gnattali and **Francisco Mignone (1897-1986)** have

enjoyed a well-deserved revival. Mignone was one of the most complete composers from the Americas, equally accomplished writing symphonic or chamber music, or as a pianist, conductor or teacher. He came from an Italian family and the Sao Paulo where he grew up at the beginning of the 20<sup>th</sup> Century was a fast-growing metropolis which received a large influx of immigrants, but still cosy enough to host serenades at twilight which the young ladies would hear from their balconies. Mignone figured his particular brand of musical nationalism in a sprightly symphonic language, where the African heritage of Brazilian music is strongly featured in large pieces like *Maracatu de Chico Rei* or *Tropical Symphony*. He was not particularly interested in the guitar as a solo instrument until 1970, when he first met the young guitarist Carlos Barbosa Lima, who persuaded him to write 12 Waltzes in Study Form, a Guitar Concerto and these epic *12 Etudes*, which form a complement to the celebrated *12 Etudes* by his friend Villa-Lobos.

They are highly contrasting. Ranging from a study in mischievous expression in No 3 to a challenging toccata in No 4; they visit various forms of sentimental expression in No 5, African-American rhythms in No 6 and 9, a gloomy cradle song in No 7 and an experiment in boisterous Modernism in No 8.

Unfortunately Barbosa Lima passed away earlier this year; Mr Zanon's new recording of this monumental work is dedicated to him.

**Marco Pereira** is one of the difficult-to-classify guitarists-composers coming from South America. His style is a mix of Latin jazz and classical guitar, but the result is certainly much bigger than the description. *Bate-Coxa* is a favorite, a lovely melody based on a *coco* rhythm often danced by animated couples.

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