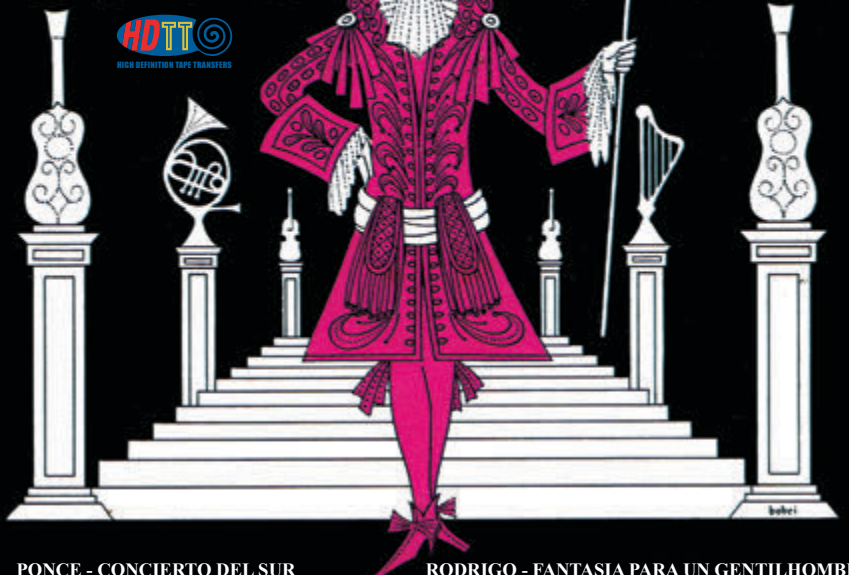


Andrés Segovia, Marquis of Salobreira, was born near Jaen, Granada, Spain. He became a guitarist against the double opposition of his parents. First, they opposed his learning the guitar and got him cello and piano teachers instead. When he persisted in teaching himself guitar, they opposed his becoming a musician. He sought a guitar teacher at the Granada Institute of Music when he studied there, but found none, so continued learning the instrument on his own. He made his debut at the Centro Artística in Granada at the age of 15. He played so skillfully that he was urged to become a professional soloist. He played in Madrid in 1912, at the Paris Conservatory in 1915, and in Barcelona in 1916, and made a wildly successful tour of South America in 1919. He made his formal debut in Paris on April 7, 1924, in a program which included a new work written for him by Albert Roussel, named Segovia. It was the first of many works which were written for him by distinguished composers, enriching the instrument's repertory as Segovia had elevated its artistic potential. His U.S. debut was at Town Hall, New York, on January 8, 1928.

Being self-taught, his technique was unique. It was, in fact, superior to that which was being taught at the time, and extended the flexibility and expressive possibilities of the instrument. The main difference was in the method of using the right hand for strumming and picking the strings: Segovia's method paid much attention to the means of attack: whether hard parts of the fingers, fleshy parts, or the nails were used; other subtleties that affected the dynamics of the instrument; and an economy of motion that allowed longer and more sustained playing. There were classical guitarists before him, and distinguished ones even when he appeared, but it was not an instrument that was regarded as a serious vehicle for classical music. Segovia personally changed that, and not by accident. No doubt affected by his parents' attitude toward his chosen career, he had a driving desire to make it so. He wrote numerous transcriptions of older music for lute and for the Spanish vihuela. He transcribed music of Bach, Haydn, Mozart, Chopin, Handel, and others. He commissioned works by Castelnuovo-Tedesco (notably the great suite *Platero and I*), Falla, Turina, Tansman, Villa-Lobos, Torroba, Ponce, and Rodrigo, whose *Fantasia para un gentilhomme* was written for him. His reinstatement of the guitar as a solo instrument was sealed by his becoming one of the great teachers of music history. He established guitar schools or courses at the Accademia Musicale Chigiana, Siena, Santiago de Compostela, and the University of California in Berkeley. His students included Alirio Diaz, Oscar Ghilia, and John Williams.

Segovia became one of the great names in classical music, whose mere name was enough to sell out houses worldwide. He received numerous awards and honors during his lifetime, including the Grand Cross of Isabela and Alfonso, the Gold Medal of the Royal Philharmonic Society of London, and many honorary degrees. The house where he was born had a commemorative plaque attached to it in 1969 proclaiming him the "leading son of the city." King Juan Carlos of Spain ennobled him as the Marquis of Salobreira in 1981, and in the same year a Segovia International Guitar Competition was established in his honor. He continued to give recitals and concerts until an advanced age, and had the rare opportunity, in 1984, of playing at a gala concert honoring the 75th anniversary of professional debut.

SEGOVIA



PONCE - CONCIERTO DEL SUR

RODRIGO - FANTASIA PARA UN GENTILHOMBRE

SYMPHONY OF THE AIR
ENRIQUE JORDA, CONDUCTOR

Fantasia para un gentilhombre (Fantasia for a Gentleman) is a concerto for guitar and orchestra by the Spanish composer Joaquín Rodrigo. The concerto is Rodrigo's second most popular work after the famous Concierto de Aranjuez.

The four movements were based on six short dances for solo guitar by the 17th-century Spanish composer Gaspar Sanz, taken from a three-volume work (1674, 1675, 1697) now commonly known as Instrucción de música sobre la guitarra española (Musical Instruction on the Spanish Guitar) (Donis 2005:75). Most of the movements retain the names that Sanz originally gave them. Rodrigo expanded on Sanz's themes to produce a work lasting more than 20 minutes.

Rodrigo composed the concerto in 1954 at the request of guitarist Andrés Segovia, who was evidently the gentilhombre referenced in the title. Segovia took the solo part at the premiere performance on March 5, 1958, in San Francisco. The San Francisco Symphony was conducted by Enrique Jordá.

Movements

Villano y ricercar

Españoleta y fanfarria de la caballería de Nápoles

Danza de las hachas

Canario

The first movement opens with the melodic Villano that passes back and forth between the solo guitarist and the orchestra repeatedly. This is the form of the other movements of the work. The music also hints subtly at themes used in the subsequent movements. The second part of the first movement, called Ricercare, is a short piece contrasting with Villano and entirely based on a two-bar phrase, repeated in the form of a complex fugue or ricercare.

The second movement returns to a more lyrical theme with the Españoleta, which has a particularly haunting tune with rich accompaniment of the strings. The contrasting middle section of this movement, Fanfare de la Caballería de Nápoles (Fanfare for the Cavalry of Naples), brings in rapid, discordant drum beats along with

the accompaniment of the guitar and spectral fanfares for trumpet and flute. The Españoleta is then reprised to conclude the movement.

The third movement, Danza de las Hachas (Dance of the Axes), has an energetic dance beat, largely supported by a crescendo from the orchestra. This lively, short movement is in effect an interlude linking the more mournful part of the Fantasia with the more up-beat final movement.

Finally, the fourth movement, Canario, brings in music that Sanz wrote in the style of a folk dance originating in the Canary Islands. Rodrigo pays homage to the music's origins by imitating a bird call toward the end of the movement even though the Canary Islands were so named because of the wild dogs prevalent there (canis) and not because of birds (canaries). The movement was covered by Emerson, Lake & Palmer for their 1978 album Love Beach.

The Concierto del sur for guitar and orchestra is one of the pieces -- there are many -- that Mexican composer Manuel Ponce wrote for the legendary Spanish guitarist Andrés Segovia. Ponce finished the piece in autumn of 1941, just as the country to the north of Ponce's was amending the Neutrality Act of 1939 and, though they didn't know it at the time, about to be drawn into World War II by the surprise attack at Pearl harbor.

Ponce takes up the standard three-movement format for the Concierto. The orchestra manages to put together just four bars of its own at the start of the Allegro moderato first movement before the impatient soloist jumps in with a series of firm, rolled six-note chords, which together with quiet orchestral offbeats encompass a full seven of the 12 possible chromatic tones. Soon the soloist settles down to play around with the lean, spritely idea offered in those four opening orchestral bars. At the end of the movement there is an extended cadenza for the guitarist.

Segovia plays

Rodrigo: Fantasia Para Un Gentilhombre

Ponce: Concierto Del Sur

Manuel Ponce: Concierto Del Sur

- 1 Allegro Moderato 13:01
- 2 Andante 6:27
- 3 Allegro Moderato e Festivo 5:51

Joaquin Rodrigo: Fantasia Para Un Gentilhombre

- 4 Villano Y Ricercar 4:49
- 5 Espanoleta Y Fanfare De La Caballeria De Napoles 9:16
- 6 Danza De Las Hachas 2:12
- 7 Canario 5:13
- Total Time 46:49

Recording Info: Transferred USA Decca 4-track tape
Recorded 1960-1961



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