

CONTRASTES/RECORDS

CATALOGUE 2013/2023

www.contrastesrecords.com



CONTRASTES
RECORDS



20-22 St. Wenlock Road, N17GU London (UK)

About Contrastes Records

Contrastes Records is dedicated to offering fine recordings specialising in classical guitar music, and its interrelationship with contemporary composers, flamenco, jazz, dance, theatre, cinema, and photography. More specifically, Contrastes was born from the desire to leverage the creativity of young, talented musicians, despite the challenging economic context we are living in.

According to the philosopher and musicologist Vladimir Jankélévitch in Music and the Ineffable, music is an art of indetermination since it cannot be pinned down, and has a capacity to engender limitless resonance. Music expresses and doesn’t express, it expresses an infinite number of things, or expresses nothing, as you wish. It is an undefined expression, or an expression with multiple meanings. It is never simple. Consequently, it opens infinite horizons; it never expresses this or that, rather, it expresses a whole.

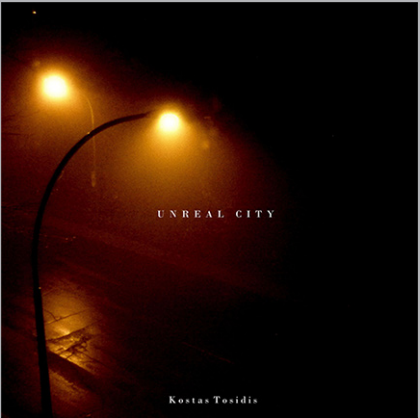
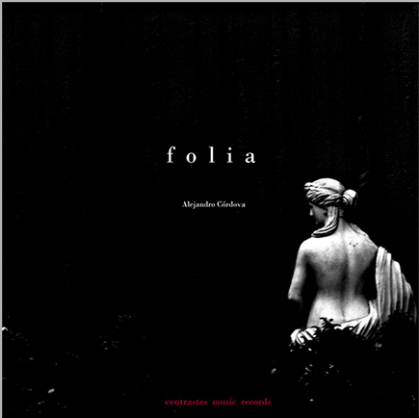
C O N T R A S T E S
RECORDS

Índice

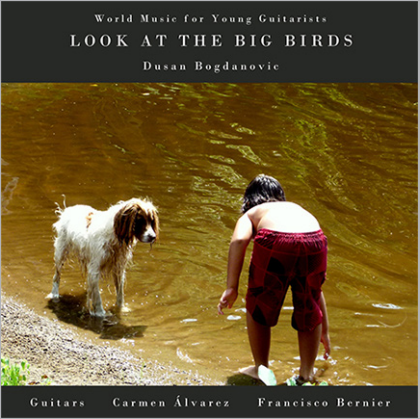
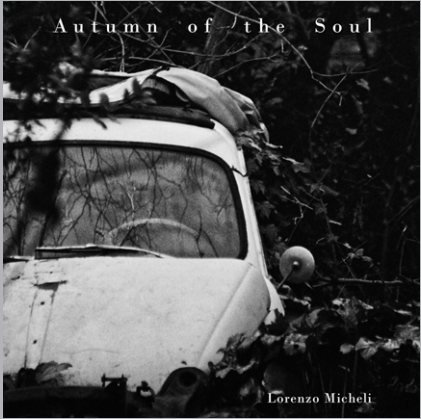
Companios Titles:

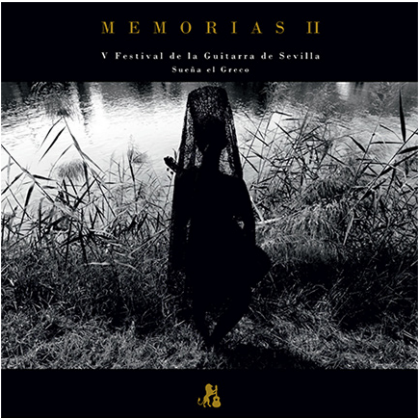
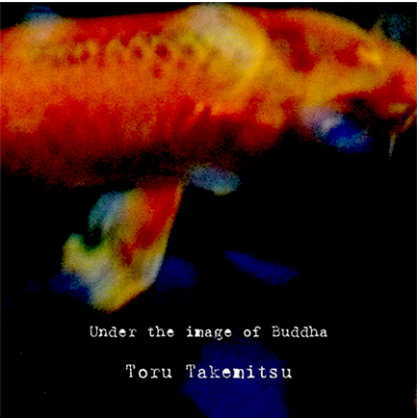
Folía / 10	Seriously laughing / 62
Unreal City / 12	Lisboa colors / 64
Vademecum / 14	Paradise borders / 66
Ancora la brezza e l'alba / 16	Oración / 70
Divina Mancha / 18	Angels factory / 72
Intimate vihuela / 20	Eterna Saudade / 74
Memorias I / 22	Novae / 76
Autumn of the soul / 24	Tárrega and Mangoré meet Chopin in Havanna / 78
Demain des l'aube / 26	Le depart / 80
Look at the big birds / 28	Des parfums, la nuit / 82
Under the image of Buddha / 30	Sueño / 84
Memorias II / 32	Orphenica lyra / 86
Semi-awake, semi-dream... / 40	Drownwords / 90
Vals sin nombre / 42	Eroica italiana / 92
Memorias IV / 44	Appunti / 94
Another Troy for her / 46	Passacaglia reflections / 96
Electifying stories / 48	The good moment / 98
In the beginning / 50	Esmeralda's waltz / 100
Goldberg / 52	Carnival / 102
Van Gogh fire / 54	Vade Mecum / 104
Paris une solitude peuplée / 56	Ochra / 106
Música callada / 58	Silva de sirenas / 108
Exils / 60	

2013/

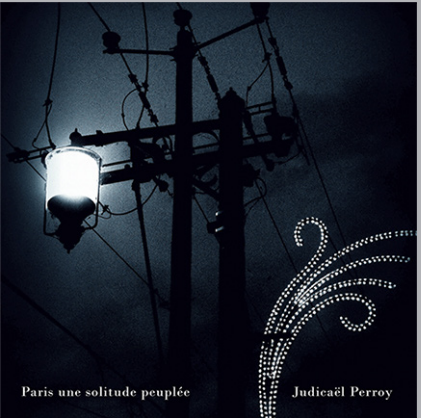
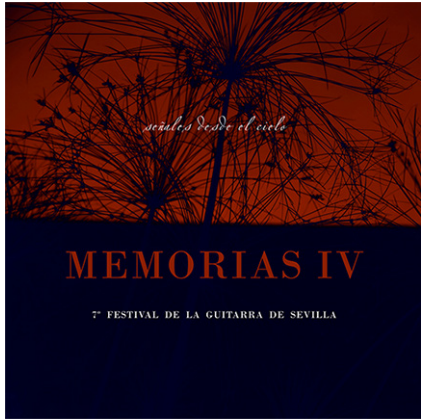
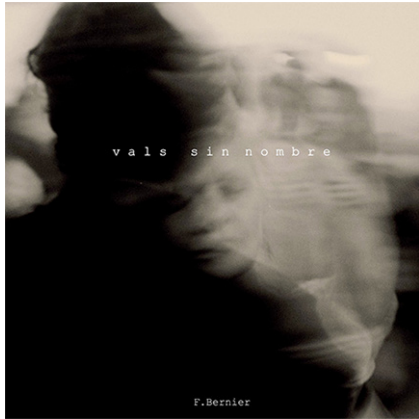


2014/

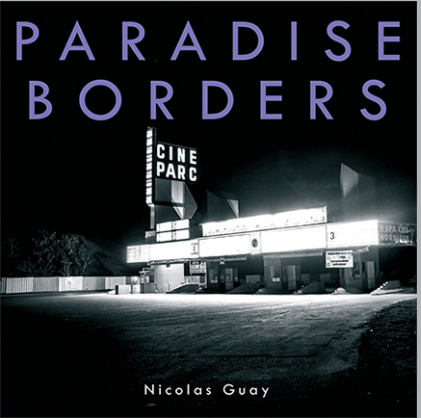
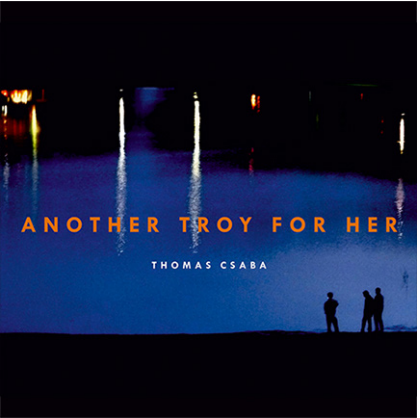
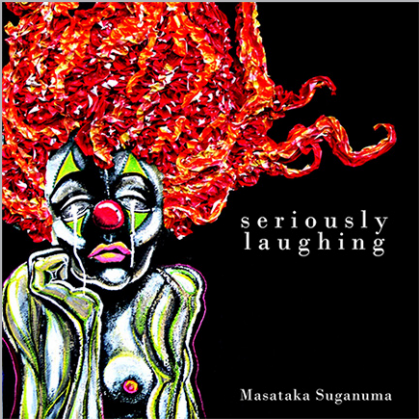




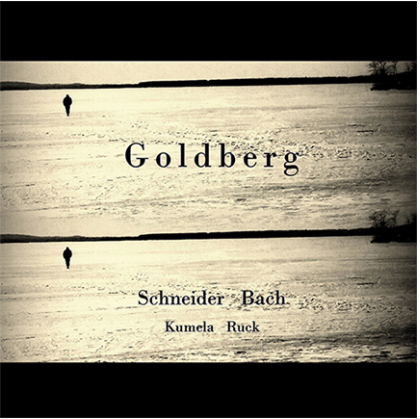
20
15/



20
17/



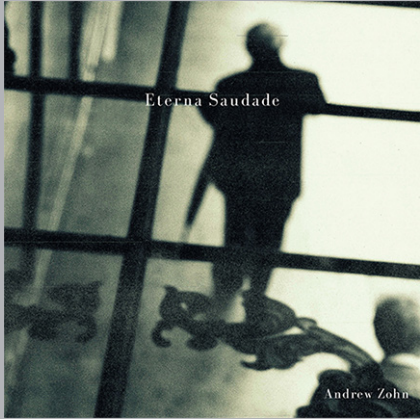
20
18/

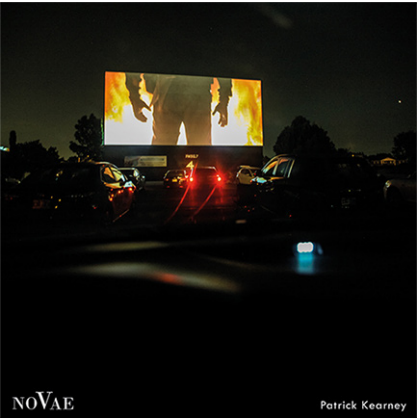


20
16/

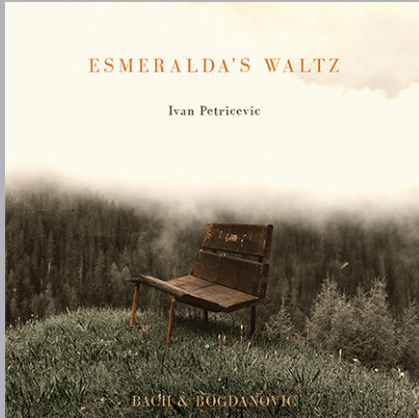
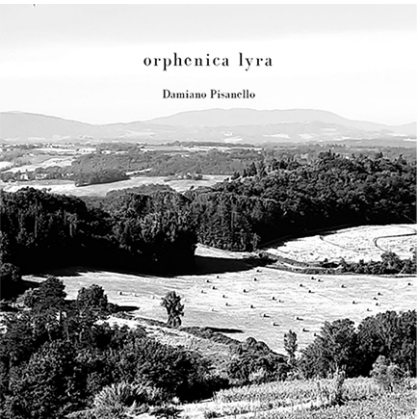


20
19/

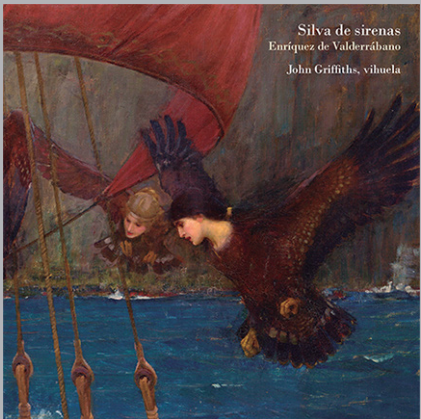




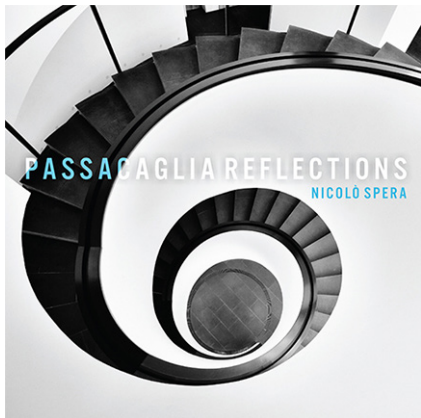
20
20/



20
22/



20
21/



FOLIA

ALEJANDRO CÓRDOVA

Alejandro Córdova, guitar

The early twentieth century was a fertile period in the history of the guitar. It was the period that saw composers take full advantage of the larger bodied concert guitars that had been introduced by pioneering makers such Antonio Torres (1817-1892), instruments of greater sonority that were ideally suited to the musical spirit of the late Romantic period. With these new guitars came new players who established the technique and artistic voice of the new instrument. The most acclaimed pioneer was no doubt Francisco Tárrega (1852-1909) who, although he travelled little beyond the borders of Spain, is still recognised for his consolidation of new instrument’s technique.

TRACK LISTING

Manuel M. Ponce (1882-1948) Folias de España

- 01_ tema (01:13)
- 02_ variación 1 (00:48)
- 03_ variación 2 (00:53)
- 04_ variación 3 (01:34)
- 05_ variación 4 (00:44)
- 06_ variación 5 (00:56)
- 07_ variación 6 (00:42)
- 08_ variación 7 (01:28)
- 09_ variación 8 (01:02)
- 10_ variación 9 (01:20)
- 11_ variación 1 (00:38)
- 12_ variación 1 (01:56)
- 13_ variación 12 (00:53)
- 14_ variación 13 (01:03)
- 15_ variación 14 (00:39)
- 16_ variación 15 (00:53)
- 17_ variación 16 (01:26)
- 18_ variación 17 (00:40)
- 19_ variación 18 (00:51)
- 20_ variación 19 (00:51)
- 21_ variación 20 (01:34)
- 22_ fuga (03.21)

Andrés Segovia (1893-1987) further extended

- 23_ Estudio sin luz (03:2)

Joaquín Malats (1872-1912)

- 24_ Serenata española (04:14)

Federico Moreno Torroba (1891-1982) Sonatina

- 25_ I Allegretto (04:00)
- 26_ II Andante (04:15)
- 27_ III Allegro (04:04)

Héctor Ayala (1914-1990) Serie Americana

- 28_ Preludio (02:21)
- 29_ Choro / Brasil (02:23)
- 30_ Takirari / Bolivia 01:39)
- 31_ Guaranía / Paraguay (04:08)
- 32_ Tonada / Chile (01:52)
- 33_ Vals / Perú (01:30)
- 34_ Gato y Malambo / Argentino (02:05)

Total time: 61:50



UNREAL CITY

KOSTAS TOSIDIS

Kostas Tosidis, guitar

Greek guitarist Kostas Tosidis has released this intense collection of sonatas under the title “Unreal City” released by Contrastes Records.

This album is filled with fantastic repertoire. All the works are Sonatas with the Ginastera, Hurwitz, Ourkouzounov being written for guitar and the rest being arrangements by Tosidis and Fisk. With the exception of the Ginastera these are recording premieres of the works on guitar.

The big quote: This is a great recording filled with fantastic works and premiere arrangements. With fearless virtuosity and top quality repertoire, Kostas Tosidis has recorded one of the most daring.

TRACK LISTING

Sonata for guitar Op. 47 Alberto Ginastera (1916-1983)

- I. Esordio (3:18)
- II. Scherzo (2:38)
- III. Canto (3:59)
- IV. Finale (1:57)

Sonata for guitar Tal Hurwitz (1981)

- I. Risoluto (3:19)
- II. Andante semplice (4:42)
- III. Toccataallegro furioso (3:13)

Sonata for Cello solo (arrang. Kostas Tosidis) György Sándor Ligeti (1923-2006)

- I Dialogo (4:03)
- II. Capriccio (3:49)

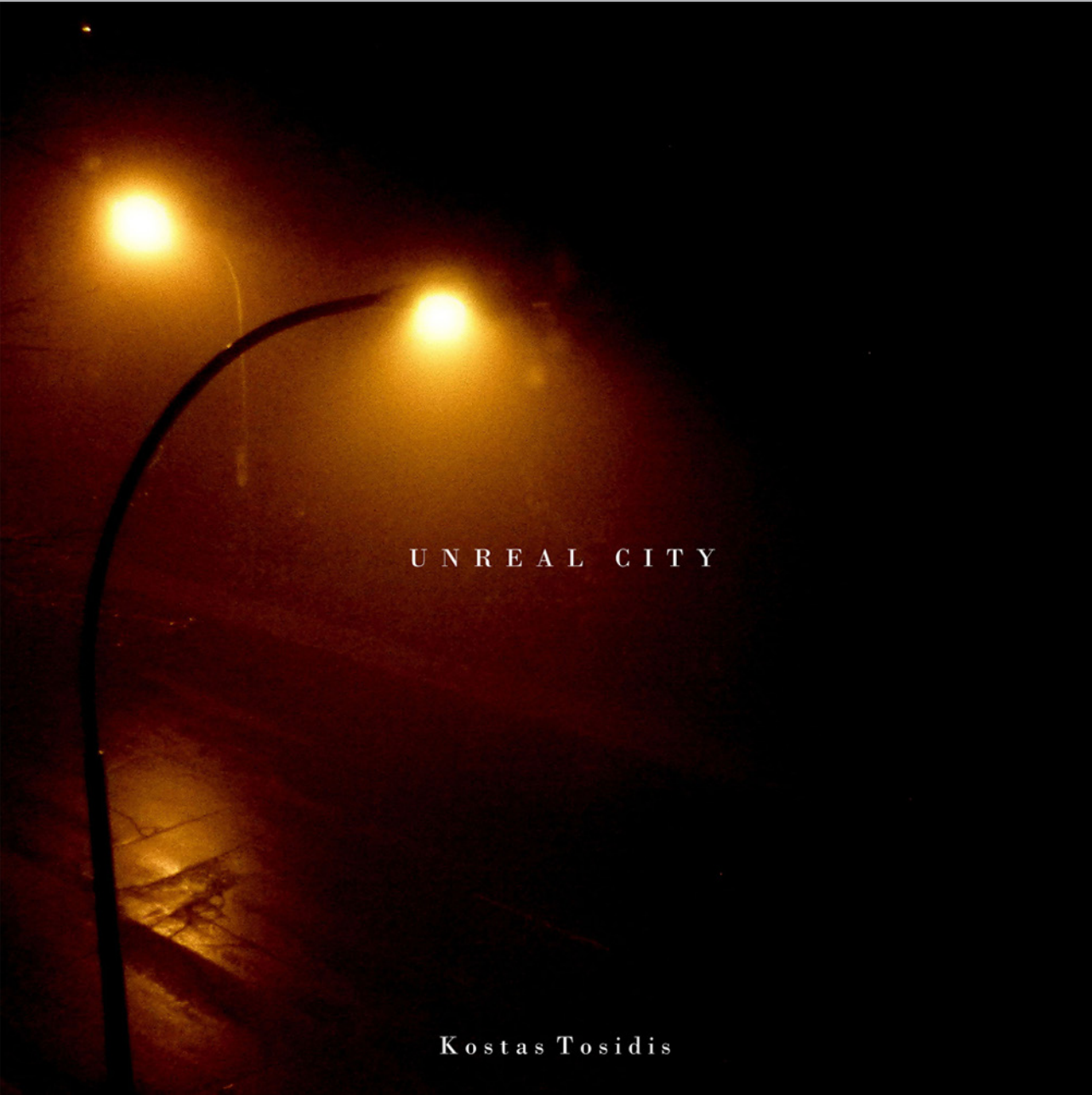
Sonata per violino Op.20 (arrang. Eliot Fisk) Cristóbal Halffter (1930)

- I. Allegro (2:08)
- II. Molto Adagio (2:08)
- III. Presto possibile, quasi isterico (0:45)
- IV. Finale (2:48)

Sonata No.2 “Hommage à Bartók” Atanas Ourkouzounov (1970)

- I.Allegro (3:09)
- II.Scherzo (2:36)
- III.Interlude (2:13)
- IV. Toccata (2:20)

Total time: 49:10



“An enterprising release that breaks much fertile ground”

Paul Fowles. Classical Guitar Magazine, December 2014

VADEMECUM

ANTÓN GARCÍA ABRIL
FRANCISCO BERNIER

Antón García Abril, composer
Francisco Bernier, guitar

A brilliant collection of pieces by Spanish master composer Antón García Abril (b.1933) composed in 1987. Not a cycle, yet a coherent collection conceived as a didactic “handbook”, Vademecum explores the guitar in contemporary terms with a broad range of pieces that exude melodic beauty and that demonstrate the composer’s deep understanding of the guitar, its sonorities and techniques. No guitarist could be better equipped than Francisco Bernier to present this work on disc, a virtuoso of the guitar whose insight has been deepened through his friendship with the composer.

TRACK LISTING

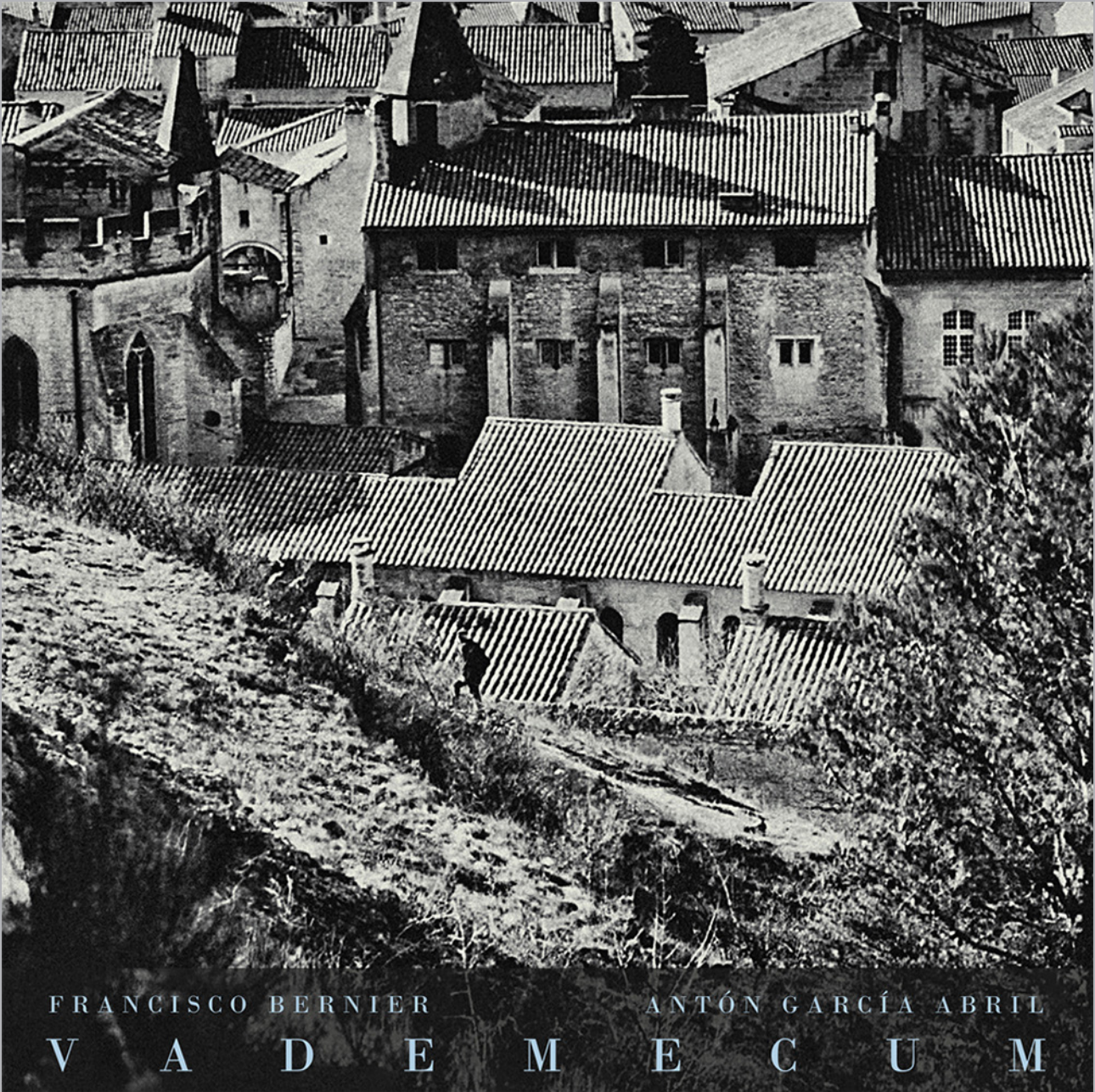
Cuaderno 1º

- 1. Pórtico (01:24)
- 2. Camino (01:38)
- 3. Pequeño estudio (01:19)
- 4. Juegos (01:39)
- 5. Círculos (01:50)
- 6. Canción (02:12)
- 7. Festiva (01:22)
- 8. Baladilla (02:13)
- 9. Scherzino (02:07)
- 10. Divertimento (02:06)
- 11. Berceuse (02:42)
- 12. Aleluyática (01:50)

Cuaderno 2º

- 13. Obertura (03:00)
- 14. Diálogo íntimo (02:59)
- 15. Pasacalle (02:41)
- 16. Nocturno (03:27)
- 17. Fantasía estudio (03:09)
- 18. Meditación (04:24)
- 19. Pizzicato (02:46)
- 20. Romanza (02:59)
- 21. Tiento (05:09)
- 22. Zapateado (02:47)
- 23. Planto (06:17)
- 24. Tocata (03:55)

Total time: 67:14



“Francisco Bernier vuelve a sorprender por su eclecticismo, siempre al servicio de la música española; el guitarrista español ha captado con rigor la profundidad de esta música descarnada, carente de artifi cios, y en la versión completa que ha preparado con el sello Contrastes se aprecia la madurez musical. Su dominio técnico del instrumento, indispensable a la vez que imperceptible, convierte a la música en la única protagonista, ganándose los elogios del compositor en la presentación del disco”

Esther Martín. Ritmo, June 2015

ANCORA LA BREZZA E L’ALBA

PIAZZOLLA VIVALDI

BANDINI CHIACHIARETTA & CERRATO BROTHERS

Giampaolo Bandini, Guitar
Cesare Chiacchiaretta, Accordion/Bandoneon
Francesco Cerrato, Violin
Stefano Cerrato, Cello

“Man and art merge into one, not separable. They light up each other for similarity and contrast.”

Vivaldi and Piazzolla: so far, so close. They absorb the physical distances, they break through the horizon, acting in a complementary manner.

In the twin Seasons the story rises to metaphysics, then the path is reversed. The Italian composer enters into the forms, going through them with sovereign freedom, folding and respecting them at the same time, just to get to the heart of light; the Argentine author

TRACK LISTING

- 1 Antonio VIVALDI: concerto no.4 in f minor, op. 8, rv297, “l’inverno”**
1. allegro non molto (3:32)
2.largo (2:08)
3. allegro (3:31)
- 2 Astor PIAZZOLLA**
4.primavera porteña (5:28)
- 3 Antonio VIVALDI concerto no. 1 in e major, op.8, rv 269, “la primavera”**
5. allegro (3:30)
6. largo (3:34)
7. allegro (4:10)
- 4 Astor PIAZZOLLA**
8. verano porteño (6:19)
- 5 Antonio VIVALDI concerto no. 2 in g minor, op. 8, rv 315, “l’estate”**
9. allegro non moltom(5:33)
10. adagio (2:27)
11. presto (2:42)
- 6 Astor PIAZZOLLA**
12. otoño porteño (5:52)
- 7 Antonio VIVALDI concerto no 3 in f major, op. 8, rv 293, “l’autunno”**
13. allegro (5:04)
14. adagio molto (2:51)
15. allegro (3:16)
- 8 Astor PIAZZOLLA**
16. invierno porteño (7:21)

Total time: 67:25



DIVINA MANCHA

ANTÓN BARANOV

Antón Baranov, guitar

Landscapes between two Centuries

Javier Suárez-Pajares

Without going beyond the boundaries of tonality or the expressive sub-genres of Romanticism, the works recorded on this disc in some ways suggest a journey through varied landscapes within a common aesthetic. Each one has its own peculiarities, of course, inasmuch as the composers Francisco Tárrega (1852-1909) and Antonio Jiménez Manjón (1866-1919) were of the nineteenth century, while Federico Moreno Torroba (1891-1982) and Eduardo Sainz de la Maza (1903-1982) clearly belong to the twentieth.

Finally, between these pairs, is the figure of Miguel Llobet (1878-1938) who represents something of a bridge between these two shores of the history of the guitar.

First prize 2013 TARREGA INTERNATIONAL GUITAR COMPETITION BENICASSIM

Anton Baranov is one of the remarkable russian guitars of new generation. The culmination of his competition career was winning of both Guitar Foundation of America and Francisco Tarrega competitions.

TRACK LISTING

Francisco Tárrega (1852-1909)

- 1. Prelude E-Dur (1:26)
- 2. Prelude G-Dur (1:15)
- 3. Prelude A-moll (1:53)
- 4. Prelude D-Dur (1:11)
- 5. Recuerdos de la Alhambra (6:11)
- 6. Rosita “Polka” (1:37) • Miguel Llobet (1878-1938)
- 7. Variaciones sobre un tema de Sor op. 15 (8:19)

Eduardo Sáinz de la Maza (1903-1982) suite “Platero y Yo”

- 8. Paseo (2:25)
- 9. La Azotea (2:32)
- 10. La Tortuga (2:32)
- 11. A Platero en su tierra (2:35)

Antonio Jiménez Manjón (1866-1919) Noveleta

- 12. A orillas del arroyo (5:26)
- 13. Idilio (4:28)

Federico Moreno Torroba (1891-1982) “Aires de La Mancha”

- 14. Jeringonza (1:19)
- 15. Ya llega el invierno (2:06)
- 16. Coplilla (0:51)
- 17. La pastora (2:04)
- 18. La seguidilla (2:05)

Total time: 49:10



“...these are not pre-wrapped candies from the grocery, but truffles hand made by an expert chocolatier. Enjoy. It’s the good stuff.”

Kenneth Keaton American Record Guide, September 2015

INTIMATE VIHUELA

JOHN GRIFFITHS

John Griffiths, artist

A very special recording of vihuela music from renaissance Spain. This recording is centred around little known music by Enríquez de Valderrábano (Silva de sirenas, 1547) and Miguel de Fuenllana (Orphenica lyra, 1554) together with renowned works by Narváez and Mudarra. This performance achieves a sublime level of introspective delicacy, with delicate polyphonic interplay and glorious singing melodies, and captures the essence of renaissance sensibility. One of the most renowned scholar-performers of our time, John Griffiths plays on a vihuela that embodies the most recent historical research.

TRACK LISTING

- 01- Soneto en el tercer grado [va154-fol 92v] Enríquez de Valderrábano (01:46)
- 02 - Fantasía sobre un pleni de contrapunto [va097-fol 68v] Enríquez de Valderrábano (03:08)
- 03 - Benedictus de la Missa Ave maris stella [va131 - fol 86v] Josquin / Enríquez de Valderrábano (01:01)
- 04 - Fantasía del author [fu016 - fol 9] Miguel de Fuenllana (03:06)
- 05 - Contrapunto sobre el tiple de Si amores me han de matar [fu005 - fol 2v] Flecha / Miguel de Fuenllana (04:00)
- 06 - Mille regretz, la canción del Emperador [na018 - fol 40v] Josquin / Narváez (03:09)
- 07 - Soneto en el primer grado [va150 - fol 91v] Enríquez de Valderrábano (01:14)
- 08 - Fantasía remedada al Kyrie postrero de la Misa De beata Virgine de Josquin [va106 - fol 74] Enríquez de Valderrábano (03:40)
- 09 - Diferencias sobre çarabanda [A-Wn, Silva de sirenas] Anón (03:45)
- 10 - Fantasía fácil [mu007 - fol 7] Alonso Mudarra (02:49)
- 11 - Fantasía del author [fu050 - fol 51v] Miguel de Fuenllana (05:20)
- 12- Duo de Fuenllana [fu009 - fol 4] Miguel de Fuenllana (02:45)
- 13 - Fantasía del author [fu024 - fol 17] Miguel de Fuenllana (05:30)
- 14 - Otras tres diferencias [na033 - fol 89v] Luis de Narváez (02:20)
- 15 - Benedictus de la Missa Pange lingua [fu002 - fol 1v] Josquin / Miguel de Fuenllana (02:10)
- 16 - A tierras ajenas [da052 - fol 97] Anón / Esteban Daza (03:21)
- 17 - Tres diferencias sobre la pavana [va164 - fol 94v] Enríquez de Valderrábano (05:26)
- 18 - Soneto en el primer grado [va153 - fol 92] Enríquez de Valderrábano (02:01)

Total time: 56:31



“Un fantástico registro con el que Contrastes Records –reciente discográfica, con sede en London, pero relación estrecha con Sevilla– El disco cuenta con una límpida y fabulosa toma de sonido y una presentación muy interesante, sencilla, casi minimalista, concebida para la ocasión por Morpheus Communications Inc. “

www.docenotas.com

MEMORIAS I 2013

Live recordings by the guest artists from the Seville Guitar Festival 2013.

TRACK LISTING

- 1. Adios Nonino Astor Piazzolla (5:44)
Giampaolo Bandini, guitar & Cesare Chiacchiareta, bandoneon
 - 2. ¿Quién mas rendido? Caprichos de Goya op. 195 XIII Mario Castelnuovo-Tedesco (2:21)
Lorenzo Micheli
 - 3. Romance del pescador & Canción del fuego fatuo, de “El Amor Brujo” Manuel de Falla (4:16)
Javier Riba
 - 4. El Espía Toño Contreras (5:00)
Toño Contreras Quintet
 - 5. Flamenco, Flamenco (7:50)
Gerardo Nuñez, guitarra David Carpio, cante Ángel Sánchez Cepillo, percusión Pablo Martín, contrabajo Carmen Cortés.
 - 6. Turris Eburnea* Luis de Pablo (6:06)
Adam Levín *World Premiere
 - 7. La Cumparsa y Guajira a mi madre Ernesto Lecuona (5:39)
Joaquín Clerch
 - 8. Capricho nº 5 Nicolo Paganini (3:22)
Finalist. Alí Arango (Cuba)
 - 9. Serenata Española Joaquín Malats (4:12)
Third Pric & Audience award, Daeyeon Cho (South Korea)
 - 10. Valseana, Preludio y Toccata “from Aquarelle” Sergio Assad (5:48)
Second Prize, Jakob Bangso (Denmark)
 - 11. Aire Vasco Antonio Jiménez Manjón (7:31)
First Prize “Ciudad de Sevilla”, Thibaut García (France)
 - 12. Bulerías Kentaro Tokunaga - Cristina Heeren Fondation (5:56)
- Total Time: 64:11



AUTUMN OF THE SOUL

LORENZO MICHELI

Lorenzo Micheli, guitar

Conceived as an attempt to depict the “autumn” of the human soul, Lorenzo Micheli’s newest recording collects some of the most beautiful pages written for the guitar in the 20th Century. A sense of gloomy melancholy surfaces throughout the program, from Castelnuovo-Tedesco’s “Platero y yo” to Tansman’s “Hommage à Chopin”, from Asencio’s “Suite Mistica” to Gilardino’s “Canzone notturna”. Each composer has a story to tell, often his own story: restlessness, nostalgia, grief, loneliness, and the longing for another place and another time pervade all the pieces of the CD.

TRACK LISTING

Mario Castelnuovo-Tedesco (1895-1968) Platero y yo op. 190 (1960)

- 1. Retorno (04:23)
- 2. La tísica (03:41)
- 3. Angelus (04:16)
- 4. La primavera (01:47)

Alexandre Tansman (1897-1986) Hommage à Chopin (1966)

- 5. Prélude (02:06)
- 6. Nocturne (02:09)
- 7. Valse romantique (03:25)
- Pierre de Breville (1861-1949)
- 8. Fantasia (1926) (06:10) • Angelo Gilardino (1940)
- 9. Canzone notturna (1965) (05:18)

Vicente Asencio (1908-1979) Suite mística (1971-1974)

- 10. Getsemaní (02:47)
- 11. Dipsô (05:41)
- 12. Pentecostés (02:05)

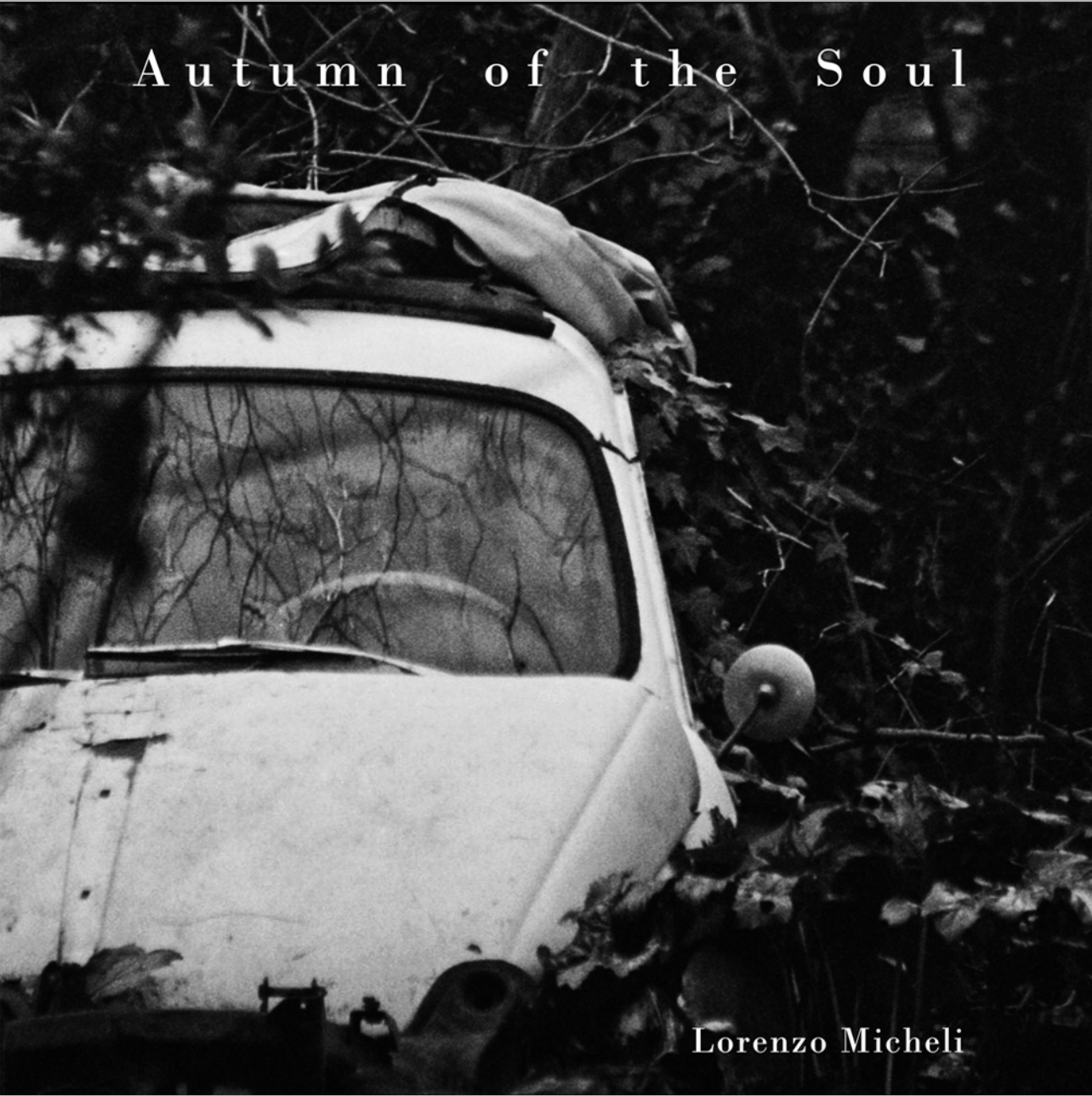
Alexandre Tansman

- 13. Variations sur un thème de Scriabine (1971) (09:11)

Mario Castelnuovo-Tedesco Platero y yo op. 190

- 14. Platero (03:03)
- 15. Melancolía (03:59)
- 16. La arrulladora (05:17)
- 17. A Platero en el cielo de Moguer (04:08)

Total time: 70:06



“Micheli does play all the music very well and with considerable feeling... This is a CD for lovers of mostly non-avant-garde guitar music and for lovers of fine, restrained guitar playing. “

Infodad.com. 2015

DEMAIN DES L'AUBE

THIBAUT GARCIA

Thibaut Garcia, guitar

“Thibaut, who won last year’s First Prize in Seville, is a real musical virtuoso; not in the superficial technical sense, but in the sense of integrity and care. He approaches pieces that are stylistically and structurally very diverse and heterogeneous”.

Dusan Bogdanovic

TRACK LISTING

Johann Sebastian BACH (1685-1750) Partita VI BWV 830

- 1. Tocatta (08:54)
- 2. Allemande (03.45)
- 3. Corrente (05.38)
- 4. Air (01.56)
- 5. Sarabande (06.40)
- 6. Tempo di Gavotta (02.56)
- 7. Gigue (06.52)

Luciano BERIO (1925-2003)

- 8. Sequenza (18.07)

Vincenzo BELLINI (1801-1835)/ Giulio REGONDI (1822-1872)

- 9. Air Varié de l’opera Capuleti e Montecchi (10.34)

Total time: 65:41



“In his debut recording [Thibaut Garcia] presents a program of such awesome difficulty that it would terrify any but the greatest of virtuosos, both for its technical and interpretive demands. He brings it off with ease. This is a remarkable performance from any artist of any age. That it is a debut recording from a 20-year-old is all the more astonishing.”

Kenneth Keaton. American Record Guide, 2015

LOOK AT THE BIG BIRDS

DUSAN BOGDANOVIC
CARMEN ÁLVAREZ & FRANCISCO BERNIER

Carmen Álvarez and Francisco Bernier, guitars

“Two things were the main inspiration for bringing this work to life: on the one hand, my longstanding interest in the music folklore of the world, the recent birth of my son Theodore, on the other.”

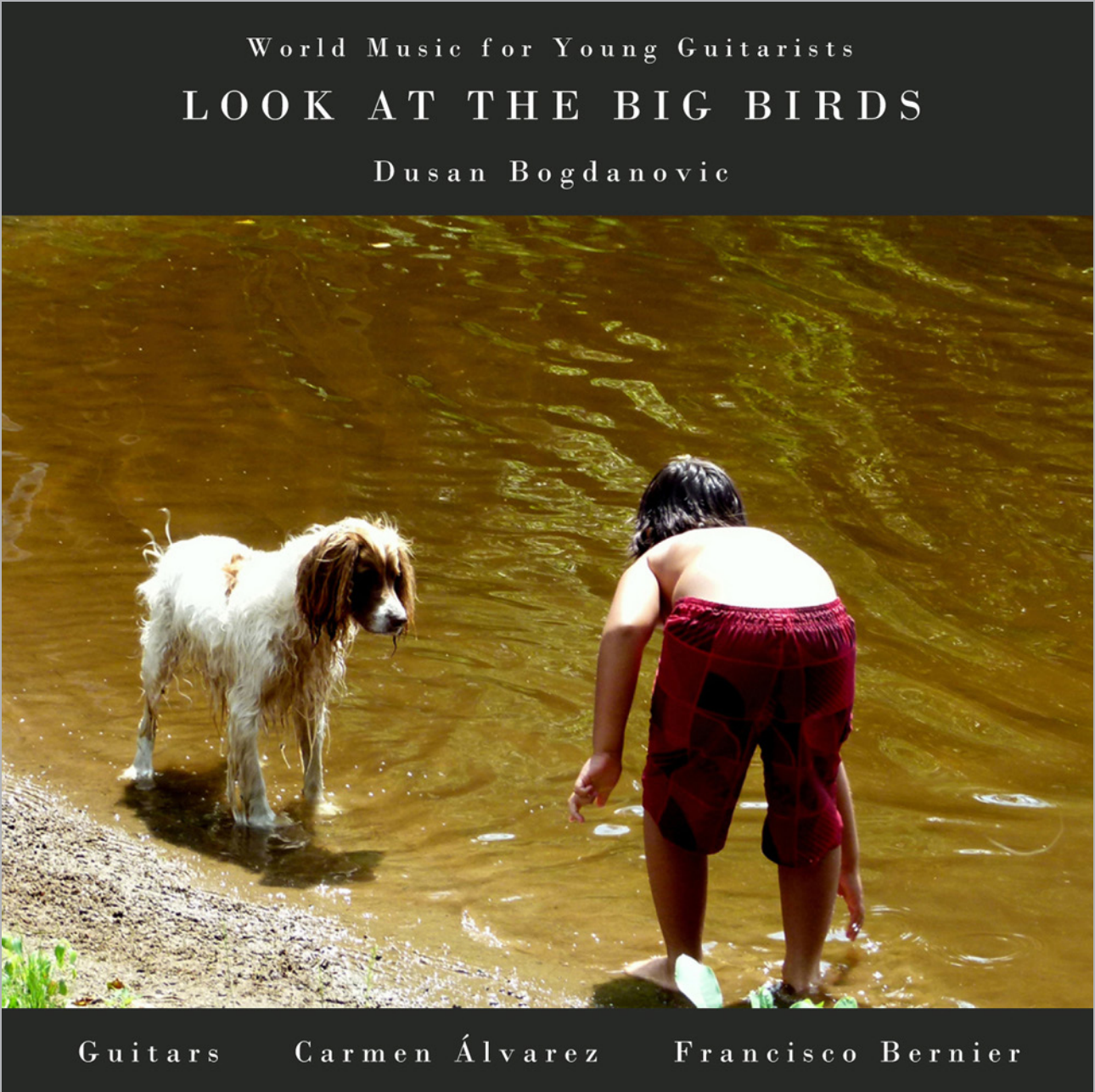
Dusan Bogdanovic.

As it appears to me, there is presently a universal blossoming of folk music of the world, where a multitude of voices (some of which have been silent for many centuries) are being heard on a global scale, and I believe that there is a strong need for educational material which will reflect and help this orientation in the budding minds of young students.

TRACK LISTING

- 01. A Mighty Fortress – Germany (Martin Luther)* 01:19
- 02. A Sad Song – Azerbaijan 02:03
- 03. Ana Loved One by One... -Denmark 00:51
- 04. Arirang – Korea 01:03
- 05. Balinese Dance – Indonesia (Bali) 00:41
- 06. Baluchestan Dance – Iran 01:10
- 07. Epitaph to Seikilos – Greece 00:36
- 08. Ewe Songdance – Ghana 01:18
- 09. Farewell to You – Hawaii, USA 02:17 (H.M. Queen Liliuokalani)*
- 10. Fish Faronika – Slovenia 00:38
- 11. For He’s a Jolly Good Fellow – English 00:37
- 12. Gander in the Pratie Hole – Ireland 00:54
- 13. I’d Love to be a Farmer – Macedonia 01:37
- 14. I’m a Happy Swiss Boy – Switzerland 00:59
- 15. In the Summertime – Russia 00:41
- 16. Little Monk – China 00:56
- 17. Look at the Big Birds! – Namibia 00:56
- 18. Mountain Harp – Ecuador 00:58
- 19. Mukô Yokochô – Japan 00:56
- 20. Navajo Song – Navajo – USA 01:36
- 21. Next to my Blonde – France 00:44
- 22. Old Folks at Home – USA** 01:14
- 23. Rachel – Sepharad, Israel 01:15
- 24. Šano, Sweetheart – Serbia 01:23
- 25. Spring Song, opus 74 – Poland (Frédéric Chopin)* 01:26
- 26. Two Guys from Brač– Dalmatia, Croatia 00:34
- 27. Vaju me ‘nzuru – Italy (Calabria) 01:44
- 28. When I Went to Bembaša – Bosnia 01:18.

Total time: 49:10



“What a delight! I’ve never encountered anything quite like this, and I welcome it.

Francisco Bernier...and with his partner Carman Alvarez performs with sparkle and joy... “

Kenneth Keaton. American Record Guide, 2015

UNDER THE IMAGE OF BUDDHA

TORU TAKEMITSU

TRACK LISTING

Artists: Kiyoshi Shomura, Remi Jousselme, Zoran Dukic, Thomas Csaba, Francisco Bernier, Florian Larousse & Alfonso Rubio, flauta en sol.

- Folios (1974)**
Towards the Sea for Alto Flute and Guitar (1981)
I. The Night
II. Moby Dick
III. Cape Cod

- All in Twilight Four Pieces for Guitar (1987)**
I.
II. Dark
III.
IV. Slightly fast

A Piece for Guitar (1991)
for the 60th birthday of Sylvano Bussotti

Equinox (1993)

- In the Woods Three Pieces for Guitar (1995)**
I. Wainscot Pond after a painting by Cornelia Foss
II. Rosedale
III. Muir Woods

A boy named Hiroshima for two guitars

- Transcriptions**
Here, there and everywhere
Hey Jude
Londondarry air
Yesterday
Michelle
Over the Rainbow
Summertime
Amours Perdues
The International



MEMORIAS II 2014

Live recordings by the guest artists from the Seville Guitar Festival 2014.

TRACK LISTING

- 1. Mario Castelnuovo-Tedesco: Dos Danzas: Valse Française Op. 210 Margarita Escarpa
- 2. Heitor Villa-Lobos: Valsa Choro Shin-ichi Fukuda
- 3. Ástor Piazzolla: Libertango Bandini Chiacchiaretta & Cerrato Brothers.
- 4. Carlos Gardel. La cumparsita.Thibaut Garcia
- 5. Radamés Gnattali: Suite Retratos. IV. Chiquinha Gonzaga (Corta-jaca) Sharpe-Zohn Guitar Duo
- 6. Fiorenzo Carpi. Geppeto. Lorenzo Micheli
- 7. El Vito. Marco Tamayo
- 8. Blues para Nacho. Israel Sandoval
- 9. Un ratito de Alegria. (Alegrías) El sentido del Cambio. (Bulería) Dani de Morón
- 10. Gentil Montaña. Porro. Deion Cho
- 11. Johann Sebastian Bach. Andante y Allegro BWV 1003. Thomas Csaba
- 12. Agustín Barrios Mangoré. Choro de Saudade. Jeremy Peret
- 13. Giulio Regondi. Introducción y Capricho. Florian Larousse

Total Time: 64:11



*“Sublime albums that are objects of beauty in themselves...
made of beautiful black & white pictures that suggest mystery.”*

Rodolphe Bruneau-Boulmier, France Music, Paris, France



YOUR SENSITIVITY OR YOUR LIFE

CINEMA DREAMS COLLECTION

MÚSICA DE GUITARRA PARA CINE

“La relación entre música y film, escribe Theodor W. Adorno en su ensayo “El cine y la música”, es solamente la faceta más característica de la función que se reserva a la música en la cultura de la sociedad industrial (...)” La colección *Cinema Dreams* es una formidable aventura nacida de la amistad que me une con el músico y gran guitarrista Francisco Bernier y con el dibujante e ilustrador manchego David Rezco. Esta colección tiene como ambición la de crear un singular diálogo entre la música compuesta específicamente para la guitarra, y el cine, un diálogo con resonancias más complejas que rebase la función reductora que, en la gran mayoría de los casos, la omnipotente industria cinematográfica le reserva a la música en su estrategia de estandarización del gusto.

Con este fin hemos decidido la publicación en paralelo de obras pertenecientes al repertorio guitarrístico y guiones cinematográficos inéditos, escritos a partir de la escucha de las obras, invirtiendo así el proceso tradicional de la música incidental compuesta en función de las necesidades meramente funcionales propias al film.

Royds Fuentes-Imbert
Director Artístico de Contrastes Records.

1. Vals sin nombre / Francisco Bernier			
2. Vals sin nombre / Francisco Bernier	1	2	3
9. Vals sin nombre / Francisco Bernier			
4. Exils / Rémi Jusselme	4		
5. Exils / Rémi Jusselme			
12. Paradise Borders / Nicolas Guay	5		6

	7	8	9
	10		
	11		
		12	

7. Paradise Borders / Nicolas Guay

8. Paradise Borders / Nicolas Guay

9. Paradise Borders / Nicolas Guay

10. Electrifying Stories / Israel Sandoval

11. Another Troy for her / Tomas Csaba

12. Paradise Borders / Nicolas Guay



SEMI-AWAKE, SEMI-DREAM

ROVSHAN MAMEDKULIEV

White light falls in cold measure In damp forest on summer day In my heart I am slowly carrying Sadness, like bird colored gray.

What to do with a bird that is wounded? She went silent, then died as well. From a fogged-over belltower Someone has stolen the bell.

And here stands the silent Muted and orphaned height Like a tower white and empty In foggy and quiet night.

Morning abysmally tender Semi-awake, semi-dream, Foggy ringing of thoughts, Oblivion like a scream.

Osip Mandelstam

Rovshan Mamedkuliev, guitar

Suggestive verses from the pen of the Russian poet Osip Mandelstam (1891-1938) are the image that ties together a musical anthology woven together from works with strong attachments to both Russia and Spain. Mandelstam was a transcendental Warsaw-born Russian poet who was aligned with the Acmeist school in the first years of the twentieth century, poets who sought compactness and clarity through what they saw as a form of neo-classical modernism. The title verse adopted here is an evocation of solitary desolation of eternal sadness nurtured, in this case, in “the endlessly tender morning... semi awake, semi dream —oblivion unquenched— the foggy chiming of thoughts.”

TRACK LISTING

Fernando Sors (1778-1839) Grande Sonata op.22

- 1. Allegro (06:41)
- 2. Adagio (06:35)
- 3. Menuetto (02:56)
- 4. Rondo (04:19), Francisco Tárrega (1852-1909)
- 5. Adelita (01:43) 6. María (01:21)
- 7. Marieta (02:42), Aleksandr Borodín (1833-1887) from the “Petite Suite”
- 8. Au Couvent (05:09)
- 9. Reverie (02:08)
- 10. Serenade (01:30)
- 11. Nocturne (03:08), Štěpán Rak Rak (1945)
- 12. Homage to Tarrega (10:02), Anatoli Liádov (1855-1914)
- 13. Prelude op.40 nº3 (01:34)
- 14. Prelude op.39 nº2 (01:46)
- 15. Prelude op.36 nº3 (01:48), Sergey Rudnev (1955)
- 16. The Old Lime tree (07:02)

Total time: 67:14



VALS SIN NOMBRE
FRANCISCO BERNIER

SCREENPLAY “THERE WERE THE BODIES FLOAT”: ROYDS FUENTES IMBERT

SCREENPLAY “ALONSO”: ADYEL QUINTERO DÍAZ

In his work entitled “Composing for the Films”, Theodor W. Adorno claims that the relationship between sound and picture “is only the most characteristic facet of the function delegated to music in the industrial society’s culture”. Our collection called Cinema Dreams is a magnificent adventure born from the friendship that unites me with the great musician and guitarist Francisco Bernier, and with Spanish illustrator and sketch artist David Pérez Peco.

“Cinema Dreams” aims to create a singular discourse between music specifically composed for guitar and film. This type of dialogue offers complex resonances that overcome the degenerating function of music, often imposed upon by the transcendent motion picture industry in its strategy to standardize taste.

Keeping this goal in mind, we decided to publish unpublished cinematic scripts, in parallel to works pertaining to guitar repertory. Contrarily to popular processes, these scripts were written by contemplatively listening to the works, thus reversing the traditional process of incidental music, composed in a mere response to the demands of the film industry.

TRACK LISTING

- 1. Agua e vinho Egberto Gismonti (1947) (2:49)
- 2. Choro Melancólico Laurindo Almeida (1917-1995) (3:02)
- 3. Como llora una estrella Antonio Carrillo (1892-1962) (4:04)
- 4. Barcarole Alexander Tansman (tema de Él) (0:50)
- 5. Un día de noviembre Leo Brouwer (1939) (4:25)
- 6. Evocación José Luis Merlin (1952) (1:43)
- 7. Preludio en do menor Agustín Barrios Mangoré (tema de Ella) (1:09)
- 8. Introducción a los ojos de la amada Baden Powell (1937-2000) (4:14)
- 9. Melancolía, monotonía y nostalgia Rodrigo Riera (1923-1999) (3:57)
- 10. Preludio do menor Agustín Barrios Mangoré (1885-1944) (2:26)
- 11. Solitario Baden Powell (3:26)
- 12. Vals sin nombre Baden Powell (3:12)
- 13. Canción triste Carlos Fariñas (1934-2002) (2:48)
- 14. Barcarola Alexander Tansman (1897-1986) (3:29)
- 15. Yano Mori Dusan Bogdanovic (1955) (4:50)
- 16. Melodía Sentimental Heitor Villalobos (1887-1959) (4:12)
- 17. Canción a Laura Carlos Fariñas (2:17)
- 18. Yano Mori Dusan Bogdanovic (despedida en la estación Atocha) (1:21)
- 19. Canción triste Carlos Fariñas (adiós entre los amantes) (1:10)

Total time: 56:12



SEÑALES DESDE EL CIELO

MEMORIAS IV

Live recordings by the guest artists from the Seville Guitar Festival 2016.

TRACK LISTING

- 1. Cinema paradiso** Ennio Morricone (1928)
Shin-ichi Fuuda & Kiyoshi Shomura

2. IIº mov (allegro) Sonate Mi minor BWV 1034 Johann S. Bach (1685-1750)
Rafael Ruiberriz, traverso, Alejandro Casal, clave - Ventura Rico, viola da gamba

3. Six Bagatelles balkaniques (excerpts) Dusan Bogdanovic (1955) world premiere
Zoran Dukic, guitar
Mariarosaria d'Aprile, violín
Enrique Chaves, violín
Loli Muñoz Ortega, viola
José Miguel Moreno Crespo, violonchelo
Rafael Baena, contrabajo
Ignacio Borrego, Director

4. Concierto en Re mayor RV 93 Antonio Vivaldi (1678-1741)
Solistas Orquesta Barroca de Sevilla & Miguel Rincón, laud barroco

5. When You Wish Upon a Star (Leigh Harline and Ned Washington Arr. Howard Heitmeyer)
Martha Masters

6. Excerpts from 'The Seasons' February, October, December Pyotr Ilyich Tchaikovsky (1840-1893)
Slava & Leo Grigoryan

7. Mysterious Habitats Dusan Bogdanovic (1955)
Remi Joussemle

8. Stanza I Toru Takemitsu (1930-1996)
Zahir Ensemble & Francisco Bernier

9. Fantasia 4 from « a variete of lute lessons ». Laurencini da Roma
Damiano Pissanello

10. Cataluña Isaac Albéniz (1860-1909)
Judicael Perroy

11. Alegrías
Álvaro Mora, flamenco guitar

12. Study nº4 Giulio Regondi (1822-1872)
Davide Tomasi
- 13. Campero** Astor Piazzolla (1921-1992)
Antoine Guerrero

14. Valle de las Musas (bulerias)
Marcelo Palanco, flamenco guitar

15. Copla y Fiesta (Sonatina Meridional) Manuel Ponce (1882-1948)
Giuseppe Mennuti

16. Pasacaille Alexander Tansman (1897-1986)
Marko Topchii

17. Fantasy On A Theme By William Lawes Slava Grigoryan (1976)
Slava & Leo Grigoryan

18. Soleá de Sevilla
Yago Santos, flamenco guitar



ANOTHER TROY FOR HER

THOMAS CSABA

SCREENPLAY “Another troy for her”: ROYDS FUENTES IMBERT

Storyboards: David Pérez Peco

Thomas Csaba guitar

‘I changed my thinking about musical accompaniment from the timeHayasaka Fumio began working with me as composer of my fi lm scores.Up until that time fi lm music was nothing more than accompaniment– for a sad scene there was always sad music. This is the way mostpeople use the music, and it is ineffective. But from Drunken Angelonward, I have used light music for some key sad scenes, and my wayof using music has differed from the norm. I don’t put it in wheremost people do. Working with Hayasaka, I began to think in termsof the counterpoint of sound and image as opposed to the union ofsound and image.’

Akira Kurosawa

TRACK LISTING

I. “Nocturnal” after John Dowland: Refl ections on Come,heavy sleep, Op. 70 (in memory of Dowland)Benjamin Britten (1913-1976)

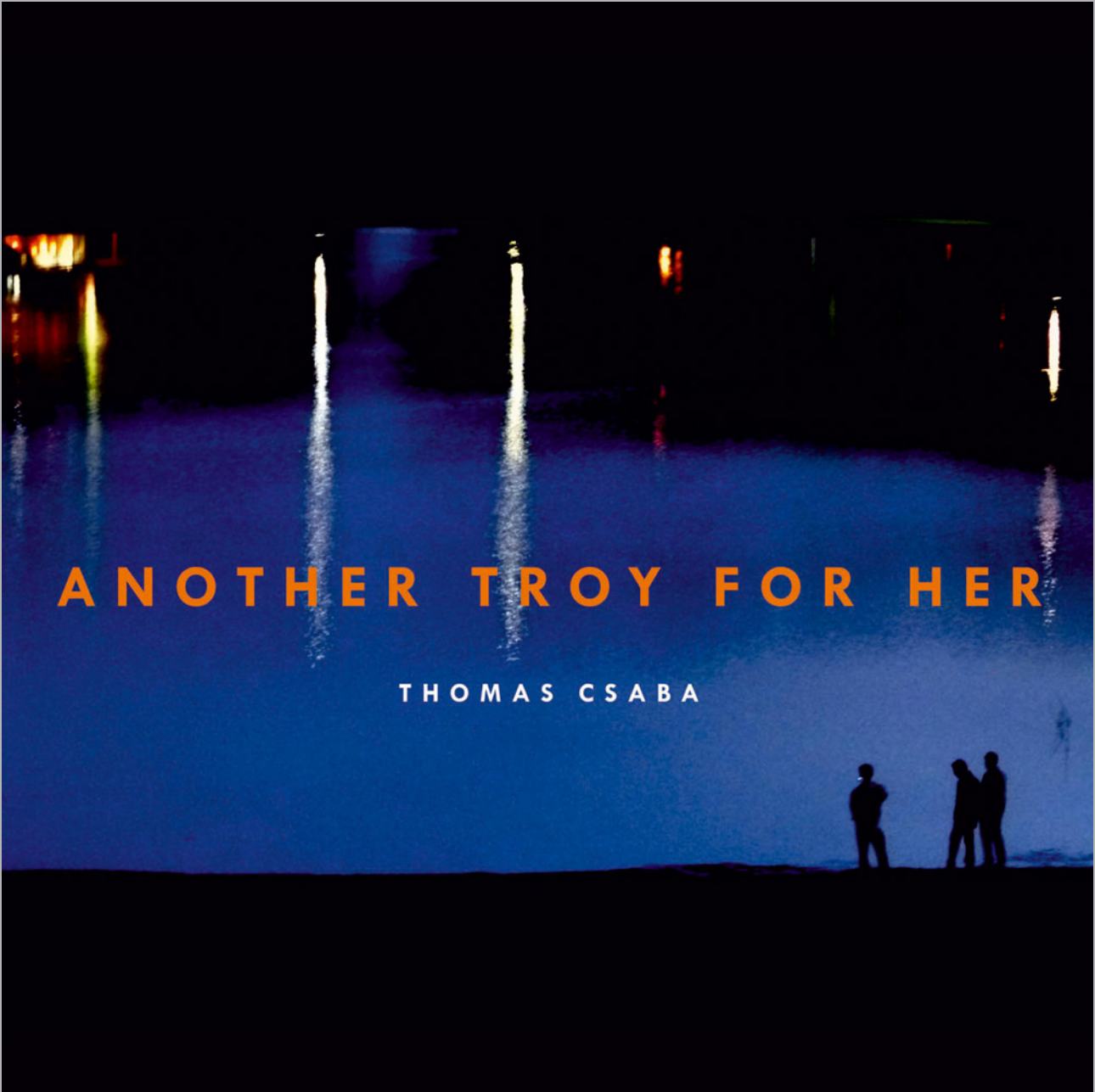
- 1. Musingly (02:58)
- 2. Very agitated (00:43)
- 3. Restless (01:42)
- 4. Uneasy (01:29)
- 5. March-like (01:35)
- 6. Dreaming (02:37)
- 7. Gently rocking (01:14)
- 8. Passacaglia (04:52)
- 9. Slow and quiet (02:18)

II. “Folios” (in memory of Bach)Toru Takemitsu (1930-1996)

- 10. Folios I (04:03)
- 11. Folios II (02:59)
- 12. Folios III (03:59)

III. 13. “Music of memory” (in memory of Mendelssohn) (24:19) Nicholas Maw (1935-2009)

TOTAL TIME: 55:08



ELECTRIFYING STORIES

ISRAEL SANDOVAL (JAZZ)

Guitar: Israel Sandoval

Storyboards: David Pérez Peco

Screeplay : Adyel Quintero Díaz

In his work entitled “Composing for the Films”, Theodor W. Adorno claims that the relationship between sound and picture “is only the most characteristic facet of the function delegated to music in the industrial society’s culture”. Our collection called Cinema Dreams is a magnificent adventure born from the friendship that unites me with the great musician and guitarist Francisco Bernier, and with Spanish illustrator and sketch artist David Pérez Peco.

“Cinema Dreams” aims to create a singular discourse between music specifically composed for guitar and film. This type of dialogue offers complex resonances that overcome the degenerating function of music, often imposed upon by the transcendent motion picture industry in its strategy to standardize taste.

Keeping this goal in mind, we decided to publish unpublished cinematic scripts, in parallel to works pertaining to guitar repertory. Contrarily to popular processes, these scripts were written by contemplatively listening to the works, thus reversing the traditional process of incidental music, composed in a mere response to the demands of the film industry.

Royds Fuentes-Imbert,
Art Director of Contrastes Records

TRACK LISTING

- 1 my favorite things
- 2 time remembered
- 3 Turn Out the Stars
- 4 Electrifying histories
- 5 Prelude to a Kiss
- 6 Could Happen to You
- 7 Darn That Dream
- 8 Where Can I Go Without You
- 9 Waltz for Debbie



Israel Sandoval

IN THE BEGINNING

ZORAN DUKIĆ

In the beginning... three simple words that evince profound solemnity, a phrase that echoes ancestral resonances, a beginning that promises revelation... three words that threaten to explain the secrets of a civilisation or the very mystery of existence itself. In its simplicity, the title of this collection by Zoran Dukić speaks to the nature and the spirit of the music he has chosen to record, and to the ambitions of the six composers it represents. This is music not to be taken lightly, but to be understood as the sounds of revelatory ancestral voices. The guitar is the orator, also the oracle.

Zoran Dukić is one of the most prominent guitarists of the new generation. He was born in 1969 in Zagreb, Croatia where he started to play the guitar at the age of six. He graduated from the Music Academy of Zagreb with Darko Petrinjak and completed his studies with Hubert Käppel at the Hochschule für Music in Cologne, Germany.

TRACK LISTING

Fernando Sors (1778-1839) Grande Sonata op.22

- 1. Allegro (06:41)
- 2. Adagio (06:35)
- 3. Menuetto (02:56)
- 4. Rondo (04:19), Francisco Tárrega (1852-1909)
- 5. Adelita (01:43) 6. María (01:21)
- 7. Marieta (02:42), Aleksandr Borodín (1833-1887) from the “Petite Suite”
- 8. Au Couvent (05:09)
- 9. Reverie (02:08)
- 10. Serenade (01:30)
- 11. Nocturne (03:08), Štěpán Rak Rak (1945)
- 12. Homage to Tarrega (10:02), Anatoli Liádov (1855-1914)
- 13. Prelude op.40 nº3 (01:34)
- 14. Prelude op.39 nº2 (01:46)
- 15. Prelude op.36 nº3 (01:48), Sergey Rudnev (1955)
- 16. The Old Lime tree (07:02)

Total time: 67:14



GOLDBERG
PETRI KUMELA & JÜRGEN RUCK

Whenever I hear organ music by Johann Sebastian Bach, I always think of the time when I was a young organ student trying to play chorale preludes from the so-called Orgelbüchlein (Little Organ Book) in dark, ice-cold village churches with clammy hands. Ever since, Bach’s music has had something elementary to me: it is the opposite of darkness, cold and trepidation. That is why I love his music, and that is why love his fugues especially. For at the beginning of a fugue, there is always this one very special moment when a theme, having been played by one individual voice, appears in a second voice, while the first develops the counter-voice, thus defining the arena of the action, so to speak. It is a sublime, yet somehow nonchalant moment!

Yet as much as this moment fascinated me and continues to fascinate me, I could not manage to transfer it to my own music. Today, it seems to me that there was a kind of aesthetic block – for a long time, this did not even feel like an encumbrance to me, despite leaving open the question why one would deny oneself a source from which composers have drawn for centuries. With time, through some inner process, my aesthetic positions have lost some of their severity and have broadened, and suddenly – to my considerable surprise and even greater joy – I found myself able to compose contrapuntally. This turning-point is marked by Goldberg.

Joachim F.W. Schneider

TRACK LISTING

Joachim F.W. Schneider: “Goldberg” - Aria mit
verschiedenen
Veränderungen für
zwei Gitarren
Theophilus Productions Verlag

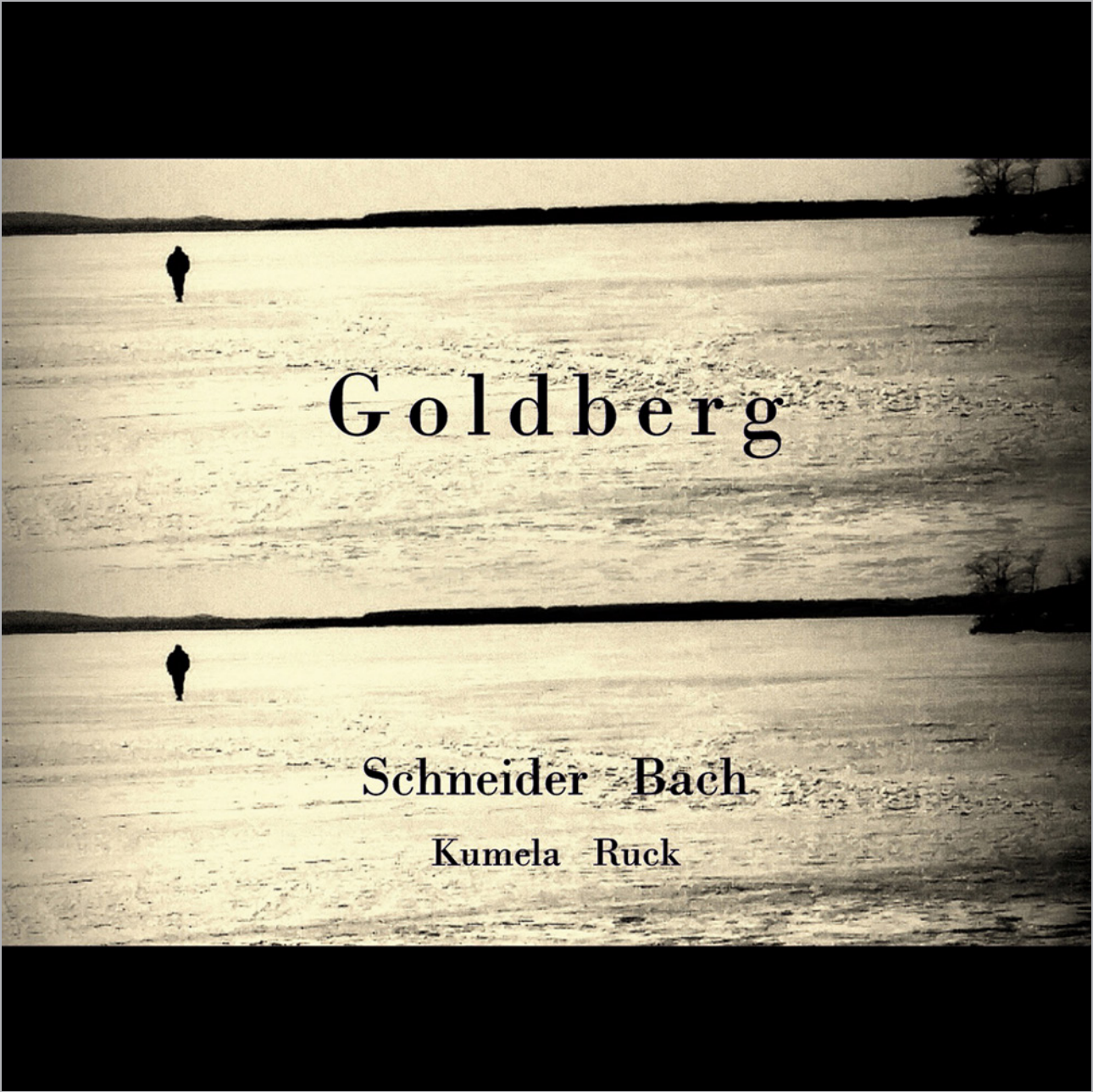
- 01. Aria (2’02)
- 02. 1. Teil;Variation 1 (1’07)
- 03. Variation 2 (Kanon 7:6) (1’42)
- 04. Variation 3 (4’28)
- 05. Variation 4 (1’18)
- 06. Variation 5 (Kanon 7:5) (0’42)
- 07. Variation 6 (Musik aus Glas) (1’14)
- 08. Variation 7 (“Kolibri”) (1’35)
- 09. Variation 8 (Kanon 7:4) (2’03)
- 10. Variation 9 (“Flamenco”) (1’31)
- 11. Variation 10 (Fuga a 3 voci) (1’04)
- 12. Variation 11 (Kanon 6:5) (1’28)
- 13. Variation 12 (nicht zu breit) (0’47)
- 14. Variation 13 (0’27)
- 15. Variation 14 (Kanon 5:4, Toccata) (0’37)
- 16. Variation 15 (Fuga a 4 voci) (3’35)
- 17. 2. Teil;Variation 16 (1’44)
- 18. Variation 17 (Kanon 5:3, “Goya”) (0’45)
- 19. Variation 18 (1’46)
- 20. Variation 19 (“Spieluhr”) (1’20)
- 21. Variation 20 (Kanon 4:3) (0’58)
- 22. Variation 21 (Fuga a 3 voci) (2’12)
- 23. Variation 22 (0’52)

- 24. Variation 23 (Kanon 3:2) (0’25)
- 25. Variation 24. Adagio, sempre rubato (4’30)
- 26. Variation 25 (Fuga a 4 voci) (1’32)
- 27. Variation 26 (Kanon 2:1) (0’48)
- 28. Variation 27 (Walzer) (2’10)
- 29. Variation 28 (“Passacaglia- Miniatur”) (0’36)
- 30. Variation 29 (Kanon 1:1) (1’02)
- 31. Variation 30 (Quodlibet) (1’27)
- 32. Aria da Capo e Fine (2’09)

Johann Sebastian Bach: 6 Choralvorspiele aus dem Orgel-
Büchlein
Manuskript
Bearbeiter: Jürgen Ruck

- 33. “Ich ruf zu dir, Herr Jesu Christ” BWV 639 (2’57)
- 34. “Nun komm’ der Heiden Heiland” BWV 599 (1’02)
- 35. “O Lamm Gottes, unschuldig” BWV 618 (2’37)
- 36. “Herr Gott, nun schleuß den Himmel auf” BWV 617 (2’09)
- 37. “Das alte Jahr vergangen ist” BWV 614 (2’10)
- 38. “Alle Menschen müssen sterben” BWV 643 (1’54)

Total Time: 63’00



VAN GOGH FIRE

MARKO TOPCHII

MarKo Topchii, guitar

El joven y multipremiado guitarrista ucraniano Marko Topchii nos presenta su primera colaboración con el sello Contrastes, como resultado del primer premio conseguido en el Concurso Internacional de Guitarra Clásica Gredos San Diego de 2015. Con un título sugerente y un contenido centrado en lo latino, el sonido limpio de Marko Topchii demuestra una madurez poco común en talentos de su generación.

TRACK LISTING

- 1. Rondeña Regino Sainz de la Maza (1896-1981) (03:49)
- 2. Canción y Danza nº1 Antonio Ruiz Pipó (1934-1997) (03:25)
- 3. Gran Sonata Eroica Mauro Giuliani (1781-1829) (08:43)
- 4. Fantasía Roberto Gerhard (1896-1970) (05:30)
- “Dos cantares” Antón García Abril (1933)
- 5. Por la primavera blanca (04:24)
- 6. Por los senderos del aire (02:19)
- Suite Venezolana Antonio Lauro (1917-1986)
- 7. Registro (02:14)
- 8. Danza negra (03:34)
- 9. Canción (02:55)
- 10. Vals (02:43)
- “Dos piezas características” Federico Moreno Torroba (1891-1982)
- 11. Preambulo (01:50)
- 12. Oliveras (01:54)
- 13. Mazurka appassionata Agustín Barrios Mangoré (1885-1944) (04:23)
- 14. Confesión Agustín Barrios Mangoré (04:06)
- 15. Estudio de concierto Agustín Barrios Mangoré (02:24)

Total time: 55:08



PARIS UNE SOLITUDE PEUPLÉE

JUDICAËL PERROY

Judicaël Perroy, guitar

To listen to the sound of Judicael Perroy in this Contrastes Records recording is pure delight. From his first phrase, it is clear that for this guitarist his instrument is an extension of himself, the voice of his soul and the vehicle that allows him to express the existential intimacy of his being. At no point does it become an obstacle that stands in the way of his artistic expression. His performance is dominated by a quality of sound that demonstrates the impossibility of achieving anything less than becoming one with his instrument. It is more than instrumental technique, although it is grounded in the roundness of his sound, and its warmth. The subtleties of his performance go beyond this, and represent the union of science and art. The sensuality of his melodies comes not just from the magnificent quality of the trebles of his guitar, nor his velvet bass, but from a unique capacity to create a sound world that reveals his innermost secrets. In all, it is the sound of the guitar of today, inheritor of the the beauty bestowed by Torres, refined to accommodate the reality of today, whether it be the strings of carbon fibre o contemporary recording technology. Who would think that it was only a simple wooden box.

John Griffiths

TRACK LISTING

HEITOR VILLALOBOS (1857-1959)

Suite populaire bresilienne

- 1. Mazurka (03.24)
- 2. Schottish (03.49)
- 3. Valsa (04.50)
- 4. Gavotta (05.43)
- 5. Chorinho (04.38)

ALEXANDER SKRYABIN (1871-1915) (transcription: Antoine Fougeray)

- 6. Prelude pour la main gauche op.9 (03.08)

MANUEL MARIA PONCE (1882-1948)

Sonate III

- 7. Allegro moderato (07.10)
- 8. Chanson (03.08)
- 9. Allegro non troppo (05.37)

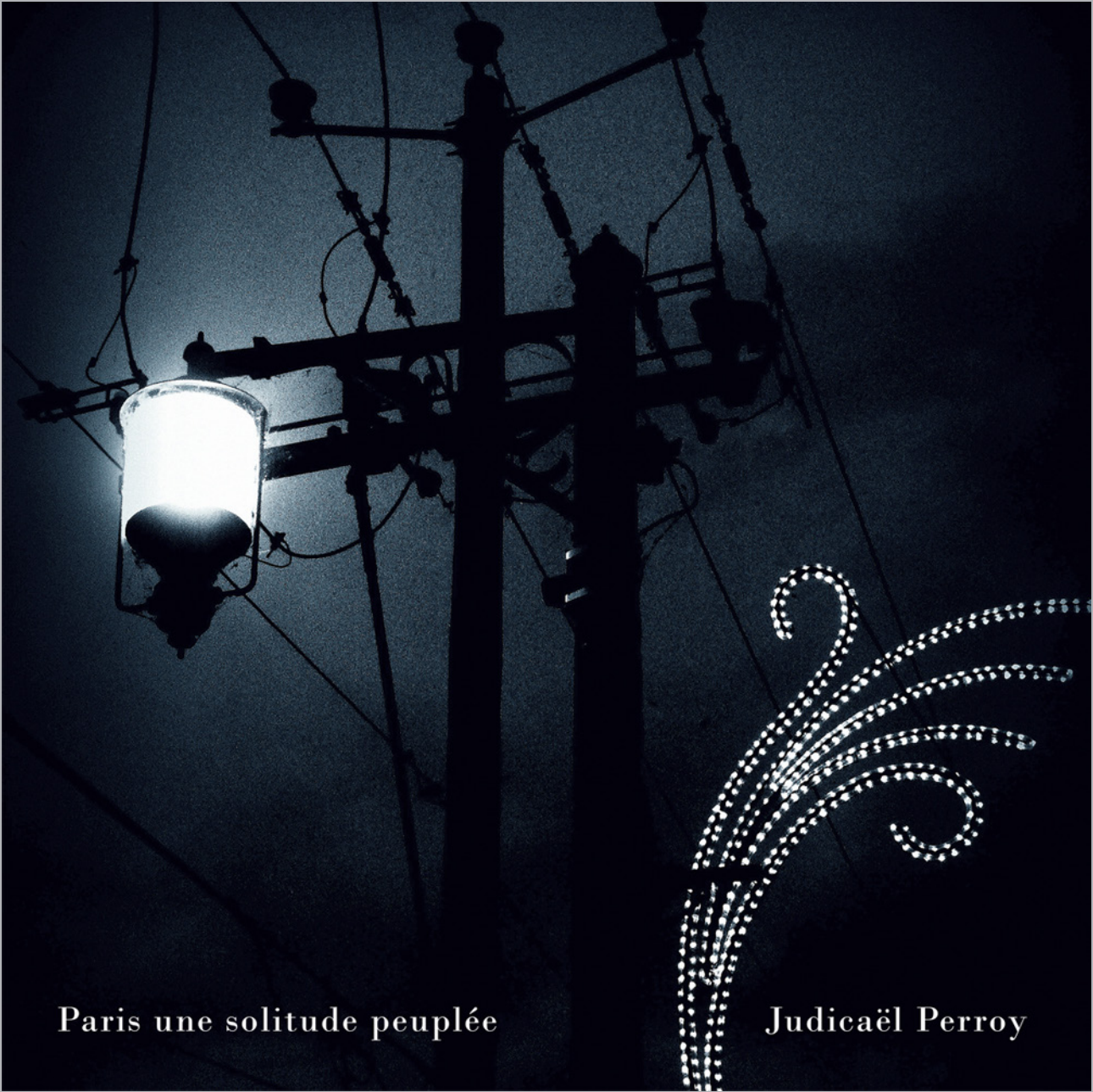
TORU TAKEMITSU (1930-1996)

- 10. Equinox (05.30)

FERNANDO SORS (1778-1839)

- 11. Fantaisie Elégiaque, op. 59 (15.50)

TOTAL TIME: 63.17



Paris une solitude peuplée

Judicaël Perroy

MÚSICA CALLADA

NICOLÒ SPERA

Nicolò Spera, guitar

Italian guitarist Nicolò Spera brings to his teaching and performing a unique synthesis of European and American traditions.

Nicolò is one of the few guitarists in the world to perform on both sixstring and ten-string guitars, as well as on theorbo. His wide-ranging repertoire includes the extraordinary music of the Franco-Andalusian composer Maurice Ohana. He has given lecture-recitals on the music of Ohana at different institutions and festivals, including the Mediterranean Guitar Festival, Arizona State University, Conservatorio della Svizzera Italiana, Conservatorio Giuseppe Verdi in Milan, San Francisco Conservatory, and the University of Surrey for the launch of the International Guitar Research Centre. His CD of Ohana’s complete works for solo guitar (Soundset Recordings), presenting the world première recording of Estelas, was awarded the 5-stars “Disco del mese” review by Seicorde, the major Italian classical guitar magazine, and it was described as “un disco di altissimo valore.”

TRACK LISTING

Enrique Granados (1867–1916)

- 1. From Cuentos de la juventud: Dedicatoria (01:59)
- 2. From Tonadillas al estilo antiguo: La Maja de Goya (04:18)

Federico Mompou (1893–1987)

- 3. From Musica Callada I: Angelico (02:23)
- 4. Canción y Danza no. 10 (Sobre dos Cantigas del Rey Alfonso X) (03:40)
- 5. Canción y Danza no. 13 (05:19)

Enrique Granados

- 6. Danza Española no. 1 Galante (Minueto) (03:07)
- 7. Danza Española no. 4 Villanesca (07:35)
- 8. Danza Española no. 5 Andaluza (05:15)

Federico Mompou

Suite Compostelana

- 9. Preludio (03:35)
- 10. Coral (03:38)
- 11. Cuna (03:51)
- 12. Recitativo (03:05)
- 13. Canción (03:03)
- 14. Muñeira (02:58)

Federico Mompou

- 15. Canción no. 6 (02:12)

Total time: 59:11



EXILS
RÉMI JOUSSELME

STORYBOARDS: DAVID PÉREZ PECO
SCREENPLAY “Ressuscité”: ROYDS FUENTES-IMBERT

Rémi Jousselme: guitar

Exils... Paradise Border

Ce projet de CD et de scénario est dédié aux réfugiés de la jungle de Calais.

C'est un projet musical et cinématographique sur le thème de l’émigration dans les sociétés d’aujourd’hui. Il raconte l’Odyssée des femmes et des hommes qui, chacun à leur manière, sont devenus les Ulysses d’une tragédie à l’ordre du jour, celle d’un flux migratoire qui rappelle de trop près les exodes bibliques. Des spectres déambulant parmi les décombres d’un projet humaniste avorté.

Le pire n’est pas la traversée. La traversée comporte toujours cette dose de pensée magique et d’espoir-terreur qui la rend possible. Le pire, si l’on échappe à la mort, c’est la désolation qu’offre un Paradis déjà occupé, saturé.

Royds Fuentes-Imbert
Directeur Artistique

TRACK LISTING

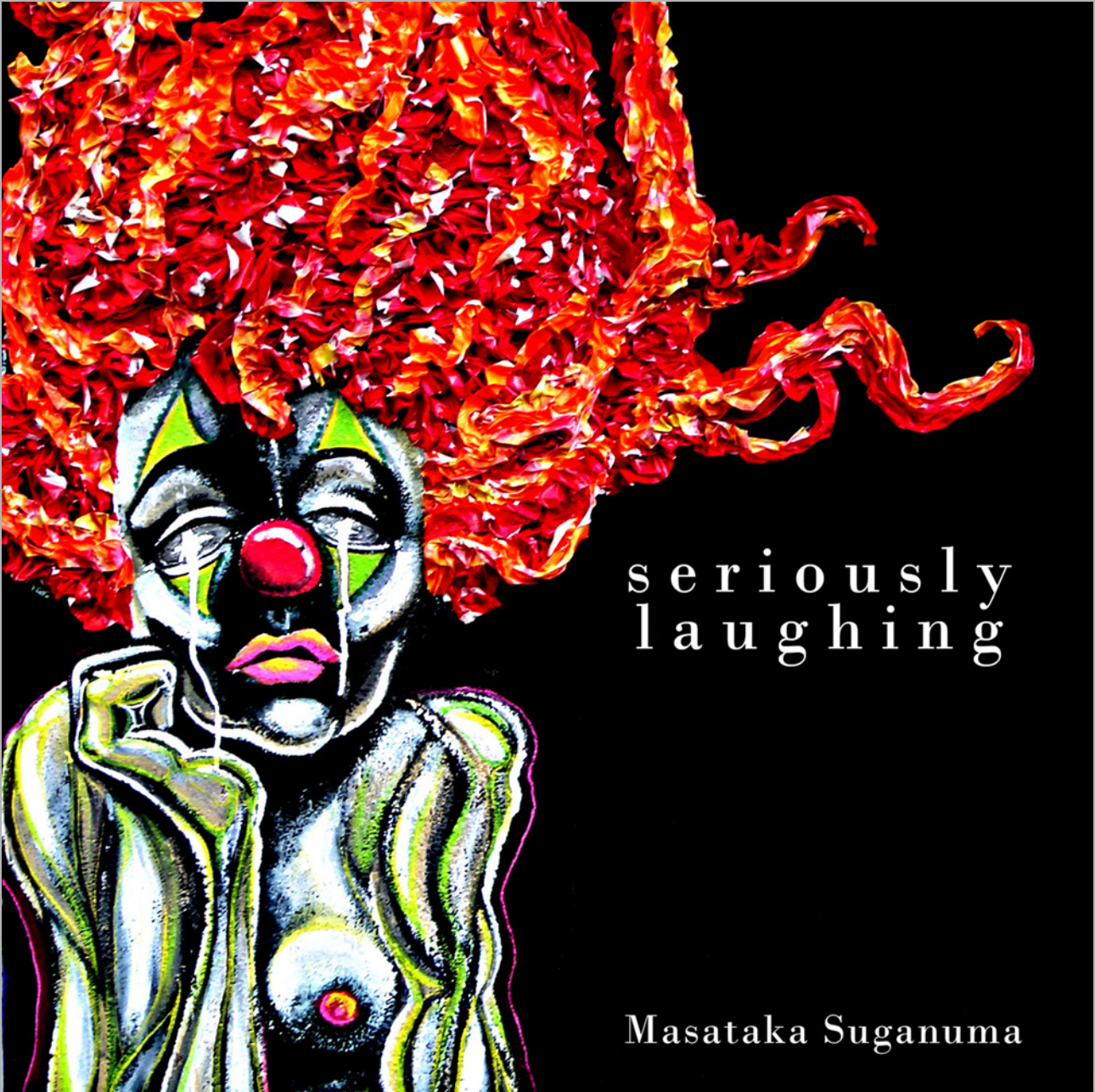
TORU TAKEMITSU (1930-1996) Transcriptions 1. Over the rainbow (Harold Arlen) (02.52) 2. Amours perdues (Joseph Kosma)(03.42) 3. Summertime (George Gershwin) (03.10) 4. L’Internationale (Pierre De Geyter) (02.38) Film music 5. A boy named Hiroshima (03.26) 6. Over the rainbow again (thème) (00.51) From ‘In the Woods’ 7. Wainscot Pond - after a painting by Cornelia Foss (04.04) 8. Muir Woods (06.25) 9. A piece for guitar for the 60th Birthday of Sylvano Bussotti (01.27) 10. Summertime (thème) (01.22) ATANAS OURKOUZOUNOV (1970) Eastern Songs (first recording and dedicated to Rémi Jousselme) 11.Na ti mome dzivri (Bulgaria) (01.56) 12.Edo lullaby (Japan) (02.20) 13.Niška Banja (Serbia) (01.27) 14.Kutchiika titcha pred dramuliika (Bulgaria) (02.05) 15.Polegnala e Tudora (Bulgaria) (02.31)	Postlude in Green (Tribute to Takemitsu) 16. I. (02.34) 17. II. (03.32) Toryanse Tales (Variations on a Japanese Theme) 18.Lento,liberamente (01.02) 19.Moderato (00.47) 20.Vivo (01.09) 21.Calmo (01.39) 22.Lento (01.51) 23.Lento libero,senza tempo (Vivo) (01.12) 24.Vivo & Lento,liberamente (02.45) TORU TAKEMITSU (1930-1996) 25. Amours perdues (thème) (01.31) TOTAL TIME: 59.21
--	--



SERIOUSLY LAUGHING
MASATAKA SUGANUMA

TRACK LISTING

- Las montañas andinas – Masataka Suganuma (1996)
- La chacarera loca – Masataka Suganuma (1996)
- Milonga de Sevilla – Masataka Suganuma (1996)
- Tango Nostálgico – Masataka Suganuma (1996)
- A Felicidade – Antônio Carlos Jobim (1927-1994)
- El cielo abierto – Quique Asensi (1960)
- El eco (La música argentina tradicional) – obra anónima
- En la playa de Beni - Lola Sierra de Mendez (1914-?)
- Guajira a mi madre – José Antonio Rojas (1909-2009)
- Suite Colombiana no.2 – Gentil Montaña (1942-2011)
- El choclo – Ángel Villoldo (1861-1919)
- Alfonsina y el mar – Ariel Ramírez (1921-2010)



LISBOA COLORS

LISBON GUITAR QUARTET & TERESA MACEDO

Introduction

“Cor de Lisboa” is the latest work of the Lisbon Guitar Quartet (“Quarteto de Guitarras de Lisboa – QGLx”). After having the first record for this formation, the “QGLx” continues its defence for the repertoire of Portuguese nationality authors. In this new work they invite the singer (and actress) Teresa Macedo to join her voice to the characteristic sonority of the guitar quartet. The unpublished themes composition is in charge of the Quartet itself, and the lyrics are words used by some Portuguese poets (Samuel Quedas, António Rodrigues and José V. da Silva), to define the portuguese sentiment and spirit. The works of the composers (and poets) José Afonso and Fausto Bordalo Dias are also embraced with new arrangements of “QLGx” itself. Thus, a new musical colour arises where Teresa’s delicate and crystalline voice presents captivating melodies accompanied by a fresh and innovative texture of a quartet of guitars. The musical definition, something so sought after nowadays, is diffuse and hard to define as something unique or we would not be talking about the Lisbon Color (“Cor de Lisboa”).

TRACK LISTING

- 1. Lafa da Fala Branca (Samuel Quedas & André M. Santos) 4,52
- 2. Cor de Lisboa (José V. Da Silva & André M. Santos) 4,38
- 3. Prisma (André M. Santos) 7,12
- 4. Trovadores de Alto Mar (António Rodrigues & José Dias) 6,07
- 5. Benditos (José Afonso) 6,35
- 6. Volta sempre (António Rodrigues & André M. Santos) 5,39
- 7. Marcha dos Trauteantes (António Rodrigues & José Dias) 5,32
- 8. Porque me olhas assim (Fausto Bordalo Dias) 5,00
- 9. Variações em Mi menor (André M. Santos) 6,01

TOTAL TIME: 50,36`



PARADISE BORDERS

NICOLAS GUAY

STORYBOARDS: DAVID PÉREZ PECO
SCREENPLAY “Les temps postmodernes”:
ROYDS FUENTES-IMBERT

Nicolas Guay: guitar

Paradise Border ... Les temps postmodernes

C'est un projet musical et cinématographique sur le thème de l’émigration dans les sociétés d’aujourd’hui. Il raconte l’Odyssée des femmes et des hommes qui, chacun à leur manière, sont devenus les Ulysses d’une tragédie à l’ordre du jour, celle d’un flux migratoire qui rappelle de trop près les exodes bibliques. Des spectres déambulant parmi les décombres d’un projet humaniste avorté.

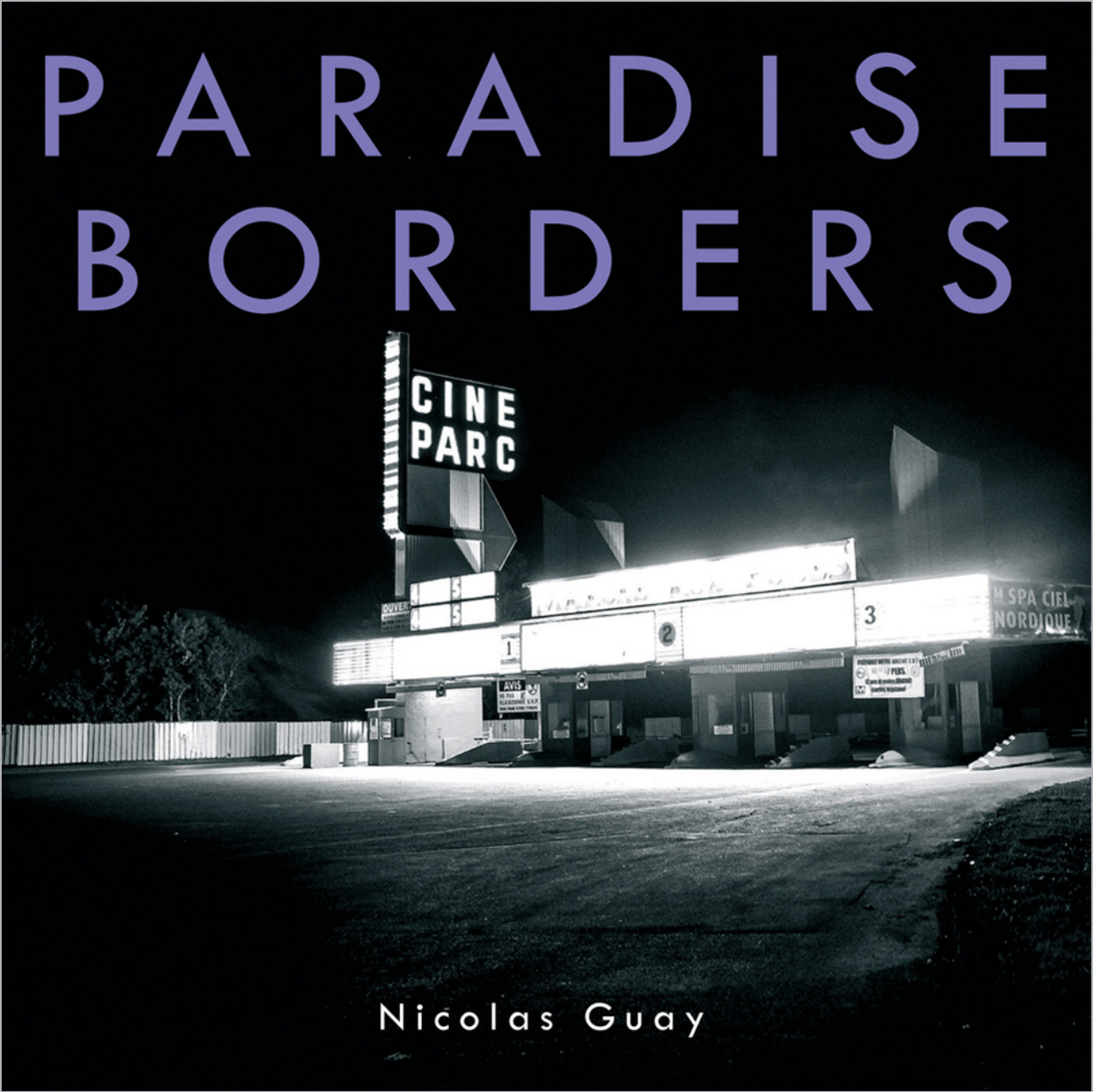
Le pire n’est pas la traversée. La traversée comporte toujours cette dose de pensée magique et d’espoir-terreur qui la rend possible. Le pire, si l’on échappe à la mort, c’est la désolation qu’offre un Paradis déjà occupé, saturé.

Royds Fuentes-Imbert
Directeur Artistique

TRACK LISTING

- 1. Pop Fantasy (Dedicated To Steve Lukather) 05:30
- 2. Prélude en fa dièse mineur 03:22
- 3. Prélude en sol mineur (Hommage à Roland Dyens) 03:56
- 4. Sonata Campanas De La Esperanza: Thema 05:18
- 5. Sonata Campanas De La Esperanza: Plainte 03:44
- 6. Sonata Campanas De La Esperanza: Final 04:31
- 7. Prélude en sol dièse mineur 02:51
- 8. Prélude en la mineur 04:26
- 9. Tarentelle 05:28
- 10. Prélude en mi mineur 03:46
- 11. Prélude en ré mineur 03:28
- 12. Sonata N° 2: Hommage à Paco De Lucia/Allegro 06:00
- 13. Sonata N° 2: Hommage à Paco De Lucia/Choral 04:51
- 14. Sonata N° 2: Hommage à Paco De Lucia/Danza 05:44

TOTAL TIME: 60.15



Una bellísima casa de discos...

Un sello que los guitarristas conocen bien dado su gran profesionalismo.

*Consagrado únicamente a la guitarra, este sello produce discos sublimes, enigmáticos,
apostando por la defensa del instrumento y de su repertorio.*

France Musique



ORACIÓN

JOSÉ CARLOS CABRERA

Legendary, and one of the great guitarist composers of in the history of the guitar, Agustín Barrios “Mangoré” (1885-1944) was largely forgotten after his death other than in his native Paraguay. The revival of his almost forgotten-music, starting in the 1970s and lead particularly by John Williams, has restored his reputation and stature, sometimes even adding a touch of further exoticism and mystery to an already exceptional man. Born in San Juan Bautista de las Misiones in rural Paraguay to the south of Asunción, his story is that of a prodigy discovered young, taken to the capital, admitted to its principal conservatory at an unusually young age, then spending his life performing, composing and touring, principally throughout Latin America. He began his concert career at the age of eighteen and spent most of the following forty years touring incessantly. He is reported to have played in every country in South and Central America, and he left behind him a legacy of over 300 works for guitar and, moreover, over thirty recordings, from as early as 1911. He was one of the most prolific of early twentieth-century guitarists.

The collection here includes many little-known works have not been central to the Barrios revival. In that sense, they allow us to listen to Barrios’ music with fresh ears. One of the best known, Contemplación, is the longest of the works here and, even if not directly religious, can clearly be associated with the spiritually-inspired music already mentioned. It is another of Barrios’ beautiful tremolo studies that spins out a meandering melody, almost unpredictable in its direction yet never abrupt, creating the impression of a reflective soliloquy. Similarly, although not a tremolo piece, Oración para todos (Prayer for all) shares the same type of melodic introspection. Romanza no 1 shares many of the same traits; its main difference is that the melody is in a lower register with the chordal accompaniment above. The Canción de la hilandera (Song of the spinner) is another of Barrios’ magical tremolo although, in this case, with the lower part weaving a counterpoint to the tremolo melody rather than than simply providing a harmonic background. The shortest of the three preludes is a sophisticated yet fleeting arpeggio-like study while the other two recall the Romanza and Contemplación.

Barrios also drew extensively from traditional popular music, appropriating dance rhythms and inventing his own melodies if not quoting directly from traditional sources. His Danza paraguaya is the best known of these and the one that serves as a point of reference. Most of the others, including the Mazurka Sarita, Dinora, País de abanicos, Tu imagen and Don Pérez Freire, draw from the style of salon music from Europe that enjoyed widespread popularity in urban centres. Despite the independence won by the new American republics during the nineteenth century, this repertory shows that the cultural ties with Europe were still strong. It is in these works by Barrios that the influence of Jiménez Manjón and Tárrega is most evident.

Given its simplicity, its authenticity and its sophistication, this is music to be savoured and enjoyed whether we are listening to the most introspective of the compositions or the most effusive. José Carlos Cabrera understands this full well and brings us interpretations that overflow with the essential joy of the music and Barrios’ unrelenting love of the guitar.

John Griffiths

TRACK LISTING

1. Vals Tropical. 2:38”

2. Variaciones sobre un tema de Schubert. 4:33”

3. País de abanico. 3:58”

4. Canción de la Hilandera. 3:19”

5. Oración. 3:30”

6. Oración por todos. 2:30 “

7. Vals de la primavera. 5:56”

8. Sarita (mazurka). 2:50”

9. Romanza en imitación al Violonchelo. 3:12”

10. Altair. 2:21”

11. Contemplación. 5:14”
12. Dinora. 2:40”

13. Preludio en Mi menor. 0:36”

14. Preludio en La menor. 2:40”

15. Preludio en Re menor. 1:14”

16. Estudio número 3. 2:17”

17. Tua imagen. 4:31”

18. Don Pérez Freire (tango). 3:29”

19. Caazapá (aire popular paraguayo). 3:52”

20. Danza Paraguaya. 2:11”
- TOTAL TIME 63:20”



ANGELS FACTORY

FLORIAN LAROUSSE

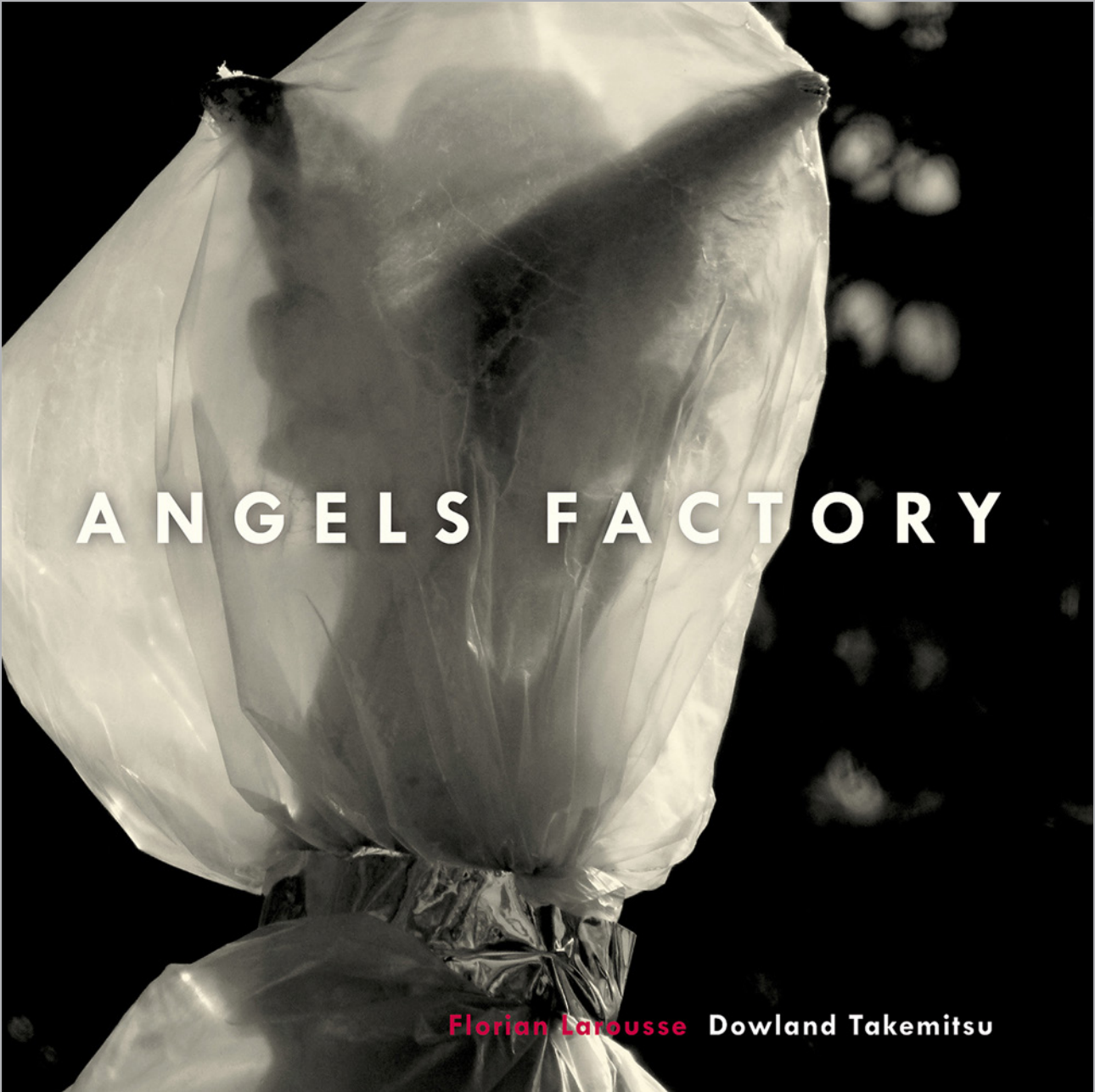
Florian Larousse, guitar

Two men, musicians but not guitarists, born nearly four centuries apart on opposite sides of our planet, are brought together here on this CD and through the guitar into the elusive factory of angels. They inhabit worlds of mystery, worlds of darkness. They long for eternal peace, they compose music aimed and achieving equilibrium and balancing the opposing forces that tug at the soul. They offer their listeners an intriguing web of melodies and sounds that capture the inner sensibilities of the heart to bring them into harmonic communion with a mystical universe that is beyond space and beyond time. Their aims are the same, but their language is different. The older man expresses himself in modal harmonies channelled through the vehicle of rhetoric while the younger man juggles the languages of occident and orient to flow through a timeless sonic landscape. As if there were no difference between them at all, both are unified in the precision with which they place sounds into silence to create an intimate music that contemplates the depths of existence.

TRACK LISTING

John Dowland (1563 - 1626)
Farewel
Semper Dowland Semper dolens
Fantasie n°7

Toru Takemitsu (1930 - 1996)
All in twilight
Equinox
In the woods



ETERNA SAUDADE

ANDREW ZOHN

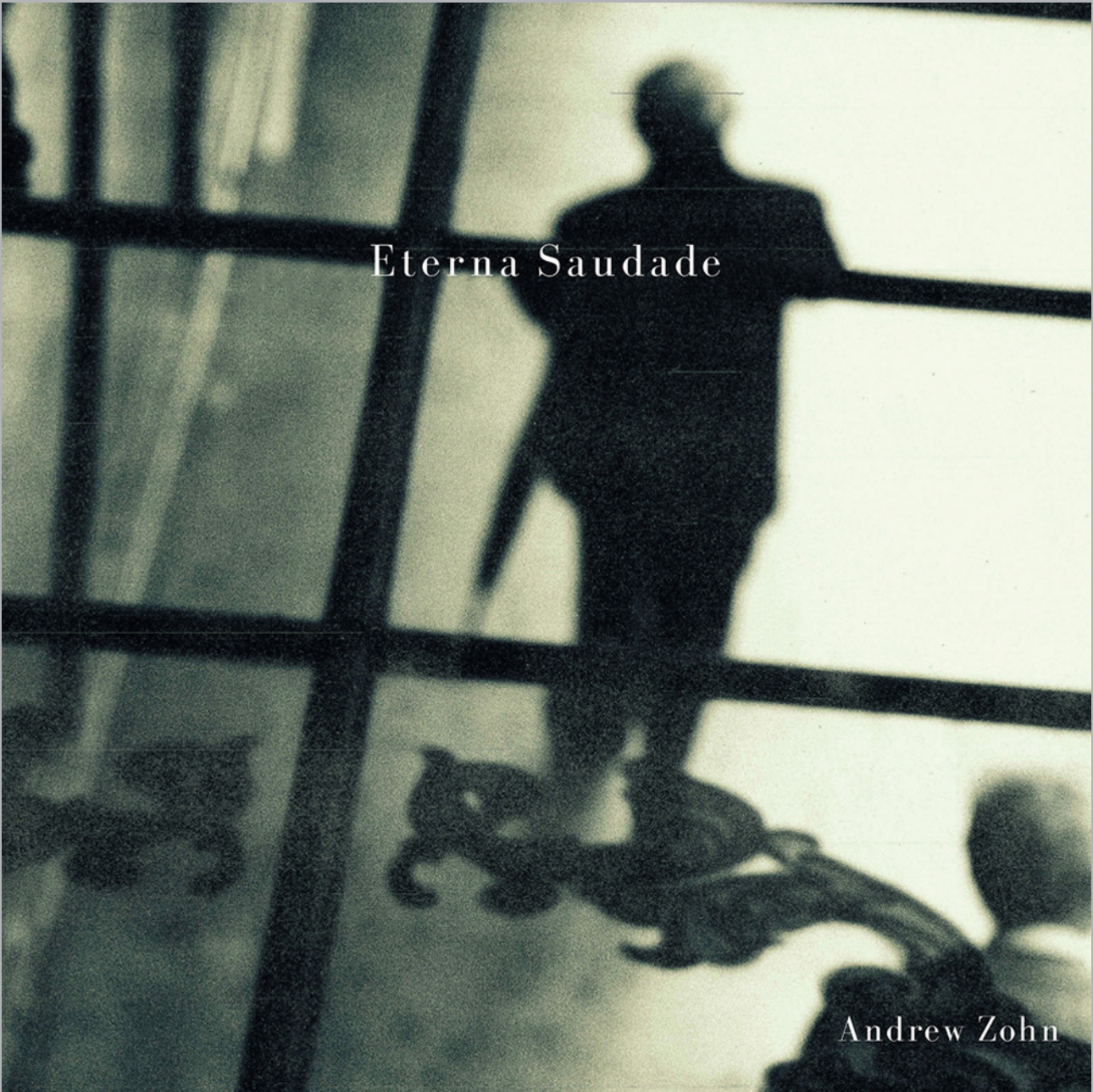
The Mexican composer Manuel María Ponce Cuéllar (1882–1948) probably wrote his Cuatro piezas para guitarra between 1932 and 1933, at the tail end of a fecund Paris sojourn in which he studied with Paul Dukas, founded the music magazine Gaceta Musical, completed Albéniz’s unfinished opera Merlin at the family’s request, and wrote many of his most lauded compositions, including much of his beloved guitar music in collaboration with Andrés Segovia. However, the Cuatro piezas were not widely disseminated together until 1992, when Schott published the Mexican guitarist Miguel Alcázar’s scrupulous renderings from the original manuscripts (which are featured on this album).

His Master’s Voice released recordings of Segovia’s heavily altered arrangements of the Valse and Mazurka in 1937. That same year—in spite of Segovia’s entreaties urging for the publication of all four compositions, presumably as a set—Schott published only the Valse. One can only speculate on the rationale for the elision of the other three pieces, but Schott became Germany’s largest music publisher during the Second World War by largely supporting the Nazi cultivation of a German music culture free of “international [Jewish, communist] tendencies.” With its delectable expressivo section, faintly redolent of the sentimental Teutonic waltzes played on so many German parlor spinets during the nineteenth and early twentieth centuries, the Valse could very well be the only piece of the four that was deemed consonant with the agenda of Goebbels’s Reichsmusikkammer.

The Mazurka is a modernist interpretation—at once impressionistic and diffusely folkish in its combinations of flamenco modality, quartal harmonies, pentatonicism, and freely chromatic touches—of a polish folk dance commonly associated with Poland’s most famous composer. And the Trópico, with its languorous habanera ostinato and sexy tritones and seconds, as well as the Rumba, with its Afro-Caribbean strumming, pay tribute ever so conspicuously to Cuba, where Ponce lived from 1915 to 1917. Whatever the reasons for Schott’s original move, the present recording would probably be wildly different had all four of Segovia’s arrangements been circulated in 1937 and, like so many Segovia reimaginings, been institutionalized as canonic in the intervening years.

TRACK LISTING

- 1. Cielo Abierto- Quique Sinesi (b. 1960)
- 2. Milonga- Jorge Cardoso (b. 1949)
- Quatro Piezas (1937)-Manuel Ponce (1882-1948)**
- 3. Mazurka
- 4. Vals
- 5. Tropico
- 6. Rumba
- 7. Norteña- Jorge Gomez Crespo (1900-1971)
- 8. Alma Apaixonada- Dilermando Reis (1916-1977)
- 9. Uma Valsa e Dois Amores
- 10. Le Gueya- Julio Sagreras (1879-1942)
- 11. Guaranía- Hector Ayala (1914-1990)
- 12. Gato e Malambos
- 13. Se Era Perguntar- Dilermando Reis
- 14. Eterna Saudade (Vals)
- 15. Xodo Da Baiana
- 16. Toccata no. 1 em ritmo de samba- Radames Gnattali (1906-1988)
- 17. Toccata no. 2 em ritmo de samba
- 18. Con Pulso (2011)- Andrew Zohn (b. 1970)



NOVAE

PATRICK KEARNEY

“Patrick Kearney offers a spectacular musical tour de force of his instrument, playing a repertoire hat affirms him as a spokesman for the contemporary voice of the guitar, and a journeyman of its future.”

John Griffiths

It was time for change. After my last recording project, Impressions: Works by Manuel Maria Ponce, which focused on the works written during his time studying the French impressionistic aesthetic, I felt a need for a completely different musical world – I mean really different. So I dove head first into the world of metal. It wasn’t difficult, for as a young teenager I was already a huge fan of progressive rock, and by extension, progressive metal. A little later, all the other sub-genres of metal came into my field of gravity. Of course, what immediately caught my ear were the sheer overextensions of virtuosity. Whether it be in the crazy guitar riffs and solos or the powerful blast beats on the drums, this has always fuelled me in ways that classical music hadn’t.

While brainstorming with my good friend Harry Stafylakis, we came up with the idea of creating new works that would encompass this musical direction. And so were born Hyperion, (by H. Stafylakis) and Sagittarius A*, (by P. Kearney). I then took it upon myself to research other published guitar works that would clearly denote these similar tendencies. I found many. But those that I selected created a sort of narrative (think: concept album) that interlocks the program together and creates a connective thread from start to finish. That narrative is as follows: 1) mysterious discovery of the unknown; 2) unexplainable science (some might say magic) with romantic delusions of grandeur; 3) reverence-love-conflict-acceptance; 4) an aching yearning for the past and future (circle of time); and 5) the acquiescence of finality.

I also want to talk about the three guitars that I used: a 2012 Kamil Jaderny; a 2001 Simon Marty; and a 2014 Jean Rompré. These guitars were part of my collection at the time and were used for very specific reasons of expression. This, in my humble opinion, was extremely well-captured by recording engineer Adam Pietrykowski. Take a critical listen and judge for yourself.

Sagittarius A* is the NASA designation for the location of the super-massive black hole found at the center of our beautifully powerful galaxy. I hope you enjoy being drawn into its black hole as much as I did.

Patrick Kearney, Montreal, August 28, 2019

TRACK LISTING

- 1. Usher Waltz
Written by: Nikita Koshkin
- 2. Hyperion
Written by: Harry Stafylakis
- 3. Koyunbaba
Written by: Carlo Domeniconi
- 4. Lamento-Scherzo
Written by: Denis Gougeon
- 5. Sagittarius A*
Written by: Patrick Kearney



NOVAE

Patrick Kearney

TÁRREGA AND MANGORÉ MEET CHOPIN IN HAVANA

ALÍ ARANGO

La imagen onírica de un posible encuentro imaginario entre Tárrega, Mangoré, Chopin y cuyo anfitrión sería yo, fué una fantasía que me resultó aún más simpática teniendo la Habana como escenario de fondo. Una descontextualización temporal y geográfica, que sitúa al viejo y nuevo continente en una habitación de La Habana Vieja colonial, bajo el calor de Cuba, el humo del tabaco, la desinhibición del ron y el inconfundible sonido de las fichas de dominó. Más que una fiesta parisina burguesa del Siglo XIX, sería casi un mano a mano, una reunión casual e informal entre amigos donde cada uno, de modo espontaneo y aleatorio, toca su música o transcripciones.

La idea de la portada vino a mi mente casi en el instante en el que se me ocurrió este proyecto de grabación y automáticamente hice el boceto a lápiz. Luego ha sido materializada por mi incondicional hermano y artista plástico Erick Arango.

Otro añadido que para mi hace aún más especial este CD, ha sido la posibilidad de grabarlo con una guitarra original de Antonio de Torres cedida por Solera Flamenca, se trata de “La Invencible”. Un instrumento con un encanto particular en su sonido profundo, que me hace viajar en el tiempo y a través de la historia de la guitarra, para luego devolverme a la infancia en mi Habana natal.

TRACK LISTING

- 01. Nocturne N°2 Op.9. (Frédéric Chopin _ arr. Alí Arango)
- 02. Valse N°3. (Agustín Barrios Mangoré)
- 03. Mazuka Marieta. (Francisco Tárrega)
- 04. Prelude 15. Op. 28 Raindrop. (Frédéric Chopin _ arr. Alí Arango)
- 05. Valse N°4. (Agustín Barrios Mangoré)
- 06. Preludio N°2. (Francisco Tárrega)
- 07. Preludio N°1. (Francisco Tárrega)
- 08. Preludio N°5. (Francisco Tárrega)
- 09. Valse N°2. Op.64. (Frédéric Chopin _ arr. Alí Arango)
- 10. El Último Trémolo. (Agustín Barrios Mangoré)
- 11. Recuerdos de la Alhambra. (Francisco Tárrega)
- 12. Grande Valse Brillante Op.18. (Frédéric Chopin _ arr. Jerzy Koenig)
- 13. Choro da Saudade. (Agustín Barrios Mangoré)
- 14. Preludio N°11. (Francisco Tárrega)
- 15. Lágrima. (Francisco Tárrega)
- 16. Valse N°2. Op.69. (Frédéric Chopin _ arr. Roland Dyens)



LE DEPART

ANTOINE MORINIÈRE

The common factor that links the works on this recording is, above all, their monumental proportion. They are all grand works, written for special occasions or for special dedicatees, thus each of the four works composed between 1856 and 1976 is of considerable significance in the guitar’s repertoire. The first two are evocative descriptive pieces; the latter two are four-movement sonatas. Only one of these works was composed by a guitarist, Le Départ by Napoléon Coste. The oldest work of the collection, it was created at a time when guitar music was largely produced by virtuoso performers who composed first and foremost for themselves, to provide concert works that would be exclusively theirs, a unique part of their identity as performer-creators. Once each work gained notoriety, publication would follow. Pupils and fans flocked to purchase these new creations which provided more for their domestic pleasure than for the concert hall. By the early twentieth century, this economic model for musical survival had considerably transformed into a new modernity in which guitarists sought out composers of broader renown to create works of higher quality and become their collaborators in producing music innately suited to the guitar’s idiom.

TRACK LISTING

- 1. Napoleon Coste (1805-1883) Le Départ Op. 31 (09:22)
- 2. Joaquín Rodrigo (1901-1999) Invocación y Danza (09:45)

Manuel Ponce (1882-1948) Sonata Romántica

- 3. Allegro moderato (07:58)
- 4. Andante espressivo (06:01)
- 5. Allegretto vivo (03:45)
- 6. Allegro non troppo serio (06:29)

Alberto Ginastera (1916-1983) Sonata Op. 47

- 7. I. Esordio (04:09)
- 8. II. Scherzo (03:17)
- 9. III. Canto (04:15)
- 10. IV. Finale (02:14)

Total time: 57:25



DES PARFUMS, LA NUIT

MARLÈNE DEMERS-LEMAY

For almost five centuries, the repertoire for classical guitar grew almost behind closed doors, with guitarists being the only composers for the instrument. At the beginning of the 20th century, the guitar was at the centre of a small musical revolution that was to change its destiny. A vast repertoire for guitar began to appear penned by composers who did not play the instrument. Inspired by Falla and Debussy, they dedicated their works to the man who would soon become known as the father of the classical guitar: Andrés Segovia. By virtue of the quality of his interpretations of a repertoire that evoked the noble and exotic past of the guitar, Segovia quickly allowed the guitar to gain international credibility and notoriety.

With the firm intention of stimulating the creation of a repertoire that would do the guitar justice, Segovia encouraged and assisted composers to write for him. From his very first concerts in Paris in the spring of 1924, Segovia achieved a dazzling success. Aided by the activities of concert societies and the musical press, Segovia’s guitar prowess inspired a variety of creative movements including many French composers, among whom Breville, Migot, Tansman and later on Poulenc and Sauguet. With a nod and a wink to Iberia’s second movement, Debussy’s Les Parfums la nuit, the title of this record, alludes to the shiver of the soul, beyond all morality and reason, that music produces.

TRACK LISTING

- 1. Piere de Breville Fantasia
- 2. Claude Debussy Elegie
- 3. Georges Migot Pastorale, Postlude, Prelude
- 4. Alexandre Tansman Cavatina
- 5. Henri Sauguet Soliloque
- 6. Francis Poulenc Sarabande

Total time: 57:25



SUEÑO

DOMENICO MOTTOLA

TARREGA - LLOBET

No-one did as much to bring the guitar into the modern world as Francisco Tárrega (1852-1909) and Miguel Llobet (1878-1938). In all facets of their lives, their impact was unequalled and their legacy was profound. They paved the way for the younger Andrés Segovia (1893-1987) who went on to build a new concert repertoire for the guitar and take it to the four corners of the the globe. Tárrega and Llobet consolidated the place of the new Torres guitar, developing techniques appropriate to its depth and palette of colours, and transcribing works by non-guitarist composers that would help elevate its stature among other instruments, particularly in the conservative academic circles where the guitar had never been welcome. Tárrega and Llobet are often portrayed as opposites, a result of the nails-or-flesh debate of the early twentieth century: Tárrega, without nails, who sought the pure the sonority of the string quartet and Llobet who, with nails and like Berlioz long before him, envisaged the guitar as offering all the colours of a symphony orchestra. The present recording, whether by accident or design, encourages the listener to reconcile any vestiges of this rivalry and to enjoy the spiritual communality of two great guitarists who shared a common romantic culture.

John Griffiths

TRACK LISTING

SUEÑO
Francisco Tárrega (1852-1909)
1. Capricho árabe (6.13)

Miguel Llobet (1878-1938)
2. Romanza (5.31)
3. Scherzo vals (3.49)

Francisco Tárrega
4. Adelita (mazurka) (2.00)
5. Sueño (mazurka) (2.23)
6. Marieta (mazurka) (2.21)
7. Mazurka in Sol (3.07)

Miguel Llobet
8. Mazurka (4.33)

Francisco Tárrega
9. Recuerdos de la Alhambra (4.20)

Miguel Llobet
10. El Mestre (3.33)
11.Canço del Lladre (2.01)
12. El testament d’Amelia (2.11)
13. El Noi de la mare (2.01)

Francisco Tárrega
14. Preludio 1 (1.33)
15. Preludio 2 (1.50)
16. Preludio 5 (2.18)

Miguel Llobet
17. Variaciones sobre un tema de Sor op. 15 (8.01)

Total time 57.47



ORPHENICA LYRA

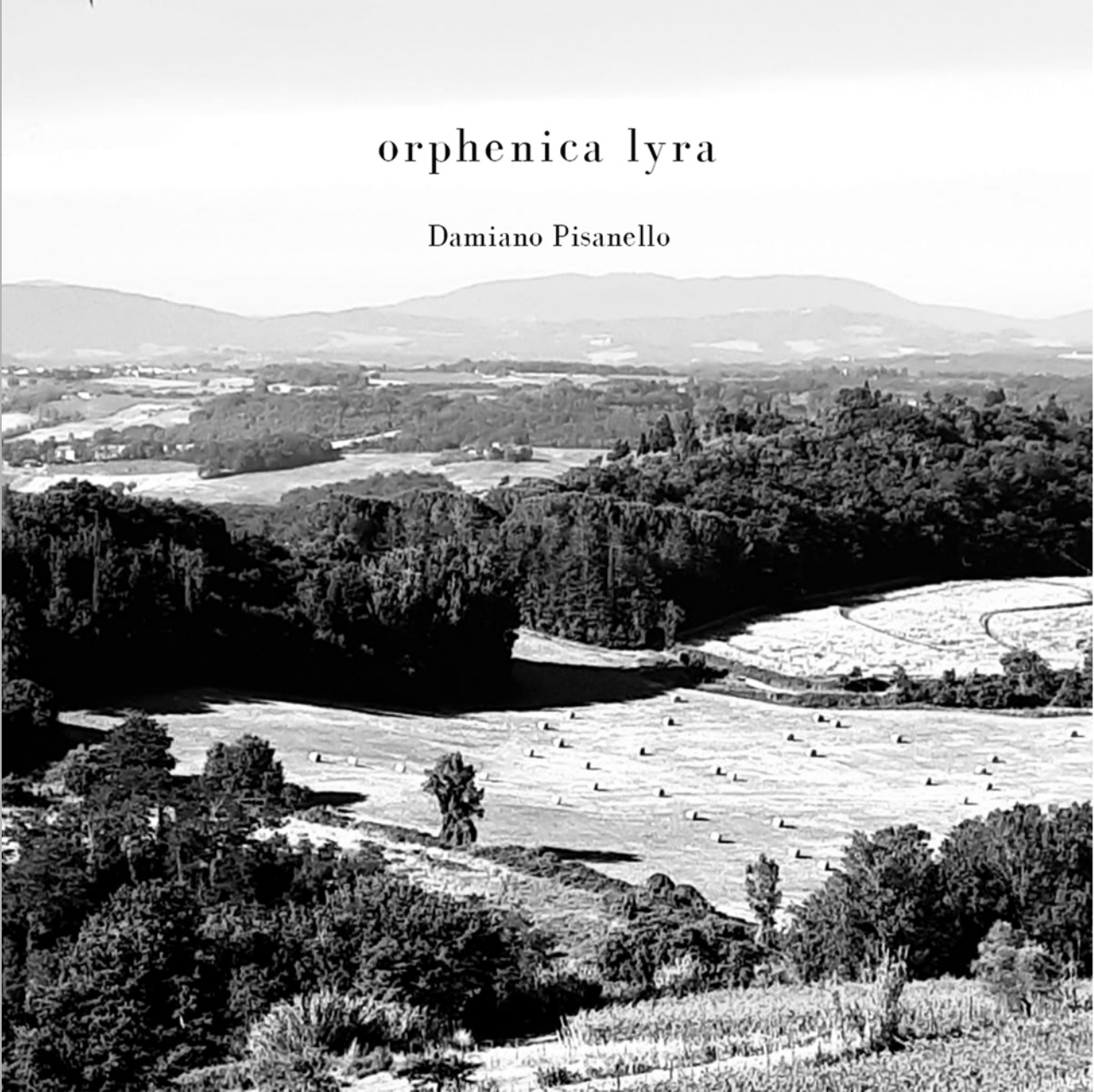
DAMIANO PISANELLO

Even if it were only a subconscious design gesture, the palindromic arrangement of program on this CD offers itself as a scheme that can give unity to disparate elements and that can champion cohesion through diversity. Perhaps a superficial coherence comes from the fact that the music is all by Spanish composers, even if composed over a period of more than four hundred and fifty years. The central axis of the program is a group of four fantasias by the extraordinary vihuelist Miguel de Fuenllana (c.1525-c.1585 or later). For instrumentalists of the sixteenth century, the fantasia was the most abstract and quintessentially instrumental of all genres, directly analogous in conceptual terms to the sonata of later periods and represented here by the works of Joan Manén (1883-1971) and Eduardo López-Chavarri (1871-1970), composed in the nationalistic and neo-classical by-waters of the twentieth century, and the exterior pillars of the program. Threaded between these architecturally-based works are compositions by two living composers, Félix Ibarrondo (1943-) and Inés Badalo (1989-) that come from a world of freely progressing sonic exploration of sounds of the sixties, and sounds of today.

TRACK LISTING

- 1. Joan Manén : Fantasia-Sonata op 22A
- 2. Inés Badalo: Toru
- 3. Miguel de Fuenllana: "Orphenica Lyra" Fantasia libro II, folio XLI
- 4. Miguel de Fuenllana: "Orphenica Lyra" Fantasia libro IV, folio C
- 5. Miguel de Fuenllana: "Orphenica Lyra"Fantasia libro IV, folio CIII
- 6. Miguel de Fuenllana: "Orphenica Lyra" Fantasia libro VI, folio CLXV
- 7. Félix Ibarrondo: Cristal y Piedra
- 8. Eduardo Lopez Chavarri : Sonata nº2 Moderato-Allegro
- 9. Eduardo Lopez Chavarri : Sonata nº2 Andante Moderato
- 10. Eduardo Lopez Chavarri : Sonata nº2 Allegro Vivace

Total time: 59:11



orphenica lyra

Damiano Pisanello



Our recordings are primarily defined by the musical vision of the artists we decide to work with. What really interests us, beyond the artist’s technique and command of classical guitar repertoire, is a world that is capable of breeding an interpreter and the artist’s personal vision of music as a phenomenon.

Contrastes Records boasts an interdisciplinary team of professionals to handle everything from sound quality to booklet composition and marketing.

DROWNWORDS

SIMON STEEN-ANDERSEN Complete works for guitar

Francesco Palmieri, guitar

This recording project was born of my fortuitous encounter with Simon Steen-Andersen at the Bern University of the Arts (HKB). My first year studying in Bern coincided with Simon’s first year on the faculty and I used the opportunity to work on a couple of his pieces with him. When I first met Simon, I knew little of his approach to composing for guitar. However, his eclectic personality and unique way of thinking about music spoke to me. The more I practiced and researched his music, the more I became convinced that a monographic record highlighting his complete compositions for guitar would help bring his work to a wider audience. I found myself in a positive, supportive environment with particularly favourable circumstances; Contrastes Records offered me the opportunity to produce an album on their label, and the HKB supported the studio recording and the post-production. My fellow musicians brought great passion and talent to the project, and two years later, this album has become a reality. Simon was enthusiastic about the idea of this project and was a willing participant in all the phases of its production. A relationship of mutual esteem was present from the very beginning and for one year we worked intensely on the preparation of the entire repertoire. It has been a long process of experimentation involving overcoming both instrument-technical and interpretative challenges. Many works have been revised and modified, over and over again, until results were obtained that embody our aesthetic ideas and adapt to my way of playing. The piece Drownwords has been a particularly demanding test for everyone, the outcome of which remained uncertain until the day of the recording. When Simon told me «[Drownwords] is my best title ever», it became clear what the name of this record should be.

Francesco Palmieri

TRACK LISTING

DROWNWORDS

Simon Steen-Andersen Complete Works for Guitar

- 1 in-side-out-side-in ... (2001) For guitar
- 2 Within Amongst (2005) ° ‘Anti-kadenza’ for extremely amplified guitar
- 3 - 4 Beloved Brother (2008) ° Two movements from J. S. Bach’s Capriccio in Bb arranged for ‘backside’ guitar - Arioso - Lamento
- 5 Drownwords (2003, rev. 2019) ° For guitar and performer
- 6 Study for String Instrument #2 (2009) For e-guitar and whammy pedal
- 7 Next to Beside Besides #8+13 (2003/06/08) ° For two e-guitars
- 8 Amid (2004) ° For flute, clarinet, piano, guitar, percussion, violin and cello

Francesco Palmieri classical & electric guitar
Brian Archinal performer
Ensemble VERTIGO der Hochschule der Künste Bern Lennart Dohms conductor

° World premiere recording



EROICA ITALIANA

CARLO CURATOLO

A circle, a world, a sonata The sonata was an accidental invention, a nebulous and indistinct idea rising from unintentional origins to become a sophisticated musical genre that for many became the apex of creation in instrumental music of the most intellectual kind. Derived from the Italian sonare, the term was first used in the sixteenth century either to refer to music that was not sung (cantata) but played (sonata) by an ensemble of instruments, or to designate the “melody” of some piece of music. In this sense, the term dates back to about 1540, although it was not until the end of that century that Giovanni Gabrieli used the term Sonata to designate two of the pieces in his Sacrae Symphoniae of 1597. From there, the term became part of the Italian musical vocabulary, often associated with multi-sectioned compositions for solo instruments such as those by Biagio Marini in the early seventeenth century, and culminating in the multi-movement Sonatas of Arcangelo Corelli that became famous the world over. Sonata became the chosen name throughout Europe for instrumental compositions of one or more movement, usually for solo keyboard or a solo instrument such as the violin with basso continuo accompaniment. It became associated with foreigners such as Biber, Bach, Handel, Leclair and many others. By the second half of the eighteenth century, the Sonata became increasingly codified and became the genre that epitomised intellectualised instrumental composition. In the hands of Haydn, Mozart and Beethoven in particular, the piano sonata became the pinnacle of composition, the soloist’s equivalent of the symphony in many ways. The structure used in the composition of the first movement of these works became known as “sonata form”, and was usually followed by a slow movement, a minuet, and then a fast movement that was often a rondo.

John Griffiths

TRACK LISTING

Domenico Scarlatti (1685-1757)

- 1. Sonata K213
- 2. Sonata K491

Guido Santórsola (1904-1994)

Sonata no. 4 “Italiana”

- 3. Allegro energico
- 4. Rêverie
- 5. Alla tarantella

Mauro Giuliani (1781-1829)

- 6. Gran Sonata Eroica Op. 150

Mario Castelnuovo-Tedesco (1895-1968)

Sonata Op. 77 “Omaggio a Boccherini”

- 7. Allegro con spirito
- 8. Andantino, quasi canzone
- 9. Tempo di minuetto
- 10. Vivo ed energico

Total time: 53.23



APPUNTI

JOSÉ LUIS PUERTA & ALFREDO VÁZQUEZ

The guitar legacy of Mario Castelnuovo-Tedesco (1895-1968) stands at well over one hundred works, a highly significant proportion of his compositional output. He was one of the first generation of nonguitarist guitar composers, most of whom were drawn to the instrument by Andrés Segovia as part of his the Spanish virtuoso’s endeavour to ennoble and to dignify the status of his preferred instrument alongside instruments such as the piano, violin and cello that commanded such high public respect.

Alongside Federico Moreno-Torroba (1891-1982), Joaquín Rodrigo (1901-1999), Manuel Ponce (1882- 1948), and Heitor Villa-Lobos (1887-1959), Castelnuovo-Tedesco was to become recognised as one of the great twentieth-century contributors to the guitar. One of the notable differences between Castelnuovo-Tedesco and this group of contemporaries born in the last two decades of the nineteenth-century or just after was that he was neither Spanish nor Latin American, although his Jewish ancestors had moved to Tuscany from Spain at the end of the fifteenth century. Although proudly Italian, the Florentine Castelnuovo-Tedesco also continually reaffirmed pride in his ancestral heritage in many of his musical works and other writings. It is more than fanciful to suppose that his attraction to the guitar may well have had its roots in an ancestral nostalgia that lay deep within him.

TRACK LISTING

- Appunti Op. 210**
Quaderno Secondo
Danza del 600 e del 700
I. Pavana (02:13)
II. Gagliarda (01:28)
III. Sarabanda (02:45)
IV. Rigaudon (01:19)
V. Allemanda (02:43)
VI. Corrente (01:11)
VII. Minuetto (02:49)
VIII. Gavotta (02:46)
IX. Siciliana (03:27)
X. Giga (02:17)
- Fuga Elegiaca**
I. Preludio (01:28)
II. Fuga (02:41)
- Sonatina Canonica**
I. Mosso, grazioso e leggero (03:24)
II. Tempo di Siciliana (Andantino) (03:56)
III. Fandango en rondeau (02:43)

Total time: 37:19



PASSACAGLIA REFLECTIONS

NICOLÒ SPERA

The fundamental principle of the passacaglia is the repetition of a “ground,” or bass line, which provides the piece with continuity and coherence. Above this unforgiving bass line, a vocal line flows freely, assuring that the form is not static. In the greatest passacaglie, the mathematical and architectural features are of paramount importance, while the polarity between ground and melodic line creates remarkable expressive force and vitality.

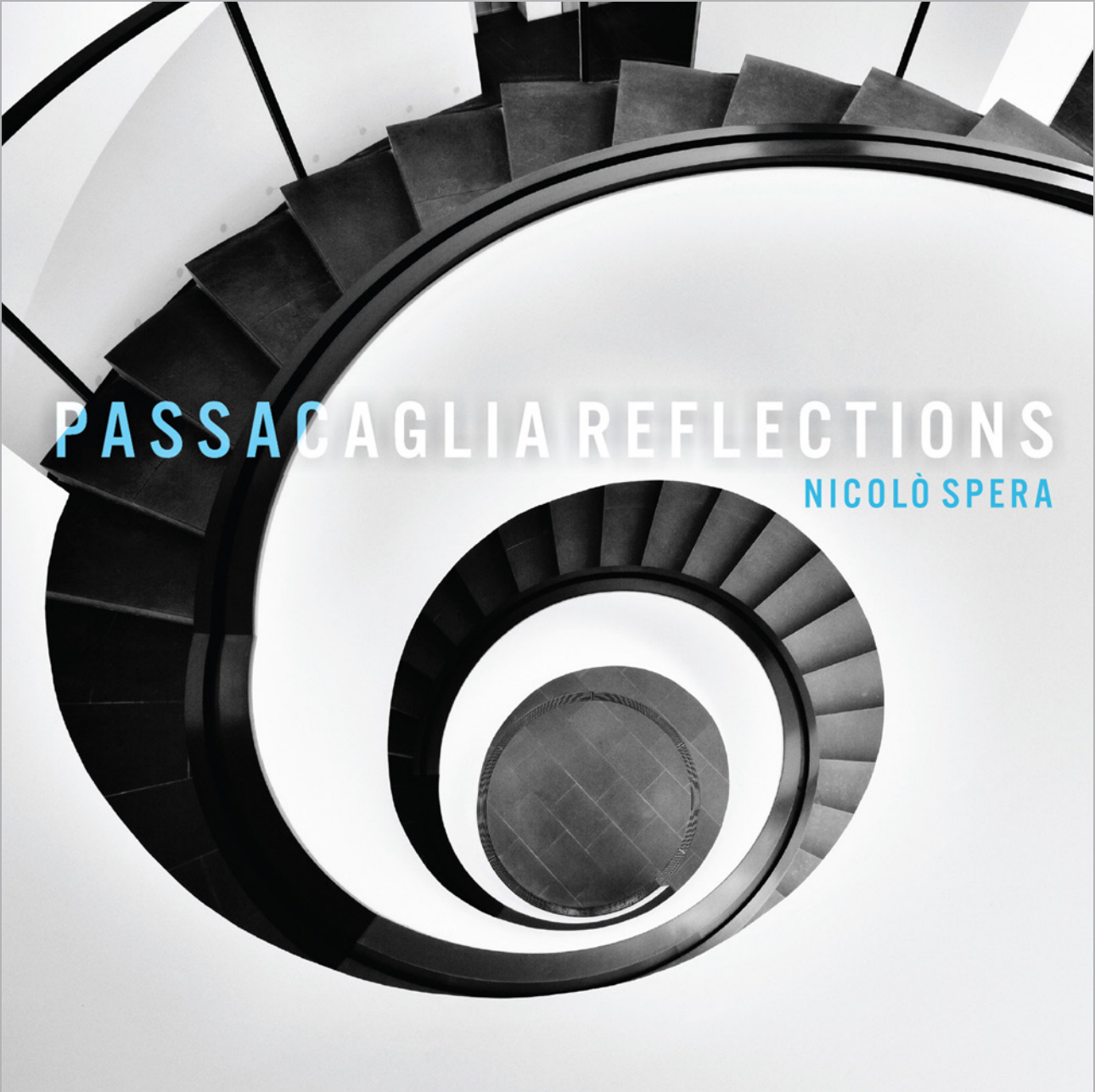
This recording focuses on the two periods when the passacaglia was thoroughly explored: the Baroque and the twentieth century. Presented here are some lesser-known works for solo guitar, Alexandre Tansman’s and Franz Burkhart’s passacaglie, as well as two masterpieces in the history of music: Heinrich Ignaz Franz Biber’s Passagalia, and Johann Sebastian Bach’s Ciaccona from the violin partita BWV 1004. I perform both of these works, originally composed for solo violin, in my own arrangement for ten-string guitar. Placed at the midpoint of the recording is one of the most significant and original contributions to the twentieth-century literature for solo guitar: Benjamin Britten’s Nocturnal after John Dowland, Op. 70, which culminates in a dramatic passacaglia.

TRACK LISTING

- 1. Heinrich Ignaz Franz Biber (1644–1704): Passagalia*
- 2. Alexandre Tansman (1897–1986): Pièce en forme de Passacaille
- Benjamin Britten (1913–1976): Nocturnal after John Dowland, Op. 70**
- 3. I. Musingly (Meditativo)
- 4. II. Very agitated (Molto agitato)
- 5. III. Restless (Inquieto)
- 6. IV. Uneasy (Ansioso)
- 7. V. March-like (Quasi una marcia)
- 8. VI. Dreaming (Sognante)
- 9. VII. Gently rocking (Cullante)
- 10. VIII. Passacaglia (Misurato) - Slow and quiet (Molto tranquillo)
- 11. Franz Burkhart (1902–1978): Passacaglia
- 12. Johann Sebastian Bach (1685–1750): Ciaccona BWV 1004*

Nicolò Spera, six-string and ten-string guitar

*Transcription for 10-string guitar by Nicolò Spera



THE GOOD MOMENT

TIMOTEJ KOSOVINC

Slovenian born, Vienna-based composer/guitarist Timotej Kosovinc composes regularly for various musical instruments and ensembles and is specialized in concert music. His work frequently combines classical and modern classical composition techniques with musical material drawn from popular music, with the express aim of speaking a musical language accessible to all music lovers. Concurrently, his compositions explore the depths of the human soul and intellect, and are therefore of interest to specialists as well.

This album opens with a short, lyrical Cavatina. Typical to this type of composition, a single melodic line provides the entire substance of the work, first rising to prominence and then shining in numerous forms. Initially a warm, dreamy atmosphere prevails, allowing the theme to present itself, full of solitary beauty. The contemplative middle section draws on the same motivic material, and after ruminating expressively in complex harmonic language, the main melody appears once again, but even more tenderly.

TRACK LISTING

- 01. Cavatina (03:44)
- 02. Morning on the Street (04:24)
- 03. For Leo (04:09)

Rock’n’Roll Sonata

- 04. I. Party Opening (05:04)
- 05. II. Late Night Song (06:44)
- 06. III. The Last Dance (03:50)
- 07. Apology (03:29)
- 08. The Good Moment (03:49)
- 09. The Letter (01:58)
- 10. Autumn Prelude (01:20)

Rock Sonata

- 11. I. Epos (07:02)
- 12. II. Ballad (05:45)
- 13. III. Fínale, Epilogue (05:40)
- 14. Evening Song (02:28)
- 15. Níght Train (04:59)

Total Time: 64:32



ESMERALDA'S WALTZ

IVAN PETRICEVIC

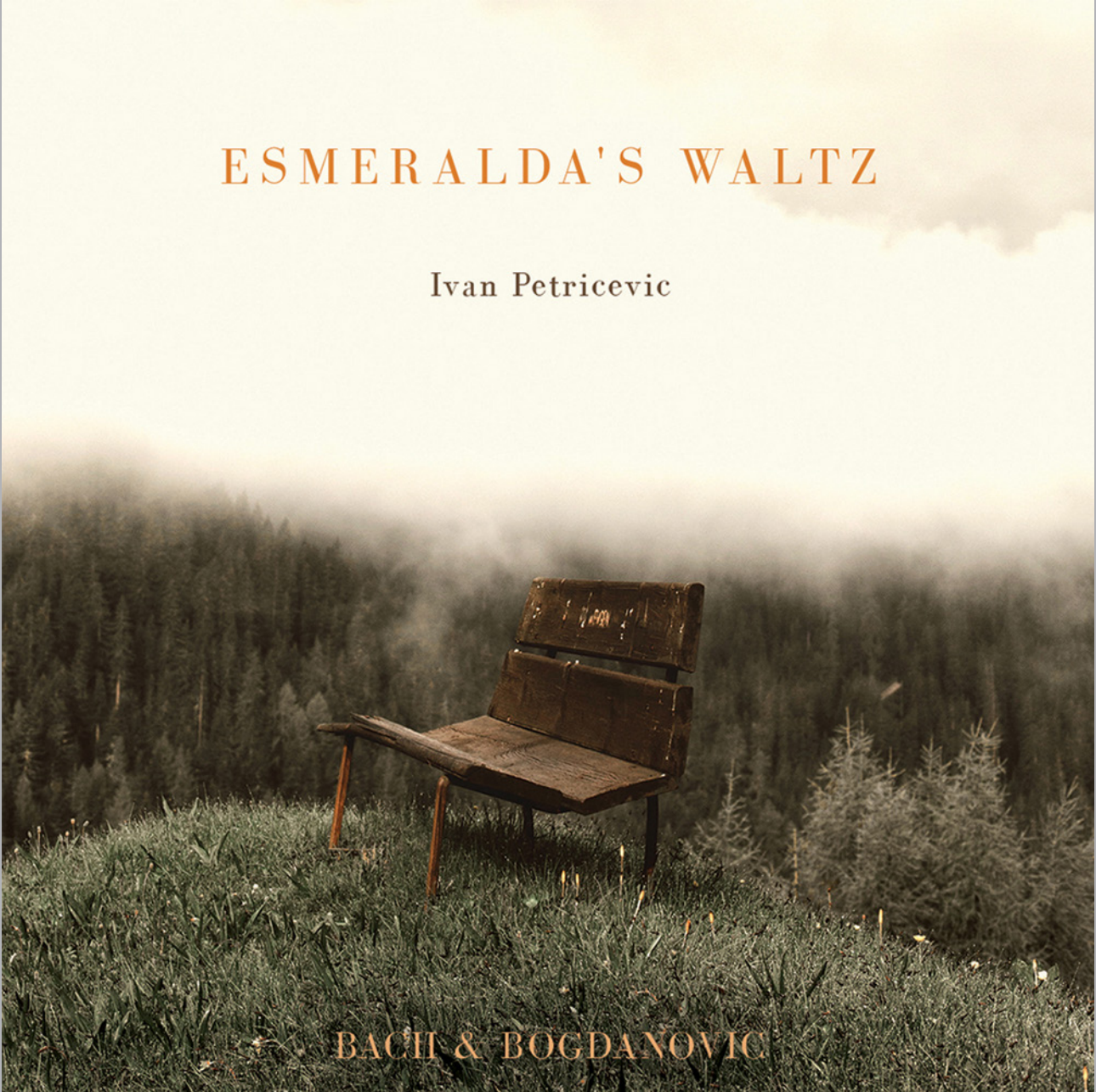
Bach and Bogdanovic share the stage

The point of intersection between Johann Sebastian Bach and Dusan Bogdanovic is significantly deeper than the shared B of their surnames. On the outside, their language is very different but in the depths of their communicative spirit they are on a similar wavelength. We need to hear them in juxtaposition—play the tracks of this CD in an aleatoric (dis_order—to hear the way they intersect in the continually changing musical landscape of our civilisation. One strong link between them is the place of improvisation in their musical identity. Born in 1685, Bach grew up an organist in a family of musicians at a time when improvisation was an essential skill that was widely practised. Bach was renowned for his capacity to improvise fugues of up to six voices, an ability that is also evident in the depth of the contrapuntal works he crafted on paper in his daily compositional activity. Bogdanovic was born 270 years later in 1955 but seems to have inherited both the stylistic complexity and love of improvisation often associated with Bach, but at a different time and place, in a musical world of different stimuli. For Dusan Bogdanovic, both the traditional music of his native Croatia and the other component countries of the former Yugoslavia of his birth is one source, but he also has had a strong influence from the world of jazz. This suggests that we might view his music as more eclectic than that of Bach, but this warrants closer consideration.

TRACKLISTING

- Johann Sebastian Bach (1685-1750)**
Partita in D minor, BWV 1004
01 Allemande (05:29)
02 Corrente (02:35)
03 Sarabande (03:37)
04 Gigue (04:29)
05 Ciaccona (13:54)
- Dusan Bogdanovic (1955)**
Sonate nº2
06 Allegro deciso e appassionato (03:16)
07 Adagio molto espressivo, poco rubato (02:17)
08 Scherzo malinconico, cantabile con delicatezza (02:25)
09 Allegro ritmico (02:38)
10 Mysterious habitats (03:01)
11 Esmeralda’s waltz (03:15)

Total time: 47:23



CARNIVAL

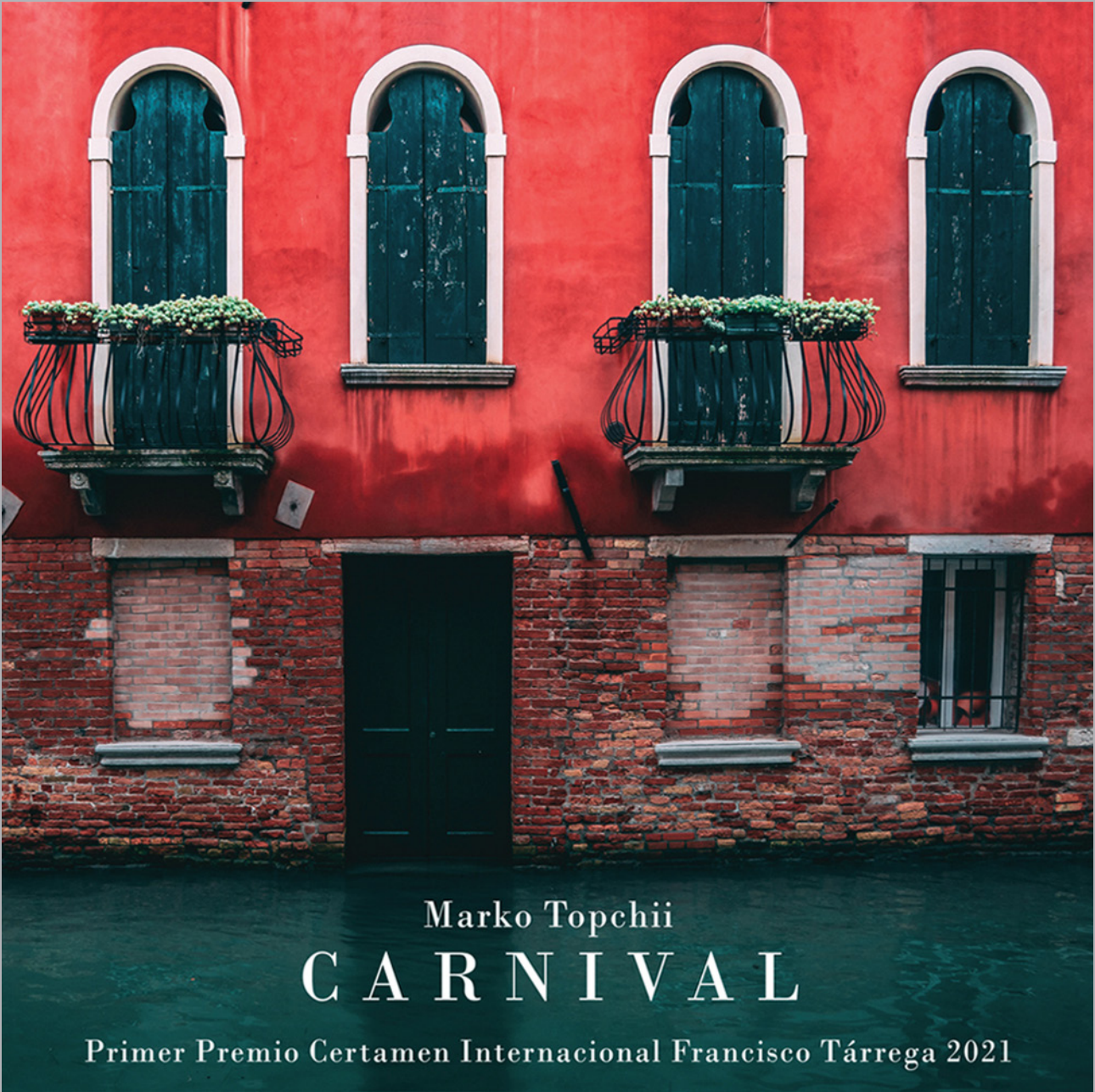
MARKO TOPCHII

The fluid coexistence of the past with the present is one of the marvels of our musical culture. It reinforces the understanding that we are not very different in our spiritual and emotional dimensions from those who went before us. Not only does music of bygone ages continue to move the passions of contemporary listeners, but ideas forged centuries ago still inspire composers to make new creations that join the ends of time into an endless circle. Sometimes this is achieved by drawing from the deep distant past with an ancestral reverence, while other times our memories are little but reminiscences of more recent occurrences.

TRACK LISTING

- 01. La Gran Sarabanda - Leo Brouwer (1939) (6:17)
- 02. Invocación y Danza - Joaquín Rodrigo (1901-1999) (8:55)
- 03. Pièce en forme de passacaille - Alexandre Tansman (1897-1986) (6:26)
- 04. Variaciones sobre el carnaval de Venecia - Francisco Tárrega (1852-1909) (8:50)
- 05. Recuerdos de la Alhambra - Francisco Tárrega (6:12)
- 06. Tango de la casada infiel - Vicente Asencio (1908-1979) (3:25)
- 07. Imbricatta - Sergio Assad (1952) (6:25)
- Impromptus - Richard Rodney Bennett (1936-2012)**
- 08. Impromptus nº1 : Recitativo (1:37)
- 09. Impromptus nº2 : Agitato (1:19)
- 10. Impromptus nº3 : Elegiaco (2:21)
- 11. Impromptus nº4 : Con fuoco (1:11)
- 12. Impromptus nº5 : Arioso (2:09)

TOTAL TIME: 55:10



VADE MECUM A millennium of guitars

JOSÉ LUIS PASTOR

Spain and the guitar are inseparable. They are inseparable for reasons that are inexplicable, no matter how hard we try to invent theories. The guitar and its ancestors have always been there, not just in the time of living memory, but far beyond. Music specifically composed for the guitar and notated for it goes back some five hundred years, but evidence is preserved to show their presence in Spanish culture for at least another five centuries.

This recording achieves the impossible, a millennium of guitars in the hands of one guitarist: a feat of virtuosity never previously attempted and never previously accomplished. This is the product of an incredible endeavour that has been the life’s work of José Luis Pastor. On this recording we hear not only the guitars of contemporary Spain—classical, flamenco and electric—but also of the past, with names that are increasingly remote the further back they are traced.

In perfect harmony with the project is the place chosen for the recording, La Gruta de las Maravillas. The stalactites and stalagmites of this cave, witnesses of the evolution of Time, now house the sounds of ten centuries of guitar, impregnated by drops of water, which as guests of honor in each piece, can be heard, as if they were simply another part of its history.

TRACK LISTING

1. Vihuela de péñola Non orphanum et gaudebit. Códice Las Huelgas. S. XIV (3:59)	9. Guitarra clásica Asturias (Leyenda). Isaac Albéniz (1860-1909) (6:53)
2. Vihuela de rueda Ai ondas. Cantiga de amigo de Martín Códax. S. XIII (3:02)	10. Guitarra flamenca Tarantas. Tradición flamenca. José Luis Pastor (1967-) (3:44)
3. Cítola Cantiga de Santa María nº 42. Alfonso X El Sabio. S. XIII (3:37)	11. Guitarra acústica El sitio de mi recreo. Antonio Vega (1957-2009) (3:06)
4. Guitarra medieval Maríam Matrem Vírginem. Libre vermell de Monserrat. S. XIV (3:25)	12. Guitarra eléctrica ATRÁM (Invocación & danza). José Luis Pastor (1967-) (4:23)
5. Guitarra renacentista Pavana y glosas. Alonso Mudarra. (c.1510-1580) (6:22)	TOTAL TIME: 55:58
6. Vihuela de mano Romanesca o Guárdame las vacas. Luys de Narváez. (1500-1552) (3:33)	
7. Guitarra barroca Canarios. Gaspar Sanz. (1640-1710) (5:01)	
8. Guitarra romántica Var. su un tema di Händel, Op. 107. Mauro Giuliani (1781-1829) (8:27)	



OCHRA

JOSÉ M. SÁNCHEZ-VERDÚ, MUSIC FOR GUITAR

GIUSEPPE MENNUTI

This album collects some of my works for guitar, focusing on the pieces written for solo guitar. I believe that my passion for this instrument was born from my fascination as a child for the bandurria, the lute and the guitar itself and was almost certainly strengthened by the first intensive composition courses that I attended with Leo Brouwer, whom I truly admire and esteem, when I was twenty years old. Be that as it may, the guitar represents a constant in my projects - I think I use it in more than forty works, from solos to chamber music. It is one of the major instruments that I play and has represented a leading presence in several of my projects over the years. The recent premiere of Memoria del ocre, a work for guitar and orchestra, represents a landmark in this long adventure. I cannot but thank Giuseppe Mennuti for his interest and wonderful work as guitarist on this album as well as all the guitarists who have accompanied my career as a composer, enriching it with their concerts, commissions and many unforgettable performances which upheld and increased my love for this instrument.

José M. Sánchez-Verdú

TRACK LISTING

- TRES CAPRICHOS (2003 – 2005) ***
- 1. El sueño de la razón produce monstruos (2:44)
 - 2. El amor y la muerte (2:28)
 - 3. Volaverunt (3:37)
- 4. CUADERNO DE FRIEDENAU (1998) (7:19)**
- 5. NADA (2007) * for guitar and cello (6:32)**
- 6. YAD (2018) * Étude for e-guitar (4:39)**
- OCHRA (2020 – 2021) ***
- 7. Sil (3:36)
 - 8. Terra di Siena (4:11)
 - 9. Miltos (4:41)
 - 10. Umbra (7:22)
 - 11. KITAB 1 (1996) * (7:56)

TOTAL TIME: 55:21

Giuseppe Mennuti, classical & electric guitar
Giorgio Lucchini, cello



SILVA DE SIRENAS
ENRÍQUEZ DE VALDERRÁBANO
GJOHN GRIFFITHS, VIHUELA

Every new discovery connected with the book *Silva de sirenas* (Valladolid, 1547), composed and compiled by Fernando Enríquez de Valderrábano, appears to tighten the links between the vihuelist, his patron Francisco de Zúñiga y Avellaneda, IV Count of Miranda, and his palace in Peñaranda del Duero on the Castilian plains. As knowledge deepens, the role of his patron appears increasingly influential, this Spanish grandee whose reputation as an arbiter of musical taste had gained him a reputation among prestigious musicians throughout Spain, despite the remoteness of his residence. He was highly praised, for example, by Bermudo in his *Declaración de instrumentos musicales* in 1555.

The earliest information concerning Enríquez de Valderrábano dates from 1542 and it is quite possible that his life extended long after the death of his patron who is thought to have died in 1560 or early 1561. Francisco de Zúñiga, was born early in the century, becoming count in 1536 on the death of his homonymous father, and maintaining his residence in the family palace where he had grown up, located remotely in a small town 120 km to the east of Valladolid.

Valderrábano was in the count’s service from at least 1544, and even though one of the count’s household criados, it is not impossible that there may have been some familial connection given that surname of the count’s mother was also Enríquez. In fact, he was present at the death of María Enríquez in 1544 and was able to certify it as a witness.

John Griffiths

TRACK LISTING

- 1. Fantasia sobre un benedictus (va090) (2:22)
- 2. Soneto (va151) (1:11)
- 3. Fantasia que va remedando al motete de queramus cum pastoribus (va115)* (3:35)
- 4. Fantasia sobre un benedictus de la misa de Mouton tua est potentia del final (va103)* (2:36)
- 5. Soneto. Viva la Margarita (va163) (2:13)
- 6. Fantasia sobre un pleni (va107) (2:44)
- 7. Fantasia del primer tono (va110)* (2:33)
- 8. Et resurrexit (va130)* (1:24)
- 9. Fantasia del primero tono (va105)* (3:36)
- 10. Per illud ave de Josquin (va135)* (1:50)
- 11. Fantasia (va089) (1:57)
- 12. Fuga a tres (va001)* (2:20)
- 13. Diferencias sobre el tenor de Conde Claros (va167)* (9:52)
- 14. Soneto (va153) (1:49)
- 15. Agnus Dei sobre el canto llano mi fa re sol fa mi (va003) (1:44)
- 16. Agnus Dei a tres de Morales (va123) (2:33)
- 17. Fantasia contrahecha a otra extranjera (va096) (3:23)
- 18. Soneto (va152) [Francesco da Milano] (1:29)
- 19. Fantasia 12 del quinto tono (va099)* (2:18)
- 20. Benedictus que diferencia el canto llano de muchas maneras (va004) (2:04)
- 21. Fantasia 4 sobre la entrada de un baxa (va091) (3:15)
- 22. Fantasia 5 del tercer tono (va092) (4:41)

TOTAL TIME: 55:58





C O N T R A S T E S

RECORDS

www.contrastesrecords.com

director@contrastesrecords.com