

Segovia

**‘Maestro:
Guitar’**

Milan: PAVANES • Haydn: Menuets

Albéniz: Zambra Granadina

Scarlatti: Sonata

Sor: Andante largo

Mendelssohn: Song Without Words

Torroba: Romance, Serenata

Ponce: Cancion Mexicana

Castelnuovo-Tedesco: Capriccio

and many more.....

alto



Maestro: Guitar

Luis de Milán

1	<i>Pavane No. 6</i>	2:11
2	<i>Pavane No. 5</i>	1:16
3	Robert de Visée: <i>Passacaille</i>	3:13
4	anon.: <i>Giga Melancolica</i>	1:57

Joseph Haydn (arr. Segovia)

5	Largo assai from <i>Quartet in G Minor, Op. 74 No. 3 "Rider"</i>	5:38
6	Minuet from <i>Quartet in G Major, Op. 76 No. 1</i>	3:59
7	Isaac Albéniz: <i>Zambra Granadina</i>	4:43

Gaspar Sanz

8	<i>Gallardas</i>	2:41
9	<i>Españoleta</i>	1:23
10	Domenico Scarlatti (arr. Segovia): <i>Sonata in G, L. 79</i>	2:43

Fernando Sor

11	Andante & Largo from <i>6 Short Pieces, Op. 5</i>	5:34
12	Rondo from <i>Sonata, Op. 22</i>	4:11

Felix Mendelssohn (arr. Segovia)

13	<i>Song Without Words, Op. 30 No. 3</i>	2:16
14	Federico Morena Torroba: <i>Romance de los Pinos</i>	1:42

Manuel Ponce

15	<i>Prelude</i>	1:49
16	<i>Allemande</i>	2:38
17	<i>Cancion Mexicana No. 3</i>	1:31
18	<i>Thème varié et Finale</i>	7:56
19	Torroba: <i>Serenata Burlesca</i>	2:56
20	Mario Castelnuovo-Tedesco: <i>Capriccio Diabolico</i>	9:11

Andrés Segovia

NOTES ON THE PROGRAM

In 1976, at the age of 83, **Andrés Segovia** published what he expected to be the first volume of his autobiography*, however, in its preface, he did admit to having begun this project late in life and wondered if he would have the strength to complete it. Although his strength allowed him to give concerts all over the world during the 10 years or so remaining to him, no further volumes of autobiography were forthcoming. According to its title, this 'first' volume deals with the years 1893 to 1920 but there are references to events outside that period, notably to the Spanish Civil War which did not begin until 1936. Segovia left Spain in the July of that year - which he mistakenly claimed to be 1938 - and was not to return for 16 years. During that time much of his property was stolen, sold or destroyed, including notes and records of his early life. No wonder then that with a superb memory for music, faces, places and events but a terrible one for dates, he occasionally strayed from the remit of his title.

Andrés Segovia was born on 21 February 1893 in Linares, a town in the Jaén province of Andalusia, famous from ancient times for its lead and silver mines. While he was only weeks old, however, his parents took him to their native city of Jaén, the capital of the province, and there he spent his formative years. After a while, he was put into the care of his aunt and uncle and it was this couple who first noticed his aptitude for music. A teacher of violin was found but this instrument did not interest him and it was not until a flamenco guitarist arrived in the town that he discovered one that did. Later, once his aunt and uncle had taken him to live in Granada, he managed to acquire a guitar of his own but, as his obsession for it was soon causing him to neglect his school work, his uncle tried to take it away. Nonetheless, he managed to practice in secret and was eventually able to obtain a guitar manual to help him further his studies.

It was in 1909, at the age of 16, that he felt ready to give his first public recital, in the Arts Centre in Granada and was such a success that he realized, although basically self-taught, that he could indeed become a professional guitarist. Soon he was giving recitals in Seville, Barcelona, Madrid and other Spanish cities and, in 1920, he set off on a tour to South America. In 1924 he visited Paris for the first time and spent the next few years giving concerts in several European countries and in the USSR. Following a highly successful debut in New York in 1928, he went on to give recitals in 40 other American cities during a period of

just 11 weeks.

In 1929 he went for the first time to Japan and during the early 1930s he travelled also to Venice and Provence. Having left Spain at the beginning of the Civil War, he spent most of the 1940s in Montevideo, the capital of Uruguay. He was to make many recordings throughout the next three decades, the stereo album entitled 'Maestro Segovia', from which most of the pieces on this CD were taken, dating from 1965 by which time he was 72 years old.

Segovia was in his 95th year when he died in Madrid on 2 June 1987. By then he had become the most famous guitarist of his day and had been responsible for enhancing both the status and the repertoire of the guitar immeasurably. He had received countless honours and awards from all over the world and had been given the title Marquis of Salobreña by King Juan Carlos of Spain. He was touring and playing right up to the end and gave his last recital in April 1987 at Miami Beach in Florida only a month or so before his death. Throughout his career, Segovia played and recorded music from the 16th century through to his own day. His repertoire contained many works written originally for the guitar – including many composed especially for him - and numerous arrangements (often his own) of music for other instruments.

One of the earliest composers to feature in his concerts and recordings was **Luis de Milán**. Little seems to be known about this Spanish musician except that he spent much of his life associated with the ducal court in Valencia; even his dates of birth and death are not known for certain. However, he did produce in 1536 the first collection of music for the *vihuela da mano*, the precursor of the guitar. Included in this book - which he entitled *El maestro* - are six *pavanes*, the fifth and sixth of which, he maintained sounded Italian.

Until recently, musical dictionaries were also unable to give precise dates of birth and death for the Spanish guitarist, composer and priest **Gaspar Sanz**, settling for the fact that he lived between the middle of the 17th and 18th centuries. Now it is thought that he was born in Calanda in the Aragón region of Spain in 1640 and died in Madrid in 1710. In 1674, he wrote a treatise about the guitar, the most comprehensive of its time, which, as well as containing a detailed tutor, also includes some 90 pieces for the student to play.

Yet another composer whose dates of birth and death are incertain is

Robert de Visée. He was a French guitar, theorbo and viol player who, in about 1680, became one of Louis XIV's chamber musicians. He not only gave the King guitar lessons but would also play to him at his bedside in the evenings. He published two books of guitar music, one in 1682, dedicated to the King, and another four years later. Between them, these contain 12 suites and several miscellaneous pieces. .

Domenico Scarlatti was born in Naples in 1685, the same year as both Bach and Handel. It is thought that he received his first musical instruction from his father, Alessandro, who had already become well known as a composer of operas and, at the time of Domenico's birth, was *maestro di cappella* to the Spanish Viceroy of Naples. From 1708-14, Domenico was employed in Rome at the court of Queen Maria Casimira of Poland before moving to Lisbon to become court harpsichordist to the King of Portugal and tutor to his daughter, Maria Barbara. When Maria Barbara married the Crown Prince of Spain, Scarlatti accompanied her to Madrid, the city in which he was to live for the rest of his life, and, once she had become Queen, she appointed him her *maestro da camera*. Over the years Domenico Scarlatti composed well over 500 single-movement harpsichord sonatas, the one recorded here dating from about 1754.

Had any of the Princes of Esterházy played the guitar no doubt **Joseph Haydn**, whom they employed for so many years, would have composed quantities of music for that instrument. As it was, Prince Nikolaus favoured the baryton, so it was for this sort of viola da gamba with an additional set of sympathetic strings that Haydn had to compose literally hundreds of works. The pieces by Haydn that Segovia included in his repertoire were therefore arrangements, the Largo assai, for example, coming from his *String Quartet Op.74 No.3* and the Menuet from his *String Quartet Op.76 No.1*.

Born in 1778, **Fernando Sor** was educated at the choir school in the monastery of Montserrat before enrolling at the military academy in his native Barcelona. He spent some time at the turn of the century in Madrid and, in 1808, fought against Napoleon's troops during the French invasion of Spain. Within two years, however, he had accepted an administrative post under the new regime and thus, when the French retreated in 1813, he had to flee to Paris. Later he moved to London where he had considerable success as a composer of songs, ballets and pieces for both piano and guitar. He returned to Paris in 1826 and there published several compositions for the guitar and also

a book on guitar technique. The *Andante largo* recorded here comes from his *six short pieces, Op.5*, while the *Rondo* forms part of his *Sonata, Op.22*.

Felix Mendelssohn composed eight books of *Lieder ohne Worte*, each one containing six pieces. These *songs without words* soon entered the repertoire of both professional and amateur pianists and some, notably those with nicknames - for example the three *Venetian Gondola Songs*, the *Spring Song* and *The Bee's Wedding* - became very popular indeed. The six of the Op.30 set were composed between 1833-37 at the time Mendelssohn was spending a lot of time in Düsseldorf where he conducted at the Lower Rhine Festival. It was there that he met and became friends with the Woringen family and it was to one of the daughters, Elise, that he dedicated his Op.30. He was later to dedicate the third book, Op.38, to Elise's sister, Rosa.

Isaac Albéniz was born in the Catalan town of Camprodón in 1860 and had a very unorthodox childhood. Having impressed everyone with his expertise at the piano he was taken to Paris, where, rather than being admitted to the Paris Conservatoire - he was considered too young - he managed to throw a ball through one of its windows. Later he was to stowaway to South America, then travel to Europe via the USA, playing the piano wherever he went, often doing so with his back to the keyboard! It was his meeting with the Spanish composer Felipe Pedrell that inspired him to study the folk music of his native land and many of his own subsequent piano pieces are based on the knowledge he thus gained. The *Zambra granadina* (Moorish dance from Granada or Danse orientale) dates from about 1889 and is now considered part of Albéniz's *Suite española No.2*, Op.97.

Born in Madrid in March 1891, **Federico Moreno Torroba** studied first with his father who was an organist, conductor and teacher at the Madrid Conservatory. As a composer he began by writing orchestral pieces before turning to opera. However, he achieved his greatest success on the stage with that uniquely-Spanish form of light operetta, the zarzuela. He also wrote several pieces for the guitar. According to Segovia, Moreno Torroba was the first composer who was not a guitarist himself to write for the instrument. The first piece he wrote for Segovia was a *Dance in E major* which was later to find its way into the *Suite Castellana* of 1926. More pieces for solo guitar were to follow including the *Romance de los pinos* (*Romance of the pine trees*), which comes from his *Castillos de España* (*Castles of Spain*), and the *Serenata*

burlesca, which he dedicated to Segovia. Moreno Torroba died in Madrid on 12 September 1982 in his 92nd year.

As a child, the Mexican composer **Manuel Ponce** was given piano lessons by his sister. By the age of 10 he had begun to compose and at 15 became the organist at the local church. In 1904, after a period of study in Mexico City, he travelled to Europe by way of the USA to continue his studies in Bologna and Berlin. Back in Mexico City, he taught at its Conservatory, founded his own Beethoven Academy and conducted the National Orchestra. In 1925 he moved to Paris and there studied with the composer Paul Dukas who, the previous year, had witnessed Segovia's debut in the French capital. Ponce himself had first met Segovia in 1923 and was immediately attracted to the beautiful sounds his new friend drew from the guitar. It was not long, therefore, before he had composed his first work for that instrument, the *Sonata 'Mexicana'*. Other works soon followed and these included the three *Canciones populares mexicanas* and the *Thème varié et Finale*, both of which were dedicated to Segovia and were published in 1928.

Mario Castelnuovo-Tedesco was born in Florence in April 1895. As a child he showed a remarkable musical talent and was soon attending the Florence Conservatory where he studied both the piano and composition. By the beginning of the 1930s he already had a large catalogue of works to his credit including his first opera. It was in 1932, at an International Festival in Venice, that Castelnuovo-Tedesco met Segovia for the first time and one of the consequences of this meeting was a considerable enhancement of the guitar repertoire. Over the next thirty years or more Castelnuovo-Tedesco composed many works expressly for Segovia, including a *Sonata in D* (*Omaggio a Boccherini*), the *Capriccio diabolico* (*Omaggio a Paganini*), Op.85, a *Quintet for guitar and string quartet* and two guitar concertos. Segovia premiered the first of these concertos in Montevideo in 1939, the year in which it was composed, and two years later, in that same city, gave the first performance of the *Concierto de sur* by Ponce. Both of these works, needless to say, were dedicated to Segovia.

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* ***Segovia: An Autobiography of the Years 1893-1920*** - first published in Great Britain in 1977 in a translation by W.F.O'Brien by Marion Boyars Publishers Ltd.

Alto ALC1195

5055354411953

Recorded in 1954 ([15]-[20]) and 1961 ([1]-[14]) in New York

Reissue producer: **Tony Watts**

Restored and mastered for *alto* by **Paul Arden-Taylor**

2025 digital edition produced by **Gene Gaudette, Urlicht AudioVisual**

Cover image courtesy Tully Potter Archive, produced by **Richard Burch**

Design produced by **Imergent Images Ltd**

Project coordinator: **Robin Vaughan**

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Cheadle SK81BB, UK**

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