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NOVECENTO GUITAR SONATINAS

Cavallone · Delpriora · Duarte · Franco
Gilardino · Harris · Kharisov · Mortari
Scott · Surinach

BRILLIANT
CLASSICS



CRISTIANO PORQUEDDU

Novecento Guitar Sonatinas

CD1	65'15				
Cyril Scott (1879 – 1970)		Virgilio Mortari (1902 – 1993)		Sonatina degli Angeli*	Sonatina des fleurs et des oiseaux
Sonatina for guitar		14. Sonatina Miniature*	3'13	(in memoriam Giorgio Federico Ghedini)	10. I. Allegretto spigliato 4'06
1. I. Adagio quasi introduzione, Molto moderato	7'42	Albert Harris (1916 – 2005)		7. I. Il loro giorno	12'49
2. II. Allegretto pensoso	2'49	Sonatina*		8. II. Aria	4'41
3. III. Finale	3'30	15. I. Allegro moderato	4'19	9. III. Apoteosi	4'03
		16. II. Aria	2'54		
		17. III. Rondo	5'14		
Mark Delpriora (b.1959)				CD3	66'06
Le Canzoni dell'Acqua - Sonatina for guitar*/**		CD2	60'36	Catskill Pond	
4. I. Allegro	9'36	Angelo Gilardino (b.1941)		1. I. Trees	3'06
5. II. Andante	3'02	Parthenicum - Sonatina for guitar		2. II. Heavens	4'17
6. III. Intermezzo	2'33	1. I. Allegro vivo	10'32	3. III. Waters	4'28
7. IV. Allegro	6'26	2. II. Non troppo lentamente	5'30		
		3. III. Allegretto	4'26	La casa del faro	
Pocket Sonata*				4. I. Andantino semplice	5'14
8. I. Allegro	1'50	Cantico di Gubbio - Sonatina for guitar		5. II. Barcarola	6'01
9. II. Largo	2'59	4. I. Andantino un poco mosso, semplice	6'47	6. III. Andantino scherzoso	3'06
10. III. Allegro molto	1'57	5. II. Aria	6'35		
		6. III. Apoteosi	4'51	Sonatina de Valparaiso*	
Carlos Surinach (1915 – 1997)				7. I. Andantino grazioso	9'20
Sonatina				8. II. Barcarola	7'32
11. I. Allegretto	1'23			9. III. Andantino scherzoso	5'00
12. II. Allegretto pensoso	2'58				
13. III. Finale	2'08				
					CD4
					70'08
					Alfredo Franco (b.1967)
					1. Sonatina III - Il flauto nel bosco*/**
					12'42
					John W. Duarte (1919 – 2004)
					Sonatina Lirica Op.48*
					2. I. Felice e con grazia
					5'23
					3. II. Lento e poco mesto
					4'37
					4. III. Giocoso e molto ritmico
					2'50
					Vitaly Kharisov (b.1962)
					Sonatina for guitar
					5. I. Allegretto
					3'35
					6. II. Andante rubato
					3'00

Franco Cavallone (b.1957)

Anime gementi - Sonatina for guitar*/**

7. I. Andante deciso 6'18
8. II. Lento 5'26
9. III. Allegretto 5'53

Omaggio a Benjamin Britten -

Sonatina for guitar*/**

10. I. Liberamente non troppo
lento, Allegretto 7'47
11. II. Adagio 5'20
12. III. Allegretto 6'45

* world premiere recording

** dedicated to Cristiano Porqueddu

Cristiano Porqueddu *guitar*



Recording: 21 September 2016 – 18 September 2018, Chiesa della Solitudine, Nuoro (NU), Italy

Guitar: Giuseppe Guagliardo

Cover: Wheat Field with Cypresses (London, 1889), by Vincent van Gogh (1853-1890)

Artist photo: © 2011, by Tony Blanco

Translation of liner notes: Kate Singleton

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Novecento Guitar Sonatinas is the third part of the decade-long *Novecento Guitar* recording project that began with *Novecento Guitar Preludes* (Brilliant Classics, 2012) and was followed by *Novecento Guitar Sonatas* (Brilliant Classics, 2014). The fourth and last chapter will be *Novecento Guitar Variations*, which is currently in the design stage.

The sonatinas included in this set are the fruit of extensive studies carried out over the past few years. The fact that over half of the entire track list is recorded here for the first time speaks eloquently for the approach adopted: as with the two earlier releases (*Preludes* and *Sonatas*), particular attention has been paid to compositions that are rarely included in concert or recording programs, thus giving voice to a considerable quantity of excellent music that has hitherto been wrongly neglected. The selection of seventeen *Sonatinas* from a collection of over sixty works by 20th century and contemporary composers is an intriguing first step in an exciting new direction.

Cyril Scott (1879 – 1970)

Sonatina for Guitar

Andrés Segovia first mentioned a work for the guitar by the English composer **Cyril Scott** in a letter to Manuel Ponce of 20 July 1927: “*Besides toiling away on your scores, I am also working on a Sonatina by Cyril Scott (though I must confess I am not too keen about it), on the Chaconne (I’m head over heels about it) and other works by Bach.*” Segovia himself played *Rêverie*, the first movement of the work, in two different concerts in 1928, the first in May at the Wigmore Hall in London, and the second in Buenos Aires at the Odeon Theatre. There is no evidence to suggest that Segovia played the composition on other occasions, so he probably simply set it aside and paid no further attention to it. It thus remained in a state of oblivion until 2001, when Angelo Gilardino rediscovered it and included it in the famous series **The Andrés Segovia Archive** published by Edizioni Musicali Berben in Ancona.

The work consists of three movements, each one of which speaks for Scott's idiom as a composer and his conception of the sound universe of the guitar. In the ethereal introduction to the first movement "**Adagio, Molto moderato**", the first bar features parallel chords, a hallmark of Scott's style that is evident throughout the work. In the brief passage that follows, the six chords in the guitar are allowed to resound freely, and it is on these same notes, rearranged in pitch and order, that the main theme is built around the pentatonic system. Scott's skill in synthesis is surprising: just a few bars are sufficient to establish the identity of both composer and instrument by means of the sound scheme in chords. The exposition of the melodic figuration that follows (*molto moderato*) brings the introduction to a close, after which skilful handling of monody and light chords lead to the second theme (*dolce e tardamente*), built on parallel sets of three-note chords in juxtaposition to the triplets in the bass. The refrain immediately introduces an elegant development in which the two thematic motifs are interwoven to dramatic effect in what stands out as the climax of the first movement. From here the composer deconstructs the sound, reintroducing the two themes, changing the key of the second subject and closing with a short section (*meno mosso*) that sums up the main elements of the previous sections in just a few bars. The **Allegretto Pensoso** is almost entirely based on a narrow sequence of chromatic and diatonic intervals in the middle-to-low register. Using the same sequence he constructs a languid lullaby, and then fixes the colours already used, expanding the sonority of the entire fingerboard in a brief episode featuring six-note *plaqu * chords that in this recording are played according to the indications in the original manuscript. The page structure is symmetrical and towards the end the childish melody returns in tenths and with a rhythmic tactus that gradually peters out into silence. In the **Finale** almost all the thematic and chromatic elements of the first two movements return in a different guise, requiring of the guitarist great technical skill in the four-note *ribattuto* passages and moments of fiery agility. In the manuscript there is query in German written just below the third movement. The meaning would seem to be "I could write

a better finale, if they so wished", which suggests that Scott probably considered the last bars of the movement to be more of a sketch than a definitive version.

© Cristiano Porqueddu

Mark Delpriora (1959)

Le Canzoni dell'Acqua - Sonatina for Guitar

The Sonatina can very well have the subtitle *from old notebooks* since most of the material was written when I was between the ages of sixteen and nineteen.

The exposition of the first movement, the entire second and third movements (with minor revisions) and only the first 7 bars of the last movement were written during this period. In 2017 I used my early material and fashioned a new work out of it and the piece took the title: "Le Canzoni dell'Acqua" taken from a poem by Garcia Lorca.

The *Sonatina* is associated with strong personal memories of people and places and alludes to the flowing quality water and time. A relevant memory worth mentioning are my visits to Faber Pool and Park on Staten Island. The park was built on the former grounds of pencil manufacturer Eberhard Faber's Italianate mansion. Faber was the manufacturer of the brand of pencils which I used to write the piece. I would go there and sit on the ruined dock and watch the waters of the Kill Van Kull flow by and wonder what the future would bring. The work, at 20 minutes duration, can be considered a young sonata rather than a short sonata. It is dedicated to Cristiano Porqueddu.

Pocket Sonata

The *Pocket Sonata* was written to serve a dual purpose. I was asked to write a piece for the New York debut of a young and upcoming guitarist. The *Pocket Sonata* was written within the time restrictions of the traditional guitar recital whereby a new composition sits within the context of the standard repertoire and allows the performer to demonstrate a breadth of repertoire and engagement with current

creative practices with a view to demonstrating a comprehensive virtuosity. On the other hand, the piece was written on the heels of my 50 minute Third Sonata and I wanted to give myself the task of writing, in contrast, a most concise sonata, one that is proportionally balanced, virtuosic, substantial and pithy. The first movement is a dense, tricky sonata form with a short, direct development section. The middle movement is haunting and melancholic, based on just a few notes, and the finale is zany and surprising. The piece is dedicated to Paulo Martelli and published by Éditions Orphée.

© Mark Delpriora

Carlos Surinach (1915 – 1997)

Sonatina

Composer and conductor Carlos Surinach was born in Barcelona but became an American citizen. He wrote music that often embodies distinctive rhythms of flamenco derivation, pieces that were largely written for concerts and ballets. He also composed for the guitar, however, dedicating the Sonatina included in this set to Andrés Segovia. To date we have no evidence to show that the great Spanish guitarist ever performed it.

The opening **Allegretto** features such incessant alternation of ternary rhythms and changes in accent that the melodic line is relegated to the background for much of the section, with the exception of a brief lyrical passage on the fourth string that allows for greater expressive freedom. The second movement (**Andante**) is completely different, with a solitary melody in the middle register that alternates with the deep, dark sound of the harmonic structure. The central part embodies an obscure diatonic and chromatic procedure that moves from the deepest register to the highest with the aid of brief elements in chords. It requires enormous interpretative engagement on the part of the guitarist. The composition ends with an **Allegro** that calls for meticulous control of the short phrases made up of an initial melodic element and followed by

strict rhythm. As with the first movement, in performance it is essential to emphasize the flow of the composition by variously distributing the sound within bars whose rhythm is constantly changing. In the central section the composer returns to the subject, exposing it in the super high notes with a *meno mosso* that is emphasized in this recording by means of a complete change in sound colour.

Virgilio Mortari (1902 – 1993)

Sonatina Miniature

Virgilio Mortari's Sonatina Miniature is a perfect example of how a composer endowed with excellent technical and expressive skills can convey his concept of a musical instrument in a relatively limited space. Published in 1977, the composition is not divided into the usual movements, but instead features two, immediately distinctive sections. The first is a **Lento** in E minor, the main key, built around a simple, airy melodic line that allows the guitarist to delve deep into the various subtleties of expression. The meticulous handling of the brief and effective development involves two parts flanked by three-string chords that oscillate chromatically within a restricted register. Thanks to the simple chromatic passages in the last bars of the section the main melodic line unexpectedly leads the listener to the B minor key. In the **Energico** section that follows the composer largely abandons polyphony, entrusting the ensuing musical *divertimento* to the agility of the guitarist. The middle register of the instrument becomes almost hypnotic in the rapid passages, underpinned by brief sections in chords and arpeggios that often allow a fleeting perception of key. Yet the prevailing mood of the whole section is airy, which is why the accent in this recording is on lightness rather than pure virtuosity, despite the dynamic indications in the score. To date this would seem to be the first ever recording of the piece.

Albert Harris (1902 – 1993)

Sonatina

Who knows how hard it was for the English composer Albert Harris to move from London to Hollywood, where he worked as an orchestrator, composer and arranger within the relatively limited framework of the six strings. Yet Harris had also studied the piano as a boy, and was a self-taught guitarist, so maybe he had nurtured a certain feeling for the instrument since childhood. His *Variations and Fugue on a Theme by Handel* were played by Andrés Segovia, and his oeuvre for the guitar also comprises a Suite, a Concerto and a collection of occasional pieces to which the Sonatina belongs. It consists of three movements that all share a sense of grace and delicacy in the exposition and the articulation of phrasing, which suggests that the composer was familiar with the basic sound features of the guitar. This is why I decided to devise and adopt for this recording a special system for sounding the notes that would bring out the luminous colours of the composition. The initial **Allegro Moderato** is substantially a classical *rondo* in ternary form with a fixed episode that is dance-like in character, while the middle section is more *cantabile*. The melody of the principal episode is presented *ex-abrupto*, and is first supported by a suitable harmonic fabric and then alternated with a short development section in which the composer uses brief improvisational motifs that urge the player to seek new solutions. In the central section (**Un poco sostenuto**), the melody line seems to float alone on a sea of short responsorial motifs and just a few arpeggio chords that make the sound even more rarefied. Following the recapitulation, to conclude there is a brief coda that heralds the more contemplative, less airy atmosphere of the next movement. The prelude-like character of the **Aria** further clarifies certain expressive passages of the first movement. The main voice begins in a very simple mode, almost a *berceuse*, then expands in an autonomous, incremental fashion over a distant accompanying sound line that often responds with the same rhythms. Following the exposition, within a highly confined space the composer skilfully plays with the possibility of adopting

some of the main motifs of the theme in different keys so as to create different effects. The recapitulation is followed by a short coda that remains within the principal key of E major. The structure of the main statement of the **Rondo** that concludes the composition mirrors that of the first movement, but with a more incisive rhythmic development. Although the mood is lively, it still embodies something of the melodious character of the whole work: for instance, the allusions to the enchanted, meditative atmosphere of the second movement. A further feature of interest is the way the composer makes expressive use of sound colour in a tonal context right from the first exposition of the main theme in the third movement of the Sonatina, in both the principle and the secondary voices.

© Cristiano Porqueddu

Angelo Gilardino (1941)

Parthenicum, Canticum di Gubbio, Sonatina degli Angeli, Catskill Pond, La casa del faro, Sonatina de Valparaiso, Sonatine del fleurs et des oiseaux

Between 1985 and 2017 I wrote 17 compositions in three or four movements for solo guitar, choosing titles that might seem to refer to a wonderfully obsolete musical form. Quite why I called some of them Sonatas and others Sonatinas I have no idea. However I can exclude that certain apparently obvious factors had a hand in it. The first of these is their actual duration, since in my oeuvre a Sonata and a Sonatina may well be much the same length. Nor does the difference lie in the character of the work: severe or dramatic or eloquent in the Sonatas, and light and delicate in the Sonatinas. And as the guitarists who perform these works are well aware, it cannot be said that a Sonatina is less demanding to play than a Sonata.

The strange thing is that although I've always felt sure which of the two titles was right for the piece I was writing, I never perceived the need to work out exactly why this was the case. Some time later, as a response to certain questions, I began to realize that the diminutive version of the term would always be more appropriate, and that

the word Sonata stood for my efforts to overcome what I perceived as the aesthetic limit intrinsic to the guitar, and thus to my desire to project my composition beyond such constraints. In other words, the rationale related to the intensity of my designs regarding the history of guitar music: Sonatina when I was feeling normal; and Sonata when I was in the thrall of a sort of exaltation.

For example, when in 2002 I decided to add a third chapter to my idea for a Sonata for guitar, I had to go back to the years 1985-1986, when I wrote the first two Sonatas: a period in which I found myself in such a tizzy that I was disinclined to return to the subject, convinced that what I had in mind was over and done with. At the time my aim was certainly not to attempt a maladroit rescue of the nineteenth century sonata form. What I found fascinating was the idea of using the guitar, that most evocative of instruments, as a way of conjuring up (but not resuscitating) the ghosts of the glorious structure of the Viennese sonata tradition. If you can evoke places and sensations, why shouldn't you evoke forms as well? It goes without saying that there's a substantial difference between a real form and its imaginary double...

I'd imagined that this was the end of it, but in 2002 I happened to hear Lorenzo Micheli's inspired interpretation of Castelnuovo-Tedesco's Sonata in "Homage to Boccherini", and this got me thinking: the object of that lovely musical evocation was somehow too concrete, too present...; and if this was so, perhaps I could evoke something similar, but more distant, in a manner that was less overtly nostalgic. At the time I was rereading the piano works of French composers from Ravel to Messiaen, and this naturally led to the object of my third attempt with the sonata. The French title with the diminutive form and the decorative addition of flowers and birds made sure that it in no way resembled a tomb stone. The **Sonatine des fleurs et des oiseaux** is an encounter of sound spectres that do not consider themselves real, though they appear and behave as though they were – hence the illusion of structure in the title. I inflicted the dedication on Lorenzo Micheli, one of the finest interpreters of Mario Castelnuovo-Tedesco's compositions for the guitar, because I

knew he would not be hostile to it even if he never included it in a concert program. In fact I have a feeling that from time to time he opens the secret drawer and takes the temperature of the Ravel-Messiaenic composition hidden therein. And when the thermometer suggests the time is ripe, he'll be more inclined to head for the recording studio than the concert hall. At all events, his silence to date suggests that the work is still in the pipeline. Cristiano Porqueddu, who plays the work in this recording, is not constrained by the previous existence of the works he includes in his programs: they become his, in a distinctly concrete fashion – this Sonatine included. He has an individual style that is highly personal, rather like Stanley Kubrick, whose films had to satisfy him regardless of what the author of the book on which they're based might think.

In 2015 I completed the **Sonatina de Valparaiso**, written for the Chilean guitarist José Antonio Escobar. Not long before, I had composed *Yo toco un agua silenciosa* for him, the title of which is borrowed from the great Chilean poetess, Gabriela Mistral. On paper, it seemed to me to be complete as regards sound and form, but when I heard Escobar play in a magnificent concert he held in Italy, I felt I had only told part of the story, and that what came before and after were missing. The Sonatina de Valparaiso thus comprises the earlier work in the central section, preceded and followed by evocations that fill the void created by the intolerable presence of a messenger whose arrival is too early or too late. How did I do this? By conjuring up Chilean folk music or writing the sort of music that might appeal to an educated tourist visiting Valparaiso? Such thoughts never came into mind...

However, I'm well aware that the mere name of a place is enough to conjure up images, colours, lights and moods. As a devoted reader of the *Recherche*, I know this to be true. My Valparaiso does not exist in reality. But it does exist in a sound apparition involving the guitar: for me this is more of a discovery than an invention.

Gubbio is one of those places that I have loved and often visited. When I began writing non-Tenebrist music, I started working on a Sonatina with the title **Cantico**

di Gubbio. I actually composed it in my mind sitting on the green lawn of a hillside farmhouse called Il faro rosso, where I often used to stay. I'll spare readers all comments on the very special atmosphere of the Umbrian countryside, even though I'm convinced that many pictures of the region are intrinsically evocative and do not require further imaginative effort if you're prepared to soak in what is already there. I remember that there was immediate correspondence between my intent and the expectations of the guitarist Alberto Mesirca, to whom the Sonatina is dedicated. Indeed, before long it had become his pièce de resistance.

Catskill Pond and **La Casa del Faro** are two American Sonatinas, written for my friends David Leisner and Mark Dalpripria, who both teach guitar at the Manhattan School of Music. The first piece derives from my reflections on a photograph of John Wasak, about whom I know nothing, and the second from my thoughts on a series of paintings by the great Edward Hopper, as the title itself suggests. In other words, in both cases images gave rise to the considerations leading to the music.

Dedicated to guitarist Angelo Marchese, who was born in Partinico in Sicily, the Sonatina **Parthenicum** is an evocation of his birthplace, which is one of the Greek cities of Sicily and thus part of a cultural myth. In writing the piece, I could not conjure up any visual image in my mind, so the city in question is made exclusively of the sound produced by a citharoedus.

As for the **Sonatina degli Angeli**, it pertains to Piedmont in northern Italy. The piece is built around an earlier work, the *Elogio di un albatro* that is part of my *Studi de virtuosità e di trascendenza*. This piece was composed in honour of the great musician from Cuneo, Giorgio Federico Ghedini, who wrote the *Concerto dell'Albatro* on words by Melville. In returning to Moby Dick, I placed my *Elogio di un albatro* in the centre, adding a first and a third movement as a Sonata. Here the titles evoke the tale of a day of the angels of the southern seas, before the Pequod's disaster. In the third movement, I have mixed together a motif from my *Elogio di un albatro* and the theme of Ghedini's *Studio da concerto*. To complete the pre-Alpine convivium, I

have dedicated the Sonatina to the brilliant young guitarist and composer Edoardo Dadone, who also comes from Cuneo. Hail, Piedmont!

© *Angelo Gilardino*

Alfredo Franco (1967)

Sonatina III "Il Flauto nel Bosco"

It was Grazia Deledda's short story of the same name that spurred me to write the Sonatina **Il Flauto nel Bosco**, conceived and dedicated to the virtuoso guitarist Cristiano Porqueddu. Starting out from this delightful tale, I felt inspired to express in music sensations that the landscapes of Sardinia have often aroused in me – in this case especially the area around Nuoro: contrasting shades of light and dark in which ancestral elements persist alongside the discontinuous tempi of everyday life. The work consists of the usual three movements, which follow directly on one from another as if to suggest the uninterrupted flow of the images mentioned above. The **first movement** comprises two themes in three sections, in keeping with the rules of classical form. The atmosphere at the outset is evanescent and luminous, with a dialogue between two voices in 7/8 that is gradually enriched with elements transposed in the different registers of the instrument and a number of different rhythmical figurations that continue through to the presentation of a playful second theme underpinned by a hint of melancholy. The development repeats the initial motif by means of continuous recourse to the melodic line with intersecting elements taken from the second theme, in a crescendo that culminates in a darkly austere climax. In the recapitulation the initial thematic motifs are gradually rarefied, leading to a conclusion in which what remains seems to float in a state of suspension. The **second movement** is made up of two main elements: a frequently returning single melodic line that is gradually enriched with stricter figurations and harmonically contrasting elements obtained through contraction, as well as a number of chord episodes modelled on Landini's handling of the cadenza. The reference to early music

is used with evocative intent, as a way of directing musical thought towards the persistence of secret ancestral elements present in the landscape in question. The **final movement** begins with a sardonic *ostinato* passage interposed with a slow passage in G# minor, lyrically rarefied and autumnal in mood. This is followed by a return to the initial idea in the shape of a brief coda that is deliberately succinct: a rush of the initial elements followed by gradual subtraction through to a precipitous finale that concludes the whole work in an abrupt, interrogative fashion.

© *Alfredo Franco*

John W. Duarte (1919 – 2004)

Sonatina Lirica Op. 48

The homage to Mario Castelnuovo-Tedesco contained in John William Duarte's **Sonatina Lirica Op.48** does not consist in quotations as such, but in the subtle reworking of some of the thematic and rhythmic motifs that Castelnuovo-Tedesco used in his compositions for the guitar. From the first bars this *modus operandi* gives life to music that is pleasantly fresh. In the **first movement**, the exposition and the immediate development of the two main themes is followed by a brief cadenza-like section featuring a short tonal digression, where the illusion of a sequence of modulations is replaced by a return to the original key with further permutations in the second theme that Duarte clearly finds particularly inspiring. The severe melodic line built on the pentatonic scale in D minor that opens the **second movement** (*Lento e poco mesto*) is like a spark that ignites the entire section. Duarte uses the archaic introduction to produce a number of episodes largely linked by elements contained in the theme. In this recording the guitarist emphasizes this structure by investing each small section with a distinct expressive role enriched with a wide and occasionally experimental range of timbre. In the **third movement** (*Giocoso e molto ritmico*) the ghost of Castelnuovo-Tedesco is perceptible in the pleasant rhythmic formula chosen for the section. The idiomatic approach, the division of the fingerboard into *tonal*

blocks and the extensive use of empty chords allow for fluency of performance and easy listening. The burlesque mood of the first section contrasts with a central section that seems to hark back in an almost frenzied fashion to certain dramatic elements of the second movement. The immediate recapitulation is followed by a short final coda that does not alter the overall significance of the movement.

Vitaly Kharisov (1962)

Sonatine for guitar

Recorded for the first time in the CD set *Russian Guitar Music of the 20th and 21st Centuries* (Brilliant Classics, 2017), Russian composer Vitaly Kharisov's Sonatina for guitar consists of two movements. The **first movement** (*Alegretto*) acts as an overture featuring two themes. The first reveals greater focus on exposition and development (albeit brief), as though hinting at an atonal dance in counter time followed by a brief melodic line, like fragments of childhood memory. The composer does not adopt special structures and allows the episodes to follow on one from another like parts of a wider puzzle that only comes together at the end of the piece.

At this point the listener might expect a more incisive **second movement**, but this is not the case. Instead there is a melody based on a folk tune of the Tatar tradition whose ethnic origins in Eastern Europe and Siberia can be traced back to the 5th century. This gives rise to an airy musical idiom that is almost improvisational, rich in nuances and opportunities for individual interpretation of timbre and dynamics. The multiple climaxes, sudden changes in volume and variations in timbre accompanied by extensive phrasing goad the player into achieving an overall sense of cohesion.

© *Cristiano Porqueddu*

Franco Cavallone (1957)

Anime gementi, Omaggio a Benjamin Britten

Dedicated to the Italian virtuoso guitarist Cristiano Porqueddu, the Sonatina **Anime**

Gementi was almost entirely written during a holiday spend in Sardinia in July 2017. It is a homage to the culture of the Sardinian people and their traditions. What particularly struck me were the traditional masks that suggested the subtitle for the composition. The piece is conceived in the traditional form of the classical sonata, transferred to the historical context of the 1900s. In particular it embodies echoes of Alban Berg's Piano Sonata No.1. The second movement is largely polyphonic in two voices, while the last movement pulsates with a stronger rhythm, interrupted by more rarefied, estranged sections.

The sonatina **Omaggio a Benjamin Britten** was written for the centenary celebrations of Britten's birth in 2013, and has been recently published by Berben in a revised edition dedicated to Cristiano Porqueddu. It comprises three movements that are inspired by the great British composer's Sea Interludes and Quartet No.1. The melodic and harmonic references to these works are woven into the entire fabric of the composition, colouring all the variations and elaborations involved in the construction of the sonatina and its three movements. The sonatina is also a sort of homage to the homage: Britten dedicated his Nocturnal to John Dowland, and the guitarist returns the compliment indirectly by dedicating a musical homage to the composer. The work is technically very demanding and hard to play, but a guitarist of Porqueddu's great calibre is able to interpret it with all due clarity, tension and wealth of hue.

© *Franco Cavallone*

*I would personally like to thank
Angelo Gilardino, Luigi Biscaldi, Franco Cavallone,
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for the time they devoted to listening to the entire track list
prior to release.*

*Franco Cavallone, Mark Delpriora and Alfredo Franco
for the magnificent pieces they wrote for this recording, and for
having dedicated them to me: friends, I've done my best.*

*Frédéric Zigante
for his precious support in research.*

*I dedicate this recording to Cristina,
unique companion,
unwitting muse.*