



BRILLIANT
CLASSICS

PORTRAIT OF SARDINIA

NEW MUSIC
for GUITAR

Cristiano Porqueddu

Portrait Of Sardinia
New Music for Guitar

DUŠAN BOGDANOVIĆ b.1955

Ricercare di Sardegna

to Cristiano Porqueddu

- | | |
|----------------------------|------|
| 1. I. Overture (Launeddas) | 2'10 |
| 2. II. Nuraghe | 2'32 |
| 3. III. Cantico | 2'10 |
| 4. IV. Prismi | 1'59 |
| 5. V. Mediterraneo | 1'50 |

FRANCO CAVALLONE b.1957

Anime Gementi

to Cristiano Porqueddu

- | | |
|----------------------|------|
| 6. I. Andante deciso | 6'21 |
| 7. II. Lento | 5'29 |
| 8. III. Allegretto | 5'56 |

ALFREDO FRANCO b.1967

9. Il Flauto nel Bosco – Omaggio a

Grazia Deledda 12'45

to Cristiano Porqueddu

KEVIN SWIERKOSZ-LENART b.1988

10. Innedda Innedda

(Variations on Guitar on a theme
of Cristiano Porqueddu) 7'14

to Cristiano Porqueddu

Suite Omaggio a Giuseppe Biasi

to Cristiano Porqueddu

- | | |
|--------------------------|------|
| 11. I. Ballo | 3'11 |
| 12. II. Battesimo | 2'14 |
| 13. III. Cavalieri Arabi | 3'02 |

LEO BROUWER b.1939

14. Diálogo del Olivo y el Nuraga 9'47

to Cristiano Porqueddu

Licenciado por Leo Brouwer y Ediciones
Espiral Eterna

EDOARDO DADONE b.1992

Studietti d'Arsura

to Cristiano Porqueddu

- | | |
|--------------------------------------|------|
| 15. Esitante, intimo | 1'15 |
| 16. Il più rapido possibile | 2'11 |
| 17. Oscuro Rapido | 1'59 |
| 18. Presto, via via più lirico | 0'48 |
| 19. Rituale, con fissità metronomica | 2'22 |

ANGELO GILARDINO b.1941

Sardegna Suite for Guitar

to Cristiano Porqueddu

- | | |
|---------------------------|------|
| 20. I. Mari | 6'19 |
| 21. II. Nuraghe | 4'18 |
| 22. III. S'Ardia | 5'00 |
| 23. IV. Su soli est calau | 2'57 |
| 24. V. Ciamma | 5'02 |

CRISTIANO PORQUEDDU b.1975

25. Sonata III – Il Rito del Fuoco 15'45

DUŠAN BOGDANOVIĆ b.1955

26. Tumbas de sos gigantes 3'02

to Cristiano Porqueddu

ERMANNO BRIGNOLO b.1981

27. Raighinas

11'11

to Cristiano Porqueddu

CARLO FRANCESCO

DEFRANCESCHI b.1959

Tres Miniaturas

to Cristiano Porqueddu

- | | |
|-------------------------|------|
| 28. Asphodelus | 1'23 |
| 29. Pistacia lentiscus | 1'55 |
| 30. Santolina insularis | 1'12 |

MARK DELPRIORA b.1959

Fantasia Nuorese

to Cristiano Porqueddu

- | | |
|---------------------------|------|
| 31. I. Winds in the sea | 5'23 |
| 32. II. Toccata Porqueddu | 3'53 |

FRANCESCO MORITTU b.1972

33. Attitus for flute and guitar 11'24

ROBERTO PIANA b.1971

34. Contos de Foghile

for flute and guitar 5'30

to Cordas et Bentu Duo

(La principessa di Navarra, Sa filonzana,
Janas, Su mortu mortu)

Ritratti di Sardegna

to Cristiano Porqueddu

- | | |
|--------------------|------|
| 35. Giuseppe Biasi | 3'20 |
| 36. Gavino Gabriel | 1'49 |
| 37. Lao Silesu | 1'46 |
| 38. Annunzio Cervi | 3'08 |
| 39. Grazia Deledda | 1'32 |

STEFANIA MASALA b.1979

Viaggio in Sardegna

- | | |
|---------------|-------|
| 40. La terra | 15'37 |
| 41. L'umanità | 20'19 |
| 42. L'ebrezza | 10'48 |
| 43. La pietra | 9'54 |
| 44. La lingua | 10'09 |
| 45. Il canto | 9'41 |
| 46. Commiato | 3'12 |

Cristiano Porqueddu *guitar*
Maria Luciani *guitar* · Francesca Apeddu *flute*

ANGELO GILARDINO (1941)

Sardegna - Suite for Guitar – to Cristiano Porqueddu

As far as I know there is no direct, conclusive connection between visual images and music. Yet there are plenty of compositions inspired by images and landscape, as the titles generally declare. In painting, the process of abstraction that allowed artists to move from illustration to invention is well known: with the development of photography, painters felt free to leave the model in the background and to focus instead on the portrayal of images that were increasingly far removed from nature as a subject. This is still evident with the Impressionists, but in a landscape by De Staël, for example, we only believe that the artist was inspired by Agrigento because the title of this magnificent painting declares this to be so.

Music is abstract from its very roots, so the composition included in this recording that I wrote for Cristian Porqueddu under the title “Sardegna” does not embody elements that can be directly linked to the Sardinian landscape or people. Nevertheless it does derive from a series of visual impressions of places on the island that I have actually visited and stories that I have keenly read: elements that became the point of departure for the creation of the composition. There is no way I could have written a single note starting out from real views or the sound of the wind and the sea, but I found I could translate into music what I felt inside. So my Sardinia is even more abstract than De Staël’s Agrigento, simply because music is intrinsically more abstract than painting. Whether or not this lack of reality makes it less true is beside the point, in my opinion: in a perceptual sphere in which feelings and sensations prevail and words are precluded, my aim is to express truths that are part of my genetic makeup and that certain places unquestionably reflect: places such as Sardinia, Sicily, Naples or Andalusia.

© Angelo Gilardino

CRISTIANO PORQUEDDU (1975)

Sonata III “Il Rito del Fuoco”

There’s an ancient Sardinian legend that tells of Saint Anthony with his little pig heading for the gates of hell to ask for some firelight. The devils take a look at him and say no, and one even blocks the opening leading to the underworld so that he can’t get by. The piglet, however, manages to slip through the demon’s legs and get in. A terrible bashing and thrashing follows, as the devils race around trying to catch it, but to no avail. At this point the devil barring the door lets the holy man in so that he can retrieve the piglet. Saint Anthony sticks the end of his ferula cane into the fire so that he can rest for a moment, and with a single whistle calls the creature to heel. Grasping his stick, he then walks away. The devils never imagine that spongy inside of the ferula might conceal the slowly burning embers without giving off any visible smoke. And that is how the Saint outwitted hell and provided humankind with fire. The Sonata “Il Rito del Fuoco” is based on this legend and on the ineffable sensations that the rite communicates to those who take part.

It is a cyclic composition built around a single backbone anchored in the harmonic and thematic elements exposed in the opening page. The first movement derives from the ancestral character of the *Mamuthones* dance procession that, along with the *Issobadores*, is one of the two masked processions typical of the Mamoiada carnival in the Barbagia region: a solemn, silent and darkly mysterious event. The distinctly melodious second movement adopts a desolate *berceuse* to describe human suffering in a world bereft of the flame of life and existence. The third movement is a fervent rondo built around an ostinato that continually changes key, requiring considerable technical skill on the part of the guitarist.

© Cristiano Porqueddu

LEO BROUWER (1939)

Diálogo del Olivo y el Nuraga – to Cristiano Porqueddu

It would be wrong to confuse artistic education with creating art. From “Enigmatic canons” to variations on any given subject, the thrall of the creative process is heady. Breathing life into sound as a form of art is a consummate privilege of human beings. Talking about music is not the same thing as explaining it.

“Diálogo del Olivo y el Nuraga” stands for a tabulation of the dream of making things talk. Man is a born storyteller, always imagining different scenarios and striving for the unattainable. Cristiano Porqueddu is a master guitarist and one of the foremost representatives of the new generation of soloists. He brings sound to life the turns it into art. This work is for him.

© Leo Brouwer

EDOARDO DADONE (1988)

Studietti d’Arsura – to Cristiano Porqueddu

I wrote the Studietti d’arsura for Cristiano Porqueddu between January and March 2020, as part of the Sardinia Moving Arts project. The aim of the work is twofold: firstly, to pay due homage to Sardinia, and in particular to the challenging Barbagia region; and secondly to address the question of brevity, of writing music with very few musical figures. Each of these five short pieces focuses on a specific feature: the first explores a fixed harmonic structure with shimmering inner articulation; the second is fragmentary, requiring absolute mastery of all the parameters on the part of the performer; the third, written as a homage to my friend the painter Stefano Allisiardi, is the fullest, with marked exploration of the lower register; the fourth focuses on embellishments and arabesques, and is deliberately more relaxed; the fifth, a sort of brief *Conductus* in memory of Pinuccio Sciola, is built on a single chord and on a very simple rhythm in crotchets.

© Edoardo Dadone

ERMANNNO BRIGNOLO (1981)

Raighinas – to Cristiano Porqueddu

Anyone who has had the good fortune to visit Sardinia and get to know its inhabitants is bound to appreciate how the island’s heritage has deep roots that go back a very long time. Sardinia’s imposing prehistoric constructions, its landscape with the proud signs of millenary erosion and the time-honoured traditions of ancient villages clinging to rocky hillsides or cradled in bays of crystal clear water coexist in a natural, daily way, nurturing a uniquely rich, lively and widespread cultural environment.

Raighinas is a homage to this culture. Harmonized by the Roman composer Elsa Olivieri Sangiacomo, the theme is based on a folk tune that is revealed at the end of a cycle of six variations:

Din t’o monte su spiccu	From the hilltop
Canta so rossignolo,	A nightingale sings,
Su cori miu è piticcu,	My heart is aggrieved,
Ci capistui solu	Being here alone
Lu cori miu è piticcu.	My heart is aggrieved.

While the variations certainly allude to a particular scene, this is not actually described. The gloomy mood of the first conjures up the miners’ long, dark days of toil; the second is lively and countrified, with the sound of children playing in a village festival nearby; underlying the choral variation is the restoring solitude of alternately rough and calm ebbing water; and the following *ricercar* underlines the sense of ancient times. The monotonous but halting flow of the finale suggests a conclusion that resembles the gusty autumn wind that accompanies the fishermen’s boats as they return to harbour.

© Ermanno Brignolo

CARLO FRANCESCO DEFRANCESCHI (1951)

Tres Miniaturas – to Cristiano Porqueddu

A triptych of short pieces crafted with great care. The score is the fruit of my own experience and perceptions of the guitar over many years, ranging from the solo instrument to ensembles and the orchestra. In my approach I pay special attention to the instrument's particular idiomatic features, while seeking to achieve refined harmonic structures, including the study of the way the different voices move in counterpoint. The title of each miniature is the Latin version of the name of a particular floral scent typical of Sardinia (I. *Asphodelus* - II. *Pistacia lentiscus* - III. *Santolina insularis*). Together with the delicate, sensuous harmonic developments, the echo of phrases and snatches of melody aim to elicit the sensations that arise from the land. Porqueddu's masterful handling of these three short sketches draws out their shared framework in a unitary vision, creating images that deliberately seem to dissolve before the listener has had time to take them in entirely. The sensation that remains is the desire to hear them over again.

© Carlo Francesco Defranceschi

ALFREDO FRANCO (1967)

IL FLAUTO NEL BOSCO (Homage to Grazia Deledda) – to Cristiano Porqueddu

I wrote this Sonatina with a short story by Grazia Deledda in mind, focusing on the elements of mystery and ancient times typical of the author's style and translating them into the specific language of the guitar. Cristiano Porqueddu has certainly helped me become aware of the way Sardinia's unique landscape is in many respects unlike others we know because it has remained persistently true to itself. My composition comprises three movements that follow on from each other without a pause, featuring traditional forms that I have revisited in my own style, in this case in a manner that could be described as narrative, but not descriptive. This accounts for the use of certain stylistic procedures derived from a distant musical past that are particularly effective in shaping the musical forms entrusted with expressing the natural features

of the Nuoro landscape. Night time, the silence broken by fleeting sounds of the Pan pipe, a magical sense of sensorial otherness, in other words a fable for adults, the persistence of myth despite everyday habits. Other dimensions of space and time, that still underlie a certain way of writing music.

© Alfredo Franco

MARK DELPRIORA (1959)

Fantasia Nuorese – to Cristiano Porqueddu

My "Fantasia Nuorese" is a two movement work that can be viewed as part of a continuing series of works that includes "Tambu Fantasy", "Fantasia Lagonegrese" and, to some extent, the "Sonata for Mandolin and Guitar", all of which are diptychs. The "Fantasia Nuorese" is based on memories of Sardinia, impressions and sensations rather than specific landmarks. The first movement, "Winds over the Sea", begins with the meditative feeling of the wind on the skin and the meditative poise one feels while watching the waves in silence. Thus, we hear the sound of an Aeolian harp and its resonance. Attention is soon directed to the sea itself with a lilting Siciliano accompanied by the opening wind motif. This interaction of wind upon sea affects the modulations and climax points of the Siciliano. The title of virtuosic second movement "Toccata Porqueddu" is self-explanatory.

© Mark Delpriora

DUŠAN BOGDANOVIĆ (1955)

Ricerca di Sardegna – to Cristiano Porqueddu

Ricerca di Sardegna is a collection of movements meant to explore different dimensions of Sardinia through the form of the *ricercar*. The Overture introduces the essential motifs of the piece in a sort of festive and declamatory manner, perhaps reminiscent of the traditional celebrations held on this ancient island. Nuraghe is a quasi-improvised movement inspired by mysterious megalithic edifices that present Sardinia's prehistoric heritage. Cantico reflects my experience of Sardinia's beauty;

the chant moves through diverse rhythmical transformations, not unlike that of the maritime movement of the wind and the waves. Prismi amplifies and enriches the structural exploration of the piece; it is the synthesis of the previous three movements. The final movement Mediterraneo - a homage to F. Canova da Milano, returns the ricercar form to its original Renaissance source.

Dušan Bogdanović March 2021

Tumbas de sos gigantes – to Cristiano Porqueddu

Sardinia's history goes back a very long way and is largely related to the ancient Nuragic civilization. The entire island is dotted with Nuragic tombs and with *nuraghe*, the tower-fortress constructions that were later used as houses. These prehistoric monuments date back at least 4000 years, and are called the "Giants' Tombs" because, according to legend, they once housed enormous bones.

The structure of these Giants' Tombs is highly significant: the outer part consists of stones dug vertically into the earth and arranged in a semicircle, like the shape of bull's horns. Seen from above, the layout is reminiscent of both a bull's muzzle and the female uterus. For the Nuragic people, the bull stood for the male deity and was thus a symbol of strength and power, while the female reproductive organ symbolized birth.

© *Cristiano Porqueddu*

KEVIN SWIERKOSZ-LENART (1988)

Suite Omaggio a Giuseppe Biasi – to Cristiano Porqueddu

The idea behind this suite was to create a dual interplay of reflected sounds and images able to conjure up the magical reality of Sardinia, its essence as a place of present reality and otherness. To my mind, Giuseppe Biasi's paintings capture the spirit of the island and its inhabitants, drawing on traces of the past in a quest for true sources that are free of reconstructed folklore and naivety. The artist had a similar approach to African culture during the time he spent in Libya and Egypt during the 1920s.

My composition consists of three movements inspired by three of Biasi's paintings:

Ballo, Battesimo and Cavalieri Arabi (Dance, Christening and Arabian Horsemen).

The Suite uses the allusive potential of modality and the timbre of the guitar to produce a musical discourse poised on the edge of numerous possible resolutions that never come into being. Instead, an element of uncertainty prevails, thereby underpinning the enchantment intrinsic to the incredible beauty of Sardinia.

Innedda Innedda – to Cristiano Porqueddu

(Variazioni su un tema di Cristiano Porqueddu)

Among the many tesserae of the splendid mosaic of "Sardinia Moving Arts" there is a monologue, written and performed by Stefania Masala, entitled "Viaggio in Sardegna". As an accompaniment for the narrator, Cristiano Porqueddu composed a number of brief musical watercolours for solo guitar, each one beautifully evocative and dedicated to Maria Luciani. These exquisite miniatures included one that immediately drew my attention: "Terra e Memoria", where the composer associates the opening bars with the tempo indication "*like a distant church bell, with liturgical severity*".

The image that these words conjured up in my mind's eye made me want to extend the musical discourse beyond the confines of its original destination. The six variations I composed aim to examine the subject of distance, which is well suited to the timbre of the guitar. Porqueddu's theme lent itself to my overall compositional framework, with its range of variations and the single poetic subject. The title of the piece is the fruit of meticulous attention to the Sardinian language, for which Porqueddu and I were happily able to count on the advice of a number of specialists. I ultimately came to the conclusion that the adjective "innedda" was exactly right, since it suggests an impalpable, imaginary distance that is not necessarily subject to spatial constraints. The term is repeated to achieve emphasis. Distance is the ideal meeting point between the guitar and Sardinia: two concrete expressions of an eternally elusive *otherness*, of a magical archaic sphere, a mystery that we are part of and never fully understand.

© *Kevin Swierkosz-Lenart*

FRANCO CAVALLONE (1957)

Anime Gementi – to Cristiano Porqueddu

I first visited Sardinia in summer 2017, when I finally met up with Cristiano Porqueddu, having for many years been in fruitful contact with him at a distance. Before leaving, like most tourists, I did my best to find out about the traditions and history of this fabulous island, adding to memories dating back to many years earlier when I was studying the *Concerto dell'Argentola* by the Sardinian composer Ennio Porrino, whose music I greatly appreciated. All this material, plus my visits to archaeological sites and museums, made me particularly sensitive to the idea that Porqueddu in his ceaseless creativity was then working on: a project involving works written for and devoted to Sardinia. The outcome, as far as I was concerned, was *Anime Gementi*, a sonatina for guitar. The composition comprises the usual three movements, with the first in a fairly free version of sonata form, with an *incipit* based on the harmony of seconds and a simple thematic motif that alludes to the archaic sound sphere of the *Mamuthones* and *Issobadores* processions and masks typical of the Mamoiada carnival. The material of the first movement develops using variants, mutations and contrasts ending in a sort of recapitulation. The second and third movements derive from the same harmonic and thematic material, in this case regenerated and expanded by means of complex procedures so as to give rise to new, autonomous elements. While echoes of the masks of the first movement return in the third movement, the Lento aims to describe the sensations that the island stirred up in me: from its extraordinary ancient history to its astounding natural features. *Anime Gementi* is dedicated to Cristiano Porqueddu, a great musician indeed, and a true representative of this most remarkable island.

© Franco Cavallone

STEFANIA MASALA (1979)

Viaggio in Sardegna

“Journey to Sardinia” is an itinerary on the Island of the Sardinians, seen through the eyes of the great European intellectuals who “discovered” it from the 1800s to the present day: the title is taken from the homonymous “travel report” by Alberto La Marmora from 1826, who became a model for later travellers. The author who is also the interpreter, Stefania Masala, has identified 7 “macro-themes” on which the chosen authors have compared: the earth, humanity, intoxication, stone, language, song, the farewell. Its internal point of view is superimposed on the impressions of Vittorini, Lilli, Lawrence, Valery, D’Annunzio, Scarfoglio, Gramsci, Pasolini, Levi, Murgia, Onofri and Posse, in a journey that sees Sardinia as a place to be discovered not only for its natural beauties, but above all for its culture and traditions. A journey of the soul - into the soul of a land and a people little known in the depths - in which the original music of Cristiano Porqueddu is the exceptional “viator” of what remains ineffable in Sardinia.

© Stefania Masala



to Cristina, unwitting muse

musicare



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 Sound engineer: Ermanno Brignolo
 Guitars: Giuseppe Guagliardo Guitars (2005 and 2020)
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