

TURNER SIMS CONCERT NOTES

SATURDAY, 11 FEBRUARY 2023

DANIELA ROSSI (GUITAR)

John Duarte

John Duarte was born in Sheffield in 1919. He was almost entirely self-taught on the guitar and in music generally. He played guitar, trumpet and double bass in many dance bands and won several Melody Maker competitions for his acoustic guitar playing. He played double bass with Django and Joseph Reinhardt and Coleman Hawkins and used these opportunities to closely study their techniques.

As a guitar teacher he applied his scientific background to the demands of guitar technique. He loved letter-writing, often exchanging letters with people twice a week for several years. In the 1980s one guitar magazine called him "the most knowledgeable person on the Classic Guitar in the world today."

His works include 148 original guitar works, nearly half of them for guitar with other instruments, or guitar ensemble. There are 100s of arrangements, many of which are published, and three new volumes of lute arrangements will soon be available.

Many of his works have been recorded and a new series of his music will soon start to be available on Brilliant Classics.

Sonatina Lirica op.48

Sonatina Lirica op.48 was commissioned by the Guitar Weeks of Zwolle, in Holland, in 1971. Duarte was asked to write either a suite or a sonata in two, three or four movements at the same difficulty level as his *English Suite op.31* and he opted for three movements. The work is a homage to the Italian composer, Mario Castelnuovo-Tedesco, with whom Duarte exchanged many letters. As its title suggests, the Sonatina is suffused with lyricism and clarity of melody. The first movement is in a condensed Sonata form, the opening theme is developed then recurs at the end. The second movement uses a folk-like theme and the last movement is a joyful Rondo, the opening theme keeps on being repeated.

Partita II op.104 "Relazione"

John Duarte's Partita II was written for the Swiss guitarist Deborah Mariotti; its subtitle "Relazione" refers to certain thematic elements shared amongst its movements. The left-hand slurs in the Prelude assist in clarifying the interchanges between 6/8 and 3/4 time, and pose problems of concentration for the performer. The "Plainte" (lament) is an overt tribute to the Swiss composer Frank Martin, a direct reference to the third of his Quatre pieces breves. The Perni (Ital.= hinges) are the notes on which the tonality gradually pivots. The final energetic Toccata needs no explanation. All four movements are variously tonal.

Sua Cosa op. 52 (Homage to Wes Montgomery)

Composed in memory of the jazz guitarist Wes Montgomery which makes use of Montgomery's characteristic technical device-the melody in octaves. One of Duarte's best-loved compositions. In one of his records, Wes Montgomery played a piece of his own which he called "Mi Cosa". Duarte took phrases from this in building the central part in A major. It uses some elements of Jazz music, such as inégalités in the eight notes. The piece as a whole should sound smooth, relaxed and without exaggerated accents.

Dušan Bogdanović

Dusan Bogdanovic is a Serbian-born American composer and classical guitarist. He has explored musical languages which are reflected in his style today: a synthesis of classical, jazz, and ethnic music. As a soloist and in collaboration with other artists, he has toured extensively throughout Europe, Japan, and the U.S. He has taught at the University of Southern California, San Francisco Conservatory, and the Geneva University of Music.

His performing and recording activities include work with chamber ensembles of diverse stylistic orientations. Notably, he is a co-author with Sting on "Prisms (Six Song by Sting)" published by Singidunum Music and Steerpike Overseas Limited.

Dušan Bogdanović's recording credits include close to twenty albums (on Intuition, Doberman, ESS.A.Y, M.A. Recordings, GSP and other labels), ranging from Bach Trio Sonatas to contemporary works. Over two hundred of his compositions are published by Bèrben Editions (Italy), Doberman-Yppan (Canada) and Guitar Solo publications (San Francisco).

His theoretical work includes polyrhythmic and polymetric studies, as well as a bilingual publication covering three-voice counterpoint and Renaissance improvisation for guitar (Bèrben) and *Ex Ovo*. (Doberman-Yppan). He has also collaborated on multi-disciplinary projects involving music, psychology, philosophy, and fine arts.

God Bless the Child

One of the author's favourite jazz ballads, God Bless The Child was written in 1939 by the famous jazz singer Billy Holiday in tandem with the songwriter-composer Arthur Herzog. He wrote an arrangement of the piece as an "exercise in stylistic expansion" for the classically-minded guitarist Daniela Rossi. Though reminiscent of the Joe Pass solo improvisations, this arrangement explores the contrapuntal treatment of the ballad, alternating the melody with written-out extra temporized passages superposed on walking-bass lines.

Rossignol

Rossignol is a little triptych built on the same harmonic touchstone. The first movement is a jazz ballad, which foreshadows further developments of the piece. The middle movement is a passacaglia-one of Bogdanovic's favourite contrapuntal forms-which follows a somewhat improvisatory melodic outline in a very lyrical and evocative fashion. The last movement, which is in a quasi-Latin style, brings the triptych to a fiery and virtuosic denouement.

***Sonatina*, (Homage to Joseph Haydn)**

Sonatina is an homage to one of the author's favourite composers, Joseph Haydn, not in any obvious way; primarily, it is following the Classical formal blueprint of elegance and economy. The first movement is a classical sonata form, with the 1st theme, 2nd theme development section, the recap without the 2nd theme and the 2nd theme modulated. The 2nd movement is lyrical, in the form of theme and variations and the third is a fast 12/16 which is sort of Latin/African.

***Folia Variations* World Premiere, on the day of the composer's birthday**

"'Folia' means 'folly', or 'madness', a kind of dance that was done using madness as a background," It is one of the oldest remembered European musical themes. Over the course of three centuries, more than 150 composers have used it in their works. Folia by Bogdanovic has the 3rd=F# since it's in B minor and also a bit reminiscent of lute/vihuela. The harmonic pattern shrinks from 2/4 to 3/8 to 1/4 so actually the piece can't go further and ends with the original chords in 6/4. This was the second set of Folia written for Daniela Rossi, after showing great interest in the theme and dedicating whole concert programmes to it.

Interval

Vincent Lindsey Clark

Vincent Lindsey-Clark attended the Royal College of Music. At 16, he won the prestigious Lancaster International Guitar Competition.

Vincent Lindsey-Clark has taught classical guitar at Eton, at London's Centre for Young Musicians, as well as at West Dean College, the Taranaki Guitar Summer School in 2016, and workshops at the Saffron Centre for Young Musicians.

As a composer, Lindsey-Clark's works have featured on radio, television and films. He has also composed music specifically for guitar students. These include the pieces Steely Blue and Mississippi Ditty from his Simply Swing collection, and Cycles In The Avenue from his collection Five Pictures of Sark (inspired by a visit to the island on his honeymoon), which have variously featured in intermediate guitar syllabuses from ABRSM and Trinity examination boards.

His work Salsa Roja features on a Berta Rojas album which went on to be nominated for a Latin Grammy Award in 2014.

Lindsey-Clark's recordings include Theo's Brother, an album on which he performs, among other compositions, Five Pictures of Sark in its entirety.

His piece Shadow of The Moon is also a favourite for solo musicians and has been performed by notable guitarists including David Russell. Lindsey-Clark himself performs the piece on Theo's Brother, noting in the sleeve notes that it was in part inspired by his insights and discoveries as an amateur astronomer.

Pulsar, a modern piece originally written for The Beatty Classical Guitar Competition in 2009, similarly appears in soloists' repertoires.

The New Folias

This was the first set of Folias written for Daniela, after meeting the composer at the Winchester Guitar Festival in 2019, in which she played M. Ponce's Folia Variations. In a meeting at the pub after the concert, they discussed a new set of Folias for the 21st century.

Sometimes it's very difficult to hear the original theme as it's so disguised. But it's there – it's in the composer's mind all the time. With his set of variations, the theme might seem very obvious sometimes, but other times it's buried within all sorts of complex stuff.

Jeffrey McFadden

Jeffrey McFadden is a Canadian classical guitarist, and a recording artist for Naxos Records. He is known for his recordings of works by composers of the romantic era such as Fernando Sor and Napoleon Coste. His latest recording features the works of the Paraguayan guitarist-composer Agustín Barrios. He is also a noted editor and arranger, and wrote the standard text on guitar harmony *Fretboard Harmony: Common Practice Harmony on the Guitar* (d'OZ, 2010). His performances and recording have received critical notice in major media outlets such as the London Daily Telegraph, The Ottawa Citizen, and Gramophone UK.

McFadden was born in 1963 in Hamilton, Ontario, Canada. He attended the University of Western Ontario, finishing first in his class in 1984. Later he attended the University of Toronto where he was an Eaton Graduate Fellow and studied under Norbert Kraft. He was a silver medalist in the 1992 Guitar Foundation of America competition. He is currently Head of Guitar Studies and Associate Professor in the Faculty of Music at the University of Toronto. In 2010, Jeffrey McFadden became the first ever graduate of the Doctor of Musical Arts degree program at the University of Toronto. Jeffrey McFadden is currently the artistic director of the Sauble Beach Guitar Festival.

Rumores de Perales

Back in summer 2019, Spain, Carrion de los Condes, Chinchon and other places Daniela met Jeffrey McFadden. They were both playing concerts for the pilgrims doing Camino de Santiago for a whole week. On the last night of the Festival, there was a great party in a Bodega organized by Federico Sheppard, the soul of this Festival, in Perales for all the participants and neighbours in the area. A lot of the usual repertoire was played, and Daniela also played a lot of Regondi but then it turned into a jam session, playing and singing some Argentinean folk music, Bossa Nova , Beatles, Radiohead and more. Daniela came across his solo piece "Fantasy on a Canadian Folk Song" which she has performed a lot since. So in lockdown 2020 Jeffrey came up with a surprise: Rumores de Perales (memories of that night) , dedicated to Daniela and her inspiration, Giulio Regondi.

Giulio Regondi

Giulio Regondi was a Swiss-born classical guitarist, concertinist and composer active in France and (mainly) the United Kingdom.

Regondi was born of a German mother and an Italian father in Geneva, Switzerland. In 1831 Fernando Sor dedicated his *Souvenir d'amitié* op. 46 to Regondi, a child prodigy, when the boy was just nine.

There is a reference to his appearing in London in 1831, presented as a child prodigy of the guitar. Most of Regondi's concertina music was written for the English system, however, at which he was a virtuoso, though his guitar music is probably better known. His works for solo guitar comprise a set of etudes, variations on a theme by Bellini and five larger works.

Introduction et Caprice, op.23

This is possibly one of Regondi's greatest and most popular works. It consists of two contrasting movements - an adagio in E major and an allegretto scherzando in E minor - where lyricism and virtuosity are constantly present. He makes use of all the resources of guitar technique, such as arpeggios and chromatic scales.