

DL710054

DECCA STEREO DL 710054 / ANDRES SEGOVIA - Guitar

STEREO



SEGOVIA

Five Pieces from "Platero and I"

M. Castelnuovo-Tedesco

PATRIMONIO UC

and selections by

Frescobaldi

Donostia

Debussy

Weiss

Sor



ANDRÉS SEGOVIA—Guitar

Side One		Side Two	
Five Pieces From "Platero And I" Castelnuovo-Tedesco (from the poems by Juan Ramón Jiménez)		1. Passacagli	Frescobaldi
1. Platero		2. Corrente	Frescobaldi
2. Melancolía		3. Fantasie	Weiss
3. Angelus		4. Study No. 3	Sor
4. Golondrinas		5. Study No. 17	Sor
5. La Arrulladora		6. Dolor	Donostía
		7. Prelude: La Fille aux Cheveux de Lin	Debussy

My music for *Platero and I*, from the poems for which Juan Ramón Jiménez won the Nobel Prize in 1956, was originally conceived as a set of twenty-eight pieces for narrator and guitar, and the complete work is being published in this form by B. Schott & Sons. Since most of the pieces are musically complete in themselves, they can be played in concert without a narrator. The poems deal with "Platero," a small silver-gray donkey who accompanied the poet on his travels and was the confidant of his most intimate thoughts.

Here is a short synopsis of the poems which inspired the five pieces performed in this recording:

1. *Platero* introduces the little trotting donkey, "hard as steel, soft as a silvery moonbeam."

2. *Melancolía*, which appears at the end of the volume, is a tender elegy on the death of Platero. The poet, followed by a group of children, goes to visit the grave of Platero, while a white butterfly flutters in the air—perhaps it is the soul of the dead donkey.

3. *Angelus*. At sunset the poet and Platero return home. The sky is glowing with color, and the little clouds look like roses. Platero's eyes, in which the last rays of the sun are reflected, look like roses too.

4. *Golondrinas*. In the spring, at the usual date, the swallows come back. They chatter about their travels across the sea and the warm lands. But it is still cold here. Are the poor swallows going to freeze?

5. *La Arrulladora*. In the forest the daughter of a poor charcoal-burner sings a lullaby to her little brother. The wind murmurs among the trees. The little child falls asleep, and Platero, too.

Mario Castelnuovo-Tedesco

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|---------------|-------------|
| 1. Passacagli | Frescobaldi |
| 2. Corrente | Frescobaldi |

Girolamo Frescobaldi (1583-1643), the most famous organist of his day, was organist at St. Peter's in Rome from 1608 until the time of his death, except for a period of five or six years which he spent at the court of Ferdinando de Medici in Florence. Frescobaldi was daring in his use of harmony, and he made an important contribution to the development of fugue and of notation. His compositions include numerous pieces for organ, sacred choral works, and five-part madrigals. Andrés Segovia made the guitar transcriptions for the two compositions by Frescobaldi which he plays in this recording.

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| 3. Fantasie | Weiss |
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- Sylvius Leopold Weiss (1686-1750) was famed as the finest

lute player of the first half of the 18th century. During his early years he held musical posts in several of the princely German courts, but from 1717 on he spent virtually his entire life at Dresden. Most of his compositions exist only in manuscript. Weiss also wrote a treatise on the lute and lute-playing.

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| 4. Study No. 3 | Sor |
| 5. Study No. 17 | Sor |

Fernando Sor (1778-1839) was also a celebrated virtuoso, his instrument being the guitar. He was born in Barcelona, and studied at the monastery of Monserrat. Sor fled to Paris during the time of Napoleon's Spanish Campaign, and later moved on to London, where he became a popular teacher and aroused much enthusiasm for the Spanish guitar. His Studies are still played by every classical guitarist. These two have been edited by Andrés Segovia.

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| 6. Dolor | Donostía |
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Jose Antonio Zulaica y Arregui (1886-1957) was a Franciscan, and, in accordance with a custom of the order, he adopted the name of his native town, located in the Spanish Basque region. Donostía was probably the world's foremost authority on the folk music of the Basques, and for many years he roamed the Basque countryside searching out and writing down the beautiful songs of this isolated people. His own compositions are primarily sacred works. *Dolor*, composed for the piano, was transcribed for guitar by Andrés Segovia.

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| 7. Prelude: La Fille aux Cheveux de Lin | Debussy |
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La Fille au Cheveux de Lin (The Maid With The Flaxen Hair), No. 8 in Book 1 of Debussy's *Préludes* for piano, is one of the composer's most popular short compositions. Andrés Segovia himself made the guitar transcription which he plays here.

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