

BGS | NEW HORIZONS IN GUITAR PERFORMANCE

# ¡ZAPATEADO!

HOMAGE TO JOAQUÍN RODRIGO  
TOM KERSTENS – GUITAR



**¡Zapateado!**

**Homage to Joaquín Rodrigo**

**Tom Kerstens – Guitar**

1	<b>Joaquín Rodrigo</b> Tiento antiguo	3.58
2	<b>Joaquín Rodrigo</b> Sonata Giocosa I Allegro moderato	3.43
3	II Andante moderato	3.27
4	III Allegro	3.30
5	<b>Errollyn Wallen</b> Red (Homage to Rodrigo)	4.37
6	<b>Joaquín Rodrigo</b> En los Triguales	4.16
7	<b>Joaquín Rodrigo</b> Pastoral	3.05

8	<b>Edward McGuire</b> Homage to Rodrigo	7.50
9	<b>Joaquín Rodrigo</b> Three Spanish pieces I Fandango	3.51
10	II Passacaglia	5.10
11	III Zapateado	3.13
12	<b>Howard Skempton</b> Reminiscence for guitar	1.17
13	<b>Joaquín Rodrigo</b> Zarabanda lejana	5.15

**Produced and engineered by**

John Taylor

**Recording Dates**

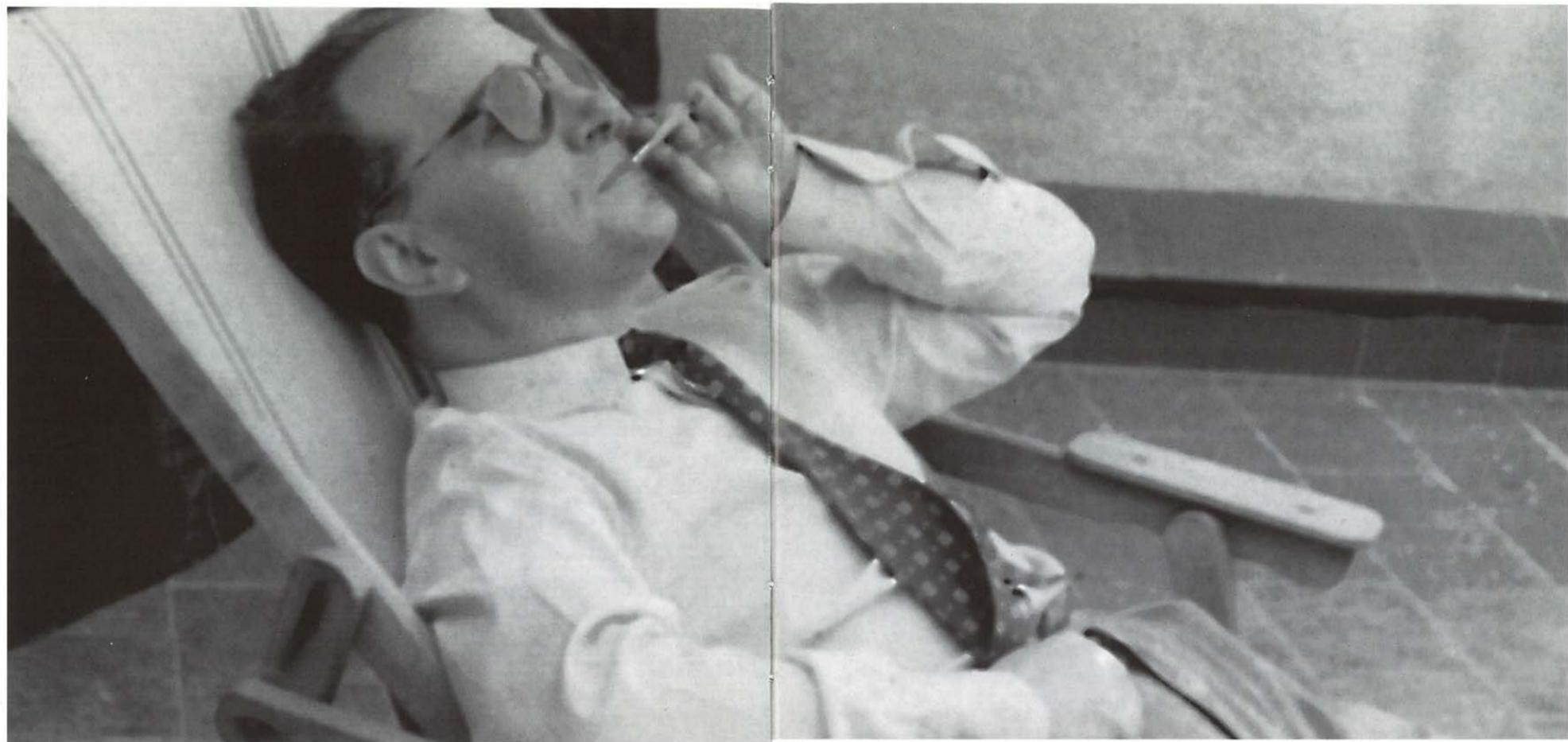
September 2000, February and June 2001  
at the Michael Tippett Centre,  
Bath Spa University College.

**Photography**

Cover image and photograph of Rodrigo  
courtesy of Editions Joaquín Rodrigo.  
Photograph of Tom Kerstens by Wesley Dunton

**Design**

Chris Essex-Hill



## ¡Zapateado!

### Homage to Joaquín Rodrigo

Joaquín Rodrigo (1901-1999), acknowledged as one of the great Spanish composers of the twentieth century, extended the romantic impressionist tradition of Albéniz, Granados, and Falla. Rodrigo was also influenced by French music and studied with Paul Dukas in Paris (1927-32), becoming friends with personalities such as Ravel, Milhaud and Honegger.

Rodrigo was always a prolific composer, writing piano music, songs, guitar pieces, choral, ballet and orchestral works as well as many concertos for various instruments. The composer's contribution to the guitar between 1926 and 1987 is now appreciated as one of the central pillars of the repertory. Over the years he explored the Spanish nature of the guitar, responding to a tradition going back to the

sixteenth century. Many strands of Iberian culture (including flamenco and folk song), as well as elements from European music north of the Pyrenees are integrated in his guitar music and his achievement remains integral in the guitar's development since the 1920s.

Joaquín Rodrigo was without doubt one of the greatest creative minds in the history of the guitar. IGF celebrates his centenary not only with a host of concerts and other events but also honors him the most appropriate way possible: to help continue the creative work which is vital for the future of the instrument. To this end IGF has commissioned a number of new works to mark Rodrigo's centenary. The works by Errollyn Wallen and Howard Skempton were commissioned by IGF with the financial assistance of Admira Guitars, the work by Edward McGuire recognizes the financial assistance of the Scottish Arts Council.

## Tiento Antiguo

*Tiento antiguo* (Old Tiento), written in 1947, was intended 'to evoke the music of the vihuela'. Yet any connection between *Tiento antiguo* and the vihuela is not obvious for the piece is closer to the modern guitar or flamenco than to stylistic qualities of early instruments.

After an introduction of slow arpeggios, weaving back and forth in varied patterns, a short *cantabile* in the treble recalls the urgency of the flamenco voice. The arpeggios return until interrupted by another short passage, a cadenza, featuring Iberian ornamentation, some brilliant moments of flamenco scales and quieter two-part writing. Again we hear arpeggios before a *cadenza lento* ends the piece in a *diminuendo*.

*Tiento antiguo* is an experiment in solo guitar textures. Two elements of Rodrigo's guitar writing are apparent — the use of arpeggio and treble voicings (reminiscent of flamenco). The work is thus an impressionistic sketch or lyric poem, where Rodrigo developed new concepts in solo guitar writing following *Zarabanda lejana* (1926) and the *Concierto de Aranjuez* (c.1939).

© 2001 Graham Wade

## Sonata giocosa

### Allegro moderato — Andante moderato — Allegro

*Sonata giocosa*, composed in 1958 was Rodrigo's first guitar sonata. The work is good-humoured, representing moods of wit and gaiety perhaps more akin to a sonatina than the weighty precedents implied by 'sonata'.

Various Rodrigo characteristics emerge in the first movement, including the 'wrong note'/dissonant chord effects (also heard in *Fandango*), downward triple runs (reminiscent of the multiple thirds of the *Aranjuez's* last movement), and single string scale passages in flamenco mood.

The slow movement relies on a lightly dotted rhythm, interspersed with firm crotchet chords. A composer can hardly be *giocoso* ('jocose, playful, jesting') in a slow movement but this *Andante moderato* has charm, is most craftsmanlike and the thematic implications of the opening bars are fully explored.

The third movement, an elegant dance in six/eight time, includes staccato strummed chords and an opening theme in the spirit of *Fantasia para un gentilhombre*.

© 2001 Graham Wade

### Red — 1st movement — Homage to Rodrigo

Red is the colour of blood and of memory. It is the colour of strength, passion, emotion and pride. Red is my homage to Joaquín Rodrigo and to my own memory/fantasies of his country, Spain.

© 2001 Errollyn Wallen

### En los trigales

In 1938 Rodrigo completed *En los trigales* (In the Wheatfields), dedicated (some years later) to Narciso Yepes.

The introduction recalls the scale passages of the flamenco guitar, balancing light single notes against finely resonant three-part chords. After these sixteen bars of setting the atmosphere, a catchy two-part episode reveals the sophistication and vibrancy which Rodrigo could now achieve through the guitar. A lyrical section, *Allegro alla marcia*, offers a sudden contrast in tempo and mood. A slow melodic line on the lower strings is voiced against chords and harmonics, and a repeated B flat in the bass evokes a drum or hand claps. After a little phrase in harmonics, the original themes return, dancing and agitated.

*En los trigales* forms part of what the composer called an 'imaginary suite that describes the Spanish landscape' entitled *Por los campos de*

*España* (In the Countryside of Spain). Rodrigo's extraordinary aural sensitivity enabled him to achieve highly charged impressionistic images. The varied sounds of a summer's day in the fields are gloriously realised and the work remains a fresh and stimulating picture of a Spanish landscape.

© 2001 Graham Wade

### Pastoral

*Pastoral*, written in 1926 for the piano was later arranged for chamber orchestra as the first movement of *Tres viejos aires de danza* (Three Old Dance Melodies). It is well suited to guitar transcription, being a miniature of great charm. The delightful theme, reminiscent of a folk song evokes the sound of a music box and at one point includes six subtle repetitions of major thirds (marked 'cuckoo' on the piano score). Towards the end the melody is garlanded with an arpeggio accompaniment.

In his book on Rodrigo's piano music Antonio Iglesias comments that in the 1940s this little piece was included in every Spanish pianist's recital repertoire. Despite its brevity *Pastoral* became at that time one of the public's favourite pieces, considerably increasing the composer's fame.

© 2001 Graham Wade

### Homage to Rodrigo

The music of my homage conveys a warm tribute to the long creative life of a master. It celebrates his style and while not quoting any of his music, hopefully carries the vivacity of his spirit. As a flute player, I admire his Flute concerto, so not only guitar music has inspired this piece. Celtic and Iberian rhythms and motifs are wedded here – they were never far part anyway!

© 2001 Edward McGuire

### Tres piezas españolas

#### Fandango — Passacaglia — Zapateado

*Tres piezas españolas* (Three Spanish Pieces), dedicated to Andrés Segovia, combine extreme virtuosity with vivid Spanish impressionism. The opening Fandango, with its 'wrong note' beginning, contains fine moments of lyricism accompanied by colourful chords, as well as brilliant passages of triplets in which the player's dexterity is exploited to the utmost. The firm rhythm and full writing give richness of movement and contrast.

*Passacaglia*, more introspective in character, reveals how resonant a single line can be on the guitar, especially on the bass strings. Gradually the figurations over the repeated ground become more

complex until a chordal strumming takes us into the beguiling atmosphere of the Spanish guitar (but with slightly altered chords from what we might expect). The harp-like brilliance of the following section precedes a *fugato* coda in the rhythm of a fandango. The transition from the pensive opening to the vigorous finale is a masterly piece of composing, requiring a fine judge of pace and shading from the performer.

*Zapateado* is a virtuoso recreation of the flamenco dance famed for its skilful footwork. Its perpetual motion, inventive modulation and subtle rhythms create not only a picturesque image of the actual dance but also provide a dramatic climax to the suite.

© 2001 Graham Wade

### Reminiscence for guitar (in memory of Rodrigo)

Reminiscence is a miniature written in memory of Joaquín Rodrigo on the composer's centenary. It has been said that music's beauty lies in its transience. Similarly, it is the memory that can light upon us just for a moment that can strike us most deeply. Rodrigo's music has that sort of immediacy; that sort of potency.

© 2001 Howard Skempton

## Zarabanda lejana

*Zarabanda lejana* (Distant Sarabande), written in 1926 for pianoforte, became not only a popular guitar work but was also scored for orchestra.

When in 1927 Manuel de Falla visited Paris to receive the award of Legion of Honour, a celebratory concert of music by Spanish composers took place. Seizing his opportunity, Rodrigo performed the premiere of *Zarabanda lejana* on pianoforte for the occasion. Such was his success that various publishers offered contracts to the young man and Rodrigo's composing career was launched.

Though *Zarabanda lejana* is dedicated 'to the vihuela of Luis Milán', it is well known that Milán himself did not write sarabandes. Thus the piece represents no mere pastiche of past styles but rather Rodrigo's own personal homage to the Spanish past.

Marked *andante quasi adagio*, the composition begins with three bars of a single note A, (played on the fourth string), before weighty chords of D major, characterised by an *acciaccatura* ornamentation on the top string from B to A. The apparent simplicity of the work belies the technical difficulty of achieving a smooth legato as the chords

progress through ingenious changes while the player articulates the melodic line.

In its transition from keyboard to guitar, *Zarabanda lejana* became Rodrigo's first composition for guitar, written when he had not yet fully turned his attention to the instrument. The work continues to be of particular significance as Rodrigo's first step in the creation of his characteristic guitar style.

According to Cecilia Rodrigo, his daughter, Joaquín had a special liking for this piece and still played it in the piano version into very old age. It is therefore a fitting end to this CD

© 2001 Graham Wade



**Tom Kerstens** is one of the most inspiring and versatile guitarists of his generation with a passion for the guitar's heritage and a real commitment to its future. He plays modern guitar as well as historical instruments and has recorded two now classic CDs on Baroque and 19th century guitars featuring several first recordings of rediscovered work. In his capacity as Artistic Director of IGF (since 1995) he has commissioned, premiered, recorded and prepared the publication of 25 works for guitar, both solo and in ensemble. His debut CD *¡Fandando! : Spanish music for baroque, romantic and modern guitar*, on Conifer Records was most played guitar CD on Classic FM radio in the years 1993-1995; his classic recording of 19th century guitar music *Serenade, romantic music for romantic guitars* – featuring first recordings of work by Schubert and Paganini – attracted rave reviews worldwide. His 1996 EMI reading of William Walton's *Five Bagatelles* was described by Edward Greenfield as "outstanding" and chosen in the Gramophone Good CD Guide for 4 consecutive years.

His latest recording projects are a recording of Deirdre Gribbin's guitar piece *The Sanctity of Trees* (an IGF commission in 1997) for Black Box (BBM1015 *Rational Option Insanity*) and a series of recordings of new work for guitar for BGS of which *Black Venus* is the first.

Bath is one of the most beautiful cities in Europe with its Roman baths and Georgian architecture. The International Guitar Festival at Bath Spa University College is one of the biggest events of its kind worldwide. It consists of an international concert series and an extensive educational programme comprising summer schools, workshops, masterclasses, international guitar competitions and OutReach activities. It offers all styles of guitar playing including classical, flamenco, latin-american, jazz, blues, rock, heavy metal, folk, fingerstyle, as well as non-Western styles and separate courses in music technology, composition, songwriting and drums and percussion. Classes are held at Bath Spa University College, concerts are held at the Michael Tippett Centre and at various concert halls around the city of Bath. If you are interested in attending either to study or simply to listen to the concerts, contact Emmanuelle Ginn, Administrator:

**Telephone: +44 (0)1225 875522**

**Fax: +44 (0)1225 875495**

**Email: e.ginn@bathspa.ac.uk**

**Bath Spa University College  
International Guitar Festival Office  
Newton Park  
Bath BA2 9BN**

BGS Records is part of the:



**BGS CD107**