

Remembrance

A Tribute to Andrés Segovia

Music by Tárrega, Turina, Segovia, Albéniz, Villa-Lobos and Bach

Michael Lorimer, guitar

FRANCISCO TARREGA

1. Capricho Arabe (4'33")

JOAQUIN TURINA

2. Fantasia Sevillana (5'32")

ANDRES SEGOVIA

3. Study Without Light (2'40")

4. Prayer (2'32")

5. Remembrance (2'29")

ISAAC ALBENIZ (Arr. Segovia)

6. Zambra Granadina (4'14")

FRANCISCO TARREGA

7. Memories of the Alhambra (5'01")

HEITOR VILLA-LOBOS

8. Homage to J.S. Bach (4'57")

JOHANN SEBASTIAN BACH

Suite in D Major (Arranged for Guitar from the Cello Suite 1 in G Major, BWV 1007) (Arr. Lorimer) (15'44")

9. Prelude (2'40")

10. Allemande (3'32")

11. Courante (2'12")

12. Sarabande (2'12")

13. Menuets I & II (3'18")

14. Gigue (1'50")

"Michael Lorimer is one of the most talented guitarists of these times and is the one that I appreciate the most. He has tamed his guitar well through a fluent and precise technique and his musicianship succeeds in solving arduous problems of interpretation through his intuition and reflection. As a human being he follows the order of the heart rather than the order of the intellect. In this record [Remembrance - A Tribute to Andrés Segovia] he has collected three compositions of mine, follies of my youth, except for the one named "Study Without Light" which I composed after an operation in one of my eyes for displacement of the retina. I am sure that Michael Lorimer will lift these ingenious pieces from their long sleep and make them joyfully sonorous."

Andrés Segovia, New York, April 22, 1984

Michael Lorimer

Andrés Segovia, who put guitar on the twentieth-century concert stage with his performances of music written for him, and pieces he arranged, also appears in this CD in one guise too little known, that of Segovia the composer. Here is a triptych of pieces written and published separately, brought together in the order in which Segovia liked them to be heard. Segovia wrote the first of the three in the early 1950s when he recuperated from an eye operation and lay for several weeks in one position with his eyes bandaged. He remembered the severe pain he felt in his fingertips when he began playing the guitar after events once before had prevented his practicing and this time, to keep his left-hand calluses, he found a way to continue playing. He wrote STUDY WITHOUT LIGHT and dedicated it to his friend José Rubio who stayed at his bedside day and night. PRAYER is in memory of Segovia's favorite of the many composers he has inspired and guided, Manuel Ponce. In the last bars of Segovia's homage, a theme from Ponce's third guitar sonata appears, ghostly and wistful. REMEMBRANCE is romantic and recalls harmonies of the nineteenth-century composer Robert Schumann. The remaining music on the CD features one composer whose music I have loved since infancy, Johann Sebastian Bach. When I was ten years old and heard guitar music for the first time, a record of Segovia playing Bach, I immediately took a cheap Mexican guitar my father had recently purchased, and started to teach myself how to play. Many years later, I arranged the SUITE IN D MAJOR, the first of Bach's six exquisite solo violoncello suites. Here also is the HOMAGE TO BACH by one of my favorite twentieth-century composers of guitar music, Segovia's friend, the great Brazilian musician Heitor Villa-Lobos.

Tárrega's music frames two pieces from Spain's southern province of Andalucía, Segovia's home-land. FANTASIA SEVILLANA is a brilliant showpiece written for Segovia in the 1920s by Joaquín Turina. Here Turina composed a fantasy on *sevillanas*, a jubilant dance from Seville. Albéniz's ZAMBRA GRANADINA portrays a gypsy party, the *zambra*, as you could have heard it in the 1890s in the caves of Granada. As the music begins, you can imagine the rhythmic hand-clapping of gypsies who sit in straight-backed chairs against the white walls of a cave and surround an open area of red brick floor in which, to the plaintive wail of gypsy song, urged on by the strains of a guitarist and onlookers' cries, individual dancers appear: now one springs in gay exuberance, now one writhes in passionate tance.

Andrés Segovia was a boy he wished to study with one guitarist who died before Segovia could meet him. The half of this CD devoted to the music of Spain begins and ends with music of that artist, Francisco Tárrega. CAPRICHIO ARABE is Tárrega's masterpiece and is one innocent, lyric piece I loved to hear Segovia play when I was a boy. MEMORIES (Recuerdos de la Alhambra), Tárrega's most famous solo, will always recall for me one evening when the gold and orange rays of the Mediterranean sunset illumined Maestro Segovia's study as he showed me his fingertips for this evocative music.

"Remembrance—A Tribute to Andrés Segovia" is music of memories—memories for the composers, for me, and I hope for you. In it I pay homage to the twentieth century's greatest guitarist,