

Lammermuir Festival

Secret Places II • Recorded at Hailes Castle, East Linton

Available to view online from 7 Jan to 8 Feb

Tim Beattie guitar

Joaquín Rodrigo

Passacaglia

Giulio Regondi

Nocturne-Rêverie, Op. 19

Leo Brouwer

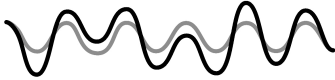
Sonata del Caminante

I. *Visión de la Amazonia* • II. *El Gran Sertão* • III. *Danza Festiva*



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Lammermuir Festival

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Programme notes

Joaquín Rodrigo *Passacaglia*

Best known for his guitar concerto the *Concierto de Aranjuez*, **Joaquín Rodrigo** was one of Spain's most important composers of the twentieth century. Steeped in the Romantic tradition of his homeland and the music of composers including Granados, Falla and Albéniz, Rodrigo studied with Paul Dukas in Paris from 1927 until 1932. There, he acquired fluency in the language of the French Impressionists while developing an appetite for exploring new styles and forms.

Although Rodrigo produced a diverse body of work that included large-scale orchestral and choral works, as well as a range of chamber music and an impressive collection of songs, his reputation nowadays largely rests on the music he wrote for the guitar — even though he only produced 25 works for the instrument. Rodrigo was highly regarded as a pianist and a capable violinist, but never actually played the guitar. However, his writing for it was unique in the way that it seamlessly fused the influences of early music with the different regional Spanish styles, incorporating Valencian and Catalan influences with flamenco in an imaginative way with northern European forms.

The *Passacaglia* is the second work of Rodrigo's *Tres piezas españolas* ('Three Spanish Pieces'), which the composer dedicated to Andrés Segovia. The triptych dates from 1954, the same year that Rodrigo produced his second guitar concerto. The *Passacaglia* is the most introverted of the three pieces and is essentially an exploration of how far a single melodic line can be extended on the guitar. Over the top of a simple repeated pattern, a series of variations explore the instrument's different resonances. The variations become incrementally more complex, before finally culminating in the strummed *rasgueado* section, as the guitar opens up in a blaze of joy.

Giulio Regondi *Nocturne—Rêverie*, Op. 19

One of the great composer-performer guitarists of the mid-nineteenth century, **Giulio Regondi** was born in Lyon and endured a difficult start in life. After being abandoned in early childhood by his German mother, Regondi was introduced to the guitar by his father, a professional guitarist, who raised him and gave him his first lessons. Giulio made his debut in Paris at the age of seven, where he was hailed as the 'Paganini of the guitar'. In 1831, he settled with his father in London, where he was to be based for the remainder of his career. However, after the young Regondi began to attract renown as a prodigy, his father suddenly disappeared, taking with him the entirety of his son's savings. With the support of friends and patrons, Regondi was able to continue with his development and began to find a distinctive voice as a composer for the guitar.

His music brought together the high Romanticism of the mid-nineteenth century with the intimate expressive idioms of the instrument, doing for the guitar what Chopin did for the piano. Although his music fell out of fashion toward the end of the century, it

was 'rediscovered' in the 1980s by the guitarist-scholar Simon Wynberg and has since become an important cornerstone of the instrument's repertory.

Regondi's **Nocturne—Rêverie** is a short but superlative piece that offers a comprehensive overview of the latest technical approaches developed by guitarists in the mid-nineteenth century. Following a slow opening prelude marked *Larghetto*, a brief series of energetic ascending broken chords lead into the central section, in which a plangent melody stretches over the *tremolando* in the lower register. Regondi inverts this in the section that follows, with a lyrical tune now appearing in the bass, punctuated by chords in the treble above.

Regondi's writing demands a significant degree of virtuosity, but the Nocturne—Rêverie is much more than simply a study or showpiece: it is a genuinely imaginative work, that traverses a series of arresting emotional states via its unconventional form and compelling musical language.

Leo Brouwer *Sonata del Caminante*

I. *Visión de la Amazonia* • II. *El Gran Sertão* • III. *Danza Festiva*

Born in Havana in 1939, the Cuban composer, guitarist and conductor Leo Brouwer was initially self-taught, before going on to study at the Juilliard School in New York City. On returning to his home country, he essentially launched the avant-garde music movement there and became an extremely influential teacher. His compositions unite components of traditional Cuban music with avant-garde and European classical influences, often juxtaposing complexity and simplicity in striking contrast to great effect.

Brouwer's music is often characterised by the way it follows its thematic materials – in an apparently whimsical manner – as the basis for larger-scale forms. This is epitomised in his **Sonata del Caminante** ('The Wanderer's Sonata'), which was written in 2007 for the Brazilian guitar virtuoso Odair Assad. The piece depicts three different Brazilian landscapes while paying tribute to Assad's own distinctive playing style. The opening movement offers a vision of the Amazon basin, before the second evokes El Gran Sertão, the desert in the north-eastern equatorial region. The final movement, an effervescent toccata, is a celebration of Bahia, home to the famous annual Carnaval celebrations, where flamboyantly dressed dancers come together in large street parties accompanied by the irrepressible rhythms of local samba and axé musicians.

Brouwer has described the work and his compositional process in his own words:

Sonata del Caminante was composed in a few days for Odair Assad. Composition is like a birth with pain, effort and joy, but in this case, everything was organic. Thinking and doing were the same. An impossible challenge for any guitar virtuoso is commonplace for Odair...Thematically, you will not find in *Sonata del Caminante* sweet melodies nor gracious *batucadas*; if I intended to achieve something it was 'intensity'. I hope to have succeeded.

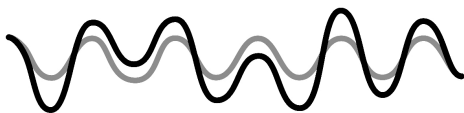
David Lee

Tim Beattie is an emerging Canadian guitarist who has performed at venues across North America and Europe. He has been lauded for his colourful and deft interpretations, 'moving between textures and moods with ease...Beattie's guitar dazzles' (Laura Stanley, musicworks.ca).

Tim's recent activities include concerts at COP26, Perth Concert Hall, The Brunton Theatre, Brussels International Guitar Festival, Guitar Society of Toronto, Perth Summer Festival, and collaborative projects with the Taproot Ensemble, Sean Shibe, George Tarleton, and Sasha Savaloni.

Tim was named 'Most Promising Youth' at the 2016 Arts and Culture Awards in Barrie, Canada (his hometown), and has since been recipient of numerous awards from the Sylva Gelber Foundation, Royal Overseas League, Worshipful Company of Musicians, and top prizes at the international guitar competitions in Antwerp, Brussels, Calgary, Hamilton, Uppsala, and others.

In addition to his performance activities, Tim is an Associate Teacher of guitar at the University of St. Andrews Laidlaw Music Centre, and is currently following advanced postgraduate studies at the Royal Conservatoire of Scotland.



Lammermuir Festival

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