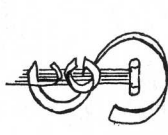


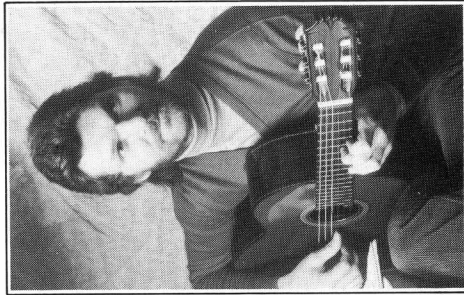
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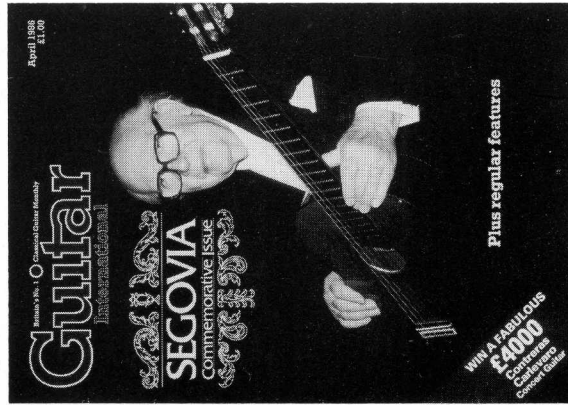
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PROGRAMME

Classical Guitar

RUMORES DE LA CALETA (from Recuerdos de viaje) - I. Albéniz, trans. A. Lozano

ACARICIO - I. Davies

SUITE CASTELLANA - F. Moreno-Torrobá

1. Fandanguillo
2. Arada
3. Danza

SONATA (Omaggio a Boccherini) - M. Castelnuovo-Tedesco

1. Allegro con spirito
2. Andantino, quasi canzone
3. Tempo di minuetto
4. Vivo ed energico

INTERVAL

Flamenco Guitar

HOMAGE TO PEPE MARTINEZ

1. Campanilleros - Trad. arr. Pepe Martínez
2. Garrofin - Trad. arr. Pepe Martínez

The Flamenco guitarist from Seville, Pepe Martínez, who died in 1985, had been an annual visitor to our country for many years. With his warm personality and highly musical, lyrical style of playing he was greatly loved by everyone. The pieces I have chosen were two of his, and his audience's favourites, although rarely performed by other guitarists. The Campanilleros is a traditional Christmas Carol from southern Spain arranged by Pepe with a Flamenco flavour. The Garrofin has a less certain origin, but is commonly believed to be a gypsy dance from the province of Lérida, part of the Catalonian region in the north east of Spain. If true, this is a very unusual case of a Flamenco form having developed outside Andalucía.

SEGURIYA - I. Davies

One of the oldest and most pure forms of gypsy expression having as its main theme, that of suffering and death.

REACCIONES - I. Davies

This is a 'Rondeña' following the style of the solo guitar composition of Ramón Montoya.

ALEGRÍAS - Trad. arr. I. Davies

The 'Alegrías' which translated means 'happiness' is one of the most graceful of Flamenco dances, particularly under female interpretation.

UNA FARRUQUINA - I. Davies

The 'Farruca' is the dance used by the men for showing off their strength and technique. In Spanish, a 'Farruca' is someone who has recently emigrated from his homeland of Galicia or Asturias, regions in the north west of the country. Linked with the fact that a typical Galician melody is usually used in the dance, it is fair to assume that it has grown from an inspiration brought to Andalucía from the north.

TIENTOS FLAMENCOS - I. Davies

Of gypsy roots, the 'Tientos' features a slow but very pronounced beat. It is common practice for an interpretation to end in the similar but faster rhythm of 'Tangos'.

BULERÍAS DE JEREZ - I. Davies

The 'Bulerías' are probably the most exciting of Flamenco forms with an intricate fast rhythm said to be the most difficult to perform well. The town of Jerez, as well as being famous for its sherry, is also known for having made the greatest contribution to the development of this form.

EN LA CASETA - I. Davies

In contrast to the previous two pieces, this is a set of four 'Sevillanas' (from Seville) originating from Spanish folklore rather than the gypsies.

The Flamenco Guitar

The Flamenco guitar has advanced extremely rapidly from being an instrument of simple accompaniment to a respected position on the concert stage. The guitar solos have grown from the accompaniments of the song and dance, always remaining bound by the rhythmic, melodic and harmonic rules of the idiom to protect the music's authentic flavour. Meanwhile, digital technique has progressed in both quantity and quality to such an extent that in the last few years development inevitably had to take place on the musical side. Although the complex Flamenco rhythms have retained their sacred integrity, some imaginative player/composers have expanded into new areas of melody and harmony, now creating a division between 'true Flamenco' and simply 'Flamenco based' compositions where virtually anything goes. There is consequently an ever increasing danger of the term 'Flamenco' being misinterpreted. Innovation is requisite of any living art-form but the underlying essence must always be present along with the authenticity that can only be maintained by those with a thorough understanding and domination of the older styles. Indeed, there has been considerable change over the last twenty years and to be ranked high as a soloist, one must be proficient in both playing and composing within the current state of the art. I personally feel a responsibility to protect the term 'Flamenco' from mis-use and have decided for this recital to present a programme including a selection of my compositions in a more traditional style, deliberately closely related to the accompaniment of song and dance. I have possibly sacrificed the use of some technique to return to a more rudimentary level.

Ian Davies

The Spanish Years

Ian Davies gave his first Purcell Room recital at the age of 15. At 16, with recommendation from Victor Monge - 'Serranito' - he went to live in Madrid, to work at the prestigious 'Cafe de Chinitas', foremost 'tablao' in Madrid (those typical Flamenco theatre-restaurants). There followed ten years as first guitarist, composer and soloist with the great Spanish ballet companies, world tours and recordings.

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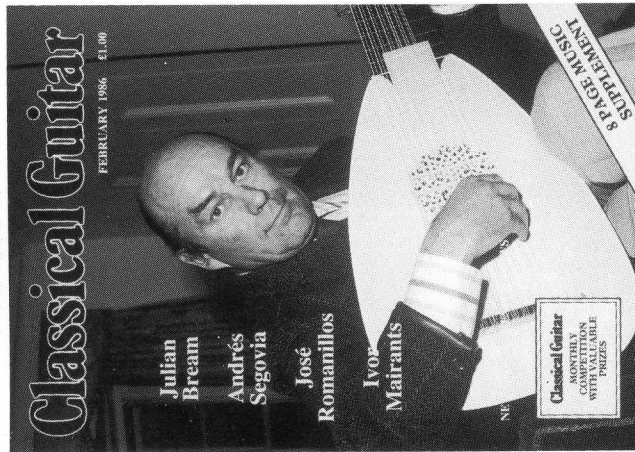
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