


A man with dark hair, wearing a black tuxedo jacket, white shirt, and black bow tie, is seated and playing a classical guitar. He is looking down at his hands on the instrument. The background is a wall with intricate, golden-brown Moorish or Islamic geometric patterns. Several arched windows with similar patterns are visible in the background, some of which are illuminated from within, casting a warm glow. The overall lighting is soft and focused on the musician and his guitar.

Remembrances: A Spanish Journey

Gregg Nestor, Guitar

Mateo Albéniz
Eduardo Sáinz de la Maza
Federico Moreno Torroba
Joaquín Turina
María Esteban de Valera
Joan Manén
Isaac Albéniz
Album Notes by Graham Wade



Album Produced by Gregg Nestor

**Recorded at Penguin Recording, Eagle Rock, CA
Between September and December, 1991**

Engineer: John Strother

**Digitally Mastered by
Jonathan Marcus, Orpharion Recordings**

Album Art Direction: Mark Banning

Mr. Nestor's Guitar by José Ramirez, 1984

**Front, Traycard, CD Label and inside back cover:
The Alhambra, Granada, Spain**

**Dedicated to the memory of Andrés Segovia
with gratitude**

Nowadays the classical guitar is truly international with performers and composers from around the world being involved in the development of its repertoire. Yet at the heart of the instrument's appeal, Spanish music continues to fascinate players and public. In particular, the many pieces written for Andrés Segovia by Iberian composers inspire a charismatic enchantment. Yet even beyond the orbit of Maestro Segovia's creative presence, there is a hinterland of Spanish works equally imaginative and alluring.

Mateo Albéniz (c. 1755-1831), from the Basque region of Spain, composed many sacred works in his role (1800-1829) as *maestro de capilla* at the church of Santa María la Redonda, San Sebastián. But he also wrote keyboard works, this *Sonata* being the best known following the guitar transcription by Emilio Pujol published in 1953. Reminiscent of the sparkling sonatas of Scarlatti and Soler, this piece is a *zapateado*, a lively percussive footwork dance popular in flamenco.

The compositions of **Eduardo Sáinz de la Maza (1903-1982)** communicate the atmosphere of Spanish life. In ***Platero y yo*** (Platero and I) (1968), the composer re-creates episodes from Juan Ramón Jiménez's prose poem depicting the adventures of Platero, a gentle donkey.

Jiménez, who was awarded the Nobel Prize for literature, describes in over a hundred short chapters aspects of their life from the point of view of the narrator, the donkey's owner, a sensitive man like the poet himself.

The first piece, ***Platero***, presents a portrait of the donkey, *small, downy, smooth, so soft to touch you would think he was made of cotton...I let him run loose and he goes off to the meadow. El Loco* (The Crazy Man) refers to Platero's owner who, *dressed in mourning and wearing a narrow-brimmed hat, cuts a strange figure as he rides along, causing children to shout out The Crazy Man!*

La Azotea (The Roof-Garden) shows the view from the roof terrace in the full heat of the day. From there the narrator can see people working, a bull and a goat, a young girl combing her hair, or a cornettist rehearsing, as well as Platero drinking from the trough and playing games with a sparrow or turtle. ***Darbón***, Platero's veterinary surgeon, is *as large as a piebald horse, red as a watermelon, sixty years old, totally toothless and eats nothing but*



breadcrumbs. Darbón laughs with joy at the flowers and birds but occasionally glances sadly towards the cemetery murmuring, *My little girl, my poor little girl*.

Paseo (Walk) evokes the byways of summer hung with honeysuckle, as Platero and his rider amble through the countryside. Platero brays and frolics when he hears the rattle of the well chain. The narrator fills his glass and drinks that *liquid snow while Platero dips his mouth into the dark water. La Tortuga* (The Turtle), identified as a Greek turtle, reminds the narrator of when he was a child and the turtle was used for fun and games.

In ***La Muerte*** (Death), Platero is stretched out on his bed of straw and cannot be helped to his feet. Darbón diagnoses that the fatal illness is caused either by poisonous root or dirt in the grass. Platero dies, *his little cotton stomach swollen like a globe*, and in his stable a beautiful butterfly (symbolizing his soul) reflects the light as it passes the window.

Finally ***A Platero en su tierra*** (To Platero in your land) expresses farewell. Platero is now alone in the past, but living in eternity. The poet reflects on present loneliness and happy memories of Platero.



Federico Moreno Torroba (1891-1982), a native of Madrid, first won renown for composing zarzuelas, light operas with a typical Spanish flavour. But his international reputation rests

mainly on his guitar pieces which include some of the repertoire's most popular items and he has the distinction of being one of the first composers to write for Segovia. His compositions express the rhythms and colours of Spain, imparting a poignant romantic lyricism ideally suited to the guitar. **Nocturno**, a virtuosic work, evokes the Spanish night. After a snatch of flamenco chant and two bell-like harmonics, brilliant arpeggios and rapid melodic fragments create mysteriously conflicting moods of darkness and color. A middle section resolves into patterns of song, punctuated by brisk chords and concluding with five dramatic harmonics before the *pianissimo* recall of the opening themes.

Joaquín Turina (1882-1949) was born in Seville, one of the great Andalusian cities where flamenco reigns supreme. In 1905 he went to Paris to study with

Vincent d'Indy and Moszkowski, forming friendships with both Falla and Albéniz. On returning home he spent the rest of his life in the creation of works deeply characteristic of Spanish culture. Among his many compositions, including symphonies, piano pieces, operas, chamber and incidental music for the theater, he wrote some excellent guitar solos inspired by the art of Segovia.



Fandanguillo, Op. 36, composed in 1925, soon became one of the favourites of the repertoire, exploiting the guitar's tonal colors with effects such as pizzicato, tambura (tapping on the bridge), harmonics, rasgueado, and arpeggios. After an atmospheric beginning, the central theme emerges. A middle section, marked *misterioso*, ends in rapid scale passages and gentle chords nostalgically reminiscent of the soul of flamenco.

Hommage à Tárrega, published in 1935 comprising **Garrotín** and **Soleares**, pays tribute to the great nineteenth century guitar master, **Francisco Tárrega (1852-1909)**. The *Garrotín*, a flamenco dance, probably originated among the gypsies of Lérída,

Catalonia, or in Asturias, the mining province of northern Spain, whence it made its way south via the port of Cádiz. Turina's *Garrotín* is full of bright themes and pulsating rhythms.

Soleares, a term linked to soleá and soledad signifying 'loneliness', is one of the basic forms of flamenco. Turina does not follow the usual patterns of the Andalusian dance but instead provides a tribute to the form itself, capturing the spirit but not the essential *soleares* structure. Turina evokes many colours and moods within one of his most imaginative compositions.

María Esteban de Valera (1910-1992) was a pianist and composer from Córdoba, though she did not give public recitals. **Nana** and **Intermezzo** were written for piano and Segovia transcribed them for guitar. On Segovia's recording of **Two Miniatures**, released 1965, notes by Shirley Fleming commented: *María Esteban de Valera has been a close personal friend of Andrés Segovia all her life, and has written for him the two charming sketches played here – nicely contrasted between Nana, a personification of gentleness and serenity, and the brief, purposeful Intermezzo.*

Joan Manén (1883-1971), Catalan violinist and composer, gave his concert



debut in South America when he was nine years old and later made five world tours as a performer. Manén wrote his first opera at the age of nineteen and spent some time in Germany where he was particularly

influenced by Richard Strauss. His works include operas and ballets, orchestral and chamber music, songs, a piano sonata, and this ***Fantasía-Sonata, Op. 22***, for guitar (1932).

Fantasía-Sonata, published in the Schott/Segovia editions in 1939, is dedicated *Por y para Andrés Segovia* ('for and because of Andrés Segovia')... The notes for Segovia's original recording observed: *In the first Allegro, Catalanian sentiment predominates and the Largo motif recurs as the second theme. The middle section is a slow evocative Andante cantabile and the third section is a lively Allegro assai.*

The composition begins with heavy chords reminiscent of the opening of J.S. Bach's *Chaconne*. The opening theme is taken up in a later *cantando molto* episode and subjected to a number of modulations. Of particular interest is the Spanish nature of each

section, characterized by rapid scale passages and strummed chords.

Isaac Albéniz (1860-1909), born in Camprodón, Catalonia, in north-eastern Spain, spent part of his childhood in Barcelona. Though Catalan by birth, his celebration of the cities of Andalusia remains the supreme musical manifestation of Iberian romanticism. He composed mainly for pianoforte, writing nothing for the guitar but ever since Tárrega first transcribed a few of his works, Albéniz's music has been at the heart of the repertoire. In September, 1887, Albéniz gave a recital in Palma de Mallorca. Three years later he composed ***Mallorca (Barcarola)*** where languid melodies present images of an idyllic pastoral island far removed from the busy tourist trap it has since become. Chopin visited Mallorca in 1838 and wrote his famous set of 24 *Preludes, Op. 28* there and Albéniz's composition is indeed a graceful tribute to another master of the piano.

Córdoba creates the atmosphere of the magnificent Moorish city. Following a



hushed mysterious opening, followed by stately chords suggesting distant church bells, the work quickens into vigorous rhythms accompanying a poetic melodic line. Albéniz appended the following words to his music: *In the silence of the night, interrupted by the whisper of fragrant breezes among the jasmine, the rebecs sound, accompanying serenades and diffusing through the air ardent melodies, notes as sweet as the swaying of the palm trees against the sky.*



Graham Wade
March, 2009

Graham Wade, a graduate of Jesus College, Cambridge, and formerly Head of Strings at Leeds College of Music, is acknowledged as one of the foremost international writers on classical guitar. His publications include highly acclaimed studies of Segovia, Rodrigo, and Bream, as well as books on guitar history. He has written liner notes for record companies such as Deutsche Grammophon, EMI, Naxos, and RCA, and conducted guitar seminars at conservatoires and festivals in the USA, Canada, Spain, Austria, Germany, Norway, Sweden, Holland, Hungary, Greece, Czech Republic, New Zealand, etc. In 2002 he was awarded the Schott Gold Medal for his contribution to Rodrigo studies. Graham Wade is an Advisory Editor for British and American editions of the New Grove Dictionary of Music and for many years wrote programme notes for Segovia and Bream.

A composite image featuring a man in a tuxedo playing a guitar against a background of a tropical waterfall and jungle. The man, Gregg Nestor, is positioned on the left side of the frame, smiling and looking towards the camera. He is wearing a black tuxedo jacket over a white shirt and a black bow tie. He is holding a light-colored acoustic guitar. The background is a lush tropical landscape with a large waterfall cascading down a rocky cliff. The foreground is filled with dense green foliage and trees. The overall scene is vibrant and scenic.

GREGG NESTOR, guitar

Internationally acclaimed guitarist Gregg Nestor has built a strong following for his abilities as soloist, accompanist and arranger. Finalist in the 1981 New York Concert Guild Competition held at Carnegie Hall, Gregg has recorded and broadcast in Holland, Belgium, Spain and for the BBC in London. In his London debut, The Times critic commented on his being "uncommonly communicative, a real artist in timing and shading, in stylish fluency and tact besides wholehearted communication with his composers." Many works arranged by Gregg Nestor for solo/duo guitars or with various ensemble have been published.

Remembrances: A Spanish Journey

Gregg Nestor, Guitar

01. Sonata	Mateo Albéniz (trans. Emilio Pujol)	3:35
SUITE: PLATERO Y YO	Eduardo Sáinz de la Maza	
02. Platero		3:32
03. El Loco		2:24
04. La Azotea		2:27
05. Darbón		2:59
06. Paseo		1:52
07. La Tortuga		2:08
08. La Muerte		2:09
09. A Platero en su tierra		2:42
10. Nocturno	Federico Moreno Torroba	3:42
11. Fandanguillo	Joaquín Turina	5:33
HOMMAGE À TÁRREGA	Joaquín Turina	
12. Garrotín		2:32
13. Soleares		2:03
DOS MINIATURES	María Esteban de Valera (trans. Andrés Segovia)	
14. Nana		2:37
15. Intermezzo		1:21
16. FANTASÍA - SONATA, Op. 22 <i>Largo • Allegro • Andante cantabile • Allegro assai • Doppio piú lento (Andante)</i>	Joan Manén	18:10
17. Mallorca (Barcarola), Op. 202, B.41	Isaac Albéniz (trans. Andrés Segovia)	6:15
18. Córdoba, Op. 232, No. 4	Isaac Albéniz (trans. John Williams)	6:23
TT: 72:24		



© © 2012 Gregg Nestor. All Rights Reserved.

Released by BSX Records, a division of Buysoundtrax.com • 2828 Cochran Street #287, Simi Valley, California 93065