

Playing
Time
77:33

ANDRÉS SEGOVIA (1893-1987)

1950s American Recordings • Volume 3

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1	JEAN-DELPHIN ALARD (1815-1888): Ten Artistic Studies for Violin, Op. 19 No. 2: Study in A (arr. Tárrega)	2:05
2	FRANCISCO TÁRREGA (1852-1909): Marieta (Mazurka)	2:21
3	Preludio No. 5	1:47
4	Preludio No. 2	2:08
5	Maria (Gavota)	1:28
6	Mazurka in G	1:59
7	Adelita (Mazurka)	1:58
8	Capricho árabe	5:28
9	Recuerdos de la Alhambra	5:13
10	ISAAC ALBÉNIZ (1860-1909): Suite española, Op. 47 No. 5: Asturias (Leyenda)	6:24
11	JULIÁN AGUIRRE (1868-1924): Canción	1:08
12	JOAQUÍN MALATS (1872-1912): Serenata española	3:43
13	MANUEL PONCE (1882-1948): Preludes No. VI	1:31
14	No. VII	1:20
15	No. IX	0:40
16	No. I	1:17
17	No. III	1:41
18	No. IV	0:55
19	Tres canciones populares mexicanas Mexican Folksong No. 3: La Valentina	1:30
20	Thème varié et Finale	7:56
21	Sonata III	
22	Allegro moderato	6:43
23	Chanson, Andante	3:09
24	Allegro non troppo	5:18
25	from Four Pieces Mazurka	3:50
26	Valse	3:09
27	OSCAR ESPLÁ (1886-1976): Levantine Impressions, Nos 2 & 5	3:30

Volume 3 of Segovia's 1950s American recordings focuses on music by Francisco Tárrega (1852-1909), the great nineteenth-century pioneer of the guitar, as well as a noted composer and arranger, and Manuel Ponce (1882-1948), founding father of twentieth-century Mexican music and a close friend of Segovia. The great guitarist himself commented: 'From the time I first became acquainted with Ponce in Mexico in 1923... he composed more than eighty works for the guitar; large or small, they are, all of them, pure and beautiful.' Pieces by Albéniz, Aguirre, Malats and Esplá are also included. With such composers (four Spanish and two from Latin-America), Segovia was in his element, expressing cultural affinities which matched the natural idioms of the Spanish guitar.

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Cover Photograph: Andrés Segovia (The Tully Potter Collection)

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