

Eugenio Della Chiara plays

PAGANINI • GALANTE • GARCÍA

MORENO TORROBA • CASSADÓ

CASTELNUOVO-TEDESCO



Eugenio Della Chiara got his degree in classical guitar with full marks and honors at the Conservatoire of Pesaro. Among the Maestros he studied with there are Peppé Figari, Andrea Dici and Oscar Chiggi, whose course he attended at the Accademia Chigiana of Siena.

In parallel with his musical studies, he completed his education in humanities at the Università Cattolica of Milan, obtaining a degree in Modern Philology. He played in Japan, Austria, Germany, Hungary, Turkey, Spain, Norway, Denmark and France.

In Italy he has performed solo recitals for some of the main musical institutions of the country. Between 2018 and 2021, he has recorded three albums as a soloist for DECCA. He collaborates with violinist Piercarlo Saccò, guitarist Andrea Deccì, pianist Alberto Chines, mezzo-soprano Teresa Ierolino, tenor Juan Francisco Gaell and Mert Süngü. Together with Alessio Boni, he has staged "Tutto il resto è silenzio", a reading from Shakespeare's Hamlet accompanied by seventeenth-century English music. More than twenty solo and chamber works were dedicated to him by composers like Carlo Galante, Onorio Sciorino, Roberto Tagliamacco, Davide Anzagli and others. He has several world premiere recordings at his credit, among which the Sonata composed by Luciano Chaillé in 1976 stand out.

He has been teaching in the Italian State Conservatoires since 2017. He plays guitars by Domingo Esteso (Madrid, 1935) and Lucio Carbone (Milano, 2021).

SIDE 1

Niccolò Paganini

Grande Sonata MS 3
Allegro vivace - Romanza - Andante sostenuto

Carlo Galante

Cammeo di Joseph Haydn

Miguel García

Sonata de Elami

SIDE 2

Federico Moreno Torroba

Sonatina
Allegro - Andante - Allegro

Gaspar Cassadó

Precíambulo y Sardana

Mario Castelnuovo-Tedesco

Tarantella op. 87a

Niccolò Paganini is known as the greatest violinist of all time; even though he earned his living as a violin performer, he loved playing guitar in private contexts. The Genoese virtuoso composed the *Grande Sonata MS 3* when he was twenty-one, around 1803, as a self-taught player. This sonata joins the classical Viennese form with the Italian *belcanto* language: it features reminiscences from Paisiello and a certain presentation of Rossini's revolutionary approach.

Carlo Galante is one of the most important contemporary composers in Italy. In 2015 his symphony written as a Shakespearian homage, *The food of love*, was premiered at the Teatro alla Scala in Milan. The *Cammeo di Joseph Haydn in forma di minuetto* - composed in 2017 - is a significant addition to the guitar repertoire. Dedicated to Eugenio Della Chiara, this sparkling minuet has already toured the world from Germany to Japan.

Miguel García - known as Padre Basilio - was a Cistercian friar who lived in Madrid in the second half of the eighteenth century. He composed pieces in the form of Scarlatti sonatas, like the *Sonata de Elami*, his ability with the guitar allowed him to play for the King Charles IV of Spain. Master of famous guitars, such Dimisio Aguado, García is also quoted by Boccherini in the score of his famous *Fandango*, which had to be intended *a la manera de tocar del Padre Basilio*.

This LP features a recital recorded on January 10th, 2022, at the Municipal Theatre of Cagli (Pesaro-Urbino, Italy) under the request of the Italian Culture Institute in Istanbul and the CIDIM.

Federico Moreno Torroba is famous as one of the principal authors of the *sarzuela*, a Spanish operatic genre that alternates sung and spoken scenes. His *Sonatina*, composed in 1924, is one of the first pieces dedicated to Andrés Segovia. In the Twenties, the Andalusian musician was looking for non-guitarist authors interested in writing new music for guitar: he must have been happy to read this piece for the first time. Formally, the three movements of this composition follow the paths of the classical tradition, but their soul is undoubtedly Spanish.

Gaspar Cassadó was one of the greatest cellists of the Twentieth century. His master was Pau Casals, and one of the musicians he played most with was Alencar de Larrocha. Cassadó was also a close friend to Andrés Segovia: in 1918 he introduced him to the manager Breusto de Quesada, giving a strong impulse to the career of the Andalusian guitarist. Cassadó was also one of the first musicians to answer Segovia's "call for scores": after the *Capriccioso* - composed in 1922 - he wrote other five guitar pieces, including the beautiful *Precíambulo y Sardana*.

Mario Castelnuovo-Tedesco was an Italian composer of Jewish heritage. Born in Florence in 1895, he was the most important pupil of Ildebrando Pizzetti and one of the protagonists of the Italian cultural scene. Still, in 1939 he had to leave Italy because of the racial laws. Ten years earlier, Andrés Segovia had introduced him to the guitar, for whom Castelnuovo-Tedesco wrote pages of the highest value. The *Tarantella op. 87a* dates from 1936: despite his title, this piece is something more than the stereotype of the Neapolitan dance. Will you be able to recognize a quote from Puccini's *Gianni Schicchi* among the notes of this kaleidoscopic rhapsody?

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Sonia Poto



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MUSICA LIBRARY, L.A. in Somerton,
18-20093 Cologno Monzese (MI) - Italy
Tel. (+39) 02-23395753/566
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