

Eugenio Della Chiara plays

PAGANINI • GALANTE • GARCÍA

MORENO TORROBA • CASSADÓ

CASTELNUOVO-TEDESCO



SIDE 1

Niccolò Paganini
Grande Sonata MS 3
Allegro vivace - Romance - Andantino variazioni

Carlo Galante
Cammeo di Joseph Haydn

Miguel García
Sonata de Elami

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 presentiment of Rossini's revolutionary approach.

Carlo Galante is one of the most important contemporary composers in Italy. In 2015 his symphony written as a Shakespearean 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.

Manuel 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 guitarists such as Dionisio 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 Cagliari (Pisano-Urbino, Italy) under the request of the Italian Culture Institute in Sassari and the CIDIM.

Eugenio Della Chiara got his degree in classical guitar with full marks and honors at the Conservatorio di Pesarò. Among the Maestros he studied with there are Beppe Fiora, Andrea Dichi and Oscar Chiglia, whose course he attended at the Accademia Chigiana di Siena. In parallel with his musical studies, he completed his education in humanities at the Università Cattolica di Milano, obtaining a degree in Modern Philology. He played in Japan, Austria, Germany, Hungary, Turkey, Spain, Norway, Denmark and Eire. 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 Sarco, guitarist Andrea Dichi, pianist Alberto Chines, mezzo-soprano Teresa Iervolino, tenors Juan Francisco Gatell and Meri Singit. 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, Orazio Sciorino, Roberto Tagliamacco, Davide Anzighi and others. He has several world premiere recordings at his credit, among which the *Sonata* composed by Luciano Chialini in 1976 stands out. He has been teaching in the Italian State Conservatories since 2017. He plays guitars by Domingo Esteso (Madrid, 1935) and Lucio Carbone (Milano, 2021).

SIDE 2

Federico Moreno Torroba
Sonatina
Allegro - Andante - Allegro

Gaspar Cassadó
Preambulu y Sardana

Mario Castelnuovo-Tedesco
Tarantella op. 87a

Federico Moreno Torroba is famous as one of the principal authors of the *zarzuela*, a Spanish operatic genre that alternates sung and spoken scenes. His *Sonatinas*, 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 Alicia de Larrocha. Cassadó was also a close friend to Andrés Segovia: in 1918 he introduced him to the manager Ernesto 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 *Caplanaesca* - composed in 1922 - he wrote other five guitar pieces, including the beautiful *Preambulu 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?

Produced by



Special thanks to



Media Partner



Recording
Gabriele Zanetti
Layout
Lucio Carbone

Me
Federico Dacosta
Copyedit
Sonita Peto



Worldwide distribution:
MILANO MUSIC s.r.l. via Sermati,
18-20093 Cologno Monzese (MI) - Italy
Tel. (+39) 02-25396375/366
e-mail: stradivarius@stradivarius.it
website: <http://www.stradivarius.it>



8 811570 372343