

Playing  
Time  
79:19

# ANDRÉS SEGOVIA (1893-1987)

## 1950s American Recordings • Volume 6

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|-----------|--|-------|
| <b>1</b>  | <b>ROBERT SCHUMANN:</b><br><i>Romanza (from Lieder-Album für die Jugend, Op. 79, No. 4 'Frühlingsgrüss')</i> | 2:25  |
|           | <b>CÉSAR FRANCK: 28 Short Pieces</b>   |       |
| <b>2</b>  | Quasi lento  | 1:10  |
| <b>3</b>  | Moderato   | 3:02  |
|           | <b>JOHANNES BRAHMS: Waltzes, Op. 39</b>  |       |
| <b>4</b>  | No. 8 in B flat major  | 1:40  |
|           | <b>EDVARD GRIEG (1843-1907): Lyric Pieces, Op. 47</b>  |       |
| <b>5</b>  | No. 3: Melody  | 3:30  |
|           | <b>ALEXANDER SCRIABIN: Preludes, Op. 16</b>  |       |
| <b>6</b>  | No. 4 in B minor   | 1:08  |
|           | <b>MIGUEL LLOBET (1878-1938)</b>   |       |
| <b>7</b>  | El Mestre  | 3:26  |
|           | <b>MANUEL DE FALLA (1876-1946)</b>   |       |
| <b>8</b>  | Homenaje, 'Le Tombeau de Claude Debussy'   | 2:38  |
|           | <b>CARLOS PEDRELL (1878-1941)</b>  |       |
| <b>9</b>  | Guitarreo  | 1:24  |
|           | <b>JOAN MANÉN (1883-1971)</b>  |       |
| <b>10</b> | Fantasia-Sonata  | 19:39 |
|           | <b>HEITOR VILLA-LOBOS (1887-1959): Douze Etudes</b>  |       |
| <b>11</b> | No. 7 in E major   | 3:49  |
|           | Preludes   |       |
| <b>12</b> | No. 1 in E minor   | 4:19  |
| <b>13</b> | No. 3 in A minor   | 5:09  |
|           | <b>Douze Etudes</b>  |       |
| <b>14</b> | No. 8 in C sharp minor   | 3:12  |
| <b>15</b> | No. 1 in E minor   | 2:02  |
|           | <b>FEDERICO MORENO TORROBA (1891-1982): Sonatina</b>   |       |
| <b>16</b> | Allegretto   | 3:43  |
| <b>17</b> | Andante  | 4:09  |
| <b>18</b> | Allegro  | 3:36  |
| <b>19</b> | Madroños   | 2:51  |
| <b>20</b> | Nocturno   | 3:30  |
| <b>21</b> | Serenata burlasca  | 2:55  |

In this sixth and last volume of André Segovia's 1950s American recordings, the great guitarist is heard in a number of his transcriptions from eminent nineteenth century composers as well as in original guitar solos composed by his Spanish and South American contemporaries. The considerable diversity of the music is presented in Segovia's inimitable manner, every nuance of sound and colour being uniquely exploited in delicately refined interpretations. Of particular note is Segovia's interpretation of Falla's *Homenaje 'Le Tombeau de Claude Debussy'*, now regarded as one of the most emotionally charged solo guitar works. In his preface to Villa-Lobos's *Douze Etudes*, that the composer had dedicated to him, Segovia writes: 'Villa-Lobos has made a gift to the guitar's history of the fruits of his talents as vigorous and as wise as that of Scarlatti and Chopin'.

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A complete track list can be found on pages 2 and 3 of the booklet

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