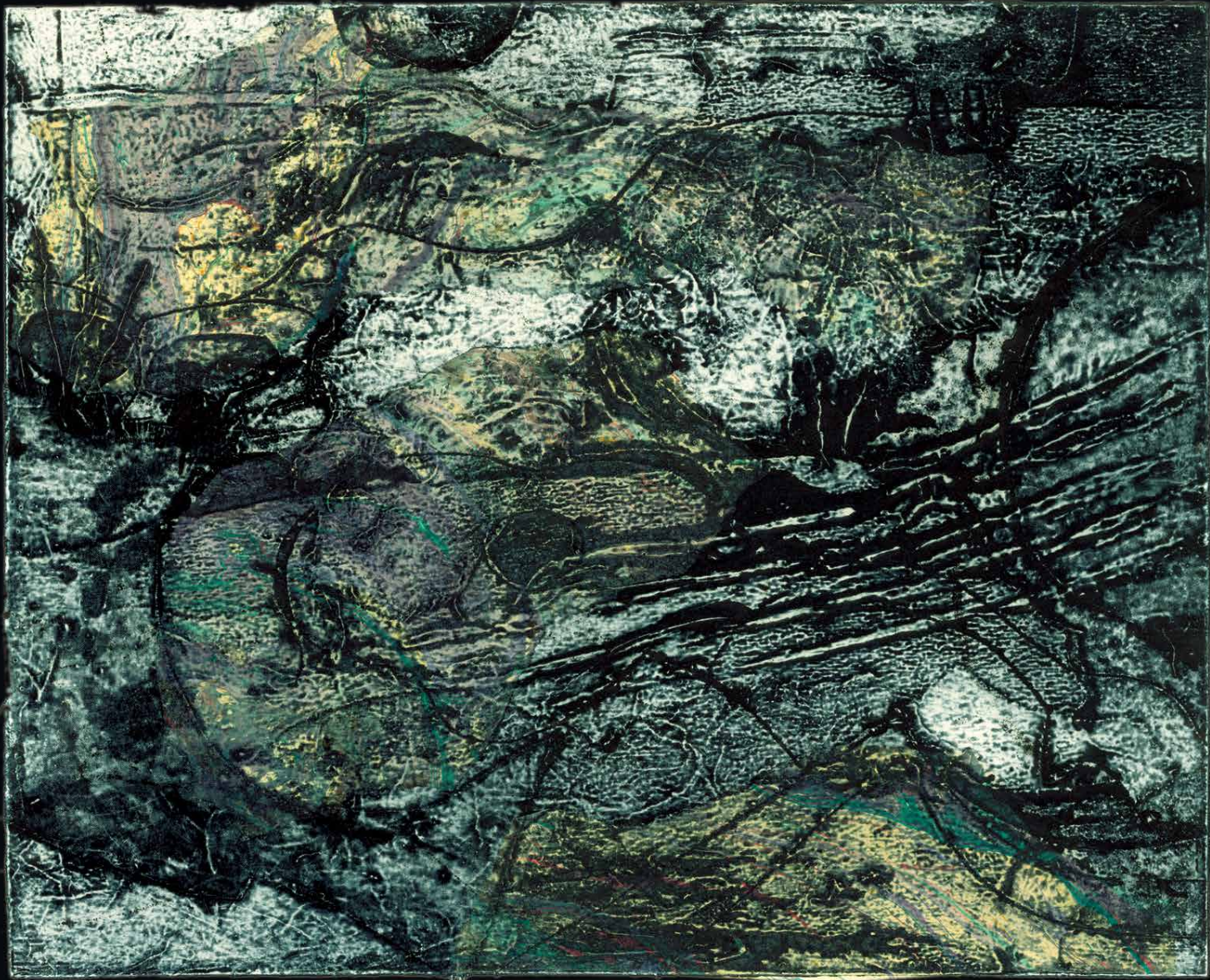


owen thomson



ráfaga

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## Joaquin Turina

Sonata Op. 61 (1931)

- 1 I 3'15"
- 2 Andante 3'25"
- 3 Allegro vivo 3'03"

Homenaje á Tárrega Op. 69 (1932)

- 4 Garrotin 2'28"
- 5 Soleares 2'01"

## Federico Mompou

Suite Compostelana (1962)

- 6 Preludio 2'45"
- 7 Coral 2'39"
- 8 Cuna 2'50"
- 9 Recitativo 2'34"
- 10 Cancion 2'30"
- 11 Muñeira 3'34"

## Joaquin Turina

12 Fandanguillo Op. 36 (1925) 4'23

## Joaquin Rodrigo

Dos preludios (1977)

- 13 I 4'06"
- 14 II 3'43"

## Joaquin Turina

15 Sevillana Op. 29 (1923) 5'53"

## Federico Mompou

Cants Mágics (1919) arr. Owen Thomson

- 16 Energic 1'18"
- 17 Obscur 2'05"
- 18 Profond-lent 2'12"
- 19 Misteriós 2'27"
- 20 Calma 2'08"

## Joaquin Turina

21 Ráfaga Op. 53 (1930) 2'28"

# ráfaga

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guitar

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# ráfaga

## owen thomson, guitar

The relationship between the Spanish guitarist Andrés Segovia and composer **Joaquin Turina (1882-1949)** was responsible for producing all five of Turina's works for guitar. Each one has a dedication to Segovia at the head of the score, although Segovia himself only played the *Fandanguillo* and the *Sevillana* to any great extent — he never played *Ráfaga* or the *Homenaje á Tárrega*, and was indeed enigmatically critical of these works later in his life.

All the composers on this recording spent some significant time in Paris, and it was here that Turina met the Spanish pianist and composer Isaac Albeniz, who encouraged Falla and Turina to look for material in Spanish folk music. This is clearly evident in the guitar music of Turina, with the use of flamenco guitar techniques such as *rasgueados*, and of titles drawn from dance forms. Flamenco provides the inspiration from which Turina creates new music in classical forms.

Turina also composed prolifically for the piano, wrote songs and works for orchestra and the stage. His chamber music included a string quartet, Op. 4, nicknamed "de la guitarra", as its main theme is made up of the

notes comprising the guitar's open strings.

**Federico Mompou (1893-1987)**, a Catalan, was born in Barcelona. He was an outstanding pianist, and it is for this instrument that many of his compositions were destined. The *Cants Màgics* were dedicated to his teacher Ferdinand Motte-Lacroix with whom he studied in Paris, and they exhibit a very strong affinity with the primitivism of the



music of Erik Satie. Simple melodies are presented in an almost naïve manner, and exhibit minimal development.

Mompou was an extremely shy and retiring individual, and so his career as a concert pianist was curtailed; he preferred to compose miniature piano pieces as well as a number of songs.

The Suite *Compostelana* constitutes something of an exception in Mompou's output, and is his only original work for the guitar. Dedicated to Andrés Segovia like Turina's works, it is really a collection of miniatures, but framed as though it were a Baroque suite, with a *Preludio* at the outset and a livelier *Muñeira* to finish. The delicate, contemplative quality which pervades so much of Mompou's work is particularly evident throughout the *Coral*, *Cuna*, *Recitativo* and *Cancion*; his musical language seems particularly appropriate to the guitar.

The year 2001 marks the 100<sup>th</sup> anniversary of the birth of **Joaquin Rodrigo (1901-99)**, the pre-eminent Spanish composer of the twentieth century. His *Concierto de Aranjuez* for guitar made him famous, and he continued writing for the guitar throughout his career, producing a large number of solo works. A number of these were dedicated to members of the Romero family, including *Dos preludios*, written for Celedonio

Romero. The first of the preludes has a song-like quality, featuring a repeated minor-third motif accompanied by rising arpeggio figures. Its feeling of restlessness does not let up, constantly on the move until almost the end, where the main motif is stated with added emphasis. The second prelude is more robust and overtly allied with Spanish folk music; featuring *rasgueados* and rapid scale passages it moves from section to section in an abrupt manner.

## About the Artist

Guitarist **Owen Thomson** has received numerous awards, among them the G.E. Morris Music Prize and the Gwen Nisbet Memorial Award, and recently won the Adelaide Guitar Competition. He is a frequent performer around Australia and overseas both as soloist and chamber musician, and is currently a Director of the Bach Project and a member of the Piazzolla Duo.

Owen studied in Melbourne under Peter Constant, completing a Masters Degree, and subsequently went on to play for many of the foremost exponents of the classical guitar, including John Williams, David Russell, Stepan Rak and Carlo Barone.

Owen has a particular interest in the music of J.S.Bach, and has made numerous arrangements for the guitar, including the complete set of Flute Sonatas. He has also previously recorded two solo CDs, *Owen Thomson plays French Music* and *Tango Sunset*.

Since 1999 Owen has taught at both the University of Melbourne and the Victorian College of the Arts.



## Credits

Owen Thomson's guitar:

Paul Sheridan, 1994

Special thanks to:

Dr. Paul Nash

Recording engineer:

Dale Brimblecombe

Mastering engineer:

Martin Wright

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Owen Thomson

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