

**NAXOS**

Manuel  
**CASTILLO**  
Guitar Music

**Kasidas del Alcázar • Sonata • Quintet with Guitar**

**Marcello Fantoni, Guitar**

**Marco Ramelli, Guitar • Eleonora Mosca, Voice • Castillo Quartet**



Manuel  
**CASTILLO**  
(1930-2005)  
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<b>Sonata for guitar (1986)</b>	<b>11:59</b>
1 Adagio	1:18
2 Allegro	3:32
3 Adagio	3:42
4 Presto	3:27
<b>Kasidas del Alcázar (Kasidas of the Alcázar) (1984)</b>	<b>19:17</b>
5 I. Prólogo (Los Jardines) (Prologue, The Gardens)	3:11
6 II. Kasida del Atardecer (Kasida of Nightfall)	4:16
7 III. Kasida del Olvido (Kasida of Forgetfulness)	4:14
8 IV. Kasida de los Perfumes (Kasida of the Perfumes)	3:47
9 V. La Última Kasida (The Last Kasida)	2:04
10 VI. Epilogo (Campana) (Epilogue, Bell)	1:45
<b>Three Preludes (1987)</b>	<b>6:54</b>
11 I. Allegretto	2:09
12 II. Lento	3:30
13 III. Allegro	1:15
<b>Vientecillo de Primavera (Spring Breeze) (1996)</b>	<b>2:42</b>
14 Rubato	
<b>Quintet with Guitar (1975)</b>	<b>20:13</b>
15 I. Allegretto	6:44
16 II. Adagio	6:14
17 III. Variaciones	7:15
<b>Canción de cuna (Cradle Song) (1954)</b>	<b>2:13</b>
18 Andante	

**Manuel Castillo (1930-2005)**  
**Guitar Music**

Manuel Castillo Navarro-Aguilera began lessons in piano and composition in Seville with Norbert Almandoz and Antonio Pantón. Later he moved to Madrid where he studied composition with Conrado del Campo and pianoforte with Antonio Moreno. He went on to become a pupil of Nadia Boulanger in Paris. He eventually returned to Seville where he taught piano and composition at the Seville Conservatory, serving there as its principal between 1964 and 1978. He wrote many pieces for piano and organ, but also composed radio scores, orchestral pieces, symphonies and concertos, chamber works, vocal music, and other instrumental music. In 1992 he was commissioned to contribute the official music of the Universal Exposition of Seville (1992).

Castillo has been described by the Spanish composer and author, Tomás Marco, as 'a very talented composer with a sure professional touch who achieved an individual language capable of evolving without going so far as the avant-garde or experimental music'. Marco defines him among the Generation of '51 as 'a moderate', who did not pursue 'advanced aesthetics and techniques' but preferred 'more moderate musical idioms' without displaying an 'entrenched conservatism'. Castillo's style has been classified as *trans-avant-garde*, his music being a merging of traditional and contemporary characteristics without extending too far in one direction or the other.

Up until now, Castillo's guitar music has been neglected mainly because very little has been published and the rest remains in manuscript. However, his work in this area reveals a close empathy with guitar idioms and an awareness of the virtuosic possibilities of the instrument as well as some profoundly expressive writing.

*Sonata for guitar* (1986), written in homage to Pedro Aguilera, has three movements. The work begins with an *Adagio* of intricacy and passion, followed by an *Allegro* of considerable momentum and energy. The second movement, *Adagio*, is reflective with subtle embellishments, arpeggiated chords, and linking scale runs. The final movement, *Presto*, is thoroughly virtuosic

with a middle section in octaves before the recapitulation of the first theme. The *Sonata* was published in 1995 and edited by the Majorcan guitarist Gabriel Estarellas.

*Kasidas del Alcázar* (Kasidas of the Alcázar) (1984) refers to the Arabic poetic form *qaṣīdah*, which developed in pre-Islamic Arabia and still endures through Islamic literary history. The classic type of this form is an elaborately structured ode of 60 to 100 lines. The Sevillian poet, Joaquín Romero Murube (1904-1969), wrote a number of *Kasidas*, which inspired the composer to write these pieces. In his preface, Manuel Castillo comments that he has not attempted a musical representation of the poetry, but rather, attempted to follow its inspiration in a liberal (but not literal) way. The Alcázar was the old Mudéjar palace in Seville of the Spanish Kings for nearly seven centuries. Over the epochs the buildings have been greatly extended, often mixing Christian with Moorish styles and motifs.

*Prólogo (Los Jardines)* (Prologue, The Gardens) evokes the sounds of flowing water and the scent of perfumed flowers. *Kasida del Atardecer* (Kasida of Nightfall) refers to the solitude of night in the Alcázar gardens. *Kasida del Olvido (Kasida of Forgetfulness)* tells of how in the patio of forgetfulness a rosebush flowers. 'Let me weep', says the poet. 'But why, when I can tell you about it?' *Kasida de los Perfumes* is a celebration of the perfumed garden with its roses, jasmine, orange-blossom, and, above all, the fragrance of the woman the poet loves. *La Última Kasida* (The Last Kasida) depicts the wonder of the stars, and looking up among the silence of the historical centuries the poet savours his life with the triumphant assertion of 'I live in Andalusia!' Finally, the *Epilogo*, subtitled 'bell', tells how the ringing of a distant bell recalls the Cantigas of Alfonso X who composed his music within the walls of the Alcázar.

Following Chopin's supreme example of prelude writing, various composers for the guitar such as Manuel Ponce and Heitor Villa-Lobos distinguished themselves in this form. Manuel Castillo's *Three Preludes* (1987) begin

with a toccata-like *Allegretto*, in perpetual motion from start to finish requiring considerable dexterity. The next *Prelude*, akin to the central movement of a sonata, is marked *lento* and composed in five/four metre. After the opening theme, short melodic fragments contrasted against solemn chords, a middle episode moves through ingenious dissonant progressions in a two part texture. The opening theme then returns. The third *Prelude*, marked *Allegro*, is a brilliant study in velocity.

*Vientecillo de Primavera* (1996) celebrates the languidness of the Spanish springtime and the aromas of cherry blossom in the dream of a spring night. To be played *rubato*, the opening theme contrasts with an episode of gentle arpeggios and trumpet-like chords before the recapitulation of the first section.

*Quintet with Guitar* (1975) is a superb addition to the small body of twentieth-century chamber works for guitar and string quartet. The first movement, *Allegretto*, is a

subtle dialogue between guitar and quartet, each partner being given expressive solo episodes as well as ensemble passages of great clarity and poignancy. The slow movement, *Adagio*, is mystical in its intensity, its reflective mood developed by sensitive balance between the guitar's ruminations and the quartet's range of atmospheric subtleties. The last movement, *Variaciones*, provides a kaleidoscope of techniques and colour, a variety of contrasting moods being deployed throughout the sequence, with occasional moments of humour.

Finally *Canción de cuna* (Cradle Song) (1954) is in traditional style. The first verse calls for a bright star and a belt of silver to make a tambourine to soothe the child's dreaming. The next stanza bids the infant to dry his tears in the sea of his mother's bosom so that he may be kissed by the angel of dreams.

**Graham Wade**

## Marco Ramelli



Born in Milan in 1984, Marco Ramelli has been awarded various first prizes in international competitions in Spain, Britain, France, Serbia and Italy including the Scottish International Guitar Competition at the Royal Conservatoire of Scotland, and second prize at the International Seville Guitar Competition (Spain). As a composer he won the 2013 World Composition Competition for Classical Guitar held in Novi Sad. He performs regularly in Italy, Spain, Turkey and Britain, making his United States debut in Los Angeles. In 2013 Nimbus issued his debut album *Energico*, with music of Paganini, Llobet, Boyle and Takemitsu. He has also made recordings for Dynamic Records, Radio Las Palmas and BBC Cornwall. Marco Ramelli began studying the guitar with Andrea Dieci, graduating, after seven years, as a private candidate at the Giuseppe Verdi Academy of Music in Milan. He obtained a second level postgraduate academic Diploma *magna cum laude* at the Conservatorio di Musica Luca Marenzio, Darfo Boario Terme (Brescia). He has participated in master-classes throughout Europe with world-renowned guitarists such as Pavel Steidl and Oscar Ghiglia.

## Eleonora Mosca



Eleonora Mosca received her degree in Foreign Modern Languages and Literature from the State University of Milan, with a thesis on the poetry and music of the English baroque period. She specialised in baroque singing under the guidance of Claudine Ansermet, and afterwards in jazz and musicals. As a soloist she has collaborated with the Camerata dei Laghi, the Orchestra Sinfonica Carlo Coccia di Novara, the Sixth Consort and the Orchestra J.F. Haydn, taking part in many important musical events in Italy and Switzerland, including the Primavera Concertistica di Lugano, Churer Sommerkonzerte, Ceresio Estate, meetings of the Amici della Scala at the Italian Consulate of Lugano, LidoMusicAgosto, the Cloister of San Nicolò, Venice, and the radio show *Il ridotto dell'Opera* for Swiss Radio. Her operatic rôles have included Zerlina (*Don Giovanni*), Bastiana (*Bastiano e Bastiana*), Agnese del Maino (*Beatrice di Tenda*), as well as Maria (*West Side Story*) and Maria Maddalena (*Jesus Christ Superstar*). She was vocalist with the Classic Jazz Combo and has performed with renowned jazz pianists such as Guido Manusardi and Renato Sellani.

## Castillo Quartet

The String Quartet formed by the violinists Elton Tola and Marco Corsini, violist Matteo Del Soldà and cellist Andrea Anzalone came together especially for this recording with the guitarist Marcello Fantoni. The musicians collaborate with the most important Italian orchestras, and have participated in chamber music festivals throughout Europe, appearing with William Kentridge in Zurich, Rome, Belgrade, Barcelona and Berlin, at the Clusone Jazz Festival and Pisa Festival Sotto la Torre, at the Auditorium Fratelli Olivieri in Novara, the Lingotto Concert Hall in Turin, the RAI Auditorium in Turin, and the Sala Verdi and Teatro alla Scala in Milan.



## Marcello Fantoni



Marcello Fantoni began studying classical guitar at the age of eight. Under the guidance of Lena Kokkaliari and Paolo Paolini he graduated from the Conservatory of Milan *summa cum laude* in performance. At the same institution, for a brief period, he studied composition with Danilo Lorenzini and Davide Anzaghi. He also studied musical analysis at the Department of Musicological and Paleographic-Philological Studies of Cremona with Prof. Daniele Sabaino. He was awarded a Sergio Dragoni Foundation scholarship and in 1996 took advanced courses with Eliot Fisk at the Salzburg Mozarteum, and then with Leo Brouwer in Córdoba, and Oscar Ghiglia at the Accademia Chigiana, Siena, where he won a scholarship and a Diploma of Merit. He has won prizes in several national and international competitions. The Rome ARAM Association hailed him as an emerging talent, inviting him to play during their concert season. He has collaborated with the Giuseppe Verdi Symphony Orchestra of Milan in a recording of works by Bruno Maderna. He attended master-classes held by Eduardo Fernández (2005), Timo Koronen (2005), Leo Brouwer (2006) and Pavel Steidel (2006) at the Conservatory of Florence where, in 2007, he earned a master's degree in performance with full marks and honours under the guidance of Alfonso Borghese and Paolo Paolini. His compositions include *Perpetuum, omaggio a Egberto Gismonti* (for solo guitar, 2004), *Omaggio a Michel Petrucciani*, *Omaggio a Manuel de Falla* and *Sonata Semplice*. He has a number of recordings and broadcasts to his credit, and is the dedicatee of Spanish composer Tomàs Marco's *Trio Concertante No. 5 'Cartografías del Melodrama'* for guitar, flute and viola. He has made two recordings of Marco's music for the Italian label Dynamic: *Works For Guitar* (2012) and *Chamber Music for Guitar* (2013).