

The NAXOS logo is a blue square with the word "NAXOS" in white, serif, all-caps font. Above the text is a stylized white graphic of a classical building facade with columns.

NAXOS

THE DEVIL'S CAPRICE

Guitar Favourites

**Brouwer
Castelnuovo-Tedesco
Malats • Mertz
Ponce • Ruiz-Pipó
Sáinz de la Maza
Sor • Turina**

**Mabel
Millán**



	Joaquín MALATS (1872–1912)	
1	Impresiones de España – II. Serenata española (pub. 1896?) (arr. Francisco Tárrega, 1852–1909)	4:20
	Eduardo SÁINZ DE LA MAZA (1903–1982)	
2	Campanas del alba (1963)	5:18
	Joaquín TURINA (1882–1949)	
	Guitar Sonata, Op. 61 (1930–31)	10:38
3	I. Allegro	3:46
4	II. Andante	3:46
5	III. Allegro vivo	3:03
	Antonio RUIZ-PIPÓ (1934–1997)	
6	Canción y danza No. 1 (1956)	4:01
	Mario CASTELNUOVO-TEDESCO (1895–1968)	
7	Capriccio diabolico, Op. 85 ‘Omaggio a Paganini’ (1935)	9:31
	Manuel María PONCE (1882–1948)	
8	Scherzino mexicano (1909) (arr. Manuel López Ramos, 1929–2006)	2:48
	Leo BROUWER (b. 1939)	
9	3 Pièces latino-américaines (‘3 Latin American Pieces’) – No. 1. Danza del altiplano (1962)	3:09
	Fernando SOR (1778–1839)	
10	Guitar Sonata No. 1 in D major, Op. 14 ‘Gran solo’ (pub. c. 1810)	9:39
	Johann Kaspar MERTZ (1806–1856)	
11	3 Morceaux, Op. 65 – No. 1. Fantaisie hongroise (pub. 1857)	6:26

Publishers: Buenos Aires: Ricordi Americana, 1956 (plate number B.A. 11352). Arrangement by Francisco Tárrega, revised and fingered by Antonio Sinópoli 1, Union Musical Española 2, Edition Schott 3–5, Ediciones Musicales Madrid: revision, fingering and spelling by Narciso Yepes, within the collection ‘Narciso Yepes Edition’, plate number 00 207, copyright (of the publisher and the author): 1961 6. G. Ricordi & C. Editori, Milano 7, Peer International Corporation, New York, copyright 1967, Plate No. 1083–82. Arranged and fingered by Manuel López Ramos, edited by Carlos Vázquez 8, 1984 by Éditions Max Eschig 9, Journal de Musique Étrangère, rédigé par Castro, A Paris, Chez l’Éditeur et Auteur, rue de Provence, No. 14 10, Edition Chanterelle im Allegra Musikverlag 11

The Devil’s Caprice

In the repertoire for guitar, *Serenata española* by Joaquín Malats occupies a preferential position. It was originally written for piano, and Francisco Tárrega, who was a key figure in the history of this six-stringed instrument, transcribed it for the first time. Based on the famous Andalusian beat, it uses expressive techniques such as *glissando* and *tresillos*, which give it a special rhythm, and *pizzicato* effects. From its early bars this piece transports us to the romantic Orientalism that made Spain fashionable during the 19th century.

Campanas del alba was written in 1963 by Eduardo Sáinz de la Maza. This guitarist and composer from Burgos, who was the brother of the famous Regino, was also a professor at the Madrid Conservatory and a music critic at the newspaper *ABC*. This score, which could be defined as neo-Classical, stands out as being among his most popular works. It is a descriptive composition that is based on the very popular tremolo technique for guitar.

Joaquín Turina’s most popular work for guitar is his *Sonata, Op. 61*. He dedicated it to Andrés Segovia, who gave the premiere at the Santa Cecilia Academy in Rome in 1932, two years after its composition began. Even though Turina had visited Paris and had contact with the Impressionism movement, the essence of Andalusian music is always present in his work.

Antonio Ruiz-Pipó, from Grenada, was one of the best Spanish composers of the second half of the 20th century. Perhaps his style has been excluded due to his tonal writing, nevertheless the beauty and merit of his work remain. He knew the instrument and learned how to play it during his early years in his hometown. We can notice a rhythmic change which leads us seamlessly to the transition of the two parts that make up *Canción y danza No. 1*.

It is likely that Mario Castelnuovo-Tedesco’s Sephardic origins influenced the special attention he paid to guitar compositions in his pieces. *Capriccio diabolico*, which he conceived as a tribute to Niccolò Paganini, was also premiered by Andrés Segovia at the Teatro de la Comedia, Madrid in 1935. The dedication is more than just an appreciation of the composer – this is a tarantella, a typical dance from southern Italy. Paganini was well known not

only as a virtuoso on the violin but was also a master of the guitar, to which he dedicated part of his musical literature. The strength, expressiveness and technique which made Paganini famous are present in the personality of this work.

The guitar is an integral part of the cultural heritage of American music, and two composers from the so-called ‘new continent’ are included on this album. Manuel María Ponce is considered the father of Mexican musical nationalism. A late-Romantic composer, he, along with many other artists, embraced the emotionally expressive style of this period, of which the guitar was one of its main forms of communication. *Scherzino mexicano* was written within this context in 1909 with a dedication to Debussy. The young composer had just arrived from Europe, bringing with him influences from the French capital. He still had a career full of hits ahead of him that spanned many genres, such as songs, including works that would ensure his legacy, such as *Cielito Lindo*, *Las mañanitas* and *La cucaracha*.

Leo Brouwer was a prominent contemporary Cuban conductor, guitarist and composer. The piece included in this recording, however, is from his early era, dated 1962 and based on Peruvian folklore. *Danza del altiplano* is part of the work *3 Pièces latino-américaines*, the other pieces being an Argentine song and a tango.

Fernando Sor and Johann Kaspar Mertz are two leading figures of the Romantic guitar genre, although Sor’s works also embrace the Classical era.

A Spanish composer, Sor is considered the Beethoven of the guitar. Mertz was born in Slovakia, but studied in Austria. This recording ends with works by both of them. Fernando Sor’s *Gran solo* was first published in Paris, where he went into exile along with other collaborators of the French who ruled Spain at the beginning of the 19th century, although it is not exactly certain if the work was written after leaving his native country.

The final piece of the album, *Fantaisie hongroise* by Johann Kaspar Mertz, features the usual pianistic influences that inspired his work along with gypsy inflections, the melodies of which fit perfectly with the sound of the guitar.

Jorge de la Chica

Mabel Millán

Mabel Millán studied guitar at the Conservatory of Music of Madrid and the Conservatory of the Balearic Islands, and law at the Complutense University of Madrid. She currently serves as a public prosecutor alongside her career as a guitarist. Millán made her concert debut at the age of 15, and has toured across Spain accompanied on piano by her sister Celia as the Millán duo. As a soloist, Millán has appeared in numerous prestigious venues in Spain including the Teatro de la Maestranza and Teatro Monumental. She has also performed internationally, and at various festivals, where she has also given masterclasses. Millán has represented Spain in the embassies of various countries, performing for ambassadors, consuls and senior executives. Millán has also appeared as a soloist with the Orquesta Sinfónica de Radio Televisión Española and the Youth Community of Madrid Orchestra, with which she toured Italy. She is the recipient of 34 awards from international competitions, including 19 First Prizes. Her discography includes the Latin GRAMMY Award-winning *Gran Recital* (ADLiB Music).

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Photo: Jose M. Alcaide



Acclaimed concert artist and laureate of numerous awards, Mabel Millán brings her stunning technique and remarkable musical expressiveness to this programme of some of the most spectacular and best-loved repertoire ever composed for the guitar. From the Andalusian rhythms and atmosphere of Turina and Malats, the Romantic expressiveness and national colours of Ponce and Mertz, to the lyrical beauty and dramatic virtuosity of Castelnuovo-Tedesco's *Capriccio diabolico*, every aspect of the guitar's refined delicacy and explosive dynamism is explored here to the full.

THE DEVIL'S CAPRICE

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| 2 | Eduardo Sáinz de la Maza: <i>Campanas del alba</i> | 5:18 |
| 3–5 | Joaquín Turina: <i>Guitar Sonata, Op. 61</i> | 10:38 |
| 6 | Antonio Ruiz-Pipó: <i>Canción y danza No. 1</i> | 4:01 |
| 7 | Mario Castelnuovo-Tedesco: <i>Capriccio diabolico, Op. 85 ‘Omaggio a Paganini’</i> | 9:31 |
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| 11 | Johann Kaspar Mertz: <i>3 Morceaux, Op. 65 – No. 1. Fantaisie hongroise</i> | 6:26 |



Mabel Millán, Guitar
2017 Latin GRAMMY Winner



A detailed track list and publishers' details can be found inside the booklet • Recorded: 20–22 July 2019 at FJR Estudio de Grabación, Granada, Spain • Producer: Vicente Coves, European Guitar Foundation Engineer: Cheluis Salmerón • Editors: Cheluis Salmerón, Vicente Coves • Booklet notes: Jorge de la Chica Sponsored by Pepe Romero Strings • A European Guitar Foundation production for Naxos

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