



Alison Smith
classical guitar

Poético

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WILLIAM LOVELADY (b. 1945)

The Edie Suite

- | | |
|---|-------|
| 1. I. A free spirit | 12:03 |
| 2. II. Then the wind would set her racing | 2:53 |
| 3. III. In autumn mist | 2:18 |
| 4. IV. She ran through the fields | 2:45 |
| | 4:07 |

FRÉDÉRIC CHOPIN (1810-1849) transcr. FRANCISCO TÁRREGA (1852-1909)

- | | |
|--|------|
| 5. Nocturne in E flat major, Op.9 No.2 | 6:24 |
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WILLIAM LOVELADY (b. 1945)

- | | |
|-------------------------------|------|
| 6. Curlew | 5:13 |
| 7. The White Stone | 7:11 |
| 8. Dreams of a Russian Summer | 7:13 |

JOHANNES MÖLLER (b.1981)

- | | |
|-----------------------|------|
| 9. Future Hope, Op.11 | 5:10 |
|-----------------------|------|

AUGUSTIN BARRIOS MANGORÉ (1885-1944)

- | | |
|-----------------------------|------|
| 10. Chôro da Saudade | 6:34 |
| 11. Un Sueño en la Floresta | 9:52 |

GEORGE SHEARING (1919-2011)*

- | | |
|-------------------------|------|
| 12. Lullaby of Birdland | 2:42 |
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RICHARD RODGERS (1902-1979) & LORENZ HART (1895-1943)*

- | | |
|----------------|------|
| 13. My Romance | 2:44 |
|----------------|------|

MILAN TESARŮ (b. 1938)

Four Ballad Stories

- | | |
|---------------------|-------|
| 14. I. Moderato | 11:51 |
| 15. II. Cantabile | 3:18 |
| 16. III. Espressivo | 3:20 |
| 17. IV. Vivo | 3:45 |
| | 1:28 |

* transcr. WILLIAM LOVELADY (b. 1945)

TOTAL TIME: 77:08

Poético is a collection of expressive, lyrical, soulful and evocative music that has been inspired by a poem, title, story or emotion.

William Lovelady composes works for some of the world's leading guitarists. His guitar and choral works have been performed worldwide as well as frequently played on BBC Radio 3 and Classic FM in the UK. He has written and worked with musicians as diverse as Julian Lloyd Webber, Art Garfunkel, Shankar & Hugh Masekela. He has co-written with Stanley Myers on various projects including the Nick Roeg film *Castaway*. Bill also writes for television, and his credits include several David Attenborough programmes. He was nominated for an Emmy for the National Geographic Film *Flying Devils*. Among other commissions, he has written a cantata for the Duke of Edinburgh's 75th Birthday which is now regularly performed at St George's Chapel, Windsor. ***The Edie Suite* (Tracks 1-4)** is another highly evocative work which was written in memory of Bill's much loved dog Edie, a lurcher, greyhound collie cross. ***Curlew* (Track 6)** and ***The White Stone* (Track 7)** are two works that Bill set to poems written by Sacha Abercorn:

Curlew

The cry of the curlew echoes across the valley, soft mist rising from the River Don. His ashes scattered by the one who followed him too soon. To the father and the son.

The White Stone

Surfacing from the deep dark, aching and bemused, half-light my friend, soft sounds, stillness in the spine as it stretches out along the rock that radiates a healing lightness from below, softening the shock.

Dreams of a Russian Summer (A Russian Fantasy) (Track 8) was written for Belarusian classical guitarist Tatyana Ryzhkova. It is a highly nostalgic and expressive work combining lyrical playful moments with dreamy and dramatic passionate sections.

Chopin was a Polish composer and virtuoso pianist of the Romantic Period. Although the majority of his compositions were written for the piano, he was very fond of the guitar, and is quoted as having said "Nothing is more beautiful than a guitar, save perhaps two." Stylistically and emotionally, his works are romantic but they are underpinned structurally and articulated in a classical style.

The Irish composer John Field first developed the genre of the *nocturne*. Field's works and the Italian *bel canto* opera style served as inspiration to Chopin, who further developed the form. David Ewen wrote that "he contributed a richness of poetic thought, an eloquent expressiveness and a

subtlety of atmosphere not found in Field.” Chopin's nocturnes were written between 1830 and 1832, and the *Nocturne, Op.9 No.2* (Track 5) is his most famous, played here in a transcription by the Spanish guitarist and composer **Francisco Tárrega**. The key has been changed from its original E flat major into E major. Chopin is said to have loved the night and its starry mysteries, and this Nocturne (meaning night song) is calm, highly nostalgic and romantic in character.

Swedish award winning guitarist and composer **Johannes Möller** has performed in Europe, Asia and North America. He won first prize in GFA Concert Guitarist Competition in 2010, and in 2008 the Dutch Vriendenkrans Concours. In 2009 he won a European Guitar award for a guitar solo composition. He studied guitar and composition and was awarded a Bachelor of Music with honours from the Royal College of Music, London, and received two masters degrees from the Royal Conservatoire in The Hague and the Amsterdam Conservatory.

Future Hope (Track 9) is an organisation in India that was set up to help provide food and shelter to vulnerable children and to give them a real home, education and hope. In Kolkata (formally Calcutta), for example, there is serious exploitation of children sleeping rough at the railway station, who are without parents and any hope. Johannes Möller was deeply moved by the hope, enthusiasm and confidence of the children he visited at Future Hope, and this lullaby was written out of inspiration of this incredible organisation and others who provide love and security to these children and dedicated it to them.

Barrios was born in Paraguay. It has been said that he was the greatest virtuoso guitarist/composer of the first half of the twentieth century and wrote over 300 works for the instrument. His works are largely romantic in character, despite having lived well into the twentieth century. Many of them are also adaptations of, or are influenced by, South American and Central American Folk Music. Barrios is quoted as having said, “One cannot become a guitarist if he has not bathed in the fountain of culture.” He himself was interested in poetry, philosophy and theosophy. He was a fine linguist, reading English, French and German, and speaking Guarani (the native tongue of Paraguay) as well as his native Spanish. He was very proud of his origins and sometimes would perform concerts in typical indigenous costume and full Indian head dress, billing himself as the “Paganini of the guitar from the jungles of Paraguay.” As a homage to a famous Guarani Chief, he adopted the name Mangoré. Both *Chôro da Saudade* (Track 10) and *Un sueño en la Floresta* (Track 11) are fine examples of his romantic writing. Saudade (meaning longing) reflects a deep emotional state of nostalgia and yearning. Un Sueño de la Floresta (A Dream in the Forest) is Barrios' poetic reflection of the stunning scenery of Paraguay and uses the *tremolo* technique extensively.

Sir George Shearing, the world renowned jazz pianist, arranger and composer was born blind in Battersea, London. He played the piano as a young child but the only formal musical training he received was his four years of study at the Linden Lodge School for the blind. Despite winning many scholarships to study at university, he had to turn them down so he could earn money playing the piano in a pub for 25 shillings a week! In 1947 he emigrated to the USA where he formed a quintet to record *September in the Rain* for MGM, which became an overnight success, selling 900,000 copies. His American reputation was now established and he was booked to play at the Birdland, the legendary jazz spot in New York. After this he became one of the most popular performers and recording artists in his field. His musical style fused elements of bop, swing, and contemporary classical genres. The Birdland jazz club (named after Charlie "Bird" Parker) needed a theme for a six hour disc-jockey show they had in the early 50s, and Shearing famously wrote his best known melody ***Lullaby of Birdland*** (Track 12) in ten minutes whilst eating a steak for dinner! He recorded it for the show and it was sometime later that David Weiss added lyrics to the melody. This classical guitar arrangement is by **William Lovelady**.

Richard Rogers and Lorenz Hart first met in 1919 when they attended Columbia University. They were first asked to write together for an amateur club show, and this led to a collaboration that lasted until Hart's death in 1943. They prolifically wrote over 500 songs and 28 stage musicals and immensely influenced the Broadway musicals' relationship between song and story. In 1935 the Broadway producer Billy Rose asked them to write songs for *Jumbo*, his musical circus spectacular. ***My Romance***, (Track 13) a song from this musical, was first sung by Gloria Grafton and Donald Novis and their recording with the Paul Whiteman Orchestra went to No.18 in the pop charts. In 1962, Doris Day sang the song in a movie version of *Jumbo*. *My Romance* conveys an intimate portrait of love and Frederick Nolan writes that it "features some of the most elegantly wistful lyrics.....it is, quite simply, one of the best songs Rodgers and Hart ever wrote." This arrangement is by **William Lovelady**.

The Czech guitarist, composer and pedagogue **Milan Tesař** was born in Prague in 1938. He studied at the Prague Conservatory between 1958 and 1964 and then began teaching at the People's Conservatory in Prague. Tesař gave a concert tour in Prague and Italy in 1967 and between 1968 and 1971 he taught and performed in Italy. Since 1973 he has been in Prague teaching and focusing on his compositions which have been successfully published by Edition Lemoine, Paris, Edition Supraphon in Prague and Edition Daminus in Walsrode, Germany. He currently is a guitar teacher at the Jaroslav Ježek Conservatory. Tesař's compositions are inspired by modern western music such as jazz and blues, but they also include classical elements influenced by the Bohemian tradition. "It is very difficult to characterise the music of Milan Tesař; in it, you can hear blues, jazz and folk songs, as well as the classical music which arches over the whole thing. I never met with anything

like it anywhere else. His compositions are made for live performing. Their Czechness intrigues me. Milan always says that when he is composing he bears in mind that it must be Czech music, and it must have a rhythmic foundation. And he truly succeeds in this.” (Milan Zelenka, Guitarist and Professor.) Tesař’s **Four Ballad Stories** (Tracks 14-17) are dedicated to his wife Radka Tesař and were completed in 1989 and published in 1992.

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The highly acclaimed British born classical guitarist **Alison Smith** has been described as one of the most exciting and lyrical guitarists to emerge in recent years. She delights audiences with her fluid technique and expressive playing, performing nationwide and in Europe. Her previous CDs, entitled *Recuerdos* and *Incandescent*, have been highly successful. She has recently been engaged by Willowhayne Records to become one of their artists and *Poético* is her first CD under their label.

In 1995 Alison graduated with honours from Trinity College of Music, London (Trinity Laban). She was awarded the Grace Wylie Thesis Prize, a college scholarship and a scholarship from the Mary Datchelor Trust to enable her to pursue her Post-Graduate studies. She studied guitar with Gilbert Biberian and Nicola Hall, and Piano with Raymond Banning. In July 1997 she was awarded a Distinction in the Post-Graduate Performance Certificate. Alison taught guitar and coached chamber music at the The Royal Conservatoire of Scotland (formerly Royal Scottish Academy of Music and Drama) from 2002–2008 and lectured on Techniques of Teaching for the BMus course. She has given performances and talks as a guest artist at Plymouth University and is now the University’s appointed Classical Guitar tutor for the BA Hons. music course

Alison has been supported in her playing career with awards from The Tillet Trust and Oppenheim John-Downes Memorial Trust. Engagements include the Edinburgh Festival Fringe, The Norfolk Symphony Orchestra’s Thirty Year Anniversary Celebration, St Martin-in-the-Fields, St James’ Piccadilly, The Bolivar Hall, The Michael Tippett Centre, Queens Theatre, Barnstaple, Dartington, Exeter Cathedral, Edward King House at Lincoln Cathedral, The University of Dundee, Chateau le Risdoux in the Ardennes, St Martin Kirche, Nortorf, Germany, Kedleston Hall and Saltram House for The National Trust and Plymouth Museum and Art Gallery International Concert Series. She has broadcast on national Radio including BBC Radio 3 and BBC Radio Scotland. Alison has performed at numerous classical guitar festivals including the Prussia Cove Guitar Seminar, The Garcia Biberian International Summer School, the Exeter Guitar Summer School, The Ards International Guitar Festival, Belfast and was guest soloist at The West Lothian Guitarfest. Alison has played at eight International Guitar Festivals of Great Britain where she received great critical acclaim. She is Director of the Cawsand Bay Guitarfest 2019, a new exciting classical guitar weekend with Alison Smith, Craig Ogden, and the Eden Stell Guitar Duo.



"the audience broke into tumultuous applause and gave another standing ovation to the young guitarist who had played her way into their hearts." - Nortorfer Zeitung
(Trans Fiona Bubbers)

"enthraling... demonstrated sheer virtuosity ... superb technique and sensitivity." - The International Guitar Festival of Great Britain

"a master class of classical guitar played with friendly charm and sublime expertise."
- The International Guitar Festival of Great Britain

"Lovely hypnotic playing." - Iain Anderson, BBC Scotland

"...one of the South-West's most promising musicians." - BBC Radio Devon

"The audience was spellbound by her sensitive playing." - Kieler Nachrichten / Werner Bodendorff (Trans Fiona Bubbers)

