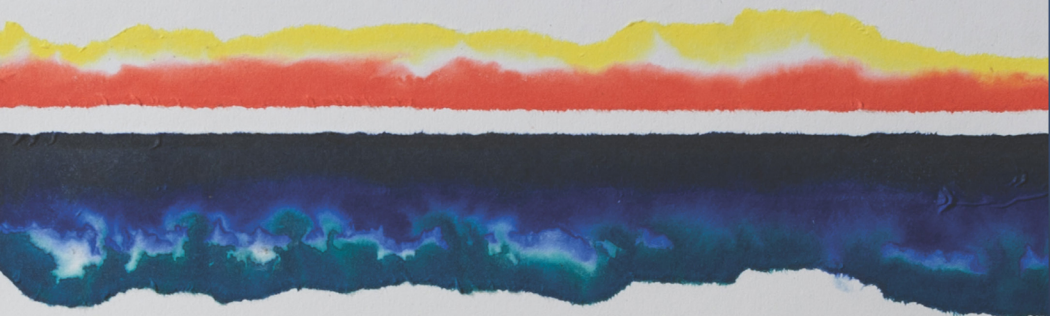


PASSAGES



STEPHEN MATTINGLY, GUITAR

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|-------|--|-----------------------------|-------|
| 1 | <i>Fantasie élégiaque, Op. 59</i> | Fernando SOR (1778-1839) | 12:56 |
| | <i>Introduction: Andante largo</i> | | |
| | <i>Marche funèbre: Andante moderato</i> | | |
| 2-7 | <i>Suite Compostelana</i> | Federico MOMPOU (1893-1987) | 16:22 |
| | 2) <i>Preludio</i> | 3:18 | |
| | 3) <i>Coral</i> | 2:19 | |
| | 4) <i>Cuna</i> | 2:46 | |
| | 5) <i>Recitativo</i> | 2:37 | |
| | 6) <i>Cancion</i> | 2:14 | |
| | 7) <i>Muiñeira</i> | 3:08 | |
| 8 | <i>Variations for Solo Guitar</i> | Joseph MICHAELS (b. 1977) | 07:04 |
| 9 | <i>Fantasia for Guitar</i> | Roberto GERHARD (1896-1970) | 04:36 |
| 10-12 | <i>Sonata, Op. 61</i> | Joaquín TURINA (1882-1949) | 10:23 |
| | 10) <i>I. Lento - Allegro - Allegretto tranquillo</i> | 3:43 | |
| | 11) <i>II. Andante</i> | 3:23 | |
| | 12) <i>III. Allegro vivo - Allegretto - Allegro vivo</i> | 3:17 | |

TOTAL TIME 51:21

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***Fantasia élégiaque*, Op. 59**

Fernando Sor (1778-1839)

Born in Barcelona, José Fernando Macarurio Sors was one of the 19th century's most celebrated guitar virtuosos. He left Spain in 1813, toured Europe extensively, and never returned home. In 1826 he stopped touring and settled in Paris. Written around 1835, *Fantasia élégiaque* is Sor's last concert work. It was dedicated to his student, Charlotte Beslay, an accomplished pianist who died while giving birth. The work also foreshadows the 1837 death of Sor's daughter, Caroline. In light of the composer's death in 1839, the work may serve as a lamentation on both singular and universal death.

Suite Compostelana

Federico Mompou (1893-1987)

Spanish composer Federico Mompou was surrounded by art from an early age. His brother was a painter, and his grandparents owned a bell foundry. Often adopting sounds of his environment, Mompou included imitations of ringing bells throughout his works. Impressionist influences became so deeply integrated into Mompou's work that a French critic pronounced him "the only disciple and successor to Claude Debussy." Composed in 1962 for Andrés Segovia, *Suite Compostelana* was inspired by the Cathedral of Santiago de Compostela.

Variations for Solo Guitar

Joseph Michaels (b. 1977)

Joseph Michaels has this to say of his *Variations for Solo Guitar*: "*Variations* (1999) was influenced by my studies of set theory. The work's generic title, its nearly palindromic and rhythmically simple opening, and the reduction of the harmony into two tetrachords, reveal my affinity for Webern's music at the time. However, the similarities quickly dissipate as *Variations* progresses into something exhibiting more bravura. The virtuosity

propels the music forward, aided by a change in mood in each section and the continuous contrast of the unique harmonic character of the tetrachords. Now, listening to this work many years later, I cannot help but hear a young composer who has adapted the techniques of an older master while seeking out his own voice."

Fantasia for Guitar

Roberto Gerhard (1896-1970)

Roberto Gerhard was born in Catalonia where he studied piano with Enrique Granados, composition with Felipe Pedrell, and assisted in notating and editing Catalan folksongs. While Spanish folk idioms are elemental in his early works, Gerhard later studied with Arnold Schoenberg and began integrating Spanish traditions with serial approaches. He often developed pitch classes from folk motives to form sound collages, which are notable in his *Fantasia for Guitar*. Written in 1957 for Julian Bream, the piece was composed as an interlude for the song cycle *Cantares*.

***Sonata*, Op. 61**

Joaquín Turina (1882-1949)

Joaquín Turina was born in Seville and studied in Paris. Vincent d'Indy, César Franck, and late 19th-century French-Germanic traditions influenced Turina's early work. Later, Isaac Albéniz and Manuel de Falla suggested that Turina align his artistic voice with Spanish traditions. Turina dedicated the *Sonata*, Op. 61 to Segovia in 1931. While influenced by Romantic-era form and harmony, the work also references flamenco techniques, such as *rasgueado* strumming, slurred scales, and Phrygian motives. In contrast, French influences of planing chords and non-functional dissonance reflect his training in Paris.

– Stephen Mattingly



STEPHEN MATTINGLY

GUITAR

Stephen Mattingly has been warmly received by audiences as a soloist and founding member of the Tantalus Quartet. He enjoys a vibrant teaching career directing classical guitar studies at the University of Louisville. His students have won top prizes in international competitions and have been accepted to prestigious programs in the United States and Europe.

Stephen is an active member of the Kentucky Arts Council Performing Arts Directory and has performed at major venues and festivals including Weill Recital Hall at Carnegie Hall, the Silesian Guitar Autumn in Poland, the Panamá Guitar Festival, the Tampere Festival in Finland, the Guitar Foundation of America Convention, and the Iserlohn Guitar Symposium in Germany.

Stephen is a D'Addario classical artist and performs on ProArté J45 strings.

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Produced by: **Kristian Anderson**

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