



IMPRESSIONS
OF SPAIN

HAMISH STRATHDEE

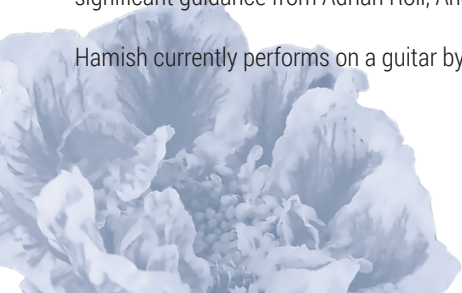


HAMISH
STRATHDEE
CLASSICAL GUITAR

Classical guitarist, Hamish Strathdee, is building a reputation as an exciting young talent in the Australian music scene. As a recipient of numerous awards and prizes, Hamish has received 2nd Prize in the 2016 Whitworth Classical Music Competition, and the Peter and Lena Karmel Honours Scholarship awarded to “the most outstanding student in Music commencing an Honours year at the Australian National University School of Music.” Additionally, Hamish was twice awarded 1st Prize in the ANU Chamber Music Competition; in 2016 in a guitar duo with Emma-Shay Gallenti-Guilfoyle and, in 2013 as a member of the Wattle Guitar Quartet. Hamish was also the inaugural recipient of the Fankhauser Travelling Fellowship in 2015.

Hamish recently completed a Bachelor of Music with First Class Honours at the Australian National University. His major academic research was concerned with creating a new performance edition of Antonio José’s Sonata para Guitarra using various manuscript sources and modern editions. During his studies, Hamish was fortunate to be mentored by world-renowned pedagogues and performers Minh Le Hoang and Timothy Kain. Prior to his studies at the ANU, Hamish received significant guidance from Adrian Roll, Angelina Ellis and Isolde Schaupp.

Hamish currently performs on a guitar by Greg Smallman and Sons.



TRACK LIST

JOAQUÍN RODRIGO	1	JUNTO AL GENERALIFE	5:08
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ENRIQUE GRANADOS	2	INTRODUCTION - VIVACE MOLTO	1:18
<i>8 VALSES POÉTICOS</i>	3	MELODIOSO	2:13
<i>(ARR. MINH LE HOANG)</i>	4	TEMPO DE VALSE NOBLE	1:43
	5	TEMPO DE VALSE LENTE	2:16
	6	ALLEGRO HUMORISTICO	0:54
	7	ALLEGRETTO	2:04
	8	QUASI AD LIBITUM	1:55
	9	VIVO	0:55
	10	PRESTO-ANDANTE-TEMPO DE VALSE	3:15

JOAQUÍN RODRIGO	11	FANDANGO	3:49
<i>TRES PIEZAS ESPAÑOLAS</i>	12	PASSACAGLIA	4:49
	13	ZAPATEADO	3:06
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ANTONIO JOSÉ	14	ALLEGRO MODERATO	6:36
<i>SONATA PARA GUITARRA</i>	15	MINUETO	3:14
	16	PAVANA TRISTE	5:28
	17	FINAL	4:23
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		TOTAL TIME	52:43



PROGRAM NOTES

Today the guitar is an instrument considered symbolic of Spanish art and culture. The program of this recording is a reflection on the rich tradition of the classical guitar in early twentieth century Spain. In choosing the program I attempted to showcase a variety of stylistic traits and compositional structures. Each of the four major works on the recording showcase a different facet of Spanish music, and in turn, the guitar's capabilities as a concert instrument.

Junto al Generalife by Joaquín Rodrigo was written in 1959, or as the literal translation, 'Next to the Generalife.' The Generalife is a palace containing a number of beautiful gardens within the vicinity of the Alhambra in Granada, Spain. Built during the rule of Muhammad III, Sultan of Granada between 1302-1309, the Generalife was designed as a place of rest for Muslim royalty. Today, the palace is listed as a UNESCO World Heritage site and welcomes numerous visitors and tourists throughout the year.

In this work, Rodrigo makes use of the guitar's extreme registers and timbre variations to great effect conjuring up a Spanish ethos. Complementing this range of timbre and register, Rodrigo takes the listener through a number of contrasting moods and musical motifs – creating moments of impassioned pathos and beautiful lyricism – through to triumphant climaxes, before finishing with a decisive closure.

Enrique Granados' eight *Valses Poéticos*, although not originally written for the guitar, has become a staple in the literature. Although best-known for his plethora of works for solo piano, Granados' music has been widely recorded and arranged for the classical guitar.

The transcription used for this recording is done by Minh Le Hoang. I chose this transcription as Le Hoang has made the work fit beautifully on the instrument, taking great care to express the musical motifs and harmonic content in a way that complements the characteristics of the guitar. The work opens with the lively, *vivace molto*, introduction in a duple metre, before launching into the eight stylised vales.

Joaquín Rodrigo's *Tres piezas Españolas*, originally composed for guitarist Andrés Segovia, is one of the most well-known pieces for the guitar. The work is comprised of three pieces; *Fandango*, *Passacaglia* and *Zapateado*.



All three pieces are composed in a nationalistic style, with roots in Imperial Spain, regional folk music and flamenco. As a result each of the three pieces are imbued with qualities of Spanish musical history. The *Fandango* opens in a jovial manner and uses much of the guitar's open resonances. Following this, there is a slightly subdued, yet beautiful cantabile section in the middle of the work, providing a contrasting character to the lively opening statement and recurring material. The next piece is the *Passacaglia*; here Rodrigo brings a darker brooding quality to the work through the use of the minor third in the key of A minor. Rodrigo moves through a number of iterations of the opening theme, from baroque style contrapuntal moments, through to flamenco-like strumming passages. Rodrigo makes reference to the *Fandango* by finishing the *Passacaglia* with a Fugetta style coda, manipulating the rhythmic material from the *Fandango*. To close the set Rodrigo employs a lively and rhythmically driving *Zapateado*; a flamenco dance style of fast footwork and constant use of the hemiola, juxtaposing 6/8 groupings against 3/4.

Antonio José's *Sonata para Guitarra*, has a shorter history in terms of its presence in the guitar repertoire. The work was originally composed in 1933 and is perhaps one of the most technically ambitious original works for the guitar in the twentieth century. The piece was initially written for and dedicated to the Spanish guitarist, Regino Sainz de la Maza,

who was a friend of Antonio José and also later the dedicatee of Joaquín Rodrigo's *Concierto de Aranjuez*, among other pieces. The work holds little reference to traditional Spanish music. Rather, José's *Sonata para Guitarra* is more reflective of an impressionistic harmonic style, much like music by his colleagues, Isaac Albéniz and Maurice Ravel. In fact, it is well known Ravel said of Antonio José that, "he will be the next great Spanish composer of this century."

I would like to thank: my parents, James and Lesley, and my partner Emma-Shay for their support and encouragement in my pursuit of music: Adrian Roll, Angelina Ellis and the late Isolde Schaupp for their guidance through my earlier years of guitar playing; finally, to my most recent teachers and mentors, Tim Kain and Minh Le Hoang, thank you for your outstanding generosity, insight, care and support.

Brisbane,
June, 2017



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SONATA PARA
GUITARRA 15 MINUETO 3:14

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TOTAL TIME 52:43

Recorded at 180 Studios, Enogerra, Brisbane, 11th-13th of March 2017.

Producer: Timothy Kain

Engineer: David Neil

Mastering: David Neil

Photography: Henry Coughlin Photography

Design: Sheridan Tully

Made In Australia

Guitar: 2016 Greg Smallman and Sons.

