



FABIO FASANO

DISCOGRAPHY

AULIUS
CLASSICS

ALC 0015

NOVECENTO

FABIO FASANO *guitar*

HANS HAUG

1. Alba 04:14

CARLO MOSSO

Tre canzoni piemontesi
2. I tre prins 02:45
3. La pastora e il lupo 01:28
4. Verdolin verdolino 02:03

MOZART CAMARGO GUARNIERI

5. Estudio n. 2 02:46

MARIO GANGI

6. Studio n. 13 03:02

ANGELO GILARDINO

7. Studio n. 49 "Paesaggio ligure" 05:43
from 60 Studi di virtuosità e trascendenza

BRUNO BETTINELLI

8. Studio n. 1 (Monodico) 02:06

9. Studio n. 2 (Ritmico) 01:20

10. Studio n. 3 (Arpeggi e canto
superiore) 01:39

11. Studio n. 6 (Note ribattute)
from Dodici studi 02:27

MANUEL MARIA PONCE

Suite in la minore

12. Preludio 02:16

13. Allemanda 03:44

14. Sarabanda 04:33

15. Corrente 03:15

16. Giga 05:04

MARIO CASTELNUOVO-TEDESCO

PLATERO Y YO OP. 190

Narrator ALESSANDRO HABER

Guitar FABIO FASANO

Niccolò "Guitart Collection" NIC 1006

RITRATTI

Guitar FABIO FASANO

Music by Guaccero, Scardino, Palumbo,
Carfagna, Spampinato, Totò, Cernicchiaro,
Fiorino, Ivaldi, Mereu

Domani Musica Edizioni Musicali

DMCD 9903

IL NOVECENTO PER FLAUTO E CHITARRA

Flute MIRIAM DE VERO

Guitar FABIO FASANO

Music by Burkhard, Wissmer, Duarte,
Alandia, Haug, Novak, Dodgson
Phoenix PH 98406

DIALOGHI

Guitar FABIO FASANO

Music by Rubei, Mereu, Alfonsi,
Spampinato, Blumetti, Fiorino, Gavazzi,
Chiovitti, Giraldi

Domani Musica Edizioni Musicali

DMCD 20003

GABRIELE LEONE

SEI SONATE PER MANDOLINO E

CHITARRA

Mandolin LUCA MEREU

Guitar FABIO FASANO

Niccolò "The Golden Age of Naples"

NIC 1040

BLUE ROMA

Guitar FABIO FASANO

Music by Francesco Di Giovanni

Phoenix PH 01703

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FABIO FASANO *guitar*

LISTENING NOTES

Over his long career, Fabio Fasano has dedicated himself with particular interest to the 20th century repertoire, and on this album he takes us on a journey that embraces various cultures and different styles.

It starts in Switzerland with **Hans Haug** (Basel, 1900 – Lausanne, 1967), composer and conductor, a large part of whose work was for the guitar, with the *Concertino* (“*quasi una fantasia*”) for guitar and chamber orchestra (1951), the *Fantasia* for guitar and piano (1957), the *Capriccio* for flute and guitar (1963), the *Concertino* for flute, guitar and orchestra (1966), three compositions for solo guitar: *Alba*; *Prelude, tiento* and *toccata*; *Prelude* (published in 1970); plus the *Étude (rondò fantastico)* and *Passacaglia*, discovered in the Segovia archive and published in 2003. *Alba* is an evocative piece with a tripartite structure; the beginning is devoted to a chorale in the key of A major, followed by a melodic section in G major and a long recitative that leads to a reprise of the melody. The piece ends with a reprise of the initial chorale.

With **Carlo Mosso** (La Seyne-sur-Mer, 1931 – Alessandria, 1995), we move to Piedmont. Mosso joins the route taken by Gian Francesco Malipiero and Giorgio Federico Ghedini to bring back archaism and modality. A solid intellectual figure, he cultivated a deep interest in the music of the past (from Gregorian chant to ancient polyphony) and popular song, heard as a synthesis of culture and expressiveness. His lean, dry style mixed archaism and serialism, and found in the guitar the instrument to reflect this essentiality. The *Tre canzoni piemontesi*, composed in 1976, encapsulate his stylistic features and refer to the medieval chansons, permeated by the spirit and atmosphere of the folk culture of Piedmont described by Cesare Pavese.

Another atmosphere is that breathed into the work of **Mozart Camargo Guarnieri** (Tietê, São Paulo, 1907 – São Paulo, 1993), composer and conductor of Italian origin, and after Heitor Villa-Lobos, the best-known Brazilian composer. His relationship with the ethnomusicologist Mario de Andrade influenced his style, permeating it with Brazilian popular and folk influences. In his musical output he fused elements of the Brazilian folk tradition with very refined formal research, elements also found in his compositions for guitar: *Estudos No. 1, No. 2, Valsa chôro, Valsa chôro No. 2.*

We could not leave out a tribute to two very important masters for all those who enter the world of the guitar: first of all **Mario Gangi** (Rome, 1923 – Roiate, 2010), a key figure for generations of musicians in his long career at the Conservatories of Naples and Rome, and whose *Method for Guitar* in three volumes is still a cornerstone for the study of this instrument, and **Angelo Gilardino** (Vercelli, 1941), another towering figure on the guitar scene. A virtuoso on his instrument, he retired from concert performance in 1981 to devote himself to composition and teaching, where he propounds innovative techniques including a particular posture. In the same year, he published *The technique of the guitar. Mechanical foundations*, updated in 1994 and published under the title *New treatise on guitar technique*. His untiring research has led to the rediscovery of forgotten composers of the past, including Luigi Mozzi and Teresa De Rogatis. His composing style makes reference to the tradition of the “Generazione dell’Ottanta”; the *Studi di virtuosità e trascendenza*, 60 studies composed from 1981 to 1988, are an inexhaustible source of cues, ideas, sound images and technical problems to draw upon, to offer the listener a varied and multiform impression of the instrument. We remain in Italy with **Bruno Bettinelli** (Milan, 1913 – 2004), professor of Composition at the Milan Conservatory, who formed generations of performers and composers during his tenure. His style embraces neoclassical motifs typical of the “Generazione dell’Ottanta”, but is also open to innovative concepts such as the twelve-tone technique, without neglecting the popular tradition. The *Dodici studi*, published in 1979, were commissioned by Ruggero Chiesa, at that time a professor at the Milan Conservatory. They are in the form of concert studies, and each of them deals with a particular element of guitar technique, always combining the technical aspect with the exquisitely musical. *Study No. 1* is a monody aimed at studying the timbre and homogeneity of the sounds; *Study No. 2* has a rhythmic nature, with irregularities in the phrase structure; *Study No. 3* is dedicated to the classic arpeggio, with the melody in the upper voice; *Study No. 6* tackles repeated notes interspersed with a melody that goes from the low to the high register.

To conclude this trip through the 20th century, we take a jump back with the *Suite in la minore* by **Manuel Maria Ponce** (Fresnillo, 1882 – Mexico City, 1948). A Mexican composer, he began his musical training in his own country, before honing his skills in

Italy and Germany. Strongly attached to his national culture, he managed to combine popular motifs with European refinement. The guitar plays a dominant role in his work, thanks to his meeting with Andrés Segovia in Mexico City in 1923. From that time a union between performer and composer was established, the latter sometimes tyrannised by the strong personality of Segovia, who in addition to commissioning works for his instrument also intervened heavily in the composer’s work. The *Suite in la minore*, composed in 1929, responds to a request to write a suite in an early style, and Ponce takes inspiration from the German luteist and composer Silvius Leopold Weiss.

Manuela Di Donato

FABIO FASANO

Born in Rome, he has over thirty years of concert performance to his name. His research has focused, above all, on historical 20th century music and contemporary repertoire.

His discography is very broad and eclectic: *Platero y Yo* by Mario Castelnuovo-Tedesco with the actor Alessandro Haber for the Niccolò Guitart collection, and *Il Novecento for flute and guitar* with flautist Miriam De Vero for Phoenix Classics. He has recorded, revised and published numerous passages by contemporary composers for the Domani Musica editions, many of them dedicated to him, collected on two CDs: *Portraits* and *Dialogues*. For RAI, he has recorded the *Sonata “homage to Boccherini”* by Castelnuovo-Tedesco, studies by Angelo Gilardino and by Heitor Villa-Lobos.

He collaborated with the Teatro di Roma in the show *The memories of Adriano* with Giorgio Albertazzi, directed by Maurizio Scaparro. He has performed Heitor Villa-Lobos’ complete solo guitar work in concert, in various Italian cities. He has given courses and masterclasses for various institutions and academies. He holds a professorship in guitar at the “Nicola Sala” Conservatory of Benevento.