

OMBRE AMENE

GIULIANI
SOR

drama||
MUSICA||

GABRIELLA DI LACCIO
JAMES AKERS



OMBRE AMENE

GIULIANI & SOR

Ariette, Seguidillas, Cavatine & Guitar works

MAURO GIULIANI (1781 - 1829)

Sei Ariette Op. 95

Words by Metastasio

- | | | |
|---|---|--------|
| 1 | Ombre amene (<i>Andantino espressivo</i>) | (2'43) |
| 2 | Fra tutte le pene (<i>Allegretto agitato</i>) | (2'02) |
| 3 | Quando sarā quel di (<i>Allegretto</i>) | (2'04) |
| 4 | Le dimore amor non ama (<i>Maestoso</i>) | (3'16) |
| 5 | Ad altro laccio (<i>Allegretto</i>) | (2'08) |
| 6 | Di due bell'anime (<i>Allegretto</i>) | (2'15) |

FERNANDO SOR (1778 - 1839)

- | | | |
|---|----------------|--------|
| 7 | Meditaci3n | (4'58) |
| 8 | Etude 17 Op.29 | (3'12) |

Six Seguidillas

- | | | |
|----|--------------------------|--------|
| 9 | Cesa de atormentarme | (1'12) |
| 10 | De amor en las prisiones | (1'15) |
| 11 | Si dices que mis ojos | (1'57) |
| 12 | El que quisiera amando | (1'28) |
| 13 | Las mujeres y cuerdas | (1'10) |
| 14 | Mis descuidados ojos | (3'36) |

MAURO GIULIANI (1781 - 1829)

- | | | |
|----|-----------------------|--------|
| 15 | Grand Overture Op. 61 | (8'45) |
|----|-----------------------|--------|

Sei Cavatine Op. 39

- | | | |
|----|--|--------|
| 16 | Par che di giubilo (<i>All^o maestoso</i>) | (1'42) |
| 17 | Confuso, smarrito (<i>Allegro</i>) | (1'10) |
| 18 | Alle mie tante lagrime (<i>Moderato</i>) | (2'59) |
| 19 | Ah! Non dir che non t'adoro (<i>Allegretto</i>) | (2'09) |
| 20 | Ch'io sent'amor per femine (<i>All^o vivace</i>) | (2'22) |
| 21 | Giā presso al termine (<i>Allegretto</i>) | (2'47) |

TOTAL TIME: 55'10

GABRIELLA DI LACCIO - SOPRANO

JAMES AKERS - GUITAR

Sor and Giuliani and the first Golden Age of the Guitar

Throughout their history, plucked string instruments have been used to accompany the voice. From the kithara and lyre of the ancient world to the modern electric guitar the practical convenience and expressive potential of this combination has been exploited to great effect by performers and composers. The relatively recent invention of music notation allows us only a glimpse into this enduring history. The earliest surviving examples date from the 16th century, in which the already sophisticated and evolved nature of the music clearly demonstrates it was built upon a long tradition, and not newly sprung from a fecund imagination.

There are numerous examples which illustrate the success of this pairing. In the mid-16th century Luis de Milán (c.1560-c.1561) published songs for vihuela da mano and voice. The refined elegance of Pierre Guedron's (c.1570-c.1620) Air de Cour for voice and lute existed contemporaneously with the great melancholy outpouring of English lute songs by John Dowland (1563-1623); while in Italy Giulio Caccini (1551-1618) described the lute's descendant, the theorbo, as the finest instrument for accompanying the voice.

Throughout the 16th and 17th centuries, plucked instruments were integral to European music making, as they have continued to be in the Asian and African traditions to the present day. By the 18th century, however, advances in keyboard instrument building meant the harpsichord began to take over this pivotal role. The lute and theorbo gradually fell out of use while the guitar continued its evolution on the fringes of musical life. With the invention of the piano-forte, the first keyboard instrument to be able to imitate the changes in volume capable on a plucked instrument, the ascendancy of the keyboard was complete and a new tradition of song came to the fore.

The guitar, though sidelined, continued to be played and attracted a loyal and devoted clique of practitioners and aficionados devoted to keeping the flame alive. However, during the age of the first peak of piano accompanied song, with the inspired lieder of Franz Schubert, the guitar achieved a degree of popularity not seen since the 17th century. Driven by the appearance in Europe's capitals of virtuoso composer performers, who captivated and inspired their audiences, this "golden age" of the guitar also produced a new repertoire of song. These songs, however, were often also published with alternative accompaniments for the piano, to ensure maximum sales potential - an

acknowledgement of the dominance of the keyboard.

Mauro Giuliani (1781-1829) is a seminal figure in the history of the guitar. Born in southern Italy he settled and passed much of his professional life in Vienna. He interacted with many of the leading musical figures of his day, including Beethoven, Rossini and Paganini and his fame spread throughout Europe, to the extent that an English guitar magazine was named after him, *The Giulianiad*. Giuliani composed in a variety of genres from concertos with orchestra to solo chamber pieces but the guitar is always central to his music. A large proportion of Giuliani's output is in the form of vocal composition. He wrote not only original pieces but made a large number of transcriptions of well-known vocal pieces by, amongst others, Domenico Cimarosa (1749 - 1801), Felice Blangini (1781 - 1841), Gioachino Rossini (1792 - 1868).

Giuliani's own songs are among his finest works. Setting aside his abilities as a guitarist, Giuliani concentrates on the vocal line, creating dramatic word setting, supple and inventive melodies and swift changes of mood. Written in the Italian operatic style Giuliani imbibed in his youth, each of the Ariette takes the listener on an emotional journey perfectly expressed in crystalline miniature.

A characteristic of Giuliani's music that is often discussed is his melodic gift. His ability to imbue the potentially dry sound of the guitar with a *cantabile* warmth, while employing various techniques to explore the expressive depths of the instrument. This is remarkable considering the nature of the guitar in the early nineteenth century. The instrument of Giuliani's day was smaller than a modern classical guitar, the treble strings would have been made of gut, dried sheep intestines, which have a unique timbre and give less projection than modern strings. To achieve the range of expression attributed to Giuliani from such unlikely foundations is a testament to his genius.

The pieces performed on this recording highlight Giuliani's versatility, imagination and mastery of style. His **Sei Ariette, op. 95**, were inspired by the music of his contemporary, Rossini, a monumental figure in the history of Italian opera. They were published by Artaria & Co. in late 1818, shortly before Giuliani's final return to Italy. *Arietta* literally means 'little aria', a less complex form than a standard aria, characterised by its brevity, variety of ornamentation and generally upbeat mood. According to the first published edition, *Sei Ariette* was '*humbly composed and dedicated to Imperial Highness Princess Marie Louise, Archduchess of Austria*', revealing the work's significance and

the affection and respect that Giuliani held for his benefactress. The set is comprised of the following songs: **I. Ombre Amene** (*Andantino espressivo*). **II. Fra tutte le pene** (*Allegretto agitato*); **III. Quando sarā quell di** (*Allegretto*); **IV. Le dimore amor non ama** (*Maestoso*); **V. Ad altro Laccio** (*Allegretto*), and **VI. Di due bell'anime** (*Allegretto*). The Ariettas demonstrate a wide range of character, from the very sweet Ombre amene, to the contemplative Quando sarā quell di, the imposing Le dimore amor non ama to the energetic and sparkling Fra tutte le pene, Ad altro laccio and Di due bell'anime.

Giuliani's **Grand Overture** is one of the core pieces of the guitar repertoire. Written in the style of an opera overture, it begins with a slow opening section full of gravitas, with occasional stabs of impending menace, before charging off on a dramatic gallop around the fretboard of the guitar, and enjoying a suitably extravagant ending. In this programme of song it has the function of its original inspirational, as an overture to the Cavatine that follow.

The **Sei Cavatine Op. 39** were published in 1813 in Vienna, also by Artari & Co., and dedicated to 'Sig. Conte Francesco de Pāffy', one of Giuliani's most illustrious followers. This collection is printed with both guitar and piano accompaniments, which, interestingly, contain considerable discrepancies. The piano versions seem to be more considered and carefully composed than the slightly perfunctory efforts for guitar. Perhaps, on this occasion, the opportunity to compose away from the guitar exercised Giuliani's imagination more than the 'day job' of writing for the guitar. Due to this inconsistency in the accompaniments, on this recording, some judicious borrowing from the piano versions has been used to enliven the guitar parts.

In the Sei Cavatine, Giuliani creates clear and bright melodies over simple harmonic foundations demonstrating admirable invention with beautiful results. It consists of six settings of Italian love poems by unknown or anonymous authors. The titles are: **I. Par che di giubilo** (*Allegro maestoso*); **II. Confuso, smarrito** (*Allegro*); **III. Alle mie tante lagrime** (*Moderato*); **IV. Ah! Non dir che non t'adoro** (*Allegretto*); **V. Ch'io senta amor per femine** (*Allegro vivace*) and **VI. Giā presso al termine** (*Allegretto*). The second piece is perhaps an adaptation by Giuliani of the cavatina *Confusa, smarrita* from the opera seria *Catōn en Ūtica* (1728) by Leonardo Vinci (1690-1730). This popular text, by poet Pietro Metastasio, appears in over thirty settings by various composers.

From a singer's perspective, it is liberating to be able to enjoy the beautiful 'bel canto' lines and poetic texts without having to compete with the sound of a whole orchestra. Both Ariette and Cavatine provide considerable opportunity for expression and being accompanied by the delicate sound of the guitar allows the creation of operatic drama within a chamber music setting.

Fernando Sor (1778-1839) was a prolific composer of song. Though most famous as a composer for guitar, considered the finest of his day, he was less wedded to the instrument than Giuliani. He composed widely in other genres including opera, ballet and piano music. Most of Sor's songs are composed with piano accompaniment and he had considerable success as a songwriter while living in London. His Seguidillas are among the few songs he composed with accompaniment for guitar. Based musically on the bolero dance form they are short pieces with simple often bawdy and euphemistic texts outlining some of the less courteous interactions between the sexes. The seguidilla lyric is a poem of seven lines, the first four of which are the 'copla' or verse, the next three the 'estribillo' or chorus.

Sor's studies have been central to the aspirant guitarist's experience for nearly two centuries. **Study 17 op. 29** achieved fame in the mid-twentieth century when it was chosen by Andres Segovia as one of the collection of twenty Sor studies he edited and published. This collection was recorded by leading performers including Narciso Yepes and John Williams. The piece deserves its popularity. It is a beautifully structured contrapuntal fantasia, beginning with a joyously lilting melody, which sets the scene for a good-natured but deceptively complex work, sounding effortless and light but rich with compositional learning and facility

The **Meditaciōn** is a less well-known piece. Dedicated to Trinidad Huerta (1804-1875), another celebrated guitarist and composer of the 19th century, who history has chosen to neglect, it inhabits a nocturnal world of melancholic contemplation, not unlike the depths of feeling ploughed by Sor's equally celebrated predecessor in the world of plucked string composition, John Dowland. On this recording, in keeping with the performance practice of Sor's day, an original cadenza is added after a marked pause with the intention of heightening the emotional impact of the piece.

The **Six Seguidillas** presented in this recording illustrate perfectly the symbiosis of the popular and the refined. A parallel can be drawn between Sor's seguidillas and the paintings of Francisco de Goya's first period - those that portray the games and amusements of ordinary people while giving them an aristocratic bearing. In the Seguidillas, Sor employs melodies, which could have been heard with various lyrics in Spain at the beginning of the 19th century. Due to his refined composition technique Sor is able to present them with a sophisticated veneer while preserving the rhythmic energy of the most famous dance of the age. The temperament of each song changes according to the text ranging from the passionate **Cesa de atormentarme**, the joyful **De amor en las prisiones**, romantic and dreamy **Si dices que mis ojos** and **Mis descuidados ojos**, the prudent **El que quisiera amando** to the very witty and ironic **Las mujeres y cuerdas**.

Sor, in his songs, challenges the singer with his demanding melodies, containing fast runs, trills and ornaments. These add to the character of the songs which, combined with the amusing lyrics, inspire the performer to search for an inner 'Spanish' soul. Compared with Giuliani's songs, which allow for *rubato* - freedom with the timing - in different sections, it is necessary to respect in Sor's work the characteristics of the dance form that are the foundation of the *seguidilla*. Thus, the singer must let the music move and not interrupt its flow with too many long breathes!

With the passing of Sor and Giuliani, the guitar returned to its position as a niche instrument for amateurs and eccentrics. Notable figures followed but none achieved the celebrity of their predecessors until popular culture adopted the guitar as its lynchpin and a new journey began.



We would like to dedicate this album to **Brian Jeffery** in recognition of his unparalleled contribution to the historical guitar repertoire. By discovering and making accessible, through **Tecla Editions**, sources of music long forgotten he has greatly enriched the experience of performers and audiences for generations to come.

Gabriella Di Laccio & James Akers

A musical score for a piece titled 'N.º I. CANTO'. The score is written for voice (CANTO), guitar (CHITARRA), and piano/forte (Piano=Forte). The tempo is marked 'Andantino espressivo'. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Ombre a = me ne a = mi = che piante' and 'be = ne il ca = ro a = mante chi mi di = ce o = ve n'andò?'. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as 'pp' (pianissimo) and 'Piano=Forte'.

JAMES AKERS - GUITAR

James Akers was born in Scotland and as a child began playing rock and blues guitar before attempting jazz and finally settling on classical music. Largely self-taught, before entering higher education, he studied guitar and began playing the lute with Rob MacKillop at Napier University before transferring to the Royal College of Music with Jakob Lindberg.

Following a Junior Fellowship at Trinity College of Music, James began a varied career as a soloist, accompanist, continuo player, session and theatre musician. He has performed with leading artists and ensembles including: Alison Balsom, Dame Emma Kirkby, I Fagiolini, Fretwork, the Dunedin Consort, The Scottish, English and Irish Chamber Orchestras. Major opera companies: English National Opera, Welsh National Opera, Opera North and Innsbruck Festival Opera and ventured into indie rock fusion with Damon Albarn.

He has performed on several film and television soundtracks and numerous theatrical stages, including Shakespeare's Globe Theatre.

James has released two solo recordings, the most recent being, *The Soldier's Return*, a collection of 19th century guitar music inspired by Scotland and given recitals throughout Europe of lute and early guitar music. James is a lecturer at The Royal Conservatoire of Scotland.

www.jamieakers.com

GABRIELLA DI LACCIO - SOPRANO

Winner of the "Air Europa Classical Act of the Year Award 2013", Gabriella Di Laccio enjoys an international career that spans the genres of opera, oratorio and chamber music.

Especially known for her virtuoso voice and much sought after in Baroque music she is also a devoted recitalist, researcher and a regular performer of Contemporary music and less well-known repertoire by South American composers.

Highly praised as a performer, Gabriella is recognised for bringing great intensity to her performances, introducing new and old repertoire with great expression and charisma. She has appeared on a number of major concert platforms including Wigmore Hall, Purcell Room, St John's Smith Square, Banqueting House, Whitehall, Megaron Opera House (Athens) and Théâtre des Variétés (Monaco) amongst others. On the operatic and concert stage she has performed with conductors including Sir Charles Mackerras, Jean Claude Malgoire, Laurence Cummings, Rodolfo Richter as well as collaborating with Amaryllis Consort, Florilegium, Il Festino, Concerto Strumentale, Musica Antiqua Clio, Ensemble Di Profundis and Baroque Orchestra of Mercosur.

Gabriella was born in Brazil and shares both Italian and Brazilian nationalities. She graduated in Brazil and continued her studies at the Royal College of Music, London, where she was also granted Peter Pears and Richard III Prize.
www.gabrielladilaccio.com





01. Ombre amene,

amiche piante,
 Il mio bene, il caro amante
 Chi mi dice ove n'andò?
 Zefiretto lusinghiero,
 A lui vola messaggiero:
 Di che torni, e che mi renda
 Quella pace che non ho

02. Fra tutte le pene,

V'è pena maggiore?
 Son presso al mio bene,
 Sospiro d'amore
 E dirgli non oso: Sospiro per te.
 Mi manca il valore
 Per tanto soffrire.
 Mi manca l'ardire
 Per chieder mercè.

03. Quando sarā quel dì,

Ch'io non ti senta in sen
 Sempre tremar così,
 Povero core?
 Stelle, che crudeltā!
 Un sol piacer non v'è,
 Che, quando mio si fa
 Non sia dolore.

04. Le dimore amor non ama

Presso a lei mi chiama amore
 Ed io volo ove mi chiama
 Il mio caro condottier.
 Tempo è ben che l'alma ottenga
 La mercè d'un lungo esilio
 E che ormai supplisca il ciglio
 Agli uffici del pensier.

Pleasant shades,
 friendly plants,
 my darling, my dear lover
 who can tell me where did he go?
 Flattering breeze,
 fly towards him as a messenger:
 Tell him to come back, and to restore
 the peace that I no longer have.

Among every sorrow,
 Is there any greater punishment?
 I am near my beloved,
 I sigh of love
 And I dare not say: I sigh for you.
 I lack the courage
 to suffer so much.
 I lack the bravery
 To ask for mercy.

When will that day come,
 When I do not feel you in my breast
 Always trembling like this,
 Poor heart?
 Stars, such cruelty!
 There is not even one pleasure
 that when it becomes mine
 is not pain.

Love doesn't love waiting
 My beloved invites me near her
 and I fly where love,
 my master, calls me.
 It is time for my soul to obtain
 The mercy of a long exile,
 And now let my eyes be guided
 By the duty of clear thought.

5. Ad altro laccio

vedersi in braccio
 In un momento la dolce amica,
 Se sia tormento
 per me lo dica
 Chi lo provò.
 Rendi a quel core la sua catena,
 Tiranno amore,
 che in tanta pena viver no so.

6. Di due bell'anime,

che amor piagò,
 Gli affetti teneri turbar non vuò.
 Godete placidi
 nel sen d'amor.
 Oh se fedele fosse così
 Quella crudele che mi ferì,
 Meco men barbaro saresti, amor.

In other arms
 she is embraced
 for a moment my sweet friend.
 If this is a torment
 please tell me
 whoever felt this way.
 Give to that heart its chains again
 Tyrannous Love
 for in so much pain! cannot live

The two beautiful souls
 That love has wounded
 The tender affections I don't want to
 disturb,
 Let them peacefully enjoy
 Being in the bosom of love.
 Oh if only she was faithful
 The cruel one who has wounded me,
 Less barbarous you would be love!

**9. Cesa de atormentarme**

cruel memoria,
 acordāndome un tiempo
 que fui dichoso.
 Y aún lo sería
 si olvidarme pudiera
 de aquellas dichas.

Cease tormenting me,
 cruel memory,
 reminding me of a time
 when I was happy.
 I should still be so,
 If I could only forget
 that lost happiness.

10. De amor en las prisiones

Gozosa vivo — ¡ay!
 Y sus dulces cadenas
 Beso y bendigo — ¡ay!
 Y el verme libre
 Más que el morir me fuera
 Duro y sensible — ¡ay!

Imprisoned by love
 I live in joy - Ah!
 And its sweet chains
 I kiss and bless. Ah!
 And to see myself free,
 Is more difficult and grievous
 Than death that would be. Ah!

11. Si dices que mis ojos

te dan la muerte
 Confiésate y comulga,
 que voy a verte.
 Porque yo creo
 me suceda
 lo mismo sino te veo.

12. El que quisiera amando

Vivir sin pena,
 Ha de tomar el tiempo
 Conforme venga.
 Quiera querido;
 Y si te aborrecieren
 Haga lo mismo

13. Las mujeres y cuerdas

de la guitarra
 Es menester talento para templarlas.
 Flojas no suenan,
 Y suelen saltar muchas si las aprietan

14. Mis descuidados ojos

Vieron tu cara.
 ¡Oh qué cara me ha sido
 Esa mirada!
 Me cautivaste,
 y encontrar no he podido
 Quien me rescate.

De mi parte, a tus ojos
 díles que callen,
 Porque si les respond
 Quieren matarme.
 Y es fuerte cosa
 que ha de callas un hombre
 Si le provocan.

If you say that my eyes
 kill you
 Then confess and receive the Sacrament;
 For I am coming to see you.
 Since I believe
 The same will happen to me
 If I do not see you.

The lover who wishes
 to live without grief
 Must take time
 As it comes.
 Love and be loved
 and should they despise you,
 Do the same.

Women, and strings
 of the guitar;
 One must have talent to tune them.
 If they are loose, they don't sound,
 and they will break if too tight.

My careless eyes
 Saw your face.
 Ah, how dear it has cost me
 That glance!
 You captivated me,
 And I have found
 no one to free me.

From me, tell your eyes
 To be silent,
 For if I respond to them
 They seek to kill me.
 And it is hard
 For a man to be silent
 When provoked.

16. Par che di giubilo

l'alma deliri
 Par che mi manchino
 quas'i sospiri;
 Che fuor del petto mi balz' il cor.
 Quant' è più facile che un gran diletto
 Giung' ad accadere che un gran dolor.

17. Confuso, smarrito

Spiegarti vorrei
 Che fosti, che sei
 Intendimi oh Dio!
 Parlar non poss' io;
 Mi sento morir.
 Lontano se mai
 Di me ti rammenta
 Io voglio tu sai
 Sì, tu sai
 Che pena gli accendi
 Confonde il märtir

18. Alle mie tante lagrime

Al mio crudel dolore
 Se non ti muove amore
 Hai di macigno il cor
 Pianger farebbe un sasso
 Uno sì lungo a anno
 Se tu non sei tiranno
 Pianger dovresti ancor.

19. Ah! Non dir che non t'adoro

Se finor penai così, sì, sì!
 T'amerò mio bel tesoro
 Finchè spiri all'aure il dì.
 Fin dal dì che ti mirai
 Sol tu fosti il mio pensier

It seems that my soul
 is delirious with joy;
 It seems that I am almost
 missing sighs;
 That out of my chest my heart would leap.
 How much easier it is for a great joy
 To kill me than a great sorrow.

Confused, puzzled
 I would like to explain to you
 What you were, what you are.
 Listen to me, O God!
 I cannot speak
 I feel like dying.
 If perhaps from long ago
 You remember me
 I want, you know
 Yes, you know
 What a pity! The anxiety
 confuses the suffering.

Before my many tears
 Before my cruel pain
 If love doesn't move you,
 your heart is made of stone.
 You could make a stone weep
 with a torment so long.
 If you are not a tyrant
 You should also weep

Ah! Do not say that I don't adore you,
 If hereafter I suffer like this, yes, yes!
 I will love you my beautiful treasure
 Until the day breathes all breezes.
 Ever since the day I saw you
 You were my sole only thought

Mi feristi ed io restai
E ferito e prigionier.
Cara imago del mio bene
Vivi sempre nel mio amor
Saran dolci le mie pene
Se son figlie del mio amor.

20. Ch'io sent' amor per femine,

No! non sarā mai vero no! no!
Il labro ě lusinghiero
E facile ad ingannar si! si!
Amo due luci belle
Piacemi un bel sembiante
Ma a lungo fido amante
Non posso rimaner, no!

Donnette del avviso
Approfittar sappiate
Ne dopo vi lagnate
Dovendovi lasciar, si
Dovendovi lasciar.

21. Giā presso al termine

de' suoi martiri
Fugge quell' anima
sciolta in sospiri
Sul volto amabile
del caro ben,
Sì, sì, sul volto amabile
del caro ben.

Fra lor s' annodano sul labro i detti
E il cor che palpita
fra mille a etti
Par che non tolleri
di starmi in sen,
No! no! di starmi in sen.

You have wounded me and I remained
Wounded and a prisoner.
The dear image of my loved one
lives forever in my love
My sorrows will be sweet
If they are the children of my love.

That I should feel love for women,
No! No it will never be true, no, no!
The lips are flattering
And easy to deceive, yes! Yes!
I love two beautiful eyes
I like a lovely face
But for a long time faithful lover
I cannot stay, no!

Lovely ladies you should take advantage
from this advice
And not complain afterwards
As I will have to leave you, yes
I will have to leave you.

It's nearing the end
of your suffering
Escape, liberated soul
dissolved in sighs
On the face
of the dear beloved,
Yes, yes, on the face
of the dear beloved.

Among the words spoken by the lips
And the heart that beats
with a thousand emotions
As if it does not endure
to stay inside my chest,
No, no! To stay inside my chest.

OMBRE AMENE

GIULIANI & SOR

Ariette, Seguidillas, Cavatine & Guitar works

Engineer and Producer: John Taylor

Recording Location: St. Andrew's Church, Toddington, 25-26 Nov 2016

The instruments:

Giuliani works: Stauffer copy by Scott Tremblay , 2012.

Sor works: Panormo replica by James Cole, 2015.

a'= 432 Hz

Sources:

Mauro Giuliani Sei Ariette for voice and guitar or piano Op 95, Tecla Editions
Mauro Giuliani Sei Cavatine for voice and guitar or piano Op 39, Tecla Editions
Fernando Sor, Seguidillas, Tecla Editions
www.tecla.com

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