



## Raphaël Feuillâtre

Winner 2018

Guitar Foundation of  
America (GFA)

International Competition

**BARRIOS**  
**GRANADOS**  
**LLOBET**  
**RACHMANINOV**  
**RAMEAU**  
**RAMÍREZ**  
**SCRIABIN**  
**VILLA-LOBOS**

## Raphaël Feuillâtre: Guitar Recital

	Ariel RAMÍREZ (1921–2010)	
1	Alfonsina y el mar (1969) (arr. R. Dyens)	5:03
	Jean-Philippe RAMEAU (1683–1764)	
	Pièces de clavecin (1724)	
2	Suite en E minor – V. Le Rappel des oiseaux (arr. M. Grizard)	3:04
3	Suite en D major – I. Les Tendres plaintes (arr. M. Grizard)	3:57
	Nouvelles suites de Pièces de clavecin (1726–27)	
4	Suite en G major – VI. Les Sauvages (arr. M. Grizard)	2:19
	Enrique GRANADOS (1867–1916)	
5	8 Valses poéticos (1894) (arr. R. Feuillâtre)	14:37
	Introducción: Vivace molto – No. 1. Melodioco – No. 2. Tempo de Vals noble – No. 3. Tempo de Vals lento – No. 4. Allegro humorístico –	
	No. 5. Alegretto (elegante) – No. 6. Quasi ad libitum (sentimental) – No. 7. Vivo – Coda: Presto	
	Miguel LLOBET SOLÉS (1878–1938)	
6	Variations on a Theme of Sor, Op. 15 (1908)	8:13
	Agustín BARRIOS MANGORÉ (1885–1944)	
7	Vals, Op. 8, No. 3 (c. 1919)	3:36
8	Mazurka Apasionata (c. 1919)	6:33
	Heitor VILLA-LOBOS (1887–1959)	
9	5 Préludes – No. 5 in D major 'Homenagem ao Vida Social' (1940)	4:32
	Alexander SCRIBANIN (1872–1915)	
10	2 Pieces for the Left Hand, Op. 9 – No. 1. Prélude in C sharp minor (1894) (arr. A. Fougeray)	3:19
	Sergey RACHMANINOV (1873–1943)	
11	10 Préludes, Op. 23 – No. 5 in G minor: Alla marcia (1901) (arr. A. Fougeray)	4:49

This recording presents the twin aspects of the guitar repertoire, original works for the instrument and transcriptions from keyboard and elsewhere. Ever since the endeavours of Francisco Tárrega in the 19th century, continued in the 20th century by Segovia, Bream, Yepes, Yamashita, Dyens, and Galbraith, etc., guitarists have arranged music from other instruments to widen the guitar's possibilities. The art of transcription has become steadily more ambitious and in the modern era the guitar has enlarged its horizons immeasurably in this way.

Ariel Ramirez, composer of the renowned *Misa Criolla* (1964), was an Argentinian composer and pianist who wrote over 300 compositions. Born in Santa Fe, Argentina, Ramirez, like Villa-Lobos, was fascinated by folkloric traditions and made extensive researches into various regions of Argentina. In the early 1950s he studied classical music for four years in Europe.

His *Alfonsina y el mar* is a melody made famous by singers such as Mercedes Sosa. The song refers to the tragic suicide of the poet Alfonsina Storni, who was drowned at La Perla beach in Mar del Plata and left a farewell poem *I am Going to Sleep*. This arrangement by Roland Dyens is an imaginative setting using the full resources of the guitar.

Jean-Philippe Rameau, born in Dijon, France, was one of the greatest French composers of his era as well as a pioneer

in advanced musical theory. As a young child he played harpsichord and violin. In 1702 he became assistant organist at Notre-Dame, Avignon, and later at Clermont-Ferrand. His first book of pieces for the harpsichord was published in 1706. Further posts as organist came along in at Dijon and Lyons. Between 1715 and 1722, when once again organist at Clermont-Ferrand Cathedral, he wrote his famous *Treatise on Harmony*.

After 1722 Rameau lived in Paris where he further developed his theoretical concepts, and composed many works including operas. His output of works included dramatic compositions for the Paris Opéra, vocal music both secular and sacred, keyboard works, and other instrumental pieces.

Rameau's *Pièces de clavecin* was published in 1724. The new pieces are grouped in the keys E minor/E major, and D minor/D major, and consist of dance movements and genre pieces. *Les Tendres plaintes* ('The Tender Complaints'), a rondeau, is in the second group and *Le Rappel des oiseaux* ('The Recall of the Birds'), from the first. Both works are expressive pieces imitative of their poetic titles. Rameau composed the popular and celebrated dance *Les Sauvages* after seeing a display by two Louisiana Indians in Paris in 1725. The piece appeared in the *Nouvelles suites de Pièces de clavecin* of 1726–27, and was subsequently included in the

fourth act of the *opéra-ballet Les Indes galantes* ('The Amorous Indies') in 1735.

Enrique Granados, born in Lerida, Spain, studied piano and composition with Felipe Pedrell at the Barcelona Conservatoire, moved to Paris to round off his education, and made his debut as a pianist in Barcelona in 1890. His early compositions were mainly operas, but his piano works such as *Goyescas* and *Danzas españolas* have proved more successful in the long term. His death at the age of 48 occurred after a German submarine sank the SS Sussex in the English Channel on his return from a successful concert tour in the US.

Granados, like Albéniz, was one of the great Spanish late Romantic composers. Though neither Granados nor Albéniz wrote directly for the guitar, their art constantly evoked, as Manuel de Falla expressed it, 'certain guitaristic values'.

*Valses poéticos* were part of a collection for piano originally under the title of *Valses de amor*, dedicated to Joaquín Malats. The composition opens with a *Vivace molto* introduction in duple time. The succeeding dances create various moods associated with the waltz, such as the melodic, the nostalgic, the humorous, the elegant, and the sentimental. The penultimate movement is a vigorous presto in 6/8 time reminiscent of the *brillante* style of Chopin, and then the first waltz returns to provide a serene coda.

Miguel Llobet Solés, born in Barcelona, was one of the most influential guitarists of the early 20th century and a major influence on Segovia. Llobet studied with Tárrega, and made his concert debut in 1900 in Malaga, Spain. He played in Paris in 1905 and became associated with the leading musicians of that era including Debussy. Later Llobet toured South America and in 1926 made several recordings. He died from pleurisy in Barcelona in 1938 at the age of 59.

Written in 1908, Llobet's *Variations on a Theme of Sor* is a compendium of virtuosity. From Sor's version of the theme of *Les Folies d'Espagne* a number of variations emerge. The first is a study in thirds while the second features a melody over an accompaniment. The third and fourth variations present triplets articulating arpeggios followed by a brilliant tremolo effect. The fifth variation has the aspect of *bariolage* where higher strings in triplets alternate rapidly with lower strings stopped at a higher pitch. The sixth variation uses quick triplets in ascending patterns. This is followed by an *Intermezzo* incorporating textures of melody and accompaniment quite characteristic of Sor's style.

The seventh variation covers slurs and scale velocity and is succeeded in number eight by a variation entirely in harmonics. The ninth allows only the left hand to play the strings. A final variation offers a brilliant coda concluding with six string chords.

Recent research has shown that Agustín Barrios Mangoré was born in Villa Florida, north of San Juan Bautista, in southern Paraguay. He showed great musical ability early on and first studied guitar with Gustavo Sosa Escalda. Aged 13 he attended the National College in Asunción, where he established a reputation as an outstanding guitarist. In 1909 Barrios made his first visit to Buenos Aires. After this he became a travelling artist, giving recitals in many countries including Argentina, Chile, Uruguay, Brazil, Venezuela, Costa Rica, El Salvador, Mexico, and Cuba. In August 1930, in Bahia, Brazil, Barrios made the first public appearance as Chief Nitsuga Mangoré, dressed up in native costume with headdress and feathers.

In 1934 Barrios travelled to Belgium, performing at the Royal Conservatoire, Brussels, before moving on to France, Germany and Spain. He played in Madrid on 1 December 1935, staying in Spain for three months before returning to South America.

In 1939 he suffered a heart attack in Mexico City. Barrios, having partially recovered, then went to El Salvador where he was appointed professor at a music school. He died in San Salvador on 7 August 1944.

Barrios' significance in guitar history, apart from recitals and travels, is his legacy of recordings and compositions. Moreover, he recorded more than 50 tracks for the Atlanta and Odeon labels between 1910 and 1942.

*Vals, Op. 8, No. 3*, written in Brazil around 1919, was recorded by Barrios in 1928. The extraordinary inventiveness of the *Valse* and its Chopinesque brilliance have inspired many concert performers to feature this work in recitals.

*Mazurka Apasionata*, a virtuosic composition develops the colours of the guitar in rich harmonies, melodic lines in the bass, and contrasts across the strings. Composed around 1919 in Brazil, the work was also titled *The Soul of Maria Ester*, celebrating a love relationship between 1916 and 1920.

Born in Rio de Janeiro, Heitor Villa-Lobos first studied music with his father. Later he earned a living playing the cello in cafes before travelling to northern Brazil to collect folk songs and through the interior of Brazil to amass a fine collection of Indian songs. His debut as a composer was made at a concert

in 1913. He also met the pianist, Arthur Rubinstein, who became a great advocate of the composer's music. In 1923 Villa-Lobos went to Paris to stay for seven years at the heart of French musical culture. On returning home he was appointed director of musical education in Rio, a post which enabled him to generate a resurgence in national pride in the depth and quality of Brazilian music. In 1944 he made his first visit to the US.

The musical output of Villa-Lobos covers a huge canvas of symphonies, concertos, choral, and chamber music, as well as many instrumental works. Yet it is his guitar music which still attracts fervent popularity. His understanding of the instrument enabled the composer to write in a distinctive personal style.

The *Cinq Préludes* represent some of the finest romantic guitar music of the 20th century. Written in 1940 these pieces became a familiar part of the repertoire. Since those halcyon years, the *Préludes* have been somewhat neglected and any revival of these wonderful little masterpieces is to be heartily welcomed.

*Prélude No. 5 in D major* was written as a 'homage to social life', to the fresh young boys and girls who go to concerts and the theatre in Rio. Turibio Santos, in his book *Villa-Lobos and the Guitar* sees the work as a 'well-ordered, serene, urbane melody', a composition which could well have taken its place in Villa-Lobos's *Suite Popular* written some years before.

Alexander Scriabin, born in Moscow, was a somewhat enigmatic composer. Though he wrote several orchestral works, including three symphonies, it is his piano music which has attracted the most attention. Scriabin began piano lessons at the age of twelve and later studied piano at the Moscow Conservatoire with Safonov and composition with Arensky.

The publisher Belyayev financed him for a European concert tour in 1896, playing his own works. Between 1898 and 1903 Scriabin taught piano at the Moscow Conservatoire.

In 1906 Scriabin went on a US tour and in 1910 embarked on a chartered steamer down the Volga, playing recitals in cities and towns of any size. In 1914 Scriabin performed his *Piano Concerto* in London under Sir Henry Wood. Following a concert in Petrograd (St Petersburg) in April 1915, the composer developed an abscess on his lip which led to blood poisoning. He died after a few days illness.

Scriabin's *Prélude for the Left Hand in C sharp minor, Op. 9, No. 1* was published by Belyayev in 1895 in St Petersburg. It is a haunting work with ingenious harmonies and a memorable theme.

Sergey Rachmaninov is acknowledged as one of the greatest Russian composers and pianists, and his music is perennially popular worldwide. In his formative years he studied piano in St Petersburg and Moscow followed by composition lessons in Moscow with Arensky.

After graduation Rachmaninov became a concert artist touring Russia in 1895, making his London debut in 1899. He was also an eminent conductor and directed the opera at the Bolshoi Theatre during 1906. In 1909, following a short period in Germany, he made his first appearance in the US. Rachmaninov then returned to Russia and lived in Moscow from 1910 to 1917.

After the Russian Revolution he left his native country and settled in Switzerland, making annual tours in Europe and the US. In 1935 he moved to the US. A few weeks before his death Rachmaninov became an American citizen.

*Prélude No 5 in G minor, Op. 23*, is one of the great pianistic showcases of technique and bravura. It begins with a vigorously rhythmic section contrasted against a rhapsodic episode before the return of the first theme. To transcribe such a work for guitar is indeed ambitious.

**Graham Wade**

## **Raphaël Feuillâtre**

Raphaël Feuillâtre (b. 1996) began classical guitar lessons at the age of nine with Hacène Addadi at the Cholet Conservatory. He subsequently studied at the Conservatory of Nantes and the Conservatoire National Supérieur de Musique et de Danse de Paris, where he obtained his Bachelor of Performing Arts degree in 2017 with the highest honours. He is currently working towards his Master's degree with Tristan Manoukian. He also studies with Judicaël Perroy. Feuillâtre has won several awards at international guitar competitions, including First Prize at the 2017 International Guitar Festival José Tomas Villa de Petrer in Spain, and has subsequently been invited to perform at festivals throughout Europe and South America. In 2018 Feuillâtre won First Prize at the prestigious Guitar Foundation of America Competition, resulting in this recording for Naxos and a major tour of the US and Canada during the 2019–20 season. Feuillâtre divides his time between performing and teaching, and tutors at the Music School of Villeneuve-la-Garenne, Paris.

There are two aspects underlying this recording by Raphaël Feuillâtre, First Prize winner at the prestigious Guitar Foundation of America Competition in 2018: original works for the guitar and transcriptions. Among the former is Villa-Lobos's *Prélude No. 5*, part of one of the most evocative and Romantic guitar cycles of the 20th century, the Chopinesque brilliance of the inventive *Valse* by Barrios Mangoré, and the compendium of virtuosity that is Llobet's *Variations on a Theme of Sor*. The transcriptions range from Rameau, through Rachmaninov's pianistic showcase, the *Prélude No. 5, Op. 23*, to the superbly evocative *Alfonsina y el mar* by Ariel Ramírez.

## RAPHAËL FEUILLÂTRE

### Guitar Recital

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Arrangers: Roland Dyens **1**, Michel Grizard **2–4**, Raphaël Feuillâtre **5**, Antoine Fougeray **10/11**

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Playing Time  
60:23



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