

New Releases

February 2015



**G. PETRASSI
J.S. BACH
A. TANSMAN
S.L. WEISS**

*Giacomo Susani plays
Petrassi, Bach,
Tansman, Weiss*

**CD STR 37013
[8011570370136]
Digipak**



Giacomo Susani guitar (Domingo Esteso, Madrid 1926)

Giffredo PETRASSI (1904-2003)

Nunc

J.S. BACH (1685-1750)

Preludio Fuga Allegro BWV 998

Alexandre TANSMAN (1897-1986)

Variations sur un thème de Scriabine

Sylvius Leopold WEISS (1686-1750)

Tombeau sur la mort de M. comte de Logy

Alexandre TANSMAN (1897-1986)

Cavatina

From the introduction by Giacomo Susani:

“Recording and *ricordare* (remembering): two terms, in two different languages with two different meanings, but which share a single etymological root. And this is precisely from whence comes the meaning of my first recording: a sort of “sound-stop” while studying, researching and working with my instrument, a state-of-the-art that helps keep intelligible track and recognisable consistency with the music. For myself and for anyone wishing to listen and understand. It is a disc that constitutes an interweaving of lines linking musical pages, distant in time yet strongly inter-connected, and which have allowed me to deepen my study of the expressive and technical possibilities offered by the instrument. An understanding obtained due to the study of the structure of the pieces but above all through their reference to an idea of universal sound that yearns to be identified with the very nature of the instrument and its roots. This is an archaism that is not necessarily found in the composition form, but rather which has to be sought in a state of intimate connection which, finally, transcends each individual structure and involves the idea of the composer, the gesture of the performer and the voice of the guitar in a unique expressive act. Therefore remember an origin which today stands distant, or which has perhaps been moved away, which should not cease to exist because it reveals a fertile land in which to search for the matrix for coherent interpretative poetics. Even the guitar used for these recordings (Domingo Esteso, Madrid 1926) contributes with its nobility of sound and the extraordinary quality of its timbre and colour towards approaching an idea of authenticity and thus, it seems to me, proves able to offer the performance a sort of “sound absolute” perfectly suited to serving the musical thoughts of the authors and of the pieces chosen.”

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