



PEPE ROMERO

Corazón Español



*My mother and father
Angelita and Celedonio Romero
Málaga 1938*

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1 **Luis de Milán**, *Fantasia XVI* (c.1500-after 1561)
Federico Moreno Torroba (1891-1982), *Suite castellana*

2 Fandanguillo

3 Arada

4 Danza

5 **Francisco Tárrega** (1852-1909), *Recuerdos de la Alhambra*, P. 69

6 **Francisco Tárrega** (after Julián Arcas), *Gran Jota*, P. 39

7 **Joaquín Malats** (1872-1912), *Serenata española* [arr. C. Romero]

8 **Francisco Tárrega**, *Capricho árabe*, P. 3

Celedonio Romero (1913-1996), *Suite andaluza*

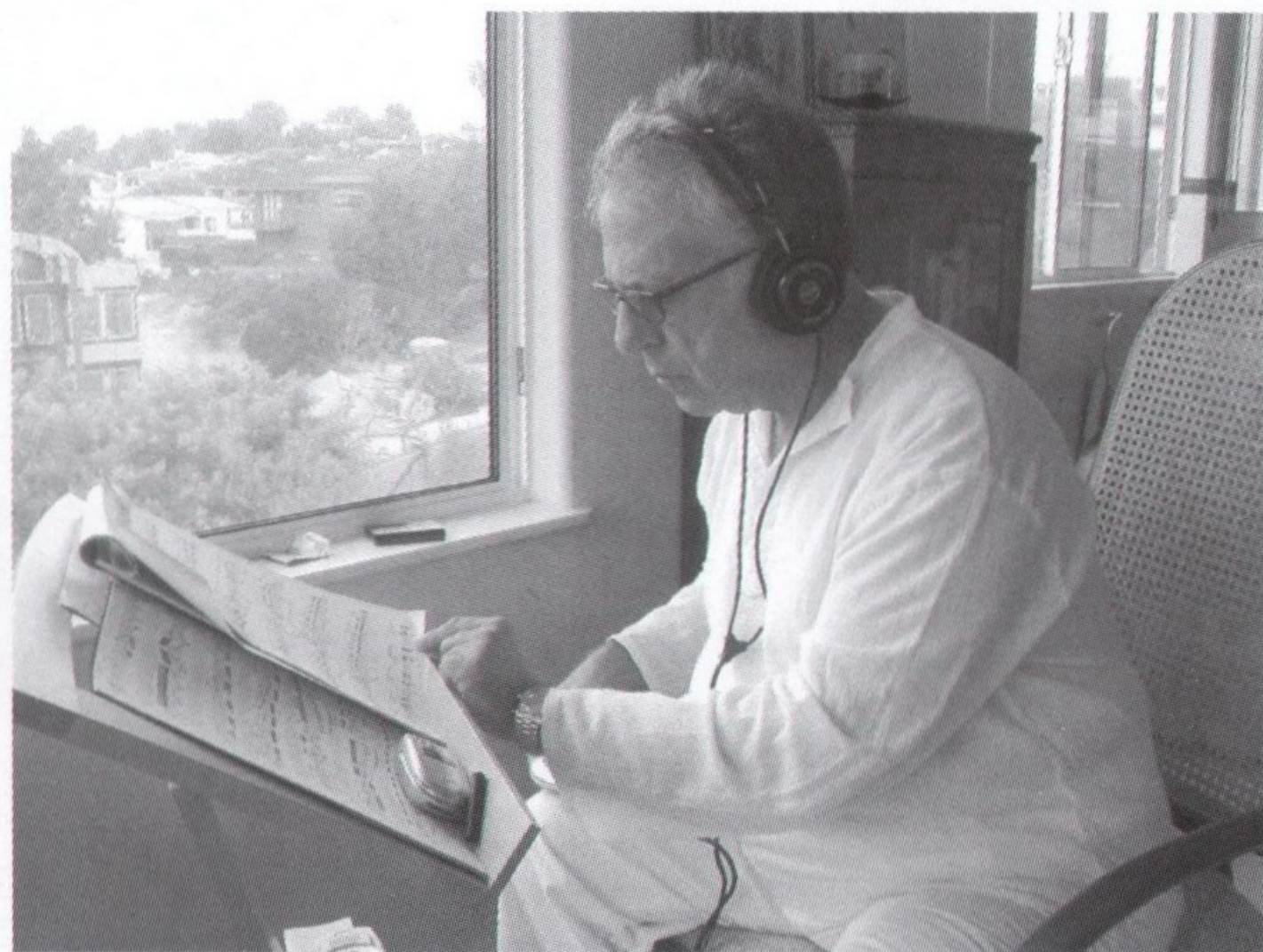
9 Soleares

10 Alegrías

11 Tango

12 Zapateado

13 Fantasía cubana



Playback session at home.

14 **Sebastián Yradier**, (1809-1865) *La Paloma* [arr. Tárrega, P. 134]

15 **Francisco Tárrega**, *Ten Preludes*

a. Prelude in A minor (pub. posth.)

b. Prelude in D (pub. posth.)

c. Prelude in E (pub. posth.)(1900)

d. Prelude No. 2, P. 54 (1889-90)

e. Prelude No. 10, P. 62

f. Prelude No. 11, P. 63

g. Prelude No. 5, P. 57 (1901)

h. Lágrima: Preludio, P. 44

i. Endecha: Preludio, P. 7

j. Oremus: Preludio [Schumann, Phantasie Tänze, Op. 124, No. 5], P. 51 (1909)

Produced by Barton Michael Chiate and Pepe Romero

Recorded by Carissa S. Romero with Sound Design
by Barton Michael Chiate for Natural Soundfields Ltd.

Mastered by Bernie Grundman

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Special thanks to:

Toby Foster

David Craig

Joseph Kressin

Mission San Luis Rey, Oceanside, California

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“I recorded this album in my living room when I felt inspired. This recording could be subtitled "The way I like it". I look forward to more recordings done in this same way.”

~Pepe Romero



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Notes by
Richard M. Long

Pepe Romero, guitar

The real progenitor of the twentieth-century classical guitar was a shy creative genius from northern Spain named **Francisco Tárrega** (1852-1909). Every piece selected by Pepe Romero for this diverse collection (of music spanning almost five centuries!) owes its place in the guitar repertory to Tárrega himself, or to one of his direct descendants. Tárrega was not the first guitarist to play upon the new larger Torres-model guitar (which became the standard modern classical guitar), but his example, and that of his pupils, made that larger guitar widely popular and hurried the extinction of the smaller salon guitars of the previous century. Tárrega was also not the first guitarist to play with the instrument on his left leg, nor was he the first to employ a number of technical devices which are associated with him—the extensive use of the rest stroke, playing melodies upon the bass strings in the upper positions, the tremolo, artificial harmonics, or *étouffé* (in imitation of the *pizzicato* of a violin or cello). Nevertheless, few of these practices became widespread in guitar music, much less commonplace, until the compositions and arrangements of Tárrega.

In addition to the technical revolution that he helped bring about, Tárrega also brought the guitar into the intellectual mainstream of Spanish classical music by making the instrument an important part of the Spanish nationalist movement that was blossoming in the late nineteenth century. Barcelona and the surrounding region of Catalonia were unofficial home to this movement, which is often credited to Felipe Pedrell (1841-1922), a scholar, musicologist, and composer who inspired several generations of Spanish composers and musicians to research their national and regional folkloric traditions. Pedrell and his pupils rediscovered the ancient songs of the *cancioneros*, the instrumental traditions of the Renaissance vihuelists, and the musical theater traditions of the Golden Age. Many of them became captivated with the fiery gypsy songs and dances of Andalusia, or by *alhambrismo*, a Romantic view of the Moorish centuries. Tárrega was deeply involved in Pedrell's circle and numbered among his own

pupils several scholars who made valuable contributions to the study of Spanish music, notably Miguel Llobet and Emilio Pujol. Since the piano and violin continued to dominate the conservatories, Tárrega often adapted the piano music of Beethoven and Chopin for the guitar, but when Albéniz and Granados and Malats used the piano to imitate the guitar in their nationalistic piano music, Tárrega returned the favor by transcribing and playing many of these same pieces on the guitar.

As a composer, Tárrega towers above his guitarist contemporaries; his output was relatively small but it contained true masterpieces. The exquisite melodies of *Capricho árabe* (dedicated to Tomás Bretón, another dedicated nationalist) and *Recuerdos de la Alhambra* (an unforgettable evocation of the Moorish ruins and gardens that look down upon the city of Granada, written as a love song to his mistress) are beloved well beyond the limited world of the guitar. The spectacular *Gran Jota*, on the other hand, was not Tárrega's, but rather his embellishment of a work by a predecessor, the guitarist Julián Arcas (1832-1882). Many of the technical innovations that Tárrega popularized can be found in Arcas' works (especially in this one, a virtual encyclopedia of the sounds of which a guitar is capable). For a number of years, it was speculated that Arcas had been Tárrega's teacher; in fact, the contacts between the two were apparently brief, although no less profound. A *Fantasy on "La Traviata,"* often attributed to Tárrega, is another of his arrangements of a work by Arcas. One reason for such confusion is the proliferation of handwritten versions of Tárrega's repertoire within his circle of disciples. In the era before photocopy machines, handwritten copies had to suffice, but while some manuscripts make careful note of the authorship of a work, others, intended for personal use rather than archival purposes, do not record such "details." This also accounts for the many extant variants and truncated versions of Tárrega's music; guitarists will note that Pepe Romero plays here a particularly spectacular and satisfying version of the *Gran Jota*.

Tárrega was also a master of the miniature; his *Preludes* are lovely little salon pieces, each with its own technical or musical challenge. Fifteen numbered preludes were published in his lifetime or shortly thereafter, along with a few, such as *Endecha (Lament)*, that were known by names rather than numbers; more than a dozen others have been collected since his death from various manuscript sources or in editions published by his pupils. The exquisite and simple *Lágrima (A Tear)*, attempted by

every intermediate guitarist, is deceptively difficult because it presents phrasing problems best solved by a mature master. On one extant manuscript, Prelude No. 5 in E was described by the composer as "Una Vision en la Torre de Diablo"—A Vision in the Devil's Tower—a title not present in the published edition. *Oremus* ("Let Us Pray," in Latin), often attributed to Tárrega, is actually a fragment of Schumann's *Phantasie Tänze*, Op. 124, No. 5. By one account, Tárrega transcribed it just two weeks before his death in December, 1909.

Sebastián de Yradier (1809-1865) was the greatest Spanish composer of songs in the mid-nineteenth century. After studies in Berlin, he moved to Paris, where Spanish music was the rage. Yradier became a celebrated voice teacher, numbering among his pupils several stars of the Opéra and Napoleon III's beautiful Spanish-born Empress, Eugénie de Montijo. After a visit to Cuba, Yradier became a champion of the sensuous rhythm of the *habanera*, which he employed in many of his later songs. His two best-known works (both *habaneras*) were *El Areglito* (c. 1862) and *La Paloma* (c. 1864). The former was appropriated by Bizet and became world-famous as Carmen's celebrated *habanera*, "L'amour est un oiseau rebelle." Bizet's protestations that he took the piece for a folk song are not convincing because the original French editions, published by Heugel et Co. (a firm that also published some of Bizet's music) make the authorship clear. *La Paloma* became one of the most beloved melodies of the last two centuries. The transcription for guitar performed here was made by Tárrega.

Joaquín Malats (1872-1912) was a Catalan pianist of the Spanish nationalist school, another disciple of Pedrell often mentioned along with his friends and contemporaries Isaac Albéniz, Enrique Granados, and Ricardo Viñes. Malats' career paralleled those of his more famous contemporaries—studies in Paris, a concert tour of North and South America—and he gained renown as a performer; he premiered all four books of Albéniz' *Iberia* and was the dedicatee of Granados' *Valses poéticos*. Malats taught privately in Barcelona and, for a time, at the Royal Conservatory in Madrid; a list of his pupils includes such luminaries as Pablo Casals, José Iturbi, Federico Longas, Juan Bautista Lambert, and many other celebrated figures of the next generation. Not a prolific composer, Malats nevertheless left us at least one immortal melody; his *Serenata española* (the second piece from a suite called *Impresiones de España*) was transcribed for guitar by his friend Tárrega and has remained in the repertory of both pianists and guitarists ever since. On this recording, Maestro Romero plays a transcription by his father, Celedonio Romero.

Malats was, for a time, a classmate of Emilio Pujol (1886-1980), a famous disciple (and biographer) of Tárrega. Pujol gained fame as a guitarist, composer, and teacher, but is even better known, beyond the world of the guitar, as a scholar of the ancient music of his country. It was Pujol who, following the lead of Pedrell, first resurrected the music of the great vihuelists of the Spanish Renaissance and made them available in modern notation to twentieth century musicians. **Luis de Milán** (c. 1500-after 1561) was the first and probably the greatest of these, a poet and musician at the cultured court of Germaine de Foix in Valencia. Germaine had been the Queen of Spain in the years 1504-1516, when she was married to Ferdinand of Aragon (following the death of Isabella). She later married the Duke of Calabria, who brought a retinue of Italians to the Valencian court, enhancing its international reputation. Milán was thus aware of the brilliant musical and intellectual traditions of Renaissance Italy, and he wrote two books that seem to have been designed to establish a Spanish parity with those traditions. His *El Cortesano*—a manual of courtly behavior and pastimes—was the Spanish equivalent of Baldassare Castiglione's celebrated *Il Cortegiano*. Similarly, Milán's musical masterpiece, *El Maestro*, is in some respects a Spanish response to the brilliant lute works emerging in Italy and France from composers such as Francesco Canova da Milano.

When Milán's book *El Maestro* was printed in Valencia in 1536, only a few dozen music books had been printed anywhere; in fact, Gutenberg's invention was less than a century old, and printing music with moveable type hadn't been accomplished until 1501. All of the music in *El Maestro* was composed for the Spanish instrument called the vihuela, which Milán employed both as a solo instrument and as accompaniment to a human voice. The vihuela was the direct organological ancestor of the modern guitar, and all of its music is playable on the modern guitar; its enormous popularity in Renaissance Spain was probably enhanced by the fact that its closest rival, the lute, was closely associated with the Moors, recently expelled from that country.

Milán's instrumental creations for the vihuela included stately dances and no fewer than forty *fantasías*. These latter differ sharply from their Italian equivalents, which tend to be heavily polyphonic, in imitation of the vocal music of the day. Milán's *fantasías* employ polyphony, of course, but many of

them rely upon what appears to be instrumental improvisation. In Pepe Romero's hands, Milán's *Fantasía No. 16* clearly reveals that the roots of many Spanish musical traditions, including the Flamenco *falseta*, may be traced back to Milán and Spain's earliest printed "guitar" music.

The modern world became aware of the classical guitar primarily through the efforts of Andrés Segovia (1893-1987), who was not himself a pupil of Tárrega, but learned a great deal from his friend Miguel Llobet (1878-1938) and other members of the school of Tárrega. One of Segovia's many accomplishments in the 1920s was to disseminate the Tárrega repertory and technique to the concert halls of the world. Nevertheless, the Tárrega transcriptions of Romantic piano music that dominated his early programs were not a sufficient basis for the career he had in mind, and he began an active search for new repertory. **Federico Moreno Torroba** (1891-1982) was already an esteemed master of the *zarzuela*—the famous Spanish light opera—when he was approached by the young Segovia. Tradition has it that Moreno Torroba was the first established composer to respond to Segovia's request for new guitar music, with a little Waltz in E. Both were delighted, and Moreno Torroba went on to become one of the classical guitar's best and most prolific composers. His *Suite castellana*, or *Castilian Suite*, was composed for Segovia in 1926, the same year as the premiere of his famous opera *La Virgen de Mayo*. The suite's three movements depict the composer's native Castile, the central part of Spain (he was born in Madrid and spent much of his life there). The lovely and bucolic Arada (a reference to cultivated or farm land) lies like a peaceful valley between two typical regional dances of the *meseta* (Fandanguillo and Danza).

Moreno Torroba was also one of the first major Spanish composers captivated by the transcendent virtuosity of Celedonio Romero and his sons; the friendship between the two families has spanned many decades and bridged several generations; Moreno Torroba dedicated many works to the Romeros, including several concertos. Pepe Romero rarely makes a Spanish album without at least one tribute to this great friend.

Celedonio Romero (1913-1996) was the beloved patriarch of the Romero family, a guitarist, composer, and poet who founded the most famous clan of *virtuosi* since the violinist Kreutzers. The Romero family hailed from Málaga, in the Andalusian south of Spain, and thus emerged from the same rich font of musical tradition that had fascinated Pedrell and Albéniz. A musician from childhood, Celedonio also studied for a time with Daniel Fortea, one of the few pupils of Tárrega to cultivate both the classical and the Flamenco styles of guitar playing. The *Suite andaluza* was created in the 1930s as an homage to Flamenco, during the same years that Falla and Turina were composing their tributes to the same tradition. The *Suite*, which became one of Don Celedonio's most popular compositions, consists of a series of traditional Andalusian rhythms—the Soleares, Alegrías, and Zapateado, along with two dances imported from the new world—the Tango, from Argentina, and the Guajira (Fantasía), from Cuba, both of which were incorporated into the Flamenco repertoire.

In the 1950s, the Romero family moved to the United States. Celedonio's concert career, which had been obstructed by the fascist regime in Spain, began to flourish once again. His three sons, Celín, Pepe and Ángel, brilliant guitarists from youth, joined him in forming Los Romeros, the first professional guitar quartet, and all four became world-famous performers and recording artists, both individually and collectively. Over the years, the *Suite andaluza* also evolved. For some years now, the family has substituted Don Celedonio's vivacious *Fantasía cubana*, a new and more elaborate composition, for the *Fantasía* of the original published edition. Both pieces are improvisations on the Guajira, but beyond the folkloric theme itself they have little in common. Also, the *Suite* should now be properly designated as *Suite andaluz No. 1*, because Don Celedonio composed a second *Suite andaluz*, for flute and guitar, before his death in 1996. And Los Romeros have also evolved, as two members of a new generation of virtuosi, Celino and Lito, have joined the quartet. In his last months, Don Celedonio often played, or requested, the works by Malats, Milán, and Yradier heard here. I suspect this played no small part in Maestro Pepe Romero's decision to record them here.

Sources:

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Emilio Pujol, *Tárrega: Ensayo biográfico* (Valencia, 1978)

Douglas Alton Smith, *A History of the Lute from Antiquity to the Renaissance* (n. p.: Lute Society of America, Inc., 2002)



*My wife
Carissa
during the
recording.*

AMi Hijo Pepe

*¡La guitarra se casa! ¡Se casa enamorada!
¡Se casa en la noche azul, se casa de madrugada!
¡Se casa con Pepe Romero! ¡Un mocito malagueño! ¡Un mocito pinturero!
Mocito que ha mucho tiempo
Cogió su guitarra santa, para demostrar al mundo
Como tocar la guitarra
¡La guitarra se casa!
Se pone un vestido blanco
y una falda almidonada
y huelen los naranjos y los almendros en flor,
los limoneros se visten con su radiante color
y la guitarra cabalga
montada en rayos de sol.
Ya se casó la guitarra
y ella esta muy bien casada,
pues Pepe siempre la abraza
y nunca esta maltratada.
Es una reina acostada
sobre perlas y esmeraldas
en un trono con columnas
forjadas con oro y plata.*



*Pepe, Celedonio, Angelita, Ángel, Celín
Málaga 1949*

Celedonio Romero

To My Son Pepe

*The guitar is to be married! in love she marries!
She marries in the blue night, she marries at daybreak!
She marries Pepe Romero! The young lad from Malaga! The debonair young lad!
Young lad who long ago took his holy guitar to demonstrate to the world
How the guitar should be played.
The guitar is to be married!
She wears a white dress
And a starched skirt
And the flowering orange and almond trees give off their scent,
The lemon trees are dressed in their radiant color
And the guitar rides on the rays of the sun.
Now the guitar is married
And she is very well married
For Pepe always embraces her
And she is never mistreated.
She is a queen, reclining
Over pearls and emeralds
On a throne with columns
Forged of gold and silver.*



*Celedonio and Pepe
Del Mar, 1996*

Celedonio Romero

LUIS DE MILÁN, (C.1500-C.1561)

1 **Fantasia XVI**

FEDERICO MORENO TORROBA (1891-1982)

Suite castellana

2 **Fandanguillo**

3 **Arada**

4 **Danza**

FRANCISCO TÁRREGA (1852-1909)

5 **Recuerdos de la Alhambra**

6 **Gran Jota**

JOAQUÍN MALATS (1872-1912)

7 **Serenata española [arr. C. Romero]**

FRANCISCO TÁRREGA

8 **Capricho árabe**

CELEDONIO ROMERO (1913-1996)

Suite andaluza

9 **Soleares**

10 **Alegrías**

11 **Tango**

12 **Zapateado**

13 **Fantasia cubana**

SEBASTIÁN YRADIER (1809-1865)

14 **La Paloma [arr. Tárrega]**

FRANCISCO TÁRREGA

15 **Ten Preludes**

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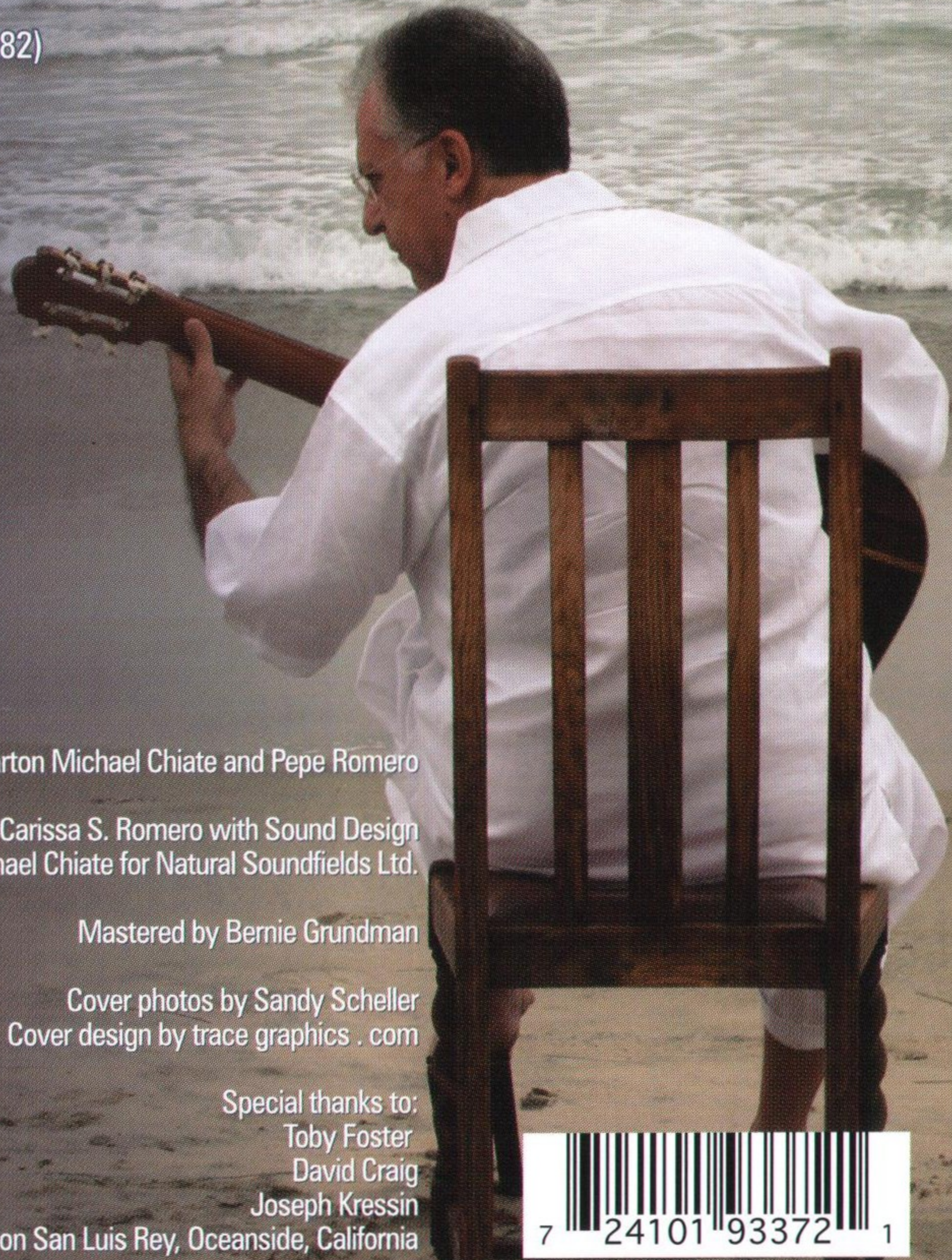
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