

| Track # | Title | Artist | Album | Duration |
|---------|--|---|---------------------------------|----------|
| 1 | Abe: Michi for Solo Marimba | Evelyn Glennie | Rhythm Song | 00:11:1 |
| 2 | Addinsell Warsaw Concerto | Valentina Lisitsa, BBC Concert Orchestra & Keith Lockhart | | 00:08:4 |
| 3 | Albeniz: Asturias | John Williams | Collection | 00:06:1 |
| 4 | Albeniz: Oriental | Moritz Rosenthal | The Golden Age of Piano Music | 00:02:5 |
| 5 | Albeniz: Rumores de Calets | Marisa Robles | Harp Music of Spain | 00:03:5 |
| 6 | Albeniz: Sevilla (Suite Espagnole) | Josef Lhevinne | The Golden Age of Piano Music | 00:03:2 |
| 7 | Albeniz: Torre Bermeja | Marisa Robles | Harp Music of Spain | 00:04:3 |
| 8 | Alfonso: Cadenza | Marisa Robles | Harp Music of Spain | 00:02:1 |
| 9 | Almeida: Choro E Batuque | Laurindo Almeida, Salli Terri | Duets with The Spanish Guitar 2 | 00:04:5 |
| 10 | Almeida: El Vito | Laurindo Almeida, Salli Terri | Duets with The Spanish Guitar 2 | 00:01:5 |
| 11 | Almeida: O Cacador | Laurindo Almeida, Martin Ruderman, Salli Terri | Duets with the Spanish Guitar | 00:01:4 |
| 12 | Anon: Greensleeves to a Ground | Richard Harvey | The Genteel Companion | 00:03:4 |
| 13 | Arban: Etude Caracteristique (arr Howarth) | Philip Jones Brass Ensemble | Divertimento | 00:01:2 |
| 14 | Arnold: Fantasy for Trombone | Philip Jones Brass Ensemble | Divertimento | 00:03:1 |
| 15 | Arnold: Guitar Concerto Op67 | Julian Bream, Melos Ensemble Conducted by Malcolm Arnold | Guitar Concertos | 00:17:5 |

This is a somewhat eclectic alphabetical selection from the "A list" of my Record catalogue, consisting of recordings originally on LP or Cassette.

There are pieces for Percussion, Guitar, Piano, Harp and Brass by Japanese, Spanish, Brazilian, French and English composers.

Keiko Abe

born April 18, 1937) is a Japanese composer and marimba player. She has been a primary figure in the development of the marimba, in terms of expanding both technique and repertoire, and through her collaboration with the Yamaha Corporation, developed the modern five-octave concert marimba.

The **marimba** is a percussion instrument consisting of a set of wooden bars struck with mallets to produce musical tones. Resonators suspended underneath the bars amplify their sound. The bars are arranged like the keys of a piano, with the groups of 2 and 3 accidentals raised vertically, overlapping the natural bars to aid the performer both visually and physically. This instrument is a type of idiophone, but with a more resonant and lower-pitched tessitura than the xylophone.



Michi Played by Evelyn Glennie on the Album Rhythm Song

Richard Stewart Addinsell

(13 January 1904 – 14 November 1977) was a British composer, best known for film music

The **Warsaw Concerto** is a short work for piano and orchestra written for the 1941 British film *Dangerous Moonlight*, which is about the Polish struggle against the 1939 invasion by the Nazis. The concerto is an example of programme music, representing both the struggle for Warsaw and the romance of the leading characters in the film. It became very popular in Britain during World War II.

The concerto is written in imitation of the style of Sergei Rachmaninoff. It initiated a trend for similar short piano concertos in the Romantic style, which have been dubbed "tabloid concertos".

Played by Valentina Lisitsa, BBC Concert Orchestra & Keith Lockhart

Albeniz

Isaac Manuel Francisco Albéniz y Pascual 29 May 1860 – 18 May 1909) was a Spanish pianist and composer best known for his piano works based on folk music idioms. Transcriptions of many of his pieces, such as *Asturias (Leyenda)*, *Granada*, *Sevilla*, *Cádiz*, *Córdoba*, *Cataluña*, and the *Tango in D*, are important pieces for classical guitar, though he never composed for the guitar.

Asturias (Leyenda), named simply ***Leyenda*** by its composer.

The piece, which lasts around six minutes in performance was originally written for the piano and set in the key of G minor

It is not possible to transcribe the piece note for note for guitar. The original version makes use of the piano keyboard's wider range compared to the tessitura of the guitar, and the key is not suitable for the guitar.

Many have attributed the first transcription for guitar to Francisco Tárrega who put it in its most recognizable key, E minor. According to the guitarist and guitar scholar Stanley Yates, the first guitar transcription of the piece was probably by Severino García Fortea, although Andrés Segovia's transcription is the most famous and most influential.[2] The piece has become one of the most important works of the classical guitar repertoire. Robbie Krieger, guitarist of The Doors, uses a reworking of the melody from this classical piece in The Doors song "Spanish Caravan" from their 1968 album "Waiting For The Sun".

Oriental, Op. 232, No. 2, is a composition by Isaac Albéniz.

It was written for piano, in the key of D minor, as part of the suite *Chants d'Espagne*.

Played by **Moritz Rosenthal** (17 December 1862 – 3 September 1946) was a Polish pianist and composer. He was an outstanding pupil of Franz Liszt and a friend and colleague of some of the greatest musicians of his age. This recording is from the Ampico Piano Roll collection "The Golden Age of Piano Music"

Rumores de la Caleta (*Murmurs from the Small Courtyard*), Op. 71, No. 6, is a composition by Isaac Albéniz. The piece is subtitled "Malagueña"

It is a "sensual and emotional courting dance from Málaga, although the piece was actually named after La Caleta beach in Cadiz

Played by **Marisa Robles** (born May 4, 1937) is a Spanish harpist.

She was born in Spain, where she studied the harp with Luisa Menarguez, and studied music at the Madrid Conservatory, graduating at the age of sixteen in 1953. She made her concert debut at seventeen, performing with flautist Jean-Pierre Rampal.

The Concerto for Flute and Harp by Mozart which they performed together was to become the piece for which she is best known. She has recorded and performed it with James Galway and with her husband 1968 - 1985 Christopher Hyde-Smith, among others. In 1963 she premiered *Sones en la Giralda* on the BBC, a wedding present written for her by Joaquín Rodrigo.

In 1958 she married, and in 1960 she came to live permanently in the UK. In 1971 she became a teacher at the Royal College of Music.

Isaac Albéniz's ***Suite española***, Op. 47, is a suite for solo piano. It is mainly composed of works written in 1886 which were grouped together in 1887, in honour of the Queen of Spain. Like many of Albeniz's works for the piano, these pieces depict different regions and musical styles in Spain.

Played by **Josef Lhévinne** (13 December 1874 – 2 December 1944) a Russian pianist and piano teacher. This recording is from the Ampico Piano Roll collection "The Golden Age of Piano Music"

Regarded as one of the supreme technicians of his day by virtually all of his more famous contemporaries he never achieved their level of success with the public, perhaps because he made it look and sound so easy, but mostly because he enjoyed teaching more than performing. He settled into a life of concert tours and teaching which continued until his sudden death from a heart attack in 1944 a few days short of his 70th birthday.

Torre Bermeja is a musical work by the Spanish composer Isaac Albéniz. It was published in a set of piano pieces, his *12 Piezas características*, Op.92. The title means "purple tower" or "red tower". There are towers of this name at the Alhambra, but Albeniz's piece is believed to be named after the Torre Bermeja, a defensive structure on the Playa de la Barrosa in the Province of Cadiz.

Played by Marisa Robles

Alfonso, Javier 1.feb.1904-11.apr.1988 Spain, Madrid pianist

Cadenza Played by Marisa Robles

Choro E Batuque

Laurindo Almeida (September 2, 1917 – July 26, 1995) was a Brazilian virtuoso guitarist and composer who made many recordings of enduring impact in classical, jazz and Latin genres.

Salli C Terri was born September 3, 1922 and died May 5, 1996.

One of North America's finest singers, Salli appeared as solo artist and arranger with the Roger Wagner Chorale on many of their recordings.. As well as recording many popular US folk songs, she also sang on a highly regarded series of albums by Laurindo Almeida, including the Grammy winning "Conversations with the Guitar".

Choro ("cry" or "lament"), also popularly called **chorinho** ("little cry" or "little lament"), is an instrumental Brazilian popular music genre which originated in 19th century Rio de Janeiro. Despite its name, the music often has a fast and happy rhythm. It is characterized by virtuosity, improvisation and subtle modulations, and is full of syncopation and counterpoint. Choro is considered the first characteristically Brazilian genre of urban popular music.

During a long and uncommonly productive career, Brazilian guitarist Laurindo Almeida achieved a ubiquity in popular music that has yet to be fully recognized. Largely responsible for the Brazilian/North American "samba jazz" that would eventually catch on in the form of a musical trend known as bossa nova, he played behind dozens of well-known pop vocalists and improved the overall texture of many a studio production ensemble. One credible estimate states that Almeida contributed to no less than 800 film soundtracks (among them *The Old Man and the Sea*, *How the West Was Won*, and *Breakfast at Tiffany's*), as well as countless TV scores. He also authored a series of guitar instruction books that are still in use worldwide. A master improviser and a skilled arranger as well as a brilliant interpreter of classical repertoire, he left for posterity superb recordings of works by J.S. Bach, Fryderyk Chopin, Claude Debussy, and Joaquín Rodrigo as well as a host of Brazilian composers including Heitor Villa-Lobos, Radamés Gnattali, and Alfredo Vianna. Almeida's own chamber compositions include a concerto for guitar and orchestra.

"**Greensleeves**" is a traditional English folk song and tune, over a ground either of the form called a *romanesca*; of its slight variant, the *passamezzo antico*; of the *passamezzo antico* in its verses and the *romanesca* in its reprise; or of the Andalusian progression in its verses and the *romanesca* or *passamezzo antico* in its reprise. The *romanesca* originated in Spain and is composed of a sequence of four chords with a simple, repeating bass, which provide the groundwork for variations and improvisation.

Played by Richard Harvey from

The Genteel Companion - A Recorder Recital



The *Genteel Companion* was the title of a little book of instructions and tunes for the recorder, published in 1683. At that time the recorder had become a fashionable instrument. The book's full title was: *The Genteel Companion: Being exact Directions for the Recorder with a collection of the Best and Newest Tunes and Grounds Extant. Carefully Composed and Gathered by Humphrey Salter.* This title was undoubtedly suggested by that of a comparable method for the flageolet which had been published twelve years earlier, Thomas Greeting's *Pleasant Companion*.

Joseph Jean-Baptiste Laurent Arban (28 February 1825 – 8 April 1889) was a cornetist, conductor, composer, pedagogue and the first famed virtuoso of the *cornet à piston* or valved cornet. He was influenced by Niccolò Paganini's virtuosic technique on the violin and successfully proved that the cornet was a true solo instrument by developing virtuoso technique on the instrument.

Etude Characteristique (arr Howarth)

Played by the **Philip Jones Brass Ensemble**, founded in 1951 by trumpeter Philip Jones, was one of the first modern classical brass ensembles to be formed. The group played either as a quintet or as a ten-piece, for larger halls. It toured and recorded extensively, and numerous arrangements were commissioned, many of which were bequeathed on Jones' death to the library of the Royal Northern College of Music.

Fantasy for Trombone Malcolm Arnold

Sir Malcolm Henry Arnold, CBE (21 October 1921 – 23 September 2006) was an English composer. His output of works features music in many genres, including a cycle of nine symphonies, numerous concertos, concert works, chamber music, choral music and music for brass band and wind band. He wrote extensively for the theatre, with five ballets specially commissioned by the Royal Ballet, as well as two operas and a musical. He also produced scores for more than a hundred films, among these *The Bridge on the River Kwai* (1957), for which he won an Oscar.

Malcolm Arnold was a very interesting, emotional man, who suffered from melancholy and drinking issues that you can hear in his music under, alongside, etc. passages of jocularity. Some of his later works were almost entirely sad and angry. The Ninth Symphony makes Mahler sound cheerful. The Trombone Fantasy (one of a series written for all or most of the orchestral instruments) sounds like a kind of "bipolar" work. It was written in 1969, when Arnold was living on Cornwall and away from a city, which was unusual for him. His life at Cornwall was a mixed bag. Toward the end of the decade while he was there, he was dealing with his depression and the autism of his son.

Guitar Concerto, for guitar & chamber orchestra, Op. 67

Malcolm Arnold, Played by Julian Bream with the Melos Ensemble Conducted by Malcolm Arnold

Collaborations between composers and performers have often produced fine works, as with this Concerto, first played in 1959 by Arnold's friend Julian Bream to whom it is dedicated. The problems of writing for an instrument with few avant-garde credentials are solved by a neo-classical style into which the composer introduces modern harmonies and progressions. The first-movement themes are graceful, and the dialogue between solo instrument and chamber orchestra intimate are brilliant by turns. The slow movement, inspired by the guitar playing of Django Reinhardt (1920-1953), has an emotional intensity distant from the cliché-ridden Spanish and Latin-American mannerisms of the popular guitar. A long bluesy theme (though not based on blues harmony) takes the Concerto into deep waters, high guitar harmonics casting an eerie, chromatic sheen over a gently-rocking orchestral accompaniment. The third movement, an eccentric Minuet in Rondo form in 6/8 time, restores the genial balance until a muted horn and clarinet together recall the second-movement theme. The Concerto ends with tragic overtones, guitar and 'cellos fading into silence on repeated low Es. Both Arnold and Bream were wary of the directions in which contemporary music was heading in the 50s, and remained faithful to diatonic tonality and more contemporary influences, such as jazz and popular music, though no trace of the latter appears in the Concerto. The composer's biographer, Piers Burton-Page, calls it "One of Arnold's most outstanding inventions. ... Once heard, never forgotten"