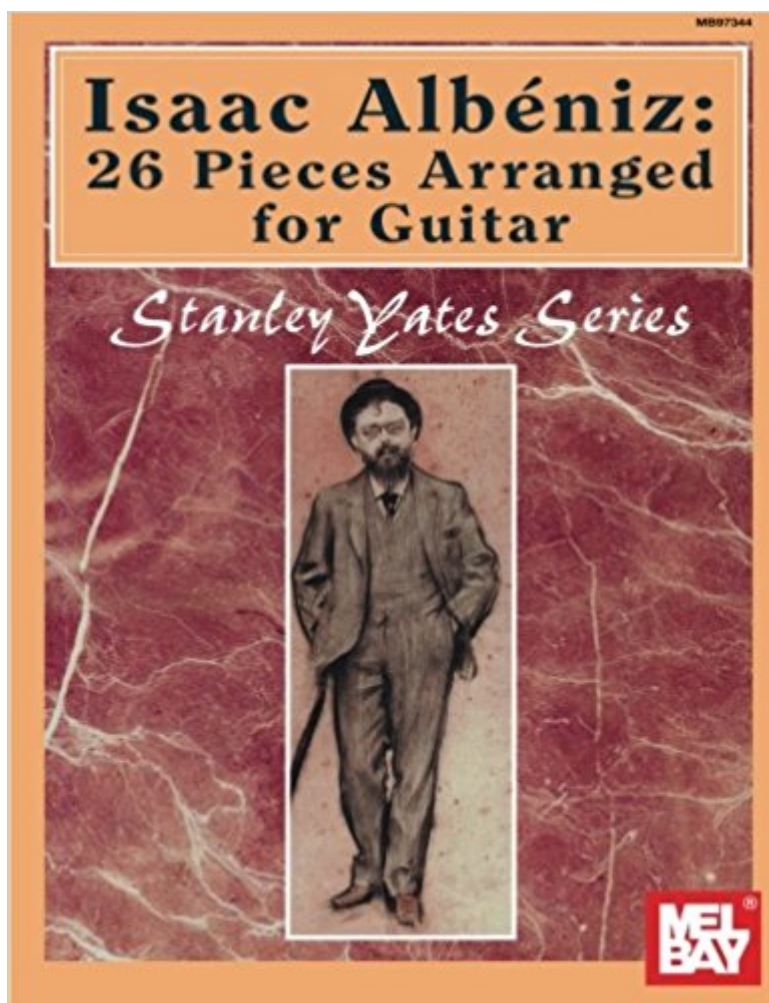




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# Mel Bay Isaac Albéniz: 26 Pieces Arranged For Guitar



## Synopsis

This comprehensive edition brings together all of the standard pieces in the adopted Albeniz "guitar repertoire" along with additional pieces that complete many of the suites and other groupings as published during the composer's lifetime. These solo arrangements were made while consulting the earliest editions of the piano originals, and are faithful to Albeniz tempo indications, dynamics, phrasing slurs, and other expression markings. The selections are: Pavana-Capriccio, Op. 12 (1992); Suite espanola, Op. 47 (1886); Recuerdos de viaje, Op. 92 (1888); Doce piezas espanolas, Op. 164 (1889); Espana, seis hojas de album, Op. 165 (1890); Serenata espanola (Cadiz, cancion), Op. 181 (1890); Mallorca, barcarola, Op. 202 (1890); Zambra granadina, danse orientale, WoO (1891); Cadiz-gaditana, WoO (1891); and Chants d'Espagne, Op. 232 (1891-1894). Carefully researched and meticulously fingered in the scholarly manner one would expect from Stanley Yates.

## Book Information

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## Customer Reviews

Stanley Yates enjoys an accomplished career as a virtuoso performer and recording artist, arranger, scholar, and teacher. Described as one of an elite breed of guitarists (Classical Guitar Magazine, England), praised for his musical instinct and brilliant technique (Suonare, Italy), and noted for the transcendent quality of his interpretation (Fort Worth Star Telegram, USA), Stanley's performances, recordings and editions have been received with wide critical acclaim. A past prize-winning performer in such prestigious competitions as the Myra Hess (London) and the Guitar Foundation of

America, Stanley is regularly invited to present concerts, masterclasses, and lectures at leading music schools and festivals in both the United States and Europe. He has been dedicatee and/or first performer of music by such leading guitar composers as Stepan Rak, John Duarte and Angelo Gilardino, and has given first modern performances of such rediscovered works as the Premier Concerto by Ernest Shand and the Valsa Concerto by Heitor Villa Lobos. His recordings for Reference Recordings, Heartdance Music and Aeolian Recordings include chamber music, his arrangements of the Bach Cello Suites, and premiere recordings of music by Mario Castelnuovo-Tedesco, John Rutter, and other contemporary composers. His performance articles dealing with the music of such composers as J. S. Bach and Heitor Villa-Lobos have been published internationally, in six languages, in such journals as *Il Fronimo*, *Gitarre & Laute*, *Gendai Guitar*, *8 Sonoro*, *Soundboard* and *Classical Guitar*. Stanley currently directs the guitar program at Austin Peay State University, home of Tennessee's Center of Excellence for the Creative Arts. The extraordinary Stanley Yates series features some of the most important publications in the guitar canon. Ranging from student-level works to virtuosic concert repertoire, these meticulously edited editions will satisfy the musical appetites of discriminating guitarists for generations to come. - Gerald Klickstein, Guitar Department Chair, North Carolina School of the Arts Stanley Yates performance editions, anthologies, graded repertoire series and original pedagogical materials comprise a singularly impressive and valuable contribution to the guitar community. He is one of the guitar world's brightest lights. - Stephen Aron, Oberlin Conservatory of Music, The University of Akron.

The good. These Albeniz piano pieces are standards in the classical guitar repertoire. Stanley Yates' arrangements strive to remain faithful to Albeniz's intentions and to maintain accessibility for classical guitarists. He succeeds famously. His arrangement of Sevilla (for example) is lovely and--because he chooses to keep the main motive in the first position rather than the more common 12th--it's much more accessible than many needlessly more difficult arrangements. His take on the workhorse Asturias/Leyenda is similarly helpful. He provides good LH fingerings as well as performance notes that include the reassuring observation that the rapid fire i-m droning was Segovia's invention and NOT Albeniz's. Along with this insightful comment, he offers alternative realizations of several passages. These aren't pieces for beginners, but it's exactly this kind of help that makes them accessible for us mere mortals. Thanks, Maestro.

The bad. The printing and binding are a mess. The first 18 measures of Asturias simply didn't get printed--something else is on the front of that page. (Thankfully, the beginning is essentially the same as a later section ... I

think.) Several other pieces suffered a similar fate--there are pages out of order and (worse) missing. Since the pieces I wanted--Sevilla, Malaguena and Tango--are intact, I won't return it, but how disappointing that Mel Bay would have done such a sloppy job with the printing.

Good quality. interesting history of albeniz. all the pieces I like--I just need to get busy...

What can one say about sheet music? This sheet music is sufficiently large as to be easily legible, with no unnecessary markings. It is well bound. Just what I expected. Generally, I am not sufficiently familiar with the various songs as to comment on the authenticity of specific arrangements.

I don't want to sound like I am blowing my own trumpet but I had to research guitar transcriptions of Albeniz's music for my undergrad. What surprised me was the liberties some trasposers took with putting this music to guitar. Of the few pieces I looked at in this edition Stanley has ,in places, left out harmonic tones/chords-leaving maybe just a melody and bass note, changed harmonies, excluded melodic notes, and changed rhythm. Stanley speaks of 'fidelity to piano originals' yet he has omitted and altered quite a lot of passages for (and I'm presuming here) the sake of making them easier to play, which given his academic approach is not very scholarly. There are parts of some of these pieces that have been omitted and, while being slightly trickier, are very easily playable on the guitar.

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