

CLASSICAL GUITAR RECITAL

Given by Nicolas Morrow Brown,
At St Philip and St James Church, Hucclecote, Gloucester,
on Saturday 31st January 2026

PROGRAMME

Thomas Robinson (c.1603)

Galliard

Bellvedere

(from *The Schoole of Musick*, 1603, arrangement: Karl Scheit)

Domenico Scarlatti (1685-1757)

Sonata in E minor, K34

Sonata in A, K322

(Arrangement: John W Duarte)

Johann Sebastian Bach (1685-1750)

Siciliana

Fugue

(From the Violin Sonata No 1 BWV1001, arrangements: John W Duarte
and Frank Koonce)

Carl Phillip Emanuel Bach (1714-1788)

Cantabile, from Sonata Wq 55 No 3 ('For Connoisseurs and Amateurs')
Arioso '*La Philippine*' Wq 117 No 34
(Arrangement: Hector Quine)

Fernando Sor (1778-1839)

Rondo Allegretto from the Sonata in C, Op.22
(Arrangement: Walter Goetz)

Federico Moreno-Torroba (1891-1982)

Madronos

Montemayor (Romance de Los Pinos) from 'Castles of Spain'
Allegretto (from Sonatina in A)
(Edition: Andres Segovia)

Heitor Villa-Lobos (1887-1959)

Mazurka Choro;

Schottisch Choro

(From the *Suite Populaire Bresilienne*)
(Edition: Frederic Zigante)

Agustin Barrios (1885-1944)

Julia Florida

Vals No 3

(Edition: Raymond Burley)

PROGRAMME NOTES

Thomas Robinson was one of the finest lutenist composers of Elizabethan England. His *Schoole of Musick* (1603) was a tutor for lute solo and duet, bandora, orpharion, viola da gamba, and singing.

Domenico Scarlatti composed over 550 sonatas for the harpsichord while in the service of Princess Maria Barbara of Portugal, and many have been transcribed for the guitar. On this instrument other sonorities are often revealed.

Johann Sebastian Bach

The Six Partitas and Sonatas for unaccompanied violin, have also been part of the guitar repertoire for many years. The Fugue from the G minor Sonata, here played in A minor, has also been played on the baroque lute and the organ. The Siciliana is here played before, rather than after, the fugue for performance reasons.

Carl Phillip Emanuel Bach was the fifth child of Johann Sebastian and Maria Barbara Bach. He was influential in the change in musical style from the baroque to the classical; his *Essay on The True Art of Playing Keyboard Instruments* was studied by Haydn, Mozart and Beethoven. Dr Charles Burney, the English musicologist, visited Bach at Hamburg and listened to him playing the clavichord, his favoured instrument, for several hours. His description is vivid: ‘He grew so animated and possessed, that he not only played, but looked like one inspired. His eyes were fixed, his underlip fell, and drops of effervescence distilled from his countenance’

Fernando Sor was a Spanish classical guitarist and composer of the late Classical and early Romantic era. Best known for his solo classical guitar music, he also composed piano music, an opera, a ballet, and many other instrumental and orchestral works. Despite his Iberian origin, his music is almost invariably in the style of Haydn and Mozart.

Sor was a virtuoso exponent of the guitar. His compositions, especially his *Studies* are still widely played after over 200 years. His guitar was considerably smaller than the modern instrument, resulting in some of his more advanced pieces being a little demanding to play.

The *Rondo* is the final movement in Sor’s Op 22 Sonata.

Federico Moreno – Torroba was already celebrated for his hundreds of *Zarzuelas*, a form of Spanish opera, when at Segovia’s invitation he wrote numerous works for solo guitar. *Madronos* is based on a Spanish street cry; the Sonata in A is one of Torroba’s most attractive compositions, of which the first movement, the Allegretto, is played here.

Heitor Villa-Lobos was primarily a cellist, but in later years taught himself the guitar. The word *chôro* comes from the Portuguese term *chorar*, which means "to cry" or "to complain". In his early days, Villa-Lobos would perform and improvise with other 'chorões' in cafés, nightclubs, and cinemas in order to make his living. This enabled him to compose many pieces inspired by the musical style and folk material of chorões, entitled *chôros*, a blend of Brazilian folk music with European dances with a generally steady tempo and a certain sentimental and melancholic tone.

Agustin Barrios Mangore was an unusual and eccentric personality from El Salvador who composed a substantial volume of original works for the guitar. At one stage of his career, he took to describing himself as an Indian from the jungles of Paraguay, 'Chief Nitsuga Mangore', a even appearing in Indian costume with his guitar. His music is often a blend of the European style of composers such as Chopin and the rhythmic music of his homeland.

Introducing Nicolas

Nicolas Morrow Brown began playing the classical guitar in his late teens, inspired by the artistry of Julian Bream. He has given and taken part in many recitals, including as a duo with Raymond Burley and with the harpsichordist Richard Lester. He has played in masterclasses with David Russell, Scott Tennant and Nigel North among others. He is an occasional student with Craig Ogden and has a long association with Professor Carlos Bonell of the Royal College of Music. In 2013, at the age of 66, Nicolas was appointed a Licentiate of Trinity College London, with Distinction, for his recital of music by J S Bach, Mauro Guiliani, Agustin Barrios and Richard Rodney Bennett. In 2007 his self-produced CD *Guitar Classics* became available, featuring music by Bach, Scarlatti, Llobet and Turina. Since retirement from his legal and judicial career in 2022 he has been able to devote more time to playing, exploring new repertoire and performing on the guitar.

Nicolas is available to play at weddings, parties and recitals at modest fees.

Classical guitar by Christopher Dean, 2002

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