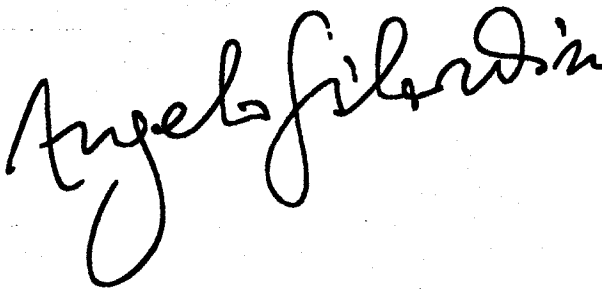
*Vercelli, april 2004*

This composition, like the *Colloquio con Andrés Segovia* which I wrote in 2002, originated in a suggestion by the guitarist Frédéric Zigante. It was he who suggested to me, in 2003, the composition of a solo guitar piece as an homage both to Mario Castelnuovo-Tedesco and Giacomo Puccini. Although the project of an homage to Puccini in the form of an instrumental piece soon showed itself to be impossible for me, I immediately liked the idea of writing a piece as a memorial to Castelnuovo-Tedesco, a master who, in the last two years of his life, had honoured me with his friendship, and whose music – guitar works included – I had always regarded as a model of stylistic clarity and of spontaneity. Already in 1981 I had begun the series of *Studi di virtuosità e di trascendenza* with a piece written as an homage to his benevolent figure, and thus I decided to compose the first movement of a Sonata by recalling again his poetic world, though with no intention of imitating his style. The cypresses evoked in my title are not cemetery trees. In the Etruscan tradition, the cypress celebrated life, and under its shadow festivals and dances joyfully took place. Above all, I thought of a picture which Castelnuovo-Tedesco had at home. It was a work by Giovanni Colacicchi (1900-1992), a friend of Mario. It was a serene picture, suggesting a profound and meditative atmosphere, a view of Pian dei Giullari, a village on the hills surrounding Florence.

The other two movements of this Sonata originated in my acquaintance with Neapolitan literature and art. The lyric *Nu pianefforte 'e notte (A Piano in The Night)* by Salvatore Di Giacomo, which tells of a lullaby resonating in a deserted lane at one o'clock in the night, inspired, with its metaphysical shiver, the second movement. The third movement evokes the visions of the painter Giuseppe Casciaro, famous for his pictures of the Mediterranean coast, with its characteristic pine trees. Additionally, the origins of these two movements of the *Sonata Mediterranea* lie in the many discussions about Neapolitan poets, novelists, dramatists, musicians and painters which I have enjoyed, for several years, with the guitarist Oscar Bellomo, a deep connoisseur (despite his young age) and a true exponent of the culture of his home town of Naples. To these two friends, who stimulated my composition of this *Sonata Mediterranea*, I offer a dedication which I ideally extend to the masters whose works have influenced my composition and to the fearless virtuosi who will perform it.



# SONATA MEDITERRANEA

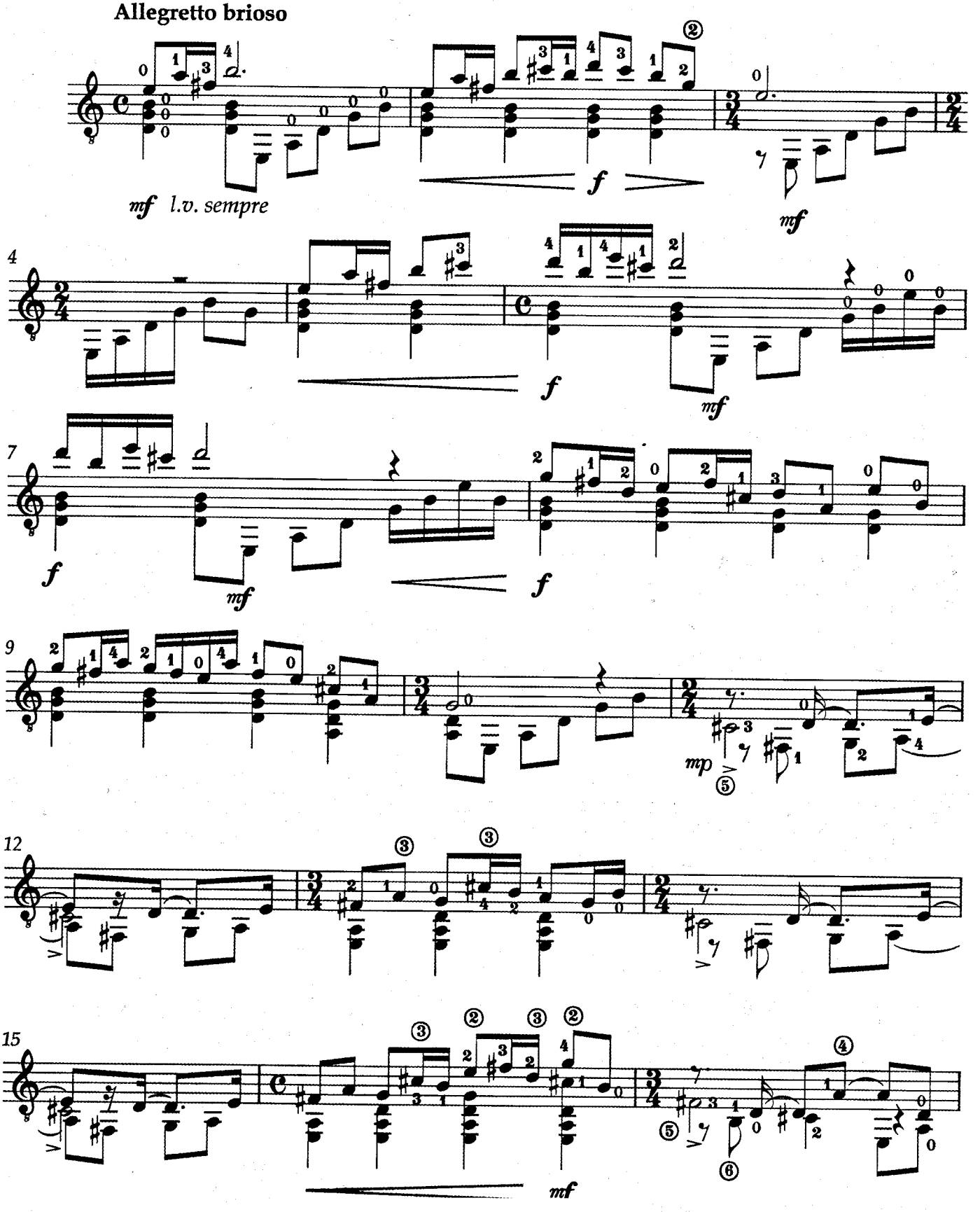
*per chitarra*

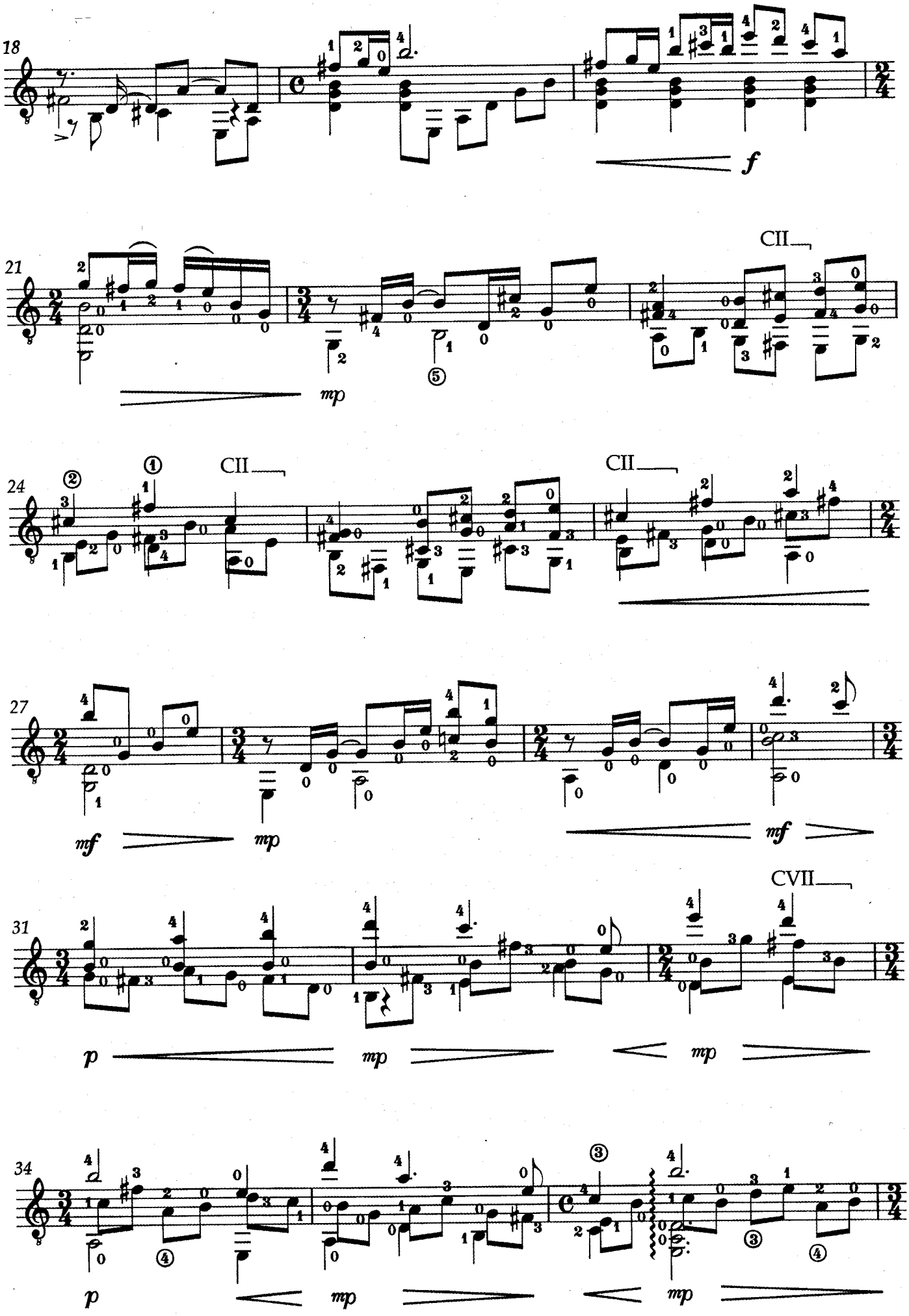
## I - Cipressi

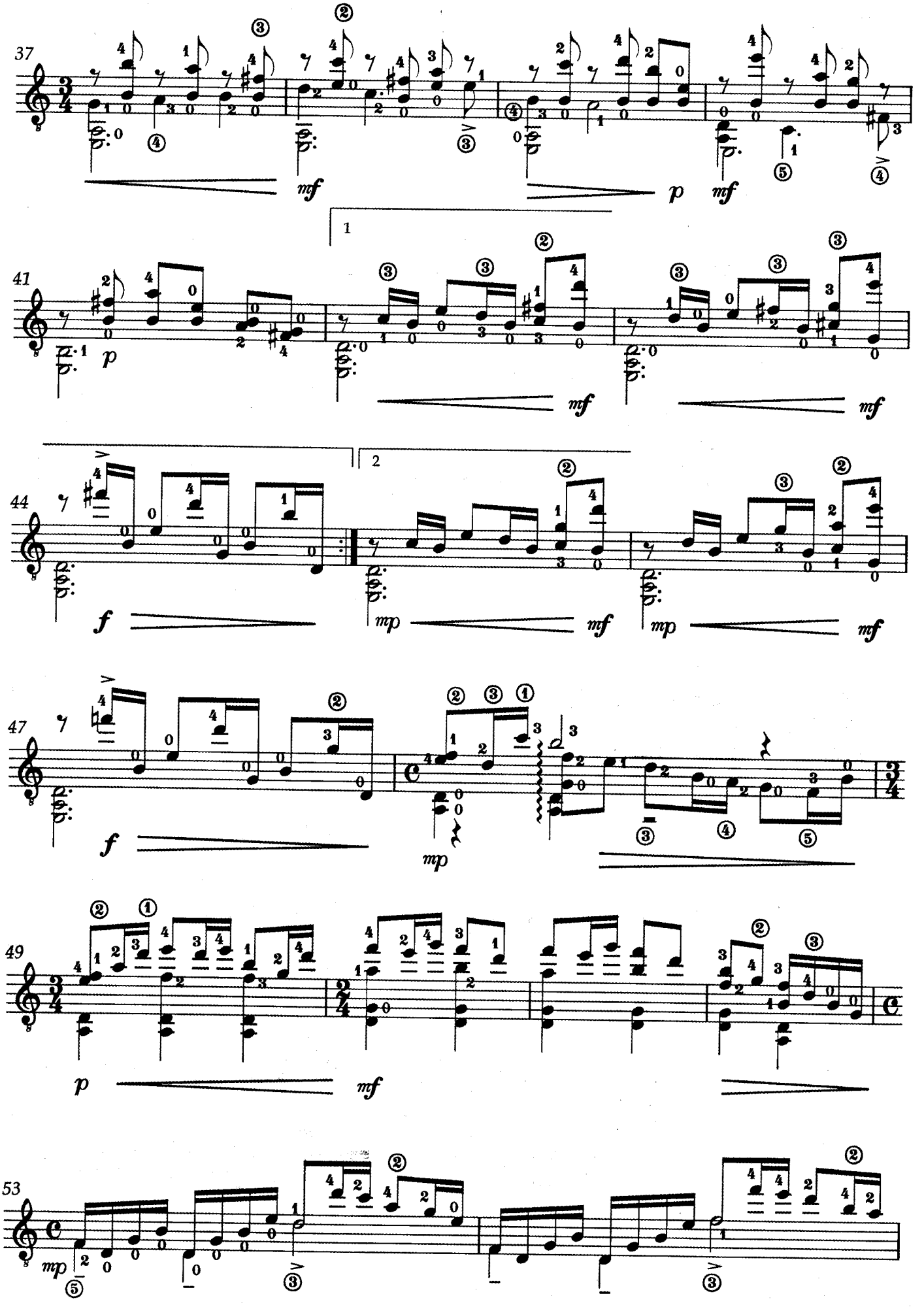
*(Ricordo di Mario Castelnuovo-Tedesco)*

**ANGELO GILARDINO**
(2004)

**Allegretto brioso**




18
f
21
CII
mp
24
CII
CII
27
mf
mp
mf
31
CVII
p
mp
mp
34
p
mp
mp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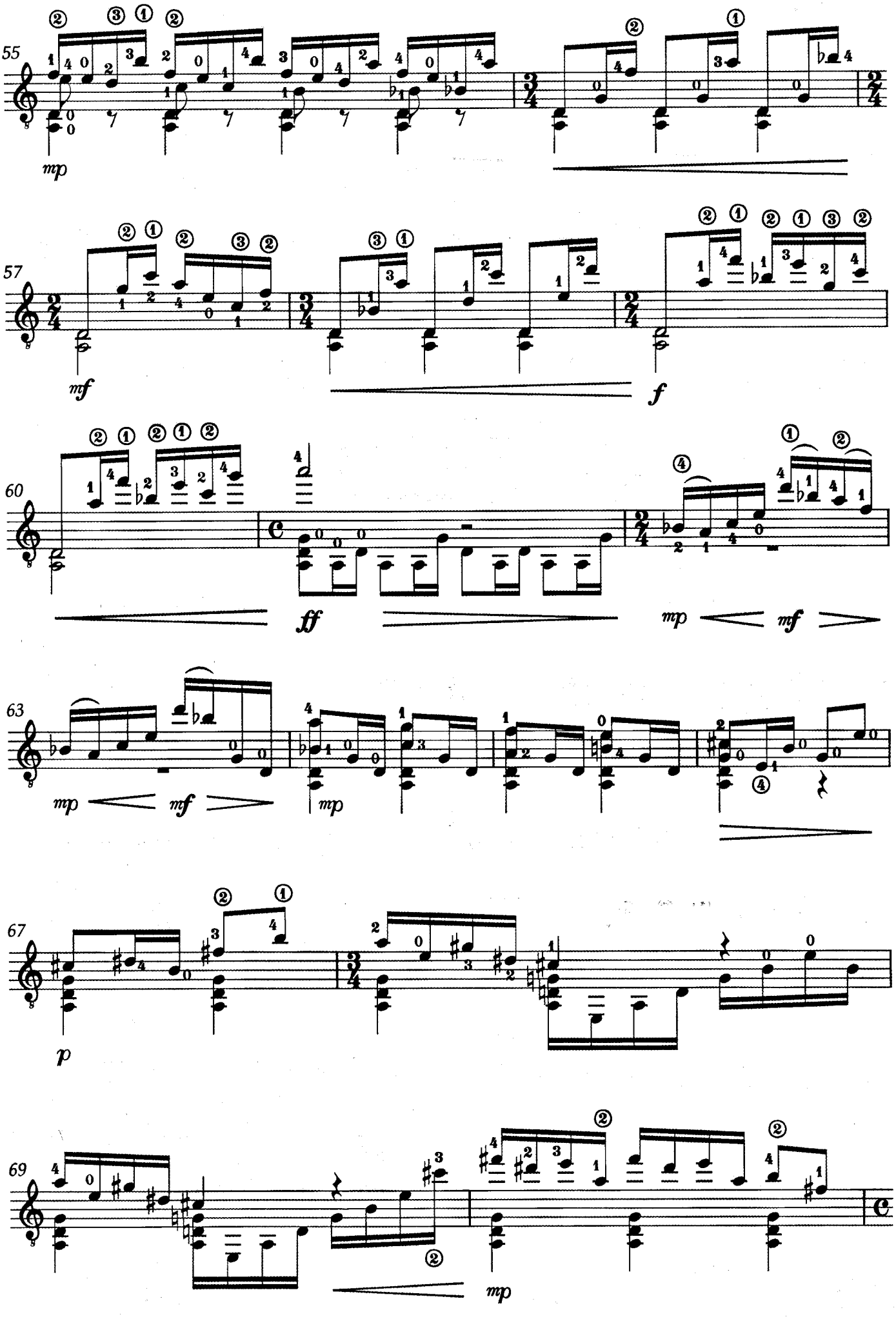
mf
p
mf
41
1
p
mf
mf
44
2
f
mp
mf
mp
mf
47
f
mp
49
p
mf
53
mp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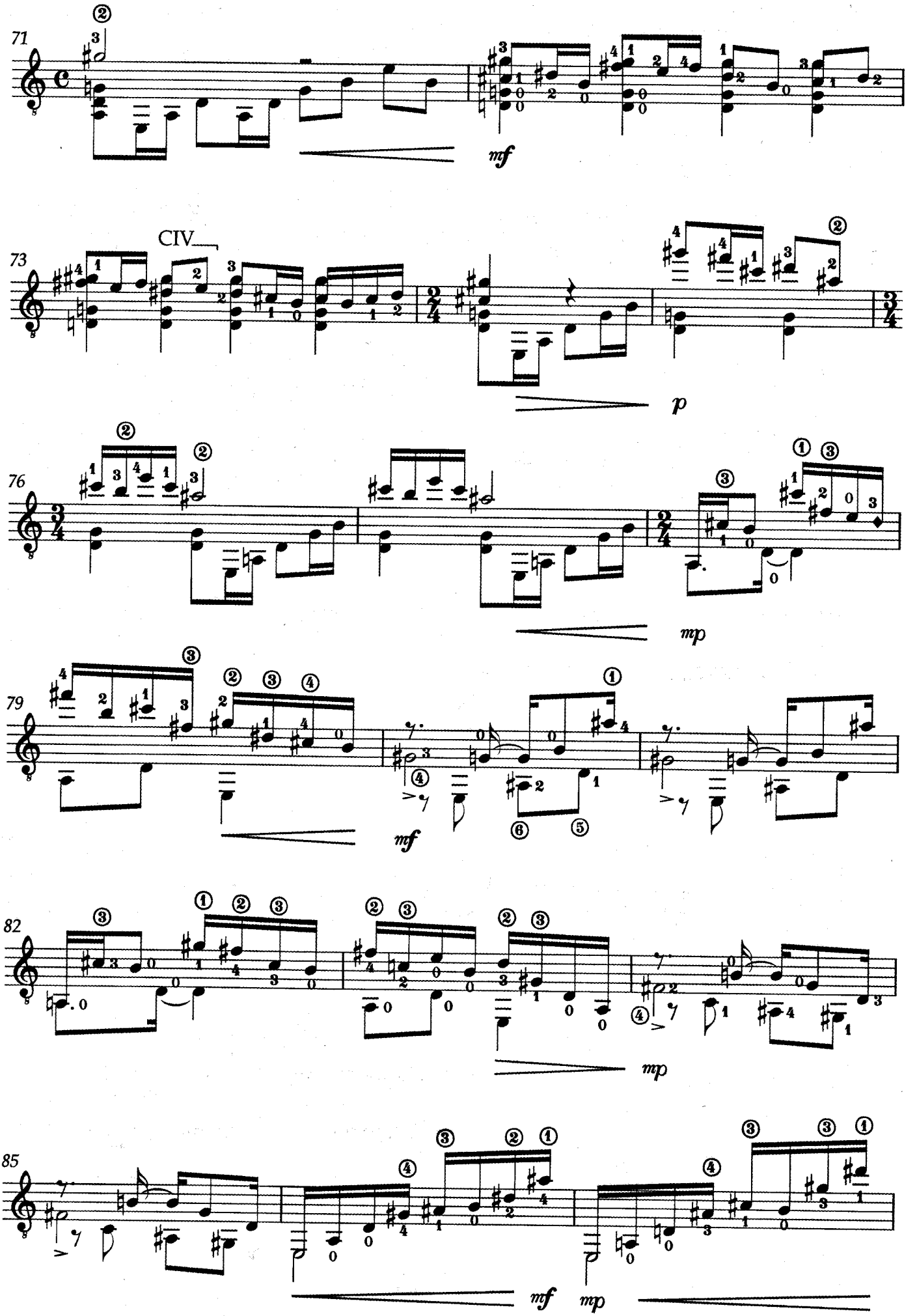
mp
57
mf
f
60
ff
mp
mf
63
mp
mf
mp
67
p
69
mp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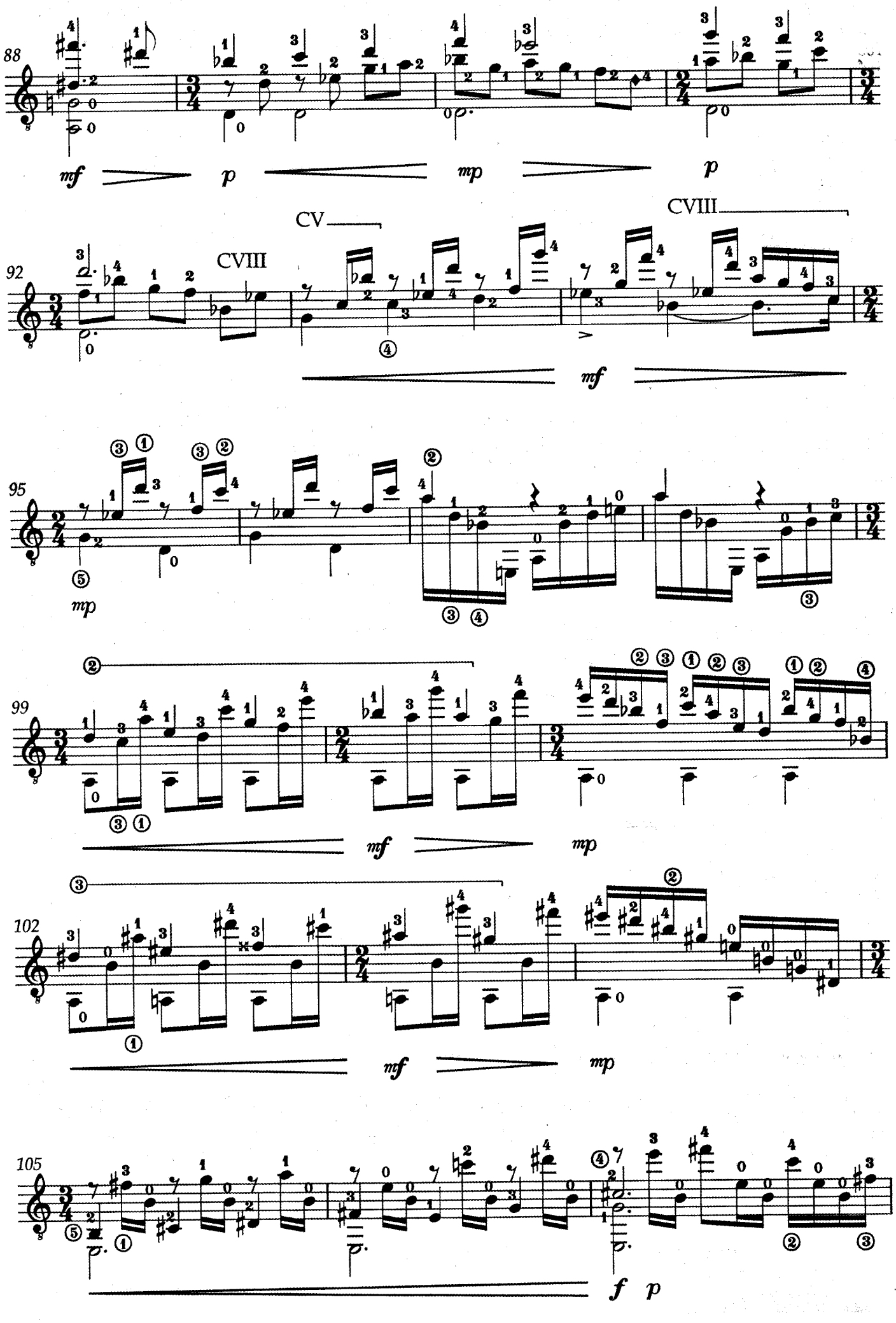
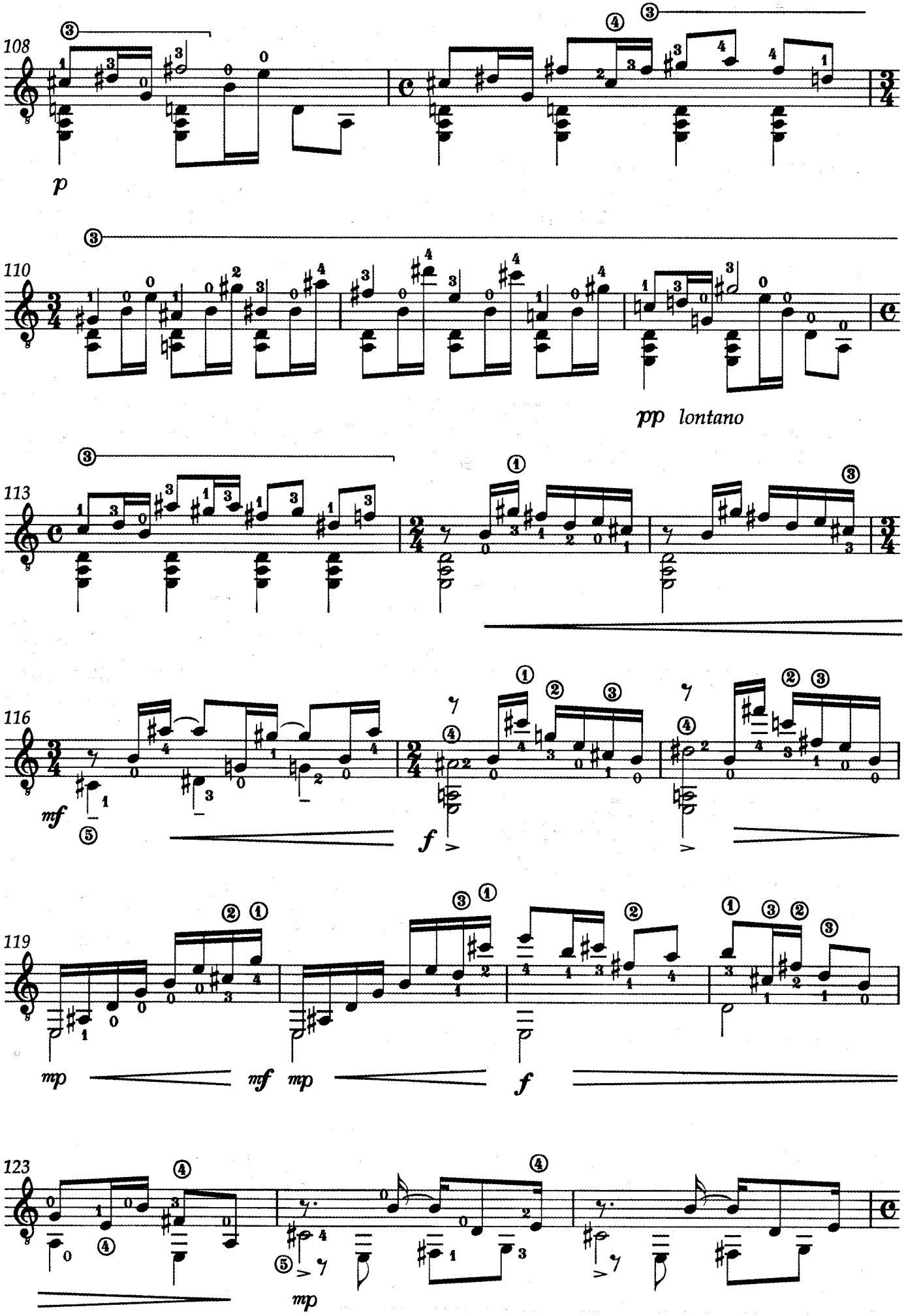
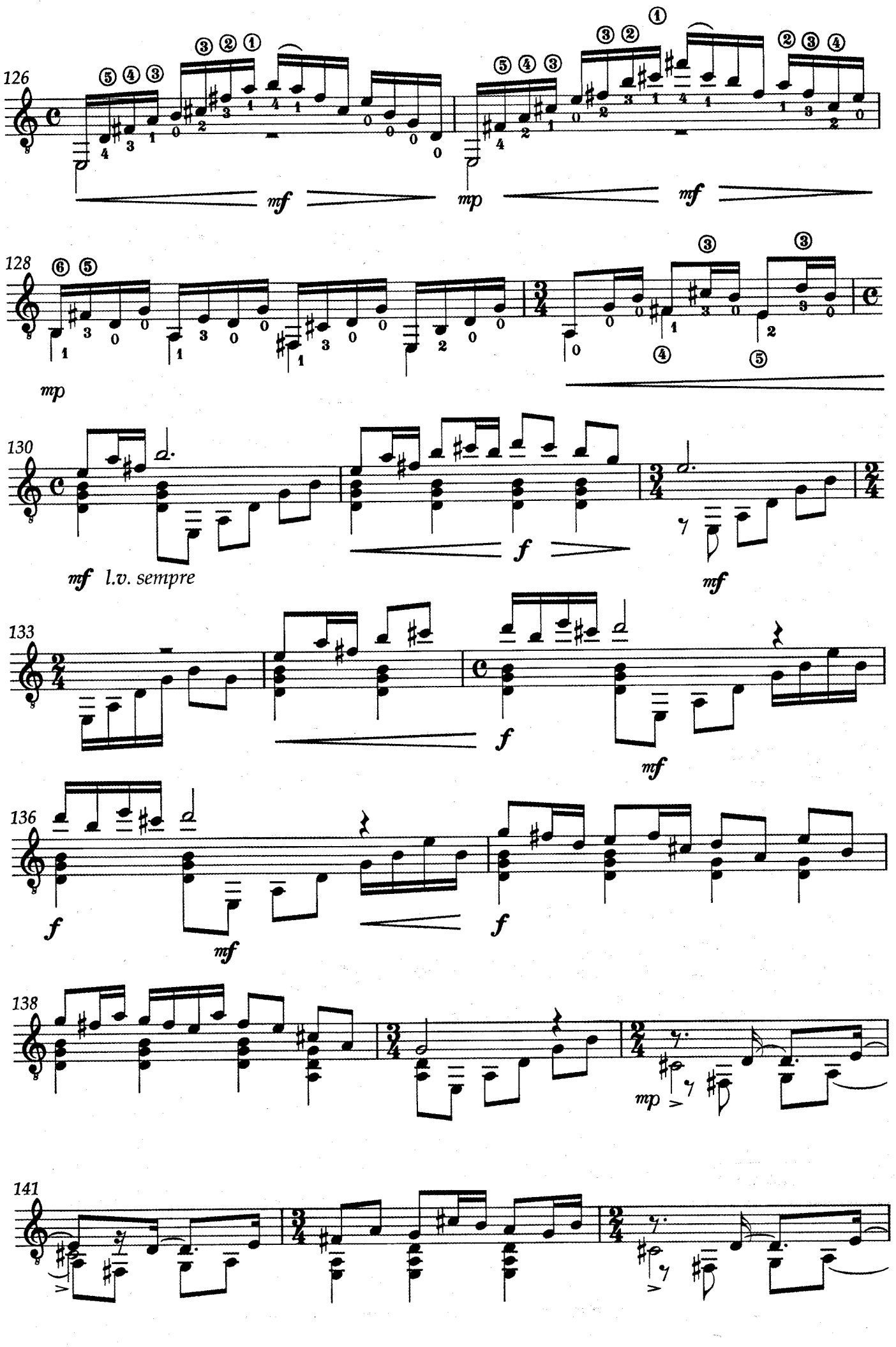
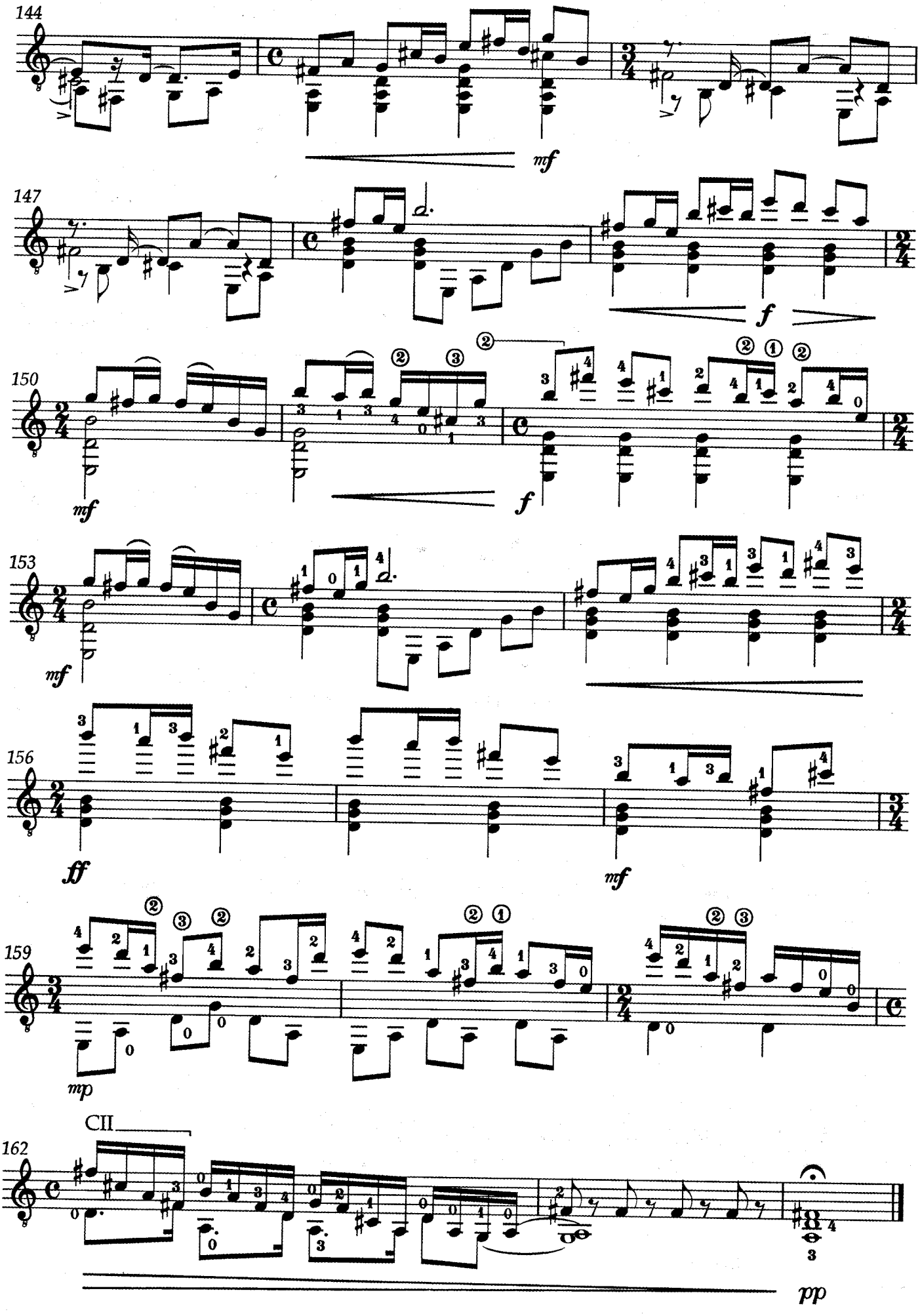
mf
CIV
73
p
76
mp
79
mf
82
mp
85
mf
mp


88
mf
p
mp
p
92
CV
CVIII
CVIII
mf
95
mp
99
mf
mp
102
mf
mp
105
f
p


108
p
110
pp lontano
113
116
mf
f
119
mp
mf mp
f
123
mp


126
mf
mp
mf
128
mp
130
mf l.v. sempre
f
mf
133
f
mf
136
f
mf
f
138
mp
141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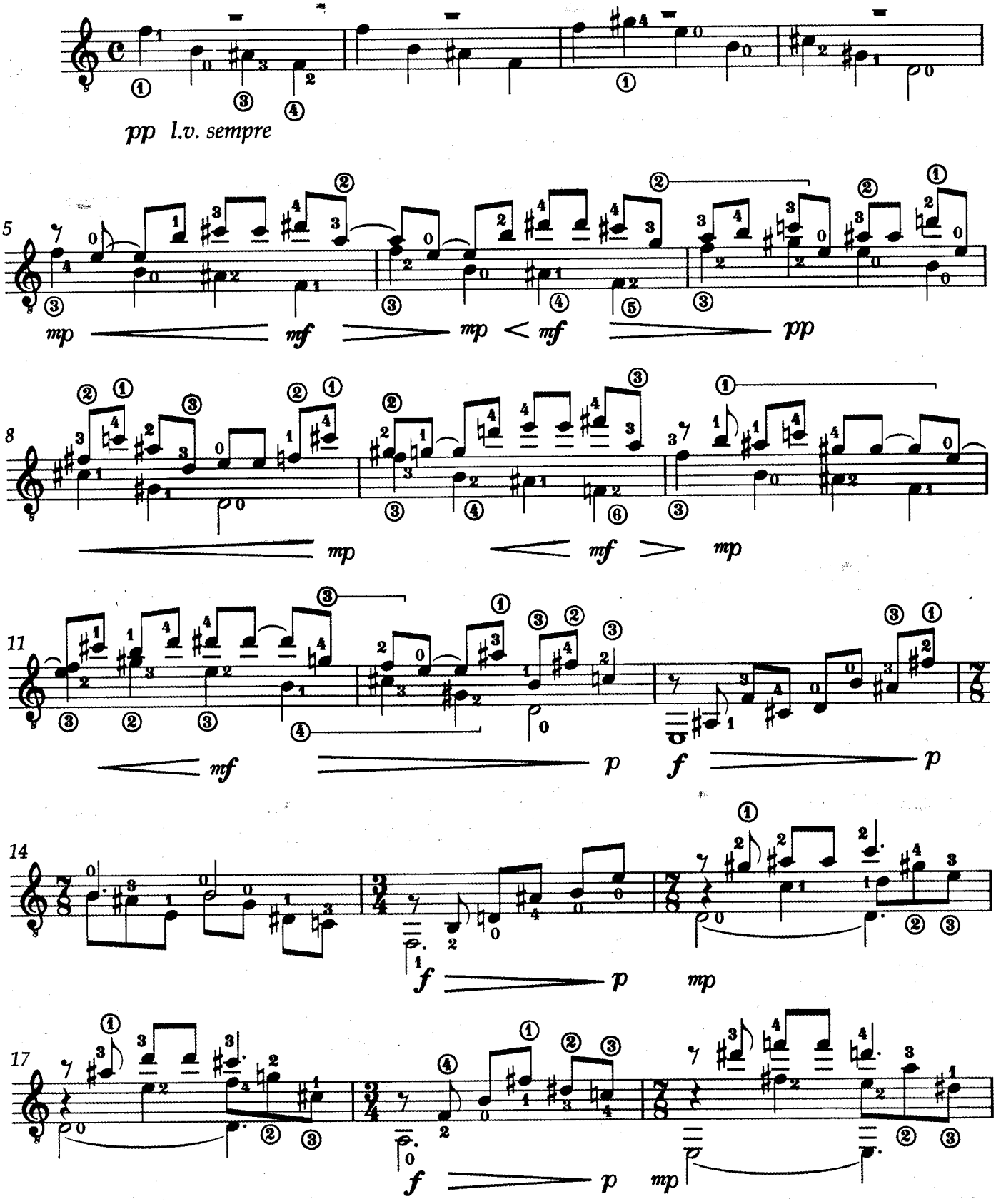
mf
147
f
150
mf
f
153
mf
156
ff
mf
159
mp
CII
162
pp

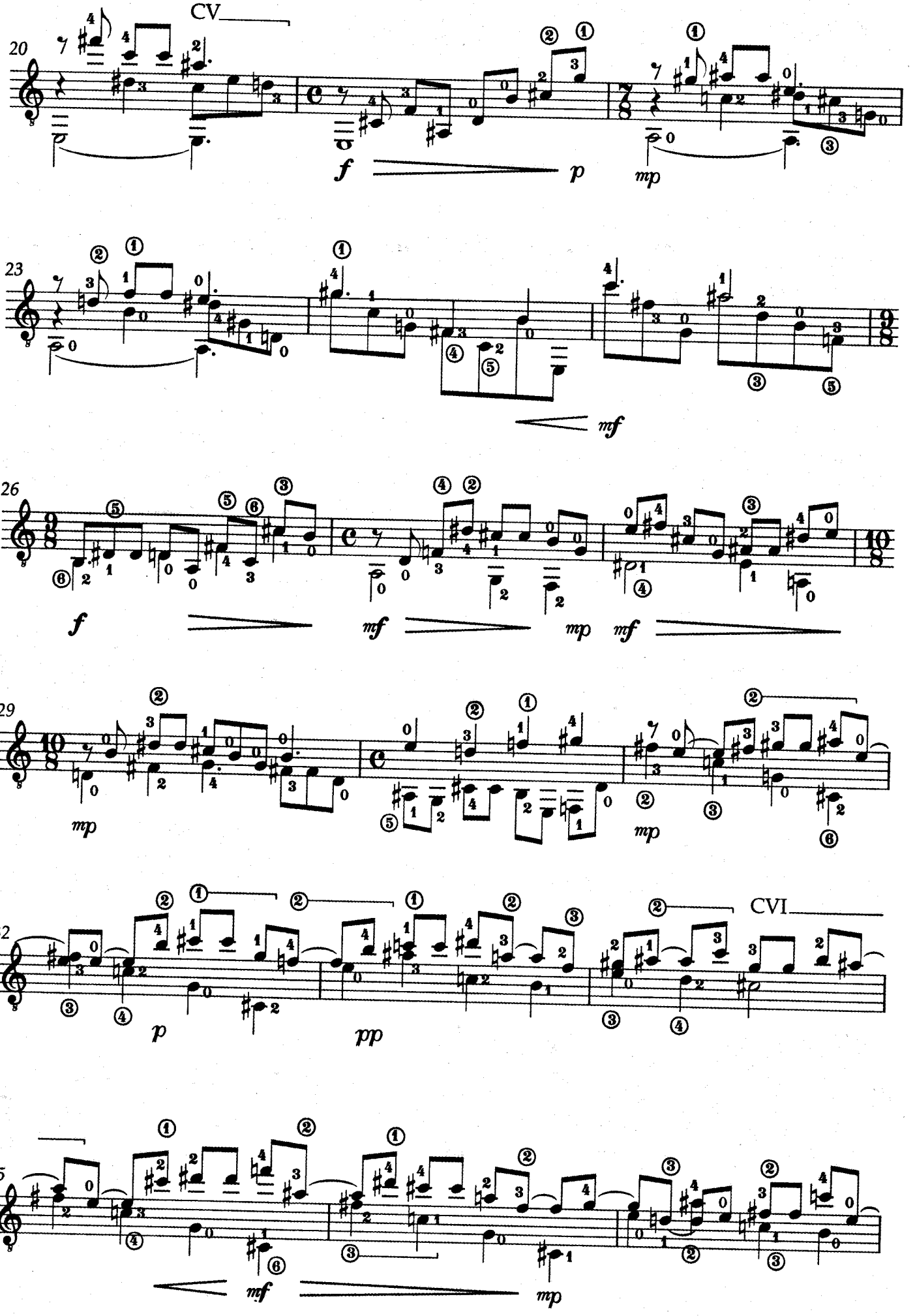
# II - Ninna nanna

*(Ricordo di Salvatore Di Giacomo)*

*Ma sulitario e lento*
*more 'o mutivo antico;*
*se fa cchiù cupo 'o vico*
*dint' a ll'oscurità.*

**Adagio incantato**

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mp
mf
29
mp
mp
32
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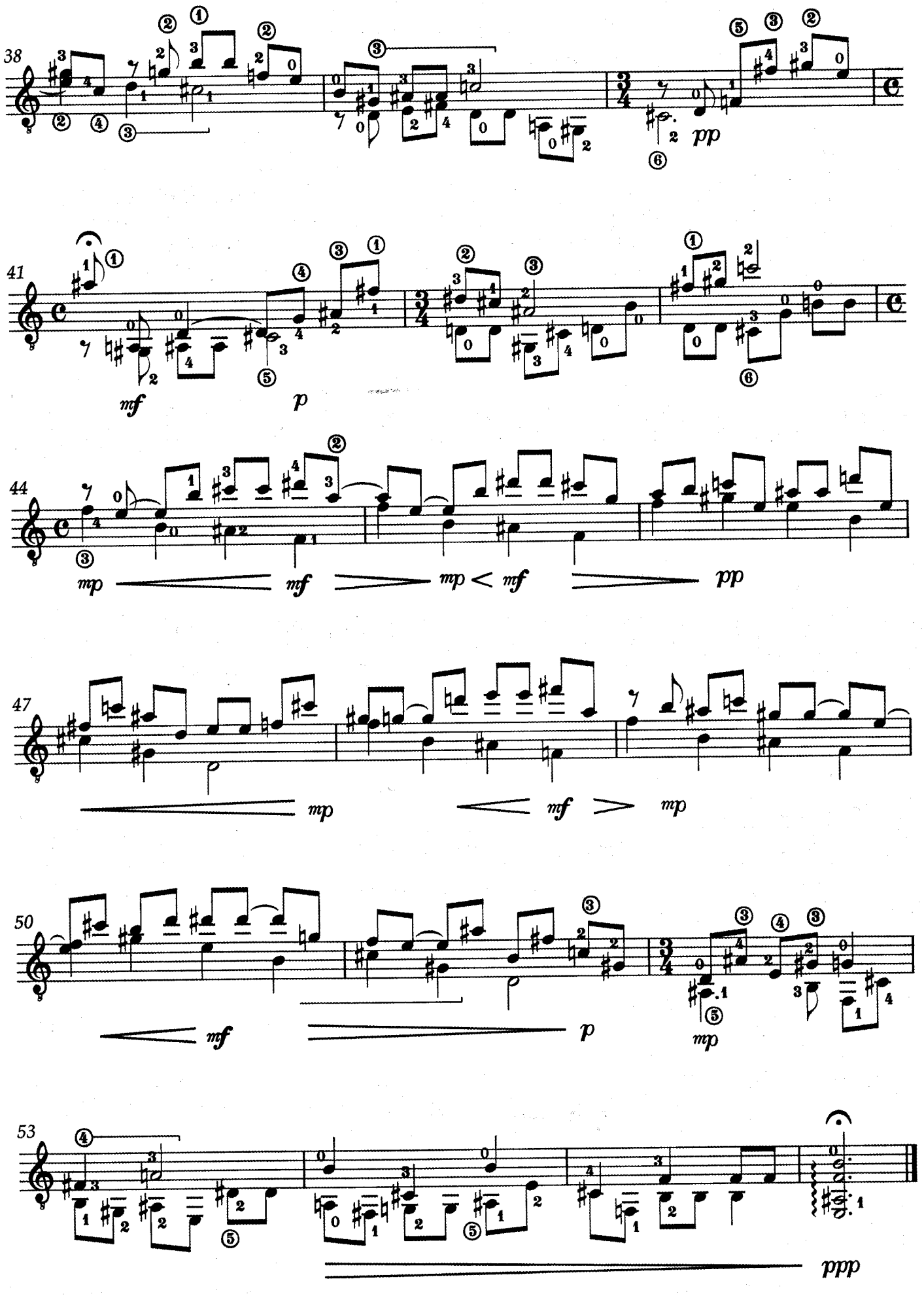
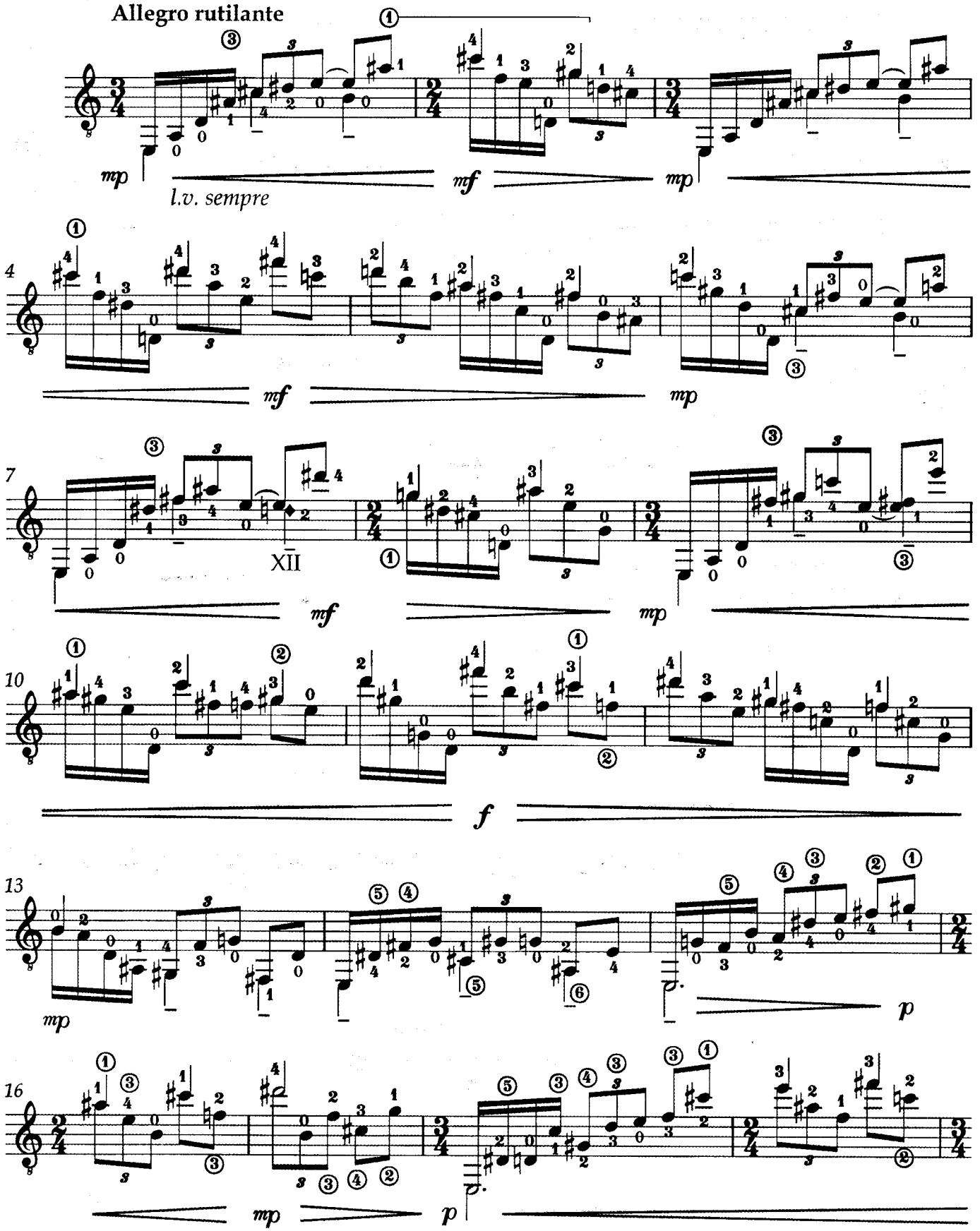
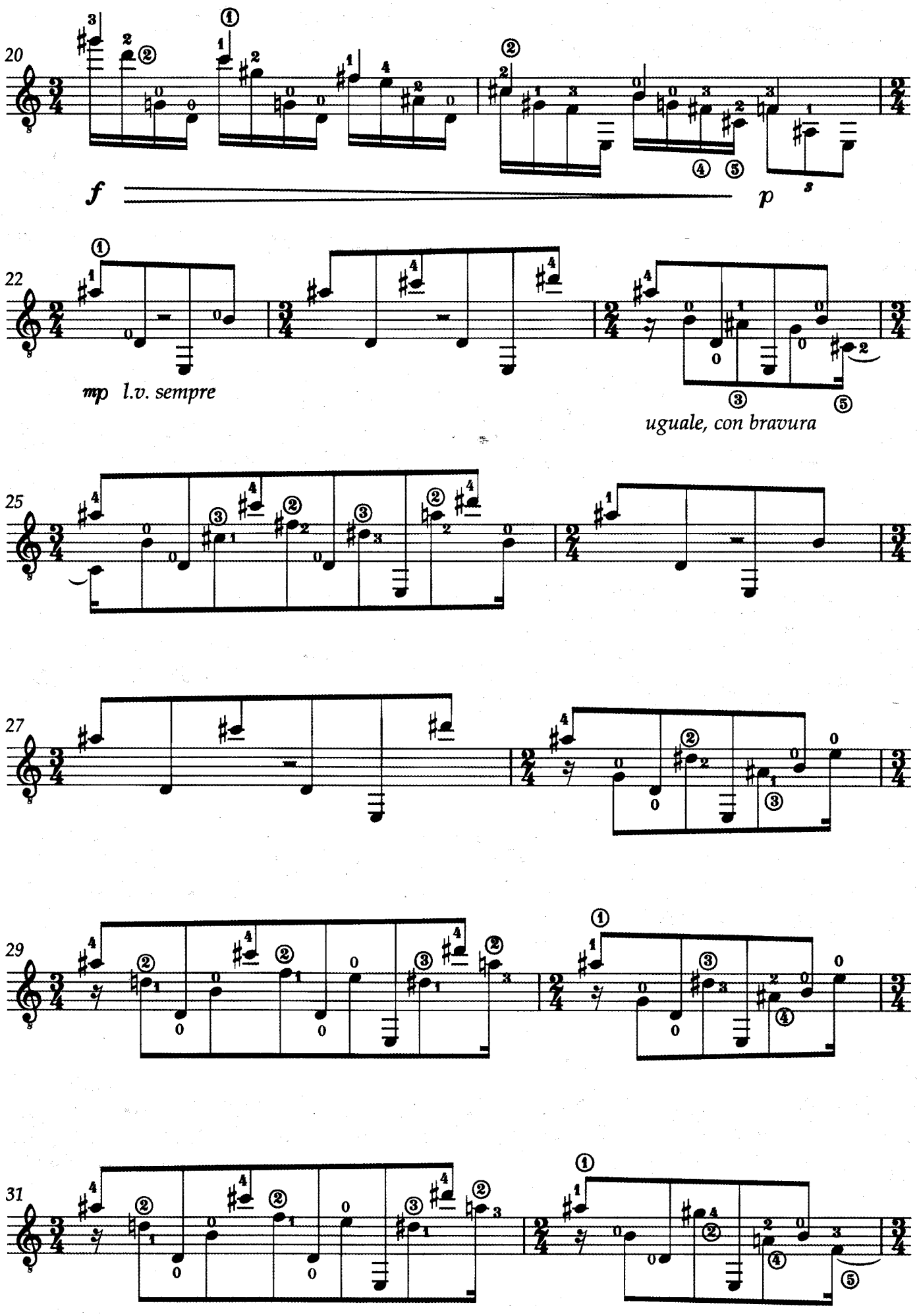
p
pp
35
mf
mp

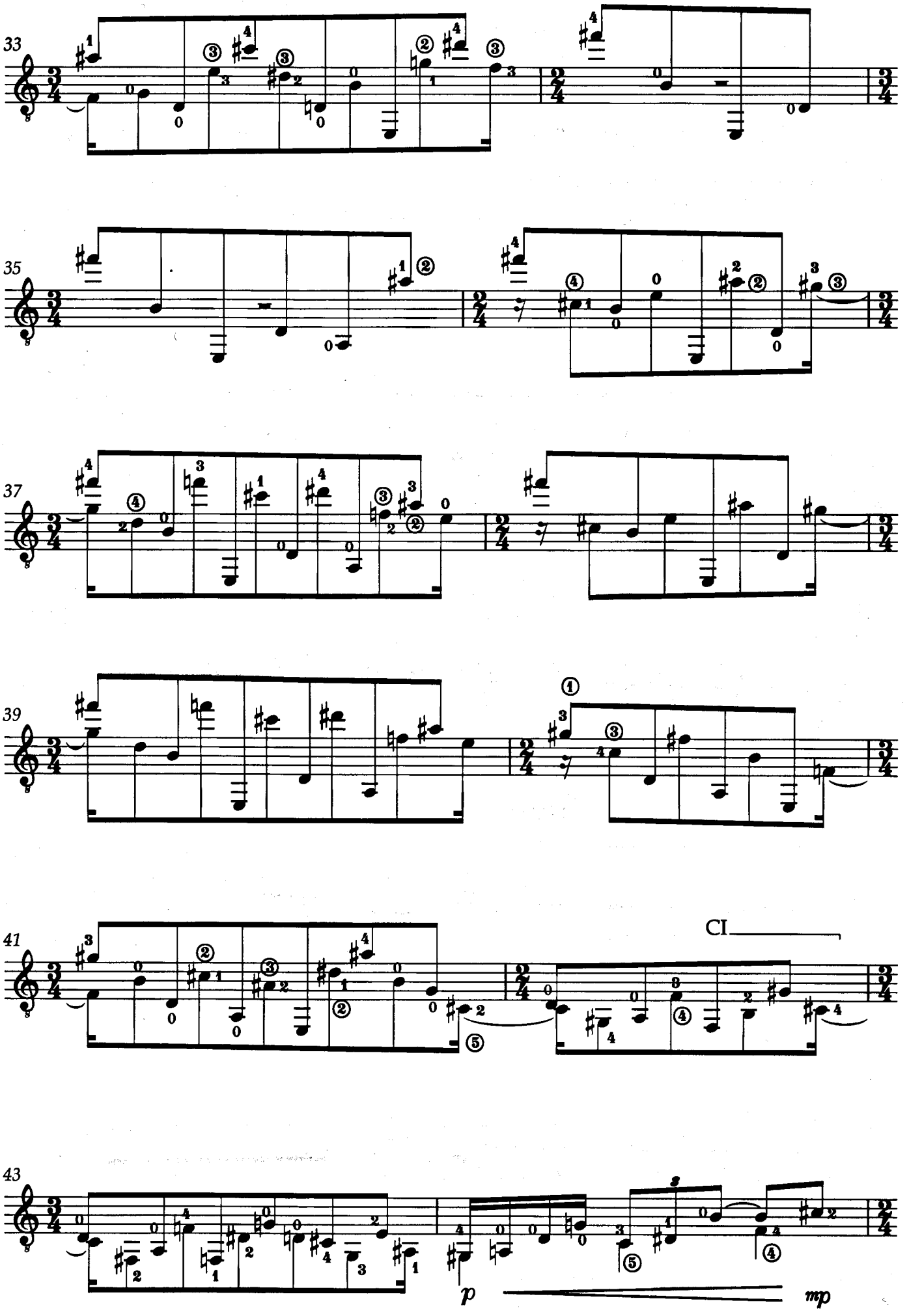

38
pp
41
mf
p
44
mp
mf
mp < mf
pp
47
mp
mf
mp
50
mf
p
mp
53
ppp

# III - Pini sul mare

*(Ricordo di Giuseppe Casciaro)*




20
f
p
22
mp l.v. sempre
uguale, con bravura
25
27
29
31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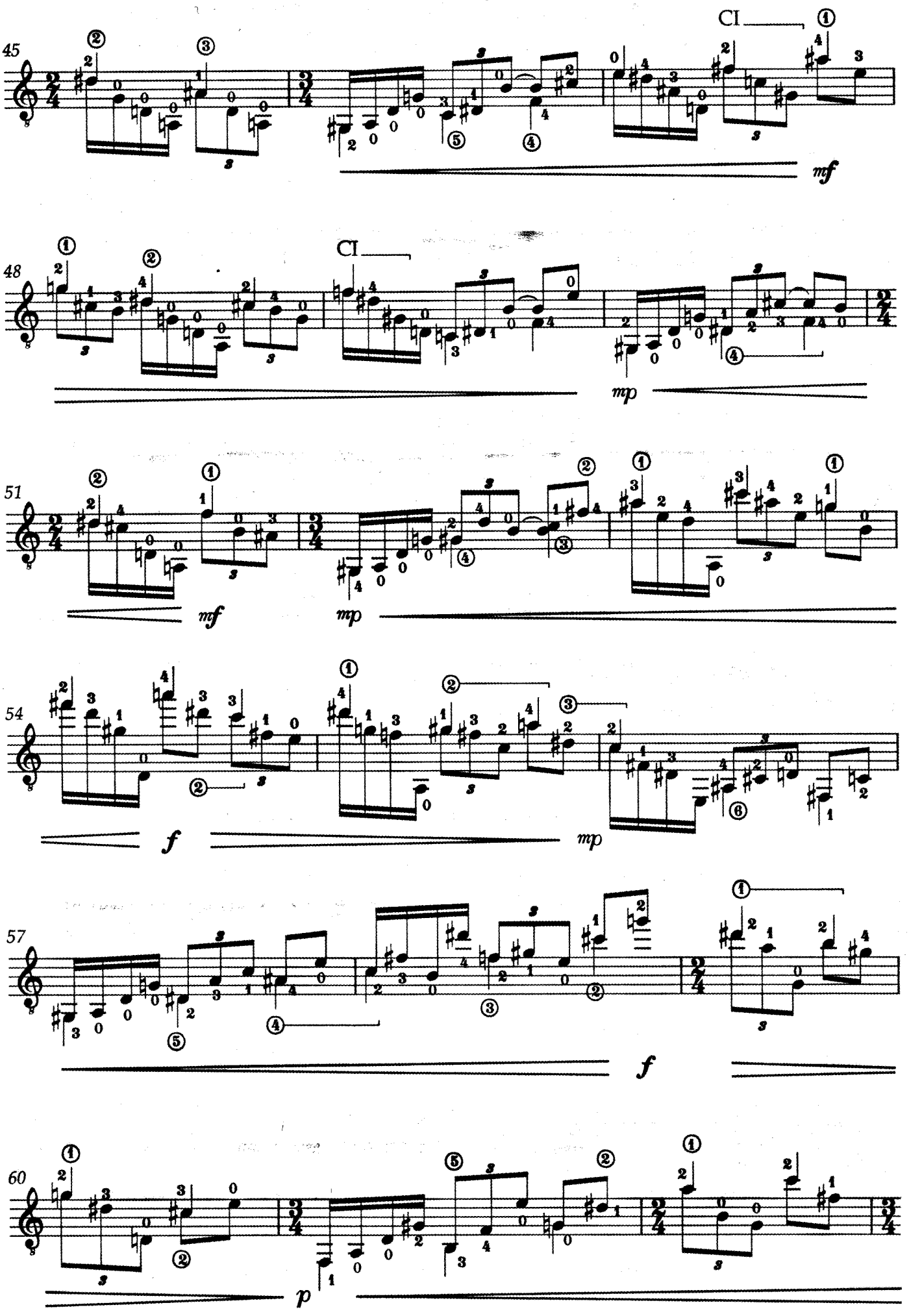
39
41
CI
43
p
mp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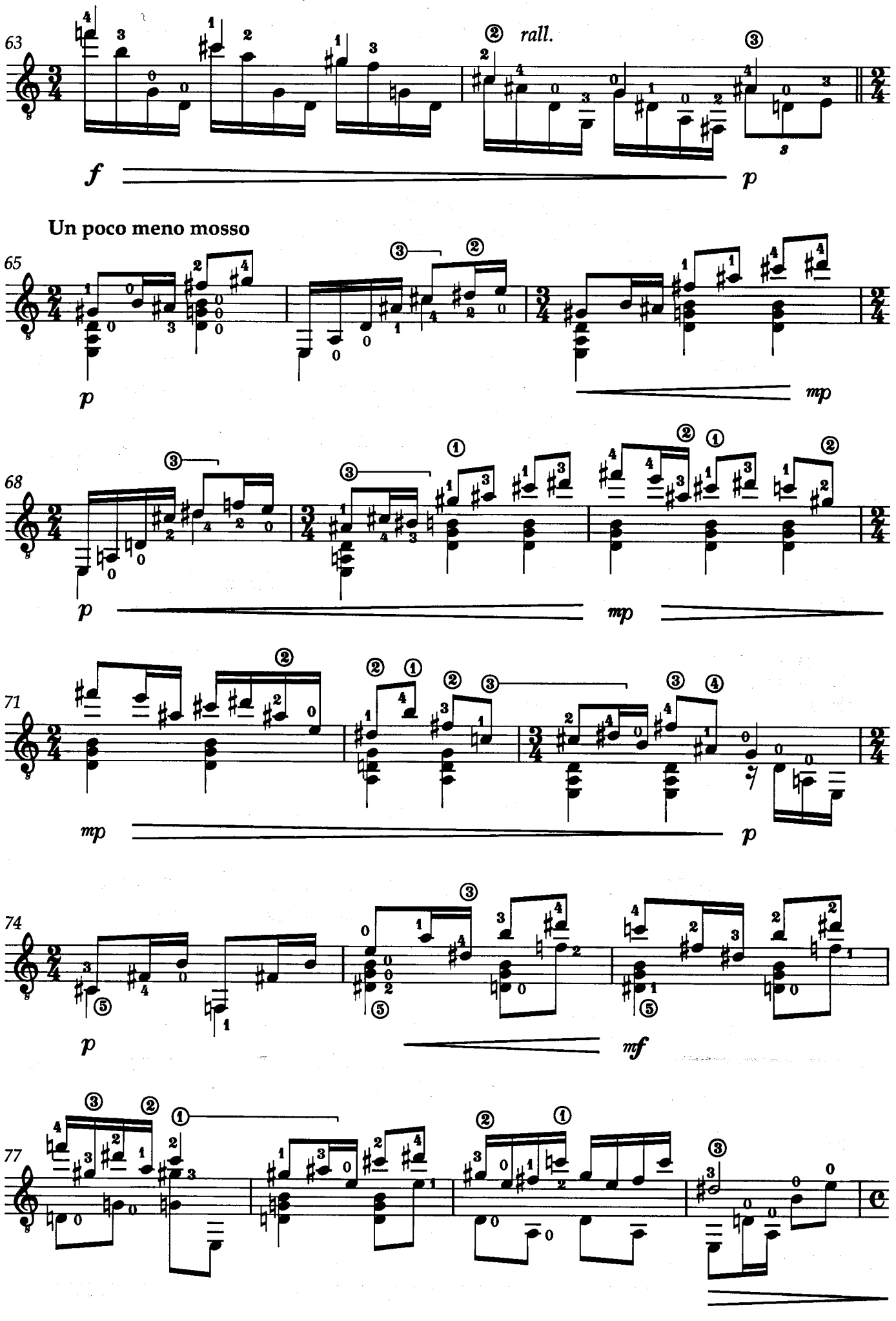
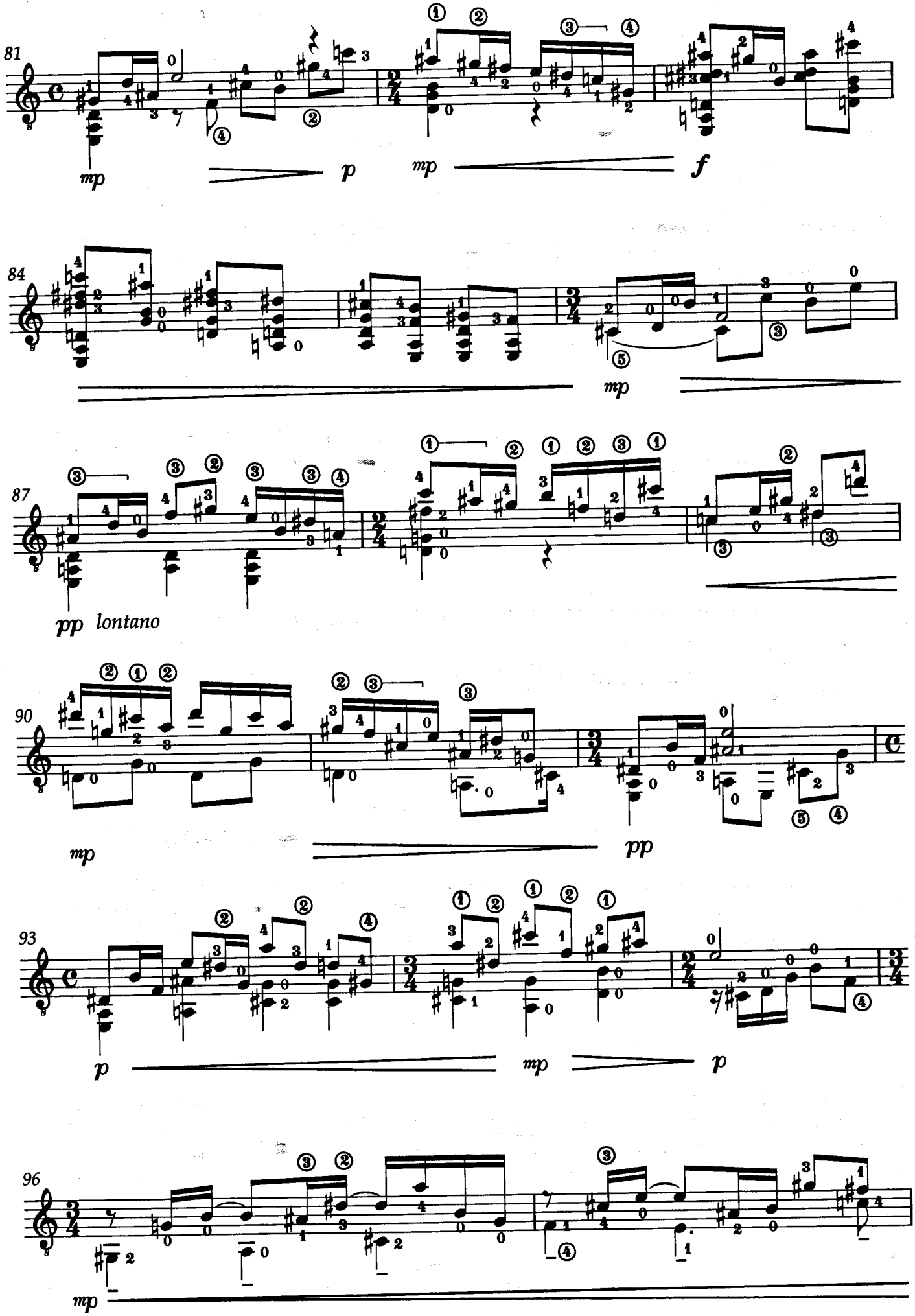
Cl
mf
48
Cl
mp
51
mf
mp
54
f
mp
57
f
60
p


63
rall.
f
p
Un poco meno mosso
65
p
mp
68
p
mp
71
mp
p
74
p
mf
77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f
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pp lontano
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pp
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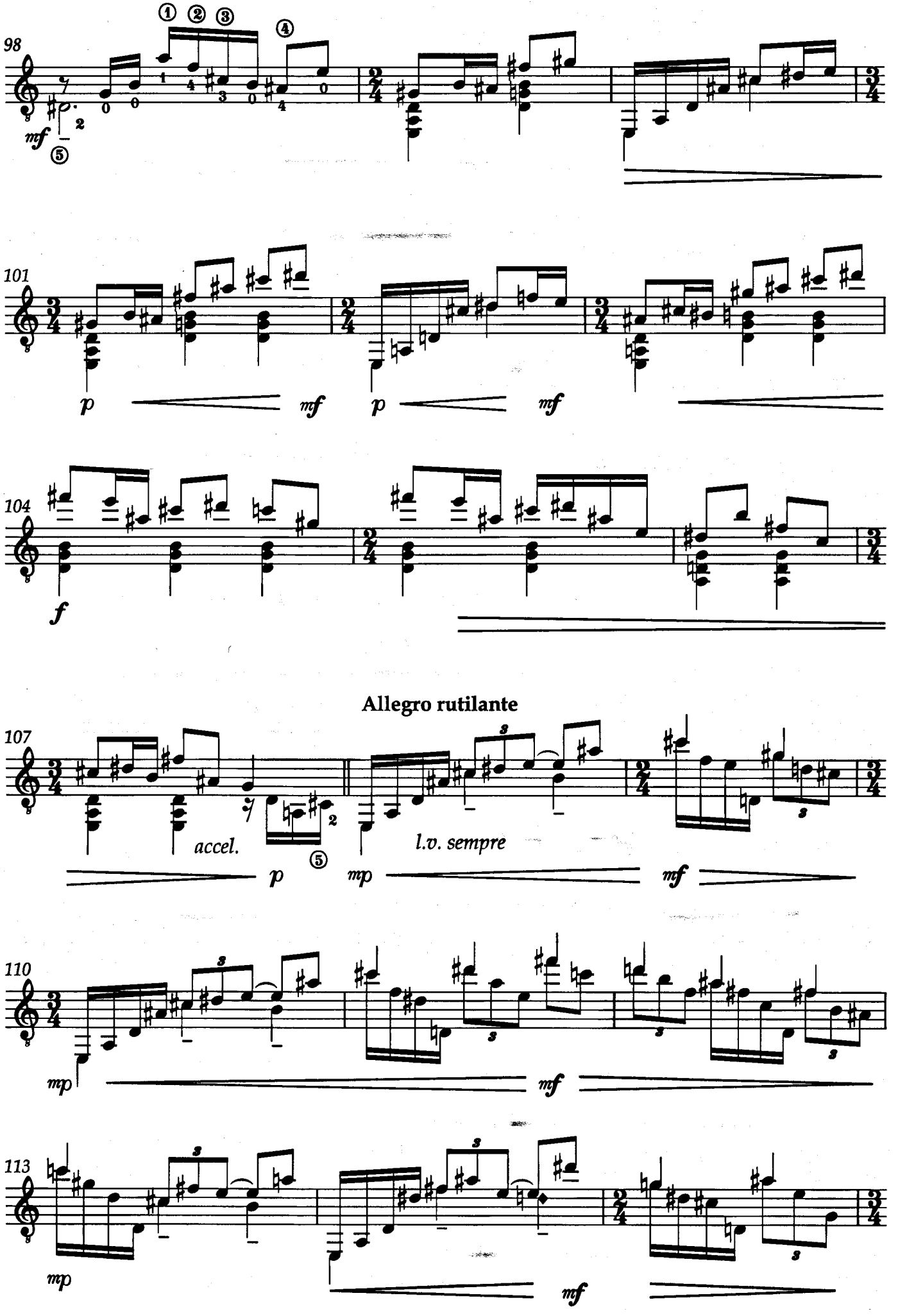
p
96
mp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104
Allegro rutilante
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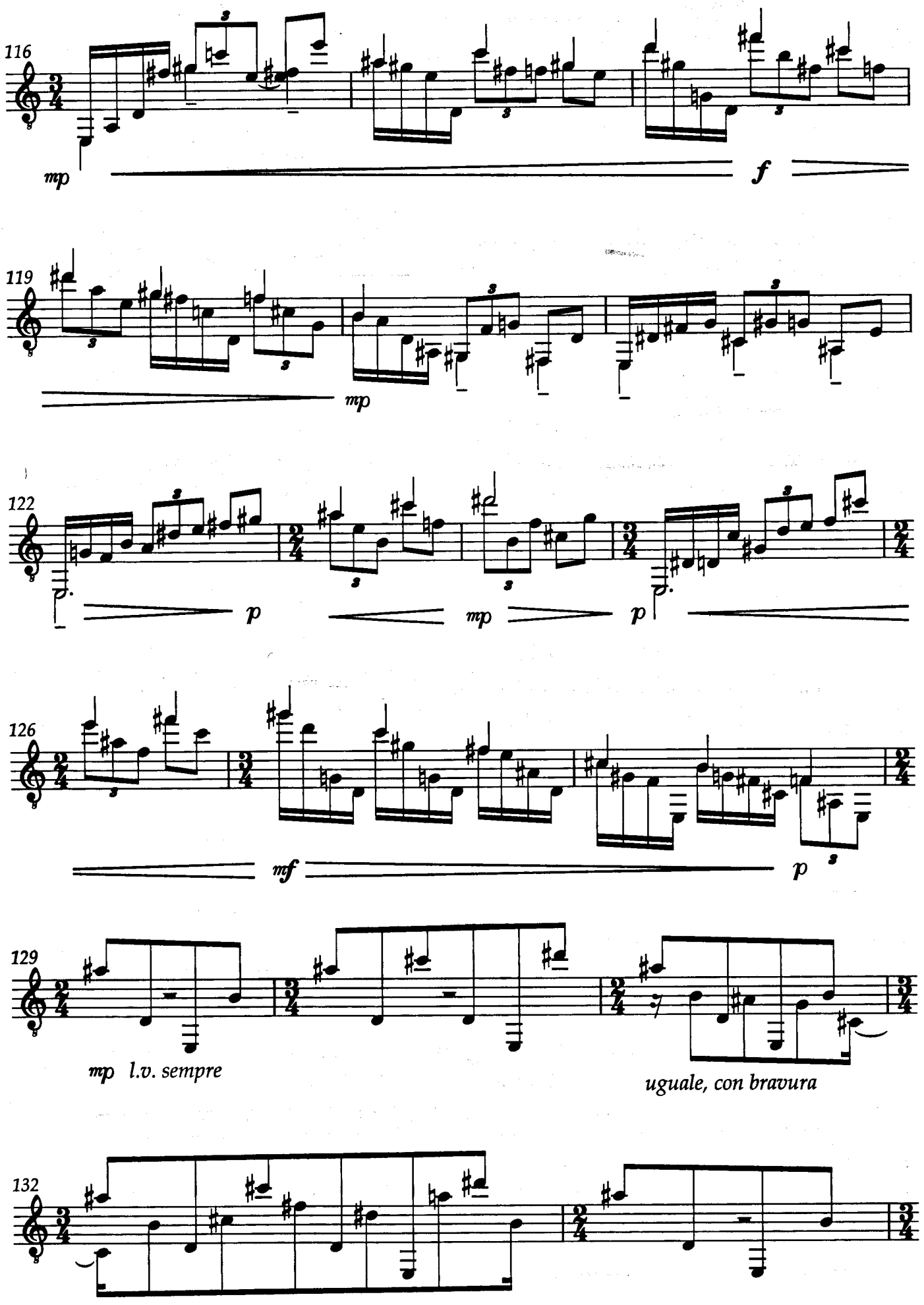
l.v. sempre
110
113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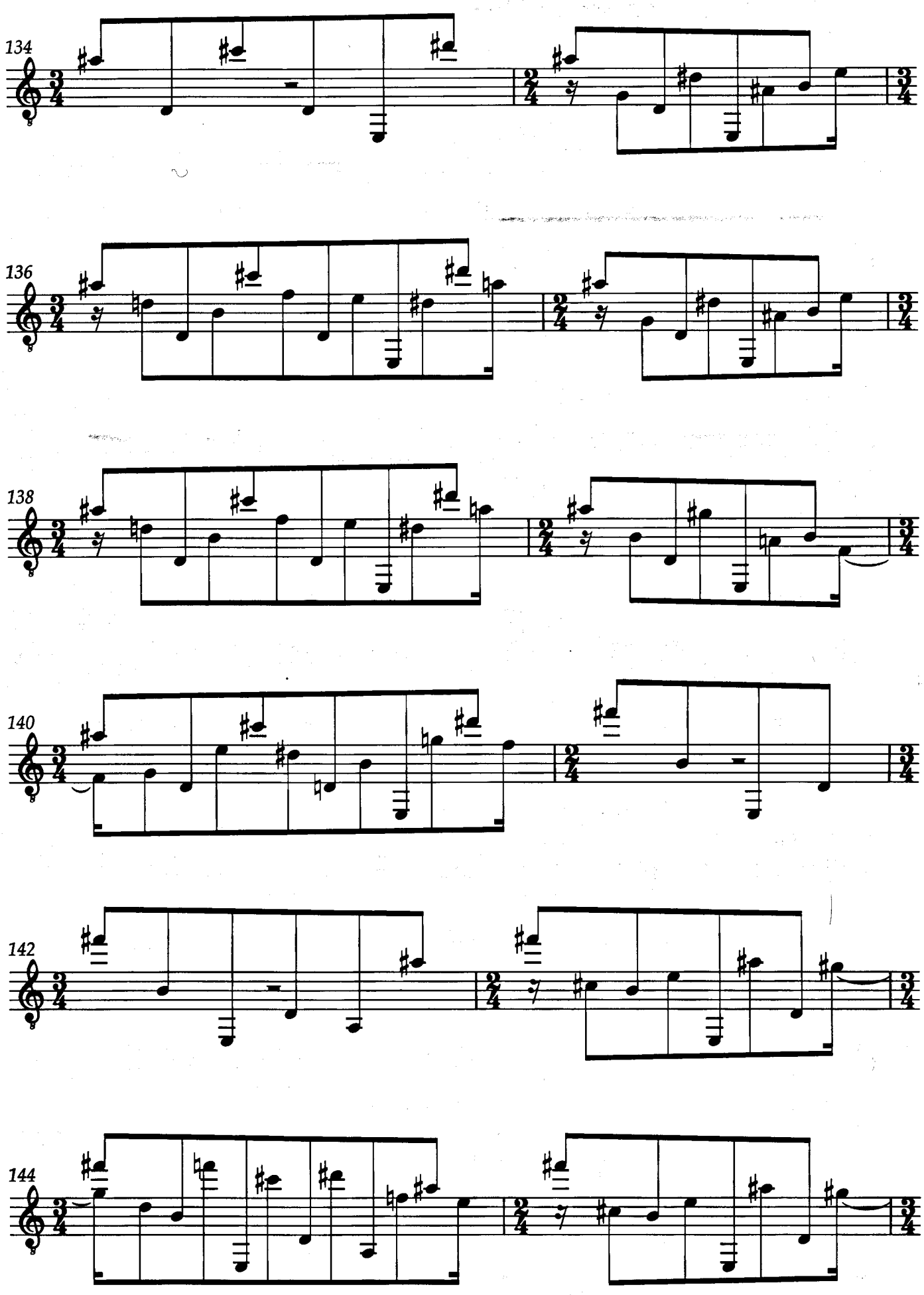
f
119
mp
122
p
mp
p
126
mf
p
129
mp l.v. sempre
uguale, con bravura
132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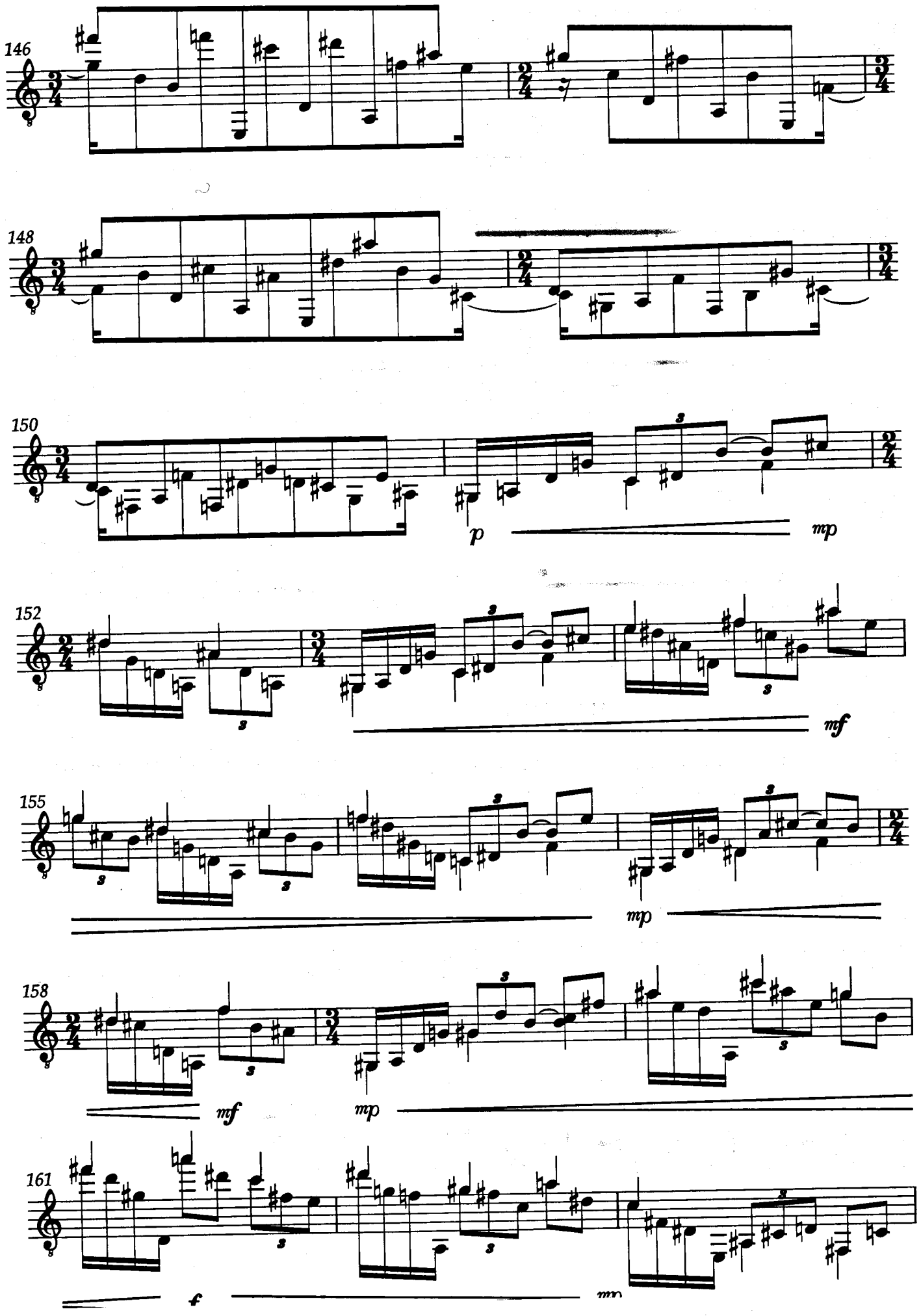
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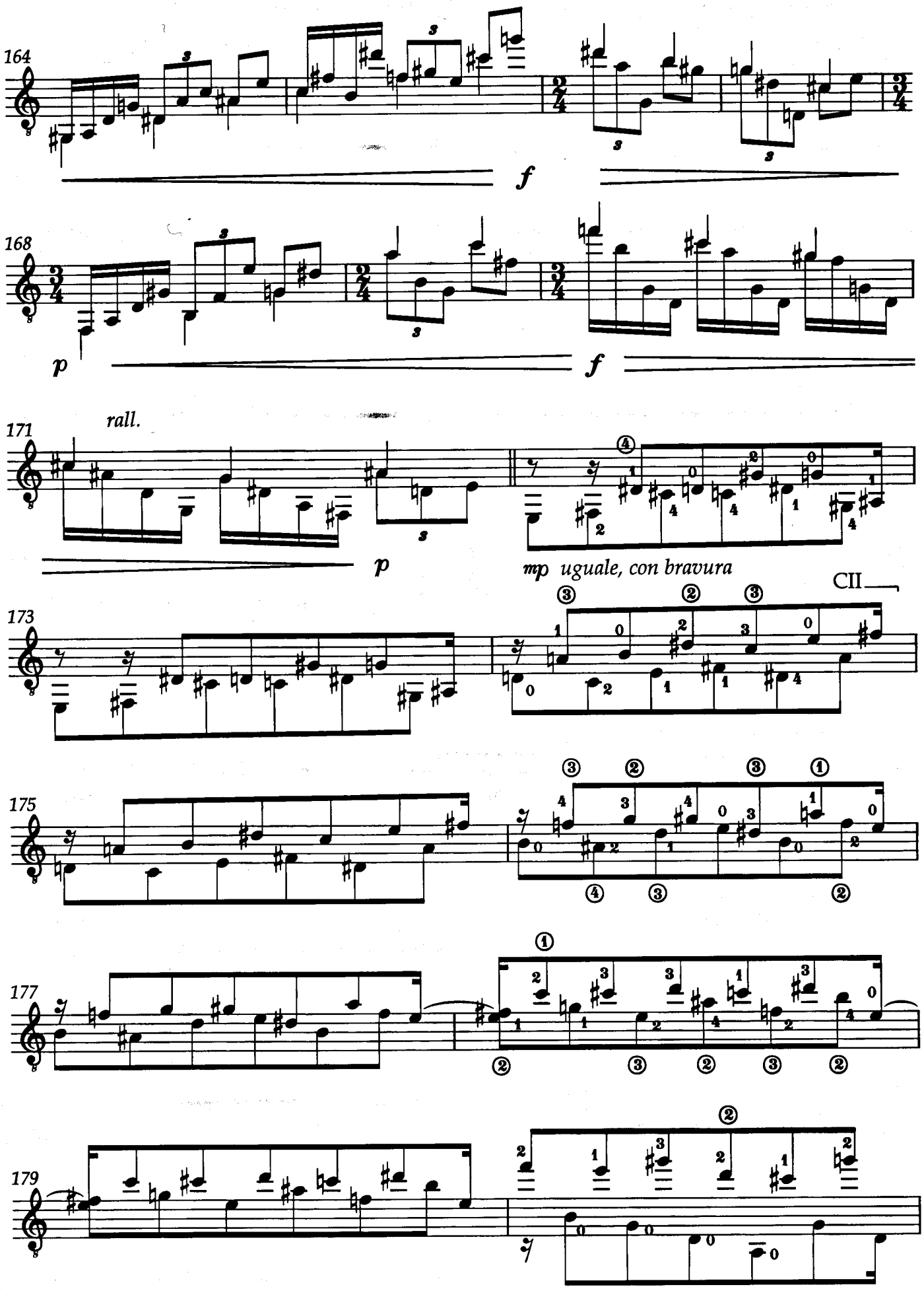
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f
168
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f
171
rall.
p
mp uguale, con bravura
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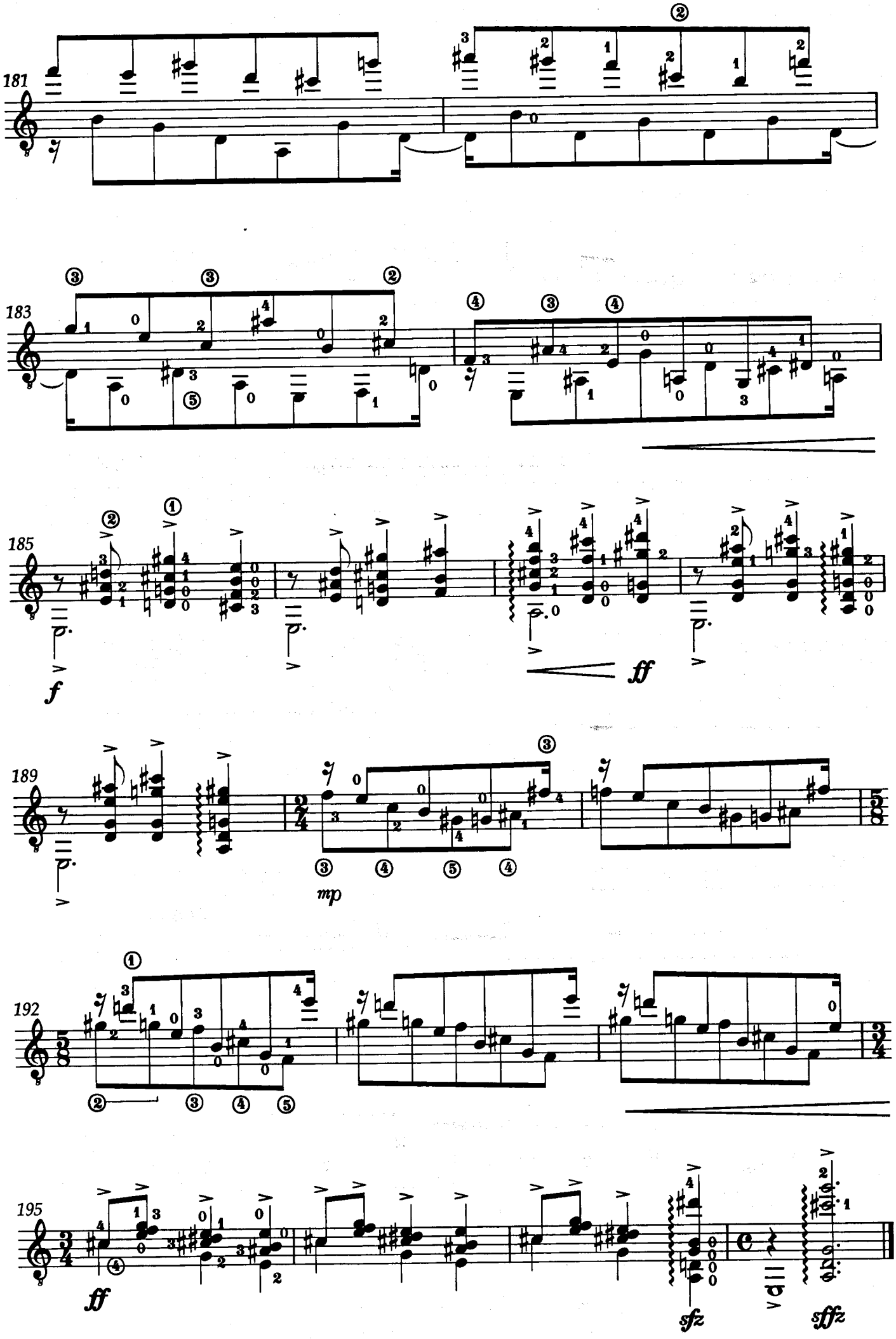
175
177
179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