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# PIANO MUSIC OF LATIN AMERICA

MIGNONE, AGUIRE and UGARTE

*and works by*

CHOPIN, RAVEL and SCHUMANN

*played by Argentinian virtuoso*

*Sergio Calligaris*

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## SIDE 1

- FRANCISCO MIGNONE: PRELUDE NO. 6, "CAIÇARAS" 3:38  
 JUAN B. AGUIRRE: TRISTE (ELEGY) NO. 4, "CÓRDOBA" 2:30  
 FLORO M. UGARTE: PRELUDE IN G MINOR 3:39  
 ROBERT SCHUMANN: ARABESQUE IN C, OP. 18 6:38

## SIDE 2

- FREDERIC CHOPIN: POLONAISE IN C# MINOR, OP. 26/1 8:00  
 MAURICE RAVEL: UNE BARQUE SUR L'OCEAN (fr. MIROIRS) 8:45

FRANCISCO MIGNONE (b. 1897), distinguished Brazilian composer, creates in his Sixth Prelude (1932), subtitled "Caiçaras" a highly dramatic evocation of the intensely sad songs of Brazilian slaves. This is heard in the impressive opening and closing of the *Prelude*. Following a towering climax in the middle of the piece, the lament-theme seems to fade away slowly and darkly.

JUAN B. AGUIRRE (1868-1924), Argentinian composer little known outside his native country, went to Spain to study with Albeniz. The delightfully romantic *Triste* (Elegy) No. 4 recalls in its gentle melodies and intimate mood the peaceful landscape of the hills around Córdoba.

Floro M. Ugarte (b. 1884), one of the most distinguished of Argentinian composers, is an exponent of the post-Romantic school in that country. His *Prelude in G minor* is a composition of strong lyrical expression and subtle harmonization. Reminiscences of Argentinian folklorical rhythms are developed dramatically in the central section of the work.

Robert Schumann (1810-1856) was certainly one of the greatest geniuses of the Romantic era. The *Arabesque, op. 18* is one of his most sophisticated compositions. The lovely first theme is heard three times during the piece, alternating with episodes of incomparable personality and beauty, concluding the work with a dreamy Epilogue.

The *Polonaise in C sharp minor op. 26 No. 1* by Chopin (1810-1849) is a work of superb inspiration, character and intensity of expression. The central section in D flat major contains some of the most original harmonizations conceived by Chopin.

Maurice Ravel (1875-1937) wrote his Suite "Miroirs" in 1905, and from it comes "Une Barque Sur l'Océan" (A Boat on the Ocean) — a fascinating musical picture, in which the composer suggests with rich fantasy the eternal motion of the waves in the ocean, illuminated by the radiant light of the sun, while far away a sailboat is seen gently gliding, like a gigantic bird.

"... HIS PLAYING IS DISTINGUISHED BY A ROMANTIC  
 ÉLAN AND VIRTUOSO TECHNIQUE ..."

(Baker's Biographical Dictionary of Musicians, 1971 Edition, G. Schirmer, New York.)

**SERGIO CALLIGARIS'** pianistic art has already been acclaimed in some of the most prestigious concert stages of Europe, among them the Brahmsaal of the Musikverein in Vienna, the Konzertsaal Bundesallee of West Berlin presented by the leading Konzertdirektion Hans Adler of Germany, the Società del Quartetto in Rome, the Instituto de Cultura Hispánica, in Madrid etc., besides the special recordings he did for the Radiodiffusion Télévision Française in Paris.

His recitals in London and Paris were officially hosted by the Argentinian Embassies there.

In 1968 he performed for the Diplomatic Representation of the Holy See, at the Patrizzi Palace in Rome. A soloist with The Vatican Symphony Orchestra, Sergio Calligaris is a formal recording artist of the Vatican State Radio, which produced his two highly acclaimed albums "Fantasia" and "Bis Celebri", released in Italy in 1969. It was with the Vatican Symphony that, in 1968, he was the soloist in the world first recording of the "Fantasia" for piano and orchestra by Alberico Vitalini, the composer conducting. This performance is also available in the USA on the ORION label (Fantasia Romantica, ORS 7154). In the United States of America he is a recording pianist for Orion Records, under the artistic sponsorship of the Yehudi Menuhin Foundation. Besides his successful recitals in leading cities there, among them San Francisco, Cleveland, Los Angeles (at Schoenberg Hall, University of California at Los Angeles), Sergio Calligaris held Master Classes for Pianists at The Cleveland Institute of Music and California State College at Los Angeles. In 1966 he was awarded the coveted Artist's Diploma from The Cleveland Institute of Music. Sergio Calligaris also concertized extensively in Argentina, where he was born in 1941, of Italian descent. In 1971 he was appointed General Director of the Music and Arts Division of Ital Enterprise Co. in Rome. On date February 12, 1972 in the Album Reviews of BILLBOARD MAGAZINE, the leading American publication, distinguished with the Four Stars Listings his Stereo recording "The most beautiful Chopin" (ORION, ORS 7155).

Baker's Biographical Dictionary of Musicians, 1971 Edition, G. Schirmer, New York, included Sergio Calligaris' biography, an honor bestowed upon few living musicians.

## VIENNA . . .

"a particularly fine quality of tone . . . a thoroughly refined technique and judicious use of pedals enhanced the fascination of his performance" (KURIER, February 9, 1968)

## PHILADELPHIA . . .

"his performances are grand in outline . . . beautifully phrased . . . lambent . . . a great technique" (THE NEW RECORDS, November, 1971)

## MADRID . . .

"excellent conception of the Mozart style . . . a highly refined technique . . . beautiful delineation of the singing line" (INFORMACIONES, January 29, 1968)

## ROME . . .

"among the best piano virtuosos" (LO SPECCHIO, December 29, 1968) . . . "a brilliant, impeccable pianist" (IL MESSAGGERO, April 1, 1970)

## CLEVELAND . . .

"a significant talent . . . unusual powers of interpretation . . . a flexible tone that can thunder or whisper at the pianist's command" (THE SUN, June 10, 1965)

## BERLIN . . .

"a marvellous touch . . . a wealth of subtleties" (DER TAGESSPIEGEL, April 28, 1968) . . . "a rich tone and strong technique . . . fascinating performance of the recital" (NACHTDEPESCHE, April 27, 1968)

## BUENOS AIRES . . .

"very beautiful and personal performances" (LA PRENSA, May 17, 1957)

## MILAN . . .

"outstanding qualities . . . brilliant technique . . . a true talent" (GIOIA, March 25, 1969)

## BOSTON . . .

"a demonstration of pianistic efficiency . . . obvious command of phrasing" (HIGH FIDELITY, January 1972)

## LOS ANGELES . . .

"a sensitive pianist, guided both by his deep knowledge of his instrument and an intellectualized emotional approach to music" (CLASSICS WEST MAGAZINE, May, 1971)

## OTHER OUTSTANDING RECORDINGS BY SERGIO CALLIGARIS

