

JONAS TAMULIONIS

selected compositions for guitars

CORONA GUITAR KVARTET

DUO LAPOLI





IONAS TAMULIONIS

other distinguished guitarists. All of us were performing at the Gitaros Pavasaris '01-Festival, at venues in seven different cities. It certainly became a trip of high spirits, last but not least thanks to the indefatigable Gintaras Kamsiukas, the man behind the festival and the president of the Lithuanian Music Association, Motus Recto. Stanislaw Dremo, the driver, made us all feel perfectly secure in his small and cosy van.

After the last concert of the festival at the Congress Hall in Vilnius was over, an obviously amicable and unconceited man walked into the Green Room. Quite unpretentiously, he introduced himself to us as ... Jonas Tamulionis. We were aghast. This was the first time we had the privilege to meet the man in person. We were enthralled to have the opportunity to meet him at last.

Cut. In April 2003, I was the guy behind the wheel when Ester toured Denmark in the company of Leopoldo (Lapo) Saracino, as Duo Lapoli. It was in the van, as we were headed for the city of Kolding, when Lapo came up with the idea of making a CD together, an album that would feature works by Jonas Tamulionis scored for 1, 2, 3, and 4 guitars. We were all thrilled by the idea, and the decision was made then and there to go forth with it - without even stopping to consider that the composer had not written a guitar trio yet...

Well, we turned out to be lucky. Jonas Tamulionis came through and supplied us with the "missing link". In 2004, he composed a trio expressly for this CD. I certainly had a lot of fun rehearsing *Perpetuum Mobile* together with Ester and Lapo, both at Lapo's house in Cinque Terre in Liguria and at my home in Copenhagen. My enjoyment of working with this great piece culminated in making the recording for this CD, later that same year.

Spanish temperament when talking about Lithuanian composer Jonas Tamulionis and his creative work, these are neither empty words nor merely some advertising header. Piercing eyes, lightning-speed responses, and more than anything else, a passionate involvement with all he touches. This makes Jonas Tamulionis stand out in a crowd of usually reserved Lithuanians. He is an exceptional personality; a person who never remains unnoticed. Exactly the same can be said about his music. It can either flash in flames, gushing forth energy or sensitively stimulating contemplation, an enthrallment with its sincerity. No doubt, that is the reason Jonas Tamulionis has merited so many awards, as many in Lithuania as abroad, for a variety of his music compositions. He probably could be named the Lithuanian composer with the most international laurels.

However, one difficult-to-explain question comes up about a man from a country as northern as Lithuania. From where does his love spring for the guitar and far-off Spain? Strangely enough, he fell in love with Spain without ever seeing it. All he had was a simple faith that he might have a chance to visit Spain at least once "before the age of pension" (as it turned out, this dream came true much sooner).

"I'm not really sure which came first the guitar or Spain, the chicken or the egg?" The composer attempts to think through the matter. "Logically, the only almost credible explanation is reincarnation ... As soon as I embarked in Madrid and heard the language, something so very good swept over my heart. (Tamulionis had learned Spanish before

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The composer has a perfect sense for the professional solidity of this instrument, and the specifics of its timbre and technical capabilities. Thus, his pieces for the guitar are notable for gravity and individual artistic experience rather than a merely naked attractiveness or senseless virtuosity.

The music of Tamulionis balances beautifully between a rational and emotional origin, somewhere between the "mind and heart". He frequently harmonises different contrasting spheres - meditative episodes in a translucent diatonic execution along with an impulsive essence, spilling over with tempestuousness. The composer's linear thinking process is no less emphatic. Polyphony, the sophisticated weaving of music with strands of independent sounds, sounds in virtually every creative piece by Tamulionis. The aesthetics of contrast (especially in grand genres) actually dominated the earlier works by Jonas Tamulionis. However, over time, the contrasts softened, their contours began thawing as if some internal light were warming them, resulting in a more subtle and calmer sense of beauty. Such is the music designated for a listener.

Perpetuum Mobile op. 293 - presents flows of pure, smoothly sliding sounds, reminiscent of the ceaseless flow of a crystal-clear stream. This composition for three guitars does not use a mass of expressive means nor swirl senselessly in dramatic sensations. The essence of the drama lies in a sensation of a gigantic wave - it rises in degrees until its culmination and then, ebbs to a complete silence (*pppp*). All of it is unbelievable simple, beautiful, and clear-cut. Precisely within this lies the secret of the emotional effect caused by this creative piece.

Sonata for two guitars op. 25 - a traditional sonata in three parts (dedicated to Monika and Jürgen Rost). Here, the two guitars are not treated as though they were soloists competing with each other but as one supplementing the other, a facture that is a duet of concentrated instruments. At times, the resonances flow together, as though one performer was playing and other times, they branch out, as though several guitars were playing in an ensemble.

Recorded in 2004 at Solrød Strand Church, Denmark

Executive producer: Volkmar Zimmermann

Recording producer: Jesper Lützhøft

Recording engineer: Karsten Wolstad and Jesper Lützhøft

Editing: Jesper Lützhøft, Ester Poli, Leopoldo Saracino, Volkmar Zimmermann and Kristian Gantriis

Mastering: Karsten Wolstad

Instruments:

Luigi Locatto 1993 (solo, duo, trio), Nicolaus Wolff 2003 (trio, quartet),

Luigi Locatto 1989 (duo), Hermann Hauser III 1996 (trio), René Baarslag 1998,

Antonio Marin Montero 2000, José L. Romanillos 1993 (quartet)

Sculpture *Jonas* reproduced on the front created by Antanas Mončys (1921-1993)

Photographs: Kęstutis Stoškus (p.1), Algirdas Raukaskas (p.2, tray card),

Daniel Thistlethwaite (p.5), Duo Lapoli (p.7)

Layout and graphic design: Giedrė Lisauskaitė Jonušienė www.2portfolio.info

Liner notes: Volkmar Zimmermann, Eglė Gudžinskaitė

Translations: Dan Marmorstein, Vijolė E. Arbas

This recording was made possible with grants from:

Dansk Solist-Forbund, Solistforeningen af 1921, BP, Antanas Mončys Foundation, Lithuanian Music and Publishing Centre

Thanks to:

Ambassador Deividas Matulionis, Former secretary of foreign affairs Uffe

Ellemann Jensen, Ambassador Eva Janson, Solrød Strand Church,

Roland Haraldson for coaching, Gintaras Gaurilčikas, Darius Gerasimavičius,

Daiva Parulskienė, Jens Rossel, Audra Bolander

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- 1 Perpetuum Mobile*, Op. 292 (2004) for three guitars [5:59]**
Volkmar Zimmermann, Ester Poli & Leopoldo Saracino
- 2-4 Sonata, Op. 25 (1978) for two guitars [13:33]**
Allegro [3:50] – Lento [6:24] – Allegro possibile con fuoco [3:19]
Duo Lapoli (Ester Poli & Leopoldo Saracino)
- 5-15 Eleven Preludes, Op. 57 (1982) for solo guitar [13:30]**
Allegro molto [0:52] – Lento [1:45] – Allegro [0:50] – Andante [1:50] –
Prestissimo [0:35] – Animato [0:39] – Allegro [0:41] – Allegro [2:09] –
Andante [2:06] – Allegretto [0:55] – Allegro molto [1:08]
Ester Poli
- 16-20 Per Suonare a Quattro**, Op. 257 (1998) for four guitars [17:24]**
Andante [3:54] – ♩ 120 [2:57] – ♩ 102 [4:09] – ♩ 48 [3:27] –
Allegro molto con fuoco [2:57]
Corona Guitar Quartet
(Per Dybro Sørensen, Volkmar Zimmermann, Kristian Gantriis & Mikkel Andersen)

Total Time [50:26]

* composed especially for this CD

** commissioned by and dedicated to Corona Guitar Quartet

All the selections on this CD are premiere recordings