

# Frank Wallace

## Three Spanish Guitars

### **Manuel Gutierrez, 1854**

Etudes

Fernando Sor, 1778-1839

Andante Largo

Fandango Variations, op. 16

Dionisio Aguado, 1784-1849

### **Manuel Ramirez, c. 1910**

Preludio #5

Francisco Tárrega, 1852-1909

Lágrima

Adelita

Marieta

Capricho Arabe

Omaggio

Manuel de Falla, 1876-1946

**Homenaje a Tárrega**, op. 69 (1932)

Joaquín Turina, 1882-1949

Garrotín

Soleares

*intermission*

### **Ignacio Fleta, 1964**

Suite Compostelana (1962)

Federico Mompou, 1893-1987

Prelude

Coral

Cuna

Recitativo

Canción

Muñeira

Black Falcon (2013)

Frank Wallace, b. 1952

Played on original instruments: Manuel Gutierrez, Sevilla, 1854; Manuel Ramirez, Madrid, c. 1910; Ignacio Fleta, Barcelona, 1964

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## **Frank Wallace** composer, guitarist, baritone

*“Wallace plays his own works with inspiration, determination, and a wealth of creativity...he can match the musicality of any player out there...”* — This is classical guitar

On stage, Wallace is known for his *“elegant virtuosity”* (Classics Today) on the solo guitar, lute and vihuela and is also a master of self-accompanied song. He tours internationally, performing music of the 16th - 21st century both as a soloist and with mezzo-soprano Nancy Knowles as Duo LiveOak. He has performed at the Taxco International Guitar Festival, Guitar Foundation of America, Festival Ramon Noble, New York Guitar Seminar at Mannes, the Holland Festival, Regensburg Festival, Música en Compostela, Boston Early Music Festival, Barcelona Festival, International Guitar Festival of Arequipa, the Festival of Spanish Song of Granada, and more.

Wallace is a graduate of the San Francisco Conservatory of Music in guitar performance and is self-taught as a composer. He moved to the East Coast immediately after graduation in 1974. Since 1986 he has received enormous inspiration from his family and their residence in a 1789 farmhouse in rural New Hampshire. **American Record Guide** calls Wallace’s compositions *“exciting, unpredictable, and fresh”*. **Fanfare** magazine has dubbed him a composer with *“an authentic expressive voice”* and a *“high standard of musical interest”* who performs with *“flawless technical proficiency”*. New music reviewers have also honored Wallace’s work: Frank Oteri of **NewMusicBox.org** calls it *“contemporary musical emancipation”*. Wallace’s works showcase the classical guitar in solo and ensemble, as well as in chamber works with voice, flute, violin, viola, cello, oboe, bassoon, English horn, mandolin, and piano. His compositional style has many influences, from Medieval and Renaissance to blues, jazz and modern atonalism. Great passion and a sense of humor infuse both his compositions and his performances.

Frank Wallace founded and directed for four years the Boston Classical Guitar Society’s **Festival 21**, a celebration of all that is new in 21st century classical guitar. He also served a two-year term as artistic director of the Society. In New York City Wallace founded and co-directed the Second Sundays Classical Guitar Series in conjunction with the NYC Classical Guitar Society and Roger Smith Arts. He has taught at the New England Conservatory, Plymouth State College, Emmanuel College, Keene State College and Franklin Pierce College and has a B.M. from San Francisco Conservatory.

In 2014 Frank Wallace wrote a one hour chamber suite for the 50th anniversary of the Hartt School of Music’s Guitar Department. He has also written for Juan Carlos Laguna, Pablo Garibay, Edel Muñoz, ChromaDuo, the Jugend Zupf Orchestra of Germany, Mare Duo, Marek Pasieczny, Ciraldo Duo, Olson / De Cari Duo, the Providence Mandolin Orchestra and more. He has recorded for Gyre, Titanic, Centaur, and Musical Heritage Society, which re-released a number of LiveOak and Frank Wallace recordings in 2008. His

compositions have are published by Gyre Music and have been featured in Guitar Review, Fingerstyle Magazine, The LSA Quarterly and Soundboard magazine.

Wallace's complete recordings and compositions are available at [www.gyremusic.com](http://www.gyremusic.com), a site rich with information and samples of sheet music and audio.

*"...a composer with a distinct voice..."* —Soundboard

## NOTES

These three Spanish guitars are part of a small collection of guitars acquired in the mid 90's. When I bought these guitars, I had been a vihuela player exclusively for more than a decade and as I returned to the guitar I was captivated in particular by the lighter structure of 19th century guitars and what I perceived as a "woodier" tone than modern guitars - thus having more personal character. I must say that I was stunned at the power and freshness of the older instruments as well.

Each one of these guitars has captivated me at some point as being "the best." It is foolishness, but human nature I presume to try to qualify and rate our experiences. Needless to say, each is a like a child, not a spouse. Each has it's own qualities and I love them all equally. I have been very privileged to play many fine guitars at Aaron Green's Vintage Guitars - Bouchet, Fleta, Torres, Hauser, Arias, Friedrich, Rodriguez, etc. - but none of these guitars have that intimate and special quality of being MINE. They are one night stands - and very exciting for that! - but not able to fulfill my true and deeper desires as a guitarist. Is it the old wood itself or the magic of the builder? No doubt it is a combination of these factors along with my intimate knowledge of each that make these fine instruments speak to me.

All the music is appropriate to the period of each instrument on which it is played, perhaps with the exception of the Fleta, a 1964 construction, playing 21st century music - please forgive me, it is the most modern Spanish guitar I own. The 1854 Gutierrez is perhaps just a touch late for Sor and Aguado, but it is a small bodied fan-braced instrument much like the earlier guitars of the century. Gutierrez as well as others had a shop on the same street that Torres worked in the 1850-60's and they no doubt shared ideas and inspiration. Manuel Ramirez represents the next generation of builders following the same genealogy and is also quite perfect in relation to Tárrega's music being played on it. It's sound is stunning especially given it's relatively shallow body and 630mm scale. Ignacio Fleta and his two sons established one of the most desired high-end guitar shops in the world by the mid 1950's. Fleta had built other string instruments earlier, but when Segovia and his protege John Williams began playing his instruments, they became one of the most sought after guitars in the world.

More information on the builders can be found at <http://www.zavaletas-guitarras.com/Guitar-Makers-of-Sevilla/>. Thank you James Greenberg for making this information accessible.