



Kemal  
**BELEVI**  
(b. 1954)

**Cypriana**

**Works for Violin and Guitar**

**Silvia Grasso, Violin • Livio Grasso, Guitar**



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| <b>1</b>  | <b>Five Romantic Pieces for Guitar – No. 4. Catch 22</b> (1985)<br>(version for violin and guitar) | <b>3:45</b>  |
| <b>2</b>  | <b>Cypriana</b> (2007) (version for violin and guitar)   | <b>6:36</b>  |
| <b>3</b>  | <b>Clouds</b> (2020)   | <b>3:34</b>  |
| <b>4</b>  | <b>Waltz in A major</b> (2020)   | <b>4:41</b>  |
| <b>5</b>  | <b>One Summer's Day – X. Moon</b> (1987)<br>(version for violin and guitar)                        | <b>4:34</b>  |
| <b>6</b>  | <b>Air and Dance</b> (2001)  | <b>7:33</b>  |
| <b>7</b>  | <b>Vals No. 3</b> (2019)   | <b>4:15</b>  |
|           | <b>Four Sketches for Violin and Guitar</b> (2020)  | <b>16:42</b> |
| <b>8</b>  | Sketch No. 1   | 3:30         |
| <b>9</b>  | Sketch No. 2   | 3:55         |
| <b>10</b> | Sketch No. 3   | 5:25         |
| <b>11</b> | Sketch No. 4   | 3:42         |
|           | <b>Suite Chypre</b> (2001) (version for violin and guitar)   | <b>11:26</b> |
| <b>12</b> | I. Lapta   | 3:07         |
| <b>13</b> | II. Elegie   | 3:26         |
| <b>14</b> | III. Çiftetelli  | 4:49         |

## Kemal Belevi (b. 1954)

### Cypriana – Works for Violin and Guitar

Kemal Belevi's music is steeped in the warmth, colours and atmosphere of the eastern Mediterranean, absorbing many influences from Greece, Turkey and the Middle East. His aim as a composer is 'to create beautiful music', based on fine melodies and scintillating rhythms. Belevi is a prolific composer of well over one hundred works with the classical guitar at the heart of his inspiration. Thus he has written a wide variety not only of solo guitar music but also a dazzling variety for guitar duo, trio and quartets and for guitar in association with other instruments such as violin, cello, oboe, and flute. His *oeuvre* also includes string quartets, five guitar concertos, and a range of orchestral music.

Graham Wade

#### Five Romantic Pieces for Guitar – No. 4. Catch 22 (version for violin and guitar)

This work was originally composed for solo guitar early in 1985. I was living in Camberwell when a Swedish lady, who was in London to study film directing, rented a room next door. She wanted to shoot a scene from Joseph Heller's novel *Catch-22* and asked me to compose a short piece to put in the film. After reading the script I decided to compose a work in G minor, an unusual key for the guitar.

She told me later that people on the film set were humming the melody after hearing it a few times. After this I composed my *Five Romantic Pieces* in October 1985, *Catch 22* being the fourth in the suite

*Five Romantic Pieces* marked the beginning of my composing career and were first recorded by the French guitarist Philippe Villa in 2003.

#### Cypriana (version for violin and guitar)

Originally composed for guitar, violin and cello in 2007, as the title suggests my intention with this work was to evoke Cypriot music. I did not include any folk music but wanted the piece to sound as if it was folk music! In some places it may be reminiscent of flamenco. As I am a romantic at heart the piece would hardly have been complete without a 'romantic' middle section. The cello part, played in this instance by the violin, includes an ad lib section that evokes the sensation of floating in the air.

#### Clouds

This piece should not be confused with the second movement of the same name in *One Summer's Day*, which is a short work played in harmonics. *Clouds*, composed for violin and guitar, depicts movements and colours. Clouds vary in colour from black and grey to almost white whether they are moving quickly, slowly, or standing still, and this was the inspiration for the work.

#### Waltz in A major

The work stems from a desire to compose a waltz essentially different from my *Valses Nos. 1* and *2*. Rather than writing in a romantic style I employed touches of atonality, yet listening to it the work seems reminiscent of the musical atmosphere of Tchaikovsky.

#### One Summer's Day – X. Moon

This is a further work originally for solo guitar but played here in an arrangement for violin and guitar. *Moon* is the tenth and final movement of *One Summer's Day*, composed in 1987. I intended to express the two sides of the moon, the dark and the bright sides according to one's mood. Thus we begin with the dark side and return to it at the end after a brief exploration of a somewhat sombre bright side.

**Air and Dance**

First recorded by Russian performers in Moscow in 2003, this is my second composition for guitar and violin, written in 2001 following my *Turkish Suite* (1999). Three subjects are used, an air and two dance-like themes. The latter presents a slow dance followed by a faster one in the style of perpetual motion before returning to the air as a conclusion.

**Vals No. 3**

This is a continuation of *Valses Nos. 1* and *2*, recorded by Duo Tandem on my first Naxos album (8.574081). Originally composed for violin and guitar in 2019, it has since been arranged for guitar duo and for quartet, as well as for an orchestral version. (*Valses Nos. 1* and *2* were also arranged for various combinations.)

**Four Sketches for Violin and Guitar**

Although the sketches are in themselves individual pieces they are linked with each other in various ways. Written in a contemporary style to test and explore my compositional versatility, the pieces represent the limits of modernity that I would wish to reach.

**Suite Chypre** (version for violin and guitar)

*Suite Chypre* was written when I attended the Île de Ré Guitar Festival in France in July 2001, where a guitar ensemble enhanced by a cello inspired me to return home and compose this suite. *Lapta* refers to a small village in the Kyrenia Mountains a little way from the north Cyprian coast. Thus the work is evocative of both mountains and the sea. *Elegie* is dedicated to my mother who died in 1959 at the age of 41. After a poignant introduction a tremolo theme takes up the song, followed by a recapitulation of the first section. *Çiftetelli* is a famous Turkish dance usually performed to a *taksim*, a melodic improvisation that precedes the creation of some Middle or Near Eastern compositions.

*Suite Chypre* was originally composed in 2001 for guitar and cello, and Silvia and Livio Grasso requested an arrangement be made for violin and guitar.

**Kemal Belevi and Graham Wade**

## Kemal Belevi



The Cypriot-British guitarist-composer Kemal Belevi was born in 1954 and moved to the UK in 1972. From 1974 to 1977 he studied music at Southgate College, and in 1977 he was auditioned by Andrew Lloyd Webber who advised him to study at the London College of Music. He was awarded a Fellowship of the college in December 1981. He studied guitar with David Russell from 1976 to 1979 and composition with David McBride who was a pupil of Benjamin Britten. As a performer, Belevi has given many concerts in the UK, Europe, Turkey and Cyprus. He has also given many masterclasses at guitar festivals and served as a jury member of major competitions. He began composing for guitar in 1985. *Five Preludes for David Russell* was composed in March 1986 and its premiere was given in London that year. Ten of Belevi's compositions for solo guitar were published in 1996 and his *Guitar Method* in 1997. He began composing chamber works in 2001. His first concerto for guitar and strings subtitled *Oriental* was composed in 2002. He released the double album *Guitar Music of Kemal Belevi* in 2002 and some of his chamber music was recorded in 2003 in Moscow by Russian musicians. In 2006 Belevi began composing symphonic works. *Guitar Concerto No. 2* and *Five Cyprian Rhapsodies* were recorded again in Moscow by The Seasons Moscow Chamber Orchestra in 2009. Some of Belevi's compositions were chosen as set pieces for the grade and diploma examinations of the London College of Music in 1997. He has written five guitar concertos and many works for orchestra.



## Silvia Grasso • Livio Grasso

Photo: Clarissa Lapollaph



Sibling duo Silvia and Livio Grasso are currently undertaking a project to discover and record original contemporary music for violin and guitar.

Silvia Grasso (b. 1989) graduated cum laude in both violin and Baroque violin, studying with Fabio Cafaro, Ulrike Danhofer and Barbara Altobello, and also attended the Mozarteum Salzburg. A winner of first prizes in numerous international competitions, she is a member of Trio Gioconda De Vito and the Petruzzelli Theatre orchestra. She regularly collaborates with, among many others, the Paolo Grassi Foundation and Amici Della Musica Taranto, and has appeared on numerous album and radio recordings for RAI and Soundiff. She has performed under eminent conductors and with internationally renowned performers.

Livio Grasso (b. 1979) studied guitar in Taranto, taking lessons with Alirio Díaz and Manuel Barrueco among others. After graduation he studied with Paolo Pegoraro and Stefano Viola at the Francisco Tárrega Academy of Guitar Improvement, and received lessons from artists such as Frederic Zigante, Betho Davezac and Eduardo Isaac. He also graduated cum laude at the Conservatory of Bari and the University of Salento. He has won many awards in international competitions as a soloist and as part of a duo and chamber groups, and recorded two albums with Quartetto Santórsola, including *Music for Guitar Quartet* (Brilliant Classics), featuring world premiere recordings.

Kemal Belevi's works for the guitar, either solo or in combination, as heard on this album, exude the colour and allure of the eastern Mediterranean. Without alluding to any specific tunes, he evokes Cypriot folk music in *Cypriana*, while the linked *Four Sketches* show his variety in the work's bracing modernity. Belevi is at heart a romantic and a melodist of touching beauty as can be heard in *Catch 22* and in the subtle colour study *Clouds*. The poignant *Suite Chypre* is heard in this special arrangement made for Silvia and Livio Grasso.

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**\*WORLD PREMIERE RECORDING**

**Silvia Grasso, Violin • Livio Grasso, Guitar**

A detailed track list can be found inside the booklet.

Recorded: 4–6 June 2021 at Chiesa di S. Maria Maddalena, Casalborgone, Turin, Italy

Producer: Accademia Rusalka – Associazione Acta Fabula, Carosino, Taranto, Italy

Sound engineer, recording director and mastering: Davide Ficco • Digital editing: Livio Grasso

Booklet notes: Graham Wade, Kemal Belevi • Publisher: HNH International Limited

Guitar: Enrico Bottelli, 2005 • Violin: Geronimo Barnabetti, copy of J.B. Villaume, 1890–1900

(Stradivari model) • Cover photograph by Clarissa Lapollaph

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