

E M B E R S

DAVIDE
GIOVANNI
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PRIMA
CLASSIC

E M B E R S



Joaquín Rodrigo (1901 - 1999)

1. Tiento Antiguo

Francis Poulenc (1899 - 1963)

2. Sarabande

Federico Mompou (1893 - 1987)

Cançó i dansa, No. 10 (sobre dos cantigas del Rey Alfonso X)

3. Cançó
4. Dansa

Alexandre Tansman (1897 - 1986)

5. Gaillarde (from Suite in modo polonico)

Maurice Ravel (1875 - 1937)

6. Pavane pour une infante défunte
(Arr. for guitar by Davide Giovanni Tomasi)

Joaquín Rodrigo (1901 - 1999)

7. Zarabanda Lejana "A la vihuela de Luis de Milán"

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Escarramán, A Suite of Spanish Dances
from the XVI Century (after Cervantes), op. 177

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Ennio Morricone (1928 - 2020)

13. Gabriel's Oboe (from "The Mission" -
Arr. for guitar by Carlo Marchione)

EMBERS ARE TIME DISTILLED. ECHO OVER SILENCE.

Music which leans toward the past - not to freeze, but to listen more closely to what still lingers beneath the surface. Among these notes, the Renaissance whispers. In the sensual grace of a sarabande, the courtly pulse of a gaillarde, the faded splendor of a pavane heard from centuries away.

Rodrigo looks back with reverence. His works trace the sound of the vihuela, an instrument long vanished, yet still present in the soul of Spanish music. Mompou transforms two cantigas from eight hundred years ago into an act of contemplation: evocative, private, transparent. Tansman and Poulenc draw on ancient dances with a light stroke, preserving them in a renewed frame. Castelnuovo-Tedesco lets the stage come alive. *Escaramán* is full of gesture and color: its dances smile, stumble, grieve, and celebrate. It's the Renaissance in motion: human, theatrical. Ravel's *Pavane* drifts like a remote sigh. And Morricone finally eludes the temporal dimension with a single, eternal melody that feels like a prayer.

These works don't attempt to revive something lost. They live among the remnants. They are embers, not what once blazed, but what remains, still warm, still glowing.

1. JOAQUÍN RODRIGO
(1901 - 1999)

TIENTO ANTIGUO

Five hundred years ago, an urge to explore the possibilities of musical instruments and to improvise had spread in Europe. *Fantasia, ricercare, tiento* (from *tentar*) were all free, non-structured musical forms united by this common desire. Rodrigo revives this ancient tradition on the guitar while mixing it with rapid scales, rasgueados, and melismatic melodies coming from modern flamenco's *tientos*.

2. FRANCIS POULENC
(1899 - 1963)

SARABANDE

An ancient dance of Arab origin, banned in 1583 because it was considered obscene, the *zarabanda* became popular in Spain and Spanish colonies for its sensuality. Poulenc recalls this sensation by playing with its original meter and coloring the piece with contemporary modal harmonies.

3. 4. FEDERICO MOMPOU

(1893 - 1987)

CANÇÓ I DANSA, NO. 10
(SOBRE DOS CANTIGAS DEL REY ALFONSO X)

In the second half of the thirteenth century, troubadours at the court of King Alfonso X created the *Cantigas de Santa María*, a collection of monodic songs honoring the miracles of Virgin Mary. The melodies of this *Cançó i Dansa* are directly taken from this medieval set and reshaped by Mompou into a sorrowful chorale and a contrasting graceful dance.

5. ALEXANDRE TANSMAN

(1897 - 1986)

GAILLARDE
(FROM SUITE IN MODO POLONICO)

The *galliard* was a lively dance, famous all over Europe during the Renaissance. It usually followed the pavane, a more moderate one. In this album, it is oppositely used as an introduction to Ravel's *Pavane pour une infante défunte*. Tansman preserves the archaic elegance of this dance and decorates it with his unique neoclassical style.

6. MAURICE RAVEL

(1875 - 1937)

PAVANE POUR UNE INFANTE DÉFUNTE (TRANSCR. DAVIDE GIOVANNI TOMASI)

Pavane pour une infante défunte is one of Ravel's most celebrated works. Surprisingly, the composer chose this title for its euphony in French, rather than its meaning: the piece was meant as an evocation of a pavane that a little princess might have danced in former times at the Spanish court. This transcription for guitar is meant as a tribute to Ravel on the 150th anniversary of his birth.

7. JOAQUÍN RODRIGO

(1901 - 1999)

ZARABANDA LEJANA "A LA VIHUELA DE LUIS DE MILÁN"

Zarabanda Lejana is Rodrigo's first composition for guitar. Dedicated to the vihuela of Luis de Milán, it represents his tribute to the Spanish Renaissance. Unlike Rodrigo's later works, this sarabande contains traits of modernism recalling Debussy and Ravel. Later, the piece was arranged by the composer himself for piano and for orchestra as well.

8.-12. MARIO CASTELNUOVO-TEDESCO

(1895 - 1968)

ESCARRAMÁN, A SUITE OF SPANISH DANCES FROM THE XVI CENTURY (AFTER CERVANTES), OP. 177

Escarramán was a fictional underworld character who was very popular in Spanish literature from the Siglo de Oro. Miguel de Cervantes mentions him in his *Ocho Entremeses*, a humorous collection which inspired Castelnuovo-Tedesco to compose this suite. Each dance depicts a narrative, cleverly shifting from satire to moments of great intensity and depth.

13. ENNIO MORRICONE

(1928 - 2020)

GABRIEL'S OBOE (FROM "THE MISSION") - TRANSCR. CARLO MARCHIONE

Gabriel's Oboe was composed by Morricone as the main theme of *The Mission* (1986), directed by Roland Joffe. In the movie, this melody is introduced when Father Gabriel plays the oboe to connect with the Guaraní natives: music becomes a symbol of communication and spirituality. The ornamented melody and the musical pace - vaguely reminiscent of the *passacaglia* - give the piece a sense of timeless beauty.

DAVIDE GIOVANNI TOMASI

Top prize winner at the ARD International Music Competition in Munich and at the Tokyo International Guitar Competition, Davide Giovanni Tomasi regularly performs at iconic halls and prestigious festival all over the world: Brucknerhaus Linz, Kölner Philharmonie, Unione Musicale in Torino, Festival Radio France Occitanie in Montpellier, International House of Music in Moscow, Kölner Philharmonie, Meister & Kammerkonzerte in Innsbruck, Festival Ticino Musica in Lugano, Sala Manuel de Falla in Madrid, Conjunto Santander in Guadalajara, Hakuju Hall in Tokyo, and many others.



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In 2020 he was invited by Stanley Dodds to perform Concierto de Aranjuez by Joaquín Rodrigo at the Philharmonie Berlin, becoming one of the few guitarists who had the chance to play at this temple of music.

He also collaborates with orchestras such as the Gürzenich-Orchester Köln, the Münchner Rundfunkorchester, the Neubrandenburger Philharmonie, the Polnischer Kammerphilharmonie Sopot, and performs with musicians such as François-Xavier Roth, Jean-Guihen Queyras, Will Humburg, Mucha Quartet, David Reiland, Novus String Quartet.

Since 2025, he has been the artistic director - together with his guitar duo partner Marco Musso - of the Ivrea International Guitar Festival and Competition.

Embers is his debut album with Prima Classic.

He is sponsored by D'Addario & Co.

C R E D I T S

Recorded by Marco Fabricci in Milano, Italy, in April 2025

Edited, Mixed, and Mastered by Edgardo Vertanessian

Photos by Alessandro Allegra

Cover design by Andrew Vlasov and Tatyana Vlasova

Booklet design by Jeremy Smedes

All texts by Davide Giovanni Tomasi

Produced by Davide Giovanni Tomasi

Executive Producer: Edgardo Vertanessian

To Gabriel Mendez Alarcón

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Catalog: PRIMA071

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