

PRIMA
CLASSIC

Yuval Te'eni
NATURE



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NATURE

Nature has long inspired music and human creativity. Many composers have written works inspired by nature, finding in it a place for inward reflection and comfort. Choosing nature as the unifying theme of this album is an attempt to explore the beauty of human creation and to create a space that feels harmonious and clear, much like what may be found in nature itself.

In this album, we move through the wheat fields of Spain, encounter the early days of a delicate Japanese spring alongside a passionate Argentine one, and ascend the Andes accompanied by the steady hum of bees. We descend to the sea with Alfonsina and stand beneath the moonlight; we listen to birdsong and look out over vast mountain landscapes. Together, these works unfold as a musical journey across different periods and landscapes.

For me, the works on this album became a space in which sound shapes beauty and delicacy. Through music, we can return to moments of stillness and clarity, and experience nature as both an inner and an outer landscape.

Yuval Te'eni

Yuval Te'eni, born in 1994, is an award-winning classical guitarist. His playing is marked by a richly colored sound, an intimate voice, and interpretive depth. In 2017 he moved to Austria, where he studied with guitarist Marco Tamayo. During his years in Europe, he took part in competitions and festivals in Italy, Austria, Belgium, Germany, Spain, France, and Croatia, earning top prizes in competitions.

Among his notable distinctions are First Prize at the Tübingen Guitar Competition (Germany), First Prize at the Ariane Urshalmi Guitar Competition (Jerusalem), Second Prize and the Audience Prize at the Klagenfurt Competition (Austria), and Fourth Prize at the Brussels International Guitar Competition (Belgium). He was also a finalist at the prestigious International Guitar Competition "Francisco Tárrega" (Spain), where he appeared as soloist with the Valencia Symphony Orchestra.

He began his musical studies at the age of eleven with guitarist Oded Shoub. He completed his higher musical education at the Jerusalem Academy of Music and Dance, studying with Irit Even-Tov and Yoram Zerbib, and graduated with honors for both his Bachelor's and Master's degrees. Throughout his years of study, he received scholarships from the America-Israel Cultural Foundation for fourteen consecutive years, and was awarded the Dean's Prize of the Faculty of Performing Arts.

Nature is Yuval Te'eni's debut album, released by Prima Classic.





NATURE

1. Pastoral

JOAQUÍN RODRIGO

Pastoral by **Joaquín Rodrigo** is among the composer's early works. Originally written for piano in 1926, when Rodrigo was twenty-four years old, the piece is a short dance-like, chorale-inspired work composed in the spirit of spring.

At one point in the music, a subtle reference to the call of the cuckoo bird can be heard, a small but evocative detail that deepens the sense of connection to the natural world. *Pastoral* carries an atmosphere of gentleness, comfort, and calm, unfolding through simple and pleasing harmonies that create a feeling of balance and inner stillness. Its restrained harmonic language gently reflects the order, precision, and harmony found in nature itself.

Guitar arrangement: **Pepe Romero**

2. En los Trigales

JOAQUÍN RODRIGO

Joaquín Rodrigo wrote *En los Trigales* (In the Wheat Fields) after returning to Spain following a prolonged stay in Paris, extended due to the Spanish Civil War. The piece evokes the wheat fields of Castile through a powerful and distinctly Spanish musical language.

The work opens with a strong, declarative introduction, almost like a proclamation. This is followed by the first section, written as an energetic and driving dance — a musical depiction of the hard labor in the fields. The second section, slow and recitative-like, portrays the rest after the harvest; motifs from the opening return in the background, and at times distant church bells seem to be heard. The music then returns to the fast and vigorous section, once again reflecting the work in the fields.

3. A Song of Early Spring - from *12 Songs For Guitar*

AKIRA NAKADA

The music was written by **Akira Nakada** to the words of a Japanese traditional song, expressing a longing for the arrival of spring and for love. The song conveys a deep yearning for the end of winter: for the frozen puddles to melt, for spring buds to bloom from within them, and for the birds to sing their songs in the warm breeze of the approaching spring.

Yet the speaker's voice remains pessimistic. The wind is still cold, snow continues to fall day after day, and the birds have yet to sing. The piece concludes with a sense of doubt. He does not believe that spring has truly arrived, but hastens to reveal his feelings to his beloved before spring comes, hoping that she will accept his love.

The piece opens in a “frozen” atmosphere, filled with quiet questions. Delicate harmonic tones intertwine with ambivalent harmonies in arpeggios, creating a sense of thawing and reflection, the first signs of change after a long and difficult winter. The music unfolds in a lyrical, gentle, and tender manner, portraying the longing for spring: the transition from cold and frost toward a softer, warmer atmosphere, and the yearning for the season yet to arrive. The ending remains relatively open, perhaps echoing the speaker's question: whether spring has truly arrived, and whether his love will be received with warmth.

Guitar arrangement: **Tōru Takemitsu**



4. Primavera Porteña

ASTOR PIAZZOLLA

Primavera Porteña (Buenos Aires Spring) by **Astor Piazzolla** draws inspiration from Vivaldi's *The Four Seasons* and was written as part of a series depicting the seasons through Piazzolla's personal musical world. The piece was originally composed for Piazzolla's tango ensemble: bandoneon, violin, viola, piano, electric guitar, and double bass. Both the title and the movement portray spring as it is experienced in Buenos Aires, not a European pastoral spring, but an Argentine, urban one: vibrant and turbulent, deeply rooted in the language of tango and full of passion.

The music opens with a stormy and energetic multi-layered texture, rich in motion and activity. The bustle of spring and the city of Buenos Aires coming to life. The energy continues to intensify as additional voices join the texture, leading to a moment of relative calm in the slower middle section. Here, more lyrical and melodic lines emerge, with fewer rhythmic tensions and dissonances. After this brief interlude, the music returns to its energetic momentum, restoring the sense of vitality and exuberance of spring.

Guitar arrangement: **Sérgio Assad**

5. Vals de Primavera

AGUSTÍN BARRIOS MANGORÉ

Vals de Primavera (Spring Waltz) by **Agustín Barrios Mangoré** is written in a distinctly European Romantic style. Its compositional language draws inspiration from European Romantic composers and is characterized by lyricism, expressive flexibility, and a poetic sense of musical flow.

The work is structured as a sequence of short waltzes arranged in a circular form: the music moves through different waltzes but consistently returns to the opening one. This recurring structure creates a sense of continuity and gentle motion, giving the piece an elegant, light, and flowing character.

6. Aconquija

AGUSTÍN BARRIOS MANGORÉ

This piece by **Agustín Barrios Mangoré** draws inspiration from the Andes Mountains and their indigenous cultures. *Aconquija* refers to a mountain range in northwestern Argentina, a landscape that shapes the musical character of the work.

The piece opens with a theme inspired by the sound of the *quena*, an indigenous Andean cane flute, traditionally made of bamboo or wood, creating a contemplative, almost hypnotic atmosphere. After this flute-inspired theme, Barrios “paints” the mountains through long, flowing melodic lines, evoking the vastness and contours of the Andean landscape.

In *Aconquija*, elements of folk music are woven into a classical musical language: transparent textures, gentle melodic writing, and the spirit of folk songs. As the piece develops, Barrios gradually introduces percussive taps on the body of the guitar, another part of the musical language of this piece, inspired by place. At the end of this musical journey, Barrios returns to the *quena*-inspired theme, to the opening contemplative character, and to the melodic depiction of the mountains, bringing the musical journey to a close.

7. Las Abejas

AGUSTÍN BARRIOS MANGORÉ

Many composers throughout history have attempted to imitate the buzzing sound of bees and the motion of their flight. In this short, virtuosic, and demanding étude titled *Las Abejas* (The Bees), **Agustín Barrios Mangoré** joins this tradition, using sound to depict the world of bees.

The étude is built from rapid arpeggios and fast scale passages, creating a sense of constant motion and a dense sonic texture. An interpretative question arises: does the image of the bee’s flight and buzzing emerge from the swift, restless movement of the performer’s fingers, or from the music itself, from the light, shimmering flow of the melodic lines and arpeggios. In this way, virtuosity becomes not only a technical challenge, but also a vivid musical image.

8. Alfonsina y el Mar

ARIEL RAMÍREZ

The song by **Ariel Ramírez**, with words by **Félix Luna** was written to tell the story of the Argentine poet **Alfonsina Storni**, who struggled with cancer and ultimately chose to end her life by drowning in the sea. The work gained worldwide recognition primarily through the iconic performance of **Mercedes Sosa**, and has since become one of the most emblematic songs of Argentine folk music.

The music is written in the style of zamba, a poetic Argentine song-and-dance form in 6/8 time, known for its romantic and nostalgic character. In contrast to the tragic background of Alfonsina's story, the musical atmosphere is gentle, tender, and comforting. The piece opens with a depiction of the soft sea waves through calm arpeggios and a simple, lyrical melody, creating a sense of quiet acceptance and inner peace, as if the sea itself accompanies Alfonsina in her final steps.

Guitar arrangement: **Jorge Cardoso**

9. Fingals Höhle - from *Bardenklänge*

JOHANN KASPAR MERTZ

Fingals Höhle (Fingal's Cave) is a natural basalt cave on the island of Staffa in Scotland, known for the striking geometric structure of its basalt columns and the powerful atmosphere created by the meeting of sea and stone. In the nineteenth century, the site became a source of inspiration for artists and composers, reflecting the Romantic fascination with the power and mystery of nature.

This work is part of *Bardenklänge*, Op. 13, one of **Johann Kaspar Mertz's** central cycles for solo guitar. Here, the music does not seek to describe the place itself, but rather to convey, through sound, the emotional experience the place evokes - a powerful sense of movement, tension, and drama, expressed through a Romantic musical language.

The piece opens with a slow, maestoso introduction of a dramatic and imposing character. A low, slow, and mysterious bass line leads the music, drawing the listener into the cave's mystical atmosphere. After this dramatic opening, numerous fast arpeggios appear, creating a sense of continuous motion. The work as a whole is charged with energy and tension, conveying through sound the power and mystery of the place.

10. Moonlight Sonata

LUDWIG VAN BEETHOVEN

Beethoven never called this work the *Moonlight Sonata*. The nickname for the *Sonata quasi una fantasia*, Op. 27 No. 2 took shape and became established only in the nineteenth century, after his death, as part of later Romantic readings associated with the character of the piece. Nevertheless, already during Beethoven's lifetime, poetic descriptions appeared that linked the first movement to a nocturnal, quiet, and contemplative atmosphere, images that did not serve as an official title, but contributed to the development of the Romantic imagery surrounding the work and later shaped its familiar name.

The music is characterized by a steady, quiet flow, a continuous pulse, and an inward, introspective mood. The recurring chords and restrained melody create a sense of suspended time and subtle inner motion, qualities that contributed, over time, to the emergence of nocturnal and poetic imagery surrounding the work. In this way, layers of later meaning were added, shaping both the image and the name of the piece over time.

Guitar Arrangement: **Agustín Barrios Mangoré**

11. Clair de Lune

CLAUDE DEBUSSY

Clair de Lune (Moonlight) by **Claude Debussy** is one of the most celebrated and beloved works in the piano repertoire. The piece was inspired by a poem by **Paul Verlaine** and forms the third movement of *Suite bergamasque*, a movement that has since attained the status of an almost independent work.

Debussy believed that music is the freest of the arts in expressing imagination and nature, as it is not bound by objective means in the way other arts are. In *Clair de Lune*, this idea finds a clear expression: its symbolist imagery, shimmering character, impressionistic atmosphere, a sense of ambiguity and rhythmic flexibility have made it a landmark in piano literature.

In a classical guitar arrangement, this masterpiece takes on a more intimate and restrained character. Through direct contact with the string and immediate control over tone color, the guitar allows for a sense of closeness and intimacy that is not present to the same degree on the piano. These qualities, together with subtle vibrato and a wide range of tonal colors, illuminate the poetic world of the piece from a different and quieter perspective.

Guitar arrangement: **Francis Kleynjans**

12. Wild Mountain Thyme

FRANCIS MCPEAKE

Wild Mountain Thyme is a traditional Irish folk song, shaped in its modern form by **Francis McPeake** and derived from the older Scottish song *The Braes of Balquhiddie*. Its melody and text reflect the broader Celtic song tradition, where images of nature—mountains, flowering plants, and the changing seasons—often accompany expressions of love and longing.

The speaker invites his beloved to join him in the hills, to gather wild thyme and share a space of nature, simplicity, and closeness. Nature is presented as a place of quiet intimacy, and the flowering thyme becomes a symbol of love and hope, understood as part of the natural cycle of life.

Guitar arrangement: **Scott Tennant**

13. The Swan – from *Birds*

JOHN W. DUARTE

The Swan is the piece No. 2 of the work *Birds*, Op. 66, by **John W. Duarte**, in which the composer does not seek to imitate birdsong, but rather to portray the character and presence of birds through music. According to legend, the swan does not sing during its life, but only shortly before its death, an image that lies at the heart of the work's introspective and somber character.

The piece opens with a depiction of the swan gliding across the water with quiet dignity. A gently recurring, undulating bass line suggests the movement of the water and a calm sense of floating imbued with inner weight, above which a soft and delicate melody unfolds, seeking to capture the beauty of melodic line alongside a restrained, quiet sadness. This leads into the central section, which functions as a kind of development: here the swan moves more actively, and the musical texture becomes less stable, as if the water itself responds to its motion. Even at this stage, the melody retains its fragile quality and the deep sadness associated with the image of the swan in its final moments. With the return of the opening section, the image of the swan gliding on the water reappears, but it sounds slightly different, as though it has undergone an inner transformation during the journey.

14. The Swan – from *The Carnival of the Animals*

CAMILLE SAINT-SAËNS

The Swan is one of the most familiar and beloved movements from *The Carnival of the Animals* by **Camille Saint-Saëns**. In contrast to the humorous character of the work as a whole, this movement stands out for its lyrical, restrained, and elegant atmosphere. Saint-Saëns portrays the swan not through drama or turbulent motion, but through a continuous, quiet flow that emphasizes grace, balance, serenity, and elegance.

The long, arching melody unfolds in a smooth, unbroken line, and above a gentle, sustained accompaniment it creates a sense of gliding across the surface of the water. The musical motion is barely disturbed, granting the swan a stable and noble presence, as if it were moving effortlessly. There is no engagement here with the myth of the swan's final song or with ideas of death; instead, the music offers an idealized image of beauty, balance, and calm — a vision of nature in a state of perfect harmony.

Guitar Arrangement: **Max Brenner**

15. Flores de la Montaña

RAÚL BORGES

The piece was originally composed by **Raúl Borges**, one of the central figures in the development of classical guitar in Venezuela, and was later arranged for solo guitar by his student, **Antonio Lauro**.

Flores de la Montaña (Flowers of the Mountain) is a classic Venezuelan waltz with a bright, optimistic, and smiling character. While it retains the 3/4 framework of the European waltz, its rhythmic language is freer and more varied: shifting accents, subtle syncopations, and a tension between triple and duple subdivisions create a constant sense of motion and rhythmic flexibility. The rhythmic complexity never feels heavy, but instead lends the music vitality and natural flow.

Alongside this engaging rhythmic energy unfolds a gentle, song-like melody, painting a poetic image of open, blossoming nature — a luminous, life-filled mountainous landscape in which simplicity and elegance come together to create a sense of natural, human joy.

Guitar Arrangement: **Antonio Lauro**

16. Guárdame las Vacas

LUIS DE NARVÁEZ

Guárdame las Vacas by **Luis de Narváez** is a celebrated set of variations (*Diferencias*) from the Renaissance, originally written for the vihuela — an early Spanish plucked string instrument related to the lute and widely used in sixteenth-century Spain. The title of the work, meaning “Watch over the cows for me,” points to its origin in an old popular song of the same name, which served as familiar source material for arrangements and improvisations of the period.

The original song, as suggested by its text and tradition, tells a simple and popular love story rooted in everyday life and the rural world. Narváez uses the basic melody as the foundation for a series of variations, gradually developing the musical material through changes in rhythm, texture, and ornamentation.

17. Madroños

FEDERICO MORENO TORROBA

The piece *Madroños* by **Federico Moreno Torroba** is named after the Spanish strawberry tree (Madroño), which forms a central element of the emblem of the city of Madrid, where it appears alongside the bear, an image deeply associated with the identity of the Spanish capital. In this work, Torroba creates a musical homage to the Spanish landscape and its cultural roots, emphasizing the connection between nature, symbol, and tradition.

The piece has a distinctly Spanish character and a clear dance-like quality. It combines an energetic, lively rhythm with lyrical and songful passages that lend it a poetic and delicate dimension. The transparent texture and flowing motion evoke images of open nature and the Spanish spirit, making *Madroños* a miniature full of charm and vitality.

18. El Ratón

FRANCISCO TÁRREGA

El Ratón (The Mouse) by **Francisco Tárrega**, also known as *Tango de la cadera* (Tango of the Hip), is a work of distinctly playful and humorous character. From its lively, accented rhythm, one immediately senses a clear and energetic dance motion reflected in the musical lines.

The playful spirit of the piece is also suggested by its title. Not a dark or threatening figure, but rather a caricature-like image, almost like a mouse from old films or animated illustrations: agile, sly, and full of movement. Its rhythmic vitality and light-hearted character bring a subtle theatrical charm to the music, transforming it into a vivid dance miniature full of life and humor.

19. La Mariposa

FRANCISCO TÁRREGA

La Mariposa (The Butterfly) by **Francisco Tárrega** is a short study in which Tárrega seeks to imitate the flight of a butterfly through light and rapid arpeggios. The structure is built on continuous accompaniment patterns that create a sense of lightness and constant movement.

The performer is required to play with precision, speed, and control, while maintaining a delicate touch on the strings. The musical effect evokes the fluttering of a butterfly's wings, a movement that is quick, gentle, and precise — serving both as a technical exercise and as a work full of grace and charm.

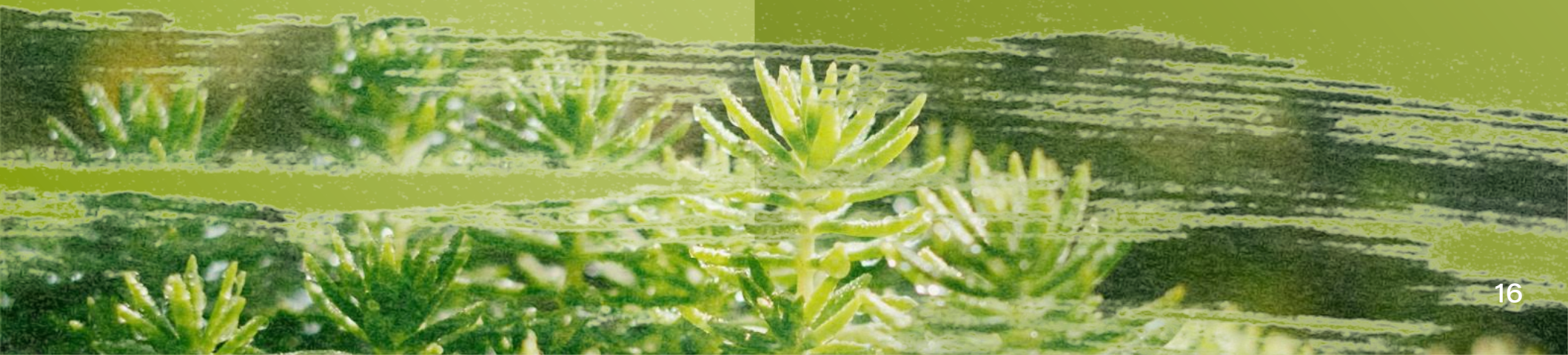
20. La Paloma

SEBASTIÁN IRADIER

La Paloma (The Dove) is a guitar arrangement by **Francisco Tárrega** of the famous song by **Sebastián Iradier**, which centers on themes of love and longing. The image of the dove symbolizes loyalty, journey, and return, reflecting an emotional bond that transcends distance and time.

In his arrangement, Tárrega emphasizes the lyrical lines in the relatively lower register of the guitar, giving the music depth and warmth of tone. The accompaniment preserves the habanera movement associated with the original, but within a more intimate and restrained setting. The figure of the dove, as a migrating bird, connects the work to the natural world and to the idea of movement and travel.

Guitar Arrangement: **Francisco Tárrega**



To my parents - thank you for your love and support

CREDITS

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