

2-19-1959

## Rey de la Torre, classic guitarist (program)

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**HARDING COLLEGE  
LYCEUM SERIES**

Presents

*Rey de la Torre*

**Classic Guitarist**

**Harding College Auditorium**

**February 19, 1959**

**8:00 p.m.**

## PROGRAM

### I

- Gallardas and Folias ..... Gaspar Sanz  
Sonata, Op. 15 ..... Fernando Sor  
(in one movement)  
Variations on a theme by Mozart .. Fernando Sor  
(from "The Magic Flute")

### II

- Variations on a  
Pavane by Milan\* ..... J. Nin-Culmell  
Choros No. 1 ..... H. Villa-Lobos  
Homage to Debussy ..... Manuel de Falla  
Zarabanda Lejana ..... Joaquin Rodrigo  
Preludio y Tocata\* ..... Julian Orbon

### INTERMISSION

### III

- Suite Castellana ..... F. Moreno Torroba  
Fandanguillo — Arada — Danza  
Fandanguillo ..... Joaquin Turina  
Three Catalanian Melodies ..... Miguel Llobet  
La Filla del Marxant  
El Testament de n' Amelia  
El Mestre  
Torre Bermeja ..... Isaac Albeniz  
Tremolo Study ..... Francisco Tarrega

\* Written for and dedicated to Rey de la Torre

**Rey de la Torre records for Epic Records**

**Management: Erminie Kahn, 113 West 57th Street, New York, 19, N. Y.**

## REY DE LA TORRE

Internationally recognized as an artist in the first ranks of classic guitarists, the celebrated young Cuban, Rey de la Torre, is now heard annually coast to coast throughout the United States and widely in Canada. He brings to his performances impeccable and moving musicianship, a virtuoso technic unsurpassed, and the exciting communication of a master in the repertoire for the classic guitar.

### THE CLASSIC GUITAR

"For admirers of the classic guitar, it's delicate light-bodied tone is an enchanting sound that cannot even be approximated by any other instrument. Such admirers were on hand for the Town Hall recital by Rey de la Torre. He is one of the outstanding technicians in his field, with absolute mastery of his instrument."

—**New York Times**

"It's majesty as a concert instrument was exhaustively explored and demonstrated by Rey de la Torre. In the hands of such a master the guitar assumed the polyphonic breadth of a keyboard instrument."—**Detroit News**

"His musicianship and the character of the guitar had an hypnotic effect. For the most of the audience the 90-minute concert was all too short."—**Toronto Daily Star**