

NOTE

Commissioned by Charles Ramirez, with the assistance of a grant from the Arts Council of Great Britain, these pieces were composed between 1991-94. They are dedicated to the memory of Federico Garcia Lorca and of my brother, Jonathan. The 'casida' is a type of lyric poem of Arabic origin, emulated by Lorca in one of his last collections, the *Divan del Tamarit*. Like the *Sonetos del Amor Oscuro* (Sonnets of Dark Love), the unfinished - and in some respects, sketchy - collection of sonnets put together and published long after his death, these display an erotic candour and passion transcending even the *Poet in New York*, and are in my view more personal than any other of his utterances.

My collection - which can be taken either as an anthology or as an unbroken sequence - supposes that there were other casidas and sonnets, lost to us through the atrocity of Lorca's death. Some of the images are the poet's own; some are inferred. Naturally, Granada is an inescapable presence, as are the fountains and springs that kept him company from first to last. Indeed, the 'flow' of much of the music is 'syllabic', outpouring - though frequently conforming to verse-patterns, most strictly in the sonnets.

The guitar is the most vocal of all instruments; and in Charles Ramirez's hands yields, I believe, a unique shadowy, penetrating eloquence: matching the poet's voice, which - like so many others - I have vainly tried to invoke.

'...la obscura, calida, turbia, inolvidable voz de Federico Garcia Lorca'.

JEREMY DALE ROBERTS