Mauro Giuliani was one of the greatest virtuosi of the guitar in the nineteenth century. Although the use of the guitar in mainstream classical music was relatively novel at the time, Giuliani’s playing must have been extraordinary indeed, as the list of musicians that he associated with includes many of the most important of the era: Beethoven, Weber, Moscheles, Mayseder, Hummel, and probably Paganini and Rossini. Some of his most impressive accomplishments include performing one of his own concerti conducted by Carl Maria von Weber and participating in the premiere of Beethoven’s seventh symphony, presumably playing the other instrument that he excelled at: the ‘cello.

Giuliani’s career is divided into three periods, according to the countries in which he lived: Italy (1781-1806), Vienna (1806-1819), and a return to Italy (1819-1829). For many reasons, not least of which was the domination of opera and by extension a popular taste for the grand and the spectacular, many talented Italian guitarists emigrated. These included Moretti, Carulli, Molino, Carcassi, Zani de Ferranti, and Regondi, as well as Giuliani. While Paris was the destination of many Italian guitarists, Giuliani chose Vienna, which had a profound impact on his career and compositional style. It was there that he met many of the leading musicians of the time, and it was there that he first began using sonata form in works for solo guitar.

Sonata form involves the presentation of two themes which initially contrast in key and usually contrast in style and mood as well. These themes are then developed with modulation creating a sense of tension, culminating at the end in a reiteration of both themes, this time both in the home key. It is at its essence a dramatic form and well suited to a dramatic genre such as the opera overture.

The practice of composing an orchestral overture to introduce an opera existed almost since the beginning of the genre. The overture was intended to create a sense of excitement for what was to come, and in the hands of a skilled composer, would foreshadow the drama and conflict of the plot. Some overtures were so popular and self-sufficient that they became independent concert works. Eventually composers began to write works called overtures that had no tie to a larger work at all- Giuliani’s Grand Overture, Op 61 is one example of this practice.

Grand Overture begins with a slow introduction in A minor. Its sense of gravity comes from the use of dissonant diminished chords, chromatic lines, and a pedal on the dominant (a low E) that takes up about the final two thirds of the introduction. This is followed by the main section of the piece, which is fast and in sonata form. Although it is in A major, Giuliani waits eight measures to firmly establish the key, prolonging the instability of the introduction and creating a sense of forward momentum. Long stretches of fast arpeggios make this a virtuosic showpiece, and one can hear an entire orchestra of sound contained within the six strings of the guitar. -- Erik Mann
Bach’s works for lute* represent perhaps the single most important body of work in the guitar repertoire. Among these works are dance suites, including the Suite in E Minor, BWV 996. This work, like most suites of the late Baroque, follows the standard form of: Allemande, Courante, Sarabande, and Gigue with optional movements. Bach chose to include the Prelude and Bourrée in addition to the four standard movements.

The Prelude to BWV 996 imitates the French overture. This style gained popularity in the seventeenth century through the orchestras of Jean-Baptiste Lully at the court of Louis XIV. A French overture begins with a slow section with dotted rhythms, scale flourishes, and heavy ornamentation while maintaining an improvisatory feel. This is followed by a fast, fugal section, beginning with one instrument playing a melody which is then imitated by other instruments entering successively. Bach’s slow section begins with a single voice that seems to wander downward, eventually encompassing a wide pitch register. Following this are mostly scalar passages and chords in dotted rhythms. The fast section begins with a seemingly endless stream of voices stating the subject until, at almost the halfway point, the subject is fragmented within a strikingly dense texture. This movement ends, like most in this suite, with a Picardy third- a major tonic chord in a piece that is otherwise in a minor key.

The remainder of the movements are dances. The Allemande’s flowing lyricism offers a welcome respite from the intensity of the Prelude. It too features skillful counterpoint but with a lighter texture. The Courante is in French style, which typically features a moderate tempo, a time signature of 3/2, and a variety of rhythms- as opposed to the Italian version of the dance, which is fast, in 3/4 and with constant eighth-note or sixteenth-note rhythms. This movement is one of the most counterpuntal examples of this dance in the repertoire. The Sarabande is often the emotional heart of Bach’s suites, and this case is no exception. It is a long-lined aria of intense passion. The Bourrée is the best-known movement of all of Bach’s works for the lute. Its two-voice texture creates a lightness and a bounce that eases the listener out the reverie of the Sarabande. It is also the only movement not to end with a Picardy third. The Gigue features voices that alternate between contrary and parallel motion. The A section has many prominent descending lines, while the B section has more ascending lines, leading to the glorious end of the suite on an E major chord.

*Though it is still a matter of debate, most scholars believe that these works were conceived and originally performed on the lutenwerk or lute-harpsichord, an instrument similar to the harpsichord, but which used gut instead of metal strings to imitate the sound of the lute. -- Erik Mann
Isaac Albéniz was a virtuoso pianist, and along with Enrique Granados and Manuel de Falla, is considered to be one of the three greatest Spanish composers of all time. He began his career as a composer of cosmopolitan romantic music. Upon meeting the influential musicologist and composer Filip Pedrell, however, Albéniz' music shifted toward the Spanish nationalist style. From that point on virtually all of his works were heavily inspired by traditional Spanish music.

Though Albéniz was from the region of northeast Spain called Cataluña, some of his works were influenced by flamenco music from the southern region of Andalusia. Flamenco has its roots in the music of many Eastern cultures, including those of Moorish, nomadic gypsy, and Jewish people. As a consequence of this eclectic mix, flamenco music has an unmistakable, exotic sound which is heard in Asturias. Though he never wrote for the guitar, much of the music of Albéniz imitates the sound of this quintessentially Spanish instrument. In fact, after hearing the guitarist Francisco Tárrega play an arrangement of one of his pieces, Albéniz commented “that is what I imagined”. Indeed, this is one reason that Asturias (Leyenda) is now better known on the guitar than on the piano. The writing suggests idiomatic devices that only the guitarist can fully realize: pedal tones which allude to the guitar’s open strings, broken chords inspired by the strumming of a guitar, and the expressive melody of the middle section which is enriched by the guitarist’s use of slurs, glissandi, and vibrato.

Capricho Catalan refers to the composer’s native region of Catalonia in northeast Spain. Long melodic lines spun over a rocking accompaniment create a sense of timelessness and reverence for his home.

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The Torres Bermejas, or “Crimson Towers”, are a prominent feature of the castle in Granada called the Alhambra, which was built in the 13th century upon the ruins of a much older fortress in Andalusia. The towers get their name from the color of the brick which makes up their walls. The name Alhambra is Arabic, and means “crimson castle”. Although the castle is not primarily made of this color brick, it is thought that the name comes from the reflection of sunlight at certain times of day; or according to one story, from the color reflected as it was built by torchlight. The Alhambra has been the inspiration of many musical works, including Francisco Tárrega’s famous solo guitar work Recuerdos de la Alhambra (Memories of the Alhambra). -- Erik Mann

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**INTERMISSION**

**Jongo**

Brazilian guitarist/composer Paulo Bellinati (b.1950) has achieved great popularity with his colorful compositions in the style of his native country. The most well-known of these is Jongo, based on a Brazilian dance of the same name which uses 3/4 and 3/2 rhythms and accents over an underlining time signature of 6/8. Originally written for his jazz band Pau Brasil, Bellinati’s piece achieved its greatest success when the composer arranged it for solo guitar. After receiving a first-place prize in an international competition for Jongo, Bellinati also made a duo arrangement for the great Brazilian guitarists Sérgio and Odair Assad. Both the solo and duo versions are fiery showpieces that take the listener on a colorful journey through Brazil while retaining so much of the original texture that it is easy to imagine hearing an entire jazz band. -- Erik Mann
"Drei Tentos" from Kammermusik (1958)  
Hans Werner Henze  
(b. 1926)

Hans Werner Henze (b. 1926-) is among the most prolific and successful of contemporary German composers. He began formal musical training relatively later in life (in his twenties) with Wolfgang Fortner, and his compositional style reveals a unique voice that melds some of the techniques of serial composition with a Stravinsky influence.

_Drei Tentos_ is part of a larger work entitled Kammermusik (Chamber Music). This 12-movement composition (later extended with an epilogue) was written in 1958 for the tenor Peter Pears, guitarist Julian Bream, and 8 other instrumentalists. Henze describes it as "an encounter between Germany and Greece as conjured up by a poet (Friedrich Hölderlin) whose brain was clouded by insanity and who expressed his vision in wonderful but apparently disjointed phrases."

"Tento" comes from the Spanish term "tiento", a free-form fantasy popular in Renaissance Spain. These 3 interludes for solo guitar are very commonly excerpted from the larger work. While they clearly exhibit 20th century tonal language as well as the fragmentation that Henze describes, they also feature a neo-romantic melodicism, particularly in the first and third movements, which help to establish their other worldly atmosphere. -- Erik Mann

Always and Forever / A Felicidade  
Pat Metheny  
(b. 1954)  
(arr. Vieaux)  
Antônio Carlos Jobim  
(1927-1994)  
(arr. Roland Dyens)

American jazz guitarist and composer Pat Metheny (1954-) inhabits a rare confluence in the music world: He has had an enormous influence over subsequent generations of musicians while enjoying the respect and admiration of his musical colleagues, all the while experiencing one of the most popular and successful careers in American jazz music. -- Jason Vieaux

Antônio Carlos Jobim is widely considered as the most important innovator of the Brazilian bossa nova style. Several years before his collaboration with Stan Getz would propel him to international fame, Jobim wrote much of the score for the award-winning film Opheu Negro (Black Orpheus). This modern take on the classic tragedy of Orpheus and Eurydice is set in Brazil and opens with the song _A Felicidade_ and the line that sets the tone for the plot: "Sadness has no end; happiness does". _A Felicidade_ would go on to be one of Jobim's many hits and has been arranged and recorded by many artists. The present arrangement by French guitarist Roland Dyens has become popular for its infectious groove and flashy flourishes, while retaining the catchy lyricality of the original song. -- Erik Mann

In a Sentimental Mood  
Edward Kennedy "Duke" Ellington  
(1899-1974)

A composer, arranger and bandleader, Duke Ellington was among a few who elevated jazz to the status of art when the medium was still young. His contributions would ultimately be recognized with presidential honors, 13 Grammy awards, a Pulitzer Prize and a French Legion of Honor. Among his many hits is _In a Sentimental Mood_, which according to the composer was improvised at a party in order to calm two women who had become upset. It was first recorded instrumentally by Duke Ellington’s orchestra, and lyrics were added later. The essence of this song can be summarized in the lyrics "On the wings of every kiss drifts a melody so strange a sweet; in this sentimental bliss you make my paradise complete." -- Erik Mann
Merlin says of *Suite del Recuerdo*: "This is an homage to memories, my memories. To the collective memories of my people living in nostalgia, tormented, anguished, happy and hopeful. Memories from the country, in San Luis, with all the smells and sounds from the country. It is like looking inside yourself in very profound silence. Memories of afternoons with grandparents, aunts and uncles, parents, brothers, sisters, cousins. All enjoying each other, sharing our feelings and playing guitar, sitting in the back yard drinking wine, under the vines. Lots of them are not here anymore. They are in my memories."

The work is a memorial to the victims of the Dirty War which took place in the 1970’s and early ’80’s in the composer’s native country of Argentina. This was a time in which the military used “dirty” methods such as torture and rape. Estimates vary widely as to the number of political opponents that died or disappeared in the conflict, ranging from the thousands to the tens of thousands.

Merlin begins his suite with the lament *Evocación*, followed by a series of nostalgic Argentinean dances. After a reprise of *Evocación*, the suite is brought to a lively close by *Joropo*, a lively Venezuelan dance which is the only movement in a major key. -- Erik Mann

Jason Vieaux uses Galli Genius strings and plays a guitar made by Gernot Wagner, Frankfurt
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