

Program

Aniello Desiderio – Solo Classical Guitar
Placitas Artists Series, February 12, 2017

Isaac **ALBENIZ**
(1860 – 1909)

Asturias
Sevilla

Joaquin **TURINA**
(1882 – 1949)

Sevillana
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Sonata Op 61
(I. Allegro, II. Andante, III. Allegro Vivo)

Napoléon **COSTE**
(1805 – 1883)

Le Départ, Op. 31 (Fantaisie dramatique)

*******Intermission*******

Domenico **SCARLATTI**
(1685 – 1757)

3 Sonatas K 144, K 149, K 32

Mauro **GIULIANI**
(1781 – 1829)

Rossiniana n°1

Carlo **DOMENICONI**
(1947)

Koyunbaba Op.19

Program Notes for Aniello Desiderio February 12, 2017 Performance

Asturias by Isaac Albéniz

Originally written for the piano in the key of G minor, this work uses rolled chords that effectively evoke the strumming of a guitar and was first published in 1892 as the prelude of a three-movement set entitled *Chants d'Espagne*. It is not possible to transcribe the piece note for note for guitar. The original version makes use of the piano keyboard's wider range compared to the range of the guitar, and the key is not suitable for the guitar.

Written while Spanish composer Albéniz was living outside his Catalan homeland, it was intended to conjure the Alhambra, the palace and fortress of the Moorish monarchs of Granada. The composition has two main melodies. First comes a determined, driving theme that builds in energy. A more melancholy middle section follows. After the contemplative middle section, the opening melody returns and brings the piece to its conclusion.

Many have attributed the first transcription for guitar to Francisco Tárrega who put it in its most recognizable key, E minor, although Andrés Segovia's transcription is the most famous and most influential. There are several names by which this piece is known, Asturias-Leyenda, Leyenda, Prélude, and Preludio.

Sevilla by Isaac Albéniz

Albéniz premiered *Sevilla* himself in a piano performance on January 24, 1886. It is the third part of his Suite Española. Since it has been transcribed for classical guitar it has become an important work of the classical guitar repertoire. It is generally played in the key of G major and was written when Albéniz was in his twenties.

The stylization of a dance-like rhythm is its most prominent characteristic. The persistent cheerfulness allows some moments of subtle melancholy with a melody in jondo (profound) style, the essence of the thrilling world of flamenco. It is interesting to note the use of the repetition of a single note, which is one of Albéniz's particular signatures.

Sevillana by Joaquín Turina

This piece was Turina's first work for the guitar and written at the request of Andrés Segovia. Turina found it difficult to write for the guitar; so Segovia put himself at the complete disposal of the composer, assisting him, bar by bar, in the composition process. The success of this cooperation can be seen in the dedication which Turina wrote on the manuscript, 'Al maravilloso guitarrista Andrés Segovia con admiración y cariño.'

The sevillanas dance is associated with the annual Feria of Seville, where the gentry parade in extravagant costumes. Turina did not follow the strict structure of the sevillanas dance form. Turina's Sevillana includes rasgueados (strummed chords) at the beginning and the end of the piece. Lyrical and rhythmic sections in the middle part of the piece bring out the harmonic and poetic flavor of the dance. The *Sevillana* was completed in mid-November 1923 and Andrés Segovia premiered it on December 17 that same year at the Sociedad de Cultura Musical in Madrid.

Program Notes for Aniello Desiderio February 12, 2017 Performance

Sonata op.61 by Joaquín Turina

This work was dedicated to Andrés Segovia and given its first performance by him at the Academy of Saint Cecilia in Rome on January 29, 1932. The first movement has two contrasting themes as in classical sonata form: the first subject being more rhythmic and strident and the second subject more lyrical, but Turina develops these themes in a typically Spanish style with coloristic contrast more than harmonic development.

Turina wrote several works for solo guitar dedicated to Andrés Segovia. The 12-beat cycle found in many flamenco compas (forms) is an important phrasing structure in this Sonata, particularly in the Allegro sections of the first movement and the Allegro Vivo sections of the third movement. The Sonata is Turina's longest work for the guitar.

When the young Turina travelled to Paris to further his musical studies, he met two fellow composers from Spain, Isaac Albéniz and Manuel de Falla. He formed friendships with both of them. In Albéniz he found a warm and generous friend who encouraged him to look to the folk music of Spain.

Le Départ, Op. 31 (Fantaisie dramatique) by Napoléon Coste

Contemporary Jordanian (with roots in Palestine) guitarist Tariq Harb describes this work, "First, it starts with an introduction, which to me can be voted as one the best musical bits in guitar writing history! Following the intro, the section 'Le Depart' commences evoking the French army departing to Sebastopol. This section is made up of several smaller segments, all having unique emotional character showcasing what the guitar can do both musically and technically, until midway through the piece, the third major section entitled 'Le Retour' begins. It simply means 'the return' of the French army from their siege of Sebastopol. A march-like character kicks off this section, going through a whirlwind of emotions till the end, finally closing off the piece with the parallel minor key of the Introduction/home key, the key of E minor."

French composer Napoléon Coste was first taught the guitar by his mother, an accomplished player. As a teenager he became a teacher of the instrument and appeared in many concerts. By his mid-twenties he established himself as the leading French virtuoso guitarist with a special fondness for playing a seven-string guitar. However, the demand for guitarists was in decline and, though his brilliance provided financial stability, he failed to find a publisher for his music and had to fund his publications himself.

Three Sonatas: K 144, K 149, K 32 by Domenico Scarlatti

Many of Scarlatti's keyboard sonatas are described as 'guitaristic' and have been transcribed for guitar.

Rossiniana No.1 by Mauro Giuliani

This work is one of several virtuoso variations by Giuliani for the guitar based on themes of Gioachino Rossini.

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Giuliani's 150 compositions for guitar with opus number constitute the nucleus of the nineteenth-century guitar repertory. He composed extremely challenging pieces for solo guitar as well as works for orchestra and Guitar-Violin and Guitar-Flute duos.

Koyunbaba Op.19 by Carlo Domeniconi

The *Koyunbaba* suite of 1985–86 eventually became Italian composer Domeniconi's most well-known work. Throughout the 1990s it was frequently programmed in concerts and recorded by numerous performers.

Koyunbaba literally means 'shepherd,' but also alludes to many other meanings, such as, for example, the name of a thirteenth century mystic, whose tomb is decorated with pieces of colored cloth from the inhabitants of nearby villages, invoking his help with family problems. The liner notes to a recording made by Domeniconi in 1991 for a Turkish record label state that the work is a *suite pastorale*, describing "the natural beauty of a little bay" overlooking the Aegean Sea, where the mystic was said to live.

Domeniconi's style is characterized by his adoption of multicultural influences. His works explore and borrow from a wide variety of national traditions, including Turkish, Indian, Brazilian, and others. Most of his over 150 works are scored for solo guitar or an ensemble that includes one or more guitars.