

PROGRAM NOTES

Rondeau de Concert avec Introduction, Op. 12

Napoléon Coste

French guitarist, Napoléon Coste, first studied guitar with his mother. At age 24 he moved to Paris and studied with guitar master, Fernando Sor. Coste was a prolific composer, arranger, and teacher. His guitar compositions are known for their serious, yet playful virtuosity. This is seen abundantly in his *Rondeau de Concert avec Introduction, Op.12*. In this piece, Coste uses the “rondeau” or “rondo” form. This form uses a theme that is repeated multiple times with contrasting sections in between each statement of the theme.

The Black Decameron

Leo Brouwer

The *Black Decameron* is a programmatic work based on an African love story. Brouwer indicates in the score that the movements can be played in any order. The *Harp of the Warrior* tells the story of a warrior who loves to play the harp, but is not allowed to since he is a warrior. Since the warrior continues to play the harp, he and his lover are exiled from their village. The *Flight of the Lovers Through the Valley of Echoes* is just this. The *Ballad of the Maiden of love* is a wistful, romantic end to the piece.

Three Romances, Op. 11

Clara Wieck-Schumann

Nineteenth century piano virtuosa, Clara Wieck-Schumann composed these romances when she was only 20 years old. They are dedicated to her future husband. Opus 11 was published in 1840, the same year of their marriage. While the keys have been changed to suit this arrangement, much care was taken to ensure the beauty of these romances transferred from piano to guitar duo.

Prelude No. 1

Hector Villa Lobos

Prelude No. 1 was first premiered in 1942 by Abel Carlevaro in Montevideo. This piece hails from a collection of five preludes written by famous Brazilian composer, Villa Lobos. Prelude No. 1 is subtitled, “*Melodia lírica*” and contains a yearning cello-like minor bass line melody. This minor section is followed by an animated E major section.

Habanera and Cançó del lladre

Eduard Sáinz de la Maza

From Havana, Cuba, the “*Habanera*” is a rhythmic gesture made internationally famous by Georges Bizet’s *Carmen*. Sáinz de la Maza’s *Habanera* contains the same contagious rhythmic idea. *Cançó del lladre* is based on a Catalonian folk song. This tune is easily recognizable from Miguel Llobet’s famous arrangement.

Doña Carmen

Carlos Moscardini

This tuneful piece reminds one of a street cafe in Paris, or perhaps Moscardini's hometown, Buenos Aires. Doña Carmen is a wonderful example of a crossroads of different guitar styles in one piece. It was written for solo classical guitar, but also sounds like a solo electric jazz guitar piece. Moscardini is an Argentinian guitarist, composer and Professor of Tango at the Conservatory of Music in Buenos Aires.