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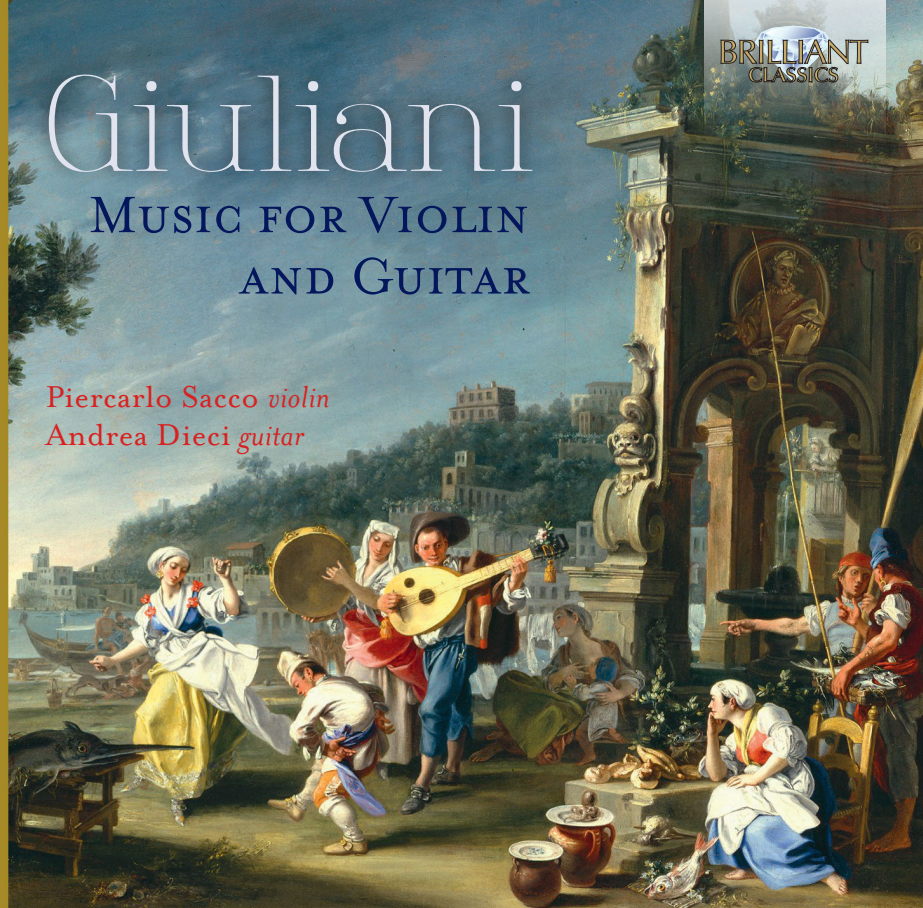
BRILLIANT  
CLASSICS

# Giuliani

## MUSIC FOR VIOLIN AND GUITAR

Piercarlo Sacco *violin*

Andrea Dieci *guitar*



**Mauro Giuliani (1781-1829)**  
**Music for Violin and Guitar**

**Grand Duo Concertant for Flute  
or Violin and Guitar Op.85**

- |                            |      |
|----------------------------|------|
| 1. Allegro maestoso        | 7'38 |
| 2. Andante molto sostenuto | 5'19 |
| 3. Scherzo. Vivace – Trio  | 4'16 |
| 4. Allegretto espressivo   | 5'58 |

**Serenade for Flute or Violin  
and Guitar Op.127**

- |                                 |      |
|---------------------------------|------|
| 5. Maestoso                     | 3'08 |
| 6. Minuetto. Allegretto – Trio  | 3'59 |
| Tema con variazioni             |      |
| 7. Theme. Andantino mosso       | 1'33 |
| 8. Variazione I. Più mosso      | 1'12 |
| 9. Variazione II. Più lento     | 2'53 |
| 10. Variazione III. Primo tempo | 1'56 |
| 11. Rondò. Allegro              | 3'28 |

**Duo Concertant for Violin  
and Guitar Op.25**

- |                                 |       |
|---------------------------------|-------|
| 12. Maestoso                    | 6'55  |
| Thème avec variations           |       |
| 13. Theme. Andante grazioso     | 1'57  |
| 14. Variation I                 | 1'42  |
| 15. Variation II                | 2'00  |
| 16. Variation III               | 1'09  |
| 17. Variation IV.               |       |
| Un poco Adagio                  | 2'32  |
| 18. Variation V                 | 1'36  |
| 19. Variation VI                | 2'25  |
| 20. Menuetto. Allegretto – Trio | 6'30  |
| 21. Rondeau. Allegretto         | 10'23 |

Piercarlo Sacco *violin* · Andrea Dieci *guitar*

Instruments:

Violin: “*Augsburger*”, first half of the 18th century – Strings by Corelli

Guitar: Gabriele Lodi 2018 “*Hermann Hauser 1939 Copy*” – Strings by Savarez

**Playing and composing scores for the guitar.**

**The creative brilliance of Mauro Giuliani**

‘Eminent teachers have made a name for themselves with this instrument, and Carulli has made his fortune in France by composing and playing scores for the guitar. Moretti, Nava, Lagnani, Sor and above all Giuliani, who was the best of them all, have given us beautiful original works and arrangements.’  
*(Cenni storici intorno alle lettere, invenzioni, arti, al commercio ad agli spettacoli teatrali per l’anno 1834-35, Volume 22, Bologna 1834).*

**Obstacles and opportunities**

With hindsight Mauro Giuliani’s musical career somewhat resembles an obstacle race in which the hurdles that would normally slow the athlete down are tenaciously tamed and turned into good opportunities.

The first challenge was evident right at the outset. The little town of Bisceglie in southern Italy where Giuliani was born, and the slightly larger town of neighbouring Barletta where he grew up, were cultural backwaters. And the second obstacle was the fact that he based what was to be a brilliant career on an instrument that was considered to be “the poorest and most wretched”: the guitar!

Given these premises, certain events and circumstances in his life as a musician elicit a sense of benevolent wonder.

For instance, on 27 March 1807 he found himself in Vienna, along with Hummel, Salieri, Beethoven and Kreutzer, surrounded by such an enormous crowd that the police were called in. The occasion was particularly prestigious: Joseph Haydn’s 76th birthday.

On 13 April 1808, he was the soloist playing his own Concerto for guitar and orchestra Op.30 performed in the Burgtheater in Vienna. The program that evening also included Beethoven’s Coriolano Overture and Symphony No.4!

In 1815 one of the most important music critics of the century, Eduard Hanslick described the enthusiasm of the Viennese for the Dukaten Konzerte, where Giuliani

was joined by Hummel at the piano and Mayseder on the violin. The price of the entire cycle was just one Ducat!

In Prague, on 6 September 1816, the great composer Carl Maria von Weber reviewed a concert of Giuliani's that "not only met our expectations, but also completely transcended them".

Between 1820 and 1821, Giuliani was back in Italy, staying as a guest in Rossini's house in Rome, along with Paganini. The three of them were a trio of Italian genius that Giuliani's first biographer called the "*triumvirato musicale*", or "musical triumvirate".

To add to which, Giuliani also took part in the premiere performance of Beethoven's Symphony No.7, probably playing the cello. In addition, he is said to have played to great acclaim for the ambassadors of the European states who met up for the Congress of Vienna – though this may actually be a legend.

This brief list of memorable circumstances reveals the extent to which Giuliani was able to turn his aspirations into realities. But there's also another event that is worth mentioning.

In February 1815, the *Allgemeine musikalische Zeitung* announced that "the guitarist Giuliani and the violinist Mayseder wish to organize a cycle of concerts in Italy".

The tour never took place, however, possibly on account of the wretched state of musical life in Italy, a country "in which taste for instrumental music has fallen shamefully low", as Giuliani himself wrote in a letter to the publisher Artaria dated 20 November 1819. Indeed, in those years Italy's best-trained and most gifted musicians left their country to work for the courts, chapels and theatres of other European nations.

This recording comprises some of Giuliani's most important and best-loved compositions for violin and guitar. It can be seen as a tardy Italian tribute to the genius of a composer who found fame and fortune abroad.

### Giuliani's style in the compositions for guitar and violin

'The guitar has arpeggios, and is one of those instruments that you must be able to play in order to compose for it.'

(A. Barbieri, *Dizionario Enciclopedico Universale dei termini della musica*, Vol. I, 1869).

The generation of players and composers who coincided with Giuliani often devoted their studies and performance to a particular instrument. Paganini and Chopin are obvious cases in point: their idiom as composers seems to have taken shape as they played their chosen instruments. Although such specialization was already common in the second half of the 1700s, by the early years of the following century it had taken on new meaning. The aim was to redefine the range and potential of the instrument, thereby breathing new life into composition. In Giuliani's case, this largely regarded his solo works, but even in his chamber compositions he certainly transcended various constraints. The most evident was considered a fault in a concert review of 1808: "If we put the guitar back where it should be – that is, as an accompaniment – we will always be happy to listen to it" (*Allgemeine musikalische Zeitung*, May 1808). Outside its traditional sphere, the guitar seemed artificial, even deformed. This would have been the case when the instrument became the soloist, in competition with the whole orchestra; or indeed in the first movement of the *Gran Duo Concertant pour Flûte ou Violon et Guitare Op.85*, when the instrument is used to introduce the melody of the second subject. To make such subversion of tradition acceptable, Giuliani had to create a compositional hierarchy that justified the change. In other words, all the movements in his compositions were an integral, logical part of the whole.

In the *Grand Duo*, an elegant *Allegro maestoso* is followed by an *Andante molto sostenuto* of almost Beethoven-like impact. Next comes a *Scherzo* that begins with a restless series of grace notes on the violin and a slight discrepancy between meter and rhythm that is reminiscent of certain Beethoven scherzos. And to conclude there is a jaunty *allegretto espressivo*.

Mastery of the overall form was certainly a requirement for those hoping to be received in Viennese musical circles. But to make any headway it was necessary to be a dab hand at the sonata.

Giuliani often adopted the sonata, albeit with a degree of liberty, and fully understood its communicative potential: the sonata form was not only the organization of musical material, in other words the arrangement of themes and harmonic development aimed at guiding the listener through the first movement of a composition; it was also an opportunity for continuing the narration in the ensuing movements.

This is precisely what happens in the *Duo Concertant pour violon et Guitarre Op.25*, which is unquestionably the most complex and imposing duo for guitar and melodic instrument of the entire genre. Composed in Vienna in 1812, probably for performance with his colleague Mayseder, it is the only composition of its sort that does not envisage an alternative instrument - flute or violin. The outcome is a brilliantly rich exploration of the potential of the violin. It begins with an expansive movement in sonata form in which the two themes are played by the violin. The mood of the first is profound and moving, and although the second theme doesn't undermine the general atmosphere, it does urge the music towards a sweeter melody line in G major. During this movement the guitar plays an equal role in constructing the phrases and the rhythm, yet without taking on thematic or melodic roles. Marked differentiation of the contribution of the two instruments comes about in the variations of the second movement, where the instruments alternate in a highly effective fashion: the violin is solely responsible for the lovely lyrical variations (II, IV, VI), and then becomes an accompaniment (this was a typical role for the violin in many sonatas for harpsichord or harp with violin *ad libitum* of the late 1700s), leaving the remaining variations (I, III, V) to the brilliant technical accomplishment of the guitar.

The Minuet and Trio return to the more classical mode of the opening, exploring the technical and expressive potential of the two instruments, whereas the Finale is an extensive rondo embracing a wide range of musical ideas, some of them reminiscent of Schubert, in an intense atmosphere that surrenders nothing to fashionable brilliance.

'The guitar is the quintessential nocturnal instrument, for serenades, open-air concerts, declarations in hushed voices. When midnight silences the voice of the tiresome piano in people's houses, the guitar usurps its power and reigns over the streets'

(F. De Bouvard, *Usi e costumi di Napoli*, 1866)

Returning to Italy in 1819 was not easy for Giuliani. The printed editions of his works diminished, and he found himself obliged to adapt his style as a composer to audiences who had the stage in mind even when they were listening to music.

He thus began to introduce arrangements of opera themes into his works, and even compositions that were distinctly instrumental, such as the *Serenata Op.127*, began to feature bel canto and Bellini-style melodies as imposing initial themes. In Italy, virtuoso playing and singing looked to melody for inspiration, and the serenade was a genre that embodied operatic themes. The clear, regular meter of the opening of this serenade is a case in point, as is the simple theme of the minuet that maintains the same mood through to the trio. There is a return to tradition in the role of the instruments: the violin or the flute is brilliant and melodious, and the guitar is once more relegated to the role of accompaniment. Only the elegant variations of the *Andantino Mosso* allow the guitar to indulge in melody, albeit in less sophisticated terms. Otherwise, all the most impressive passages are entrusted to the melodic instrument. It is not so much the articulation of form that holds the work together, but the variety of the vocal themes that reflect different aspects of the aria.

Listeners will find a small surprise when they reach the final Rondo. Among the various opera characters conjured up the virtuoso brilliance of the melodic instrument there is also a somewhat disoriented Papageno: a brief but evident citation of Mozart's *Magic Flute*.

It is almost as if Giuliani could not resist returning to the Viennese years, quietly hoping to persuade his Italian audiences to explore the world of music outside their country.

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Translation by Kate Singleton



### Piercarlo Sacco

“A distinctive violinist who shows great sensibility for the chamber repertoire”

Franca Cella, “*Amadeus*”

“A musician of international standing. An outstanding talent among the violinists of his generation”

Titti Festa, “*Il Corriere del Mezzogiorno*”

“His interpretation of the Berio Sequenza was magnificent”

Angelo Foletto, “*La Repubblica*”

He studied with Ivan Krivenski at the Conservatoire in Milan, obtaining his diploma while still very young.

Between 1993 and 2001 he took master classes with Salvatore Accardo, with whom he now plays in a number of chamber ensembles. He was awarded the Prix Spécial du Jury at the Y. Menuhin competition, Ville de Paris, 1992, where the jury

included Kremer, Spivakov and Zakhar Bron, as well as Menuhin himself. To date, Sacco is the only Italian to have won this prestigious award.

For the past twenty years he has performed regularly throughout Europe, America

and the Far East. For two consecutive years he obtained the Diploma di Merito at the Accademia Chigiana in Siena. From 2001 to 2004 he played lead violin with the Teatro Lirico di Cagliari under conductors such as Maazel, Pretre, Koopman and Hogwood.

He has recorded works as a soloist and as part of chamber ensembles for Sony Classical, Deutsche Grammophon, Brilliant Classics, Dynamic, Hausmusik, RaiTrade, Velut Luna, Cantaloupe Music. His album “Café 1930” in duo with guitarist Andrea Dieci released by Brilliant Classics was nominated “CD of the month” in May 2014 by Brilliant Deutschland, and was in the Top 5 best selling disks that same year. In 2003 his book “Apprendre à jouer du violon” was published by De Vecchi France.

He teaches at the Fondazione Piseri (Brugherio) and the Jardin Musical (Lugano) and the Istituto Giulio Rusconi, as well as holding many master classes (Cagliari 2005, Lakeland-Florida 2007, Pallanza 2009-10, Doues 2011-13, Etroubles 2014-17).

He plays solo violin with the Flores del Alma Orquesta Minimal and the Ensemble Sentieri Selvaggi, with which he won the Targa Tenco in 2008. Unflagging in his interest in contemporary music, his repertoire comprises numerous works that were written for him, including Carlo Boccadoro’s “Hot Shot Willie” for violin and chamber ensemble, presented at the Venice Biennale in 2011, Carlo Galante’s “Per Sof’ja Tolstaja”, Giorgio Colombo-Taccani’s “Piazzaforte” for solo violin, and Mauro Montalbetti’s recent “Altre solitudini” for violin solo and ensemble, premiered at the Accademia Santa Cecilia Auditorium Parco della Musica in Rome in January 2015.

His recent recordings include Carlo Boccadoro’s Concerto for violin and orchestra “Cadillac Moon” with the Orchestra dei Pomeriggi Musicali di Milano conducted by the composer, released by SONY Classical; and the album “Le Sette Stelle”, recorded with Sentieri Selvaggi for the Deutsche Grammophon label.

Since 2015 he has been engaged as soloist and leader of the Orchestra da Camera Giulio Rusconi.



**Andrea Dieci** studied under Paolo ChERICI at the Giuseppe Verdi Conservatoire in Milan, obtaining his diploma with full marks and a special mention in 1989. He also studied with Oscar Ghiglia in courses run by the Accademia Musicale Chigiana in Siena, where he was awarded a Diploma of Merit, and later at the Musikakademie in Basle, where he obtained the Solistendiplom in 1992. He has also taken part in master classes held by Julian Bream. 1st Prize winner at various International Competitions, including those of Gargnano, Lagonegro (20th century guitar music) and “De Bonis” in Cosenza, he was also awarded the Special Prize of the Jury at ARD-Musikwettbewerb 1989 in Munich.

Described as “an impressive guitarist” by the *Times Herald* and “a true star of the classical guitar by the *Corriere della Sera*, he has performed in hundreds of concerts at various venues and institutions throughout Europe, the United States, Central and South America, Asia and Africa, including the Festival dei Due Mondi in Spoleto, the International Festival of the Guitar Foundation of America (GFA) and the International Festival of Singapore. He has also taken part in innumerable Festivals, including those of London, Madrid, Los Angeles, Tokyo, Athens and Istanbul.

Many contemporary composers have dedicated works to him. He has taken part in



radio and TV broadcasts for RAI in Italy, Radio Vaticana, Radio Nacional Española, BBC, Radio Televisione Svizzera Italiana and Euroradio.

He has recorded numerous CDs for the MAP, Nuova Era, Bèrben, DotGuitar and Brilliant Classics labels, including recordings devoted to the works of Manuel Maria Ponce, Nicola Jappelli and Astor Piazzolla (in duo with violinist Piercarlo Sacco). Outstanding among these are three unique recordings: the complete works for solo guitar by Toru Takemitsu (MAP, 2004 – winner of the Golden Guitar award for the best CD of the year at the International Guitar Convention in Alessandria), the complete works for solo guitar by Heitor Villa-Lobos (MAP, 2009), and the complete works for solo guitar by Hans Werner Henze (Brilliant Classics, 2016 – Golden Guitar winner for the best recording of the year in 2017 at the International Guitar Convention in Alessandria). His most recent CD is a completely new recording of Takemitsu’s complete works for solo guitar (Brilliant Classics, 2018).

Dieci is also acclaimed as a teacher, holding master classes and seminars for eminent institutions throughout Europe, the USA, Mexico, Brazil, Singapore and Japan. He teaches at the Vecchi-Tonelli Conservatoire in Modena-Carpi, and at the master classes held by the Accademia G. Regondi in Milan.



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Sound engineer: Alessandro Scandroglio

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