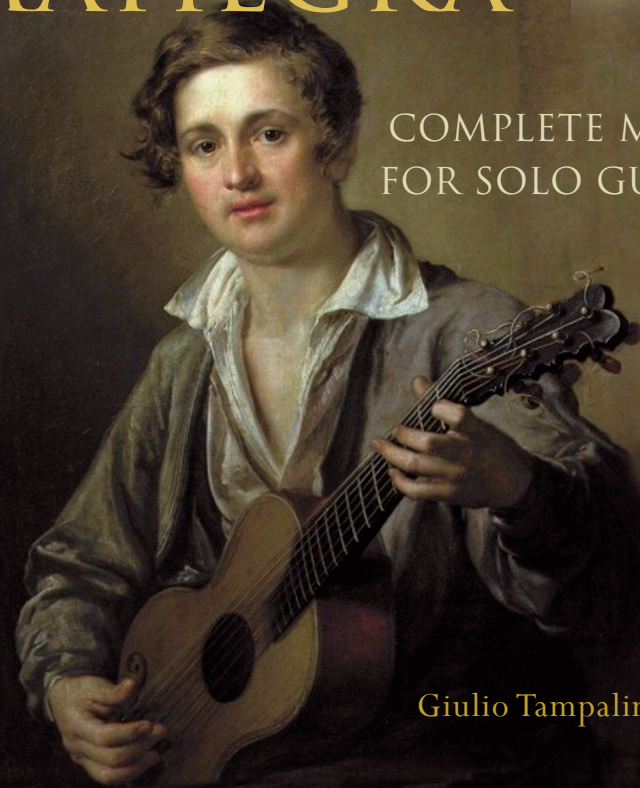


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MATIEGKA

BRILLIANT
CLASSICS

COMPLETE MUSIC
FOR SOLO GUITAR



Giulio Tampalini *guitar*

Complete works for solo Guitar

Wenzeslaus Thomas Matiegka (1773-1830) is considered, along with Simon Molitor and Anton Diabelli, to be one of the foremost exponents of the flourishing Viennese guitar school of the early 1800s, in the period preceding the arrival in 1806 of Mauro Giuliani, whose influence certainly made itself felt there in the following years. This CD set includes Matiegka's complete works for solo guitar, many of them recorded here for the first time. In bearing witness to the creativity of a musician of the classical era who is still relatively little known, the recording hopes to fill in many gaps both musically and historically. To this end, it will certainly be helpful to borrow from the biography written by the Viennese musicologist and guitarist Wilhelm Klingensbrunner in 1826, presumably in accordance with Matiegka himself, and from the book *Simon Molitor und die Wiener Gitarristik (um 1800)* published by Anton Goll in Vienna in 1920. Further information is also to be found in the article by the guitarist Francesco Gorio, published in 1985/6 in the magazine *Il Fronimo* in Milan.

Born in Chotzen in Bohemia (in today's Czech Republic) on 6 July 1773, Matiegka first studied music at home with his father, a music teacher and choir conductor, and his mother, the daughter of the Czech composer Thomas Norbert Kautnik. Later he moved to Kremsier (Moravia), where he continued his musical studies with his cousin Erasmus Kärstniss and started taking violin lessons with Gert Götz, as well as singing in the choir of the city seminary. Around 1791 he began studying law at the University of Prague, while continuing to pursue his musical interests, which by then also involved the piano and the cello, with excellent results. For a while he was also a student of the famous Abot Josef Jelínek. Once he had finished his university studies, he moved to Vienna, where he focused on composition under Joseph Herzdenreich. It was during this period that he first approached the guitar, which soon became his favourite instrument. Once he had overcome the initial hurdles of settling down in Vienna, his talent as a composer gradually drew the attention of some of the city's publishers, who began to produce editions of his works for the guitar in 1805. Simon Molitor, a musician who was much admired in Vienna, mentioned him in the preface to his *Sonata Op.7* of 1806, claiming

that he was one of the main exponents of the new Viennese guitar school.

During the years that followed, Matiegka was busy both teaching and composing, and between 1805 and 1817 the list of his printed works grew considerably, revealing great compositional skill. Alongside numerous pieces for the guitar, including sonatas, themes and variations, serenades, studies, minuets, fantasies and Ländler, he also wrote chamber works for various ensembles: violin and guitar, cello and guitar, violin, viola and guitar, horn, clarinet and guitar. Moreover, he also arranged pieces from works by Mozart and Beethoven for voice and guitar and for violin, viola and guitar.

The dedications on the frontispiece of many of these editions bear witness to his varied contacts with aristocratic and cultural circles in Vienna. Apart from the amateur musicians among the nobility, they also feature the names of outstanding musicians and artists such as Mauro Giuliani, Franz Tandler, Raphael G. Kiesewetter and Alois Wolf. From 1817 Matiegka also focused on other aspects of his career, conducting a choir, at first in the Church of St. Leopold and later in that of St. Joseph, both of them in Vienna. During this period he did not publish other pieces for the guitar, instead focusing on sacred works, most of them for liturgical services in the churches where he was employed. During the last years of his life he gradually withdrew from professional engagements, dying of consumption in Vienna on 19 January 1830 at the age of 57.

The works presented in this set of CDs illustrate all aspects of Matiegka's style. Clearly he was equally at ease with simple pieces intended for teaching purposes and with more complex compositions comprising variations, especially the sonatas for guitar, a genre in which his overall output was unrivalled in quantity during the entire first half of the 1800s.

While it is obviously not possible to describe all the works in this set, it certainly makes sense to devote a few words to some of them. Written in 1811, the *Sonata* Op.23 in B minor consists of a partial transcription (or arrangement) of part of a piano sonata by Franz Joseph Haydn. While Matiegka did not acknowledge this particular source, the relationship between the two sonatas is evident in the first two movements of Matiegka's composition, which derive respectively from the third

(*Finale, Presto*) and the second movement (*Menuet*) of the *Sonata* Hob. XVI:32 by Haydn. The third movement (*Rondò – Allegro non tanto*) is presumably of Matiegka's own invention, since it does not relate to works by Haydn or by other composers of the period. Transcriptions in the shape of fantasias, pot-pourris and adaptations of instrumental works were common at the time, however, and so Matiegka's composition is not out of the ordinary. The "Sturm und Drang" aspect of Haydn's sonata does not lose its salient features in the arrangement for the guitar, and the impact the instrument makes is astounding. On occasions Matiegka dilates the extension of his compositions, which can make the essence of the work somewhat elusive. The answer is to swim with the tide and simply enjoy the way he handles his thematic material, conceived in strict adherence to the rules of sonata form and the structure of classic and romantic compositions. A case in point is the *Maiestoso* [sic!] at the start of the *Grande Sonate No.1* in D major, conceived in three movements and published in 1808 with no opus number. Likewise the extensive *Moderato*, also in sonata form, well structured and typically Viennese in style, that introduces the *Grande Sonate No.2* in A major published that same year. The *Sonata progressive* Op.17 in G major, published in 1807, features an unusual first movement in which there are changes of meter and tempo that were uncommon for the period. The *Six Sonates progressives* Op.31, published that same year, also reveal distinctive traits; especially the sixth in B minor that concludes the cycle.

Matiegka's numerous variations likewise show inventive flair and originality, drawing inspiration from a range of existing melodies, including those borrowed from Haydn, with the eight lengthy variations present in *Sonata No.2*, the Austrian folk tune "*A Schisserl und a Reindl*" included in the last section of the *Grande Sérénade* Op.11 of 1807, later used by Mauro Giuliani in his Op.38 published in 1812 and also adopted by Beethoven in the Op.105 for piano. The *Variationen* Op.7 on the famous theme "*Gott erhalte Franz den Kaiser*" are also lovely, and there are a further *Six variations* Op.8 (in actual fact there are ten of them) composed in 1806 and dedicated to Alois Wolf that are also of considerable interest. In the *Fantaisie*

Op.4 the composer includes some effective variations on the aria "*Ich widme dir mein ganzes Leben*" from the opera *Aline*, while in the *15 Variations* Op.27 of 1810 his raw material is the Tyrolean melody "*Wann i in der Früh aufsteh*". Mozart and Paisiello could not fail to be present either, the former in the *8 Variations* Op.12 and the latter in the *6 Variations* Op.13. Sometimes Matiegka used the same theme in different works, for example the air "*Ich bin liederlich, Du bist liederlich*" which features in both the *Caprice* Op.2 and in the *24 Pièces progressives pour la Guitarre* Op.20, published in 1810.

Also of interest are the *12 Menuets brillians* Op.15 that follow the A-B-A framework with a trio in the central section, in keeping with 18th century practice. The melody line of the minuets is clear and elegant, especially in the trio. Matiegka also wrote pieces for teaching purposes, and apart from his output for solo guitar, he also composed a number of important chamber works. One of these, the *Notturmo* Op.21 for flute, viola and guitar, was used in part by Franz Schubert for his *Quartet for flute, viola, guitar and cello* D. 96, for years thought to be an entirely original work. It was the Danish guitarist Theodor Rischel who in 1932 discovered that Matiegka's *Notturmo* was actually printed in 1807 and comprised flute and guitar parts that, with the exception of the second trio and the final variations, were identical to the same parts in the quartet Schubert wrote in 1814, well after the publication of Matiegka's piece. This discovery thus contributed to the definitive attribution of the work to Matiegka, as Otto Erich Deutsch later confirmed in his catalogue of Schubert's compositions. There are other chamber pieces that also show originality, such as the *Pot-pourri* Op.30 for cello and guitar dated 1810, a composition articulated in five movements.

Giulio Tampalini's recording of the entire body of Matiegka's works for solo guitar is an important contribution to the rediscovery of a composer who played a major role in the history of the instrument and its repertoire.

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Translation by Kate Singleton



Giulio Tampalini has been hailed internationally as one of the most popular and charismatic classical guitarists, and as such he tours regularly and extensively in his country and abroad (La Fenice Opera Theatre Venice, Rome Parco della Musica, Shubert Theatre Tremont Boston U.S.A., Teatro Renascença Porto Alegre Brazil, Ithaca College New York U.S.A., Qintai Grand Theatre Wuhan China, Cearte Arts Centre Baja California Mexico, Muhsin Ertuğrul Theatre Istanbul Turkey, Safadi Foundation Lebanon, Nadine Chaudier Theatre Avignon France, Musée international de la Croix-Rouge Geneva Switzerland, Salle Jacques Huisman Théâtre National Brussels Belgium). Winner of the Arts and Culture Prize (Milan, Italy 2014), he has recorded over 25 CDs and performed in over 2000 concerts all over the world. He has won many prizes at

major international guitar competitions such as the “Narciso Yepes” Competition in Sanremo (chairman: Narciso Yepes); the International Rome Competition in 1996 and 2000; “De Bonis” International Competition in Cosenza; “Pittaluga”

International Competition in Alessandria; “Fernando Sor” International Competition in Rome and the “Andrés Segovia” International Competition in Granada. In 2001 he performed at the Christmas concert in the Vatican in honour of the Pope. He plays as a soloist and with orchestras and choirs, as well as in chamber ensembles made up of strings, percussion, saxophones and other instruments. He also plays with the Soloists of the Teatro alla Scala in Milan.

In 2003 his double CD “Francisco Tárrega: Complete Works for Guitar” was awarded the Golden Guitar at the International Guitar Meeting in Alessandria as “Best CD of the year”. His recordings also include the “Concierto de Aranjuez” by Joaquín Rodrigo for guitar and orchestra, with the Orchestra “Arturo Benedetti Michelangeli”; all the major guitar works by Angelo Gilardino; the complete Six Rossinianas by Mauro Giuliani; the Concerto No.1 Op.99, the Quintet Op.143 and the Romancero Gitano by Mario Castelnuovo-Tedesco, recorded with the Haydn Symphony Orchestra; the complete works for guitar by Miguel Llobet; and a DVD containing the complete solo guitar works by Heitor Villa-Lobos.

A tenured Professor at the Adria Conservatory of Music (Italy), Giulio Tampalini is regularly invited to give masterclasses all over Europe. He plays guitars made by the English guitar maker Philip Woodfield.

A special dedication and thanks to: Adele Piras

Recording: 10-25 January 2018, Bartok Studio, Bernareggio (MB), Italy

Sound Engineer: Raffaele Cacciola

Technical assistant: Gianluca Laponte

Editing and Mastering: Bartok Studio

Guitar made by Philip Woodfield 2010

D'Addario strings Artist

Artist photo: by Sergio Lussignoli

Cover: The guitar player (1823), by Vasily Tropinin (1776-1857)

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