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BRILLIANT
CLASSICS

Lhoyer

Complete Guitar Duos

Antonio Rugolo · Angelo Gillo



Antoine de Lhoyer 1768-1852
Complete Guitar Duos

CD1	60'23	CD2	58'26	CD3	43'39	CD4	55'27
Duo Concertant Op.31 No.1		Duo Concertant Op.34 No.1		Duo Concertant Op.35 No.1		Fantaisie Concertante Op.33	
1. I. Allegro moderato brillante	7'13	1. I. Allegro moderato	4'48	1. I. Andante sostenuto	2'57	1. I. Allegro moderato	7'52
2. II. Adagio cantabile	4'25	2. II. Menuetto. Poco vivace.		2. II. Rondo. Allegro moderato	3'58	2. II. Menuetto. Vivace. Trio	2'06
3. III. Rondo. Poco vivace	3'29	Trio	2'15			3. III. Andante con variazioni	7'17
Duo Concertant Op.31 No.2		3. III. Andante sostenuto	4'21	Duo Concertant Op.35 No.2		4. IV. Adagio sostenuto	2'37
4. I. Allegro moderato	5'36	4. IV. Rondo.		3. I. Adagio cantabile	3'39	5. V. Menuetto grazioso.	
5. II. Menuetto. Poco vivace.		Allegro poco vivace	4'09	4. II. Chasse.		Andante. Trio	2'30
Trio	1'52	Duo Concertant Op.34 No.2		Allegro poco vivace	3'04	6. VI. Polonaise. Moderato	4'37
6. III. Adagio cantabile	3'16	5. I. Allegro poco vivace	4'18	Duo Concertant Op.35 No.3		7. VII. Romance.	
7. IV. Rondo. Allegretto	3'55	6. II. Menuetto. Vivace. Trio	3'07	5. I. Adagio	2'20	Andante sostenuto	4'48
Duo Concertant Op.31 No.3		7. III. Adagio cantabile	4'02	6. II. Andante con variazione	7'07	8. VIII. Rondo. Allegretto	4'03
8. I. Allegro agitato	5'39	8. IV. Rondo.		Duo Concertant Op.35 No.4		Douze Valses Op.32	
9. II. Romance.		Allegro poco vivace	3'50	7. I. Polonaise.		9. No.1	1'20
Andante sostenuto	4'33	Duo Concertant Op.34 No.3		Andante poco allegretto	4'01	10. No.2	1'50
10. III. Rondo. Poco vivace	3'31	9. I. Allegro moderato	5'53	8. II. Rondo. Vivace	3'34	11. No.3	1'29
Six Duos Nocturnes Op.37		10. II. Andante sostenuto	5'21	Duo Concertant Op.35 No.5		12. No.4	1'26
11. No.1 Andante	2'33	11. III. Rondo. Allegro	3'42	9. I. Sicilienne.		13. No.5	1'32
12. No.2 Menuetto.		Duo Concertant Op.44		Andante poco adagio	3'28	14. No.6	1'30
Poco vivace. Trio	2'46	12. I. Moderato	5'25	10. II. Rondo. Allegro moderato	2'45	15. No.7	1'51
13. No.3 Andantino	2'08	13. II. Minuetto. Poco vivace.		Duo Concertant Op.35 No.6		16. No.8	1'45
14. No.4 Moderato	2'06	Trio	3'09	11. I. Introduction	0'48	17. No.9	1'34
15. No.5 Andante	4'21	14. III. Rondo. Allegretto	3'43	12. II. Menuetto. Vivace. Trio	2'03	18. No.10	1'37
16. No.6 Rondo. Allegretto	2'34			13. III. Rondo.		19. No.11	1'35
				Allegro poco vivace	3'23	20. No.12	1'53

CD5	62'49		
Sérénade Facile Op.36 No.1		Sérénade Facile Op.36 No.6	
1. I. Adagio	1'41	14. I. Andante sostenuto	2'33
2. II. Andante [con variatione]	3'43	15. II. Rondo. Allegro	3'25
3. III. Rondo. Allegretto	2'38		
Sérénade Facile Op.36 No.2		Douze Valses Op.23	
4. I. Andantino	2'37	16. No.1	1'22
5. II. Mouvement de Marche. Moderato	3'37	17. No.2	1'34
		18. No.3	1'25
		19. No.4	1'36
		20. No.5	1'48
Sérénade Facile Op.36 No.3		21. No.6	1'52
6. I. Sicilienne. Andante	2'37	22. No.7	2'08
7. II. Minuetto. Poco vivace. Trio	1'15	23. No.8	1'27
8. III. Rondo. Allegro	3'45	24. No.9	1'32
		25. No.10	1'19
Sérénade Facile Op.36 No.4		26. No.11	1'54
9. I. Allegro moderato	2'27	27. No.12	1'20
10. II. Minuetto. Allego. Trio	2'40		
11. III. Rondo. Allegro	2'38		
Sérénade Facile Op.36 No.5 'L'Orage'			
12. I. Poco adagio	1'27		
13. II. Allegretto-Andante grazioso-Allegretto	5'43		

After having been nearly forgotten by the guitar world for many years, Antoine de Lhoyer is now rightly recognized as one of the most important composers of guitar duos of the early nineteenth century. The duos are central in Lhoyer's musical production; in fact, for a period of some nine or ten years he published almost nothing else.

Antoine de Lhoyer was born on 6 September 1768 at Clermont-Ferrand, in the heart of France.¹ As a young man he went to Paris where he studied music 'with excellent masters.' One such master may have been Vidal, a guitarist of Spanish origin, who was a central figure on the Parisian guitar scene during the last decades of the eighteenth century. Vidal later testified to Lhoyer's musical talent, speaking of him 'as the best guitar player in Europe.' In spite of his musical training, Lhoyer, at the age of 20, nevertheless embarked upon a military career and entered the Kings Guards at Versailles shortly before the outbreak of the French Revolution. He was on the payroll until the political climate forced him to leave the country at the end of 1791. Like many other *émigré* royalists, he enlisted with various military units with the purpose of fighting the new *régime* until, in 1800, he settled in Hamburg and committed himself to a more peaceful activity, music.

Lhoyer's first known compositions were actually published in Hamburg; the earliest is a sonata for solo guitar, Op.12, published in 1799. Other works from his Hamburg period include opp. 14–18, among these a concerto for guitar and strings, Op.16, which appeared in 1802. All these early compositions were written for the five-string guitar.

Late in 1802 Lhoyer set out for St Petersburg where the guitar had become popular among the nobility and high society. Several compositions published in Russia during his ten years there were dedicated to members of the Tsar family, thus witnessing the close connections Lhoyer had to the imperial court. The five-string guitar retained its foothold in Russia longer than elsewhere in Europe and all the music from Lhoyer's Russian period, opp. 18(b)–25 and some works without opus number, is for that instrument.

In 1812 Lhoyer returned to Paris where he soon engaged in musical activities.

Shortly after his return, in late 1812 or early 1813, his *Six Exercises*, Op.27, dedicated to Tsar Alexander's sister, Anna Pavlovna, were published.² (A few years later, Giuliani re-arranged these pieces and published them in Vienna in his own name as *Six Préludes*, Op.83). This was Lhoyer's last work for five-string guitar; from now on he composed solely for the six-string guitar.

Back in Paris he fraternized with guitarists such as Ferdinando Carulli, who dedicated his *Trois solos*, Op.76, to Lhoyer. With the restoration of the monarchy in 1814, Lhoyer returned to service in the King's Guards, but in 1816 he left Paris again. For the next fifteen years he would hold various military administrative posts in the French provinces.

The July Revolution of 1830 led to a reorganisation of civilian and military administration with the effect that Lhoyer was dismissed from his last position at Corsica. He now moved to Aix-en-Provence, but sometime after a six-years pension ran out in 1836, the Lhoyer family emigrated to Alger, the capital of the new French colony in North-Africa. Exactly when this happened and for how long, is uncertain, but by 1852, the family had returned to Paris where the guitarist died on 15 March, 1852, at the age of 84.

Rather strangely, no music by Lhoyer stems from the last twenty-five years of his life. But in the period 1812 to 1826 a steady stream of compositions, opp. 12–45 and some unnumbered works, appeared with various Parisian publishers. Unlike most other guitar composers, Lhoyer composed relatively few works for solo guitar; duos and other chamber-music dominate.

Little is known about Lhoyer's own playing; no reviews of concerts in Paris or elsewhere have surfaced. There is, however, clear evidence that he was held in esteem by fellow guitarists. In a list of eight leading French guitarists, presented by Guillaume Gatayes in a guitar tutor he authored in the early 1820s, Lhoyer is included among names such as Sor, Carulli, Carcassi, Castellacci, Porro and the Meissonnier brothers. This clearly shows his standing. Aguado also mentions him in his 1834 *Nouvelle Méthode*, Op.6.

A rare eyewitness account of Lhoyer's performance can be found in the writings of the French dramatist Alexandre Duval (1767–1842) who, in his *Œuvres complètes* (Paris 1822), describes an encounter with the guitarist at Memel (now Klaipėda in Lithuania) in January 1803. Both men were on their way to St Petersburg, and had been stranded at Memel for some days due to heavy snowfall. The evenings were used for storytelling and Lhoyer contributed by recounting his adventures during his exile years and how he had endured this period by teaching the guitar and playing concerts 'all over Germany'. He charmed the small audience by always ending his evening stories playing some pieces on the guitar and, according to Duval, Lhoyer's mastery of the instrument 'would have made him appear as a virtuoso even in Paris'.

The Duos

As far as we know, Lhoyer published ten sets of duos (one of these, Op.30, remains undiscovered). One set, the *Douze Valzes*, Op.23, stems from his Russian period and is for the five-string guitar. All the other duos are for six-string guitar and composed after his return to France: *Trois Duos*, Op.30 (1814?), *Trois Duos Concertans*, Op.31 (1814/15); *Douze waltz*, Op.32 (c.1815); *Fantaisie Concertante*, Op.33 (1816/17); *Trois Duos Concertants*, Op.34 (1819); *Six Duos Concertans*, Op.35 (c.1820); *Six Sérénades Faciles*, Op.36 (1820); *Six Duos Nocturnes*, Op.37 (c.1821–23); and *Duo Concertant*, Op.44 (1826).

The duos comprise about half of Lhoyer's oeuvre for six-string guitar; however, as most of the duo sets are collections of several multi-movement works, they actually constitute a much larger part of his total compositional output. It is therefore not surprising that we here find some of the composer's finest music.

Lhoyer's duets are inventive and original, with a good balance between the two parts. They are often set in the three or four-movement scheme of the high-classical *sonata*, with the first movement employing the sonata form. Several of the duos are labelled *concertant*, implying that both parts are equally important and of

approximately the same difficulty. The concertante style gives both players equally challenging parts as they alternate in having the principal or the accompanying role. This is often achieved by presenting a section twice, interchanging the two parts. Lhoyer also develops the process of genuine chamber music-making further by sometimes giving the two instruments independent and individually shaped parts as, for example, in the middle section of the first movement of Op.31 No.1 or in the main theme of the *Rondo*, Op.31 No.3 – a theme clearly inspired by Mozart’s symphony No.40 (and perhaps also by the ‘Queen of the Night’ aria from *The Magic Flute*). We also sometimes find imitative and even canonic passages; the trio of the minuet in Op.35 No.6 is a strict canon.

Lhoyer had an extraordinary gift for cantabile melodies and his slow movements often resemble songs without words. Some of them, like the *Adagios* of Op.31 No.1 and Op.33, are among the most beautiful and radiant music written for the guitar in the nineteenth century.

While the *Duos Concertans* of Opp. 31, 34 and 44 adhere to the three or four-movement scheme of the sonata, the *Six Duos Concertans*, Op.35, have only two movements each, of distinct tempo. Unlike the multi-movement serenade popular in Vienna, the *Six Sérénades Faciles*, Op.36, are mostly set in pairs of only two contrasting movements. The *Six Duos Nocturnes*, Op.37, are even more condensed with just one movement each. But with considerable variations in tempo and mood between them, they may, nevertheless, be perceived (and played) as a whole. At the opposite end is the *Fantaisie Concertante*, Op.33, which, with its eight movements and a total playing time of almost forty minutes, is quite unique in the guitar repertoire of the nineteenth century.

In his guitar duets Antoine de Lhoyer achieves full artistic stature. The quality of this music places him among the top rank of nineteenth-century guitar composers.

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1 For an extended biography of Lhoyer, see Erik Stenstadvold, ‘Antoine de Lhoyer (1768-1852): riscoperta di un chitarrista-compositore trascurato,’ *il Fronimo*, No.100, 1997. For an updated version in English, see the biography included in *Antoine de Lhoyer: The Complete Guitar Duos*, 3 vols., ed. Erik Stenstadvold (Chanterelle, 2008).

2 A new edition of Lhoyer’s *Six Exercices*, edited by Erik Stenstadvold, is published by Guitar Heritage (2019).

DUO Angelo GILLO – Antonio RUGOLO

Members of the *Quartetto Santorsola* since 2006 with whom they recorded a CD of music for four guitars by Angelo Gilardino for “Brilliant Classics” released in 2019 (95911).

The Duo made their debut in 2016 at the Teatro De Simone in Benevento at the 29th Italian Guitar Conference. As soloists, both have won numerous national and international guitar competitions.

They have studied for several years and graduated with 110 cum laude under the tutelage of Frédéric Zigante. They continue to hone their craft by working with Alirio Diaz, Eduardo Fernandez and Oscar Ghiglia (with whom Antonio studied for four years at the Accademia Chigiana in Siena), and Angelo studied with Olivier Chassain for a year at the Conservatoire de Musique de Gap in France.

Antonio Rugolo has recorded five solo cd's, published by Stradivarius, dotGuitar and Digessione Music; awarded with five stars and reviewed in Italy, Europe in the USA and Canada.



In 2014 he won the *Golden Guitar* award at the *19th International Guitar Meeting of Alessandria*, for the best record of the year. Even his solo CD, *Mauro GIULIANI Masterpieces*, won again the Golden Guitar award as the best record of 2018. Antonio Rugolo's recordings have been broadcast on numerous occasions on Italian, European Uruguayan and Canadian networks (RAI Radio3, RAI Filodiffusione, Sveriges Radio P2 CBC Radio, etc.). Antonio teaches guitar in the Conservatory “E. R. Duni” of Matera. He also teaches in masterclasses and performs as a concert soloist at venues Italy, Europe China and USA.

The study and research of **Angelo Gillo** in the area of the historically informed performance practice, has led him to deepen the classical and romantic repertoire and the baroque style - under the guidance of Massimo Lonardi - using copies of period instruments.

He performs intense concert activity as a soloist, chamber musician and in early music ensembles.

Graduated in music education with full marks at the “G. Paisiello” Music Institute of Taranto, he teaches guitar at the Giuseppe Palmieri's High School in Lecce.

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