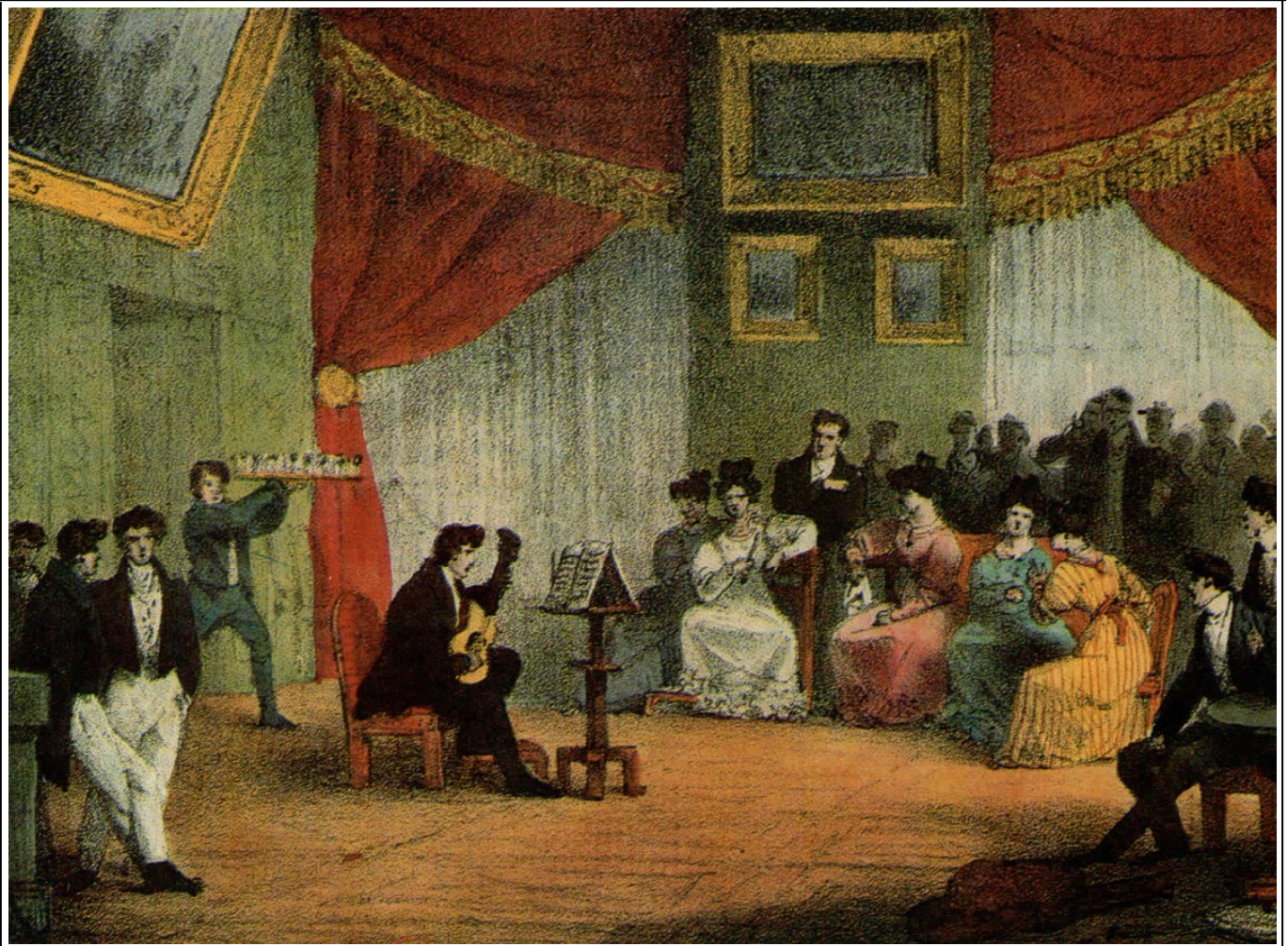


TEN CHAMBERS



in six-strings

Ten Chambers in six-strings

performed by P. D. Smith, Ph.D.,
with his musicological guitar

Music from Count Giovanni de' Bardi's Florentine Camerata
Calliope Galliard 1584 by Vincenzo Galilei (1520-1591)

Music at the Virgin Queen's private masque at Richmond
Allemande and First Dance 1610 by Robert Johnson (1583-1633)

Music from the Court of the Sun King at Versailles
Pastorale, Gigue, and Prelude 1687 by Robert de Visée (1650-1733)

Leopold's "Spiegelsaal" at Schloss Köthen (where Anna met Johann)
Prelude for Cello c.1721 by J. S. Bach (1685-1750)

the Sala of the "Exchanged Princess" at el Palacio Real de Aranjuez
Sonata for Harpsichord c.1750 by Domenico Scarlatti (1685-1757)

the Boudoir of Napoleon's Viennese Empress at Schönbrunn Gardens
Allegro Spiritoso 1810 by Mauro Giuliani (1781-1829)

Paris's Most Fashionable Post-revolutionary Literary Salon (in season)
Allegro Moderato c.1812 by Ferdinando Carulli (1770-1841)

"Guitaromania" at the Argyll Rooms, off London's Regency Street
Divertimento 1831 by Fernando Sor (1778-1839)

a Faculty Recital Hall at the Royal Conservatory of Music in Madrid
Capriccio Arabe 1892 by Francisco Tárrega (1852-1909)

Caracas' 2nd Least Reputable "Modernista" Café (at Carnivale time)
Valses Creole c.1939 by Antonio Lauro (1917-1986)

Ten Chamber Musicians

Vincenzo Galilei, Galileo's father, was a frequent participant in late night discussions over Plato's dialogues at the chambers of Count Bardi in Florence, where theories on Ancient Greek theater led to a new synthesis of music, dramatic poetry, and the visual arts, creating what would later become known as opera. Vincenzo's research into acoustics would exert a powerful influence on his son's revolutionary cosmology.

Robert Johnson apprenticed under his father John, a lutenist at Queen Elizabeth's court. Robert's compositions for "The Tempest" are early examples of his numerous collaborations with celebrated poet and playwright, William Shakespeare.

Robert de Visée served as chamber musician and guitar teacher for both Louis XIV of France, and Louis XV, who appointed him to the office of *Maître de Guitare du Roi* (King's Guitar Master). His major published works include dance suites for baroque guitar dedicated to both monarchs.

Johann Sebastian Bach met and married Anna Magdalena Wilke at the court of music-loving Prince Leopold of Anhalt-Köthen. The original manuscript of this prelude for cello is inscribed in Anna's own distinctive hand. Her *Notenbüchlein der Anna Magdalena Bach* still delights us with its intimate peeks into the Bach family's communal music-making.

Domenico Scarlatti's sole student was the musically-gifted Barbara of Portugal. She married Ferdinand and soon became Queen of Spain (a brother's simultaneously arranged marriage to a new sister-in-law inspired her unflattering nickname). Domenico spent the rest of his career composing technically challenging and harmonically innovative harpsichord sonatas to exercise Barbara's impressive talents.

Mauro Giuliani, was music teacher to the Holy Roman Emperor's daughter Maria Louisa until the final occupation of Vienna. Her marriage to Napoleon Bonaparte was among the terms of Austria's surrender. Influences from Mauro's musical neighbors, Beethoven and Haydn, can be heard in his pioneering solo compositions for six-string guitar.

Ferdinando Carulli was born in Naples, where the earliest examples of the six-string guitar were just being built. An innovator of the classical guitar sonata, his effortless technique was widely emulated. Ferdinando's celebrated performances introduced him to the salon set, those upscale bourgeois Parisians who flourished after the Bourbon restoration.

Fernando Sor from Barcelona was a dedicated captain in Joseph Bonaparte's army. After the fall of the Napoleonic regimes, Sor fled Spain for Paris then toured throughout the continent, including a long stay at London in the 1820s. Sor's enthusiastic audiences helped fuel the new "Guitaromania" movement enlivening Europe's cosmopolitan literary salons.

Francisco Tárrega lived and taught in Madrid during the latter half of the nineteenth century, and toured internationally only sporadically before settling in Barcelona. Francisco's guitar transcriptions of virtuoso piano works, his evocative romantic compositions, and influential students all contribute to his well-earned reputation among guitarists.

Antonio Lauro was part of a generation of cultural nationalists who mined folk traditions for material to create modernist art. In 1948, he was incarcerated for his pro-democracy views by General Jiménez, Venezuela's junta leader. Despite this, he continued composing. As a side-note, Antonio studied with, and later toured alongside, Raúl Borges, who taught the mentors of two of my earliest guitar instructors.

P. D. Smith

P. D. Smith, Ph.D. is a regional Nature Coast journeyman guitarist and free-lance musicologist. He has performed in a variety of chambers over a number of years and is the author of "*Classical Guitar and the Age of Enlightenment*" and "*A Cultural History of the First Jazz and Blues Communities of Jacksonville, Florida.*" His 2010 compact disc album, "*Black Tide Rising*" is available through most online streaming services.

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A GUITARIST'S MAP OF EARLY MODERN EUROPE

