

Program Notes

Jean Philippe Rameau (1683-1764)

Les cyclopes (Pièces de clavecin, 1724)

Little is known about Rameau's early years, and it was not until the 1720s that he won fame as a major theorist of music with the publication of his *Treatise on Harmony* (1722). He later became known for his harpsichord works, which circulated throughout Europe.

Rameau was almost 50 before he embarked on the operatic career on which his reputation chiefly rests today. His debut, *Hippolyte et Aricie* (1733), caused a great stir and was fiercely attacked for its revolutionary use of harmony. His reputation in the field of French opera was soon acknowledged, though he was later persecuted as an "establishment" composer by those who favored Italian opera. Rameau's music had gone out of fashion by the end of the 18th century, and it was not until the 20th that serious efforts were made to revive it. Today, he enjoys renewed appreciation with performances and recordings of his music ever more frequent.

Mario Castelnuovo-Tedesco (1895-1968)

Prelude and Fugue no. 7, op. 199

Mario Castelnuovo-Tedesco's *Les Guitares bien tempérées*, Op. 199, for two guitars (1962) is a set in four volumes, and its title is a take-off on J.S. Bach's seminal work *The Well-Tempered Clavier*. The score remained unpublished until several years after his death in 1968, and has since earned favor with the world's concert guitarists. Castelnuovo-Tedesco moves up around the circle of fifths, alternating between the major and minor modes, and the two guitars act as the two hands of a keyboardist.

Leo Brouwer (b. 1939)

Sonata de los Viajeros (2009)

Composer, guitarist and music director, Leo Brouwer was born in Havana and studied composition with Isaac Nicola at the Julliard School of Music and at Hartt College of Music. Brouwer has conducted orchestras around the world including the Berlin Philharmonic Orchestra, the Scottish National Symphony Orchestra, the BBC Concert Orchestra and Mexico's National Symphony Orchestra. His discography comprises over a hundred recordings by such artists as John Williams, Julian Bream, Franz Bruggen and Harry Sparnay as well as The Toronto Festival, the London Sinfonietta and the Liège festival. He has served as General Manager of the Cuban National Symphony Orchestra for ten years and since 1992 conducted the Córdoba Orchestra in Spain.

Sonata de Los Viajeros (Sonata of the Travelers) represents an international voyage in four movements. The first journey is to the high Andes: slow and frigid, with chilling harmonics; the second movement travels to the statue of Venus by Praxiteles of Athens, believed to be one of the first life-sized representations of the nude female body. The next movement visits Bach in Leipzig, and the final movement, the Caribbean Sea, takes us back to Brouwer's homeland for a rhythmic and virtuosic finale which celebrates the music of Cuba.

Egberto Gismonti (b. 1947)

Selected pieces (arr. João Luiz)

Egberto Gismonti is world-renowned as a multi-instrumentalist and composer. He was profoundly influenced by Brazilian master Heitor Villa-Lobos, his works reflecting the musical diversity of Brazil. From the Amazon Indians' batuque to the Carioca samba and choro, through the Northeastern frevo, baião, and forró, Gismonti captures the true essence of the Brazilian soul in a way that is primitive, yet sophisticated, and reflects it through his personal vision, elaborated by years of classic training and literacy in a wealth of musical languages in which jazz plays a significant role.

Marco Pereira (b. 1950)

Bate-Coxa

Brazilian guitarist Marco Pereira began his studies with Isaías Savio and obtained his master's degree at the Sorbonne (thesis on Villa-Lobos' guitar works). He has taught Harmony, Arranging, Composition and Improvisation at the Federal University of Rio de Janeiro (UFRJ).

Marco has released several solo albums, including *Dança dos Quatro Ventos* (GHA Belgium); *Elegia* (Channel Classics - Netherlands); *Brasil Musical* (Tom Brasil - Brazil). His pedagogical writings include *Ritmos Brasileiros*, *Cadernos de Harmonia*, and *Brazilian Seven-Stringed Guitar - technique and style*.

Bate-Coxa was adapted for two guitars by the composer, from the original version for solo guitar. The piece is based on a traditional rhythm from the Northeast of Brazil known as "coco".

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