



(LEMS 8051)

JERRY WILLARD PLAYS! Four Centuries of Lute and Guitar

Pieces by J.S. Bach, Gaspar Sanz, Mauro Giuliani, Miguel Llobet, George Gershwin and others played on archlute, Baroque guitar, 19th Century and modern guitars.

ANNOTATED NOTES ON TRACKS

Tracks 1 - 4

The first Renaissance lute music comes from Italy, a breeding ground for gifted composers and instrumentalists who flourished, alongside other artists at the courts of wealthy patrons. The growth of their instrumental style was linked to the widespread practice of improvisation on both original themes and popular songs and dances of the day. Song arrangements, like *Se io m'accorgo* are highly lyrical works with free voice leading and typically instrumental and often personal embellishments. The *Balletto*, *Saltarello* and other popular dance forms had regular rhythmic patterns divided into clear and distinct sections, sometimes highly ornamented and colored. Lute composers, like Santino de Garsi benefited greatly from the fame gained by the thriving market of lute tablature publication during the 16th century.

Tracks 5 - 10

Dating between 1707 and 1715, the Lute Suite in e-minor BWV 996 is considered the first of J.S. Bach's lute compositions, and also one of his earliest works for a solo instrument besides the organ. The piece exists as a manuscript in the hand of Johann Gottfried Walther, Bach's distant cousin and town organist in Weimar. From Walther the manuscript passed to Bach's student Johann Tobias Krebs who added the label —"aufs Lauten Werck" — suggesting the work's connection to the Lute-Harpsichord, a short lived keyboard instrument designed to approximate the sound of a lute. Yet the range of the suite allows for a faithful performance on an arch-lute, a fact that points to Bach's flexible notion of instrument designation. The opening passagio and presto recall the toccatas of Buxtehude, while the remaining movements conform to the dance suite model of Froberger, both important influences on the young composer.

Tracks 11 – 13

Gaspar Sanz was the dominant musical personality of the baroque guitar in Spain. Although trained as a priest at the University of Salamanca he traveled to Italy for instruction in both guitar and music theory. After his return to Spain, Sanz was appointed guitar tutor to Don Juan of Austria, son of King Philip IV, to whom he dedicated the first volume of *Instruccion de Musica sobre la Guitarra Espanola* in 1674. The completed three volume work was not published until 1697. Sanz played a five-coursed instrument tuned a/a-d'/d'-g/g-b/b-e' where the middle g string was the lowest sounding, allowing for some of the guitar's distinctive timbral qualities. The 90 pieces that comprise the *Intruccion* are remarkably diverse, ranging from contrapuntal textures to exquisitely crafted folk dances revealing the cosmopolitan nature of Spanish society at the end of the 17th century.

Tracks 14 – 16

Mauro Giuliani, the greatest guitarist during the first half of the 19th century, was born in Bisceglie, a small town near Bari in the southeast corner of the old Kingdom of Naples. After moving up the Italian peninsula during a successful tour he settled in Vienna in 1806 establishing a distinguished reputation as a performer, composer and teacher and mingling among some of the greatest musicians of his era. Composed at the height of his popularity in Vienna in 1815 the last of the three Sonatinas that combine to form op. 71 is typical of Giuliani's light but expressive style.

Tracks 17 - 19

Born in Barcelona in 1878 Miguel Llobet was raised in an artistic household and became Francisco Tarrega's most respected and successful pupil. His extensive touring schedule made him the first guitarist with a truly intercontinental influence. Important activities in the Americas include a friendship with Villa-Lobos and a performance at the Smithsonian Institute's Festival of Spanish culture in 1908. For a time he made his home in Argentina but by 1937 was

back in Barcelona during the Spanish Civil War, which seems to have precipitated his death a year later. Llobet's impressionistic, shadow-like musical voice is nowhere more evident than in the *Canciones Populares Catalanas* a series of folk tunes harmonized between 1899 and 1918. *Testament d'Amelia* conveys the sadness of an anonymous mourner for a dying princess whose "heart constricts like a bouquet of carnations". Llobet's elusive rhythm and ostinato pattern carves out a softly dreaming lullaby in *Leonesa*. *El Mestre*, a tune dating back to at least the Renaissance is one of Llobet's most inspired arrangements alive with his interpretive trademarks: glissandi, harmonics and pizzicato. It "orchestrates" the complicated emotions of a young girl whose teacher, having fallen in love with her, goes off to war.

Tracks 20 – 22

Brooklyn born George Gershwin is internationally celebrated as the most distinguished tunesmith of his generation and a composer who successfully blended art music with popular song and jazz. In 1932, at the suggestion of his publisher, Gershwin made piano arrangements of eighteen melodies that looked back at an eventful career spanning theatre musicals, opera, and his beginnings as a "song-plugger" for Tin-Pan-Alley's Remick Music Publishing. Known collectively as the *Gershwin Songbook*, the brief character pieces are full of the scintillating energy and introspective wit that made the composer a legendary fixture at private parties during the roaring 20's. His first hit "Swanee", the soulful "Summertime" (from *Porgy & Bess*), "Liza" from the 1929 musical *Show Girl*, and the infectious main number from *Girl Crazy* "I Got Rhythm", are heard in Jerry Willard's transcriptions taken directly from the 1932 publication.

JERRY WILLARD

Jerry Willard was born in Cleveland, Ohio and began studying the guitar with his father Jeff Willard who was a guitarist. The guitar pedagogue Sophocles Papas recognized his talent and invited Mr. Willard to study with him in Washington, D.C. Subsequently he expanded his knowledge of musical interpretation when he worked with violinist Misha Mishakoff and cellist Warren Downs. Mr. Willard also studied with guitarists Richard Lurie and Alirio Diaz, both of whom influenced his musical and technical approach to the guitar. Mr. Willard's performances have taken him to Alice Tully Hall, Carnegie Hall in New York City, and he has concertized extensively throughout Europe and The United States. At Mr. Willard's New York debut, Raymond Ericson of the New York Times said:

"The recital was exemplary. Mr. Willard took lute in hand for some pieces by Adrian LeRoy and John Dowland and turned that normally palesounding predecessor of the guitar into a brilliant and vivid instrument. Back with the guitar, the performer played his own transcriptions of Bach's Lute Suite in E minor and five dances from Britten's *Gloriana* plus Henze's attractive 'Drei Tentos'. It was again the clarity of Mr. Willard's playing that gave special pleasure."

Well known as an ensemble player, Mr. Willard has performed with the Cleveland Orchestra, The New York Opera Company, The New York Consort of Viols, Queens Chamber Band, and the Long Island Baroque Ensemble. Mr. Willard resides in New

York City and is on the faculty of the State University of New York at Stony Brook . He has published many transcriptions for guitar including "The Complete Lute Music of J.S. Bach" available through Music Sales Corp. and "Ten Sonatas of D. Scarlatti" available through AIG Publications. Jerry Willard's lute playing can also be heard on the Lyrichord Early Music, on "Passionate Pavans & Galliards Music by John Dowland" (LEMS 8046) with soprano Julianne Baird, countertenor Marshall Coid, and harpsichordist Elaine Comparone performing on virginal/muselar.,

THE TRACKS

ARCHLUTE (Patrick Caruso 2001)

Italian 16th century

1) Bianco Fiore

(Cesare Negri 1520-1595)

2) Vaghe belleze et biondecie rec

d'oro vedi chc per ti moro

(Anonymous 16th century)

3) Galiarda delta la mezza pace

(Santino Garsi 1542-1604)

4) Se io m'accorgo

(Anonymous 16th cent)

Suite No.I BWV 996

(J. S. Bach 1685-1750)

5) Prelude & Presto

6) Allemande

7) Courante

8) Sarabande

9) Bouree

10) Gigue

BAROQUE GUITAR (Patrick Caruso 1999)

Three compositions for Baroque guitar

(Gaper Sanz 1640 - 1710)

11) Pavanas

12) Canarios

13) Clarin de los Mosqueteros del

Rey de Francia

19th CENTURY GUITAR

(François René Lacote 1929)

Sonata by Mauro Giuliani (1781- 1829)

14) Andantino

15) Scherzo

16) Rondo

MODERN GUITAR
(Francisco Fernandez 1960)

Three Catalan Folksongs by
Miguel Llobet (1878 - 1938)
17) El Testamento de Amelia
18) Leonesa
19) El Mestre

MODERN GUITAR
(Francisco Fernandez 1960)
Three showtunes by
George Gershwin (1898 - 1937)
20) Swanee
21) Summertime
22) I Got Rhythm

CREDITS
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