



**LA
LA GUI
GUI TARO
TARO MA
MANIE NIE**

IZHAR ELIAS
GUITAR

**MOLINO
CARULLI
GRAGNANI
MATIEGKA**


**COBRA
RECORDS**

A close-up, profile view of a man with a beard and mustache, wearing a white shirt, playing an acoustic guitar. The lighting is dramatic, highlighting his face and the instrument. The background is dark and textured.

Izhar Elias Guitar

**LA
LA GUI
GUI TARO
TARO MANIE
MANIE**

Izhar Elias Guitar
LA GUITAROMANIE

F. Molino (1768-1847)

1. **Grande Ouverture**, opus 17 * (6:00)
Grande Sonata, opus 51 *
2. **Maestoso molto - Adagio non troppo** (3:23)
3. **Rondo, allegretto vivace** (7:19)

F. Gragnani (1768-1820)

4. **Fantaisie**, opus 5 * (14:02)

F. Carulli (1770-1841)

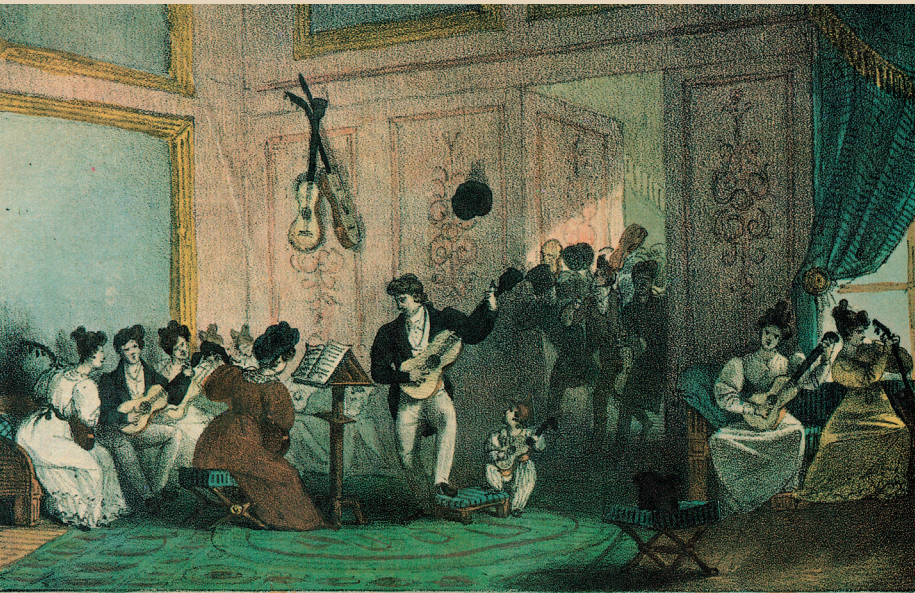
- Solo 3**, opus 76 *
5. **Largo** (2:52)
6. **Allegretto** (4:03)

W. Matiegka (1773-1830)

- Grande Sonate 1**, 1st movement
7. **Maiestoso** (8:57)
Sonate, opus 23, 1st movement
8. **Presto Fugato** (7:29)
Grande Sonate 2, 1st movement
9. **Moderato** (9:59)

Total playing time: 64:08 min.

* World premiere recording



Estho de Montours, rue du Lion St. André - 612.



La Gitaromanie.

LA GUITAROMANIE

For a brief period in the early 19th century, the guitar enjoyed a veritable hype. Salons in Paris and Vienna hosted musical soirees where the latest compositions were performed for an intimate audience. And when a true virtuoso guitarist came to play, like the Italians Carulli, Molino or Gragnani, the enthusiasm reached the level that can only be described as '*guitaromanie*' - guitar mania.

They offered a completely new sound, because the guitar was a young instrument at the time. Sometime around the year 1800, the double strings were replaced by single strings with higher tension. And a sixth string was added; the low E. These changes allowed the guitar virtuosos to sound like an orchestra, vocalist and accompaniment with a single instrument. The sounds were intimate, but also expressive and spectacular, and something the salon audiences had never heard before. The guitar virtuosos usually performed their own work, or they arranged a familiar aria or overture from an opera specifically for the occasion. This album focuses on original music composed by the guitarists themselves, showing their creative and inventive spirits.

Around the same time, a new social class arose; the wealthy bourgeoisie. They had the time and money to devote to music and social gatherings in the salons. The time we spend today on social media, Internet, binge-watching, etcetera, could easily be filled with playing or listening to music together. The skills of the virtuoso guitarists inspired many amateurs of the time to make music. This created a heated demand for published pieces and methods devoted to the guitar. And for those who had less disposable income, a guitar was much more affordable than a piano, for example. The invention of the modern guitar, combined with the

simultaneous rise of the well-to-do bourgeoisie, sparked the period of Guitaromanie. Both Paris and Vienna were two important cultural capitals with a rich salon culture. These cities served as magnets to international guitar virtuosos. This album sheds light on music from a unique period in the history of guitar. The majority of the pieces featured on the album are world premiere recordings (track 1-6).

Like every fashion, Guitaromanie eventually fell out of favour: the guitar gradually faded from the scene, starting from around 1840. The new generation considered it old-fashioned, and it was literally crowded out of the salons by the massive grand piano. The simple guitar wasn't a match for the new, more complex harmonic tonal language. The audience also developed a preference for the newly built larger venues for concerts, rather than the intimate salon.

Carullists versus Molinists

This colour lithograph depicting the fans of Carulli and aficionados of Molino speaks to the imagination.

Charles de Marescot published it in Paris in 1829, in a collection of illustrations and music titled '*La Guitaromanie*'. The scene is probably a bit exaggerated, but the tension between the devotees of the two guitar schools is certainly palpable. Ferdinando Carulli had been the most important maestro of the Paris guitar scene since 1803, until Francesco Molino arrived in the French capital in 1819. The previous year Molino had resigned from his position as violinist in the Capella Regia orchestra of King Victor Emmanuel I in Turin. At the age of 50 he decided to focus on his other instrument: the guitar. He had different ideas about guitar technique than his 'rival' Carulli. Notably, Molino's technical methods



(B.R.) Discussion entre les Carillotes et les Molinistes.

were published with the exact same titles that Carulli had used a few years before. Another issue that may have created bad blood among the Carulli adepts was the fact that the opening theme from the first movement of Molino's guitar *concerto opus 56* (published probably in the early 1830s) seemed to be an almost literal copy of Carulli's *Petit Concert de Société opus 140*, which he had composed more than a decade before (published in 1820).

Today, of the two guitarists Carulli is most well-known among classical guitarists for his countless didactic works. However, Carulli's enormous oeuvre also includes several highly challenging concert pieces, such as *Solo 3 opus 76*, featured in tracks 5 and 6 of this album. Molino's oeuvre is less expansive than Carulli's, but certainly no less fascinating. His *Grande Ouverture opus 17* (track 1) and *Sonate opus 51* (track 2 and 3) are among his most demanding compositions.

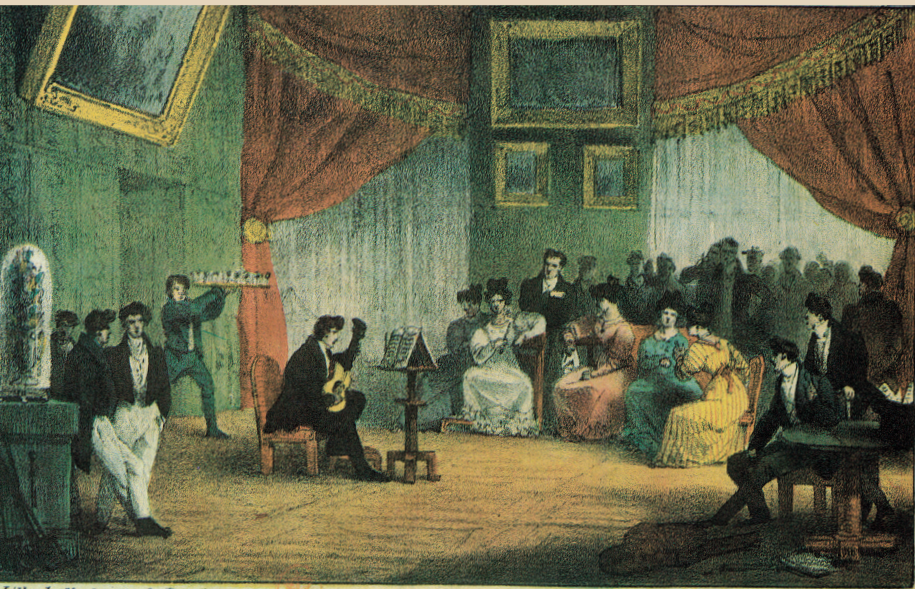
Italian music in Paris

Carulli and Molino were not the only Italians working in Paris at the time; Filippo Gragnani and Matteo Carcassi also arrived in the French capital in the early 19th century. Italy's rich musical culture was apparently a nursery for guitarists. The guitar was a favourite accompaniment for arias in a domestic setting. Italy was so enamoured with opera in the theatre, which rarely featured a guitar, that it was difficult to earn a living as a professional guitarist. In earlier times, musicians were often employed by a court, or dedicated their work to aristocratic patrons. But with the arrival of Napoleon and the armies of Revolutionary France, the courtly culture of the *Ancien Regime* had not yet made way for the wealthy bourgeoisie in the Italian

cities. Hence, many Italian guitar virtuosos sought refuge in European capitals like Paris and Vienna, where the bourgeoisie had embraced the guitar *en masse*. It was there, in the lively salon culture, that the *Guitaromanie* took form. It was probably also easier for musicians like Filippo Gragnani to go to Paris, knowing that his friend and compatriot Carulli had already established himself there. The two engaged in many fruitful collaborations. These Italian guitarists brought the style of their home country to the salons of Paris; a style full of references to Italian opera. Italian comic opera by composers such as Gioachino Rossini was wildly popular throughout Europe. The influence of Rossini was huge amongst the guitarists of that time. There are countless guitar arrangements and variations of opera arias and overtures by Rossini and other composers.

In addition to arranging opera music, it was also very popular to compose new pieces for the guitar in the style of the Italian opera. Several of these are featured on this album. *The Overture opus 17* by Molino (track 1) sounds as if it could be an overture from an opera. It has the typical structure of an early 19th century opera overture: an exciting intro, followed by a second part consisting of two contrasting themes. The overture concludes with an exuberant coda. Molino's *Overture* was previously published in Leipzig in 1817 as *Fantaisie number 1 opus 13*.

While the Italians in Paris followed a strict format for an overture, the sonata offered possibilities for different structures. In Molino's second Sonata (track 2 and 3) for example a brief introduction is followed by two movements. The exciting introduction was intended to grab the attention of the murmuring salon audience. We hear the structure of this sonata among several Italian composers, including Carulli's *Solo 3* (tracks 5 and 6). The introduction is missing from Carulli's *Solo*, but otherwise the two



Lith. de Montoue r. du Paon N. 17.



L'Air Varié.

pieces follow the same format; a sensitive lyrical Aria, fully ornamented, followed by a light and virtuosic Rondo. Carulli dedicated *Solo 3* to his French friend and colleague Antoine de Lhoyer. *Solo 3* is remarkable for the long legatos of slurred notes, played mainly with the left hand. This is a recurring theme in the work of his close colleague De Lhoyer, and results in light, fluid and lilting lines. It is also reflected in opera arias, with their many ornamentations referred to as *coloratura* or *melisma*. Where the Italian Sonata already enjoyed considerable freedom of form, the Fantaisie, or Fantasia, was entirely unbound. We can recognise this in Gagnani's *Fantaisie opus 5* (tracks 4). This is a succession of inventive musical ideas. Lyrical themes, dramatic segments and virtuosic passages follow one another in a process of free association. To ensure that the listener does not get lost in this musical reverie, several motifs and themes recur in a random order.

The guitar in Vienna

Vienna, too, was entranced by the guitar in the early years of the 19th century. The Bohemian guitarist Wenzel Matiegka had arrived in the cultural capital early in the century, and soon made a name for himself in the city's salons. The Italian guitar virtuoso Mauro Giuliani came to Vienna around the same time. But while Giuliani still enjoys fame as a guitar composer today, Matiegka has remained relatively unknown. In contrast to the Italian guitarists of his day, Matiegka's style is considered to be much more typically Viennese. His music is influenced less by Italian opera, as he found more inspiration in the light playfulness of Mozart. Within a fixed structure, he articulates a vast number of subtle details. His Sonatas

follow the strict rules of a real classical Viennese sonata form. He also leaves room for playful ornaments and improvised cadences. His style is less theatrical and lyrical than his Italian colleagues, but is more sparkling and richer in nuances.

Matiegka was certainly a match for Giuliani, as evidenced by the fact that none other than Franz Schubert added an extra cello part to one of Matiegka's trios: *Notturmo opus 21* for flute, viola and guitar. The work was never published. He may have arranged it purely for his own circle of acquaintances. The composition was so well-composed that in the 20th century, people long believed that it was an original quartet by Schubert. At that time composers were not hesitant to 'borrow' from one another. Matiegka arranged Beethoven's Serenade opus 8 for string trio into a work for violin, viola and guitar. This version was undoubtedly performed in the salons of Vienna.

Original Italian and Viennese guitars

This album was recorded using original guitars from the early 19th century, built by renowned luthiers of that time. The compositions by Molino, Carulli and Gragnani were performed on an Italian guitar crafted in 1812 by Carlo Guadagnini (1768-1816). Carlo Guadagnini was a member of a renowned and respected family of instrument makers. The most famous member of the family was Carlo's father, Giovanni Battista Guadagnini (1711-1786). Carlo and his father settled in Turin. After his father's death, Carlo continued working in the family workshop. Francesco Molino must have been familiar with his guitars, because he too came from Turin. The guitar he played may not have been a Guadagnini, however, because his published guitar method

includes an illustration of an atypical guitar with F-holes in the soundboard. The Guadagnini guitar heard in this album produces a rich, highly lyrical sound.



The most famous guitar maker in early-19th-century Vienna was definitely Johann Georg Stauffer (1778-1853). His main competitor was Bernard Enzensperger (1788-1865). Franz Schubert owned two guitars in his life: one by Georg Stauffer and one made by Enzensperger.

This album features guitars made by both of Vienna's master luthiers. The guitar by Georg Stauffer was made around the year 1820, and is one of the first guitars he built in a new style. This guitar has an adjustable neck and a

floating fingerboard; one of the characteristics he would call the 'Legnani model' a few years later, in honour of the Italian guitar virtuoso Luigi Legnani. Legnani had inspired him to include more innovations to enhance the volume and ease of play for complex pieces. As with father and son Guadagnini, the craft of building guitars was passed on to the next generation. From the late 1820s, Johann Georg Stauffer collaborated with his son Johann Anton. Stauffer's competitor Bernard Enzensperger was more conservative in certain areas. The Enzensperger guitar featured on this album was built sometime around 1834, in a much more traditional style than the instrument built by Georg Stauffer 14 years earlier. This guitar does not have an adjustable neck or floating fingerboard, for example. The Enzensperger guitar on this album has an honest sound, with a direct tone and many nuances. The Stauffer guitar has a 'fatter' tone, and is louder.

Tuning

In the first half of the 19th century, guitar players did not use a standard pitch. Today, we tune our instruments starting from the a' at 440 Hertz or slightly higher. In the early days, the pitch could differ from place to place, or even from player to player. The average tuning in Paris in the early 19th century was slightly lower than $a' = 435$ Hertz. In Vienna, on the other hand, the average tuning was a bit higher than $a' = 435$ Hertz. For reasons of consistency, the guitars featured on this album were tuned to $a' = 435$ Hertz.

Izhar Elias

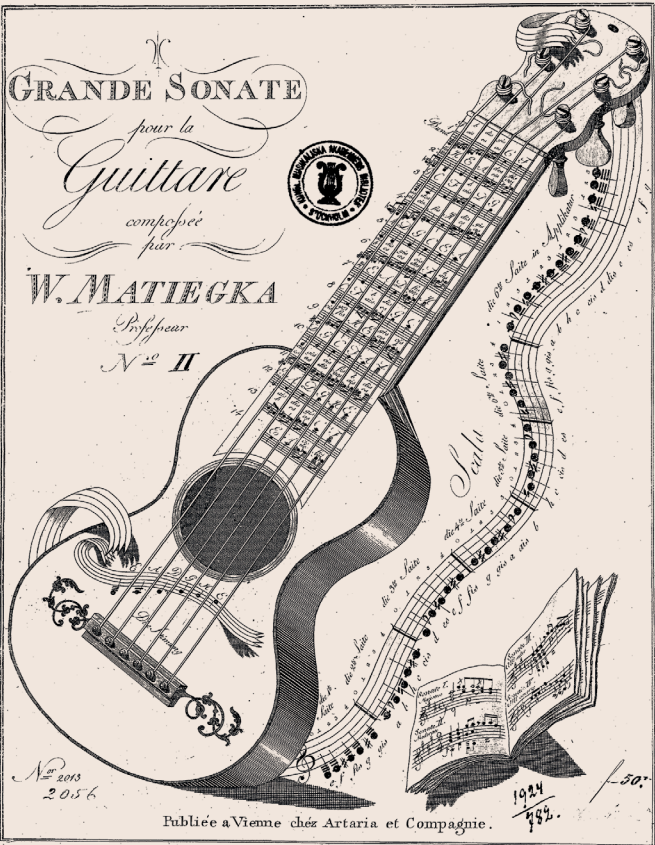
translation: Robert Smith

GRANDE SONATE

pour la
Guittare
composée
par

W. MATIEGKA

Professeur
N^o II



N^o 2010
2056

Publiée à Vienne chez Artaria et Compagnie.

1924
452.

50.



Izhar Elias

His poetic style in combination with profound research makes Izhar Elias (Netherlands) one of the most sought-after specialists in early music, chamber music and new music for guitar.

Izhar has performed in concerts from Europe to Russia, Southeast Asia, Australia and the United States. He is a recipient of the prestigious Nederlandse Muziekprijs. This is the highest honour awarded by the Dutch Ministry of Education, Culture and Science to a musician working in classical music. He has performed as a soloist in orchestras ranging from the Residentie Orchestra, the Radio Filharmonisch Orkest, Amsterdam Sinfonietta and the Netherlands Chamber Orchestra.

Izhar Elias' impressive collection of CD releases have earned him world-wide critical acclaim.

Izhar teaches at the Conservatorium van Amsterdam.

www.izharelias.com

A close-up, low-angle shot of the bridge and strings of a guitar. The bridge is dark, possibly black or dark wood, with six gold-colored saddles. The strings are silver and run across the bridge. The background is dark and textured, possibly a green fabric. The lighting is dramatic, highlighting the metallic surfaces of the bridge and strings.

**LA
LA GUI
GUI TARO
TARO MANIE
MANIE**



Izhar Elias Guitars

C. Guadagnini, 1812

J. G. Stauffer, ca. 1820

B. Enzensperger, ca. 1834

Strung with gut strings by Toro and Kürschner

a'= 435 Hz

Recording: Mediatrack

Producer/recording engineer: Tom Peeters

Recording location: Lutherse Kerk Haarlem, The Netherlands

Recording dates: September 4-6, 2023

Microphones: Brüel & Kjaer 4003, Neumann modified by Rens Heijnis

Microphone cables, interlinks: Acoustic Revive

Text: Izhar Elias

English translation: Robert Smith

Photography: Rob van der Sloot

Artwork design: Egbert Luijs (studioEGT)

Special thanks to Femke Huizinga, Kees Hendrikse and Jan Burgers

www.izharelias.com

www.cobrarecords.com



COBRA 0092