

Raphaël Feuillâtre,
guitar

Tuesday
November 17, 2026
7:30pm

Foellinger Great Hall

THE ACT OF GIVING

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PROGRAM

RAPHAËL FEUILLÂTRE, GUITAR

Latin Passions

FRANCISCO TÁRREGA	***Capricho árabe***
FRANCESCO TÁRREGA	***Prelude No. 18 in D Major***
ISAAC ALBÉNIZ (ARR. R. FEUILLÂTRE)	***Torre Bermeja***
FRANCISCO TÁRREGA	***Recuerdos de la Alhambra***
ISAAC ALBÉNIZ (ARR. R. FEUILLÂTRE)	***Asturias (Leyenda) from* Suite Española No. 1, Op. 47**
MIGUEL LLOBET SOLÉS	***El Testament d'Amelia***
ISAAC ALBÉNIZ (ARR. R. FEUILLÂTRE)	***Capricho Catalán from* Suite España**
DOMENICO SCARLATTI (ARR. G. ABITON)	***Sonata in D Major, K. 492 (Presto)***
MARIO CASTELNUOVO-TEDESCO	***Capriccio Diabolico (Homage to Paganini), Op. 85***

20-MINUTE INTERMISSION

PROGRAM

AUGUSTÍN BARRIOS	***Mazurka Appassionata***
ANTONIO LAURO	***Valse Venezolanos No. 3, "Natalia"***
ANTONIO LAURO	***Ana Florencia (Canción de Cuna)***
LEO BROUWER	***"La Huida de los Amantes por el Valle de los Ecos" from* El Decamerón Negro**
SÉRGIO ASSAD	***Cateretê from* Suite Brasileira No. 4**
HEITOR VILLA-LOBOS	***Three Movements from* Suite populaire brésilienne (W020)** III. Valsa-Chôro V. Chôrinho I. Mazurka-Chôro
HEITOR VILLA-LOBOS	***Etude No. 12 in A Minor***
ASTOR PIAZZOLLA (ARR. SERGIO ASSAD)	***Invierno Porteño***
ROLAND DYENS	***Fuoco from* Libra Sonatine**

Raphaël Feuillâtre has received support from the Savarez string company and plays on Creation Cantiga Premium strings.

SAVAREZ

Exclusive Management: Arts Management Group, Inc., 130 W 57th St, New York, NY 10019
Discography: Deutsche Grammophon, Naxos, JSM Guitar Records

PROGRAM NOTES

"Playing and recording iconic Spanish works is a rite of passage for any leading guitarist," notes Raphaël Feuillâtre. In a vibrant program that showcases the guitar's remarkable ability to sing, dance, and tell stories across cultures, Feuillâtre's "Latin Passions" program explores the rich musical traditions and fiery rhythms of Spain, Italy, and Latin America. Many of the composers were themselves some of the finest guitarists of their day, allowing Feuillâtre's formidable talents, jaw-dropping technique, and profound feeling for melodic line to dazzle and beguile. Feuillâtre approaches these famous pieces with a fresh, passionate perspective.

CAPRICHO ÁRABE
PRELUDE NO. 18 IN D MAJOR
RECUERDOS DE LA ALHAMBRA

Francisco Tárrega
Born 1852 in Villarreal, Spain
Died 1909 in Barcelona, Spain

The founder of the modern school of guitar-playing, Francisco Tárrega greatly extended the tonal range of the instrument and created a new repertoire for it. He composed a considerable quantity of guitar music and made guitar transcriptions of works by the great classic masters and by the best Spanish composers of his time. Through his popularity, the guitar entered the modern concert hall. Tárrega's fame grew so large that he was invited to play for the Spanish queen, Doña Ysabel.

Tárrega also expanded the influence of the guitar as an expressive and up-to-date instrument. Albéniz, whose piano style was so greatly affected by the sound of the guitar, is reported to have said that some of his pieces sounded better in Tárrega's transcriptions. Composers like de Falla, Turina, Villa-Lobos, and Castelnuovo-Tedesco modeled their guitar writing after the example set by Tárrega; the influence of Tárrega's disciples Llobet and Pujol remains with us today in the playing of their many students.

Capricho árabe ("Arab Caprice") is one of Tárrega's most famous works. An original composition for guitar, it looks nostalgically back to the strong Moorish influences in Spain. Tárrega dedicated it to his beloved friend, the composer Breton.

Tárrega composed many short preludes that were used as technical studies for students, yet also were intimate musical statements. *Prelude No. 18 in D Major*, one of the composer's lesser-known preludes, is a brief, elegant, and expressive miniature. It showcases Tárrega's innovative approach to color, texture, and guitar mechanics, the latter especially for its use of dropped-D tuning, which means the low E guitar string is tuned down to D. The use of the distinctive dropped-D tuning expands the resonant bass register of the instrument and creates deep, open-string tonic foundations that help to support the harmonic progressions. Additionally, the work features graceful arpeggiated and plucked chordal textures, in which Tárrega incorporates delicate natural harmonics to give the work moments of ethereal contrast and acoustic brilliance heard against the warm tonality.

Recuerdos de la Alhambra, with its beguiling, serene melody, is evocative of the famous palace in Granada and the sound of the fountains in its luxurious gardens. The brief miniature was created in 1896 after the composer visited the Alhambra, built by Moorish kings in the 13th century. Tárrega dedicated *Recuerdos de*

la Alhambra to a friend, and he wrote on the original manuscript: "Since I cannot offer you a present of any worth on your birthday, accept this humble poetic impression, made on my soul by the grandiose marvel of the Alhambra of Granada we both admire." The music requires the soloist to be comfortable with technically demanding tremolos (very fast, repeated playing of a single note or of alternating tones). In this case, the note is usually positioned under the main theme.

TORRE BERMEJA
ASTURIAS (LEYENDA)
CAPRICHO CATALÁN

Isaac Albéniz
Born 1860 in Camprodón, Spain
Died 1909 in Cambô-les-Bains, France

Isaac Albéniz, a Spanish virtuoso composer, conductor, and pianist, was one of the foremost composers of the post-romantic era. The son of a local Catalonian government official, he revealed his extraordinary talent when he was only four years old. When he was six, his mother took him to Paris where he studied with a distinguished teacher, but a childish prank prevented him from entering the Conservatory. Later, but still as a mere boy, he ran away from home and earned a fortune as a pianist in Latin America, but he ended up penniless in New York, playing in waterfront bars until he pulled himself together for a concert tour that took him as far as San Francisco. He made enough money to get to England and Germany, where he studied with the best academics of the time, and then a grant from the King of Spain sent him to the Brussels Conservatory. Later, he also studied privately with Franz Liszt in Germany and Italy.

In 1888, Albéniz was living in Madrid where he had renewed his contact with his former patron, Count Guillermo de Morphy y Ferriz de Guzmán, private secretary to King Alfonso XII. The count, himself a composer and scholar, played a crucial role in Albéniz's life during this period: he introduced him to various influential contacts who helped and supported Albéniz, who soon was sufficiently established to launch an international career. Ultimately disillusioned with his native country following a series of professional disappointments, Albéniz left Spain for good. In 1893, he settled in France—where he became a friend of Chausson, Dukas, Fauré, and d'Indy—and devoted himself to composition.

Albéniz composed *Doce piezas características* ("12 Characteristic Pieces"), *Op. 92,* in 1888 and 1889. He premiered all 12 pieces: the first 11 in Barcelona in 1888 and *Torre Bermeja* in Paris a year later. They were first published in 1888 and reissued various times, without significant revisions or corrections apart from the translation of some of the titles into French.

Albéniz's reference to *Torre Bermeja* has been debated. There are towers of this name at the Alhambra, but some believe Albéniz named his piece after the defensive structure on the Playa de la Barrosa in the Province of Cádiz. Still others contend that *Torre Bermeja* is a musical recollection of the Balearic Island of Mallorca, which has its own Torre Bermeja, or "Crimson Tower." No doubt, Albéniz was captivated by the evocative words which could have been enough to inspire him to compose a piece of music that

described something deriving only from his powerful romantic imagination. Evocative of either the guitar or a related early Spanish stringed instrument, the piece is a serenade in which, after a strumming warm-up with an exciting rhythmic effect, Albéniz introduces two melodies: the first, somewhat melancholy, is followed by its exuberant copla or refrain, which conjures up the idea of a flamenco singer, or cantaor, accompanied on guitar.

In 1911, two years after Albéniz's death, the German publisher Friedrich Hofmeister published the first "complete" version of *Suite Española, Op. 47*. When it first appeared in 1886, the work had been advertised as an eight-movement suite, but only four of its movements were published at that time. The four additional movements which appear in the 1911 edition had all been published previously under different titles. Commentators suggest that Hofmeister inserted these four movements into *Suite Española*, changing the names to fit those originally advertised 25 years earlier. Albéniz had, it appears, promised his first publisher more movements than he completed. Thus, a piece known as "Preludio" became *Asturias (Leyenda)*, the fifth movement of Albéniz's *Suite Española No. 1.*

Asturias (Leyenda) is often extracted as a popular guitar solo transcription, although the original is very well suited to the piano in style. Demanding technically, *Leyenda* ("Legend") creates a unique atmospheric effect. Although the legend that the composer had in his mind is unknown, the music is haunting and reminiscent of flamenco. It has inspired numerous dramatic stories, ranging from biblical thunderstorms to devastating earthquakes. The opening section of the work creates the sound of the flamenco guitar with its "open-string" pedal point and "rasgueado" chords. The slow central section is more sophisticated. The opening phrases evoke the cante jondo, the improvised solo song of the persecuted Indian-Jewish-Gypsy cultural amalgam that produced what we call flamenco. The work ends with bare octaves.

While Albéniz wrote most of his music for his own instrument, the piano, his distinctive style was deeply influenced by the idiom, textures, and folk soul of the guitar. In fact, it is said that upon hearing transcriptions of some of his piano music (such as the *Capricho Catalán*) played by the guitarist Tárrega, Albéniz declared that his music had found its rightful home. As a result, *Capricho Catalán* (from the *Suite España*, a charming six-movement work written for solo piano in 1890) has become a central and beloved staple of the classical guitar repertoire. The tender melody is lyrical, expressive, and deeply human with subtle phrasing, dynamic shading, and vibrant tone color reflecting the distinct folk character and warmth of Albéniz's native Catalonia. It has an underlying syncopated bass ostinato pattern in the accompaniment. Above it is a beautifully lyrical, intimate melody marked "Allegretto" and "legato dolce." Within the larger *Suite España*, this particular movement stands out for its rhythmic energy, intricate techniques, playful melodic lines, and dance-like quality. *Capricho Catalán* is a testament to Albéniz's ability to infuse classical compositions with the spirit and flair of Spanish folk traditions, making it a delightful and engaging piece now in the repertoire of classical guitar.

EL TESTAMENT D'AMELIA

Miguel Llobet Solés
Born 1878 in Barcelona, Spain
Died 1938 in Barcelona, Spain

Miguel Llobet Solés was a famous Spanish classical guitarist, composer, and arranger. Llobet and Andrés Segovia (1893-1987) were largely responsible for increasing the popularity of the guitar. Segovia did not study with Tárrega; he admits, however, to an indirect influence through Llobet. Llobet took the necessary steps to continue what Tárrega had started: creating new music, making transcriptions of contemporary composers, and developing and expanding pedagogical practices for the guitar. Tárrega never toured outside Western Europe, whereas Llobet moved into the life of an international concert artist at the opening of the 20th century by traveling to venues on other continents.

Llobet's first public appearance took place in 1901 at the Conservatory of Valencia. In 1904, his friend and compatriot Ricardo Viñes, a noted pianist and interpreter of Debussy keyboard works, presented Llobet in his first concert outside Spain, in Paris. While living in Paris from 1905 to 1910, Llobet gave concerts throughout continental Europe and the British Isles; his first concert in South America was also in 1910. In Buenos Aires, Llobet made a temporary home, periodically leaving on concert tours that took him north through Brazil and into Central America and the Caribbean. By 1912, his tours had brought him to the United States. Twenty-two years later, in 1934, he offered concerts in Vienna, Germany, and other parts of Western Europe. By 1937, Llobet was back in Barcelona during one of the most difficult sieges upon his hometown at the time of the Spanish Civil War.

Llobet wrote/arranged a set of 13 original compositions plus folk song arrangements. He is credited with bringing the classical guitar into the modern musical world of international concert tours, for contributing new works to the repertoire, and for performing the new works of composers such as Falla and Villa-Lobos. Llobet also, importantly, made the first electric recordings of the classic guitar.

The moving and richly varied *El Testament d'Amelia* is a beautiful arrangement of a tragic medieval traditional Catalan folk song. Frequently played as an encore, the piece includes the use of harmonics for the echo-like repeat of the melody, which happens twice. The work has three sections, musically telling the story of a young princess who self-sacrificially drinks the poison her stepmother gives her and is on her deathbed. In the text of the song, the stepmother asks what is wrong with her daughter, and Amelia quietly answers that she already knows, because it was she who gave her the fatal poison. Even though the song text is dark, the melody is straightforward and tender, both slow and expressive. Llobet's arrangement has been praised for its delicate use of timbre, position shifts, and harmonics within a fragile, vocal-like lament.

SONATA IN D MAJOR, K. 492

Domenico Scarlatti
Born 1685 in Naples, Italy
Died 1757 in Madrid, Spain

Domenico Scarlatti was the founder of modern keyboard technique and was also one of the greatest keyboard virtuosos of his time. He was an Italian Baroque composer whose music was influential in the development of Classical style.

In his youth, he lived in Naples and Rome, but in 1719, Scarlatti resigned from his post as director of the Papal Choir at the Vatican to become the staff musician of a young Portuguese princess who, ten years later, married the heir to the Spanish throne. From 1729 until his death, Scarlatti lived and worked in Madrid as a member of the Spanish royal household. Most of the music he composed he expressly wrote for the pleasure of the princess, as either performer or listener. Although he composed some operas and sacred music, Scarlatti is remembered for more than 500 sonatas for the harpsichord, the instrument for which he most often composed.

Scarlatti's sonatas were forerunners of the Classical sonata. For him the name "sonata" meant little more than music that was to be "sounded" on an instrument, played rather than sung. His sonatas fit into one general shape, binary form: a single movement divided into two sections, each of which is repeated. Many of the sonatas are rich in colorful echoes of the songs and dances of the Spanish people.

The *Sonata in D Major, K. 492,* is identified by its number in the monumental complete edition prepared by Alessandro Longo (L. 14/P. 443) and by Ralph Kirkpatrick's (K. 492 in D Major) chronological catalog. It is an exuberant, single-movement sonata, Presto, that demands virtuosic capabilities from its performer. This cheerful work, composed in the manner of a gigue, begins with the hands imitating each other. Originally, the work's imitation of the sound of the guitar gave the sonata its distinguishing quality. In this concert, you hear it in an arrangement for the guitar by G. Abiton.

CAPRICCIO DIABOLICO (HOMAGE TO PAGANINI), OP. 85

Mario Castelnuovo-Tedesco
Born 1895 in Florence, Italy
Died 1968 in Hollywood, California

Mario Castelnuovo-Tedesco was an Italian composer, pianist, and writer, known as one of the foremost guitar composers of the 20th century. He was born into a prosperous Jewish-Italian mercantile family, studied piano and composition in Florence, was a published composer by the age of 20, and enjoyed a successful European career until he emigrated to the United States in 1939. He settled in southern California, where he taught theory and composition and wrote two operas, two oratorios, and many concert works and film scores.

After Italy's 1938 Fascist racial laws under Mussolini barred Jewish artists from public life, Castelnuovo-Tedesco emigrated (in 1939) to the United States

(Los Angeles) with the help of the violinist Jascha Heifetz's sponsorship. He became a prolific Hollywood film composer at MGM Studios as well as a mentor to an entire generation of major film scorers. As a professor at the Los Angeles Conservatory, he trained and influenced John Williams, Henry Mancini, André Previn, and more, helping shape the sound of American film music for decades. His concert works, especially those for guitar, featured Andrés Segovia and supported the guitar's growth in classical music.

Many of Castelnuovo-Tedesco's works programmed today are those composed for the guitar, an instrument that he had not known and which he approached, like many of his contemporaries, at the express invitation of Segovia, who was eager to expand the instrument's reputation with quality concert pieces. Castelnuovo-Tedesco always felt great admiration for Spanish culture, which inspired and enriched his work.

Segovia commissioned *Capriccio Diabolico* and, after much back-and-forth with Castelnuovo-Tedesco, the two finally decided on publishing it, using Segovia's version, in 1939. However, there are letters indicating that Castelnuovo-Tedesco was unhappy with the changes and had hoped for other guitarists to see the score before publication.

Niccolò Paganini, the subject of the homage, is best known to us as the consummate virtuoso violinist, the most famous violinist of his time. What most do not know about Paganini is that in addition to performing on the violin, he was also a violist and a guitar player. Paganini's guitar playing, although recognized as being on the level of his violin playing, was reserved for his own time and place. He said the guitar was his "constant companion" as he traveled Europe on his violin concert tours. Paganini actually composed more than 100 works featuring the guitar, including solo pieces, chamber music, and works pairing the instrument with the violin. Paganini famously said: "I am the master of the violin, yet the 6-stringed instrument is my master." He kept the guitar as a personal, intimate instrument, only very rarely playing it in public.

Many of Paganini's works for both the violin and the guitar greatly expanded the expected timbre possible from the guitar. His writing was technically creative, and he played his own works at his concerts, often extending normal violin technique, including the use of harmonics and left-hand pizzicato which he had picked up from earlier composers.

Castelnuovo-Tedesco wrote *Capriccio Diabolico* as a tribute to Paganini. Its dedicatee, Andrés Segovia, gave its premiere at the Teatro de la Comedia, Madrid, in 1935. Based on the southern Italian dance, the tarantella, the work brings forth all the elements that Paganini is known for: his strength, expressiveness, and, above all, his technique. The piece brings together extreme technical demands with a playful, dark, and demonic atmosphere. It contrasts fierce, very fast scalar figures and sweeping arpeggios with deeply lyrical, expressive, and intimate melodic moments. Today, it remains one of the cornerstone pieces of the 20th-century classical guitar repertoire.

MAZURKA APPASSIONATA

Agustín Barrios
Born 1885 in Misiones Department, Paraguay
Died 1944 in San Salvador, El Salvador

Agustín Pio Barrios was a Paraguayan virtuoso classical guitarist and a composer who toured Europe and the Americas as a concert artist. Born to a well-to-do educated family, he never forgot his cultural roots among the Native American Guaraní people. He was regarded as one of the greatest performers and arguably the most prolific Paraguayan composer of music for the classical guitar.

At 13, he attended the National College in Asunción, where he soon established a reputation as an outstanding guitarist. In 1909, Barrios made his first visit to Buenos Aires and then became a travelling artist, giving recitals in many countries including Argentina, Chile, Uruguay, Brazil, Venezuela, Costa Rica, El Salvador, Mexico, and Cuba, among others.

In August 1930, in Bahia, Brazil, Barrios made the first public appearance as Chief Nitsuga Mangoré, "the Paganini of the guitar from the jungles of Paraguay." "Nitsuga" was Agustín spelled backward, while "Mangoré" was the name of a legendary Guaraní chief. Barrios was a cosmopolitan and worldly musician, the first classical guitar soloist to make phonograph records, and the first to play on the guitar an entire Bach Lute Suite in public. He thought of himself as a poet and folk artist, spent the great majority of his life in Latin America, and often visited its jungles for weeks at a time.

Barrios sometimes gave concerts wearing Indigenous costume, complete with headdress and feathers, but this phase ended around 1934 when the Paraguayan ambassador to Mexico advised him that the Nitsuga presentation was "not dignified or appropriate" for him to use. In the same year, Barrios travelled to Belgium, performing at the Royal Conservatoire, Brussels, before moving on to France, Germany, and Spain. He played in Madrid in December 1935, staying in Spain for three months before returning to South America. In 1939, he suffered a heart attack while in Mexico City. After partially recovering, Barrios went on to El Salvador where, with the help of the country's President, he was appointed professor at a music school. He died in San Salvador on August 7, 1944.

Barrios's significance in guitar history, apart from his frenetic life of recitals and travels, is his legacy of recordings and compositions. He was the first guitarist to realize the possibilities of the new art of recording; he recorded more than 50 tracks for the Atlanta and Odeon labels between 1910 and 1942. These enabled later generations to notate his compositions, especially when definitive manuscripts were not extant.

Mazurka Appassionata ("Passionate Mazurka"), written around 1919, was also titled *The Soul of María Esther*. Maria Esther was a lady with whom it is said Barrios fell in love while he was in Brazil (1916-1920). One of the composer's most sensuously ethereal works, it has an inventiveness that demonstrates his mastery and understanding of the guitar. It is a very intimate work with silky phrasing and tone.

Barrios composed some of his works in Baroque style, in reverence for Bach. Many of his other works were inspired by 19th-century Romantic composers like Chopin. Still others simply expressed his identification with the popular song and dance forms of Latin American countries. The significance of his works lies in their definition of a new and complex technique, influenced by, but evolving independently from, the models he found in European composers.

Barrios is acknowledged as a central force in the evolution of the guitar after Tárrega. He is believed to have written more than 300 works for guitar, which he, like the violinist Fritz Kreisler, sometimes attributed to early composers of wider reputation, hoping thus to ease his compositions' way into the world. From recordings and surviving manuscripts, friends and disciples—including the younger, but well-known John Williams—transcribed some of the works of Barrios that he never wrote down. "The retrieval of these beautiful pieces," Williams said, "has sustained in me a constant enthusiasm for one of our instrument's great personalities. The variety and color of his music speaks for itself." Barrios' works are varied and imaginative, filled with South American folk influences. Although he was from Paraguay, Barrios also lived in Brazil, Uruguay, and El Salvador, where he learned about those countries' Indigenous influences.

VALSE VENEZOLANOS NO. 3, "NATALIA" ANA FLORENCIA (CANCIÓN DE CUNA)

Antonio Lauro
Born 1917 in Ciudad Bolivar, Venezuela
Died 1986 in Caracas, Venezuela

Antonio Lauro is considered one of Venezuela's foremost composers for the guitar in the 20th century. He began composing when he was only eight, and began playing folk guitar from a young age, influenced by his barber father who sang and played the instrument. He studied with Vicente Sojo and Raúl Borges. Early in his career, he toured throughout the South American continent performing in vocal-instrumental trios.

The music of the Russian Romantic composers of the late 19th century was significant for Lauro's composition, as was the music of Spain, Africa, and his native South America. He wrote many works for orchestra, piano, choir, and harpsichord, but his most renowned works are those for guitar. He shifted his focus to formal classical guitar in 1932 after hearing a legendary concert by Paraguayan guitarist Agustin Barrios. As a guitarist, Lauro performed in concerts in London and Paris during the 1980s at the request of John Williams and Paco Peña (a renowned Spanish flamenco composer, virtuoso guitarist, and pioneer who is considered one of the world's greatest exponents of the flamenco tradition).

Valse No. 3, "Natalia" belongs to the Venezuelan waltz tradition, which differs from the more well-known European waltz in its rhythm; Venezuelan waltzes alternate in meter between 3/4 and 6/8 and frequently include syncopation. These exuberant, spirited dances have highly sentimental and romantic melodies.

Following a 19th-century Venezuelan tradition, Lauro named many of his waltzes after people or places. This waltz comes from a grouping of four: two named after his nieces, this third one for his daughter Natalia, and the fourth for a river in central Venezuela.

The gentle lullaby *Ana Florencia*, often played around Christmas time, was composed in 1974. Its tender, slow style features a repeating pattern of short musical sections. One of Lauro's less famous Venezuelan waltzes, *Ana Florencia* has been recorded by various classical guitarists like Victor Villadangos and Cristiano Poli Cappelli.

LA HUIDA DE LOS AMANTES POR EL VALLE DE LOS ECOS

Leo Brouwer
Born 1939 in Havana, Cuba

The prolific Afro-Cuban composer, conductor, and classical guitarist Leo Brouwer lives and works in his native Cuba, where he is the island nation's preeminent composer. Juan Leovigildo Brouwer Mezquida studied at The Juilliard School and Hartt School of Music, but chose to return to his homeland where he has held many important positions within the Cuban musical community. He has been director of Radio Havana, held professorships at several Cuban universities, and his work has been partially supported by Cuban government grants. Brouwer has composed many diverse kinds of pieces, although outside of Cuba he is known primarily for his works for the guitar. Brouwer began playing the guitar at the age of 13, attracted to it by the sounds of flamenco and encouraged by his father, a doctor and himself an amateur guitarist.

The first solo guitar piece of the "national Hyper-Romantic" style was *El Decamerón Negro* (1981), which Brouwer composed for Sharon Isbin. The piece includes three ballads based upon *El Decamerón Negro* by the ethnologist and archaeologist Leo Frobenius. The book is based on African legends which were arranged into a narrative about a warrior who wished to be a musician. The three movements display the new Brouwer style with color, excitement, and poetry.

The second movement, "La Huida de los Amantes por el Valle de los Ecos" ("Flight of the Lovers through the Valley of Echoes"), begins boldly and steadily becomes more hurried. Central to this movement is the depiction of echo effects on the guitar. Interestingly, this movement introduces an element new to Brouwer's work that returned repeatedly in his later music. It initiates the influence of minimalist composers, namely Philip Glass and Steve Reich. At the beginning of this movement, we hear arpeggios that have more and more notes added to them, creating groups.

CATERETÊ

Sérgio Assad
Born 1952 in Brazil

Sérgio Assad and his brother Odair, an outstanding guitar duo, are the sons of a mandolin player who stimulated their discovery of Brazilian music. When they were children, their uncanny ability to play guitar together became evident as they studied with the classical guitarist and lutenist Monina Tavora, a disciple and former pupil of Andrés Segovia. The Assads have been credited with

reviving Brazilian music for their instrument. Composers Gnattali, Nobre, Krieger, and Mignone have dedicated pieces to them, as have the Russian Nikita Koshkin, the Argentinian Astor Piazzolla, and the French Roland Dyens.

The Assads' American career began in 1969 as a result of the "Youth for Understanding" program; similarly, the "Rostrum of Young Interpreters" in Bratislava, Czechoslovakia, in which they won a prize, launched their European career. They also took the highest honors in the 1973 Brazilian Symphonic Orchestra competition for young soloists and have since performed both in recital and with orchestras internationally.

Suite Brasileira No. 4 is dedicated to the eminent Brazilian guitarist Paulo Martelli, who created a strong classical guitar movement in Brazil—Movimento Violão—that has endured for many years. The suite is a collection of four pieces based on different genres that reflect the rural and African inheritance in Brazilian music, which was a result of the mixing of the colonizing Europeans with native Brazilian tribes. In a style popular in rural Brazil, the piece entitled *Cateretê*, in a relaxed tempo, mimics the rural Brazilian dance of the same name. The cateretê dance originates from Indigenous Brazilian traditions and is traditionally performed by caboclos (people of mixed European and Indigenous heritage) in rural Brazil.

Assad captures this folk style on the classical guitar using syncopated bass lines, repetitive melodic motifs, a "singing" middle-register voice, and passages meant to emulate the sound of a viola caipira (a traditional regional Brazilian ten-string guitar).

SUITE POPULAIRE BRÉSILIENNE (W020)
ETUDE NO. 12 IN A MINOR

Heitor Villa-Lobos
Born 1887 in Rio de Janeiro, Brazil
Died 1959 in Rio de Janeiro, Brazil

Villa-Lobos, Brazil's most famous composer and one of the most recognizable South American composers in music history, began his career as a cellist in Rio's café orchestras. As a young man, he developed a great interest in his country's folk music. Seeking to break from the 19th-century European musical tradition, he succeeded in launching a nationalist movement in Brazilian music. He drew his inspiration primarily from the Chôros musicians of his native Rio, with whom he performed extensively early in his career. (Chôros, a Brazilian Portuguese word, originally designated a style of popular music and the bands that played it. The musicians were typically an ensemble of serenaders who flourished from the late 19th century on in Rio de Janeiro and consisted of players of guitars, cavaquinhos—small four-string guitars, flute, other winds, and percussion. They initially were dedicated to the polka and other dances before becoming associated with distinctive Brazilian popular dances that reflected the virtuosic, contrapuntal, and improvisatory character of performance.)

Among Villa-Lobos' many compositions is a series of 14 enormously varied works he called *Chôros*. Villa-Lobos said that he transformed it to mean works in which "various aspects of Brazilian music—Indian and popular—achieve synthesis."

Villa-Lobos composed the *Suite populares brésilienne (W020)* for solo guitar between 1908 and 1923; he

revised it around 1948 before its publication in 1955. The original 1920s version had four movements; the final 1948 revised edition expanded the suite to five movements, adding the *Gavota-Chôro* and updating other sections. The suite is recognized as a brilliant fusion of European salon/folk dance forms with traditional Brazilian urban chôro idioms. The selections featured in this concert will begin with the original third movement, *Valsa-Chôro* in E minor. It joins together a lyrical, expressive waltz melody with rich, bittersweet South American harmonies. Next you will hear *Chôrinho* in C Major, originally the suite's quick, playful finale that captures the virtuosic, improvisatory core of the traditional chôro style. The third and last selection in this concert is the suite's initial movement, *Mazurka-Chôro* in A minor, which combines the traditional Polish/European mazurka rhythm with the fluid, syncopated melancholy of Brazilian popular music.

Villa-Lobos composed his *Etudes* in 1929 while he was living in Paris; the guitar virtuoso Segovia commissioned him to write a set of 12 etudes, each to demonstrate a different guitar technique. They are dedicated to Segovia, who, in his preface to the score, compared them to the keyboard etudes of Scarlatti and Chopin, which similarly "fulfilled their didactic purposes without a hint of dryness or monotony." Unquestionably, these etudes pay homage to European models but with an unmistakable Brazilian accent. Also, these etudes were intended for public performance; they were not solely meant to be pedagogical tools. They represent the composer's attempt, not necessarily conscious, to heighten the perception of the guitar as a concert instrument. They are, in fact, seminal works for the instrument. *No. 12, Animé* ("Animated") is remarkable for its propulsive and irregular rhythms, its gliding chromaticisms, and its fiery passagework. It is a spectacular study in parallel chords, metric changes, repeated notes, and rapid glissandi.

INVIERNO PORTEÑO

Astor Piazzolla
Born 1921 in Mar del Plata, Argentina
Died 1992 in Buenos Aires, Argentina

Argentine tango composer and arranger Astor Piazzolla revolutionized the traditional tango into a new style, nuevo tango, incorporating elements from jazz and classical music. Inventor of the nuevo tango and virtuoso master of the tango's typical instrument, the button-keyboard accordion called the bandoneón, Piazzolla was an extraordinary musician who became greatly admired by more liberal-minded members of the classical world as well as connoisseurs of the Argentine tango. He lived and studied in New York as a child, going on to further his musical education with the classical masters Alberto Ginastera and Nadia Boulanger, who helped him gain a rare command of form and expression. He incorporated many contemporary devices into his tangos, from glissandi to pizzicati, as well as other special effects.

The tango, now a favorite of ballroom dancing couples, evolved in the suburbs of Buenos Aires in the late 19th century. Originally a dance for two male companions, over time it developed lyrics and was often sung as well as danced. The first tangos were anonymous improvisations, dances in the ballrooms of the rough port area of Buenos Aires, often held in brothels. Typically, guitar, flute, and violin provided music for the clients of these establishments. As years

passed, the tango spread throughout the city and many more people accepted a refined version of it, although some detractors still found it too sensuous and labeled it indecent. After the dance was exported to Paris as "le tango Argentin," where clubs devoted solely to this one dance form prospered, it made its way back to Argentina imbued with new-found respect and became accepted as the national dance. In the mid-1950s, however, Piazzolla began creating nuevo tango by adding dissonance, chromaticism, rhythmic complexity, and jazz to the traditional dance. Tango purists responded very negatively at first to this radical treatment, yet Piazzolla took the earthy and erotic tango and elevated it into a more sophisticated form of music.

Piazzolla began writing *Las Cuatro Estaciones Porteñas* ("The Four Seasons of Buenos Aires") from which *Invierno Porteño* comes, in 1965; he finished the suite in 1970. He originally thought the grouping would be four distinct works, but before he decided to unite them as one, Piazzolla joined them together occasionally and performed them with his quintet of violin, bandoneón, electric guitar, piano, and contrabass.

Expressive dissonances and abrupt shifts in tempo and meter are elements of Piazzolla's style. *Invierno Porteño* ("Winter") comprises only one movement depicting the winter season, but it contains several sections incorporating different moods. *Invierno Porteño* is gentle. The descriptive word porteño refers to Buenos Aires, which Piazzolla intended to indicate authenticity. It is somewhat like a reverie, a slow rhythmic tango featuring the guitar in virtuosic passages in this arrangement by Sérgio Assad. Piazzolla also added quotations from Vivaldi's "Summer" from *Four Seasons* (summer rather than winter, because in the different hemispheres of Italy and Argentina these seasons occur at the same time of year) to the ending of this movement.

FUOCO

Roland Dyens
Born 1955 in Tunis, Tunisia
Died 2016 in Paris, France

The French guitarist Roland Dyens studied guitar with the Spanish classical guitarist Alberto Ponce and musical analysis with Désiré Dondeyne. He won several prizes in competitions for classical guitar performance as well as for composition. As a performer, Dyens was known for his extraordinary capacity for improvisation. Essentially unique among classical guitarists, Dyens frequently opened his concerts with an improvised piece in order to help him get a feel for the hall and the audience.

In addition to being the most prolific guitar composer of his generation, Dyens taught at the Conservatoire National Supérieur de Musique de Paris, where he was Professor of Guitar. While teaching, he also released several volumes of arrangements ranging from jazz standards to Brazilian folk music. Dyens toured extensively, performed at many music festivals, and held master classes in locations across Europe, the United States, and Asia.

His guitar music draws on many elements of folk music and jazz, and his *Libra Sonatine* (1986), which has as its third and final movement *Fuoco* ("Fire"), is widely performed. Dyens composed the extended

Libra Sonatine in three movements: "India," "Largo," and "Fuoco," after he suffered a heart attack and subsequently had cardiac surgery; it draws on his influences from Indian music and jazz. He wrote about his experience preceding its composition: "Its three movements are an explicit portrait of that very particular period of my life: at first the chaotic *India* (before the surgery), then *Largo* (during it) and eventually *Fuoco*, whose unrestrained rhythms represent a true embodiment of my returning to life."

The explosive *Fuoco* is one of the most famous, popular, and thrilling pieces in the modern classical repertory. A true tour de force often played alone as an independent concert piece, fast scalar figures, percussive elements, strums, and jazz-influenced harmonies all figure prominently in it. The work requires classical precision and a syncopated, fiery rhythmic feel.

Notes © Susan Halpern, 2026

PROFILES



RAPHAËL FEUILLÂTRE, GUITAR

Hailed as the new face of classical guitar worldwide, Raphaël Feuillâtre fascinates audiences and critics alike with the depth of his interpretations, his dazzling virtuosity, and the richness of his repertoire.

Winner of the prestigious Guitar Foundation of America (GFA) competition in 2018 (USA) and ADAMI's "Classical Revelation 2021," Feuillâtre was chosen as an exclusive artist by the label Deutsche Grammophon in 2022. He is, to date, one of the very few guitarists to have signed with this legendary label. This fruitful collaboration gave birth to a first single "Les Barricades Mystérieuses," soon followed by his debut album *Visages Baroques* in 2023, which displays different facets of the Baroque aesthetic.

Since his acclaimed debut at New York's Carnegie Hall in 2023, Feuillâtre has performed in the world's most prestigious concert halls and festivals, including Amsterdam's Concertgebouw, the "Folle Journée" in Nantes, and the Beethoven Haus in Bonn, as well as at major guitar events such as the Festival International de Guitare de Paris, the Festival Guitarras del Mundo in Argentina, and the Changsha International Guitar Festival in China.

Feuillâtre's passion for chamber music and his desire to champion his instrument in this repertoire has led him to collaborate with musicians of the highest caliber: recorder player Lucie Horsch, trumpet player Lucienne Renaudin Vary, and violinist Maria Dueñas in venues such as Deutsche Grammophon's Yellow Lounge, the Dresden Music Festival, and the Società del Quartotto Di Milano–Scala G. Verdi.

Born in Djibouti in 1996, Raphaël Feuillâtre was introduced to the guitar by his first teacher, Hacène Addadi, before joining Michel Grizard's class at the Conservatoire de Nantes in 2012. Three years later, he entered the Conservatoire National de Musique et de Danse de Paris in the classes of Roland Dyens and Tristan Manoukian. During this period, he was mentored by Judicaël Perroy, who played an essential role in his artistic development.

In addition to winning first prize at the GFA, Feuillâtre has forged a strong reputation in the classical guitar world by winning the following competitions: Jose Tomas International Guitar Competition in Villa Petrer (Spain, 2017), Kutna Hora International Guitar

Festival (Czech Republic, 2017), Viseu International Spring Music Festival (Portugal, 2016), Fontenay-sous-Bois Guitar Competition & Festival (France, 2015), and Ciudad de Coria International Guitar Festival (Spain, 2014).

An ambassador for the guitar and keen to contribute to the development of its repertoire, Raphaël Feuillâtre has arranged numerous works from the repertoire of instruments he loves—with a particular predilection for keyboard instruments such as the piano and harpsichord—a taste particularly reflected in his choice of programs for his recordings.

Driven by a desire to pass on his passion for music and the guitar, Raphaël Feuillâtre teaches at the Pont Supérieur–Bretagne and is co-founder of the Lille Guitar Academy, a summer academy for guitarists. Students from all over the world receive his guidance at masterclasses given at the San Francisco Conservatory, Manhattan School of Music in New York, and the Haute École de Musique in Geneva. He is also involved in projects to raise awareness of the arts, particularly following a tour in the USA during which he took part in several activities in schools and prisons.

Raphaël Feuillâtre is supported by Savarez, an historic string-manufacturing company founded in 1770. He plays a guitar by Australian luthier Greg Smallman.

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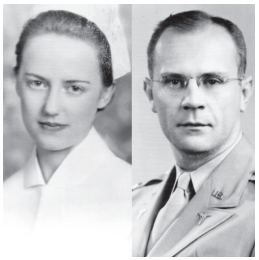
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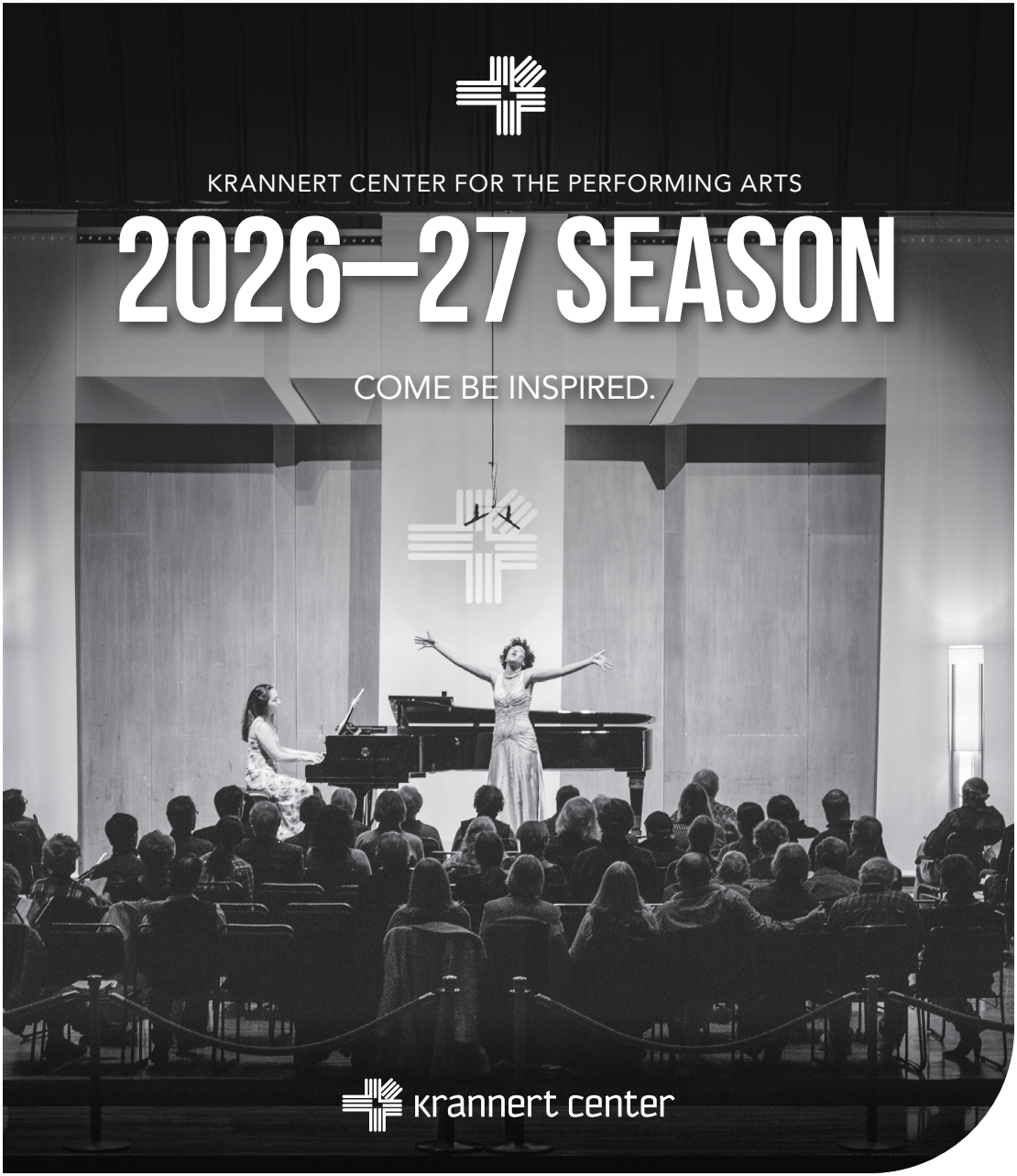
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Kayley Woolums, Theatrical Scene Shop Assistant
Joe Reichlin, Stagehand
Bill Kephart, Office Administrator

Ticketing and Patron Services

Whitney Havice, Ticketing and Patron Services Director
Ann-Marie Dittmann, Patron Services Assistant Director
Ty Mingo, Assistant Ticket Services Director
Jon Proctor, Ticket Sales Supervisor
Noah Larson, Ticket Sales Supervisor
Adrian Rochelle, Front of House Performance Supervisor

PERFORMING ARTS BUSINESS SERVICE CENTER

Jenell Hardy, Director of Business Services
Macauley Allen, Business Services Specialist
Debbie Delaney, Accounting Staff

Productions at Krannert Center are supported by the skilled stagehands of IATSE Local 482.

WE'RE SO GLAD YOU'RE AT THE CENTER

We work to create the best possible setting for the experiences you seek and find here.

Necessaries

Restrooms are located in the foyers of Foellinger Great Hall, Tryon Festival Theatre, and Colwell Playhouse; the east entrances on the Lobby level; and gender-neutral restrooms can be found in each elevator lobby on Level 1 and Level 3. Lobby restrooms and one restroom in each elevator lobby are fully accessible and contain baby-changing stations.

Ushers will be happy to provide you cough drops or disposable foam earplugs if the place starts rockin'.

If you or a companion needs medical assistance, contact an usher or other staff member. Please call 911 in case of an emergency.

Please take a moment before the performance to note the exits nearest to you. If it becomes necessary to evacuate the theatre, please remain calm, follow the instructions of the house staff, and exit in an orderly fashion to the appropriate safe meeting location which will be announced to you.

Large bags and backpacks, or any other item deemed to be dangerous or to pose an obstruction will not be able to enter the theatres. Please approach the Patron Services counter for assistance with these items.

Please note that food and drink are not allowed in the theatres, except bottled water.

Phones and Devices

The use of cell phones, cameras, and recording devices during performances is prohibited unless otherwise announced from the stage.

Late Arrivals

As a courtesy to performers and audience members, latecomers will be seated only at times selected in advance by the artist. Should you find that you've arrived late to a performance, our Patron Services staff will keep you informed about the earliest seating opportunity.

Lost Items

If you are in need of Lost and Found, please visit the Patron Services counter. We will do our best to reunite object and owner!

Ticket Returns

If you find you can't attend a performance, please contact the Ticket Office in advance, preferably by 6pm the day before the performance (kran-tix@illinois.edu or 217.333.6280). We never charge a handling fee on ticket transactions.

Accessibility

Krannert Center for the Performing Arts is committed to making experiences accessible for all patrons, and we are delighted to provide a number of services to assist you. Krannert Center is equipped with an assisted listening system, wheelchair-accessible and no-step/few-step seating, and large-print programs, Braille programs, and American Sign Language interpreters are available with three weeks' advance notice.

For assistance regarding your visit please contact patronservices@krannertcenter.illinois.edu or 217.333.9716 or visit go.KrannertCenter.com/Accessibility.

Para ayuda en relación con su visita, favor de enviar un email a:

Pour vous aider dans votre visite, prière de nous envoyer un courriel à:

欢迎！如若您对您的造访需要帮助，请发送电子邮件至：

स्वागत है! अगर आपको अपने रहने के लिए मदद चाहिए, ईमेल कीजिए:

환영합니다! 방문에 관해 도움이 필요하실 때에는... 에게 이메일로 문의하시기 바랍니다:

PATRONSERVICES@KRANNERTCENTER.ILLINOIS.EDU
217.333.9716

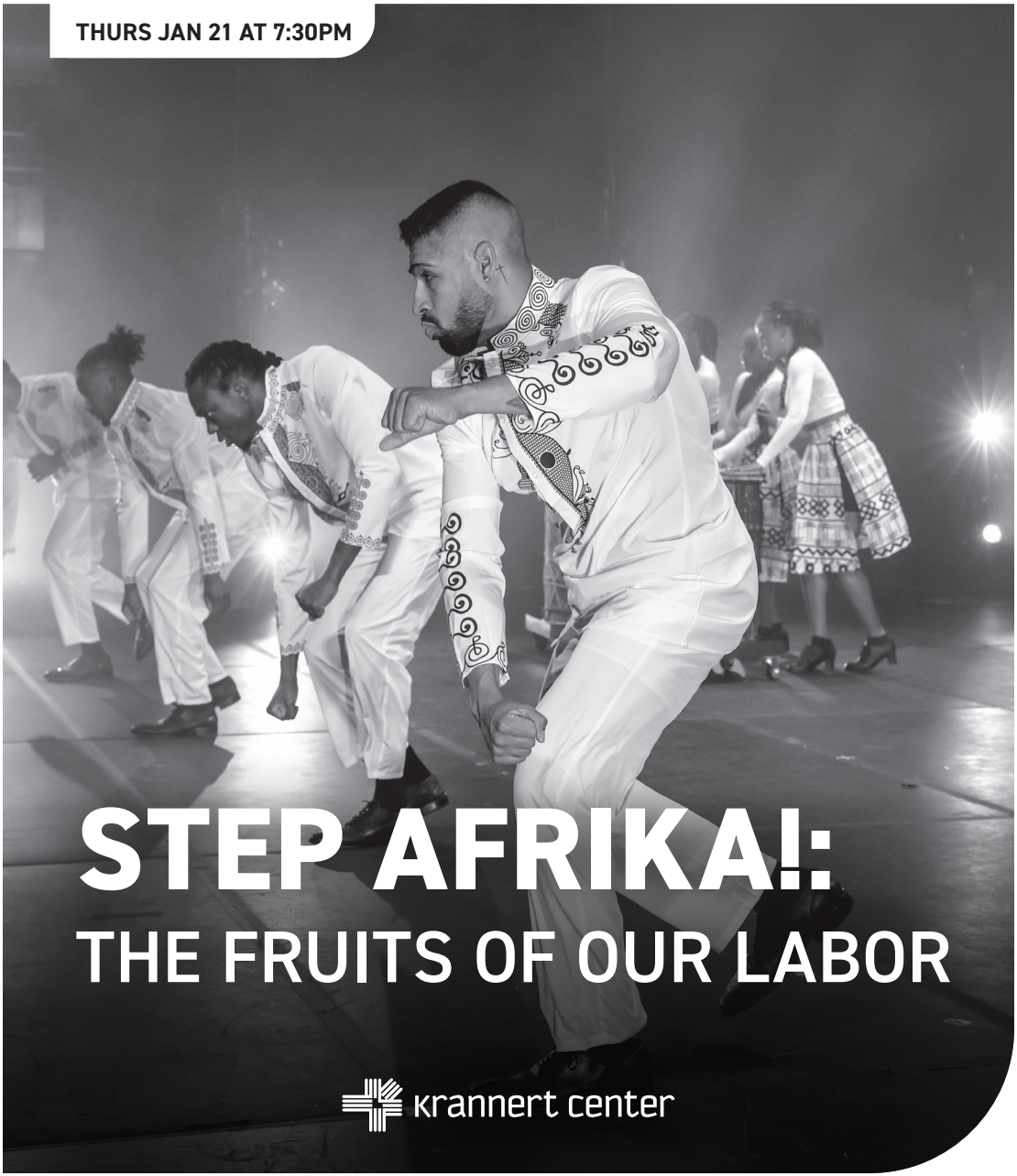
COME BE MOVED.

Art at Krannert Center isn't something you just watch—it's something you feel.

COME ON IN.
WE'LL SAVE A SEAT FOR YOU.



krannert center


THURS JAN 21 AT 7:30PM
STEP AFRIKA!:
THE FRUITS OF OUR LABOR
krannert center