

Domenico Scarlatti: Sonata K380, arranged by Romulo Viana

Domenico Scarlatti was the sixth of ten children of Alessandro Scarlatti, the founder of the Neapolitan school of 18th century opera. Scarlatti received his training in the Spanish-controlled Kingdom of Naples, and eventually worked teaching the Spanish and Portuguese royal courts. His 550 Sonatas are the result of his exposure to the Spanish style, and the use of dissonances and modalities set him apart from his German and Italian contemporaries. The fanfare-like *Sonata K. 380* is a clear example of the Spanish influence in the music of Scarlatti, with its many open fifths evacuating drums and trumpets.

J. S. Bach: Prelude, Fugue and Allegro BWV 998

Johann Sebastian Bach wrote a handful of pieces for solo lute, sometimes indicating (as he did for this one, according to the autograph) that the piece could be performed on either lute or keyboard. *The Prelude, Fugue and Allegro*'s date of composition is believed to be between 1734 and 1747, around which time Bach was in contact with the lutenist Sylvius Leopold Weiss, and for whom scholars believe Bach may have written his lute compositions. The main material is based on Martin Luther's hymn *Vom Himmel hoch, da Kommichher*, and the movements represent the birth, passion and resurrection of Jesus Christ.

Agustin Barrios: Julia Florida(Barcarola)

The romantic compositions of the Paraguayan guitarist *Agustín Barrios Mangoré* are now an essential part of the guitar repertoire. Barrios was the first South American guitar performer of international stature, and is regarded as one of the greatest virtuoso classical guitarists. However, Barrios' international recognition as a composer only came after John Williams' recordings and performances, in the 1970's. *Julia Florida* ("Barcarola", or boat song) was written for Julia Martinez, one of Barrios' favorite students. Florida means "flowered" or "bloomed", and its delicate beauty evokes the poetry of the beautiful Costa Rica in spring, where the composer was living at the time.

Leo Brouwer: Guitar Sonata I

Leo Brouwer is one of the leading contemporary composers for guitar, and his work blends folk elements, Cuban African rhythms, neo-Romanticism, and avant-garde techniques into a style all of his own. In this Sonata for Guitar I, Brouwer develops a cyclical element by using the same motto theme, while successfully alluding to composers as Padre Antonio Soler, Alexander Scriabin, and Bernardo Pasquini.

The first movement, *Fandangos y Boleros*, begins with an improvisatory introduction featuring harmonics that fade in and out of more florid gesture. Eventually a fragmentary fandango rhythm emerges, followed by a faster section with an increasingly insistent double-octave pedal. The second movement, *Sarabanda de Scriabin*, is in the slow triple meter of the traditional sarabande dance form. Brouwer does not quote a specific work by Russian composer Alexander Scriabin, but the combination of whole-tone and modal scales evokes the mysterious atmosphere of Scriabin's music. *La Toccata de Pasquini*, is a toccata in a rondo form. Here Brouwer quotes the Italian Baroque composer Bernardo Pasquini and his *Scherzo del Cucco*, in which its motive is omnipresent.