An ornate, symmetrical floral border surrounds the text. It features intricate scrollwork, acanthus leaves, and clusters of small flowers or berries. The border is composed of four main sections: a top and bottom horizontal band, and two vertical side bands that curve inward at the top and bottom.

243rd

ANNIVERSARY

GIULIANIAD

guitarist

P. D. Smith



Mauro Giuliani (1781-1829)
guitarist/composer

Saturday Morning
July 27, 2024
from 11:00am-2:00pm
at the Museum Café
in Old Homosassa, FL



Mauro Giuliani (1781-1829)

243rd ANNIVERSARY FESTIVAL

A "GIULIANIAD SMORGASBORD"

Celebrants, afficianados, and novitiates alike, are all encouraged to select from the following catalog of *maestro Giuliani's* compositions

Opus 10 *Divertimento* (n.10 Allegro Spiritoso) 1812

Opus 15 *Sonata Brillante* (n.1 Allegro Spirito) 1812

Opus 38 *Variation* n.2 on "l'air ä Shüsserl et ä Reindl" 1812

Opus 40 *Divertimenti* (n.2 Allegro, n.6 Allegro, & n.10 Allegro) 1816

Opus 45 *Six Variations & a Coda on the Theme, "Folies d'Espagne"* 1811

Opus 48 *Étude* (n.5 Allegro) 1811

Opus 50 *Les Papillons* (Andantino & Grazioso Larghetto) 1815

Opus 57 *Twelve Waltzes* (selections) 1817

Opus 61 *Grand Overture* 1814

Opus 71 *Three Sonatinas* (selections) 1816

Opus 96 *Three Sonatas* (selections) 1819

Opus 100 *Capriccio* (n.11 Allegro) c.1819

Opus 102 *Theme from Generali's "Baccanali di Roma"* 1825

Opus 105 *Intro. Theme & Three Variations on "Gloire et l'Amour"* 1815

Opus 107 *Six Variations on a Theme of G. F. Handel* 1828

Opus 113 *Fughetta* (per guitarra) c.1828

Opus 148 *Giulianates* (la Melanconia & Scherzo Giocoso) c.1828

Opus 150 *Grand Sonata Eroica* c.1815

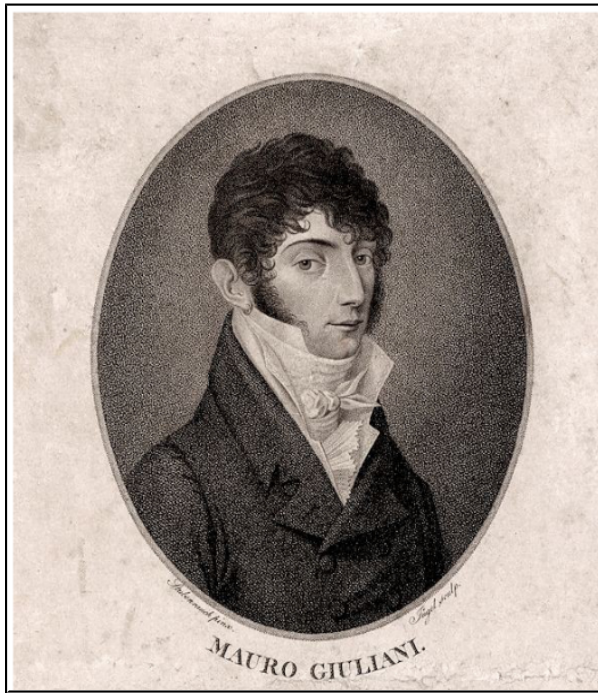
plus

Compositions by Giuliani's most celebrated duet partners,

Opus 29 *Scherzo and Trio* by Anton Diabelli (1781-1858)

Opus 46 *Prélude* by Emilia Giuliani-Gugliemi (1809-1851)

Please limit multiple requests for works nicknamed "Grand" to once every other hour. Your Præcentor humbly thanks you, in advance!



Mauro Giuseppe Sergio Pantaleo Giuliani's (July 27, 1781 - May 8, 1829) renown as one of the premier guitar virtuosos of this pioneering era is evident in a letter from Ludwig van Beethoven (1770-1827) to a fellow Viennese composer, where he asks his correspondent to extend his fond greetings to Giuliani. Vienna was probably already near "peak classical" in 1806, when Giuliani left his family in Italy to settle there. It was just fifteen years after Mozart's premature departure, and both Haydn and Beethoven were still establishing

new standards for musical excellence (not to mention private patronage, concert tickets, and sheet music sales). At the epicenter of one of Europe's busiest music publishing marketplaces, the imperial capital's discriminating audiences still hungered for new music...

...Giuliani performed in chamber concerts at Schönbrunn Palace Gardens and contributed cello parts for the celebratory debut of Beethoven's "*Seventh Symphony*" under the composer's direction. Narrative inspirations from Beethoven's "*Éroica*" symphony are evident in Giuliani's one-movement concert sonatas for solo guitar, and a joyful acknowledgment of George Frederick Handel's (1685-1757) influence can be heard in the popular "*Harmonious Blacksmith*" variations. Published works range from simple, yet charmingly didactic études (such as those found in his Opus One method), to magisterial concert pieces (including his "*Gran Sonata Éroica*," and the "*Grande Overture*"). Giuliani's extensive use of the "theme and variation" formal structure is particularly noteworthy as an index to the breadth of his creativity. He also composed three concerti for guitar and orchestra, which remain among this period's most significant contributions to the instrument's symphonic literature.

P. D. Smith

(excerpts from, *Classical Guitar and the Age of Enlightenment*, 2023)