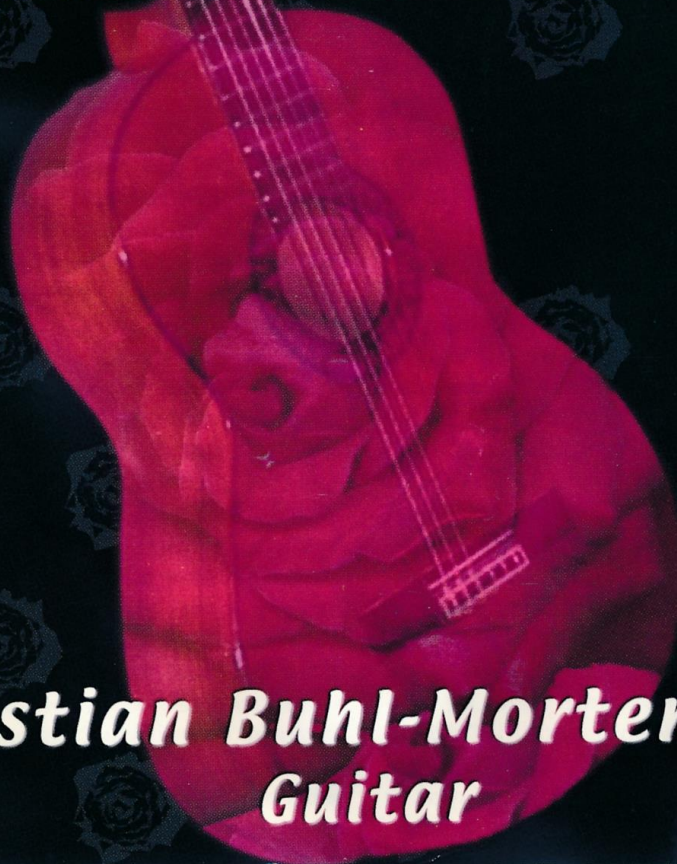


The Last Rose of Summer

Guitar Music by Mauro Giuliani (1781-1829)



CLASSICO

Kristian Buhl-Mortensen
Guitar

Mauro Giuliani (1781-1829)

1.	Jenny's Bawbee. A Reel	4.37
2.	Caprice, Affettuoso op. 100 No. 13 (Vienna 1819)	1.26
3.	Coming through the Rye	3.07
4.	Folies d'Espagne op. 45 (Vienna 1814)	5.42
5.	Preludes op. 83, No. 6 (Vienna 1817)	2.55
6.	The Soldier's Return	3.24
7.	Divertissement op. 106 No. 1, (Vienna 1821)	2.31
8.	The Blue Bells of Scotland	3.32
9.	Variations on "Nume perdonami, se in tale istante" (Vienna 1819)	10.21
10.	Fughetta op. 113 (Vienna 1824)	3.21
11.	The Last Rose of Summer	3.34
12.	Bagatelle op. 73 No. 7, (Vienna 1816)	2.26
13.	My Lodging is on the Cold Ground <i>Sonatine op. 71, No. 3 (Vienna 1816):</i>	2.36
14.	Andantino Sostenuto	1.38
15.	Tempo di Marcia	5.00
16.	Scherzo con moto	5.23
17.	Finale, Allegro	4.19

Kristian Buhl-Mortensen · Guitar

Total: 66.01

The Last Rose of Summer
Guitar music by Mauro Giuliani
(1781-1829)
Kristian Buhl-Mortensen (guitar)

Mauro Giuliani (1781-1829) was one of the greatest guitar virtuosos in the 19th century and a leading composer for the guitar. He was born in Bisceglie on 17 July 1781 and grew up in Berletta in Italy.

He started to play the cello and perhaps also the violin when he was a child, but when he began to play the guitar his progress was rapid and very soon he became a talented guitarist. Giuliani married Maria Giuseppe del Monaco, and their son, Michel, was born in Barletta in 1801. They lived in Bologna and Trieste for short periods, but in the summer of 1806 Giuliani moved to Vienna without his family. Here he met great acclaim as guitarist and composer, quickly became acknowledged by the people of rank, and worked with the most established musicians. At the same time, he started an affair with a certain Fräulein Willmuth, who bore him a daughter, Maria, in 1807. In 1813 he played at

Giuliani died in Naples on 8th May 1829.

Giuliani was a pioneer in the development of the guitar. He was the first guitar virtuoso of his generation and the first to write guitar music in modern guitar notation, namely a G clef *8vb*. Giuliani left 150 compositions with opus numbers and several unnumbered: music for solo guitar, two guitars, voice and guitar, guitar and flute/violin, and three concertos for guitar and orchestra.

The music:

“The Last Rose of Summer” is a fantasia over the old Irish air. It was fashionable in Viennese classicism to compose variations over folk tunes. They were, after all, of the people and were thus considered to be more original and genuine, bringing one in closer touch with nature. Beethoven and F. Kuhlau have both written variations over “The Last Rose of Summer”.

Nos. 1, 3, 6, and 8 originate from “Sei Arie Nazionali Scozzesi” published posthumously (Milan 1834, dedicated

the first performance of Beethoven’s seventh symphony, probably the cello. Giuliani was the official artiste at the celebrations at the Congress of Vienna in 1815.

In 1815 he took part in the famous “Dukaten Konzerten” together with the pianists, Hummel and Moscheles, the violinist, Mayseder, and the cellist, Merk. This was held in the botanical gardens of the Schönbrunn Palace and attendance cost a ducat. Giuliani wrote many of his compositions in Vienna and had a fine reputation as a teacher.

And yet something went wrong, for in 1819 he left Vienna, debt-ridden with all his possessions confiscated to pay his creditors. He moved back to Italy, first to Trieste and Venice, but finally settled in Rome. He brought with him his daughter Emilia, who had been born in 1813, and his illegitimate daughter Maria. He spent some time in Naples, where many of his compositions were published, and here he gave many concerts. Giuliani also began to perform with Emilia, who had become a talented guitarist.

to Elizabeth Mackenzie) and Nos. 11 and 13 from “Sei Arie Nazionali Irlandesi Variate per la Chitarra o Lira sola” op. 125 (Milan 1823, dedicated to William M. Kelly).

“Folies d’Espagne” is probably the theme in guitar music history that has been used by most composers as the basis for variations. They can be traced from the 16th century right up to our times. “Folies d’Espagne” is, in reality, a ground bass with a few simple chords above.

The theme, “Nume perdonami, se in tale istante”, originates from the opera, “Baccanali di Roma”, written by Pietro Generali (1773-1832) and performed for the first time in Venice in 1815. Rossini used the theme in his opera, “Armida”, and Giuliani has also used the theme in “Rossiniana”, op. 120.

Kristian Buhl-Mortensen (guitar) has worked as a chamber musician, accompanist, and soloist for more than 25 years. He has made recordings, taken part in many different performances at The Royal Theatre, made radio transmissions, and performed in many church and chamber music concerts across the country and abroad. He also teaches at the Frederiksværk School of Music and The Royal Danish Conservatory of Music in Copenhagen, besides being a member of several chamber music ensembles, such as "Consortium Hafniense", and the regular accompanist for Kirsten Vaupel and Ulrik Cold.

Other recordings with Kristian Buhl-Mortensen on Classico:

CLASSCD 125, AURORA: "Love Songs from the Italian Baroque"

CLASSCD 134, "Du dejlig Rosenknop", Danish Songs from the 18th Century

CLASSCD 167, Johann Christian Schickhardt "12 Sonatas for Guitar"

CLASSCD 267, "The Tears of the Muses": Elizabethan Lute Music

**The Last Rose of Summer
Guitar Music by Mauro Giuliani
(1781-1829)**

Kristian Buhl Mortensen (guitar)

Mauro Giuliani (1781-1829) var en af det 19-århundredes største guitarvirtuoser samt en af de førende komponister for guitaren. Han blev født i Bisceglie d.17/7-1781 og voksede op i Berletta i Italien.

Han startede som barn med at spille cello og måske også violin, men da han gik i gang med at spille guitar, gjorde han hurtigt store fremskridt og blev meget hurtigt en dygtig guitarist.

Giuliani blev gift med Maria Giuseppe del Monaco, og de fik en søn Michel, født i Barletta i 1801. De boede for nogle kortere perioder i Bologna og Trieste, men i sommeren 1806 flytter Giuliani til Wien uden sin familie. Her får han stor succes som guitarist og komponist og bliver hurtigt anerkendt af de finere kredse og arbejder sammen med de mest anerkendte musikere. Han indleder samtidig et forhold til en vis Fräulein Willmuth, som føder ham en datter Maria i 1807. I 1813 var han med til

Guitar: José Ramirez, 1972

Photography: Niels Guldbrandsen

Recorded in the Primavera Recording Studio, Taastrup, August 2000.

Producer: Viggo Mangor

English translation: Rosemary Sørensen

Frontcover: Pernille Friis

at uropføre Beethoven's 7. symfoni, hvor han sandsynligvis spillede cello. Giuliani var den officielle kunstner ved fejringen af Wienerkongressen i 1815.

I 1815 medvirker han ved de berømte "Dukaten Konzerten" sammen med pianisterne Hummel og Moscheles, violinisten Mayseder og cellisten Merk. Det foregik i Schönbrunn-paladsets botaniske have og kostede en dukat.

Giuliani skrev mange af sine kompositioner i Wien og fik også et fint ry som pædagog. Men noget gik alligevel galt, for i 1819 forlod han Wien som en forgældet mand, og hans ejendele blev konfiskeret for at betale hans skyldnere. Han flyttede tilbage til Italien først til Trieste og Venedig men slog sig til sidst ned i Rom. Han medbragte sin datter Emilia, som blev født i 1813 samt sin illegitime datter Maria. Han opholdt sig en del i Napoli, hvor han både fik udgivet mange af sine kompositioner og spillede mange koncerter. Giuliani begyndte også at optræde med datteren Emilia, som var blevet en dygtig guitarist. Giuliani døde i Napoli 8/5-1829.

Giuliani blev banebrydende for udviklingen af gitaren. Han var sin generations første guitarvirtuos og var en af de første til at skrive guitar-musik i moderne guitarnotation, nemlig en oktaveret g-nøgle.

Giuliani har efterladt sig 150 kompositioner med opusnummer, samt nogle unummererede. Der er musik for solo guitar, 2 guitarer, sang og guitar, guitar og fløjte/violin og 3 koncerter for guitar og orkester.

Om Musikken:

„The Last Rose of Summer” er en fantasi over den irske folkemelodi af samme navn. Det var på mode i wienerklassikken at komponere variationer over folkemelodier. Folkemelodien, som jo kom fra folket, regnedes for mere oprindelig og ægte og bragte én nærmere i kontakt med naturen. Beethoven og F. Kuhlau har begge lavet variationer over „The Last Rose of Summer”.

Nr. 1, 3, 6 og 8 stammer fra „Sei Arie Nazionali Scozzesi” udgivet posthumt (Milan 1834, dedicated Elizabeth Mackenzie) og nr. 11 og 13 stammer fra „Sei Arie Nazionali Irlandesi Variate per la Chitarra o

Kristian Buhl Mortensen (guitar) har i over 25 år virket som kammermusiker, akkompagnatør og solist. Han har indspillet plader, været med i mange forskellige forestillinger på Det Kgl. Teater, lavet radioudsendelser og medvirket ved mange kirke- og kammerkoncerter over hele landet og ude i den store verden. Han er bl.a. lærer på Frederiksværk kommunale Musikskole og Det kgl. danske Musikkonservatorium i København og medlem af flere kammermusikensembler bl.a. „Consortium Hafniense” samt fast akkompagnatør for Kirsten Vaupel og Ulrik Cold.

Andre udgivelser med Kristian Buhl-Mortensen på Classico:

CLASSCD 125, AURORA: „Love Songs from the Italian Baroque”

CLASSCD 134, „Du dejlig Rosenknop”, Danish Songs from the 18th Century

CLASSCD 167, Johann Christian Schickhardt „12 Sonatas for Guitar”

CLASSCD 267, „The Tears of the Muses”: Elizabethan Lute Music

Lirasola” op 125 (Milan 1823, dedicated William M. Kelly).

„Folies d'Espagne” er nok det tema, der i gitarens musikhistorie er brugt af flest komponister som grundlag for variationer. De findes helt tilbage til 15-hundredetallet og op til vore dage. „Folies d'Espagne” er i virkeligheden en basgang med nogle enkle akkorder over.

Temaet „Nume perdonami, se in tale istante” stammer fra operaen „Baccanali di Roma” af Pietro Generali (1773-1832) opført første gang i Venedig 1815. Rossini brugte temaet i sin opera „Armida” og Giuliani har også brugt temaet i „Rossiniana”, op. 120.

Kristian Buhl Mortensen

Guitar: José Ramirez, 1972

Forside illustration by Pernille Friis

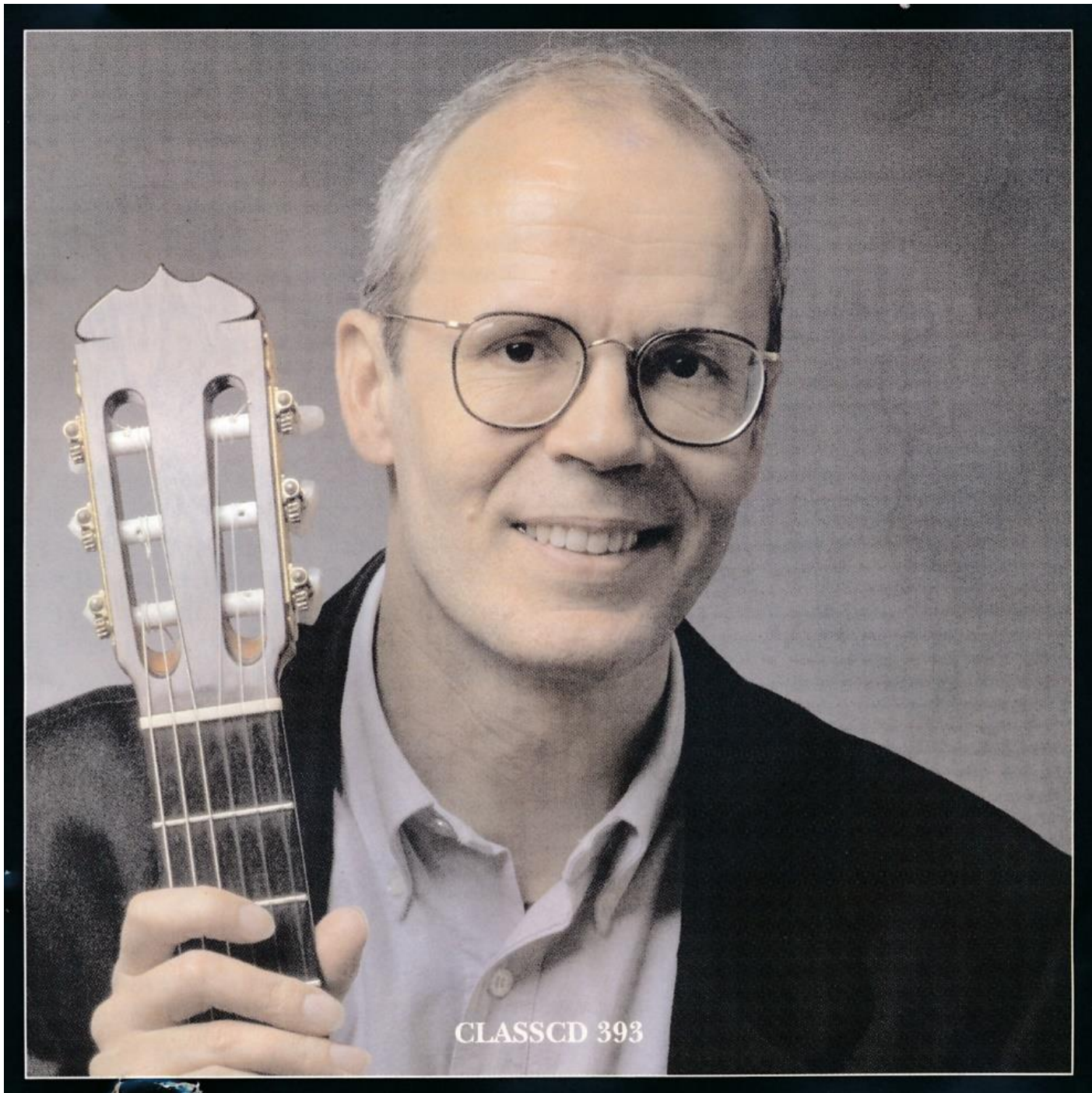
Fotografi: Niels Guldbrandsen

optaget i Primavera Recording Studio, Taastrup, August 2000.

Producer: Viggo Mangor

Engelsk oversættelse:

Rosemary Sørensen



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