

presents...

RAPHAËL FEUILLÂTRE | Guitar

Saturday, November 7, 2026 | 7:30pm

St. Mark's Lutheran Church

LATIN PASSIONS

FRANCISCO TÁRREGA Capricho Árabe
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 Catalan

**DOMENICO
SCARLATTI**
(arr. G. Abiton) Sonata in D Major, K. 492
Presto

**MARIO
CASTELNUOVO-
TEDESCO** Cappricio Diabolico (Homage to Paganini), Op. 85

INTERMISSION



AUGUSTÍN BARRIOS	Mazurka Appassionata
ANTONIO LAURO	Valse No. 3 Ana Florencia (Canción de Cuna)
LEO BROUWER	from <i>El Decamerón Negro</i>: 2nd movement: La huida de los amantes por el valle de los ecos
SERGIO ASSAD	Cateretê (from <i>Suite brasileira</i> No. 4)
HEITOR VILLA-LOBOS	from <i>Suite populaire Brésilienne</i>, W020 III. Valsa—chôro V. Chôrino I. Mazurka—chôro Etude No. 12 in A Minor
ASTOR PIAZZOLLA (arr. Sergio Assad)	Invierno Porteño
ROLAND DYENS	Fuoco

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

Raphaël Feuillâtre is represented by Arts Management Group, Inc., 130 W. 57th St., New York, NY 10019.

Raphaël Feuillâtre records for Deutsche Grammophon, Naxos, and JSM Records.

ARTIST PROFILE

Raphaël Feuillâtre makes his San Francisco Performances debut.



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 competition in 2018 (USA) and ADAMI's "Classical Revelation 2021", Raphaël was chosen as an exclusive artist by the label Deutsche Grammophon in 2022. 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.

Following his acclaimed debut at New York's Carnegie Hall in 2023, he 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.

In addition to winning first prize at the GFA, Raphaël has forged a strong reputation in the classical guitar world by winning the following competitions: Jose Tomas International Guitar Competition in Villa de Petrer (Spain—2017), Kutna Hora International Guitar Festival (Czech Republic—2017), Viseu International Spring Music Festival (Portugal—2016), Fontenay-sous-Bois Guitar Competition & Festi-

val (France—2015), and Ciudad de Coria International Guitar Festival (Spain—2014).

Driven by a desire to pass on his passion for music and the guitar, Raphaël 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, a historic string-manufacturing company founded in 1770, and plays a guitar by Australian luthier Greg Smallman.

PROGRAM NOTES

Capricho Árabe, Prelude No. 18 in D Major, and Recuerdos de la Alhambra

FRANCISCO TÁRREGA
(1852–1909)

Francisco Tárrega, a contemporary of Granados and Albéniz, was the first modern guitarist to gain recognition as an artist of the highest caliber. His compositions and arrangements are romantic vignettes featuring a Chopinesque cantabile melody and an elegant harmony that exploits the rich sonorous potential of the modern guitar developed by Antonio Torres through the use of fingerings chosen for their coloristic effects. *Caprice Árabe* is a lyrical evocation of Spain's Moorish past. Opening with mysterious bare fifths, followed by a sinuous descending flourish of distinctly Moorish flavor, Tárrega establishes the mood at once, before the tender and fluid main theme emerges over steady chords. As the music turns from minor to major, a rich new contrasting theme emerges, but a return to the minor theme brings the work to a wistful conclusion. *Prelude No. 18 in D Major* is a short piece modeled on the *Preludes* Op. 28. of Chopin. It takes the listener on a complex and bittersweet harmonic journey which covers the high F# on the guitar's twelfth fret down to the low, resonant, scordatura D of the sixth string. *Recuerdos de la Alhambra* (Memories of the Alhambra), with its exqui-

site melodic line elaborated by a continuous series of shimmering repeated notes, is an evocation of the serene beauty found in the garden and by the fountains of an exquisite Moorish palace in Granada.

Torre Bermeja, Asturias, and Capricho Catalan

ISAAC ALBÉNIZ
(1860–1909)

Isaac Albéniz was one of the most significant figures in Spanish cultural circles at the close of the 19th century. A remarkable child prodigy and raconteur, he claimed that he ran away from home at age 12, sailed to Argentina as a stowaway and subsequently traveled to America, where he paid his way by playing the piano in honky tonks and spent some time playing at San Francisco's Fisherman's Wharf. On his return to Europe he became a serious student of composition. He fell under the spell of Spain's indigenous music and was influenced to a high degree by both flamenco and the guitar. Francisco Tárrega made transcriptions of Albéniz's piano music, and an appealing though undocumented tale says that Albéniz, on hearing Tárrega's performance of his transcriptions, declared the music had found its rightful home. Tárrega's practice of performing Albéniz's music has been enthusiastically followed by guitarists to this day. *Torre Bermeja* (*The Red Tower*) is a passionate portrait of a Moorish prison located in the city of Granada. *Asturias*, named for a province in northeastern Spain, is a portrait of a legendary 8th century battle. It features a strikingly dramatic frame and an introspective, Moorish middle section. The *Capricho Catalan* uses a lyrical melody over a gently undulating accompaniment to evoke the sun-drenched landscapes of Catalonia with a quiet grace.

El Testament d'Amelia

MIGUEL LLOBET SOLÉ
(1878–1938)

Miguel Llobet Solés, born in Barcelona, was one of the most influential guitarists of the early 20th century. He studied with Tárrega, made his concert debut in 1900, played in Paris in 1905 and became associated with the leading musicians of that era including Debussy. Later Llobet toured South America, made several recordings, and became a major influence on Andrés Segovia. *El Testament d'Amelia*, originally a Catalan folk song

that tells the story of the death of a young girl, was beautifully arranged for guitar by Llobet with the melody featured in several registers as well as in harmonics.

Sonata in D Major, K. 492

DOMENICO SCARLATTI
(1685–1757)

Domenico Scarlatti spent his early life in Italy but his most productive years were spent in Portugal and Spain, where he wrote 555 sonatas for harpsichord. Single tempo movements emphasizing a particular rhythm, the sonatas are cast in a simple binary form and animated by novel expressive details and with extraordinary harmonic effects superimposed on a clear tonal foundation. The originality of Scarlatti's style can be traced to the atmosphere and influence of both Spanish popular music and the guitar. Scarlatti imitated many of the sonorities typical of guitar music including internal pedals, chords built on the interval of a fourth and note clusters reminiscent of guitar strumming. He enthusiastically embraced the dance rhythms and modal harmony of the Iberian folk and flamenco traditions and many of his most dramatic and unforgettable gestures are infiltrations of street music into this music he wrote for the Spanish court. The *Sonata in D Major, K. 492* features vibrant Spanish folk elements, sparkling hand-crossing arpeggios, and a classic single-movement binary form.

Capriccio Diabolico (Homage to Paganini), Op. 85

MARIO CASTELNUOVO-TEDESCO
(1895–1968)

Mario Castelnuovo-Tedesco was an Italian composer and pianist who, through his collaboration with Andrés Segovia and many others, became one of the foremost guitar composers of the twentieth century with almost one hundred compositions for that instrument. In 1938 the Italian Fascist government took away Castelnuovo-Tedesco's right to have his music performed in public but, thanks to support from the internationally renowned conductor Arturo Toscanini and violinist Jascha Heifetz, he was able to immigrate to the United States. As a film composer in Hollywood, Castelnuovo-Tedesco composed, orchestrated, or contributed music to over 200 films and established a career

as a teacher who had a significant influence on younger film composers, including his students Jerry Goldsmith, Henry Mancini, André Previn, and John Williams. The *Capriccio Diabolico* (Homage to Paganini), Op. 85 was written in 1935 for Andrés Segovia and has become a cornerstone of the guitar repertoire. It quotes Paganini's *Grand Sonata for Guitar and Violin* and the third movement of his *Violin Concerto No. 2 in B Minor, Op. 7, La Campanella* and through the use of rapid-fire arpeggios, flying octaves, and complex chords conveys the demonic virtuosity, playful melancholy, and restless energy associated with Paganini's style.

Mazurka Appassionata

AGUSTÍN BARRIOS
(1885–1944)

The Paraguayan guitar virtuoso Agustín Barrios was a romantic composer who tried to capture the pure essence of emotion in his music. Everyday life seemed dull, repressed and over rational to the romantics who felt it could be transcended only through heightened emotional expression. They idealized romantic love, wore odd clothes and led irregular lives that were frowned upon in their time as Bohemian. Barrios saw himself as a brother of the medieval troubadours; undergoing an artistic journey through life, suffering a romantic madness, but inspired by destiny.

*I am dancing in a mad whirlwind
to the four corners of the planet!
I carry in my blood a restless life,
and in my pilgrimage,
uncertain and wandering,
Art lights up my path
as if it were a fantastic comet!*

Mazurka Appassionata, written around 1919, was also titled as *The Soul of María Esther*, a woman with whom it is said Barrios fell in love while in Brazil (1916–1920). One of the composer's most sensuously ethereal works, its inventiveness demonstrates his great mastery and understanding of the guitar.

Valse No. 3 and Ana Florencia (Canción de Cuna)

ANTONIO LAURO
(1917–1986)

The Venezuelan composer Antonio Lauro created a unique body of music for the

guitar influenced by the vales venezolanos of the nineteenth century. Inspired first by the folk guitar of his Italian immigrant father and later by a 1932 concert of Agustín Barrios, he dedicated his musical life to celebrating his country's musical heritage and composed inventively idiomatic guitar music. *Valse No. 3*, also known as *Vals criollo* is dedicated to Lauro's daughter Natalia and is frequently performed with her name as the title. The third of Lauro's *Cuatro Vales Venezolanos*, it expresses a father's deep personal affection and joyful warmth through a lively, syncopated dance which blends European waltz elegance with vibrant South American rhythms. *Ana Florencia* (*Canción de Cuna*) is an intimate and tender lullaby which also memorializes a family member. In 1951–52 a Venezuelan military junta imprisoned Lauro for his principled belief in democracy. Lauro later shrugged off the experience, telling his friends that prison was a normal part of life for the Venezuelan man of his generation. It was after this experience that recordings by Andrés Segovia, Alirio Díaz and John Williams gave Lauro world fame.

El Decamerón negro: II. La huída de los amantes por el valle de los ecos

LEO BROUWER
(B.1939)

The quality, variety and number of his compositions have made Cuban composer Leo Brouwer one of the most influential figures in the history of the classical guitar. His first pieces were influenced by modernists like Manuel de Falla, Béla Bartók and Igor Stravinsky. Later the music of Henze and Stockhausen led him to explore a very personal approach to avant-garde style. Brouwer has characterized his third and most recent period as hyper-Romantic and he has made his goal to communicate as widely and as directly as possible. *El Decamerón Negro* is named for a collection of love stories from the great tribes of Africa and it's second movement, *La huída de los amantes por el Valle de los Ecos* (The Flight of the Lovers through the Valley of Echoes) depicts a young man and woman on horseback fleeing a disapproving crowd. Rapid, driving figures on the guitar simulate galloping hooves, while specific chordal attacks and dynamic shifts mimic the natural reverberation of sound bouncing off canyon or val-

ley walls. The use of additive rhythms, in imitation of the practice of modernist composer Olivier Messiaen, allows Brouwer to convey profound isolation, frantic urgency, an exciting chase and a communicative Romantic narrative with minimal material.

Suite brasileira No. 4: Cateretê

SERGIO ASSAD
(B. 1952)

Brazilian composer Sergio Assad is the most performed and praised guitar composer of his generation. He achieved fame, with his brother Odair, as a member of the Assad Guitar Duo which set a new global standard for classical guitar ensemble performance. After composing highly acclaimed music for the duo, Sergio began to compose for other musicians and ensembles and has created a body of work championed by many prominent artists including David Russell, Los Angeles Guitar Quartet, Nadja Salerno-Sonnenberg, Marc Teicholz, Third Coast Percussion, and Yo-Yo Ma. *Suite brasileira No. 4: Caterete* is based on an ancient circle and stamping dance originating from native Brazilian traditions and later made popular in the country's rural interior. It captures an earthy, celebratory emotion rooted in the cultural history of the caboclos (people of mixed European and native Brazilian descent) and represents the foundational rural soul of Brazil. Assad utilizes sharp, striking acoustic textures on the classical guitar to mimic the physical stomping and clapping inherent to the original folk choreography and the mood is distinctly unpretentious, earthy, and pulsating.

Suite populaire Brésilienne and Etude No. 12

HEITOR VILLA-LOBOS
(1887–1959)

The great Brazilian composer Villa-Lobos was also a guitarist and wrote with both knowledge and love of the instrument. As a boy he played the guitar in street bands at weddings, carnivals, cafes and theaters. As a young man he became fascinated with the music of Brazil's indigenous people and claimed he joined a scientific expedition that canoed up the Amazon river in order to learn the music, instruments and ceremonial rites of the Indian tribes in the area. Although he went to Paris in 1923 “not to study, but to

show what I have accomplished,” the textures and harmonic practices in the music of Debussy and his contemporaries made a profound impression on him. The ensuing music of Villa Lobos is an engaging combination of European classicism, Brazilian popular, and indigenous Indian music. The *Suite populaire Brésilienne* is a nostalgic reflection of Villa-Lobos' years as a street musician and captures the spirit of the choro—a traditional, syncopated Brazilian urban music style. At the time, classical institutions in Brazil looked down on the guitar and street music as lower-class. By writing this suite, Villa-Lobos proudly elevated the folkloric instrument of his youth into the classical concert hall. The *Valsa-Chôro* is a slow, expressive dance combining the European 3/4 waltz rhythm with the sentimental, urban Brazilian choro style. It features a continuous, yearning, and plaintive mood, a repeating rondo structure, and rich harmonic accompaniment. The *Chorinho* hues to the traditional 2/4 meter, fast tempo, and complex syncopation of traditional street choros but its chromaticism and harmonies built on the interval of a fourth combine the underlying urban street harmonies with 20th-century classical modernism. The *Mazurka-Chôro* blends the triple meter of a Polish mazurka with a reflective Brazilian choro feeling. With a little more forward motion than the valsa it has a sparse, transparent texture, an upbeat B section, and a lilting C section. The *Twelve Etudes* were composed around 1929 in Paris and dedicated to Andrés Segovia to validate the guitar as a serious, modern concert instrument on par with piano. *Etude No. 12* conveys raw energy and bold sonic experimentation through glissandi, percussive string effects, and a rapid tempo. The emotional core is fierce, theatrical, and unpolished and the sliding chord structures create an emotional narrative of vast physical space and shifting terrain, moving restlessly across the fretboard.

Invierno Porteño

ASTOR PIAZZOLLA
(1921–1992)

By nationality Astor Piazzolla was Argentinian. All four of his grandparents were Italian immigrants and he was something of an uprooted migrant himself. Raised in New York he also lived at various times in Argentina, Rome and Paris. He studied composition in Paris with Nadia Boulanger, he made his career as a composer and performer inspired by the traditional Argentine tango. Like fla-

menco and the blues, tango developed as the voice of a disadvantaged social group. A product of the musical tango culture of Buenos Aires, Piazzolla used the influences of 19th century opera, jazz and 20th Century classical composers to create a more urgent, passionate extension of the genre, his own contemporary chamber music. He liked to quote Tolstoy who said, “tell the story of your village and you tell the story of the world.” Piazzolla remained true to his roots, but he told his story so skillfully that musicians and audiences throughout the world have discovered him. His primary medium was a quintet of bandoneon, violin, guitar, piano & bass. *Invierno Porteño* (Winter in Buenos Aires) evokes the damp, biting chill of grey skies over harsh city streets with a hesitant, walking-bass rhythm that feels unsure whether to step out into the freezing wind. This is contrasted with a portrait of the indoor sanctuaries of cafes alive with the excitement and solace of tango music and dance.

Fuoco

ROLAND DYENS
(1955–2016)

French composer Roland Dyens, born in Africa, is well known for compositions bringing the influence of world music into the classical guitar repertoire. *Fuoco* is the final movement of a three movement work which portrays Dyens harrowing experience during a heart bypass operation. The first movement, *India*, echoes his heart palpitations and his terrors of surgery, with alien harmonies and irregular rhythms. The second, *Largo*, is a jazz ballad, which portrays the anesthetized Dyens after his operation, in a wandering and dreamy mood. The final movement, *Fuoco*, is an explicit portrait of waking up, healing, and stepping back into life. The frantic, cascading notes capture the thrill of survival and incorporate rhythmic stamps and dynamic accents that mimic an Indian tabla, tying Dyens interest in global music to a portrait of his heart beating with a renewed mandate to live. *Fuoco* is often performed as a separate piece.

—Program notes by Scott Cmiel