



The January 13, 2019, 5:00 pm USCB Chamber Music concert features compositions for three string instruments—guitar, violin, and cello—across eight works: three for solo guitar, one for solo violin, two for cello and guitar, and two for violin and guitar. It traces an arc from old (1735) to modern (1986) and swings from North German High Baroque counterpoint to Argentinian-Barrio Tango, with two stops in Brazil, and one each in Spain, Paraguay, Venezuela. If you are intrigued by the guitar, this concert is for you.

Solo works by J.S. Bach for violin, harpsichord, and cello are some of the most well-known and frequently performed works for those instruments. Guitar may also lay claim to that group: the program begins with *Prelude, Fugue, and Allegro, BWV 998*, for solo guitar, a work in which Bach's utter mastery of counterpoint is made to sound natural and preordained, as if every note is exactly where it should be. In Hector Villa-Lobos' haunting

Cantilena

from

Bachianas Brasileiras No. 5,

the guitar provides accompaniment as the cello plays the floating, wordless, soprano part.

Self-taught violinist Georg Philipp Telemann is represented by his three-movement

Fantasia No. 1

for solo violin, which reveals the influence of Italian sonatas and concertos and displays his innate understanding of idiomatic violin writing. The first half concludes with music from Spain's Manuel de Falla:

Suite Popular Española

for violin and guitar. Representing a musical travelogue through the regions of Spain, each of the six songs offers a glimpse into the daily life and eternal concerns of the common people.

The second half opens with music by Radamés Gnattali, a fundamental name in 20th Century Brazilian music. Classically trained as a composer, conductor, orchestrator and arranger, he worked for a living in the popular side of the business. Gnattali's compositions, such as the three-movement *Sonata for Cello and Guitar*, bridge the gap between concert and popular idioms. Antonio Lauro was a Venezuelan musician, considered to be one of the foremost South American guitar composers. He was a cultural nationalist and

Vals Venezolana No. 3

for solo guitar percolates with syncopation and accessible melodies. Agustín Barrios Mangoré was a Paraguayan virtuoso classical guitarist and composer, largely regarded as one of the greatest performers and most prolific composers for the instrument.

Vals, Opus 8, No. 4

(Waltz) for solo guitar, sparkles with swagger and nonchalant charm.

The program closes with a four-movement work by Astor Piazzolla, *Histoire du Tango* for violin and guitar, in which they tell the history of tango in four chunks of music styled at thirty-year intervals. The titles provide a glimpse into tango's earthy, commonplace past to chic, saucy present: Bordello 1900; Café 1930; Nightclub 1960; Concert d'Aujourd'hui.

Leading the charge into this rich trove of music is guitarist Colvin Davin, who has emerged as



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