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Nuovo saggio su M. Giuliani

È iniziata ai primi di luglio e sarà completata nei prossimi giorni la stesura di un nuovo saggio biografico parziale su Mauro Giuliani, su aspetti sia storici che, appunto, biografici. Il caricamento ossia la pubblicazione su questo sito è prevista per la fine di agosto. Il contenuto è incentrato su personaggi, eventi e circostanze storiche le quali sia direttamente che indirettamente hanno determinato l'attività, la vita professionale – e non - di Giuliani a Vienna.

Il saggio è in verità il proseguimento, stavolta distinto e ampio, di quello che fu incluso (aggiunto) nel testo su Sor (febbraio 2024) per via delle interessanti parallele nella vita dei due compositori-virtuosi, nonostante essi fossero assai diversi sia nella personalità che come compositori. Questa prima edizione è in italiano. Un'edizione inglese seguirà a settembre.

New essay about Giuliani

The writing of a new partial biographical essay about M. Giuliani, historic as well as life aspects started in early July and will be finished in the next few days. The upload i.e. the release on this website is scheduled for

the end of August. The content focuses on persons, history events and circumstances which directly as well as indirectly have determined the activity, the professional and private life of Giuliani in Vienna.

The essay is actually the ample continuation (sequel) of the chapter which was included in the book about F. Sor (February 2024) due to the interesting parallels and analogies in the lives of the two composers-virtuoso performers, even though they were very different in their personalities as well as composers. This first edition is in Italian. A translation into English will be made during the summer and is supposed to be uploaded in September.

200 years ago...

Fernando Sor wrote the 12 studies **op. 29** in Moscow between February **1825** and late spring 1827. He had already written the first series of 12 studies, **op. 6**, in London before or until summer 1823. I definitely suppose this period of time (1825-27) because until mid-January 1825 he was busy and sort of "stressed" due to the orchestra and ballet rehearsals, and the organizational work for the Bolshoi theatre grand re-opening, which took place on January 18, 1825; a huge, historic event for

the city to say the least (in terms of architecture, culture, music, ballet, society). Most likely he was stress-sed also at home, with some increasing private, family issues involving his very young and very ambitious second wife (from France) *Félicité* and his (biological) daughter *Caroline* (who was almost 9 y.o. when they arrived in Moscow) from his first marriage. His first, Spanish wife had died (most probably) in 1815 in London, when *Caroline* was still a baby. After the re-opening, he had the time and leisure to work on guitar compositions.

Sometime around May or June 1827 the Sor family departed from Moscow to Paris, at this time the new twelve studies were completed and ready to be handed over to his Paris publisher, along with many more solo guitar works written in Moscow. Well, what happened after that, and *due* to that is not the subject of this short article... You can read about it in my essay on this website.

Anyway, as a matter of fact, regarding Sor's ideas and plans about his above-mentioned studies and the actual outcome of their release in Paris he actually *was* kind of similar to his famous colleague hailing from the Kingdom of Naples (and who at that time – 1827- was living there, again).

Lernstudio - (Halber) Tag der offenen Tür

Mitte September, in der Woche, die am 15.9. beginnt, ist ein solcher beim **Gitarre-Lernstudio** geplant, von 14.30 Uhr bis 19.30 Uhr. Interessenten wird genau erklärt wie der Unterricht stattfindet und natürlich werden alle Fragen dazu genau beantwortet. Jeder bekommt auch eine (mittlerweile ältere, aber nach wie vor „gültige“) Doku-DVD über das Lernstudio sowie gedruckte Informationen. Das Ganze ist natürlich unverbindlich. Wenn es um die – eventuelle – Anmeldung eines Kindes geht, ist es zweckmäßig, wenn es mitkommt. Das empfohlene Mindestalter ist zirka 8 Jahre.

Die „Hauptregeln“ bleiben immer gleich: Einzelunterricht, eine Uhrstunde pro Woche, klassische Ausbildung (bzw. entsprechende Technik). Den genauen **Termin** bitte ab Do 21. August telefonisch oder per E-Mail erfragen!

Programm- Einführung neu ab sofort erhältlich

Die Texte zum Programm meiner Konzerte – im September finden zwei statt – sind überarbeitet worden, auch inhaltlich. Umfang: insgesamt 4.818 Zeichen (einschl. Leerz.), das sind durchschnittlich 688 Zeichen pro Komponisten.

Wer die Einführungen schon vor dem Konzert und in aller Ruhe lesen will braucht mir nur eine **E-Mail** zu senden und bekommt umgehend die pdf-Datei.

Hitze

Die frühe extreme Hitzeperiode in Österreich hat – nach einer bereits heißen Woche - am 23. Juni begonnen und endete am Sonntag 6. Juli, dauerte also genau zwei Kalenderwochen. Die höchste Temperatur war bei mir (Nordseite) am Donnerstag, 3. Juli mit 41 Grad, wobei bereits in der Woche davor einmal 40 Grad erreicht wurden. Im Unterrichtszimmer (EG) betrug die Temperatur zwischen zirka 25,5 (meistens) und 26,5 Grad, an 1-2 Tagen um die 27. Das Ende der großen Hitze war in der Nacht auf den 7. Juli, mit einem Gewitter und starkem Regen. Es folgte dann eine lange Phase mit angenehmen, z.T. für Juli untypischen Temperaturen, bis heute.

In hundert, zweihundert Jahren wird man wissen, wer Felix Baumgartner war und was er getan hat. Niemand wird wissen, wer die heutigen Politiker in den Regierungen und in den Koalitionen waren. Niemand. You are what you DO.

Fra cento, duecento anni si saprà chi era Felix Baumgartner e quello che ha fatto. Nessuno saprà chi erano i politici di oggi (quelli al potere). Nessuno. Si è quello che si FA.

Important book from Italy

This newsletter has already reported about the new (second) book about classical guitar posture and technique authored by **Niccolò Trivieri** and **Italo Tamburello**, *Sulla via della non tecnica della chitarra classica*, released in 2024. Unfortunately, I don't have the time to read it entirely soon (317 pages) and be able to write an *actual* review. But I have read parts of it. And I am quite impressed.

As I see it (not just me, many), essentially the classical guitar has died, not the instrument, but the actual art of playing it and using it fully, with all its unique, marvelous features. Its death has not had “natural” causes, of course, it was caused by a big, kind of uniformed system, which took over sometime after the 1980's, when the great performers from past generations did not perform and or teach anymore or had died. (Just in very simple words.)

The book explains with an astonishing and sobering, free clarity the reasons and the devastating causes the “system” is based on, which have been removing any chance for the single student to develop freely his/her own, real personality, as a true, creative musician and interpreter.

While the Italian public university-level music education system is quite frankly blamed, the book does not explain on the other hand the actual purpose or the reasons of its multi-faceted structure, a system which from a general point of view – depending on the type and the personal

goals of the single student/future musician—does serve or can serve its very purpose.

The undersigned considers this book one of the most important ones about the classical guitar released in decades (and decades), anyway. Certainly, it is not a book for those who firmly believe and feel happy in the mainstream, (and) in the globalization of “culture” (not cultures) (as well). But for those who feel or are realizing they are sort of screwed when it comes (or will come) to *play* for an audience and be *himself/herself*, it may be highly useful. Maybe it is not *that* good to be kept in a very small cage and be fed daily for the rest of your life, after all. But first you have to realize it, and imagine the world outside. Wake up and open your eyes. It’s never too late. It’s up to you.

This is the first book that deals among others with **focal dystonia** in a rather thorough way and makes you understand, to some extent anyway, what causes it. Just today, as you are reading this, X new, more cases have started to exist in the classical guitar community. Just this chapter is already worth the purchase, in my opinion.

I hope a *good* translator for an English edition will be found.

Unterricht

Im **August** kann nur an zwei Werktagen der Unterricht nicht stattfinden, ansonsten normaler Betrieb! Jedes zweite Wochenende Stunden auch Sa/So.

Michele Bajo

31. Juli 2025

July 31, 2025

31 luglio 2025

Termine - Hinweis

Zwei interessante Termine
im August:

- Samstag, **9. August**,
Krumpendorf, Waldarena,

Marco **Tamayo**

- Mittwoch, **13. August**, Seeboden,
Sankt Wolfgang/Kirche,
Stephan **Stiens** (Bach)