William Ghezzi
Solo Guitar

Program

1. **From 27 Pieces for Viola da Gamba** — Carl Friedrich Abel (1723-1787), transcribed by W. Ghezzi

    Tempo di Minuet
    Fuga

2. **Les Barricades Mystérieuses** (Originally for Harpsichord) — François Couperin (1668-1733)

3. **Passacaglia** (Originally for Lute) — Sylvius Leopold Weiss (1687-1750)

4. **Fantasia No. 7** (Originally for Viola da Gamba)* — Georg Philipp Telemann (1681-1767), transcribed by W. Ghezzi

    Andante
    Vivace
    Allegro

5. **Sonata** (Originally for Viola da Gamba) — Carl Friedrich Abel, transcribed by W. Ghezzi

    Adagio
    Allegro
    Minuet

6. **Eight Preludes** — Manuel Ponce (1882-1948)

    No. 24 (A major)
    No. 3 (G major)
    No. 16 (B minor)
    No. 15 (D major)
    No. 1 (C major)
    No. 17 (A♭ major)
    No. 8 (F# minor)
    No. 7 (A major)

7. **Two Jazz Ballads** — George Van Eps (1913-1998)

    Love Theme No. 1
    Love Theme No. 2

8. **From Sonatina, Op. 71 No. 3** — Mauro Giuliani (1781-1829)

    Andantino Sostenuto
    Rondo

*From Ghezzi's recording "*Telemann Fantasias for Viola da Gamba*"
https://williamghezzi.hearnow.com/

Notes

Carl Friedrich Abel (1723–1787) was a German composer and virtuoso of the viola da gamba, renowned as one of the last great masters of the instrument. A pupil of Johann Sebastian Bach's son, Carl Philipp Emanuel Bach, he was later celebrated in London, where he co-founded the famous Bach-Abel Concerts, the first subscription concert series in England. His works, spanning symphonies, chamber music, and gamba pieces, embody the elegance and clarity of the early Classical style. The viola da gamba, or viol, is a bowed string instrument popular from the Renaissance through the Baroque period, held between the legs like a cello. With six or seven strings and frets on the fingerboard, it produces a warm, expressive tone ideal for solo, chamber, and consort music.

Sylvius Leopold Weiss (1687–1750) was a German lutenist and composer, regarded as one of the greatest masters of the Baroque lute. Serving at the Dresden court, he composed hundreds of lute works noted for their expressive depth and technical brilliance, often compared to the keyboard music of his contemporary J.S. Bach. His artistry helped elevate the lute's role in 18th-century music, making him one of the last and most celebrated virtuosi of the instrument.

François Couperin (1668–1733), known as *Le Grand*, was a French composer, organist, and harpsichordist who became one of the most important figures of the French Baroque. Serving as organist at the royal court of Louis XIV, he was renowned for his refined harpsichord pieces, which blended French elegance with Italian expressiveness. His collections, especially "Pièces de Clavecin", remain masterpieces of keyboard literature, admired for their poetic character and subtle ornamentation. "Les Barricades Mystérieuses" (1717) is one of François Couperin's most famous harpsichord pieces, from his "Ordre 6ème de clavecin". Characterized by its flowing, interlaced patterns and enigmatic title, the work embodies the refined elegance and subtle harmonic richness of the French Baroque.

Georg Philipp Telemann (1681–1767) was a German composer and multi-instrumentalist, celebrated as one of the most prolific and versatile musicians of the Baroque era. Largely self-taught, he held important posts in Leipzig, Frankfurt, and Hamburg, producing an immense body of work that included operas, orchestral suites, church cantatas, and chamber music. Admired by contemporaries such as J.S. Bach and Handel, Telemann's music combined French, Italian, and German styles, leaving a lasting influence on European musical culture.

Manuel María Ponce (1882–1948) was a Mexican composer, pianist, and educator, often called the "father of Mexican musical nationalism." He is best known for blending European classical traditions with Mexican folk melodies, creating works ranging from piano and orchestral music to art songs and chamber pieces. His close collaboration with guitarist Andrés Segovia also produced some of the most important repertoire for classical guitar, including the celebrated *Concierto del Sur.*

George Van Eps (1913–1998) was an American jazz guitarist celebrated as the "father of the seven-string guitar," an innovation he pioneered to expand harmonic possibilities. Known for his sophisticated chordal style and smooth, orchestral approach to the guitar, he performed with big bands including those of Benny Goodman and Ray Noble, as well as in small jazz groups. His influential recordings and instructional books left a lasting legacy, shaping generations of jazz guitarists.

Mauro Giuliani (1781–1829) was an Italian guitarist, cellist, and composer, widely regarded as one of the greatest virtuosos of the early 19th century. After settling in Vienna, he became a leading figure in the city's musical life, admired for his dazzling performances and influential works that helped establish the guitar as a respected concert instrument. His compositions, including concertos, chamber music, and didactic pieces, remain central to the classical guitar repertoire today.

William Ghezzi has performed widely as soloist, as well as with orchestras, chamber ensembles, choruses, dance companies, and theater. He has appeared with the Montpelier Chamber Orchestra, the Harry Partch Ensemble, and the Philadelphia Guitar Ensemble, among many others. His recent recording, ***Telemann: Fantasias for Viola da Gamba***, is available on CD and all major streaming platforms, alongside his transcriptions published by Guitar Chamber Music Press. Ghezzi has commissioned numerous new works for solo guitar and chamber groups and has collaborated extensively in duo and ensemble settings. A graduate of Temple University, he studied with Peter Segal and Anna Kotsarenko and later with Phillip de Fremery, Eliot Fisk, and Vladimir Mikulka. He currently teaches all levels of guitar privately in West Lebanon, New Hampshire. www.williamghezzi.com.