

**NAXOS**

Wenzel Thomas  
**MATIEGKA**

**Complete Guitar  
Sonatas • 1**

**Grande Sonates  
Nos. 1 and 2**

**Sonate, Op. 23**

**Sonate progressive,  
Op. 17**

**Dragoș Ilie, Guitar**



## Wenzel Thomas Matiegka (1773–1830)

### Complete Guitar Sonatas • 1

Wenzeslaus Thomas Matiegka was born in Choceň, a town now in the Ústí nad Orlicí district in the Pardubice region of the Czech Republic. As a boy he was a chorister in the Kremsier (Kroměříž) Seminary and later studied law at Prague University. In 1800 he gave up ambitions of becoming a lawyer and dedicated himself to music. He took up an appointment as organist and choirmaster in Vienna, also teaching guitar and piano. As a composer for the guitar he was quite prolific, with his opus numbers extending to 32. Nine works without opus numbers include chamber music for guitar with bowed or wind instruments, as well as a number of songs.

In the long perspectives of guitar tradition, Matiegka has often been eclipsed by the popularity of early composers such as Fernando Sor and Mauro Giuliani. In the 20th century leading concert guitarists such as Andrés Segovia, Julian Bream and John Williams, foremost examples of those who expanded the guitar repertoire, did not seem to have access to Matiegka's compositions. It may be time for some reevaluation of Matiegka's essential qualities, for the works selected here have many of the unique and most interesting features of his era's guitar compositions.

*Grande Sonate No. 1* opens in Mozartian style with delicate ornamentation and playful staccato chords before developing into elegant arpeggio patterns. The contrast throughout between these two musical textures is characteristic of Matiegka's guitar works. The slow movement, marked *Andante molto*, begins with a gentle dignified melodic line before moving forwards to a short section over a pedal bass, with some violinistic flourishes then found in the treble. The final movement, *Rondo capriccioso*, is a virtuosic romp with all features on display, chordal passages sustaining the melody, firework displays of arpeggios, repeated pedal notes beneath inventive treble passages, pizzicato bars, rapid scale passages, and many rolling final arpeggio patterns before the recapitulation of the theme and a vivid coda.

*Sonate, Op. 23*, marked *Fugato*, begins with a short introduction before a significant pause. The main statements then begin with recurring notes in the treble and a stirring melodic line in the bass. This pattern is repeated with a modification of the introduction followed by a different arpeggio pattern in the treble and a similar striding bass line. The introductory bars are then repeated. Then appears a kind of recapitulation reminiscent of the first set of arpeggios but ingeniously moving the melodic line to the high treble in an exciting coda. This movement has a beautifully logical structure to it. The *Menuetto* and *Trio* are delightfully Haydnesque, but with arpeggio flourishes very appropriate to the guitar and in keeping with the dance-like nature of the work. The first two movements, which call on Haydn's *Keyboard Sonata in B minor, Hob.XVI:32*, are followed by *Rondo: Allegro non tanto*, a truly virtuosic finale with brilliant scalic runs and intricate arpeggios, occasionally interspersed with lyrical triplets. In the coda the composer introduces harp-like chordal passages across the strings before the vivid and flamboyant finale.

*Grande Sonate No. 2* starts in a lyrical mood, very expressive without the overt virtuosity of some of Matiegka's other sonatas. However the work soon grows stronger muscles with vivid arpeggios, weighty chords and the momentum of repeated notes, interspersed with touches of the lyrical beginning. Moreover, the *Moderato* is an extended movement lasting just over nine minutes and demonstrating Matiegka's most assured control over his material. *Andante con espressione* is undoubtedly the composer's most tender slow movement, exploiting all the latent Romanticism of the composer's inspiration and the guitar's lingering nostalgia.

The final movement, *Variations sur l'air allemande par Haydn*, features eight imaginative variations on the theme of *Liebes Mädchen hör mir zu*, including studies in chords, thirds, rapid scalic passages and mixed techniques, as well as a sweetly melodic slow variation and a virtuosic finale.

*Sonate progressive, Op. 17*, dedicated to Jean Peschka, a friend of the composer, begins *Cantabile* in a kind of march tempo which steadily increases through the work in momentum and intensity. Once again we hear Matiegka exploiting a number of guitaristic textures and devices. In the *Andante* the composer gives us the Romantic modes of guitar expressiveness though with moments of exquisite intricacy to ornament the mood. By Matiegka's standards the *Rondo: Moderato* is more restrained than some of his rondos but the form gives him adequate scope to provide a mixed assortment of enticements including the lyrical and stately as well as the playful and expressive.

Graham Wade

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## Dragoș Ilie



Photo: Ioana Hameeda Chitiță

Romanian guitarist Dragoș Ilie has delighted audiences across Europe, Asia and the United States with his charismatic and dynamic interpretations. He has received awards in over 40 international competitions, winning more than 20 Grand Prizes, and has placed at the Guitar Foundation of America (GFA), Koblenz International Festival and Changsha International Guitar Festival competitions. Ilie has been featured in *Classical Guitar*, *Soundboard*, *Gendai Guitar* and *Acoustic Guitar* magazines, and has appeared with the Transylvania State Philharmonic Orchestra, and Romanian Radio National and Chamber Orchestras. He is also active in the chamber music scene, performing with the GRAMMY award-nominated Austin Guitar Quartet. Together with the celebrated Romanian violinist Alexandru Tomescu, he often performs in Romania and abroad, and the duo recently undertook the Stradivarius Tour – Rapsodiile, a 22 concert series, performing Ilie's transcriptions of Gershwin's *Rhapsody in Blue* and Enescu's *Two Romanian Rhapsodies*. His discography includes the acclaimed albums *Guitar Delights*, featuring arrangements and original works by past and contemporary Romanian composers, and *Paganini Magic*, with Alexandru Tomescu, which includes the composer's first *Centone di Sonate* for guitar and violin. Ilie studied at the University of Texas at Austin, where he also served as teaching assistant, and the Schwob School of Music at Columbus State University, where he received the prestigious Woodruff Scholarship. He currently teaches at the Universitatea Națională de Arte 'George Enescu' in Iași, Romania.

[www.dragosilie.com](http://www.dragosilie.com)

A native of Bohemia, Wenzel Thomas Matiegka was a contemporary of Beethoven and a celebrated guitarist. His reputation was established after settling in Vienna where he became accepted in musical circles that included Schubert. Matiegka's works reflect the influence of Mozart and Haydn, while exploring the virtuoso possibilities of the guitar by blending lyrical serenity with refreshing good humour and exhilarating technique.

Wenzel Thomas  
**MATIEGKA**  
(1773–1830)

	<b>Grande Sonate No. 1 for Guitar in D major (pub. 1808)</b>	<b>20:20</b>
1	<b>I. Maestoso</b>	7:47
2	<b>II. Andante molto</b>	3:47
3	<b>III. Rondo capriccioso: Allegro non molto</b>	8:46
	<b>Sonate for Guitar in B minor, Op. 23 (pub. 1811)</b>	<b>15:59</b>
4	<b>I. Presto. Fugato</b>	4:25
5	<b>II. Menuetto – Trio</b>	4:31
6	<b>III. Rondo: Allegro non tanto</b>	7:03
	<b>Grande Sonate No. 2 for Guitar in A major (pub. 1808)</b>	<b>23:45</b>
7	<b>I. Moderato</b>	9:09
8	<b>II. Andante con espressione</b>	5:38
9	<b>III. Variations sur l'air allemande par Haydn</b>	8:58
	<b>Sonate progressive for Guitar in G major, Op. 17 (pub. 1807)</b>	<b>16:09</b>
10	<b>I. Cantabile</b>	7:05
11	<b>II. Andante</b>	2:58
12	<b>III. Rondo: Moderato</b>	6:06

**Dragoş Ilie, Guitar**

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