

The finale, *Golliwog's Cake Walk*, was described by Ernest Hutcheson as 'a merry romp before bedtime'. Debussy emphasized the 'strong, sharp rhythm' with a contrasting free middle episode. At the point marked *avec une grande émotion* (with great emotion), he advised the player not to be afraid of exaggerating this aspect.

La plus que lente (The more than slow), a waltz composed in 1910, was first performed in Paris in 1911 by Madame Delage-Prat. Marked *Lent (molto rubato con morbidezza)* (Slow, with much rubato and soft sweetness), the work is to be played with a flexible tempo. The waltz is characterised by a simple theme running like a single thread throughout. A middle episode changes key to allow the theme to be seen in different colours and harmonic patterns. The guitar arrangement makes effective use of high harmonics and gives the composition an emotionally reflective atmosphere which surely Debussy would have appreciated.

The concept of 'arabesque' was first used during the Moorish conquest of Spain to describe ornamented friezes in architecture and painting as in the Alhambra Palace,

Granada. The term was first employed for piano pieces by Stephen Heller (1818–1838) for his *Op. 49* and by Schumann (1810–1856) in his *Op. 18*. However, Debussy's *Deux arabesques* (composed 1888–91) have been acclaimed as archetypal examples of the arabesque style in which decorative effects are predominant. Among the earliest of Debussy's piano compositions, they were described by Edward Lockspeiser as 'graceful reproductions of the ballet style of Delibes' with 'perhaps a hint of Schumann's *Phantasiestücke*'.

The first *Arabesque* is very idiomatic for two guitars with its plaintive melody and intricate arpeggios woven round the theme. A middle section, marked *Tempo rubato (un peu moins vite)* (Tempo rubato, a little less quick) provides a thoughtful interlude before the recapitulation of the opening material. The second of these, marked *Allegretto scherzando*, and *très léger* (very light), uses a delicate filigree of rapid triplets with a contrasting middle episode of great charm.

Graham Wade

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ChromaDuo Tracy Anne Smith and Rob MacDonald

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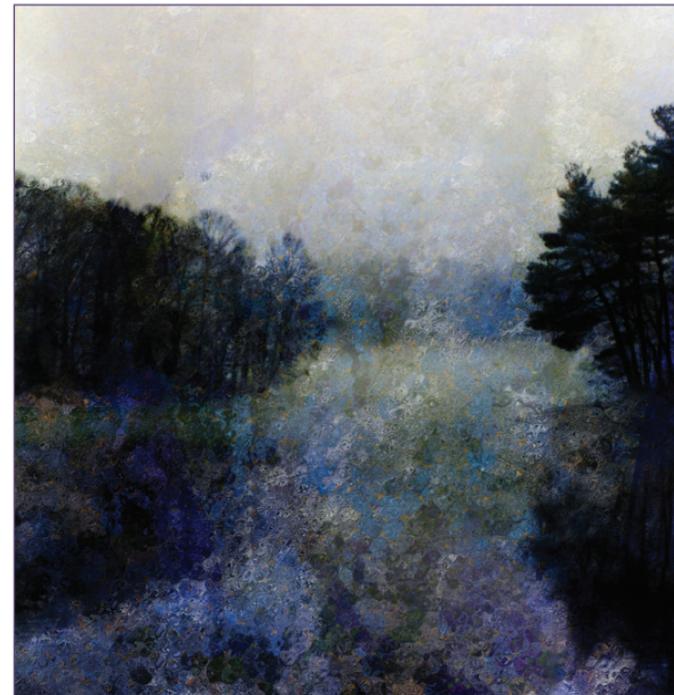
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