



Daniel Acsadi, Director

presents

Paul Galbraith

October 2, 2010: 8PM – First Lutheran Church of Boston

Cello Suite No.1 in D major (orig. in G), BWV 1007

Prelude
Allemande
Courante
Sarabande
Menuets 1 & 2
Gigue

Johann Sebastian Bach
(1685-1750)

Sonata for Keyboard No.44 in G major (orig. in F), Hob.29

Moderato
Adagio
Tempo di Menuetto

Franz Joseph Haydn
(1732-1809)

Intermission

Three Studies, op. 34 (1967)

Poco animato
Andantino
Moderato, Allegro

Gottfried von Einem
(1918-1996)

Spanish Dance No.5 “Andaluza”

Enrique Granados
(1867-1916)

Granada (from *Suite Española*)

Torre Bermeja (from *Piezas Caracteristicas*)

Isaac Albeniz
(1860-1909)

All works arranged for eight-string guitar by Paul Galbraith

ABOUT THE ARTIST

Lauded for his "exceptional artistry" by the New Yorker, for music-making described as "pure magic" by the Santa Barbara News-Press, **Paul Galbraith** won the Silver Medal at the Segovia International Guitar Competition at the age of 17. Andrés Segovia, who was present, called his playing "magnificent." This award helped launch an international career including engagements with some of the finest orchestras in Britain and Europe. In his unique playing style, the guitar (which has two extra strings, one high, one low) is supported by a metal endpin, similar to that of a cello that rests on a wooden resonance box. Both the guitar's extraordinary design and Galbraith's playing style are considered groundbreaking development in the history of the instrument, increasing its range to an unprecedented extent. Today, Galbraith is a much sought-after artist at major concert halls throughout the world. His program will feature works from his latest CD of music by Debussy and Ravel, as well as his famous Bach.

UPCOMING BCGS EVENTS - www.bostonguitar.org

Saturday, October 16 – 2PM BCGS Performance Party
George Attisano, 25 Holman Rd, Auburndale, MA

Saturday, November 6 – 1PM Masterclass with Jason Vieaux
Boston Conservatory, 8 Fenway, Boston, MA

Saturday, November 6 – 8PM BCGS Artist Series: Jason Vieaux
First Lutheran Church – 299 Berkeley St. Boston, MA

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PROGRAM NOTES

BACH:

Bach's Cello Suites have found their way into guitarists' repertoire largely because of the example Bach himself set. By giving us a lute version of the 5th Cello Suite, BWV 1011 (or possibly the other way around, a cello version of the Lute Suite BWV 995), Bach showed once and for all just how adaptable his music is, and how flexible his basic attitude was in matters of transcription. And the guitar is a close enough relative to the lute for guitarists to also feel themselves heir to this wondrous music. —PG

An exact chronology of the suites (regarding both the order in which the suites were composed and whether they were composed before or after the solo violin sonatas) cannot be completely established. However, scholars generally believe that—based on a comparative analysis of the styles of the sets of works—the cello suites arose first, effectively dating the suites pre-1720, the year on the title page of Bach's autograph of the violin sonatas.

The suites were not widely known before the 1900s, and for a long time it was generally thought that the pieces were intended to be études. There were even attempts to compose piano accompaniments to them, most notably by the composer Robert Schumann. Pablo Casals, however, is credited for increasing their popularity. After discovering Grützmacher's edition in a thrift shop, Casals began studying and performing the works, although it was 35 years before he agreed to record the pieces. Their popularity soared soon after, and Casals' original recording is still widely available today.

Unlike Bach's violin sonatas, no autograph manuscript survives, thus ruling out the use of an urtext performing edition. However, analysis of secondary sources—including a hand-written copy by Bach's second wife, Anna Magdalena—have produced passably authentic editions, although critically deficient in the placement of slurs and other articulation. As a result, many interpretations of the suites exist, with no singularly accepted version.

Scholars believe that Bach conceived the works as a cycle, rather than an arbitrary series of pieces; compared to Bach's other suite collections, the cello suites are the most consistent in order of their movements. In addition, to achieve a symmetrical design and go beyond the traditional layout, Bach inserted intermezzo or galanterie movements in the form of pairs between the Sarabande and the Gigue. Furthermore, the suites increase in technical complexity and emotional richness from the first to the last.

HAYDN:

Haydn is the great setter-upper of expectations. He even makes you expect whole structures through the sheer character of his themes. Beyond that, the more you know Haydn (mature Haydn), the more you expect those expectations to be played with and defied: he never gives you quite what you've been led to confidently anticipate. Gradually it dawns on you that your (already high) expectations are being proved still lower than Haydn's manifest music: his is on an even higher plateau.

Sonata Hob. 29 was written near the beginning of his long extended maturity, probably around his 40th year. Haydn takes his previous two mature F major Sonatas, as well as Mozart's inspired response to the first one (K.280 in F), and turns them on their head. The abundant melodiousness which had so attracted Mozart is nowhere to be found. Instead, we're met at the outset with what purports to be the very opposite: a march. But Haydn being Haydn, this is no ordinary march: a “spiritualized” march possibly. And the march makes itself felt as a background to something else, throwing into relief—surprise, surprise—abundant lyricism, without however a single melody to speak (or sing) of.

The further two movements of the sonata likewise hold out against tunefulness, though without us noticing; so strong is Haydn's lyrical inspiration. The 2nd movement Adagio is one of those characteristic Haydn adagios—a literal Adagio in other words, with that specific depth of repose this tempo heading suggests—which furthermore rolls several forms into one.

As does the last movement, “Tempo di Menuetto.” The menuet certainly begins like a menuet and returns to being one, but Haydn gives us episodes in between which push the dance firmly into the background, making the delayed return of the menuet feel like the reiteration of a rondo theme, which, come to think of it, he'd characterized it as to begin with.

The central, initial episode in the tonic minor is so contrasting as to feel like a second theme: are we going to have another Haydn specialty; his self-invented “double-variation” form? In the end though, we do not: it's only the first “theme” that gets varied, giving us a clear ternary form, to add to the Rondo and Variation forms. In fact, the minor episode can now be seen, retrospectively, as a central “trio” section within the menuet itself. —Paul Galbraith

VON EINEM:

Gottfried von Einem was among the most distinguished Austrian composers, educated in Germany and in England and a pupil of Boris Blacher. He is known chiefly for his operas influenced by the music of Stravinsky and Prokofiev, as well as by jazz. He also composed pieces for piano, violin, guitar and organ.

Von Einem was born in Bern, Switzerland, into an Austrian diplomat family. Apart from Vienna, he spent much of his time in the Waldviertel of Lower Austria, a virtually pristine region that clearly inspired not only his own work, but also the literature of his wife, Lotte Ingrisch, a renowned Austrian playwright and author.

Von Einem died in Oberdörfbach in 1996. In 2002, he was posthumously awarded the title "Righteous Among the Nations" by Yad Vashem, for helping save the life of musician Konrad Latte.

Drei Studien (Three Studies) for Guitar, op. 34, the composer's only work for solo guitar, were premiered by Konrad Ragossnig in 1970 in Vienna. Harald Kunz, in his introduction to von Einem's music, writes, "For the performers of his works and his audience alike, his music was contemporary and alive. Yet Gottfried von Einem's music was never modern in the sense of being modish – he did not embrace short-lived fashions but rather followed his craftsman's skill and well-informed creative powers that were imbued with his extraordinary personality. With a solid traditional foundation, the unique personal quality in von Einem's music appears as a refreshing contrast to the familiar; as a surprise impetus for a new auditory experience.

"Gottfried von Einem believed that it is only possible to experience the unexpected as new when it is presented against the background of music which seems familiar to a listener. If exclusively new elements are employed, this leads to a dulling of receptiveness to what is new and may even result in boredom. And to be boring – according to Gottfried von Einem – is the greatest sin an artist can commit. All his life, Gottfried von Einem knew how to avoid and avert this transgression."

GRANADOS:

The tragic death of Enrique Granados on March 24, 1916 deprived the country of one of its most talented composers. The ship he was traveling home on was torpedoed by a German submarine between Folkestone and Dieppe, after the success in New York's Metropolitan Opera House of his opera *Goyescas*.

One of Granados' most famous compositions is the collection of *Danzas españolas* (Spanish dances), which is divided into four "notebooks" of three pieces each. The fifth dance, *Andaluzá*, is the most famous work of the whole collection; it shows initial sadness and languidness later becoming more dramatic and brilliant.

Granados and Albéniz were leading champions of nationalist and post-romantic currents in Spanish music, and were responsible for launching Spanish music forward toward international recognition.

ALBENIZ:

No composer increased the repertoire for an instrument more without writing a single note for it. Albeniz' music sounds so idiomatic for the guitar that many non-guitarists still believe it to be original guitar music. However, Albeniz wrote all his character pieces exclusively for his own instrument, the piano.

Albeniz himself wrote of his earlier pieces, including *Granada*: "there are among them a few things that are not completely worthless. The music is a bit childlike, plain, spirited; but in the end, the people, our Spanish people, are something of all that. I believe that the people are right when they continue to be moved by [them]. In all of them I now note that there is less musical science, less of the grand idea, but more color, sunlight, flavor of olives. That youthful music, with its little sins and absurdities that almost point out the sentimental affectation . . . appears to me like the carvings in the Alhambra, those odd arabesques that sway nothing with their turns and shapes, but which are like the air, like the sun, like the blackbirds or like the nightingales in its gardens. They are worth more than anything else in Moorish Spain, which, though we may not like it, is the true Spain."

Stanley Yates writes: The colorful stories of Albeniz's youth—his being denied entry to the Paris conservatory at age six after throwing a ball through a pane of glass, concert tours as a runaway from age eight, stowing away to the New World aboard a steamship, studies with Franz Liszt, etc.—are legendary, but fictitious. Albéniz appears to have invented the whole story on the spot after a successful concert in Madrid in 1886, re-inventing his biography for inclusion in Arteaga y Pereira's "Celebidades musicales," which was published in Barcelona later that year. Incredibly, virtually all subsequent biographies of Albéniz derive from this source.

Albéniz could hardly have visited for himself the "Vermillion Tower" that inspired the title of one of his best-known works, *Torre Bermeja* [the 12th of the *Piezas Características*, op.92]. If he had, he would hardly have been inspired to capture the experience in music. An amusing description of the tower is provided by American author James Michener, who visited the "Vermillion Tower" on the strength of having heard Albéniz's piano work. Fully expecting to find a "splendid Moorish monument" he instead found "a squat tower built of ugly brick in the worst possible proportions, as far removed in spirit from the music of Albéniz as one could imagine." No doubt, Albéniz too had been captivated by the evocative words, "Torre bermeja," which was enough to inspire him to the composition of a piece of music that described something deriving only from his powerful romantic imagination.