

The Boston Classical Guitar Society presents

Brazilian Guitar Quartet

Everton Gloeden and Luiz Mantovani, 8-string guitars
Tadeu do Amaral and Clemer Andreotti, 6-string guitars

October 12, 2008, 3:00pm
Gordon Chapel, Old South Church, Boston

J.S. Bach (1685-1750)

Orchestral Suite No.4, BWV 1069

Ouverture
Bourrées 1 & 2
Gavotte
Menuets I & II
Réjouissance

Heitor Villa-Lobos (1887-1959)

Bachianas Brasileiras No. 1 (1930)

Introdução (Embolada)
Prelúdio (Modinha)
Fuga (Conversa)

intermission

Ronaldo Miranda (b.1948)

Variações Sérias sobre um tema de Anacleto de Medeiros (1991)
(Serious Variations on a theme by Anacleto de Medeiros)

Isaac Albeniz (1860-1909)

Three Pieces from "Iberia" Suite

Francisco Mignone (1897-1996)

Lenda Sertaneja
Congada

The BGQ appears by arrangement with Lisa Sapinkopf Artists, www.chambermuse.com

PROGRAM NOTES:

BACH:

Bach's four Orchestral Suites were written during the years 1717 to 1723, when he was Kapellmeister at the court of Prince Leopold of Anhalt-Cöthen. There he had one of Europe's finest orchestras at his disposal; another happy coincidence was that the prince was a Calvinist whose court's ascetic religious services did not require Bach to write weekly church music. As a result, he devoted most of his efforts during this period to orchestral and instrumental composition, and produced an unprecedented string of masterpieces, including Book I of the Well-Tempered Clavier, the French and English keyboard suites, the sonatas and partitas for solo violin, the Brandenburg concertos and the orchestral suites. The suites were composed for varied instrumental combinations, with Bach himself at the harpsichord.

VILLA-LOBOS:

Villa-Lobos, Brazilian's most famous composer, launched the "nationalist" movement in Brazilian music when his music was featured at São Paulo's "Week of Modern Art" in 1922." Villa-Lobos tried to break away from the 19th century European tradition, drawing inspiration instead from the music of the *chorões*—popular musicians of Rio de Janeiro—with whom he toured extensively in his youth.

Bach was one of Villa-Lobos' first musical impressions, from listening to his Aunt Zizinha play the Preludes and Fugues. In the *Bachianas Brasileiras*, a set of nine suites for a variety of ensembles, Villa-Lobos sought to link Bach and Brazilian folk music through melody, instrumentation, harmonic language, and even in the dual names of his movements, the first standard and the second Brazilian.

No.1, written for cello ensemble, was dedicated to the legendary cellist Pablo Casals. An *Embolada* is a sequence of verses typical of the *repentistas* (improvising poets and singers of northeast Brazil who pit their skills against one another at great speed, reminiscent of today's rap artists). The *Modinha* (the diminutive of *moda*, a song of Portuguese origin) was one of the earliest forms of Brazilian popular music which appeared in the 18th century. About the Fugue, Villa-Lobos wrote: "The kernel of the initial theme is characterized by the transfiguration of certain melodic fragments typical of—and dear to—the old-time serenaders of [Rio] . . . it conveys, first, a Bach-like spirituality, and then a conversation between four *chorões* whose instruments are vying to play the main theme."

MIRANDA:

Ronaldo Miranda, a native of Rio de Janeiro, was awarded the Carlos Gomes Prize as Brazil's Composer of the year in 2001. One of the most active Brazilian composers alive today, he is also a journalist, and for many years was a critic for the *Jornal do Brasil*. His career was launched in 1977 when he received the First Prize for Chamber Music at the 2nd Biennial for Contemporary Brazilian Music. Numerous national and international prizes followed. His works, which range from atonal to neo-tonal, include solo instrumental pieces, chamber works, symphonies and the opera *Don Casmurro*. They have been performed in major venues such as the Salzburg Mozarteum, Carnegie Hall, and the Zurich Tonhalle.

The *Variações Sérias* (Serious Variations, the title alluding to Mendelssohn's piece of the same name) were originally composed for wind quintet. The theme is from the ballad *Rasga o Coração* (Tear My Heart) which was very popular in the early 20th century, and was also used by Villa-Lobos in his *Chôros No.10*.

Mr. Miranda has written a concerto for the BGQ, which they premiered with the Baltimore Symphony in 2004.

ALBENIZ:

Isaac Albéniz was born in 1860 in Catalonia, Spain. A child prodigy, he was giving public piano performances at age four and was accused of using trickery in his playing. At twelve, he stowed away on a ship to South America. There he led a haphazard life of touring and performing in Argentina, Uruguay, Brazil, Cuba, Puerto Rico, and eventually the United States, where he appeared in a vaudeville act playing piano behind his back. He finally settled in Paris, where he became close friends with the major impressionist composers.

Iberia, his last composition, is a set of twelve pieces for solo piano divided into four equally volumes. The majority of the twelve pieces could be described as musical impressions of places, traditions or dances from the Andalusian region of Spain. Subtitled *12 nouvelles "impressions,"* the majority of the pieces combine an impressionistic quality with typical Spanish melodies. The suite has been universally praised for its rich harmonic vocabulary, rhythmic complexity, and ambitious architectural design; the French composer Messiaen hailed it as the great masterpiece of Spanish music.

As is the case with much of Albéniz's music, regardless of instrumentation, the guitar's spirit permeates *Iberia*. The practice of arranging Albéniz' music for guitar dates back to the composer's own day, from the hands of the renowned guitarist Francisco Tarrega (some pieces, such as *Asturias*, are even better known in their guitar versions today than in their original piano ones.)

FRANCISCO MIGNONE

Francisco Mignone, the son of Italian immigrants, was born in the capital of the state of São Paulo, where Italian opera was the principal musical attraction.

The composer described his *Lenda Sertaneja* (Legend of the Outback) No.9 as the most romantic, and most Brazilian, of the set of ten. Although not inspired by specific folk tales, the *Lendas* are permeated with a folk-like atmosphere.

The *Congada* is an energetic dance of African (Congolese) origin. It has been described as “a royal procession, accompanied by chanting, for the enthroning of a king.” Mignone wrote his *Congada* at the age of 24 as part of the second act of his opera “*O Contratador de Diamantes*” (The Diamond Merchant). The popularity of the piece led the composer to create versions for solo piano—on which this transcription is based—and piano four-hands. It was performed by the Vienna Philharmonic, conducted by Richard Strauss, on their tour of Brazil in the 1920’s.

THE BRAZILIAN GUITAR QUARTET

www.BrazilianGuitarQuartet.com

In Brazil they are called the “DREAM TEAM” —four of the country’s most brilliant guitarists. Since their first appearances outside Brazil in 1999, the BGQ has quickly become one of the world’s most sought-after guitar ensembles, receiving record-breaking attendance, ecstatic audience responses, rave reviews, and many return invitations. They are unique among guitar ensembles in their use of two eight-string guitars in addition to two normal six-string guitars; these innovative instruments, developed by Paul Galbraith (himself a founding member of BGQ) greatly increase the range of both of sound and repertoire.

In the USA, the BGQ has appeared at such prestigious venues as the Metropolitan Museum of Art and the 92nd Street Y in New York City, Wolf Trap and Dumbarton Concerts in Washington D.C., Ravinia Festival in Chicago, the Latino Cultural Center of Dallas, the Houston Performing Arts Society, the Museum of Latin American Art and the Da Camera Society in Los Angeles, Atlanta’s Spivey Hall, Baltimore’s Shriver Hall; as well as concerts in Boston, Pittsburgh, Phoenix, San Francisco, Portland, Seattle, Miami, Indianapolis, Salt Lake City, and St. Louis; Pro Arte Musical of San Juan, Puerto Rico, a memorable winter tour of Alaska, the Florida International Festival, the San Luis Obispo Mozart Festival, El Paso’s World on a String Festival, the Winter Park and Carmel Bach Festivals, the Chautauqua Institute, the Round Top (TX) Guitar Festival, the Albuquerque Winter Chamber Music Festival, and many others.

The BGQ were headliners at the first World Guitar Congress in Baltimore in 2004, where they and the Baltimore Symphony gave the world premiere of a specially commissioned concerto by Brazil’s Composer of the Year, Ronaldo Miranda.

International appearances include a mainstage performance at the First International Guitar Festival of Adelaide, Australia; the Hong Kong International Festival; and concerts in Canada, Mexico, Germany, England, Scotland, Ireland, Portugal, and Denmark.

BGQ’s repertoire ranges from Bach through Brazilian music of many styles through masterworks from Spain. Their latest CD, an original arrangement of the complete *Iberia* Suite by Albeniz, has received glowing accolades in the international press; the *Folha de São Paulo* called it “a recording of historical significance that deserves a place alongside that of Alicia Delarocha.”

DISCOGRAPHY (on the Delos label):

Albeniz: “Iberia” Suite,

Encantamento (music by Brazilian composers Miranda , Oswald, Santoro, Guarnieri & Mignone)

Bach: The Four Suites for Orchestra

Essência do Brasil (music by Brazilian composers Villa-Lobos, Mignone, Guarnieri & Gomes)

BCGS ARTIST SERIES 2008 – 2009

Brazilian Guitar Quartet, Sunday, October 12, 3:00pm

Gordon Chapel, 645 Boylston St., Boston

www.brazilianguitarquartet.com

"They play together like a dream. an evening of nonstop virtuosity." St.Louis Post-Dispatch

Praised by the Los Angeles Times for their "world-class precision, near-perfect balance and sensitive musicality", the Brazilian Guitar Quartet has established itself as one of the world's leading guitar ensembles. The group's unique combination of six-string and extended-range eight-string guitars allows for the exploration of an original and unusual repertoire. In their almost ten years of activity, the BGQ has performed more than 250 concerts in the Americas, Europe and Asia, often receiving ecstatic audience responses and garnering rave reviews in sold-out halls.

Duo Stringendo in concert, Sunday, November 23, 3:00pm

Gordon Chapel, 645 Boylston St., Boston

www.myspace.com/annikalue

Annika Lükebergfeld, mandolin, and Fabian Hinsche, guitar, are two of the most successful classical musicians on their instruments in Germany. Both have won numerous national and international prizes as soloists. They regularly perform as a duo and play double-concerts for mandolin and guitar including concerto engagements. They hold a duo scholarship by the renowned "Yehudi Menuin Foundation" in Germany and are international prize holders at the "Torneo Internazionale di Musica" in Rome/Italy.

Denis Azabagic, Sunday, February 15, 3:00pm

Gordon Chapel, 645 Boylston St., Boston

www.azabagic.com

"Azabagic's playing is virtually flawless and his technical facility is a joy to see as well as hear; increasingly I hear him mentioned in the same breath as John Williams, and while such comparisons are invidious, this one is not without merit" – Soundboard Magazine, USA

Denis Azabagic, (b. Bosnia-1972) is one of the most compelling classical guitarists on the international concert circuit today. He performs concerts around the globe, maintaining a balance between his solo recitals, chamber music with the Cavatina Duo and engagements as soloist with orchestras. In 1993, at the age of 20, he became the youngest winner of one of the most prestigious International Guitar Competitions "Jacinto e Inocencio Guerrero," in Madrid, Spain. After listening to Mr. Azabagic, distinguished Spanish composer, Anton Garcia Abril said: "I am sure that with time, he is going to be one of the greatest guitarists of the world." Between 1992 and 1999 he won twenty-four prizes in international competitions, of which eleven were first prizes. He has written a book, "On Competitions", based on his experience during these years and it is published by Mel Bay.

Goran Krivokapic, Friday, March 20, 2009, 8:00 PM

Gordon Chapel, 645 Boylston St., Boston

www.gorankrivokapic.net

"...an impressive level of accomplishment...in total control of his huge talent, his difficult material, his platform persona, his life, you might say; ...a fully-fledged artist..." – Classical Guitar Magazine

Montenegrin guitarist Goran Krivokapic was born in 1979 in Belgrade (former Yugoslavia). He started his music education at the age of eight with Mićo Poznanović in Montenegro. He graduated at the Faculty of Music Art in Belgrade (class of S. Tošić), continuing his studies with Hubert Käppel and Roberto Aussel at the "Hochschule für Musik Köln" in Germany, where he graduated with honours and received "Konzertexamen" degree. He received his Master's degree (cum Laude) at the Conservatorium Maastricht (Netherlands), where he studied with Carlo Marchione. Goran Krivokapic has won first prizes in eighteen international guitar competitions, this number being unparalleled by any other musician. They include the most prestigious guitar competitions in the world.

