University of Florida Performing Arts

presents

World Premiere

Cuarteto Casals

and

Manuel Barrueco

Sunday, October 20, 2013, 2 p.m.

University Auditorium
Cuarteto Casals
Vera Martinez (violin)
Abel Tomàs (violin)
Jonathan Brown (viola)
Arnau Tomàs (violoncello)
Manuel Barrueco, Guitar

Program

Quartet *Vistes al mar*  
  *La Ginesta altra vegada (Allegro con brio)*  
  *Allà a les Ilunyanies de la mar (Lento)*  
  *La mar estava alegre (Molto vivace)*  
  Eduardo Toldrá

Quartet in G Minor, Op. 10  
  *Animé et très décidé*  
  *Assez vif et bien rythmé*  
  *Andantino doucement expressif*  
  *Très modéré; Très mouvementé et avec passion*  
  Claude Debussy

Fantasia sobre la *Musica Notturna delle Strade*  
  de Madrid de Luigi Boccherini*  
  *Las campanas – Minuetto para ciegos – Rezando el Rosario*  
  *Guitarreando pasacalles*  
  *El tambor*  
  *Diferencias sobre la retirada*  
  Roberto Sierra

Quintet in D Major, G. 448 *Fandango*  
  *Pastorale*  
  *Allegro maestoso*  
  *Grave assai; Fandango*  
  Luigi Boccherini

* World Premiere
Program Notes

Quartet *Vistes al mar*
Eduardo Toldrá (1895-1962)

Catalonian violinist, composer and conductor Eduardo Toldrá was born in Villanueva y Geltrú, a small city on the northeastern Mediterranean coast of Spain, just south of Barcelona. He quickly outgrew his childhood violin teacher there, and began further studies just up the coast in Barcelona, where he spent the majority of his career. After studies in various other music capitols of Europe, he returned to Barcelona to teach violin at the Conservatory Municipal de Barcelona where he himself had studied. Among his other contributions, Toldrá founded the Municipal Orchestra of Barcelona in 1941, which he conducted for nearly three decades and built into a widely respected regional ensemble. Toldrá continued playing and touring as a violinist, and was a regular guest conductor in France, Spain and Portugal.

He was Catalonia through and through, and his compositions often were infused with aspects of Catalan folk music, especially the *sardana*, the national dance of Catalan. His catalog of works includes numerous songs on Catalan texts, too, as well as violin sonatas, piano works, orchestra works, a comic opera and one string quartet, *Vistes al mar*, which is among his most celebrated works.

Written in 1920, the *Vistes al mar* (*Views of the Sea*) was informed and inspired by sections of a poem by Catalan poet Joan Maragall (1860-1911); the poem, *The Weaver*, is from a set also called *Vistes al mar*.

The first movement, *La Ginesta altra vegada* (*The Broom Again*), is about as chipper as any string quartet first movement in the repertory. The upbeat music captures the thrill of youthful romance at seaside. The slower middle movement, *Allà en les Ilunyanies de la mar* (*Over the Distances From the Sea*), is melancholic, capturing the quiet beauty of the sea at night. The finale, *La mar estava alegre* (*The Sea Was Happy*), portrays the sea at midday, with a sailboat negotiating the white capped waves “hopping as a kid” along the surface.

— Program notes provided by Dave Kopplin

Quartet in G Minor, Op. 10
Claude Debussy (1862-1918)

“The best thing one could hope for French music would be to see the study of harmony abolished ... it is the most ridiculous way of arranging notes.”

— Claude Debussy

French composer Claude Debussy did his part to move music forward, eschewing traditional harmonies, what he called that “most ridiculous way of arranging notes.” Behind this, too, was a jab at the Germans, the dominant force in concert music in late 19th-century France. Debussy purposefully broke the so-called rules of harmony — not resolving dissonant notes, using harmonies for coloristic purposes rather than as a guiding framework — in order to achieve his own ends. He blurred his harmonies like painters of the day blurred their brushstrokes, creating smeary, coloristic effects. (Indeed, he has frequently been labeled as an “impressionistic” composer, after the painting techniques of such late 19th-century French artists as Claude Monet and Edgar Degas.)

Debussy’s rejection of convention put him at odds with many critics and traditionalists. “He is a musical distorter and impressionist,” wrote Joséphin Péladan of Debussy in 1909. “To see him as a head of a school, an innovator, [or] anything that may be beneficial to others is to forget that all masterpieces resemble each other because they obey the same rules, from
Palestrina to Wagner, from Bach to Berlioz,” he wrote. Too bad for the traditionalists such as Péladan: Debussy’s music was a harbinger of things to come, and within a few years of this critical rant, the revolution in music was fully underway in the concert halls of Europe. Indeed, looking back from a distance of a century, it is clear that Debussy was leading the way and was the head of a new “school,” liberating music from “rigid structure, frozen rhetoric and rigid aesthetics,” as conductor Pierre Boulez later put it.

Debussy generally eschewed the traditional, never writing anything he called a “symphony,” for example. Not so the string quartet, a venerable vessel for composers since the mid 1700s. His only string quartet, written in 1893, though not well received in its day, was in short order a part of the standard repertory.

The Quartet is coloristic and harmonically fresh, yet it also is “in the tradition”: four movements, with the first movement in sonata form, an animated scherzo for the second movement, a slow and brooding third movement, and a dazzling finale.

The opening movement, *Animé et très décidé* (Lively and resolutely), begins boldly with a theme that will be tossed about and developed throughout the entire work. A new melody, taken up by the first violin and echoed by the cello, plays out over a rapid moving — and yes, sometimes blurry — accompaniment. Listen for similar passages throughout this movement.

The second movement, *Assez vif et bien rythmé* (Lively and well paced), is a madcap dance, especially noteworthy for Debussy’s use of pizzicato, where the performers furiously pluck, rather than bow, the strings. Midway through, an echo of the first movement is heard in first violin.

The third movement, *Andantino, doucement expressif* (Flowing, with great expression), begins with a mournful statement in the second violin, repeated by the viola, and elaborated on by the first violin. Some listeners might hear a vague Eastern Orthodox influence in the almost chant-like melodies of this movement.

The finale, *Très modéré* (extremely moderately), begins with a slow introduction, led by cello, which moves into a bit of a recap of melodies, or reminiscences of melodies, we have heard before. The coloristic effects are plentiful, from trills and fast runs, to tremolos (shimmering, fast bowings) and more pizzicato. Midway through, the first theme from the opening movement is confidently stated by all, followed by a mad dash to the finish line.

— Program notes provided by Dave Kopplin

**Fantasia sobre la Musica Notturna delle Strade de Madrid de Luigi Boccherini**

By Roberto Sierra

Boccherini’s reflections on the sounds and music of the streets of Madrid are a fascinating precursor to the ambient music of the 20th century. My work takes shape guided by this nocturnal depiction; my 21st century sounds are superimposed on this 18th century soundscape. In my *fantasia* the past stands in a dialectic relationship to the present; they do not negate each other, the result is a harmonious atemporal soundworld.

The movements are titled after different aspects of Boccherini’s work, which references the nocturnal sounds heard by the composer in the streets of Madrid. *Las campanas* (The Bells), *Minuetto para ciegos* (Minuet for the Blind) and *Rezando el Rosario* (Rosary Prayer) are played without interruption. *Guitarreando pasacalles* (Passacaglias on the Guitar) is built on the folk-style series of chords and tunes that Boccherini used in his piece. *El tambor* (The Drum) does not directly allude to the movement titles used by Boccherini; this is an Afro-Caribbean infused toccata — my reinterpretation of the drumming sounds that permeate the *Musica Notturna*. My *Fantasia* ends with *Diferencias sobre la retirada* (Variations on the retreat), Boccherini’s depiction of a slow march used for the military retreat or Tattoo in the evenings.

— Program note by Roberto Sierra
Quintet in D Major, G. 448 (Fandango)
Luigi Boccherini (1743-1805)

Thank goodness for Italian-born composer Luigi Boccherini, a true iconoclast. He played the cello, for example, not the more well-known violin or keyboard. He spent a considerable time in Spain, soaked in the folk music he heard there, and unashamedly used it in his composing, a very modern concept, indeed. Like Debussy, he had an ear for coloristic effects, over two centuries before it was de rigueur. He was also self-assured, even defiant, if the following story is to be believed ...

Boccherini was serving the Spanish court in Madrid, when the King is said to have found fault with a passage in the composer’s string trio. Rather than excising the offending passage, the defiant Boccherini made it twice as long, resulting in instantaneous unemployment. An aside: after getting fired, he took refuge in Arenas de San Pedro, in the mountains west of Madrid, where some say he did his best work.

Among his many works are nearly a hundred string quintets (an extra cello added to the usual two violins/viola/cello string quartet). His Quintet in D Major, G. 448 is one of those string quintets, which Boccherini himself arranged for guitar and string quartet. It was written in 1798 for the Spaniard François de Borgia, Marquis of Benavente.

The tuneful first movement (Pastorale) begins almost as if we are dropping in on a performance. Notice how the guitar blends seamlessly with the other instruments, more of a musical collaborator than a soloist in the spotlight. The upbeat second movement (Allegro maestoso), which features Boccherini’s own instrument the cello, has a dance quality about it, though the namesake fandango is yet to come. The brief slow third movement (Grave assai) is mournful yet sweetly tuneful, and serves as an introduction to the finale, the Fandango, the upbeat Spanish couples dance. Listen to the rhythmic guitar strumming, as well as the repeated notes in the strings representing the furious hand clapping that are both part of the accompaniment to the dance. Don’t be surprised when you hear castanets and tambourine accompany the energetic dance!

— Program notes provided by Dave Kopplin

About Cuarteto Casals

“A quartet for the new millennium if I ever heard one,” wrote Strad magazine upon hearing Cuarteto Casals for the first time, shortly after its inception in 1997 at the Escuela Reina Sofia in Madrid. Since winning first prizes at the London and Brahms-Hamburg competitions, Cuarteto Casals has been a repeated guest at the world’s most prestigious concert halls including Wigmore Hall, Carnegie Hall, Musikverein Vienna, Philharmonie Cologne, Cité de la Musique Paris, Schubertiade in Schwarzenberg, Concertgebouw Amsterdam and the Philharmonie in Berlin, among many others.

The quartet has compiled a substantial discography with the Harmonia Mundi label, including nine CDs to date, with repertoire ranging from lesser known Spanish composers Arriaga and Toldrá to Viennese classical masters Mozart, Haydn and Brahms, through 20th century greats Bartok, Kurtag and Ligeti.

“A sonic signature entirely its own,” raved The New York Times, describing Cuarteto Casals’ distinctive range of expression. A prize from the prestigious Borletti-Buitoni Trust in London enabled the quartet to purchase a matching set of classical period bows which it uses for works from Purcell through Schubert, deepening its ability to distinguish between diverse musical styles. In addition, the quartet has been profoundly influenced by its work with living composers, especially György Kurtag, and has given the world premiere of quartets written by leading Spanish composers.
In recognition of Cuarteto Casals’ unique position as the first Spanish string quartet with a truly international profile, the quartet has been honored with the Premio Nacional de Música as well as the Premi Ciutat Barcelona. The quartet has accompanied the King of Spain on diplomatic visits and performed on the peerless collection of decorated Stradivarius instruments in the Royal Palace in Madrid.

Cuarteto Casals often appears on television and radio throughout Europe and North America and is Quartet in Residence at the Auditori in Barcelona, where all four members reside and teach at the Escola Superior de Musica de Catalunya.

www.cuarteto-casals.com

About Manuel Barrueco

Grammy nominated Manuel Barrueco is internationally recognized as one of the most important guitarists of our time. His unique artistry has been continually described as that of a superb instrumentalist and a superior and elegant musician, possessing a seductive sound and uncommon lyrical gifts.

His career has been dedicated to bringing the guitar to the main musical centers of the world. During three decades of concertizing, he has performed across the United States from the New World Symphony in Miami to the Seattle Symphony, and from the Hollywood Bowl with the Los Angeles Philharmonic to New York’s Lincoln Center.

He has appeared with such prestigious orchestras as the Philadelphia Orchestra and with the Boston Symphony under the direction of Seiji Ozawa, in the American premiere of Toru Takemitsu’s To the Edge of Dream. In addition, he appears regularly with the Baltimore Symphony Orchestra and with San Francisco Performances.

His international tours have taken him to some of the most important musical centers in the world. Highlights include the Royal Albert Hall in London, Musikverein in Vienna, Concertgebouw in Amsterdam, Philharmonie in Berlin, Teatro Real in Madrid and Palau de la Musica in Barcelona. In Asia he has completed close to a dozen tours of Japan and made repeated appearances in Korea, Taiwan, Singapore, China and Hong Kong.

Barrueco’s tours of Latin America have included performances in Mexico, Brazil, Colombia, Costa Rica and Puerto Rico. He has also performed as a guest soloist with other international orchestras, such as the Russian State Symphony, Helsinki Philharmonic, Royal Philharmonic, NHK Symphony, New Japan Philharmonic, Auckland Symphony in New Zealand and the radio symphonies of Munich and Frankfurt.

This coming season (2013-14) includes solo recitals in the United States, Germany, Spain, Italy, and Holland, and he will also tour the United States with Cuarteto Casals, premiering a new work written for him and string quartet by Roberto Sierra. Other scheduled performances include concertos with the Orquestra Sinfonica do Estado de Sao Paulo (OSESP), in Sao Paulo, Brazil; the Asturias Symphony Orchestra in Spain; the Florida Orchestra; the Daytona Philharmonic; and the Baltimore Symphony Orchestra, where he will premiere a new concerto written for him by composer Jonathan Leshnoff. He will continue being an artist-in-residence for the Conservatory of Music in Puerto Rico and the University of Alicante, Spain.

Barrueco’s commitment to contemporary music and to the expansion of the guitar repertoire has led him to collaborations with many distinguished composers such as Steven Stucky, Michael Daugherty, Roberto Sierra, Arvo Pärt, Gabriela Lena Frank, Dmitri Yanov-Yanovsky, Jonathan Leshnoff and Toru Takemitsu, whose last orchestral work Spectral Canticle was a double concerto written specifically for Barrueco, and violinist Frank Peter Zimmerman.
Barrueco has appeared on a wide array of American television programs including CBS Sunday Morning, A&E's Breakfast with the Arts and Mister Rogers' Neighborhood on PBS, and he was featured in a Lexus car commercial. His work in music also inspired Michael Lawrence’s biographical documentary Manuel Barrueco: A Gift and a Life, which has been aired by PBS stations around the U.S. including WNET-TV in New York. He was featured in a documentary just released on J. S. Bach along with many of the music world’s top performers. Barrueco’s performances have been broadcast by TV stations around the world such as NHK in Japan, Bayerische Rundfunk in Germany and RTVE in Spain.

Barrueco’s recording catalogue includes more than a dozen recordings for the EMI label. His recording of Joaquín Rodrigo’s Concierto de Aranjuez with conductor and tenor Plácido Domingo and the Philharmonia Orchestra was cited as the best recording of that piece in Classic CD magazine, while ¡Cuba! was called “an extraordinary musical achievement” by the San Francisco Chronicle.

Nylon & Steel, a collection of duos with guitar greats Al Di Meola, Steve Morse (Deep Purple) and Andy Summers (The Police) demonstrates Barrueco’s outstanding versatility and imaginative programming. His latest release, Concierto Barroco, with the Orquesta Sinfónica de Galicia and conductor Víctor Pablo Pérez, received a Latin Grammy nomination for best classical recording. This CD contains the world premiere recordings of new works for guitar and orchestra by Roberto Sierra and Arvo Pärt, as well as two guitar concertos by Antonio Vivaldi. Other recordings encompass many of the works from the Spanish and Latin American repertoire, as well as Bach and Mozart, Keith Jarrett and Chick Corea etcetera. He collaborated with soprano Barbara Hendricks and flutist Emmanuel Pahud in Cantos y Danzas, with The King’s Singers on a Strauss album and with the London Symphony on Manuel Barrueco plays Lennon & McCartney. His early recordings, available on VOX, have become a classic amongst guitar recordings.

In 2007, Manuel Barrueco received a Grammy nomination for best instrumental soloist performance for his Solo Piazzolla, which was the first recording to be released on the exclusive Manuel Barrueco Collection on Tonar Music. Tango Sensations and Sounds of the Americas came out subsequently in collaboration with the Cuarteto Latinoamericano. The latter received a Latin Grammy Award for Inca Dances by Gabriela Lena Frank as Best Classical Contemporary Composition. Virtuoso Guitar Duos, which includes the most breathtaking guitar duos from the Spanish and Latin-American repertoire, was released in 2009. In 2010 he released Tárrega! which includes compositions and arrangements by the Spanish composer Francisco Tárrega and which received a Latin Grammy nomination for best classical album and his latest release Chaconne — A Baroque Recital came out in 2012. In the 2013-14 season he will release two recordings. The first, Medea, includes Barrueco’s arrangement of the ballet by flamenco guitarist/composer Manolo Sanlucar. Barrueco recorded the work with the Tenerife Symphony Orchestra and Víctor Pablo Perez conducting. Later in the same season, Barrueco will release China West, a recording of guitar trios in collaboration with his protégés, the Beijing Guitar Duo (Meng Su and Yameng Wang).

Barrueco began playing the guitar at the age of 8, and he attended the Esteban Salas Conservatory in his native Cuba. He immigrated with his family to the U.S. in 1967, as political refugees. Later, he completed his advanced studies at the Peabody Conservatory of Music, where he now shares his love for music with a small number of exceptionally gifted young guitarists from all over the world.

For more information on Manuel Barrueco, visit www.barrueco.com.