

Candlelight Concert Society

presents the

Escher String Quartet

Adam Barnett-Hart, violin

Pierre Lapointe, viola

Joel Link, violin

Dane Johansen, cello

and Jason Vieaux, guitar

Saturday, November 19, 2011, 8:00 PM

Pre-concert discussion, 7:15 PM – Martha Woods, moderator

Smith Theatre, Howard Community College

String Quartet in E-flat Major, Op. 12 Felix Mendelssohn
(1809-1847)
Adagio non troppo – Allegro non tardante
Canzonetta: Allegretto
Andante espressivo
Molto allegro e vivace

Lute Suite No. 1 in E minor, BWV 996 Johann Sebastian Bach
(1685-1750)
Passaggio – Presto
Allemande
Courante
Sarabande
Bourrée
Gigue

Concerto in D Major, RV 93 *for guitar, violin, viola, and cello* Antonio Vivaldi
(1678-1741)
Allegro giusto
Largo
Allegro

— *Intermission* —

Asturias (Leyenda) – *for guitar* Isaac Albéniz
(1860-1909)

From *L'Histoire du Tango, for guitar and violin* Astor Pantaleón Piazzolla
(1921-1992)
Café 1930
Bordel 1900

Quintet for Guitar and Strings No. 4 in D Major, G. 448, "Fandango" Luigi Boccherini
(1743 - 1805)
Pastorale
Allegro Maestoso
Grave Assai-Fandango

Program subject to change

Exclusive Representation for the Escher String Quartet:
Kirshbaum Demler & Associates, Inc.
www.kirshdem.com www.escherquartet.com

Jason Vieaux is represented by:
Jonathan Wentworth Associates, Ltd., Mt. Vernon, NY
www.jwentworth.com www.jasonvieaux.com

Program Notes (selected)

Antonio Vivaldi

Concerto in D Major, RV 93 for guitar, violin, viola, and cello

As a most original and influential Italian composer of his generation, Vivaldi scored RV 93 as a chamber concerto for solo strings and lute. Composed in Bohemia during the 1730s, along with his three other lute works, this short, attractive, and very popular three-movement work exploits the instrument's timbres and ability to play arpeggios to appealing effect. It opens with an *Allegro giusto* whose *ritornello* contrasts a tuneful opening theme with a more lyrical motif in the minor mode. The soloist then enters to the same material, which is worked out with typical alternation between soloist and strings. The central *Largo* is a reflective meditation by the soloist over sustained violin accompaniment and pizzicato bass, with an exquisitely simple shift from triple to double meter, while the final *Allegro* leads back to the high spirits of the first subject in the opening movement and suggests a bit of a tarantella-like feel with its 6/8 rhythms. As with Vivaldi's other lute works, the *Concerto in D*, transcribed here for the guitar, was not published during Vivaldi's lifetime.

Astor Piazzolla

From *L'Histoire du Tango*: "Bordel 1900" and "Cafe 1930"

Astor Piazzolla, born in Argentina, strived on local music. He later studied classical music in New York but returned to his original gift, and wrote *L'Histoire du Tango*, a four-movement piece depicting the changing style of tangos. Excerpts are presented on violin and guitar: the first, **Bordel 1900**, brings the tango back to its roots, and the second, **Café 1930**, depicts a later, more traditional tango.

Luigi Boccherini

Quintet for Guitar and Strings No. 4 in D Major, G. 448, "Fandango"

Born in Italy, Boccherini was a reputed virtuoso cellist, spent years in Spain as cellist/composer, and later joined the court of the King of Prussia, where he composed this, and others of his finest works. This **Quintet for Guitar and String Quartet** is one of a dozen that Luigi Boccherini arranged from earlier works. In this case, they are two *String Quintets in D major*, the G. 270 of 1771, and the G. 341 of 1788. The opening two movements of the guitar quintet come from the opening movements of the earlier G. 270. The first, *Pastorale*, features muted strings playing a delicate, sweet, flowing melody with the guitar rippling along with them. The second movement, a livelier *Allegro maestoso*, gives the guitar a secondary role, while the cello takes the lead, contrasting soloistic outbursts with more lyrical passages. The rest of the quintet stems from the G. 341. The *Grave assai* introduction is serious, beginning in the major mode, as the first two movements, but it ends in the minor, merging into the *Fandango* finale. Its rhythm repeats continually as the instruments trade the melody, the complexity of layers builds, and the speed gradually increases. Then, Boccherini throws in castanets and the sistrum to provide percussive accents as the players rush to finish.