

and musicality. Mehmari composed his Brazilian Suite No.1 for Antônio Meneses, with the composer as pianist.

The composer writes:

"The short pieces that make up the suite evoke the inner landscape of an imaginary Brazil. Great care was taken by the composer to keep as far away as possible from real, contemporary Brazil. A fine selection of out-of-date maps was used as a reference. The main themes are derived from the ancient chant of the mythic *boto cor-de-rosa* (pink dolphin), as the composer painstakingly transcribed it himself during his seven-year travels along the Amazon. Unfortunately, his notebook, full of drawings, notes, and transcriptions, was stolen by a mischievous *Saci* (a mythical, one-legged prankster), and the composer had to remember all the themes by heart when this noble commission from Antônio and Paul arrived. Therefore, 100% accuracy cannot be guaranteed, as memory tends to reinvent itself from time to time. Alas, this is a good time to reinvent the memories of a Brazil that never existed, an uncharted land of wondrous entities, resounding on sacred wood both plucked and bowed. The Andurá tree is said to set itself on fire during the night, generating a magical light in dark times. Yara (the water-mother) spreads her airy voice through the Igarapé (a tributary of the Amazon)—who is listening? No one. But I remember, I remember..."

GNATTALI:

One of Brazil's most important 20th century composers, Radamés Gnattali comfortably straddled the worlds of popular and classical music, embracing many influences from French impressionism to American jazz. Antônio Carlos Jobim and João Gilberto were among his numerous students.

Gnattali composed for many unconventional instrumental formations; his best-known work, "Retratos," a set of hommages to popular Brazilian musicians, was written for mandolin, strings and chorus.

Inspired by the success of his 1968 Sonatina for Two Guitars and Cello, Gnattali composed his Sonata for Cello and Guitar the following year. One of the few original works in existence for this combination of instruments, it was dedicated to his cellist friend Iberê Gomes Grosso and guitarist Laurindo de Almeida, who premiered and recorded it.

Characterized by samba rhythms and echoes of the *toada* (a song with romantic or comical lyrics), the Sonata is truly a work meant for two virtuoso soloists, with a subtle interplay of accompaniment and leading voice. —Fabio Zanon, from "The Brazilian Guitar

HOUGHTON
COLLEGE

GREATBATCH SCHOOL OF MUSIC

presents

Antônio Meneses, Cello and Paul Galbraith, Guitar



Wesley Chapel
7:30 P.M.
January 18, 2020

Program

J. S. Bach (1685-1750) (arr. Paul Galbraith)
Prelude, Fugue and Allegro, BWV 998 in E-flat (trans.D)

Franz Schubert (1797-1828) (piano part arr. Paul Galbraith)
Sonata in A minor, D. 821 "Arpeggione"
Allegro moderato
Adagio
Allegretto

Intermission

Clóvis Pereira (1932-)
Three Dances from Suite Macambira for solo cello (2007)
O canto do cego
Dança característica
Frevo canzonado
Written for Antônio Meneses

André Mehmari (1977-)
Suite Brasileira No.2, "Five Places from an Imaginary Brazil"
(2018/19)
Palmeira Triste
Córrego das Almas
Terra Seca
Cordisburgo do Sul
Manacaporã - Andurá
Written for Antônio Meneses and Paul Galbraith

Radamés Gnattali (1906-1988)
Sonata for Cello and Guitar (1969)
Allegretto comodo
Adagio
Con spirito

Paul Galbraith and Antônio Meneses appear by arrangement with Lisa Sapinkopf Artists, www.chambermuse.com

harmony also used to great effect in the opening movement—during the movement's closing measures, weakening the power of the final cadence and thus inviting the soloist to improvise a brief transition into the final, multi-sectioned Allegretto. (Adapted from a note by Blair Johnson)

PEREIRA

Clóvis Pereira, born in Caruaru, Brazil in 1932, has composed numerous works ranging in style from popular to classical. In much the same way as Villa-Lobos paid homage to Bach in the *Bachianas Brasileiras*, Pereira does so in his five-part *Suite Macambira* by reworking, in a modern, nationalistic language, one of Bach's essential forms, the dance suite. Macambira is a small town in Brazil's smallest state, Sergipe, in the northeast part of the country. The last three movements of the suite are typical dances from this area.

O canto do cego (the Blind Man's Song) painfully evokes the sadness of the beggars who frequent marketplaces in the interior of northeast Brazil. The scherzo-like *Dança característica* portrays the joyful moments of traditional northeastern festivals. The closing *Frevo canzonado* captures the euphoric signature dance of the state of Pernambuco.

MEHMARI

Born in 1977 in Niteroi (Rio de Janeiro state), Andre Mehmari is considered one of the most talented young Brazilian musicians. His compositions and arrangements have been performed by major Brazilian orchestras and chamber ensembles, and his performances of jazz and Brazilian popular music at festivals and concerts have been widely acclaimed. He has performed at both Chivas Jazz and Heineken Jazz Festivals, two of the most important in Brazil.

Mehmari's precocity as a composer and multi-instrumentalist has been well documented in the media; he began composing at age 10, and was teaching organ at conservatory at 15. He played all 26 instruments on his CD "Canto": piano, clarinet, viola, violin, cello, percussion, guitars, double-bass, flute and voice, among others.

Mehmari won the Camargo Guarnieri National Composition Competition Award and the Carlos Gomes award for Classical Musician of the Year, and composed the music for the official Pan American Games ceremonies. He made his U.S. debut at the Spoleto Festival USA in Charleston, SC, stunning the audience with virtuosity

motion: just before the coda, Bach throws a fermata over a third-inversion seventh chord, complete with a rich suspension, that is so enrapturing that only a flurry of 16th notes can propel the motion forward again.

The Fugue is on a subject in all quarter notes; the 16th-note-oriented episodes have as much of the Baroque concerto about them as they do fugue. The Allegro is an uptempo binary-form dance in joyous, vigorous running 16ths.

—Blair Johnston

SCHUBERT

The guitarre d'amour, or arpeggione as it came to be known, was invented in 1823 or 1824 by the Viennese luthier Johann Georg Stauffer. The instrument—a kind of enlarged guitar that could be bowed, cello-style, due to an altered fingerboard—was not a success; within just a few years of its birth it had for all intents and purposes gone extinct. However, this short-lived instrumental curiosity will be forever remembered as the vehicle for Schubert's Sonata "per arpeggione" in A minor, D. 821, a work now played almost exclusively by violists and cellists, although it exists in arrangements for instruments as far afield as the euphonium.

Schubert composed the "Arpeggione" Sonata in November 1824 shortly after a summer spent teaching music to the Count of Esterházy's two daughters. The three-movement Sonata must be altered somewhat if it is to be played on cello or viola: the arpeggione's six strings were tuned to the same pitches as a guitar's, and the resulting extended range can cause problems when the piece is transcribed; in most editions, certain portions of the piece are transposed up or down an octave to avoid the extreme registers. However, Schubert by and large avoided the kind of idiosyncratic arpeggiations that earned the original instrument its nickname, focusing instead on the type of lyricism that drove his sonatas for traditional instruments.

The opening Allegro moderato is built around a wistful melody whose fame is such that many who have never heard of the "Arpeggione" Sonata will find that they recognize the tune. A second theme proceeds in gentle gusts of sixteenth notes; the arpeggione could not play fast notes with much volume at all, so the Sonata's quicker portions are almost always marked piano or pianissimo.

The Adagio is a rich but introverted musing on an almost hymn-like subject. Schubert places great emphasis on the Neapolitan chord—a

ABOUT THE ARTISTS:

ANTÔNIO MENESES

Born in Recife, Brazil, in 1957 into a family of musicians, Antônio Meneses began his cello studies at the age of ten. At 16, he met the famous Italian cellist Antonio Janigro and was asked to join Janigro's classes in Düsseldorf and later in Stuttgart.

Meneses won the First Prize at the 1977 ARD International Competition in Munich and the First Prize and Gold Medal at the 1982 Tchaikovsky Competition in Moscow.

Appearing in the music capitals of Europe, the Americas and Asia, Meneses has performed with most of the world's leading orchestras in Berlin, London, Amsterdam, Vienna, Paris, Prague, Moscow, St. Petersburg, Munich, New York, Philadelphia, Washington D.C. and Tokyo.

Among the conductors with whom he has collaborated are Claudio Abbado, Gerd Albrecht, Herbert Blomstedt, Semyon Bychkov, Riccardo Chailly, Sir Andrew Davis, Charles Dutoit, Daniele Gatti, Neeme Järvi, Mariss Jansons, Herbert von Karajan, Riccardo Muti, Eiji Oue, André Previn, Mstislav Rostropovitch, Kurt Sanderling, Yuri Temirkanov and Christian Thielemann.

Meneses was a member of the legendary Beaux Arts Trio from 1998 through the Trio's retirement in 2008. He has collaborated with the Vermeer Quartet and gives chamber music concerts and duo recitals with pianists including Menahem Pressler and Maria João Pires.

As a recording artist, Meneses has made two recordings for Deutsche Grammophon with Herbert von Karajan and the Berlin Philharmonic Orchestra (Brahms' Double Concerto with Anne-Sophie Mutter and Strauss' Don Quixote). He has released the complete works for cello by Villa-Lobos, David Popper and CPE Bach; the Six Bach Cello Suites; the complete works for cello and piano by Schubert and Schumann, a Beethoven disc with Menahem Pressler; Haydn's cello concertos; the Concertino by Clovis Pereira with the Royal Northern Sinfonia; and a CD of the Elgar and Gál concertos with the Royal Northern Sinfonia and Claudio Cruz, which was nominated for a GRAMMY Award.

Recent performance highlights include performances with the BBC Symphony Orchestra and Maxim Vengerov at London's Barbican Centre, appearances at the Aldeburgh and Edinburgh International Festivals, and recitals at Wigmore Hall, among others.

Meneses has taught at the Conservatory of Bern, Switzerland since 2008.

His website is www.antoniomeneses.com

PAUL GALBRAITH

Paul Galbraith is internationally renowned as one of the foremost guitarists of our time. The depth of his interpretations, along with his revolutionary instrument and playing position, have made him an instantly recognizable figure in the world of classical music.

Galbraith's recording of the Complete Bach Violin Sonatas and Partitas was nominated for a GRAMMY Award and was also chosen as one of the two best CDs of the year by Gramophone Magazine, which called it "a landmark in the history of guitar recordings." It received a "Four Star" rating in Stereo Review, and reached the Top 10 on Billboard's classical charts. Galbraith has also received tremendous critical acclaim for his arrangements and recordings of Bach's lute and cello suites, as well as piano music by Haydn, Mozart, Debussy, and Ravel.

Galbraith's playing position and his guitar's extraordinary design are considered groundbreaking development in the history of the instrument. The guitar is supported by a metal endpin, similar to that of a cello, which rests on a wooden resonance box. It has two extra strings, one high, one low, increasing its range to an unprecedented extent.

At 17, Galbraith won the Silver Medal at the Segovia International Guitar Competition. Segovia, who was present, called his playing "magnificent." This award launched a career including engagements with major orchestras in Europe. He toured the U.S. as soloist with the Moscow Chamber Orchestra and gave a nationally-televised closing-night performance of Rodrigo's *Concierto de Aranjuez* at the Scottish Proms with the BBC Scottish Orchestra.

Galbraith was chosen for the Canadian Broadcast Corporation's special "Tribute to Glenn Gould" concert, which was broadcast across Canada on the 25th anniversary of the great pianist's death. He has been featured twice on National Public Radio's "All Things Considered" and numerous times on "Performance Today."

Galbraith has recently appeared in festivals in Vienna and in Spain, Italy, China and South Korea. He made his New York debut at the Frick Collection, receiving a rave review in the *New York Times*. He has appeared three times on Lincoln Center's "Great Performances" series, and he has twice given solo recitals at the 92nd Street Y. His engagements take him to nearly every major American and European city.

Born in Scotland, Galbraith has lived São Paulo, Brazil and Basel, Switzerland, and now resides in Cambridge, England. He teaches at the Music Academy of Basel and the Royal Conservatoire of Scotland in Glasgow.

Further information on Paul Galbraith is available at www.paul-galbraith.com

PROGRAM NOTES:

BACH

The final entry in a catalog of lute pieces that spanned 35 years (perhaps longer), the Prelude, Fugue and Allegro in E flat, BWV 998 makes plain how unimportant the modern debate over the instrumentation of these works (were they composed for lute, or Lautenwerk, a lute-like keyboard apparatus, or even just ordinary harpsichord?) would have been to the composer himself. "For lute or keyboard" is the very clear indication on the autograph score. The Prelude, Fugue and Allegro was written sometime during the first half of the 1740s; it is an imposing and virtuosic work, the myriad difficulties of which are made none the easier by its transcription for guitar—standard these days save for the few Baroque lutenists who grace modern concert halls and record shelves. The technical complexities offer a bounty of rich counterpoint for those who can scale their peaks.

The Prelude is of the same constantly-arpeggiated kind that we find in the *Well-Tempered Clavier* (the second book of which dates from around the same time as this work). There is just a single pause in the

