

CONCERTO 1700

Sapere aude.

The string trios of the Spanish Enlightenment.

SATURDAY 13 MAY 2023

— JOSÉ CASTEL (1737 - 1807)

String Trio No.4 in G minor

I. Allegretto Gratoso

II. Andante Largo

III. Rondeau

IV. Menuetto. Andantino.

— LUIGI BOCCHERINI (1743 - 1805)

String Trio No.2 Op.34 G.102 in G major

I. Allegretto como assai

II. Minuetto - Trio

III. Adagio

IV. Rondeau. Allegro ma non presto

— JOSÉ CASTEL (1737 - 1807)

String Trio No. 3 in E-flat major

I. Allegretto Gratoso

II. Larghetto

III. Allegro

— CAYETANO BRUNETTI (1744 - 1798)

String Trio No.6 L108 in D major

I. Allegro

II. Larghetto

III. Allegro non molto

DANIEL PINTENO, Conductor

Introduction

The Spanish society established its cultural beacon in Madrid during the mid-18th century. The city where celebrated composers such as Farinelli, Scarlatti, and later Brunetti and Boccherini chose to settle was a symbol of Spain's connection to the new compositional currents of Europe of the time.

Organisations such as the Economic Societies of Friends of the Country emerged during the second half of the 18th century to promote "mathematics, physics, history, literature, geography, theatre sessions and music concerts" (1748). A prime example of this new wave of music can be found in the string trios of Navarrese composer José Castel, featured in this programme, and which were composed for Manuel Vicente Murgutio, founding member of the Real Sociedad and supernumerary member of the Real Sociedad Bascongada, where pieces of this style were almost certainly performed.

This programme brings together the chamber music composed not only for the court of a music-loving King, but also a civil society eager to experience new science and culture.

Concerto 1700

Violin

Daniel Pinteno

Fumiko Morie

Cello

Ester Domingo

Founded in 2015 by the charismatic violinist Daniel Piteño, Concerto 1700 was created with the intention of interpreting works ranging from the earliest years of the Baroque to the first glimpses of Romanticism in a historically informed manner. Been performing for less than a decade, Concerto 1700 has earned its place on major national circuits thanks to its virtuosity and a timbre fantasy that critics have praised on several occasions. The work of Concerto 1700 highlights the importance of recovering forgotten musical heritage, especially that of Spanish composers and choirmasters from the 18th century. Composers who were relegated in the shadow of oblivion, are now rescued and brought to life by this group, all the while respecting the musical canons of their time.

Concerto 1700 were finalists for Best Young Group at the GEMA Awards in both 2015 and 2016. In 2017 they won the Early Music award at the Circuits FestClásica. They have won acclaim at some of the most important Spanish national music festivals, including the Quincena Musical de San Sebastián, the Festival Internacional de Santander, the Otoño Musical Soriano, the Festival de Música Española de Cádiz, the Festival de Música Antigua de Aranjuez, and the Festival de Música Antigua de Sevilla, among others. In 2018, the group released its first album, José de Torres (ca.1670-1738): Amoroso Señor, featuring unedited works by the Madrid-born composer, together with the soprano Aurora Peña, which was met with praise from public and critics alike.

On this occasion, they are focussing their programme on String Trios, works made up of two violins and one cello by composers such as José Castel, Luigi Boccherini and Cayetano Brunetti, all of whom are associated with Spain, where they developed the majority of their careers during the period in which the Kingdom of Naples belonged to Spain's Crown of Aragon.

Daniel Pinteño, Conductor

Considered by critics as an emerging figure within the Spanish historicist music paradigm, Daniel Pinteño was born in Malaga and began his studies at the Professional Conservatory of Music of Murcia under the tutelage of Emilio Fenoy and later finished them under Juan Luis Gallego at the Superior Conservatory of Music of Aragon. During his formative years, Pinteño was known to frequently attend masterclasses led by international soloists such as Nicolás Chumachenco, Alexei Bruni, Mikhail Kopelman, Alberto Lisy and Ida Bieler. Later, he moved to Germany where he continued his further studies under Professor Nachum Erlich, at the Staaliche Hochschule für Musik Karlsruhe.

Since 2010, Pinteño has oriented his musical career towards a historical-stylistic approach to the interpretation of violin repertoires composed between the 16th century and the mid-19th century. To this end, he completed his Musicology studies at the Universidad de La Rioja whilst simultaneously participating in masterclasses with historicist musicians such as Enrico Onofri, Anton Steck, Hiro Kurosaki, Catherine Manson, Enrico Gatti, Sirkka-Lisa Kaakinen-Pilch, Margaret Faultless and Jaap ter Linden. He studied Baroque Violin at the Conservatoire à Rayonnement Régional de Toulouse in France, with Swiss violinist Gilles Colliard, as well as at the Real Conservatorio Superior de Música de Madrid with professors Hiro Kurosaki and Alberto Martínez Molina.

At present, Pinteño continues to develop his artistic work directing Concerto 1700 and collaborating with different European historicist orchestral and chamber music groups, such as Forma Antiqua, La Ritirata, L'Arpeggiata, Al Ayre Español, Haydn Sinfonietta Wien, Nereydas and Tiento Nuovo. He is also frequently invited to conduct ensembles specializing in historical performance in America, Europe and Oceania.

Daniel Pinteño plays with an Italian Baroque violin from the 17th century as well as with an English violin from the mid-18th century.



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JOSÉ MIGUEL MORENO

SUNDAY 14 MAY, 3pm

Unanimously recognised as one of today's leading specialists of historical performance, hear José Miguel Moreno perform captivating works for both vihuela and baroque guitar

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RAQUEL ANDUEZA & LA GALANIA

SUNDAY 14 MAY, 7pm

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