

# FAVORITES

Daniel Rowland, violin . Alberto Mesirca, guitar



In the oeuvre of **Niccolò Paganini** the guitar has a relevant role, both as a solo instrument and as an accompanying or "concertante" instrument in his chamber music. The duo compositions for violin and guitar present Paganini's beloved instrument (although he himself never played it in public) in different ways and roles. In the collection of Sonatas Opus 2 and 3, the violin dominates the music while the guitar plays a modest and accompaniment role, with simple rhythms and harmonies which somehow lack audacity. Written between 1805 and 1810, these compositions are late examples of the two-movement Italian-style sonata, recalling both the ancient sonata and, with other aspects, the "gallant" style. Paganini used these simple forms mainly to expand and develop melodies which would not lean towards the Classic sonata form. In the slow or Moderato movements, the listener can appreciate the beauty of cantabile lines, whereas in the fast movements the capriccioso and somehow bizarre side of the Paganinian estrus shows its best. This aspect of course never omits his typical virtuosity, reaching peaks of difficulty close to the solo parts of his concertos and other main works. It is only the Sonata *Concertata* in which Paganini perfectly balances the dialogue between violin and guitar.

The famous *Cantabile*, was written around 1823 and dedicated to the very young violinist Camillo Sivori (1815–1894). It fully reveals Paganini's inclination towards writing melodies in the belcanto style.

The eighteen sonatas forming the *Centone* were composed from 1828 onwards. Although they were written about twenty years after the sonatas Opus 2 and 3, Paganini did not substantially change his style and kept cultivating the sonata form in the Italian style.

Quite different to Paganini's music is the nature of the *Grand Duo Concertant* Op. 85 by **Mauro Giuliani**, written for flute or violin and guitar and published by the famous editor Domenico Artaria in Vienna in 1817. This is a work showing the full maturity of the Apulian maestro who had gained enormous popularity in the Austrian capital, both as a performer and as a composer. It shows evidence of the admirable balance with which Giuliani could blend the artistic classical form with his own nature of a melodist, while always imposing a freedom of true cantabile to his thematic material. In this composition – one of the true masterpieces of chamber music with guitar of the 19th century – we again have to admire the intense dialogue between violin and guitar, both instruments being placed on the same high level of artistry.



The *American Record Guide* wrote “the best Scarlatti I’ve heard on solo guitar”, and *Classical Guitar Magazine* wrote: “Superb recording from the prodigiously talented Mesirca”. **Alberto Mesirca** was born in Italy in 1984 and completed his Bachelor and Master of Arts at the Conservatory of Castelfranco Veneto, in the class of Gianfranco Volpato, graduating with the highest grade “Summa cum laude” and special honor mention. Mesirca continued studies at the Musikakademie Kassel, in Germany, with Wolfgang Lendle and was awarded a Konzertexamen with highest honors. He went on to win twice the “Golden Guitar”, once for best recording in 2007 followed by Best Upcoming Artist of the Year in 2009. In the same year, he was appointed assistant of the guitar class at the Conservatory of Castelfranco Veneto.

In hundreds of concerts he has worked closely with musicians such as Dimitri Ashkenazy, Vladimir Mendelssohn, Martin Rummel, Daniel Rowland, Domenico Nordio, Marco De Santi, Andras Adorjan, Peter and Jonas Giger, Mirko Satto, the Enesco, Ardeo and Acies string quartets, Quartetto d’Archi di Venezia, Chamberjam Europe and Ex Novo Ensemble.

The last few years have been characterized by an intensive period of performances, lectures and masterclasses that have brought him to the University of Auckland (New Zealand), the Guitar Foundation of America Convention (Georgia, USA), the Kuhmo Chamber Music Festival (Finland), the Italian premiere and collaboration with György Kurtág, for the Stradivari Foundation, the Silesian Guitar Autumn in Tychy (Poland) the Festival Classique in The Hague, the Beethoven Festival in Melbourne (Australia), Chamberjam in Düsseldorf and KammermusikTage in Osnabrück, as well as performances at the Concertgebouw in Amsterdam, Teatro La Fenice in Venice, Teatro Regio in Parma, Auditori Nacional in Valencia, Kunsthalle Wien,



and for the Italian Institutes of Culture of Paris, Oslo, Helsinki, Stockholm, and Barcelona.

In collaboration with Hopkinson Smith and Franco Pavan, Alberto Mesirca has published previously unknown and unpublished compositions by Francesco Da Milano, held in the Castelfranco Veneto 1565 Lute Manuscript, with Orphee Editions. These re-discoveries led Dusan Bogdanovic to write a composition for Alberto Mesirca on a theme of Da Milano entitled "Tre Ricercari sulla Compagna". Together with Marc Ribot he recorded the complete guitar works of the Haitian composer Frantz Casséus.

In December 2011 Alberto was responsible of the digitalization and creation of the Musical Archive of the Beyazit Library in Istanbul, Turkey. In 2013, he premiered a composition written for him by Leo Brouwer at the Kuhmo Chamber Music Festival, and his paladino CD "British Guitar Music" (pmr 0027), won the Golden Guitar for "Best Recording of the Year". In 2014, Alberto performed concerts at the City Hall of Helsinki, the Guitar Foundation of America in Los Angeles, the Italian Institutes of Culture in San Francisco and Stockholm, the International Chamber Music Festivals of Stift, Kuhmo, Lessines, the "Semana Tarrega" in Valencia and in New York with Marc Ribot.

[www.albertomesirca.com](http://www.albertomesirca.com)

Violinist **Daniel Rowland** studied with Davina van Wely, Viktor Liberman and Igor Oistrakh, and worked intensively with Herman Krebbers, Ruggiero Ricci and Ivry Gitlis. Having won various national and international prizes, including the Brahms Prize of the Brahms Society in Baden-Baden and the prestigious Oskar Back Competition at the Amsterdam Concertgebouw, he made his concerto debut in 1992 performing the Tchaikovsky Concerto at the Concertgebouw. Since then, he has been recognized as a highly charismatic, expressive and versatile artist, who maintains a busy international career as soloist, recitalist, chamber musician and chamber orchestra director.

As a soloist, Daniel Rowland has performed in some of the world's most prestigious concert halls, most notably the Concertgebouw in Amsterdam, Carnegie Hall in New York, the Royal Albert Hall in London, the Glinka Hall in St. Petersburg and the Gulbenkian in Lisbon, and has collaborated with noted conductors such as Andrei Boreiko, Djanzug Khakidze, Viktor Liberman, Lawrence Foster, Heinz Holliger, Francois Xavier Roth, Bernhard Gueller and Jaap van Zweden. Apart from the core classical and romantic repertoire, Daniel is an enthusiastic advocate of 20th century and contemporary music, appearing as a soloist with ensembles such as the Nieuw Ensemble, Musikfabrik and Contrechamps. Recent highlights include the Berg Kammerkonzert under Heinz Holliger, Saariaho's Graaltheater and Ferneyhough's Terrain – as well as Berio's Sequenza at the Wigmore Hall.

A passionate chamber musician, Daniel has performed with artists as diverse as Ivry Gitlis, Polina Leschenko, Heinz Holliger, Dawn Upshaw, Gilles Apap, Alexander Lonquich, Priya Mitchell, Marcelo Nisinman, Michael Collins, Nicolas Daniel, Willard White and ▶



Elvis Costello. He is a frequent guest at foremost international chamber music festivals in Kuhmo, Stellenbosch, Risor, Sonoro, Beethoven Festival Chicago, Rio de Janeiro, Chiëmgau, Osnabrück and Oxford. The Stift International Music Festival, of which he is founder and artistic director, saw its tenth edition in August 2014. This summer festival, held at an idyllic spot in the eastern Netherlands with concerts given in a 15th century church renowned for its fine acoustics, has garnered widespread acclaim as a festival of exceptional musical intensity and intimacy.

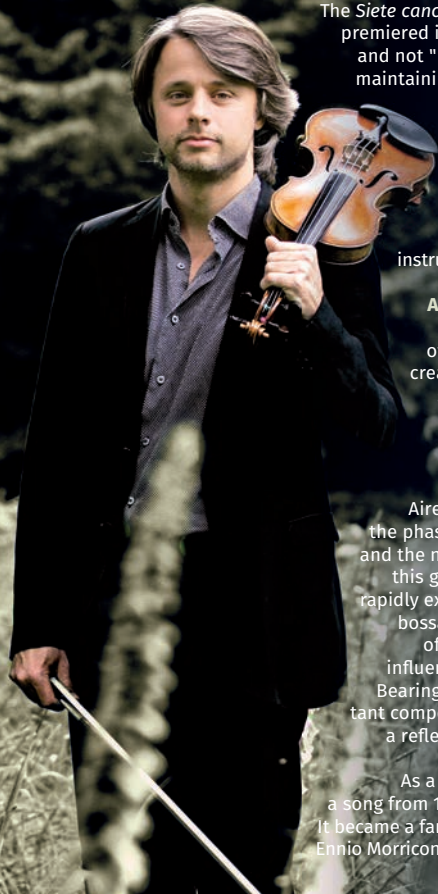
In July 2007, Rowland joined the internationally renowned London-based Brodsky String Quartet as first violinist. The group maintains a busy international performing schedule, in addition to its residency at Kings Place in London, and frequent recordings for Chandos. Since 2012, Daniel is also the violinist of the acclaimed London Conchord Ensemble.

Daniel forms a recital duo with pianist Natacha Kudritskaya. He indulges his passion for tango with ChamberJam Europe with bandoneon virtuoso Marcelo Nisimán, and his recording of the Vivaldi/Piazzolla Seasons was released to tremendous critical acclaim. In demand as a soloist/director, Daniel has been invited to work with the Gulbenkian Orchestra, the Camerata Scotland, the Tromsø Chamber Orchestra, the Chamber Orchestra of South Africa, and the London Mozart Festival Orchestra among many others.

Daniel is professor of violin at the Royal College of Music in London and gives masterclasses all over the world. He is also a guest concertmaster with the BBCSO, Scottish Chamber Orchestra and Mahler Chamber Orchestra. His instrument is by Lorenzo Storioni, Cremona, 1776.

[www.danielrowland.com](http://www.danielrowland.com)





The *Siete canciones populares españolas* for voice and piano, written in 1914 and premiered in January 1915, were intentionally marked as "by **Manuel de Falla**", and not "harmonized" or "transcribed by" Manuel de Falla. In fact, although maintaining the text and the popular melodies, the great Spanish composer created a unique and original atmosphere, perfectly reflecting the popular temperament, but also influenced by the Hispano-French style into which Falla also managed to integrate the influence of the art of Debussy. In this music, the piano writing follows guitar-like patterns, which were cleverly noticed by Miguel Llobet, who created the first version for voice and guitar. Over the last decades, the habit of performing the canciones also with a string instrument (as a substitute of the voice) and guitar has become frequent.

**Astor Piazzolla** wrote his *Suite Histoire du Tango* for flute and guitar in 1986. It is divided into four movements, and fulfilled the desire of the composer to present the evolution of the tango form from its creation (presumably in 1882) to its modern and contemporary forms, seen through the eye of an artistically trained composer (Piazzolla studied in Paris with Nadia Boulanger) who experienced the influences of modernism from Stravinsky to Bartók. *Bordel 1900*, the opening movement, recalls the original place and atmosphere of the newly created tango at the end of the 19th century in Buenos Aires, where it was danced to mainly in brothels. *Café 1930* represents the phase when people were not dancing to it any more, but listened to it, and the nostalgic character of the melody is typical for the melancholy that this genre can create for the listener. *Night Club 1960* recalls the time of rapidly expanding international exchange and the influence of the Brazilian bossa nova that was simultaneously and very similarly developing, and of course jazz. *Concert d'aujourd'hui*, the last movement, shows the influence of the main composers of the modernism on Piazzolla's music. Bearing in mind that even Stravinsky wrote a tango and that other important composers used popular forms as well, this movement in fact turns into a reflection by Piazzolla on the art form of the tango in the 20th century.

As a conclusion to this recital program, we decided to record *Amapola*, a song from 1924 written by the Cadiz-born composer **José María Lacalle García**. It became a famous tune and was sung by tenors like Tito Schipa and also used by Ennio Morricone as a leitmotiv in the movie "Once Upon a Time in America" in 1984.

# F A V O R I T E S

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## Niccolò Paganini (1782–1840)

Centone di Sonate, Op. 64, MS 112 (1828)

Sonata No. 1 in A Minor

01	Introduzione – Allegro	04:21
02	Rondocino	02:55

03	Cantabile in D Major, Op. 17, MS 109 (1824)	03:56
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Sonata for violin and guitar in A Minor,

Op. 3/4, MS 27 (1805)

04	Andante – Largo	03:12
05	Allegretto – Motteggiando	01:38

Sonata for violin an guitar in E Minor,

Op. 3/6, MS 27 (1805)

06	Andante – Innocentemente	02:42
07	Allegro vivo e spiritoso	01:58

## Mauro Giuliani (1781–1829)

Grand duo concertant, Op. 85 (1817)

08	Allegro maestoso	06:16
09	Andante molto sostenuto	05:19
10	Scherzo – Trio	03:53
11	Allegretto espressivo	05:14

## Manuel de Falla (1876–1946)

arr. Paul Kochanski & Olivier Pelmoine from  
“Siete canciones populares españolas” (1914)

12	No. 1 El paño moruno	02:07
13	No. 3 Asturiana	02:41
14	No. 4 Jota	02:50
15	No. 5 Nana	02:54
16	No. 6 Cancion	01:15
17	No. 7 Polo	01:18

## Astor Piazzolla (1921–1992)

Histoire du Tango (1986)

18	Bordel 1900	03:54
19	Café 1930	07:13
20	Nightclub 1960	05:52
21	Concert d'aujourd'hui	02:56

## Joseph M. LaCalle (1860–1937)

22	Amapola (1924)	04:13
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TT 78:40



**or 0018**

recording dates  
recording venue  
engineer  
producer  
booklet text  
photos  
graphic design

26–27 Jan 2015  
4tunes studio, Vienna  
Martin Klebahn  
Martin Rummel  
Alberto Mesirca  
Karin Van Der Meul  
Brigitte Fröhlich

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