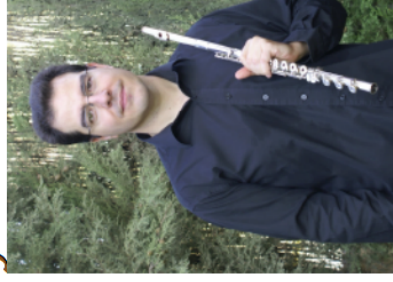


FLUTE ORCHESTRA BY THE ANDALUSIAN FLUTE PLAYERS ASSOCIATION



*With the collaboration of students from
Conservatorio Superior de Música de Sevilla*



Directed by: Eduardo González-Barba Capote

Coordinated by: Francisco Javier López Rodríguez, Catedratic on Flauta Travesera in Conservatorio Superior de Música de Sevilla and secretary at the Andalusian Flute Players Association

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**10th Brainstorming Week
on Membrane Computing**



Organized by: Research Group on Natural Computing, University of Sevilla
(<http://www.gen.us.es>)

Programme

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Royal Fireworks Suite
(*Bourée, La Paix, La Rejouissance, Minuet I, Minuet II*) *G. F. Handel*

Cantata BWV 147 *J.S. Bach*
Non più andrai (marriage of Figaro)

Canon *J. Pachelbel*

Gimnopedia N° 1 *E. Satie*

The girl with the flaxen hair *Debussy*

Bohemian Dance *Debussy*

Eduardo González Barba

Eduardo González-Barba Capote was born in Sevilla. At a short age he began his studies of flute in the Conservatorio Superior de Música (Higher Musical Conservatory) of Sevilla. Here, he was directed by profesor Francisco Javier López Rodríguez. He achieved the maximum marks, and obtains the Premio de Honor fin de Carrera (Honorary End-of-degree Award).

In 1994 he joined the Joven Orquesta Andaluza as a granted student. From then on, he began his orchestral training. This training was completed with his participation in several Andalusian orchestras. These orchestras include Orquesta de Cámara del Conservatorio Superior de Sevilla –where he worked for years and performed as a solist several times–, Orquesta Manuel de Falla and Orquesta Arsian. In Chamber Music, it is worth pointing out that he is a founding member of the flute trio "*Luis Misón*", he belonged to *Quinteto de viento* at Orquesta Manuel de Falla. Furthermore, since 1998 he has been developing an original and particular vision of the flute and piano repertory with his colleague Pablo Lago.

Always open-minded to all tendencies, he has released in 1999 the opus *Concertino for flute and string orchestra*, by López Rodríguez. Furthermore in november 2000 he released "*Pesni i tanzi*", by the Norwegian creator Dagfinn Koch. This original opus was released in the Contemporary Musical Festival "*Autunnale*" in Bergen, Norway.

In 2004 he joined a project directed by Javier López. Its main objective is to rescue the unknown legacy for flute of XIX-century Spain. This interesting project was fulfilled in 2005 with the record of *18 duettinos originales para dos flautas* by José María del Carmen Ribas. This rigorous work, as well as the faithful recreation of the evoking musical environments of the XIX century, obtained the recognition of the journal *Flute Talk*: "*The flutists tones and intonation match and blend extremely well. These charming little works, most of which are around two minutes, are played very well.*"

Currently, he is working on his Ph.D. thesis about the Orquesta Bética de Cámara (Sevilian Chamber Orchestra). He complements this activity by collaborating with the journals "*Diferencias*" and "*Flauta y Música*". Furthermore, he is a lecturer in Conservatorio Superior de Música (Higher Musical Conservatory) "*Manuel Castillo*" in Sevilla.



Director's note: The members of the Flute Orchestra from the Andalusian Flute Players Association would like to thank the organisers of the 10th Brainstorming Week on Membrane Computing, specially to Mario Pérez, for offering us the possibility of starting with out music this important scientific event.

For the occasion, we would like to offer you an interesting program full of great works, probably well-known by all of you. From an stylish point of view, we could divide the concert in two different parts. On the first part, Handel, Bach and Pachelbel, the major pillars from the best German Baroque. On the second part, works from Debussy and Satie, two outstanding composers from the French impressionism.

Royal Fireworks Suite, composed in 1749, is an ordered work from George II from Great Britain to accompany the fireworks in Green Park (London), on April 27th. 1749. The reason was the celebration of the end of the Austrian War and the signature of Aquisgran Treaty. A suite is a compilation of contrasting dances, which can be preceded by an initial oberture. Such an oberture, usually used to catch public's attention, will not be performed on this concert.

Bach's cantata, *The hearth and the mouth and the facts and life*, was composed for the Virgin Mary Visitation Party, held on July 2. In such a date it was first played in 1723 in Leipzig. This cantata is one of the most well-known ones by Bach, specially, the 6th section, also known as *Jesus is still my joy*. This section will be performed on the concert. Upon a *continuous bass*, *the flute choir*, through simple melodies, reflects smoothly the strong religious sense of Bach.

A continuous bass is a composition procedure typical from Baroque. It consisted on creating a non-stop harmonics weave. Upon this continuous bass, the rest of the instruments will display their musical resources.

Pachelbel's Canon was written around 1680, being originally a work for three violins and *continuous bass*. The work starts with the already well-known ostinato. An *ostinato* is a repetitive procedure where the rest of the voices are added up. It serves the same purpose than the *continuous bass*, with the sole difference that the *ostinato* always repeats the same harmonic pattern. In this work, the *ostinato* will be repeated 28 times throughout the work. After the first *ostinato*, without stopping its sound, the first flute exercise its first variation. Upon reaching the end, the second variation starts, whereas the first flute starts the first variation. Upon reaching the second variation, the first flute starts the third variation, the second one starts the second, and so on. These echos or repetitions of rhythmic-melodic patterns between voices are part of Canon. If Music and Mathematics are connected, Pachelbel's Canon is a proof. Especially if we take into account the proportions, as well as the rhythmic-melodic patterns shown throughout this work.

Erik Satie was a forerunner of Minimalism, Serialism and Impressionism. Due to this, he is considered as one of the most important composers of XX century.P. The *Gimnopedias* are three piano works published in Paris en 1888. These pieces are atypical, as they deliberately defy many rules of contemporary and classical music.. This reject for conventions is little noticeable for listeners, due to the emotional charge from the scarce musical notes in the *Gimnopedias*. Few times in History of Music such a simple and limited work has achieved such a global unanimous acknowledgement.

Debussy is one of the most important French composers and a central composer in European music from the end of XIX and beginning of XX century. The two pieces we are going to perform were originally written for piano. The big contrast between them is proof of Debussy's mastery. Whereas *The Bohemian Dance*, from his youth, reflects exotic and rhythmic aspects, *The girl with the flaxen hair* takes us to the most inner and delicate feelings of the composer.

Just to end, on behalf of the Flute Orchestra from the Andalusian Flute Players Association, I would like to thank you for your attendance as well as wish you to enjoy this attractive programme. Thank you very much.

Eduardo González-Barba Capote