

Boccherini quintets and some quartets by Paganini. He agreed, however, to accept the invitation on the condition that Tedesco compose a quintet for the modern portion of the program. Tedesco gladly obliged and completed the quintet within a month. Segovia and the Paganini Quartet premiered the Quintet for Guitar and String Quartet, Op. 143, closing out the 1951 Music Guild's concert series. The piece, received with great acclaim, was soon recorded and included as a standard piece in Segovia's future concerts.

Tedesco drew inspiration for Op. 143 from the standard classical string quartet form explored by Haydn in his later quartets. It is a four-movement work with a fast first movement, slow second movement, lively dance third movement, and an excitingly energetic final movement. The quintet exhibits Spanish influences, such as *rasgueado* markings, a Spanish theme in the middle of the second movement, and a Habanera rhythm in the final movement; since his first trip to Spain as a child in 1913, its verdant countryside had enraptured his imagination and left an indelible impression.

# *Graduate Guitar Recital*

In partial fulfillment for the requirements of Master of Music

Thursday | 22 MAR 2012 | 7:30PM  
HERBERT AND NICOLE WERTHEIM  
PERFORMING ARTS CENTER  
RECITAL HALL

*Enrique Caboverde*

**Concerto No. 3, “Elegiaco”**

- I. Tranquillo
- II. Interlude
- III. Molto Vivace

Leo Brouwer  
(b.1939)

**Quintet for Guitar and Strings, Op. 143**

- I. Allegro, Vivo e Schietto
- II. Andante Mesto
- III. Scherzo, Allegro con Spirito, alla Marcia
- IV. Finale, Allegro con Fuoco

Mario Castelnuovo-Tedesco  
(1895-1968)

**Concerto No. 3, “Elegiaco”**

Cuban composer Leo Brouwer is one of the most significant composers of music for the guitar today. A virtuoso guitarist himself, he not only made great contributions to the solo guitar repertoire, but also in the field of duos, trios, quartets, quintets, chamber pieces and concertos for the instrument. Leo felt that although there were wonderful pieces written for the guitar from previous centuries, there were severe gaps in its repertoire compared to that of orchestral instruments and piano. He not only believed there to be gaps in its repertoire, but also musically substantial counterparts to the concertos of Beethoven, Chopin or Bartok, even going so far as to criticize the highly revered concertos of Villa Lobos and Joaquin Rodrigo for their “shortness and lack of motivic development.” Thus in the light of this disparity, he endeavored to fill this musical void with new works for guitar that were, for the most part, inexorably tinged with his Afro-Cuban musical heritage.

Commissioned in 1985 by the BBC for guitarist Julian Bream, *Elegiaco* was Brouwer’s third concerto. It was also the first concerto clearly composed in his unique “neo-simplistic” style. This new style represented his return to classic forms and use of minimalism. *Elegiaco* marvelously exemplifies neo-simplicity in its economical use of thematic material and creative extended tonal language. The basic material for the entire concerto is stated within the first twenty bars; however, through a variety of techniques he maintains interest and develops the concerto linearly in an incredibly organic manner. Although composed as a three-movement work, *Elegiaco* is better understood and experienced as one large movement consisting of an exposition containing two contrasting themes followed by an improvisatory-like cadenza and culminated by a development and subsequent reinterpretation of the themes.

**Quintet for Guitar and Strings, Op.143**

Mario Castelnuovo-Tedesco is one of the most important twentieth-century composers for classical guitar, yet unfortunately, his gifts have been largely underappreciated. Despite the genial quality of his orchestral and piano works and despite the numerous awards he received, it is mainly because of his friendship with Spanish guitarist Andrés Segovia (1893–1987) that Tedesco’s music is still heard in today’s concert halls. His contributions to the guitar literature are as numerous as they are original and musically substantial.

When Alfred Leonard, director of the Los Angeles Music Guild, asked Andrés Segovia to participate in a chamber music concert, Segovia expressed his concern that the guitar did not have very good chamber music repertoire, aside from a few

