

Concerto 1700

Sapere Aude
String trios of the Spanish Enlightenment

National Centre for Early Music
Sunday 14 May 2023 7.00pm

with grateful thanks to the Instituto Cervantes, co-organised with the Spanish National Centre for the Promotion of Music (CNDM, Madrid), INAEM, Spanish Ministry of Sport and Culture and with funding from the European Union



Concerto 1700

Daniel Pinteño *violin*

Fumiko Morie *violin*

Ester Domingo *cello*

Sapere Aude

String trios of the Spanish Enlightenment

String Trio no. 4 in G minor

José Castel 1737-1807

Allegretto Gratoso

Andante Largo

Rondeau

Menuetto. Andantino

String Trio no. 2 in G major op. 34 (G.102)

Luigi Boccherini 1743-1805

Allegretto como assai

Minuetto – Trio

Adagio

Rondeau. Allegro ma non presto

String Trio no. 3 in E flat major

Castel

Allegretto Gratoso

Larghetto

Allegro

String Trio no. 6 in D major L.108

Cayetano Brunetti 1744-98

Allegro

Larghetto

Allegro non molto

With thanks to Ambiente for supplying wines



Madrid became the cultural focus of Spanish society during the mid-eighteenth century. The city where celebrated composers such as Farinelli, Scarlatti, and later Brunetti and Boccherini chose to settle became a symbol of Spain's connection to the developments in European composition at the time.

Some of the most interesting, sophisticated and elegant works of chamber music were composed in the midst of the Enlightenment. Of all the musical styles that were cultivated in Spain, the string trio was undoubtedly the most popular in Spanish salons of the eighteenth century. The three composers featured in this programme exemplify the style of music that was dominant during the reign of Charles IV: string trios composed for two violins and one cello.

In addition to the music composed in the Royal Court of Madrid by composers such as Boccherini or Brunetti, Spain's newly enlightened society was savouring the contemporary musical currents sweeping through the continent via organisations such as the *Sociedades Económicas de Amigos del País* (Economic Societies of Friends of the Country). These were organisations that emerged during the second half of the eighteenth century, and whose purpose was 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, 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 for a civic society that was eager to experience new science and culture; the music of a Spain connected with the most innovative musical currents of its time.

Daniel Piteño

Concerto 1700

Founded in 2015 by violinist Daniel Piteño, Concerto 1700 was created with the intention of interpreting works ranging from the early Baroque to the dawn of Romanticism using historically informed performance practice. The ensemble's work highlights the importance of recovering neglected musical heritage, especially that of eighteenth-century Spanish composers and choirmasters whose music is brought to life again by the group.

Concerto 1700 was a finalist in the Best Young Group at the GEMA Awards in both 2015 and 2016. In 2017 it won the Early Music award at the Circuits FestClásica. The ensemble has performed to acclaim at Spanish music festivals, including Quincena Musical de San Sebastián, Festival Internacional de Santander, Otoño Musical Soriano, Festival de Música Española de Cádiz, Festival de Música Antigua de Aranjuez, and Festival de Música Antigua de Sevilla, among others. In 2018 the group released its first CD, *José de Torres (c.1670-1738): Amoroso Señor*, with soprano Aurora Peña, featuring unedited works by the Madrid-born composer.

concerto1700.com

Daniel Pinteño

Considered by critics as an emerging figure in Spanish historically informed practice, Daniel Pinteño was born in Malaga. He began his studies at the Conservatorio de Música de Murcia with Emilio Fenoy and later with Juan Luis Gallego at the Conservatorio de Música de Aragón. During his formative years, he attended masterclasses led by international soloists including Nicolás Chumachenco, Alexei Bruni, Mikhail Kopelman, Alberto Lisy and Ida Bieler. Moving to Germany, he continued his studies with under Professor Nachum Erlich at the Staatliche Hochschule für Musik Karlsruhe.

Since 2010, Daniel Pinteño has focussed his musical career on the interpretation of violin repertoire from the sixteenth and mid-nineteenth centuries in an historically informed manner. To this end, he completed his musicology studies at the Universidad de La Rioja whilst simultaneously participating in masterclasses with 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. Daniel Pinteño continues to develop his musical practice by directing Concerto 1700 and collaborating with other 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 invited to conduct ensembles in America, Europe and Oceania that specialise in historical performance.

Daniel Pinteño plays with on a seventeenth-century Italian baroque violin and an English violin from the mid-eighteenth century.

danielpinteno.com