



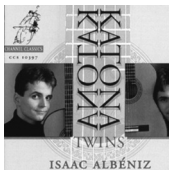
CHANNEL CLASSICS

CCS SA 23707



VIVALDI
KATONA TWINS
CARDUCCI STRING QUARTET

discography



CCS 10397: Albéniz: España, Iberia, Mallorca

(...) the remarkable twins play like a 20-fingered guitarist. (...) *Fanfare* (...) this release offers some very special qualities in an often fascinating performance medium. *International Record Review*



CCS 14298: Scarlatti & G.Ph. Handel

(...) A whole hearted recommendation indeed for all lovers of not just the guitar but the music of Handel and Scarlatti. *The Flying Inkpot*



CCS 16698: Rodrigo

Concerto Madrigal for two guitars and orchestra

(...) possessed of the technique most others can dream of. Their needle-sharp unanimity of thought and attack is such that listening 'blind' one might wonder how one player could possibly have so many digits. (...) admirable arrangements of Rodrigo's piano pieces (...) they may well become world-beaters. *Gramophone*



CCS SA 19804: Piazzolla, Le Grand Tango

This cd is a must, if you're a Piazzolla fan interested in 54 minutes of sonic and musical exhilaration!! *Classics Today.com* (...) This latest album from the Katona Twins fully sustains the fully standards set by their previous three releases for Channel Classics. (...) Highly recommended *International Record Review*

for more information: www.katonatwins.com

The Hungarian born **Katona Twins**, Peter and Zoltán, have given recitals throughout the world including performances at the Carnegie Hall in New York, the Purcell Room of the Royal Festival Hall and Wigmore Hall in London, the Concertgebouw in Amsterdam, the Konzerthaus in Vienna, the Suntory Hall in Tokyo, the Forbidden City in Beijing, the Alte Oper in Frankfurt and the Philharmonie in Cologne.

The twins have won numerous prizes, both individually and together. In 2004 they were awarded, with the prestigious Borletti-Buitoni prize, the first guitarists in the trust's history. In 1998 they won the Concert Artists Guild Competition held in New York thereby securing management throughout the USA; tours soon followed as did their Carnegie Hall debut. In 1997 they were winners at the Young Concert Artist Trust auditions in London and that brought with it London based worldwide management; in the same year they successfully auditioned for the Park Lane contemporary music group. Earlier in their careers the twins won the S.T. Johnson Foundation prize in 1995 and The Laura Ashley prize in 1996. In 1993 they won first prize at the most prestigious guitar duo com-



petition in Montelimar, France. In the same year Peter & Zoltán won first prize at the international guitar duo competition held in Bubenreuth, Germany and were awarded the Cultural Prize of the City of Kassel, Germany. The wide repertoire of the duo spans from Scarlatti to Piazzolla's tango music. Their programmes also include concertos for two guitars and orchestra by Rodrigo, Vivaldi, Piazzolla and Tedesco. Michael Berkeley, Judith Bingham, Carlos Sanchez-Gutierrez and several other contemporary composers have written for and dedicated works to the Katona Twins.

From the age of ten the twins have studied both individually and as a guitar duo in Budapest, Frankfurt and at the Royal Academy of Music in London. During their studies they benefitted from classes with Julian Bream and John Williams.

The Katona Twins have been invited on numerous occasions to record for the BBC and other international television and radio stations. Their CD releases include music by Scarlatti and Handel; Rodrigo; Albéniz and pieces by Piazzolla, Granados, de Falla and Mozart.



Michelle Fleming *violin* Matthew Denton *violin* Emma Denton *cello* Eoin Schmidt-Martin *viola*

Prize winners in no less than 6 International Chamber Music Competitions in the space of 4 years, **the Carducci Quartet** has quickly become recognised as one of Europe's top young string quartets. Prizes include 1st prize at the 2004 Kuhmo International Chamber Music Competition in Finland, winners of the special prize for "Communication & Culture" at the 2005 Bordeaux International String Quartet Competition and winners of the Jury prize at the 2006 London International String Quartet Competition.

Graduates of the top music conservatoires in Britain and Ireland, they have studied with members of many leading quartets including the Amadeus, Vanbrugh and Chilingirian and are the current recipients of the Bulldog Scholarship from Trinity College of Music. Most recently, they have studied in London with Gabor Takacs-Nagy and the Wihan Quartet, in Aldeburgh with Hugh Maguire and Alisdair Tait and in Paris with Gyorgy Kurtag, Valentín Erben of the Alban Berg Quartet and Paul Katz of the Cleveland Quartet as part of the ProQuartet young professional training programme. The Carducci Quartet were also major prizewinners at the Osaka International Chamber Music Competition in Japan and at the "Charles Hennen" International Chamber Music Competition in Holland.

Following on from their critically acclaimed 2006 Purcell Room debut as part of the Park Lane Young Artists Series, the quartet have been invited to perform at numerous contemporary music festivals and societies, including The "Second Glance" Festival in London, and the Cheltenham Contemporary Music Society. Highlights last season included a residency at Aldeburgh, performances at the Luberon Chamber Music Festival in France, the West Cork Chamber Music Festival in Ireland and their Wigmore Hall debut. Future projects include concerts in the Verbier, Kilkenny, Three Choirs, Exeter and Kings Lynn festivals.

The quartet's educational work continues with performances for school children sponsored by the Cavatina Chamber Music Trust and numerous workshops in Ireland. They also run their own music courses in France for young musicians and have a strong link with both the Gloucester Academy of Music and the Cork School of Music.

Antonio Vivaldi (1678 – 1741) composed around 550 concertos. Most of these were written for the Ospedale della Pietà, a kind of orphanage which was home for the female offspring of noblemen and their mistresses. Even after leaving Venice he supplied concertos and directed performances for this Institute, where the musical standards were the highest in Venice.

After listening to many of these works we soon realized that the guitar concertos, originally written for mandolin and lute, are amongst Vivaldi's best. Besides the double concerto for two mandolins we decided to arrange two solo concertos, originally written for lute and mandolin. In these arrangements the second guitar takes the role of the continuo, which would usually be played on the harpsichord.

When listening to the mandolin and guitar versions, we found that the same piece played on the mandolin sounds a lot clearer. This is not only due to the fact that the register of the mandolin lays an octave higher than the guitar's. Arpeggio-like formations sound harp-like on the guitar but not on the mandolin. Traditionally guitarists play these figurations by holding all the notes of the chord with the left hand, producing this harp like sound. These formations played on the mandolin, violin or on wind instruments would sound a lot more like melodies, where notes do not overlap and you can hear the jump between the notes. It is possible to achieve the same on the guitar by lifting the fingers of the left hand just like other instrumentalist would do. Once we listened to this clearer sound we nearly always preferred this technique. We also tried to play as much as possible with 'rest stroke', (a guitarist technique of the right hand) as it sounds louder and fuller, which is useful specially when playing with or against other instruments.

Vivaldi wrote a number of sonatas and trio sonatas, many of them designed for one or two violins and basso continuo. The Trio Sonatas in G minor and C major were originally written for lute, violin and basso continuo. The violin and lute parts are almost identical adding only colour to the sound as if they

were composed to be duets rather than trios. This gave us the idea to arrange them for two guitars.

Sylvius Leopold Weiss (1686-1750) was renowned in his time as one of Germany's most respected musicians. As a member of the Dresdener Hofkapelle he worked and performed with some of the most outstanding musicians of the day. He met Johann Sebastian Bach several times and it is most likely that Bach composed his Lute Suites as a result of these meetings with Weiss. Probably most people familiar with lute music know about his works for solo lute, but not too many have heard about his lute duets. This is not a surprise, as unfortunately not a single one of them survived in a complete form. There are only single lute parts of some of his chamber works left. A German lute player Karl-Ernst Schroder reconstructed the missing seconde lute part of four of these duets. The existing lute part consists of solistic passages alternating with accompaniment figures, which shows that these duets were written with two equally important lutes in mind. The solistic lines would often match accompanying passages later in the piece, which made the reconstruction of the missing lute part possible. We adapted Schroder's version in our arrangement for two guitars.

Antonio Vivaldi (1678 – 1741) a composé environ 550 concerts. La plupart a été composée pour 'l'Ospedale della Pietà', une sorte de orphelinat pour la progéniture féminine de gentilhommes et leurs maîtresses. Même après son départ de Venise, il produisait des concerts et dirigeait des représentations pour cette institution, où les normes musicales étaient les plus hautes de Venise. Après avoir écouté beaucoup de ces oeuvres, nous nous sommes rendus compte que les concerts pour guitares, écrits à l'origine pour luth et mandoline, appartiennent aux meilleures compositions de Vivaldi.

Outre le double concert pour deux mandolines, nous avons décidé d'arranger deux concerts solo, écrits à l'origine pour luth et mandoline. Dans ces arrangements, la seconde guitare joue le rôle du continuo, qui normalement serait joué sur le clavecin.

Écouter les versions de mandoline et guitare, nous avons trouvé que le même morceau joué à la mandoline sonne beaucoup plus clair. Ceci n'est pas seulement dû au fait que le registre de la mandoline est une octave plus haut que celui de la guitare. Des formations du type Arpeggio sonnent comme la harpe si elles sont jouées à la guitare, mais pas à la mandoline. Traditionnellement, des guitaristes jouent ces figurations tenant toutes les notes de la corde avec la main gauche, produisant ce son comme une harpe. Ces formations, jouées à la mandoline, au violon ou aux instruments à vent sonneraient beaucoup plus comme des mélodies, où les notes ne se chevauchent pas et où nous entendons le saut entre les notes. Il est possible d'atteindre le même effet sur la guitare en levant les doigts de la main gauche comme les autres instrumentistes auraient fait. Une fois entendu ce son plus clair, nous avons presque toujours préféré cette technique. Nous avons essayé aussi de jouer autant que possible avec le 'rest stroke' (une technique de guitariste avec la main droite), parce que le son est plus fort et plus plein, ce qui est utile spécialement lorsqu'on joue avec ou contre d'autres instruments.

Vivaldi a écrit un nombre de sonates et trio sonates, dont beaucoup pour un ou deux violons et basso continuo. Les Trio Sonatas en G mineur et C majeur ont été écrites à l'origine pour luth, violon et basso continuo. Les parties pour violon et luth sont presque identiques, ajoutant seulement couleur au son, comme si elles avaient été composées pour être des duettos plutôt que des trios. Ce fait nous a inspiré de les arranger pour deux guitares.

Sylvius Leopold Weiss (1686-1750) était célèbre à son temps comme l'un des musiciens allemands les plus respectés. Comme membre de la Dresdener Hofkapelle il a travaillé et fait des représentations avec quelques-uns des musiciens les plus excellents de l'époque. Il a rencontré Johann Sebastian Bach plusieurs fois et il est possible que Bach ait composé ses Luth Suites comme une conséquence de ces rencontres avec Weiss. Probablement la plupart des personnes qui s'y connaissent en musique pour luth, sont au courant uniquement de ses oeuvres pour seulement luth, mais peu de ces personnes ont entendu parler de ses duettos pour luth. Cela n'est pas étonnant, parce que malheureusement aucun d'entre-eux n'a survécu dans son intégralité. Hélas, de ses oeuvres de chambre, il n'est resté que quelques parties pour luth simple. Un luthiste allemand, Karl-Ernst Schroder, a reconstruit la partie manquante pour le deuxième luth de quatre de ces duettos. La partie existante pour luth consiste en des passages solistes alternant avec des figures d'accompagnement, ce qui démontre que ces duettos ont été écrits pour deux luths aussi importants. Souvent les lignes solistes correspondaient à des passages d'accompagnement dans la partie plus avancée dans la pièce, qui permettait la reconstruction de la partie manquante du luth. Nous avons adapté la version de Schroder dans notre arrangement pour deux guitares.

Antonio Vivaldi (1678 – 1741) hat etwa 550 Konzerte komponiert. Die meisten davon wurden für das “Ospedale della Pietà”, eine Art von Waisenhaus für die weibliche Nachkommenschaft der Edelmänner und ihrer Mätressen, geschrieben. Sogar nachdem er Venedig verlassen hatte, hat er Konzerte für dieses Institut, wo der musikalische Standard einer der höchsten in Venedig war, geliefert und Vorstellungen dirigiert.

Nachdem wir viele dieser Werke abgehört haben, haben wir bald eingesehen dass die Gitarrenkonzerte, die ursprünglich für Mandoline und Laute geschrieben wurden, zu den besten von Vivaldi gehören. Ausser dem Doppelkonzert für zwei Mandolinen, haben wir beschlossen zwei Solokonzerte, die ursprünglich für Laute und Mandoline geschrieben wurden, zu arrangieren. In diesen Arrangements spielt die zweite Gitarre die Rolle des continuo, der normalerweise auf dem Klavizimbel gespielt würde.

Wenn wir die Mandolinen- und Gitarrenversionen hörten, bemerkten wir dass das selbe Stück auf der Mandoline gespielt, viel klarer klingt. Dies ist nicht nur wegen der Tatsache dass das Register der Mandoline eine Oktave höher liegt als das der Gitarre.

Arpeggio-artige Formationen klingen harfe-artig auf einer Gitarre, aber nicht auf der Mandoline. Traditionsgemäss spielen Gitarrenspieler diese Figuren durch alle Noten der Saite mit der linken Hand zu halten, was dieser harfe-artige Ton erzeugt. Diese Formationen, auf Mandoline, Violine oder Blasinstrumenten gespielt, würden viel mehr als Melodien klingen, wo die Noten einander nicht überschneiden und wo man der Sprung zwischen den Noten hört. Es ist möglich den selben Effekt auf der Gitarre zu erreichen durch die Finger der linken Hand aufzuheben, genauso wie andere Instrumentenspieler das tun würden. Wenn wir einmal diesen helleren Ton gehört hatten, haben wir fast immer diese Technik bevorzugt. Wir haben auch versucht so viel wie möglich mit dem ‘Rest Stroke’ (eine Gitarrenspielertechnik mit der rechten Hand) zu spielen, weil es lauter und voller klingt, was nützlich

ist, besonders wenn man mit oder gegen andere Instrumente spielt. Vivaldi hat eine Anzahl Sonaten und Trio-Sonaten geschrieben, wovon viele für eine oder zwei Violinen und Basso continuo. Die Trio-Sonaten in G-Moll und C-Dur wurden ursprünglich für Laute, Violine und Basso continuo geschrieben. Die Violinen- und Lautenteile sind fast identisch und fügen nur Farbe an den Ton zu, als ob sie komponiert wurden um Duette statt Trios zu sein. Dies hat uns auf die Idee gebracht sie für zwei Gitarren zu bearbeiten.

Sylvius Leopold Weiss (1686-1750) war derzeit bekannt als einer der meist respektierten Musikanten. Als Mitglied der Dresdener Hofkapelle arbeitete und trat er auf mit einigen der meist vortrefflichen damaligen Musikanten. Er hat Johann Sebastian Bach verschiedene Male begegnet und sehr vermutlich hat Bach seine Lautensuites als Resultat seiner Treffen mit Weiss komponiert. Wahrscheinlich kennen die meisten Leute die mit Lautenmusik bekannt sind, nur seine Solowerke, aber wenige haben von seinen Lautenduetten gehört. Dies ist nicht verwunderlich weil leider keines davon in seiner Vollständigkeit überlebt hat. Es sind nur noch Teile für einzelne Laute aus einigen seiner Kammerwerke übriggeblieben. Ein deutscher Lautenspieler, Karl-Ernst Schroder, hat die fehlenden Teile für die zweite Laute von vier dieser Duette rekonstruiert. Der bestehende Lautenteil besteht aus Solopassagen die mit Begleitfiguren abgewechselt werden. Hieraus geht hervor dass diese Duette für zwei ebenso wichtigen Lauten geschrieben wurden. Die Solopassagen stimmten öfters mit Begleitpassagen weiter im Werk überein, was die Rekonstruktion des fehlenden Lautenteils ermöglichte. Wir haben die Version von Schroder in unserem Arrangement für zwei Gitarren bearbeitet.

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Production

Channel Classics Records bv

Producers

Jared Sacks, Peter and Zoltan Katona

Recording engineers,

Jared Sacks, Hein Dekker

Cover design

Ad van der Kouwe (Manifesta, Rotterdam)

Cover photo

Margaret Murphy

Liner notes

Zoltán Katona

Recording date

October 2006

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Doopsgezinde Kerk, Deventer, The Netherlands

Technical Information

Microphones

Bruel & Kjaer 4006, Schoeps

Digital converters

DDSD Super Audio / Meitnerdesign AD/DA

Pyramix Editing / Merging Technologie

Speakers

Audio Lab, Holland

Amplifiers

van Medevoort, Holland

Cables

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Mastering Room

Speakers

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ANTONIO VIVALDI (1678-1741)

KATONA TWINS

CARDUCCI STRING QUARTET

*Double Concerto, for 2 guitars, strings
& continuo in G major, RV 532**

| | | |
|---|---------|------|
| 1 | Allegro | 3'41 |
| 2 | Andante | 4'38 |
| 3 | Allegro | 3'20 |

Trio Sonata in C major, RV 82

| | | |
|---|-------------------|------|
| 4 | Allegro Non Molto | 3'43 |
| 5 | Larghetto | 4'30 |
| 6 | Allegro | 1'50 |

*Concerto for guitar, strings
& continuo in D major, RV 93**

| | | |
|---|---------|------|
| 7 | Allegro | 3'30 |
| 8 | Largo | 4'35 |
| 9 | Allegro | 2'05 |

*Trio Sonata in B minor, RV 85
(orig. in G minor)*

| | | |
|----|---------------|------|
| 10 | Andante molto | 4'20 |
| 11 | Larghetto | 3'10 |
| 12 | Allegro | 1'40 |

*Concerto for guitar, strings
& continuo in C major, RV 425**

| | | |
|----|---------|------|
| 13 | Allegro | 2'28 |
| 14 | Largo | 4'15 |
| 15 | Allegro | 2'02 |

Sylvius Leopold Weiss (1686-1750)

*Sonata in A major
(second part reconstructed by
Karl-Ernst Schröder)*

| | | |
|----|---------|------|
| 16 | Vivace | 1'50 |
| 17 | Allegro | 2'55 |
| 18 | Largo | 3'12 |
| 19 | Presto | 3'15 |

total time 62'31

* with Jeroen van Keulen on double bass