



JOAQUIN RODRIGO  
KATONA TWINS

CHANNEL CLASSICS

CCS 16698



Concierto Madrigal for two guitars and orchestra  
Tonadilla for two guitars

Rotterdam Chamber Orchestra | Conrad van Alphen conductor





# JOAQUIN RODRIGO (1901-1999)

Peter and Zoltán Katona guitars  
Rotterdams Chamber Orchestra, Conrad van Alphen conductor

## *Concierto Madrigal for two guitars and orchestra (1968)*

- |    |   |      |
|----|---|------|
| 1  | Fanfare ( <i>Allegro marziale</i> )   | 1.55 |
| 2  | Madrigal ( <i>Andante nostalgico</i> )  | 2.38 |
| 3  | Entrada ( <i>Allegro vivace</i> )   | 1.41 |
| 4  | "Pastorcico, tú que vienes, Pastorcico, tú que vas" ( <i>Allegro vivace</i> ) | 1.39 |
| 5  | Girardilla ( <i>Presto</i> )  | 1.21 |
| 6  | Pastoral ( <i>Allegretto</i> )  | 3.13 |
| 7  | Fandango ( <i>Molto ritmico</i> )   | 2.02 |
| 8  | Arietta ( <i>Andante nostalgico</i> )   | 5.50 |
| 9  | Zapateado ( <i>Allegro vivace</i> )   | 5.03 |
| 10 | Caccia a la española ( <i>Allegro vivace - Andante nostalgico</i> )           | 4.32 |

- |    |                                |      |
|----|--------------------------------|------|
| 11 | <i>Fandango del Ventorillo</i> | 1.20 |
|----|--------------------------------|------|

## *Tonadilla for two guitars*

- |    |                       |      |
|----|-----------------------|------|
| 12 | Allegro ma non troppo | 2.21 |
| 13 | Minueto pomposo       | 4.59 |
| 14 | Allegro vivace        | 3.38 |

- |    |                          |      |
|----|--------------------------|------|
| 15 | <i>Serenata Española</i> | 5.05 |
|----|--------------------------|------|

- |    |                         |      |
|----|-------------------------|------|
| 16 | <i>Mañana en Triana</i> | 2.54 |
|----|-------------------------|------|

- |    |   |      |
|----|---|------|
| 17 | <i>Sonada de Adios (Hommage a Paul Dukas)</i> | 3.57 |
|----|---|------|

- |    |  |      |
|----|--|------|
| 18 | <i>Gran Marcha de los Subsecretarios</i> | 4.51 |
|----|--|------|

- |    |                            |      |
|----|----------------------------|------|
| 19 | <i>Danza de la Amapala</i> | 1.42 |
|----|----------------------------|------|

Total time	62.00
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**CHANNEL CLASSICS**

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Production & Distribution

**CHANNEL CLASSICS**

RECORDS BV

Waalwijk 76

4171 CG Herwijnen

The Netherlands

Phone (+31.418) 58 18 00

Fax (+31.418) 58 17 82

E-mail

clubchannel@channel.nl

P.O. Box 5642

Englewood New Jersey 07631

U.S.A.

Phone (+1.201) 568 1544

Fax (+1.201) 568 6146

More information about

our releases can be found

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Arrangements for two guitars by Peter and Zoltán Katona: no. 11, 15, 16, 17, 18, 19.  
Instruments: Dragan Musulin guitars (1991)

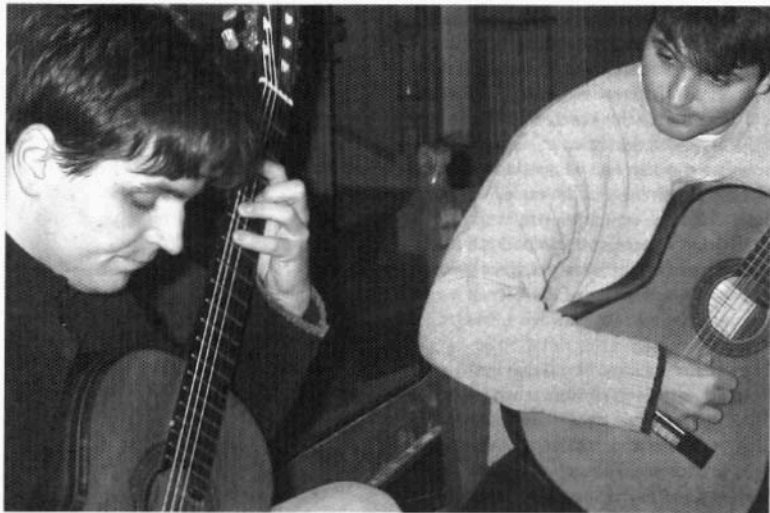
Dear Katona Twins,

*I wish to congratulate you on your splendid performance of Joaquín Rodrigo's Concierto Madrigal, as well as for the rest of the pieces. While, we are generally not inclined to accept arrangements of the works of Joaquín Rodrigo, in this case of works not originally written for two guitars, I must say that your arrangements are very well done and well performed. You have managed to fully respect the brilliant form of composition of Joaquín Rodrigo and the set of works presented on your CD are a recording which will undoubtedly bring you much success and well-deserved recognition.*

*Many thanks indeed for your devotion to the music of Joaquín Rodrigo, which is obvious in the way you have so carefully treated his works . I am fully aware of the intense work this has been for both of you, in terms of technique and performance.*

*With my very best regards,*

*Cecilia Rodrigo*



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 Bridgewater Hall in Manchester; Alte Oper in Frankfurt and the Philharmonie in Cologne. The twins have won numerous prizes,

both individually and together. 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 competition 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, Bach 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 (exclusively by Channel Classics) include music by Scarlatti, Handel and Albéniz.





The Dutch/South African conductor Conrad van Alphen, was born in 1963 in Pretoria, where he had his general education and studied the double bass with Lodovico Gabanella. After his music studies he became permanent member of the SABC Radio Orchestra in Johannesburg. In 1989 he moved to The Netherlands

where he worked with nearly all the major orchestras and held permanent positions with the Beethoven Academie (Antwerp) and the Radio Symphony Orchestra (Hilversum), he expanded his musical scope by starting to conduct. He studied with, and received coaching from conductors like Roberto Benzi, Eri Klas and János Fürst.

From the 1999-2000 season Conrad has become artistic director and chief conductor of the Rotterdam Chamber Orchestra, an excellent dynamic ensemble in the Netherlands. With this orchestra he performs in major Dutch halls such as the Concertgebouw in Amsterdam and De Doelen in Rotterdam.

Apart from his activities with the Rotterdam Chamber Orchestra he is guest conductor of various orchestras throughout Europe and holds the position of principal guest conductor of the State Philharmonic Orchestra Pleven in Bulgaria.

The Rotterdam Chamber Orchestra was recently formed to give young professional musicians the opportunity to fully use their talents and to experience performing the particularly inspiring chamber orchestra repertoire.

Since their debut in 2000 the orchestra has given several outstanding performances. These performances attracted the attention of the major Dutch concert halls, such as the Concertgebouw in Amsterdam and De Doelen in Rotterdam where they will be performing during the coming seasons. One of the highlights in

2002 will be performance of Brett Dean's 'Carlo' together with Ensemble Daedalus at De Doelen in Rotterdam. Coming season's soloists include Ilya Grubert, Roberta Alexander, Bart Schneemann and the Katona Twins.



## JOAQUIN RODRIGO

(1901-1999)

Concierto de Aranjuez was performed in 1940 with such overwhelming success that Rodrigo was immediately hailed as the most acclaimed Spanish contemporary composer.

Born in 1901 in Sagunto, Valencia, Joaquín Rodrigo lost his eyesight at the age of three as a result of diphtheria. He studied in Valencia initially and then was sent to Paris to enter the composition class of Paul Dukas.

Rodrigo was deeply absorbed in the study of early Spanish art music, and the influences of Renaissance and Baroque composers can be felt in much of his music. With the encouragement of Dukas and Falla, he began to incorporate more of the distinctive features of Iberian folk music. The most identifiable feature of Rodrigo's music is his particular treatment of non-harmonic dissonance. This typically takes the form of major and minor seconds in accompanying parts, supplying spicy counterpoint to the otherwise plainly diatonic melodies and harmonies. This CD consists of original repertoire for two guitars (Concierto Madrigal,

Tonadilla) and works that were originally conceived for the piano. The strong Spanish character that is very distinctive in many of Rodrigo's keyboard music is a result of guitar idioms being translated through the keyboard. By transcribing and thus re-translating such idioms back into guitar terms we have a curiously circular rebirth of the composer's first intentions.

The Concierto Madrigal (1968) is based on Jacques Arcadelt's madrigal 'O felici occhi miei'(1539). It was composed for the Presti-Lagoya duo but was not performed due to Ida Presti's death. Hence Pepe and Angel Romero premiered this concerto in 1970 in Los Angeles.

Instead of using the classical three movement structure Rodrigo composes a suite of airs and dances either in a 16th century erudite style (madrigal, caccia) or stemming from the Spanish folklore (giraldilla, fandango, zapateado).

The concerto starts with a martial and joyful fanfare constructed around two lively motives reminiscent of the toccata in Monteverdi's Orfeo. The next nine movements contrast in tempo and rhythm; the



caccia, which ends the concerto briefly evokes Manuel de Falla's *Danza del Molinaro* and the *Concierto de Aranjuez*. The madrigal that has been the thread running through the whole piece is resurrected in the last movement.

The *Fandango del ventorillo* (*Fandango of a little Tavern*) is one of Rodrigo's exercises in two-part counterpoint. Featuring the repeated note upbeat typical of the Valencian *fandango*, this short piece is full of jaunty quirks: offbeat accents, overlapping phrases, robust interruptions and harmonic twists.

The *Tonadilla* (little tune) was originally played in the intervals of Spanish theatre performances. The piece were often imbued with an irony that is also characteristic for Rodrigo's contemporary *Tonadilla* for two guitars composed in 1964. The *Allegro* with its rhythmic counterpoint elements establishes a dialogue between the two guitars that escalates in a powerful *rasgueado* passage. The *Minueto pomposo* shows the expressive qualities of the guitar as a contrast to the frantic *Allegro Vivace* that ends the *Tonadilla* with its breathtaking dynamics and virtuosic scales.

The *Serenata española* of 1931, originally composed for piano is Rodrigo's earliest overtly Spanish work. It carries the tempestuous, heady ethos of the of the authentic folk music of Andalusia – modal harmonies, imitations of guitar techniques, a darkly lyrical *copla*, and a suggestion of the *zambra* in the form of brusque, savage chords which deliver a Gypsy undertone. This piece was dedicated to and premiered by Jose Iturbi.

*Manana en Triana* is the last piece of Rodrigo's 'Tres Evocaciones' – a cycle of impressionistic pictures of Seville. Triana is the town's famous gypsy quarter and the bustling energy of the city is conveyed in this virtuosic showpiece using guitar specific elements.

The *Sonada de adios* (*Songs of Farewell*) was written as a memorial tribute to his teacher and close friend Paul Dukas, who died in 1935. The work's darkly mournful tune bears resemblance to the 'prisoner wives' theme from Dukas' opera 'Ariane et Barbe-bleue'. The hypnotically undulating accompaniment in half-steps, however is pure Rodrigo.

The Grand Marcha de los Subsecretarios is a sharply satirical piece that evokes a parade of pompous disorganised bureaucrats. Written in 1941, it is presumed that the lampoon is aimed at the subsecretaries of the newly installed Franco regime. A number of humorous devices are employed: the frequent breakup of the solemn, measured tread into a jaunty, strutting quick-step, the frantic scurrying to get back into formation before the start of the next phrase, the absurdly exaggerated leaps and squats, and the confused attempt to get everyone back in step during the grandiose final fanfare.

The distinctly Scarlattian Danza de la Amapola (Dance of the Poppy) is a piece that falls almost entirely into two voices. Its structure parallels that of the form of miniature sonata-rondo, while its dance character evokes elements of the zapateado and the Valencian fandango. The piece was written for the composer's six-year-old granddaughter Cecilia.

En 1940, l'exécution du Concierto de Aranjuez eut un tel succès que Rodrigo fut immédiatement salué comme l'un des compositeurs contemporains espagnols les plus applaudis.

Né en 1901 à Sagunto (Valence, Espagne), Joaquín Rodrigo perdit la vue à l'âge de trois ans après avoir contracté la diphtérie. Il fit d'abord ses études à Valence puis entra dans la classe de composition de Paul Dukas à Paris.

Rodrigo s'intéressa de près à la musique savante ancienne espagnole, et l'on ressent dans une grande partie de son oeuvre l'influence de la musique de compositeurs des époques renaissance et baroque. Encouragé par Dukas et Falla, il incorpora de plus en plus d'éléments de la musique



CCS 10397

ISAAC ALBÉNIZ: ESPAÑA, IBERIA, MALLORCA

(...) Preisträger diverser Wettbewerbe, verfügt über eine lebendige, feingliedrige Klangsprache und schwingende Eleganz (...)

*Handelsblatt*

(...) the remarkable twins play like a 20-fingered guitarist.(...)

(...)This is one of the few time's I've heard the famous Tango in D ( it's part of España) played as if it really were a tango-very refreshing. I except many hours of pleasure from this wonderful CD and, if you love this music, you can expect the same.

*Fanfare*

(...) on remarque l'homogénéité du duo Katona.(...)

(...) des passages virtuoses ne leur pose pas de problème (...)

(...) les interprétations sont de très bonne tenue.

*Diapason*



CCS 14298

SCARLATTI & HANDEL

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

*The Flying Inkpot*

(...) The dynamic limits of the guitar, even when there are two of them, draw the listener in to create an intensely atmospheric result.(...)

(...) this release offers some very special qualities in an often fascinating performance medium.

*International Record Review*

These sonatas fall naturally under the hands of these two brothers, who have a nice feel for when the texture needs to be full and rich, and when the music needs transparency.

*Wet Paint*

# COLOPHON

Production  
Producer, recording engineer, editing  
Cover photo  
Cover design  
Liner notes

Channel Classics Records by  
C. Jared Sacks  
Tina Foster  
David Louf, Utrecht  
Peter and Zoltán Katona

## *Technical information*

Microphones  
Digital converter  
Speakersystems  
Recording dates/locations

Bruel & Kjaer 4003  
24 Bit Prism / Genex Recorder  
Audiolab & AKG K1000 Headphones  
October 2000, De Doelen, Rotterdam  
January 2001, Doopsgezinde Kerk, Deventer



*SUPER AUDIO CD*

a superaudio/multichannel version of this recording will be available in fall 2001

*With special thanks to De Doelen Concert Hall of Rotterdam, Holland for their part in the making of this recording*