

# CASTELNUOVO-TEDESCO

## Guitar Quintet

Fantasia for Guitar and Piano  
Eclogues for Flute, Cor anglais and Guitar  
Sonatina for Flute and Guitar

Leonard Becker, Guitar  
Braun · Buchner · Dufosse  
Huscenot · Siegle · Steenken · Vandory



# Mario CASTELNUOVO-TEDESCO

(1895–1968)

## Guitar Quintet, Op. 143 (1950)

- 1 I. Allegro, vivo e schietto
- 2 II. Andante mesto
- 3 III. Scherzo: Allegro con spirito, alla marcia
- 4 IV. Finale: Allegro con fuoco

**24:50**

6:12  
7:22  
5:05  
6:11

## Ecloghe, Op. 206 ('Eclogues')

(version for flute, cor anglais and guitar) (1965)

- 5 I. Andantino quieto
- 6 II. Allegro con spirito (Tempo di saltarello)
- 7 III. Lento – Elegiaco
- 8 IV. Girotondo: Allegro vivace, con spirito

**11:37**

3:05  
2:03  
4:14  
2:15

## Fantasia, Op. 145 (1950)

- 9 I. Andantino
- 10 II. Vivacissimo

**9:12**

5:43  
3:29

## Sonatina for Flute and Guitar, Op. 205 (1965)

- 11 I. Allegretto grazioso
- 12 II. Tempo di siciliana
- 13 III. Scherzo-Rondo

**13:09**

4:17  
4:37  
4:15

**Leonard Becker**, Guitar

**Louis Vandory, Valerie Steenken**, Violin 1–4 • **Elisabeth Buchner**, Viola 1–4  
**Márton Braun**, Cello 1–4

**Chloé Dufosse**, Flute 5–8 11–13 • **Eloi Huscenot**, Cor anglais 5–8

**Clara Isabella Siegle**, Piano 9–10

## Mario Castelnuovo-Tedesco (1895–1968)

**Guitar Quintet, Op. 143 • Ecloghe, Op. 206 • Fantasia, Op. 145  
Sonatina for Flute and Guitar, Op. 205**

Mario Castelnuovo-Tedesco, born in Florence, Italy, studied composition and piano at the Istituto Musicale Cherubini and later at the Liceo Musicale of Bologna. His teachers were Pizzetti and Casella, members of the influential Società Italiana di Musica, a group of influential composers with whom Castelnuovo-Tedesco became closely associated.

Castelnuovo-Tedesco's interest in writing for the guitar began with his introduction to Andrés Segovia (1893–1987), who had travelled to Italy with Manuel de Falla, at the Venice International Festival in 1932. As a result, he was to compose over a hundred works for the instrument, including concertos, chamber music, many solos and some of the finest pieces for two guitars, the latter inspired by the illustrious French duo, Ida Presti and Alexandre Lagoya.

In 1939, as a result of Mussolini's anti-Jewish edicts, Castelnuovo-Tedesco was obliged to seek refuge abroad. After settling in California, he became a prolific writer of film music between 1940 and 1956, in the same period composing more than 70 concert works. As a member of the faculty of the Los Angeles Conservatory of Music, he numbered among his pupils Henry Mancini, Nelson Riddle, André Previn, and the composer John Williams.

Of his abundant creative legacy, the works inspired by his friendship with Segovia are still well remembered. One prominent example is the *Quintet for Guitar and String Quartet, Op. 143* composed in 1950. Chamber music of a high quality which includes the guitar is extremely rare and here is one of the foremost successful examples of the synthesis of plucked and bowed sonorities to produce a most satisfying work.

The guitar is perfectly integrated throughout with the string quartet rather than being cast in a quasi-concerto role as in some ensemble pieces for guitar. The composer exploits the full range of tone colour available to this combination, each instrument being required to demonstrate passages of appropriate technical difficulty allied always to intense musicality.

The wide range of tonal colouring and expressive contrasts are matched by a variety of moods, tempos and inventive melody, even within each movement. Despite the wistful pathos of the slow movement, the overall feeling is

of joy and leads forward to an exuberant *Finale*, an exciting musical conversation between all five instruments in which they all have their say.

Concerning the *Quintet*, Castelnuovo-Tedesco commented:

'This was composed in less than a month (between 7 February and 5 March 1950). It is a melodious and serene work, partly neo-Classical and partly neo-Romantic (like most of my works). I would say it is written almost in a Schubertian vein – Schubert has always been one of my favourite composers. The first of the four movements is in the regular sonata-allegro form. The second movement is of a lyrical character, with Spanish undertones (the second theme is marked *Souvenir d'Espagne*). The third movement is a scherzo with two trios. The last movement is in rondo form, very brilliant and contrapuntal; again the second theme is in a Spanish mood – what could be more appropriate for Andrés Segovia?'

Segovia performed the *Quintet* in 1951 at the Accademia Musicale Chigiana of Siena, Italy, where he was teaching at the famous annual Summer School. In a letter to the composer Segovia informed him that it was 'listened to with delight by a packed and enthusiastic hall', and that he had asked the patron, Count Guido Chigi Saracini, to invite Castelnuovo-Tedesco to Siena for a lecture the following year.

*Ecloghe, Op. 206* ('Eclogues') for flute, cor anglais and guitar, written two years before the composer's death, is believed to be Castelnuovo-Tedesco's last completed work. 'Eclogue' is defined in the *Concise Oxford English Dictionary* as 'a short pastoral poem, especially one in the form of a dialogue'. In classical literature the *Eclogues* of Virgil, ten unconnected pastoral poems written in imitation of Theocritus, are the most well known, though he preferred the title *Bucolica* (i.e. 'pastoral').

The first movement, *Andantino quieto*, opens with gentle pastoral melodies and supportive guitar accompaniment. The tempo and rhythmic momentum soon intensify into a

fluent dialogue between the instruments before a serene ending. *Allegro con spirito* takes the style of the saltarello, a 'leaping' dance of ancient derivation. The vivacious rhythms of the themes are carried forward with appropriately lively guitar accompaniment. A more subdued episode in the middle section is soon displaced by a return to the mood of the saltarello.

The third movement, *Lento – Elegiaco*, begins without the guitar in a poignant elegy between two instruments. The guitar then performs an eloquent solo before the partners return and the music starts to gather pace and excitement. But the more sombre mood returns to end the movement. The work concludes with a light-hearted *Allegro vivace, con spirito*, in the form of the *girotondo*, a round dance where the dancers join hands and form a circle. This features lively pastoral themes with varying tempos in a final enactment of bucolic themes.

*Fantasia, Op. 145*, for guitar and piano, written in 1950, was dedicated to Andrés Segovia and his second wife, the pianist Paquita Madriguera (1900–1965). In this composition the two instruments are perfectly matched and blended, the piano often having a single line only yet the texture emerges rich and full.

The work is in two movements, the first, *Andantino* ('Quiet and dreamy') having indeed the atmosphere of a dream. It opens with drifting chords on both piano and guitar which break into a slightly quicker motif that presses onwards, then sinks back into the chords again. Then a new episode is heard full of dancing rhythms and vibrant life. There are murmuring effects as of the sounds of a crowd, distant trumpet calls coming gradually nearer, and once again the dream chords and a final dying away of sound. The second movement is vivacious. Castelnuovo-Tedesco uses a similar theme to the one in *Platero y Yo* from *La primavera* ('Spring'), signifying that this is the composer's heartfelt expression of joy and hope. High spirits and effervescence conclude with a downward glissando on the piano.

*Sonatina for Flute and Guitar, Op. 205*, written in the summer of 1965 at the request of the duo formed by the flautist Werner Tripp (1930–2003) and the Austrian guitarist Konrad Ragossnig (1932–2018), is one of the finest compositions for the combination of flute and guitar.

The first movement, *Allegretto grazioso*, alternates the flute's soaring solo first theme with quieter lyrical episodes which allow the guitarist to summon up strident chords characteristic of the composer. On several occasions the

guitar part imitates the flute's ascending brilliant themes in perfect partnership.

The next movement, *Tempo di siciliana (Andantino grazioso e malinconico)*, introduces one of the composer's most poignant melodies. In the first instance the flute is supported by guitar chords and embellishments from the plucked strings. The guitar is also given the opportunity to perform the exquisite melody, with appropriately elegant filigree ornamentation from the flute.

The finale, *Scherzo-Rondo* is a joyful celebration of exuberance and mutual virtuosity. Towards the end the guitarist is given an accompaniment in tremolo form before reverting to rhythmic chords. A vivid coda, marked *con entusiasmo*, rounds off proceedings with three-part chords from the guitar and brilliant fragments of scales from the flute, culminating in strummed chords and a triumphant flute flourish.

Graham Wade



## Leonard Becker

Guitarist Leonard Becker (b. 1999) has been studying with professor Franz Halasz in Munich since 2017, and is the Second Prize winner of the International Hannabach Guitar Competition 2020, held in Augsburg, Germany. He has performed with orchestras including the Pilsen Philharmonic Orchestra, with which he performed Rodrigo's *Concierto de Aranjuez* in 2019. Alongside Louis Vandory, Valerie Steenken, Elisabeth Buchner and Márton Braun he is the founder of the Tedesco-Quintett (guitar and string quartet), which won First Prize at the International Chamber Music Competition 'Gerhard Vogt' in 2019.

### Louis Vandory

Violinist Louis Vandory (b. 1999) was accepted as a junior student at the University of Music and Performing Arts Munich at the age of eleven years old. He is currently studying with professor Julia Fischer, with whom he regularly performs chamber music alongside Nils Mönkemeyer and Daniel Müller-Schott. He has appeared internationally as a soloist with orchestras including the Prague Chamber Orchestra, Dresden Philharmonic, Kammerakademie Potsdam and the Deutsche Kammerphilharmonie Bremen.

### Valerie Steenken

Violinist Valerie Steenken (b. 1999) is a student at the University of Music and Performing Arts Munich with professor Julia Fischer, having entered the college as a junior student in 2015. She is a prize winner of the August Everding Music Competition for Instrumentalists in 2019, and in September that year was selected by the Escuela Superior de Música Reina Sofía to spend a year under the tutorship of professor Marco Rizzi.

### Elisabeth Buchner

Violist Elisabeth Buchner (b. 1998) is supported by several scholarships including one from the Deutsche Stiftung Musikleben, which has provided her with the 'Viola mit dem Zettel Erdez' since 2014. In 2018 she joined the viola class of professor Roland Glassl in Munich, and she has attended masterclasses with Barbara Westphal, Hartmut Rohde and Jean Sulem. She spent the third year of her degree as an Erasmus exchange student with professor Lars Anders Tomter at the Norwegian Academy of Music.

### Márton Braun

Cellist Márton Braun (b. 1997) is currently a Master's student with professor Julian Steckel in Munich, having completed his degree with professor Katalin Rootering. In 2019 he was awarded a scholarship from the UK organisation Live Music Now, founded by Yehudi Menuhin, and he has also won prizes at competitions including the Antal Friss Cello Competition, the International Cello Competition held in Liezen, Austria, and the International Cello Competition 'Talents for Europe' held in Dolný Kubín, Slovakia. He has performed as soloist with the Kecskemét Symphony Orchestra, among others.

### Chloé Dufosse

French flautist Chloé Dufosse (b. 1997) has been pursuing her Master's degree with professor Andrea Lieberknecht in Munich since 2016, and was selected by the Konzerthausorchester Berlin to join its academy in 2017. She has won prizes at the International Flute Competition 'Leonardo de Lorenzo', the Nicolet International Flute Competition and the International Flute Competition 'Maxence Larrieu'. She has performed with the Konzerthausorchester Berlin and the Alma Mahler Kammerorchester, and recently gained the post of solo flute with the Opéra Orchestre National Montpellier.

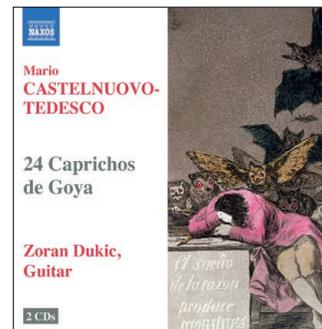
### Eloi Huscenot

Oboist Eloi Huscenot (b. 1995) began studying at the University of Music and Performing Arts Munich with professor François Leleux in 2018, and also studies cor anglais with Tobias Vogelmann. Huscenot has performed with the Orchestre Prométhée, the Orchestre Philharmonique de Radio France and the Symphonieorchester des Bayerischen Rundfunks, and with conductors including Nicolas Simon, Daniel Harding and Sir Simon Rattle. In 2016 he was awarded First Prize at the National Competition of the Association Française du Hautbois.

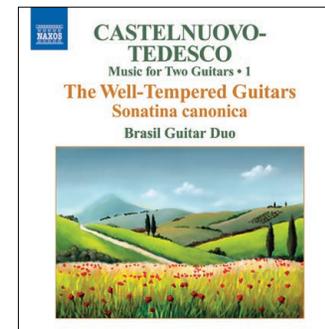
### Clara Isabella Siegle

Irish-German pianist Clara Isabella Siegle (b. 2000) is a Young Steinway Artist and a prize winner of numerous national and international competitions. She has performed in recital and with orchestra at Dublin National Concert Hall, the Herkulessaal in Munich and the Laeiszhalle in Hamburg and at festivals in England, France, Denmark and China. She currently studies with professor Antti Siirala and professor Christopher Elton and has attended masterclasses with Rudolf Buchbinder and Murray Perahia.

### Also available



8.572252-53



8.570778



8.573820



8.574003

Mario Castelnuovo-Tedesco was one of Italy's most influential and important composers during the 20th century. He was inspired to write for the guitar after meeting Andrés Segovia, and in the years that followed he wrote over one hundred works for the instrument. The *Quintet for Guitar and String Quartet*, a rare combination, reveals perfect sonority and construction with a serene Iberian mood. The *Sonatina for Flute and Guitar* contrasts joyfulness with poignant melodies, while the *Eclogues* are bucolic and lively. Written for Segovia and his wife Paquita Madriguera, the *Fantasia* for guitar and piano presents an expertly blended texture for this combination of instruments.

Playing Time  
**59:10**

**Mario**  
**CASTELNUOVO-TEDESCO**  
(1895–1968)

<b>1–4</b>	<b>Guitar Quintet, Op. 143 (1950)</b>	<b>24:50</b>
<b>5–8</b>	<b>Ecloghe, Op. 206 ('Eclogues')</b> (version for flute, cor anglais and guitar) (1965)	<b>11:37</b>
<b>9–10</b>	<b>Fantasia, Op. 145 (1950)</b>	<b>9:12</b>
<b>11–13</b>	<b>Sonatina for Flute and Guitar, Op. 205 (1965)</b>	<b>13:09</b>

**Leonard Becker, Guitar**

**Louis Vandory, Valerie Steenken, Violin 1–4**

**Elisabeth Buchner, Viola 1–4 • Márton Braun, Cello 1–4**

**Chloé Dufosse, Flute 5–8 11–13 • Eloi Huscenot, Cor anglais 5–8**

**Clara Isabella Siegle, Piano 9–10**

A detailed track list can be found inside the booklet.

Recorded: 19–21 February 2020 at Konzerthaus Blaibach, Germany • Producer, engineer, editor, mixing and mastering: Michele Gaggia – Digital Natural Sound • Booklet notes: Graham Wade  
Publishers: Schott Music GmbH & Co. KG 1–4 9–10, Trillanium Music Company 5–8, Éditions Max Eschig 11–13  
Instrumentarium – Guitar: Matthias Dammann, 2014 • Violins: Philipp Augustin, 2011;  
Carlo Ferdinando Landolfi, 1763 • Viola: Otto Erdesz, unknown year of construction,  
donated by Deutsche Stiftung Musikleben • Piano: Steingraeber & Söhne E272, 2005  
Flutes: Altus, 1807, AL with headjoint by Manuel Arista (Duo); Brannen 14k gold (Trio)  
Cor anglais: Marigaux • Cover photo: Fritz Bielmeier