

Mediterráneo

Ignacio Prego / Emmanuel Resche-Caserta

Música barroca y del
renacimiento, para clave
y violín, de compositores
españoles e italianos

Eglise Saint Germain, Ginebra
Lunes, 26 de noviembre de 2018, 19h00

Organizado por la Asociación de Funcionarios
Internacionales Españoles (AFIE)



Entrada libre. Aportación voluntaria



La Asociación de Funcionarios Internacionales Españoles (AFIE) se complace en invitarles al concierto del clavecinista Ignacio Prego, uno de los músicos españoles con más proyección y versatilidad en la escena musical clásica, a dúo con el violinista Emmanuel Resche-Caserta, en el que se interpretarán obras de compositores españoles e italianos para clave y violín.

Este concierto es un anticipo de las celebraciones del **40º aniversario de la Asociación.**

The Association of Spanish International Functionaries (AFIE) is pleased to invite you to this concert featuring two outstanding musicians of international repute.

The concert is one of a series of events celebrating the **40th anniversary of the Association.**

Ignacio Prego

Harpsichord

Emmanuel Resche-Caserta

Baroque violin

Mediterráneo

Renaissance and Baroque music
from Spanish and Italian
composers

Monday, 26 November 2018

Eglise Saint Germain

Geneva - 19h00

Mediterráneo

The reciprocal influence in all artistic disciplines between Italy and Spain during the Renaissance and much of the Baroque period produced a cultural exchange of unparalleled wealth. During this period, various Spanish composers worked in Italy and many Italian composers worked in Spain or in territories such as the Duchy of Milan or the Kingdom of Naples, which during the Habsburg dynasty had become dependent on the Spanish crown. Bartolomé Selma y Salaverde, Diego Ortiz and Antonio Caldara are among the musicians who enriched both countries. Antonio de Cabezón travelled throughout Europe as an organist of Carlos I and later of Felipe II, clearly influencing other European composers. Corelli, Merula and Uccellini composed works using typical Iberian dances, such as the folia or chaconas.

Crossing the Alps for us is a symbolic journey, reflecting this shared history. We present some typical examples of this historic interaction, along with other masterpieces of the repertoire of the time.

Programme

Sonata para violín y continuo Op. V No. III en Do M. Adagio-Allegro-Adagio-Allegro-Allegro	Arcangelo Corelli (1653-1713)
Pavana con sus Glossas Recercadas II & I	Antonio Cabezón (1510-1566) Diego Ortiz (1510-1570)
Capriccio Il Mauritio a violino solo (from "Sonate Messinesi", 1669)	Giovanni Pandolfi Mealli (1624-1670)
Chacona Diverse bizzarie sopra la vecchia sarabanda	Martín i Coll/Anonymous (XVIIth c.) Nicola Mattéis (1650-1714)
Diferencias sobre el Canto del Cavallero Diferencias sobre la Gallarda Milanesa Corrente Italiana	A. Cabezón
Capriccio il Raimondo a violino solo (from "Sonate Messinesi", 1669)	G.P. Mealli
Tiento en el Primer Tono Xácaras	J. Cabanilles Martín i Coll/Anonymous
Preludio sobre la Folia Emmanuel Resche Sonata para violín y continuo Op. V No XII "Folia" en Re menor	A. Corelli



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Ignacio Prego is considered one of the leading Spanish harpsichordists of his generation. First Prizewinner at the 2012 Westfield International Harpsichord Competition, he regularly performs worldwide as a soloist and with artists such as Maurice Steger, Monica Huggett and Nic McGegan, among others. He also collaborates with ensembles such as the Portland Baroque Orchestra, Philharmonia Baroque, The English Concert and La Ritirata. Recent appearances included recitals in major festivals in England, Austria, Israel, Spain, Croatia, Lithuania and the USA.

He has recorded for Verso, Cantus, and Glossa labels. His latest release with Goldberg Variations by J.S. Bach (GLOSSA, 2016) was received with great acclaim. Mr. Prego is recipient of the 2005 AECI Grant, the 2009 CajaMadrid Foundation Grant and the 2014 English Concert Fellowship. He studied harpsichord with Elisabeth Wright at Indiana University and with Kenneth Weiss and Richard Egarr at The Juilliard School in New York. He is Artistic Director of Tiento Nuovo ensemble and the Torreldones Early Music Festival in Madrid. He is often invited to give masterclasses both in Europe and the USA. During 2014 and 2015 he combined an intense concert career with a teaching position at Yale University, USA.

Emmanuel Resche-Caserta is a franco-italian baroque violin player born in 1988. Since 2016, he has been invited as concertmaster of Les Arts Florissants conducted by William Christie, for productions at the Opéra de Paris (Palais Garnier), the USA, South America, Spain, etc. After graduating in Political Sciences and in History of Art, he decided to dedicate himself entirely to the baroque violin. In order to learn from the various schools of baroque violin playing, he studied with Enrico Onofri at the Conservatorio di Palermo, François Fernandez at the Paris Conservatoire National Supérieur (CNSMDP), Monica Huggett at the Juilliard School in New York and Pablo Valetti at the Escola Superior de Musica de Catalunya in Barcelona.

Emmanuel made his American debut as concertmaster of the 'Juilliard 415' conducted by William Christie, in Händel's *Il Trionfo del Tempo e del Disinganno*. This concert was singled out by the New York Times as one of the Top 10 concerts of the autumn 2012 season. Emmanuel is regularly seen leading various ensembles in France, Spain and Belgium. He also conducted the Moscow Conservatory Baroque Orchestra from the violin in 2014 and has been invited as artistic director at the Conservatoire Supérieur de Paris, as a teacher in Saintes Orchestre Atlantique, and for seminars in France, Germany and Great-Britain.

Asociación de Funcionarios Internacionales Españoles



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