



Born in Sevilla, **Eduardo González-Barba Capote** completed his studies in classical flute at *Conservatorio Superior de Música de Sevilla* under the advice of Francisco Javier López Rodríguez. He obtained his degree in 1995 with a Special Distinction, as well as an End-of-degree with Honors Award. He has been a member of *Joven Orquesta Andaluza* and *Manuel de Falla* Orchestra.

He presented in 1999 *Concertino para flauta y orquesta de cuerdas*, by López Rodríguez, and in 2000 *Pesni i tanzi*, by Norwegian composer Dagfinn Koch, an original piece especially composed for the Contemporary Music Festival *Autunnale*, held in Bergen (Norway). He recorded in 2005 *Dieciocho duettinos originales para dos flautas*, by José María del Carmen Ribas. This rigorous work, along with the faithful performance of the evoking musical environments for 19th century, achieved the acknowledgement from prestigious journal *Flute Talk*. He presented his PhD thesis *Manuel de Falla, Ernesto Halffter y la Orquesta Bética de Cámara* in February 2011 under the advice of Full Professor Ramón María Serrera Contreras, unanimously obtaining the grade of *Cum Laude*. He was awarded in 2012 with *Ayuntamiento de Sevilla* award to the best PhD thesis. He authored various scientific and didactical articles frequently published in journal *Flauta y Música by Asociación de Flautistas Andaluces*. Currently, he combines his performances in concerts (with his chamber group *Ensemble Ottocento*) with research and teaching at *Conservatorio Superior de Música de Sevilla*.

Concert for single flute *by Eduardo González-Barba Capote*

Opening session

11th Brainstorming Week on Membrane Computing



Salón de Grados de la ETS Ingeniería Informática
Seville, February, 4th 2013

Organized by:



CONCERT PROGRAMME

Partita for single flute on A sharp BWV 1013, J. S. Bach
(Allemande, Corrente, Sarabande, Bourré Angloise)

Fantasy on A flat for single flute n.1, G. Ph. Telemann
(Vivace, Allegro)

Fantasy on A sharp for single flute n.2, G. Ph. Telemann
(Grave, Adagio, Allegro)

Fantasy on B sharp for single flute n.3, G. Ph. Telemann
(Largo, Vivace, largo, Vivace, Allegro)

Fantasy on B flat for single flute n.4, G. Ph. Telemann
(Andante, Allegro, Presto)

Fantasy on D sharp for single flute n.6, G. Ph. Telemann
(Dolce, Allegro, Spirituoso)

Fantasy on E sharp for single flute n.8, G. Ph. Telemann
(Largo, Spittuoso, Allegro)

Fantasy on F sharp for single flute n.10, G. Ph. Telemann
(Tempo Giusto, Presto, Moderato)

PROGRAMME NOTES

Partita for single flute (BWV 1013)

Although the composition date of this piece is unknown –probably during the time in which Bach was the head of music Cöthen court (1717-1723)–, there exists a manuscript copy performed around 1722-1723. Ignored for a long time, the *Partita* was not published until 1917. This piece, with a remarkable monodic virtuosity, is rather unique, but Bach was not the only composer in this genre: some other ones such as Jacques Hotteterre and Georg Philip Telemann composed sublime pieces for single flute. Full of sensitive expressiveness, the *partita* comprehends joyful, decorative effects. It consists of a suite of four movements of remarkable beauty, along with a curious closing English bourée. Allemande: similar to a long prelude, its daring design is based on semitones; Corrente: the impetuous carácter if this vivid dance is enhanced by the contrast between tangled and soaring semitones and big leaps in the theme tones; Sarabande: the central passage is both full of grace and calm tranquility; Bourrée anglaise: Dance full of joy and brisk.

Telemann's Fantasies for single flute

Above all, fantasies are imaginative and ingenuous pieces characterized by distortion, exaggeration and a dodgy character due to their separation from mainstream stylistic and structural norms. Those presented in this concert (published in 1732) are probably the most delicious, free and spontaneous pieces for single flute ever composed for this genre. Its correct performance always entail a big challenge for musicians, as it is never easy to apply performance criteria from improvised music to conventionally written music.