



# Advance Program Notes

Munich Symphony Orchestra  
with The Romeros  
Friday, November 13, 2015, 7:30 PM

These Advance Program Notes are provided online for our patrons who like to read about performances ahead of time. Printed programs will be provided to patrons at the performances. Programs are subject to change.

## Munich Symphony Orchestra with The Romeros

Philippe Entremont, *honorary conductor*  
Pepe Romero, *guitar soloist*  
The Romeros, *guitar quartet*

Excerpts from *Carmen*, Suites no. 1 and no. 2

Georges Bizet

### Concierto de Aranjuez

Pepe Romero, *guitar soloist*

- I. *Allegro con spirito*
- II. *Adagio*
- III. *Allegro gentile*

Joaquín Rodrigo

### INTERMISSION

### Concierto andaluz

The Romeros, *guitar quartet*

- I. *Tiempo de Bolero*
- II. *Adagio*
- III. *Allegretto*

Joaquín Rodrigo

### Le Cid: Ballet Music

- I. *Castillane*
- II. *Andalouse*
- III. *Aragonaise*
- IV. *Aubade*
- V. *Catalane*
- VI. *Madrilene*
- VII. *Navarraise*

Jules Massenet

Partner der  
Münchner Symphoniker.

 **Stadtsparkasse  
München**

Bavarian State Ministry of  
Education, Science and the Arts



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# Program Notes

## EXCERPTS FROM CARMEN, SUITES NO. 1 AND NO. 2 (1875)

### GEORGES BIZET (1838-1875)

Born in Paris, France, October 25, 1839; died in Bougival, France, June 3, 1875

Bizet's most popular opera, *Carmen*, was premiered at the Opera-Comique in Paris on March 3, 1875. The work was coldly received, and Bizet, who died but three months later, was greatly saddened by the unfavorable reception. However, soon after Bizet's death, the opera came into its own with almost 50 performances in the following months. In fact, Tchaikovsky, who heard the work in 1880, declared that *Carmen* would be the most popular opera in the world within 10 years, and his prophesy appears to have been correct, as *Carmen* celebrated its 500<sup>th</sup> performance in Paris in 1891.

Bizet wrote to a friend in 1872, "I have been asked to write three acts for the Opera-Comique. Meilhac and Halévy will do the piece. It will be bright, but of brightness that allows style." The opera was based on a novel by Prosper Mérimée, but the final text was somewhat revised and expurgated. In the original form, the composer used spoken recitatives, since the work was for the Opera-Comique, but later they were orchestrated to fit the requirements of grand opera.

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## CONCIERTO DE ARANJUEZ (1939)

### JOAQUÍN RODRIGO (1901-1999)

Born in Sagunto, Spain, November 22, 1901; died in Madrid, Spain, July 6, 1999

When one considers that Joaquín Rodrigo was blind since the age of three, it is both astonishing and inspiring to know that he excelled as a composer, lecturer, and pedagogue. In modern times, Rodrigo is regarded as one of the most important composers of his country, carrying on the traditions established earlier by Falla, Albéniz, and Turina before him. His music, mostly influenced by the music of the Spanish nationalist composers and partly styled by French music (particularly that of his teacher Paul Dukas), has, nonetheless, a cosmopolitan quality that broadens the breadth and interest of his art. Rather than delving deeply into the spirit of Spanish music, Rodrigo's works create a Spanish ambiance, with a picturesque element of folklore and borrowed 18<sup>th</sup> century mannerisms, all within melodies, harmonies, and rhythmic patterns following a broad neo-classical style.

With the outbreak of the Spanish Civil War, Rodrigo moved to Paris, where in the winter of 1939 he composed his most successful work ever, the *Concierto de Aranjuez* for guitar and orchestra. This piece was responsible for bringing the composer great acclaim and overnight fame, as it immediately became internationally popular—something that no other guitar concerto had ever achieved, its popularity remaining unsurpassed. The unprecedented success of this work prompted Rodrigo to write concertos for other instruments, including piano (1942), violin (1943), cello (1949), harp (1952), four guitars (1967), and two guitars (1968), in addition to the *Fantasia para un gentilhombre* (1954), another *concertante* work for guitar and orchestra. *The Concierto de Aranjuez* premiered on November 9, 1940, in Barcelona, and another performance followed the next month in Madrid. Regarding these performances, one critic wrote, "...it is impossible to find another Spanish work with such exciting picturesque qualities and formal perfection. For the first time in the history of our music, the picturesque and the classical are fused, reciprocally mitigating and enlivening each other."

*The Concierto de Aranjuez* is a mature work of astonishing balance; for its time it explored new fields of harmony and rhythm and opened up a new field of possibilities for the guitar as a *concertante* instrument. Despite the intimate quality of the guitar, with its archaic and folkloric associations, the instrument is never overpowered by the orchestra; instead, it asserts its individuality aided by Rodrigo's masterfully transparent and colorful scoring which oftentimes achieves the effect of chamber music.

# *Program Notes, continued*

Rodrigo's guitar concerto takes its name from the famous royal palace and surrounding grounds, so favored by the Bourbons in the 18<sup>th</sup> and 19<sup>th</sup> centuries and located 50 kilometers from Madrid on the way to Andalusia. Although the concerto is not programmatic, the composer once said the following, regarding his intentions within this piece:

"...in its notes one may fancy seeing the ghost of Goya, held in thrall by melancholia. Its music seems to revive the essence of an 18<sup>th</sup> century court where the aristocratic blended with the popular element, and one could say that in its themes there lingers on the fragrance of magnolias, the singing of birds, and the gushing of fountains, although any more specific description is absent. ... [It is] a synthesis of the classical and the popular in point of form and sentiment, dreams hidden beneath the foliage of the park surrounding the baroque palace and only wants to be as nimble as a butterfly and as controlled as a bullfighter's lunge."

The concerto is written in three movements, each having its own grace, delicacy and meaning. The first movement, *Allegro con spirito*, is enlivened by its forceful rhythms, reminiscent of the *fandango* and the *guajira*, alternating between six-eight and three-four time. At the outset, instead of the usual *tutti* that would normally begin a concerto, the solo guitar offers an introduction of *rasgueado* ("strummed") chords in a quasi-flamenco style, supported by the doublebasses playing a *pianissimo* pedal-point on D. Built upon a sonata form, the movement charges forward in its insistent rhythmic surge, carried on by the two main themes and the recurring introductory chordal motif, as these are exchanged between soloist and orchestra. The guitar's timbre is continually contrasted by the use of solo instruments from the orchestra, mainly cello, clarinet, oboe, and flute.

The beautiful *Adagio* that follows has become as well known as the middle movement of Mozart's Piano Concerto no. 21, of *Elvira Madigan* fame, due to its irrepressed lyricism. The main theme is introduced by a solo English horn accompanied by the guitar. This mournful dialogue is shared by other solo instruments like the oboe and bassoon, as the guitar adds its own poignant embellishments to the theme, at times recalling the *saetas* (devotional songs related to *cante hondo*) of Holy Week processions. An extended guitar cadenza draws the movement to its orchestral *tutti* conclusion.

The concluding *Allegro gentile* evokes a courtly dance by means of its *ronda* (Spanish round dance) rhythms. Like in the first movement, rhythmic ambivalence is achieved, this time through the combination of two and three beat measures. The single, elegant theme is light and effervescent, a quality which pervades throughout this lively movement. The theme is treated contrapuntally in varying orchestration and traversing through different keys, before a brief descending figure ends the concerto as the music dissolves into nothingness.

*The Concierto de Aranjuez* is scored for piccolo, flute, oboe, English horn, pairs of clarinets, bassoons, trumpets, and the usual strings, in addition to the solo guitar. Long recognized as a masterpiece within its class, it has received more public performances and recordings than any other guitar concerto of the 20<sup>th</sup> century. Its combination of power and simplicity and the enchantment of the guitar—amplified by the orchestra—remain as irresistible today as when the piece was heard for the first time more than 50 years ago.

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# *Program Notes, continued*

## **CONCIERTO ANDALUZ (1967)**

### **JOAQUÍN RODRIGO (1901-1999)**

*Born in Sagunto, Spain, November 22, 1901; died in Madrid, Spain, July 6, 1999*

Joaquín Rodrigo was born on November 22, 1901, at Sagunto in the Spanish province of Valencia. Despite being blinded at the age of three, he devoted himself wholly to music. In 1926, after early artistic successes in his homeland, he went to Paris, where he studied composition with Paul Dukas for five years. There he also made the acquaintance of Manuel de Falla, whose friendship greatly influenced Rodrigo's later career. Probably best known for his *Concierto de Aranjuez* for guitar and orchestra, Rodrigo has numerous compositions for the guitar that have become staples of the instrument's repertoire.

*The Concierto andaluz* for four guitars and orchestra, commissioned by Celedonio Romero for the Romeros, premiered with the San Antonio Symphony on November 18, 1967, and recorded for Mercury Records a week later. And so began a long and intimate friendship and musical collaboration with the composer and the Romeros. As a Christmas gift in 1968 the Romeros received an extended, virtuosic cadenza to the second movement, which was included in the Romeros' second recording on Philips with Neville Marriner and the Academy of St Martin in the Fields.

The thematic material is folkloristic and Spanish in nature, but completely original. Structurally, it is a masterful use of counterpoint and orchestration, bringing the listener the profound multitude of feelings ranging from melancholy to joy of celebration.

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## **LE CID: BALLET MUSIC (1885)**

### **JULES MASSENET**

*Born in Montaud, France, May 12, 1842; died in Paris, France, August 13, 1912*

French composer Jules Massenet is known today mostly for his operas *Manon*, *Werther*, and *Thais*, but his 25 operas were much in vogue in his day, thanks to his skill as a melodist. Massenet studied with Ambrose Thomas at the Paris Conservatoire and won the Prix de Rome in 1863; he spent the three subsequent years in Rome, where he made the acquaintance of Franz Liszt. Part of his musical legacy are his famous students: he was the teacher of Gustave Charpentier, Ernest Chausson, and Georges Enescu, among others.

Massenet's 1885 opera *Le Cid* is set in 12<sup>th</sup> century Spain. The plot revolves around the famous knight known as "El Cid" who stopped the advance of the Moors. The ballet occurs in Act 2, on a lovely spring day when townspeople celebrate with a series of dances from the various regions of Spain.

# *Munich Symphony Orchestra Roster*

## **FIRST VIOLIN**

Marian Kraew, *leader*  
Maria Azova, *leader*  
Darko Popovtschak  
Annette Lottermoser  
Günter Birett  
Yulia Miropolskaya  
Markus Tschan  
Chiba Sakura

## **SECOND VIOLIN**

Makoto Arikawa, *leader*  
Helga Lenz  
Zuzana Vojtova  
Orieta Dado  
Jasmin Mayer  
Anja Czak  
Veronica Richter  
Almuth Botzky

## **VIOLA**

Nikita Gerkusov, *leader*  
Martin Honsalek, *assistant leader*  
Tamas Schunk  
Christina Kühner  
Isidore Tillers  
Miguel Ercolino

## **VIOLONCELLO**

Christopher Barritt, *assistant leader*  
Jakob Haas  
Kaynar Duygu  
Minna Rose Chung

## **DOUBLE BASS**

Susanne Goderbauer, *leader*  
Talia Schwarzwald, *assistant leader*  
Johann Wagenbauer

## **FLUTE**

Piet de Boer  
Désirée Wolff

## **OBOE**

Katharina Wichate  
Mario Kaminski

## **CLARINET**

Nicola Hartwig  
Marion Henne

## **BASSOON**

Hongjia Cui  
Sibylle Recknagel

## **HORN**

Richter Wolfram  
Martin Neumaier  
Lukas Rüdisser  
Bastian Schmid

## **TRUMPET**

Aljoscha Zierow  
Martin Hoffmann

## **TROMBONE**

Claus Jäkel  
Andreas Oblasser  
Philipp Hasselt

## **TUBA**

Constantin Hartwig

## **TIMPANI/DRUMS**

Florian Ress  
Alexander Penthin  
Feyaerts Adriaan  
Plamen Todorov

## **HARP**

Irene Fenninger

## **MANAGEMENT**

Annette Josef, *intendantin*  
Bernd Rose, *orchestra manager*  
Werner Bienek, *stage manager*

# Biography

## MUNICH SYMPHONY ORCHESTRA

The logo of the Munich Symphony Orchestra (MSO) shows a golden angel on the banks of the River Isar, whose wing tips point skywards, keeping vigil over the Bavarian state capital. Strongly committed to Munich and its music traditions, the Munich Symphony Orchestra is one of the city's four symphony orchestras. The orchestra takes as its motto and as its remit the maxim, "The Sound of our City;" with its four subscription concert series in Munich's grand venues, it is well-established as one of the city's most renowned ensembles, and when on tour, it takes that "Sound of our City" far and wide beyond the city limits.



Classical-Romantic orchestral repertoire is at the heart of the MSO's mission to uphold musical traditions, while offering new listening experiences. Famous soloists and talented newcomers in the classical field are always happy to make guest appearances with the orchestra. Experienced conductors and those just starting out on a career can regularly be seen on the rostrum directing the orchestra. Since the 2014-2015 season Bielefeld-born Kevin John Edusei has been the MSO's principal conductor. He is complemented from time to time by the young German-American Ken-David Masur as principal guest conductor, while the orchestra enjoys an artistic bond with Philippe Entremont, its honorary conductor.

In addition to the classical repertoire, the Munich Symphony Orchestra also excels in top-flight productions in the fields of opera, film, and show music. The program comprises around 110 concerts per year, offering audiences a wide repertoire in which the orchestra's extrovert style of music-making is on show: lovers of film soundtracks have enjoyed live performances of the music to *The Lord of the Rings* and Disney's *Fantasia*, and opera lovers flock to the Opera Festival at the Gut Immling estate to enjoy the Munich Symphony Orchestra's playing.

# *Biography, continued*

**PHILIPPE ENTREMONT**, *honorary conductor*

The exceptional career of Philippe Entremont began at the age of 18 when he came to international attention with his great success at New York's Carnegie Hall playing Jolivet's piano concerto and Liszt's Piano Concerto no. 1. Since then, he has pursued a top international career as a pianist, and for the last 30 years, on the podium as well. Entremont, in the 2013-2014 season, guest conducted European and American orchestras, as well as performed numerous piano and chamber music concerts. He also toured the Vienna Concert-Verein in the United States with soloist, Sebastian Knauer. The 2012-2013, 2011-2012, and 2010-2011 seasons took Entremont all over the world with many orchestral tours, including the Munich Symphony Orchestra, the Israel Festival Orchestra, the Deutsche Staatsphilharmonie, and the Shenzhen Symphony Orchestra. Moreover, in the 2010-2011 season, he became principal conductor of the Boca Raton Philharmonic and Lifetime Laureate Conductor of the Munich Symphony Orchestra.

His renown as an orchestral conductor and his dedication to developing orchestras' artistic potential have led to numerous international tours, playing before full houses: 10 tours in the U.S. and seven in Japan with the Vienna Chamber Orchestra, a tour of 11 concerts with the Orquesta de Cadaqués in capitals of countries in Asia, and a tour in Switzerland and Germany conducting the Strasbourg Philharmonic Orchestra. As principal guest conductor of the Munich Symphony Orchestra, he has led tours internationally, including the U.S. in 2005 and 2006, conducting from the piano as well as the podium. He returned in both capacities for the Munich Symphony's highly successful 15-concert U.S. tour in February of 2009.

In 1997, Entremont founded the biennial Santo Domingo Music Festival, of which he is artistic director and conductor of the festival orchestra. The festival celebrated its 10<sup>th</sup> anniversary in 2007 with a special concert series featuring the premieres of two festival-commissioned symphonies by Dominican composers and performances by internationally renowned guest artists such as André Watts, Dan Zhu, Arturo Sandoval, and Vitalij Kowaljow. He is also principal guest conductor of the Orquesta de Cadaqués. In 2006, in connection with the "Mozart Year," he conducted the Tokyo-based Super World Orchestra. He was also among the 10 world-class pianists chosen to perform in the "Piano Extravaganza of the Century" at the 2008 Beijing Olympic Games.

Entremont was music director of the New Orleans Philharmonic Orchestra from 1981-1986, after which he became music director of the Denver Symphony. He was also chief conductor of the Netherlands Chamber Orchestra until 2002. After having served as music director and chief conductor of the Vienna Chamber Orchestra for almost 30 years, he is now conductor laureate for life. He was also music director of the Israel Chamber Orchestra and is now their conductor laureate.

He has directed the greatest symphony orchestras of Europe, Asia, and America: Philadelphia; San Francisco; Detroit; Minnesota; Seattle; St. Louis; Houston; Dallas; Pittsburgh; Atlanta; Montreal; The Academy of St Martin in the Fields; The Royal Philharmonic Orchestra; the Orquesta Nacional de España; the Academy of Santa Cecilia of Rome; l'Orchestre National de France; the orchestras of Göteberg, Stockholm, Oslo and Warsaw; the NHK of Tokyo; the KBS Orchestra of Seoul; the Vienna Symphony; and the Philharmonic Orchestra of Bergen, to name a few. He has worked with the world's greatest soloists, both instrumental and vocal.

One of the most recorded artists of all time, Entremont has appeared on many labels, including CBS Sony, Teldec, and Harmonia Mundi, and he has garnered all of the leading prizes and awards in the industry. His 2008 releases include Mozart's *Concertone*; Concerto for Violin and Piano with the Wiener Kammerorchester; Strauss' lieder with Sophie Koch (mezzo-soprano); and Rachmaninoff's Symphony no. 2 with the Orquesta del Festival Musical de Santa Domingo.

Great Cross of the Austrian Republic Order of Merit, Officer of the French Legion of Honor, Commander of the Order of Merit, Commander of the Order of Arts et Lettres, Philippe Entremont has also been awarded the Arts and Sciences Cross of Honor of Austria. He is president of the International Certificate for Piano Artists, president of the Bel'Arte Foundation of Brussels, and director of the famed American Conservatory of Fountainebleau, a post formerly held by the legendary Nadia Boulanger.

# *Biography, continued*

**PEPE ROMERO**, *guitar soloist*

One of the most celebrated and versatile musicians of his generation on any instrument, Spanish-born guitarist Pepe Romero has enjoyed a varied and illustrious career. Together with his father, the legendary Celedonio Romero, and his brothers, Celin and Angel, Pepe Romero established the Romeros Quartet—the “Royal Family of the Guitar”—as the leading guitar ensemble in the world. Known for classical performances of dazzling virtuosity, compelling interpretations, and flawless technique, Romero is also a passionate advocate of the traditional flamenco of his native Andalusia. He has appeared as featured soloist with the world’s greatest orchestras and ensembles, in collaboration with the most celebrated conductors and composers.

Since his first recording, *Flamenco Fenómeno!*, released when he was only 15, Romero has made more than 50 recordings, including over 20 concertos with the Academy of St Martin in the Fields, conducted by Neville Marriner and Iona Brown. Among his recent releases are the *Concierto Festivo*, written for him by Ernesto Cordero (NAXOS), and the song cycle *Mi jardín solitario* by Lorenzo Palomo (NAXOS). In November 2011, Deutsche Grammophon released *Christmas with Los Romeros*, featuring the Romeros and Christmas favorites. A new Spanish solo collection entitled *Spanish Nights* (which includes a premiere recording of *Suite Madrileña* no.1 by Celedonio Romero) was released in June 2012 by Deutsche Grammophon. In November 2012, Romero received a Latin Grammy Nomination for “Best Classical Album” for his recording of *Concierto Festivo* by Ernesto Cordero.

Beginning in 2013, Romero has played numerous concerts worldwide honoring the 100<sup>th</sup> anniversary of the birth of his father, the legendary Celedonio Romero.

In 2004, Romero was named distinguished artist in residence at the University of Southern California’s Thornton School of Music; he also teaches master classes at USC, the Salzburg Summer Academy, the Schleswig-Holstein Festival, and the Córdoba Guitar Festival. Among other honors, Romero has been knighted into the Order of “Isabel la Católica” and has been awarded honorary doctorates in music from the San Francisco Conservatory of Music and the University of Victoria, as well as the “Premio Andalucía de Música,” the highest recognition given by his native land for contribution to the arts. Romero is featured in the award-winning film documentary *Shadows and Light: Joaquín Rodrigo at 90*; the Romeros have been the subject of biographical documentaries on PBS television and the German television channel NDR. In 2007, the Romeros received the President’s Merit Award from the Recording Academy, the producers of the Grammy Awards, for their significant contributions to the music world and professional career achievements.



# *Biography, continued*

## THE ROMEROS, *guitar quartet*

Over half a century after walking onto the world stage as the first classical guitar quartet, The Romeros continue to be a veritable institution in the world of classical music, dazzling countless audiences and winning the raves of reviewers worldwide. Known to millions as “The Royal Family of the Guitar,” the Romeros were founded by the legendary Celedonio Romero with his sons Celin, Pepe, and Angel in 1958. The quartet went through natural transformations and today consists of the second (Celin and Pepe) and third generations (Lito and Celino). To have so many virtuosi of the same instrument in one family is unique in the world of musical performance, and in the realm of the classical guitar, it is absolutely without precedent. *The New York Times* has said, “collectively, they are the only classical guitar quartet of real stature in the world today; in fact, they virtually invented the format.”

Celebrating their 55<sup>th</sup> anniversary, the season will include tours in Asia, Europe, South America, and the United States. The Romeros will also be presenting special concerts and festivals in memory of the 100<sup>th</sup> anniversary of patriarch Celedonio Romero. As the family says, “the spirit of the quartet is him; all our concerts now pay homage to him.” In 1957, the family left Spain and immigrated to the United States, where three years later, The Romeros became the first guitar quartet while the boys were still in their teens. The Romero tradition of family and love for the guitar provided the fertile ground for the next generation of guitar virtuosos, as Celino and Lito Romero joined the quartet. A recent project with Deutsche Grammophon included a much-anticipated Christmas music recording, featuring favorites from around the world. *Christmas with Los Romeros* was released worldwide and was accompanied by tours in Europe, the United States, and Asia, featuring music from this recording. Other recent recordings include a recital CD by Sony Red Seal label, entitled, appropriately, *Los Romeros: Celebration*, and DECCA released a retrospective collection, *Los Romeros: Golden Jubilee Celebration*. The sterling reputation of the Romeros has been confirmed by repeated recital performances and orchestral appearances with symphony orchestras of Boston, Chicago, Detroit, Pittsburgh, Philadelphia, Cleveland, Los Angeles, San Francisco, Berlin, Vienna, Madrid, Seville, Amsterdam, Munich, Rome, Shanghai, and Seoul, among many others. They have made frequent festival appearances throughout the world, including the Hollywood Bowl, Saratoga, Blossom, Wolf Trap, Salzburg, and Schleswig-Holstein.

The Romeros are particularly popular with college audiences, making regular appearances on university music series throughout the country, as well as on fine arts series worldwide. In New York, they have been invited many times to Carnegie Hall, Alice Tully Hall in Lincoln Center, the Metropolitan Museum of Art’s Grace Rainey Rogers Auditorium, the Cloisters in Fort Tryon Park, the 92nd Street Y, and Rockefeller University. They have appeared at Vienna’s Gesangsverein and Konzerthaus, the Berlin Philharmonie, Amsterdam Concertgebouw, Zurich Tonhalle, Madrid Auditorio Nacional de Musica, and the Beijing Concert Hall. The Romeros have performed on multiple occasions at the White House and many other venerable institutions worldwide. In 1983, they appeared at the Vatican in a special concert for John Paul II, and in 1986, they gave a command performance for his Royal Highness, the Prince of Wales. In 2000, His Royal Majesty King Juan Carlos I of Spain knighted Celin, Pepe, and Angel Romero into the Order of “Isabel la Católica.”

With a history of over 55 years, the Romeros have built an enviable discography and their achievements have not gone unnoticed. In February of 2007, the Romeros were granted the Recording Academy’s President’s Merit Award from the Grammy Awards in honor of their artistic achievements. Television fans have seen and heard the Romeros many times on such shows as *The Tonight Show*, *The Today Show*, PBS’s *Evening at the Boston Pops*, the KPBS/PBS biographical documentary *Los Romeros: The Royal Family of the Guitar*, other PBS specials, and the NDR documentary film *Los Romeros: Die Gitarren-Dynastie*.

Perhaps the Romeros’ most lasting legacy is the creation of an entirely new repertoire for guitar quartet, both as a chamber ensemble and as a concerto soloist. For 55 years, the Romeros have inspired distinguished composers, such as Joaquín Rodrigo, Federico Moreno Torroba, Morton Gould, Francisco de Madina, and Lorenzo Palomo, to either write new works or arrange existing ones. As Rodrigo has said, “the Romeros have developed the technique of the guitar by making what is difficult to be easy. They are, without a doubt, the grand masters of the guitar.”

# *Engagement Activities*

Friday, November 13, 2015, 6:30 PM

**RENAISSANCE MUSIC ACADEMY GUITAR ENSEMBLE**

*Cube*

Guitar students ages three to adult will perform a variety of classical guitar pieces before the concert by The Munich Symphony Orchestra and the Romeros. These guitar students are part of the Renaissance Music Academy (RMA) and under the direction of classical guitarist and registered Suzuki guitar instructor Justin Craig. Founded in 1993, the RMA offers serious study for ages two years old through adult. Free; admission first-come, first-served, but to guarantee your seat, register through the box office.

*Special thanks to Justin Craig and Renaissance Music Academy*

# *In the Galleries*

VIEW OUR FALL EXHIBITIONS BEFORE THEY CLOSE SUNDAY, NOVEMBER 15

## **BEYOND REAL: STILL LIFE IN THE 21<sup>ST</sup> CENTURY**

September 3–November 15, 2015

*Miles C. Horton Jr. Gallery, Sherwood Payne Quillen '71 Reception Gallery*

*Beyond Real: Still Life in the 21<sup>st</sup> Century* features the work of Gerry Bannan, Ori Gersht, David Halliday, Jennifer L. Hand, Laura Letinsky, Time O'Kane, and Agniet Snoep. Bridging together centuries of tradition with their own unique twists, this diverse group explores the timeless tradition of still lives. Dating back to Dutch and Flemish painting of the 16<sup>th</sup> and 17<sup>th</sup> centuries, the still life genre traditionally featured sumptuous tabletop compositions of flowers, ripe fruit, vegetables, seafood, meats, and other objects selected to portray the beauty of life and its abundance, but also its transience in the face of its inevitable end. Juxtaposing tradition with innovation, this exhibition presents painting, photography, and video by artists from Israel, Holland, Canada, and the United States who build on, respond to, and transform the time-honored tradition of still life through the lens of the 21<sup>st</sup> century.

## **PHILIP TAAFFE**

September 3–November 15, 2015

*Ruth C. Horton Gallery*

Philip Taaffe draws from an encyclopedic range of references to history, archaeology, botany, and mythology, as well as the art of our times. Ancient and oriental decorative motifs, Peruvian glyphs, references to Islamic art and design, images from Mesopotamia, and 19<sup>th</sup> century natural history illustrations are some of the wide-ranging sources that infuse his canvases.

## **GALLERY HOURS**

Tuesday–Friday, 10:00 a.m.–6:00 p.m.; Saturday–Sunday, 10:00 a.m.–4:00 p.m.; closed for Virginia Tech home football games