Isidro Albarreal

BIOG

Isidro Albarreal is a passionate musician, specialising in early music and historical performance of the violin and viola, currently based in The Netherlands.

Born in Sevilla (Spain), he was accepted in 2012 into the Conservatorium van Amsterdam to complete his Bachelor degree in Baroque violin, studying with Sophie Gent, Shunske Sato and Cornelis Koelmans. He also studied chamber music with Ton Koopman, Alfredo Bernardini, Pieter van Heyghen, Jed Wentz, Menno van Delft and Eduardo López Banzo; baroque viola with Jane Rogers; and orchestral playing with Sigiswald Kuijken, Giulio Prandi, Paul Dombrecht, Robert Levin and Richard Egarr.

His interest in composition started almost from the beginning of his musical formation. He had counterpoint lessons with Alonso Salas and Job IJzerman, and he learnt the most by reading and analysing music from the masters of the past. Despite never composing in a professional capacity, several projects led him to learn different compositional techniques and increased his interest in this field.

EL GORRIÓN

is inspired by the singing of birds written in the style and form of the French Ouverture. The slow parts are full of trills and the main motif is drawn with trills, an "unusual" fast jump and an appoggiatura that tries to describe the sounds of the birds that come to my balcony for breakfast every morning. I chose El Gorrión as the name for mainly emotional reasons: It's a bird that I love and that is very common in the south of Spain, where I come from. Humble, yet strong and cute, it recalls my childhood and the people I love.

The explanation for the inspiration of the theme for the fugue is less romantic, since I wrote it on a train going to a gig and it just came to my mind. What I had clear from the beginning was that I wanted a rhythmic bass, with complementary rhythms that give variety and continuity. Inspired by Bach and many other baroque composers, I hardly ever treat the bass as a mere accompaniment, but instead as a main voice that gives the piece the flow and rhythm I feel it needs.

El Gorrión

Grave

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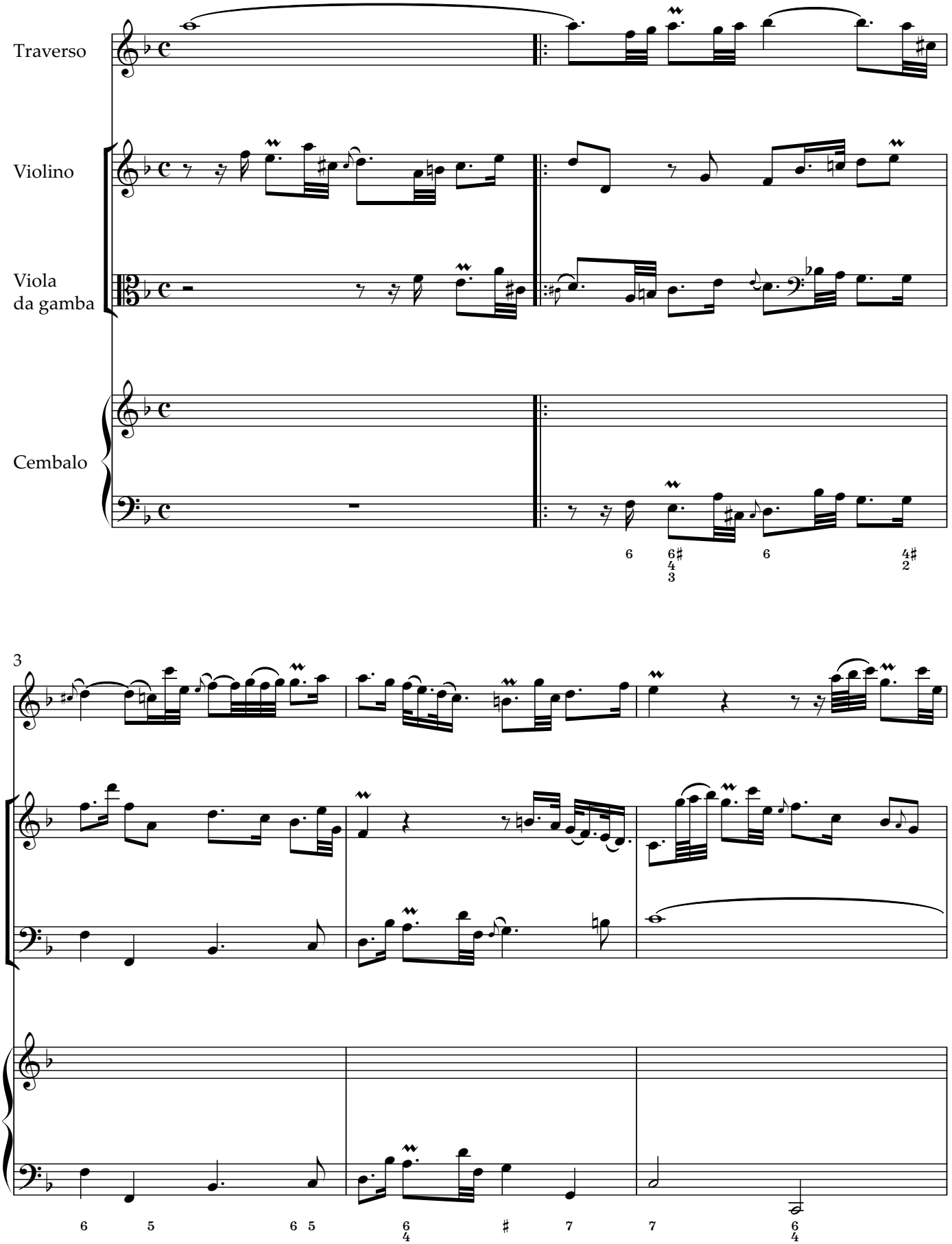

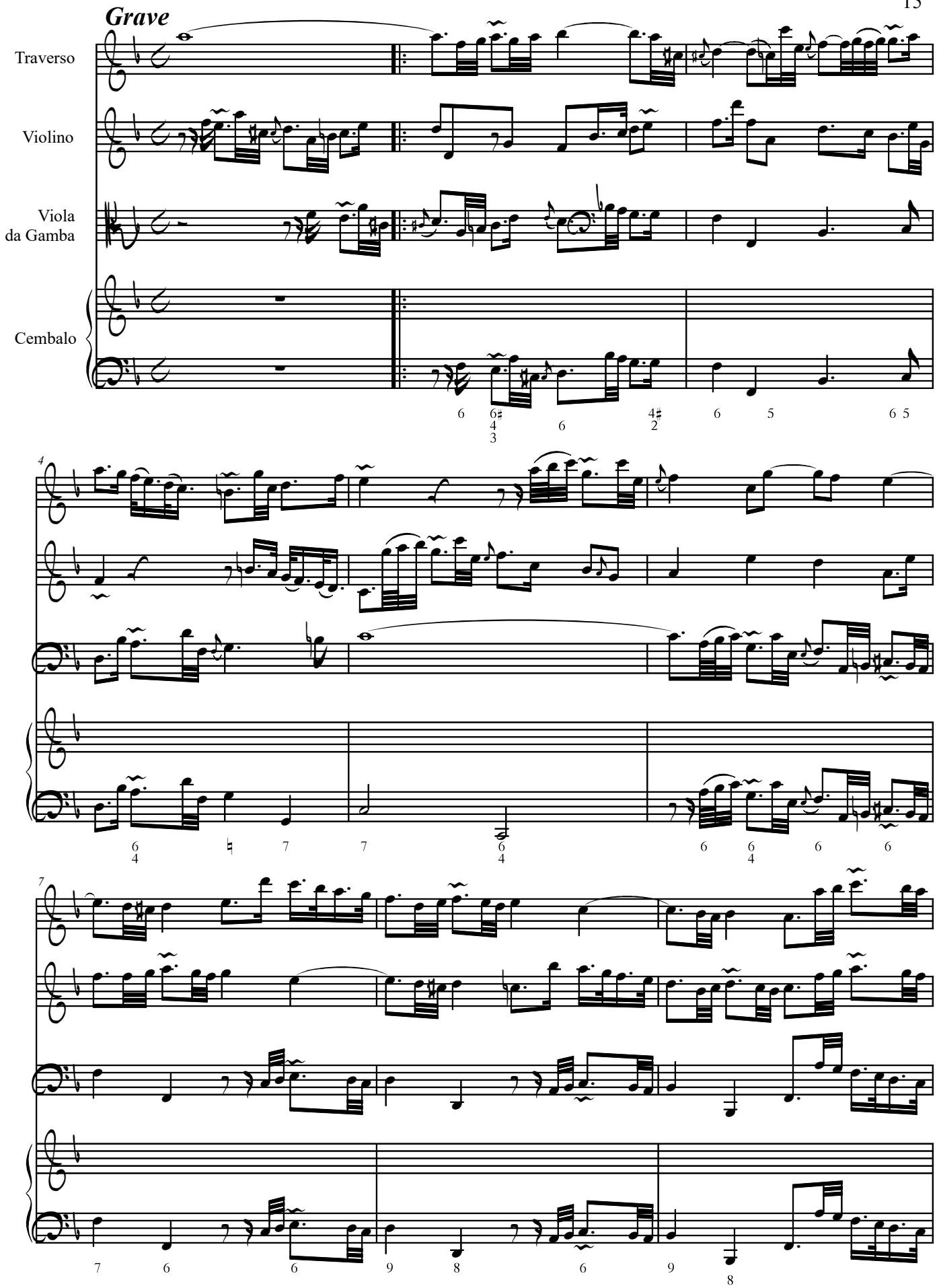
Grave
Traverso
Violino
Viola da Gamba
Cembalo

Some words from the composer...

Performers should feel free to ornament whenever they like, according to their taste.

Whenever there is a figure in the harpsichord part, a chord must be played. When there is no figure it means either that there is a root position chord, that the bass line draws an arpeggio (so the chord is understood), or that the right hand is playing a part. Even in this last situation, the performer is free to fill out the harmony. In terms of harpsichord registers, if there are two manuals, I would suggest using the lower manual for the bass line and the written-out soli, using two 8' and one 4'. The continuo realisation would be played on the upper keyboard. This is only a suggestion, since it depends very much on the instrument and acoustics, and I leave you to decide.

The gamba player is also free to add chords at any point. The chords marked arpeggio (also in the violin part) should be played as twice per chord.

There is two types of trill: tr indicates a long one, and connected to the next note, ~ means a short one. Whatever comes later should not be treated as a resolution. Mordents are common ones, as used by Couperin and Bach.

Tempo values between first Grave and Allegro do not have to be exactly proportional, both tempi should feel comfortable. The second time bar allows space to smooth the transition.

Finally, please have fun with the piece – that´s the whole point!

PRIMA LA MUSICA