

ALGARVE HISTORY ASSOCIATION NEWSLETTER FOR NOVEMBER 2019

SUNDAY 10 at 16h00- Trio Bartikian:

Esther Georgie (*clarinet*), **Michel Gal**

(*piano*) and **Varoujan Bartikian** (*cello*)

at Quintinha da Música

with music by Beethoven, Brahms and

Tajčević

€25

MONDAY 11 at 18h00 (*Tavira*) *and*

TUESDAY 12 at 18h00 (*Lagoa*)

Evolution and Geography

with **Ludo Broothaers**

TUESDAY 26 at 18h00 (*Lagoa*) *and*

FRIDAY 29 at 11h00 (*Tavira*)

Manueline Architecture

with **Peter Kingdon Booker**

PREVIEW FOR DECEMBER

SUNDAY 22 at 16h00

€25

at Quintinha da Música

Music for Christmas with Olga Heikkila

(*soprano*) and *Irene Einstein* (*piano*)

TUESDAY 10 at 18h00

(*Lagoa*)

and

FRIDAY 20 at 11h00

(*Tavira*)

Fado - Part 2

with **Peter Kingdon Booker**

FRIDAY 13 at 11h00

(*Tavira*)

and

TUESDAY 17 at 18h00

(*Lagoa*)

My Grandfather Tried to kill Adolf Hitler -

Not all Germans were Nazis

with **Barbara Fellgiebel**

to be confirmed

Evolution and Geography

Ludo's talk boils down to a synthesis of two previous talks. Two years ago he highlighted the history of the evolution of vertebrate animals. Last year he expounded how continents simultaneously grow and are being resorbed by earth's crust. In this way, continents are transported across the globe's surface, albeit geologically very slowly. These movements make up another history, one that can be matched against the history of evolution. The result of this may reveal to us something about the geographical distribution of animals over the planet. For instance, why kangaroos in Australia, and nowhere else? Or why are some islands devoid of vertebrate animals at all? Many jigsaw-puzzle pieces about life on earth fall into place.

Manueline Architecture

In our studies of Portuguese history and culture, we can identify some topics which cover both areas, and the history of architecture is one of them. The Manueline style occurs nowhere else in the world, and is triumphantly related only to the era of the discoveries. We cannot fully appreciate the importance of the discoveries in the history of Portugal without considering this essentially Lusitanian and unique style of architecture. The style belongs to the Gothic movement, and is perhaps its last gasp before the advent of the Mannerist and Neoclassical. The Manueline is eponymously connected to the King of Portugal, and flourished only during his lifetime, and a few years on either side of it. The style itself is exuberant, and required great skill in its execution, and yet pervaded the whole of Portugal. There are instances in and around Tavira, some of which are very important. But of course the major examples of the Manueline are in Lisbon, and the outstanding examples are the Tower at Belém and the Mosteiro dos Jerónimos. In this talk, Peter Booker discusses the style, shows examples from around the country and reaffirms its importance in the history of Portuguese culture.



Esther Georgie



Michel Gal



Varoujan Bartikian

Esther Georgie from Michigan, USA began piano studies at the age of three, encouraged by pianist mother and organist father. Moving on to the clarinet, she gave many recitals with her mother. **Esther** moved to England at age twelve to pursue her piano and clarinet studies at the Royal College of Music in London, where she graduated with First Class Honours and won numerous prizes. She gave many concerts in London, before joining the Royal Liverpool Philharmonic as first clarinet in the year in which the orchestra celebrated its 150th anniversary, including a gala concert in the presence of HM the Queen. **Esther Georgie** became 1st Clarinet Soloist of the Gulbenkian Orchestra in 1987. She plays in a wind quintet with Gulbenkian colleagues and is a founding member of the Bartikian Trio. Modern composers have dedicated many new works to her.

French born **Michel Gal** attended the Paris National Superior Conservatory of Music, where he was a major prizewinner. Michel has received awards in several international piano competitions: the Marguerite Long International Competition (Paris); Maria Canals International Competition (Barcelona); Viotti International Competition (Vercelli); and José Iturbi International Competition (Valencia). He went on to perform solo and with orchestras in several countries of Europe. In the field of chamber music, he has collaborated with the French flautist Alain Marion, and with musicians from both the Lisbon Metropolitan Orchestra and the Gulbenkian Orchestra. Michel Gal taught at the Chevreuse Conservatory in France before settling in Portugal, and he now teaches at the Lisbon School of Music and the Academy of Music Amateurs.

Armenian **Varoujan Bartikian** began his studies at the Tchaikovsky Special Music School and in 1978 moved up to the Komitas Conservatory of Music in Yerevan. After winning the Transcaucasian Cello Competition in Tbilisi, in 1981 he participated in the Tbilisi Soviet Republic Competition. He graduated in 1983 and went on to a Master's Degree in Cello and in Music Sciences. Varoujan was a founding member of the Yerevan String Quartet, formed in 1982, and he moved to Portugal in 1989, to join the Gulbenkian Orchestra. In 1991, together with pianist Michel Gal and clarinetist Esther Georgie he formed the Bartikian Trio and in 2013, he founded Trio Aeternus with violinist Alexander Stewart and pianist Lucjan Luc. Varoujan Bartikian is 1st Cello Soloist of the Gulbenkian Orchestra and teaches cello and chamber music at the Piaget Institute.

The programme for 10th November includes Beethoven's Trio Opus 11 in B flat Major. This piece was composed in 1797 and is one of a series of Beethoven's early chamber works. The work is sometimes known as the *Gassenbauer Trio*, because a melody from the third movement was so popular that people used to sing it in the *Gasse* (the streets) of Vienna. Their second piece consists of four of the Seven Balkan Dances by Marko Tajčević. This work was also arranged for piano, and pianists as famous as Rubinstein had it in their repertoire. The programme ends with Brahms' Trio op 114 in A Minor of 1891. Of this piece, a critic wrote *It is as though the instruments were in love with each other.*

Directions to Quintinha da Música will be sent on booking. Tickets cost €25

To book, please contact: lynne.algarvehistory@gmail.com