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**MEXICO'S MASTER OF THE RECORDER HORACIO FRANCO, MAKES HIS CAL
PERFORMANCES DEBUT WITH *FROM BACH TO THE BEATLES*
WEDNESDAY, SEPTEMBER 14 AT 8:00 P.M.**

BERKELEY, August 9, 2005 – Known worldwide for his emotionally charged and artistically wide-ranging performances, the inventive recordist **Horacio Franco** comes to Wheeler Auditorium on **Wednesday, September 14 at 8:00 p.m.** Franco's Cal Performances' program, dubbed *From Bach to the Beatles*, features a repertoire that spans from traditional Mayan melodies to Afro-Cuban-inspired dances, and showcases his astonishing breadth of sounds and styles. The concert will be presented in four sections, each containing several melodies fused into a playful, surprising medley. An anonymous 18th-century sacred piece might be paired with a traditional Latin American melody, a pop tune and a movement from a Bach sonata, creating an unconventional grouping with often contrasting interplay. **Victor Flores**, one of Mexico's premier contrabass players and Franco's frequent collaborator, provides a surprising combination of instruments in what the two artists call an "unprejudiced dialogue."

HORACIO FRANCO

Horacio Franco studied at Mexico's National Conservatory of Music and subsequently with Marijke Miessen and Walter van Hauwe at the Sweelinck Conservatory in Amsterdam. He is a popular soloist with orchestras worldwide, including The Academy of St. Martin in the Fields, the European Community Chamber Orchestra, the American Composers Orchestra, the Kibbutzim Chamber Orchestra, the Orchestra da Camera Fiorentina, and the Tokyo Solisten. Franco has a broad and varied repertoire of contemporary music written especially for him by both Mexican and international composers, and has made many recordings of both early and contemporary music. Franco "sparkles and bubbles in the up-tempo... movements and in the slow ones he is as expressive as the recorder permits" (*Gramophone*).

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“Recorder player Horacio Franco is, quite possibly, the hottest export to come from Mexico after chili,” wrote Andrew Ryan of the *King’s Lynn News* (UK). A favorite with young audiences, his sensuous, muscular appearance and dramatic costumes have contributed to his image as a pop star breaking the stereotype of the classical musician. Franco believes that the classical music industry has failed to interest young people in the art over the last thirty years, and he strives to make his concerts accessible and attractive to younger audiences. Franco regularly includes contemporary, folk and popular music — including Mexican colonial music — in his solo concerts. He has expanded public perception of the recorder’s capabilities far beyond the early music for which the instrument is best known. “Franco looks more like a footballer than a classical musician but when he starts to play, any doubts go racing out of your head. His technique and speed of fingers were truly astonishing” (*King’s Lynn News* UK). Franco is artistic director of the vocal and instrumental ensemble Cappella Cervantina, which performs at festivals in Mexico, the United States, France, and England; he is founding member of the Trio Hotetterre.

Contrabass player **Victor Flores** was born into a musical family in Mexico City and began his musical studies under professor James Tranks at the National School of Music. He has studied with Nikola Popov, John Schaefer and Michael Stadnicki. Flores is currently principal contrabass player with the National University Philharmonic Orchestra in Mexico, and has played with the Mexico City Philharmonic Orchestra and served as co-principal contrabass at the Orquesta de Cámara de Bellas Artes. He is a member of Solistas de Mexico, founded by Eduardo Mata, and Horacio Franco’s Cappella Cervantina.

PROGRAM

From Bach to the Beatles will be presented in four sections, each with several three- to five-minute passages from a variety of pieces merged together into a medley. The first section consists of *Adagio ma non tanto* from Johann Sebastian Bach’s Sonata in E minor; *O cieco*

mondo by Jacopo da Bologna; *Allegro*, from Methodische Sonate in A minor by Georg Philipp Telemann; *Son de la Catarina*, a Mayan piece from Guatemala; and *Martha My Dear* by John Lennon and Paul McCartney. The second section includes *Sonata for Recorder and Continuo*, from an anonymous 18th-century manuscript found at Mexico City's cathedral; *Courante* from Bach's Cello Suite; anonymous Mexican Indian music from different tribes; *Al fin te vi* by Ernesto Lecuona; *Eleanor Rigby* by Lennon; and *Furioso*, from the Sonata in B minor by Georg Friederich Händel. After intermission, the third section will include *Allegro* from Bach's Sonata in E minor; *Le ior*, an anonymous work from the 14th-century; *The Fool on the Hill* by Lennon and McCartney; *Allegro* from Sonata in C major by Arcangelo Corelli; *Preludio-Allemanda* from Bach's Sonata in E minor; *Preludio* from Bach's Partita in F major; and *Almendra (danzón)* by Abelardo Valdez. The fourth and final section of the concert consists of Bach's *4 Inventionen* for 2 Voices; *Rigoletito (danzón)* by Esteban Alfonso; *Le duc d'Orléans* from Jacques Hotteterre's Suite in D major; *Penny Lane*, by Lennon and McCartney; and *Nereidas (danzón)* by Amador Perez.

Pieces labeled *danzón* derive from dances introduced to Mexico by Cuban musicians a century ago. The *danzón* style was particularly popular in Mexico in the 1950s because of its of French-European dance music with sensual Afro-Cuban rhythms.

TICKET INFORMATION

Tickets for **Horacio Franco** on **Wednesday, September 14** at **8:00 p.m.** in Wheeler Auditorium are priced at **\$32.00**. Tickets are available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at www.calperfs.berkeley.edu; and at the door. Half-price tickets are available for purchase by UC Berkeley students. UC faculty and staff, senior citizens and other students receive a \$2 discount, and UC Alumni Association members receive a \$3 discount (Special Events excluded). For more information, call Cal Performances at (510) 642-9988, or visit the Cal Performances web site at www.calperfs.berkeley.edu.

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Cal Performances' 2005/2006 Centennial Season is sponsored by Wells Fargo.

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CALENDAR EDITORS, PLEASE NOTE:

CAL PERFORMANCES PRESENTS

Wednesday, September 14 at 8:00 p.m.

**Wheeler Auditorium, UC Berkeley Campus
Bancroft Way at Telegraph Ave., Berkeley**

Concert

Horacio Franco, recorder
with **Victor Flores**, contrabass

Program includes excerpts from

Bach/*Adagio ma non tanto*
da Bologna/*O cieco mondo*
Telemann/*Allegro* from *Methodische Sonate in A minor*
Anonymous Mayan/*Son de la Catarina*
Lennon and McCartney/*Martha My Dear*
Anonymous 18th century Mexican/*Sonata for Recorder and Continuo*
Bach/*Courante* from *Cello Suite*
Anonymous Mexican Indian music from different tribes
Lecuona/*Al fin te vi*
Lennon/*Eleanor Rigby*
Händel/*Sonata in B minor*
Bach/*Allegro* from *Sonata*
Anonymous/*Le ior*
Lennon and McCartney/*The Fool on the Hill*
Corelli/*Allegro* from *Sonata in C major*
Bach/*Preludio-Allemanda* from *Sonata in E minor*
Bach/*Preludio* from *Partita in F major*
Valdez/*Almendra (danzón)*
Bach/*4 Inventionen* for 2 Voices
Alfonso/*Rigoletito (danzón)*
Hotteterre/*Le duc d'Orléans* from *Suite in D major*
Lennon & McCartney/*Penny Lane*
Perez/*Nereidas (danzón)*

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