



Guitar Duo Carlos Barbosa-Lima Larry Del Casale Duo



Jack Price
Managing Director
1 (310) 254-7149
Skype: pricerubin
jp@pricerubin.com

Rebecca Petersen
Executive Administrator
1 (916) 539-0266
Skype: rebeccajoylove
rbp@pricerubin.com

Olivia Stanford
Marketing Operations Manager
os@pricerubin.com

Karrah O'Daniel-Cambry
Opera and Marketing Manager
kc@pricerubin.com

Mailing Address:
1000 South Denver Avenue
Suite 2104
Tulsa, OK 74119

Website:
<http://www.pricerubin.com>

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Carlos Barbosa-Lima and Larry Del Casale Duo – Biography

Latin Grammy Nominees

“First, Barbosa-Lima performed solo. The Brazilian guitarist was as flawless as ever, moving easily through a handful of numbers that were, or at least sounded like, popular songs rather than more typical classical guitar fare. When he finished his opening work, “Sabor a mi”, by Mexican composer Alvaro Carrillo, a patron uttered a quiet “wow!” before the applause began. That performance and that reaction were emblematic of the concert as a whole.....

Del Casale joined Barbosa-Lima for a few more numbers before intermission, with the most impressive being a fascinating rendering of Gershwin’s Prelude No. 3. The American guitarist played so tightly with Barbosa-Lima that it sounded as if the two were playing a single instrument.”

Celebrating twelve years of performing and recording as a duo, guitar virtuoso’s Carlos Barbosa-Lima and Larry Del Casale have been hailed on two continents for going beyond the everyday Classical guitar recital repertoire and transport their listeners into the swing of the Brazilian musical world and beyond.

Maestro Carlos Barbosa-Lima and Larry Del Casale were first introduced to one another in San Juan, Puerto Rico in 1997 by famed Puerto Rican composer Ernesto Cordero a dear friend to both Artists. At this time Mr. Del Casale was preparing a recording of Cordero’s music, the result was the acclaimed CD, Zenobia, The Music of Ernesto Cordero.

“Carlos and Larry” as the duo is now referred to gave their first performance as a duo at Weill Recital Hall at Carnegie Hall in 2003 to a sold out house. The Duo returned again to Weill Hall in 2008 again to a sold out house. Since then Carlos and Larry have performed throughout Europe and the United States at dozens of Festivals and concerts including many club dates.

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LA: 310-254-7149 Skype: pricerubin



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Carlos Barbosa-Lima and Larry Del Casale Duo – Biography

In 2013 Carlos Barbosa-Lima, along with Larry Del Casale and the Havana String Quartet, released "Beatlerianas" which was nominated for a Latin Grammy Award that same year.

In Concert

Carlos Barbosa-Lima and Larry Del Casale differed somewhat from the previous groups. Primarily known as a soloist and arranger, Barbosa-Lima does perform with a backing band on many occasions, but here virtuoso guitarist Del Casale fills that role, and does so with panache and verve. The two-guitar format really lets Barbosa-Lima stretch out as an orchestrator. Rounding out their program was four of Leo Brouwer's Micropiezas, written when the composer was a teenager, in a very mature and swinging reading. Seen and Heard

In a duo with Larry Del Casale, always in visual contact with each other, filled magnificent guitar sounds in a homogeneous match to the hall, so with "Sons de Carrilhoes" by Joao Pernambuco. Hot exotic sounds and rhythms created by the drummer Mauro Martins, who presented himself with a hand tambourine and subtly stated the rhythm. Three works by Antonio Carlos Jobim and "Tico Tico" could foam over the mood. Hersbruck Daily, Germany

On Recording

All the solo guitar music here is excellent, as one expects from Brouwer. The Micropiezas for two guitars, which the booklet calls a tribute to Milhaud, are delightful tunes, the last of which will be very, very familiar to every listener ... and is subjected to well-crafted variations. Earlier in the program we hear three short, excellent guitar solos which paint vivid images in sound.

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Carlos Barbosa-Lima and Larry Del Casale Duo – Press

Review: Barbosa-Lima and Casale, guitarists

BY PUNCH SHAW

Special to the Star-Telegram

FORT WORTH - It may not have been exactly as advertised, but it was joy to witness all the same.

The Fort Worth Classic Guitar Society presented the duo of Carlos Barbosa-Lima and Larry Casale in a concert at the Kimbell Art Museum on Thursday that, in the preseason publicity, had been billed as “A Tribute to Mason Williams,” suggesting the program would be dominated by the works of that incredibly talented musician, who was an important part of The Smothers Brothers Comedy Hour back in the 1960s.

But somewhere along the way, that must have changed because Friday’s program included only one Williams tune (I think you can guess which one) and bore the title “A Classical Gas.”

So instead of introducing us to some of Williams’ lesser-known works, the pair offered a generous sampling of Latin-American pieces, a couple of works by George Gershwin and one of Andrew Lloyd Webber’s biggest hits.

First, Barbosa-Lima performed solo. The Brazilian guitarist was as flawless as ever, moving easily through a handful of numbers that were, or at least sounded like, popular songs rather than more typical classical guitar fare. When he finished his opening work, Sabor a mi, by Mexican composer Alvaro Carrillo, a patron uttered a quiet “wow!” before the applause began. That performance and that reaction were emblematic of the concert as a whole.

The highlight of the opening section was a heartbreakingly gorgeous rendition of Don’t Cry for Me Argentina, in an arrangement by Barbosa-Lima that has been part of his repertoire for many years now. And it is more beautiful every time he plays it.

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Carlos Barbosa-Lima and Larry Del Casale Duo – Press

Casale joined Barbosa-Lima for a few more numbers before intermission, with the most impressive being a fascinating rendering of Gershwin's Prelude No. 3. The American guitarist played so tightly with Barbosa-Lima that it sounded as if the two were playing a single instrument.

The concert's second half again featured Barbosa-Lima on his own before he was eventually reunited with Casale. Especially appealing was Aquarela do Brasil, by Ary Barroso, which we know as the popular song called simply Brazil.

The most technically interesting works of the evening were Micropiezas, a trio of extremely short tunes by contemporary Cuban composer Leo Brouwer that showcased both players at their absolute best.

The closing work was the highly anticipated Classical Gas. It was certainly not a disappointment, but it was a surprisingly low-key approach that was long on exactitude and short on aggrandizement. And if there was a tune on the program that could have benefited from some unshirted flailing, this was it. So some of the driving power of the original was missing in the duo's version.

The only other letdown was the printed program, which was pretty much a disaster. The notes were rife with grammatical and typographical errors, including a quote from a review in a German publication (that, of course, was not placed in quotation marks) that looked like it was translated online and left as is. It was pure gibberish. Casale's name appeared variously as Larry Del Casale and just Larry Casale. And there were numerous changes in the order and content of the concert.

But the most important thing, the music, was correct and present in abundance. Few guitarists can match Barbosa-Lima's incredible virtuosity. But Casale certainly proved an able partner in a concert that constantly flirted with perfection without ever being sterile or clinical.

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Top of Their Games

Guitarists Carlos Barbosa-Lima and Larry Del Casale give a solid performance for the Allegro Guitar Series.

by Gregory Sullivan Isaacs

published Tuesday, November 24, 2015

Dallas — Last week the Allegro Guitar Series presented a concert featuring a pair of guitar virtuosos as a duo: Carlos Barbosa-Lima and Larry Del Casale. Brazilian Barbosa-Lima was an established artist when a mutual friend introduced him to Del Casale. The Dallas and Fort Worth concerts last weekend featured Barbosa-Lima as a soloist as well as a partner in the duo.

Except for a few pieces from repertoire of other instruments, such as an arrangement of a Gershwin prelude, the music was Latin based; much of it from Brazil, as you might expect. These selections were based on mostly dance rhythms and the pair kept the beat as steady as dancers would. The two players performed with such precise ensemble that they sounded like one player. Their technical mastery was impressive and they deftly executed all of the extended abilities of the instrument, from harmonics to percussive effects.

Most of the composers on the program are names that are not familiar to a general audience, including this writer, and of the previous generation of guitarists/composers: Alvaro Carrillio, Albert Dominguez and Ary Barroso. They changed the order of the program, left out some selections and added others. However, this really didn't matter since they were all in the same vein. Almost all of them are arrangements for guitar duo by Barbosa-Lima.

There were some easily recognizable selections as well. One was the aforementioned Gershwin Prelude and Mason Williams' Classical Gas. Another selection that worked surprisingly well was another Barbosa-Lima arrangement, "Don't Cry for Me, Argentina," from Andrew Lloyd Webber's hit show Evita. In his hands, this word heavy song became something much more lyrical.

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As an encore, the duo played the very familiar Tico Tico no fubá. Composed by Zequinha de Abreu in 1917, this clever Brazilian classic about a sparrow who steals the cornmeal (fubá) and puts on airs like a canary. It is impossible to hear it without picturing Carmen Miranda, complete with her fruit headdress, in the film Copacabana (1947).

On a separate note: Who are the top classical guitarists touring today? Easy. OK, here is a harder one. Who makes up the top ten guitar duos on the concert circuit? Stumped? Not a fair question really because, other than the Romero clan, classical (and Flamenco) guitarists rarely rise to the level of vox populi.

Admittedly, you can say the same thing about organists or the higher levels of any instrument, for that matter. Most concertgoers can only name a few top violinists, or even soprani for that matter.

However, local attendees to the marvelous concerts presented by the Allegro Guitar Series cannot only name these exceptional and virtuosic guitarists are, they probably have heard, or will hear, them play. This is due to the laid-back energy of Christopher McGuire, a well-known guitarist himself, who is the Artistic Director of the organization, which began as the Fort Worth Classic Guitar Society (and still uses that name for the Cowtown performances). Typical of his low-key manner, you have to hunt to find his name anywhere in the program. (Hint: it is buried a very short list of staff of a page with a listing of lots of board members.)

The Allegro Guitar Series brings something refreshingly different to the classical music buff's usual diet of string quartets, symphonies and operas.

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“The two players performed with such precise ensemble that they sounded like one player. Their technical mastery was impressive and they deftly executed all of the extended abilities of the instrument, from harmonics to percussive effects”.

Theater Jones

“The American guitarist played so tightly with Barbosa-Lima that it sounded as if the two were playing a single instrument. The most technically interesting works of the evening were Micropiezas, a trio of extremely short tunes by contemporary Cuban composer Leo Brouwer that showcased both players at their absolute best”.

Star Telegram

“When Carlos Barbosa-Lima and his duet partner Larry Del Casale turned up they gave three improvised encores with hot rhythms the audience showed their appreciation for the artists tumultuously with thunderous and prolonged applause”.

Hersbrucker Zeitung, Germany

“Carlos Barbosa-Lima is joined by Larry Casale, and I'm minded of nothing so much as Towner again, this time in his duets with John Abercrombie. But where Ralph and John reached for the stars, Carlos and Larry dig their feet firmly into the warm sands of a moody cay on the ocean as wind and dark clouds scud by, exhilarating and foreboding simultaneously”. (re; Beatlerianas)

Folk & Acoustic Music Exchange

“Also fascinating are Brouwer’s five micropiezas featuring Barbosa- Lima’s guitar-duo partner of 10 years, Larry Del Casale. – DF

Vintage Guitar

“Barbarosa-Lima does perform with a backing band on many occasions, but here virtuoso guitarist Del Casale fills that role, and does so with panache and verve.”

Seen and Heard International

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Carlos Barbosa-Lima and Larry Del Casale Duo – Repertoire

“Music of the Americas”

Solo/Duo Guitar Repertoire
(current sample program)

Carlos Barbosa-Lima

Alvaro Carrillo (1921 -1969): *Sabor a mi*

Alberto Dominguez (1913-1975): *Frenesi*

Ruben Fuentes (b.1926): *La Bikina**

A. Lloyd Webber (b. 1948): *Don't Cry For Me Argentina**

Alfredo Viana ("Pixinguinha") (1897-1973): *Cochichando*, Um A Zero*

Carlos Barbosa-Lima and Larry Del Casale

Waldir Azevedo (1923-1980): *Delicado**

George Gershwin (1897-1938): *Prelude # 3 **

Antonio Carlos Jobim (1927-1994): *Eu nao existo sem você*,
Chovendo na Roseira**

Intermission

Enric Madriguera (1904-1973): *Adios**

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Carlos Barbosa-Lima and Larry Casale Duo – Repertoire

Mason Williams (b.1938): *Shady Dell**, *Country Idyll**

Agustin Barrios (1885-1944): *Danza Paraguaya*

Carlos Barbosa-Lima and Larry Del Casale

Enric Madriguera (1904-1973): *Sons de Carrilhoes**

Mason Williams (b.1938): *Saturday Night at the World**, *Classical Gas*†*

Leo Brouwer (b.1939): *Micropiezas nos. 4, 2, 3*

Antonio Carlos Jobim (1927-1994): *Luiza*, *A Felicidade*

*Arranged for guitar by Carlos Barbosa-Lima

Carlos Barbosa-Lima records exclusively for Zoho Music (USA), zohomusic.com

Carlos Barbosa-Lima and Larry Del Casale perform on guitars built by American luthier, Richard Prenkert. (prenkertguitars.com)

Carlos Barbosa-Lima and Larry Del Casale use *Savarez Strings* exclusively

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Carlos Barbosa-Lima and Larry Del Casale Duo – YouTube Links

A Felicidade:

<https://www.youtube.com/watch?v=CAFmxW3Zzi8>

Gershwin Prelude 3

<https://www.youtube.com/watch?v=J12cGa-WI04>

Artists Website: <http://www.larrydelcasale.com>

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Carlos Barbosa-Lima and Larry Del Casale Duo – Photo Gallery



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