

# Fall 2007 Music Department Calendar of Events

October 3, 7 PM	Flute Force+
October 7, 4 PM	Musica Antiqua+
October 9, 7 PM	Jon Hamar: faculty string bass recital+
October 10, 3PM	Duncan Ceremonies+
October 10, 7 PM	Joe Brooks: faculty saxophone recital+
October 10, 8 PM	David Friesen & Uwe Kropinski
October 13, 7 AM to 6 PM	Suzuki Fest, Entire Building
October 14, 4 PM	Nicholas Caoile and Friends+
October 20, All Day	Sonata-Sonatina Festival, Entire Building
October 21, 4 PM	Hal Ott: faculty flute recital+
October 24, 7 PM	Kairos String Quartet*
October 25, 7 PM	Presidential Series: Pacific Baroque Orchestra*
October 26, 8 PM	John Pickett, piano and guest Joshua Roman, cello*
October 27, 4 PM	Samantha Baker: junior clarinet recital+
October 27, 8 PM	Guest Bass Clarinet Recital: Gareth Davis+
October 28, 1 PM, 3 PM, 5 PM & 7 PM	Flute Fete+
October 29, 7 PM	Octubafest I+
October 30, 7 PM	CWU Symphony Orchestra/Chamber Choir Halloween Concert*
October 31, 7 PM	Octubafest II+
November 1, 7 PM	Patricia McCarty: student violin recital+
November 2-3, evening of 11/2, all day 11/3	NATS Conference
November 4, 2 PM	Sean McClanahan, Senior Trombone Recital+
November 4, 4 PM	Early Jazz Nite with Curtis Peacock, Bret Smith and Friends+
November 6-7, All Day	Fall Choral Classic, festival, Entire Building
November 8, All Day	Trumpet Fest, Band/Orch. room, Concert and Recital Halls
November 9, 7 PM	Guitar Ensemble Concert+
November 13, 7 PM	Jazz Combo Nite+
November 14, 7 PM	Single Reed Nite+
November 16, 7 PM	Combined Choral Concert*
November 17, 1 PM	Becky Smith: senior trumpet recital+
November 17, 4 PM	Allison Spray & Katie Miller: junior joint trumpet recital+
November 17, 7 PM	Horn Studio Recital+
November 18, 12 PM	Burke Anderson: horn recital+
November 18, 2 PM	Brian Rascon: junior trumpet recital+
November 18, 4 PM	Chamber Orchestra Concert*
November 18, 7 PM	Brass Choir Concert*
November 19, 7 PM	IAJE Combo Night+
November 25, 7 PM	Faculty Woodwind Quintet+
November 27, 7 PM	String Studio Recital+
November 28, 7 PM	Percussion Ensemble Concert*
November 29, 7 PM	Wind Ensemble/Symphonic Band Concert*
November 30, 7 PM	Jazz Nite: Jazz Bands and Choirs*

\*Concert Hall  
+ Recital Hall

*The Calendar of Events changes frequently.  
For our most up-to-date calendar,  
visit our website at [www.cwu.edu/~music](http://www.cwu.edu/~music) or call (509)963-1216*

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You can further the excellence of our Music Department!  
A contribution of \$250 will contribute to the program of your choice, and inscribe your name, or the name of a loved one, on a chair in our beautiful Concert Hall. Find out more about "La Sedia"  
(The Music Chair) at [www.cwu.edu/~music](http://www.cwu.edu/~music).



Central Washington University  
Department of Music  
*Presents:*

## Michael Partington

### Guest Classical Guitar Recital

Music Building Recital Hall  
Friday, September 28, 2007  
7:00 PM

## Program Notes

**Mauro Giuliani** is recognized as one of the most important figures in the history of the guitar. The preeminent virtuoso of his time, his performances won him great acclaim throughout Europe. He lived for many years in the vanguard of musical cities, Vienna, teaching, performing and composing prodigiously for his instrument. His arrival there as a young man coincided with a surge in the popularity of the guitar, and although he was also an accomplished cellist, it was with the guitar that he would find fame. His six Rossiniane, *potpourri* of themes and arias from Rossini's operas, are undoubtedly some of the most challenging and flamboyant works in the guitar repertoire.

**Bryan Johanson** is a native of Portland, Oregon, and is a Professor of Music at Portland State University. Johanson studied composition with Charles Jones and Pulitzer Prize-winning composer William Bolcom, and in recent years has focused a major portion of his creative energy on writing chamber music that includes guitar. This set of variations is based on an ancient Finnish folk melody, *Kalevalainen Savelma*, used when singing texts from the Kalevala, a set of loosely related folk tales often sung to the playing of the kantele, an ancient Finnish harp. The Kalevala is filled with songs of transformation and magic and in this work the composer creates a music that evokes his ancestral heritage by transforming their ancient melody into his own musical language.

No stranger to the guitar, **Astor Piazzolla** wrote his *Cinco Piezas* for the solo instrument, the *Tango Suite* for two guitars, *L'Histoire du Tango* for flute and guitar, and a double concerto for guitar and bandoneon. Guitarists have adopted much of his other music in transcription. Written for his Nuevo Tango quintet in 1968, *Las Cuatro Estaciones Porteñas* contain all the characteristics of Piazzolla's new tango style: chromaticism and sharp dissonances, dramatic accents that create a strong rhythmic structure, combined with contrasting tempo variations and moods. All of these add up to an emotionally intense atmosphere. These transcriptions were made by the great Brazilian guitarist and composer Sergio Assad in 1995. His arrangements manage to retain the complexity and fire of the quintet within the warmer intimacy of the guitar's world.

**Toru Takemitsu's** style developed under a wide variety of influences, from popular music through the European avant-garde to traditional Japanese music. He began writing for the guitar in the 1970s and composed many solo, chamber and concerto works for the instrument. Takemitsu once said that the guitar was his favorite instrument. He was certainly acutely aware of how to exploit the unique advantages of its textural and timbral possibilities. In *Equinox* lush sonorities and often jazz-like harmonies abound, facilitated in part by retuning the sixth and second string both down a half-step.

Hailed by Classical Guitar magazine as 'one of the top composer/performer/scholars on the scene today,' **Stephen Goss** is now internationally known not just for his innovative and arresting music for guitar—he is a master of the instrument—but equally for his chamber and multi-media music. Born in 1964, Goss writes communicative and accessible music that draws freely on a number of styles and genres. Sometimes allusions to the music that inspires him are disguised—perhaps only a rhythm or harmony is retained—sometimes they dazzle the ear with unexpected juxtapositions. Of this work he writes: "When writing the *Sonata* my main concern was with resonance; not only the historical resonance of the various sonatas connected with the piece, but also the characteristic resonance of the guitar itself. Throughout all three movements I have attempted to simulate the blurring effect of the sostenuto pedal of the piano, by building textures across several strings and allowing sonorities to ring-on and overlap."

**Joaquín Rodrigo** was a lover of the guitar throughout his long compositional career. It became a natural expression of both his musical style and his Spanish heritage. Although he wrote dozens of works involving guitar, his most famous and lasting addition to the repertoire is unquestionably his *Concierto de Aranjuez* for guitar and orchestra. Rodrigo's musical language is largely tonal, melodic and conservative. One unmistakable feature in every single composition by Rodrigo is its Spanish flavor. His musical style incorporates the classical, popular and flamenco traditions. The *Tres Piezas Españolas* were composed for Andrés Segovia in 1954.

## Program

### Rossiniane Nr. 3, Op. 121

Mauro Giuliani  
(1781-1829)

### Variations on a Finnish Folksong

Bryan Johanson  
(b. 1952)

### Las Cuatro Estaciones Porteñas

*Otoño Porteño*  
*Invierno Porteño*  
*Verano Porteño*

Astor Piazzolla  
(1921-1992)

Intermission

### Equinox

Toru Takemitsu  
(1930-1996)

### Sonata\*

Stephen Goss  
(b. 1964)

### Tres Piezas Españolas

*Fandango*  
*Passacaglia*  
*Zapateado*

Joaquín Rodrigo  
(1901-1999)

\*Written for Michael Partington