

**Fall 2008 Music Department
Calendar of Events**



Central Washington University
Department of Music
Presents:

October 8, 7:30 PM	Presidential Series: Terry Tempest Williams, Guest Speaker*
October 12, 4 PM	Hal Ott, Faculty Recital+
October 15, 7 PM	Maria Newman, Guest Artist/Composer+
October 18, 7 PM	Mark Goodenberger and Friends*
October 25, All Day	Sonatina Festival
October 26, 4 PM	Jamie Collins, Graduate Piano Recital+
October 28, 12 PM & 7 PM	PCWU Symphony Orchestra/Chamber Choir Halloween Concert*
October 29, 7 PM	John Pickett, Piano and Diane Reich, Voice+
October 31, 7 PM	Distinguished Piano Series: William Wolfram*
November 1, All Day	Flute Fete+
November 2, All Day	Flute Fete+
November 2, 4 PM	Piano Trio: Marjorie Parkington & Guests*
November 4, 8:00 PM	Jazz Combo Nite+
November 4-5, All Day	Choral Festival
November 6, 7 PM	Flute Choir+
November 7 & 8	Central Cello Celebration+*
November 9, 4 PM	Second Sunday Faculty Recital+
November 12, 7 PM	Mark Babbitt, Faculty Trombone Recital+
November 13, All Day	Trumpet Festival
November 15, 4 PM	Paul Taub and Jennifer Rhyne, Guest Flutists+
November 16, 2 PM	Rachel Rice, Senior Clarinet Recital+
November 16, 4 PM	Chamber Orchestra*
November 18, 7 PM	Jazz Combo+
November 19, 7 PM	String Studio Recital+
November 20, 7 PM	Percussion Ensemble*
November 21, 7 PM	Alastare Edmonstone, Guest Pianist*
November 22, 4 PM	Horn Studio Recital+
November 23, 4 PM	Choir Concert*
November 25, 7 PM	Jazz Nite*

*Concert Hall
+ Recital Hall

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

Please turn off your cell phone and refrain from the use of any electronic devices through the duration of your visit to our new facility. Thank you.

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.

Kairos Quartet with Guest Artist Michael Partington

Music Building Recital Hall
Wednesday, October 1, 2008
7:00 PM

Program

Quintet G 448
Pastorale
Allegro maestoso
Grave assai – Fandango

Luigi Boccherini
(1743-1805)

Milonga del Angel

Ástor Piazzolla
(1921-1992)
(arr. Thompson)

Quartet nr 15
Maestoso
Minuetto a Canone - Andantino
Recitativo – Andante sostenuto con sentimento
Adagio cantabile
Rondo – allegretto

Niccolò Paganini
(1782-1840)

This concert is dedicated with love to
Heather DeHart.

Intermission

Sevillana Fantasia

Joaquín Turina
(1882-1949)

from: Frozen Music
The Menuhin Hall
The East Stand
Grand Central Waltz
Walt Disney Concert Hall

Stephen Goss
(b. 1964)

From Yesterday to Penny Lane
Eleanor Rigby
Yesterday
Got to Get You Into My Life
Here, There and Everywhere
Ticket to Ride
She's Leaving Home
Penny Lane

Leo Brouwer
(b. 1939)

Program Notes

Born and educated in Italy, **Luigi Boccherini** found fame throughout Europe as a virtuoso cellist. In 1869 he went to Madrid at the invitation of Don Luis, the brother of the King of Spain. He remained there as a court musician for the remainder of his life, although the death of his patron, ill health and personal tragedy contributed to a decline in his success and he died in relative poverty and obscurity. His oeuvre is extensive, including nearly 100 string quartets and over 150 quintets, often with two cellos thus giving the composer the opportunity to display his dazzling virtuosity in a form of concerto with string quartet accompaniment. The quintet G 448 comes from a set of six quintets with guitar, dedicated to a Marquis de Benavente, believed to be a wealthy patron and amateur guitarist. The addition of the guitar brings with it the relatively exotic sounds and rhythms of Andalusian music.

Ástor Piazzolla was an Argentinean composer, whose style revolutionized tango, giving birth to the form Nuevo Tango. He developed a love for classical music, particularly that of composers like Bartok and Stravinsky, and aspired to become a composer himself. He studied with Alberto Ginastera and later Nadia Boulanger, who was to change his life and musical direction by encouraging him to write tango music, a part of his musical nature he had self-consciously tried to hide from. His instrument was the bandonéon, an accordion-like instrument, but with buttons on both sides rather than a keyboard. This arrangement was further complicated by most buttons playing a different note opening and closing, and each keyboard being different to the other, thus creating essentially four different keyboard layouts. None of these are scalar in nature, favouring simple harmonic accompaniments rather than elaborate melodic music, an apparent restriction that Piazzolla was easily able to overcome!

Niccolò Paganini, known primarily, of course, as a violinist, was also a very accomplished guitarist and wrote much music for the instrument, both solo and chamber. He performed extensively with a guitarist and composed many duos for that combination, as well as music for guitar and string trio. The guitar is generally relegated to being a simple accompaniment instrument, left to showcase the composer's skill on the melody instrument. The exception to this pattern is the Grand Sonata for violin and guitar, apparently written at the request of one of Paganini's long-suffering accompanists, who requested a piece for which the two could swap instruments during a concert program. Paganini responded with a virtuosic guitar part and a violin part so redundant that the work is today almost always performed as a guitar solo! The Quartet Nr. 15 features a very prominent role for the viola, and given the composer's proficiency on that instrument as well, we can perhaps assume who might have originally performed that part.

Joaquín Turina was born in Seville and studied there and in Madrid. He lived in Paris from 1905 to 1914 where he took composition lessons from Vincent d'Indy at his Schola Cantorum, and studied the piano under Moritz Moszkowski. Like his fellow countryman and friend Manuel de Falla, he also got to know the impressionist composers Maurice Ravel and Claude Debussy while there. With de Falla, he returned to Madrid in 1914 and worked as a composer, teacher and critic. From 1931 he was professor of composition at the Royal Conservatory there. His works include operas, orchestral and chamber music, piano works, guitar pieces and songs. Much of his music shows the influence of traditional Andalusian music. His guitar music was written for the great Spanish guitarist Andres Segovia. Turina was one of the first composers to respond to that performer's

Program Notes Continued

quest to create a new repertoire for the instrument in the early part of the twentieth century.

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 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.

"Architecture is music in space, as it were a frozen music" – Friedrich von Schelling
Each of the movements evokes a particular building. The sharp visual contrasts between the buildings are reflected in abrupt shifts of musical style. The compositional approach to each movement is guided by the techniques used by the architect. The score is suffused with references, quotations and ciphers which occasionally bubble up to the surface. Grand Central Waltz refers to a scene in Terry Gilliam's film The Fisher King where rush-hour commuters at New York's Grand Central Station suddenly start Waltzing en masse. The East Stand pays homage to that part of Highbury soccer stadium in London where the Arsenal fans congregate. The Menuhin Hall presents a phantasmagoria of music closely associated with this school and with Yehudi Menuhin; echoes of Beethoven, Schubert, Strauss and Schoenberg are frozen in time.

Born in Havana, **Leo Brouwer** is a Cuban composer and conductor, and widely regarded as one of the most important composers for the guitar. His early study of the instrument led to further education in the United States where attended Juilliard, and studied composition with Vincent Persichetti and Stefan Wolpe. A hand injury terminated Brouwer's performing career but led him to focus his energies more into composition. His influences range from Cuban folk music to his interest in aleatoric music, but recently his style has leant more toward tonality and modality. In addition to many solo guitar works he has composed ten guitar concertos and over 40 film scores, including Como agua para chocolate. The suite From Yesterday to Penny Lane was in part inspired by Manuel de Falla's Siete Canciones Populares Españolas but with obviously more contemporary source material. Brouwer complements each simple melodic idea with stylistically diverse and complex classical treatments that recall some specific sources, as if Stravinsky had composed Ticket to Ride, Bartok had given us Eleanor Rigby or Yesterday were an Elizabethan madrigal!