

School of Music

University of Washington Seattle, Washington

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P37
2007
10-7

Presents a Faculty Debut Recital:

MICHAEL PARTINGTON, GUITAR

October 7, 2007

7:30 PM

Brechemin Auditorium

PROGRAM

CD# 15,484

- 1 ROSSINIANE Nr. 3, Op. 121 14:00 MAURO GIULIANI (1781-1829)
- 2 remarks
- 3 VARIATIONS ON A FINNISH FOLKSONG 7:53 BRYAN JOHANSON (b. 1952)
- 4 remarks
- 5 LAS CUATRO ESTACIONES PORTEÑAS ASTOR PIAZZOLLA (1921-1992)
Otoño Porteño 13:00 (arr. Assad)
Invierno Porteño
Verano Porteña

INTERMISSION

CD# 15,485

- 1 remarks
- 2 EQUINOX 4:16 TORU TAKEMITSU (1930-1996)
- 3 remarks
- 4 SONATA* 13:54 STEPHEN GOSS (b. 1964)
*written for Michael Partington
- 5 TRES PIEZAS ESPAÑOLAS 10:59 JOAQUÍN RODRIGO (1901-1999)
Fandango
Passacaglia
Zapateado
- 6 encore 1 - 'Lament on the Death of His Second Wife'
... Neil Gow, arr. David Russell
- 7 encore 2 - 'Songe Capricorne' ... Roland Dyens

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, *pot-pourris* 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 multimedia 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.

MICHAEL PARTINGTON began playing guitar at age six while growing up in Wales, gave his first public performance a year later, and won his first competition at age nine. He received a performance degree from the University of Washington, where he was a Brechemin scholar and graduated magna cum laude.

Partington has trained with many of the world's greatest guitarists, including Oscar Ghiglia, Eliot Fisk, Eduardo Fernandez, Manuel Barreco, and David Russell, who commented on his "exquisite good taste and fluid perfection."

The award-winning British guitarist has performed internationally as a soloist and with ensembles to unanimous critical praise. He has appeared throughout the U.S.A., U.K., Russia, and Scandinavia in solo recital, ensemble, and with orchestra. Partington has performed live on radio stations throughout the U.S. and U.K., including BBC Radio 3's In Tune, BBC Wales, and St. Paul Sunday on National Public Radio, and on cable television in California, Montana, and Washington. Partington has also performed with Orchestra Seattle, Seattle Chamber Players, Seattle Creative Orchestra, Wenatchee Valley Symphony, Rainier Symphony, Portland State University Orchestra, Seattle Choral Company, the Seattle Symphony Chorale, and flutist Paul Taub in the duo Dinamici. An advocate of new music, he has commissioned and premiered works by Stephen Goss, Bryan Johanson, Toshio Hosokawa, Angelo Gilardino, Tom Baker, Kevin Callahan and others. Partington is a frequent performer and teacher at festivals, including the Guitar Foundation of America Festival, Llantilio Crossenny Festival, Portland Guitar Festival, Northwest Guitar Festival, Shenandoah Valley Bach Festival, Cascadia Festival, and Chelan Bach Fest. He has released five solo CDs for Rosewood Recording and can also be heard on the Cadenza Music and Present Sounds labels.

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