

ensemble FRET

Recital Hall, California State Polytechnic University, Pomona
Wednesday, April 17, 8:00 pm

Dance Suite (Part I)*

1. Glad Rag
2. Tango
3. Mambo
4. Go-Go Boogie

Theodore Norman (1912-1997)

Trio Sonata (RV 85)

1. Andante molto
2. Larghetto
3. Allegro

Antonio Vivaldi (1678-1741)

Four Little Things (1993)

1. 1:23
2. :50
3. 1:07
4. 2:09

James Phillipsen (b. 1968)

Walter Marsh, guitar solo

Suite for guitar solo (1957)

- I. Allegro moderato
- II. Andante sostenuto
- III. Allegretto
- IV. Larghetto
- V. Allegro

Ernst Krenek (1900-1991)

Walter Marsh, guitar solo

Baryton Trio

1. Presto
2. Adagio cantabile
3. Menuett, Allegretto - Trio
4. Finale - Allegro

Franz Josef Haydn (1732-1809)

~ Intermission ~

Dance Suite (Part 2)*

1. Polluted Ducks
2. Samba
3. March
4. Kolo

Theodore Norman (1912-1997)

Trio No. 1 (1993)

James Phillipsen (b. 1968)

Songs for Voice and Guitar

Claudio Monteverdi - *Voglio di vita uscir*

John Cage - *The Wonderful Widow of Eighteen Springs* (text James Joyce)

Josquin des Prez - *Cueurs desolez* and *Mille regretz*

John Dowland - *Flow My Tears*

Alexandra Grabarchuk, voice; Peter Yates, guitar

Concerto for Two Harpsichords (BWV 1060) I. Allegro **Johann Sebastian Bach (1685-1750)**

with **David Caheuque, guitar**

*arranged by Peter Yates

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is a performance collective founded in 2012 by Buzz Gravelle, Walter Marsh and Peter Yates. Its programs and events feature music for guitar, mandolin and arpeggione (bowed guitar), whether solo, in duos and trios, or in expandable combination with guest vocalists and instrumentalists. Results range from intimate art-song to massed guitars. In every event is music unheard-of, written or premiered within the past year.

Visit ensembleFRET on the internet at www.ensemblefret.com

PROGAM NOTES

Dance Suite

Theodore Norman (1912-1997)

The movements of this suite of 'bent' dances have been adapted from works for various guitar groupings and reflect Theodore Norman's interest in musical ideas from around the world. The Stravinskian *March*, and *Samba* (Brazil) were originally for solo guitar. The *Samba* was also arranged for two guitars. *Glad Rag* and *Go-Go Boogie* (US) were for three guitars, the *Mambo* (Cuba) was for four guitars, and *Tango* (Argentina) and *Kolo* (Serbo-Croatian) were for two guitars. While not written in a standard dance form, *Polluted Ducks*, also written for two guitars, might be thought of as our modern dance addition to the suite. —Walter Marsh

Trio Sonata (RV 85)

Antonio Vivaldi (1678-1741)

This piece by Vivaldi was originally written as a Trio Sonata for violin, lute, and basso continuo. During the Baroque period, instrumentation was more fluid during than in later musical periods, partly because composers could not always count on certain instruments being available, and partly as an element of style. For example, the basso continuo could be played by a number of instruments, including the lute or harpsichord, often supported by a bass viol, and had to be realized from a series of figured bass symbols, similar to what a jazz pianist or might do when looking at a lead sheet of a jazz tune. The trio of mandolin, arpeggione, and guitar has no historical precedent in the Baroque (or in any period for that matter, it is a rather unique combination of instruments). However, Baroque music and trio sonatas in particular, are especially suitable for this instrumentation as the function of these instruments mirrors the original: mandolin substituting for violin (providing the melodic material), guitar for lute (providing the harmonic material), and the arpeggione for the bass viol (providing the bass line).

Four Little Things (1993)

James Phillipsen (b. 1968)

James Phillipsen wrote a number of remarkable works for guitar in early 1990s, two of which, from 1993, are on this evening's program. *The Four Little Things* take their movement titles from the composer's intended duration of each, and employ a seamless integration of an intensely modern, atonal feel with strong moments of almost tonal resolution. The first and fourth movements are completely unmeasured, while the second and third movements feature measures with frequent time signature changes. As in the Trio, Phillipsen uses a grace note figure that is evocative of Chinese pipa, whereby the index finger strums across adjacent strings very rapidly. Phillipsen encourages the performer to "seek variety in all manner of playing, and not shy away from extremes."

Suite for Guitar Solo (1957)

Ernst Krenek (1900-1991)

In 1956, Theodore Norman approached Ernst Krenek to request a work for solo guitar. Krenek agreed and produced his *Suite for Guitar Solo*. During the composition of this work, Krenek consulted Norman on a daily basis about writing effectively for the guitar and used Norman's book *The Classical Guitar: A New Approach* (published G. Schirmer) as a guide. Norman, a pioneer of modern music for the guitar, premiered the suite in 1957 at a Monday Evening Concert at the Los Angeles Museum of Art. The Suite is composed using the twelve-tone method with pitches of the chromatic scale clearly organized into a

(program notes, cont.)

series. However, Krenek gradually “relaxes” his adherence to the rules of twelve-tone composition as the piece progresses. The first movement is thus the strictest and the fifth movement is the least strict. Krenek uses only one version of the tone row for the first three movements, using phrasing, dynamics and register to generate contrast and forward motion, rather than inverted, retrograde or transposed versions of the tone-row. This suite is unique in the literature of the guitar both in its compositional content and in that it comes from a period when very little modern music was being written for the instrument.

Baryton Trio

Franz Josef Haydn (1732-1809)

Josef Haydn wrote 175 compositions for a kind of bass viol played by his patron, Prince Esterhazy, and called the baryton. In addition to the usual bowed gut strings it had metal strings which enriched the sound by vibrating sympathetically or could even on occasion be plucked with the left hand. This is a setting of a trio from early in Haydn's career for viola, cello and baryton. Along with his usual crafty use of asymmetrical phrasing, the composer in the last movement shamelessly quotes Doo-wop chord progressions from the 1950s. —Peter Yates

Trio No. 1 (1993)

James Phillipsen (b. 1968)

Phillipsen's *Trio No. 1* starts with at a brisk tempo (half note = 110) with an airy, minimalist repeated figure in the first guitar part that is anchored by an exchange of ringing chords between guitars two and three. The anchor is then cut free as the work becomes an exciting interplay of hockets, shifting time signatures, and intricate melodic lines that eventually slow to sections of calm and space. Then, after a return to the intensity heard earlier, the piece settles into a new calm, with minimalist repeated figures in guitars two and three above a beautiful chord progression and bass melody in the first guitar.

Songs for Voice and Guitar

Monteverdi sets a lover's bitter, angry text to vivacious music of extended celebratory syncopation. Then the tomb opens, and frolic is forgotten. As the notes find their proper solemnity, the words sarcastically call for forgiveness.

In setting for voice and closed piano this excerpt from Joyce's *Finnegan's Wake*, Cage gives his signature one-two punch of an absurd surprise followed (once titters resolve and all armor is down) by simple, unexpected beauty. He later used similar techniques in a companion piece entitled, *A Flower*, also on a text by Joyce.

Love fares no better in Burgundy, where *Mille Regretz* and *Coeurs Désoléz* are two of Josquin's takes, one well-known, the other less so, on romance gone wrong.

To complete the picture, in case the listener had not been paying attention, Dowland's famous lute song shows that the English also know how to revel in love abandoned or unrequited.

Concerto for Two Harpsichords (BWV 1060) I. Allegro Johann Sebastian Bach (1685-1750)

This allegro is from a concerto for two harpsichords that some scholars think Bach transcribed from a now-lost work of his for oboe, violin and strings. Other scholars disagree. We respectfully submit that originally it may have been intended for future performance as a guitar quartet. The piece presents a lively tune several times, in different keys, the statements separated by episodes of increasingly abstract and surprising contrasting material.

The Performers

David Cahueque, D.M.A., earned the Doctor of Musical Arts degree from the Claremont Graduate University, the Master of Arts from the University of California, Riverside, and the Bachelor of Arts from Cal State Polytechnic University, Pomona. An active performer throughout the Southern California area, Dr. Cahueque is equally comfortable on the stage as a soloist and in chamber ensembles. He has appeared as soloist with the U.C. Riverside Orchestra and as guest accompanist for the Cal Poly Pomona Chamber Singers, the Claremont Chorale and the South Bay Master Chorale. His repertoire covers the literature from all eras, early to modern. He has given premiers of new works, some written specifically for him, for the National Association of Composers USA (NACUSA). While he is primarily a classical guitarist, Dr. Cahueque also plays regularly in the pit band for the Claremont High School summer musical theater series. Dr. Cahueque also enjoys singing. He premiered a work written for solo voice and digital delay, in which he sang the solo part. In addition to teaching at Chapman, Dr. Cahueque is on the music faculties at Cal Poly Pomona and Mt. San Antonio Community College. He is also on the Board of Directors, serving as treasurer, for the Orange County Guitar Circle.

Alexandra Grabarchuk graduated summa cum laude with a BA in Linguistics from UCLA in 2009. Her musicological interests include Soviet prog rock, 20th century Russian music in general, and the female body in conducting. She is an avid performer and sings with UCLA Chorale, Chorus, and Chamber Singers, as well as playing harpsichord and singing for the UCLA Early Music Ensemble. In her free time, she enjoys traveling to her native Ukraine, exciting dining experiences, and just generally having a grand ol' time.

Buzz Gravelle – composer, multi-instrumentalist and music educator—has been involved with new music for plucked strings for over twenty years. Buzz was a founding member of the Modern Arts Guitar Quartet (1991-1995), an ensemble of guitarists/composers that explored the leading edges of new music for classical guitar—prepared guitar, serialism, minimalism, aleatoric, and electro-acoustic music. As a solo recitalist he is known for creative programming and has extended the repertoire of the classical guitar and classical mandolin through his own compositions, transcriptions, and the premiering of new works written for him. He has performed throughout the western United States, in addition to Canada, Mexico, Italy, Austria, and Germany. Buzz holds both M.F.A. and D.M.A. degrees in Music from UCLA. Buzz serves on the faculty of California Polytechnic University at Pomona and is the founder and director of the Santa Monica Academy of Music.

Walter Marsh pursued a life in music as a classical guitarist from 1988 to 1995 (and sporadically in years following) studying with Theodore Norman at UCLA, where he earned a Master of Fine Arts degree in guitar performance in 1995. His work as a soloist and as a founding member of the Modern Arts Guitar Quartet transitioned to work as a teacher and then into the world of nonprofit arts management where he continues to work today. As a guitarist, Walter has had a particular focus on modern music, inspired by his mentor, Theodore Norman, who was the subject of his MFA thesis. In it, he explored the performance practice of Norman's music for solo guitar and his unique place in the instrument's history. In 2012, Walter was a founding member with Peter Yates and Buzz Gravelle of ensemble FRET.

Peter Yates is a composer and a guitarist. His work has included sixteen tours of Europe with the Elgart/Yates Duo, over one hundred premieres, and a book on prepared guitar. He also builds and plays versions of the *arpeggione*, a bowed guitar invented in 1823 and rarely seen since. His compositions include numerous PopArt songs, a puppet opera about the Watts Towers and a DVD ghost-town opera in which historic photographs come to life and sing. His works have been performed on Italian National Radio (RAI), microfest, The Living Arts Festival, NOW Festival, Festival of American Music, in Mexico, Europe and across the United States. He is on the faculties of music at UCLA and at the California State Polytechnic University, Pomona.