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Jewel Box Series: Feb. 15, 2008

Jewel Box Staff

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the arts

Northeastern

ILLINOIS UNIVERSITY

Northeastern Illinois University, Jewel Box Series
Friday, February 15, 2008
Recital Hall
Salme Harju Steinberg Fine Arts Center

Eliot Fisk & Angel Romero
guitars

Romero canceled

Rondo für drei Gitarren
with Brian Torosian, guitar

Paul Hindemith
(1895-1963)

L' Encouragement, Op. 34

Fernando Sor
(1778-1839)

Two Sonatas

Antonio Soler
(1729-1783)

Prelude and Fugue in A minor
Prelude and Fugue in E major

Mario Castelnuovo-Tedesco
(1895-1968)

Variazioni Concertanti, Op.130

Mauro Giuliani
(1781-1829)

--INTERMISSION--

Six Danzas Españolas

Enrique Granados
(1867-1916)

- I. Minueto (G major)
- II. Oriental (C minor)
- III. Zarabanda (D major)
- IV. Villanesca (G major)
- V. Andaluza (E minor)
- VI. Jota - Rondalla Aragonesa (D major)

Tonadilla

Joaquin Rodrigo
(1901-1999)

- I. Fandango - *Allegro Ma Non Troppo*
- II. Minueto Pomposo - *Andante*
- III. Allegro - *Vivace*

Eliot Fisk



A creative innovator linked to the great romantic tradition of the past, guitarist Eliot Fisk is one of the most exciting and unique artists before the public today. Known world wide for his adventurous repertoire and willingness to take art music into unusual venues (including schools, senior centers and even prisons!) he belongs, as his great mentor Andrés Segovia once wrote, “at the

top line of our artistic world.”

Eliot Fisk has performed to dazzling critical and public acclaim in recital, as soloist with major orchestras and in a wide variety of chamber music combinations in most of the great concert halls of the world and in 1996 in a command performance in the Palacio de los Cordova in Granada, Spain, for then U.S. President Bill Clinton and King Juan Carlos of Spain and their families. In June of 2006, by order of King Juan Carlos of Spain, Eliot Fisk was awarded the Cruz of Isabel la Católica for his service to the cause of Spanish music. Earlier recipients of this rarely bestowed honor include Andrés Segovia and Yehudi Menuhin.

Eliot Fisk is founder and director of Boston Guitar Fest, an annual event held in the month of June at the New England Conservatory. This workshop is dedicated to exploring new and exciting technical and musical possibilities of the guitar within a broadly international cultural context.

Eliot Fisk has expanded the repertoire for the guitar enormously through countless ground breaking transcriptions of works by Bach, Scarlatti, Haydn, Mozart, Paganini, and others as well as through commissions from leading composers as varied as Luciano Berio, Leonardo Balada, Robert Beaser, William Bolcom, Xavier Montsalvatge, Nicholas Maw, George Rochberg and Kurt Schwertsik. His numerous transcriptions and editions are published by Universal, Presser, Ricordi and Guitar Solo Publications.

Eliot Fisk's numerous recordings for the Musical Heritage Society, DGG, Arabesque, and EMI have elicited unqualified praise and even entered the Billboard charts as bestsellers. Most of these recordings include repertoire never before performed on the guitar such as his legendary reading of the 24 solo violin Capricci, Op. 1 of Paganini (“Has to be heard to be believed!” — *Ruggiero Ricci*), his recordings of contemporary works by Berio and Rochberg or his recording with Paula Robison of Robert Beaser's *Mountain Songs*, which was nominated for a Grammy. *Guitar Review* wrote that his versions of the complete Bach unaccompanied violin Sonatas and Partitas, BWV 1001-1006 “place him alongside Casals and Gould as one of this century's greatest interpreters of Bach.” On a lighter note, *Gramophone Magazine* described his transcriptions for violin, cello and guitar of Bach's Violin Sonatas BWV 1014 – 1019: “If exploring the instrumental potential of the continuo is Baroque music's equivalent of exploring Star Trek's final frontier, then guitarist Eliot Fisk may be its Captain Kirk and his transcription of Bach's Six Violin Sonatas its Starship Enterprise”.

Eliot Fisk's forays into unconventional musical territory have included collaborations with chanteuse, Ute Lemper; Turkish music expert, Burhan Öçal; jazz legend, Joe Pass; and master of castanets, Lucero Tena. Upcoming projects include the premiere of a new Quintet for guitar and strings by Leonardo Balada with the Miro String Quartet; a new concerto by Daniel Bernard Romain; the premiere of a new guitar concerto by Robert Beaser in 2008; and a coast to coast tour of the US resulting in a duo CD with flamenco guitar great, Paco Peña.

Eliot Fisk was the last direct pupil of Andrés Segovia and also studied interpretation under the legendary harpsichordist, Ralph

Tonight's concert is being broadcast live over WFMT Radio 98.7 FM. Please turn off all audio devices including pagers and cellular phones. Additionally, flash photography and recording devices are prohibited. We appreciate your cooperation.

SUBSCRIBERS

Please join us after the concert in the Golden Eagle room for a reception with the performers.

Kirkpatrick, at Yale University from which he graduated *summa cum laude* in 1976. Called by one *New York Times* headline "A Fiery Missionary to the Unconverted," Eliot Fisk devotes considerable energy to teaching. He is Professor at the Universität Mozarteum in Salzburg, Austria, where he teaches in 5 different languages, and in Boston at the New England Conservatory. His students have come from all corners of the earth and many have gone on to become important performers and teachers in their own right.

Eliot Fisk lives in Boston, Salzburg and (whenever possible) in his beloved Granada, Spain, with his internationally acclaimed guitarist wife, Zaira, and their 5-year-old daughter, Raquel.

Angel Romero



Hailed for his superior artistry as the Spanish maestro of the guitar, Angel Romero's eminence in the music world as soloist and conductor is heralded by audiences and critics alike. One of the most sought-after musicians of his generation, Angel Romero has appeared in the major cultural centers throughout the world including those of London, Paris, Berlin, Vienna, Madrid, Munich, Zurich, Chicago, Los Angeles and New York among others. He has appeared as soloist with such leading orchestras as the New York Philharmonic, the Cleveland Orchestra, the Royal Philharmonic, the New World Symphony, and the Royal Concertgebouw Orchestra. As conductor, he has led numerous orchestras worldwide including the Pittsburgh Symphony, the Academy of St. Martin in the Fields, the Royal Philharmonic, Germany's NDR Symphony Orchestra and the Berlin Symphoniker, the Beijing Philharmonic, the Euro-Asia Philharmonic, the Shanghai Symphony, the Bogotá Philharmonic, the Chicago Sinfonietta, the Orquesta de Baja California, the Santa Barbara Symphony, the San Diego Symphony and the San Diego Chamber Orchestra among others. Regardless of his role on stage, his driving intensity and flawless control mark him as a true master of the arts.

Angel Romero's extensive discography includes highly acclaimed recordings for Delos International, RCA Victor Red Seal and RCA Victor Worldwide, Telarc and Angel/EMI. In 2001, Delos released "Bella," which includes monumental pieces such as Bach's Air on the G String to Romero's own father's Tango Angelita - a composition dedicated to his late mother. In 1999, *Romero Plays Rodrigo* was released featuring works written for and dedicated to Angel Romero through his long and close relationship with the Spanish composer. In 1998, he was featured as soloist and conductor in an acclaimed recording of Vivaldi's guitar concertos with the Academy of St. Martin in the Fields. In 1995, RCA released a crossover recording of flamenco and pop music, featuring Angel Romero playing a diverse repertoire spanning works from Pachelbel to Bill Conti. This particular recording features Mr. Romero's world-premiere transcriptions for one guitar.

In February 2000 he was presented with the highest honor that the country of Spain has to offer, the Grand Cross of Isabel la Catolica and was knighted Sir Angel Romero in reverence of his astounding musical accomplishments. In 2007, Angel Romero was honored by the Recording Academy, producer of the Grammy Awards, with the Recording Academy President's Merit Award for his significant contributions to the music world and for his professional career achievements.

Angel Romero is noted for his activities in the film industry. In 1989, he performed the entire score for *The Milagro Bean Field War* directed by Robert Redford. In 1994, he composed and directed the musical score for the Gabriele Retes film *Bienvenido-Welcome*, which opened at the Muestra del Cine film festival in Guadalajara. For his work on this film, Mr. Romero won the 1995 ARIEL (the "Academy Award" of Mexico) in the category of music written originally for film. He also performed and recorded the entire score for the film *By The Sword* composed by Bill Conti, and played a cameo role in the major motion picture *Bound by Honor*, a Taylor Hackford film.

Born in Malaga, Spain, Angel Romero made his professional debut at the age of six and his United States debut at the Hollywood Bowl when he was 16 giving the West Coast premiere of the famed Rodrigo's *Aranjuez Concerto*. This occasion also marked the first time a guitarist was featured as soloist with the Los Angeles Philharmonic. In 1991, he gave the world premiere of Joaquin Rodrigo's *Rincones de España* at New York's Lincoln Center. Mr. Romero studied conducting privately with Eugene Ormandy, the legendary conductor of the Philadelphia Orchestra. Angel Romero has played for numerous world leaders including his globally telecast 1992 appearance in the United Nations General Assembly Hall with the National Orchestra of Spain under the baton of Rafael Frühbeck de Burgos. The performance was by invitation of then Secretary General Boutros Boutros-Ghali to promote world peace and to celebrate the 500th Anniversary of the discovery of America by Christopher Columbus.

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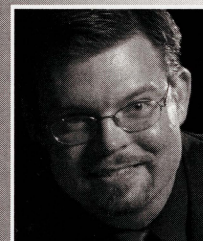


Mayo Tiana. director

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8:00 p.m.
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& a new arrangement
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PROGRAM NOTES

Notes on the Program by Dr. Brian Torosian

Northeastern Illinois University is proud to present what is believed to be the first-ever concert performance of two of the great musicians of our time. Tonight's program features a diverse selection of music by composers who have figured prominently in the work of both Angel Romero and Eliot Fisk.

Rondo für drei Gitarren

Paul Hindemith (1895-1963)

Throughout his career German composer Paul Hindemith strived to create music to provide or broaden the literature for instruments that were previously ignored in certain genres. With his sonatas and other works for instruments such as horn, harp, viola, trombone, guitar, double bass, and bass tuba, Hindemith expanded the repertoire of instruments that were not widely represented. Hindemith was a prolific composer, but was also a prominent soloist on viola and violin, premiering, for instance, William Walton's viola concerto in 1929. As in the present work, Hindemith's musical style often adapts traditional forms to 20th-century techniques. The exhaustive motivic development throughout Hindemith's music is notable. The works of Hindemith and countryman Kurt Weill (1900-1950) are closely associated with *Gebrauchsmusik* (utility music) or as Hindemith preferred, *Sing- und Spielmusik* (Music to Sing and Play). Music of this type is intended for practical social use such as radio and film music, works intended for amateur use in the home, and music for mechanical instruments. Hindemith's exploration of this genre lasted until 1932 and includes the master works *Lehrstück* and the cantata *Martinslied* for voices and instruments without specific designation, both composed in 1929. The *Rondo für drei Gitarren* is one of two guitar trios by Hindemith, set in the design of a five-part rondo, the piece is a masterwork in the chamber music repertoire for the guitar.

L'Encouragement (Fantaisie), Op. 34

Fernando Sor (1778-1839)

Sor and Giuliani have long been considered the towering figures in guitar during the classical era, and both composed numerous works for two guitars. A native of Barcelona, Fernando Sor went on to study at the Monastery of Montserrat, where Antonio Soler had previously

studied. Sor left Spain for Paris in 1813, and before finally settling there in 1827, spent considerable time in London, Berlin, Warsaw, Moscow, and St. Petersburg. Sor composed in most of the musical genres of his time, including operas, sacred vocal music, ballet music, symphonic works, a violin concerto, and string quartets. In his guitar works, from the most simple to the most complex, Sor exhibits a consistency of excellence similar to the great lute composers John Dowland (1563-1626) and Sylvius Leopold Weiss (1687-1750). Sor's music possesses qualities of moderation and a deep interest in overall design, rarely exhibiting traits borne from the innate instrumental capabilities of the guitar, and seldom drawing from the widespread influence of Italian opera. His attention to voice leading, form, and modulations place Sor among the greatest composers of his time. With these considerations, Sor's compositions may be placed among those of Joseph Haydn. It is interesting that both composers, so interested in formal structures, were equally fascinated by theme and variation forms throughout their careers. To this day, Sor's most enduring chamber works are his guitar duos. *L'Encouragement (Fantaisie)*, Op. 34 was first published in 1828 and dedicated "à une ses Elèves." Napoleon Coste, one of Sor's most famous students and dedicatee of Sor's exquisite *Souvenir de Russie*, Op. 63, later arranged the duo "pour deux Guitares concertantes," offering a more equal distribution of the original parts.

Two Sonatas

Antonio Soler (1729-1783)

While his direct association with Domenico Scarlatti has not been firmly established, Soler's music certainly bears qualities of his predecessor, and witnesses a blend of baroque and early classical ideals. Serving as *maestro de capilla* in several centers in Spain, it is possible Soler met Scarlatti in Madrid during the elder composer's last years. Padre Antonio Soler was best known as a composer and organist during his time, but he additionally wrote several important treatises on music theory. While parallels between Scarlatti and Soler abound, the keyboard sonatas of Soler often stray from the binary design of single and paired sonatas prevalent in those of Scarlatti. Soler, for example, often uses three- and four-movement designs for his sonatas, illustrating the incipient classical traits of the generations following Scarlatti.

Prelude and Fugue in A minor

Prelude and Fugue in E major

Mario Castelnuovo-Tedesco (1895-1968)

The enormous compositional output of Mario Castelnuovo-Tedesco includes operas, oratorios, choral music, ballet music, film scores, and numerous symphonic and chamber works, as well as a great quantity of works for guitar. His Concerto in D major, Op. 99, Quintet, Op. 143, *Platero y yo*, Op. 190, and *Capriccio Diabolico (Omaggio a Paganini)*, Op. 85 are staples in the guitar repertoire. Many of Castelnuovo-Tedesco's guitar works were dedicated to Segovia who championed them in his concerts, editions, and recordings. The two preludes and fugues presented tonight come from Castelnuovo-Tedesco's *Les guitares bien tempérées*, Op. 199. With this work, completed in 1962, Castelnuovo-Tedesco offers a supplement to the two books of J. S. Bach's monumental *Well Tempered Clavier*, which altogether twice traverses tonality with preludes and fugues in every major and minor key.

Variazioni Concertanti, Op. 130

Mauro Giuliani (1781-1829)

Mauro Giuliani was one of many Italian guitarists in the early 19th century who at the outset of their careers emigrated to northern European cities. Giuliani's chosen destination was Vienna, where during his residence from 1806-1819, Giuliani not only established his own musical prominence but that of his instrument. His acquaintance with Beethoven, Weber, Hummel, Mayseder, and Mocheles places him among the musical elite of early nineteenth-century Vienna. Giuliani joined the many musicians participating in the premiere of Beethoven's seventh symphony, he was in a music society with Schubert, and performed one of his guitar *concerti* under the baton of Carl Maria von Weber. Many of Giuliani's successors in the generations immediately following his, namely J. N. Bobrowicz, J. K. Mertz, and Johann Dubez, adopted and developed his idioms in both composition and guitar technique. Excepting his influence on Aguado and Coste, Fernando Sor's legacy was taken up later in the 19th century by Francisco Tárrega (1852-1909), Miguel Llobet (1875-1938), and decisively, Andrés Segovia (1893-1987). After Giuliani's departure from Vienna in 1819, the composer returned to Italy, where he continued to compose and perform.

The Variazioni Concertanti, Op. 130 for two guitars is first mentioned in a letter dated July 31, 1827 from Giuliani to the Viennese music

publisher Domenico Artaria. In the letter Giuliani labels the work as "Grand Variations and Finale on an original theme." The likely contemporary composition by Sor on tonight's program offers an interesting comparison of these two masters' music. The *Variazioni Concertanti*, Op. 130 was not to be published during the composer's lifetime, however, but was published posthumously by Ricordi in 1840. It was possibly primarily intended for performance by Giuliani's daughter Emilia and himself.

6 Danzas Españolas

Enrique Granados (1867-1916)

The nationalist movement continued through the Post-Romantic era in the decades surrounding the turn of the 20th century. There was a pronounced development in Spain with the music of Isaac Albéniz (1860-1909), Enrique Granados, and later Manuel de Falla (1876-1945). Along with Albéniz, Granados helped define the national idioms of Spanish music. In his many compositions for piano solo Granados blended Spanish folk music with 19th-century salon piano style and incipient Impressionistic harmony. The guitar played a major role in Spanish art music as well as its folk music, especially flamenco. Both well-known pianists in their time, the piano compositions of Granados and Albéniz were almost upon their conception transcribed for guitar by Tárrega and Miguel Llobet. Indeed, the similarities in articulation and sustain inherent in both the piano and the guitar provided an organic exchange of idioms for composers and arrangers.

Tonadilla

Joaquín Rodrigo (1901-1999)

Blind since his youth, Spanish composer Joaquín Rodrigo wrote music that in many ways expounded upon that of his countrymen that preceded him, as well as embracing and innovating many idioms of 20th-century composition. His *Concierto de Aranjuez* is one of the most famous *concerti* of all time, and perhaps the best-known composition by a Spanish composer to this day. His vast output of guitar music includes two other solo concerti, one concerto each for two guitars and guitar quartet, and many important works for solo guitar and guitar duo that continue to be hallmarks in the guitar repertoire.

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Now on exhibit in the Fine Arts Center Gallery:

**Claire Ashley: *Flown the Coop*
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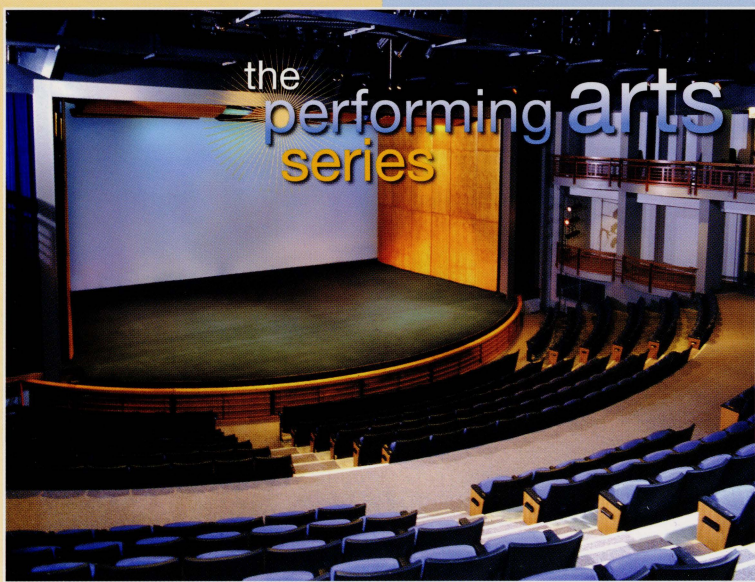
Artist Gallery Talk: Tuesday, February 19, 1:40-3:00 p.m.

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