



MINNEAPOLIS GUITAR QUARTET

Joseph Hagedorn, guitar
Ben Gateño, guitar
Jeff Lambert, guitar
Steven Newbrough, guitar

2:30 PM, October 3, 2010
Faye Spanos Concert Hall
In cooperation with Pacific's
Conservatory of Music

This Concert is Dedicated to the Memory of Jean McGowan

Windy (1976)**

Astor Piazzolla
(1921–1992)

Petite Suite (1889)**

En Bateau
Cortege
Menuet
Ballet

Claude Debussy
(1862–1918)

A Scottish Fantasy (1996)*

David Crittenden
(b. 1960)

Three Finnish Pieces**

Tahdet Taivahalla
Skymningspolskan
Hermannin Riili

Maria Kalaniemi
(b. 1964)

—*intermission*—

Sonata No. 6 in g, Z. 807 / Sonata No. 10 in C**

Henry Purcell
(1659–1695)

Ghetto Strings (2001)*

Harlem
Haiti

Daniel Bernard Roumain
(b. 1970)

Cuatro Piezas**

Caleseras (Homenaje a Chueca)
Fandango del ventorrillo
Pelagaria de la Infanta de Castilla
Danza valenciana

Joaquin Rodrigo
(1901–1999)

Danzas Argentinas**

Danza del viejo boyero
Danza de la moza donosa
Danza del gaucho matrero

Alberto Ginastera
(1916–1983)

www.minneapolisguitarquartet.com

* Written for the Minneapolis Guitar Quartet

** Arranged by the Minneapolis Guitar Quartet

ARTISTS

The Minneapolis Guitar Quartet (MGQ) is one of the world's leading guitar ensembles since its founding in 1986. MGQ has performed throughout the United States both in recital and with orchestra, balancing a repertoire ranging from Renaissance and Baroque to Spanish, Latin American, and Romantic, to commissioned contemporary works. The MGQ has appeared in recital in Seattle, New Orleans, Chicago, Los Angeles, Baltimore, and Omaha. Other highlights include Princeton University, the II Encuentro Internacional de Guitarra at the National Arts Center in Mexico City, the Omni Foundation Dynamite Guitar series in San Francisco, the Stetson International Guitar Workshop in Florida, and the Guitar Foundation of America Festival.

Joseph Hagedorn has maintained an active performing career as a soloist and chamber musician since winning the 1990 Guitar Foundation of America solo competition. Praised for his passionate performances and flawless technique, Joseph's solo and concerto appearances have taken him to more than 25 American cities and to Canada. In 1995 he was awarded the Minnesota State Arts Board Fellowship. This founding member of the MGQ received his Bachelor of Music from Cornell College in Mt. Vernon, Iowa, and his Master of Music from the University of Minnesota. Joseph has been on the music faculty of the University of Wisconsin-River Falls since 1988.

Ben Gateño began playing electric guitar at age 13 and studied classical guitar after a few years of playing only rock music. His early classical training included lessons with former MGQ member David Crittenden at the Perpich Center for Arts Education. Ben continued on to earn a Bachelor's degree at Minnesota State University in Mankato, and earned Master's and Doctoral degrees in performance and literature at the Eastman School of Music. Ben's awards and honors include the Eastman School of Music's Andres Segovia award, and first prize in the 2004 Boston Classical Guitar Society duo competition. Gateño has been the recipient of several study grants and fellowships. Ben joined the MGQ in 2009.

Jeff Lambert studied classical guitar at the University of Wisconsin-River Falls and in Chicago. He earned his Master of Music and Doctor of Music from Northwestern University. Jeff has been a member of the MGQ since 2001. As a soloist, Lambert has captured top prizes in guitar competitions in Minneapolis and Chicago, and released two CDs. One of his primary interests is working with composers to present new works and in 2006 he was awarded an Artist Initiative grant by the Minnesota State Arts Board. As a composer himself, Jeff's works are regularly performed by the MGQ.

Steven Newbrough joined the MGQ in 2009 and has performed as a classical guitar soloist across the US, in concert and on television and radio. An eclectic musician, his experience includes playing the electric guitar with gospel choirs and rock bands, playing abstract 20th Century music with dancers, and playing classical guitar as a member of various chamber music groups. Steven received his Bachelor of Music from the University of North Carolina School of the Arts, then earned his Master's in guitar performance at the University of Minnesota.

PROGRAM

Piazzolla—Windy

This rarely performed piece is named for a Yorkshire terrier that was just a puppy when Piazzolla composed the piece. It contains a strange combination of Schoenberg serialism (a series of notes in a particular order used to construct the entire piece), Philip Glass (thematic recurrence), and Renaissance rhythms (free from strict metrical phrasing).

Piazzolla performs *Windy* on his experimental recording, *Persecuta*. Like most of the other pieces on this recording, *Windy* is not a piece that you will easily recognize as his work. The only thing you might identify as Piazzolla is the early melodic theme and a brief interlude scored for the bandoneón¹ near the middle. Today's fantastic arrangement by the Minneapolis Guitar Quartet allows you to listen for four distinctive guitar voices, flawless technique, and a very musical performance of a delightful little piece.

¹ a type of concertina popular in Argentina that plays an essential role in the tango orchestra

Debussy—Petite Suite

Debussy's *Petite Suite* began as a piece for piano, four hands, and was later recast for full orchestra, not by Debussy, but by Henri Büsser, a slightly younger French composer known for his orchestrations. It has since been frequently arranged – for clarinets, harp, brass – but today we hear it for guitars. The work has an uncomplicated lyricism that contrasts with much of Debussy's music from the late 1880's, which was marked by trend-setting harmonies and colors that drew the wrath of contemporary critics for being "too modernistic." The piece clearly is designed to amuse and enchant.

There are four movements. *En bateau* (In a Boat) has an exquisite melody escorted by broken chords; listen for ripples, eddies, and whirlpools in the water. The second movement, *Cortège*, should remind you of a festive pageant with a band marching past in a thrilling rush of musical spectacle. The *Minuet* follows, and is pure, beautiful musical magic suggesting elves at play. In two of its passages, Debussy treats the melody in parallel tenths, creating an eerie, open sound that foreshadowed a future composition. The final movement is a vigorous, jovial dance movement titled *Ballet*.

Crittenden—Scottish Fantasy

David Crittenden is a classical guitarist, composer, and teacher. This piece is his first for guitar quartet. It draws upon four Scottish folk tunes: the reels *The Lass O' Patties Mill* and *The Haggis*, and the ballads *The Skye Boat Song* and *Neil Gow's Lament for the Death of His Second Wife*. Listen throughout the *Fantasy* for the many textural effects that four guitarists can achieve by combining the parts in fascinating ways. For example, in the first half of the piece can you hear a striking² imitation of a hammered dulcimer? And in the conclusion, do you hear a reprise of *The Skye Boat Song* and all of the tunes in counterpoint with each other?

Kalaniemi—Three Finnish Pieces

Maria Kalaniemi—Finland's "Queen of the Accordion"—is one of the world's most gifted players and composers. She studied at the Sibelius Academy and now teaches there. In addition, she was a

² Sorry...

founding member of one of Finland's most popular contemporary folk music groups—Niekku—recognized as a pioneer of the "New Finnish Folk" movement. Her work with classical, folk, rock, jazz, and dance music has helped her to become as versatile as she is technically skilled. You will hear some of the scope of her talent in these three pieces.

Tahdet Taivahalla (Stars in Heaven) begins with a single monophonic melody, plaintive and tranquil. Next there is a punctuation of the single line melody playing now and then. The effect is beautiful.

Skymningspolskan (Growing Dusky Polka) is a beautiful, rather Middle Eastern sounding piece originally written for accordion, percussion, and acoustic guitar. It is at times mesmerizing and tinged with melancholy.

Hermannin Riili (Hermann's Reel) has a driving melody that is a composite of folk and jazz idioms.

Purcell—Sonata No. 6 in g

Henry Purcell was the best and most innovative composer of his day. Though he lived a short life, he was part of the renewed blossoming of music in England following the Restoration of the Monarchy, a time when the word "sonata" was a racy, new-fangled Italian invention and when the idea of a violin playing solo was close to indecent. In addition to his royal duties (he worked in Westminster for three different Kings over a 25-year period), Purcell devoted much of his talent to writing musical dramas and incidental stage music. He also was involved with the rising public concert scene in London for which he wrote chamber music. This music took the form of suites and sonatas and was varied and highly enjoyable.

Written originally for two violins, bass viol and continuo, you should listen for the instrumental accompaniment developed in guitars rather than the more traditional keyboard or bass instruments. Listen also for Purcell's expression of his own special technique of inflection and evolution tinged with his unique melancholy, highly personal melodic sense, and predilection for shocking dissonance, intricate contrapuntal textures, and melodic invention.

Purcell—Sonata No. 10³

Roumain—Ghetto Strings

Daniel Bernard Roumain is a classically trained composer, performer, violinist, and band-leader noted for blending funk, rock, hip-hop, and classical music into an energetic and experiential sonic form. DBR is of Haitian-American heritage and earned a doctorate in musical composition from the University of Michigan. He combines his classical music roots with a multicolored spectrum of contemporary black popular music.

Roumain's "Ghetto Strings"—use of "ghetto" is not contemptuous—was commissioned by MGQ, funded by St. Paul's Jerome Foundation, and was premiered by the Quartet in December 2001. The Harlem-based composer explores three American ghettos, Liberty City (Miami), Motor City (Detroit), and Harlem, and Haiti in the complete piece, although we will hear only Haiti and Harlem today. "Ghetto Strings" is simultaneously street-smart and learned.

Rodrigo—Cuatro Piezas

Joaquín Rodrigo, composer of the celebrated guitar concerto, *Concierto de Aranjuez*, is acknowledged as one of the great Spanish composers of the 20th century. Blind from the age of three due to diphtheria, Rodrigo always composed in Braille, and later painstakingly dictated the music to a copyist. The *Cuatro Piezas*, originally composed for piano and written between 1936 and 1938, evoke moods of Spanish life from the liveliness of dance to longing for past splendor.

Caleseras is homage to Federico Chueca (1846-1908) who composed many light operas and various lively waltzes, echoes of which you may hear. The title refers to the calesa, a horse drawn carriage popular in early 20th Century Madrid. Can you hear the trotting of horses evoked by the rhythm and slightly off-beat melody? *Fandango del ventorrillo* (*Fandango of the Inn*) is comparable in brilliance and color with Rodrigo's guitar piece *En los Trigales* (*In the Wheatfields*). *Plegaria de la Infanta de Castilla* (*Prayer of the Princess of Castile*) opens with a sarabande-like mood reflecting Rodrigo's high regard for Renaissance music. After a gentle beginning, however, the work morphs into a technically challenging and fervent conclusion. *Danza Valenciana* is one of Rodrigo's rare allusions to the traditions of his native Valencia, drawing from the

popular theme "el u i el dos" (the one and the two) in the manner of the Levantine jota, a circle dance. The diverse content includes two-part writing, sparkling decorative arpeggio patterns, and lively exchanges between bass and chords.

Ginastera—Danzas Argentinas

The *Danzas Argentinas* (Argentine Dances) are also originally a piano composition written in 1937, encompassing his *Opus 2*, and here arranged for guitars.

The first piece, *Danza del viejo boyero* ("Dance of the Old Herdsman"), will immediately strike your ear as strange: on the piano, the left hand plays only black keys, while the right plays only white. Despite the outwardly inescapable disharmony of that combination, Ginastera manages to structure a simple and appealing melody through use of rhythm and texture. The piece ends with a chord (E-A-D-G-B-E), the notes of the open guitar strings in standard tuning.

Danza de la moza donosa ("Dance of the Beautiful Maiden") is a gentle dance in 6/8 time. A tasty melody ambles through the first section, constantly creating and releasing tension. The second section introduces a new melody, seemingly more confident of itself than the first, which gives the music a feeling of the Argentine pampas expansiveness. The final section returns to the opening melody, but with richer harmonization.

Labeling the score as *furiosamente* ("furiously"), *violente* ("violent"), and *salvaggio* ("wild"), Ginastera leaves no uncertainty as to how the third dance, *Danza del gaucho matrero* ("Dance of the Arrogant Cowboy"), should be performed. He makes use of wanton discord: themes alternate between non-harmonic passages in the first two sections and highly tonal, melodic passages in the final two. Listen for an exultingly joyful sound where every single melody note harmonizes with a major chord. This is followed by jubilation expressed through the use of brisk tempo, strong rhythm, loudness, and a straightforward, stately chord progression. As might be expected from the primitive fierceness of the rest of the piece, the coda is anything but subtle: *fff* dynamics and a fantastic glissando bring the dance to a culmination.

Notes© by Dr. Michael Spencer

³ Wait for it!

FIFTY-FIFTH SEASON

2010-2011

*Presented in Cooperation with
Pacific's Conservatory of Music;
Giulio Ongaro, Dean*

Minneapolis Guitar Quartet

2:30 PM Sunday, October 3, 2010

Faye Spanos Concert Hall

RECEPTION FOLLOWING

Fry Street Quartet

2:30 PM Sunday, November 7, 2010

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RECEPTION FOLLOWING

Orlando Consort

2:30 PM Sunday, February 20, 2011

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RECEPTION FOLLOWING

Calder Quartet

2:30 PM Sunday, March 27, 2011

Faye Spanos Concert Hall

RECEPTION FOLLOWING

Foothills Brass Quintet

2:30 PM Sunday, April 17, 2011

Faye Spanos Concert Hall

RECEPTION FOLLOWING

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- The use of cameras and recording devices of any kind is forbidden.
- There is no smoking in the lobby or auditorium.
- Please turn off cellular phones and disengage audible alarms on pagers and watches.
- Students are admitted free on a space-available basis.
- Concert programs are subject to change without notice.
- Seating is unreserved for the current Season.
- Contributions, including memorials, are tax deductible to the extent allowed by law.

Tickets are available at the door:

General Admission: \$25

Pacific/Delta Faculty & Staff: \$10

Students with ID Card: Free

FOCM welcomes children to our concerts. However, an adult must accompany children ten years and under (no babes in arms please). At the request of our artists, children should not sit in the first four rows.

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