



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Christopher Parkening

Guitarist

FRIDAY EVENING, MARCH 18, 1988, AT 8:00
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

- Three Renaissance Lute Pieces *Anonymous*
 Sonata in D major MATEO ALBÉNIZ
 Danza DIEGO DE TORRIJOS
 Suite española GASPAS SANZ
 Españoletas Folias
 Rujero y paradetas Pasacalle
 La niña de Cataluña Canarios
- Prelude from *The Well-Tempered Clavier*
 Gavotte from Sixth Cello Suite
 Jesu, Joy of Man's Desiring from Cantata 147 } JOHANN SEBASTIAN BACH
- Villanesca (Spanish Dance No. 4) ENRIQUE GRANADOS
 Torre Bermeja ISAAC ALBÉNIZ

INTERMISSION

- Suite castillos de España FEDERICO MORENA TÓRROBA
 Rumor de Copla Montemayor (Contemplacion)
 Sigüenza Turegano
 Manzanares del Real
- Two Preludes; Gavota-chôro HEITOR VILLA-LOBOS
 Variations on a Theme of Handel, Op. 107 MAURO GIULIANI

Pause

- *Watkin's Ale *Anonymous*
 *Praise Ye the Lord from *Vesperae solennes* WOLFGANG AMADEUS MOZART
 *De los alamos vengo, madre JOAQUÍN RODRIGO
 *Ciranda VILLA-LOBOS
 *Spanish Dance No. 1 from *La vida breve* MANUEL DE FALLA

*Assisting Artist: David Brandon, *Guitarist*

PROGRAM NOTES

Three Renaissance Lute Pieces — *Anonymous*

The lute dates back to the eighth century, when the Moors invaded Spain and brought with them the 'ud. The 'ud had a pear-shaped, wooden body with four or five ranks of strings known as courses. The lute's popularity spread throughout Europe during the Middle Ages, and during the Renaissance it became the dominant musical instrument in Europe and England. The lute had four or five courses (each one with one or two strings) in the fifteenth century, and six courses became standard after 1500. Around 1580, more bass courses began to be added, and by 1640, 11 courses were the norm in France and Germany, and 13 or 14 in Italy.

European lute makers are documented as early as 1380. Increasingly in the fifteenth century, the Bavarian town of Füssen became the center of European lute making and, in 1562, a luthiers' guild was established there. Many journeymen left Füssen to practice their trade in other countries, establishing other building traditions in France, Italy, and England. The gradual increasing popularity of the violin caused later Baroque luthiers to abandon their craft.

Medieval lutenists played with a quill, known as a plectrum, a method of performance limited to single-line tunes and strummed chords. In the last quarter of the fifteenth century, lutenists began to pluck the strings with the thumb and bare fingers of the right hand, enabling them to play two or more voices at once. A unique musical notation known as "tablature" was developed to meet the demands of the new style of playing and, after 1500, almost all lute music was written in tablature. The notation is comprised of a grid of six lines, one for each of the courses of strings, and numbers or letters indicating the placement of the fingers on the strings. Virtually no attributed lute music written before 1500 survives.

Renaissance lutenists cultivated dance music, fantasias, and riccars, as well as song accompaniments and forms for mixed instrumental ensembles. Dance suites were the most important genre for Baroque lutenists. The lute was prominent in France until the early eighteenth century, in Italy until ca. 1750, and in Germany and Austria until the time of Mozart.

Sonata in D major — Mateo Albéniz (c. 1755-1831)

Born in the Spanish Basque region, Mateo Albéniz was a composer, organist, and theorist. In his position as *maestro de capilla* (chapel master) at the San Sebastian Church, he composed several sacred works, including masses, vespers, and motets. He also wrote some piano music, and one of his sonatas is included in a collection of sonatas edited and published by Joaquín Nin in 1925. His surviving theoretical work was a volume on ancient and modern music, published in 1802.

Danza — Diego de Torrijos (c. 1640-1691)

Born in the village of Torrijos in the province of Toledo, Diego de Torrijos became a monk at the age of 39 and spent the rest of his life at the monastery in El Escorial. As organist and chapel master at the monastery for many years, most of his compositions were sacred, including masses, psalms, and magnificats, as well as music for the organ and harp.

Suite española — Gaspar Sanz (1640-1710)

Spanish guitarist Gaspar Sanz studied at Salamanca University, taking degrees in theology and philosophy. The first great renaissance period for the guitar came during the second half of the 17th century, and Sanz was the outstanding virtuoso of the late Spanish school of guitarists. He was a guitar teacher to Don Juan of Austria, for whom he wrote his guitar treatise *Instrucción de música sobre la guitarra española* (Musical instruction on the Spanish guitar). Published in Zaragoza in 1674, this was the most thorough study of the guitar to that point and remains a jewel in the literature of the guitar. The Suite española, from which a theme of Rodrigo's well-known Fantasia is taken, is from the *Instrucción*.

Prelude from *The Well-Tempered Clavier*; Gavotte from Sixth Cello Suite; and Jesu, Joy of Man's Desiring from Cantata 147 — Johann Sebastian Bach (1685-1750)

Between 1717 and 1723 Bach served as kapellmeister and music director to Prince Leopold of Anhalt in Cöthen. Since Prince Leopold's interest was not in religious works but in instrumental compositions, Bach, for the first time in his life, had no responsibility for church music. Thus, in this period he produced many secular instrumental works, among them the Brandenburg Concertos, violin concertos, sonatas, suites, and many of his best clavier works. He completed his first book of *The Well-Tempered Clavier* in 1722, a collection of preludes and fugues in each of the 12 major and 12 minor keys.

The six suites for unaccompanied cello also date from Bach's years in Cöthen. They are thought to have been written for Ferdinand Christian Abel, a cellist and viola da gambist at Prince Leopold's court. Each suite is a collection of dances of the standard Baroque suite, the Gavotte being a fast dance in duple meter.

Before the Cöthen years, Bach was employed as court organist and kapellmeister by the Duke of Weimar. Here he composed some of his finest organ works and several church cantatas, including the Cantata No. 147 that was first presented on December 13, 1716, the Fourth Sunday of Advent. Later, in 1723, he revised the cantata by dividing it into two parts, each of which ends with the familiar chorale, Jesu, Joy of Man's Desiring.

Villanesca (Spanish Dance No. 4) — Enrique Granados (1867-1916)

Granados composed many stage, vocal, orchestral, and chamber works, but his fame rests on two piano works: a series of piano pieces entitled *Goyescas*, inspired by the paintings and etchings of Goya, and the brilliant *Danzas españolas*. The Dances are his first collection of piano pieces, ten dances in a characteristic Spanish idiom written between 1892 and 1900. In 1916, on his return to Europe after attending the New York première of his opera *Goyescas*, Granados was a victim in the sinking of the S.S. Sussex by a German submarine in the English Channel.

Torre Bermeja — Isaac Albéniz (1860-1909)

Like his contemporary Granados, Isaac Albéniz was an eminent Spanish pianist and composer. Albéniz was endowed with exceptionally precocious musical gifts and gave his first public piano recital at the age of four. After earning his living as a serious pianist, Albéniz abandoned that career to perfect his technique of composition. Almost all of his works are written for piano, and all without exception are inspired by Spanish folklore. *Torre Bermeja* is the eleventh in a set of twelve pieces written in 1888-89. It is a musical representation of the Moorish prison, Torre Bermeja, adjacent to the Alhambra in the city of Granada.

Suite castillos de España — Federico Morena Tórroba (1891-1982)

Born in Madrid, Tórroba began composing as a teenager, writing symphonies and operas in the Italian tradition. Then he became immersed in the guitar and zarzuela, the form of Spanish theater characterized by an alternation of music, dance, and spoken dialogue. He sang and composed zarzuelas and even formed his own company in 1934. One of his last zarzuelas was composed in 1980 for Plácido Domingo, an important figure in the revival of zarzuela.

Two Preludes; Gavota-chôro — Heitor Villa-Lobos (1887-1959)

One of Brazil's foremost composers, Villa-Lobos has made probably more impact than any other composer on twentieth-century guitar music, able to take its potential further than most. He spent his lifetime collecting popular and folk tunes of Brazil, and the characteristic rhythms and melodic shapes of Brazilian music permeate his compositions. His preludes for guitar each depict the nostalgic folk feeling that Brazilians call "saudosismo." The *Gavota-chôro*, showing Villa-Lobos the nationalist, is from a series of fourteen works for different combinations of instruments.

Variations on a Theme of Handel, Op. 107 — Mauro Giuliani (1781-1829)

Giuliani was an entirely self-taught composer and performer who was Italy's most important guitar virtuoso of the nineteenth century. At the age of 19, he traveled to Vienna, where he became associated with Hummel, Moscheles, and Diabelli. Many of his own compositions for guitar were performed for the first time during his stay in Vienna, including some guitar music written expressly for Beethoven's performances. In 1833, Giuliani visited London, where he won extraordinary acclaim. A special publication named after him, *The Giulianiad*, was one of the earliest journals devoted to the guitar. In all, he published over 200 works for the guitar. The Opus 107, heard this evening, is a set of five variations based on the Air from Handel's Keyboard Suite in A major.

Watkin's Ale — Anonymous

Nearly 300 pieces are found in the British manuscript known as the Fitzwilliam Virginal Book. Compiled by Francis Tregian (1574-1619), the manuscript contains three important collections of music for the virginal, a single-manual keyboard instrument similar to the harpsichord. The music includes dances, variations, arrangements of songs and madrigals, fantasias, and preludes by some of the most important English composers of the time, as well as many anonymous works.

Praise Ye the Lord — Wolfgang Amadeus Mozart (1756-1791)

Arranged by Ronald Ravenscroft

Mozart wrote many sacred works while he was in the service of the Archbishop in Salzburg. Among them are two settings of the music for the Office of Vespers. Praise Ye the Lord (*Laudate Dominum*) is from the second setting called the *Vesperae solennes de confessore* (Solemn Vespers for a confessor), K. 339, composed in 1780. *Laudate Dominum* was originally

composed for soprano solo supported by a light accompaniment and is, perhaps, more reminiscent of an operatic aria than a piece of church music.

De los alamos vengo, madre — Joaquín Rodrigo (b. 1901)

Blind from childhood, Rodrigo revealed an innate talent for music at an early age. He received his early musical training in Valencia and in 1927 went to Paris to study with Paul Dukas. After the Spanish Civil War, he returned to Spain where he became one of the most important post-war composers. His works for orchestra and guitar include the *Concierto de Aranjuez* and *Fantasia para un gentilhombre*.

Ciranda — Villa-Lobos

Among the many works Villa-Lobos composed for the piano is the set of 16 pieces called *Cirandas* (1925). The *ciranda* is a children's game similar to ring-around-the-rosy.

Spanish Dance No. 1 from *La vida breve* — Manuel de Falla (1876-1946)

Manuel de Falla was born in Cadiz and had his first musical training with his mother, a talented pianist. He himself won honors as a pianist and as a composer with the opera *La vida breve*, his first major composition. After the success of his opera, Falla studied in Paris with Paul Dukas. *La vida breve*, the ballet *El amor brujo*, and the *Noches en los jardines de España* (Nights in the Gardens of Spain) for piano and orchestra, are among Falla's most familiar works.

About the Artists

Christopher Parkening's concerts and recordings over a span of twenty years have been received worldwide with the highest and most consistent praise and acclaim. His former teacher, the legendary Segovia, proclaimed him "a great artist — one of the most brilliant guitarists in the world."

Parkening began his study of guitar at age eleven and four years later was selected to play in Segovia's first United States master class at the University of California at Berkeley. He later attended the University of Southern California, where he studied musical interpretation with the renowned cellist Gregor Piatigorsky while continuing private guitar study with Segovia in the United States and Spain.

Today, Christopher Parkening appears regularly as soloist with such important orchestras as Chicago, Cleveland, Los Angeles, New York, Philadelphia, St. Louis, San Francisco, and Toronto, and as recitalist in major cities throughout North America, Europe, and Japan. His recordings on the EMI/Angel label have held prestigious places on the record industry sales charts, and he has received two Grammy nominations. His recent release, a duo-recital with soprano Kathleen Battle entitled *Pleasures of Their Company*, was recognized by *Time Magazine* as "Best of '86" and was one of the six Grammy finalist nominations for 1987. He has also performed with Plácido Domingo on a nationally broadcast "Live from Lincoln Center" telecast. A CBS "Sunday Morning" profile on Mr. Parkening is currently being produced.

Beyond his demanding performance schedule, Parkening conducts an annual summer master class at Montana State University and is the author of "The Christopher Parkening Guitar Method, Vol. I," a basic pedagogy book published by Sherry Brener Ltd. of Chicago. The guitarist recently received two commendations honoring his dedication and artistry: the Montana Governor's Award for the Arts in 1987 and the Outstanding Alumnus Award of 1987 from the University of Southern California "in recognition of his outstanding international achievement and in tribute to his stature throughout the world as America's preëminent virtuoso of the classical guitar."

Mr. Parkening first appeared in Ann Arbor at the 1971 May Festival, followed by recitals in 1972 and 1976. He plays a Ramirez guitar/Sherry Brener Ltd. of Chicago.

David Brandon began playing guitar at the age of eight. Five years later he attended master classes under Michael Lorimer as the youngest member of the class. When he was 15, he was featured on a half-hour television series which aired on PBS nationwide. After a year of study and performances in Spain and England, Mr. Brandon returned to the United States to study extensively with Christopher Parkening at Montana State University. He was later selected as a performing student in the 1981 Andrés Segovia master class at the University of Southern California. He makes his home in Lubbock, Texas, where he operates a private studio for guitar.

This concert is made possible in part by a grant through the Music Program of the National Endowment for the Arts in support of American performing artists.

Cameras and recording devices are not allowed in the auditorium.

Halls Cough Tablets, courtesy of Warner-Lambert Company, are available in the lobby.

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