

24th Annual

College-Conservatory of Cincinnati
University of Cincinnati
Classical Guitar Workshop



CARLOS PÉREZ

Friday, July 27, 2007
Eight o'clock, Werner Recital Hall

PROGRAM

Suite in F Major
Praeludium
Allemande
Courante
Sarabande
Gigue

Sylvius Leopold Weiss
(1686-1750)

Polonesa, Op. 141
Introduction: Grave
Moderato

Ferdinando Carulli
(1770-1841)

Tocata (1933)

Joaquín Rodrigo
(1901-1999)

Variaciones sobre el Pregón del Manzanero

Ana Maria Reyes
(b. 1953)

Canto de otoño
Paisaje
Seguidilla

Emilio Pujol
(1886-1980)

Mazurka Apassionata
Maxixa

Agustín Barrios
(1885-1944)

Chilean guitarist CARLOS PEREZ was inspired to play the instrument by his father, an amateur musician whose special expertise is the traditional music of Chile. His early years of guitar study in Santiago led to lessons with Ernesto Quezada at the University of Chile and a degree with honors from the Arts Faculty there. He subsequently entered numerous competitions, winning prizes and accolades — the X Alirio Diaz Competition in Venezuela (First Prize) 1996, the XX Rene Bartoli Competition in France 1997, the VI Printemps de Guitare in Belgium 1998, the III forum Gitarre in Austria 2000, and the XIV Fundacion Guerrero in Spain 2000. In addition to competitions, Carlos was invited to participate and perform at festivals in Volos, Vienna, Esztergom, Bratislava, Mikulov, Italy, Caracas, and Martinique, among others. Concerto performances followed in France, Belgium, USA, Portugal, Russia and Chile. His performance with Orquesta Sinfonica de Radio y Television Nacional de Espana was transmitted live to 27 countries in Europe and the Americas. In 2001, his arrangements of “Traditional Chilean Songs and Dances” were published by Henry Lemoine Editions in Paris. In 2004, his third CD, “A Flor de Llanto,” was released in Spain on the label Opera Tres. It is devoted entirely to the music of South America. Classical Guitar magazine has printed rave reviews of Carlos: “he gets to the point of everything he plays...a master guitarist with true star quality,, a genius of transcription...impressive musician with finesse and energy.” In June of 2006, Carlos won First Prize in the Joaquin Rodrigo International Competition in Madrid, Spain.

2007
Classical Guitar Workshop
Recitals

Monday, July 23, 8:00 PM, Werner Recital Hall
FACULTY ENSEMBLE RECITAL
Renato Butturi, Clare Callahan, Julie Goldberg,
Carlos Perez, Rodney Stucky, Karl Wohlwend

Wednesday, July 25, 8:00 PM, Werner Recital Hall
WEEKEND FACULTY RECITAL
Amy Brucksch, Christopher Hubbard
Kevin Mulhall, Christopher Wilke

Thursday, July 26, 8:00 PM, Werner Recital Hall
STANLEY YATES and String Quartet

Friday, July 27, 8:00 PM, Werner Recital Hall
CARLOS PEREZ RECITAL

Saturday, July 28, 8:00 PM, Patricia Corbett Theater
SOLOS AND CHAMBER MUSIC
Faculty and Workshop Participants

Sunday, July 29, 2:00 PM, Patricia Corbett Theater
PARTICIPANTS RECITAL

24th Annual

College-Conservatory of Cincinnati
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Classical Guitar Workshop



STANLEY YATES

Thursday, July 26, 2007
Eight o'clock, Werner Recital Hall

PROGRAM

Introduction and Fandango (Quintet, G. 448)

Luigi Boccherini
(1743-1805)

Grande Concerto pour la Guitare (1802-03)
Moderato molto
Adagio
Rondeau

Charles Doisy
(? – 1807)

Concerto pour la Guitare (1804-05)
Moderato
Adagio
Presto non troppo

Giovanni Battista Viotti
(1755-1924)
(arr. Charles Doisy)

Kuan-Chang Tu, violin
Alex Hiew, violin
Carl Larson, viola
Eduardo Carpinteyro, cello

Guitar by Michael Thames

British-born guitarist **STANLEY YATES** enjoys an international career as performer, teacher, arranger and scholar. Performing to wide critical and audience acclaim on both sides of the Atlantic, he has been described by the English magazine Classical Guitar as "one of an elite breed of guitarists." His transcription and recording of the Bach cello suites has received international attention, being described as "a transcription that makes history" (Suonare, Italy), "immaculate...a major landmark" (Classical Guitar, England). A committed interpreter of both new music and of neglected masterpieces from the past, he has been dedicatee and first performer of music by such composers as Stepan Rak, Angelo Gilardino, John Duarte, Atanas Ourkouzounov and Mark Delpriora. His editions and arrangements are published by Mel Bay Publications in the "Stanley Yates Series." This critically acclaimed series includes transcriptions of music by Bach and Albeniz; performance editions of collected concert works by Rak and Shand, and a series of didactic publications. In addition, his performance articles dealing with the music of Bach and Villa-Lobos have been published in six languages. Yates has presented master classes and lectures at numerous festivals, colleges, universities and conservatories, including the Royal Academy of Music, London; and the Royal Conservatory of Music, Toronto. He currently directs the guitar program at Austin Peay State University, home of Tennessee's Center of Excellence for the Creative Arts.

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PARTICIPANTS RECITAL

Luigi Boccherini (1743-1805)	Introduction and Fandango
Charles Doisy (?-c.1807)	Grande concerto pour la Guitare (in G-major) (1802-3): Moderato molto Adagio Rondeau
Giovanni Battista Viotti (1755-1924) (arr. Charles Doisy)	Concerto pour la Guitare (in E-minor) (1804-5): Moderato Adagio Presto non troppo

This evening's program of chamber music with guitar features a rare performance of two late eighteenth-century Parisian guitar concertos (the only other modern performance of these works was given by myself with the San Diego String Quartet at the Guitar Foundation of America International Guitar Festival in La Jolla, California in 2001). The main protagonist—Charles Doisy (?-c.1807)—was a guitarist and publisher active in the French capital during the closing decade of the eighteenth century. Doisy, apparently, was well connected in Parisian social circles—his guitar method was dedicated to no less a figure than Madame (later Empress) Josephine Bonaparte, wife of Napoleon.

Doisy was active at precisely the time of transition of the guitar from five strings to six and this is reflected in Doisy's musical notation by the placement a small "8" beneath notes that could be played an octave lower than written by those who owned a six-string instrument.

Doisy's concertos are not the first for the guitar though they are amongst the earliest examples of the genre. A truly distinguishing feature of these works, however, are the fully developed forms Doisy employs. These are full-scale works fully comparable with the best Parisian violin concertos of the time. Indeed, the Parisian violin concerto, especially those of its leading exponent, Giovanni Battista Viotti, is clearly the model used by Doisy.

While the concerto in G-major is an original work by Doisy (at least there is no evidence to suggest otherwise), the E-minor concerto, despite its title "Second Concerto by Doisy," is actually Doisy's arrangement for guitar of a Viotti violin concerto (as indicated in the "fine print" found on the title page of his publication: "Concerto No. 19 for violin by Viotti"). Not only was Viotti the foremost violinist in Paris at this time, he was also the most important figure in the development of the violin concerto. His concerto in E-mi (Doisy's "second concerto") is regarded as one of the emotional and dramatic high-points of his entire output.

One technical note: cadenzas (short unaccompanied passages for the guitar) are provided by Doisy for the slow movements only. However, such passages seem more than appropriate at a number of points in the fast movements as well, and I have taken the liberty of adding my own where I have felt they are necessary.

The opening work, Boccherini's well-known "Introduction and Fandango" is the final movement of his "Quintet No. 4" for guitar and strings of c. 1798. In this work, Boccherini apparently imitates the fandango style of guitarist Padre Basillo (teacher of Dionisio Aguado), an influential Spanish guitarist from whom very little music survives.