

# ensemble FRET

## Organ Studio, Herb Alpert School of Music, Schoenberg Hall UCLA - Sunday, April 28, 3:00 pm

### Dance Suite (Part I)\*

Theodore Norman (1912-1997)

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

### Trio Sonata (RV 85)

Antonio Vivaldi (1678-1741)

1. Andante molto
2. Larghetto
3. Allegro

### Baryton Trio

Franz Josef Haydn (1732-1809)

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

### Trio No. 1 (1993)

James Phillipsen (b. 1968)

### One Step Outside of This Gazebo (2013)

Peter Yates (b. 1953)

1. The Day Before
2. Someone
3. Never
4. Who
5. No Way Jose
6. Perfect
7. In My Glass
8. Take the Hair
9. Young Again
10. 17-23
11. Is That It

**Alexandra Grabarchuk, voice; Peter Yates, guitar**

(program, cont.)

**Concerto for Two Harpsichords (BWV 1060) I. Allegro**      **Johann Sebastian Bach (1685-1750)**  
with **Alan Berman**, guitar

**Dance Suite (Part 2)\***

**Theodore Norman (1912-1997)**

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

\*arranged by Peter Yates

### **ensembleFRET**

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](http://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 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).

### 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.

### One Step Outside of This Gazebo (2013)

Peter Yates (b. 1953)

The cycle, dedicated to its principal singer, comprises eleven songs about a Diva personage who careens from dismissive boasts to doubts. As she journeys to a kind of ultimate understanding, an Insignificant Other periodically prompts and objects. 1-**The Day Before**: In the epic Greek manner, the muse is invoked (here, through the words of Oscar Levant). 2-**Someone**: The Diva retorts that she is unknowable. 3-**Never**: The Insignificant Other insists that he cannot be mistaken. 4-**Who**: The Diva

(program notes, cont.)

expands her sense of persecution to include more of the surrounding world. 5-**No Way Jose:** The Insignificant Other rocks out on the themes of certitudinousness and the human predicament. 6-**Perfect:** Ignoring his outburst, the Diva continues self-reflecting, drilling down on the joys and sorrows of her calling. 7-**In My Glass:** As if trapped in a Renaissance *memento mori*, each looks in the mirror and is shocked by what begins to appear. 8-**Take the Hair:** But this is the 21st century. There is always a solution – facelifts! 9-**Young Again:** Yet a touching, universal element underlies the Diva's quest. 10 -**17-23:** Her childlike yearnings stirred, the Diva thinks of Mom, with Mark Twain showing the way. 11-**Is That It:** Which brings her, at last, to the words of Franz Kafka.

**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

**Alan Berman** has championed new music for guitar since the mid-1970s, when he began studying with Theodore Norman while in high school. He received his MFA in guitar performance as a student of Ted Norman in 1982. In the 1980s he performed on European concert tours with Peter Yates and Matthew Elgart and throughout California with his Signs of Life ensemble, which commissioned new works by Los Angeles composers and performed rarely heard 20th-century chamber works. His publishing company, California Guitar Archives ([www.calguitar.com](http://www.calguitar.com)), was created in the 1980s at the suggestion of Norman, and has presented guitar transcriptions and original music by Krenek, Stravinsky, Sibelius, Satie, Reynaldo Hahn, and Peter Yates; the world's only manual on prepared guitar; and recordings of the Elgart/Yates Duo, the Modern Arts Guitar Quartet, and Peter Yates.

**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 ensembleFRET.

**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.