

KNOW YOUR COMPOSERS

VARIATIONS SUR "LES FOLIES D'ESPAGNE" Op. 45

MAURO GIULIANI (1781-1829)

Giuliani was an acclaimed guitar virtuoso but originally learned to play the violoncello, an instrument he never abandoned during his life; he also studied the violin which he played very well. In Vienna he became famous and was named "virtuoso onorario di camera", and gave a series of concerts playing chamber music together with Johann Hummel, (1778-1837) a Czech-born pianist and composer, and later with Mayseder, violinist. He left Vienna in 1819 and returned to Italy settling in Rome. In 1923 and together with his daughter Emilia, who was born in 1813 and also a fine guitarist, he gave concerts in Spanish music during his frequent trips to Naples where he visited his father who was very ill. In the same year he visited London gaining fame as a good guitarist. He finally settled in Naples composing a rich repertoire for the guitar as well as inventing a notation system for the instrument. He died in Naples leaving more than 150 works for guitar, among which we have the concertos for guitar and orchestra, Opus 30, 36 and 70, a number of fantasies, Opus 119-124, the Rossinianas many sonates for violin and guitar and some duets for voice and guitar. Duruöz is playing *Variations sur "Les Folies d'Espagne"* Op 45, a simple and popular Spanish melody, mostly used as a theme of many works in different musical periods. Giuliani's variations featured his own octave scales, motives and a mischievous ending.

TWO TURKISH FOLK SONGS:

Bozlak

Yüksek Yüksek Tepelere

CADENZA ANATOLIA

CEM DURUÖZ (b.1976)

Cem is not only a good performer but a good communicator. At present is teaching guitar performance at the Wesleyan University, USA. His works as a composer and arranger are highly commended as he keeps the essence of original works. As a performer Cem Duruöz plays music from Anatolia. To help us understand the music of the country, let us then mention that Turkey is situated in Anatolia and South Eastern Europe; where there are interweaving pieces of land related with one another, so we have a portion of Turkey, west of the Bosphorus, as part of Europe, and Anatolia as part of Asia, bordering the Black Sea. Historically speaking the Turks emigrated from Central Asia to Eastern Europe and a large group arrived in Anatolia in the eleventh century. As a consequence, there was a blend of cultures resulting in a new colourful kind of music; for

instance, the folk music or *Türkü* refer to matters of daily life in simple forms and are played at weddings or special festivals. There is also regional folk music to accompany folk dances which are very different from region to region, for example, in the south east regions the *Halay* is the usual form of dance in a wedding party but the *Ciftetelli* an upbeat dance-music played in the south eastern regions. Duruöz is playing *Bozlak*, the music of which is connected with an early repertoire and the lyrics are attributed to *Karakao-lan*, a 17th century poet and folk musician. It is a song of sorrow specially for the dead, and gives the impression of being improvised. The introduction has been written by Duruöz based on a work by *Karakao-lan*. The next piece is *Yüksek Yüksek Tepelere* a song from the Edirne and Malkara region in Thrace, the European part of Turkey, near Greece and Bulgaria. It features a fast-paced compound 9/8 rhythm (2+2+2+3) typical of the region.

With reference to the traditional classical music, it appeared during the Anatolian Seljuk and the Ottoman periods played in the court.

A great variety of people from Sultans to statesmen and musicians wrote songs and were known as patrons of music. For this special occasion Duruöz has composed *Cadenza Anatolia*, an original part written as an ornamental passage which uses the main motive of the second movement and dance from the fourth one. The *Cadenza* was written for *Concerto Anatolia* by David Hahn, who dedicated it to the performer, which features a number of Turkish rhythms.

PIECES DE VIOLE

Prélude

Gigue

Depiction of a Surgery (with narration)

MARIN MARAIS (1656-1728)

arranged by: CEM DURUÖZ

Marais was a composer and a master of the basse de viol, and a famous representative of French baroque music; the son of a shoemaker, he was a choir boy and studied the viol with Hottemann and with Sainte-Colombe. He went on to become "bateur de la mesure" in the orchestra of the Academie Royale de Musique under Lully who taught him composition. Marais was employed as a musician at court and when Gabriel Coignet died in 1679 became the "viol-player to the King" until 1725. He married a Parisian, Catherine d'Amicourt, and had 19 children (nine of which survived infancy) and four achieved fame as viol players. Moreover, he wrote five books on Pieces de Viol between 1686 and 1725 most of them suites. His first book has an historical significance,

written for viol with basso continuo, setting standards of viol technique of bowing and fingering. Also wrote *Pièces en Trio* (1692) and the operas *Alcide*, (1693), *Ariane et Bacchus* (1669), *Alycyone* (1706) and *Semele* (1709) also a celebrated *Te Deum*. There is the music to the film score *Tous les matins du monde* (1991) based on his life which includes his longer work *Sonnerie de Ste-Geneviève du Mont-de-Paris* (1723) which in turn motivated Cem Duruöz to arrange works for solo guitar; releasing his first CD. He had arranged some suites for bass viol and continuo. From *Suite in La minor* (original C minor), his own arrangement, he has chosen *Prélude II 83* and *Gigue II 90* for Duruöz will give some few examples from his Marais project. The *Depiction of a Surgery (with narration)* is an arrangement based on the tragi-comic piece of "*Le Tableau de la operation de la Taille* found in the VII and last book by Marais which includes some spoken sentences describing, believe it or not, an operation on "gall-bladder" and its subsequent recovery. Duruöz will explain with a brief talk the composer's text used to describe the music. It is thought that Marais himself learned from experience with regard to the operation and decided to write this piece.

MILONGA DEL ANGEL

VERANO PORTEÑO

ASTOR PIAZZOLLA (1921-1992)

We have to mention that the first foreign music Turkish people listened on the radio was the tango; it was played on a 78 r.p.m., and reached mass coverage, therefore, the tango became most popular and in this way, as might have been expected, Duruöz has included the New Tango of Piazzolla in his repertoire. And coming back to the memorable composer, when Astor's parents decided to go back to Argentina, for good, in 1937, he was 16 years old and had no idea what he was going to do. He played in cafés together with percussion drums, a double bass player and his bandoneón; they played country music, double-steps and maybe a "tanguito"; with this group he was going to meet the craziness of tango. Later, around 1955, Piazzolla visited Buenos Aires with his first wife Dedé Wolf, a painter. He met several times with *Horacio Ferrer*, tango-poet, with whom he talked intensively about the tango's future. Piazzolla proudly referred to the lessons he received from Madame Nadia Boulanger and the extensive conversations they had after the classes, in particular, the day when he presented himself as a concert-composer. She was doubtful about his race and popular roots and requested ... "as an Argentine man that you are, play for me one of

MAURO GIULIANI
(1781-1829)



MARIN MARAIS
(1656-1728)



ASTOR PIAZZOLLA
(1921-1992)



LUCIO DEMARE
(1906-1974)



GERARDO MATOS-RODRIGUEZ
(1897-1948)

