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Faculty Recital Series:Angelo Favis, Guitar

Angelo Favis Guitar
Illinois State University

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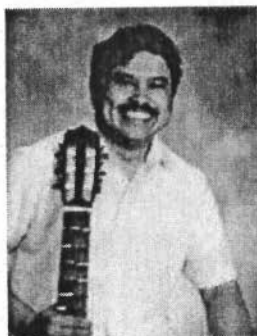
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Illinois State University

School of Music

Charles W. Bolen
Faculty Recital Series

Angelo Favis, *Guitar*



Center for the Performing Arts

January 22, 2004

Thursday Evening

7:00 p.m.

This is the sixty-seventh program of the 2003-2004 season.

Program

Sonatine in D Major, Op. 71, No. 3
Andantino sostenuto
Tempo di Marcia - Trio
Scherzo con moto - Trio
Finale: Allegro

Mauro Giuliani
(1781-1829)

Fantasia Lirica (2003)*

David Vayo
(born 1957)

Chaconne in D minor, BWV 1004

Johann Sebastian Bach
(1685-1750)

~ Intermission ~

Quintette, Op. 143 (1950)
Allegro, vivo e schietto
Andante mesto
Scherzo: Allegro con spirito, alla Marcia
Finale: Allegro con fuoco

Mario Castelnuovo-Tedesco
(1895-1968)

Sarah Gentry & Karin Kelleher, *violins*
Kate Hamilton, *viola*
Greg Hamilton, *cello*

*World premiere performance

About the composer...

Mario Castelnuovo-Tedesco was born and educated in Italy, where he studied with Pizzetti. Being Jewish, he prudently fled from his homeland and came to America in 1939, settling first in New York and then moving to Los Angeles. From the early 1940s until the mid-1950s, he was active as a film composer, and from 1946 he taught composition at the Los Angeles Conservatory. He was a composer who showed exceptional compositional gifts as a child and continued to flourish, writing many pieces for the stage, orchestra, chorus, piano, guitar, and chamber works. His style is remarkably fluent and adaptable to the various moods evoked in his music, often reaching rhapsodic eloquence. The Guitar Quintet, Op. 143 was composed in less than a month between February 7 and March 5, 1950.

According to Castelnuovo-Tedesco, "It is a melodious and serene work, partly neo-classical and partly neo-romantic, written almost in a Schubertian vein - Schubert has always been one of my favorite composers. The first movement is in the regular sonata-allegro form. The second movement is of a lyrical character with Spanish overtones (the second theme is marked "Souvenir d'Espagne"). The third movement is a scherzo with two trios. The last movement is in rondo form, very brilliant and contrapuntal: again, the second theme is in a Spanish mood."