

SAKO DERMENJIAN PRESENTS

An Intimate Evening

Spanish Guitar & Classical Voice

Sako Dermenjian
Guitar

Jeremy Boulton
Operatic Baritone

[Sako]... 'Six Strings Can
Change the World'
OFFICIAL TEDX SPEAKER

[Boulton]... the stand out
young performer to watch'
BROADWAY WORLD SYDNEY

Music by Rodrigo, Schubert and more...



ABOUT TONIGHT'S CONCERT.

In an intimate atmosphere, you will join Yamaha classical guitarist Sako Dermenjian (Fine Music FM Young Virtuoso Finalist, Sydney Eisteddfod Champion, TEDx Speaker) and operatic baritone Jeremy Boulton (4th Fresno State Art Song Competition Winner – CA, USA, Demant Dreikurs Lieder Scholarship Winner) for a very special concert of Spanish Guitar and Classical Voice. Tonight's program features Lieder by Franz Schubert, Italian song by Giuseppe Verdi, Komitas and Rodrigo's *Concierto de Aranjuez* – the concert's featured work. Sako will be joined for his concerto by current students and alumni of the Sydney Conservatorium of Music, led by Ole Bohn playing Violin I.

THE ARTISTS.

Jeremy Boulton | *Baritone*

A former recipient of the Opera Australia Student Scholarship, Jeremy has featured as a concert soloist for the Opera Australia Benevolent Fund, Sydney Conservatorium of Music (Early Music Ensemble, Chamber Choir), Argyle Orchestra (Hobart) and Sydney University Symphony Orchestra.



Operatic roles include Aeneas in *Dido & Æneas* (Purcell) with the Gondwana Choirs/The Muffat Collective, *King Arthur* (Purcell) with St. Paul's College and Count Almaviva in *Le nozze di Figaro* (Mozart) Secret Police Agent in *The Consul* (Menotti) and Death in *Savitri* (Holst) by The Cooperative. He also performed Demetrius in the Sydney Conservatorium & NIDA co-production of *A Midsummer Night's Dream* (Britten) and Uberto in *La serva padrona* (Pergolesi) for Opera in Wollongong. Future roles include Marcello in *La bohème* for Musica Proibita in Bergamo, Italy and Papageno in *Die Zauberflöte* for the Sydney Conservatorium.

Winner of the Margaret Olive Stewart Bequest, Donald Lionel Edgerton, George Henderson and PATIM Fund Scholarships, Jeremy studies with Maree Ryan AM. Jeremy received joint first prize at the 4th Fresno State Art Song Festival, (California, USA) and was awarded the Demant Dreikurs scholarship upon winning the Lieder Competition at the Sydney Conservatorium of Music for 2020.

Jeremy is currently reading for a Masters of Opera Performance on scholarship at the Sydney Conservatorium of Music. Masterclasses include that by Jessica Pratt, Gerald Finley OC, CBE and Dr. Graham Johnson OBE.

Sako Dermenjian | *Guitarist*

Official TEDx performer/speaker, officially endorsed Yamaha artist, Sako Dermenjian is a classical and contemporary guitarist with Armenian heritage, he was born and raised in Syria and now resides in Sydney, Australia.

Festival appearances include Peak Festival Perisher, Sydney Folk Festival, Armenian Film Festival (Sydney & Melbourne), Melbourne Guitar Festival, Crooked River Wine Festival, Illawarra Folk Festival and more. Other events include Illawarra Hawks (NBA) matches, WIN Stadium New Year's Eve Event in 2017 and private events such as City of Sydney and Wollongong Australia Day Celebrations and private functions for the NSW Premier.

Sako also performs regularly at Foundry 616, Vanguard, Camelot Lounge, Murrumbidgee Theatre and more. He has also made appearances on Fine Music FM, SBS Radio, ABC Sydney, and ABC Illawarra.

Sako Dermenjian is a High Distinction Graduate of the Sydney Conservatorium of Music where he read for a Bachelor of Music (Performance) in Classical Guitar. He currently undertakes postgraduate study on full merit scholarship at the same institution.

He has studied with Russian virtuoso Dr. Vladimir Gorbach and has received numerous masterclasses from industry professionals such as Denis Azabagić, Lorenzo Micheli and many more. In 2018, Sako won the Sydney Eisteddfod Guitar Prize. The following year he was runner-up in the Fine Music FM Sydney Young Virtuoso Award and a finalist in the Sydney Eisteddfod NSW Dr's Orchestra Instrumental Scholarship.

Sako plays a range of Yamaha guitars and a Jayson Elazzi Cedar top classical guitar.



String Quintet:

Violin I	<i>Ole Bohn</i>
Violin II	<i>Andrew Llang</i>
Viola	<i>Phoebe Gilbert</i>
Cello	<i>Catalina Dermenjian</i>
Double Bass	<i>Adrian Whitehall</i>

PROGRAM.

Franz Schubert (1797-1828)

<i>Der Doppelgänger</i>	Arr. Boulton	D.957, from <i>Schwanengesang</i>
<i>Du bist die Ruh</i>	Arr. Nagytóthy-Toh	D.776, Op. 59, No. 3
<i>Ständchen</i>	Arr. Nagytóthy-Toh	D.889, from <i>Schwanengesang</i>

Giuseppe Verdi (1813-1901)

<i>Il poveretto</i>	Arr. Boulton
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Cesare Andrea Bixio (1896-1978)

<i>Parlami d'amore Mariú</i>	Arr. Boulton
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Richard Rodgers (1902-1979)

<i>Edelweiss</i>	Arr. Dermenjian
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INTERVAL

Komitas (1869-1935)

<i>Krunk</i> (The Crane)	<i>Performed by Catalina Dermenjian</i>
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Astor Piazzolla (1921-1992)

<i>Verano Porteño</i>	<i>Las Cuatro Estaciones Porteñas</i>
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Joaquín Rodrigo (1901-1999)

<i>Concierto de Aranjuez</i>	Arr. van Rooyen
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TEXTS & TRANSLATIONS.

Franz Schubert (1797-1828) | *Der Doppelgänger* | D.957, from *Schwanengesang*

The night is still, the streets are at rest;
in this house lived my sweetheart.
She has long since left the town,
but the house still stands on the selfsame spot.

A man stands there too, staring up,
and wringing his hands in anguish;
I shudder when I see his face –
the moon shows me my own form!

You wraith, pallid companion,
why do you ape the pain of my love
which tormented me on this very spot,
so many a night, in days long past?

English Translation © Richard Wigmore

Franz Schubert (1797-1828) | *Du bist die Ruh* | D.776, Op. 59, No. 3

You are repose
and gentle peace.
You are longing
and what stills it.

Full of joy and grief
I consecrate to you
my eyes and my heart
as a dwelling place.

Come in to me
and softly close
the gate
behind you.
Drive all other grief
from my breast.

Let my heart
be full of your joy.
The temple of my eyes
is lit
by your radiance alone:

O, fill it wholly!

English Translation © Richard Wigmore

Franz Schubert (1797-1828) | Ständchen | D.889, from Schwanengesang

Softly my songs plead
through the night to you;
down into the silent grove,
beloved, come to me!

Slender treetops whisper and rustle
in the moonlight;
my darling, do not fear
that the hostile betrayer will overhear us.

Do you not hear the nightingales call?
Ah, they are imploring you;
with their sweet, plaintive songs
they are imploring for me.

They understand the heart's yearning,
they know the pain of love;
with their silvery notes
they touch every tender heart.

Let your heart, too, be moved,
beloved, hear me!
Trembling, I await you!
Come, make me happy!

English Translation © Richard Wigmore

Giuseppe Verdi (1813-1901) | Il poveretto

Passer-by that has a gentle look
And seems to have a good heart,
Give this poor man a penny
Because today he hasn't had a thing to eat.

From my childhood on
I was a soldier;
Fighting for my country
I have crossed land and sea

But now that I'm burdened by years
Now that my strength is gone
Even the land that I have defended,
My homeland, has forgotten me.

English Translation © 2006 Fenna Ograjensek

Cesare Andrea Bixio (1896-1978) | *Parlami d'amore Mariù*

How beautiful you are, more beautiful tonight, Mariù!
A smile from the stars shines in your blue eyes.
Even if tomorrow fate will be adverse,
now I am close to you—so why sigh?
Do not think.

Speak to me of love, Mariù!
You are everything in my life.
Your beautiful eyes shine.
Flames of dreams flicker.

Tell me that this is not an illusion.
Tell me that you are everything to me.
Here in your heart, I no longer suffer.
Speak to me of love, Mariù!

I know you are beautiful and seductive.
I know that those who look into your blue eyes are lost.
But what does it matter if the world mocks me?
Better in the deepest chasm if not forever with you.
Yes, with you.

ABOUT THE CONCERTO.

In 1939, as civil war in Spain was only just coming to an end and the second of two great world wars was about to start, Joaquín Rodrigo was composing one of his most notable and arguably, his most famous works. Rodrigo gave the dedication of the work to Regino Sainz de la Maza who premiered the work in Barcelona at the Palau de la Música Catalana on November 6, 1940.

For those that might consider themselves unfamiliar with the work (and maybe with guitar concerti in general), the main tune most often recalled by listeners (reminding many a listener of a particular scene in the 1996 UK feature film release, 'Brassed Off!') originates from the second movement of the work ('Adagio' – slowly). In the standard complete orchestration, it is introduced initially by the cor anglais, with the guitar contributing to the accompaniment, until it takes on the theme with a series of variations throughout the ten-minute slow movement. This evening, you will hear an arrangement by Sydney-based guitarist Dennis van Rooyen who has generously provided his scores to Sako for this concert.



PREMIERE VENUE: Palau de la Música Catalana. Image by Rodrigo Garrido.

The opening movement ('Allegro con spirito' – lively with spirit) occurs in a clear sonata form which mixes the two main themes that complement each other throughout the first movement. A suitably joyous mood is set with the familiar sound of a guitar strumming away on an open position chord. The opening strumming calls for *Rasgueado* technique (common to the *Flamenco* style) is effectively used in a traditional Spanish dance-like glory. As the movement continues, so does more scalic and fast-paced passages of immense virtuosity.

Uniquely, this concerto by Rodrigo employs the typical macro structure of a baroque-era three-movement concerto (fast-slow-fast concerto). When we recall the thematic material of the most famous of these baroque-era concertos (particularly with Vivaldi) audiences almost always remember the first movement material, which is often reinforced and 'drilled-in' to the listener using ritornello form. It is not often that we best remember the slow, second movement thematic content, but Rodrigo has bucked that trend.



SOLOIST: Sako Dermenjian

Finally, the rousing closing 'Allegro gentile' (Cheerful gentle) movement is opened with new music, with the thematic material's two voices carefully and almost equally balanced on the instrument. In true virtuosic style, *tremolo* (the constant, rolling and plucking of the middle and index fingers) is included by Rodrigo to continue to soar over the orchestral accompaniment at the close of the moment.

THANK YOU.

Catalina Dermenjian

Marcel León

Ole Bohn

Dr. Vladimir Gorbach

Jayson Elazzi

Nigel Jones

Jane Robertson

Damo from South Coast Tickets

Lynelle Lembryk

St. Canice, Rushcutters Bay

Anne & Billy Boulton

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