



MARCUS TARDELLI, GUITAR

Wednesday, October 3, 2018, at 7:30pm

Foellinger Great Hall

PROGRAM

MARCUS TARDELLI, GUITAR

Marcus Tardelli will announce this evening's selections from the stage.

The performance will be presented with no intermission.

Every other year, Krannert Center produces ELLNORA | The Guitar Festival, the internationally recognized, three-day event described as "one of the world's most forward-thinking guitar festivals" (Fretboard Journal). In a celebration of the guitar and its close relatives from around the globe, each ELLNORA gathers remarkable musicians and passionate audience members, and the result is magic. The ninth biennial ELLNORA will take place in fall 2019, but you can get a taste of it now with this ELLNORA | Reverb concert.

Marcus Tardelli appears by arrangement with:

Michael Grofsorean

Musica Extraordinaria

Ann Arbor, Michigan

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PROFILE

From the beginning of his life, **MARCUS TARDELLI** has experienced sound and music with an intensity that has shaped his approach to music and, as a consequence, his approach to the guitar. As a toddler, music captured his attention so that he'd stop playing with his toys to listen, or stop crying when his mother put music on the phonograph. LPs became his toys and he learned which tracks he wanted to hear, pointing to the ones he wanted his parents to play. He listened to music of all kinds, particularly that made by orchestras, and often sang the melodies along with the recordings. He remembers hearing so much music in his mind that he could not sleep, asking his mother to "take that out of my head." Being moved to tears when hearing certain pieces, and knowing when one of these tracks was coming on the family record player, he'd run out of the home to avoid the feelings it evoked in him. These experiences became so intense that his mother worried about his ability to concentrate, that he might have some sort of psychological problem.

Then at age seven the guitar entered Tardelli's life. The guitar had always been present in the home, as his father had aspired to be a professional musician; and, given the family's income, it was the only instrument available. His fingers had been too small to reach around the neck, but now he could start making sound. With no knowledge about technique, he started searching for ways to make the sounds he heard in his head. The guitar gave Tardelli a place to put his emotions, to do something with all that he heard and felt from music, and it became a source of relief, focus, and peace.

His father started to show Tardelli things and the boy learned them with shocking speed. Soon Tardelli learned everything his father could teach him. The unusual power of his ability to hear began to reveal itself: his father played a recording by Dilermando Reis, the legendary Brazilian guitarist, and in short order Tardelli learned it by ear and could play the arrangement exactly as recorded. He could hear something once and remember it, and he had perfect pitch, too.

At age eight he began studying with a professional guitar teacher. For years the teacher thought Tardelli was reading the music. In fact, before the end of each lesson, Tardelli would ask the teacher to play a new piece through and, in one listening, he could remember the entire piece. At the next lesson, Tardelli pretended to read so as not to upset his teacher. While the teacher did not discover this for ten years, he did recognize Tardelli's great facility for the guitar and his perfect pitch. By age ten, there was no question in anyone's mind that Tardelli had extraordinary ability, and he began to give concerts in his hometown of Petrópolis, performing solo and with orchestras.

From this beginning emerged a new conception for the guitar, one that has nothing to do with previous approaches to the instrument, but rather to do with the characteristics of the orchestral music he loved—rich with many voices, counterpoint, harmonies, and rhythms. To express on the guitar the feelings this music evoked in him, to realize his conception of music, to have the melodic lines, counterpoint, and harmony that he sought, he searched for ways to play the instrument without regard to what was considered possible or impossible. As a result, an unprecedented body of technique began to grow.

Tardelli continued to listen to vast amounts of music—symphony orchestras, chamber music, samba school orchestras, percussion orchestras, jazz orchestras, jazz ensembles, European classical music, Brazilian music, guitar pieces, any music that touched his heart. By age 16 he had established a repertoire of nearly 100 pieces including transcriptions of orchestral pieces and his own arrangements of Brazilian music. He graduated from the National Music School of the Universidade Federal do Rio de Janeiro in 1999.

Brazilian guitarist Turibio Santos invited Tardelli to close the 38th Villa-Lobos Festival in 2000 with the Pró-Música Orchestra in Rio's Cecília Meireles concert hall. From 2001 to 2005, Tardelli was soloist for the guitar quartet Maogani and during that period won three of the most prestigious awards in Brazilian music: the Prêmio Caras de Música (2001), Prêmio Rival BR de Música (2004), and Prêmio Tim de Música Brasileira (2005).

In 2005 he returned to his first love—playing solo—and made his first solo recording, applying his conception and skill as an arranger to the compositions of Guinga, a composer who is among the greatest Brazil has produced. Tardelli wrote the arrangements for *Unha e Carne*, and Guinga produced it, providing the composer's endorsement and stamp of authenticity for the approach Tardelli took in his writing and performance. This recording shows, more than any to date, the scope of Tardelli's talent for arranging. The compositions gain new richness, energy, and beauty in his hands. Brazil is the nation of the guitar, so it's noteworthy that *Unha e Carne* was recognized by critics from the newspaper *Folha de São Paulo* to be one of the five most important guitar recordings of all time. Tardelli's achievement as a solo performer was also recognized in 2007 with another Prêmio Tim de Música Brasileira award, this time naming him as the greatest revelation in Brazilian music from a field of nearly 1,000 musicians.

He is now turning his conception and writing skill toward two new bodies of repertoire: The composers of MPB (Música Popular Brasileira) including Tom Jobim, Ernesto Nazareth, Vinícius de Moraes, and Baden Powell; and the classical composers who influenced them, including Ravel, Fauré, Debussy, Villa-Lobos, Scriabin, and Gershwin.

Tardelli will perform these arrangements with his unwavering devotion to expression—to show everything that the music has to say so that his listeners will have the chance to receive all that the music has to offer.