La Salle University Guitar Recital April 23, 2013 Don Reese, Guitar

Program

Baroque period (1600-1750) : J.S. Bach: Suite in E Minor, BWV 996 selections Prelude (Allargando, Presto) Allemande Bourree Gigue

Classical period (1750-1825) : F. Sor: Variations on a theme by W.A. Mozart, Op. 9

Romantic Period (1820-1900) : E. Granados: **Spanish Dance No. 5**

Twentieth Century (1900-2000+) : J. Rodrigo: **En Los Trigales**

R. Herskowitz-Heald: Piece for Karen's 80th Birthday

A. Barrios Mangore: Un Limosnita por Amor de Dios

A. York: **Three Dreamscapes** Quicksilver Andecy Hejira

Program notes:

Baroque period (1600-1750) (romantic):

J.S. Bach: Suite in E Minor, BWV 996

A suite is a collection of dances, usually beginning with a prelude or overture. The prelude is in a French Overture form, in two parts (slow and majestic, then fast and polyphonic). You should be able to hear the break between the parts. The remaining movements are in binary form (AABB) and alternate fast and slow. Several of the movements have been omitted for this performance, but the general flow should remain intact. Baroque music typically has a driving, constant rhythm with few cadences.

Prelude (Allargando, Presto) - very slow and free, followed by a very fast (Presto) and polyphonic section Allemande - a moderately slow movement with cascading figures answering each other in the different registers of the guitar.

Bourree - a fast movement consisting of a "short short long" motive throughout. Gigue - the finale in very rapid tempo. This one is a real knuckle buster on the guitar!

Classical period (1750-1825) (classic):

F. Sor: Variations on a theme by W.A. Mozart, Op. 9

Pay close attention to the first minute or so of this work. The theme is very basic, and in AABB form. Similar to our class discussion about jazz, the harmonies and form will remain for each of the variations, as they become more elaborate and intricate.

Romantic Period (1820-1900) (romantic):

E. Granados: Spanish Dance No. 5

This selection is one movement of twelve different dances that Granados composed. Each are given the title "Spanish Dance" and a number, and several of them contain more descriptive subtitles. This particular dance is subtitled "Andalousia".

Granados was a pianist from Spain, and these works were composed for the piano. However, the traditional instrument of Spain is really the guitar; these works incorporate numerous guitaristic figures, textures, and techniques. It is only natural, then, that guitarists have adopted them, making transcriptions for our beloved instrument!

As in many traditional Spanish works, this piece is relatively simple in an unassuming ABA structure. The A section is characterized by the "hiccup" motive in the bass that supports a lovely flowing melody. Sometimes the melody is heard in the lower register, so the higher pitches are more subdued for balance. The B section is slow, and the astute listener will continue to hear the melody from the A section, but now in a major key with a more intimate character. Its repeat is played in harmonics (a guitar technique that creates a bell-like tone an octave higher than the original note). Although there is no break between the B and final A sections, you will immediately know when the A returns!

A. Barrios Mangore: Un Limosna por d'Amour des Dios

Augustin Barrios was a guitar virtuoso from Venezuela. Note the descriptive title for this work; translated, it means "An Alm For The Love Of God". One afternoon as he was with a student, there was a soft knock on the door. Barrios was moved by what he encountered. He answered the door to an old woman who was begging for money, "An Alm for the Love of God" was her request. He was working on the composition which immediately took its name, and incorporated the softly haunting rhythm of the woman's knock at the door. The piece begins with the "knocking" motive all alone in monophonic texture, and leads into the tremolo figure floating gently above for the remainder of the composition.

Twentieth Century (1900-2000+) (romantic / classic):

J. Rodrigo: En Los Trigales

This is a Spanish piece translated "In the Wheatfields", and portrays the folk quality of the people working. The work is in a large ABA form, where the B section is a slower, more free sound (romantic)

R. Herskowitz-Heald: Piece for Karen's 80th Birthday

This is a work I was asked to play by the composer to celebrate her mother's birthday. Her mother was an important violin instructor at The Juilliard School in New York. Although she was turning 80, she still made the trip to NYC several times a week on the train to teach!

This work is a classic structure, but is definitely not Common Practice! It is based on a method called "Twelve Tone". Every note in the scale is played one time, and may not be used again until the whole series has been completed. It is a compositional tool rather than something the listener would pick out. There is a melodic and rhythmic motive that unifies the work - can you hear it?

A. York: Three Dreamscapes (Quicksilver; Andecy; Hejira)

Andrew York is an American composer born in the early 1960s. His music sounds very much in the common practice using strong key centers and singable melodies. Each movement is short, and attempts to capture a character or mood. This is also a favorite compositional method of romantics - simply attempting to express a certain feeling.

Quicksilver is an intricate piece based only on melody (or Monophonic texture). There is no proper "harmony" in this piece, but it is implied by the phrasing of the melody. The harmonic structure is phrased in 8 measures, and each new phrase is a "variation" on the original.

Andecy is a beautiful work that the composer improvised upon visiting the small town in France which gave this piece its name.

Hejira means "journey". It is especially fitting as we approach the end of the semester, and each of us embark on the next chapter in our lives! I dedicate this piece to each of you, and pray that you are permitted to realize your full potential in life!