

# DEGREE RECITAL

Simon Farintosh, guitar



University  
of Victoria  
School of  
Music

*Simon is from the class of Dr. Alexander Dunn*

*This recital is presented in partial fulfillment of the requirements  
for the Bachelor of Music (Performance) program.*

*Reception to follow in the Lounge.*

**Wednesday, April 25th, 2018, 8pm**  
Phillip T. Young Recital Hall  
MacLaurin Building, University of Victoria  
Free admission

## Two Fantasies

John Dowland was an English composer, lutenist, and singer of the Renaissance period. Little is known about his early years, but he is generally thought to have been born in London in 1563. His compositions for solo lute fit comfortably within the guitar idiom, and comprise an essential part of the instrument's repertoire today.

Dowland's *Fantasia in D Minor, P. 5*, is highly improvisatory in nature, providing a concept of what his own improvisations may have sounded like. His *Fantasia in G Major, P. 73* was particularly innovative in its employment of the 'tremolo' technique frequently used by modern guitarists.

## Los Caprichos de Goya, op. 195

Mario Castelnuovo-Tedesco was a Jewish-Italian composer and pianist, best known as one of the most prominent 20th-century guitar composers. He fled fascist Italy in 1939, immigrating to the United States where he became a celebrated film composer working for Metro-Goldwyn-Mayer in Hollywood. His set of *24 Caprichos de Goya for Guitar, op. 195*, is a musical reimagining of Spanish painter Francisco Goya's *Los Caprichos*. Goya's *Caprichos* are a set of 80 etchings created between 1797 and 1799, offering a biting satirical perspective on late 18th-century Spanish society. Each print is critical in its own way, condemning the decline of rationality, superstition, and fear of witchcraft, smearing upper class members of society such as doctors and the clergy. Castelnuovo-Tedesco's *24 Caprichos* are a facet of his own imagination and artistic ability, and are not strictly programmatic with Goya's work.

### *II. Tal para Qual (Two of a Kind)*

This etching depicts an aristocratic couple flirting ostentatiously in a public setting. In the background, two impoverished old women look on judgementally. The inscription "Two of a Kind" suggests that both partners are equally to blame for their indecent display.



*XII. No Hubo Remedio (There was no Remedy)*  
Presented here is a woman being carried to her execution by the Spanish Inquisition. Her morose expression starkly contrasts the grotesque and virulent faces of the mob, as well as those of the stern authority figures behind her. Castelnuovo-Tedesco captures the dreary essence of this scene by composing a set of variations on the Latin hymn *Dies irae*, which translates to "Day of Wrath."

### *XVI. ¡Bravísimo! (Bravo!)*

In this etching, a monkey is seen performing for an audience, in which a large donkey sits at the forefront. Although a striking image, it is meant to symbolize poor taste and misunderstanding of the arts. Goya frequently used the donkey to symbolize members of the upper class such as doctors, politicians, and the clergy. In listening to this piece, one may imagine the percussive and senseless noise of the monkey swatting at a backwards guitar.



### *XVIII. El Sueño de la Razón Produce Monstruos (The Sleep of Reason Creates Monsters)*

One of the most analyzed of all Goya's works, this etching is generally considered to be a self portrait. Depicted is an artist asleep at his desk, flanked by sinister-looking owls, bats, and a lynx with pointed ears. The "sleep of reason" refers to the abandonment of science and fact, a phenomenon Castelnuovo-Tedesco himself was familiar with, and which ultimately led him to flee his own country.

*XX. Obsequio a el Maestro (Gift to the Master)*  
Depicted here is a gathering of fawning disciples offering their teacher a newborn child. Rather than conveying their depravity in his music, Castelnuovo-Tedesco presents a gift to his own teachers by weaving quotations from their works throughout the piece.





**XXIII. ¡Linda Maestra! (Pretty Teacher!)**

A hideous witch and her pupil hurdle through the air on a broomstick. Jarring trills in the upper register harken to Berlioz's *The Witch's Sabbath*, and the galloping 6/8 meter conjures images of a whirlwind ride upon a witch's broom.

## PROGRAM

### Two Fantasies

John Dowland (1563-1626)

Fantasia in D Minor, P. 5

Fantasia in G Major, P. 73

### Lute Suite in E Minor, BWV 996

Undoubtedly the most lauded composer of the Baroque period, J.S. Bach provided a foundation to the repertoire of many instruments, including the guitar. Although he never wrote for the guitar, much of his output for unaccompanied instruments has been successfully transcribed and performed by guitarists.

Bach's *Lute Suite in E Minor, BWV 996*, along with his other compositions written for solo lute, were likely intended for a keyboard instrument called the *Lautenwerck*. Also called a *lute-harpsichord*, this instrument was constructed with a rounded wooden body and gut strings rather than metal strings. The resulting sound was mellower and softer than that of a traditional harpsichord, allowing impeccable mimicry of the baroque lute. The instrument did not have the same technical constraints as a lute, allowing Bach to attain a lute-like tone without the actual physical limitations. As a result, the *Lute Suite in E Minor, BWV 996* contains passages that would be impossible to play on a lute.

### Sonata for Guitar, op. 47

Alberto Ginastera was a prominent Argentinian composer of the 20th century. Much of his music is rooted in Nationalist traditions, incorporating elements of Argentine folk music in varying degrees of abstraction.

Ginastera's *Sonata for Guitar, op. 47* is the only work he wrote for the instrument. It is written in the standard four-movement sonata form, and incorporates the use of many extended techniques. The first movement is built on two alternating characters: those of vehement exhortation and careful lyricism. The second movement is a driving Scherzo, capitalizing on the instrument's ability to create special effects. The third is lyrical and entirely unmeasured, containing the qualities of a serenade. The fourth movement is a violent culmination of the previous three movements, providing little respite and employing a persuasive strumming technique that is common to Argentine folk music.

*Simon would like to thank Dr. Alexander Dunn for his incomparable mentorship, as well as his friends and family for their enduring support.*

### Los Caprichos de Goya, op. 195 Mario Castelnuovo-Tedesco (1895-1968)

II. *Tal para Qual (Two of a Kind)*

XII. *No Hubo Remedio (There was no Remedy)*

XVI. *¡Bravísimo! (Bravo!)*

XVIII. *El Sueño de la Razón Produce Monstruos (The Sleep of Reason Creates Monsters)*

XX. *Obsequio a el Maestro (Gift to the Master)*

XXIII. *¡Linda Maestra! (Pretty Teacher!)*

— INTERMISSION —

### Lute Suite in E Minor, BWV 996 Johann Sebastian Bach (1685-1750)

I. Preludium-Presto

II. Allemande

III. Courante

IV. Sarabande

V. Bourree

VI. Gigue

### Sonata for Guitar, op. 47

Alberto Ginastera (1916-1983)

I. Escordio

II. Scherzo

III. Canto

IV. Finale