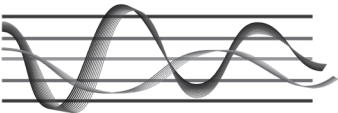


**School of Music**  
**Faculty of Fine Arts**  
University of Victoria

---

**C**  
  
**S**  
**M**  
**U**  
**S**

UVIC  
**music**



---

UNIVERSITY OF VICTORIA • SCHOOL OF MUSIC

---

# FACULTY CONCERT SERIES

**ALEXANDER DUNN**

GUITAR

*With*

**SUSAN YOUNG**

SOPRANO

We acknowledge that the land on which we gather is the traditional territory of the WSÁNEĆ (Saanich), Lkwungen (Songhees) and Wyomilth (Esquimalt) peoples of the Coast Salish Nation.

---

**Saturday, March 30, 2019 • 8 p.m.**

Phillip T. Young Recital Hall

MacLaurin Building, University of Victoria

Adults: \$25 / Seniors: \$20 / Students & UVic alumni: \$10

# PROGRAM

---

from **Der Kleine Rosengarten** (text by Hermann Löns)

1. *Der Rosengarten (The Rose Garden)*
2. *Das Bittersüsse Lied (The Bittersweet Song)*
3. *Der Abschiedsstrauss (The Farewell Bouquet)*

Ferdinand Rebay  
(1880–1953)

## 12 Impressionistic Sketches (1932)

1. *Dialogue*
2. *Cielo (Sky)*
3. *Luminous Hills*
4. *Der Mond is aufgegangen? (The Moon has risen?)*
5. *In the Meadows*
6. *Sentimental Memories*
7. *Squalls*
8. *Une personne mystérieuse (A mysterious person)*
9. *Sarabandesque*
10. *Mischievous Cakewalks*
11. *Jeau d'eau douce (Gentle Water Games)*
12. *Cheeky, Jaunty, Canny*

Andrew Allan Willcocks  
(1869–1956)

## Stücke für Gitarre

1. *Praludium Op. 46, No. 8 (Prelude)*
2. *Sinnen Op. 46, No. 4 (Muse)*
3. *Andante No. 1, Op. 48*
4. *Romance No. 9, Op. 48*
5. *Andante Op. 48, No. 3*
6. *Unruhe Op. 48, No. 2 (Unrest)*
7. *Praludium Op. 48, No. 4*
8. *Allegretto Op. 48, No. 5*
9. *Nachtstück Op. 46, No. 7 (Night Piece)*
10. *Bange Stunde Op. 48, No. 1 (Anxious Hour)*
11. *Allegretto Op. 48, No. 3*
12. *Fantasiestück Op. 48, No. 8 (Fantasy Piece)*

Rudolph Leberl  
(1884–1952)

---

INTERMISSION

---

Concession open in the lounge

from **Der Kleine Rosengarten**

Ferdinand Rebay

4. *Das Irrlicht* (The will-o'-the-wisp)
5. *Wilde Rosen* (Wild Roses)
6. *Abendlied* (Evening Song)

**Variations sur Folia de España et Fugue** (1928)

Manuel Ponce  
(1882–1948)

*Preludio*

*Tema*

1. *Poco vivo*

2. *Allegretto mosso*

3. *Lento*

4. *Un po' agitato*

5. *Andantino*

6. *Allegretto espressivo*

7. *Andante*

8. *Moderato*

9. *Andantino affettuoso*

10. *Presto*

11. *Andantino*

12. *Animato*

13. *Sostenuto*

14. *Allegro non troppo*

15. *Allegro moderato, energico*

16. *Moderato*

17. *Allegro ma non troppo*

18. *Allegro scherzando*

19. *Vivo e marcato*

20. *Andante*

*Fuga*

Guitar by Glenn Canin, San Francisco, 2016

# SONG TEXTS

---

from *Der Kleine Rosengarten*

## The Rose Garden

I know a garden pretty and fine,  
there blooms a red rosary;  
And hence a garden fence,  
Green in summer, in winter, brown.

And whomever wants to break the rosary,  
Must come silent, must come still;  
Must come in the dreaming night,  
When neither moon nor starlets wake.

I wanted to confide my happiness,  
Climbing secretly over the garden fence;  
But the red rosebud was broken,  
Another had picked it.

The garden is now bare and empty,  
The red rosebud no longer blooms;  
Sadly, I must stand from afar  
And search for the rose garden.

## The Bittersweet Song

In the greening bush the greening bush  
Sings the nightingale all night;  
Sings with loud sound, sings with loud sound,  
That I am awakened from sleep.

It sings much too sweet, sings much too sweet,  
Nightingale, before my chamber;  
Singing so bittersweet, singing so bittersweet  
For a maiden that must be alone.

When the sun shines, when the sun shines,  
Can you sing always – constantly;  
But at night, but at night  
Your song steals all rest.

## The Farewell Bouquet

Red clover, white clover,  
heart's sorrow pains love;  
Beauty's maiden,  
My fine darling,  
When I go from you.

Forget-me-not, you noble ornament,  
I travel forth and you stay here;  
Beauty's maiden,  
My fine darling,  
No beauty here for you.

White lilies so beautiful,  
Now I must go into exile;  
Beauty's maiden,  
My fine darling,  
And I cannot see you.

The rose petals are blown,  
The morning star stands in Heaven;  
Beauty's maiden,  
My fine darling,  
Who knows how we go.

## **Wild roses**

The roses in the garden  
Are lovely to behold;  
The wild dog roses  
Are again as nice.  
One day on the road  
Do not you look towards me;  
It takes no man to know  
That I am your love.  
The day, that has passed,  
The night, which is falling;  
In the very last house,  
There is a bright light.  
I call to the owl,  
The light goes back and forth;  
The window, it is dark,  
The owl no longer calls.  
The love everyone knows  
Do not many joys make;  
As if one cuts the roses  
In great secrecy.

## **The will-o'-the-wisp**

Here and there, here and there  
Is a light and that is blue,  
Far and near, far and near  
twilight in the dew;  
Margarete, Margarete,  
You have spurned love,  
Your poor, poor soul  
After looking for love goes.  
Back and forth, back and forth,  
Where the white roses stand,  
Criss-cross, criss-cross  
Must go the flame;  
Margarete, Margarete,  
The wind that blows,  
Your poor, poor soul  
After looking for love goes.  
Without rest, without rest  
Goes up and down the flame,  
All the time, all the time  
About her grave;

## *(The will-o'-the-wisp con't)*

Margarete, Margarete,  
Now it is too late,  
Your poor, poor soul  
After looking for love goes.  
Still and silent, still and silent  
If the flame goes cold and blue  
Round and round, round and round  
Morning in the dew;  
Margarete, Margrete,  
The rooster and the crows,  
Your poor, poor soul  
After looking for love goes.

## **Evening song**

Rose Marie, Rose Marie,  
Seven years my heart cried out for you,  
Rose Marie, Rose Marie,  
But you never heard it.  
Each night, any night,  
your image laughs with me in a dream  
Then came the day, then came the day,  
Again alone I was.  
Now I am old, now I am old,  
But my heart is still not cold,  
Sleep well soon, probably asleep soon,  
But even now it still resonates:  
Rose Marie, Rose Marie,  
Seven years my heart cried out for you,  
Rose Marie, Rose Marie,  
But you never heard it.

## PROGRAM NOTES

---

The music on tonight's program proffers two trends of distinctly different music from the 1920's on — the impressionist style of the French as articulated by an Englishman and a Mexican, and the German Romantic style by an Austrian and Bohemian composer, written well after the style had flourished.

Andrew Allan Willcocks' set of short character pieces, **12 Impressionistic Sketches**, are the briefest of his output. The large *12 Concert Etudes* and *12 Miniature Preludes* explore English Impressionism at its fullest and richest, as French proclivities toward color and subtlety made its way across the channel. In his *Sketches*, the composer only hints at or suggests intimate scenarios — always informed by poetry or art of the continental impressionists. *Dialogue* is a short interaction between an upward sweeping arpeggio and its mirroring downward gesture. After a short exchange, it relaxes into its lowest register. *Cielo* is a study in harmonics — light, bell-like sounds produced by engaging the string at a nodal point. *Luminous Hills* has gently rolling harmonies — with sometimes darker, sometimes brighter hues that eventually vanish. *Der Mond is aufgegangen?* is a quizzical, rapid study in repeated notes where, at its center, a short melody emerges, only to be obscured again by running passages. *In the Meadows* is expansive and earnest. A middle section explores a playful figure, only to be forgotten when the prevailing mood of breadth returns. *Sentimental Memories* intones a melancholic melody in octaves, giving way to a brief episode of harp-like sounds. A kind of disgruntled cadence brings the melody back into awareness, then re-answered by arpeggios, gently fading away into bell sounds. *Squalls* is an irksome shower of chords — nearing peril — but a sudden clearing and bright light disperses any concerns. *Une personne mystérieuse* is a series of languid melodic statements — dark, breathy whole-tone scales are replied by short, mysterious phrases. No clearly defined character emerges, and its gentle final cadence places a question mark. *Sarabandesque* suggests the character of the stately sarabande dance, but changes pulse and intent, ruminating in a darker, lower register. *Mischievous Cakewalks* alludes to Debussy with its jaunty, snappy figures and fluid sonorities — always tongue-in-cheek. *Jeux d'eau douce* plays with subtlety and pastel colors rising and abating. The final *Cheeky, Jaunty, Canny* is a clever but undecided series of irreverent fragments, summarily dismissed at its closure.

**Stücke für Gitarre** represents the work of the nearly unknown composer and musicologist Rudolph Leberl, whose works were not in keeping with the progressive composers of the 1920's. A tireless worker and pedagogue, his output — mostly unpublished — includes works for the instruments he mastered: piano, organ violin, viola and guitar. His father was a choir director and he received training in piano and composition, later acquiring a teaching post in southern Bohemia. By 1918, the end of the war had a devastating effect on the family: German inhabitants became Czech citizens and Leberl's wife was forced to move. The Second World War brought further difficulties when they were expelled from Czechoslovakia. Modesty and shyness, avoidance of public performance, and a firm dedication to his students prevented his works from becoming better known. In those works, a great shadow of Brahms looms, but a Bohemian character, a certain longing, and Germanic romanticism suffuse his works with a true nineteenth century spirit.

Ferdinand Rebay, like Leberl, eschewed modernist tendencies, and wrote neo-Romantic works heavily influenced by Brahms, but with some impressionist touches. His cycle **Der Kleine Rosengarten** (The Little Rose Garden) of 1937 harken back to the spirit of Schubert and Wolf. The thirty-plus songs in the cycle are but a fraction of Rebay's entire guitar output which includes songs for all voice types with guitar, solo works and sonatas, chamber music for many combinations, duos with piano, and sets of variations.

Manuel Maria Ponce penned his monumental **Variations et Fugue sur la Folia** in 1929 following a request by the Spanish virtuoso Andres Segovia. The work ensues with a prelude, then stating the folia harmonic progression — a kind of template chord sequence in use since the 17th century — followed by twenty variations, culminating in a commanding fugue. It stands as Ponce's largest guitar work and a testament to his craft in developing the folia chord progression into an impressive work of beauty and power:



University  
of Victoria  
School of  
Music

