

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

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**University  
of Victoria**  
School of  
Music

SCHOOL OF MUSIC • UNIVERSITY OF VICTORIA

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## FACULTY CONCERT SERIES

# *Guitar Works*

Featuring:

**Alexander Dunn**, Baroque guitar

**Anne Grimm**, soprano

**Soile Stratkauskas**, Baroque flute

**Ann Fraser**, Baroque violin

**Douglas Hensley**, theorbo

**Martin Bonham**, Baroque cello

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**Friday, March 13, 2015 • 8:00 p.m.**

Phillip T. Young Recital Hall

MacLaurin Building, University of Victoria

Adults \$18 / Students & Seniors \$14

# PROGRAM

## Sonata in D Minor, K. 89

*Allegro*

*Grave*

*Allegro*

Domenico Scarlatti  
(1685–1757)

## Cantata Spagnuola a voce sola e Chitarra, HWV 140

*Aria: No se enmendará jamás*

Georg Frederic Händel

*Recitativo: Si del quereros es causa*

(1685–1759)

*Aria: Dícente mis ojos*

## Concerto in D Major, RV 93

*Allegro*

*Largo*

*Allegro*

Antonio Vivaldi  
(1678–1741)

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### Intermission

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(Beverages & snacks available at the  
concession located in the lounge)

## Sonata in E Minor, K. 81

*Grave*

*Allegro*

*Grave*

*Allegro*

Domenico Scarlatti

## Cantata Pensieri notturni di Filli, HWV 140

*Recitativo: Nel dolce dell'oblio*

Georg Friedrich Händel

*Aria: Giacché il sonno a lei dipinge*

*Recitativo: Così fida ella vive*

*Aria: Ha l'inganno il suo diletto*

## Marizápalos

Anon. 17th century  
(arr. Alexander Dunn)

# INSTRUMENTARIUM

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Baroque guitar by Mel Wong, (San Francisco, 2014)  
after Antonio Stradivarius 'Sabionari' (Cremona, 1679)

Baroque flute by Martin Wenner (Singen, 2004)  
after Carlo Palanca (Torino, c.1750)

Baroque violin by Walther Mahr (Bubenreuth, 2005)  
on a Jacobus Stainer pattern (Cremona, mid-17th century)

Baroque bow (1720 pattern) by Martin Opustil

14-course theorbo by Ray Nurse (Vancouver) (1980/2008)  
after Tieffenbrucker (Padua, mid-17th century)

Baroque cello by Warren Bailey (Victoria, 2002)  
after Antonio Stradivarius 'Gorbooth' (Cremona, 1710)

Baroque bow by Christopher English

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The arts have always been dependent on the generosity of its patrons, and a donation to the School of Music can make all the difference to the future of our students. A scholarship of just \$500 a year can change a life forever.

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## PROGRAM NOTES

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**GuitarWorks '15** presents the Baroque guitar in its various guises—as a solo vehicle, a partner in music supported by a bass instrument, and in its accompaniment role alongside instruments such as Baroque lutes, harpsichord, organ, and Baroque harp. Its heyday was the seventeenth century, where, as an antidote to the cumbersome multi-string lute, the guitar found practitioners from amateurs to professional musicians who utilized its delicate sound and various tunings to delightful effects. In use from the lowland countries to the Mediterranean, from the British Isles to the eastern reaches of Europe, the voguish guitar reflected current instrumental practices in its vast solo repertoire, notated in a cryptic tablature system. Antoine Watteau depicted—in numerous sketches, drawings and paintings featuring forlorn *Commedia dell'arte* theatre characters in stages of wooing, swooning, rapture or rejection—all with the *de riguer* guitar. In 1672, Jan Vermeer painted a lovely young woman in the midst of playing her exquisitely detailed *Voboam* French guitar. And elsewhere in taverns, barbershops, and less haughty surroundings, the guitar functioned as a popular social medium. Its delicate sonorities blended well with instruments in art music, and its percussive *batterie* or *repicco* brought the characteristic strum to popular European culture with different national accents, laying the groundwork for the Iberian style of struck rhythms—coupled with singing, and dancing—as expressed by wandering *egyptiens*—European Gypsy culture.

### Scarlatti Sonatas

In Domenico Scarlatti's vast output of harpsichord sonatas, there are a small number of works that feature figured bass, a three- or four- movement structure, and distinctive melodic lines that are particularly suited for a plucked solo instrument. The discovery of a new manuscript containing some of these pieces, at the Bibliothèque de l'Arsenal in Paris, bears the inscription "per mandolino, violino o flauto" and has a version of the D minor K. 89 Sonata for mandolin and harpsichord. Indeed, they are admirably suited to plucked string instruments in its part-chords and dynamic nuances. The absence of long note-values, even in slow movements, corroborates the claim that they were primarily intended for a plucked instrument. The mandola appeared as an obbligato instrument in a cantata by Alessandro Scarlatti in 1699; it is probable that, in the employment of this instrument, Domenico Scarlatti was influenced by the musical milieu of Florence, in which the mandola had its most significant champions beginning in 1597. In tonight's performance, Baroque guitar plays the upper voice, with theorbo rather than harpsichord, as the supporting instrument.

## Händel Cantatas

Sometime in 1706, Händel travelled to Italy and by the beginning of 1707, was ensconced in the capitol. There the Cardinals Colonna and Pamphili were among the influential patrons for whom Händel provided many compositions. He was soon composing secular cantatas in Italian, receiving the patronage of the Marchese Francesco Ruspoli, for whom he was to provide works for his weekly musical gatherings. This association continued on and off until the end of 1708, and during this time Händel composed over fifty cantatas for this patron, as well as some church works. The short *Cantata Spagnuola a voce sola e Chitarra*, was possibly written in the summer of 1707 for Händel's patron Cardinal Ottoboni. It was copied for Marquis Ruspoli in 1707, along with some Italian cantatas. Handel was challenged to write works in Italian and French, and also responded with the 'Spanish Cantata', his only work in that language. The guitar is employed for local color and is Händel's only use of Baroque guitar.

Like the Spanish Cantata, *Pensieri notturni di Filli* could have also been composed in Rome. It deals with love in an Arcadian context, and offers an intellectual and sentimental interplay between dream and reality. The singer refers to his lover as "my adored Phillis", but then goes on to describe only Phillis' feelings and imaginings, as an 'omniscient author'. Phillis is perhaps lost in dreams over her lover; but the final aria warns that this may be followed by sorrow when dreams fade.

## Vivaldi Concerto

The Lute Concerto in D Major is one of four works featuring the solo lute written by Vivaldi. He wrote the work in the 1730's, a period in which two other works featuring the lute appeared: the trios for violin, lute, and basso in G minor and C major.

The concerto is in the typical three movement form. The first is a fast tempo and begins with a catchy ritornello played by the entire group, then repeated by the soloist. This ritornello contrasts a tuneful opening theme with a more lyrical motif in the minor mode. During the movement, the soloist presents melodies to contrast the ritornello. The movement consists of several sections, almost all of which incorporate a portion of the original ritornello melody. The second movement also consists of several sections and has been described as a "reflective meditation by the soloist" against accompaniment by the upper parts and bass. The third movement is in a fast meter, something in the style of the Italian *Tarantella*. While originally scored for lute, two violins, and continuo, tonight's performance replaces the second violin with

Baroque flute. The continuo battery is made up of Baroque cello and theorbo. The concerto uses the solo lute primarily in a high register, but is also played successfully on Baroque guitar.

### **Marizápalos**

A tune used by innumerable musicians, *Marizápalos* is a gorgeous Spanish ballad whose piquant text barely conceals charged innuendo. Based on a simple recurring harmonic progression and a fetching melody, it recounts the circumstances of *Marizápalos*, a young Madrid beauty and niece of the town's priest. She innocently wanders into the afternoon groves to 'collect flowers'—and is *enamoradita*—infatuated with Pedro Martin, who joins the venture. She stamps upon the forest floor, turning it to 'watered silk', which gives way to a 'social scene' where they lay out a feast upon her petticoat. Pedro, referred to as 'Parakeet', devours the meal with his 'parsley sauce'. She gently coaxes him to stop, but upon hearing horses approach, he flees in terror. The priest arrives who would have witnessed them committing the unpardonable sin of using 'bad Latin'. Variations on the *Marizápalos* melody were unwittingly used by Spanish composer Joaquín Rodrigo in his 1954 concerto-suite *Concierto para un Gentilhombre* (Concerto for a Gentleman) for guitar and orchestra.

Program notes by Alexander Dunn

## TEXTS AND TRANSLATIONS

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### Händel: *Cantata Spagnuola a voce sola e Chitarra*

#### **Aria**

*No se enmendará jamás  
de amaros mi corazón,  
que culpas de la razón  
cada día crecen más.*

*Crescerá cada momento  
el quereros, enojaros,  
que este delito de amaros  
todo es bello entendimiento.*

#### **Recitativo**

*Si del quereros es causa  
y razón el conoceros,  
a amarte cuanto mereces  
espero llegar un día,  
pues crecen en mí a porfía  
amor y conocimiento;*

*y si medir no quisieres  
mi amor por tu perfección,  
escucha con qué primor  
explica, callando  
sus ansias, Amor*

#### **Aria**

*Dícete mis ojos en muda pasión  
lágrimas sin quejas,  
palabras sin voz.  
Como sólo amarte mi amor pretendió,  
sólo de quererte bien pagado estoy.*

#### **Aria**

Never shall my heart's love  
be amended  
The fault of reason  
each day grows more.

Increasing every moment  
the desire, angered,  
with this crime of love  
all becomes beautifully understood

#### **Recitativo**

If loving is cause  
and reason does agree,  
to love as so deserved  
I wait until the day,  
but growing obstinate  
in love and knowledge.

and if you do not measure,  
my love for your perfection,  
listen how delicately they  
explain, quietly  
of their longing, Love.

#### **Aria**

My eyes speak in silent passion,  
pity without complaint,  
words without voice.  
As only my heart sought love,  
only in love am I well compensated.



## Händel: *Cantata Pensieri notturni di Filli*

### **Recitativo**

*Nel dolce dell'oblio  
benché riposi  
la mia Filli adorata veglia  
coi pensier suoi  
e in quella quiete  
Amor non cessa mai  
con varie forme  
la sua pace turbar  
mentr'ella dorme.*

### **Aria**

*Giacché il sonno a lei dipinge  
la sembianza del suo bene,  
nella quiete ne pur finge  
d'abbracciar le sue catene.*

### **Recitativo**

*Così fida ella vive  
al cuor che adora  
e nell'ombra respira  
la luce di quel sol  
per cui sospira.*

### **Aria**

*Ha l'inganno il suo diletto  
se i pensier mossi d'affetto  
stiman ver ciò che non sanno.  
Ma se poi si risveglia un tal errore  
il pensier ridice a noi  
ha l'inganno il suo dolore.*

### **Recitative**

In sweet oblivion,  
although resting,  
my beloved Phyllis' vigil  
thoughts are waking  
and in the quietude  
Cupid never ceases  
with various means  
disturbing her peace  
while she sleeps.

### **Aria**

Since her sleep depicts  
the semblance of his goodness,  
she envisions, in the stillness,  
the embrace of his chains.

### **Recitative**

Thus she remains faithful  
to the beloved heart  
and in the shade breathes  
the sunlight  
that she loves so dearly.

### **Aria**

Deception delights  
when affections are overwhelmed  
and believe the dream true.  
But when thoughts, on waking,  
reveals the error  
and deception knows its dolor:

## **Marizápalos**

(Anonymous Spanish song, 17th century)

*Marizápalos era muchacha,  
enamoradita de Pedro Martín,  
por sobrina del cura estimada,  
la gala del pueblo,  
la flor del abril.*

Marizápalos was a girl,  
enamored with Pedro Martín,  
the niece of the esteemed priest,  
the toast of the village,  
the flower of Madrid.

*Marizápalos salió una tarde al  
verde sotillo que va hacia  
Madrid a coger con sus manos las flores,  
teniendo más ella que mayo y abril.*

Marizápalos went out one afternoon  
to the green grove that borders Madrid  
to collect flowers by hand,  
possessing more than May and April.

*Estampando la breve chinela,  
que tiene ventaja de mayor chapín,  
por bordarle sus plantas de flores,  
el lazo del campo se volvió tabí.*

Stamping with dainty slipper;  
far finer than an old clog,  
to embroider flower plants,  
the meadow turned to watered silk.

*Merendaron los dos a la mesa que puso  
Marieta de su faldellín  
y Perico, mirando a lo verde,  
comió con la salsa de su perejil.*

The two socialized on a table made from  
Marieta's petticoat  
and Parakeet, gazing upon the green,  
devoured with his own parsley sauce.

*Pretendiendo de su garabato  
quitarle la carne con garfio sutil,  
Marizápalos le dijo: izape!  
quedando en su aliento cariño de miz.*

Pretending to dawdle  
he scooped flesh with a crooked finger,  
Marizápalos said 'Shoo!'  
in an affectionate breath.

*Cuando oyeron allá entre la ramas  
las herradurillas de un fuerte rocín,  
el Adonis se puso en huida temiendo  
los dientes de algún jabalí.*

Hearing sounds among the branches,  
Hoofs stirring fallen leaves,  
the Adonis took flight,  
fearing the tusks of some boar.

*Y era el cura, que al soto venía,  
que si un poco antes acierta a venir,  
como sabe gramática el cura,  
podía cogerlos en un mal latín.*

And it was the priest making way,  
and if he had arrived earlier,  
knowing grammar as he did,  
would have caught them out using  
bad Latin.

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# ENSEMBLE SERIES



**SPRING 2015**

University Centre Farquhar Auditorium | \$15/\$10/\$5

## **ORCHESTRA**

Ajtony Csaba, conductor

**January 30 • 8pm**

*Dancy Academics*

With Keenan Mittag-Degala, marimba  
(UVic Concerto Competition winner)

**March 6 • 8pm**

*A Symphonic Ornithology*

## **WIND SYMPHONY**

Dr. Gerald King, conductor

**February 6 • 8pm**

*One Ring to Rule Them All*

**March 20 • 8pm**

*Lights, Action: Student Spectacular!*

## **CHORUS & ORCHESTRA**

Ajtony Csaba, conductor | Dr. Adam Con, chorus director

**March 28 • 8pm**

*Dear Strangers*

## **DON WRIGHT SYMPHONIC WINDS**

Dr. Michael Keddy, conductor

**April 2 • 8pm**

*10 Years of the Don Wright Symphonic Winds*

## **SONIC LAB**

Ajtony Csaba, conductor

Phillip T. Young Recital Hall | By donation

**March 5 • 8pm**

*Current Exchange Rate of Sixpenny-concepts*

## **JAZZ ENSEMBLE**

Dr. Patrick Boyle, director

Phillip T. Young Recital Hall | \$15/\$10

**March 14 • 8pm**

## **CHAMBER SINGERS**

Garry Froese, conductor

St. Aidan's United Church (3703 St. Aidan's Street) | \$15/\$10

**March 25 • 8pm**

*Strings, Stars & Voices*

With the Lafayette String Quartet

## **PHILOMELA WOMEN'S CHOIR**

Susan Young, director

Phillip T. Young Recital Hall | \$15/\$10

**March 29 • 2:30 pm**

*To Sing in the Spring*

## **VOCAL JAZZ**

Wendell Clanton, director

Phillip T. Young Recital Hall | By donation

**March 29 • 8pm**

*Spring Showcase: Blossoms & Bop*



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For concerts in the Farquhar Auditorium:

**FREE** tickets available for UVic students if reserved in advance, or \$5 at the door.

Tickets may be purchased at the UVic Ticket Centre (250-721-8480), online ([www.tickets.uvic.ca](http://www.tickets.uvic.ca)) and at the door.

More information at: 250-721-8634 | [finearts.uvic.ca/music/events](http://finearts.uvic.ca/music/events)

# UPCOMING EVENTS

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Saturday, March 14, 8:00 p.m. (\$15 & \$10)

## **UVIC JAZZ ENSEMBLE**

Dr. Patrick Boyle, Director

An eclectic evening of contemporary works for jazz ensemble, including a rare performance of the *Ebony Concerto* by Igor Stravinsky.

Phillip T. Young Recital Hall

Sunday, March 15, 7:00 p.m. (\$15)

## **CRAIGDARROCH CASTLE IN SONG**

A concert in celebration of the story of Craigdarroch Castle and Victoria's heritage. With music by Noel Coward, Richard Strauss, Samuel Barber, Benjamin Britten and Elinor Dunsmuir, as well as traditional Chinese and Persian songs. A portion of the proceeds will benefit scholarships for VISI student summer music programs.

Craigdarroch Castle (1050 Joan Cresc.)

Thursday, March 19, 8:00 p.m. (Admission by donation)

## **GUITAR CLASS RECITAL**

Students from the studio of Dr. Alexander Dunn.

Phillip T. Young Recital Hall

Friday, March 20, 12:30 p.m. (Admission by donation)

## **FRIDAYMUSIC**

Featuring School of Music string students.

Phillip T. Young Recital Hall

Friday, March 20, 8:00 p.m. (\$15 & \$10)

## **UNIVERSITY OF VICTORIA WIND SYMPHONY**

*Lights, Action: Student Spectacular!*

Dr. Gerald King, Conductor

David P. Gagnon, Graduate Assistant Conductor

Performing the Canadian Premiere of Jeff Tyzik's *New York Cityscape: Concerto for Brass Quintet and Wind Ensemble* with guest ensemble,

Braslastic, Eric Whitacre's *Godzilla Eats Las Vegas* and more.

University Centre Farquhar Auditorium

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