FACULTY RECITAL  
GUITAR WORKS

Alexander Dunn, guitar

with
Anne Grimm, soprano
Annabelle Stanley, harp
Alex Jang, mandolin & cimbalom
Wendell Clanton, soprano sax & melodica
Taz Eddy, trumpet
Scott MacInnes, trombone
CJ Kumar, bass
Alexei Paish & Aaron Mattock, percussion
Justin Boechler, conductor

Saturday, February 11, 2012 at 8:00 p.m.
Phillip T. Young Recital Hall
MacLaurin Building, University of Victoria
Adults: $17.50 / Students & seniors: $13.50
www.finearts.uvic.ca/music/events

PROGRAM

SUITE FOR HARP AND GUITAR “SPIRIT OF TREES” OR 374
1. Andante cantabile – Maestoso Alan Hovhaness (1911-2000)
2. Canon
3. Andante maestoso
4. Allegro
5. Andante grazioso
6. Allegro con spirito
7. Andante appassionato

LUIMEN (1997)* Elliott Carter (b. 1908)

INTERMISSION

SIX INTERIORS (1966)* Nicholas Maw (1935-2009)
1. To Life
2. Neutral Tones
3. At Tea
4. In Tenebris
5. I Look Into My Glass
6. Inscriptions for a Peal of Eight Bells

QUEST (1994) George Crumb (b. 1929)
1. Refrain I
2. Dark Paths
3. Fugitive Sounds
4. Refrain II
5. Forgotten Dirges
6. Fugitive Sounds
7. Refrain III
8. Nocturnal

*Canadian premiere
This performance was realized and aided by my wonderful colleagues and friends at the University of Victoria. Thank you! GuitarWorks represents 20 years of dedicated, hardworking service as a part-time instructor in the School of Music.

SONG TEXTS

Maw: Six Interiors
Poems by Thomas Hardy (1840-1928)

1. To Life
O life with the sad seared face,
I weary of seeing thee,
And thy draggled cloak, and thy hobbling pace,
And thy too-forced pleasantry!

I know what thou would'st tell
Of Death, Time, Destiny -
I have known it long, and know, too, well
What it all means for me.

But canst thou not array
Thyself in rare disguise,
And feign like truth, for one mad day,
That Earth is Paradise?

I'll tune me to the mood,
And mumm with thee till eve;
And maybe what as interlude
I feign, I shall believe!

2. Neutral Tones
We stood by a pond that winter day,
And the sun was white, as though chidden of God,
And a few leaves lay on the starving sod,
--They had fallen from an ash, and were gray.

Your eyes on me were as eyes that rove
Over tedious riddles solved years ago;
And some words played between us to and fro--
On which lost the more by our love.

The smile on your mouth was the deadest thing
Alive enough to have strength to die;
And a grin of bitterness swept thereby
Like an ominous bird a-wing....

Since then, keen lessons that love deceives,
And wrings with wrong, have shaped to me
Your face, and the God-curst sun, and a tree,
And a pond edged with grayish leaves.

3. At Tea
The kettle descants in a cosy drone,
And the young wife looks in her husband's face,
And then at her guest's, and shows in her own
Her sense that she fills an envied place;
And the visiting lady is all abloom,
And says there was never so sweet a room.

And the happy young housewife does not know
That the woman beside her was first his choice,
Till the fates ordained it could not be so....
Betraying nothing in look or voice
The guest sits smiling and sips her tea,
And he throws her a stray glance yearningly.

4. In Tenebris
Wintertime nighs;
But my bereavement-pain
It cannot bring again:
Twice no one dies.

Flower-petals flee;
But since it once hath been,
No more that severing scene
Can harrow me.

Birds faint in dread;
I shall not lose old strength
In the lone frost's black length;
Strength long since fled!

Leaves freeze to dun;
But friends cannot turn cold
This season as of old
For him with none.

Tempests may scath;
But love cannot make smart
Again this year his heart
Who no heart hath.

Black is night's cope;
But death will not appal
One, who past doubtings all,
Waits in unhope.
5. I Look Into My Glass
I look into my glass,
And view my wasting skin,
And say, “Would God it came to pass
My heart had shrunk as thin!”

For then, I, undistrest
By hearts grown cold to me,
Could lonely wait my endless rest
With equanimity.

But Time, to make me grieve,
Part steals, lets part abide;
And shakes this fragile frame at eve
With throbblings of noontide.

6. Inscriptions for a Peal of Eight Bells
I Thomas Tremble new-made me
Eighteen hundred and fifty-three:
Why he did I fail to see.

II I was well-toned by William Brine,
Seventeen hundred and twenty-nine;
Now, re-cast, I weakly whine!

III Fifteen hundred used to be
My date, but since they melted me
’Tis only eighteen fifty-three.

IV Henry Hopkins got me made
And I summon folk as bade;
Not to much purpose, I’m afraid!

V Likewise; for I bang and bid
In commoner metal than I did,
Some of me being stolen and hid.

VI I, too, since in a mould they flung me,
Drained my silver, and rehung me,
So that in tin-like tones I tongue me.

VII In nineteen hundred, so ‘tis said,
They cut my canon off my head,
And made me look scalped, scraped, and dead.

VIII I’m the peal’s tenor still, but rue it!
Once it took two to swing me through it:
Now I’m rehung, one dolt can do it!

BIOGRAPHY

Canadian classical guitarist Alexander Dunn has performed to enthusiastic acclaim in Canada, the USA, Cuba, New Zealand, Mexico, Brasil, Southeast Asia, China, South Africa, Western and Eastern Europe, and Russia. In solo recital, concerto, and chamber music he is consistently praised for his musicality, technique and rich sound. He has been a featured soloist with numerous Canadian orchestras, many major US orchestras, and as guest artist with the guitar quartet, Los Romeros.

Feature recitals at major music festivals include the Aspen Music Festival, Darmstadt’s Ferienkurs für Neue Musik (in the premiere of Koonce’s Spin-Curve Foci, dedicated to him), Salzburg’s Sommerakademie der Hochschule Mozarteum, Vancouver New Music (in the premiere of Noche de Ronda, a Canada Council commission), International Guitar and Lute Institute, Stetson International Guitar Workshop, Guitar Foundation of America International Conference, Northwest Guitar Festival, the Paracho Festival de Guitarra, the Vancouver Festival, Early Music Society of the Islands, CBC Festival de Printemps, Zihuatenejo International Guitar Festival, Boston GuitarFest, Appalachian Guitar Festival, and many others. He has collaborated with numerous musicians on nineteenth-century instruments and is regarded as one of the finest performers on period guitars.

Performances over recent seasons include the Guitar Foundation of America International Festival, the Boston Guitar Festival, Northeastern Guitar Festival, and the Northwest Guitar Festival. He premiered Ligeti’s Guitar Sonata, the Canadian premiere of Reich’s Nagoya Guitars with guitarist David Tanenbaum, and recorded Beethoven’s Op. 8 and 25 Serenades. Locally, he appeared as concerto soloist with the Victoria Symphony and Pacific Baroque Orchestra, Victoria Chamber Orchestra, and the Vancouver Symphony. Mr. Dunn recently performed a recital at the Bruno Walther Auditorium at Lincoln Center, where he will return next season for a return solo recital.

He directed two highly successful Northwest Guitar Festivals, and performs duos regularly with Pepe Romero. He performed John Oliver’s Concerto for Guitar & Strings (commissioned through the Canada Council) with the Vancouver Symphony, and played to a sold-out house for their Final Fantasy concert.

Dr. Dunn holds a Masters Degree in Performance from the San Francisco Conservatory of Music and a Ph.D. in Musicology from the University of California, San Diego, where he was a protégé of Pepe Romero. His extensive summer studies were at the Aspen Music Festival and the Salzburg Mozarteum; he is also an examiner for the Royal Conservatory Toronto. He currently heads what is considered one of Canada’s top guitar programs at the University of Victoria and the Victoria Conservatory of Music, and is equally enthusiastic about historical instruments and period styles, standard repertoire, and music of our time.

www.alexanderdunn.ca