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

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
- Recitativo: Si del quereros es causa
- Aria: Dícente mis ojos

_Georg Frederic Händel_ (1685–1759)

**Concerto in D Major, RV 93**
- Allegro
- Largo
- Allegro

_Antonio Vivaldi_ (1678–1741)

**Intermission**

(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
- Aria: Giacché il sonno a lei dipinge
- Recitativo: Così fida ella vive
- Aria: Ha l’inganno il suo diletto

_Georg Friedrich Händel_

**Marizápalos**

_Anon. 17th century (arr. Alexander Dunn)_
INSTRUMENTARIUM

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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**PROGRAM NOTES**

*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 Joaquin Rodrigo in his 1954 concerto-suite Concierto para un Gentilhombre (Concerto for a Gentlemen) for guitar and orchestra.

Program notes by Alexander Dunn
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**
Dícente mis ojos en muda pasión
lástimas sin quejas,
palabras sin voz.
Como sólo amarte mi amor pretendió,
sólo de quererte bien pagado estoy.
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.

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

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

Recitativo
Così fida ella vive
al cuor che adora
e nell’ombre respira
la luce di quel sol
per cui sospira.

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

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.

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

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

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

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

Pretending to dawdle
he scooped flesh with a crooked finger;
Marizápalos said ‘Shoo!’
in an affectionate breath.

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

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.
ENSEMBLE SERIES

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*

For concerts in the Farquhar Auditorium:
FREE tickets available for UVic students if reserved in advance, or $5 at the door.

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More information at: 250-721-8634 | finearts.uvic.ca/music/events
UPCOMING EVENTS

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, Brasstastic, Eric Whitacre’s Godzilla Eats Las Vegas and more.
University Centre Farquhar Auditorium

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