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Student Recital: Jonathan Holloway, guitar

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Jonathan Holloway, guitar

assisted by

Cory Blake, guitar

APRIL 20, 2002, 7:30 PM
PERKINSON RECITAL HALL
The Nightingale

Anonymous
(arr. Jane Pickering)

with Cory Blake, guitar

"The Nightingale" features imitations of bird calls and constant dialog between the two guitars. This piece is arranged for two guitars from the original lute music.

The Flatt Pavin

John Johnson
(d. 1594)
(arr. Jane Pickering)

with Cory Blake, guitar

John Johnson was a talented lutenist, playing for the Royal Chapel from 1581 until his death in 1595, and a popular composer of his time. Originally written for lute, and arranged as a duet for guitar by Jane Pickering, "The Flatt Pavin" is one of Johnson's most admired pieces.

The Frog Galliard

John Dowland
(1563-1626)
(arr. Scott Tenant)

Dowland, a contemporary of Shakespeare, is one of England's greatest song composers. He was prominent during the same period as Johnson, and attempted to steal Johnson's spot in the Royal Chapel after Johnson died, to no avail. Dowland was highly valued by many, being one of the highest paid court servants of his time.

Dowland wrote many religious and secular songs, as well as several instrumental pieces for lute. "The Frog Galliard," written by Dowland for lute and arranged for guitar, is a theme and variations in E major.

Sarabande from Cello Suite No. 1 (BWV 1007)

J.S. Bach
(1685-1750)
(arr. John W. Duarte)

Johann Sebastian Bach, popular with his contemporaries for his keyboard skills, is famous today for his compositions employing rich and varied harmonic devices and original thematic ideas. The Sarabande from Bach's first Cello Suite in D Major is a mellow, harmonically rich piece. It has been arranged for guitar from the original cello music. Some of the embellishments were originally written by Bach, and some have been added in Baroque style by earlier arrangers.
Etude in E

Fernando Sor

Fernando Sor, the Spanish composer, is famous for his works for symphony, string quartet, opera, ballet, and guitar. Sor was a popular guitar concert performer of his time, and is most noted today for his guitar compositions. Sor acknowledged that Haydn and Mozart were prime influences on his work, which includes over 65 compositions for guitar.

Duetti (per due violini)

Igor
Bela
Henri
Annie
Aldo
Camilla

with Cory Blake, guitar

Luciano Berio

(b. 1925)
(arr. Eugenia Kanthou)

Berio is famous in the computer music genre for pieces such as Thema: Omaggio a Joyce, and also popular for his avant-garde style of expressing his views of the culture around him. Berio began his musical career as a pianist, but after an injury sustained while training unwillingly for Mussolini’s army, his piano career was ended, and he began studying composition more intensely. Berio’s compositions, all uniquely creative in style and often highly experimental, include works for orchestra, voice, various instruments, and multitrack tape.

Originally written for two violins, and arranged for two guitars, this suite of duets gives each section, named for a famous composer or friend, its own unique character.

Prelude No. 4

Heitor Villa-Lobos

(1887-1959)

Heitor Villa-Lobos is known as one of Brazil’s most distinguished and respected composers. When Villa-Lobos met Segovia in Paris in 1924, Villa-Lobos made up his mind to continue writing for guitar and these pieces are some of the results. His five Preludes were published in 1940 and each was given a title which does not usually appear in print. Prelude No. 4 has the descriptive title of “Homage to the Brazilian Indians.” Of his seventeen choras for varied instruments, his first and highly popular choro is written for guitar. “Valsa-Choro” and “Mazurka-Choro,” like the three other choras from Villa-Lobos’ Suite Populaire Bresilienne, were written between 1908 and 1912. These pieces demonstrate his love for both classical J.S. Bach and traditional Brazilian folk music, from which combination he draws the style for these pieces.