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Student Recital: Gary Larson, guitar

Department of Music, University of Richmond

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STUDENT RECITAL

Gary Larson, guitar

Assisted by

University of Richmond Guitar Ensemble
Eva Chang, flute

NOVEMBER 9, 2004, 7:30 PM
PERKINSON RECITAL HALL
PROGRAM

Laideronnette, Impératrice des Pagodes Maurice Ravel (1875-1937)
University of Richmond Guitar Ensemble:
Kevin Harding, director
Sarah Churton, Julie Donaldson, Chris Kieliszak
Gary Larson, Alaina Mosny
Cole Spanos, Dan Upton

Etude #3 Matteo Carcassi (1792-1853)
Etude #7 Matteo Carcassi (1792-1853)

Prelude from Suite I J.S. Bach (1685-1750)
for Unaccompanied Violoncello, BWV 1007 arr. Yasuo Abe
Prelude from Prelude, Fuga, and Allegro, BWV 998

Julia Florida – Barcarola Agustín Barrios Mantové (1885-1944)

Torija (Elegia) from Castles of Spain Federico Moreno-Torroba (1891-1982)
trans. Jim Ferguson

Mysterious Habitats Dusan Bogdanovic (b. 1955)

Spatter the Dew Irish slip jig
arr. David Russell

Neil Gow’s Lament for the Death of His Second Wife Scottish air
arr. David Russell

Danza Brasilera Jorge Morel (b. 1931)

Night Club 1960, from Histoire du Tango Astor Piazzolla (1921-1992)
Eva Chang, flute
Laideronnette, Impératrice des Pagodes  
Maurice Ravel

Cursed by a witch to endure ugliness, Princess Laideronnette journeys to an enchanted island inhabited by “pagodas” (“pagodes” and “pagodines”) — tiny creatures made of precious stones who play on nutshells as she bathes. A handsome Prince appears and the curse is lifted. In this movement Ravel borrows Javanese musical motifs. 
(Notes by Paul Galbraith)

Etude #3  
Matteo Carcassi

Matteo Carcassi was one of the five pillars of the first major developmental period for the classical guitar, along with Mauro Guillani, Ferdinand Carulli, Fernando Sor and Dominiso Aguado. He was one of the first to use the classical playing position that is most widely accepted today, placing a foot stool under the left foot with the guitar placed upon the left knee. Carcassi published over eighty works for the guitar alone, including fantasias, themes with variations, and sonatas. These two etudes are from one of Carcassi’s two pedagogical works, 25 Melodic and Progressive Etudes. Notice that Etude #3 features triplets throughout, and try to spot the tremolo technique used in Etude #7, where the ring, middle, and index fingers repeatedly strike the same string as the thumb plays an independent line. 
(Notes by Gary Larson)

Prelude from Suite I  
J.S. Bach

for Unaccompanied Violoncello, BWV 1007  
arr. Yasuo Abe

There is some uncertainty about exactly when and where Bach wrote the six cello suites. Most agree that the date was around 1720, while Bach was employed as Capellmeister in Köthen. Conjectures are also made that the six suites were not even written for the cello but instead for the viola da gamba, given that the cello was not a
prominent solo performance instrument in Bach’s time. Nevertheless, the suites have since been played countless times by students of the cello, the guitar, and even of the trombone.
(Note by Gary Larson)

Prelude from *Prelude, Fuga, & Allegro, BWV 998*

This composition was originally written for the lute, but *Prelude, Fuga, & Allegro* is now performed for many guitar concerts. Also notable is that Bach left few dynamic markings, at least on any of his music that a guitarist encounters. Thus one finds a variety of tempos and dynamics used for this piece (and others!) from one musician to the next.
(Note by Gary Larson)

Julia Florida – Barcarola

The *barcarola* is a style of music intended to mimic the motion of a Venetian gondola moving through the water with the rhythmic rowing of the gondolier. Unlike much of the music played by classical guitarists, the music of Barrios was written for guitar originally, and the composer himself was also a virtuoso guitarist. Following Barrios’ death in 1944, his music was somewhat forgotten for about twenty years. Since around the 1960s, however, Barrios’ music has seen an increase in popularity among guitarists, evident by how widely his compositions are currently performed and recorded.
(Note by Gary Larson)

Torija (Elegia) from *Castles of Spain*  
Federico Moreno-Torroba

Federico Moreno-Torroba had the distinction of being the first composer to heed Andrés Segovia’s request for new guitar music from prominent contemporary composers. Moreno-Torroba’s compositions are regarded by some critics as milestones in Spanish music in the three creative media into which he chose to direct his talents: the
orchestra, the guitar and the *zarzuela* (the traditional form of Spanish comic opera). He wrote many important works for the guitar after meeting Andrés Segovia in the 1920s, including the Castles of Spain suite. These works helped establish Morreno-Torroba as one of the twentieth century’s top composers for the guitar.

(Program notes from *The Classical Guitar - Its Evolution, Players and Personalities since 1800* by Maurice J. Summerfield)

Mysterious Habitats

Dusan Bogdanovic

Mr. Bogdanovic’s compositions show numerous influences. *Mysterious Habitats*, often described as a minimalist piece, shows the influence of West African rhythms. The piece is in 5/4, with a single measure of 9/8 placed immediately before the main bass line is introduced. The melody exists largely on the off-beat, and couples with the underlying bass line to create a flowing and relaxed sound. The piece is played in an alternate tuning, with the lowest string tuned up to F from the standard E.

(Notes by Gary Larson)

Spatter the Dew

Irish slip jig, arr. David Russell

The slip or hop jig is always in 9/8 as opposed to the normal 6/8. The introduction and ending have been added by Mr. Russell.

(Note by David Russell)

Neil Gow’s Lament

Scottish air, arr. David Russell

for the Death of His Second Wife

Neil Gow was born in 1727 in the town of Inver, 60 miles north of Edinburgh. He became one of the most important violinists and composers in Scotland. He and his son Nathaniel spread the strath-spey style of violin playing throughout Scotland at a time when traditions were changing rapidly. The harp and bagpipe were being replaced by the popularity of the fiddle. This beautiful melody was
written as a lament to Margaret Urquhart of Perth to whom he was happily married for thirty years. This piece is played in a unique tuning where the low E string is tuned down to C and the adjacent A string is tuned down to G.
(Note by David Russell)

Danza Brasilera

Jorge Morel

Jorge Morel emigrated from his home country of Argentina to the United States in the mid-twentieth century, and is well-known as both a composer and a performer. Morel said in an interview that “Actually, it was the love of jazz that made me come to this country... the music here, the jazz.” It is not surprising then that one finds elements of jazz integrated into many of Morel’s compositions; this particular piece draws on both Morel’s Latin roots as well as his love for jazz.
(Note by Gary Larson)

Night Club 1960, from Histoire du Tango

Astor Piazzolla

Piazzolla traveled to Europe in the 1950s to study conducting with Hermann Scherchen, and met Nadia Boulanger, the famous teacher of composition in Paris. She showed him that his identity was not in intellectual music but in the tango, spiced with a touch of classical style and jazz, and moulded by his own intuitive sense. From 1980 onwards, many classical guitarists started playing his music, and it was in response to a commission from the Argentinian guitarist Roberto Aussel that Piazzolla began writing for the guitar. His Histoire du Tango for flute and guitar, as well as the Double Concerto for guitar, bandoneon and string orchestra, are regularly performed and have been the subject of several recordings.
(Note from the Roberto Aussel Collection of works by Piazzolla)