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## Senior Recital: Matt Avitable, guitar

Department of Music, University of Richmond

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SENIOR RECITAL

Matt Avitable, *guitar*

assisted by

Blake Rainie, *soprano*



APRIL 24, 1999, 8 PM  
PERKINSON RECITAL HALL

Registro  
from Suite Venezolana

Antonio Lauro  
(1909-1980)  
revised by Alirio Diaz

This is the prelude to the *Suite Venezolana*, which was one of several symphonic suites that Lauro composed. "Registro" does not seem to have a standard form. It is organized instead into several small blocks of material that fit well together, which makes the piece sound almost improvisatory.

Latin American Songs for Guitar  
Tutú Marambá

(unknown)  
(arr. Jerry Silverman)

Tutú Marambá não venhas mais cá,  
Que o pai doménico te manda mata.  
Dorm'en graçandinho, pequenino da mamãe.  
Qu'e le é bonitinho, e filhino da mamãe!  
Aranha Tatanha, Aranha, Tatinha, Tatú  
Andarranhando a tua casinha  
Aranha Tatanha, Aranha Tatinha, Tatú  
É que aranha, a tua casinha.

Tutú Marambá, if you come this way,  
The baby's father will chase you away,  
Go to sleep my baby, lovely little one of mine.  
Beautiful and happy be, o little child of mine.  
Aranha Tatanha, Aranha Tatinha, Tatú is  
Scratching your house to see if you are sleeping.  
Aranha Tatanha, Aranha Tatinha, Tatú  
Will be glad when he finds you are sleeping.

This is a Brazilian folk song, heavily influenced by Portuguese folklore and African rhythms, as most Brazilian music is. Unlike most other Brazilian music, this song begins in a minor key. However, it does modulate to the major before returning to its sinister minor key at the end.

This piece is a bedtime song, though not a very comforting one. The evil spirit Tutú Marambá comes to eat babies if they don't fall asleep. Aranha Tatanha, the spider, and Tatú, the armadillo, help him by keeping watch over the baby. Listen for the mother, first warning the spirits to stay away, then comfortingly lulling her baby to sleep.

Amame mucho (Love Me as Much)

Allá en la noche callada  
Para que se oiga mejor,  
Amame mucho que así amo yo.  
Canta el ruiñeñor ses penas,  
Ay sí! Ay no!  
Canta el ruiñeñor sus penas,  
Con melancólica voz.  
Amame mucho que así amo yo.

Far off in the quiet night  
So it can be heard better,  
Love me as much as I love you.  
The nightingale sings his sorrows,  
O yes! O no!  
The nightingale sings his sorrows,  
With a melancholy voice.  
Love me as much as I love you.

This Chilean *cueca* is a spirited dance in 6/8 time. The word comes from *Zamacueca*, the original dance of Spanish inspiration, appearing around 1824 in Chile. There are no fixed rules for either words or music and various motives tend to intermingle freely. *Cuecas* are always in a major key, which some say is a reflection of the sunny and optimistic nature of the Chilean people. The final note is always the third or fifth of the scale; never the octave. In this case, the piece ends on the third.

In the dance, the girl holds a handkerchief in one hand and lifts her skirt slightly with the other, as she steps and spins around. The man puts his left hand on his hip and waves a handkerchief over his head with his other hand, circling the girl with strong, rhythmical steps. The whole dance appears to be a pursuit, as the man tries to outdo himself for the girl, while she keeps her eyes lowered. Finally, at the end, their eyes meet and the pursuit is resolved.

### Duérmete mi Niño (Sleep, my child)

Duérmete mi niño, duérmete, mi amor,  
Duerme dulce encanto de mi corazón.  
Ay, mi palomita, la que yo adoré,  
Que nació allá y voló se fue.  
Ella no comfa ni trigo ni arroz,  
Y se mantenía sólo con amor.

Sleep my little baby, sleep, my love,  
Sleep, sweet enchantment of my heart.  
O my little dove, one that I adored,  
Born far off and flew away.  
It would eat neither wheat nor rice,  
And all it ever needed was my love.

This sweet lullaby originated in Spain, but is popular in the Dominican Republic. When the island of Santo Domingo, as Columbus called it, was settled by Europeans, native music was virtually obliterated, as were most of the natives themselves. Spanish music was the dominating influence in the Dominican Republic, first through the Church, then through popular dances and the spread of the Spanish guitar. Also, as Italian opera spread in the 19th century, its sweet melodies softened the African rhythms pervading the music. Music became such a spirited part of colonial Dominican Republic that in 1813 the Spanish governor banned "the performance of serenades and songs" in public after 10 p.m.

"Duérmete, mi Niño" has more of a European sound than a Latin sound, reminding us that Latin American folk music is at least in part a product of the region's European history.

## Carretero (Cartman)

Carretero, carretero, carretero de juncal,  
El otoño traicionero ha secado mi rosál.  
Carretero, carretero, ese rosál es mi amor.  
El otoño traicionero, tu cariño engaador.  
(spoken) Así cantó la charerita. ¿Cuándo?  
Hace un ratito que la chacerera por  
La carretera cantando pasó,  
Entonando esta chacayalera con voz  
Plañidera que triste se oyó.  
Hace un ratito que la chacerera por  
La carretera cantando pasó,  
En sus versos diciendo dolores de historia  
En amores que triste se oyó.

Cartman, cartman, cartman of the underbrush,  
The treacherous autumn has dried out my rosebush.  
Cartman, cartman, that rosebush is my love.  
Treacherous autumn, your affection is deceptive.  
(spoken) So sang the farmer girl. When?  
The farmer girl passed a moment ago  
On the road,  
Singing this plaintive little melody,  
Which could be heard so sadly.  
The farmer girl passed a moment ago  
On the road, singing,  
In her verses telling of the pains in the history  
Of love, which could be heard so sadly.

“Carretero” is an Argentinian *chacarera*, a country dance that originated in the northern provinces during the latter half of the 19th century. The rural roots of this genre are exemplified in its name; “chacra” meaning farm.

A cross-rhythm effect is often created by an alternation of 6/8 and 3/4 time. The tempo is always quite lively. Dancers, usually a man and woman, improvise stamping steps and clapping patterns, circling around each other.

In this piece, the simple AABB structure correlates with the simple life of the passing farm girl. Also, her lament over her dried-out rosebush demonstrates the connection between man and nature, commonly found in a *chacarera*.

## Introduction and Variations on a theme by Mozart, op. 9

Fernando Sor  
(1778? - 1839)

revised by Narciso Yepes

Somewhere between 1810 and 1823, Sor published this set of five variations on a theme from *The Magic Flute* by Mozart. The set begins with the somber Introduction, which is in marked contrast to the Theme which follows. The variations are to be played *attacca* (with no breaks in between each variation), but since all of the variations are so unique, and each requires strikingly different guitar techniques and musical interpretations, the borders between the variations are quite clear. The piece ends with an up-tempo, very romantic-sounding coda.

## Untitled

M. Avitable  
(b. 1977)

For my final music project I decided to try my hand at composing. What you will hear tonight is generally the finished product, though it is quite open to revisions, additions, and subtractions in the future. The piece is in an AB form, with a short ending which contains elements of the A and B sections. The melody at first is intertwined with chords and bass notes; however, it slowly escapes from the chords and finally moves freely in the last part of the B section.

## Tiento Antiguo

Josquin Rodrigo  
(b. 1901)  
revised by Siegfried Behrend

This piece is almost a fantasia for guitar. It begins with a very rhythmic arpeggiated section, and moves to a much more lyrical slow section, which is very open to musical and rhythmic interpretation. *Tiento Antiguo* ends with a short variation on the first section and a slow cadenza that fades into silence.

## En los Trigales

Rodrigo  
revised by Yepes

Rodrigo has been blind since the age of three, which might explain why his incredibly good compositions are also so technically difficult. *En los Trigales* is translated "In the wheat Fields." The piece sounds as if Rodrigo has set the wind in the fields to music: it begins with a quick but gentle section, and is interrupted by a bright but distant contrasting section, before repeating his first part and sprinting to the end.

## Andecy Muir Woods

Andrew York  
(b. 1958)

Both of these pieces are what I could call musical nature poems. Quoth Mr. York concerning Andecy: "'The place was magical and the bottle of wine quite good, compelling me to improvise a piece on my guitar. . . It is named for the village so small I can't find it on a map - 'Andecy.'"

Muir Woods is a bit of a mystery, though with musical markings such as "Thoughtfully" and "Dreamlike," the piece probably concerns a personal experience of York's.

(notes by M. Avitable and B. Rainie)