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Ann-Janette McEntire, guitar

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UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC CONCERT SERIES

Senior Recital

Ann-Janette McEntire, *guitar*

April 4, 1993, 3:00 PM
North Court Recital Hall

PROGRAM

Guardame las Vacas

Luis de Narváez
(fl. 1530-1550)

Queen Elizabeth's Galliard

John Dowland
(1563-1626)

Melancholy Galliard

Preludios Americanos
Campo
Tamborilles
Rondas

Abel Carlevaro
(b. 1918)

INTERMISSION

Mujeres Alcanzando la Luna

Anji McEntire

Drei Tentos

Hans Werner Henze
(b. 1926)

La Catedral
Preludio "Saudade"
Andante Religioso
Allegro Solemne

Agustin Barrios Mangoré
(1885-1944)

PROGRAM NOTES

Guardame las Vacas Luys de Narváez

Luys de Narváez was a Spanish composer and vihuelist who served as music teacher for the children in the chapel of Prince Philip. *Guardame las Vacas* was originally a piece for solo vihuela contained in a volume called *Los Seys Libros del Delphin*. It is one of the first printed examples of a composition based on a theme and variations. The emphasis, as in most Spanish folk themes, is on melody and chord sequence. A sense of continuity is maintained by the harmonic structure repeated from one variation to the next.

Queen Elizabeth's Galliard John Dowland *Melancholy Galliard*

John Dowland, an English composer and lutenist, based his music on contemporary polyphony. *Queen Elizabeth's Galliard*, from the *Variety of Lute Lessons*, is a tribute to his own queen. Its majestic structure alludes to fanfares and trumpet calls and includes an effective transition to 9/8 time.

Melancholy Galliard is one of Dowland's most intense compositions. Although a galliard in name, its slow, brooding approach makes it difficult to treat as a dance form.

Preludios Americanos Abel Carlevaro

Abel Carlevaro is a Uruguayan guitarist and composer known for his innovative approach to guitar technique. His pieces *Preludios Americanos* (1958) are described as "folkloric themes dressed in modern idiom. Barely is a motive detected before it is suddenly illuminated in a most refined manner."* All five pieces are in ABA form and explore unconventional harmonies and rhythms.

The opening theme in *Campo* is characterized by the melody in the lower range. In the second section the melody shifts to the higher range over a syncopated bass. *Tamborilles* is rhythmically energetic and puts into effect some unique elements of guitar technique to simulate the sound of drums. *Rondas* is based on a simple folk tune that is transformed by chromatic alterations.

*Michael Pitz, "Berlin Guitar Festival" *Guitar Review*, (Spring 1992)

Mujeres Alcanzando la Luna

Mujeres Alcanzando la Luna (*Women Reaching for the Moon*) is based on a painting by the Mexican artist, Rufino Tamayo. It is built on three motifs that represent important components of the painting: "orange woman," the "grey woman," and the

"shooting stars." The piece contains elements of symmetry, repetition, and upward mobility that correspond to similar elements in the painting. It ends on a dissonant chord to represent the yearning of these women for an unattainable goal.

Drei Tentos Hans Werner Henze

Hans Werner Henze is a contemporary German musician recognized for inventive composition in standard genres. In 1958 he created *Kammermusik* which includes a section for solo guitar. These three pieces, entitled *Drei Tentos*, are miniature tone poems inspired by a particular work of the poet Friedrich Hölderlin, "In Lovely Blueness." *Tento*, or *tiento*, is a sixteenth-century Spanish form of composition based on imitative counterpoint.

Each guitar piece corresponds to a concept introduced in the poem: mystical dream, symbolic flowers, brooding on mortalities. Each section contains three subdivisions based on specific lines from the poem. These pieces are characterized by their atonality and the sudden and frequent contrasts in meter and dynamics.

La Catedral Agustín Barrios Mangoré

Agustín Barrios was the greatest virtuoso guitarist/composer of the first half of the present century. He was born in Paraguay and recognized as a child prodigy at age 13. In 1932 he adopted the Indian pseudonym "Mangoré" and began calling himself "the Paganini of the guitar from the jungles of Paraguay."

La Catedral (c. 1914) was originally written in two-movement form: *Andante Religioso* and *Allegro Solemne*. In 1938, Barrios added the Prelude "Saudade" to the other two movements. The *Andante Religioso* represents the impression made on Barrios one day as he passed a cathedral in Uruguay and heard the music of J. S. Bach being played on the organ. This serene impression is contrasted with the *Allegro Solemne* which represents the hurried intensity of the world outside.

Next: *University Flute Ensemble*
Mary Boodell, director
April 5, 1993, 8:15 PM
North Court Recital Hall



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