



Department of Music

presents

René Villarreal, guitar

in a

Graduate Recital

7:30 p.m.

April 16, 2024

Heydel Hall
Art & Design Building

—Program—

Canticum Eclosion Ditirambo	Leo Brouwer (b.1939)
Cinq Préludes pour la guitar No. 3 in e-mi (Homenagem a Bach)	Heitor Villa-Lobos (1887-1959)
Suite in a-mi Prelude Air Allegro Menuets I & II Gigue	François Le Cocq (1685-1729)
Introduction et Variations sur l'air "Marlborough S'en Va T'en Guerre Op. 28	Fernando Sor (1778-1839)

—Intermission—

Suite Venezolana Registro (Preludio) Danza Negra	Antonio Lauro (1917-1986)
Platero y Yo Platero El Loco La Azotea Darbón La Tortuga La Muerte	Eduardo Sainz de la Maza (1903-1982)

*This recital is given as partial fulfillment of the requirements for the Master of Music
with a Concentration in Guitar Performance*

—Program Notes—

Leo Brouwer (1939), a native Cuban, is a contemporary composer known for his guitar compositions as well as his symphonic compositions. He has created a style uniquely his own, combining traditional Cuban music with Afro-Cuban influences and an avant-garde understanding, while employing the idiosyncrasies and tonal beauty of the instruments he composed for. *Canticum* makes extensive use of timbre as a structural and harmonic device. The first movement “Ecllosion”, the Latin term for incantation, employs a 3-note cluster as the basis of the piece. “Ditirambo,” equivalent to Dithyramb, is a song in honor of the god Dionysus which employs a slow low scordatura E-flat drone to support dramatic outbursts and flourishes

Brazilian composer and conductor Heitor Villa-Lobos (1887-1959) was one of the most sought out composers of the twentieth century and is often considered the most important South American composer for instrumental and choral works. Equally as important are his guitar compositions which include Choros, Preludes, Etudes, chamber music and a concerto. His Preludes, a set of five, were completed in 1940 and are a guitar style all his own: combination of western classical training and both Brazilian popular and Native Brazilian music. Prelude No. 3, subtitled "Homenagem a Bach," contrasts an impressionistic opening section with a Bach-like second section.

Flemish Baroque composer François Le Cocq (1685-1729) was the guitarist of the Chapel Royal of the court in Brussels. His works survive through two anthologies in French Baroque guitar tablature: *Recueil des pieces de guitarre composées par Mr. François Le Cocq* and *Recueil des pieces de guitarre de meilleurs maitres du siecle dixseptieme*. Performed is a suite of pieces in a-minor from his first “*Recueil des pieces de guitarre,*” played on a reproduction baroque instrument.

Spanish guitarist Fernando Sor’s (1778-1839) work is the epitome of the late Classical/ early Romantic era compositions in the instrumental and choral world along with the guitar. Sor’s Op. 28 *Introduction et Variations sur l’ Air Marlborough S'en Va T'en Guerre* consists of an Introduction, Theme and Variations based on the popular French children’s song, “Marlborough Goes to War” (a reference to British military general John Churchill, John Duke of Marlborough). The piece begins with a melancholy minor-mode melody that alludes to the upcoming well-known major-mode theme. This is followed by a series of contrasting variations which contrast slow-serious character with a lighter joyful one.

Perhaps second in importance only to Villa-Lobos regarding 20th-century South-American composers for the guitar, Venezuelan guitarist and composer Antonio Lauro (1917-1986) who wrote prolifically for orchestra, choir, and guitar, all of which showcase a nationalistic harmonic language beside a “pan-tonal” harmony (free movement through key centers). The *Suite Venezolana* was composed in 1951-1952 during Lauro’s political imprisonment in Venezuela.

Eduardo Sainz de la Maza (1903-1982) was a Spanish guitarist and composer, younger brother of the virtuoso concert guitarist Regino Sainz de la Maza. Eduardo’s compositional style is impressionistic, in contrast to his brother’s virtuosic nationalistic style of composition. Inspired by Nobel Peace Prize awardee Juan Ramón Jiménez’s collection of poetry *Platero y Yo*, the music evokes the village life of a farmer and his donkey companion in their home region of Andalusia, Spain. In the form of a suite of contrasting movements, Jiménez’s poetry is complemented by the witty, charming, and poignant nature of Sainz de la Maza’s music.

Upcoming Events

Apr. 17	Folk Ensemble "The Fiddlin' Peayple" <i>in Recital Hall</i>	5 p.m.
Apr. 18	Charles Mossey Gr. Guitar Recital <i>in Heydel Hall</i>	5:30 p.m.
Apr. 19	Dillon Vance Guitar Recital <i>in Heydel Hall</i>	7:30 p.m.
Apr. 20	Evelin Garay Flores Gr. Flute Recital <i>in Heydel Hall</i> Opera "The Magic Flute"	3 p.m. 7:30 p.m.
Apr. 21	Opera "The Magic Flute"	3 p.m.

Events listed above are held in the George and Sharon Mabry Concert Hall in the Music/Mass Communication Building and are free and open to the public, unless indicated otherwise.

If you would like to be added to the Music Department patron database to be notified about future events, please send your name, address and email to music@apsu.edu or call 931-221-7818.

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