

The Ph.D./D.M.A. Programs in Music

April 18, 2016 7:30 p.m.

Baisley Powell Elebash Recital Hall



Federico Diaz, guitar with Laura del Sol Jiménez, flute

Prelude and Fugue in E-flat, BWV 998 (c. 1735)

Johann Sebastian Bach
(1685-1750)

A Psalm of Thanksgiving

Frederic Hand
(b. 1948)

Nocturnal after John Dowland, op. 70 (1963)

Benjamin Britten
(1913-1976)

Musingly
Very agitated
Restless
Uneasy
March-like
Dreaming
Gently rocking
Passacaglia
Slow and quiet

INTERMISSION

Trilogy

Frederic Hand

Moderato
Gently
Allegro

from *Imágenes and Paisajes*

Carlos Aguirre
(b. 1965)

Danza de las manos
Romanza
Baiao

This recital is given in partial fulfillment of the requirements for the D.M.A. degree.
Please switch off your cell phones and refrain from taking flash pictures.

Notes on the Program

In order to show the connection of music from different countries and epochs, I came up with the idea of putting together a program with diverse music around the works of the American composer and guitarist, Frederic Hand. I chose the music by two composers that influenced directly Hand's writing and I also selected three pieces by an Argentinian composer that was subsequently influenced by Hand's works. This recital is my modest homage to Frederic Hand and his way of expressing ideas through music.

The repertoire of **Johann Sebastian Bach** for classical guitar consists entirely of transcriptions of his works, since he has no original repertoire specifically for the instrument. The **Prelude and Fugue BWV 998** is part of a three-part composition –the Allegro movement is not in this program– that is originally written for the lautenwerk, an entirely forgotten instrument. It is known that Bach owned two of these instruments because they appeared in the inventory of possessions from the time of his death. The lautenwerk was controlled with a keyboard, but because it has gut strings, the sound was similar to a lute; consequently, this instrument was also known as lute-harpsichord or lute-clavier. Since the writing of this piece is significantly different to other keyboard pieces of the time, Bach could have been trying to imitate the lute in this piece. According to the scholar David Ledbetter, J. S. Bach and the lutenist S. L. Weiss used to do some “competition-like” duels improvising preludes and fugues against each other, and BWV 998 might be an outcome of that practice.

A Psalm of Thanksgiving is a piece written for guitar and flute by **Frederic Hand**. It is related to Psalm 100 from the Old Testament. The Psalm is about being thankful, joyful, praiseful, and serviceable to God. The subject matter served to shape Hand's musical choices. For example, the first line of the Psalm is “Make a joyful noise unto the Lord,” is the inspiration for the material played by the flute in its first entrance. The most prominent influences for the language of this piece are the chorales of J.S. Bach, the modal harmony used in jazz as well as the typical ornamentation of lutenists of the Renaissance in England.

One of the fundamental pieces of literature for guitar from the twentieth century, **Nocturnal After John Dowland**, Op. 70, was written by **Benjamin Britten** in 1963 and dedicated to British guitarist Julian Bream. It is not the first time that Britten used inspiration from the songs by the English renaissance lutenist, singer, and composer John Dowland. In this particular case, Britten took the song “Come heavy sleep” as the foundation for his Nocturnal. The lyrics of this song, as seen below, express an intense and deep desire for death, illustrated in many different ways along Britten's composition. The structure of the work is an unusual variant on the style of theme and variations, since the theme is stated at the very end of the piece.

Come, heavy Sleep, the image of true Death,
And close up these my weary weeping eyes,
Whose spring of tears doth stop my vital breath,
And tears my heart with Sorrow's sigh-swoll'n cries.
Come and possess my tired thought-worn soul,
That living dies, till thou n me be stole.

Trilogy is **Frederic Hand's** signature piece. Hand performed it extensively in the 80's, and the set has been embraced by guitarists ever since his popularization of the work. The main influence for this piece is the jazz melodic, rhythmic, and harmonic vocabulary. Trilogy explores innovative guitar writing through unique chords and new sonorities. The second movement is a jazz ballad in

which one can almost hear an imaginary double bass and a drum set accompanying the guitar. The irregular metric and the constant change of accentuation in the first and third movements is inspired by the style of Dave Brubeck. Towards the end of the whole set, there is a section that emulates a double bass solo in the style of another pillar of jazz, Ron Carter.

Carlos “Negro” Aguirre is an Argentine pianist and guitarist who has become one of the most outstanding musicians of Argentinian folklore in the past two decades. He is trained as a classical and jazz musician, but his heart has been always tied to the folklore of Argentina and Brazil. Aguirre’s music, especially when it features a fast tempo, is deeply influenced by the music of Egberto Gismonti, a Brazilian pianist and guitarist also. His music depicts the tranquility and immensity of water from his native Entre Ríos. He dedicated his guitar solo suites **Paisajes** (Landscapes) and **Imágenes** (Images) to Argentine guitar master Eduardo Isaac, who is also from the same province. Isaac has recorded a number of works by Frederic Hand and those pieces, especially Trilogy, were taken as reference for the composition of the two suites mentioned before.

The malambo is a folkloric dance in 6/8 characterized by the zapateo (shoe tapping) with two distinct variants. The first, malambo norteño (northern malambo), is faster, louder, and features a strong tapping quality. The counterpart, malambo sureño (southern malambo), is slower, calmer, and with a rather elegant reference to the shoe tapping quality of the dance. Danza de las manos (Hand’s dance) is a piece inspired in the latter form of the malambo and is the third piece of Imágenes. Romanza, the second piece of the same suite, is a calm, song-like piece that evokes the flow of a small river. There is a clear connection between the harmonies of this piece and the second movement of Trilogy. Baião is the last movement Paisajes, and it is named for the Brazilian rhythm of the same name. A baião is in 2/4, usually in major mode, and has an extensive use of offbeat accentuation.

About the Artists

Born in Mendoza, Argentina, **Federico Díaz** is a versatile musician with a multifaceted career as a performing artist, arranger and composer in the classical and Argentinian music world. His performances have taken him to distinguished festivals and concert halls across the United States, Europe and Latin America. As a chamber musician he had the opportunity to collaborate with artist such asn Lionel Cottet, Philippe Quint, Ada Meinich, Bruno Cavallaro, Emilio Argento. Federico has studied at the National University of Cuyo, the University Mozarteum Salzburg, the Hochschule für Musik Hanns Eisler and the Manhattan School of Music. His former teachers include Cristina Cuitiño in Argentina, Eliot Fisk and Ricardo Gallén in Austria, as well as David Starobin in the USA. Currently, he is enrolled in the highly selective Graduate Center’s DMA program, under the guidance of the world-renowned guitarist and educator Frederic Hand. Expanding his knowledge in other directions, Federico participated in the Berklee Global Jazz Institute’s classes during the 11th Panama Jazz Festival studying with Danilo Perez, John Patitucci, among others. As a teacher for Argentinian and classical music, he has been invited to give masterclasses in universities, conservatories and festivals in the US, Germany, Mexico, Uruguay and Argentina.

Laura del Sol Jiménez has won numerous awards throughout her career, highlighted by the musicality and expressiveness of her performances. Her main experience is performing as soloist as well as chamber musician. She was prizewinner in the Gran Premio de Santiago Flute competition in Chile (2012). In Colombia, she won first prize in the Concurso Universitario de Flauta de Bogotá, the Soloist Competition of the Cali Philharmonic Orchestra and the Soloist Competition of the Caldas Symphonic Orchestra. Ms. Jiménez was five times winner of the national auditions held by the Biblioteca Luis Ángel Arango, the most prestigious music contest in Colombia. Laura has also

dedicated herself to teaching and sharing her love for music with children affected by the violence in Colombia. Ms. Jiménez performed as principal flute with the Filarmónica Joven de Colombia (2012-2014). Laura has performed side by side with ensembles such as the Jupiter Quartet and the Windscape Woodwind Quintet. She was soloist with the MSM Philharmonia Orchestra (2015) and soloist at the VI Cartagena International Music Festival (2013). In 2013 she completed her bachelor's degree at the Universidad Javeriana in Bogotá studying with Rafael Rodríguez. She is currently a master's student of Linda Chesis at Manhattan School of Music.