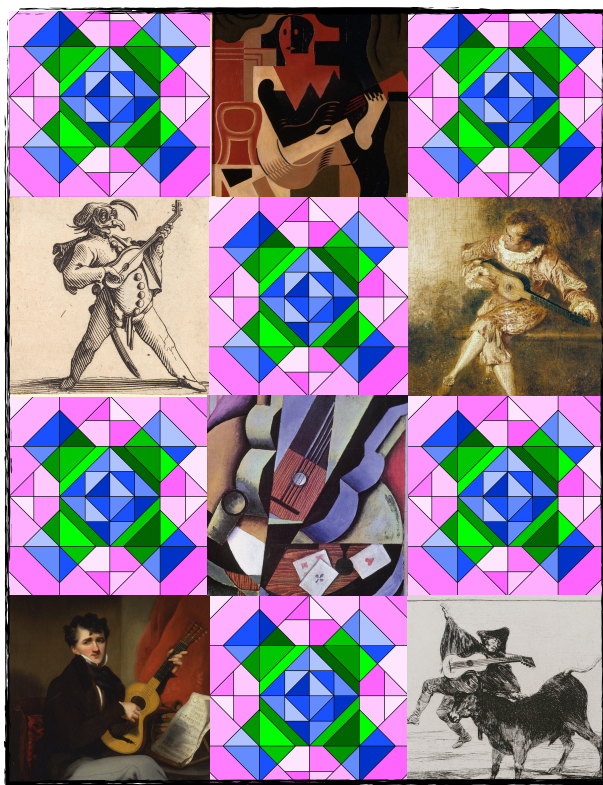


“My End is My Beginning”

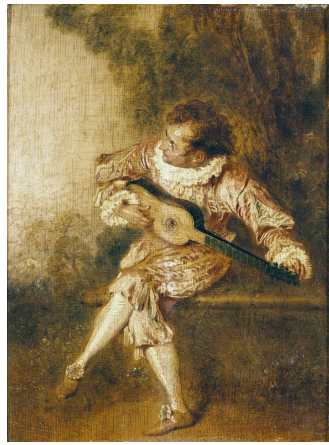
A Guitar Triptych



March 7th, 2024 Newman Recital Hall
7:30 pm



Callot 1622 The Masked Comedian



Watteau n.d. Guitar Player



Gris 1919 Harlequin with Guitar



Gris 1913 Three Cards



*Goya 1800-4 Blind Man Tossed on the
Horns of a Bull*



*Chinnery 1830s Portrait of a Man
Playing Guitar*

Introduction

What it means to play the guitar, what music we choose to pluck, how we connect with an audience, and the importance we guitarists hold in society has changed drastically over the centuries. From the earliest advent of what was first called a “guitar”, to the bouquet of varieties now flowering, this humble instrument has often been a reflection of the times. In playing its earliest incarnations and their corresponding repertoire, we are brought back to what made the instrument dear to us in the first place: its intimacy, its earthy voice, and the delicate touch which it demands.

As the end of my formal studies approaches, I feel as if I have made a full orbit around the musical solar system that we inhabit. I have returned to its starting point by revisiting instruments from centuries past, and in doing so, discovered that the modern guitar player has much more in common with their baroque forebears than one might instinctively assume. Strumming chords, reading tablature, jamming, singing songs, and grooving has taught me again what it means to be a musician. It reminds me what I love about the art of playing music on the guitar. I started my journey not with Mozart and Haydn, but with The Beatles. Connecting with the essence of making music both lays out a new beginning and brings to a close the journey of self-discovery that I embarked upon so many years ago.

“My End Is My Beginning”

A Guitar Triptych

Joseph Douglass - Classical Guitar

Baroque Guitar

Marionas

Santiago de Murcia
(1673-1739)

Autre Chacone

Francesco Corbetta
(1615-1681)

Fandango

Santiago de Murcia
(1673-1739)

Canarios

Gaspar Sanz
(1640-1710)

Romantic Guitar

Etude No. 8 Op. 6

Fernando Sor
(1778 - 1839)

Elegiac Fantasy Op. 59

Lesson 23 Op. 31, “Mouvement de prière religieuse”

Modern Classical Guitar

Sonata 2 BWV 1003/964

I. Grave/Adagio

II. Fuga/Allegro

III. Andante

IV. Allegro

Johann Sebastian Bach

(1685-1750)

Arr. Koonce/DeRome

- Intermission -

Frog Galliard

John Dowland

(1921-1992)

Arr. Scott Tenant

Nocturnal Op. 70

I. Musingly

II. Very Agitated

III. Restless

IV. Uneasy

V. March-like

VI. Dreaming

VII. Gently Rocking

VIII. Passacaglia

IX. Slow and Quiet (Dowland's Theme)

Benjamin Britten

(1913 - 1976)

Suite Española Op. 47

I. Granada (Serenada)

Isaac Albéniz

(1860 - 1909)

Arr. William Kanengiser

This concert is performed in fulfillment of the Doctor of Musical Arts Classical Guitar Performance program at the Thornton School of Music.

1688 Jean-Baptiste Voboam
2023 copy by Jack Sanders
Los Angeles, California

Baroque Guitar

Gaspar Sanz

Not much is known about the life of Santiago de Murcia beyond his presence in Madrid up to 1717. Prior to that he worked as a performer, teacher and musical attendant to Doña Maria Luisa Gabriela, wife of Charles V of Spain. The two works featured here, *Marionas* and *Fandango*, are sourced from his later publication, the *Saldivar Codex no. 4*, a work discovered in the 20th century by a Mexican musicologist. It contains no direct attribution, but it is full of dances and forms that are specifically colonial and only recently tied to the composer in the 1980s. *Marionas* is a combination of dance forms from Peru and Spain, while the *Fandango* is a lively partner dance from Iberia.

Francisco Corbetta

Autre Chaconne is one piece of many from a larger collection of Corbetta's dedicated to Louis XIV, also known as the "Sun King". Arriving in Paris in 1656, he performed under the baton of Jean-Baptiste Lully, accompanied the king in dance recitals, and even counted the Monarch amongst his pupils. In the 1660's, Corbetta moved to England to attend the court of Charles II, also an avid guitarist. In London around 1671, *La Guitarre Royale* was first engraved and later reprinted in Paris in 1674. It is a cosmopolitan mixture

of the many courts and countries Corbetta visited during his lifetime. *Autre Chaconne* is decidedly French in affect, particularly its opening passages, though its rhythmic strumming and Campanella passages could point to other cultural influences from Spain, Italy and England.

Gaspar Sanz

Canarios is a popular tune among modern-day guitarists, was famously adapted by Joaquín Rodrigo in his *Fantasia para un Gentilhombre*, and even reached pop music status as covered by *Emerson, Lake and Palmer* in their 1978 track “Canario”. Originally based on a dance from the Canary Islands, it was first published as part of Sanz’s pedagogical text *Instrucción de música sobre la guitarra española* in 1674. Sanz was heavily influenced by the likes of the Italian Baroque guitarists, which include Francesco Corbetta also featured on this concert. The upbeat, rhythmic nature of *Canarios* was likely influenced by similar stylistic tendencies in Corbetta’s *Autre Chaconne*. Both are dances that feature simple yet intoxicating chord progressions contrasted by plucked variations.

1821 Johann Georg Stauffer
2019 Copy by Bernhard Kresse
Cologne, Germany

Romantic Guitar

Fernando Sor

Etude Op. 6 #8 in C major is one of twelve studies written near the beginning of Sor's career when he fully established himself in London. First published in 1815/17, these studies range from the virtuosic to the intensely intimate; No. 8 is definitely the latter. The main theme is simply presented in waves of block chords, featuring interwoven braids of harmony in which each episode heightens and comments on that which came before it. Reviewing these works at the time, a London periodical noted, "Mr. Sor feels what he has to say, and that feeling is not merely true, it is deep and intense." I like to think that this commentator had this study in mind, as of all of collected works of Op. 6 this jewel is the deepest while perhaps being the most technically straightforward.

Fantasy Elegiaque Op. 59 was written near the end of Sor's life in 1835 (he died 1839) and is among some of his finest works for the instrument. It was originally dedicated *Fantasia Élégiague à la mort de Madame Beslay, née Levasseur*, in memory of a student of Sor's who died during childbirth. Madame Beslay (maiden name Levasseur) was a skilled pianist described by Rossini as one who "... plays the piano like a great artist." This lament shows the depth of emotions experienced by Sor in regard to

his late student. He rapidly shifts between sobbing arias, furious passage work and sunny memories, all with an underlying ostinato representing a beating heart. The second half is a funeral march that relives the trauma of the first half, although never quite reaching a full resolution. Written into the score above the final melodic lament, Sor includes the text "Charlotte, Adieu!" Although he bids her farewell, the tenor of the piece is anything but resolved. The last years of Sor's life were dominated by sickness and the death of his daughter, Caroline. In some ways this lament was foretelling of his remaining years.

Lesson Op. 31 #23, "Mouvement de prière religieuse", is an example of a return to pedagogical forms that Sor developed in London with his Op. 6 studies. Having recently settled in Paris and with his young daughter Caroline, Sor slowed his life from an international touring musician to that of a devoted guitar teacher and father. Op. 31 appeared simultaneously in print with Op. 35 titled "24 exercises" in 1828. These are works for teaching, benefitting from a longer lived, more worldly experience than that of his earlier etudes. Sor's fidelity towards melodic and harmonic integrity is further heightened with my favorite example, Lesson 23, a prayer in E Major that would appear in spirit in the later *Fantasie Elegiaque*. I offer it back to Sor at the end of the *Fantasie Elegiaque* as my way of consoling the composer; to be reminded that the feeling he expressed in the key of E major (both in this lesson and in sections of the *Fantasia*) is where he might finally find peace.

2014 Spruce-Cedar Double Top By Bendicht Tschannen Fallon, Nevada

Modern Guitar

Johann Sebastian Bach

The six violin sonatas and partitas are some of Bach's most famous solo instrumental writing, which includes the famous Chaconne in D minor. Written in Cöthen around 1720, the 2nd violin sonata in A minor takes the form of a *sonata da chiesa*, four movements appropriate for performance during Sunday mass. It was likely written for a specific violinist and some have conjectured that the excessive use of double and triple stops may indicate a connection to popular folk music occurring in an around the city at the time. The introductory *Grave* acts as prelude to the extensive fugue, which here has been expanded to best fit the abilities of the guitar. The arrangement by Koonce/DeRome is a compilation of two versions of the work, BWV 1003 and 964. The latter is for keyboard, while the former is the more commonly known violin edition. Between the two, there is a notable difference in harmonic and melodic complexity where the greater capacity of the keyboard allowed Bach to include more complicated textures. As the guitar sits between the keyboard and the violin in terms of contrapuntal ability, this edition provides a number of *ossias* derived from the keyboard version, and I have chosen to include the majority of these. The richer harmonies are welcomed by the guitar and often absolutely necessary to compensate for the limited sustain on the instrument.

The third movement Andante is a religious meditation with a repeated bass line underpinning soaring melodic contrasts. As if looking at light filtering through a cathedral stained-glass window, this movement provides welcome respite before the energetic finale. The final Allegro takes advantage of the dexterity of the violin and plays with echoes throughout. The guitar version adds harmonic context via bass notes that help support the propulsive melody.

John Dowland

One of the most popular of Dowland's compositions (both in his era and today), the Frog Galliard is a lively dance in triple meter. The unusual title is speculated to have come from a reference to one of Queen Elizabeth I's suitors, the Duke d'Alençon, referred to by the Queen as her "frog". The Duke was the final viable suitor for the Virgin Queen, who was in her forties at the time. Due to political considerations (he was French) she called off the engagement though did so regretfully, as they were quite close and exchanged numerous letters. Dowland later set lyrics to the tune for the song "Now, Oh Now, I Needs Must Part", published in 1597 as part of his First Book of Songs. The lyrics would certainly be apropos given the conjecture (if that is the subtext Dowland intended). That being said, commenting on the Protestant Monarch's romantic liaison with a Catholic suitor might not be the wisest choice to keep one's station (nor one's head!). Compared to some of Dowland's more jaunty Galliards, it is not particularly lively, but it does maintain its triple meter feel throughout. Dowland cleverly folds hemiolas, or patterns of two against three meter, into the cadential moments of each section.

Benjamin Britten

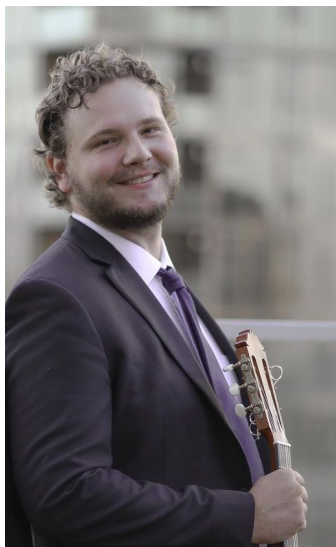
Britten composed Nocturnal Op. 70 in 1963 for the guitarist and frequent collaborator Julian Bream, and Bream premiered it at Britten's Aldeburgh Music Festival in 1964. From the start, it was viewed as a monumental piece, important in the context of Britten's own prodigious output. It is now considered *the* 20th century masterpiece for the solo classical guitar. It takes the form of a "reverse" theme and variations, where the source thematic material appears only at the end. Britten was obsessed with the idea of Melancholy and the rhetorical devices of Elizabethan England, thus the 'theme' is a lute song by John Dowland titled, "Come Heavy Sleep". Across eight variations, Britten ruminates on elements of the theme that only are revealed at the close of the work's 9th thematic section. Initially considered unplayable, its technical and musical challenges place it firmly in the mature concert repertoire of the modern guitar.

Isaac Albéniz

Albeniz' *Suite Española Op. 47* began its life in 1886 as a collection of 8 pieces, each highlighting a different region of Spain and Cuba. Although only four were included in the initial publication, an additional two were added by a separate publisher later comprising of works written separately by Albéniz. Originally written for solo piano, the works are best known via the guitar transcriptions from the 19th and 20th centuries by Francisco Tárrega, Andrés Segovia, and others. Indeed, Spanish national music composed by Albeniz, Enrique Granados, Manuel de Falla and others gained its widest popularity though authentically realized transcriptions on Spain's national instrument, the guitar. The first movement, *Granada*, is co-titled as a *Serenada* due to its singing quality. This magical city, home

to the historic Alhambra Palace, carried special significance to the composer. It was here he spent much of his leisure time and referred to it as one of his favorite places in all of Spain. This arrangement by William Kanengiser is unique in that it is set in the key of D major. Transcriptions by Segovia and Tarrega are cast in the more brilliant key of E major, for both technical and tone quality reasons. The key of D major imparts a darker quality to the sound, in part due to the lowered 6th string and use of flat keys when the middle section modulates to D minor. I find it closer in spirit to Albeñiz's original key of F major, and despite the increase in technical challenge, well worth the trouble, particularly in the ingenious use of sparkling harmonics at the work's conclusion. Many thanks to my teacher Bill for giving me the privilege to engrave and perform his arrangement. About The Artist

Joseph Douglass



Joseph is a guitarist and pedagogue who is best known for his chamber performances and innovative music instruction. He regularly performs across the country and commands a cutting-edge studio in collaboration with local music schools in Los Angeles.

As a soloist for the Long Island Classical Guitar Society, Narnia Arts Summer Festival, and Reaching for the Arts, he brought his historically informed playing and knowledge of the guitar's greatest repertoire. Most recently he appeared on KPFK's 90.7 FM's show "Global Village" with a guitar and koto duet. He is well known for his sensitive and evocative playing and readily fuses his music with popular and global music influences.

Joseph has held positions at University of Nevada: Reno, Silverlake Conservatory, The Bronx Conservatory of Music, and Lead Guitar. Joseph received his Bachelor's and Masters at the Manhattan School of Music in collaboration with David Leisner and David Starobin. He currently holds a Teaching Assistantship in the Musicology department of the USC Thornton School of Music, where he is pursuing a Doctorate of Classical Guitar Performance with William Kanengiser.

Acknowledgements

Thank you to all of the guitar faculty here at Thornton; Brian Head, Scott Tenant, and especially my private instructor Bill Kanengiser for his patient guidance throughout my fingering foibles. Thank you to all of my family who have supported me from the start. My grandfather, William Douglass, who has encouraged and supported my artistic growth throughout my life. My mother, father, sister, and relatives that sat through my early recitals and the sound of practice at all hours of the day. This truly would not have been possible with out your constant love and support.

A Folding Puzzle From Lyrics to Symbol

*With each step I shrink in size
From box to gem to box anon
An Azure jewel beneath me hides
Sheltered fast with emerald fronds*

*Alas! My stone obscured from view
Let not its brilliant hue eschew
Partway my leaves fold out a face
Like a compass they make haste*

*Travel back to pink from blue
A blushing jewel jumps out at you
Twofold petals turned toward the sky
A message true you will espy.*

The lotus flower is a symbol of multiple layers: The cycle of life, rebirth, overcoming adversity, eternity, divinity, growth, and strength. I chose it for its global symbolic context and as an echo of the development I feel I have undergone myself. I feel myself renewed, my love of music rediscovered, and the outlook for the future bright despite whatever challenges the future may hold.

- Answer Key:
1. Starting with the lyrics page face up, fold the four outer corners to meet at the center.
 2. On the same side, fold the outer corners again to meet at the center.
 3. Flip over to the side with the blue diamond
 4. Fold the green outer corners to meet at the center, covering the blue diamond
 5. Fold the green petals outward to partially reveal the diamond.
 6. Flip over to the other side.
 7. Fold the points at the center out and upward with a slight curl to create petals
 8. Fold the remaining points at the center outward to create the inner petals, thus revealing the center.