

# The University Musical Society

of

## The University of Michigan

*Presents*

### MICHAEL LORIMER

*Guitarist*

SATURDAY EVENING, JANUARY 27, 1973, AT 8:30

RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

#### PROGRAM

Andante, Op. 32, No. 3 }  
Allegro non troppo, Op. 25 } . . . . . FERNANDO SOR  
Minuet, Op. 11, No. 6 }

Largo, Op. 5, No. 5 }  
Andantino, Op. 2, No. 3 } . . . . . FERNANDO SOR  
Andante moderato, Op. 29, No. 11 }

Fernando Sor, dubbed by the historian, Fetis, "the Beethoven of the guitar," is probably the best classical composer for guitar, and is certainly one of the most important virtuosi of his time. As a boy Sor studied at the famous monastery at Montserrat. When Sor was nineteen his first opera was produced in Barcelona.

Sor joined Napoleon's army during the invasion of Spain and rose to the rank of captain. Following the restoration of Ferdinand VIII, Sor left Spain and never returned. He spent the rest of his life as a composer and guitar virtuoso. A prolific composer for the guitar, he also composed ballets, symphonies, chamber music, and church music.

Andantino Variato . . . . . NICCOLÒ PAGANINI  
Free transcription by Manuel Ponce

Paganini gave up the violin at the age of eighteen and for three years devoted his musical attention solely to the study of the guitar. All of the music Paganini published in his lifetime, with the exception of the 24 *Caprices*, included parts for guitar. The "Andantino Variato" was originally written for guitar with violin accompaniment. The version played tonight is a free transcription, by the Mexican composer Manuel Ponce, for Andres Segovia.

Oracion por el alma de Manuel Ponce } . . . . . ANDRES SEGOVIA  
 Estudio sin luz

Manuel Ponce gave many beautiful works to the guitar, including the famous “Concierto del Sur” for guitar and orchestra. In Segovia’s homage we may hear a souvenir of Ponce’s Sonata No. III. The “Estudio sin luz” (“Etude without light”) was composed by Segovia during a period in which he was recuperating from an eye operation.

Suite in D major, BWV 1012 . . . . . JOHANN SEBASTIAN BACH  
 Prelude Sarabande  
 Allemande Gavottes I and II  
 Courante Gigue

The “Suite in D major,” BWV 1012, was originally written for the *violoncelle à cinq cordes*, an instrument slightly smaller than the standard-sized cello, which is tuned like a cello and has an extra E string. It is commonly known as Bach’s sixth suite for violoncello solo. Because the guitar shares two open strings with the *violoncelle à cinq cordes* (the D string and the E string) and because of its range and texture, the work invites performance on the modern guitar.

INTERMISSION

Prelude No. 2 } . . . . . FRANCISCO TÁRREGA  
 Maria  
 Adelita  
 Marieta  
 Caprichio Arabe  
 Recuerdos del Alhambra

Francisco Tárrega is regarded as the father of the modern school of guitarists. Although he rarely played outside an intimate circle of admirers, his influence on the guitar today is very much felt.

Tárrega’s “Prelude No. 2” is dedicated to his student, the great guitarist Miguel Llobett. “Adelita” and “Marieta” are Chopinesque mazurkas (Tárrega was a great lover of Chopin’s music and a graduate of the Madrid Conservatory in piano). “Caprichio Arabe,” his most famous composition, is especially popular in Spain, where it has been transcribed for orchestra. “Recuerdos del Alhambra,” which is also very well known, employs the *tremolo* technique that Tárrega perfected.

Zambra—Granadina . . . . . ISAAC ALBÉNIZ

The music of the great pianist-composer Isaac Albéniz, like the music of other Spanish composers, often evidences influence of the guitar. It is said that upon hearing transcriptions of some of his music by Francisco Tárrega, Albéniz said the music had found its rightful home in the guitar.

“Zambra” (according to Cassell’s dictionary, “a Moorish uproar or hullabaloo”) is an occasion when gypsies gather to make music, and it is also a dance. In this portrait we may hear such things as hand-clappers, singers, and dancers.

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The next program in the Guitar Series will be on Tuesday, February 6, 1973, with Carlos Montoya in a program of Flamenco music for the guitar.