

# The University Musical Society

of  
The University of Michigan



*Presents*

## Michael Lorimer

*Guitarist*

FRIDAY EVENING, NOVEMBER 14, 1975, AT 8:30  
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

### PROGRAM

Suite in D minor (1692) . . . . . LUDOVICO RONCALLI  
(dates unknown)

Preludio—Allemanda—Gigua

Roncalli is known only by his book of guitar music published in 1692. He was an Italian, a nobleman, and clearly an excellent guitarist.

Suite in A minor (*c.* 1720) . . . . . FRANÇOIS CAMPION  
(*c.* 1680–1748)

Prelude (*allegro*)—Allemande “La Furieuse”—Fugue (*allegro*)—Air—Rondeau

These pieces are included in a collection of Campion’s music given by his nephew to the library of the king (Louis XV) in the year of Campion’s death. Campion was an innovator and uses no less than eight different and bizarre tunings in the collection. His style leaned heavily toward the modern plucked style of guitar playing rather than the older strummed style. The Fugue played tonight is a good example of Campion’s “modern” style.

Suite in D minor (*c.* 1732) . . . . . SANTIAGO DE MURCIA  
(*c.* 1680–*c.* 1740)

Preludio (*allegro*)—Allegro (Giga *allegro* *dulzaina*)—Gavota—Menuet

Santiago de Murcia was the tutor to Queen Maria Luisa Gabriela de Savoy, the first wife of Philip V of Spain. He published an important treatise on accompaniment with the guitar in 1714 and an eclectic collection of Spanish, Italian, and French music entitled *Passacalles y Obras* from which the present suite is drawn.

Suite in C (1671) . . . . . FRANCISCO CORBETTA  
(c. 1615–1681)

Prelude—Caprice de Chacone—Gigue—Menuet—Autre Chacone

Francisco Corbetta was born in Italy and traveled to France and England. His music spans the development of the baroque guitar in both Italy and France and he was a master of both styles. Regarded by his colleagues as the greatest guitarist, Corbetta was sought after as a teacher as well as a performer. His pupils include a number of professional players and a vast number of blue blooded amateurs—including Louis XIV, Charles II, Mme. la Duchesse d'Orleans, the Duke of York (later King James II), and Princess Anne (later queen).

Preludes (1940) . . . . . HEITOR VILLA-LOBOS  
(1887–1959)

The music of Brazilian composer Heitor Villa-Lobos is a unique synthesis of European classical music (especially the music of J. S. Bach and Chopin) and Brazilian folk and popular music. A guitarist himself, Villa-Lobos lovingly dedicated himself to the composition of many works for the instrument; his *Preludes* and *Etudes* have quickly become a mainstay of its present literature, and as the *Preludes* played tonight indicate, each one demonstrates his seemingly unending ability to discover new exotic and colorful idiomatic resources of the guitar.

No. 1 in E minor, titled by Villa-Lobos “Lyric melody,” is the most known of the set. Beginning with a haunting, sad melody it continues with a gay contrasting section reminiscent of the *chôros* (*Chôros* is a type of improvised Brazilian popular music.)

No. 5 in D major, entitled “Homage to the social life,” is a waltz with three sections.

No. 3 in A minor, entitled “Bachianna,” is indeed like Bach in form, but with the lyricism of popular Brazilian song.

No. 4 in E minor, called “Homage to the Indians,” features a section in harmonics (astonishing and beautiful bell-like sounds which are produced by dividing the normal vibrating length of the guitar string into fractions.)

No. 2 in E major begins with a light sentimental melody very much in the style of the *chôros*; a contrasting section features elaborate virtuoso arpeggios.

#### INTERMISSION

Fantasia Sevilliana . . . . . JOAQUIN TURINA  
(1882–1949)

Joaquin Turina, noted Spanish composer of character pieces for piano and *zarzuelas* (Spanish light comic operas), also composed many works for guitar. His *Fantasia Sevilliana*, written in the 1920's for Andrés Segovia, is a brilliant showpiece for guitar which demonstrates Turina's charming impressionistic, flamenco-influenced style. It is a colorful fantasy loosely based on the *sevilliana*, a flamenco dance from the southern Andalusian area of the Iberian peninsula.

Seasons (1974) (World première) . . . . . WILLIAM BOLCOM  
Winter  
Thaw  
Spring and Summer Dances  
Summer Sounds  
Harvest Time and Winter Onset

“Seasons” for guitar, written for Michael Lorimer and commissioned by the Michigan Council for the Arts, is a pastoral piece, one of a long tradition of seasonal works. It starts and ends, however, with winter, which is somewhat unusual, and the seasonal breaks in movements are not determined by the solstices—more by the moments one feels sure that things are changing, have changed, and will change again. Here in Michigan spring and summer flow together more than they do further East; late summer is almost another season from early summer; falls are both hearty and crepuscular; winters are long. In “Seasons” I used several kinds of guitar music to evoke the moods of each season (juxtaposing bluegrass with Spanish, bottleneck with Italian), but trying to keep a mood intact that is hard to define verbally—painters are better at it.

—WILLIAM BOLCOM

Capricho Catalan . . . . . ISAAC ALBÉNIZ  
(1860–1909)  
transcribed by Michael Lorimer

The compositions of Spain's great pianist-composer Isaac Albeniz were influenced to a high degree by both the guitar and flamenco music, and thus speak quite naturally on the classical guitar. In fact, it is said upon hearing transcriptions of some of his piano music, such as the Capricho Catalan, played by the guitarist Tarrega, Albeniz himself declared that his music had found its rightful home.

Program notes by Michael Lorimer

## The Baroque Guitar

Despite the recent revival in pre-Bach music and the interest in instruments and interpretations based on original practices, the baroque guitar is still little known. The guitar came into popularity at the beginning of the 17th century, being just the right sort of accompaniment to the new styles of vocal and instrumental music. Guitar music was notated in chord symbols and the instrument was strummed, much in the same way as in today's folk music and popular music. About 1630 guitarists added the technique of plucking the strings in the manner of the lutenists. By the end of the century guitar technique had become a highly sophisticated mixture of the strumming and plucking styles as the music played tonight demonstrates.

The instrument Michael Lorimer plays tonight is an exact copy of an instrument built by Jean Voboam in Paris in 1687 for Mademoiselle de Nantes, Duchess of Bourbon, one of the daughters of Louis XIV. Members of the Voboam family were for generations the most respected baroque guitar builders.

## Michael Lorimer

At age twenty-nine, Michael Lorimer is one of the world's leading classical guitarists as well as a distinguished teacher, transcriber, and scholar. A protégé of the great Andrés Segovia, he has presented concerts to sold-out audiences for the past eight seasons, and last February and March he became the first American classical guitarist to tour Russia. This is Mr. Lorimer's second guitar recital in Ann Arbor.

## William Bolcom

Born in Seattle in 1938, William Bolcom began piano study at the age of five. At eleven he entered the University of Washington as a private student in piano and composition; he took his B.A. there in 1958. Further study with Darius Milhaud at Mills College, and at the Paris Conservatoire, led to the composition of *Dynamite Tonight*, an opera for actors written with Arnold Weinstein, which, subsequent to its production by the Actors Studio Theater in 1963, won an American Academy of Arts and Letters Award. A doctorate from Stanford University pointed him toward a career in college music teaching, but since 1968 he has been a freelance composer, pianist (he helped spearhead the recent ragtime revival), composer-in-residence (at the Yale Drama School and the N.Y.U. School of the Arts), and writer of articles on musical subjects (for *Stereo Review* and the forthcoming edition of *Grove's Dictionary of Music and Musicians*). A book written with Robert Kimball, *Reminiscing with Sissle and Blake*, was published by Viking Press in spring, 1973. His recent recording of the *Piano Music of George Gershwin* for the Nonesuch label has become a critical and popular success. He is currently teaching composition at the University of Michigan School of Music. His recent (July 1974) release of *Pastimes & Piano Rags* (rags of James Scott and Artie Matthews) has already won critical accolades. Most of Bolcom's recordings, as pianist or composer, are on Nonesuch.

