



COLLEGE OF VISUAL AND PERFORMING ARTS

Department of Music

Senior Guitar Recital

Christopher Jenkins

Assisted by:

Faiza Alam, *guitar*

Steve Pai, *guitar*

Cristian Perez, *guitar*

Monday, December 10, 2007

6:00 p.m.

Harris Theatre

Christopher Jenkins, guitar

PROGRAM

Canarios in D.....Gaspar Sanz (mid 17th century-early 18th)

Fantasia.....Alonso de Mudarra (c. 1510-1580)

Sonata, Opus 15 “Brillante”Mauro Giuliani (1781-1829)

I. Allegro Spiritoso

II. Adagio

III. Finale

❧ *Intermission* ❧

Dos Piezas Para GuitarraBartolomé Calatuyud (1882-1973)

Bolero

Zapateado

Homenaje (pour le tombeau de Debussy).....Manuel de Falla (1876-1946)

Cadiz (Saeta/Serenata Espanola).....Isaac Albéniz (1860-1909)

Asturias (Leyenda/Preludio)

Danza Espanola No. 2.....Enrique Granados (1867-1916)

Steve Pai, *guitar*

Lotus Eaters.....Andrew York (1958)

Steve Pai, Faiza Alam, and Christian Perez, *guitars*

Christopher Jenkins is a student of Larry Snitzler.

PROGRAM NOTES

Canarios- Gaspar Sanz

(b. mid-17th century; d early 18th century). Spanish guitarist, composer and priest. Early in his life he received a Bachelor of Theology degree from the University of Salamanca and later travelled to Italy, where he studied music under Cristoforo Caresana and Lelio Colista, and possibly also under Orazio Benevoli and Pietro Andrea Ziani. On returning to Spain he published not only his *Instrucción de música sobre la guitarra española* but also two literary works: a Spanish translation of Daniello Bartoli's *L'uomo de lettere* (Madrid, 1678) and a eulogy in praise of Pope Innocent XI entitled *Ecos sagrados* (Madrid, 1681). The canarios is a traditional Spanish dance style that originated in the Canary Islands.

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<http://mutex.gmu.edu:2334/shared/views/article.html?>

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Fantasia- Alonso de Mudarra

This fantasia is an example of the more extended and sophisticated solo form. It is from Mudarra's *Tres Libros* (1546). It bears the full title "Fantasia, which imitates the harp of Ludovico," and is one of Mudarra's finest works, Mudarra commented rather accurately that this piece is "difficult until understood."

-Frederick Noad (from notes in the sheet music)

Sonata Op. 15- Giuliani

Mauro Giuliani's Sonata, Op. 15, for solo guitar was first published in Vienna in about 1808. It dates, then, from the first years after his arrival there in 1806, when he impressed that musically sophisticated city with his brilliant and lyrical performance on the guitar. The Sonata takes its place in Giuliani's compositions as an advanced work for solo guitar, a three-movement composition which uses the full resources of the instrument.

-Brian Jefferey (from notes in the sheet music)

Homenaje- De Falla

Manuel De Falla (1876-1946) is widely regarded as the most important Spanish composer of the 20th century. His career spanned approximately fifty years, during which time he explored the qualities of both the French and the Spanish styles. As a resident of Paris from 1907-14 De Falla became well acquainted with Parisian musical luminaries such as Debussy, Ravel, and Dukas, all of whom encouraged him in his compositional efforts.

Falla's Homenaje "Le tombeau de Debussy" very concisely combines the French and Spanish aspects of his musical personality in to a single guitar solo. Written at the invitation of La revue musicale in 1918, this piece is remarkable as an homage by the greatest Spanish composer of its age to the memory of the greatest French composer. It is very Spanish in its harmonies and atmosphere throughout, breaking from this mood only briefly to quote from Debussy's own piano piece *Soirée dans Grenade*

<http://www.randallavers.com/modules.php?>

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Isaac Albeniz(1860-1909), pianist and composer, was a leading figure in the creation of a national style of composition in Spain. Although he wrote operas, including a King Arthur to English words, songs and orchestral music, he is best known for his piano music, some of which has been arranged by others for orchestra and guitar.

Cadiz- Was originally published in 1890. It is a gentle bolero which imitates the strumming *rasgueado* of the guitar (Albeniz never wrote for the gui-

tar, only the piano). This piece is known to be one of the handful of Albeniz' works which Francisco Tarrega is known to have arranged for guitar.

Asturias (Leyenda)- Albeniz's prelude, *Asturias (Leyenda)*, is perhaps the quintessential "Spanish guitar" piece. A favorite of Andrés Segovia, and virtually every guitarist that followed him, the piece has become so widely identified with the guitar that those who do not know otherwise would probably be astonished to discover that the work was originally written for the piano. Albeniz wrote the piece during the early 1890's, most likely in London (where he had established himself as a concert pianist and theatre composer). The piece was first published in Barcelona as the opening "Preludio" of a three-movement set entitled *Chants d' Espagne*, op. 232. Five years later it was published as part of a five-movement version of the work, again with our piece as the opening "Preludio."

<http://www.stanleyyates.com/articles/albeniz/leyenda.html> (Stanley Yates)

Danza Espanola No. 2- Enrique Granados

Enrique Granados studied piano and composition in Barcelona and then in Paris, returning to Barcelona in 1889. He won distinction as a pianist and popularity in Spain with his contributions to the form of zarzuela. Granados wrote extensively and fluently for the piano, in a somewhat diffuse, Romantic style. The ten Danzas Españolas (Spanish Dances) are immensely effective, both in their original piano version and in various instrumental and orchestral arrangements.

http://www.cristianapegoraro.com/news/11_2001/index.html

Lotus Eaters- Andrew York

Those who know the work of the L.A.G.Q. will know Andrew York both as a player and as a composer. "Lotus Eaters" is quite simply a reggae tune which has nothing to do with eating. The title, on the other hand, was inspired by the ninth book of Homer's *Odyssey*, which tells the story of sailors who would stop in the Land of the Lotus Eaters, eat the honey-sweet lotus fruit, and become overpowered by an ecstasy that made them want to stay and eat lotus for the rest of their days.

<http://www.sonyclassical.com/music/89100/notes.html>



PERFORMER BIOGRAPHY

Christopher Jenkins is a current student of Washington luminary Larry Snitzler. He has performed in masterclasses with Pepe Romero, Martha Masters, Gilbert Biberian, and Joaquin Clerch. In July of 2006, he attended the Interpretation of Spanish Song Festival in Granada, Spain. He was also chosen to perform at the La Guitarra Festival in Santa Maria, California in September of 2007. In addition to performance, Christopher maintains a teaching studio that includes students of all ages and he is a member of the Guitar Foundation of America. Christopher performs on a guitar made by German Vazquez-Rubio.



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