

**Spring 2007 Music Department
Calendar of Events**

May 20, Noon	Virginia Tech Memorial Benefit Concert*
May 20, 2 PM	Trista Delo & Samantha Sobrowsky, Joint Viola Recital+
May 20, 4 PM	Combined Choral Concert*
May 22, 5 PM	Danny Helseth, Euphonium Recital and Master Class+
May 22, 7 PM	Jazz Combo Nite+
May 23, Noon	Guest Percussion Group: Primal Mates Concert+
May 23, 7 PM	Kairos Quartet Concert+
May 24, 5 PM	Josh Wilson, Senior Trombone Recital+
May 24, 7 PM	Symphonic and Concert Bands Concert*
May 25, 5:30 PM	Chamber Strings Recital*
May 28, 5:30 PM	Amber Johnson, Graduate Horn Recital+
May 29, Noon	President's Memorial Service+
May 29, 7 PM	Horn Studio Recital+
May 30, 6 PM	Trevor Faraone, Senior Trumpet Recital+
May 30, 7 PM	Chamber Orchestra Concert*
May 31, 7 PM	Brass Blowout*
June 1, 4 PM	Student Brass Quintet+
June 1, 7 PM	Jazz Nite II*
June 2, 11 AM	Kittitas Valley Youth Orchestra Concert*
June 2, Noon	Lenny Price, Senior Saxophone Recital+
June 2, 2 PM	Stretta Quartet, String Quartet Recital+
June 2, 5 PM	Guitar Ensemble Concert+
June 2, 7 PM	Presidential Series Sousa Concert*
June 3, Noon	Michael Linehan, Student Clarinet Recital+
June 3, 2 PM	Chris Mills, Senior Tuba Recital+
June 3, 4 PM	Symphony Orchestra Concert*
June 3, 7 PM	Luke Doshier, Junior Voice Recital+
June 4, 2 PM	Rebecca Stamm, Student Voice/Violin Recital @ Grace Episcopal Church
June 4, 6:30 PM	Preparatory Strings Program Concert*
June 8, 5 PM	Alexandria Wareham, Senior Voice Recital+
June 8, 7 PM	Prep Choir Concert*

+ Recital Hall
* Concert Hall

The Calendar of Events changes frequently. For the most up-to-date calendar visit our website at www.cwu.edu/~music or call (509) 965-1216

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You can further the excellence of our Music Department! A contribution of \$250 will contribute to the program of your choice, and inscribe your name, or the name of a loved one, on a chair in our beautiful Concert Hall. Find out more about "La Sedia" (The Music Chair) at www.cwu.edu/~music.



Central Washington University
Department of Music
Presents:

James Durkee

Faculty Guitar Recital

Music Building Recital Hall
Saturday, May 19, 2007
7:00 PM

PROGRAM NOTES

John Dowland was rejected for the post of court lutenist by Queen Elisabeth the 1st. Born Irish and a convert to Catholicism, one of the first international touring musicians, he traveled Europe performing and working for Christian the 4th of Denmark, the French Court and various Italian Courts. In 1612 he came back to the British Isles and landed a position, until his demise in 1626, as one of the lutenists for James the 1st. His music, full of the melancholic despair so in vogue in the past, when one was lucky to live to the ripe old age of 35 or 40, is best revealed in the *Lachrimae*, originally a set of seven variations of the pavan for consort published in the unique table in the round format of the day. He composed many books of songs as well virtuosic solo lute pieces. For his contributions he was awarded a University Doctorate by his peers toward the end of his life. In 1612 he wrote his last book of lute songs and prefaced his publication with the following:

"I againe found strange entertainment since my returne (from Denmark); especially by the opposition of two sorts of people that shroude themselves under the title of Musitians. The first are some simple Cantors, or vocall singers, who though they seeme excellent in their blinde divisionmaking, are meerely ignorant, even in the first elements of Musicke ... yet doe these fellowes give their verdict of me behinde my backe, and say, what I doe is after the old manner ... The second are young-men, professors of the lute, who vaunt themselves, to the disparagement of such as have bene before their time, wherein I my self am a party, that there never was the like of them ..."

Dowland not unlike the next composer on tonight's program, and in fact, all of this evenings musical composers, was a step out of time, a person about his calling unconcerned with but not oblivious to what his fellow musician were up to or his own spiritual mission in music. He was writing in, what was considered by his cutting edge contemporaries, an old fashioned somewhat archaic manner but a manner in which we and future generations are inherently and transcendently richer for. J. S. Bach too was irreverently and defiantly out of pace with his peers. He made little or no influence upon them with his music however, like his musical counterpart John Dowland, his music has transcended time and in essence has become a timeless organic classic from the ear, imagination, quill and soul of nature. Among his instrumental works, Bach has left four suites in his oeuvre for lute and a variety of other self-accompanied compositions. Of one of his most effervescent, presented here on the recital, is the fallaciously known 4th lute suite also chronologically the 3rd, and rightly cataloged as B.W.V 1006a. a transcription from B.W.V. 1006 for violin, during his middle period in Cothen, its uplifting lyrical content is undeniably transformable and transfixing.

In keeping with the theme of tonight's plucked stringed musical offering are the final pieces of the program written by the great native South American (Paraguay) composer Augustin Barrios. Mr. Barrios toured Europe many times as a classical guitar soloist. He often wore his native headdress and attire for such events to the great shock, consternation and delight of his somewhat Eurocentric auditors. Under the name of Nitsugua, Augustin in retrograde spelling, he played for audiences far and wide including European crowned heads of state. The great contemporary classical guitarist John Williams wrote about his music:

"Barrios is increasingly appreciated today as the outstanding guitarist-composer of his time, I would say of any time, for the qualities of inventiveness and obvious love of the instrument. He was the first guitarist to make records from 1909, and the first to play a complete Bach lute suite on the guitar. As well as being a virtuoso player, he composed hundreds of pieces, some in baroque style showing his affection and reverence for Bach, many inspired by the nineteenth-century romantics like Chopin, and others simply expressing himself through the popular song and dance forms of Latin American countries."

And... "...as a guitarist/composer, Barrios is the best of the lot, regardless of ear. His music is better formed, it's more poetic, it's more everything! And it's more of those things in a timeless way. So I think he's a more significant composer than Sor or Giuliani, and a more significant composer ---for the guitar--- than Villa-Lobos"

Program

Three works

Queen Elisabeth's Gailliard
Lachrimae Pavan
Fantasia

John Dowland
(1563-1626)

B.W.V. 1006a

Prelude
Loure
Gavotte
Minuets
Bourree
Gigue

Johann Bach
(1685-1750)

Three pieces

El sueno de la muneca
Julia Florida
Vals Op. 8, No. 3

Agustin Barrios
(1885-1944)