



## **KEVIN DOLLAR** **Guitar**

**Haidee Dollak, Piano**

Graduate Recital

Tuesday, March 27, 2001  
7:30 p.m.  
Recital Hall, Music Building

THE UNIVERSITY OF NORTH CAROLINA  
**GREENSBORO**

Comp 00208

### **Program**

**Saudade No. 3, dédiée à Francis Kleynjans**

Rituel  
Danse  
Fête et Final

**Roland Dyens**  
(b. 1955)

**Fuga, BWV 1001**

**J. S. Bach**  
(1685-1750)

**A L'aube du Dernier Jour**

Attente  
A L'aube

**Francis Kleynjans**  
(b. 1951)

### **INTERMISSION**

**Concerto pour Guitare and Petit Orchestre**

Allegro Preciso  
Andantino e Andante  
Cadence

**Heitor Villa-Lobos**  
(1887-1959)

**Quatre Pieces Breves**

Prélude  
Air  
Plainte  
Comme une Gigue

**Frank Martin**  
(1890-1974)

**Tango en Skaï**

**Roland Dyens**  
(b. 1955)

In partial fulfillment of the degree requirements for the  
Master of Music in Performance

## Program Notes

The material on this concert represents a wide variety of modern guitar music. With the exception of the *Fuga*, all of the works were composed in the twentieth century and represent the large body of music now available for the classical guitar. The work of J. S. Bach is included because of its importance in the literature of the classical guitar.

Roland Dyens, a prize-winning guitarist and composer, was born in Tunis, and currently resides in France. His works feature South American rhythms and an improvisatory nature, both curious features given his background as a French classical guitarist. Of this first work he says, "the *Saudade* is a profound, nearly indefinable sentiment which Brazilians experience when far away from their country." The opening *Rituel* is unmeasured and free, while the middle *Danse* uses a rhythm known as the *baiao* and is much more metered and energetic. The *Fête et Final* represents the composer's own vision of this type of Brazilian music. This work was published in 1980 and is dedicated to Francis Kleynjans, whose work appears later in the program.

The work of J. S. Bach has an appeal to any musician. This is found in the sheer number of transcriptions of his music for many different instruments. His works played a great role in the development of the late Andrés Segovia, both in technique and his transcription abilities. This particular *Fuga* was originally written for solo violin and appeared in *g* minor. Due to the range of the guitar, and the pitches of the open strings of the guitar, the work appears here in *e* minor.

The final work of the first half is by Francis Kleynjans, another French guitarist and composer. *A l'aube du dernier jour*, or "at dawn of the last day," is a programmatic work that depicts the final moments of a man condemned to death. The first movement, *Attente* (Waiting) is very brief and expresses the impatience and hopelessness of the man waiting in his cell. The relentless ticking of the clock clouds the music and breaks up the many different ideas that represent his thoughts. The Second and final movement, *L'Aube* (Dawn), begins with the tolling of the six o'clock bell, the footsteps of the executioner, and the unlocking of the door. The four-note ostinato that follows represents the inevitability of the fate of the prisoner and his long march to his execution. Several brief tonal passages intervene, lightening the atmosphere and revealing the prisoner lost in memory and thought. A disorderly fugue brings back the reality

of the situation, while a return of the now disfigured and precipitous ostinato reminds the man of his fate and the work ends with a sharp crack. The instrument of his execution, blade or rope, is left to the imagination of the listener.

The first work of the second half is the Concerto for Guitar and Small Orchestra, by Heitor Villa-Lobos. Written in 1951 for Andrés Segovia, this work was premiered by the guitarist in 1956. Originally called the *Fantasia Concertante*, the work was refused by Segovia and was finally accepted and performed after renaming of the work and the addition of the *Cadence*, as a way of highlighting the impressive skills of the legendary guitarist.

Frank Martin composed these "Four Short Pieces" as an experiment in serialism. They were his first venture into this realm of composition and were transcribed for both piano solo and orchestra following their publication in 1933. As with many other composers, Segovia had requested guitar music from Martin, but was not pleased with the results of this particular request. In fact, these pieces were so uncharacteristic of what Segovia enjoyed, his "beautiful" music, that he discarded the manuscript, never performing or even acknowledging the pieces.

Again, Roland Dyens presents a work in the South American idiom, this time in the form of an Argentinean tango. This work began as an improvisation in 1978, was published in 1985, and has become a part of the standard repertory for the classical guitar. Dyens intended this work to be a caricature of the true tango, as reflected in the title. Of the title, Dyens says, "Skäi in French means imitation leather, maybe worse than bad plastic! It has to be played with a lot of humour, a maximum of dynamics and a minimum of *rubato*. Not at all 'classico-seriously!'"

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The hall is equipped with a listening assistance system.  
Patrons needing such assistance should please see one of the ushers in the lobby.