



Department of Music

presents

William Yelverton

in a

Guest Guitar and Lute Recital

7:30 p.m.

September 29, 2026

Heydel Hall
Art and Design Building

—Program—

Pavana alla Venetiana
Piva

Joan Ambrosio Dalza
(fl. 1508)

Mrs. White's Thing
Mrs. White's Nothing
Mrs. Winter's Jump
Round Battle Galliard
Monsieur's Almaine

John Dowland
(1563-1626)

Daniel Bachelor
(1572-1619)

Two Early Spanish Pieces
 Guardame las Vacas
 Canarios

Luis de Narvaez (1500-1552)
Gaspar Sanz (1640-1710)

Gavotte and Six Doubles

Jean-Philippe Rameau
(1500-1552)

- Intermission -

Music of Spain
 Asturias (Leyenda)
 Alfonsina y la Mare
 Farruca
 traditional flamenco
 El Noi de la Mare

Isaac Albeniz (1860-1909)
Ariel Ramirez (1921-2010)

arr. Miguel Llobet (1878-1938) / W. Yelverton

'Blue Tunes'
 Bluetude
 Delta

Simon Salz (1955-2005)
Roger Hudson (b. 1961)

Koyunbaba
 Moderato
 Mosso
 Presto

Carlo Domeniconi (b. 1947)

—Program Notes—

Pavana alla Venetiana and Piva - Joan Ambrosio Dalza (fl. 1508)

Joan Ambrosio Dalza's work survives in a single publication: a set of mostly dance and assorted other pieces printed by Ottaviano Petrucci in Venice in 1508 as the fourth volume of his pioneering lute-music series, *Intabolatura de Lauto Libro Quarto*. Dalza's pavans are the earliest known pavans in print, and his grouped dances are the first printed examples of dance suites (Pavan, Salterello, Piva). The work offers a glimpse into 16th-century Italian court and civic entertainment, and shows quite a contrast from the processional Pavana to the quick and vibrant Piva.

Mrs. White's Thing, Mrs. White's Nothing, Mrs. Winter's Jump, Round Battle Galliard - John Dowland (1563–1626) Monsieur's Almaine - Daniel Bacher (1572–1619)

The two short Dowland pieces bearing Mrs. White's name — Mrs. White's Thing and Mrs. White's Nothing — are typical of the playful titles Dowland gave to his shorter dance pieces, honoring patrons or acquaintances while poking gentle fun at the music's modest scale: a "Thing" and its companion "Nothing". Mrs. Winter's Jump follows the same tradition of dedicatory dance titles, "jump" referring to a lively leaping dance. The Round Battle Galliard belongs to the vigorous triple-time dance form that was paired with the more stately pavane in Elizabethan social dancing — full of syncopated hemiolas and athletic leaps that gave dancers and lutenists the opportunity to show off, especially in the embellished repeats which lutenists referred to as 'divisions'.

Daniel Bacher, generally considered the most successful and highly paid of the English lutenist/composers during his own lifetime, served the households of Sir Francis Walsingham and the Earl of Essex before becoming a Groom of the Privy Chamber to Queen Anne of Denmark, James I's consort. His version of "Monsieur's Almaine" — a tune so popular that multiple composers of the period wrote their own settings of it — is generally regarded as his best known work. It is composed as a set of variations that showcase the expansive technical language Bacher brought to the instrument.

Guárdame las Vacas (Diferencias) - Luis de Narváez (c. 1500–1555) Canarios - Gaspar Sanz (1640–1710)

Luis de Narváez published *Guárdame las vacas* in 1538 as part of *Los seys libros del Delphin de música de cifras para tañer vihuela*, his only surviving collection and one of the landmark publications of vihuela music from Renaissance Spain. The piece takes its name from a well-known Spanish folk tune which translates roughly as "watch my cows for me" — over a harmonic-melodic pattern known as the *romanesca*. Narváez's setting consists of a set of *diferencias* (the Spanish term for variations) and is among the earliest known instrumental variation sets in Western music.

Gaspar Sanz's *Canarios* comes from an entirely different world of guitar composition, published over a century later, in 1674, as part of his *Instrucción de música sobre la guitarra española* — a landmark treatise-and-collection that established and popularized the five-course Baroque guitar. Sanz, who studied and later taught music at the University of Salamanca before also working as a priest, composed *Canarios* as a stylized version of a lively dance associated with the Canary Islands, written in a bright, exuberant 6/8 - 3/4 meter.

Gavotte et Six Doubles, from *Nouvelles suites de pièces de clavecin* - Jean-Philippe Rameau (1683–1764)

The *Gavotte et Six Doubles* that closes the A minor suite involves a stately gavotte theme in duple meter, lavishly ornamented in the French Baroque style. Unlike a typical gavotte, Rameau instructs to play this theme slowly. The six "doubles" or variations retain the gavotte's harmonic structure while progressively intensifying the texture with a potpourri of harpsichord techniques. The guitar has a surprising ability to render some of these techniques, such as the 'cross-string' ornaments which provide the momentary dissonance of hearing such trills on a keyboard, and notably in the 4th double that employs unison strings played alternately on the upper and lower manuals of the French double manual instrument. Unlike piano transcriptions in which performers simply play repeated notes, the guitar can play the unison notes and chords utilizing a bit of left-hand gymnastics. This guitar transcription by the performer pushes the idiomatic limits of the guitar, from the 2nd double where the guitar plays an ornamented melody on top with a running counterpoint below in contrary motion, to the 3rd double with 3 independent lines, and the final double where the performer's right hand plays Alberti bass with the thumb and forefinger while playing chords above it with the middle and ring fingers. The instrument used for this piece is tuned to French Baroque pitch, A = 392 Hz, so that the piece is heard in the key that Rameau would have played it in, which is actually G minor in today's standard pitch (A = 440 Hz).

Asturias (Leyenda) - Isaac Albéniz (1860–1909)

Written for piano in the early 1890s, this piece was originally titled simply *Leyenda* ("Legend") — the now-familiar "*Asturias*" was tacked on posthumously by Albéniz's publisher, who folded it into the *Suite Española* years after the composer's death. Despite the name, the music has nothing to do with the northern

region of Asturias; its soul is pure Andalusian flamenco, built on the driving rhythm of the bulería and a piano texture that imitates guitar technique with ringing open-string drone beneath a singing melodic line. Francisco Tárrega's transcription — transposing the piece into E minor, where the drone falls on the open B string — became the foundation for the version guitarists play today. Like many Albeniz pieces, it takes an ABA form with a contrasting lyrical middle section, or copla, reminiscent of a flamenco troupe performance with dancer and singer.

Alfonsina y el mar - Ariel Ramírez (1921–2010)

This popular tune is one of the touchstones of Argentine folk song — written for Mercedes Sosa's landmark 1969 album *Mujeres Argentinas*, a collection honoring notable women from Argentine history. It stands as a tribute to the poet Alfonsina Storni, a major voice in early 20th-century Argentine literature, who took her own life in 1938 by walking into the sea at Mar del Plata after years of illness and personal hardship. This tune arranged by the performer serves as an introduction to the following flamenco dance.

Farruca (traditional)

This flamenco form is traditionally danced and played by men. Unlike many flamenco dances rooted in Andalusian Gitano tradition, the farruca is often traced to Galicia and northern Spain, its name possibly derived from "farruco," a term once used for northern Spanish immigrants in Andalusia. Musically, the farruca is built on a straightforward 4/4 meter — a rarity in a flamenco tradition dominated by compound and shifting meters, twelve-beat compás or patterns. The straightforward rhythm provides a driving, martial quality interspersed with sharp, percussive rasgueado effects. The basic chord progression gives the performer the opportunity to compose or improvise falsetas, or variations on the structure. In this performance, some of the falsetas are standard, and some are composed by the performer.

El Noi de la Mare - Traditional Catalan, arr. M. Llobet, W. Yelverton

"El Noi de la Mare" ("The Child of the Mother") is a traditional Catalan song, sung both as a sweet lullaby and as a Nativity carol. Originally arranged by Miguel Llobet (1878–1938) and published as a set of *Canciones populares catalanas*. The performer's arrangement is based on Llobet's original version.

"Blue Tunes" - Bluetude by Simon Salz (1955–2005), Delta by Roger Hudson (b. 1961)

As the set title suggests, these two pieces have an association with the musical style of the blues. Both were composed by friends of the performer. Bluetude is an etude or study in the form of the blues containing Afro-Cuban rhythms and complex arpeggio figures. The composer Simon Salz was a legendary Miami-area guitarist who was equally adept at both jazz and classical styles. He unfortunately passed away at the young age of 50 in 2005. Just before his death, he gifted this piece to the performer.

Delta is the final movement of a "Blues Suite" by Roger Hudson, who served as the performer's assistant at MTSU for over 10 yrs. It is unusual for its driving 7/8 rhythm, often accented in a 1-2-3/1-2/1-2 configuration.

Koyunbaba - Carlo Domeniconi (b. 1947)

This piece is said to have been inspired by Turkish tribal music, particularly music of the long-necked Turkish lute called the Saz. The guitar takes on a drone tuning where the inner 3 strings are tuned like the Saz and some of the techniques of this instrument are replicated on the guitar, like playing the full length of the neck on one string. The final movement uses a fast perpetual motion theme in a trance-like minimalistic quality with some primitivistic elements that evoke the maximum dynamic and expressive range of the guitar. Koyunbaba was a 15th-century Turkish saint, mystic, and shepherd. The name literally translated means: 'sheep father.'