

Six Degrees eventually disbanded, leaving Dotson free to concentrate on the classical guitar exclusively. In 2001, he began studying at Kennesaw State University under the instruction of Mary Akerman, who had so profoundly inspired him three years earlier.

Since his arrival at KSU, Dotson has appeared in two KSU honors recitals, two SOTA fundraisers, at a Music Educator's conference sponsored by KSU, one theatrical production, and as a guest artist for the KSU Wind Ensemble and the Women's Ensemble, as well as providing background music for the Board of Regents luncheons and dinner affairs on many occasions. He has kept busy with 'extracurricular' performances as well, appearing as a featured performer for the *Atlanta Classical Guitar Club*, as a selected performer at the 2002 *Stetson University International Guitar Workshop's* participant's concert, and twice as a semi-finalist in the *Appalachian State University Guitar Competition*. He has also performed in 11 master classes over the last two years, for guitarists such as Adam Holzman, Denis Azabagic, Arnaud Dumond, Julian Gray, Judicael Perroy, Robert Guthrie, and Patrick Kearney. He has twice been selected to appear in classes given by legendary guitarist David Russell, and in fall of 2002, he was invited by the Guitar Foundation of America to appear in Maestro Jorge Morel's master class, where he performed Morel's *Sonatina (to David Russell)*. This performance was described as "beautiful" by *Guitart International*, a publication which also featured an article written by Dotson in the Summer of 2003.

Dotson will be attending the University of Texas in the Fall of 2003, pursuing graduate work with Adam Holzman. He currently resides with his wife, Brandy, and their 3 'children' - Rasta (the cat), Irie (the other cat), and Marley (the dog).



Department of Music
Musical Arts Series
presents

Jonathan Dotson, guitar

Senior Recital



Sunday, July 27, 2003
4:00 p.m.
Music Building Recital Hall

This recital and these program notes are presented in partial fulfillment of the requirements for the degree Bachelor of Music in Performance

Program

Introduction and Variations on a French Theme:
“Malborough s'en va-t-en guerre” Op. 28

Fernando Sor
(1778-1839)

Sonatina

Federico Moreno-Torroba
(1891-1982)

Allegretto
Andante
Allegro

Prelude, Fugue and Allegro, BWV 998

Johann Sebastian Bach
(1685-1750)

~ *Intermission* ~

Suite Venezolano

Antonio Lauro
(1917-1986)

Registro
Danza Negra
Cancion
Vals

La Catedral

Agustín Barrios Mangore
(1885-1944)

Preludio ‘Saudade’
Andante Religioso
Allegro Solemne

One of Barrios' most famous works is *La Catedral*. Originally a two movement work, it was inspired by an experience he had while visiting the city of Montevideo, Uruguay. The movement subtitled 'Andante Religioso' was Barrios' reflections on the peaceful serenity of the cathedral he visited and the profound effect the organ music of Johann Sebastian Bach had on him. The calming religious images of the movement are quickly dispelled by the next movement, subtitled 'Allegro Solemne'. The movement reflects the stark contrast which struck Barrios when he stepped out of the church, into the bustling market of the city. The movement is quite fast, busy, and technically demanding. Images of the cathedral still remain; if you listen closely, you may still hear the church bell chiming above the clamor. The first movement, subtitled 'Preludio- Saudade', was actually written about twenty years later, in dedication to his wife Gloria. In the last few years of his life, Barrios played *La Catedral* as a three movement work, which is how it is most often performed today.

Jonathan Dotson (b.1976)

Jonathan Dotson was born in the nation's oldest city, St. Augustine, FL. He was raised around guitars, as both his parents were folk singers and guitarists who rehearsed nearly every night. He began private guitar lessons at the age of 8 and performed in his first public recital at age 9. Jonathan continued his musical endeavors in high school, where he played trumpet in the marching band and bass guitar in the jazz ensemble. Dotson began his collegiate career in 1994 at Florida State University, under the supervision of Professor Bruce Holzman. Here he played trumpet in the marching and concert band, electric guitar in several main-stage theater productions, and electric and classical guitar in several short films.

In 1998, Dotson put his college studies on hold to tour with his band, *Six Degrees*, which had become high in demand on the college circuit. The band sold thousands of CDs regionally, made the cover of a statewide music publication, and, after relocating to Atlanta, performed a live concert on Atlanta's Z-93, for *The Dunhams* radio show. At the very beginning of this venture, however, he was deeply moved by an event, which would foreshadow the course of his future, when the guitarist Mary Akerman performed a concert at FSU in 1998.

Fernando Sor (1778-1839)

In 1930, Barrios began billing himself as 'Cacique Nitsuga Mangore, the Messenger of the Guarini Race- the Paganini of the guitar from the jungles of Paraguay'. The name 'Nitsuga' was simply Agustín backwards, and 'Mangore', which he would later adopt as his surname, was the name of a Paraguayan folk hero, a Guarini Indian chief. He dressed in full Guarini garb, sometimes even bare-chested, feathers in hair, bamboo and palms onstage, the whole bit. Oddly enough, this only boosted Barrios' popularity. At the same time, however, he continued to evolve as a true classical musician, now including works by Bach (a *Prelude and Fugue* appears on several of his programs) and more Albeniz (*Sevilla*). His popularity soared throughout South America, and he often socialized with presidents and royalty.

He did travel as far north as Mexico City, where he met the Paraguayan ambassador to Mexico, Don Tomás Salomoni, who soon became a close friend and patron. Salomoni convinced Barrios to go to Europe. Barrios' European debut was at the Royal Conservatory of Music in Brussels, Belgium, where Segovia had performed just a few weeks earlier. According to witnesses, the audience was completely unimpressed with Barrios' 'classic' repertoire, but was more enthusiastic about his own music which made up the second half of the program. The ensuing standing ovation was a huge artistic triumph for Barrios, so together with his wife and Salomoni they rented a place in Berlin - a brave thing to do in mid - 30's Germany for a Paraguayan Indian with a mulatto wife. He seemed to have trouble making connections there, and never performed a single concert in Germany. The Barrioses moved to Portugal, and then to Spain where he could have achieved incredible success, but the Spanish Civil War forced them back to Paraguay. A seemingly chronic victim of bad timing, Barrios returned to South America to live, perform, and compose until the end of his days.

Unfortunately, Barrios' music fell into obscurity for many years following his death. The well-known Australian guitarist, John Williams, helped to spark a revival of interest in Barrios' music when he discovered and recorded it in the 1970's. Most of his surviving works have been transcribed by the ethnomusicologist Richard Stover, who also wrote the only definitive biography of Barrios.

Until the early 19th century, the guitar had been thought of as a commoner's instrument, popular primarily in taverns frequented by the lower class. With the increasing popularity of the instrument, however, came the emergence of a few virtuosos who brought the guitar to the concert stage. Perhaps the most prominent contributor to what is commonly referred to as the "First Golden Age of the Guitar" was Fernando Sor. Fernando Sor was born to a well respected family in Barcelona, Spain, in February of 1778. His love for music began at a very young age, when his father introduced him to Italian opera, and gave him a guitar (an inexpensive gift at the time). Young Fernando's virtuosity on the instrument gained the attention of the monastery at Monseratt, where he studied from age 12 to age 18. When his father died (circa 1797), Sor left the monastery to join the military. His military career was constantly advanced because of his virtuosity on the guitar and the piano- a good indicator that the Spanish Army was very supportive of music. During his four years in the military, Fernando Sor wrote an opera and several works for the guitar.

Sor moved to Madrid around 1801. His charm, virtuosity, and family name helped him find generous patronage rather quickly. The Duchess of Alba, who was also patron to the painter Goya, allowed him to work on whatever he wished, at his own pace. This is usually a bad idea for guitarists, and Sor completed very few compositions until about 1808, when Napoleon invaded Spain. During this period, Sor mostly wrote nationalistic songs to support the Spanish Army. When the French eventually occupied Spain, he was given an administrative post in the new regime, and his compositions became sparse once again. Sor eventually befriended the French (as did many other artists and musicians) and followed them back to France when the Spanish Army finally drove them out. Having shifted from a strong sense of nationalism to ex-patriotism, Fernando Sor moved to Paris in 1813. It was at this time that his career as a musician truly began to blossom.

Fernando Sor was the most sought after performer of his day. He toured throughout Europe and Asia, constantly composing new works for solo guitar, as well as ballets, symphonies, chamber music, piano music, and songs. Through it all, though, Sor remained an incredible performer whose popularity, along with a few other virtuosos, brought respect and acceptance of the guitar as a true concert instrument. Sor wrote many different types of solo guitar music, including sonatas, variations, fantasias, duets, etudes, and many more. The *'Introduction and Variations on a French Theme'* (opus 28) is a prime example of the theme and variations, which was an extremely popular genre for the instrument at the time.

It is a lighthearted work based on the French folk song 'Malborough s'en va-t-en guerre' (Malborough Went to War). The work consists of an introduction, a statement of theme, and a set of 5 variations.

Sor's music was unique among his contemporaries (Dionisio Aguado, Fernando Carulli, and Mauro Giuliani), because all his works for solo guitar- even the etudes- are as musically satisfying as they are technically virtuosic. The immense popularity which the guitar enjoyed during the early 19th century, in large part due to Fernando Sor's efforts, paved the way for Andrés Segovia to turn the world on to the instrument,

which now enjoys far greater popularity. Fernando Sor died in Paris in July 1839, at the age of 61.

Federico Moreno Torroba (1891-1982)

Federico Moreno Torroba has become one of Spain's most important contributors to the development of the classical guitar repertory. Federico was born in Madrid, Spain, March 1891. His first music teacher was his father, JosÈ Moreno Ballesteros, an organist and teacher at the Madrid Conservatory. Federico later studied composition at the Royal Conservatory, where he premiered several important works, including the tone poem *La ajorca de oro*. In 1936, Moreno Torroba and his family fled the Spanish Civil War and retreated to Navarra, where his career as a composer was advanced by the populous' tendency to reject the new European avant-garde in favor of Spanish nationalistic compositions. He wrote many works for the concert stage, as well as ballets and operas. Moreno Torroba's operatic output was grand in scale, and at one time he simultaneously managed three opera companies. His greatest success, however, was in his zarzuelas (Spanish musical stage productions), which actually helped to spark the latest surge in popularity for the genre. His zarzuela company brought the tradition to many different countries, including the U.S. and Mexico. Moreno Torroba held many prominent positions during his long career, including Comisario del Teatro Zarzuela, director of the Compañía Lírica and, from 1974, president of the Sociedad General de Autores de España, through which he served as a cultural diplomat. He was elected as the director of the Academia de Bellas Artes de S Fernando in 1978, and died four years later at the age of 91.

Many prominent Spanish composers wrote music for the guitar, especially after the relentless efforts of Andres Segovia to popularize the instrument. Joaquin Rodrigo and Joaquin Turina, two of Spain's most noted composers, are among Federico Moreno Torroba's contemporaries. Federico Moreno Torroba had a long-standing relationship with Andres Segovia, with whom he collaborated for many solo guitar works and his concertos. Among the solo works is the *Sonatina* (1924), which was dedicated to Segovia. Moreno Torroba also composed music for guitar ensemble and several concertos for guitar and orchestra. His music has been recorded by most of the great performers of today, including David Russell and Andres Segovia, and has been published and distributed worldwide.

Agustin Barrios (1885-1944)

The Music of Agustin Pio Barrois has become extremely important in guitar repertory, and when one listens to his music, it's easy to hear why. Guitarists love his music not only for the chordal structure or the fact that non-guitarists are sure to be fascinated by it, but because his music reflects the personality of the man who created it. Barrios' life was an interesting one, to say the least, and his story is one from which we can all learn.

Barrios spent his childhood in southern Paraguay. He learned some rudimentary techniques on the guitar at a very young age from his father Doroteo, a folk guitarist. He began performing at a very young age, having studied with guitarist Gustavo Sosa Escalada, who helped the young Barrios unlock some of the many secrets of the instrument. Barrios quickly became well known regionally as a guitarist. He soon had no choice but to leave Paraguay and move to Buenos Aires, where he was exposed to a whole new world of musical opportunity.

In Buenos Aires, Barrios made connections and learned the tricks of the trade. He supported himself by performing in various venues, from silent films to cafes and private functions. His repertoire was underdeveloped due to his lack of formal training and he was harshly attacked by critics. In the early 20th century, it was extremely difficult for a guitarist to break into the classical realm, until Andres Segovia arrived on the scene. But since Agustin's repertoire was primarily based on folk music, no one in the 'classical' world really took him seriously. This only seemed to inspire Barrios. He began touring more extensively a short time later, and his strong sense of nationalism and folklore helped him gain the attention of mainstream audiences. He became increasingly popular throughout southern South America, even posing for DiGiorgio ads. At this point in his career he became a prolific composer and arranger.

By his mid 30's, Barrios' career was in full stride. He was performing in major cities such as Montevideo. He continued to compose major works, such as *La Catedral* (inspired by an experience he had in Montevideo) and *Vals Primavera*. His programs included works by Tarrega, Albeniz, Shumann, and Chopin- he transcribed many of the same works that Segovia was known for in Europe.. The critics were divided, but it was impossible to have lukewarm feelings about Barrios' music- they seemed to either love him or hate him. Towards the end of this period in Barrios' life, he met the woman who would be his wife, Gloria Seban.

Antonio Lauro (1917-1986)

Antonio Lauro was born in Bolivar, Venezuela on March 8, 1917. He began playing music at a young age, and originally studied piano at the Caracas Conservatory. His passion for music took a drastic turn, however, when he attended a concert featuring the Paraguayan virtuoso guitarist Agustin Barrios Mangore. Antonio was still young and impressionable, and the astounding characteristics of Barrios' music- combined with his sheer virtuosity and stage presence- inspired Antonio to become a guitarist. He was a quick study, and became a working guitarist within a relatively short time. He did not abandon his studies, and played his guitar as an accompanist on radio broadcasts to pay his tuition at the conservatory.

In 1935, Antonio Lauro created the folk music trio Los Cantores del Trópico, along with Manuel Enrique Perez Diaz and Marco Tulio Maristani. The group has historical significance in Venezuela for their strong political views. Lauro's tendency to speak out against the government eventually got him arrested, and he spent 10 years of his life in prison. This period, spanning the years 1948 to 1958, is when Lauro wrote a great deal of his music. After his release, Lauro continued his musical career as a guitarist, and prolific composer. Most of Lauro's output was for the guitar, including transcriptions of the music of fellow Venezuelan composers such as Sojo, Borges, Cisneros, Ramón y Rivera, and Landaeta. Lauro also wrote for acappella choral group, orchestra and choir, piano, piano and voice, organ and voice, string quartet, wind quartet and other instrumental combinations. The inspiration for his compositions was usually derived from the folklore, instruments and regional dance rhythms of Venezuela.

The legendary Venezuelan guitarist Alirio Diaz is almost solely responsible for drawing international attention to Lauro's music. Diaz and Lauro were both students of Raúl Borges, and they were close friends. As a result of Diaz' inclusion of Lauro's music on his concert tours, many of the world's most prominent guitarists now perform and record his works. Antonio Lauro has become one of the most important guitarist-composers of the 20th century. Lauro's family still resides in Venezuela, along with the majority of his unpublished works.

Johann Sebastian Bach (1685-1750)

Johann Sebastian Bach, one of the most important figures in the history of western music, was born in Eisenach, Germany on March 21st, 1685. The family name 'Bach' had long instilled a high expectation of musicianship, even before Johann Sebastian's contributions. His father, Johann Ambrosius Bach, had been Eisenach's music director for 14 years prior to Sebastian's birth. He was an accomplished violinist and had held several prestigious positions. The family name had become so synonymous with 'musician' that in 1693, the count of Arnstadt had urgently called for "a Bach" to fill a vacancy.

Bach's professional career began at age 18 when he accepted a position as a minor court musician in Weimar. He left Weimar a few months later when he found a position as a church organist in Arnstadt. Three years later, he left to take a similar position in Mühlhausen. In 1708, Johann Sebastian returned to Weimar after being appointed to the court of the Duke. He was hired as organist, and he was eventually promoted to Konzertmeister. While in Weimar, Bach had access to the latest Italian concertos and trio sonatas. He studied the music of Vivaldi, becoming aware and fluent in the Italian style. Bach also arranged chorales for the organ during this period- a foreshadowing of the cryptic compositional devices he would adopt later in his lute suites.

In 1717, Johann Sebastian Bach left the court at Weimar to serve as Kapellmeister in the court of the prince at Cöthen. Here, his responsibilities were more secular, and he became an extremely prolific composer of instrumental music. His output included the famous *Brandenburg* concertos, the famous *Well Tempered Clavier*, the 6 Suites for Violoncello Solo and the 6 Partitas and Sonatas for violin solo, into which Bach inserted countless cryptograms and chorale quotations, many of which have only recently been discovered.

In 1722, a position became open in the nearby city of Leipzig. Already disheartened by his Cöthen prince's waning interest in music, Bach applied for the position. He was not the town council's first choice, and the position was offered to several other musicians, including another prominent Baroque figure and close friend of Bach's, Georg Philipp Telemann. In 1723, after much deliberation, the town council settled on appointing Bach to the court. Johann Sebastian Bach, together with his new wife Anna Magdalena and his children, moved to Leipzig in 1723, where they resided until Bach's death in 1750.

Bach was an extraordinarily prolific composer of sacred music, quite busy with his duties at the court of Leipzig, yet he continued to write secular music. Prior to his arrival at Leipzig, Bach had only written one major work for the lute, an instrument for which he apparently had some affinity. This was the E minor suite for lute, BWV 996, which contains the Bourée in E minor, made famous by scores of rock guitarists in the 1970's and 1980's. It is often suggested that Bach composed this

suite for an instrument that he helped to develop, the *Lautenwerk* (lute-harpsichord). This was a type of harpsichord with gut strings attached to a lute-like bridge and body. In essence, it was a harpsichord which sounded exactly like the lute. Considering Bach was only an amateur lutenist and that the lute suites demand extreme technical control over the instrument, it is often speculated that Bach composed his lute suites while sitting at the Lautenwerk.

Bach's output for the lute was rather scarce, but there are several reasons why he may have gained more of an interest in the instrument after his arrival in Leipzig. First, and probably most important, is the fact that Bach became good friends with the lutenists Silvius Leopold Weiss and Johann Kropffgans (a pupil of Weiss). Weiss and Kropffgans were extremely well-known touring virtuosos from Dresden who often stayed with Bach and, on at least one occasion, performed private concerts in his home. In fact, it has been speculated that some of Bach's later lute works were composed specifically to fit into the repertoire of these two lutenists. Another possibility is that perhaps that Bach needed to explore new boundaries in order to feed his insatiable desire to push the limits of the instrument and raise the standards of the performer, a feat he had indubitably accomplished with the keyboard, violin, and cello.

The last work that Bach wrote for the lute was his *Prelude, Fugue, and Allegro in Eb, BWV 998*, written between 1740 and 1745. Although this is supposedly a secular work written for the concert stage, a close examination of the work will expose the many rhetorical devices used by Bach to convey his religious convictions. The number three, for example, has been used throughout history to reference the Holy Trinity. The most obvious usage of this device is in the key signature- the key of Eb has three flats. The fact that the outer movements are in triple meter also offers a clue: the Prelude is in 12/8, the Fugue in common time, and the Allegro in 6/8. Other references to the number three are abundant. First of all, there are three movements in the suite. The motive of all three movements, explored and transformed in every possible way during the rhythmically ambiguous Prelude, consists quite simply of three notes: Eb, D, and Eb again.

One could speculate that even the shape of the motive is symbolic: the birth of Christ, the death of Christ represented by a descent, and then the resurrection, symbolized by an ascent back to the tonic. The Fugue is interesting. First of all, it is a da capo fugue (one of only two da capo fugues Bach wrote). Therefore, the piece is structured in three distinct sections.

The Prelude, Fugue, and Allegro contains perhaps one of the most abstract rhetoric statements of all of Bach's works, yet it seems to have been overlooked for centuries. Let's refer to a very popular genre of baroque artwork - the triptych. A triptych was an invariably religious painting consisting of three panels. The first panel usually depicted the birth of Christ. The second panel, much wider, and the main portion of the painting, depicted the death of Christ, on the crucifix. The third panel, the same size as the first, usually depicted Christ's ascent to heaven, or, more

rarely, the Pentecost. If one stands back and looks at the structure of the PFA, the image of a triptych is unavoidable! The work consists of a four minute prelude, a seven minute fugue (which is also structured the same way- a large section flanked on either side by smaller sections), followed by a three minute allegro (written in the style of an Italian courante). When one imagines that these scenes of death and resurrection are so blatantly abundant in the works which Bach not only wrote for the violin years earlier but also based two major lute works off of, it is not difficult to imagine that the same overtones are plentiful in Bach's other lute works, simply awaiting discovery.