MIDDLE TENNESSEE STATE UNIVERSITY

SCHOOL OF MUSIC

Faculty Recital

William Yelverton

guitar and lute

Tuesday, October 20, 2026
8:00 p.m.

T. Earl Hinton Music Hall, Wright Music Building

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

Mrs. White's Thing — John Dowland (1563–1626)
Mrs. White's Nothing
Mrs. Winter's Jump
Round Battle Galliard

Monsieur's Almaine — Daniel Bacheler (1572–1619)

8-course lute by Lawrence K. Brown after Hans Frei – c. 1550

Two early Spanish pieces
- Guárdame las vacas — Luis de Narváez (1500–1552)
- Canarios — Gaspar Sanz (1640–1710)

Gavotte et Six Doubles — Jean-Philippe Rameau (1683–1764)

Intermission

Music of Spain
- Asturias — Isaac Albéniz (1860–1909)
- Alfonsina y el Mar — Ariel Ramírez (1921-2010)
- Farruca — traditional flamenco
- El Noi de la Mare — traditional Catalan
  arr. Miguel Llobet (1878–1938) / W. Yelverton

Delta — Roger Hudson (b. 1961)

Koyunbaba — Carlo Domeniconi (b. 1947)
- Moderato
- Mosso
- Presto

Program Notes

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 provides the performer 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. It was originally arranged by Miguel Llobet (1878–1938) and published as a set of Canciones populares catalanas. The performer's arrangement was based on Llobet's original version.

Delta Roger Hudson (b. 1961)

"Delta" is the final movement of a "Blues Suite" by Roger Hudson, who served as the performer's assistant at MTSU for over 10 years. 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 three strings are tuned like the Saz and some of the techniques of this instrument are replicated on the guitar, like playing the full length on 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."

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 example of dance suites (Pavan, Salterello, Piva). The pair offers a glimpse of 16th-century Italian court and civic entertainment, and 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 Bacheler (1572–1619)

This set moves through the shorter, more intimate corners of the English lute repertoire—pieces that were, in their day, part of the everyday fabric of courtly dance and domestic entertainment. 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 opportunity to show off, especially in the embellished repeats, which lutenists called "divisions." Bacheler, 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, built as a set of variations that showcase the expansive technical language Bacheler brought to the instrument.

Guárdame las vacas (Diferencias) — Luis de Narváez (c. 1500–1555)

Canarios — Gaspar Sanz (1640–1710)

This pairing spans nearly a century and a half of Spanish plucked-string music, from the earliest days of the vihuela to the height of the Baroque guitar—and together the two pieces trace how Spanish composers turned popular, folk-rooted material into some of the most enduring music in the repertoire.

Luis de Narváez published "Guárdame las vacas" in 1538 as part of *Los seys libros del Delphín 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.

Program Notes

Narváez's setting consists of a set of diferencias (the Spanish term for variations), 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, Jean-Philippe Rameau (1683–1764)
from *Nouvelles suites de pièces de clavecin*

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 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, the 3rd double with three 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 middle and ring finger. 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, actually G minor in today's standard pitch (A = 440 hz).

Asturias (Leyenda) Isaac Albéniz (1860–1909)

Guitar transcription by Francisco Tárrega and Andrés Segovia
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 Albéniz pieces, it takes an ABA form with a contrasting lyrical middle section, or copla, reminiscent of a flamenco troupe performance with dancer and singer.

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