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**Evening Concert Series**

**2012-2013 Season**

Sara M. Snell Music Theater

Sunday, March 10, 7:30 PM

## **Matthew Dunne, Guitar Crane Guitar Ensemble**

### **Matthew Dunne, Guitar**

Twenty Miniatures  
1-20

Matthew Dunne

### **Intermission**

## **Crane Guitar Ensemble Douglas Rubio, Director**

Prelude in B Minor, Op. 11, No. 4

Alexander Scriabin

Prelude in G Major, Op. 13, No. 3

(1871-1915)

Prelude in E Minor, Op. 31, No. 3

Arr. by Dusan Bogdanovic

Zachary Brehm, David Elliott

From *Three Preludes*

George Gershwin

II. Andante con moto e poco rubato

(1898-1937)

I. Allegro ben ritmato e deciso

Arr. by Jeremy Sparks

Samuel Costanzo, Brendon Grabowski, Zachary Hamilton, Derek Yukna

From *Toward the Sea* (1981)

Toru Takemitsu

I. The Night

(1930-1996)

Emily Wiggett, Alto Flute

Zachary Brehm, Guitar

From *Blue Third Pieces* (1996)

II. Salt Peanuts

Libby Larsen

(b. 1950)

Emily Wiggett, Flute  
Daniel Saulpaugh, Guitar

From *Letters from Composers* (1968)

II. Wolfgang Amadeus Mozart

Dominic Argento

(b. 1927)

D'Nasya Jordan, Soprano  
Yaroslav Lozhko, Guitar

Valse No. 1 in E Minor

Valse No. 2 in A Minor

Gilbert Biberian

(b. 1944)

The Crane Guitar Quartet  
Zachary Brehm, Spencer Elias, David Elliott, Yaroslav Lozhko

## Program Notes

### Twenty Miniatures Matthew Dunne

1-20

I composed the *Twenty Miniatures for Guitar* in the summer and fall of 2009, as a result of winning a grant from the Artist Foundation of San Antonio. Most of my prior guitar works for guitar were commissioned by virtuoso performers and ensembles. Consequently, I wanted to write some music that many guitarists could enjoy playing, including serious students, amateurs, and professionals. I found it invigorating to try to write short, accessible pieces that have musical depth and focus, and include some technical challenges while maintaining a level of playability that does not exclude all but professional guitarists.

The compositional style of the *Miniatures* reflects my jazz influences, interest in harmonic development, and admiration for implied counterpoint. I have tried to stay quite focused with regards to textural and rhythmic settings, relying on those to provide continuity while (hopefully!) allowing melodic and harmonic development to provide variety.

There are bits of milonga, jazz waltz, folk music, even a touch of celtic influence. Programmatically, the set opens with a group of five pieces that are musically and technically the most accessible of the twenty, and concludes with a theme and four variations, which explore differing moods on the same melody.

The *Twenty Miniatures* are available from Guitar Solo Publications in a book/CD format, which includes the composer performing the work. ([www.gspguitar.com](http://www.gspguitar.com)).



**Matthew Dunne**, guitarist and composer, has performed and taught throughout the United States and Mexico in both the classical and jazz genres. The *San Antonio Express News* has called his playing "beautiful...elegant, superb, well crafted and sophisticated." *Classical Guitar Magazine* described his *Twenty Miniatures*: "Without exception all are extremely well-written by a highly skilled composer who understands well the intricacies, nuances and characteristics of the guitar. These pieces are some of the best and most worthy contemporary solo guitar works that I've come across in quite a while."

Dunne has been on the faculty of the University of Texas at San Antonio since 1992, where he currently directs the Guitar and Music Marketing programs. He has been a frequent collaborator with *The Los Angeles Guitar Quartet*, having composed music for three of their Telarc CDs, including the Grammy winning *Guitar Heroes*. Dunne was the winner of the *Tobin Grand Prize for Artistic Excellence* from the Artist Foundation of San Antonio, as well as a grant award that funded the composition of the *Twenty Miniatures*. His guitar works are published by GSP international and have been performed extensively throughout the U.S. and Europe. These include *Jazz Etudes for Guitar*, recorded by Bill Kanengiser on his GSP recording *Classical Cool*, and *Appalachian Summer*, composed for the 2005 GFA International Competition and recorded on a Naxos CD by Jerome Ducharme. He has recorded four compact discs; *Forget the Alamo*, a collection of his compositions for jazz combo, *Music in the Mission*, a recording of mostly 20th century Latin American music for classical guitar recorded in the historic Mission San Jose in San Antonio, *The Accidental Trio*, an acclaimed recording featuring vocalist Joan Carroll and accordionist Mark Rubinstein, and the CD included in the *Twenty Miniatures* publication.

Matthew Dunne received the DMA degree from The University of Texas at Austin, the first guitarist to receive this degree. He received the MM degree from Florida State University and the BM from the Crane School of Music at SUNY Potsdam. He also studied extensively with Aaron Shearer at the North Carolina School of the Arts, and was on the faculty at that school as a sabbatical replacement in 2001.

In addition to teaching, performing, and composing, Dunne organized *The Southwest Guitar Festival* in San Antonio biennially from 1995-2009, along with the GFA Convention in 2000. This festival has included collaborative projects with many arts organizations in San Antonio and has garnered considerable critical acclaim and international recognition. It included Leo Brouwer's sole U.S. conducting appearance since the Cuban revolution, the world premier of Sergio Assad's *Interchange for Guitar Quartet and Orchestra* and James Scott Balentine's *Triqueta for Guitar, Horn, and Chamber Orchestra*, the U.S. premier of a children's guitar orchestra from Paracho, Michoacan, and the development of an international guitar competition for students of any age or level.

Matthew Dunne's compositional training and output was originally primarily in the jazz idiom, and he brings a jazz vocabulary to many of his guitar compositions. He continues to arrange and compose in jazz styles, particularly within the setting of an innovative chamber music series in San Antonio that involves collaborative efforts between professional symphony and jazz musicians. This series has had a 20 year successful history and has developed a strong local following.

In addition to the guitar works listed above, Dunne composed a programmatic piece for the guitarist Mary Akerman. This piece, titled *Through the Halocline*, was inspired by scuba diving in caves (cenotes) in Mexico's Yucatan peninsula. The 'halocline' is a layering effect generated by stratification of fresh and salt water within the Mexican cave system. It produces strange optical effects, including the illusion that divers descending immediately ahead disappear or dissolve, and unpredictable reflections of light emanating from both diver's lights and from the occasional vent to the jungle above the cave system. He also composed a piece for the highly acclaimed *Cavatina Duo* based on a Balkan folk song for their CD *The Balkan Project*, and recently a song based on an award-winning poem by a 16 year old girl titled "A Wish." That song was commissioned by the guitarist David Asbury and baritone Bruce Cain for their CD *River of Words* and has been performed frequently, including a Kennedy Center Performance.