

# Michael Lorimer, guitar

Katzin Concert Hall  
Guest Artists Concert Series  
Thursday, October 8<sup>th</sup>, 2009  
7:30PM

## Program

Sevillana (Fantasia), Op. 29	Joaquín Turina (1882-1949)
Study Without Light Prayer for the Soul of Manuel Ponce Remembrance	Andrés Segovia (1893-1987)
Preludio, Op. 5, Nr. 1 Romanza that Imitates a Cello Zamba	Agustin Barrios (1885-1944)
from Preludes and Etudes (selections to be announced)	Heitor Villa-Lobos (1887-1959)
from 20 Studies, Op. 50 (1998) 14. Swallows 1. The Jester 2. Dreaming 4. Children's Game 5. Mother and Son 6. The Desert 17. Father and Daughter 18. Fireflies 19. The River	Ernesto García de León (b. 1952)
El Viejo (Rumba), Op. 15 (1983)	Ernesto García de León
from The Bells: Sonata No. 1, Op. 13 (1979-1982) 2. Song 3. Dance (Son)	Ernesto García de León
Capricho Catalan, Op. 165, No. 5 (arr. Michael Lorimer) Sevilla, Op. 47 (arr. Miguel Llobet)	Isaac Albéniz (1860-1909)



# School of Music

## Remembrance

### *A Tribute to Andrés Segovia and the Tradition of Guitarist-Composers*

For centuries, most composers for guitar have been guitarists. The first half of tonight's concert features three such artists: Andrés Segovia (known more as a guitarist than as a composer), Heitor Villa-Lobos (known more as composer than as guitarist), and Agustín Barrios (known equally as guitarist and composer). After intermission we hear works by Ernesto García de León—a Mexican who today continues this tradition.

Our concert tonight is very much thanks to Andrés Segovia who put the guitar on the concert stage in a new way at the start of 20th century. To do this, Segovia complemented a repertoire by guitarist-composers with two additions: original compositions by non-guitarist composers and arrangements for guitar. Two key works were the *Sevillana* by Joaquín Turina that begins tonight's concert and Isaac Albéniz's *Sevilla* which closes the program. Turina's *Sevillana* is among the very first works Segovia commissioned and—unlike the pieces Segovia knew by guitarist-composers—it is an extended composition. Albéniz's *Sevilla*—another work based on the Andalusian dance *sevillanas*—stunned Segovia when he first heard it. He felt, "This is the repertoire I have so needed. With *Sevilla*, now I am ready to present the guitar on important concert stages." Segovia was always grateful to Miguel Llobet—the guitarist who arranged *Sevilla*—for sharing it with Segovia. If *Sevilla* was very much part of the sunrise of Segovia's career, the penultimate piece on tonight's program—Albéniz's *Capricho Catalan*—was much part of its sunset. In his last decade, Segovia played my arrangement of *Capricho Catalan* in nearly every recital.

—Michael Lorimer

*"Michael Lorimer is one of the most talented guitarists of these times and is the one that I appreciate the most... He follows the order of the heart rather than the order of the intellect. "*

ANDRÉS SEGOVIA, New York, April 22, 1984

Michael Lorimer, a favorite protégé of Andrés Segovia, caught the attention of American audiences in the early 1970s through tours arranged by the great impresario Sol Hurok. His popularity soon extended beyond the shores of America. He was the first American guitarist invited to perform in major cities of the USSR in 1975 and was received with such enthusiasm that he was immediately re-engaged for a 1977 tour. He has appeared in Israel, throughout Europe, on most major North American recital series, and with the orchestras of Atlanta, Baltimore, Indianapolis, Louisville, New Orleans and San Francisco.

Lorimer's command of an extensive repertoire is unique. His concerts reflect his enthusiasm for music of many periods and styles and often combine traditional classics, Americana, new works he has commissioned and seventeenth- and eighteenth-century guitar music performed on a baroque guitar. In addition to concerts, he gives master classes at North American universities and conservatories from coast to coast. He is an engaging spokesman in demand for experimental programs in arts presentation.

In television, USA Public Broadcasting (PBS) has presented a special, "The Artistry of Michael Lorimer". In publishing, the "Michael Lorimer Edition" now numbers over thirty volumes.

Away from music, Michael reads ardently on an expanse of subjects: from sciences to arts. In 1973, he played a benefit concert for the Hereditary Disease Foundation and for the past twenty years he has also been involved with the U.S.A.–Venezuela Huntington's Collaborative Research Project.



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