2002

Concierto Encantado

Alan Schmitz

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Concierto Encantado

Concerto for Guitar and Chamber Ensemble

by

Alan Schmitz

2002
Alan Schmitz (b. 1950 in North Dakota) is Professor of Theory and Composition and Associate Director of the School of Music for Undergraduate Studies at the University of Northern Iowa. Prior to acquiring this position, he held faculty appointments at colleges in Alaska, Colorado, and New Jersey. Schmitz received bachelor and master of music degrees from the University of New Mexico and the Ph.D. in music theory and composition from Rutgers University.

His composition teachers include Robert Moevs, Rolv Yttrehus, and William Wood. His classical guitar studies were with Hector Garcia at the University of New Mexico. Schmitz's music is widely performed in the United States and has also been presented in Western Europe, Romania, and Russia. He has received awards and grants for composition from several agencies including the Alaska State Arts Council, the Iowa Arts Council, the Margaret Jory Music Copying Assistance Fund of the American Music Center, the University of Northern Iowa, and, for the development of a new opera, the Lila Wallace/Readers Digest Foundation.

Commissions for new works have come from the Alaska Children’s Choir, the Anchorage Concert Chorus, the Alaska Dance Theatre, and the Waterloo/Cedar Falls, Iowa, Symphony Orchestra. Schmitz has also published articles on composing for guitar and is a member of the College Music Society, Society of Composers, Iowa Composers Forum (co-chair), the American Music Center, and Broadcast Music, Inc. (BMI).

His *Four Songs from “Green Lotus Man”* and *Nocturne for flute and piano* are on CDs released by the Capstone Records Label. *“Green Lotus Man”* is also published in the Society of Composers *Journal of Music Scores*, vol. 21. *90s Timeflow*, a CD of chamber music by Alan Schmitz, was released by Capstone Records, January 2001. A new Capstone CD *Lyric Images*, featuring the guitar music of Alan Schmitz, performed by Todd Seelye, came out in 2003. The guitar concerto (*Concierto Encantado*) is included on this CD.

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Concierto Encantado

Concerto for Guitar and Chamber Ensemble

(Based on New Mexican Folk Songs)

Dedicated to Hector Garcia and Todd Seelye

Instrumentation:

- Flute
- Oboe
- Bb Clarinet
- Bassoon
- F Horn
- Bb Trumpet
- Percussion (Timp. & Vibraphone)
- Piano
- Solo Classical Guitar
- Violin (1)
- Viola (1)
- Cello (1)
- Double Bass (1)

composed by Alan W. Schmitz

2002

This work was written with the support of a Fellowship from the Graduate College of the University of Northern Iowa
Some Notes about *Concierto Encantado*
(Concerto for Guitar and Chamber Ensemble) by Alan Schmitz

This composition is based on three Hispanic folk melodies, chosen from a collection compiled by John Robb and published in *Hispanic Folk Songs of New Mexico*, University of New Mexico Press, 1954. The first movement is based on a lively pentatonic tune entitled "Sandovalito," which serves the function of an introduction to the work as a whole.

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Allegro Moderato
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\[\text{\textbf{"Sandovalito"}}\]
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The second movement, which is slow and pensive in nature, is based on the folksong "Corrido de la Muerte de Antonio Mestas," the text of which tells the sad story of how young Antonio Mestas perished in an accident. Listeners will not have the benefit of hearing the words of this song, but the melody clearly sets up the solemn mood that characterizes the entire movement.

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Andante
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\[\text{\textbf{"Corrido de la Muerte de Antonio Mestas"}}\]
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Finally, the third movement, which is based on a happy-go-lucky folksong ("El Muchacho Alegre") about a carefree young man, concludes the concerto on a fast and more positive note. The third movement also contains musical references to the previous two movements, including the folksongs and other, original, material.

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Allegro
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\[\text{\textbf{"El Muchacho Alegre"}}\]
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To clarify, this piece is not merely an arrangement of the folk melodies chosen from a collection. Rather, it is a composition in which the folk tunes inspire the mood of each movement. The tunes do appear in the fabric of this music, and they can be recognized, but there is also a significant amount of other musical material that sounds quite different from the folk melodies (such as music constructed with 12-tone and chromatic techniques), which is presented both with and without the borrowed (inspirational) elements.
Concierto Encantado
Concerto for Guitar and Chamber Ensemble
to Hector Garcia and Todd Seelye

I. Introduction - "Sandovalito"

Allegro Moderato \( \frac{\text{bass clef}}{\text{treble clef}} \) \( \frac{\text{ff}}{\text{p}} \) \( \frac{\text{ff}}{\text{mp}} \) \( \frac{\text{ff}}{\text{f}} \)

* Transposed Score © 2002 Alan Schmitz
Poco Rit. ----------------- \( \text{\( \uparrow \) ca. 80} \)
3-4 second pause, then on to 2nd movement.
Schmitz,
Guitar Concerto

II. Andante - "La Muerte de Antonio Mestas"

\[ \text{j} = 44 \]

Fl.
Ob.
\* Bb Cl.
Bsn.
\* F Horn
\* Bb Tpt.
Perc.
Pno.
Solo Guitar
Vln.
Vla.
Cello
Db.

\* Transposed Score
Poco Rit. ———— A Tempo

\( \text{Poco Rit.} \)

\( \text{A Tempo} \)
A Tempo \( \text{\( \dot{\jmath} = 120 \)} \)