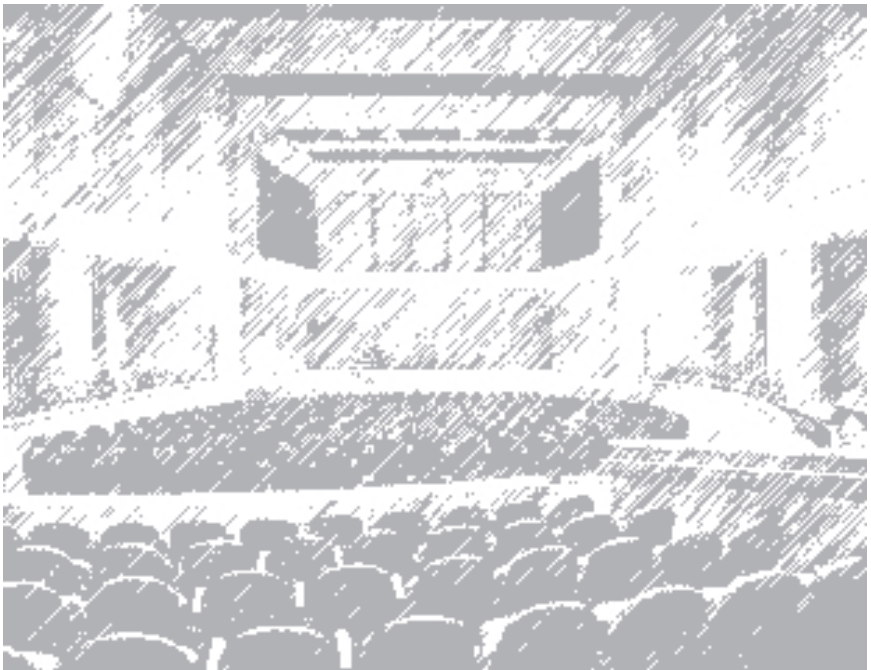


Kennesaw State University
School of Music



Senior Recital

Christian Fabrizio Artieda, jazz guitar



Sunday, December 13, 2015

6:00 p.m.

Music Building Recital Hall

Sixty-eighth Concert of the 2015-16 Concert Season

program

part one | performance

JEROME KERN (1885–1945)

arr. Joe Pass

The Song is You

LUIZ EÇA (1936–1992)

arr. Martin Taylor

The Dolphin

CHRISTIAN ARTIEDA (b. 1989)

We Are Not There Yet*

Jared Leach, guitar

GLENN MILLER (1904–1944)

Moonlight Serenade

GENE DE PAUL (1919–1988)

I'll Remember April

Brandon Radaker, bass

Jonathan Pace, drums

part two | composition

CHRISTIAN ARTIEDA & AMY SMITHWICK (b. 1989)

Dusk*

Amy Smithwick, soprano
Megan Gibson, soprano
Elizabeth Shaver, soprano
Crystal Maldonado, soprano
Kate Chastain, alto
Brittany Griffith, alto
Naarah Callender, alto
Ericka Palmer, alto
Christian Artieda, guitar
Shannan O'Dowd, conductor

CHRISTIAN ARTIEDA

Have things changed?*

Micah David, violin
Susan Reyes, violin
Samantha Tang, viola
Kathryn Encisco, cello

CHRISTIAN ARTIEDA

Let's Play One More Board Game*

Lee Spence, flute
Ryan Tang, clarinet
Stewart Yancey, euphonium
Christian Artieda, guitar

** World Premiere*

This recital is presented in partial fulfillment of requirements for the degree
Bachelor of Music in Music Education.
Mr. Artieda studies jazz guitar with Trey Wright.

program notes

The Song is You | Jerome Kern (arr. Joe Pass)

This is a transcription of Joe Pass's rendition of the jazz standard on the album *Virtuoso* (1973), a record which helped popularize the format of solo jazz guitar. Pass decided to play the whole album unaccompanied, and today those arrangements are regarded as some of his finest work.

One of the most interesting features of this arrangement is the variety presented throughout the piece. It starts with a rubato section based on Pass's typical chord-melody work, which is contrasted by very interesting and fast lines. Around the 2:00 mark, he starts improvising and underlining the chord changes. Finally, Pass switches back to another rubato section very reminiscent of the first one, but more consistent in tempo.

The Dolphin | Luis Eça (arr. Martin Taylor)

This transcription combines two different Taylor performances captured on video: one at the Bladnoch Festival in Scotland (2007), and the other one from the *Fingerstyle Jazz Guitar* DVD. Martin Taylor has a clear chord structure in mind, and starts off with a rubato section, stating the main theme, accompanied by arpeggios. Later on, the main theme is repeated with a samba feel at a much faster tempo. The biggest challenge is, without a doubt, bringing out the melody, while keeping a relaxed feel.

We Are Not There Yet | Christian Artieda

Driving 10–12 hours a day, while on a road trip to the Grand Canyon, often made me feel like a kid. "Are we there yet?" I would ask myself. "No, we are not there yet," was the inevitable answer.

However, a journey in life is more about the experience than it is about the destination. I tried to show different roads, cities, and even different terrains and climates throughout the music. The form of the piece is A B C B A, where A is the departure point, C is the destination, and B is the road taken to get there and to come back.

Moonlight Serenade | Glenn Miller

First performed in an instrumental version, this tune was released in 1939 with lyrics by Mitchell Parish. It immediately became Miller's most recognizable composition. The Glenn Miller Orchestra arrangement has a very interesting texture, with the woodwind section playing the main melody, and the brass section acting as a counterpoint to the woodwinds. Meanwhile, the rhythm

section articulates each beat very clearly, laying the foundation for the other instruments.

This trio arrangement mixes elements from the original recording by the Glenn Miller Orchestra, and a version of this song by the Uruguayan band *Los Iracundos* (recorded in 1965), which is much faster and has a surf rock vibe.

I'll Remember April | Gene De Paul

Recorded in 1942, this song featured lyrics by Patricia Johnston and Don Raye, making its first appearance in the Abbott and Costello comedy *Ride 'Em Cowboy*. This tune has an A B A form and it establishes a relationship between the major key and its parallel minor from the very beginning, which allows for different harmonic ideas while improvising.

This arrangement of the jazz standard is based on Clifford Brown's rendition of the tune (recorded in 1956), and intends to keep the underlying harmony along with the original melody, even with a smaller (trio) setting.

Dusk | Christian Artieda & Amy Smithwick

Orange dreams of dawn
City lights start to draw
A spectacle of stars
That tell the sky to hush

Dancing with our town
The night is coming down
A step and two and three
Is all she'll ever need

Meet me at dusk
You and I will wait for the sunrise
This, too, shall pass
When the shoreline sees the first light

Give me your hand
Together we'll walk our path
A step or two or three
I'll let you take the lead

Meet me at dusk
You and I will wait for the sunrise
This, too, shall pass
When the shoreline sees the first light

Orange dreams of dawn
City lights start to draw
A spectacle of stars
That tell the sky to hush

Sunset and sunrise are, at one point, mirror images of each other. As the main character of this song contemplates a sunset, she wishes a certain someone was there with her. Together, they are stronger; the daunting night will end eventually, and a new day will be born.

Have things changed? | Christian Artieda

It is easy to get caught up in the moment and to worry about details and problems that are insignificant in the big picture. Meanwhile, we fail to notice how, little by little, people and places around us change, even if on the surface they appear the same.

This string quartet was written to tell the story of a protagonist who meets up with old friends and reminisces about old times. Even if the friendships are still strong, everyone has taken their own paths. The only thing that has not changed is the past, and even then, humans distort and reconstruct their memories, as shown by the variations of the main theme.

Let's Play One More Board Game | Christian Artieda

This mixed ensemble piece is based on the time spent with friends over the summer.

The main challenge while writing this piece was finding a balance with this unusual instrumentation while trying to keep intact most of my original ideas. Throughout the work, I tried to portray each person's personality through his or her specific part.

One person is an expert in board games, and enjoys pulling out a new one when everyone is ready to leave at midnight or 1 a.m. This person gives very long explanations of the rules of each particular game, and ends up winning quite often.

The second person is very calm and manages to understand the person above; therefore, many representative passages are in the same rhythm as the first person to reflect that fact. It is not rare for this person to steal the win from time to time.

The third person is a rather happy and lucky one, who is often frustrated with the first person's explanations and prefers simpler and faster-paced games. Often teams up with the fourth person to end the dominance of the first.

The fourth person gets distracted quite easily, and is usually the last one to understand the rules of each board game. This person does not really care about winning, but likes to sabotage the other players from time to time.

The specific instrument representing each person is not disclosed here, so that the audience has the opportunity to figure out the correspondences.

biography

Christian Artieda, born in Quito, Ecuador, is an Atlanta-based musician, composer, and educator who is committed to providing the best possible experience to his audience and his students.

Mr. Artieda is currently majoring in Music Education with a concentration in Jazz Guitar, studying under Trey Wright; he is also enrolled in the Joel A. Katz Music And Entertainment Business program at Kennesaw State University.

Mr. Artieda began classical composition study this year under Dr. Laurence Sherr, and two of his works were performed by KSU ensembles in 2015: “We Will See The Moon” by the Women’s Choir, and “Coffee at 4 a.m.” by the Jazz Guitar Ensemble.

Since January of 2014, Mr. Artieda works as the Academic Dean at the Canzion Institute of Atlanta, where he also teaches music theory and ear training.

about the school of music

Welcome to our campus! The School of Music is an exciting place to live, learn and work. Housed in the College of the Arts, the School is infused with masterfully skilled and dedicated performing teachers who care deeply about their profession, our programs, our community and every student involved in music and the arts. Our facilities are aesthetically functional and well equipped, our professional staff first-class, and our motivation perfect; to prepare students to be accomplished, creative arts leaders - diversely trained, acutely challenged and well-practiced to ensure employability and empowerment to take the 21st-century music world by storm.


Our students come to us from the leading musical arts and honors organizations from across the southeast, and as a School of Music, we are dedicated to the purpose of furthering the arts and cultural offerings of our region and beyond.


Please take the time to meet our faculty, students and staff. Interact with them, talk shop with them - their enthusiasm is contagious whether on or off the stage. I look forward to a long and rewarding relationship, and with your involvement as an audience member and patron, there are no limits to what we can become. If we can be of assistance to you, simply ask.





Stephen W. Plate, DMA
Director, School of Music
Kennesaw State University

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