



College of the Arts

School of Music

presents

*Senior Capstone  
Recital*

**Amy Elizabeth Lashley,  
classical guitar**



Friday, December 7, 2012  
8:00 p.m.

Music Building Recital Hall

*Fifty-seventh Concert of the 2012-2013 Season*

Kennesaw State University  
School of Music  
Music Building Recital Hall  
December 7, 2012

**Lute Suite No. 4**  
Prelude

Silvius Leopold Weiss  
(1686-1750)

**Sonata, K.208**

Domenico Scarlatti  
(1685-1757)  
trans. Jose Tomas

**36 Caprices, Op. 20**  
No. 2  
No. 7

Luigi Legnani  
(1790-1877)

**Guarania**

Hector Ayala  
(1914-1990)

**2 Barcarolles**  
Lent  
Allegro

Francis Kleynjans  
(b. 1951)

**Tremolo Etude**

Robert Teixeira  
(b. 1961)

This recital is presented in partial fulfillment of requirements for the degrees  
Bachelor of Art in Music.  
Ms. Lashley studies classical guitar with Mary Akerman.

### **Silvius Leopold Weiss - *Lute Suite No. 4***

Silvius Leopold Weiss was not a guitarist, but was considered to be one of, if not the best, lutenist of his time. Born in Poland, his father was a lutenist and taught all three children to play. At this point in history the guitar was not yet as widely popular an instrument as the lute, although the lute's popularity would find itself in drastic decline by the end of the Baroque era (and seemingly in conjunction with Weiss' death). Weiss was well known across Europe and spent many years in Dresden. Weiss left us a legacy of one of the largest and most prolific collections of solo lute pieces of any composer in history.

*Suite IV (Prelude)* was part of Weiss' London Manuscripts and was originally written in the key of G major. It is transcribed for this program in the key of A major. This particular prelude was originally written (and transcribed) with no time signature or bar lines. Although exact date of the piece is not known, it was reproduced from its source at the British Library.

### **Domenico Scarlatti - *Sonata, K.208***

Domenico Scarlatti, although not a guitarist himself (and thought to have never played a guitar), is considered to be one of the closest non-guitarist composers to the instrument. Scarlatti held posts with royal families in both Lisbon and Madrid for many years and was quite obviously influenced by the sounds of the guitar. Scarlatti's sonatas are popular pieces in modern guitar repertoire due to both their inherent ability to sound characteristic to the instrument, as well as their ability to be easily transcribed from keyboard to guitar. Scarlatti is known for his interesting harmonic structures and wild dissonances which seem to conjure images of the various ways that a guitar may be used as a percussive instrument.

*Sonata K.208* was written during the time that Scarlatti lived in Madrid, and is among his most famous collection of 555 keyboard sonatas. It is written in binary form and the most unique chordal progression may be heard at the beginning of the B section.

### **Luigi Legnani - *36 Caprices, Op. 20***

Luigi Legnani was an Italian composer, guitarist, and luthier. Prior to studying guitar, Legnani studied strings and voice. He performed in several operas by Rossini, Pacini and Donizetti. As a guitarist, he was deemed to be a worthy successor to Mario Giuliani, a leading guitar virtuoso of his time. As a composer, Legnani wrote over 250 works including pieces for solo guitar, guitar and flute, and a concerto for guitar and orchestra. In 1850 he stopped performing and spent the rest of his life building guitars.

*36 Caprices, Op. 20* is Legnani's most performed and well known body of work today. It contains pieces in every major and minor key. These are true virtuosic guitar pieces from this important time period in which the guitar really began to gain both popularity and a repertoire of its own.

### **Hector Ayala - *Guarania***

Hector Ayala was an Argentinian guitarist and composer. As a composer, Ayala's music is based on Latin American folkloric song and dance forms. He wrote many

works for guitar, as well as several guitar methods. As a performer, Ayala played in tango orchestras in Buenos Aires and participated in *Escuadrones de Guitarra* (the "Guitar Squadron"), a group of about 30 guitarists who often performed on radio broadcasts.

*Guarania* is a song based on a musical form of the same name which was created in Paraguay by Jose Flores and still remains popular in urban areas. It expresses the character of the Paraguayan people. This *Guarania* is part of Ayala's suite *Serie Americana* which is a collection of music based on folk tunes from various South American countries.

### **Francis Kleynjans - 2 Barcarolles**

Born in Paris, Francis Kleynjans began studying guitar at age 14. He entered the National Conservatory of Paris in 1971 and studied under Alexander Lagoya for 4 years. Kleynjans has toured extensively in France, Germany, Spain, and Great Britain. Known here in the US primarily as a composer, his work is very impressionistic with stylistic techniques reminiscent of Debussy and Ravel. He draws a lot of inspiration from nature and uses the themes life, love, and death frequently. Some of Kleynjans influences include The Beatles, The Rolling Stones, Heitor Villa-Lobos, Benjamin Britten, and Erik Satie. Kleynjans has described his composition process as being based on a chordal progression which then creates a melody. Kleynjans is an active composer, performer, and also teaches at a Paris conservatory.

*2 Barcarolles* is an impressionistic piece containing 2 short movements. The word 'barcarolle' was originally defined as a folk song and sung by Venetian gondoliers. It is meant to conjure images of being on a boat with the rhythmic lapping of the water or rowing of an oar.

### **Robert Teixeira - Tremolo Etude**

Robert Teixeira is a guitarist, teacher, and composer who resides in Charlotte, North Carolina. Teixeira teaches guitar at Queens University of Charlotte and Central Piedmont Community College. In addition to his teaching duties Robert performs with award winning guitarist, Mary Akerman in the Akerman-Teixeira duo. Their cd, "Music For Two Guitars" was released on the Clear Note Label in 2010. He also performs with his wife, cellist Tanja Bechtler, with whom he produced the recording "Shade Grown". Teixeira has also performed and recorded with seven member world music group, Without Borders.

*Tremolo Etude* is a short piece which highlights the tremolo technique on guitar. This etude breaks the tremolo into various separate patterns in order to practice speed bursts and playing evenly. Additionally, it helps develop the ability to accent or un-accent any note within the four note tremolo pattern.

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**A**my Lashley is currently enrolled at Kennesaw State University as a music student and will soon complete her degree, a Bachelors of Arts in Music with an emphasis on Guitar Performance. Not only a music student, Amy is an active music educator and owns In Tune Studio, a small private lesson studio located in the Grant Park neighborhood of Atlanta. She has been teaching guitar in the Atlanta metro area for more than four years and continues to study under renowned classical guitarist and performer, Mary Akerman. Additionally, Amy has attended and participated in masterclasses led by guitarists Emily Saliers, Dominic Frasca, and Roger Hudson.

This music degree will be Amy's second Bachelors degree, the first being a BS in Computer Science from Georgia State University. After working in the technology field for several years, Amy decided to pursue the study of guitar in a more formal setting. Aside from playing classical guitar, she also excels in steel string guitar, trumpet, and songwriting (she self-released a solo recording in 2009, *For What It's Worth*). Amy's diverse studies have enabled her to not only become a more well-rounded musician and teacher, but have also shown her that learning is an integral part of one's evolution. After finishing her degree, she plans to focus her efforts on her own instruction, as well as promoting guitar education in Atlanta area schools. Amy currently serves on the board of directors for the Atlanta Guitar Guild (AGG), a fledgling Atlanta-based organization led by guitarist and professor Dr. John Huston, and is the chairman of their Education and Outreach committee. For more information on the Atlanta Guitar Guild, please visit [www.atlantaguitarguild.org](http://www.atlantaguitarguild.org). For information on In Tune Studio please visit [www.intunestudioatlanta.org](http://www.intunestudioatlanta.org).

## Music at Kennesaw State University

Whether you are looking to become a dedicated and effective educator, seek focused training in performance, or have a strong interest in music but want to balance that with other academic interests, the School of Music at Kennesaw State University offers an excellent place to challenge yourself in a nurturing and supportive environment.

Accredited by the National Association of Schools of Music and an All Steinway School, the Music school offers Bachelor of Music degrees in Music Education and Performance, as well as a Bachelor of Arts in Music degree. The KSU Music curriculum provides rigorous training in music theory and aural skills, applied lessons, ensemble experiences, and an exposure to the history of Western music as well as world music.

The faculty of the School of Music consists of committed artists-teachers: a strong core of resident faculty, complemented by distinguished members of the Atlanta Symphony Orchestra, Atlanta Opera Orchestra and Georgia Symphony Orchestra. Music students at KSU benefit from world-class instruction, vibrant and challenging performance opportunities, and the chance to immerse themselves in metropolitan Atlanta's rich musical culture.

The School of Music presents more than 150 performances each year, from chamber music to full orchestra, choral and wind ensemble concerts, musical theatre and opera productions, with repertoire from traditional classical to modern jazz. Our state-of-the art facilities, our team of committed faculty and staff, and the breadth of musical opportunity make KSU an exciting choice for dedicated musicians. All this is done in a very personalized setting. For more information about our programs, please visit us on the web at [www.kennesaw.edu/music](http://www.kennesaw.edu/music).



## **KSU Faculty**

### **Woodwinds**

Robert Cronin, flute  
Cecilia Price, flute  
Christina Smith, flute  
Elizabeth Koch, oboe  
Dane Philipsen, oboe  
John Warren, clarinet  
Laura Najarian, bassoon  
Sam Skelton, saxophone

### **Brass and Percussion**

Karin Bliznik, trumpet  
Doug Lindsey, trumpet  
Jason Eklund, horn  
Thomas Witte, horn  
George Curran, trombone  
Tom Gibson, trombone  
Bernard Flythe, tuba / euphonium  
Michael Moore, tuba  
Justin Chesarek, jazz percussion  
John Lawless, percussion

### **Strings**

Helen Kim, violin  
Catherine Lynn, viola  
Allyson Fleck, viola  
Charae Krueger, cello  
Douglas Sommer, double bass  
Elisabeth Remy Johnson, harp  
Mary Akerman, classical guitar  
Trey Wright, jazz guitar  
Marc Miller, jazz bass  
Joseph McFadden, bass

### **Ensembles & Conductors**

Leslie J. Blackwell, choral activities  
Alison Mann, choral activities  
Russell Young, opera and musical theatre  
Eileen Moremen, opera  
Michael Alexander, orchestras  
John Culvahouse, concert band  
David T. Kehler, wind ensemble  
Charles Laux, orchestras  
Oral Moses, gospel choir  
Wes Funderburk, jazz ensembles  
Sam Skelton, jazz ensembles  
Marc Miller, jazz combos  
Trey Wright, jazz combos

### **Voice**

Adam Kirkpatrick  
Eileen Moremen  
Oral Moses  
Valerie Walters  
Jana Young  
Russell Young, vocal coach

### **Piano**

Robert Henry  
Tyrone Jackson, jazz piano  
John Marsh  
David Watkins  
Susan White  
Soohyun Yun

### **Music History & Appreciation**

Judith Cole  
Drew Dolan  
Edward Eanes  
David T. Kehler  
Alison Mann  
Katherine Morehouse  
Oral Moses

### **Music Education**

Janet Boner  
Kathleen Creasy  
John Culvahouse  
Margaret Grayburn  
Barbara Hammond  
Charles Laux  
Hollie Lawing  
Alison Mann  
Angela McKee  
Richard McKee  
Terri Talley  
Amber Weldon-Stephens

### **Music Theory, Composition & Technology**

Judith Cole  
Allyson Fleck  
Kelly Francis  
Jennifer Mitchell  
Laurence Sherr  
Benjamin Wadsworth

### **Chamber Music**

Allyson Fleck  
David T. Kehler  
Charae Krueger  
Alison Mann  
Joseph McFadden  
John Warren  
Soohyun Yun

### **Ensembles in Residence**

KSU Faculty String Trio  
KSU Faculty Chamber Players  
Atlanta Symphony Brass Quintet  
Atlanta Percussion Trio  
Georgia Youth Symphony Orchestra & Chorus

**Kennesaw State University  
School of Music Upcoming Events**

Unless otherwise noted, all events will take place at 8:00 pm in  
Morgan Concert Hall.

**UPCOMING PREMIERE SERIES**

Friday, February 15  
**Sō Percussion**

Thursday, April 11  
**Jennifer Koh and Shai Wosner**

**UPCOMING SCHOLARSHIP SERIES**

Thursday, January 10  
**KSU Orchestra: New Blood**

Saturday, February 2  
**School of Music Collage Concert**

Monday, March 18  
**Helen Kim, violin**

Monday, April 29  
**KSU Percussion Ensemble**

For the most current information, please visit  
<http://calendar.kennesaw.edu>

Ladies and Gentlemen, welcome to the Music Building Recital Hall. As a reminder, please silence or power off all mobile phones, audio/video recording devices, and other similar electronic devices. The performers, and your fellow audience members will greatly appreciate it. Thank you, and enjoy the performance!

We welcome all guests with special needs and offer the following services: easy access, companion seating locations, and accessible restrooms. Please contact an audience services representative to request services.