

Kennesaw State University  
School of Music



Senior Recital

**Jackson Hill Brischler, classical guitar**



Friday, December 2, 2016 at 7 pm  
Music Building Recital Hall  
Fifty-second Concert of the 2016-17 Concert Season

# program

JOHANN SEBASTIAN BACH (1685-1750)

## **Lute Suite in E minor, BWV 996**

I. *Praeludio, Presto*

II. *Allemande*

V. *Bourrée*

JOHN DOWLAND (1563-1625)

## **Three Renaissance Lute Pieces**

I. *Tarleton's Resurrection*

II. *Melancholy Galliard*

III. *Queen Elizabeth's Galliard*

FRANCISCO TÁRREGA (1852-1909)

## ***Capricho Árabe***

LEO BROUWER (b. 1939)

## ***Danza Característica***

## ***El Decameron Negro***

II. *La Huída de los Amantes por el Valle de los Ecos*

This recital is presented in partial fulfillment of requirements for the degree  
Bachelor of Music in Music Education.

Mr. Brischler studies classical guitar with Mary Akerman.

# program notes

## **Lute Suite in E minor, BWV 996** | Johann Sebastian Bach

Johann Sebastian Bach was born in Eisenach, in the duchy of Saxe-Eisenach (now in modern-day Germany). The youngest of eight siblings, he was taught violin, harpsichord, and music theory from an early age. During his teenage and young adult life, his reputation as a keyboardist spread, allowing him many employment opportunities. Throughout his adult life, he worked primarily as a church composer, but also as a performer and private teacher. Bach died in 1750, leaving behind a formidable collection of musical works. While mainly celebrated as a performer during his lifetime, his legacy has solidified him as one of the greatest composers to have ever lived.

The *Lute Suite in E minor* was composed between 1708–1717. Bach owned several lute-harpsichords, a keyboard instrument that perfectly imitated the sound of a lute. He was fond of playing and composing on these kinds of instruments. While he was extremely knowledgeable about the capabilities of stringed instruments, the pieces present difficult if not impossible passages for the lute, implying that this piece was meant to be performed on a lute-harpsichord. This suite, especially the *Bourrée*, has become a very popular standard for guitarists.

## **Three Renaissance Lute Pieces** | John Dowland

John Dowland, thought to be born in London in 1563, was a well-known English composer and lutenist during the Renaissance period. Throughout his life, he worked primarily as a court lutenist and composer. Much of his compositions were for the lute, and were influenced by the popular consort songs and dance music of the day. He published several books of songs during his lifetime, which proved to be some of the most influential and important musical publications of the history of the lute.

*Tarleton's Resurrection* was composed as a lament for the famous clown Richard Tarleton, believed to be the person Shakespeare had in mind when he wrote the “Alas, poor Yorick!” speech in *Hamlet*.

While a galliard is a complicated form of Renaissance dance in triple time, *Melancholy Galliard* is one in name only, as it reflects Dowland in a more brooding and downtempo vein.

*Queen Elizabeth's Galliard* is Dowland's tribute to his own queen, to whom he was fiercely loyal. Of majestic structure, the piece evokes fanfares and trumpet calls, befitting an homage to royalty.

### ***Capricho Árabe*** | Francisco Tárrega

Born in Spain in 1852, Francisco Tárrega was one of the most influential classical guitarists of the Romantic period. Instructed in guitar and piano from a young age, Tárrega made a career of performing, teaching, and composing for the guitar. He was well-known and acclaimed for his skills in Spain, and then throughout Europe. He made use of his extensive knowledge of keyboard music by transcribing piano works of Beethoven, Chopin, Mendelssohn, and others for the guitar, greatly expanding the instrument's repertoire. Tárrega is considered to have laid the foundations for 20th century classical guitar and for increasing interest in the guitar as a recital instrument.

*Capricho Árabe*, composed in 1892, has been a showpiece and classical guitar standard for over a century. The piece recalls a turbulent history of Spain from over 700 years of Arabic rule. The various effects and tonal changes throughout the piece reflect the variety of emotions felt from centuries of warring nations.

### ***Danza Característica*** | Leo Brouwer

#### ***El Decameron Negro***

Leo Brouwer is a Cuban composer, guitarist, and composer. Born in 1939, Brouwer was encouraged by his father to listen to works of famous guitar composers, and received guitar instruction from a notable Cuban guitarist. Continuing his education, Brouwer went to the United States to study music at the University of Hartford, and later at the Juilliard School. While his playing career ended in the early 1980s due to a tendon injury in his right hand, he has continued to compose a large number of solo guitar pieces, concertos, over forty film scores, and much more. While his compositional style is decidedly modern, his pieces show influence of Cuban folk music as well as a unique sense of tonality and atmosphere. He currently resides in Cuba and occasionally travels to guitar conventions. His works for the guitar have become an important part of the modern guitar repertoire.

Brouwer composed *Danza Caracteristica* at only 18 years old. The piece emulates a hectic festival making its way through the streets, supported by a humorous subtitle: *Quitate de la acera* (Get off the sidewalk).

*El Decameron Negro* was composed in 1981, dedicated to guitarist Sharon Isbin. At this point, Brouwer had begun to move away from the avant-garde style of his earlier works. This suite is more romantic in style, and is based on love stories from Africa, collected during the 19th century by anthropologist Leon Frobenius. The second movement, *La Huída de los Amantes por el Valle de los Ecos* (Flight of the Lovers through the Valley of the Echoes), follows an exiled warrior and his lover as they escape on horseback, with the sound of love music alternating with stamping hooves echoing off the valley walls.

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# about the school of music

The School of Music at Kennesaw State University is an exciting place to live, work and learn. 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. We are so excited about the musical and artistic events that happen here, and we are excited that you are here with us to enjoy them!

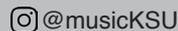
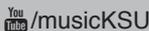
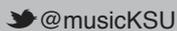
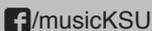
The School of Music is busy preparing our students to be productive artists. We want them to be accomplished and creative leaders of the arts world of tomorrow, professionals who are diversely trained and well-practiced. Diverse in their backgrounds, our students hail from many of the leading musical 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 to 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 with you. With your continued support of music and the arts, there is nothing that we cannot accomplish together!



Stephen W. Plate, DMA  
Director  
KSU School of Music

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