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 Caracteristica

El Decameron Negro

II. La Huida 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 Caracteristica | 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 Huida 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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Christina Smith, Flute
Cecilia Price, Flute, Chamber Music
Elizabeth Koch Tiscione, Oboe
John Warren, Clarinet, Chamber Music
Andrew Brady, Bassoon
Sam Skelton, Saxophone
Luke Weathington, Saxophone

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Anna Dodd, Horn
Jason Eklund, Horn
Tom Gibson, Trombone
Nathan Zgonc, Trombone
Brian Hecht, Bass Trombone
Martin Cochran, Euphonium
Bernard Flythe, Tuba / Euphonium
John Lawless, Percussion

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Strings
Helen Kim, Violin
Kenn Wagner, Violin
Justin Bruns, Chamber Music
Catherine Lynn, Viola
Paul Murphy, Viola
Charae Krueger, Cello
James Barket, Double Bass
Joseph McFadden, Double Bass
Elisabeth Remy Johnson, Harp
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Voice
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Jessica Jones
Eileen Moremen
Oral Moses

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Julie Coucheron
Robert Henry
John Marsh, Class Piano
Soohyun Yun

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Tyrone Jackson, Jazz Piano
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Trey Wright, Jazz Guitar, Jazz Combos

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Marc Miller, Jazz Bass
Sam Skelton, Jazz Ensembles
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Alison Mann, Choral Activities
Cory Meals, University Band, Marching Band
Oral Moses, Gospel Choir
Eileen Moremen, Opera
Nathaniel Parker, Symphony Orchestra
Christopher Thibodeau, Philharmonic Orchestra
Debra Traficante, Wind Symphony, Marching Band
David T. Kehler, Wind Ensemble

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Atlanta Percussion Trio
KSU Faculty Jazz Parliament
Georgia Youth Symphony Orchestra and Chorus
KSU Faculty Chamber Players
KSU Faculty String Trio
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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