

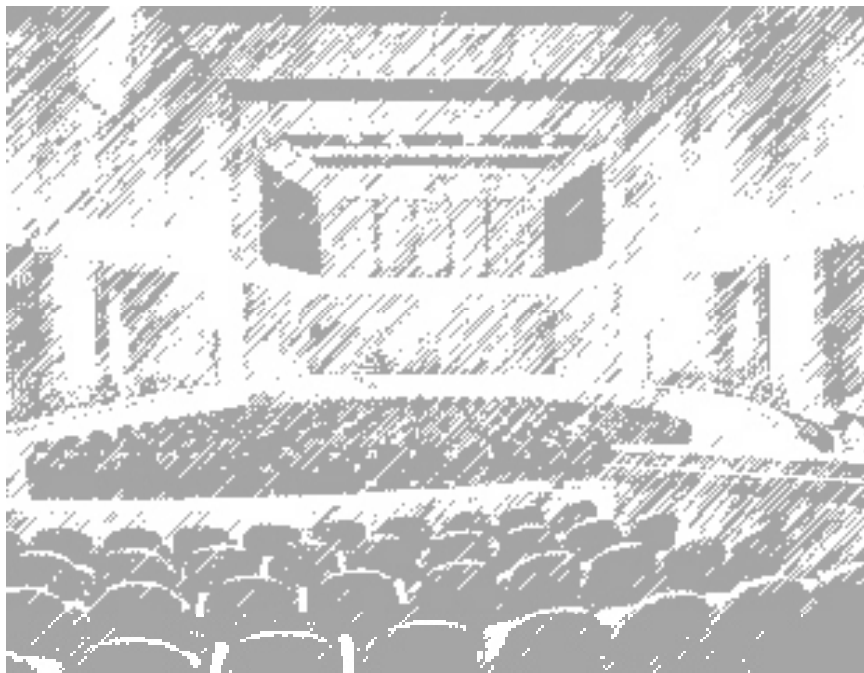
Kennesaw State University
College of the Arts
School of Music



presents

Senior Recital

James Lavender, classical guitar



Friday, November 22, 2013

8:00 p.m

Music Building Recital Hall

Fifty-first Concert of the 2013-14 Concert Season

Program

JOHANN SEBASTIAN BACH (1685-1750)

Cello Suite No. 3 in A Major, BWV 1009

I. Prelude

II. Allemande

MAURO GIULIANI (1781-1829)

Variations Sur les 'Folies d'Espagne', Op. 45

FRANCISCO TÁRREGA (1852-1909)

Capricho Arabe

Gran Vals

LEO BROUWER (b. 1939)

Dos Aires Populares Cubanos

I. Guajira Criolla

Estudios Sencillos

No. 1, 2, 3, 6

Danza del Altiplano

ISAAC ALBENIZ (1860-1909)

Suite Espanola, Op. 47

I. Granada *for Two Guitars*

Chris Campbell, guitar

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

Mr. Lavender studies classical guitar with Mary Akerman.

Program Notes

Cello Suite No. 3 in A Major, BWV 1009

JOHANN SEBASTIAN BACH

1685-1750

J.S. Bach was a German composer of the Baroque Period. He was born in Eisenach into a musical family. His father Johann Ambrosius Bach was the director of the town musicians, and his uncles were professional musicians. His father taught him to play the violin and harpsichord. He served as Kapellmeister (Director of Music) to Leopold, Prince of Anhalt-Köthen, Cantor of Thomasschule in Leipzig, and Royal Court Composer to August III. During his lifetime, Bach was well respected for his abilities as an organist, but not his ability as a composer. A revival of Bach's works in the 19th Century gained them their popularity. The *Cello Suite No.3, BWV 1009* is one of six suites Bach wrote for unaccompanied cello. The prelude consists of an A-B-A-C form with the A section being scale based and B and C being very energetic arpeggios. The allemande is a lively dance movement. The *Six Cello Suites* garnered major attention in the 20th century as pedagogic pieces through the performance and recordings of Pablo Casals.

Variations Sur les 'Folies d'Espagne', Op. 45

MAURO GIULIANI

1781-1829

Mauro Giuliani was an Italian guitarist, cellist, and composer. He is considered by many to be one of the leading guitar virtuosos of the 19th century. He was well acquainted with notable composers of his time such as Rossini and Beethoven and used these connections to further his career as a guitarist. In 1813, he performed cello at the premier of Beethoven's *Seventh Symphony*. In 1819, Giuliani left Vienna and would eventually settle in Naples until his death in 1829. His daughter Emilia was also trained in the guitar and the two would perform together regularly around Naples. *Variations Sur les 'Folies d'Espagne', Op. 45* was written c. 1811. They are based on a famous Spanish folk song "Folies d'Espagne". All together, the piece includes a theme, six variations, and a short finale. The first four variations easily stand alone as short pieces. The last 2 variations are very operatic, a la Rossini, and build energy until the triumphant gallop of the finale brings the piece to a close.

Gran Vals

Capricho Arabe

FRANCISCO TÁRREGA

1852-1909

Francisco Tárrega was a Spanish composer and guitarist in the Romantic period. He was born in Villarreal, Spain. His father was an accomplished guitarist. As a child he studied briefly with the concert guitarist Julian Arcas. Tárrega would frequently run away from home as a child, and attempt to start a music career. During one attempt, he fled to Valencia and joined a gang of gypsies. His father would constantly retrieve him from those sabbaticals. During the 1870's, Tárrega was

teaching the guitar. His most notable students, Emilio Pujol and Miguel Llobet, would go on to influence many major guitarists. Tarrega also played the piano and would transcribe works by Beethoven, Chopin, and Mendelssohn for the guitar. *Capricho Arabe* is a showpiece and classical guitar standard. It is very reminiscent of Chopin and consists of a melody that is played in three different keys, modulating from D minor to the relative major of F and then to the parallel D major before settling back into the tonic key of D minor. *Gran Vals* is also a popular piece by Tarrega. Similarly to *Capricho Arabe* it modulates through three different keys. Most notable about this piece is its use in the creation of the Nokia ringtone, or Nokia tune. You can hear this familiar jingle at the cadence of the first half of the A section.

Dos Aires Populares Cubanos
Estudios Sencillos
Danza del Altiplano
LEO BROUWER
b. 1939

Leo Brouwer is a Cuban composer, guitarist, and conductor. His father was a physician, as well as a guitarist, and encouraged Brouwer to play works of Villa-Lobos, Tarrega, and Granados as a child. He received his first formal instruction under Isaac Nicola, a disciple of Emilio Pujol who had studied under Tarrega. Brouwer eventually came to the United States to study music at the Hartt College of Music and at the Juilliard School. His primary focus of study was composition. Brouwer's performing career came to an end in the early 1980's due to an injury in his right hand. His compositional works are often categorized into three different phases. The first is influenced by Cuban folk music and being very tonal. The second is in the style of modern composers such as Bartok and is usually very atonal. The third is a move back to more tonal or modal music. *Estudios Sencillos* were published in 1973. They were inspired by Bela Bartok's *Mikrokosmos*. *Guajira Criolla* is one of two movements from *Dos Aires Populares Cubanos*. This piece was published in 1972 and written during his first compositional phase. *Danza del Altiplano* was published in 1964 and is part of his first compositional phase. It was written about the Altiplano, also known as the Andean Plateau, located in west-central South America where the Andes are at their widest. All of these pieces are based on Cuban folk music.

Suite Espanola, Op. 47
ISAAC ALBENIZ
1860-1909

Isaac Albeniz was a Spanish pianist and composer. He is best known for his piano works based on Spanish folk idioms. Many of his pieces have been transcribed for the guitar. Albeniz was a friend with Francisco Tarrega, Enrique Granados, and Joaquin Turina, some of the most notable guitar composers of the 19th century. Each of the pieces in the *Suite Espanola, Op. 47* portrays different regions and styles in Spain. *Granada* is written for the city of Granada in the province of Granada in Andalusia, Spain. It is written in a Serenade and is a calm tribute to this capital city.

Biography

James Lavender is an avid performer and composer for the classical guitar. He has performed at various locations throughout the southeast United States including Kennesaw State University, Abraham Baldwin College, and Darton College. He has also been selected to perform in masterclasses with world-renowned guitarists such as Michael Newman, Francois Fowler, Adam Foster, Matthew Slotkin, Safa Yeprem, Stephen Mattingly, and the Tantalus Quartet. His primary teachers include Mary Akerman and Matthew Cochran.

Mr. Lavender enjoys composing for guitar and various chamber groups. His works have been performed at multiple events including the Kennesaw State University New Music Festival and the Annual Kennesaw State University Student Composition Recital. His primary composition teachers have included Jennifer Mitchell, Laurence Sherr, Matthew Cochran, and Donald Coates. He has masterclassed with well-known composers Joel Puckett, Ozgur Ulusoy, and Mehmet Ali Uzunselvi. James also enjoys composing for the guitar in all different styles.

Dedicated to opening the eyes of students to the world of music, Mr. Lavender teaches at multiple private studios in the metro-Atlanta area. He is currently completing his Bachelors Degree in Classical Guitar Performance. Mr. Lavender holds an Associates of Music in Classical Guitar Performance from Abraham Baldwin College.

For more information visit www.jameslavender.com.

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We welcome you to attend a concert, meet our faculty and staff, and feel the energy and excitement that our students exude. We are fully committed to our purpose as educators, performers, and scholars. We hope that you will find as much enjoyment in our product as we do in producing it.

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Upcoming Events

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

Tuesday, November 26
Jazz Ensembles

Monday, December 2
Percussion Ensemble

Tuesday, December 3
Choral Ensembles

Wednesday, December 4
Georgia Brass Band

Saturday, December 7
KSU Community and Alumni Choir

Thursday, January 9
Symphony Orchestra and Wind Ensemble play the music of The Who

Saturday, January 11
KSU Male Choral Day
9 am

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