

Spring 6-4-2017

Tyler Coulston Senior Guitar Recital

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Music

AT EASTERN

The EWU Department of Music presents

Tyler Coulston Senior Guitar Recital

**Sunday, June 4, 2017
3:00 p.m.
Music Building Recital Hall**

Presented in partial fulfillment of the requirements for
Music Major with Liberal Arts, Guitar

Studio of Professor Michael Millham

Program

Prelude 19 Lento sostenuto	Bryan Johanson 1951-Present
Prelude 9 Andantino	Bryan Johanson 1951-Present
Prelude 2 Presto spiccato	Bryan Johanson 1951-Present
Prelude 3 Allegro moderato	Bryan Johanson 1951-Present
Prelude 10 Adagio cantabile	Bryan Johanson 1951-Present
Sueno (Reverie)	Jose Vinas 1823-1888
Letter From Home	Pat Metheny 1954-Present Arr by Jason Vieaux
Prelude 1 (Lyric Melody or Homage to the Countryman) Andantino espressivo	Heitor Villa-Lobos 1887-1959
Prelude 5 (Homage to Social Life) Poco animato	Heitor Villa-Lobos 1887-1959
Bb Blues	Tyler Coulston b. 1987
In a Sentimental Mood	Duke Ellington 1899-1974 Arr by Barry Galbraith
Have You Met Miss Jones	Lorenz Hart 1895-1943 Richard Rogers 1902-1979 Arr by Joe Pass

Preludes 19, 9, 2, 3, and 10

Bryan Johanson is a native of Portland, Oregon and a member of the Oregon Guitar Quartet. He is a professor at Portland State University and is credited as the founder of their guitar studies program. Johanson has studied composition with William Bolcom and Charles Jones, in addition to having studied guitar with Christopher Parkening. His compositions have been performed, recorded, and published both nationally and internationally and have won numerous awards. These preludes come from his collection of *24 Preludes*, all of which were written for solo guitar. Prelude 19 is the composer's attempt to paraphrase a pop song from his youth, deconstruct it and form it into an emotional, lyrical prelude. The work moves through E Minor and C Major with a somber, and expressive opening melody. Prelude 9 is a lively, short work with an ethnic-inflected, dance-like feel. This primarily single-line work features intriguing pedal notes, lively scale passages, and is set in D Minor, but moves through different parallel modes, such as D Harmonic minor, Phrygian, and Aeolian, as well as brief shifts to the parallel major. Prelude 2 begins with a simple Ciaccona pattern and continues to develop this idea throughout. The piece is set in D Minor and moves through a descending progression (i-bVII-bVI-v) that is varied and ornamented by the melody. Prelude 3 is the shortest work in my recital and is set in C Minor. Johanson wrote this work to demonstrate the lyrical side of the guitar, while keeping in mind that one of the challenges of the instrument is the immediate decay of the substance of the any note after it is struck. Prelude 10 is an open and ambient work in E Minor. Johanson improvised a work from his release *I Dreamed About You Last Night*, and later transcribed it to create Prelude 10. The idea came from the composer's improvised memory of a work he called the *Hidden Prelude*, which he wrote and sealed inside one of his guitars. He came up with the idea by examining one of Francisco Tarrega's guitars, which had music paper on the inside to patch spots in the wood.

Sueno (Reverie)

Jose Vinas was not only a guitarist but also a violinist and pianist. He made his living primarily though by orchestra conducting. He lived in Barcelona, where at the time, he was able to meet many famous traveling musicians and fellow guitarists. *Sueno* is a Tremolo study, which is the rapid repetition of a single note. The work is primarily in C Major and moves through different arpeggios using Tremolo to give a suspended, floating atmosphere.

Letter From Home

Letter From Home has been adapted for solo guitar by Jason Vieaux, taken from his *Images of Metheny* CD. Vieaux is Grammy winning classical guitarist and teacher at the Cleveland Institute of Music. Pat Metheny's original version features piano and guitar, along with strings, but Vieaux has done an excellent job of interpreting the work from a solo guitar perspective. The arrangement makes great use of open strings, natural harmonics and challenging chord voicings.

Preludes 1, 5

Heitor Villa-Lobos was born in 1887 in Rio de Janeiro, Brazil. He began his studies on the cello at age six, and did not pick up guitar until much later. As a composer he is unique because he blended both Western music with his native Brazilian folk music. Much of what he learned was from traveling across his country performing works on guitar and cello and studying music from different parts of the country, particularly the Afro-Brazilian music of the north and northeast regions of Brazil. Throughout his career Villa-Lobos was a prolific composer, churning out at least two thousand works varying from solo guitar and cello works, to symphonies and vocal selections. Preludes 1 and 5 come from his collection of five preludes and make a great pair. Prelude 1 is set in E Minor but moves into E Major in the B section. It has an A/B/A form

and features a haunting melody that is varied throughout the A section. Prelude 5 is in A/B/C/A form and is the most challenging of the preludes. The work is set in D Major, but moves throughout E Minor and A Major as well.

Bb Blues

I wanted to include a blues for the jazz portion of my recital so I decided to compose one myself. I have taken inspiration for this work from some of my favorite guitar players including Wes Montgomery, Grant Green, and Mark Whitfield. I have chosen to perform all three jazz works on solo guitar versus playing in a trio or quartet setting because I would like to focus on the challenges of solo playing such as combining chords with bass lines, comping for yourself while improvising, and forming chord melodies.

In a Sentimental Mood

This arrangement was taken from a collection of 13 standards all arranged by Barry Galbraith. Galbraith began playing guitar at a young age and was most likely taught by his grandmother. In the high school band he played trombone, but he did not receive formal training on the guitar. As a musician he was highly respected by his peers and played with artists such as Stan Kenton, George Shearing, Woody Herman, and Red Norvo. He toured extensively, taught private lessons, and did studio work for CBS and NBC. In addition to playing jazz Galbraith was very fond of classical guitar playing. For this work I perform Galbraith's arrangement through the first head and then add my own varied arrangement the second time through, which embellishes the original arrangement and adds some substitutions and flourishes for a different texture.

Have You Met Miss Jones

Joe Pass is arguably the most esteemed and recognized jazz guitarist to date. As a solo jazz player Joe Pass broke new ground, and made an everlasting mark on the guitar community with his *Virtuoso* album released in 1973. He recorded three more *Virtuoso* albums, Volumes 2, 3, 4 and all of them are completely solo jazz guitar arrangements. Joe Pass played with many great legends, including Duke Ellington, Count Basie, and Oscar Peterson, but it is his solo guitar playing that I chose to focus on, and arguably where he gained most of his lasting fame. On this arrangement of Have I Met Miss Jones I have substituted my own improvised solo section to replace Joe Pass' solo on the recording, but I kept have his introduction, melody, and closing section the same. This work is a great demonstration of how Joe Pass combines harmony, melody, and bass lines into his playing, and gives insight into the way he maintains the essence of the work while adding in his own substitutions and colors and style to create something fresh and unpredictable.

I would like to thank my family and recognize the support of my teachers: Michael Millham, Don Goodwin, and Jenny Kellogg throughout this year.