



AT EASTERN

The EWU Department of Music presents

**Drew Stern**

**Senior Guitar Recital**

Friday, March 16, 2012

7:00 p.m.

Music Building Recital Hall

*I'd like to thank my friends, family and the faculty at Eastern Washington University for all their help and support over the years that I've been studying here; I couldn't have done it without them. I'd like to personally thank Michael Millham for his great patience and guidance as a teacher as well as my parents for all their love and support. Additionally, I'd like to thank Art Corcoran and Will Thackeray for joining me for the guitar quartets. And of course, you for coming and listening to me play tonight.*

*Thank you.*

Presented in partial fulfillment of the requirements for

Bachelor in Music Performance, Guitar

Studio of Professor Michael Millham

## Program

### *Cançión del Emperador*

Luys de Narváez (1526-49)

### *Phantasia, D minor*

### *Phantasia, D major*

David Kellner (1670-1748)

### *Sonata No. 1 in D, "The Grand Solo"*

Fernando Sor (1778-1839)

### *Nocturne No. 1*

### *Baroque Suite No. 2*

#### *Prélude*

#### *Aria*

#### *Sarabande Variée*

#### *Allegro*

Francis Kleynjans (1951-)

Sor's first guitar sonata, the "*Grand Solo*," can be a difficult score to create as the composer intended. The score was revised several times, which include with a second edition published in 1822, a third edition published *ca. 1825-1839* as well as many posthumous editions. The score I'm using for this recital comes from the *Méissonnier 2<sup>nd</sup> Ed. ca. 1825-39*, as it is the most detailed score published during the composer's lifetime.

#### *Nocturne No. 1*

This piece comes from Francis Kleynjans' *Cinq Nocturnes pour Guitare* published in 1981. Composed in an ABA form, the A and B sections stylistically contrast one another. The A section of the piece has a lighter more wistful feel while the B section is more dark with a slightly shadowy feel. The nocturne closes with a coda which serves as a synthesis of the calm nature of the A section, combined with the B section's use of more adventurous, colorful and dissonant harmonies.

#### *Baroque Suite No. 2*

For his second Baroque Suite, Francis Kleynjans uses a mélange of Baroque and impressionist influences. This blend is evident throughout each movement starting with the extended harmonies of opening chord in the *prélude*. Unlike *Baroque Suite No. 1*, which uses multiple guitars for the various movements, Kleynjans composed this suite for *guitare seule*, or solo guitar.

#### *Suite del Recuerdo*

Written by the Argentinean guitarist and composer, José Luis Merlin (1952-), *Suite del Recuerdo* is one of his most famous and well known works. Originally published in 1990, the most defining characteristics of this suite are its South American influences, both in dance forms used throughout the work, as well as the playing techniques and the beautiful and nostalgic nature of the melodies aptly fitting for a piece whose title translates to Suite of Memory.

*Fugue (Sur L'Aubrac)* From *Baroque Suite No. 1*

Kleyjnian's *Fugue* is quite baroque in nature and its antiquity is reflected in the subtitle of the piece, *Sur L'Aubrac*. The Aubrac is a village in the South of France in the Massif Central region of France and is a large plateau noted for its isolation and panoramic countryside views.

*Pacific Coast Highway*

This work for guitar quartet was written by the American guitarist and composer Andrew York. Originally debuted by the Los Angeles Guitar Quartet at the Scottish Guitar Festival, the piece is broken into sections where each section portrays a different feeling of driving along the Californian Pacific Coast.

*Suite del Recuerdo*

*Evocacion*

*Zamba*

*Chacarera*

*Carnavalito*

*Evocacion*

*Joropo*

José Luis Merlin (1952-)

*Pacific Coast Highway\**

Andrew York (1958-)

*Fugue (Sur L'Aubrac)* From *Baroque Suite No. 1*\*

Francis Kleyjnians (1951-)

\*Features

Drew Stern

guitar

Art Corcoran

guitar

William Thackeray

guitar

Michael Millham

guitar

*Canção del Emperador*

The *Canção del Emperador*, or *Song of the Emperor*, was written by the great Spanish vihuelist and composer, Luys de Narváez (b Granada; fl 1526-49). This work comes from his *Los seys libros del dophin*, which contained the vast majority of the composer's works and is also noted for containing the first published set of pieces identified as variations. This piece is one of Narváez's most celebrated works and is an arrangement of Josquin's vocal piece, *Mille Regretz* (*One Thousand Regrets*).

*Phantasia, D minor, Phantasia, D maj*

or

These next two fantasies were written by David Kellner (c1670-1748). Kellner gained fame from his thorough-bass manual, *Trenlicher Unterricht im General-Bass* which was highly regarded during his time and included a preface by Georg Philip Telemann in its second edition. Kellner was also an accomplished organist as well as one of the last virtuoso lutenists-composers. His only surviving pieces come from a collection of seventeen lute works published in 1747 called the *Auserlesene Lauten-Stücke*.

*Sonata No. 1 in D, "The Grand Solo"*

This work comes from one of the guitar's most influential virtuosos and composers of the 19<sup>th</sup> century, Fernando Sor. Sor was born in Barcelona in 1778 and died in Paris in 1839 leaving behind many great works of music. Originally published in 1810,