

Music

AT EASTERN

The EWU Department of Music presents

**Joel Gorman
Junior Guitar Recital**

**Thursday, May 24, 2012
5:00 p.m.
Music Building Recital Hall**

Presented in partial fulfillment of the requirements for
Bachelor in Music Performance, Guitar

Studio of Professor Michael Millham

Làgrima

Francisco Tárrega
1852-1909

Divertimenti

- 1. Scherzo
- 5. Romance
- 6. Nocturne
- 8. Majorette

Robert Benedict
b. 1948

Sarabande BWV 1002

J. S. Bach
1685-1750

El Decameron Negro

La Huida de los Amantes por el Valle de los Ecos

Leo Brouwer
b. 1939

Etude No. 11

Heitor Villa-Lobos
1887-1959

Alborada

Tárrega

Bagatelle No. 2

William Walton
1902-1983

Lagrime: Dating from an 1880 trip to England, and employing a simple ABA structure, the lyrical prelude, *Lagrime* ("tear", in English), ranges from a surprisingly wistful opening in E major to an outright melancholic E minor B-section.

Divertimenti: Canadian composer Robert Benedict wrote these works as a didactic set using elements of classical discipline along with the harmonic and improvisatory character of contemporary pop, folk, and jazz.

Sarabande: Bach's *Sarabande* was originally written for solo violin in a set of four movements, this one being the third. He finished writing these works by 1720 when he was a Kapellmeister in Köthen.

El Decameron Negro: A folk story in Africa, this piece of programmatic music has four main sections that depict a warrior and a princess deciding to leave town (1). They set out by horse on their first gallop (2), they look back (3), and finally they stride off in full gallop (4).

Etude No. 11: This set of etudes written by H. Villa-Lobos was dedicated to Andres Segovia. This specific etude contains a B-section with a whole-tone scale. Besides this section, the piece is tonal for the most part.

Alborada: This charming miniature was written as a morning love song to a sleeping woman. One section in this song depicts the sounds of a music box. In this case, the song was probably written for one of his daughters.

Bagatelle No. 2: Written for Julian Bream, this composition is taken from a group of five bagatelles. The alternating "D" and "A" provide contrast to the major harmonies on the second beat. One challenging section in this piece requires the playing of notes while simultaneously plucking artificial harmonics.

Thank you so much for all of your help: Professor Michael Millham, Dr. Jane Ellsworth, my encouraging father Dennis, and my patient mother, Barbara. I am grateful for everything you all have done.