

Will Thackeray  
Senior Guitar Recital



From the Studio of Michael Millham

Thursday, June 6, 2013

7:00 pm

Music Building Recital Hall

Presented to Eastern Washington University

In partial fulfillment of the requirements

For the degree of Bachelor of Music in Performance

Program

**Suite Del Recuerdo**

José Luis Merlin (1952)

*Evocación*

*Zamba*

*Chacarera*

*Carnavalito*

*Evocación*

*Joropo*

**Lob der Tränen (In Praise of Tears)**

Franz Schubert (1797-1828) (arr. Mertz)

**Fugue from Violin Sonata No. 1**

J.S. Bach (1685-1750) (arr. Tárrega)

**Prelude 18 (*Allegretto Legato*)**

Bryan Johanson (1951)

-Intermission-

**Valseana**

Sergio Assad (1952)

**Variations on an Anatolian Folksong**

Carlo Domeniconi (1941)

**Forward, Inward, Afterward**

Robert Linn (1925-1999)

*Joel Gorman, Guitar*

**Letter from Home**

Pat Metheny (1954) (arr. Vieaux)

**José Luis Merlin** (b. 1952) is an Argentinean composer, performer, and teacher at the Mundo-Valesquez School of Music in Madrid, Spain. He has toured internationally and released over ten CDs in Argentina, the United States, Australia, and Japan. *Suite Del Recuerdo* (Suite of Rememberance) is one of his most popular works. It is inspired by a variety of South American folk songs and dances. *Evocación* is Merlin's imaginative re-creation of a folksong. The *Zamba* is the national dance of Argentina. It is a slow dance in triple meter played primarily on guitar. *Chacarera* is also a popular dance in Argentina starting in a duple (6/8) meter and concluding in a triple (3/4) meter. *Carnavalito* is a traditional dance from the Altiplano and Puna regions of Argentina. It is often done at celebrations as a line dance. *Joropo* is a musical and dance style that most resembles a waltz. This style originated in Venezuela and later became its national dance.

**Franz Schubert** (1797-1828) was the most important composers of German *lieder*. Starting in his teens he wrote over 600 of these art songs during his lifetime. **Franz Liszt** (1811-1886) later arranged some of Schubert's songs for solo piano. These piano works became the basis for arrangements for guitar solo by **Johann Kaspar Mertz** (1806-1856). *Lob der Tränen* (In Praise of Tears) is one such work. The theme of the poem *Lob der Tränen*, written by **August Wilhelm Schlegel** (1767-1845), is the quest for happiness. The poet concludes in the second verse that after shedding of tears suddenly the world seems brighter. He compares it to clouds parting and the sun shining through after a rainstorm. "Not with sweet floods of water did Prometheus mix our lime. No, with tears; thereby in longing and in pain we come home." Throughout the piece there does seem to be a struggle for happiness and resolution. In the end, however, you can hear musically that the sun does come out.

In 1720, **Johann Sebastian Bach** (1685-1750), one of the most important and prolific composers of all time, composed six Sonatas and Partitas for Violin (BWV 1001-1006). The fugue (second movement) of the *Violin Sonata in G minor* is very popular. It has been transcribed several times, twice even by Bach himself, once for organ (BWV 539) and again for lute (BWV 1000). Although many arrangements have been made for guitar from the lute version, the arrangement by **Francisco Tárrega** (1852-1909) is based on the original violin sonata movement. It also should be noted that Tárrega was the first to transcribe and arrange Bach's music for the guitar. The fugue subject is exchanged several times between the high and low voices with each entrance clearly audible.

**Bryan Johanson** (b. 1951) is a guitarist, composer and department chair of music at Portland State University. He has studied with Alirio Díaz, Christopher Parkening, and Michael Lorimer. His work *24 Preludes* was published in 2012. Johanson says of this collection, "Initially, the *24 Preludes* began as a composition exercise intended to teach me how to write short, concise works. The project rapidly evolved into the cycle of preludes presented here. Ironically, I achieved my initial goal while simultaneously composing my strongest sustained work for solo guitar to date." *Prelude 18*, also titled *Allegretto legato*, is a short piece in ABA form that makes extensive use of harmonics to produce a legato quality.

*Valseana* is the second movement in **Sergio Assad's** (b. 1952) three-movement work named *Aquarelle*. Sergio and his brother Odair comprise one of the most internationally popular and influential guitar duos. They began playing the guitar at very young ages in Brazil and have toured together ever since



they won first prize at the 1979 Young Artists' Competition in Bratislava. Odair is now living in Brussels where he teaches at the *École Supérieure des Arts* and Sergio now teaches at the San Francisco Conservatory. Sergio Assad describes his inspiration for writing this piece: "Aquarelle is the French word for watercolor, a traditional painting style that uses pigments dissolved in water. The first time I saw a watercolor I was impressed by the number of techniques employed to spread colors in different textures that give an ethereal look to the painted subject. The piece was written in 1986 and was my first attempt at composing for solo guitar. It was in that same year that I met David Russell at a guitar festival in Israel, and showed him the piece. I had always been impressed by his excellence as a performer and was very pleased that he promptly decided to include *Aquarelle* in his repertoire. When the piece was published, it was a pleasure to dedicate it to him."

**Carlo Domeniconi** (b. 1941) is an Italian composer and guitarist. He writes almost exclusively for the guitar and has composed solos, small ensembles, and concerti. Domeniconi studied composition at the Berlin University of the Arts and became a teacher there. After 20 years of teaching he visited Turkey and became interested with its people and culture. Later, he started a department for guitar studies in the Istanbul Conservatory. The studies at the conservatory focused on the folk music of the region. Domeniconi composed the *Variations on an Anatolian Folksong* in 1982. The piece starts out with a popular Turkish melody then presents five variations and a finale. The finale is a developmental section which includes fragments from each variation. The melody becomes more difficult to hear as the variations progress but the AABA form always stays constant. The melody moves from higher voices to lower voices often in the same musical phrase; this can especially be heard in the finale. The piece ends with the original theme played again.

**Robert Linn** (1925-1999) was a member of the University of Southern California School of Music faculty beginning in 1957 and served as Chairman of the Music Theory and Composition Department there from 1973 to 1990. *Forward, Inward, Afterward* was composed in 1987 for two guitars. Linn wrote for many instruments. This is one of his few compositions for guitar. *Forward* starts out in a light mood. The meter changes in this movement are very interesting as they continually increase from 1/8 to 10/8 and then back to 1/8 where it increases again. The second movement, *Inward*, is a beautiful piece that makes use of natural harmonics in the middle and later sections. *Afterward* is a driving and fast paced movement making for an exciting end to the piece.

**Pat Metheny** (b. 1954) is one of the most popular active jazz composers and guitarists. He has received over 20 Grammy Awards for both his solo and ensemble work. *Letter from Home* is a song featured on an album of the same name released in 1989. This album won a Grammy for Best Jazz Fusion Performance. **Jason Vieaux**, a highly acclaimed and accomplished classical guitarist, was inspired by Metheny and released a recording called *Images of Metheny*. This album features many of Metheny's most popular works including *Letter from Home*. Although a collection of sheet music is yet to be released for the entire album, Vieaux did publish *Letter from Home* in issue number 58 of *Fingerstyle Guitar* magazine.