

---

Printed Performance Programs (PDF Format)

Music Performances

---

10-3-2004

## Faculty Recital

Jeff Cogan

*Chapman University*, [cogan@chapman.edu](mailto:cogan@chapman.edu)

Follow this and additional works at: [https://digitalcommons.chapman.edu/music\\_programs](https://digitalcommons.chapman.edu/music_programs)

---

### Recommended Citation

Cogan, Jeff, "Faculty Recital" (2004). *Printed Performance Programs (PDF Format)*. 1169.  
[https://digitalcommons.chapman.edu/music\\_programs/1169](https://digitalcommons.chapman.edu/music_programs/1169)

This Faculty Recital is brought to you for free and open access by the Music Performances at Chapman University Digital Commons. It has been accepted for inclusion in Printed Performance Programs (PDF Format) by an authorized administrator of Chapman University Digital Commons. For more information, please contact [laughtin@chapman.edu](mailto:laughtin@chapman.edu).

*continued*

Cuban Lullaby – Arranged by Leo Brouwer

Leo Brouwer started composing in 1955. The thematic materials of his music draw from Afro-Cuban taste, but with a more sophisticated harmonic structure. Says Brouwer, “my way of composing is close to what I call the "Guitar-Harp". The guitar harp is a guitar-orchestra in which all the orchestral compositional elements are closer to the orchestra than to the traditional guitar clichés. I always use the "Guitar-Harp", a resonant guitar. I try to avoid the percussive or melodic guitar.”

Graphic - Georges Delerue:

Jeff Cogan commissioned Delerue to write this piece for the 1991 Guitar Foundation of America International Guitar Competition. It was dedicated to Olivier Chassain. Delerue was a well-known film composer, entering the film music scene in 1957 as part of the French "new wave." He composed the scores for such films as Jules et Jim, Steel Magnolias, Agnes of God, and Curly Sue.

From Keremma - Olivier Chassain: This piece was composed and dedicated to Carol & Jeff Cogan for their wedding in 2001. From Keremma was premiered by Mr. Chassain in 2002 in Miami, Florida. In addition to composition, Chassain is an active soloist as well as the director of guitar studies at the prestigious Paris Conservatory of Music.

Sevilla - Isaac Albeniz:

Isaac Manuel Francisco Albéniz was born in 1860 in Camprodón, the Catalan province of Gerona in northeastern Spain. Albeniz was heavily influenced by Felipe Pedrell (1841-1922). Pedrell is sometimes described as the father of Spanish music. Pedrell was a teacher, composer, and musicologist. He believed that Spanish composers should write “*Spanish music*” that was rooted in Spanish culture and utilized techniques from native folk songs and dances. Albeniz originally wrote Sevilla as part of the Suite Espanola for piano solo. His work, along with Granados, typifies the Spanish style of the early twentieth century.

*Join us on December 5<sup>th</sup> at 8:00 PM for the  
Chapman University Guitar Ensemble*

## CHAPMAN UNIVERSITY

*School of Music*

*presents a*

## Faculty Recital

Jeff Cogan, guitar

8:00 p.m. • October 3, 2004  
Crean Hall, Oliphant Hall

PROGRAM

Prelude	<i>Heitor Villa Lobos</i> (1887-1959)
Valses Poeticos	<i>Enrique Granados</i> (1867 - 1916)
Theme, Varie, et Finale	<i>Manuel Ponce</i> (1882-1948)
Sons de Carrillos	<i>Joao Teixeira Giumaraes</i> (1883-1947)
<i>Intermission</i>	
Cuban Lullaby	<i>arr. Leo Brouwer</i> (b. 1939)
Graphic	<i>G. Delerue</i> (1925 - 1992)
From Keremma (Dedicated to Jeff and Carol Cogan)	<i>Olivier Chassain</i> (b. 1957)
Sevilla	<i>Isaac Albeniz</i> (1860 – 1909)

PROGRAM NOTES

Prelude - Heitor Villa Lobos

Heitor Villa Lobos was born in Rio de Janeiro in 1887, and has, by virtue of both his immense output and colorful and accessible musical language, become the most celebrated Brazilian composer of all time. His work not only richly typifies the diverse and kaleidoscopic Brazilian scene but also, in its abundance, originality, and vitality, provided the key which unlocked Brazilian art music once and for all from the shackles of European late-Romanticism. (Simon Wright)

Valses Poeticos - Enrique Granados

Granados originally wrote this work for the piano. Many of Granados' piano pieces, as well as those by his compatriote Isaac Albeniz, have been adapted by guitarists, and arguably work as well, if not better, on the guitar. Granados met an untimely end during WWI, when the ship on which he was traveling (the Sussex) was torpedoed by the Germans while crossing the English Channel.

Theme, Varie, et Finale - Manuel Ponce

Manuel Ponce was a Mexican pianist and composer whose style underwent a profound change in midlife; After studying with Paul Dukas, Ponce developed a style that combined French Impressionism and Neo-Classical contrapuntal techniques. Most of his guitar music and the majority of his more serious and larger works were written in this style. Many of his guitar works were written for and dedicated to the Spaniard, Andres Segovia.

Sons de Carrillos– Joao Teixeira Giumaraes (Pernambuco)

Pernambuco was the son of Indian and Portuguese parents. He started to play the guitar as a very young child, after hearing the cantadores and local violeiros. At the beginning of the century he moved to Rio De Janeiro and became a blacksmith. He started to compose music that was inspired by northeastern music, based on the cantigas folclóricas. The *choro*, Sons de Carrillos, (Sounds of Bells), shares a rich harmony and joyously complex rhythm with the other heavily African influenced styles of Brazil.