

4-23-2016

## Senior Recital

Nathan Brown  
*Chapman University*

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



Part of the [Music Performance Commons](#), and the [Other Music Commons](#)

---

### Recommended Citation

Brown, Nathan, "Senior Recital" (2016). *Printed Performance Programs (PDF Format)*. Paper 1544.  
[http://digitalcommons.chapman.edu/music\\_programs/1544](http://digitalcommons.chapman.edu/music_programs/1544)

This Senior 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).

Pulsar

Vincent Lindsey-Clark  
(b. 1956)

*Pulsar* is a modern guitar work that was written as the set piece for The Beatty Classical Guitar Competition in 2009. A Pulsar is a highly magnetized, rotating neutron star that emits giant beams of electromagnetic rays into space. While the harmonies in this piece are more conservative as far as other modern works are concerned, it is up to the performer to try and bring “space” sounding element to the performance. “Pulsar” also features a catchy melody that can be heard throughout the piece.

Siguenza  
Torija

Federico Moreno Torroba  
(1891-1982)

These two works are part of a large set of pieces called Castillos de Espana. Torroba wrote Castillos de Espana for the famous guitarist Andres Segovia in 1970. Segovia was responsible for bringing the classical guitar to the concert stage and in turn, composer who were non-guitarists wanted to write for the guitar. In previous centuries, guitar repertoire was mainly limited to compositions that were written by guitarists. But due to Segovia’s rising popularity, composers began seeing the guitar as a concert worthy instrument and they wanted their music to be heard on it. Some of the most wonderful guitar music ever written, such as Castillos de Espana, was written by non-guitarists because the composer is not influenced by what is easy or difficult to play on the guitar. The composer is therefore only limited to his or her imagination of what the guitar will sound like on stage.

- Program Notes by Nathan Brown

#### Works Cited

- "John Dowland" by Dawn Grapes, in Oxford Bibliographies, published by Oxford University Press (2015).  
“Six Silver Moonbeams: The Life and Times of Agustin Barrios Mangoré”, Richard D. Stover (1992).  
“Domenico Scarlatti”. Princeton University Press Kirkpatrick, Ralph (1953).  
“The Venezuelan Waltzes of Antonio Lauro” – Thesis/dissertation/manuscript by Frank, Elliot Paul (1994).  
“Mauro Giuliani : a life for the guitar” (GFA Refereed Monographs, 2) : Published as an e-book (Kindle, ePub) by the Guitar Foundation of America( 2013).  
“Federico Moreno Torroba: A Musical Life in Three Acts” Clark, Walter Aaron and Krause, William Craig: Oxford: Oxford University Press (2013).

*This recital is presented in partial fulfillment of the requirements for the Bachelor of Music in Instrumental Performance degree. Mr. Brown is a student of Jeff Cogan.*

CHAPMAN UNIVERSITY

*Hall-Musco  
Conservatory of Music*

*presents a*

Senior Recital

Nathan Brown, guitar

April 23, 2016 ▪ 2:00 P.M.

Salmon Recital Hall

# Program

## Alman Lady Hunsdon's Puffe

John Dowland was an English Renaissance lutenist and composer who not only wrote music for various royal courts in Europe, but also performed and sang his works as well. Many of his compositions were heavily influenced by popular dance music of the day. His works typically embody the lighthearted sound that is often associated with Renaissance music. These two pieces are perfect examples of instrumental dance music from the 16<sup>th</sup> century and were probably performed and danced to in an English Royal court.

John Dowland  
(1563-1626)

## Julia Florida

Augustin Barrios was the great Paraguayan guitarist who composed in the Neo-Romantic style. While many composers in the early half of the 20<sup>th</sup> century began writing atonal music, Barrios continued to write music that was reminiscent of the previous century with his works featuring gorgeous melody lines and rich harmonies. "Julia Florida" is a barcarole, which is a composition that imitates the swaying of a boat on the water. Barrios creates this idyllic scene by composing a stunningly beautiful melody which is then dressed up with lush and dramatic textures. This combination encompasses the sound of Romanticism and achieves the goal of expressing raw emotion through music.

Augustin Barrios  
(1885-1944)

## Sonata L. 79 Sonata L. 352

These two sonatas were written by the Baroque composer Domenico Scarlatti and were originally composed for the harpsichord. The sonatas were difficult to perform not only due to their quick tempo, but also because Scarlatti wrote in fingerings that required the performer to cross hands or play a passage in a way that clearly appeared more difficult than necessary. The reason for this absurdity was that Scarlatti's sonatas were used as "showcase" pieces while the royal family was entertaining guests. The daughter of the court where Scarlatti was currently employed would play these difficult looking pieces to show off her harpsichord skills, but more importantly, this level of finesse reflected the elegant stature of the royal family. These two sonatas have been transcribed for the guitar by Carlos Barbosa Lima and are a challenge to perform. But, the intricate harmonies and the melodic contour of these two sonatas are quite wonderful, and make them an absolute joy to listen to.

Domenico Scarlatti  
(1685-1757)

## Vals Venezolano no. 1, 2, 3 La Negra

These pieces are four Venezuelan Waltzes written by Antonio Lauro. They feature fast tempos, pretty melodies, and South American style characteristics such as accented off-beats, syncopation

Antonio Lauro  
(1917-1986)

and hemiola. Lauro was both a political activist and cultural nationalist and he was determined to celebrate his nation's roots through the music that he wrote. He tried to preserve the integrity of Venezuelan music by drawing from composers from the past century, but he also wanted to express ideas of political change in his music as well. In fact, he was jailed in 1951 simply for his belief in democracy, but he was able to forget the experience and continue composing. Lauro has left behind many great works for the guitar and he is one of the composers credited for the large expansion of guitar repertoire that took place in the 20<sup>th</sup> century.

~Intermission~

## Variations on a Theme of Handel

Mauro Giuliani  
(1781-1829)

Mauro Giuliani was an Italian composer and guitarist whose works reflect the style of the High Classical style period. This piece is a theme and variations, which means that there is a beginning section where the main melody of the piece is heard and then there are subsequent sections called variations where the melody is altered to the composers liking. Giuliani enjoyed comic opera, especially the works of Rossini, and therefore each variation seems to exemplify some sort of character that might be found in these slapstick comedies. What is also interesting about this piece, is that the theme Giuliani uses is actually the melody to a set of variations written by George Frideric Handel (1685-1759) called the "Harmonious Blacksmith". By Giuliani writing his own theme and variations, he was not only honoring a great composer of the past but was also composing contemporary music by bringing elements of comic opera into his work.

## La Catedral

Augustin Barrios  
(1885-1944)

La Catedral is Augustin Barrios' most famous work. The piece is comprised of three movements: *Preludio Saudade*, *Andante Religioso*, and *Allegro Solemne*. Originally, Barrios composed *Andante Religioso*, and *Allegro Solemne* in 1929, and he later added the *Preludio Saudade* in 1939 as his health was declining. "La Catedral" is interpreted as having religious implications and many think that movements represent the spiritual atmosphere experienced inside a cathedral. Lastly, there are theories to suggest that "La Catedral" was Barrios' tribute to Bach, but these are all speculations of researchers who have little written evidence from Barrios himself. What can be said is that "La Catedral" is a breathtaking guitar piece and for that reason alone, many guitarists choose to perform it.