



# Department of Music

presents

Francis Ferri, guitar

in a

Graduate Recital

7:30 p.m.  
May 1, 2026

Heydel Hall  
Art and Design Building



## —Program Notes—

Brazilian composer Heitor Villa-Lobos (1887-1959) is considered to be the most important figure in the history of 20th-Century Brazilian art music. His early study of the cello, the music of J. S. Bach, and his study of indigenous music, inform a unique nationalistic style fused with Western classical music forms. Also a guitarist, his *Doze Etudes* for solo guitar, composed in 1928, address his unique approach to using the instrument at a concert level of performance.

Hungarian guitarist and composer Johann Kasper Mertz (1806-1856) was born in Pressburg (present day Bratislava), and is widely regarded as a pivotal figure in the history of the Romantic period guitar. Resident in Vienna, Mertz also established a virtuoso concert career throughout Eastern-Europe. His *Bardenklänge*, Op. 13, consists of an extended set of character pieces that has become a staple of the Romantic guitar repertoire. Translated as “Bardic Sounds”, the set is inspired by the Ossian tradition of third-century fictional Gaelic poetry and is very much in the lineage of Mendelssohn’s *Songs Without Words* (Mertz even used this title for one of the pieces in his collection). The “Romanze” consists of a florid introduction followed by a lyrical expressive “song without words”.

Spanish guitarist and composer Miguel Llobet (1878-1938) was one of the first 20th-century guitarists to establish an international concert career as a virtuoso of the instrument. Before receiving a guitar from his uncle, Llobet had studied the violin and the piano. In addition to being a protege of Spanish guitarist Francisco Tárrega, Llobet also studied at the Municipal Conservatory of Music in Barcelona from age 16. Llobet described his studies with Tárrega as observations on the maestro’s playing, along with experimentation with original techniques: “In this way, more than by learning it, I experimented with my guitar technique”. Llobet’s collection of Catalan folksongs for the guitar consist of harmonically rich settings of well-known Catalan folk melodies. Deeply rooted in Spanish and Catalan culture, the text of these melodies often deal with deep-rooted expressions of love, war, and romantic betrayal. The unaccompanied music for cello and violin of Johann Sebastian Bach (1685-1750) provides guitarists with a unique adopted repertoire of truly transcendent music. Arrangements of this music for the guitar take advantage of the models Bach left in his own arrangements of the unaccompanied string music for the lute, and provide an opportunity to combine historically-informed performance practice with the contemporary guitar idiom. Bach’s first suite for the cello, engages in the most comfortable affect of the set, and consists of an introductory prelude followed by a standard set of French dance movements. The Prelude’s opening gesture is heard prominently in the ensuing movements.

British composer and pianist Richard Rodney Bennett (1936-2012) was highly active in two distinct genres of composition: the first, an expressive use of twelve-tone technique; the second, an engagement with jazz music. His *Five Impromptus*, written for British guitarist Julian Bream, employ an expressive twelve-tone language which incorporates wide dynamic and color contrasts within a wide movement-to-movement range of emotional mood and musical character.

Argentinian guitarist, composer, and researcher Jorge Cardoso (b. 1949) (also a medical doctor) was Born in Posadas, Misiones, and studied guitar with Lucas Braulio Areco and Luis J. Cassinelli. He also later studied with María Hermini A. de Gomez Crespo under a scholarship funded by the Argentine National fund for the arts. He has composed over 400 works, including pieces for solo guitar, the guitar with other instruments, string quartet, and orchestra. The three works featured on this program are taken from his *24 Piezas Sudamericanas*, a collection based on a wide range of south american folkloric dance rhythms and genres.

## —Upcoming Events—

May 2	Carlos Martinez MPC Percussion Recital	6:30 p.m.
May 3	Andrew Miller MPC Viola Recital	5:30 p.m.
May 4	Clarksville Children's Chorus	7:30 p.m.
May 5	James Reece Jr. Guitar Recital <i>in Heydel Hall</i>	7 p.m.
	Jade Mays Sr. Guitar Recital <i>in Heydel Hall</i>	7:45 p.m.
May 11	Clarksville Youth Orchestra	7 p.m.

*All concerts are free and open to the public in the George and Sharon Mabry Concert Hall, unless noted otherwise.*

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