



# Department of Music

presents

Jade Mays, guitar

in a

Senior Recital

with guest Jensen Schmidt, guitar

7:45 p.m.  
May 5, 2026

Heydel Hall  
Art & Design Building

# —Program—

Estudios Sencillos I and IV  
Omaggio a Villa-Lobos

Leo Brouwer  
(b. 1939)

Moderato in b-minor (from Op. 192)

Ferdinando Carulli  
(1770-1891)

Clair de Lune

Nikita Koshkin  
(b. 1956)

Recuerdos

Eduardo Diaz Lopez  
(2024)

Cherry Blossoms

Hirokazu Sato  
(1966-2016)

Prelude No. 4

Heitor Villa-Lobos  
(1887-1959)

2 Duos from Op. 27:  
Nos. 1 & 12

Ferdinando Carulli  
(1770-1891)

with Jensen Schmidt

## —Program Notes—

Leo Brouwer is a Cuban guitar composer from the avant garde movement of the 1960's and 1970's. He has composed over 300 pieces, with his Estudios Sencillos for the guitar being among some of his most notable. The Estudios Sencillos are a collection of 20 short studies composed in the early 1960s that focus on technical challenges while also being musically rich. Study I contains cello-like melodic lower voice with accompanying chords above. Study VI is an arpeggio study with chromaticism added to create tension and movement. The Omaggio a Villa-Lobos is taken from the Nuevo Estudio Sencillos collection published in the early 2000s as a homage to Hector Villa-Lobos, the Brazilian guitar composer. This study deals with chords, harmonics, and the partial barre.

Ferdinando Carulli was an Italian guitar composer from the early nineteenth century and is often referred to as the “father of the modern guitar technique”. He began learning the violoncello before he was introduced to the guitar and was self-taught from that point on. As there weren't many teachers or resources for budding guitarists, Carulli invented his own course of studies and exercises. his Moderato in b-minor, taken from his Op. 192 guitar method, is an arpeggiated piece that centers around an alternating bass line and focuses on the left legato. His 24 Duos, Op. 27 is a collection of guitar duos that centers around melodies that require speed and accuracy with dynamics and fingering.

Nikita Koshkin is a Russian composer and guitarist who gained international recognition around the 1980s. He began with an interest in rock music before he was given a guitar and a recording of the famous Spanish classical guitarist Andres Segovia. From that point on he was pulled into the world of classical music where he strived to expand the vocabulary of effects on the guitar and to develop the means to incorporate these into musical expression. Clair de Lune is probably not the piece you think it is (the one by Beethoven). Koshkin uses harmonics throughout this composition, requiring the performer to be precise in the placement of their fingers to bring out the correct tone.

Eduardo Díaz Lopez is a Mexican composer whose best-known guitar composition, Recuerdos, was published in 2024. This piece was written as a tribute to his late parents and mimics the resonance of the cello.

Hirokazu Sato is a Japanese composer and animation director from the late twentieth century. His world is split between his contributions to various anime series and to the classical guitar community. As a composer, Sato was celebrated for his harmonic elegance and melodic sensitivity that created much influence in contemporary guitar music. Cherry Blossom is a great example of his composition style with the expressiveness of the dynamics and the utilization of the entire fretboard.

Heitor Villa-Lobos was a Brazilian orchestral composer and conductor from the twentieth century who also played the cello and the guitar. As one of the most important and prolific South-American composers, Villa-Lobos became internationally renowned with his Brazilian styled symphonic music. Prelude No4 is one of his best known and performed compositions with its powerful melodic cello-like opening section and fast arpeggio central section that uses movable chord shapes set against open treble string pedals above.

# —Upcoming Events—

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.*

Austin Peay State University does not discriminate on the basis of race, color, religion, creed, national origin, sex, disability, age, status as a protected veteran, genetic information, or any other legally protected class with respect to all employment, programs and activities sponsored by APSU. Policy 6:001

AP: 14/7-25/1M