



Department of Music

presents

Dillon Vance, guitar
in a
Senior Recital

7:30 p.m.
April 19, 2024

Heydel Hall
Art & Design Building

—Program—

Suite No. 12 in e-mi Sarabande Menuet Passacaille	Robert de Visée (1650-1725)
A Fragment (Prelude)	Ernest Shand (1868-1924)
Trois Nocturnes Op. 4 No. 2 in C-ma No. 3 in a-mi	Johann Kaspar Mertz (1806-1856)

—Intermission—

5 Preludes for Guitar No. 3 in a-mi	Heitor Villa-Lobos (1887-1959)
24 Etudes Sencillos No. 11 Allegretto No. 12 Tranquillo-Moderato No. 14 Allegro	Leo Brouwer (b. 1939)
Suite del Recuerdo Evocacion Carnavalito Joropo	José Luis Merlin (b. 1952)

*This recital is given as partial fulfillment of the requirements for the
Bachelor of Science in Liberal Studies in Music*

—Program Notes—

Robert de Visée (c. 1655-1732) was a French court theorbist and lutenist during the reigns of Louis XIV and Louis XV. He published two guitar books in addition to his works for the theorbo. His Suite No. 12 in E-minor for the guitar consists of three movements. The first is the Sarabande, which is a slow dance in triple meter with a “petite reprise” at the end. The Menuet is a courtly dance also in triple meter, in binary form (AABB). The Passacaille is in rondo form, and originated from a style involving simple strummed chords which later evolved to include elaborate solo lines and ornamentation.

The guitar music of Johann Kaspar Mertz (1806-1856) follows in the serene piano styles of romantic composers such as Chopin. He is best known for the *Bardenklänge*, a collection of character pieces reminiscent of Felix Mendelsohn and Robert Schumann. His career as a concert guitarist began in Vienna in 1840, and he soon after married concert pianist Josephine Plantin, whose romantic piano playing is said to have inspired his compositional style. His Three Nocturnes are evocative examples of that style.

Ernest Shand (1868-1924) was a vaudeville performer from Hull, Yorkshire. In his multifaceted career, he was a singer, actor, guitarist, and composer with a humorous style and personality. This is sometimes reflected in his guitar works, which often have singable melodies and amusing creative endings. A *Fragment* is a piece which utilizes seemingly disjunct melodies and joins them together as one work with a unique twist at the end.

Brazilian composer Heitor Villa-Lobos (1887-1959) is often referred to as the most influential and significant composer in twentieth century South American music. His Five Preludes (1940) were dedicated to his wife, Mindinha. Prelude No. 3 is in binary form with repeated sections. It begins with a slow, impressionistic section and ends with a gradually descending baroque-style motivic section.

Leo Brouwer (b. 1939) is a Cuban composer of orchestral, piano, percussion, and guitar music. His compositions are influenced by Afro-Cuban rhythms and a modern harmonic style. His *Estudios Sencillos* encompass many techniques, from studies in left-hand finger placement to arpeggiation and right-hand dynamic control. Etude No. 11 is “for linked and fixed positions”, No. 12 is “for broken chords in legato”, and No. 14 is “for the linked fingers and the thumb”. His music is often characterized by sophisticated harmonies and detailed expressions.

The guitar music of José Luis Merlin (b. 1952) is both imaginative and inspiring. Born in Buenos Aires, Argentina, Merlin has enjoyed a career as a guitarist, composer, arranger, and teacher. The *Suite del Recuerdo* is attributed to memory. Memory is, as Merlin describes, “nostalgic, tempestuous, playful, happy, and triumphant,” and the Suite is a tribute to the memory of his village, those “who live in nostalgia, in torment, in anguish, in happiness, and in hope.” *Evocación* presents an evocation of Argentinian Pampas grasslands where innumerable Argentinian rhythms were developed. *Carnavalito* comes from a festive dance of Northwestern Argentina. *Joropo* is a Venezuelan rhythm that is also meant to resemble “a Peruvian sailor”.

Upcoming Events

Apr. 20	Evelin Garay Flores Gr. Flute Recital <i>in Heydel Hall</i> Opera “The Magic Flute”	3 p.m. 7:30 p.m.
Apr. 21	Opera “The Magic Flute”	3 p.m.
Apr. 23	String Studio <i>in Heydel Hall</i> Symphonic Band	5:30 p.m. 7:30 p.m.
Apr. 24	University Choir & Chamber Singers	7:30 p.m.
Apr. 25	Chamber Trio Canaan Fain Gr. Percussion Recital	5 p.m. 7:30 p.m.

Events listed above are held in the George and Sharon Mabry Concert Hall in the Music/Mass Communication Building and are free and open to the public, unless indicated otherwise.

If you would like to be added to the Music Department patron database to be notified about future events, please send your name, address and email to music@apsu.edu or call 931-221-7818.

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