



Department of Music

presents

Charles Mossey, guitar

in a

Graduate Recital

5:30 p.m.

April 18, 2024

Heydel Hall
Art & Design Building

—Program—

An Idea	Leo Brouwer (b.1939)
Three Pieces Prelude No. 5 in D-ma Cadenza Gavotta-Choro	Heitor Villa-Lobos (1887-1959)
Morceaux de Salon Grande	Johann Kaspar Mertz (1806-1856)

—Intermission—

Studi di virtuosità e di trascendenza No. 26 Threnodia (Omaggio a Pizzetti) No. 5 Omaggio a Bela Bartók	Angelo Gilardino (1941-2022)
Sonatina for Guitar Allegretto Lento Rondo Allegro non troppo	Lennox Berkeley (1903-1989)
Saudade No. 3 Rituel Danse Fête et Final	Roland Dyens (1955-2016)

*This recital is given as partial fulfillment of the requirements for the Master of Music
with a Concentration in Guitar Performance*

—Program Notes—

Contemporary Cuban composer Leo Brouwer (1939) is particularly well-known for his guitar compositions. Brouwer uses rhythms and sonorities from Cuban music while taking advantage of the instrument's natural sonorities. *An Idea* (Passacaglia for Eli) is a short piece written for his late friend, guitarist Eli Kassner. Brouwer would occasionally stay with Kassner in Toronto and they would brainstorm ideas for new pieces. One of these occasions both said, "I have an idea" at the same time and the name of the piece was born. *An Idea* has a very open, ethereal motif that takes advantage of open strings and uses renaissance-like, John Dowland inspired, cadences and a free-flowing Chopin-like cadenza.

Heitor Villa-Lobos (1887-1959) was a Brazilian composer and conductor. He was often commissioned for symphonic and chamber works and is also well known for his guitar compositions. *Prelude V* is the last from his collection of five guitar preludes completed in 1940. This prelude has a falling melody with an aggressive, yet lyrical B section. The *Guitar Concerto Cadenza* is the virtuosic solo section from Villa-Lobos' *Guitar Concerto* that wasn't originally included in the piece and was added later. The concerto was written for Andrés Segovia, and he expressed the desire to have a cadenza and Villa-Lobos wrote this for him. The cadenza consists of many short sections heavily based guitar on finger patterns. The end of the piece is influenced by Brazilian street music; the low basses are reminiscent of a folk berimbau-style melody. The *Gavotta Choro* comes from his "Suite Populaire Brésilienne." The piece is a rondo form.

Josef Kaspar Mertz (1806-1856) was an Austrian-Hungarian composer and guitarist most noted for his collection of more than thirty "Opfern-Revue." These pieces use themes from popular operas of the time. *Morceaux de Salon Grande* uses themes from Verdi's opera *Il Trovatore*. Mertz wrote this piece toward the end of his life around 1855 and was likely never performed as he was in ill-health at this time of his life. This piece remains unpublished. Mertz also wrote and published a much simpler opera review that uses similar themes from *Il Trovatore* but which is otherwise very different. This *Morceaux de Salon Grande* was written for an eleven-string Viennese contra-guitar and has been slightly modified for performance on a modern six-string classical guitar.

Angelo Gilardino (1941-2022) was an Italian composer, teacher, performer, and editor. Performed today are two studies from his collection of sixty studies, "Studi di Virtuositá e di Trascendenza" (Studies in Virtuosity and Transcendence). This collection of pieces is regarded as one of the most significant contributions to the twentieth-century guitar repertoire. *Studio n.26* is a threnody in homage to Italian composer Ildebrando Pizzetti. The slow tempo suggests mourning with many repetitive open strings representing the sounding of bells. *Studio n.5* pays homage to Hungarian composer Béla Bartók. The opening single line melody (played in "bell-tones") is restated throughout the piece. The influence of Bartók is heard through aggressive rhythms and dramatic dynamic changes.

English composer Sir Lennox Randal Francis Berkeley (1903-1989) wrote *The Sonatina for Guitar* in 1957 for the English guitarist Julian Bream (who recorded the work in 1960). The first movement, *Allegretto*, is lyrical and pastoral, giving impressions of the countryside. The second movement, *Lento*, is less tonal but grounds itself through motifs and gestures that return throughout the piece. The third movement, *Rondo Allegro non troppo*, employs sonata-rondo form in which the opening theme returns three times with contrasting sections between and a forceful bombastic finale.

Roland Dyens (1955-2016) was a French composer, guitarist, arranger and teacher. He taught at the Conservatoire de Paris and composed many works for the guitar ranging from student pieces to highly advanced concert works. *Saudade n.3* is dedicated to Francis Kleyjnans, another French guitarist-composer. The Lydian-mode first movement, *Rituel*, is open sounding and takes advantage of many colors and dynamics available on the guitar. The second movement, *Danse*, features a rhythmic bass ostinato taken from South-American music with a lyrical melody above. The third movement, *Fête et Final* ("Celebration and Finale") is a fast, rhythmic movement that employs whole tone scales along with mixed Lydian and Mixolydian modes and. The main second-movement returns as a memory, continually interrupted, and stated in variation through to the finale.

Upcoming Events

Apr. 19	Dillon Vance Guitar Recital <i>in Heydel Hall</i>	7:30 p.m.
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.

Austin Peay State University does not discriminate on the basis of race, color, religion, creed, national origin, sex, sexual orientation, gender identity/expression, 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