



## Department of Music

presents

Jensen Schmidt, guitar  
in a  
Senior Recital

7:30 p.m.

April 14, 2024

Heydel Hall  
Art & Design Building

## —Program—

Five Preludes for Guitar No. 1 in e-mi No. 3 in a-mi No. 4 in e-mi	Heitor Villa-Lobos (1887-1959)
Partita in b-mi bwv 1002 Sarabande and Double	J. S. Bach (1685-1750)
Two Pieces from Victorian England Au Coin du Feu Op. 202 Marche Triumphale Op. 109	Ernest Shand (1868-1824)

## —Intermission—

Two Pieces Pieza sin titulo No. 2 Fuga No. 1	Leo Brouwer (b. 1939)
Homenaje— La Tombeau de Claude Debussy	Manuel de Falla (1876-1946)
Suite del Recuerdo Evocacion Zamba Chacarera Carnavalito Joroppo	José Luis Merlin (b. 1952)

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

## —Program Notes—

Heitor Villa-Lobos, a widely celebrated Brazilian composer, is renowned in the world of classical guitar. His compositions had a profound influence, becoming a staple repertoire for guitarists around the globe. Villa-Lobos' set of five preludes for the guitar are a testament to his unique style of composition, with the pieces holding a deep connection to Brazilian folk music and classical forms. Prelude No. 1 in E minor presents vibrant rhythms and colorful harmonies, drawing inspiration from nostalgic melodies reminiscent of choros while using classical techniques and a rich harmonic palette to create a virtuosic, yet introspective, piece. Prelude No. 3 in A minor was originally titled "Homenagem a Bach" (Homage to Bach) and relies on the distinctive sound of the open strings of the guitar. Its connection to J.S. Bach is found in its second section, with patterns of descending melodic sequences and clear tonal harmonies. Prelude No. 4 in E minor is an exploration of technical prowess and emotional depth, characterized by its intricate melody and cascading arpeggios to create a sense of fluidity and movement.

A household name and renowned influence on classical music, J.S. Bach was a German composer and musician of the late Baroque period. Known for his orchestral music, solo instrumental works, and keyboard works, the "Sarabande" and "Double" are transcriptions by Dr. Stanley Yates from the "Violin Partita I," BWV 1002, and were originally in B minor. "Sarabande" introduces a somber melody and colorful harmonies with the stylistic flare of the Baroque. The "Double" expands on the original piece as a variation, opting for a waltz-like rhythm and continuous melody through the already familiar harmony.

Ernest Shand was a British composer of the late 19th and early 20th-centuries, mainly performing as an actor rather than a guitarist or composer. He became a pupil of Madame Sidney Pratten at a young age, who provided him with scores and became his first publisher. Before he was 30 years old, Shand had already written more than 150 pieces for solo guitar—many of which are now lost. "Au Coin de Feu," Op. 202, is translated to "By the Fireside," evoking images of warmth, comfort, and intimacy. Through delicate melodies, rich harmonies, and subtle dynamic changes, Shand invites the listener into calm contemplation. "Marche Triumphale in A major," Op. 109, takes a much different route with its playful melody and upbeat energy. The composition creates a triumphant feeling reminiscent of regal processions and lavish ceremonies while still demonstrating a virtuosic study in dynamics and technique.

From one of the most influential composers of guitar music, we have "Pieza Sin Titulo No. 2" and "Fuga No. 1" by Leo Brouwer. Brouwer is a Cuban composer, conductor, and guitarist who originally found interest in Cuban music, before moving on to atonal and modernist music represented by composers such as Luigi Nono and Iannis Xenakis. "Pieza Sin Titulo No. 2" contains soft harmonics and beautiful melodies mixed with unique harmonic texture, all of which give an uneasily bittersweet atmosphere. "Fuga No. 1" flips this on its head, with a fugue containing an upbeat melody and syncopated rhythm. The fugue demonstrates Brouwer's virtuosic composition style while incorporating the main theme in distinctly unique ways.

# Program Notes

Manuel de Falla was a Spanish composer and pianist, known for being one of Spain's most important musicians of the first half of the 20th century, along with Isaac Albéniz, Francisco Tárrega, and Enrique Granados—possibly even claiming the fame of being Spain's greatest composer from the 20th century, despite his modest number of compositions. The "Homenaje pour Le Tombeau de Claude Debussy" was written as a homage to the death of Claude Debussy, an extremely prolific composer of music, as a whole. Within the piece, there are many distinct and colorful harmonies supporting a somber, yet march-like, melody. Towards the end of this piece is a direct reference to some of Debussy's work, almost like a final send-off to the composer.

"Suite del Recuerdo" by José Luis Merlin is a captivating and somber journey explored over five movements. Merlin is a guitarist, composer, arranger, and teacher with a career spanning over 50 years, composing works that often convey his classical background and passion for folk music. The suite begins with "Evocación," a composition that uses a cantabile melody with soft accompaniment to bring an air of nostalgia and bittersweet memories. Merlin invites users into the sad reminiscence, providing a melancholic beauty to instigate moments of quiet contemplation. Secondly, "Zamba" moves the suite into a more energetic atmosphere, drawing inspiration from traditional Argentine dances characterized by its syncopated rhythm and lively melody. "Chacarera" continues this exploration into Argentine folk music, moving into a lively dance with energy and excitement. The fourth movement, "Carnavalito," begins with suspenseful arpeggios that grow in speed and energy until it moves into a folk-like melody—after which, it brings more elements of a Brazilian dance with its fast arpeggios and syncopated strumming. The final movement, "Joropo," brings a dynamic and upbeat atmosphere to the suite, inspired by the Venezuelan dance and harp music of the same name. This piece contains rapid rhythms and upbeat folk melodies that showcase Merlin's technique and deep appreciation for the folk musical traditions.