

Loyola University New Orleans
School of Music and Theatre Professions
Presents

Graduate Recital
Taylor Counce, guitar

from the studio of
Dr. Jay Kacherski

with Guest Artists
Brandon Carcamo, guitar
The New Orleans Guitar Quartet



Monday, December 5, 2022 at 7:30 p.m.
Nunemaker Auditorium

Program

Introduction and Variations on a Theme by Mozart, Op. 9 (1821)

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|---------------------------------------|--------------|
| I. Introduction | Fernando Sor |
| II. Theme (<i>Andante Moderato</i>) | (1778-1839) |
| III. Variation I | |
| IV. Variation II (<i>Minore</i>) | |
| V. Variation III | |
| VI. Variation IV (<i>Piu Mosso</i>) | |
| VII. Variation V (<i>Piu Mosso</i>) | |

Homenaje Pour le Tombeau de Claude Debussy (1920)

Manuel de Falla
(1876-1946)

Bardenklänge, Op.13 (1850)

Johann Kaspar Mertz

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|------------------------------------|-------------|
| I. Un Ruhe (<i>Restlessness</i>) | (1806-1856) |
| II. An Malvina | |

Prelude, Fugue, and Allegro in Eb Major, BWV 998 (c. 1735)

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|--------------|-----------------------|
| I. Prelude | Johann Sebastian Bach |
| III. Allegro | (1685-1750) |

FOR PAT: Tribute to Pat Metheny (2018)

Marek Pasieczny

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|--------------------------|-----------|
| I. Opening | (b. 1980) |
| II. Theme One | |
| III. Cadence | |
| IV. Theme Two and Finale | |

Intermission

Pokarekare Ana: The Waves are Breaking (2019)

Marek Pasieczny
(b. 1980)

Libertango (1974)

Astor Piazzolla
(1921-1992)

Brandon Carcamo, guitar

Three Preludes (1926)

George Gershwin
(1898-1937)

I. Allegro ben ritmato e deciso

II. Andante con moto e poco rubato

III. Allegro ben ritmato e deciso

Introduction et Fandango

Bluezillian (2009)
from *Title*

Clarice Assad
(b. 1978)

The New Orleans Guitar Quartet

Notes

Introduction and Variations on a Theme by Mozart

Fernando Sor

Fernando Sor was a prominent Spanish guitar composer during the early Romantic period. Sor's work is based on a melody from *The Magic Flute* by Mozart, specifically the aria at the end of Act I entitled "Das klinget so Herrlich," translated in Italian to "O dolce Armonia." The virtuosic material throughout is largely representative of the capabilities of the Romantic guitar during Sor's time. What was a much smaller instrument by scale, typically lacking in volume compared to the modern concert guitar, allowed for much greater ease of playing and a wide range of virtuosic material for the instrument.

Homenaje Pour le Tombeau de Claude Debussy

Manuel de Falla

Manuel de Falla, one of Spain's most prominent composers in the twentieth century, composed the Tombeau during his time in Granada as one of four in a suite that was finalized for orchestra and performed in Buenos Aires in 1939; the Tombeau for Claude Debussy was originally composed for solo guitar. The *Homenajes* suite for orchestra exists as Falla's last major original work, considering his scenic cantata *Atlántida* was never finished. Falla was a colleague of Claude Debussy during his time studying composition in Paris with Debussy and Paul Dukas, later dedicating pieces to both composers. The Tombeau, a genre primarily composed for the lute around the 17th and 18th centuries, was used to dedicate to a notable individual who had recently passed. In this work, we see Falla connecting with this tradition through a more contemporary framework, including the guitar, a nod to the early use of the lute in this genre. In the Homenaje, there is a recurring use of strummed chords meant to imitate the harp/celeste, connecting with Debussy's marked use of these instruments, which later is programmed into Falla's orchestral version and piano transcription. Notice also the use of *habanera* rhythms throughout the central theme, this connects with a recurring strain of exoticism that existed among earlier French composers like Bizet, carrying through compositional trends onwards to composers like Debussy, Dukas, and Falla, all known for their treatment of 'folk music' among many others during this time. With the emergence of guitarists

like Andrés Segovia, who popularized and reaffirmed the presence of the guitar on the concert stage during the latter part of Falla's life, this piece exists as a pivotal part of the repertoire that changed the landscape of the guitar in the early twentieth century.

Bardenklänge, Op. 13

Johann Kaspar Mertz

Johann Kaspar Mertz was an Austro-Hungarian composer and guitarist. Touring throughout Europe and later with his wife, concert pianist Josephine Plantin, Mertz spent much of his life establishing his reputation as a performer. Recovering from strychnine poisoning prescribed to him as a treatment for neuralgia, it's speculated that the characteristics throughout the *Bardenklänge* are largely influenced by him listening to his wife's performance of romantic piano pieces of the day as she nursed him back to health. From a technical standpoint, this is evident throughout Mertz's music which leans more towards pianistic models of contemporaries like Liszt, Chopin, Mendelssohn, and Schumann as opposed to the traditional classical models popularized by older figures like Sor and Aguado. *Unruhe*, which loosely translates to *Restlessness*, can be characterized by these features with sharp chromatic passages and rapid arpeggiations common in piano music throughout the Romantic period. Many composers during this period were greatly influenced by Scottish poet James Macpherson who claimed to have compiled the oral stories passed down in the Scottish/Gaelic tongue in a poem cycle entitled *The Poems of Ossian*. The *Bardenklänge* contains quite a few references to this poem cycle as thematic. Among these is the mention of Malvina in the title *An Malvina*, alluding to the tragedy of Malvina, the bride of Oscar, who perished in battle.

Prelude, Fugue, and Allegro in Eb Major, BWV 998

J.S. Bach

No recital would be complete without some J.S. Bach in the mix! Widely regarded as one of the most prolific composers in western music, Bach composed primarily sacred music for the Lutheran church. Originally for the harpsichord, many guitarists value this piece because guitar performance of the work closely resembles that of the harpsichord and also the 'Lautenwerk' - a lute-type of harpsichord that Bach would have been more accustomed to during his lifetime. Performance of the BWV

998 on the guitar offers an interpretation of the piece that is far more delicate and legato than what it would have sounded like on more traditional baroque instruments.

FOR PAT: Tribute to Pat Matheny

Marek Pasieczny

Marek Pasieczny has gained wide recognition for his compositions in recent years. This piece, marked with two widely varied themes, pays tribute to the great jazz-fusion guitarist Pat Matheny. Using an altered tuning in the bottom two bass strings, doubling an octave (b), Pasieczny utilizes the octaves as a common thread between both themes. With rapid cadential passages, an intense tapping section, and a final theme that evokes a strong feeling of classic rock, this piece is equally as demanding technically as many other major works in the repertoire while also pushing guitar compositions into a new realm of thematic/technical treatment.

Acknowledgements

I'd like to thank everyone who has helped me throughout this journey. It's been a long six years with many challenges filled with great memories, many with friends and colleagues whom I've developed life-long friendships with. I was very unsure of the direction I wanted to take with the guitar coming into college, but it was the guidance of my teachers, Dr. Alt and Dr. Kacherski, that really helped me continue to refine my technique and explore new music; for this, I am eternally grateful. I'd also like to thank my quartet brothers, past and present, for all of their support and continued work, and dedication. It's been a long journey with a lot of hard work, but I am so hopeful for the future with these guys and grateful to be performing with them. These past two years have really been a period of personal growth in terms of forming an identity and connecting with the music in a much greater depth. I'd like to thank Dr. Goertzen, Dr. Clark, and Dr. Mackay for challenging me in these respects. To my family, who has endured the bulk of my unpredictable schedule over the years and has supported me through much of the ups and downs of my college career, I wouldn't be here without y'all. Thank y'all so much!

Upcoming Events

Classical Guitar Night

Tuesday, Dec. 6, 7:30 p.m.
Nunemaker | Free admission

ALSO & Cello Ensembles

Wednesday, Dec. 7, 7 p.m.
Roussel | Free admission

Uptown Threauxdown

Thursday, Dec. 8, 7 p.m.
Tipitina's | Ticket required

Senior Recital:

Yanissa Amadis & Madelyn Loyacano, clarinet

Friday, Dec. 9, 7:30 p.m.
Nunemaker | Free admission

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