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Marshall University Music Department Presents a Graduate Recital, Tiago Negreiros, guitar

Tiago Negreiros

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DEPARTMENT of MUSIC

presents a

Graduate Recital Tiago Negreiros, guitar

**Sunday, April 5, 2009
Smith Recital Hall
3:00 p.m.**

This program is presented by the College of Fine Arts through the Department of Music, with the support of student activity funds. For more information about this or other music events, please call (304) 696-3117, or view our website at www.marshall.edu/cofa/music.

Program

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| <i>Color Sepia</i> | Máximo Diego Pujol (b. 1957 -) |
| <i>Three Airs of Court</i> | Guido Santórsola (1904 - 1994) |
| Preludio Air Finale | |
| <i>Introduction and Variations on a Theme by Mozart</i> | Fernando Sor (1778 - 1839) |
| <i>Lute Suite II BWV 997</i> | J. S. Bach (1665 - 1750) |
| Prelude Fugue | |
| <i>Libra Sonatine</i> | Roland Dyens (b. 1955 -) |
| India Lento Fuoco | |

This recital is presented in partial fulfillment of the requirements for a Master of Arts degree in Music Performance. Mr. Negreiros is a student in the guitar studio of Mr. Júlio Alves.

Notes

Máximo Diego Pujol is an Argentinean guitarist and composer born in 1957. His instrumental and compositional studies came from prominent Latin American guitar personalities such as Abel Carlevaro and Leo Brower. Pujol's output is deeply influenced by the music from the La Plata region, especially Tango and Milonga.

Color Sepia, composed in 2005 and named after a specific brown-grey color, is an example of that ascendancy. This composition features a long melodic section followed by an energetic rhythmic moment as contrast. At that section, the Milonga character can be heard in the chromatic bass line accompanied by thirds.

Guido Santórsola was born in Italy and, at the age of five, moved to Brazil where he was raised and educated. Before composing, Santórsola dedicated his life to the violin and conducting. In 1930, he moved to Uruguay where he was deeply influenced by the guitar as consequence of his close friendship with prominent guitarists at that time including Andrés Segovia, who lived there during the Second World War.

Three Airs of Court, dated from 1966, is an example of his mastery combining classical form with contemporary sonority. This three movement piece explores the complete range of the guitar and includes various effects such as tremolos, pizzicatos, and harmonics. His creativity blending these elements clearly displays his consciousness of the instrument's capabilities.

Fernando Sor is considered to be the most successful composer, performer, and professor of the Spanish guitar from the late classical period. The treatment of the guitar as both accompaniment and solo instrument is also one of Sor's greatest accomplishments. As a performer, Sor was one of the leading figures in raising the popularity of the guitar as a concert instrument throughout Europe.

Introduction and Variations on a Theme by Mozart was composed in the 1820's and is based on the aria *Das klinget so Herrlich* from Mozart's opera *The Magic Flute* (1791). Although joyful and light-hearted, this piece begins with a minor solemn introduction and also has a minor central variation. It follows the scheme set by dominant characters from the period such as Beethoven and Mozart himself.

The Suite BWV 997 is among Bach's works transcribed for the lute and probably the only one Bach conceived with this medium in mind. Although Bach mastered bowed-string instruments, it is still not clear if he had the proper technical knowledge about the lute. It is possible that he had used a keyboard instrument called Lautenwerk to conceive music for the lute.

This piece, from Bach's late years in Leipzig, was originally composed in C minor and has four movements that hardly resemble his early suites. Instead of the sequence of dance movements, Bach begins BWV 997 with a Prelude displaying a florid upper voice and a marked bass line. The second movement, a 'da Capo' fugue, has a subject that features a raising scale followed by sudden leap of seventh.

Born in 1955 in Tunisia, Roland Dyens is a guitarist, composer and arranger. He currently teaches guitar in Paris Conservatory. With an extent output for guitar, Dyens is considered one of the most important composers for the instrument in the present. His compositions comprise contemporary effects exploring unconventional techniques such as left hand bending to distort notes, percussive sounds, and folkloric rhythms.

Libra Sonatine was composed in 1986 after Dyens suffered a heart attack. The piece, in three movements, displays influences of Brazilian and American music in rhythms and harmonization. The last and most popular movement, *Fuoco* is an attempt to portray all the pain and suffering from his heart attack. It is a perpetual motion Finale with an intense musical gesture that depicts blood running through the veins.