

4-20-2010

Senior Recital

Frank Yi

University of Nevada, Las Vegas

Kin-Bon Lui

University of Nevada, Las Vegas

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College of Fine Arts ~ Department of Music

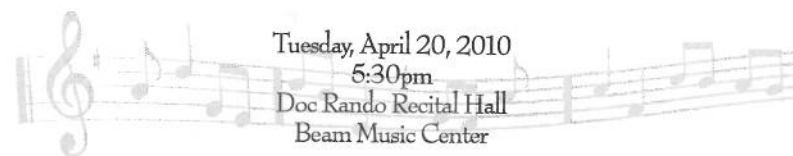
Presents a

Senior Recital

Frank Yi
guitar

featuring

Kin-Bon Lui, guitar



Tuesday, April 20, 2010
5:30pm
Doc Rando Recital Hall
Beam Music Center

~ Program ~

Cello Suite No. 1 BWV 1007
Prelude, Allemande, Gigue

Johann Sebastian Bach
(1685-1750)
ed by Michael Lorimer

Prelude No. 4
Choros No. 1

Heitor Villa-lobos
(1887-1959)

Bardenklänge I:
Unruhe
Tarantelle

Johann Kaspar Mertz
(1806-1856)

Elogio de la Danza

Leo Brouwer
(b. 1939)

Grand Overture

Mauro Giuliani
(1781-1829)

Cello Suite No. 1 BWV 1007
Prelude, Allemande, Gigue

Johann Sebastian Bach (1685-1750)
transcribed by Michael Lorimer

J.S. Bach was a highly respected organist during his lifetime. However, it wasn't until the first half of the 19th century that he was really recognized as a great composer due to the revival of interest and performances of his music. Now, Bach is considered to be the masterful Baroque composer, never having coming up with new forms, but mastering all that existed. His cello suites were not well known before the 1900's; they have since become some of his most popular works. The suites have been transcribed for a wide variety of instruments, including the classical guitar.

Prelude No. 4
Choros No. 1

Heitor Villa-lobos (1887-1959)

A Brazilian composer, Villa-Lobos was described as “the single most significant creative figure in 20th-century Brazilian art music.” His music was influenced by both Brazilian folk music, and elements of European classical tradition. Among his best known works are his “Cinq Preludes”, of which No. 4 was written as an “Homage to the Brazilian Indians” and his series of 17 Choros (a Brazilian popular music style), of which the first was written for guitar.

Bardenklänge I:
Unruhe
Tarantelle

Johann Kaspar Mertz (1806-1856)

Born in Hungary, Mertz spent much of his active life in Vienna, as did many of his contemporaries. He established himself as a solid performer, having toured Moravia, Poland, and Russia. His guitar music follows in the pianistic models of Chopin, Mendelssohn, Schubert, and Schumann. The rather curious title of Mertz's Op. 13 *Bardenklänge*, means literally, "Bard Sounds" and represents a resurgence of interest in minstrelsy during the early art of the nineteenth century. The opus number comprises fifteen parts each of which contain up to three short pieces. Some of the numbers are redolent of Schumann, particularly in their titling. *Unruhe* (restlessness) and *Tarantelle* are rare examples of a composer-guitarist's experimentation with the Romantic miniature at this time.

Elogio de la Danza

Leo Brouwer (b. 1939)

Leo Brouwer is one of the best known living guitarist/composer/conductors. Born in Cuba, his early works show the influence of Afro-Cuban folk music and rhythms. *Elogio de la Danza* (Praise of the Dance), written in 1964 is a prime example of this. The piece has a Stravinskian influence, even to the point where it has been choreographed many times. As a guitar piece, it is very pattern oriented, and features a number of flamenco techniques, such as the golpe (using the fingers to tap/strike the guitar) and the rasgueado (rapid extension of the fingers to strum the guitar).

Grand Overture

Mauro Giuliani (1781-1829)

Giuliani was considered to be one of the leading guitar virtuosos of the 19th century. An Italian guitarist and composer, one word can come to mind when describing his music. Opera. There is a strong influence of Gioachino Rossini in his music. The Grand Overture is a perfect example of his Italian-operatic style, as well as the technical demands of the virtuoso's composition. The piece features multi-voiced sections, as well as alternating bass and treble melodies, a wide variety of string-crossing, running octaves, and rapid arpeggios.

Acknowledgements

I would like to thank all my friends and family for all the support over the many years. Without you all, I could not be who I am today.

This performance is presented in partial fulfillment of the requirements for the degree Doctor of Musical Arts .
Frank Yi is a student of Ricardo Cobo.