11-13-2018

Brian Campbell, Senior Piano Recital

Brian Campbell
Cedarville University, brcampbell@cedarville.edu

Follow this and additional works at: https://digitalcommons.cedarville.edu/junior_and_senior_recitals

Part of the Music Performance Commons

Recommended Citation
Campbell, Brian, "Brian Campbell, Senior Piano Recital" (2018). Junior and Senior Recitals. 253.
https://digitalcommons.cedarville.edu/junior_and_senior_recitals/253

This Program is brought to you for free and open access by DigitalCommons@Cedarville, a service of the Centennial Library. It has been accepted for inclusion in Junior and Senior Recitals by an authorized administrator of DigitalCommons@Cedarville. For more information, please contact digitalcommons@cedarville.edu.
The Well Tempered Clavier, Book I ............................................. J. S. Bach (1685–1750)
16. Prelude and Fugue in g minor, BWV 861

Le tombeau de Couperin ....................................................... Maurice Ravel (1875–1937)
IV. Rigaudon

Blue Monk ................................................................. Thelonious Monk (1917–1982)

Peace Piece ................................................................. Bill Evans (1929–1980)

1. Adagietto pianissimo
2. Allegro rustico
3. Allegretto cantabile
4. Calmo e poetico
5. Scherzando–Coda: Presto ed energico

Intermission

Three Glimpses into Memory ............................................. Timothy Parsons (b. 1996)
III. Rain

Songs of Restless Wanderers ............................................ Timothy Parsons
1. A Painting for Those Lost and Displaced
2. A Pause in the Mundane
3. Two Girls in the Rain

Assisted by Timothy Parsons, electronics; Andrew Standley, tenor;
Chloé Lance, flute; Landon Cina, conductor

Brian is a student of Ryan Behan.

This recital is presented in partial fulfillment of the Bachelor of Music Education degree.

Recital Hall
Boltthouse Center for Music

No flash photography
Please turn off all cell phones
Program Notes

“Prelude and Fugue in g minor” (from The Well Tempered Clavier, Book I): Bach wrote his first collection of preludes and fugues in 1722. I love Bach’s music because his desire to glorify God through music is evident in everything he wrote. The first time I truly fell in love with Bach’s music was when I heard it played in the deeply religious and philosophical films of Russian film director Andrei Tarkovsky, and ever since then I have been drawn to its power and ability to use baroque elements to reflect the beauty and grandeur of God. I chose to use this piece as a musical prayer in the beginning of my recital to dedicate my work to God. Listen for the melancholy yet joyful mood of the prelude and the strophic contrapuntal melodies complimenting each other in the fugue.

“Rigaudon” (from Tombeau de Couperin): Maurice Ravel spent three years writing Tombeau de Couperin, beginning in 1914 and ending in 1917. Its form is based on traditional baroque dance suite traditions, but its harmonies and melodies are uniquely French impressionistic. Ravel’s life was deeply impacted by World War I, and several of his compositions were written in response to these impacts. In the case of Tombeau, each movement is dedicated to a piano student of his who died while fighting in the trenches. Despite their tragic inspiration, Ravel chose to write uplifting music that remembers their lives rather than elegies that conjure up grief. “Rigaudon” is dedicated to Pierre and Pascal Gaudin, brothers who were killed by the same bullet. Ravel’s music is special to me because I played his “Pavane pour une enfante defunte” as my first piano solo at Cedarville, and I played “La vallée des cloches” for my junior recital with Zachary Krauss.

“Blue Monk” (from the album Thelonious Alone in San Francisco): My passion and obsession with jazz began my freshman year of high school after I listened to a complimentary music track for Windows Vista called “OAM’s Blues” by jazz pianist Aaron Goldberg. Several months later, I was ecstatic when I found a bootlegged radio recording of Miles Davis’s classic album Kind of Blue in a rejected collection of cassette tapes in my house. Thelonious Monk is a seminal musician in the jazz world, and his influence is still felt today. He is known for his quirky behavior and angular improvisations that brilliantly explored new concepts in rhythm and melody. I am playing a transcription of an original improvisation from one of his solo piano albums.

“Peace Piece” (from the album Everybody Digs Bill Evans): Bill Evans was a classically trained pianist whose interest in jazz began after he graduated from college. Because of this classical background, his introspective jazz improvisations take inspiration and compositional elements from the impressionistic music of Ravel and Debussy. In “Peace Piece,” he took the opening ostinato from Leonard Bernstein’s popular tune “Some Other Time” and built an entire melodic improvisation over it. His improvisation begins diatonically with a calming melody, but about halfway through he begins to play atonal melodies as it gains intensity. As his tune comes to an end, he quietly returns to a contemplative diatonic ending. The result is a pensive, impassioned story of peace successfully battling against disorder and strife.

“Suite de danzas criollas”: Alberto Ginastera wrote his suite of Creole dances in 1946 and revised them in 1956. Ginastera was an Argentinian-born composer, and his compositions can be described as a South American answer to French impressionism. In the culture of his time, the Creole people were often mistreated because of their status as a minority group. Thus, Ginastera was making a strong social statement by mixing culturally-conceived low-class music with art music. All six of Ginastera’s dances have a unique character and compositional elements. “Adagio pianissimo” uses harmonically rich tone clusters over a 6/8 meter. “Allegro rustico” is a ferocious imitation of a country dance with its angular left hand ostinato and brash tone-cluster melody and bitonality. Its main theme is played with the palm of my right hand. “Allegretto cantabile” includes a calm two-voice canon and alternates between 6/8 and 5/8 time signatures. “Calmo e poetico” is an intensely quiet piece that uses rich jazz-like harmonies. “Scherzando” and the coda both use intense meter changes and polyrhythms. I find this suite fascinating because it borrows from the rhythmic traditions of West Africa that were brought over to America through slavery and immigration. Because of this, I find a unique connection to this music because of my childhood experiences in Senegal and Ivory Coast.

“Rain” (from Three Glimpses into Memory): Timothy Parsons is one of my best friends, and one of the best memories we have ever shared together was when we decided to run through an intense rain storm on Cedarville campus and got drenched to the bone. Timothy wrote "Rain" with this memory in mind, and dedicated it to me. This piece is a quintessential example of program music, and contains pianistic quotes of soft rainfall, downpours, thunder and lightning, and floods. Permeating the whole piece is the piece’s opening line, which represents Timothy and me running through the rain. I chose to play this piece as a "thank you" to Timothy for his friendship, and I hope you enjoy the story it tells.

“Songs of Restless Wanderers”: Timothy Parsons first had the idea of writing music to my poetry during our sophomore year of college. After several months of hard work, he has written some excellent music that I am extremely honored to play. “Songs of Restless Wanderers” tells the story of millions of immigrants and refugees who are caught in the unrelenting grasp of passing time and cultural clashes. My poetry draws from my experiences as a third-culture kid growing up in Senegal, Ivory Coast, and the United States, as well as my evacuation experiences in the Ivorian Civil War in 2004. I wrote these three poems under various circumstances in high school and college, but they match perfectly with the themes of this presentation. “Songs of Restless Wanderers” begins with “A Painting for Those Lost and Displaced,” which paints an image of thousands of lost faces, floundering in the midst of apathy and cultural clashes with those around them; these faces represent immigrants and refugees across the centuries. They cry for a listening audience who will befriend them, listen to their story, and walk beside them through their hurt. “A Pause in the Mundane” narrows the narrative lens to focus on one specific individual’s plea. Using nature imagery and the motif of cyclical seasons, they ask for their friends, traditions, and cultures from times past not to forget them. In the end I quote the hymn “Abide with Me,” hinting that true friendship and love are found in Christ. Lastly, “Two Girls in the Rain” tells the actual story of a specific refugee. In this case, that refugee is me. The airplanes and French spoken in the audio are bomber planes and French soldiers at a school three miles away from my house in Ivory Coast, back in the 2004 civil war conflict. This gives both context and an emotive core of my experiences to the audience. The poem itself is a metaphorical story of two girls caught in an unrelenting
A PAINTING FOR THOSE LOST AND DISPLACED

A thousand faces,  
Apparitions of nameless men  
With their souls, bruised and burnt,  
Carved as maps into brows and lips  
Unveiled and bare, for the world to see  
Unhindered in the dying grey sunlight;  
And the eyes,  
Windows to sepulchers of dust-covered memories  
Glanced like glints of sunlight  
Shimmering into geometrics  
Painted topaz and green  
On the ocean surface,  
Distant and  
Gone

A PAUSE IN THE MUNDANE  
When you walk through the woods  
And the wind whispers like a distant memory  
Please remember me

When the sun is on your back  
And soothes you like a campfire  
Please remember me

When the fish send ripples through the pond  
And the geese, like ink spots, fly overhead  
Please remember me

When the leaves turn red  
And fall like tears  
Please remember me

When the rose meets her fate  
Like an old forgotten melody  
Please remember me

When the sun burns out  
And the snow drifts down like ashes  
Please remember me

When the fauna falls under the spell of sleep  
And silence rings like a tolling bell  
Please remember me

A girl with silent eyes and silver hair  
Stands underneath an umbrella  
Hiding from the metallic rain as it plunks and runs;  
Immobile, there she is standing  
Hiding from syncopated death  
In a dark grey street battered, veiled, and blurred by its tides of misfortunes.  
Though she tries to escape  
She remains standing in the onslaught  
As it dives past her eyes and slithers past her feet, each one  
Drowned by its currents.

A girl with flowers in her golden hair  
Clothes herself in a flowing dress;  
She twirls like a dahlia in a rushing grey tide.  
Empty hands, full of freedom  
A porcelain face, bathed in life  
Her virtuous dress and cinnamon hair swirl in a joyful tide.  
Though she is soaking wet  
She remains basking in the blessing  
As it dives past her eyes and slithers past her feet, each one  
Dancing in its currents.