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Brian Campbell, Senior Piano Recital

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THE CEDARVILLE UNIVERSITY
DEPARTMENT OF MUSIC AND WORSHIP

PRESENTS THE

SENIOR PIANO RECITAL

OF

BRIAN CAMPBELL

WEDNESDAY, NOVEMBER 14, 2018, 7:00 PM

PROGRAM

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)

Suite de dansas criollas, Op. 15 Alberto Ginastera (1916–1983)
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.

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 stoic 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 dansas 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. "Adagietto 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

storm, which represents evil and chaos. One succumbs to despair while the other seeks to find the hidden blessings in her experiences. The piece ends with a recording of my boarding school's last church service before they shut down. Unbelieving French soldiers who had lost friends in the bombings attended the service, and Korean exchange students sat there without knowing if their parents were alive or not. It was a tense and sorrowful time, yet we sang "I will not be afraid, I will trust in Him." Timothy mixed in audio of Ivorian birds singing in key with the missionaries, implying that nature itself worships God and waits for His coming redemption of the world.

In addition to Timothy's music and my poetry, we asked my art teacher from elementary school to make paintings that correlated with our songs' narrative. Mrs. Julia Vaughan and her husband, Mr. Ken Vaughan, both lived with us in Ivory Coast and evacuated with us back in 2004. Her full story is captured in her memoirs, *No Regrets: Caught in the Crossfire of an African Civil War*, available through Amazon.com. Timothy and I are very grateful for her willingness to collaborate with us, and we hope you will enjoy her priceless contribution to our presentation.

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

When the tendrils of life reveal their heads
And the snow retreats like foaming waves
Please remember me

When the fauna shakes its drowsiness aside
And the birds whistle symphonies
Please remember me

Though I may be lost
And drowned in seasons past
Though I may fade and wither
Beneath the shining sun
In joy, in sorrow, in life, in death
Please remember me

TWO GIRLS IN THE RAIN

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.