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4-11-2024

Casey Gerig, Senior Guitar Recital

Casey Gerig

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THE CEDARVILLE UNIVERSITY
DEPARTMENT OF
MUSIC AND WORSHIP

PRESENTS THE

SENIOR GUITAR RECITAL
OF
CASEY GERIG

THURSDAY, APRIL 11, 2024
7 P.M.

RECITAL HALL
BOLTHOUSE CENTER FOR MUSIC
DIXON MINISTRY CENTER

PROGRAM

La catedral Agustín Barrios Mangoré (1885–1944)

- I. Preludio “saudade”
- II. Andante religioso
- III. Allegro solemne

Suite populaire brésilienne, W020 Heitor Villa-Lobos (1887–1959)

- IV. Gavota-Chôro

Recuerdos de la Alhambra Francisco Tárrega (1852–1909)

Sometimes I Feel Like a Motherless Child Traditional

arr. Patrick Russ (b. 1954)

Assisted by Jason de Mets, tenor

Concierto de Aranjuez Joaquín Rodrigo (1901–1999)

- II. Adagio

Assisted by Caden Lantz, piano

Letters from Composers Dominick Argento (1927–2019)

- II. Wolfgang Amadeus Mozart (To His Father)
- VII. Robert Schumann (To His Fiancée)

Assisted by Grace Guthrie, soprano

Sonata in C Major, Op. 15 Fernando Sor (1778–1839)

Fantasia Sylvius Leopold Weiss (1687–1750)

Queen Elizabeth's Galliard John Dowland (c. 1563–1626)

El mestre Miguel Llobet (1878–1938)

Casey is a student of John Auker.

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

No flash photography, please.

Please turn off all cell phones.

Program Notes

La catedral

This work by Augustín Barrios Mangoré was originally a 2-movement piece, consisting of the last two movements of the current work, written in 1914. Barrios added the Prelude "Saudade" in 1938 as a dedication to his wife. The idea for this piece came from Barrios's experience entering a cathedral upon hearing J. S. Bach's organ music being played and the striking contrast of the noisy bustle of the street after leaving the cathedral. This contrast is represented in the reverent, austere "Andante religioso" and the quick, busy "Allegro solemne."

Suite populaire brésilienne

This suite is a set of five dances for the guitar by Brazilian composer Heitor Villa-Lobos. This dance is in a rondo form (ABACA). The returning theme (A) is a lively dance that contrasts well with more somber-sounding dances in sections B and C. The movement title, "Gavota-Chôros" references the gavotte, which is a movement of the Baroque dance suite from which this piece is heavily inspired. "Chôros," a very popular style of Brazilian dance music, is translated "to cry," which is embodied in the rising and falling of the tuneful melodies.

Recuerdos de la Alhambra

This piece is a very well-known piece by Spanish guitarist, Francisco Tárrega. Although the exact date of composition is unknown, it can be traced back to the latter half of the 19th century. This piece is a great technical challenge due to the use of the tremolo technique that is used throughout the entire piece. This requires the performer's right hand to repeatedly strike the same string very quickly to provide the atmospheric accompaniment while the performer's thumb is to bring out the beautiful melody.

Sometimes I Feel Like a Motherless Child

This song originates from a traditional African-American spiritual sung by the slaves, expressing a deep hurt within them. This version, arranged by Patrick Russ, features jazz-like chords that further the reminiscence of the African-American culture which expresses the longing for their home and the passion that they felt when they were enslaved. I first heard this piece at a Christopher Parkening concert I went to in high school, and it is a joy to be able to perform it with Jason for my senior recital.

Concierto de Aranjuez

This concerto was written by Joaquín Rodrigo in 1939, but was not able to be premiered until 1940 due to the outbreak of World War II two days after Rodrigo finished the composition. Rodrigo's wife, who assisted her husband in copying music due to his blindness, remarked that the "Adagio" is likely a reminiscence of their honeymoon, which was in Aranjuez, Spain, as well as a lament over the miscarriage of their first child. This movement features a very sweet melody that exemplifies this dichotomy between sweet reminiscing and a mournful lament. This concerto is one of the most famous for the guitar and has been performed by numerous symphonies.

Letters from Composers

Written by Dominick Argento in 1968, *Letters from Composers* is a song cycle featuring a guitar and vocal duet that I am performing with soprano, Grace Guthrie. We are performing only the second and seventh songs, whose texts feature a letter from Mozart to his father about how displeased he is with his patron, Count Arco, and a letter from Robert Schumann to his then fiancée Clara. These songs feature very modern sounding melodies and techniques which are satisfying pieces to perform.

Sonata in C Major, Op. 15b

Fernando Sor was a guitarist and composer in the late 18th and early 19th century. This sonata was one of Sor's earlier compositions, written sometime in the early 19th century, and showcases his compositional prowess and his intricate knowledge of the guitar. It is a single-movement work that is modeled after an opera overture, which is attributed to Sor's work in that area. It is a lively piece and features lots of interesting key relationships and fast passages that keep the listener on the edge of their seats.

Fantasia

Written by Sylvius Leopold Weiss for the lute in the Baroque era, most likely while he served in royal courts. Weiss was a very prolific composer, turning out more than 1,000 pieces in a wide variety of genres. This piece features an improvisational-like prelude followed by a very contrapuntal two-voice texture. This piece is very fun to play and forces the performer to listen carefully to both voices to achieve proper balance.

Queen Elizabeth's Galliard

A Renaissance dance, this galliard was written by John Dowland for Queen Elizabeth in 1610 in remembrance of her death. It is a very lively courtly dance that switches from simple triple meter to complex triple meter that keeps the dance moving. John Dowland was famous in the late Renaissance for lute songs and a revival in Renaissance lute literature which led to numerous transcriptions for the guitar.

El mestre

El mestre is based on a Spanish folk dance and was arranged for guitar by one of Tárrega's students, Miguel Llobet. Andrés Segovia states in his autobiography that this piece is one of his favorite pieces on the guitar. This piece is very fun to perform as it features very intricate harmonic passages and complicated harmonic progressions. *El Mestre* is a testament to the Spanish style of music and it feels very fitting to end my recital with this piece.