

Student Recital

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GRADUATE RECITAL

Robin Bibeau, guitar

With

Kate Jackson, mezzo-soprano

Cori Fincher, vibraphone

7:30pm, Wednesday, May 1, 2024

Giffels Auditorium

University of Arkansas

PROGRAM

Prelude from *Psycho*

Bernard Herrmann (1911-1975), arr. Robin Bibeau

Caprichos de Goya, Op. 195, No. 12 “No Hubo Remedio”

Mario Castelnuovo-Tedesco (1895-1968)

Keyboard Suite No. 4 in D Minor, HWV 437

G.F. Handel (1685-1759), arr. Andrés Segovia

III. Sarabande

Cinema Paradiso

Stephen Goss (b.1964)

I. Paris, Texas

II. Modern Times

III. Noir

IV. Mandalay

V. 451

Cavatina

Stanley Myers (1930-1993)

INTERMISSION

Parabola

Leo Brouwer (b.1939)

Siete canciones populares españolas

Manuel de Falla (1876-1946), arr. Miguel Llobet

- I. El paño moruno
- II. Seguidilla murciana
- III. Asturiana
- IV. Jota
- V. Nana
- VI. Canción
- VII. Polo

Kate Jackson, mezzo-soprano

Toccata and Divertimento

Ney Rosauero (b. 1952)

PROGRAM NOTES

Bernard Herrmann was a 20th century American composer most well-known for his work in film, television, and radio. Herrmann's music can be heard in countless media including *Taxi Driver*, *Citizen Kane*, and *The Twilight Zone*. Herrmann's most famous collaboration was with filmmaker Alfred Hitchcock whom he provided the scores for many of his films. The prelude to *Psycho* was originally written for string quartet and contains chilling dissonant harmony as well as a driving rhythmic force that matches the character and intensity of the titular film.

Mario Castelnuovo-Tedesco's *Caprichos de Goya* are set of 24 pieces composed for the guitar based on the paintings *Los caprichos* by Spanish Romantic artist Francisco Goya. Goya's *Los caprichos* are a stark critique of 18th century Spanish societies belief in superstition over rationality from an enlightenment era perspective. Number 12, entitled *No Hubo Remedio* (There was no Remedy) is set in a theme and variations form based on the medieval chant *Dies Irae*. *Dies Irae* is famously heard throughout many works of classical music and film and television, perhaps the most famous being Stanley Kubrick's 1980 film *The Shining*. English Baroque composer George Friderich Handel published *Keyboard Suite No.*

4 in 1733. The work contains 5 movements written in traditional Baroque style dances. The Sarabande in particular is traditionally written in triple meter and evolved from Spanish and Arab influences that later became popular in royal courts across Europe. Handel's Sarabande is written in theme and variations form and was arranged for guitar by the famous Spanish guitarist Andrés Segovia and later edited by Julian Bream. The Sarabande from this suite is prominently featured in the 1975 Stanley Kubrick film *Barry Lyndon* which takes place in the late 1700s during the Seven Years' War in Europe.

Cinema Paradiso is music about film. Each of the six short movements pays homage to a director or genre. In *Paris, Texas*, I wanted to evoke the unique atmosphere of Wim Wenders's 1984 film, exploring the similitude between the vast open spaces of the Texan desert and the internal emptiness of solitude through loss. The music alludes to Ry Cooder's haunting soundtrack. The second movement mimics a scene from Charlie Chaplin's *Modern Times* (1936). Here Chaplin's character is working on a production line in a factory: the music shifts gear as the camera switches attention from one machine to another. Before long Chaplin can't keep up with the conveyor belt and ends up being swallowed by a large machine. After racing out of control, the machine grinds to a halt – as it starts up again Chaplin is gently regurgitated and production can continue.

Noir is a homage to a whole genre. Crime jazz became the soundtrack of Film Noir from the 1950s onwards – a sleazy, seedy, smoke-filled room music of dark corners. Miles Davis's score for *Ascenseur pour l'échafaud* (1958) and Duke Ellington's *Anatomy of a Murder* (1959) exemplify the style.

Lars von Trier's *Dogville* (2003) explores individual and societal decadence by interrogating the fragility of civilisation. Drawing on Kurt Weill and Bertolt Brecht's "Rise and Fall of the City of Mahagonny", the film watches a whole community destroy itself. *Mandalay* distorts the musical style of Kurt Weill through the prism of von Trier's nihilism.

In François Truffaut's *Fahrenheit 451* (1966) – set in a dystopian future – reading is banned and all books are burned. *451* focusses on "the book people", who live on the fringes of this society learning books by heart and teaching them to one another to keep the books alive. In keeping with this idea from the film, there is no written score for *451*. Performers have to be taught the piece by someone else, or learn it from a recording or video – the original score has been burned.

Cinema Paradiso (2017) was commissioned by Guitar Coop (São Paulo, Brazil) for Zoran Dukić, who gave the first performance at Kurfürstliches Schloss, Koblenz, Germany on 3rd June 2017, as part of the 25th Koblenz International Guitar Festival.

- Stephen Goss

Cavatina was written for guitar in 1970 by English composer Stanley Myers. After initially composing the piece for the 1970 film *The Walking Stick*, Myers expanded the piece and had it recorded by classical guitarist John Williams on his 1971 album *Changes*. Myers would go on to use *Cavatina* in the 1978 film *The Deer Hunter*, a commentary on the Vietnam War. After the release of the film *Cavatina* hit number 9 on the U.K. Top 20 Hits charts.

Parabola was written in 1973 by Cuban guitarist and composer Leo Brouwer. The piece is dedicated to Brazilian guitarist Turibio Santos and features use of unconventional notation techniques. This piece is written in the aleatoric style which is defined as a style that leaves parts of the composition up to chance, which makes each performance of *Parabola* unique and distinct.

Siete canciones populares españolas is a set of traditional Spanish songs adapted for voice and piano by Spanish composer Manuel de Falla. It has gone on to garner the reputation as one of de Falla's most orchestrated and performed pieces. Each movement is inspired by different regions of Spain and is heavily inspired by flamenco music. The accompaniment was transcribed by Spanish virtuoso Miguel Llobet for guitar and voice.

20th and 21st century Brazilian percussionist and composer Ney Rosauro published *Toccata and Divertimento* for vibraphone and guitar in 2001. The piece features rhythms and harmony inspired from Brazilian folk music in addition to "dialog" that occurs between the two instruments. Divided into two movements, the first is described by Rosauro as having a sad ballad feel which then becomes a lively Brazilian *baiao* in the second movement.



*Robin Bibeau is student of Dr. Jacob Hertzog
This recital is given in partial fulfillment of the Master of Music in Guitar Performance*