

# **Liberty University School *of* Music**

*presents*

## **Liberty University Jazz Guitar Ensemble**

**Dr. Dwight Spencer, *director***

**April 14, 2026**

**Macel Falwell Recital Hall**

**MUSIC 305**

**7:30 PM**

# Liberty University Jazz Guitar Ensemble

Dr. Dwight Spencer, *director*

## *Program*

Summertime

George Gershwin  
*arr. Ralf Buschmeyer*

Off Blue

Bert Ligon

Bill's Bay

Chris Buzzeli

Bossa Blue

Steve Schenkel

The Loose Apaloosa

Chris Buzzelli

Dog House

Dave Frankenpohl

Wire Service

A "Minor" Blues

Adrian Ingram

Bop It

Barry Greene

Voodoo

## - PROGRAM NOTES -

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### **Summertime**

“Summertime,” arranged by Ralf Buschmeyer is a classic jazz tune written by George Gershwin. George Gerwshwin was a famous American composer and pianist who wrote primarily jazz, and is known for his works on Broadway, such as *Strike up the Band* and *Of Thee I Sing*. “Summertime” was originally written for his folk opera, *Porgy and Bess*, and later Ralf Buschemeyer arranged it for 5 guitars, which is what will be performed at today’s jazz concert.

### **Off Blue**

“Off Blue” is a piece composed by Bert Ligon, described as “Not a blues, but close to a blues, it’s almost blue or off blue.” Bert Ligon is the University of South Carolina’s director of Jazz Studies. “Off Blue” is a medium swing chart in the tradition of 1960’s Blue Note rhythm sections. It features intriguing harmonies and a solo section with inviting changes.

### **Bill’s Bay**

“Bill’s Bay” is a piece composed by American musician and educator Chris Buzzeli, designed for five guitars. The song is included in one of the jazz guitar ensemble books we play from, published by Mel Bay. It is included in our level two book as it is easier to play than some pieces, offering much repetition of notes and phrases. Bill’s Bay is a fast, energetic piece, with the rhythm being swung. It is sure to be an exciting addition to the program!

### **Bossa Blue**

“Bossa Blue” is a bossa nova piece composed by Steve Schenkel based on the jazz standard ‘Blue Bossa.’ The piece features syncopated rhythms and a gentle Latin pulse that invites both expressive improvisation and lyrical phrasing. It is part of the bossa nova tradition—a Brazilian genre that combines samba rhythms with jazz harmony. The bossa nova genre has a laid-back and soft feel, yet it has complex rhythms, harmonies, and melodies that make it special.”

### **The Loose Apaloosa**

Chris Buzzelli’s “The Loose Apaloosa” is a lively and imaginative jazz guitar ensemble work that blends energy with sophisticated harmonic writing. Written for five guitars, the piece features driving rhythmic phrasing, colorful chord voicings, and strong momentum that presents versatility to the guitar ensemble format. Its title suggests an untamed, spirited character, which is reflected in the swing feel and animated melodic lines. As part of Buzzelli’s large, advanced guitar ensemble collection, “The Loose Apaloosa” challenges performers with tight ensemble coordination, delivering an exciting and engaging experience.

### **Dog House**

“Dog House” by Dave Frankenpohl is a groove-oriented jazz composition that draws on blues traditions while showcasing the rhythmic precision and interaction of a small ensemble setting. The title evokes the familiar blues expression of being “in the doghouse,” hinting at a playful, slightly mischievous character that comes through in the music’s energy and attitude.

The piece is built on a strong, repetitive harmonic framework, allowing performers to focus on rhythmic feel and stylistic nuance. Rooted in blues-influenced harmony, the progression provides a foundation for improvisation while incorporating modern jazz voicings and ensemble writing. In a guitar ensemble setting, this often results in layered textures—some players outlining harmony through comping patterns, while others carry melodic lines or punctuate the form with rhythmic hits.

## **- PROGRAM NOTES -**

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### **Wire Service**

“Wire Service” by Dave Frankenpohl is a rhythmically engaging jazz composition that evokes a sense of urgency and forward motion, much like the fast-paced exchange of information suggested by its title. The piece captures a modern jazz aesthetic, combining tight ensemble writing with opportunities for individual expression.

Driven by a steady groove, “Wire Service” often features syncopated rhythms and interlocking parts within the ensemble. In a guitar ensemble setting, these elements are distributed across multiple players, creating a layered texture in which some performers establish the harmonic foundation through comping patterns, while others contribute melodic lines or rhythmic accents. The result is a cohesive yet dynamic sound that highlights both precision and collaboration.

### **A “Minor” Blues**

“A ‘Minor’ Blues,” composed by Adrian Ingram combines elements of blues and jazz. The tune features phrasing and 12-bar traditions attributed to the blues genre, while expanding harmonically in the style of modern jazz guitar writing. Ingram, an English guitarist, educator, author, and composer has contributed to the world of jazz guitar extensively, with “A ‘Minor’ Blues” being a sample of his brilliant work.

### **Bop It**

“Bop It” was composed by accomplished jazz guitarist Barry Greene. Barry is both a talented songwriter, having released numerous acclaimed recordings, and a former Professor of Jazz Studies, having taught at the University of North Florida for over three decades before his retirement. Written for five guitars, “Bop It” contains a distinct melody part and four other parts that often act as the background, though they sometimes join the melody as harmonies of the main melodic line. This song also contains an extended section where solos occur.

### **Voodoo**

“Voodoo” by Barry Green reflects the guitarist’s and composer’s roots in modern jazz, where groove, interaction, and mood all play a central role. Known for his work as both a performer and educator, Green brings a thoughtful yet adventurous approach to his writing. The tune features a mysterious vibe with tight rhythms and rich harmonies. The result is a piece that feels both grounded and spontaneous, with the mysterious edge throughout.

# - LIBERTY UNIVERSITY JAZZ GUITAR ENSEMBLE -

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Dr. Dwight Spencer, *director*

Sidney Scrivner

Levi Medic

Eliana Hartian

Everette Kopp

Cole Goodhart

Mark Spead

Wyatt Menges

Micah Korb

Cameron Parker

Luke Cumbo

Justin Browder

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## Liberty University School of Music Upcoming Events

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<b>University Band</b>	<i>Center for Music and the Worship Arts, Concert Hall Thu, April 16, 7:30 PM</i>
<b>Opera Scenes</b>	<i>Center for Music and the Worship Arts, Concert Hall Fri, April 17, 7:30 PM</i>
<b>Guitar Ensemble</b>	<i>Thomas Road Baptist Church Pate Chapel. Sun, April 19, 3:00 PM</i>
<b>*Wind Symphony</b>	<i>Center for Music and the Worship Arts, Concert Hall Mon, April 20, 7:30 PM</i>
<b>*Songwriter Cafe</b>	<i>LaHaye Event Space Green Hall Tue, April 21, 7:30 PM</i>
<b>Afro-Cuban Ensemble &amp; Percussion Ensemble</b>	<i>Center for Music and the Worship Arts, Concert Hall Fri, April 24, 7:30 PM</i>
<b>*Commercial Music Showcase</b>	<i>Center for Music and the Worship Arts, Concert Hall Tue, April 28, 7:30 PM</i>
<b>Honors Recital</b> <i>Reception to follow</i>	<i>Center for Music and the Worship Arts, Concert Hall Wed, April 29, 5:30 PM</i>
<b>String Chamber Ensembles</b>	<i>Center for Music and the Worship Arts, Macel Falwell Recital Hall (M305) Sun, May 3, 7:00 PM</i>
<b>I Love America: A Celebration of America's 250<sup>th</sup> Anniversary</b> <i>LU Symphony Orchestra &amp; Choirs</i>	<i>Center for Music and the Worship Arts, Concert Hall Tues, May 5, 7:30 PM</i>

*\*Ticketed Event. Tickets can be purchased at [www.liberty.edu/tickets](http://www.liberty.edu/tickets).*

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**We would like to thank the  
Liberty University Administration for  
their faithful support of the School of Music.**

Dr. Dondi Costin, President  
Dr. Scott Hicks, Provost and Chief Academic Officer  
Dr. Stephen Müller, Dean, School of Music  
The School of Music Administration, Faculty, and Staff

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