

Liberty University School *of* Music

presents

Liberty University Classical Guitar Ensemble

Dr. Michael Brennan, *director*

April 7, 2024

Thomas Road Baptist Church

New Pate Chapel

3:00 PM

Liberty University Classical Guitar Ensemble

Dr. Michael Brennan, *director*

Program

Three Chorales

- I. Jesu, meine Freude, BWV 227*
- II. Nun danket alle Gott, BWV 386*
- III. Jesus Christus, unser Heiland, BWV 363*

Johann Sebastian Bach (1685-1750)
trans. Giovanni DeChiaro

Dirait-on

Liberty University Guitar Ensemble

Morten Lauridsen (b. 1943)
arr. Scott Tennant

2 Mélodies Klezmer

- I. Bulgar from Odessa*
- II. Dance of Delight*

Laurent Méneret (b. 1963)

Max Pierre-Pierre, Sam Mucha, Stone Clark, Chloe Quinn

Les Barricades Mystérieuses

Gabriela Rule, Noah Coleman, Everett Kopp

François Couperin (1668-1733)
arr. Andrew Forrest

Histoire du Tango

- II. Café 1930*

Miriam Thompson, *violin*
Keeton Bailey, *guitar*

Ástor Piazzolla (1921-1992)

Marie se Marie

Ho Young Lee

French Folk Song
arr. Liona Boyd and Richard Fortin

Minuet, Op. 11 No.5

Willie Dykes

Fernando Sor (1778-1839)

Via Dolorosa

Carl Zimmerman

Billy Sprague & Niles Borop
arr. Michael Brennan

Capricho Árabe

John Cooney

Francisco Tárrega (1852-1909)

Un Sueño en la Floresta

Keeton Bailey

Agustín Barrios (1885-1944)

Liberty University Classical Guitar Ensemble

Program (cont.)

Suite española, Op. 47

I. *Granada*

Isaac Albéniz (1860-1909)

Max Pierre-Pierre

Les 4 Points cardinaux. Op. 139

I. *Nord (Mélodie Scandinave)*

II. *Sud (Habanera)*

III. *Est (Valse Viennoise)*

IV. *Ouest (Ragtime)*

Francis Kleynjans (b. 1951)

Keeton Bailey, Dylan Simmons, Ho Young Lee, John Cooney

El Gato Montes

Manuel Penella (1880-1939)

arr. Eythor Thorlaksson

Liberty University Guitar Ensemble

Liberty University Guitar Ensemble

Keeton Bailey, Stone Clark, Noah Coleman, John Cooney,
Willie Dykes, Jacob Herbig, Everett Kopp,
Ho Young Lee, Sam Mucha, Max Pierre-Pierre,
Gabriela Rule, Chloe Quinn, Dylan Simmons, Carl Zimmerman

- PROGRAM NOTES -

Three Chorales

Bach wrote over 400 chorales, mostly from existing tunes that he harmonized which are considered the pinnacle of four-part writing. Many of the chorales come from the nearly 200 cantatas that Bach wrote. Others come from his motets, Passions, the Christmas Oratorio, and individual chorales. *Jesu, meine Freude*, translated “Jesus, my joy,” comes from one of his six motets. *Nun danket alle Gott* which means “Now we all thank God” and *Jesus Christus, unser Heiland*, or “Jesus Christ, our Savior,” are chorales from the 186 he wrote that stand alone.

Dirait-on

Morten Lauridsen is a National Medal of Arts recipient (2007), he was composer-in-residence of the Los Angeles Master Chorale (1994–2001) and has been a professor of composition at the University of Southern California Thornton School of Music for more than 40 years. *Dirait-on* is translated, “so they say” and is originally written for choir as part of the cycle *Les Chansons des Roses* based on poetry by Rainer Maria Rilke. The text is:

*Devotion in circles of devotion
tenderness touches tendernesses...
It is your inward that incessantly
caresses itself, so they say.*

2 Mélodies Klezmer – Bulgar from Odessa and Dance of Delight

Klezmer music is a form of instrumental music traditional among the Ashkenazi Jews. The Yiddish term *klezmer* (pl. *klezmerim*; from the Hebrew word for musical instruments), was first used for the professional musician in the 17th century by Jews in Eastern Europe. The *klezmer* profession originated in the older Ashkenazi centers of central Europe, where the Jewish musician had formerly been termed *leyts* (pl. *leytsanim*, from Heb.: ‘clown’).

Les Barricades Mystérieuses

François Couperin was a French composer, organist, and harpsichordist. He wrote music for organ, chamber music, and vocal works but mainly for harpsichord including four volumes of music published in the years 1713-30. One of his most famous pieces for harpsichord, *Les Barricades Mystérieuses* was published in 1717, as the fifth piece in his VIth *Ordre de Clavecin* in B-flat major. Written in the arpeggiated *style brisé* (broken style) or *style luthé* of a lute piece, the work is in *rondeau* form. The title’s origin is unknown and speculation includes a woman’s eyelashes, the wearing of masks, and rhythmic ambiguity.

Histoire du Tango - Café 1930

Astor Piazzolla was an Argentinian composer who wrote in the artform known as the “new tango.” Piazzolla was a virtuosic bandoneon player, and he was a gifted composer for all instruments. *Café 1930* is a selection from his larger work: *Histoire du Tango*. The *Histoire du Tango* is a four-part masterpiece originally composed for flute and guitar. The large work was inspired after the tango artform and its history. Each movement represents a different period of the tango. In the early 1900’s, the “new tango” artform had begun. People had stopped dancing to “new tango”, for they wanted simply to listen to the art. *Café 1930* represents this change, as its stylistic properties seem romantic and melodic. The movement’s harmonies are fresh, and the tempo is slower than the original tango music. In this performance of *Café 1930*, the flute part will be played by the violin.

Marie se Marie

Translated “Marie is getting married,” this French folk song is arranged in the form of a theme with variations. The arranger, Liona Boyd, is a Canadian classical guitarist who was trained at the University of Toronto and has made over 30 recordings. She is known for championing popular and folk music and has recorded with such diverse artist as; Yo Yo Ma, Eric Clapton Al Di Meola, and Olivia Newton John.

- PROGRAM NOTES -

Minuet, Op.11 No. 5

Sor was a Spanish guitarist and composer of the late Classical and early Romantic era. He composed numerous works, including operas, ballets, and pieces for voice, piano, and guitar. However, he is most well-known for his work on music for the guitar and is credited for the increased respect of the guitar as a classical concert instrument. In his Minuet Op. 11 No. 5, Sor showcases his guitar composing skills for dance-like pieces and explores the use of juxtaposing dynamics that show contrast between piano and forte passages. The numerous slurs in the piece give a majestic quality that is enjoyable to the listener.

Via Dolorosa

Via Dolorosa, Spanish for "The Way of Suffering," is the road that Jesus took on his way to be crucified. The song was released in 1984 by Sandi Patty, and it contains both English and Spanish lyrics. This arrangement contains many musical elements to reflect on the sacrifice Jesus made for us as he took on the cross. One notable feature of this piece is the use of artificial harmonics to emphasize the Spanish lyrics. As you listen to this piece, consider how Jesus bled and died for us, how he chose to walk the *Via Dolorosa* out of his love for us, and how he is currently alive and sitting at the right hand of the Father in heaven.

Capricho Árabe

Capricho Árabe, written in 1892, is one of Tárrega's most famous works and was dedicated to Spanish conductor Tomás Bretón. *Capricho Árabe* is translated "Arabic caprice." The harmonic and melodic content are evocative of the influence of the Moorish culture in Spain and the many scales present suggest a capriciousness or whimsy.

Un Sueño en la Floresta

Augustín Barrios Mangoré was a Paraguayan classical guitarist who toured South America and Europe in the early part of the twentieth century. He was a pioneer for the guitar which was not popular until he made it so. Over his lifetime, Barrios wrote over 300 compositions for the guitar, mostly in the neo-romantic style blended with South American traditional music. *Un Sueño en la Floresta* (A Dream in the Forest) is a work that contains the distinctive technique called the tremolo which utilizes repeated notes to create the illusion of long-held melody notes and is a concert masterpiece.

Suite española, Op. 47 – Granada

Granada is a piece composed by Isaac Albéniz who, along with Manuel de Falla and Enrique Granados, is considered as one of the leading Spanish composers of his time. *Granada* was originally written for piano as the first movement of his *Suite Española*. The piece, composed in 1886, has since been transcribed for guitar and become part of the standard classical guitar repertoire.

Les 4 Points Cardinaux

Les 4 Points Cardinaux was written by prolific French composer Francis Kleynjans has penned more than 600 works for guitar, etudes and concert pieces, for solos, duets, trios, and quartets, but also film soundtracks. He earned first prize at the 22nd Paris Guitar Competition for his piece entitled *À l'aube du dernier jour* translated "at the dawn of the last day." Each movement of *Les 4 Points Cardinaux* highlights the four points of the compass, north, south, east, and west, done in a different style—mostly dance forms.

El Gato Montes

Spanish composer Manuel Penella Moreno was born in Valencia. His father, named Manuel Penella Raga, was also a composer. Penella wrote dozens of operas, many of which are one act. *El Gato Montes* is a three-act opera written in 1916 and has been performed over 2700 times.

Liberty University School of Music Upcoming Events

Afro-Cuban Ensemble	Center for Music and the Worship Arts, Concert Hall Tue, April 9, 7:30pm
Woodwind Ensembles	Old Pate Chapel (701 Thomas Rd) Tue, April 9, 7:30pm
Brass Ensemble	Center for Music and the Worship Arts, Oldham Recital Hall (Room 170) Thu, April 11, 7:30pm
Night of Worship	Thomas Road Baptist Church Sun, April 14, 7:00pm
Chamber Singers	Old Pate Chapel (701 Thomas Rd) Mon, April 15, 7:30pm

**Ticketed Event. Tickets can be purchased at www.liberty.edu/tickets.*

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

Dr. Dondi Costin, President
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Dr. Stephen Müller, Dean, School of Music
The School of Music Administration, Faculty, and Staff

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