

Milonga (1980) John Trent, Jordan Dodson, Jeffrey Brown Enrique Cabezo
(20th century)

TEN MINUTE INTERMISSION

Menuet de l'Arlésienne Full Company Georges Bizet
(1838-1875)

Andante, Op. 55 Amanda Jonat, Bryan Percoco Fernando Sor
(1778-1839)

Barcarole, Op. 37b, No. 6 Dustin Keith, Ben Westfall Piotr Tchaikovsky
(1840-1893)

Lied, Op. 102, No. 3 John Trent, Jordan Dodson Felix Mendelssohn
Jeffrey Brown, Bryan Percoco (1809-1847)

The Clock Struck 13 Dustin Keith, Ben Westfall Benjamin Thorn
(20th century)

Je vois millions d'étoiles scintiller sur l'eau, Op. 111 (1995) Francis Kleynjans
John Trent, Jordan Dodson, Jeffrey Brown (b. 1951)

Ballet Burlesque (1983) John Trent, Jordan Dodson Francis Kleynjans

Variations on "les Folies d'Espagne," Op. 45 Mauro Giuliani
Ben Westfall (1781-1829)

Estampas (1976) Federico Moreno Torroba
Bailando un Fandango (1891-1982)

Remanso
La Boda

Full Company

The performers in this concert are undergraduate classical guitar majors at the College-Conservatory of Music, University of Cincinnati.

CLASSICAL GUITAR ENSEMBLE

Winter 2007

Program Notes

We open our program with three new contemporary “French” pieces just written for guitar ensembles in the first five years of the twenty-first century. Claude Gagnon’s “Danse de Muses Callipyges” (Dance of the Shapely Muses) and “Cinecitta” (a little film) are from a set of four pieces for guitar quartet titled Fredonnements (songs, refrains). Full of imagination and theatricality, these pieces sit well on the guitar, exploit its resonance and articulation, and conjure up narrative story lines with Gallic wit, simplicity, and verve. Gagnon is a guitarist/composer from Quebec, Canada who was a founding member of the Laval Trio in the 1970s. In between these works is a contrasting trio by French guitarist/composer Arnaud Sans - De haut vers le bas (from high to low). Inducing a dreamy mood with two responding, echoing lines over an ostinato arpeggio bass, the piece weaves French Impressionist harmonic touches through a gentle texture of repose and calm. Sans is on the faculty of the Ecole Nationale Superior in Provence. Both Gagnon and Sans choose an optimistic, cinematic view of things, rather than bombast and dissonance...

The second set takes us to the Baroque period and three of its towering musical figures – Scarlatti, Bach, and Handel. Curiously, all three were born in the same year (1685) and died in the 1750s. Scarlatti’s 500 plus sonatas for harpsichord (one of music’s most treasured collections), were written mostly for his patron Queen Maria Barbara of Spain and are icons of keyboard ingenuity. Handel’s instrumental chamber music, though not as well known as his oratorios, operas, and songs, displays the same gifts for lyricism, drama, and communication that characterize his vocal works. The “Allegro” is from a Sonata for Viola da Gamba and Clavecin. Bach’s “Fugue 14” is from his Well-Tempered Clavier, Book I. With disarming mastery, he unfolds a three-voice imitative texture on a four-measure fugue subject that sings freely and convincingly from beginning to end, never constrained by its scholarly premise. Bach’s “Vivace” is the first movement of his famous Concerto in D Minor, BWV 1043, for two violins and string orchestra. Robert Mayeur’s transcription of it for four guitars is impressive and fluent. An opening tutti fugal exposition (unusual for Bach) leads to successive statements by Guitars I and II in concertato style, with continuo accompaniment. Throughout, the contrasts of tutti vs. solì forces alternating with episodic passages bind the work together dramatically and formally.

The third set is music with Latin American roots. Dominique Marie is a French composer whose evocative Tango Egyptien reminds us that the tango has many geographical sites. The Argentinian tango is derived perhaps from a Spanish dance, which in turn has possible African derivatives. The Brazilian guitarist/composer Laurindo Almeida came to Los Angeles in the 1950s bringing with him “bossa nova” and a host of Latin classical guitar techniques and styles. He was with the famous Stan Kenton Band for a while, performed solo and chamber concerts along the west