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## Illinois State University Guitar Ensemble and Friends, October 27, 2021

Illinois State University School of Music

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Because of his sins, a man suffered an illness that twisted his limbs and left him crippled. He stayed that way for five years. He vowed that if he were cured, he would take a quantity of wax to Salas every year. He was immediately cured. Without delay, he went to Salas with the wax. Although he had not walked for a long time, he was nimble and felt no pain.

5. A madre de Deus (The baby who was born through a wound in his mother's side)

There was a woman who was often pregnant, but the babies never survived childbirth. When she became pregnant again, she asked the Virgin to protect her. Her husband was killed in a brawl. When the woman saw her husband mortally wounded, she threw herself on him and was struck in the side. She died instantly, but her baby survived after being born through the wound. The baby grew up and became a man devoted to the Virgin.

7. Non e gran cousa se sabe (Pilgrim of St. James)

During an annual pilgrimage to Santiago de Compostela, a man spent the night with an unmarried woman and continued on his journey without confessing his sins. The devil appeared to him in the guise of St. James and commanded him to slit his own throat. The pilgrim did as he was told and was found dead by his companions. St. James accused the devil of winning the soul deceitfully and suggested that the Virgin should settle the dispute. The Virgin Mary ordered the soul to be returned to the pilgrim's body and he was revived.

### ***Cantigas de Amigo***

2. Ondas do mare de Vigo (O waves of Vigo's bay)

In the first of the seven songs, the young woman asks 'O waves of Vigo's bay, have you seen my lover? Ah God, will he soon come to me?' The music reflects her longing for the return of her lover.

6. Ay ondas que eu vin veer (Ah, waves that I came to see)

This is the last of the seven Cantigas de Arnigo, and by now the young woman is resigned to the fact that her lover will never return.

### ***Codex Calixtinus***

4. Kyrie Trope Cunctipotens genitor

The *Kyrie Trope, Cunctipotens genitor* in the *Codex Calixtinus* is one of the earliest notated examples of vocal polyphony. The Kyrie plainsong cantus firmus is decorated by a more quickly moving upper line, setting the text which begins 'All-powerful parent, God creator of all, have mercy. May your holiness save us, good leader, have mercy.'

## **Illinois State University Wonsook Kim College of Fine Arts School of Music**

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## **Illinois State University Guitar Ensemble and Friends**

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**Kemp Recital Hall  
October 27, 2021  
Wednesday Evening  
7:30 p.m.**

**This is the twenty-second program of the 2021-2022 season.**

## Program

Please silence all electronics for the duration of the concert. Thank you.

Andante in Canon  
Georg Philipp Telemann  
(1681-1767)

La Rossignol  
Anonymous  
Jack Mistretta and Harrison Gordon

Suite for two guitars  
Corant 1  
Alman  
Corant 2  
William Lawes  
(1602-1645)  
Jackson Miller and Matthew Kwon

Sonata in E Minor  
Georg Frideric Handel  
(1685-1750)  
Rachel Nulf, flute  
Matthew Kwon, guitar

Primera Cronica del Descubrimiento (1991)  
Leyenda Taina  
Danza  
Roberto Sierra  
(born 1953)  
Samantha Wyland, flute  
Jackson Miller, guitar

Trio for 3 Guitars, Op. 12  
Allegro  
Andantino – Tema con variationi  
Minuetto  
Filippo Gragnani  
(1768-1820)  
Max Cichock, Jack Mistretta, Harrison Gordon

Cantigas de Santiago (2014)  
Quen a Virgen ben servira  
Ondas do Mare de Vigo  
Como poden per sas culpas  
Kyrie Trope (Cunctipotens genitor)  
A madre de Deus  
Ay ondas que eu vin veer  
Non e gran cousa se sabe

Stephen Goss  
(born 1964)

Jackson Miller, Matthew Kwon, Max Cichock

*Cantigas de Santiago* is a modern reworking of medieval music associated with the Camino. This ancient pilgrimage route leads to the shrine of St. James in the cathedral of Santiago de Compostela in Galicia, northwestern Spain, where tradition has it that the remains of the saint are buried. My pieces draw on three sources: the *Cantigas de Santa Maria*, the *Cantigas de Amigo*, and the *Codex Calixtinus*.

Stephen Goss selected seven pieces for *Cantigas de Santiago* because seven is a significant number in the Catholic faith. It is the symbolic number of charity, grace, and the Holy Spirit. It is the term that stands for perfection. There are seven sacraments, seven gifts of the Holy Spirit, seven deadly sins, seven joys, and seven sorrows of Our Lady.

The songs taken from the *Cantigas de Santa Maria* form the backbone of my *Cantigas de Santiago* with interludes taken from the other two sources. The set is organized as three pairs of movements encircling *Kyrie Trope*, which functions as the still center. Either side of the *Kyrie Trope*, there is a short, lively interlude from the *Cantigas de Santa Maria*. Flanking those are two *Cantigas de Amigo* which are slow and reflective. The set is bookended by a second pair of *Cantigas de Santa Maria*.

### *Cantigas de Santa Maria*

1. Quen a Virgen ben servira (The monk who listened to a bird's song for three hundred years)

A monk entered a garden and discovered a beautiful fountain. He sat down beside it and prayed to the Virgin to give him a foretaste of Paradise. A bird began to sing such a beautiful song that the monk was enchanted.

He stayed in the garden, listening to the bird for three hundred years, although it seemed as if he had only been there for a short while.

3. Como poden per sas culpas (The lame man healed at Salas)

