

Gettysburg
College
Sunderman Conservatory
of Music

A Faculty Recital
IAN HRDLICKA, *Guitar*

Works By, ASSAD,
GIULIANI, JOBIM,
PIAZZOLLA,
AND TAKEMITSU



SUNDAY, FEBRUARY 1, 2026 · 2:30PM
PAUL RECITAL HALL
SCHMUCKER MEMORIAL HALL

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Always turn off your cell phone and refrain from talking during a performance. Food and drink are not permitted in Paul Recital Hall.

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Conservatory faculty, and visiting professional artists.*

PROGRAM

Felicidade (arr. Roland Dyens) – Antonio Carlos Jobim (1927-1994)

Sonata Brillante op. 15 – Mauro Giuliani (1781-1829)

- I. Allegro Spirito
- II. Adagio con grande espressione
- III. Finale

Milonga del Angel (arr. Baltazar Benitez) – Astor Piazzolla (1921-1992)

All in Twilight – Toru Takemitsu (1930-1996)

- I.
- II.
- III.
- IV.

Sandy's Portrait – Sergio Assad (1952-)

Prelude and Toccata

PROGRAM NOTES

Felicidade (arr. Roland Dyens) – Antonio Carlos Jobim (1927-1994)

Felicidade is a popular Bossa Nova song, with music written by Brazilian legend Antônio Carlos Jobim and lyrics by Vinicius de Moraes. Despite the upbeat and groovy nature of the song, *Felicidade*'s lyrics echo a somber refrain, “Tristeza não tem fim, Felicidade sim” often translated to English as “Though sadness lingers on, too soon sweet joy is gone.” The lyrics of the song describe the ephemeral nature of happiness, how happiness is “like a feather” which can only float because of the breeze. This arrangement by French guitarist Roland Dyens, has become a standard within the guitar repertoire, perhaps because of Dyens’ ability to capture the essence of de Moraes’ lyrics in his variations of the main tune. Dyens dedicated the arrangement to Bossa Nova icon Joao Gilberto, and much of piece capitalizes upon core elements of Gilberto’s guitar playing: a steady bass, and clear melody amidst chordal changes.

Sonata Brillante op. 15 – Mauro Giuliani (1781-1829)

- I. Allegro Spirito
- II. Adagio con grande espressione
- III. Finale

Italian guitar virtuoso and composer Mauro Giuliani is well known for his ability to showcase operatic characteristics on the guitar as heard in his Rossinianas and Variations on operatic themes. In *Sonata Brillante* however, Giuliani opts to evoke the symphonic- perhaps drawing upon his experience living and performing in the Classical mecca that is Vienna. The first movement, titled Allegro Spirito, energetically introduces the themes

and motifs that reemerge throughout the entire Sonata. This movement features timbral and dynamic contrast that reference the sections of the orchestra, as well as unusual modulations in the development section that display influence from Giuliani's Viennese contemporary, Beethoven. The second movement, titled *Adagio con Grande Esspressione*, reimagines much of the thematic material of the first movement with a lyrical sensibility that capitalizes upon the warm tones of the guitar. The third movement returns to the lively tempo of the first, as a rambunctious rondo ensues. The movement is most memorable for its vivacious primary theme, carefree character, and unique accent pattern.

Milonga del Angel (arr. Baltazar Benitez) – Astor Piazzolla (1921-1992)

This iconic ballad by Argentine composer, bandoneon player, and band leader Astor Piazzolla is a favorite of many, and was featured on his quintet's iconic 1986 album *Tango: Zero Hour*. This arrangement by guitarist Baltazar Benitez highlights the lyrical melody above the accompaniment that follows the Milonga dance rhythm of Argentina and Uruguay. The Milonga is a medium tempo dance that follows a 3-3-2 clave pattern, and is considered to be the precursor to the Tango, the musical and dance style which Piazzolla would become known for composing for in the twentieth century.

All in Twilight – Toru Takemitsu (1930-1996)

- I.
- II.
- III.
- IV.

All in Twilight is a piece for solo guitar that comprises of four unnamed movements utilizing the coloristic effects of the guitar to capture the transition from daylight to darkness. Japanese composer Toru Takemitsu said in his own words that his primary influences were Debussy, Duke Ellington, and nature, and in *All in Twilight*, all three of these influences are made manifest on the guitar. From Debussy, we hear timbral contrast as a structural element, as Takemitsu uses the many tones of the guitar to craft both aggressive and sublime sounds. From Duke Ellington, the piece's harmonic material consists mainly of Jazz-inspired extended chords, emphasizing the upper partials to elicit mystic and murky sonorities. Finally from nature, Takemitsu derives the overall structure of the work. Throughout the four movements, there is shift from modal to tonal harmony, and bright to dark timbre. The secondary theme of the fourth movement is like a jazzy lullaby, perhaps a reference to night's onset. It is also worth noting that the *All in Twilight* is dedicated to Julian Bream, a guitarist well known for his use of timbral variety and coloration.

Sandy's Portrait – Sergio Assad (1952-)

Prelude and Toccata

Sandy's Portrait is a 2012 composition by celebrated Brazilian composer and guitarist Sergio Assad. The piece is dedicated to Dr. Sandy Bolton, and is intended to celebrate his life and passion for the guitar. Dr. Bolton

was a professor at the University of Arizona and fervent supporter of the school's guitar program, creating multiple endowments for the school's guitar program and attending every guitar event. Sandy's Portrait features tonal harmony and lyrical melodies that the composer believes Dr. Bolton would have thoroughly enjoyed. Additionally, there is recurring theme throughout the piece that is derived from a musical spelling of Dr. Bolton's name: S(E) A(A) N(G#) D(D#) Y(C#) followed by answering figure of B(B) O(A) L(E) T(F#) O(A) N(G#). The lyrical, jazz inspired melody of the prelude's first section establishes a mournful character, followed by a nostalgic and sweet theme that introduces the musical spelling of Dr. Bolton's name. The toccata features an syncopated and groovy rhythmic profile where the theme can be heard throughout.

UPCOMING SUNDERMAN CONSERVATORY EVENTS

February 2 • 3pm *Sunderman Wind Quintet* Musselman Library Apse

February 6 • 8pm *Orpheus Chamber Orchestra* Majestic Theater

February 13 • 7:30pm *Brass Festival featuring Brass of Peace* Paul Recital Hall

February 15 • 3pm *Wind Symphony Annual Family Pops Concert* Majestic Theater

February 19 • 6:30pm *Guest Artist Recital: Kate Boyd, piano* Paul Recital Hall

February 20 • 3pm *Jr. Recital: Scott Meyers, tenor* Paul Recital Hall

February 21 • 8pm *Jazz Ensemble* Majestic Theater

February 27 • 8pm *Symphony Orchestra* Majestic Theater

March 1 • 2:30pm *Sr. Recital: James Humphrey, clarinet* Paul Recital Hall

March 21 • 8pm *Gettysburg College Choir Home Concert* Paul Recital Hall

March 22 • 2:30pm *Sr. Recital: Josie Eteme, violin* Paul Recital Hall

March 26 • 6:30pm *Guest Artist Recital: Naomi Niskala, piano* Paul Recital Hall

March 27 • 8pm *Sunderman Sings Voice Area Recital* Paul Recital Hall

March 28 • 7pm *Sr. Recital: William Leopold, piano* Paul Recital Hall

March 28 • 7:30pm *Sr. Recital: Jack Bellantone, percussion* Paul Recital Hall

March 29 • 2:30pm *Sr. Recital: Ben Casinelli, trumpet* Paul Recital Hall

March 29 • 4pm *Sr. Recital: Moxé Meiri, violin* Paul Recital Hall

April 10 • 3pm *Jr. Recital: Justin Morgan, saxophone* Paul Recital Hall

April 10 • 8pm *Wind Symphony Masterworks Concert* Majestic Theater

April 11 • 8pm *Choir Concert* Christ Chapel

April 12 • 3pm *Symphony Band* Majestic Theater

April 17 • 8pm *Symphony Orchestra* Majestic Theater

April 19 • 2:30pm *Sr. Recital: Hugo Pochan, guitar* Paul Recital Hall

April 18 • 8pm *Jazz Ensemble* Majestic Theater

April 24 • 7:30pm *Opera Workshop Performance* Majestic Theater

April 25 • 7:30pm *Opera Workshop Performance* Majestic Theater

April 27 • 5:30pm *Wind Symphony Student Conductor Concert* Majestic Theater

April 30 • 6:30pm *Piano Citizens Recital* Paul Recital Hall

May 1 • 8pm *Jazz Combo* Paul Recital Hall



For Information 717.337.6815

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