

MUSICAL PRAYER

MARK HILLIARD WILSON

St. James Cathedral Guitarist

“JOY”

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| <i>Ode to Joy</i> from <i>Symphony No. 9</i> , op. 125 | Ludwig van Beethoven
1770–1827 |
| arr. Mark Hilliard Wilson from an arrangement for organ by Nuno Carmona | |
| <i>All creatures of our God and King</i> | William Henry Draper
1855–1933 |
| <i>Choro Gavotte</i> from <i>Suite Populaire Brésilienne</i> | Heitor Villa-Lobos
1908–1992 |
| <i>Liebesbotschaft</i> from <i>Schwanengesang</i> , D.957
(“ <i>Message of Love</i> ”) | Franz Schubert
1797–1828
arr. Johann Kaspar Mertz
1806–1856 |
| <i>Ya se asienta el Rey Ramiro</i> from <i>Los Libros del Delphin</i>
(“ <i>King Ramiro is settled</i> ”) | Luys de Narváez
1490–1547 |
| <i>What is this noise these people make?</i> | Simon Gorlier
fl. 1550–1584 |
| <i>Canarios</i> from <i>Libro Quatro d’ Intavolatura di Chitarrone</i> | Johann Hieronymus Kapsberger
c.1580–1547 |
| <i>Study in G minor No. 17</i> from <i>Le Papillon</i> , op. 50 | Mauro Giuliani
1781–1829 |
| <i>Volte VI and VII</i> from <i>A Varietie of Lute Lessons</i> (1610) | Robert Dowland
1591–1641 |
| <i>Lady Clifton’s Spirit</i> from <i>A Varietie of Lute Lessons</i> (1610) | John Dowland
1563–1626 |
| <i>Jesus bleibet meine Freude</i> from Cantata BWV 147
(“ <i>Jesu, Joy of Man’s Desiring</i> ”) | Johann Sebastian Bach
1685–1750 |
| <i>Ninna Nonna a Donegal</i> | Giorgio Signorile
b.1960 |
| <i>Prelude Saudade</i> from <i>La Catedral</i> | Augustin Barrios Mangoré
1885–1944 |

NOTES ON THE PROGRAM

Mark Hilliard Wilson

In planning this program, I have enjoyed meditation on the theme of Joy, and what it means in our time, as well as in a personal sense. The program's theme is Joy, and it falls on May Day, a day that my mother taught me to put flowers on neighbors door steps when I was a little kid, and then when I was an older kid, I heard of it being the day of solidarity among Socialists.

May Day is also the day that one year ago my mother had an almost catastrophic series of seizures and was in intensive care for a week and then in telemetry for another week before being released to rehab on Mother's Day 2019. It was a very intense time. and I am grateful for the incredible doctors she had, but she did not open her eyes until I started to play my guitar for her. It was only after that that she began to come back. The third piece, *Choro Gavotte*, is a piece that she requested me to play a lot. I broke the silence on that piece on May 3rd, the day I was finally able to see my Mom, and as she heard the familiar and beloved music, she opened her eyes. An update: my Mom's health has improved significantly after this scare, and she has worked hard to actually become mobile again with a walker. She still gets tired quickly, but previous to August of last year she had not gotten out of a wheelchair or bed for almost two years. Now she moves herself, and we are all so proud of her.

MARK HILLIARD WILSON brings joy and technical finesse to the listener while integrating music from diverse backgrounds and different ages with a compelling story and a wry sense of humor. Performing regularly at festivals and concert series, Wilson has distinguished himself as a unique voice with programs that feature his own transcriptions of both the well known and the obscure. Wilson's compositions for the guitar have been appearing on stages throughout the Northwest US and Canada for over 15 years. He works in is the relatively unexplored genre of an ensemble of multiple guitars as the conductor, composer, arranger, and music director to the Guitar Orchestra of Seattle. Wilson has taught at Whatcom Community College and Bellevue College.

Wilson's CD *El Sueno del Camino* is the product of a series of concerts he played along the Camino de Santiago de Compostela in northern Spain. Wilson has been busy promoting his latest CD, a Guitar Orchestra recording that features compositions for 10 guitars, inspired by the pilgrimage to Spain as well as pilgrimages closer to home: Chuckanut Drive and the Edmund Pettis Bridge. Since the start of 2019 he has produced concerts for the Guitar Orchestra of Seattle in fun and unusual venues for the classical guitar, such as the restored bar The Rendezvous in The Jewelbox Theater (built in 1932 as a movie theater); the experimental cafe theater Cafe Nordo; and the former Elliot Bay Book Company location in Pioneer Square. Solo engagements have taken him to numerous living rooms and gardens across Seattle through the organization Groupmuse. The summer of 2019, Wilson was engaged in 10 concerts over an 8-week spread, where he played solo concerts, a concerto written for him and the Octava orchestra, and a series of concerts in Portland with the soprano Jessica Israels and baritone Erik Hundtoft. Shortly after this, Wilson was the guest guitarist with the Sun Valley Symphony.

Wilson's work on a CD of Argentinian music featuring solo work and duo work with Stuart Zobel has been affected by the Covid-19 quarantine, and the same can be said of his work to release a CD of Good Friday music written by Nathan Jensen for the Guitar Orchestra of Seattle. The quarantine has not brought any of his work to a stop, but reoriented it: progress is still occurring and new skills are being acquired along the way! Please look for CDs this coming fall.