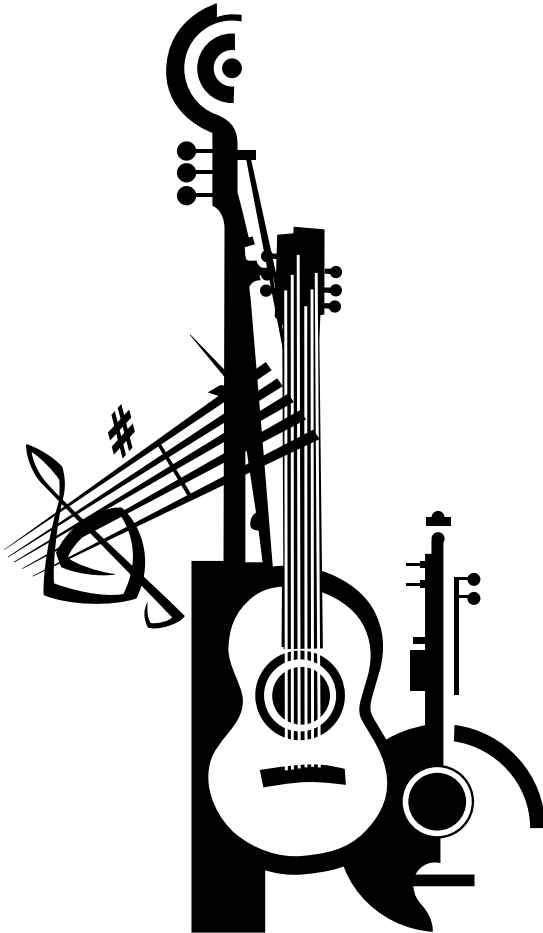


**THE LONG ISLAND GUITAR FESTIVAL**  
**APRIL 24-27**

2003

*Harris Becker, Festival Director*



**C.W. POST CAMPUS**  

---

**LONG ISLAND UNIVERSITY**

LONG ISLAND GUITAR FESTIVAL  
HAS BEEN FUNDED IN PART BY:

*The Augustine Foundation*



*The D'Addario Foundation  
for the Performing Arts*

*This event is supported by a grant from Long Island University's  
John P. McGrath Fund  
and*

*The School of Visual and Performing Arts,  
The Honors Program and  
The Department of Music of the C.W. Post Campus  
of Long Island University*



# LONG ISLAND GUITAR FESTIVAL

## SCHEDULE OF EVENTS

# 2003

### Thursday, April 24

8:00 p.m. **Concert**, The Microtonal Guitar  
Featuring: Harris Becker, Seth Josel, Alfred Giusto

### Friday, April 25

2:00 p.m. **Computer Workshop:**  
Recording Guitar on Your Computer  
4:00 p.m. **Concert**, C.W. Post Department of Music Guitar  
Alumni Concert  
8:00 p.m. **Concert**, Amanda Cook, Classical Guitarist

### Saturday, April 26

9:30 a.m. **Master Class** with Amanda Cook  
11:30 a.m. **Performance Class** for High School Students  
with Pat Bianculli  
1:00 p.m. **Lunch Break**  
2:00 p.m. **Concert**, Mark Marino, Jazz Guitarist  
3:00 p.m. **Meet the Vendors**  
3:30 p.m. **Master Class** with Jerry Willard  
5:45 p.m. **Video Presentation**  
6:30 p.m. **Dinner Break**  
8:00 p.m. **Concert**, Dušan Bogdanović, Guitarist-Composer

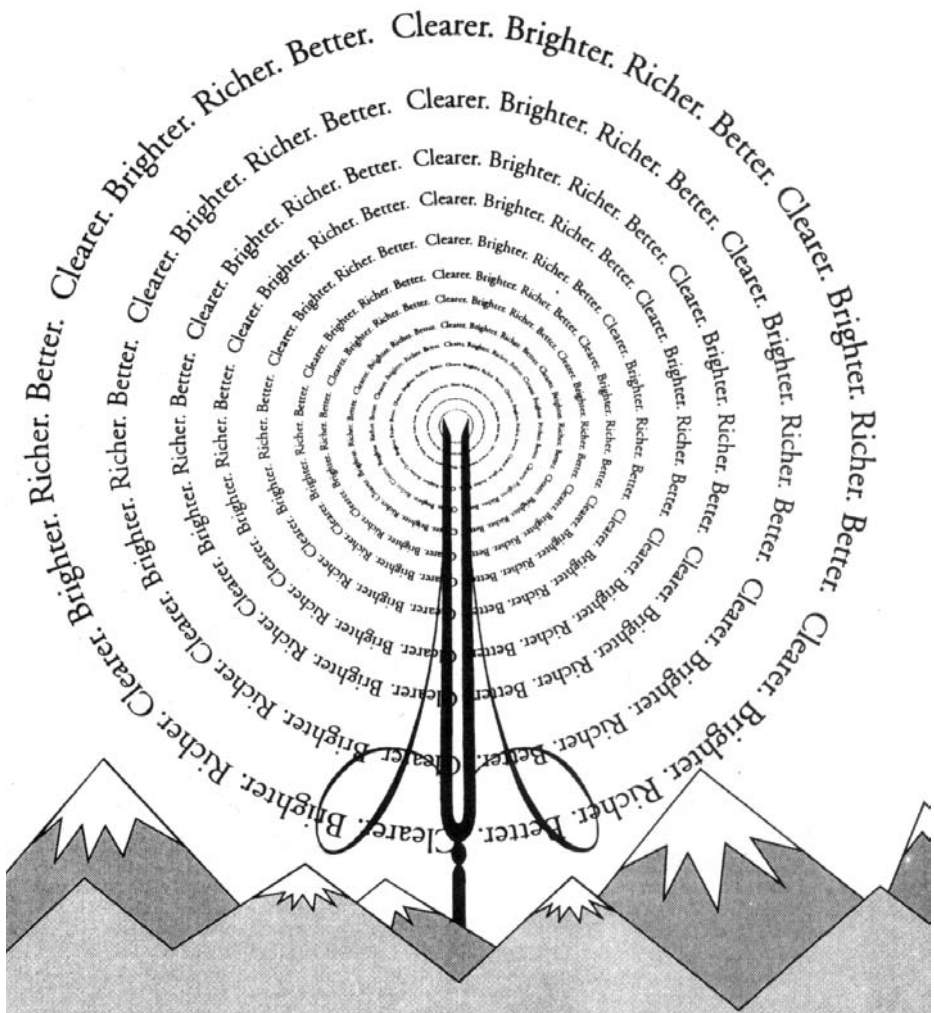
### Sunday, April 27

10:00 a.m. **Master Class** with Dušan Bogdanović  
12:00 p.m. **Lunch Break**  
1:00 p.m. **American Guitar Museum Players Choice  
Awards**  
4:00 p.m. **Long Island Classical Guitar Society  
Open Meeting-Bring Your Own Guitar!**  
6:00 p.m. **Meet the Vendors**  
6:30 p.m. **Dinner Break**  
7:30 p.m. **Concert**, Jerry Willard, Classical, Baroque &  
Modern Guitar, Archlute, Renaissance Lute

Long Island Guitar Festival 2004, April 2-4

For more information on the Long Island Guitar  
Festival visit [www.liu.edu/gfest](http://www.liu.edu/gfest)





SPREAD THE WORD.

ALBERT AUGUSTINE · LTD.

CLASSICAL GUITAR STRINGS.

[www.albertaugustine.com](http://www.albertaugustine.com)

---

**THURSDAY, APRIL 24**  
**CONCERT,**  
**THE MICROTONAL GUITAR**  
**SETH JOSEL, HARRIS BECKER,**  
**ALFRED GIUSTO**  
**8:00 P.M.**

**SETH JOSEL**, originally from New York, now residing in Cologne – has become one of the leading instrumental pioneers of his generation. As a soloist he has concertized in Belgium, Germany, Great Britain, France, Israel, Italy, The Netherlands, Switzerland, the US and Canada. He has performed as a guest with leading orchestras and ensembles of Europe, including the BBC Symphony Orchestra (London), the Southwest German Radio Orchestra, the South German Radio Choir, the Staatskapelle Berlin and the Schönberg Ensemble of Amsterdam, and has appeared at several major European festivals including Ars Musica, Donaueschingen, The Holland Festival, Munich Biennale and London's South Bank Festival. From 1991-2000 he was a permanent member of the Ensemble Musikfabrik NRW, a state-subsidized ensemble devoted to the performance of contemporary music.

As ensemble player and soloist Seth Josel has been involved in the first performances of more than one hundred works. He has collaborated and consulted closely with such composers as Louis Andriessen, Mauricio Kagel, Helmut Lachenmann and James Tenney. He has recorded for radio stations throughout Europe, and he appears as ensemble/chamber music performer on CD's released by Nonesuch, CPO, Col Legno and HetHut. In 1995 he released his first solo CD on CRI (Composers Recordings, Inc.) featuring works of contemporary American composers. His second solo CD appeared in April 1998 on O.O. Discs, Inc., as well with music of American composers.

After acquiring his Bachelor of Music degree at the Manhattan School of Music. Seth Josel enrolled at Yale University and earned the Master of Music, the Master of Musical Arts and the Doctor of Musical Arts degrees. His teachers included Manuel Barrueco, Eliot Fisk and harpsichordist Richard Repphan; as well, he has participated in the master classes of Oscar Ghiglia and Andrés Segovia.

**HARRIS BECKER**, guitarist and lutenist is an active soloist, chamber musician, educator and adjudicator. Performances have taken him throughout the United States, Europe, South America, Mexico and Canada. New York performances include Alice Tully Hall at Lincoln Center and Weill Recital Hall at Carnegie Hall. Mr. Becker has premiered many new works for solo guitar. Among the composers who have dedicated works to him are Carlo Domeniconi, Raoul Pleskow, Howard Rovics and the microtonal



---

composer, Johnny Reinhard. Director of Guitar Studies at the C.W. Post Campus of Long Island University, Mr. Becker is Founder and Director of the Long Island Guitar Festival, which is now in its eleventh season.

**ALFRED GIUSTO**, born January 27, 1969, studied jazz guitar, jazz composition, and classical guitar as a teenager. He enrolled in Berklee College of Music and then transferred to New England Conservatory, in which he studied composition with Robert Ceeley, William Thomas McKinley, and Joseph Gabriel Maneri. Under Mr. Maneri's tutelage, Al began studying microtonal music. From 1999-2001, Al studied counterpoint with Leo Edwards, professor at the Mannes College of Music. Al is also a board member of The American Festival of Microtonal Music here in New York City and has furthered his knowledge of microtones through his discussions with Johnny Reinhard.

In 1995, Mr. Giusto's orchestral piece, *Peace Cow*, was released on MMC Recordings, Ltd. In 1999, the Flux Quartet performed the world premiere of *Fear* at New York University and since then have made it a part of their standard repertoire performing it at Miller Theater, Columbia University, the Oslo Kammermusik Festival, and the Melbourne Festival in Australia. *Ill-Tempered for Harpsichord*, was performed at the 2000 Microthon in New York City. In 2001, as a member of the three piece band Blackgrass, they were featured on the recording *Black Rose Liberation* by Dr. Israel. Currently, Mr. Giusto is awaiting the premiere of *Bottom*, for Bass Sax and *Microtonal Midi Piano*, in the Netherlands, the recording of *The Five Deadly Venoms* for String Quartet and Dub Beats with Dr. Israel and the recording of his blues album for fretless Werckmeister guitar and drums.



---

## PROGRAM

Re: Guitar	Seth Josel	George Hadju (b.1960)
Possessed	Harris Becker	Johnny Reinhard (b.1956)
...until...	Seth Josel	Clarenz Barlow (b.1945)

## INTERMISSION

Three Concert Pieces	Harris Becker	Howard Rovics (b.1937)
Da Capo	Alfred Giusto	Alfred Giusto (b.1969)
Back Up	Alfred Giusto fretless resonator guitar	Alfred Giusto
Suite for Solo Resonator, Fretless Guitar		Alfred Giusto
I. Adagio		
II. Andante		
III. Andante (Variation)		
IV. Allegro	Alfred Giusto	
Ansichten Eines Käfers		Manfred Stahnke (b.1951)
1. Nachmittagsprélude eines seltsamen Käfers		
2. ...und seiner taiwanesischen Frau		
3. ...und seines orgelpunktischen Großvaters		
4. ...und seiner streitsüchtigen indonesischen Verwandten		
5. ...und seines mondsüchtigen Sohnes		
6. ...und seines afrikanischen Trommellehrers	Seth Josel	

---

## PROGRAM NOTES

**Re: Guitar** was composed by Georg Hajdu in 1999 and premiered in Tiflis, Georgia. This piece is an imaginary travel through different musical landscapes. A chromatically descending line of natural harmonics serves as the basis for a constant metamorphosis that leads the listener through stylistic areas, which can be likened to jazz, European avant-garde, middle-Eastern folklore and Indonesian Gamelan. Only once, at the very end, the piece reveals itself as a “real,” quasi classical, guitar piece. *Re:Guitar* uses just intonation in which the strings are tuned to the overtones of a very low E. This tuning lends the guitar a particular resonance.

**Possessed** was commissioned by Harris Becker, following several years working with the composer on the C.W. Post Campus music faculty. The idea was to create a polymicrotonal work for a conventional 6-string guitar solo: it would not require a new fretting design for the instrument. The piece, through re-tuning the open strings to particular microtonal intervals, sounds as if it was the most exquisitely tuned instrument in an almost music-box manner. It was composed by a fjord in Flom, Norway. The general rule for the composer was to avoid playing consecutively on the same string, always alternating strings, suggesting as many as four different choices for a particular note in an octave.

**...until...** was conceived in 1972 as a variable piece. It consists essentially of a cycle of pitches, initially highly consonant to a given drone, but gradually increasing in dissonance. At the final, most dissonant stage, a small shift in the drone reveals that the cycle has now become a phase-shifted transposition of the original. This ‘minimal’ composition exists as an instructional text as well as (to date) nine realised versions. Version 7 for guitar (1980) wholly comprises natural harmonics. Alternate strings are retuned to an A-minor triad reaching up a minor tenth to Middle C, the intervening strings to the same chord a quarter-tone higher. At first only non-microintervallic notes sound; the reverse is true at the end, the E drone rising a quarter-tone.

**Da Capo** is in the tuning of Werckmeister III, but it’s tuned to an open tuning with two capos. The tuning is in three different size tritones, F#-C (588 cents), E-Bb (606 cents), and C#-G (594 cents). One capo is a standard capo that clamps all six strings and the second is a third hand capo that can clamp whichever strings you choose, thus enabling you to do open tunings without retuning your guitar. The piece is composed in a song form of two main sections with sub sections in each. The bass notes of the capo tuning lend to a mysterious effect when combined with the melody and the drag tremolo is also featured in the second section.

Alfred Giusto’s **Back Up** is in Werckmeister III tuning on a fretless. There are 39 different melodic intervals produced by this tuning at approximately 6 cents apart (1200 cents to the octave).



---

Werckmeister Preferred Chromatic (called Werckmeister III):

C	C#	D	Eb	E	F	F#	G	G#	A	Bb	B
0	90	192	294	390	498	588	696	792	888	996	1092

**Suite for Solo Resonator, Fretless Guitar:** This suite consists of four pieces composed in Werckmeister III. The Adagio is based off the key of D minor and the Andante is based off the key of E minor and a homage to the beginning of Heitor Villa-Lobos' Prelude #1 for guitar. The first two movements use the chromatic possibilities of the minor keys to create different chord voicings, tensions and colors that only come through in Werckmeister III. The Andante (Variation) is a short variation of movement two and the Allegro is a chromatic, melodic piece not in any specific key but gives hints of various chord structures through the tremolo melody and constant melodic bass lines.

All pieces are played on a fretless, metal body, resonator guitar. The open strings are tuned to Werckmeister III and their are markings that the composer put on his guitar to be used as a guide for the tuning. The colors, resonances and interval spaces that come from Werckmeister III could not happen on an equal tempered fretted or fretless guitar.

Manfred Stahnke: **Ansichten eines Kafers** (Perspectives of a Beetle) for guitar in scordatura. This grotesque and melancholic picture of a guitar virtuoso hints at two poets: Heinrich Böll "Ansichten eines Clowns", a novel about a very lonely clown, and Franz Kafka "Die Verwandlung" (with the "beetle" Gregor Samsa). On six strings there is a lot of fuss in sixth tones 1st to fabricate a "Prélude" (Bachian, Debussyian?), 2nd to illuminate a kind of taiwanesian – pacific – atmosphere for the wife of the beetle – without success, she remains to feel homesick, 3rd to characterize his blueish grandfather at the organ, 4th to get rid of the fighting indonesian relatives, 5th to paint the pierrat in the family: his son watching the moon, a very very slow movement, 6th to begin an african dance, which the beetle learnt from his african drum teacher. But all these efforts are for nothing. They all stay clumsy and far off the originals...

**American Festival of Microtonal Music, Inc. (AFMM)** is a tax-exempt not-for-profit corporation in the state of New York. For further information regarding AFMM programs – or to be a part of the AFMM – telephone 212-517-3550, or fax 212-517-5495, or e-mail: [afmmjr@aol.com](mailto:afmmjr@aol.com) Or visit the AFMM web-site: <http://www.echonyc.com/~jhh/AFMM/> Or write: AFMM, c/o Johnny Reinhard, 318 East 70th Street, #5FW, NY, NY 10021

SUPPORTED BY THE D'ADDARIO  
FOUNDATION FOR THE PERFORMING ARTS &  
THE D'ADDARIO FAMILY OF QUALITY BRANDS



"The Player's Choice for fretted  
& bowed instrument strings.



The first. The finest.  
The Future



The world's premiere manufacturer  
of reeds and mouthpieces for  
clarinet and saxophone.



**PLANET  
WAVES**  
MUSIC UTILITY COMPANY

The Ultimate Music Utility  
Company



A complete line of high quality,  
neutral pH writing  
papers in pads, folded sheets and  
spiral bound books.



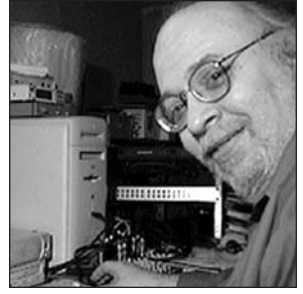
The D'Addario  
Foundation for the  
Performing Arts

E-Mail: [foundation@daddario.com](mailto:foundation@daddario.com)  
[www.daddario.com/foundation.html](http://www.daddario.com/foundation.html)

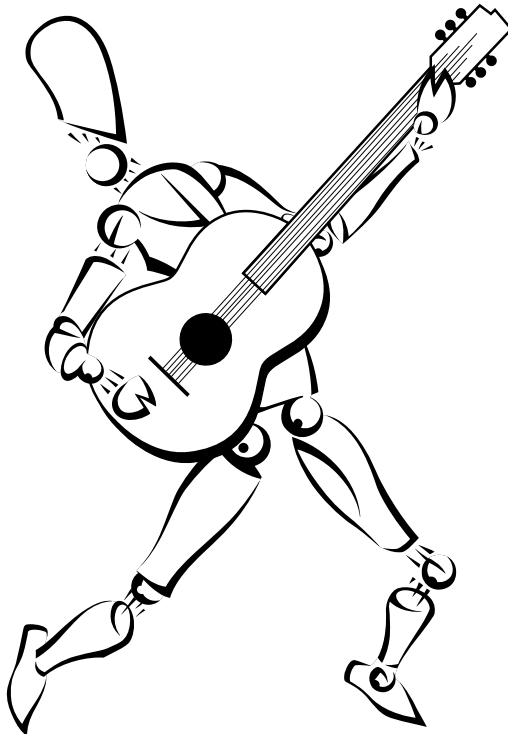
J. D'ADDARIO & COMPANY, INC. PO Box 290 Farmingdale, New York 11735 USA

---

**FRIDAY, APRIL 25**  
**COMPUTER WORKSHOP: RECORDING**  
**ON YOUR GUITAR WITH JOHN MESCHI**  
**MUSIC TECHNOLOGY LAB,**  
**FINE ARTS CENTER**  
**2:00 P.M.**



**JOHN MESCHI** is a member of the C.W. Post Department of Music faculty and serves as the Department's Graduate Adviser and Technology Coordinator. He holds degrees from New York University (B.S., Music Education) and Long Island University (M.A., Music) and has been involved with the musical applications of computers since the mid-1980s with special interests in algorithmic composition and developing music-oriented software. Besides teaching music at C.W. Post, Mr. Meschi trains teachers in basic computer skills, multimedia and Web design in the Department of Educational Technology and teaches Internet and Web design in the Art Department and the Interactive Multimedia Arts Program.



---

**FRIDAY, APRIL 25**  
**C.W. POST DEPARTMENT OF MUSIC**  
**GUITAR ALUMNI CONCERT**  
**4:00 P.M.**

**PROGRAM**

Prelude (from Cello Suite no.1 1007)	J.S. Bach
Largo & Allegro (from Violin Sonata 1005)	(1685-1750)
Una Limosna por el Amor de Dios	Augustín Barrios
	(1885-1944)
	Brian Fleming
Pieces to be announced	
	James Smith Jr.
Sonatina Meridional	Manuel Ponce
I. Campo	(1885-1944)
II. Copla	
III. Fiesta	Andrew Falino
Koyunbaba	Carlo Domeniconi
I. Moderato	(b. 1947)
II. Mosso	
III. Cantabile	
IV. Presto	James Erickson

---

Lutenist, **JAMES W. SMITH** Jr. is currently a D.M.A. student in Early Music Performance at the State University of New York at Stony Brook. He holds an M.A. degree in Music History and Literature from Long Island University. He is a member of the New York Continuo Collective. He was a participant in the 2001 “L’Accademia d’Amore” in Bremen Germany under the direction of Steven Stubbs and Erin Headly. James was the featured chitaronne player in SUNY

Stony Brook production of Monteverdi’s *L’Incoronation di Poppea*, also Opera International’s production of Cavalli’s *L’Ormindo*. James has also performed on the New York Early Music Series with tenor James L. Brown, New York’s Ensemble for Early Music and New York Baroque. He is a Teaching Artist for the Tilles Center’s Arts and Culture Institute, an aesthetically based outreach program in the Nassau and Suffolk County public schools.

**BRIAN FLEMING** received his Master’s degree in music performance from the Peabody Conservatory of Music in Baltimore, Maryland under the instruction of renown pedagogue Ray Chester. While pursuing his graduate degree Mr. Fleming studied chamber music with Julian Gray of the Gray/Pearl Duo and performed in master classes for world renowned guitarist Manuel Barrueco. Solo performances include Griswold Recital Hall and Leakin Recital Hall in Baltimore, MD.

A graduate of the C.W. Post Campus of Long Island University, Mr. Fleming received his B.F.A. in music performance under the instruction of Harris Becker. While pursuing his bachelor’s degree Mr. Fleming was a member of the C.W. Post Guitar Ensemble and performed in England, Scotland and Wales with the Merriweather Consort. An active member of the music community, Mr. Fleming has performed in the Long Island Guitar Festival for the past five years and has had the privilege to perform in the Alumni Concert and master classes with Carlo Domeniconi, David Leisner, Sharon Isbin, David Starobin, Benjamin Verdery, the Guitar X2 Duo, and Eduardo Fernández.

Currently Mr. Fleming enjoys a career as both a teacher and performer and is on the staff of the Long Island Classical Guitar Society where he enjoys performing for and listening to all the members.

**JAMES ERICKSON** received his B.F.A in music performance from the C.W. Post campus of Long Island University and expects to receive a master’s degree in music history and literature from that institution in May, 2003. He is a member of the C.W. Post Guitar Ensemble and has performed music of the Middle Ages and Renaissance on tour with the Merriweather Consort in the United States, Europe, and Canada. While at Post, James has worked as a Graduate Assistant for the Department of Music and was awarded Outstanding Performance in Guitar Studies in May 2002. He has performed as a soloist in the Hillwood Museum Recital series, and at the Bruce Museum recital series. James has also participated in the Long Island Guitar Festival in both solo and chamber performances. He has also performed in master classes for Carlo Domeniconi, Benjamin Verdery, Sharon Isbin, Guitar x2, Carlos Barbosa – Lima, David Starobin, and Eduardo Fernández. As a guitarist James has been active as a studio musician, performed with several popular local bands, and has an extensive discography. James has also been teaching classical and rock guitar for five years throughout the Long Island area and is a founding member of the Long Island Classical Guitar Society.

---

**FRIDAY, APRIL 25**  
**CONCERT, AMANDA COOK**  
**CLASSICAL GUITARIST**  
**8:00 P.M.**

AMANDA COOK is ranked as one of the top young British guitarists of today. She began her studies, privately, with Alexander Levtov before receiving a scholarship to study at the Royal College of Music Junior Department as a pupil of Charles Ramirez.

In 1994 Amanda became a full time BMus degree student at the college as a foundation scholar, where she continued to study with Mr Ramirez and later with Gary Ryan and Jakob Lindberg, graduating in 1998. While at the college she was awarded several prizes including the Jack Morrison Guitar Prize, the Peter Pears Duo Prize and the Madeline Walton Guitar Prize.

In the spring of '99, Amanda spent 2 months in New York studying with Ben Verdery with the help of the Countess of Munster Musical Trust.

Her competition successes have included 1st Prize in the 1995 Admira Young Guitarist of the Year Award, the 1997 Ivor Mairants Guitar Award and the 1998 Carol Evershed Martin Award, along with 3rd Prize in Krynica International Guitar Competition, Poland 2000. Her concerto work includes the Aranjuez Concierto by Rodrigo in Arundel Cathedral and the Vivaldi Concerto in D with the Edinburgh Chamber Orchestra.

Amanda has performed throughout England, Ireland and Scotland, including two performances at the Wigmore Hall and recitals for the Classical Guitar Festival of G.B and the Bath International Guitar Festival. She has given concerts in New York, Sicily, Belgium, Switzerland, Hawaii, Brazil and Northern Ireland, where she played a specially commissioned piece by William Lovelady for the 1st Anniversary of the bombing in Omagh (featured on "Debut").



---

**PROGRAM**

Passacaille  
Courante Royale

S. L. Weiss  
(1687-1750)

El Decameron Negro  
I - The Warriors Harp  
II- The Flight of the Lovers Through  
the Valley of the Echoes  
III - Ballad of the Maiden in Love

Leo Brouwer  
(b. 1939)

---

Hommage a Tarrega	J. Turina
I - Garrotin	(1882-1949)
II - Soleares	

INTERVAL

Suite no.6, BWV 1012 (orig. for cello)	J.S. Bach
Prelude	(1685-1750)
Allemande	
Courante	
Sarabande	
Gavottes I&II	
Gigue	

This Morning in Omagh the Sun	
Rose Again	William Lovelady
	(b. 1945)

Capitola, CA	Benjamin Verdery
Keanae, HI	(b. 1955)
Milwaukee, WI	

---

**SATURDAY, APRIL 26**  
**MASTERS CLASS WITH**  
**AMANDA COOK**  
**9:30 A.M.**

**PROGRAM**

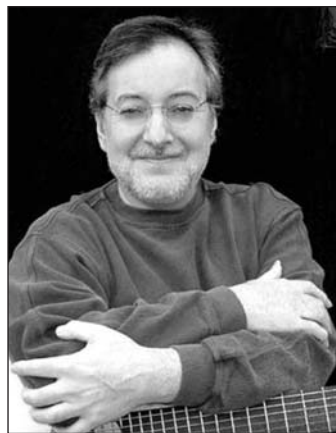
Allemande (from Lute Suite no.1)	Chris Lippe	J.S. Bach
		(1685-1750)
Recuerdos de la Alhambra	Brian Birmingham	Francisco Tárrega
		(1852-1909)
Prelude no. 4	Matt Fox	H. Villa-Lobos
		(1887-1959)
Caprichio Arabe	Usman Ahmad	Francisco Tárrega
El Decameron Negro		Leo Brouwer
1. El Arpa Guerrero		(b. 1939)
	James Erickson	

---

**SATURDAY, APRIL 26**  
**PERFORMANCE CLASS FOR**  
**HIGH SCHOOL STUDENTS**  
**WITH PASQUALE BIANCULLI**  
**11:30 A.M.**

Born and raised in Brooklyn NY, **PASQUALE BIANCULLI** began playing the guitar at the age of 13 under Joseph Cassano. His earliest musical influence was his father, Philip, an accomplished woodwind player and jazz musician. Following in his footsteps, he played popular music in dance and club bands throughout the city. In 1972, he began intensive study in classical guitar with Jerry Willard and Edgard Dana, at the Guitar Workshop in Oyster Bay, NY. He received his M. Mus. degree from the State University of New York at Stony Brook in 1981, and holds a certificate from Teachers College Columbia University as a Performing Artist in the Schools. Other teachers and coaches have included Alexandre Lagoya, Angel Romero and Timothy Walker.

As a recitalist, he has been heard across the U.S., Canada, Europe and the Caribbean. In 1983, he made his New York solo debut at Weill Recital Hall at Carnegie Hall. Tim Page, of the *New York Times*, describing Mr. Bianculli's performance of J.S. Bach, said, "...a sensitive musician...he juxtaposed workmanlike playing with passages of real inspiration". And of his Nocturnal by Benjamin Britten ..."Mr. Bianculli} was true to the works improvisatory quality, calling up some ominous, shimmering overtones from the instrument". He had the honor of performing for the legendary guitarist, Andres Segovia, in Granada, Spain. Both he and his wife, flutist, Kathy McDonald, taught (1989-90) at the Edna Manley School of the Arts in Kingston, Jamaica, performing throughout that country. While a grad student, he taught at SUNY Stony Brook, and later contributed his expertise as a consultant on a doctoral panel. He has been on the faculties of Dowling College and the Rocky Ridge Music Center in Colorado. Pat has served as adjudicator in music competitions sponsored by Queens College and the American String Teacher's Association (ASTA). He has written two books; "Travis Picking" and "101 Tips and Tricks for the Acoustic Guitar", to be published by Cherry Lane Music. Currently, he is on the faculty of C.W. Post Campus of Long Island University and the United Nations International School.





---

**SATURDAY, APRIL 26**  
**CONCERT, MARK MARINO, JAZZ**  
**GUITARIST**  
**2:00 P.M.**

**MARK MARINO** began studying guitar at the age of 10 in Mineola, NY. He has studied with Joe Monk, Jim Hall and Gene Bertoncini. Mark has been playing jazz guitar professionally in and around the New York area since 1977. Recently he has appeared at the Weil Recital Hall at Carnegie Hall with The Valerie Capers Jazz Ensemble. He has been guest soloist with the Nassau Pops Orchestra at Tilles Center. Mark has also performed at the Jazz Standard, City College in Manhattan and Nassau Community College, to name a few. Other artists that Mark has performed with include Lionel Hampton, Ruth Brown, Billy Mitchell, Joe Morello, Joe Dixon and Jim Chapin.

Mark is currently on the faculty of the C.W. Post Campus of Long Island University and also teaches privately.

Recordings include Valerie Capers latest CD, "Wagner Takes the A Train" on Elysium Records, "Deeply Rooted" on Cats Paw Records and "Standard Stretch" on Harbour Records.

---



---

**SATURDAY, APRIL 26**  
**MASTER CLASS WITH JERRY WILLARD**  
**3:30 P.M.**

**PROGRAM**

La Catedral	Alonzo Rios	Agustín Barrios (1885-1944)
Koyunbaba	Joe Marchione	Carlo Domeniconi (b.1947)
Fandanguillo (from Suite Castellana)	Brian Fleming	F. M. Torroba (1891-1982)
Sakura Variations	James Erickson	Yuquijiro Yocoh (b.1925)

---

**SATURDAY, APRIL 26**  
**VIDEO PRESENTATION**  
**5:45 P.M.**

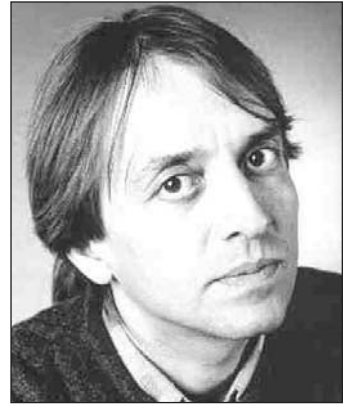
---



---

**SATURDAY, APRIL 26**  
**CONCERT, DUŠAN BOGDANOVIĆ**  
**GUITARIST-COMPOSER**  
**8:00 P.M.**

A richly gifted composer, improviser and guitarist, **DUŠAN BOGDANOVIĆ** has explored musical languages which are reflected in his style today a unique synthesis of classical, jazz and ethnic music. As a soloist and in collaboration with other artists, Bogdanovic has toured extensively throughout Europe, Asia, Japan and the United States. His performing and recording activities include work with chamber ensembles of diverse stylistic orientations: the De Falla Trio; harpsichord/guitar duo with Elaine Comparone; and jazz collaborations with James Newton, Milcho Leviev, Charlie Haden, Miroslav Tadic, Mark Nauseef, Anthony Cox, and others. Dušan Bogdanović's recording credits include several albums, on Intuition, Sony/Global Pacific, M.A Recordings, ESS.A.Y, Concord Records, GSP and other labels, ranging from Bach Trio Sonatas to contemporary works. His compositions are published by Doberman-Yppan, Canada, Berben Editions, Italy and Guitar Solo Publications in the US. Among his most recent commissions are a ballet-poeme Crow, premiered by the Pacific Dance Company and performed at the Los Angeles Theater Center; a sextet Sevdalinka, written for the Newman-Oltman guitar duo with the Turtle Island Quartet; Over the Edge, composed for the Lafayette Trio, as well as solo guitar works written for Alvaro Pierri, David Starobin, Eduardo Isaac, Scott Tennant and William Kanengiser.



Bogdanović was born in Yugoslavia in 1955. He completed his studies of composition and orchestration at the Geneva Conservatory with P. Wissmer and A. Ginastera and in guitar performance with Maria Livia São Marcos. Early in his career, he received the only First Prize at the Geneva Competition and gave a highly acclaimed debut recital in Carnegie Hall in 1977. He has taught at the Geneva Conservatory and the University of Southern California and is presently engaged by the San Francisco Conservatory.

His theoretical work includes Polyrhythmic and Polymetric Studies, as well as a bilingual publication covering three-voice counterpoint and Renaissance improvisation for guitar and with a structural analysis of motivic metamorphoses in composition and improvisation (Berben Editions). He has also collaborated on multi-disciplinary projects involving music, psychology, philosophy and fine arts.

---

**PROGRAM** – *All Compositons by Dušan Bogdanović*

Improvisation  
Levantine Suite  
Mysterious Habitats  
Four Polymetric Studies  
Ex Ovo Improvisations

**INTERMISSION**

From “Book of the Unknown Standards”  
(Esmeralda’s Waltz, Of Odds and Ends, 12-note Samba)  
Raguette no. 2  
Seven Little Secrets  
Jazz Sonata

---

**SUNDAY, APRIL 27**  
**MASTER CLASS WITH, DUŠAN BOGDANOVIĆ**  
**GUITARIST-COMPOSER**  
**10:00 A.M.**

**PROGRAM**

Mysterious Habitats	Andrew Romano	Dušan Bogdanović (b.1955)
Theme & Variations (from Theme Varie et Finale)	George Hadjimarkou	Manuel Ponce (1882-1948)
Choros No.1	Duncan White	H. Villa Lobos (1887-1959)
Elogio de la Danza	Jared Newman	Leo Brouwer (b.1939)

---

**SUNDAY, APRIL 27**

**THE AMERICAN GUITAR MUSEUM PLAYERS CHOICE AWARDS**

**1:00 P.M.**

---

**SUNDAY, APRIL 27**

**THE LONG ISLAND CLASSICAL GUITAR SOCIETY**

**4:00 P.M.**

---

**SUNDAY, APRIL 27**

**CONCERT, JERRY WILLARD**

**7:30 P.M.**

**JERRY WILLARD** was born in Cleveland, Ohio and began studying the guitar with his father Jeff Willard who was a guitarist. The guitar pedagogue Sophocles Papas recognized his talent and invited Mr. Willard to study with him in Washington, D.C. Subsequently he expanded his knowledge of musical interpretation when he worked with violinist Misha Mishakoff and cellist Warren Downs. Mr. Willard also studied with guitarists Richard Lurie and Alirio Diaz, both of whom influenced his musical and technical approach to the guitar

Mr. Willard's performances have taken him to Alice Tully Hall, Carnegie Hall in New York City, and he has concertized extensively throughout Europe and The United States. At Mr. Willard's New York debut, Raymond Ericson of the New York Times said, "The recital was exemplary. Mr. Willard took lute in hand for some pieces by Adrian LeRoy and John Dowland and turned that normally pale-sounding predecessor of the guitar into a brilliant and vivid instrument. Back with the guitar, the performer played his own transcriptions of Bach's Lute Suite in E minor and five dances from Britten's Gloriana' plus Henze's attractive 'Drei Tentos'. It was again the clarity of Mr. Willard's playing that gave special pleasure."

Well known as an ensemble player, Mr. Willard has performed with the Cleveland Orchestra, The New York Opera Company, The New York Consort of Viols, Queens Chamber Band, and the Long Island Baroque Ensemble. Mr. Willard resides in New York City and is on the faculty of the State University of New York at Stony Brook. He has published many transcriptions for guitar including "The Complete Lute Music of J.S. Bach" available through Music Sales Corp. and "Ten Sonatas of D. Scarlatti" available through AIG Publications



---

## PROGRAM

### Four Italian Renaissance Works for Lute

Balletto (Santino Garsi de Parma 1542-1604)

Vaghe belleze et bionde treccie d'oro vedi che per ti moro (Anon.)

Se io m'accorgo (Anon.)

Saltarello (Vincenzo Galilei ca. 1528-1591)

### Suite No. 1 (BWV 996) for Archlute

Prelude & Presto

Allemande

Courante

Sarabande

Bouree

Gigue

J. S. Bach

(1685-1750)

### *Archlute by Patrick Caruso 2001*

Canarios

Pavanas

Jiga al aire Engles

Clarin de las Mosqueteros de Rey de Francia

Canarios

Gaspar Sanz

(1640-1710)

### *Baroque Guitar by Patrick Caruso 1999*

## INTERMISSION

### Sonatine III

Andantino sostenuto

Scherzo con moto

Finale (Allegro)

Mauro Giuliani

(1780-1820)

### *19th Century Guitar by Francois Lacote (circa 1820)*

### Three Catalan Folksongs

El Testamento de Amelia

Leonesa

El Mestre

Miguel Llobet

(1878-1938)

### Four Songs

Swanee

Summertime

Liza

I Got Rhythm

George Gershwin

(1898-1937)

### *Modern Guitar by Nicholas Ioannou 1990*

# America's First



*Long Island's Own!*

1810 New Hyde Park Road  
New Hyde Park, NY 11040

(516) 488-5000

Long Island Expressway to Exit 34

# Classical/Flamenco Guitars

for

**Students, Professionals and Concert Artists**

By world renowned makers: Bofi, Conde Hermanos, S. de Jonge  
K. Hill, D. Hopf, Díaz, Khono, Fernández, Pimentel, Saez, Sanchis,  
Sánchez, Ramírez, J. Price, Raimundo, Ramírez, Rodríguez,  
D. Traphagen and more.

**Exclusive distributor of high quality  
Classical/Flamenco guitars of:**

**Conde Hermanos (Spain)**  
**Dieter Hopf (Germany)**  
**John Price (Australia) Arched Back and Traditional**  
**Pimentel (USA)**  
**Raimundo (Spain)**

Great selection of “**Luthier**” Spanish Guitars

East coast's largest selection of sheet music,  
compact discs, videos and accessories all related to  
the classical/flamenco guitar. Guitar  
instruction by to professionals.

- Musical gifts •

**Exclusive distributor of high quality Italian guitar cases “VGV”.**

**Luthier** nylon guitar strings  
at 35% off the regular price.



**Luthier MUSIC CORP.**

341 West 44<sup>TH</sup> St., New York, NY 10036  
Tel. 212 397-6038/39 • Fax 212-397-6048  
E-mail: [guitar@luthiermusic.com](mailto:guitar@luthiermusic.com)  
[WWW.LUTHIERMUSIC.COM](http://WWW.LUTHIERMUSIC.COM)

Manufacturers of “**Luthier**” high quality nylon  
guitar strings.



Comprehensive care of the eye and visual system.

Certified low vision specialists. Diplomate: binocular vision and perception.

Head trauma and stroke rehabilitation. Specialty contact lens fitting.

## eye vision ASSOCIATES LLP

ALLEN H. COHEN, O.D., F.A.A.O  
RICHARD SODEN, O.D., F.A.A.O  
GWEN R. GNADT, O.D., F.A.A.O  
MICHAEL J. MCGOVERN, O.D.

624 HAWKINS AVENUE, SUITE 1  
LAKE RONKONKOMA, NY 11779-2800  
PHONE: 631.588.5100 FAX: 631.588.5185  
WWW.EYEVISIONASSOCIATES.COM



**JOHN H. LOCHREN**

## SOLAR POOL ENCLOSURES OF NEW YORK INC.



**SAVE-T COVER II® & STEP-SAVER®**  
**AUTOMATIC & MANUAL SAFETY COVERS**



**POOL ENCLOSURES • BABY-LOC REMOVABLE MESH POOL FENCING**

**OFFICE & SHOWROOM**  
**404-3 TATE STREET**  
**HOLBROOK, NY 11741**

**(888) 471-5252**  
**fax (631) 471-5632**  
**E-MAIL: PoolEnclNY@aol.com**  
**www.poolenclosuresny.com**



We Buy and Sell  
New and Used Instruments.

All Repairs  
All Rentals  
All Lessons  
Sheet Music

1-8 Piece Band Available  
for Any Occasion!

Now In Our 24th Year!

## DENNIS M. RIEF AGENCY, INC.

*ALL FORMS OF INSURANCE*

1150 Portion Road, Suite 14  
P.O. Box 2370  
Holtsville, NY 11742

Dennis M. Rief, CLU  
President

Office: (631) 698-7400  
Fax: (631) 698-8310  
E-Mail: DRief@aol.com

# Introducing The RAWDON HALL Guitar

MADE IN GERMANY

“Rawdon Hall guitars will inspire young guitarists and amateurs to play into the wee hours. Even after moving on to a concert instrument, the Rawdon Hall will always occupy a special place in the person’s heart because of its remarkable tone and playability.”

**Ben Verdery**  
Yale University

“I am happy to enthusiastically recommend Rawdon Hall guitars. They are an exceptional value and are ideal for the beginning-intermediate student. I have not seen any other guitar in their price range that comes close to comparing with their quality of sound, craftsmanship, materials, appearance and playability. They are truly unique.”

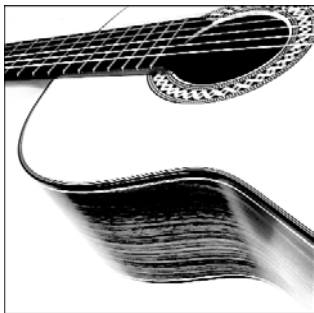
**Frederic Hand**  
Mannes College of Music

“Superb quality at an amazing price? If you think that this is impossible think again! The Rawdon Hall guitar has it all and ... a lot more. The perfect instrument for the beginner and the intermediate guitarist. An excellent practice and teaching guitar for the professional. (You want my advice... don’t think twice.)”

**Antigoni Goni**  
The Julliard School

“Finally, a concert quality instrument that is built for the majority of guitarists’ hands. The Rawdon Hall guitar is comfortable to play, enticing in tonal qualities, and attractive to hold. I find myself drawn to the instrument, continuing to play even after a long practice session on my concert instruments. An incomparable instrument for the price.”

**Dr. Robert Trent**  
Radford University, Virginia



“When playing a Rawdon Hall guitar one is inclined to compare it, often favorably, to the sound and feel of concert guitars which currently sell for many, many times the price of the Rawdon Hall. It makes an ideal student guitar, and many professional musicians will enjoy playing on a Rawdon Hall as well.”

**Lars Frandsen**  
Brooklyn College

“The Rawdon Hall is certainly the best guitar I have seen in its price range, even a bargain at twice the price. The Rawdon Hall would make an excellent first guitar for those starting out and an enjoyable second guitar for the more experienced player.”

**Steven Novacek**  
University of Washington

“The Rawdon Hall Guitar is peerless among student guitars. It’s a fantastic instrument.”

**Dr. Guy Capuzzo**  
Texas Tech University,  
School of Music

*Sold exclusively by*



**Rawdon Hall Strings**

425 East 72nd Street, Suite 6C • New York, NY 10021  
(212)988-1149 fax: (212)585-3235 [www.rawdonhall.com](http://www.rawdonhall.com)

“The Rawdon Hall Guitar is the ideal instrument for the serious student. I’ve not before encountered any classic guitar in this price range that delivers the professional playability and tone of these instruments.”

**Peter Argondizza**  
Royal Scottish Academy of Music  
and Drama

# Lisa de Grande



"She has that warm Spanish sound," **El Ideal, Granada, España**

Seco de Lucena, 11 • 18009, Granada, Spain  
Spain Tel. 011 34 958 22 84 13 • Fax 011 34 958 22 17 25 • Cell 34 617 766 349  
Email [lisadegranada@hotmail.com](mailto:lisadegranada@hotmail.com)

## Guitars, Strings and Accessories



## North Shore Center for Speech, Language & Swallowing Disorders, LLP

*Speech-Language Pathologists*

Fax (516) 627-6741

1165 Northern Blvd.  
Suite 202  
Manhasset, N.Y. 11030  
(516) 627-3036

# LONG ISLAND CLASSICAL GUITAR SOCIETY

182 Parkside Ave.  
Miller Place, NY 11764  
(631) 821-5270 [www.licgs.com](http://www.licgs.com)

## CONGRATULATIONS ON THE 11TH ANNUAL LONG ISLAND GUITAR FESTIVAL

The newly formed Long Island Classical Guitar Society, in association with the annual Long Island Guitar Festival, provides a forum for students, professional teachers, performers and enthusiasts of the classical guitar. Members of LICGS are entitled to quarterly newsletters, free and discounted concerts, master classes, coaching and other important events. Our web site provides information about concerts and recitals throughout the metropolitan area. Professional members and teachers receive information through our web site inquiries for guitar studies and playing opportunities. Members are invited to attend monthly mixers to meet fellow guitar enthusiasts, play solo pieces & ensemble, exchange ideas and mostly just to have a good time.

### JOIN LICGS

Levels of Membership:	
Individual	\$20.00/year
Family	\$30.00/year
Student	\$10.00/year
Professional	\$35.00/year

### LICGS STAFF

Dennis Rief, Executive Director  
James Erickson, Artistic Director  
Harris Becker, Artistic Advisor  
Pasquale Bianculli, Staff Advisor  
Michael Belajonas, Staff Advisor  
Brian Fleming, Staff Assistant  
Pat Caruso, Staff Assistant  
John Meschi, Web Site Administrator

E-mail: [licgs@licgs.us](mailto:licgs@licgs.us)

# LONG ISLAND GUITAR FESTIVAL

Harris Becker, *Festival Director*  
John Meschi, *Project Designer and Coordinator*  
Emily Cintron, *Secretary, Department of Music*  
Lisa Meyer, *Production Coordinator, Department of Music*  
Pasquale Bianculli, *Festival Advisor*  
James Erickson, *Academic Assistant*

## ACKNOWLEDGEMENTS

### FROM LONG ISLAND UNIVERSITY

Dr. David Steinberg, *President*  
Dr. Jeffrey Kane, *Vice President for Academic Affairs*  
Matilda Tazzi, *Printing and Duplicating Services*  
Kathryn Leonardi, *Graphic Designer*

### FROM THE C.W. POST CAMPUS

Dr. Joseph Shenker, *Provost, C.W. Post Campus*  
Lynn Croton, *Dean, School of Visual & Performing Arts*  
Alexander Dashnaw, *Chairman, Department of Music*  
Grace Parpan, *Secretary*  
Dana Weiss, *Conference Services*  
Rita Langdon, *Public Relations*

### FROM TILLES CENTER

Dr. Elliot Sroka, *Executive Director*  
George Lindsay, *General Manager*  
Reva Cooper, *Marketing Director*

### ADVISORY BOARD

Dennis Rief  
Pasquale Bianculli  
John Meschi  
James Erickson  
Andrew Falino  
Linda Kessler

For a large selection of the finest French, American and Spanish student and concert guitars the place is

# The Classical Guitar Store

2038 SANSOM STREET  
PHILADELPHIA, PA  
19103

the exclusive U.S. source for  
Audirac, Bédikian, Castelluccia, Delarue, Dupont,  
Fouilleul, Giambattista, Lesueur, Mercier, Quinson  
and Sardin.

Also the major Spanish luthiers such as Ramirez,  
Bernabe, Contreras, Rodriguez, Raya Ferrer,  
and Americans like Cone, Bogdanovich, Holtier,  
Prisloe, Thames.

Introducing Brazilian maker Rodrigo Moreira

**EXCLUSIVE AMERICAN DEALER**  
Django Reinhardt stlye gypsy jazz guitars from  
J. Castelluccia's shop in Paris.

The high quality and affordable Spanish student  
guitars from Antonio Picado, Francisco Solera and  
Tomas Lazáro (Madrid).

COMPLETE sheet music repertoire.

COMPLETE strings and accesories.

Serving the needs of guitarists since 1967  
**THE CLASSICAL GUITAR STORE.**  
Website: [www.classicalguitarstore.com](http://www.classicalguitarstore.com)

---

**In the past the Long Island Guitar Festival has proudly presented such distinguished guitarists as:**

Carlo Domeniconi

Manuel Barrueco

Michael Lorimer

Eduardo Fernández

Howard Alden

David Leisner

Seth Josel

Jorge Caballero

Olav Chris Henriksen

Mark Elf

Eliot Fisk

Ben Moran

Amanda Cook

Dušan Bogdanovic

Frank Vignola

Chieli Minucci

Jerry Willard

Gene Bertoncini

Howard Morgen

Bucky and John Pizzarelli

Jack Wilkins

Alfred Giusto

Pat O'Brien

Dennis Koster

Harris Becker

Ernesto Tamayo

Kevin Dolen

Pasquale Bianculli

Mark Marino

Dennis Cinelli

Winslow Browning

John Zaccari

David Starobin

Benjamin Verdery

Cecilia Siqueira

Curtis High School Guitar Ensemble



22nd ANNUAL CHAMBER MUSIC FESTIVAL  
C.W. Post Campus of Long Island University

## THE PIERROT CONSORT

Faculty Ensemble-in-Residence

July 14-August 1, 2003

Susan Deaver and Maureen Hynes, *Directors*

**For more information, write to:**

C.W. Post Chamber Music Festival  
Department of Music, C.W. Post Campus  
Long Island University  
720 Northern Blvd.  
Brookville, NY 11548-1300  
or call: (516) 299-2103



*Pierrot Consort*

---

NOTES

**THE 11TH ANNUAL LONG ISLAND GUITAR  
FESTIVAL IS MADE POSSIBLE BY THE GENEROSITY  
OF THE FOLLOWING CONTRIBUTORS:**

*The Augustine Foundation*

*The D'Addario Foundation for  
the Performing Arts*

**BRONZE**

Mr. and Mrs. Pat Rucker

**SPONSORS**

Long Island Guitar Society

American Guitar Museum

**ADVERTISERS**

Luthier Music Corp.

Dennis Rief Agency

Lisa de Grande

Sound Beach Music

Sam Ash Music

National Guitar Workshop

“Cohen, Soden & Gnadl/  
Eye Vision Associates”

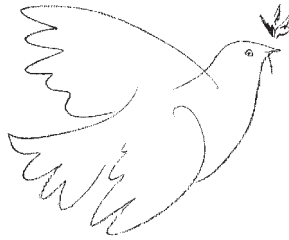
Solar Pool Enclosures  
of New York, Inc.

Rawdon Hall Strings

North Shore Center for  
Speech, Language & Swallowing  
Disorders, LLP

The Classical Guitar Store





C.W. POST CAMPUS

LONG ISLAND  
UNIVERSITY

