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March 23-26,  
2006

**THE LONG ISLAND GUITAR FESTIVAL**

C.W. POST CAMPUS  
LONG ISLAND UNIVERSITY

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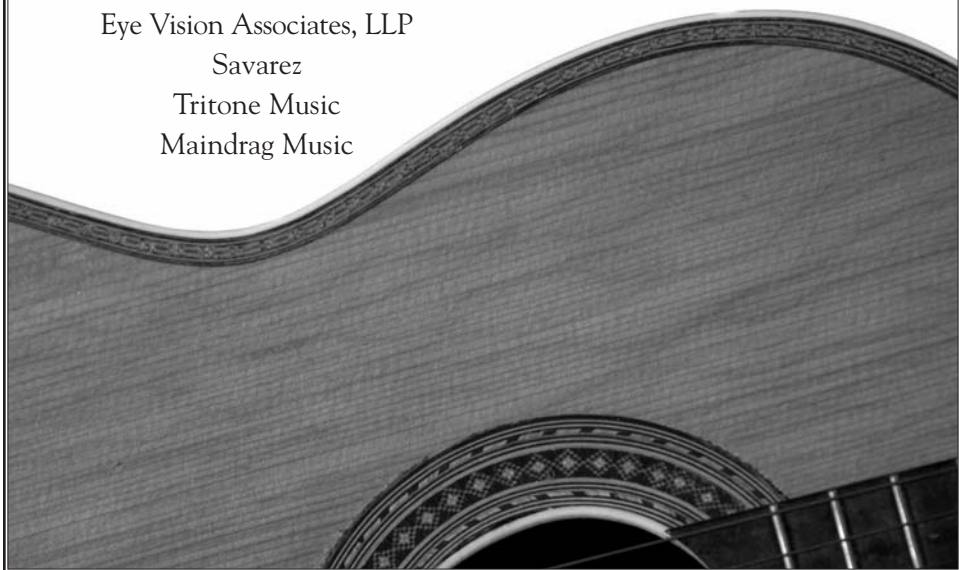
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# LONG ISLAND GUITAR FESTIVAL

## SCHEDULE OF EVENTS

# 2006

### Thursday, March 23

- 8:00 p.m. CONCERT – Jorge Caballero • Great Hall  
(in conjunction with the Long Island Classical  
Guitar Society)

### Friday, March 24

- 10:00 a.m. MASTER CLASS – Jorge Caballero • Fine Arts Center  
1:00 p.m. COMPUTER MUSIC WORKSHOP,  
“Notation Software for Guitarists”  
Fine Arts Center • John Meschi  
8:30 p.m. CONCERT – Tilles Center for the Performing Arts  
presents The Robert Cray Band • Tilles Center

### Saturday, March 25

- 10:00 a.m. MASTER CLASS, “Interpreting the Music of  
J.S. Bach” – Dale Stuckenbruck • Recital Hall  
12:00 p.m. EMERGING ARTIST SHOWCASE – Cinema  
1 East GQ with special guest Yeonjune Suh, soprano  
1:00 p.m. HIGH SCHOOL GUITAR WORKSHOP • Cinema  
2:30 p.m. LUTHIER DEMONSTRATION AND WORKSHOP –  
Tom Bazzolo • Recital Hall  
4:00 p.m. LONG ISLAND CLASSICAL GUITAR SOCIETY  
MEETING • Fishbowl  
8:00 p.m. CONCERT – Adam Holzman • Recital Hall

### Sunday, March 26

- 10:00 a.m. MASTER CLASS – Adam Holzman • Cinema  
12:00 p.m. CONCERT – Appassionata Guitar Trio • Cinema  
2:00 p.m. MASTER CLASS – Appassionata Guitar Trio • Cinema  
4:00 p.m. EMERGING ARTIST SHOWCASE – Arc Duo  
Heather Holden, flute & Bradley Colten, guitar • Cinema  
5:00 p.m. CONCERT – Curtis High School Guitar Ensemble • Cinema  
7:30 p.m. CONCERT – Los Angeles Guitar Quartet • Recital Hall

*Note: The Recital Hall, Cinema and Fishbowl are located in  
Hillwood Commons.*



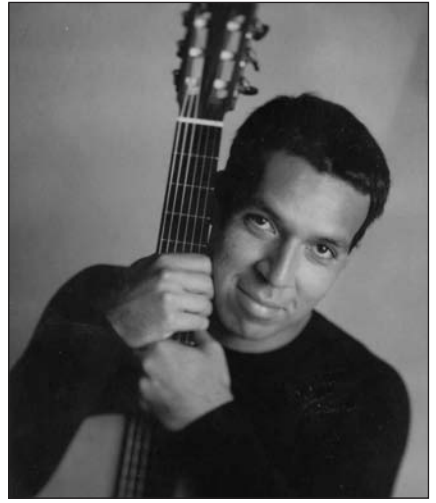
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## **JORGE CABALLERO**

**THURSDAY MARCH 23, CONCERT  
8 PM • GREAT HALL**

**FRIDAY MARCH 24, MASTER CLASS  
10 AM • FINE ARTS CENTER**

JORGE CABALLERO, born 1977 in Lima, Peru, is regarded as one of today's most remarkable young guitarists to have emerged during the past decade. A student of Oscar Zamora, he began his musical studies at the National Conservatory in Lima, soon winning several important music competitions and awards, including First Prizes at the Peruvian Conservatory Competition, XXVI International Competition "Luis Sigall" in Chile, and at the First Latin American Guitar Competition in Montevideo, Uruguay. At age 19 he was the youngest and first guitarist to ever win the prestigious Walter Naumburg International Competition, held in New York. This triumph led to concert tours across America with highlights in New York (Alice Tully Hall), Washington DC (The Library of Congress), Las Vegas, Pittsburgh, Chicago, Boston and Cincinnati, and concerto appearances with the Richmond Symphony Orchestra, Naples Philharmonic, Kansas City Chamber Orchestra and the St. Luke's Chamber Ensemble. His vast repertoire extends from Renaissance vihuela music to contemporary music by Berio and Carter.



Recently Jorge Caballero was featured in the series Zoom: Composers Close Up at New York's Merkin Hall, giving the premiere of three new guitar compositions. In addition to his solo recitals at the Da Camera Society in Los Angeles and the Midtown Concert Series in New York, where he played an all-Bach program, Mr. Caballero collaborated with the Mendelssohn String Quartet at the Metropolitan Museum of Art and with the soprano Theresa Santiago (Central Park), with whom he recorded a CD, to be released in 2002. In addition, Mr. Caballero's solo recording of Bach's Cello Suites, featuring his own transcriptions, was released in 2000 by Musical Heritage.

Last season included engagements as soloist with the Los Angeles Philharmonic, the Eugene Symphony Orchestra, the New York Chamber Symphony and the Presidential Symphony Orchestra in Ankara, where, after an enormous success, he was invited to several concerts and recitals throughout Turkey the following season. Season 2001/02 brought him to the Victoria and Modesto symphonies, among others.

The New York Times praised his qualities as a mature interpreter and his "illuminating clarity and touching gracefulness." Mark Wilson, critic of the Guitar Journal, wrote: "The concert was about the rare wedding of superb interpretation and the jewels of the guitar repertoire."

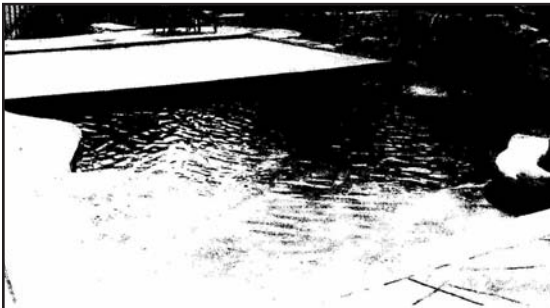
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## PROGRAM: JORGE CABALLERO

- Ricercar XIV ..... Francesco Da Milano  
Fantasia XIX (1497 – 1543)  
Fantasia (Ricercar) VI  
Ricercar LVII
- Partita No. 2, BWV 1004 ..... Johann S. Bach  
Allemande (1685 – 1750)  
Courante  
Sarabande  
Gigue  
Chaconne
- Sonata Op. 47 ..... Alberto Ginastera  
I. Esordio (1916 – 1983)  
II. Scherzo  
III. Canto  
IV. Finale

### INTERMISSION

- Symphony No. 9, Op. 95 ..... Antonin Dvorak  
“From the New World” (1841 – 1904)  
I. Adagio; Allegro Molto  
II. Largo  
III. Scherzo: Molto vivace  
IV. Allegro con Fuoco



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## **JOHN MESCHI**

**COMPUTER MUSIC WORKSHOP,  
“NOTATION SOFTWARE FOR GUITARISTS”  
FRIDAY MARCH 24  
1 PM • FINE ARTS CENTER**



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.



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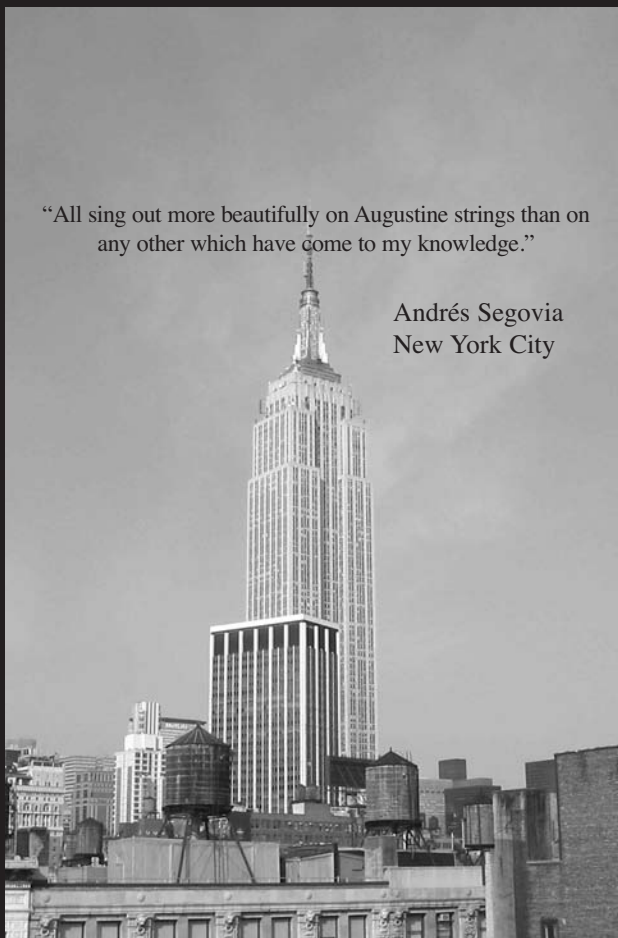
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CONCERT**

**8:30 PM • TILLES**



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## **DALE STUCKENBRUCK**

### **MASTER CLASS, “INTERPRETING THE MUSIC OF J.S. BACH”**

**SATURDAY MARCH 25**

**10 AM • RECITAL HALL**

DALE STUCKENBRUCK enjoys a diverse and interesting musical life as soloist, concertmaster, chamber musician, and teacher. He attributes his training to his mentor of over thirty years, Erick Friedman, under whom he received his D.M.A from the Manhattan School of Music on the Eugene Ysaÿe's understanding of Early Music. He won the Vittorio Giannini Memorial Award for violin for four years at the North Carolina School for the Performing Arts. He has performed as soloist with the Brooklyn Philharmonic, Philharmonia Virtuosi, New York Virtuosi, New York String Ensemble, Tchaikovsky Chamber Orchestra, Taipei City Symphony Orchestra, and regional orchestras in the U.S. He is often heard as concertmaster of many of New York's premier musical organizations such as the Brooklyn Philharmonic, Philharmonia Virtuosi, New York Virtuosi, Dance Theater of Harlem, Queens Symphony, Long Island Philharmonic, Vermont Mozart Festival, Masterwork Chorus, Dessoff Chorus, Westfield Symphony, Bronx Arts Ensemble, St. Patrick's Cathedral, and Music at St. Ignatius of Loyola, and numerous Broadway shows. His recordings include the violin concerto by Lou Pelosi for CRI. Other classical recordings are found on Musical Heritage, SONY, BMG, Vanguard, and Kultur Video (with Erick Friedman) He has recorded over 80 films, and is found on more than 40 current commercial CDs as concertmaster, soloist, sawist, and mandolinist. He has been on the violin faculty of Long Island University since 1986 and a member of “Pierrot Consort”, and reviewer for the music journal NOTES. He has been performing with Heawon Kim, concert pianist, in recitals for 30 years, performing in South America, Asia, Europe, at Colleges and Universities in the U.S, and many public and private radio and TV stations. He has been featured in Strings Magazine, Newsday, and Korea's “Wuolgang Umak” (Monthly Magazine). Please click on the left (“Dale, sawist”) to see Dale's virtuoso musical saw endeavors. As a violinist who performs on violins in various historical settings he has lead New York's Early Music ensembles such as the J.S. Bach cantata series at Holy Trinity Lutheran, Music at St. Ignatius of Loyola series. As a mandolinist he has performed at City Opera, Metropolitan Opera, American Ballet Theater, as soloist with the Garrett Lakes Festival Orchestra, the musical “Jerome Robbins Broadway”, as soloist and chamber musician with Paula Robeson at the Met Museum's concert at the Temple of Dandur, the Caramoor Festival, and on a new recording with Paula Robeson and the Charleston Symphony. He has served as personnel manager for the Brooklyn Philharmonic (1995-1998), New York Virtuosi (since 1991), and Gotham City Orchestra (since 2002). On Broadway he has served as concertmaster and in-house-contractor for the following shows: “Secret Garden”, “Tommy”, “Jekyll & Hyde”, “Victor, Victoria”, and “La Boheme”. He has been; a contractor for major musical events at Carnegie Hall, Avery Fisher Hall, BAM, Miller Theater, Kay Playhouse, Merkin Concert Hall, Madison Square Garden, Tilles Center, NJPAC, Purchase, and the 92 Street “Y”. Dale appeared as a guest on “Emeril Live”, September 15, 2003. He currently serves as assistant director of the C.W. Post Summer Chamber Music festival and musical advisor to numerous artistic institutions.

He is serving his third season as artistic director with “Kammermusik”, a innovative, conductorless, new string ensemble of high school students on Long Island that performs with internationally renowned artists in unusual programs and in an intimate setting.



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C.W. Post Campus of Long Island University

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**For more information, write to:**

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**WITH SPECIAL GUEST**  
**YEONJUNE SUH, SOPRANO**  
**SATURDAY MARCH 25**  
**12 PM • CINEMA**



1 EAST GUITAR QUARTET is a pioneering young ensemble that brings together a diverse collection of musicians, artists and talent. Their performances have included appearances at the Trinity Church in Manhattan, the Mannes Guitar Festival, the Alexandria Guitar Festival, the Bethlehem Guitar Festival, and Baltimore's Artscape 2005.

1 East's repertoire includes inventive arrangements of Renaissance music, cutting edge compositions, and commissions from composers known for breaking new ground. They have frequently partnered with artists Madeline Sturm of Boom Design Group and Matt Gardner of Expert Series to create multi-media events. 1 East is also a regular collaborator with Dance Matrix, a company directed by internationally known choreographer Janaea Rose Lyn.

Featuring three members formerly of the New York Guitar Quartet, 1 East's performers include J. Andrew Dickenson, Zoe Johnstone, J. Scott Matejicka, and Paul Martin Wu. All four players emerged from the world's most renowned institute for guitar, Baltimore's Peabody Conservatory of Music, and have enjoyed successful and unique solo careers before joining together. 1 East's debut CD, recorded at Laughing Buddha Studios in New York, will be released in Fall 2005.



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## PROGRAM: 1 EAST GQ

WITH YEONJUNE SUH, SOPRANO

J. ANDREW DICKENSON • ZOE JOHNSTONE • J. SCOTT MATEJICKA • PAUL MARTIN WU

**Bransle de la Roynne** (1612) ..... Michael Praetorius  
(1571-1621)  
arr. 1EGQ

**Dowland's Suite Dolens** (1605) ..... John Dowland  
I. The King of Denmark, his Galiard (1563-1626)  
II. Lachrimae Antiquae arr. Scott Matejicka  
III. M. Giles Hoby his Galiard

**Opals** (1993) ..... Phillip Houghton  
I. Black Opal  
II. Water Opal  
III. White Opal

**The Earth Below** (2005) ..... Terry Champlin  
*Yeonjune Suh, soprano • Commissioned by 1 East GQ* (b. 1948)

No Yoiking, Gabbling, Quothing (2004) ..... Bryan Johanson  
*Commissioned by 1 East GQ*

**Dances from Terpsichore** (1612) ..... Michael Praetorius  
I. Bransle de la Torch (XV a 5) M.P.C. (1571-1621)  
II. Ballet (CCLXVII a 4) Incerti arr. 1EGQ  
III. Volta (CCX a 5) M.P.C.



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## **HIGH SCHOOL GUITAR WORKSHOP**

**SATURDAY MARCH 25  
1 PM • CINEMA**

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## **TOM BAZZOLO**

**LUTHIER DEMONSTRATION  
AND WORKSHOP  
SATURDAY MARCH 25  
2 PM • RECITAL HALL**

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As interest for my instruments increased and with repair and restoration demanding more of my time, I eventually left my day job in 1999 to practice lutherie full time. I work alone and spend most of my awake hours in my climate controlled workshop and studio. My shop is situated adjacent to my home located in the rural countryside of southeastern Connecticut.

I am currently building 6-8 guitars annually and make my instruments available directly to players. Although I am happy to ship an instrument for your approval, whenever practicable, I strongly encourage players to visit my studio. It affords the player an opportunity to try any instrument available at the time and to discuss any specific adjustments or custom commissions. This approach has afforded me the opportunity to develop a personal relationship and element of trust with my clients.

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# **LONG ISLAND CLASSICAL GUITAR SOCIETY MEETING**

**SATURDAY MARCH 25**

**4 PM • FISHBOWL**

## **LONG ISLAND CLASSICAL GUITAR SOCIETY**

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### **CONGRATULATIONS ON THE 14TH 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 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.

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## ADAM HOLZMAN

**SATURDAY MARCH 25, CONCERT**  
**8 PM • RECITAL HALL**

**SUNDAY MARCH 26, MASTER CLASS**  
**10 AM • CINEMA**

ADAM HOLZMAN, international performing and recording artist, is hailed as "...polished and quite dazzling," by The New York Times, "...brilliant!," by De Gelderlander, Holland, and "...masterful!," by The Toronto Star. Five times he has been a winner in major international competitions. These include:

First Prize - 1983 Guitar Foundation of America Competition, Quebec, Canada,  
Top Prize - Ninth Concorso Internazionale di Interpretazione di Gargnano, Italy,  
Bronze Medal - Third Toronto International Guitar Festival, Toronto, Canada.



Mr. Holzman has performed at the prestigious Concertgebouw in Amsterdam, distinguished New York venues such as Kaufman Hall at the 92nd St. Y, Merkin Hall, and Carnegie Recital Hall, as well as in music festivals and series from Miami to San Francisco, Boston to New Orleans. His extensive international performances have taken him throughout Europe, Canada, Mexico, Central and Latin America.

Mr. Holzman's recordings for the Naxos label have been critically acclaimed. The first two are discs of the music of Fernando Sor and have been called "...irresistible" by Gramophone Magazine. Discs three and four contain the music of Manuel Ponce. Of the Sonata for Guitar and Harpsichord on Ponce Volume II Classical Guitar Magazine (England) says "It's a fine and substantial work and here it receives the finest recording yet..." His recording debut, on HRH Records, is a collection of rarely or never before recorded selections. According to The American Record Guide this performance is "...so flawless he makes it all sound easy." Of his Naxos release, The Venezuelan Waltzes of Antonio Lauro, the American Record Guide had this to say: "The landmark recording was David Russell's 1980 LP. Now, 20 years later, comes another masterly recording by Adam Holzman: in many ways it raises the benchmark still further." His latest Naxos release is the Bardenklange, Opus 13, of Johann Kaspar Mertz.

Mr. Holzman's commitment to new music has led him to co-commission Samuel Adler's first Concerto for Guitar and Orchestra. He has also premiered works by composers Robert Helps, Roland Dyens, and Stephen Funk Pearson among others.

Adam Holzman is founder of the Guitar Department at the University of Texas at Austin where, in addition to his active performing career, he heads a thriving guitar studio. His students have won an array of international prizes. From 1992-1994 Mr. Holzman held the title of "Maestro Extraordinario" given by the Universidad Autonoma de Nuevo Leon, Monterrey, Mexico, where he served as artist-in-residence. He is the recipient of both the Ernst von Dohnanyi Prize for Outstanding Achievement from Florida State University and the Robert W. Hamilton Fine Arts Award from the University of Texas.

Mr. Holzman's performance studies were with Bruce Holzman at Florida State University, Albert Valdes Blain, Eliot Fisk and Oscar Ghiglia. He was chosen twice to perform in the historic Master classes of the legendary Andres Segovia.

You can learn more about Adam Holzman at [www.adamholzman.net](http://www.adamholzman.net). He currently resides in Austin, Texas with his wife Carolyn and their son Benjamin.



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## PROGRAM: ADAM HOLZMAN

- Capriccio (detto "IL Gran Monarca") ..... Pietro Paolo Melii  
Cancion y Danza ..... A. Ruiz Pipo  
Three Sonatas ..... Domenico Scarlatti  
Cello Suite #3 ..... J.S. Bach  
    Prelude  
    Allemande  
    Courante  
    Sarabande  
    Bourree 1  
    Bourree 11  
    Gigue

### INTERMISSION

- Triptych ..... Mark Cruz  
    Real De Catorce  
    Vinculacion  
    San Miguel De Allende  
Three Greek Letters ..... Sergio Assad  
    Psi  
    Pi  
    Sigma  
Opus 8 #3 ..... Augustin Barrios  
Villancico de Navidad ..... Mangore  
Opus 8 #4



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**APPASSIONATA**  
**GUITAR TRIO**  
**SUNDAY MARCH 26, CONCERT**  
**12 PM • CINEMA**

**MASTER CLASS**  
**2 PM • CINEMA**



Rebecca Baulch, Amanda Cook and Hayley Savage met and first performed together as teenagers. Following graduation all three independently established themselves as highly respected musicians. As soloists they have won international competitions, performed in venues such as the South Bank Centre and Wigmore Hall, and have given concerts in New York, Los Angeles, Canada, Brazil, Peru, Hawaii, Sicily, Belgium, Switzerland, Kenya, Hungary, France, Scotland, Wales and Northern Ireland as well as all over England.

In 2003 the girls re-convened in a professional context, and their trio work has included interviews and live performances on Classic Fm, BBC Radio 3's In Tune, BBC 1 news, Radio Gloucestershire, an interview in Muso Magazine, and highly acclaimed concerts at the International Guitar Festivals at London's South Bank Centre, Bath, Conway Hall, and many other venues and music festivals across the UK, along with two concerts in Italy at the 2nd Festival Internazionale di Chitarra, Bologna and at the prestigious Festival Chitarristico Internazionale in Busto Arsizio.

They gave a seminar on ensemble playing at the annual conference for the Registry of Guitar Tutors and were invited to take part in a recording of Stephen Dodgson's guitar ensemble works.

Appassionata have had a number of works commissioned for them by IGF including Maracatu da Pipa by the re-nowned Brazilian guitarist, composer and musicologist Paulo Bellinati, Food for Fish by Ned Bennett, premiered at the Purcell Room in May, and Tango Amoroso by Bruce MacCombie, premiered at the International Guitar Festival, Bath in July. The trio have also commissioned Gary Ryan's Showgirls (Latin Cabaret) and Ned Bennett's Strange Dreams, and have had other works dedicated to them by Mark Houghton and Hayley Savage.

Appassionata's debut album, 'Let Go' was released in May 2005 on the BGS label with a highly successful launch concert at the Bolivar Hall, London.

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**PROGRAM: APPASSIONATA GUITAR TRIO**

**Tango Amoroso** ..... Bruce Macombie

**Trio Sonata BWV 529** (arr. by R. Baulch) ..... J.S. Bach

I - Allegro

II - Largo

III - Allegro

**Title to be announced!** ..... Hayley Savage

**Show Girls** (Latin Cabaret) ..... Gary Ryan

**INTERVAL**

**Start Now** (arr. by A. Cook) ..... Benjamin Verdery

Let Go

Now You See It, Now You Don't, Now You Do

**Strange Dreams** ..... Ned Bennett

Food For Fish

**Maracatu da Pipa** ..... Paulo Bellinati

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## **ARC DUO**

### **EMERGING ARTIST SHOWCASE SUNDAY MARCH 26, CONCERT 4 PM • CINEMA**



Hailed as “a perfect ensemble” by New York Concert Review, and as “electrifying, reflective, and always engaging” by Guitar Review magazine, the ARC DUO received the Artists International Chamber Music Award in 2003 and performed to a sold-out audience at their Carnegie Hall debut in 2004. Performance highlights include appearances at Caramoor Music Festival, Weill Hall at Carnegie Hall, Merkin Concert Hall, Trinity Church’s Concerts at One series, Lincoln Center’s Bruno Walter Auditorium, and the National Flute Convention in Las Vegas.

This past season Arc Duo took part in the premiere performance of the ‘New York Chamber Music Initiative’, was presented in recital on Artists International’s ‘Distinguished Alumni Series’ and traveled to Texas, Pennsylvania, and Massachusetts to give concerts and master-classes. The 2005/2006 season has Arc Duo returning to San Antonio, Austin, and Philadelphia for encore engagements. Other dates include recitals and master classes at Peabody Institute’s Preparatory Division and at An Die Musik LIVE! in Baltimore, Maryland, at the Long Island Guitar Festival, the Diller-Quaile School of Music, and on NYC Public Library’s Donnell Center Concert Series.

Arc Duo has worked with some of the leading artists of today, and has received high praise from Ned Rorem, Joan Tower, David Starobin, Linda Chesis, and David Leisner. Dedicated to music of the 20th and 21st centuries, in 2004 Arc Duo launched their ‘Commissioning Project’. That year the duo gave the world premiere of Duncan Neilson’s Romances at Carnegie Hall, which inspired American artist LeRoy Neiman to sketch them on stage. In 2005, Arc Duo collaborated with award-winning composer Judah Adashi and premiered Songs of Kabir at New York City’s Merkin Hall as part of Artists International Distinguished Alumni Series. The duo is currently collaborating with world-renowned composer Roland Dyens who is composing his first ever flute/guitar work for Arc Duo. The duo is in residence at the Diller-Quaile School of Music in New York City.



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**PROGRAM: ARC DUO**

HEATHER HOLDEN, FLUTE • BRADLEY COLTEN, GUITAR

**Songs of Kabir** ..... Judah Adashi (b. 1975)

- I. Friend, wake up!
- II. The harp gives forth murmurous music
- III. The flute of interior time
- IV. O Friend! This body is His lyre
- V. I know the sound of the ecstatic flute

**From Mountain Songs** ..... Robert Beaser (b. 1954)

- Barbara Allen
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## **LOS ANGELES GUITAR QUARTET**

**SUNDAY MARCH 26,  
CONCERT**

**7:30 PM • CONCERT  
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### Quiccan by Andrew York

LAGQ Andrew York is one of the most popular composers for classical guitar today, having written solo pieces recorded by the likes of John Williams and Christopher Parkening, as well as his formidable guitar quartet output. He had this to say about his piece Quiccan:

Quiccan is one of my earliest works for LAGQ, written during the winter of 1993-94. Though constructed very much as a classical piece (to me, this idea simply means to develop and interrelate ideas on many levels), the energy of rock music is undeniable in this music. Long ago I decided that the only interesting compositional path for me was to blend all the styles, old and modern, in which I am versed. Anything else would be less than sincere, or merely derivative. Quiccan is a glimpse of an early effort to achieve this gestalt. Though, like many pieces by young composers, I hear my younger self using a bit more material than is necessary, the ebullience and some of the developmental twists in the writing still capture my attention. The title — Quiccan — is a fragment of an ancient and powerful metaphysical incantation; it is recommended that it not be spoken out loud too many times.

### Prelude, Fugue and Allegro by J.S. Bach

Those familiar with standard classical guitar repertoire will no doubt recognize the title “Prelude, Fugue and Allegro”: it is one of the most beloved and frequently performed Bach pieces on solo guitar. This set is not that piece. Instead, it is a group of essentially unrelated works by Bach, held together only by the thread that they are wonderful pieces. The first is the famous “Prelude #1” from the Well-Tempered Clavier, which earned further prominence as the accompaniment for Gunoud's setting of “Ave Maria”. Andrew York arranged it much like a change-ringing piece, with each guitarist playing a single note in the rolling arpeggios. The Fugue (also arranged by Andrew) is the delightful “Little Fugue in G Minor”, originally for organ. It features a classic theme and exquisite four-part imitative textures, and draws a wide range of organ-stop colors from the group. The final allegro is the 3rd movement of the 3rd Brandenburg Concerto. Scott Tennant's arrangement makes full use of the entire range of the quartet and demands a good deal of technical finesse; it is also an homage to LAGQ Los Romeros, who frequently performed this piece.

### Turn to the Sea by William Kanengiser

LAGQ member William Kanengiser is more noted for his solo and quartet arrangements for guitar, but he has begun now written a modest number of original pieces as well. He had this to say about his newest composition for guitar quartet, Turn to the Sea:

One of the more frequently asked questions that comes our way is some variation of, “Do you guys use different tunings for your guitars?” The short answer is, generally, no. Still, this lingering question stimulated something in my brain, and got me thinking about a piece that might begin and end with each of us changing, in turn, the tuning of one string. The new resources made



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available by four different scordaturas opened up some interesting resonances, and, inexplicably, led me to write a rather overtly “Celtic” tune, a faint echo of some sea-shanty rattling around in my consciousness. So, as Andy begins the piece by turning his second string B up to C, the refrain of the tune is the homonymous Turn to the Sea. The underlying tension of these overly stretched strings is released, after a recapitulation of the tune in an Irish rock setting, by returning them to their natural tension (although Andy ends up turning to the C-sharp!). The other thread holding the piece together is a rumination on the time signature of 5/4, exploring a number of ways to break it up into various overlapping groupings: 5/8+5/8, 6/8+2/4, etc.

#### Solstice Poem by Vince Mendoza

Vince Mendoza, born in Norwalk, Connecticut, began learning classical guitar and piano at an early age, and has since gained an international reputation as one of today’s finest jazz composers and arrangers. He has been nominated twelve times for Grammy Awards and won in 2001 for his arrangement of Joni Mitchell’s *Both Sides Now* and again in 2004 for Mitchell’s recording of the epoch-defining song *Woodstock*. He had this to say about his piece “Solstice Poem”, a work featured on LAGQ’s latest release *Spin*:

Solstice Poem is part of a larger set of variations written for the LAGQ in 1994. It draws from my years as a young guitar player studying the Latin American composers Heitor Villa-Lobos, Manuel Ponce, and Antonio Lauro. Some of the melodic and harmonic shapes of these composers might be detected in the Variations. However, the rhythmic motion and organic nature of the work come from my experiences with jazz and Latin musicians, most notably my guitarist friends Ralph Towner and John Abercrombie. In the Variations, I want to approximate closely the communication of the improviser in a free setting, using a different rhythmic feel in each section. The last variation is the most dynamic, designed to have the players acting both as rhythm group and the improvisers.

#### Two Mexican Pieces by Aaron Copland

The son of immigrant parents, Aaron Copland was born in Brooklyn in 1900 and lived to become the most celebrated of American composers. His popular reputation in the United States is founded on his thoroughly American ballets, *Billy the Kid*, *Rodeo* and *Appalachian Spring*, while a great variety of other compositions won him an unassailable position in American concert-life. In the course of his composing and conducting career, Copland made many visits to Central and South America; and, from *El Salon Mexico* of 1933-1936 onwards, the rhythms and colors of the region have enlivened several of his shorter works. The second and third of his *Three Latin American Sketches* were originally presented, with the title *Two Mexican Pieces*, at the 1959 Festival of Two Worlds in Spoleto, Italy. The scoring was for a chamber orchestra of four woodwinds, trumpet, two pianos, percussion and strings. *Paisaje Mexicano* (Mexican Landscape) has the characteristic lazy curve of that country’s melodies. *Danza de Jalisco* (Jalisco is a state in north-western Mexico) introduces some exotic percussion and is founded on the alternation of 6/8 and 3/4 meters which typifies much Spanish and Latin-American music. Copland’s own distinctive voice is always evident in the cutting edge of the music’s harmonies and textures.

“World Tour”: A collection of pieces drawn from LAGQ’s explorations into the music of a variety of world cultures. This small sampling takes them to Indonesia, Africa, Scotland, and Chile, although their peripatetic spirit has ventured into Japan, Turkey, India, the Balkans and elsewhere.

#### Gongan by William Kanengiser

William Kanengiser writes about “Gongan”: A few years ago the quartet was invited to play at a festival in Singapore. On a free night, we attended a performance by an Indonesian dance ensemble, accompanied by a traditional “Gamelan” orchestra. It was my first direct experience

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hearing gamelan music, and I was entranced by the sonorities of the instruments and the hypnotic character of the music. Years later, in planning the repertoire for a recording of “world music” pieces, I wondered if this music could somehow translate to the guitar. I immersed myself in listening to recordings, and searched for just the right piece to arrange for four guitars. Ultimately,

I wrote an original work, inspired by the rhythms and scales of the Indonesian style. The most notable aspect of the piece is the use of preparations on the guitar strings (metal clips, plastic discs, mutes, small bells, etc.) to evoke the sound of the traditional gongs, percussion, and mallet instruments of the Balinese gamelan. The title, “Gongan” is a term describing the recurring rhythmic pattern of the low gongs that serve as a foundation for all the upper voices.

#### Djembe by Andrew York

Djembe is one of a series of pieces LAGQ developed in the African style, including Kanengiser's Mbira and York's Bantu. The current work, Djembe, was named for an African instrument, in this case a very large drum. LAGQ recorded, and frequently performs this piece, with the accompaniment of a live djembe player, but tonight's performance will be sans djembe. One of the striking characteristics of this piece is the use of antiphonal echo effects, with chords passed from guitar to guitar to simulate the electric guitar techniques common in African popular music.

#### Farewell to Stromness by Peter Maxwell Davies

Peter Maxwell Davies is regarded as one of England's most important composers of the late 20th century. While typically working in complex and frequently dissonant textures, “Farewell to Stromness” is a return to his Scottish folk roots. A resident of the Orkney Islands on the northern tip of Scotland, Davies was moved to write this piece as part of a protest against a proposed uranium mine in the town of Stromness; fortunately, the protesters prevailed, and no one has yet had to bid farewell to this lovely village.

#### La Fiesta de la Tirana/Tarantella by Horacio Salinas

La Fiesta de la Tirana and Tarantella are pieces originally performed by the world-famous Chilean group Inti-Illimani. La Fiesta depicts the music played during the Feast of La Tirana, when the faithful parade through the streets carrying a statue of La Tirana (the Virgin Mary) at the front of the procession. Beginning as if in the distance, the procession gets closer and closer as the music reaches a fever pitch, and then fades away as the parade passes through the village. To recreate the spirit of Andean music, LAGQ can be heard imitating several instruments such as pan flutes (sikus), charangos and percussion. Tarantella is actually based on a medieval Italian dance, originally meant to portray the death-throes of a tarantula bite victim, but the Chilean adaptation here is explained in the long residency Inti-Illimani spent in Italy while in political exile from their homeland.

Guitar Heroes: Drawn from the Grammy winning LAGQ recording of the same name, this sampling of pieces are meant as tributes to three of LAGQ's favorite guitarists:

#### Icarus by Ralph Towner

When guitarist Ralph Towner of the group Oregon recorded this classic tune, it became an instant anthem for the '70s. Somehow in William Kanengiser's homage to the fingerstyle hero, Ovid's winged youth got tangled up with another Greek myth, as retold by Marcel Camus in his 1959 bossa-infused film Black Orpheus, set in a Rio de Janeiro slum. Kanengiser's "Black Icarus" brings together the original Towner melody with the stammering rhythms and jazz stylings of the new samba. The piece's Brazilian flavor showcases some signature LAGQ extended effects, including a cuica imitation (produced by plucking the string above the nut) and room for some free improvisation by Andrew York.

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### Letter from Home by Pat Metheny

While jazz pioneer Pat Metheny is best known for his virtuosic guitar chops and driving grooves, he also can write hauntingly beautiful lyric music approximating Romantic impressionism. Boston-based guitarist Mark Small originally arranged "Letter from Home" for two guitars, flute and cello, and was later asked by LAGQ to re-arrange it for four guitars. Small faithfully transcribes Metheny's tune, then seamlessly extends it with a section of his own. The resulting piece - lyrical and rhythmically free - demonstrates how fusion-based music can be at home in a classical orchestration.

### Blue Ocean Echo/Country Gentleman by Chet Atkins

To pay due homage to the man they called "Mr. Guitar", William Kanengiser arranged two Atkins classics for the quartet. To simulate the effect Chet used on his recording of "Blue Ocean," he turns the quartet into a giant Echo-plex: the guitarists pass notes back and forth, reverberating across the group. This moves into a setting of "Country Gentlemen" - an obvious choice given it was Chet's personal anthem and has a distinctly Hawaiian flavor in its B-section. For this section, the LAGQ echo machine is turned off and bottleneck slides emerge to imitate Hawaiian lap guitar.

### Hungarian Rhapsody No. 2 by Franz Liszt

Hungarian-born Franz (Ferenc) Liszt was a unique "sibling" indeed amidst a formidable "brotherhood" of composer/performers (such as Chopin, Paganini, Kreisler, and Rachmaninov, to name a few) whose music and peerless virtuosity on the piano made him an international superstar of his time. As was common and, most likely, expected of a composer such as Liszt, he dove deeply into his ethnic roots for those pearls that would make his music truly and unmistakably Hungarian. Bela Bartok would later praise Liszt and his music, particularly the Hungarian Rhapsodies, calling them "perfect creations", while at the same time hastily pointing out that the material Liszt was using was essentially Gypsy, and not entirely Hungarian.

The second of Franz Liszt's Hungarian Rhapsodies is one of his better-known works. It was originally composed in 1847 as a solo piano piece dedicated to the Count László Teleky, and published in 1851. An orchestral version followed soon thereafter. Most of his rhapsodies, including this one, are comprised of two parts: a slower and expressive part which Liszt marks *Lassan* (lassu), and a final section marked *Friska* (friss) which builds up in intensity into a frenzied swirl. On a contemporary note, the piece has found its way into the television and film media, appearing in such favorites as the Bugs Bunny "Rhapsody Rabbit" episode, and the movie "One Hundred Men and a Girl".

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*Popularly known as LAGQ, the Los Angeles Guitar Quartet is recognized as one of the world's premier instrumental ensembles. They have appeared with top orchestras and on prestigious music series from New York to Paris, Tokyo to San Francisco. In recent seasons, LAGQ has been heard coast-to-coast on popular radio programs such as Performance Today, St. Paul Sunday, and World Café. LAGQ's performance of de Falla's Fire Dance was nationally broadcast as part of the PBS special Evening at Pops. LAGQ has also been featured on CNN's Show Biz Today, CBS's Saturday Morning and A&E's Breakfast with the Arts. As a follow-up to their 2005 Grammy Award Guitar Heroes (Telarc), the LAGQ's third CD entitled "SPIN" will be released in spring 2006. Additional recordings are on the Telarc, SONY Classical and Delos labels.*

For additional information, please consult The Los Angeles Guitar Quartet's General Management: Ms. Barrie Steinberg, Frank Salomon Associates, T: 212-581-5197 x19, F: 212-581-4029  
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Please visit the LAGQ online at [www.LAGQ.com](http://www.LAGQ.com) for candid photos and additional information about touring, recordings and specials projects

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## PROGRAM: LOS ANGELES GUITAR QUARTET

JOHN DEARMAN • WILLIAM KANENGISER • SCOTT TENNANT • ANDREW YORK

- Quiccan** ..... Andrew York
- Prelude, Fugue and Allegro** ..... J.S. Bach  
(arr. A. York/S. Tennant)
- Prelude #1 from “the Well-Tempered Clavier”  
“Little Fugue” in G minor  
Allegro from Brandenburg Concerto #3
- Turn to the Sea** ..... William Kanengiser
- Solstice Poem** ..... Vince Mendosa  
Theme  
Variation I  
Variation II  
Variation II  
Epilogue
- Two Mexican Pieces** ..... Aaron Copland  
(arr. W. Kanengiser)  
Paisaje Mexicana  
Danza de Jalisco

### INTERMISSION

#### “World Tour”

- Gongan ..... William Kanengiser  
Djembe ..... Andrew York  
Farewell to Stromness ..... Peter Maxwell Davies  
(arr. S. Tennant)  
Fiesta de la Tirana/Tarantella ..... Horacio Salinas  
(arr. S. Tennant)
- “Guitar Heroes”**
- Icarus ..... Ralph Towner  
(arr. W. Kanengiser)  
Letter from Home ..... Pat Metheny  
(arr. M. Small)  
Blue Echo/Country Gentleman ..... Chet Atkins  
(arr. W. Kanengiser)  
Hungarian Rhapsody #2 ..... Franz Liszt  
(arr. W. Kanengiser/  
J. Minei)



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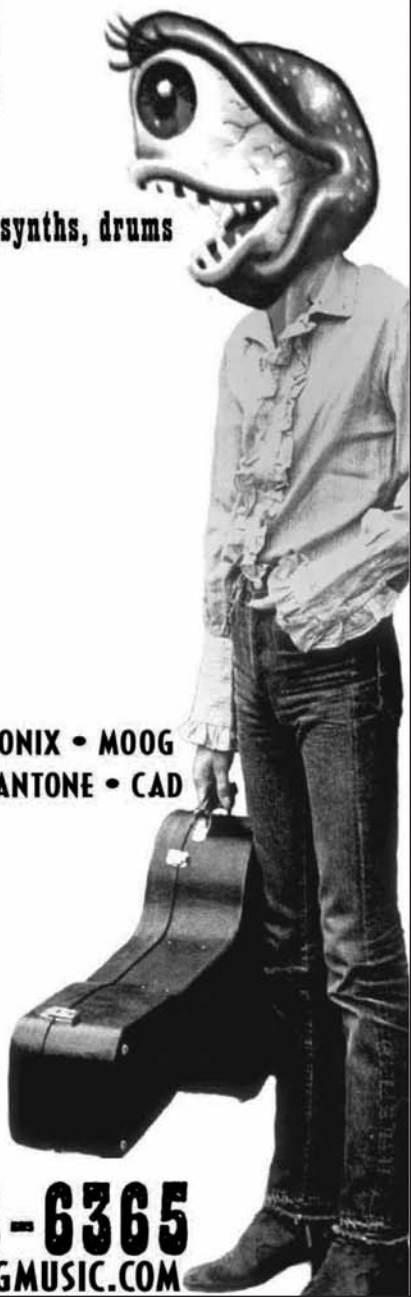
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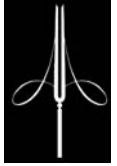
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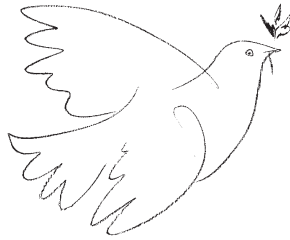
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