



Harris Becker
Festival Director

March 28-April 1, 2007

C.W. POST CAMPUS
LONG ISLAND UNIVERSITY

THE LONG ISLAND GUITAR FESTIVAL



THE LONG ISLAND GUITAR FESTIVAL
HAS BEEN FUNDED IN PART BY:

The Augustine Foundation



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John P. McGrath Fund
The School of Visual and Performing Arts
and
The Department of Music of the C.W. Post Campus
of Long Island University*



*The 15th Annual Long Island Guitar Festival is dedicated
to the memory of **Ben Becker** and **Chris Culver**.*

*May the music and love they brought us
be ever present in our world.*



For more information on the Long Island Guitar Festival visit www.liu.edu/gfest

LONG ISLAND GUITAR FESTIVAL

SCHEDULE OF EVENTS

2007

Wednesday, March 28

8:15 p.m. CONCERT – McDonald - Bianculli Duo
Great Hall

Thursday, March 29

2:00 p.m. MASTER CLASS – William Kanengiser
Fine Arts Center

8:15 p.m. CONCERT – William Kanengiser
Hillwood Recital Hall

Friday, March 30

1:00 p.m. MASTER CLASS – Raphaëlla Smits

3:00 p.m. TECHNOLOGY WORKSHOP

4:00 p.m. “Play in the Style of Django Reinhart” – Jam-Clinic
with Frank Vignola • C.W. Post Fine Arts Center

8:00 p.m. CONCERT – Frank Vignola

Saturday, March 31

10:00 a.m. MASTER CLASS – Dale Stuckenbruck on the
Music of J.S. Bach • Hillwood Commons

1:00 p.m. JAZZ IMPROVISATION WORKSHOP – Mark Marino
Hillwood Commons

3:00 p.m. CELEBRATION CONCERT featuring world premieres
and new works in Hillwood Recital Hall celebration of
the 15th festival.

8:00 p.m. CONCERT – Raphaëlla Smits • Hillwood Recital Hall

Sunday, April 1

10:00 a.m. HIGH SCHOOL ENSEMBLE WORKSHOP
Hillwood Commons

12:30 p.m. CONCERT – Guitar Trilogy • Hillwood Recital Hall

2:00 p.m. A LOOK TO THE FUTURE – including guitarists
from the pre-college division of the Juilliard School
Hillwood Recital Hall

3:00 p.m. LONG ISLAND CLASSICAL GUITAR SOCIETY
MEETING • Hillwood Fishbowl

5:00 p.m. Concert – C.W. Post Department of Music Guitar
Alumni Hillwood Commons

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



PAT BIANCULLI

WEDNESDAY, MARCH 28, CONCERT

8:15 PM • GREAT HALL

PAT BIANCULLI has been heard in concert 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 the performance said, "...a sensitive musician...he juxtaposed workmanlike playing with passages of real inspiration". Of his *Nocturnal* by Benjamin Britten ... "[He] was true to the works improvisatory quality, calling up some ominous, shimmering overtones from the instrument".

Pat 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. In 1972, he began intensive study in classical guitar at the Guitar Workshop in Oyster Bay, NY under Jerry Willard and Edgard Dana, Other teachers and coaches have included Alexandre Lagoya, Angel Romero and Timothy Walker. He received his M. Mus. degree from the State University of New York at Stony Brook in 1981. That year he also performed for the legendary guitarist, Andres Segovia, in Granada, Spain. He has been on the faculties of Dowling College and the Rocky Ridge Music Center in Colorado and has taught at the Edna Manley School of the Arts in Kingston, Jamaica, performing throughout that country. Currently, he is on the faculty of C. W. Post Campus of Long Island University and the United Nations International School.

He has written two books; "*101 Tips and Tricks for the Acoustic Guitar*" and "*Learn Folk Guitar with the Music of John Denver*" published by Cherry Lane Music. He performs regularly in duo with his wife, Kathleen McDonald and with guitarist, Harris Becker. In 1999, the guitar duo released their CD, "Catgut Flambo". Pat, Kathy and Harris have co-founded "A Midsummer Music Festival – Songe d'été en musique, a music festival in rural Quebec which will take place July 31 to August 5, 2007.



KATHLEEN MCDONALD
WEDNESDAY, MARCH 28, CONCERT
8:15 PM • GREAT HALL

KATHLEEN MCDONALD is a graduate of the State University of New York at Stony Brook, where she studied modern flute with Samuel Baron. She has studied baroque flute with Sandra Miller, master classes with Christopher Krueger, Rachel Brown, Bart Kuijken and chamber music at Mannes College of Music with Martha McGaughey. She was a participant in several early music festivals including the Academy for Early Music, under the direction of Bach scholar Joshua Rifkin in Brixen, Italy and a Bach festival with Barthold Kuijken in Sopron, Hungary.



Kathy is the founder/director of *Baroque Across the River*, a baroque chamber music group that performs on period instruments in historical venues. Since founding the group in 2000, she has taken these concerts to all of Brooklyn's communities including the Akwaaba Mansion in Stuyvesant Heights, Lefferts Historic House in Prospect Park, Wycoff House in Flatbush and The Brooklyn Historical Society. Other historical performances have been given at Mt. Vernon House and Museum, the Morris-Jumel Mansion and at the first New York Early Music Festival. The group has received numerous grants from the Brooklyn Arts Council. The Brooklyn Eagle recently reported "*attention to detail and historical accuracy is what makes [this group] one of the most treasured ensembles in the borough*".

While Artist-in-Residence at CUNY LaGuardia Community College, she directed chamber music workshops dedicated to the performance of American Music. She has performed in the US, Canada, Europe and the Caribbean. With classical guitarist, Pasquale Bianculli, she has performed at De Doulen Hall in Holland, the International Trade Center in Willemstad, Curacao and the Edna Manley School of Arts in Kingston, Jamaica.



PROGRAM: M^CDONALD-BIANCULLI FLUTE GUITAR DUO

Sonata in e minor Johann Sebastian Bach
(1685 – 1750)

Adagio ma non tanto

Allegro

Andante

Allegro

Hill of Slane (1990) Arlo McKinnon, Jr.
(b. 1952)

Sonata Concertata Nicolo Paganini
(1782-1840)

Allegro Spiritoso

Adagio assai espressivo

Allegretto con brio, Scherzando

INTERMISSION

Sonata (Opus 37) (1989) Carlo Domeniconi
(b. 1947)

A Psalm of Thanksgiving Frederic Hand
(b. 1947)

Sonata (?) (2005) Richard Charlton
(b. 1955)

Allegro, meno mosso

Andante espressivo

Allegretto animato



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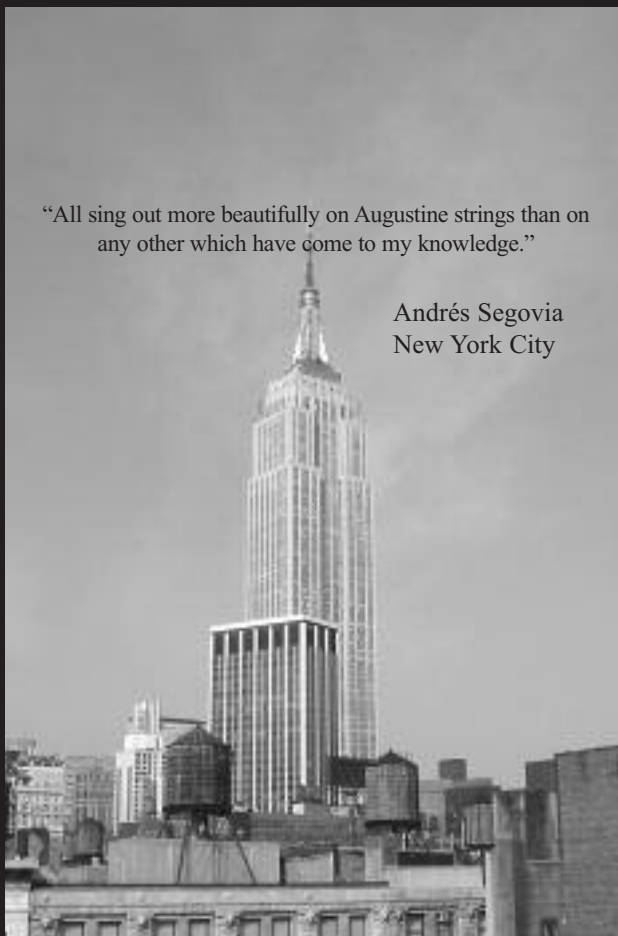
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WILLIAM KANENGISER

MASTER CLASS

THURSDAY, MARCH 29

2 PM • FINE ARTS CENTER

GUITAR, CONCERT

8:15 PM • HILLWOOD RECITAL HALL



Recognized as one of America's most brilliant guitarists, WILLIAM KANENGISER has developed a unique repertoire for his instrument, ranging from dazzling arrangements of Mozart, Handel, and Bartók to his innovative excursions into the music of Eastern Europe and the Caribbean. Praised by the *Los Angeles Times* for his "dizzying execution" and "exceeding vitality and warmth," Mr. Kanengiser has performed in recital and as guest soloist with orchestras in virtually every major American city, ranging from New York City's Carnegie Hall to San Francisco's Herbst Theater, as well as throughout Canada, Europe, and Asia.

Through unusual commissions and a creative approach to transcription, Mr. Kanengiser has won recognition for expanding the repertoire beyond the staples of guitar literature. He has performed and recorded works written for him by composers as diverse as Dusan Bogdanovich, Ian Krouse, and Brian Head, and has won consistent praise for his own transcriptions of scores from the traditional repertoire, most notably Mozart's Piano Sonata in A major (featuring the "Rondo Alla Turka"), which he prepared for the Columbia Pictures release, *Crossroads*, in which he was Ralph Macchio's guitar double and coach. Many of these arrangements have been published by GSP, Gendai Guitar, and Doberman Editions.

Mr. Kanengiser's solo recordings are heard exclusively on the GSP label. His first recording, *Ronda Alla Turka*, won an "INDIE" award for Best Classical Recording. His second solo CD, *Echoes from the Old World*, features music of the folk traditions of Eastern Europe and the Middle East. The third, *Caribbean Souvenirs*, comprises music from the Caribbean and Mexico. His most recent recording is *Classical Cool*, a 2003 GSP release, includes jazz-inspired compositions and arrangements for classical guitar. A fifth CD, *Groovetune*, featuring Mr. Kanengiser's interpretations of music from fingerstyle masters including Ralph Towner, Pat Metheny, Ozzie Kotani, Michael Hedges, and others, will be released in 2007.

Mr. Kanengiser's first live studio concert DVD, *Classical Guitar and Beyond*, was released in October 2006 by Mel Bay Publications; the album also includes his now-infamous comedy imitation show from the 2005 Guitar Foundation of America Festival. He has also produced two popular Hot Licks instructional videos, recently reissued on DVD, *Effortless Classical Guitar* and *Classical Guitar Mastery*. Elsewhere in the media, Mr. Kanengiser for two years hosted his own weekly radio show on KKGO-FM in Los Angeles.

As a founding member of the Los Angeles Guitar Quartet, William Kanengiser tours extensively throughout North America, Asia, and Europe, and has recorded for the GHA, Delos, and Sony Classical labels. LAGQ currently records exclusively for Telarc. Their 2001 Telarc release, LAGQ: *Latin*, was nominated for a Grammy, and their follow-up recording LAGQ's *Guitar*

Heroes won a Grammy for Best Classical Crossover Album of 2004. The latest release, *Spin*, features an original composition by Mr. Kanengiser for four guitars, “Turn to the Sea.” LAGQ recently released a live concert DVD for Mel Bay Publications, *LAGQ LIVE!*, and will record a CD of Brazilian music with jazz singer Luciana Souza in 2007.

Beyond his work with LAGQ, Mr. Kanengiser has performed chamber music at festivals and concerts with a wide range of noted artists and ensembles, including the Miami String Quartet, the Vermeer Quartet, flutist Marina Piccinini, pianist Mia Chung, violinist Maria Bachmann, and recorder artist Aldo Abreu.

Mr. Kanengiser won First Prize of the 1987 Concert Artists Guild Competition as well as major international competitions in Toronto (1981) and Paris (1983). The recipient of two Solo Recitalist Fellowships from the National Endowment for the Arts, he was also chosen as one of Musical America’s Outstanding Young Artists. A member of the guitar faculty at the USC Thornton School of Music in Los Angeles since 1983, he has given master classes at conservatories and guitar festivals around the world. Born in Orange, New Jersey, Mr. Kanengiser studied at the University of Southern California, being named Outstanding Graduate of the School of Music upon the completion of both his Bachelor’s and Master’s degrees. His principal teachers were Malcolm Hamilton, Pepe Romero, and James F. Smith.

PROGRAM: WILLIAM KANENGISER, GUITAR

Grand Solo, Op. 14 Fernando Sor (1778-1839)

Elegiac Fantasy, Op. 59 Sor

Sonata in A major, K. 331 W.A. Mozart (1756-1791)
Andante grazioso *arr. Kanengiser*

Menuetto

Rondo alla Turca

INTERMISSION

En los Trigales Joaquin Rodrigo (1901-1999)

Tiento Antiguo

Fandango

Three African Sketches Dusan Bogdanovic (b. 1955)

Allegro ritmico

Misterioso

Allegro ritmico

Missing Her Fred Hand (b. 1947)

Sketches for Friends Brian Head (b. 1964)

Lobster Tale

November Song

Brookland Boogie

William Kanengiser is represented by BesenArts LLC
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William Kanengiser records for GSP

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RAPHAËLLA SMITS CONCERT

FRIDAY, MARCH 30, MASTER CLASS

1 PM • FINE ARTS CENTER

SATURDAY, MARCH 31

8 PM • HILLWOOD RECITAL HALL

Today RAPHAËLLA SMITS is world renowned as a talent of extraordinary dimension for her most sensitive and inspired musicality. She is called quite rightly '*une Grande Musicienne*' and '*one of the most delicate and most cultivated performers of our time*' (Jean Bernard, Diapason, FR).

Raphaëlla Smits plays worldwide in her unique way on eight-string guitars. More recently she has also developed a passion for early instruments to achieve authenticity. Recognized as '*an uncommonly musical guitarist*' (Tim Page, New York Times), she always commits to the soul, the essence of music.

Her solo recitals as well as her performances with the most distinguished colleagues always meet enthusiastic audiences and press. Concert-goers everywhere are in awe of Raphaëlla's captivating stage presence.

Besides stage-work Raphaëlla Smits has made 14 successful albums, many of them being listed as indispensable to refined music lovers. Besides she participated in the recording of 9 anthology albums.

Raphaëlla Smits is internationally praised as a teacher for both guitar and chamber music. In addition to her chair at the prestigious Lemmens Institute in Belgium, she regularly gives master-classes in West and East Europe, in North and South America and in Japan.

Organizers of international music competitions ask Raphaëlla as a member of the jury because of her ability to listen and to judge so accurately. Here again she shows her talent for combining her professional skills with a great sense of empathy.

More info at www.rsmits.com



PROGRAM: RAPHAËLLA SMITS, GUITAR

Tres Apuntes Leo Brouwer
El "Homenaje a Falla"
De unfragmento instrumental
Sobre un canto de Bulgaria

In deep silence Wim Henderickx

La Guitarra Owe Walter
Raphaëlla
Maria
Michaela

INTERMISSION

Partia secunda à violino solo senza basso Johann Sebastian Bach
(transcription by R.Smits)
Allemanda
Corrente
Sarabanda
Giga
Ciaccona

The Friends of Quebec's 'A Midsummer Music Dream'
congratulate **Harris Becker and the Long Island Guitar Festival**
for **15 magnificent years** of making the world a better place
through the music of talented composers, performers and students.

Thank you Harris!

We look forward to you and your colleagues being with us again
for 'Songe d'ete en musique'
at Moulin Bernier in Quebec, July 30-August 5, 2007.

Tous les amis du **Songe d'été en musique** du Québec
félicitent Harris Becker ainsi que le Festival de guitare de "Long Island"
pour leur magnifique travail des 15 dernières années. Par le biais de la
musique accompagnée de ses talentueux compositeurs, musiciens, étudiants,
ils tentent de faire de cette terre un meilleur monde. **Merci à toi Harris!**
Nous avons hâte de vous retrouver, toi et ton équipe, de nouveau parmi
nous lors de "Songe d'été en musique" qui aura lieu au Moulin Bernier à
Courcelles (Québec) **du 31 juillet au 5 août 2007.**

FRANK VIGNOLA
**WORKSHOP, “PLAY IN THE STYLE
OF DJANGO”**

FRIDAY, MARCH 30

4 PM • FINE ARTS CENTER

CONCERT, 8 PM • HILLWOOD RECITAL HALL

An extremely versatile jazz guitarist, Frank Vignola has demonstrated that he is capable of playing everything from fusion and commercial pop-jazz to hard bop, post-bop, and swing. The native New Yorker has a wide variety of influences; everyone from Wes Montgomery, Joe Pass, and Pat Metheny to Django Reinhardt and Charlie Christian has affected his playing in some way. For Vignola, different influences have asserted themselves at different times – the Reinhardt or Christian influence might be especially prominent in a swing environment, whereas he has sometimes sounded more Metheny-ish in fusion or pop-jazz/NAC settings. And he might be mindful of Montgomery or Pass on a hard bop or post-bop project. Born on suburban Long Island on December 30, 1965, Vignola was raised in the New York area. The Italian-American started playing the guitar at the age of five and grew up admiring a variety of guitarists. Far from a jazz snob, Vignola never listened to jazz exclusively and was also a major fan of rock, R&B, and pop. The guitarists that he admired ranged from jazz musicians to rock icons like Eric Clapton and Eddie Van Halen. As a young adult, Vignola studied at the Cultural Arts Center of Long Island and went on to enjoy a lot of sideman gigs in the 1980s. The New Yorker was 27 when, in 1993, he signed with Concord Jazz and recorded his first Concord session as a leader, *Appel Direct*. Several more Concord releases followed in the 1990s, and the early 2000s found Vignola recording for Nagel-Heyer as well as Acoustic Disc. Alex Henderson, *All Music Guide*



JOHN MESCHI
TECHNOLOGY WORKSHOP

FRIDAY, MARCH 30

3 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.



DALE STUCKENBRUCK
MASTER CLASS, INTERPRETING
THE MUSIC OF J.S. BACH
SATURDAY, MARCH 31
10 AM • HILLWOOD COMMONS



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 recording 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 Robison 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 reknowned artists in unusual programs and in an intimate setting.

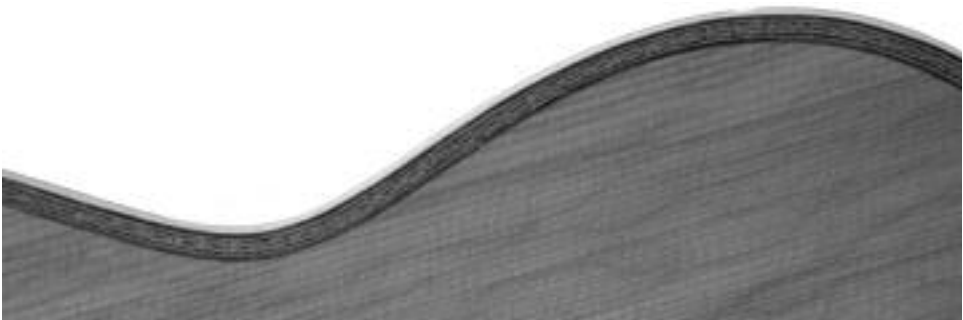
MARK MARINO
JAZZ IMPROVISATION, WORKSHOP
SATURDAY, MARCH 31
1 PM • HILLWOOD COMMONS

MARK MARINO began studying guitar at the age of ten 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 the 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 Long Island University/C.W. Post Campus as well as teaching 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.



15TH CELEBRATION CONCERT

SATURDAY, MARCH 31

3 PM • HILLWOOD RECITAL HALL

HARRIS BECKER, GUITAR

DAVID LEISNER, GUITAR

PASQUALE BIANCULLI, GUITAR

HAYLEY SAVAGE, GUITAR

JOSHUA BAVARO, GUITAR

SUSAN DEAVER, CONDUCTOR

PROGRAM: CELEBRATION CONCERT

Moving Meditation (2007)* Howard Rovics
(Harris Becker)

Dodecaphonica (2006)* Hayley Savage
(Harris Becker & Pasquale Bianculli)

“Billy Boy” Variations (1983) David Leisner
(David Leisner)

Mirage (1987) David Leisner
(David Leisner & Joshua Bavaro)

INTERMISSION

English Fantasia for Guitar and Strings (1997)** . Hayley Savage
(Hayley Savage)

Rapsodia Del Plata for Guitar and
Orchestra (2006)* Jorge Morel
(Joshua Bavaro)

* World Premiere

** American Premiere



HARRIS BECKER is founder and Director of the Long Island Guitar Festival and is Director of Guitar Studies at the C.W. Post Campus of Long Island University.



HOWARD ROVICS, is Professor Emeritus of Music at C.W.Post where he taught for 35 years having retired in 2000. He holds a Masters Degree from the Manhattan School of Music followed by studies in composition with the late Stefan Wolpe, the composer who founded the C.W. Post Music Department. Over the years he has written a number of scores for Harris Becker for solo guitar, guitar duo and guitar in ensemble. During the same year (1998) that his CD *Retrospective* was in production he received a commission from the Bruce Museum of Greenwich Connecticut to write *Impressoes do Brasil* for the guitar duo Guitar X2 released on the CD Catgut Flambo. His most recent compositions were an ensemble work *Journey* premiered by Boston's Eden's Edge ensemble and songs on the poetry of Kabir premiered in Connecticut (November 2006). A long time

Connecticut resident Howard Rovics enjoys an active retirement as he continues to compose while being very much in demand as an organist and pianist in the greater Danbury area.

PROGRAM NOTES ON *MOVING MEDIATION* FOR SOLO GUITAR.

Moving Meditation gets its title from the source that inspired this piece, a Qigong routine that comprises a sequence of some 30 postures. Qigong is an ancient and widely practiced form of Chinese yoga done in a standing position. Each posture or pose is held for some duration of time with the intention of slowing the breath, calming the mind, and balancing the body. Depending on the pace that the practitioner sets, the routine can take anywhere from ten minutes to an hour. This musical setting is directly based on a particular Qigong sequence. For the most part the music closely follows the static, dance-like postures as they unfold, very relaxed at the beginning and gradually becoming more active at other times, although the activity in the yoga practice is not one of visible motion but rather feelings of internal tension. Tonally the work is deliberately rooted in place in D, not going anywhere, not even leaving its diatonic scale save for slight excursions analogous to those inevitable wanderings of the mind and moments of internal struggle to regain composure and balance. In other words, *Moving Meditation* is not a narrative work but rather more like the music to an abstract dance of quiet poses.



PASQUALE BIANCULLI has been heard in concert 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 the performance said, "...a sensitive musician...he juxtaposed workmanlike playing with passages of real inspiration". Of his *Nocturnal* by Benjamin Britten ... "[He] was true to the works improvisatory quality, calling up some ominous, shimmering overtones from the instrument".

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DAVID LEISNER is an extraordinarily versatile musician with a multi-faceted career as an electrifying performing artist, a distinguished composer, and a master teacher. He is a featured recording artist for the Azica label, with highly acclaimed solo recordings of Bach, Villa-Lobos, Contemporary music, Mertz and Schubert, and his own compositions. Soon to be released is a Naxos recording of the Hovhaness Concerto with Gerard Schwarz and the Berlin Radio Orchestra. Other chamber music recordings are on the Telarc, Koch and Etcetera labels. David Leisner’s recent seasons have taken him around the US, including his solo debut with the Atlanta Symphony, a major tour of Australia and New Zealand, and debuts and reappearances in Japan, the Philippines, Germany, Hungary, Switzerland, Austria, Denmark, Ireland, the U.K., Italy, Czech Republic, Greece, Puerto Rico and Mexico. An innovative three-concert series at Weill Recital Hall in Carnegie Hall, included the first all-Bach guitar recital in New York’s history. He is a regular at the Santa Fe, Vail Valley, Bargemusic, Bay Chamber and Angel Fire Chamber Music Festivals. Mr. Leisner is also a highly respected composer noted for the emotional and dramatic power of his music. His *Dances in the Madhouse*, in both its original version for violin and guitar and as an arrangement for orchestra, has received hundreds of performances. A distinguished teacher as well, Leisner has served on the faculty of the New England Conservatory and is currently co-chairman of the guitar department at the Manhattan School of Music.



For more information, please visit David Leisner’s Web site: www.davidleisner.com

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JOSHUA BAVARO

Joshua began his guitar studies at the age of six. Just two years later, he was personally picked and accepted into the studio of Maestro Jorge Morel, world-renown guitarist and composer. He went on to study with Ana Maria Rosado in the Pre-College division of the Manhattan School of Music at age sixteen. Joshua was later accepted into Manhattan School of Music with a scholarship where he is currently studying with David Leisner. He has participated in Master classes with distinguished teachers like David Leisner and Adam Holzman. Joshua has performed for the *New York City Classical Guitar Society*, *Musica Reginae Productions*, New Jersey City University, The Interscholar Symphony Orchestra, The Office of the Queens County District Attorney, and the Consulate General of the Republic of Argentina in New York City. Joshua has appeared on

several radio programs focusing on the classical guitar such as *De Segovia a Yupañqui*, on Argentina's *Radio Nacional*.

HAYLEY SAVAGE

Since graduating from the Royal Welsh College of Music & Drama, Hayley has established a dual career in performance and composition, which has taken her to Europe, Scandinavia, Africa, America and Canada.

Hayley won the 1999 Worshipful Company of Musicians Ivor Mairants Guitar Award, London, and was interviewed about this achievement on Music Matters on BBC Radio 3.

Between 2000 and 2004 Hayley was a recitalist, tutor and adjudicator at the Bath International Guitar Festival and she is a member of the Appassionata Guitar Trio, who have performed on London's South Bank, in the Royal Albert Hall Lunchtime Series and in Europe and America, including Long Island, the Portland Guitar Festival and Yale University. Appassionata have also played live on In Tune on BBC Radio 3 and their debut CD – Let Go – has received glowing reviews. They are due to tour Germany in May.

Hayley has received over 20 premieres of her own works, which are mostly commissions and range from concerti and symphonic music to choral pieces. Hayley's concerto English Fantasia for Guitar and String Orchestra, written for John Mills, has received nine performances in England, Europe and Canada, where it was broadcast on CBC Radio in 2002. Hayley has also composed music for Poet Laureate nominee U.A. Fanthorpe. She is currently working on an orchestral commissions from the UK, as well as a range of new guitar music for her forthcoming album "Crossed Wires and Coloured Strings, due to be complete by the end of the year."



DODECAPHONICA – THROWING THE DICE

Inspired by a recent journey into Eastern music, Dodecaphonica takes its harmonic influence from this part of the world. The title, meaning 12 tones, is the inspiration behind the structure of the composition: 12 strings; 12 note modes with corresponding chords of 12 notes divided into groups of three; and two dice totalling 12 sides. The modes alter on descending, rather like the Indian Rag.

To counteract the rigidity of this system, the two dice were thrown randomly and their numbers noted. (My husband and I took turns to throw the dice and even the cat bumped one!) The pairs of numbers in each throw corresponded with particular modes and chords, affected also by odds and evens, and the results dictated the material I used for each section. These combinations were not always the easiest to work with but they were nonetheless a challenge that I wanted to meet.

The idea of a stalemate is expressed in one section towards the end by the repetition of certain chords, again in specific numbers, followed by a slightly more harmonious conclusion.

Hayley Savage

ENGLISH FANTASIA FOR GUITAR AND STRING ORCHESTRA

Starting life as a small guitar solo, it was at the behest of John Mills, professor of guitar at the Royal Academy of Music and a solo guitarist of international renown, that Hayley Savage's English Fantasia developed into the substantial addition to the repertoire for guitar and string orchestra that it has become. Since his first performance of the work with the Sarum Chamber Orchestra in 1997, John Mills has performed it as far afield as Finland and Canada, where it was broadcast by CBC. He writes:

The Fantasia follows in the tradition of British Romantic composition and is a beautifully rich work, which successfully combines guitar and strings and shows the influence not only of English Folk music but also of the very special atmosphere of the English countryside.

The music dawns slowly over a pedal note that becomes a chord while the guitar sings a phrase, whose modality is as ancient as the Salve Regina plainsong it embroiders, then muses on whether the pitch of some notes should be raised or lowered. Harmonies built from added 5ths combine with free-flowing melodic lines thickened in 4ths; and the Aeolian and Dorian modes are much evident. Though there are occasionally more astringent passages, there is more that is essentially diatonic. Rather than adhere to a formal timetable and its demands, the music is introspective and rhapsodic in essence – witness the several guitar solo passages – and continually flexing in a contrapuntal web of great textural metamorphosis.

Mark Finch



SUSAN DEAVER, conductor, has conducted orchestras in the United States, Europe and Asia. She is the co-founder and co-director of the C.W. Post Chamber Music Festival and the flutist of the Pierrot Consort, which is the faculty ensemble-in-residence at Long Island University. This summer she will coordinate the Festival's Conducting Program and conduct the Festival Chamber Orchestra at Tilles Center. As an orchestral fellowship student at Tanglewood, she worked with both Leonard Bernstein and Seiji Ozawa, and was selected to participate in Tanglewood's Conducting Seminar Classes with Gustav Meier. She was recently selected to participate in the New York Philharmonic's Conductors Table with Zubin Mehta and Alan Gilbert. Among her conducting credits are the Washington Chamber Symphony at the Kennedy Center, Thüringen Philharmonie in Gotha, Germany, the Island Chamber Symphony, the Bronx Opera Chamber Orchestra,

The Seoul Symphony of New York at Lincoln Center, the C.W. Post Orchestra at Tilles Center and contemporary music at both Manhattan School of Music and at Brooklyn Conservatory of Music. In Korea she was a guest conductor at the New International Music Festival at Sejong Center for the Performing Arts in Seoul, the Pusan Festival Orchestra and the Masan City Symphony Orchestra. This spring, she will be conducting the Long Island Youth Orchestra at Carnegie Hall and guest conducting the Youth Chamber Orchestra of Bergen (Norway) on their concert tour to New York City in April 2007. She is currently in her seventh year as Music Director and Conductor of the University Orchestra at Stony Brook University and will conduct the University Orchestra in a series of orchestral concerts at Staller Center during the 2006-2007 season. In addition, she is currently the Music Director and Conductor of the North Shore Symphony Orchestra, Principal Guest Conductor of Long Island Youth Orchestra, and on the faculty of Manhattan School of Music's Precollege Division.

For the past 12 years she has assisted Tilles Center in coordinating numerous educational residencies with the New York Philharmonic, and visiting artists such as Yo-Yo Ma and the Shanghai Quartet. As the conductor of the C.W. Post Orchestra for 25 years, she developed the orchestra from an ensemble of 11 to a full sized symphonic orchestra of over 70 undergraduate and graduate students. She created an orchestral program that included a concert series at Tilles Center, an annual concerto competition, a series of orchestral master classes, orchestral performance courses for music educators and educational residency programs with both the New York Philharmonic and Tilles Center. As a flutist and avid chamber musician, Susan Deaver has performed extensively and has been praised by critics for her "superb playing" and "atmospheric virtuosity". On numerous occasions she performed as a flute soloist at the Kennedy Center with the Washington Chamber Symphony of which she was Principal Flutist from 1981 to 2002. Her doctoral thesis, entitled "The Group for Contemporary Music, 1962-1992," dealt with both the historical and performance aspect of one of America's foremost contemporary music ensembles.



JORGE MOREL made his debut at Carnegie Hall in New York City in 1961 followed by appearances at Lincoln Center's Alice Tully Hall in New York, Queen Elizabeth Hall and Wigmore Hall in London, National Hall in Dublin and Suntory Hall in Tokyo. His performances have been enthusiastically received in many countries including Argentina, Brazil, Canada, Colombia, Cuba, Ecuador, Puerto Rico, France, Holland, Italy, Norway, Poland, Scotland, Spain, Sweden, Finland, Greece, Singapore, Germany and more.

Morel's musical career began in his native country of Argentina and his father taught him the rudiments of classical guitar at age seven. He went on to study advanced

guitar at the internationally recognized **Academy of Professor Pablo Escobar** in Buenos Aires and after graduating joined Mr Escobar in radio and concert performances. Morel left Argentina to perform in Ecuador, Colombia and Cuba, where he recorded his first solo LP and was featured in a weekly TV show. Vladimir Bobri, then President of the Classical Guitar Society in New York, lent his recognition and support to Morel after hearing him perform in Puerto Rico. This led to concert engagements in California and Hawaii and Morel's eventual debut at Carnegie Hall. At this time, he recorded his second LP for Decca Records and subsequently recorded three more albums.

After moving to New York City, Morel performed nightly at the jazz lover's haven, The Village Gate, owned by Art D'Lugoff who became his manager for a period of three years. During his performances at the Village Gate, he shared the bill with jazz legends such as **Errol Garner**, **Stan Kenton**, **Herbie Mann** and many others of great popularity. Around this time, Morel met **Chet Atkins** and established what was to become a life long friendship. Chet demonstrated his admiration for Jorge in a very tangible way when he helped to arrange for the recording of another album with RCA Victor. Mr. Morel was represented by **Columbia Artists Management** for a total of 7 years throughout the 1970's and toured all of North America and Canada performing approximately 70 concerts a year.

Morel continued to solidify his reputation as an outstanding artist and composer with the premier of **Suite Del Sur**, a concerto for guitar and orchestra, which he performed as soloist with the **Los Angeles Philharmonic** under the direction of **Zubin Mehta**. He continued his study of composition for a number of years with the late **Rudy Schramm**, respected teacher, author, conductor and arranger.

Jorge is also recognized for his commitment to the development and exposure of new talent, making his knowledge and experience accessible to serious students of guitar through master classes and private instruction.

Acting in the role of mentor, he has offered several former students the opportunity to join him in live performance, lending his name and support to help launch a gifted young professional's career.

HIGH SCHOOL ENSEMBLE, WORKSHOP

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SUNDAY, APRIL 1

12:30 PM • HILLWOOD RECITAL HALL



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GUITAR TRILOGY is an ensemble dedicated to performing both new and standard repertoire. Since their formation, James Erickson, Andrew Falino and Brian Fleming, have enjoyed performances at The Great Hall, Long Island University, The Hillwood Art Museum in Brookville NY, The Bruce Museum in Greenwich Connecticut, and The Vail-Leavitt Music Hall in Riverhead NY, where the trio performed a concert sponsored by the Long Island Classical Guitar Society. Guitar Trilogy also performed at the 12th annual Long Island Guitar Festival as part of an Emerging Artist showcase. Other recent performances have included the “Do-ing Music” series for the Northport Arts coalition and the “Songe d’été en musique” festival in Quebec, Canada.

Guitar Trilogy, always seeking to expand the guitar’s repertoire, is known to include modern transcriptions ranging from Dvorak to the Beatles in their set. More traditional repertoire includes Mozart, Bach, Haydn, Grieg, Faure, Albeniz, Piazzola and Defalla, mixed with modern composers such as Bellinati and Rak. Currently the group is working on a CD and DVD for release in fall 2007.

PROGRAM: GUITAR TRILOGY

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I. Lento Cantabile
II. Allegro
III. Grave, lugubre
IV. Vivace

Concerto in the Italian Style BWV 971 J.S. Bach (1685-1750)
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III. Presto

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TALI ROTH, DIRECTOR

SUNDAY APRIL 1

2 PM • HILLWOOD RECITAL HALL

TALI ROTH has been hailed by Classical Guitar magazine as “an extraordinary chamber and solo musician.”

Since her Carnegie Hall debut with the Juilliard Orchestra, she has performed as a soloist throughout the United States, Europe, Latin America, and her native Israel, appearing in such venues as Carnegie Hall, Lincoln Center’s Alice Tully Hall (with violinist Midori), the Caramoor Center, the Aspen Music Festival, the Tel Aviv Henry Crown Hall, and Teatro Presidente in San Salvador with the El Salvador National Symphony Orchestra.

In addition to her solo recitals, Ms. Roth has performed in a variety of settings – as an ensemble player, on live television and radio in the U.S. and abroad, on stage in the New York Off-Broadway musical production of Nobel Laureate Derek Walcott’s *The Odyssey*, by invitation for the U.N. in Washington, and for dignitaries such as former Prime Minister Shimon Peres, Prime Minister Ehud Barak, and General Colin Powell.

Among her prizes and awards are Top Prize in all categories at the Twenty-Third Masterplayers Music and Conductors Competition in Switzerland, First Prize in the Israeli National Guitarist Competition, and the New York Artist International Competition Award.

Ms. Roth studied with Joseph Urshalmi at the Jerusalem Rubin Academy and subsequently with Sharon Isbin at the Juilliard School, where she earned her Master of Music degree. She has also attended the Accademia Chigiana in Sienna, Italy and the Cologne Academy in Germany, studying under Oscar Ghiglia and Hubert Käppel, respectively.

Tali Roth is the guitar teacher on the faculty of the Juilliard School’s Pre College Division. She is also a faculty member of NYU and The American Institute of Guitar. In addition, she has presented master classes in the United States and Latin America and has taught at The Aspen Music Festival.

LONG ISLAND CLASSICAL GUITAR SOCIETY MEETING

SUNDAY, APRIL 1

3 PM • HILLWOOD FISHBOWL

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CONGRATULATIONS ON THE 15TH 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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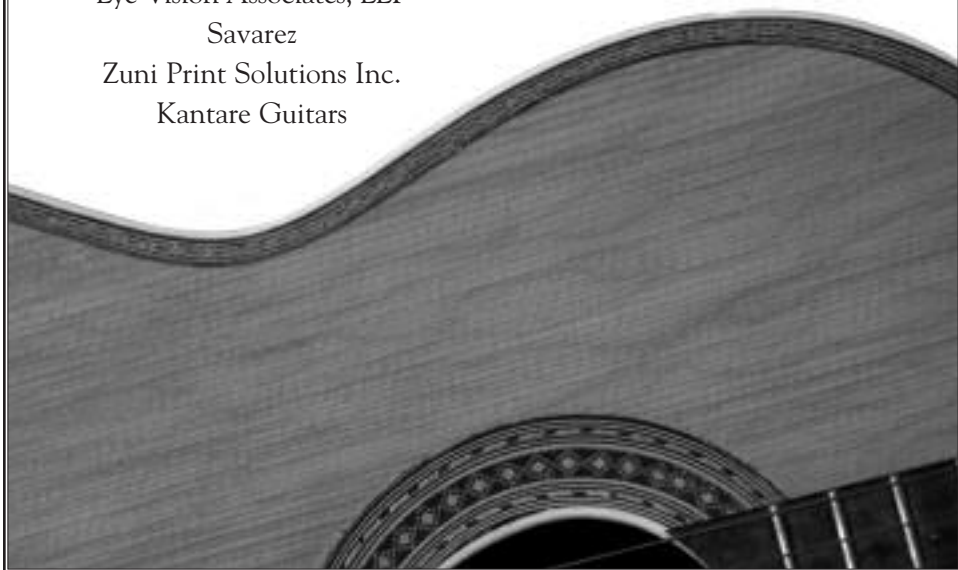
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