



Harris Becker
Festival Director

March 26-29, 2009

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



Made possible in part by a grant from the
D'Addario Music Foundation with support
from D'Addario and Company, Inc.



Murphy Music & Violin Shop

This event is supported by a grant from Long Island University's

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*



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

LONG ISLAND GUITAR FESTIVAL

SCHEDULE OF EVENTS

2009

Thursday, March 26

- 7 p.m. PRE-CONCERT PERFORMANCE – Long Island
Classical Guitar Society Ensemble
Student Art Gallery – Hillwood Commons
- 8:15 p.m. CONCERT – Fabio Zanon • Hillwood Recital Hall

Friday, March 27

- 11 a.m. MASTER CLASS – Denis Azabagic • Fine Arts Center
- 2 p.m. MASTER CLASS – Fabio Zanon • Fine Arts Center
- 4 p.m. ELECTRIC GUITAR TECHNIQUES (Bring Guitars) –
with James Erickson • Fine Arts Center
- 7 p.m. PRE-CONCERT PERFORMANCE – Brentwood High
School Guitar Ensemble • Student Art Gallery
- 8 p.m. CONCERT – Cavatina Duo: Denis Azabagic, Guitar
Eugenia Moliner, Flute • Hillwood Cinema

Saturday, March 28

- 10 a.m. MASTER CLASS: The Music of J.S. Bach with Dale
Stuckenbruck • Hillwood Study Lounge
- 12 p.m. HIGH SCHOOL ENSEMBLE WORKSHOP
Hillwood Recital Hall
- 1:30 p.m. JAZZ GUITAR WORKSHOP (Bring Guitars) with
Mark Marino • Hillwood Study Lounge
- 3:30 p.m. CONCERT – Tali Roth • Hillwood Recital Hall
- 5 p.m. EMERGING ARTISTS CONCERT – Anna Minch and
Yannis Petridis • Hillwood Cinema
- 7 p.m. PRE-CONCERT PERFORMANCE – Suffolk
Community College Guitar Ensemble
Hillwood Study Lounge
- 8 p.m. CONCERT – Paul Galbraith • Hillwood Recital Hall

Sunday, March 29

- 11 a.m. CONCERT – Juilliard Pre-College Ensemble
Hillwood Recital Hall
- 12 p.m. LONG ISLAND CLASSICAL GUITAR SOCIETY
MEETING • Hillwood Fishbowl
- 2 p.m. PRE-CONCERT PERFORMANCE – C.W. Post Guitar
Ensemble • Student Art Gallery – Hillwood Commons
- 3 p.m. CONCERT – Harris Becker, Guitar, Barbara Fusco,
Mezzo-Soprano and the Long Island University
Chamber Singers with Mark Shapiro, Director
Hillwood Recital Hall

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



LONG ISLAND CLASSICAL GUITAR
SOCIETY ENSEMBLE

PRE-CONCERT PERFORMANCE

THURSDAY MARCH 26

7 PM • STUDENT ART GALLERY, HILLWOOD COMMONS

FABIO ZANON

GUITARIST

THURSDAY MARCH 26 CONCERT

8 PM • HILLWOOD RECITAL HALL

“one of the true stars of the 21st century guitar.”

(Classical Guitar magazine, UK)

Fabio Zanon is recognized as one of the pre-eminent guitarists of today. His vast repertoire includes all the standard solo and chamber guitar literature and more than 30 guitar concertos, alongside his own transcriptions and contemporary music. An author, teacher, conductor and broadcaster, his artistry has expanded the scope of the guitar beyond the boundaries of tradition, nationality and genre.

The 2005-6 season was typical of his multi-faceted career. He celebrated the centenary of Brazilian composer Radames Gnattali by performing his four guitar concertos in Brazil and in Europe. He released a CD of his own transcriptions of Scarlatti sonatas and recorded Mountain Songs, a CD of 20th century music with flautist Marcelo Barboza. He made his debut as an opera conductor with Michael Nyman's *The Man who Mistook his Wife for a Hat* in Sao Paulo, a performance chosen as “Best of 2006” by *Veja* magazine. He played chamber music both in traditional and unusual contexts, joined by such musicians as distinguished sopranos Claudia Riccitelli and Carole Farley, the Sao Paulo String Quartet, pop singers Ney Matogrosso and Renato Braz, jazz pianist Nelson Ayres and guitarists Yamandu and the Assad Brothers. And, of course, he played the masterworks of Bach, Rodrigo and Villa-Lobos both at major music centers as well as places where a guitarist had never been featured as an orchestral soloist before.

The 2007-08 season was the celebration of his 25th anniversary as a concert performer, and is being marked by several concerto premieres: Irish composer Benjamin Dwyer's 2nd Guitar Concerto with the National Symphony Orchestra of Ireland, experimental composer Harry Crowl's *Homage to Augusto de Campos* (a concerto for guitar and a large percussion section) and Brazilian jazz composer Francis Hime's massive Guitar Concerto, which was recorded live with the Sao Paulo Symphony Orchestra.

Fabio Zanon was born in Brazil in 1966 and holds Brazilian and Italian citizenships. He first learned the guitar with his father, a gifted amateur. He had his formal training with Antonio Guedes, and later studied with Henrique Pinto and Edelson Gloeden. He gave his first concert at the age of 16 and his orchestral debut came two years later, but he only decided to concentrate on guitar performance after completing his education at the University of São Paulo, where he also studied composition and conducting. By the age of 21 he was already an experienced concert



performer, but still decided to undergo a period of reflection, studying with Michael Lewin at the Royal Academy of Music in London, where he also attended Julian Bream's masterclasses and obtained a Masters degree from the University of London. He returned to the stage in 1995 with a concert at Wigmore Hall in London and lived in that city for 14 years.

Although not greatly drawn to competitions, he came to international prominence in 1996 when he was the first prize winner of two of the most prestigious competitions – the 30th Francisco Tarrega Prize in Spain and the 14th Guitar Foundation of America GFA Guitar Competition in the USA – in the space of a few weeks. These were followed by his first extended tour of North America, and by the launch of his first three CDs. In 1998 he played his debut with a major orchestra, stepping in at short notice for a performance of Piazzolla's Concerto for Guitar and Bandoneon with the London Philharmonic Orchestra. Since then he has been invited to play at venues such as Royal Festival Hall in London, Carnegie Recital Hall in New York, Sala Verdi in Milan, KKR in Lucerne, Tchaikovsky Hall in Moscow, Philharmonie in St Petersburg and the São Paulo Hall and Rio Opera House in Brazil. He has toured most European countries and returns each year to North and South America.

His recordings have met with great acclaim. His CD Guitar Recital was chosen amongst the best of 1998 by Gramophone magazine and his albums of Villa-Lobos and Scarlatti have been hailed as benchmark recordings.

In 1997 he received the Moinho Santista Prize, the major artistic and scientific award in Brazil, in recognition of the role he has played in the development of Brazilian music. In 2005 he was awarded the Carlos Gomes Prize for being the best solo performer in Brazil.

Over the last few years he has increased his activities as a conductor and has also written and presented radio programs. His series The Art of the Guitar and The Brazilian Guitar, on Radio Cultura in Sao Paulo, have met with huge success, and have been adopted as teaching and research materials.

He has also been keen to share his knowledge with students around the world. He has conducted master classes at most European festivals and at the Royal Academy and Royal College of Music in London, Vienna University, Gnessin School in Moscow and, from New York to Los Angeles, he has visited all the most prestigious academies in the USA. In 2006-7 he was visiting professor to the Royal Academy of Music in Stockholm.

Fabio Zanon lives in Sao Paulo, with his wife and two children.

PROGRAM: FABIO ZANON, GUITAR

I

Cromatica Pavana	Peter Philips
Galliard to the Chromatic Pavan	
Sonata K.11, allegro	Domenico Scarlatti
Sonata K.477, alegrissimo	
Four Etudes	Francisco Mignone
no.9, allegro moderato	
no.4, allegro scherzoso	
no.7, cradle song	
no.6, assai vivo	

Zambra Granadina Isaac Albeniz
Torre Bermeja

Six Latin American Pieces:

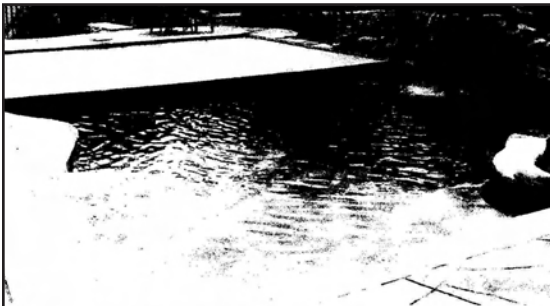
Triste no.1 Eduardo Fabini
Aire Norteño Maria Luisa
AnidoAsi Yo Te Soñé Rafael Miguel Lopez
Porro (from the 2nd Suite Colombiana) Gentil Montaña
Estrellita Manuel Ponce
Emboscada Paulo Bellinati

DENNIS AZABAGIC

MASTER CLASS,
FRIDAY MARCH 27
11 AM • FINE ARTS CENTER

FABIO ZANON

MASTER CLASS,
FRIDAY MARCH 27
2 PM • FINE ARTS CENTER



SAVE-T COVER
Automatic Pool Cover by:

COVER POOLS

www.coverpools.com

**A SAFETY, SOLAR AND
WINTER POOL COVER IN ONE.**

Reduce the risk of drowning and save up to 70% on heat, chemicals, water, and operating costs with a Cover-Pools® automatic pool cover.

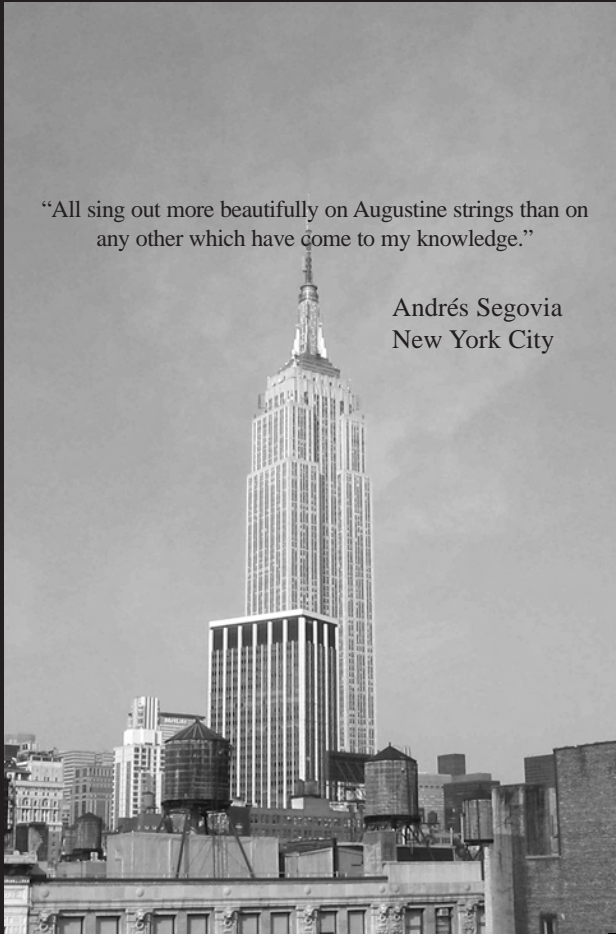
Want to know more about exclusive design options for covering your pool?
Call Solar Pool Enclosures of New York for a free brochure about custom pool covers from Cover-Pools, the inventor of the automatic pool cover.

**Solar Pool Enclosures
of New York**

888-471-5252

“All sing out more beautifully on Augustine strings than on any other which have come to my knowledge.”

Andrés Segovia
New York City



Albert Augustine Ltd

Classical Guitar Strings



www.albertaugustine.com mail@albertaugustine.com

ELECTRIC GUITAR TECHNIQUES
(Bring Guitars) – WITH JAMES
ERICKSON

MASTER CLASS,
FRIDAY MARCH 27
4 PM • FINE ARTS CENTER



James Erickson has been teaching classical and rock guitar for 10 years throughout the New York metropolitan area and Long Island. He is an adjunct instructor of music at Suffolk County Community College and Nassau Community College, where he teaches music history, music theory and fretboard harmony. Mr. Erickson holds undergraduate and graduate degrees in music history and performance from the C.W. Post Campus of Long Island University, where he was awarded "Outstanding Performance in Guitar Studies."

As a classical guitarist, he has performed on tour in the United States, Europe and Canada. In 2007, he taught and performed at the "Song d'été en Musique" an annual music festival in Quebec. Mr. Erickson is a member of Guitar Trilogy, a guitar trio that performs a variety of classical and contemporary repertoire. Recently the group recorded the soundtrack for a documentary film on the Italian city of Modena, performing a transcription of Bach's Italian Concerto.

As an electric guitarist, Mr. Erickson has been active as a studio musician playing on many independent recordings for BPC Records. He has also performed the guitar parts for many theater productions including "Hair" and "Seussical." Mr. Erickson has extensive recording and performing experience, and is currently involved in many diverse musical projects. In the spring of 2009, Mr. Erickson will be teaching rock guitar at the Long Island Institute for Guitar Studies, a program of comprehensive guitar instruction sponsored by Long Island University and the Tilles Center for the Performing Arts.

BRENTWOOD HIGH SCHOOL GUITAR ENSEMBLE

PRE-CONCERT PERFORMANCE
FRIDAY MARCH 27
7 PM • STUDENT ART GALLERY



D'Addario

DAVID RUSSELL

BADI ASSAD

AMADEUS GUITAR DUO

ASSAD BROTHERS DUO

OLTMAN & NEWMAN
GUITAR DUO

D'Addario
ProArte
Classical Guitar

E.346 • Hard Tension
Silverplated Wound
Clear Nylon

D'Addario

CLASSICAL GUITAR
NORMAL
EXP45

000000 COATED SILVER-PLATED STRINGS 000000

Layer-Selected
Nylon

0200-044

CAVATINA DUO

DENIS AZABAGIC, GUITAR

EUGENIA MOLINER, FLUTE

FRIDAY MARCH 27

8 PM • HILLWOOD CINEMA



The Cavatina Duo—Eugenia Moliner, flute (from Spain) and Denis Azabagic, guitar (from Bosnia)—has become one of the most impressive combinations of its kind in the world.

Since winning the “Young Musicians of the Doelen” competition in the Netherlands in 1996, the Cavatina Duo has captivated audiences with their electrifying performances across North America, Europe and Asia in such major venues and festivals as Ravinia (Chicago), Da Camera Society (Los Angeles), Aix-en-Provence Summer Festival (France), Eem & Veem Festival (Netherlands), International Guitar Festival of Frechen

(Germany), the National Concert Hall of Taipei (Taiwan), National Center for the Performing Arts in Beijing, China, National Flute convention Gala Concert, USA, among many others.

The duo's repertoire includes music from the Baroque, classical, Romantic and contemporary periods. A high point of their concerts is music inspired by the folk traditions of their native lands of Spain and the Balkans.

The duo's performances have been broadcast by radio and television stations in Europe and North America. They have been the subject of interviews in the international magazines *Classical Guitar* (UK), *Guitarra Magazine* (web) and *Soundboard* (USA). They are the first guitar and flute duo to be featured on the cover of *Classical Guitar Magazine* (UK).

Composers from around the world have been inspired to compose and arrange new works for the duo: Sérgio Assad and Clarice Assad (Brazil); Carlos Rivera, Michael Karmon and Michael Djupstrom (USA); Alan Thomas (UK-USA), Erik Otte (the Netherlands); Alejandro Yagüe (Spain); Boris Gaquere (Belgium) and V. Ivanovic (Bosnia/Greece). The Duo received the Encore Prize in 2003 for their collaboration with Michael Karmon.

They have recorded three CD's for the Spanish and North American labels Opera Tres, Orobroy and Cedille Records. Forthcoming are an all-Piazzolla CD, as well as a disc of Balkan music which will be released by Cedille Records in 2009.

The duo's critical acclaim includes such comments as:

“This pair is generally considered to be the best of them [flute and guitar duos].”

— *The New Yorker Magazine*

“Style, sympathy, and technical aplomb ... it's doubtful that the Cavatina's sophisticated and artistic playing could be surpassed ...”

— *Fanfare Magazine*

"The husband and wife team ... worked a kind of magic with their instruments ... The collaborative powers of this couple are extraordinary."

— SUN-TIMES NEWS GROUP, Chicago

"The energy levels behind these brilliant musicians are breathtaking and fascinating."

— BRITISH FLUTE SOCIETY MAGAZINE, England

"Their Piazzolla performance is vibrant and colorful ... convincing intensity that creates a haunting atmosphere. Highly recommended!"

— CLASSICAL GUITAR MAGAZINE, England

"An evening of music that was varied, entertaining and performed with exceptional virtuosity and panache."

— FORT WORTH STAR TELEGRAM

"Sensual sounds and an earthy musical understanding ... Their sometimes playful, sometimes soulful approach to the tangos is just what the pieces need."

— AMERICA RECORD GUIDE

Eugenia Moliner has been acclaimed as a "brilliant young musician" by the British Flute Society magazine. She has performed with the principal musicians of the Chicago Symphony and Rotterdam Philharmonic, and has been featured on radio and television programs in Spain, the Netherlands, Taiwan and the United States.

Her discography includes four CD's. Ms. Moliner holds degrees in music performance from the Conservatories of Valencia (Spain) and Rotterdam (Netherlands).

Winner of no fewer than eleven international competitions, Denis Azabagic has been described as a "virtuoso with flawless technique" by Soundboard Magazine. He has appeared as a soloist with orchestras such as the Chicago and Madrid Symphonies, among many others. His discography includes seven CDs, two DVDs and a manual entitled "On Competitions — Dealing with Performance Stress." He is a member of the guitar faculty at the Chicago College of Performing Arts of Roosevelt University.

Visit them at www.CavatinaDuo.com

PROGRAM NOTES

Las cuatro estaciones porteñas, Astor Piazzolla (1921-1992)

Arranged for the Cavatina Duo by Sérgio Assad

Tango was the rage of Europe and America soon after World War I and was undistinguishable from the popular dance of the same name. This aggressive yet passionate tango, begotten in the brothels of turn-of-the-century Argentina and raised in the dance halls of Paris, became a quick, easy victim of parody. Tango became passé. In the mid-1950's, however, Argentine composer Astor Piazzolla began revolutionizing the tango. He created the Nuevo Tango by adding elements of dissonance, chromaticism, rhythmic complexity, and jazz. Piazzolla received death threats from Argentine "nationalists" and tango purists in response to his radical treatment of the tango. Only recently has his music become accepted, both in Argentina and also in concert halls throughout much of the world.

Piazzolla began writing *Las cuatro Estaciones Porteñas* [The Four Seasons of Buenos Aires] in 1965 and finished the suite in 1970. Originally written for his quintet of violin, bandoneon, electric guitar, piano, and double bass, *Las cuatro Estaciones Porteña* have become one of his best-known works. Piazzolla pays homage to the tango of Buenos Aires as well as the "serious" music of the great Italian composer Antonio Vivaldi. Vivaldian traces are most obvious in the closing bars of "Invierno porteño," and a fugue-like section begins "Otoño porteño." With a breath of Nuevo Tango, Piazzolla gives new life to traditional classical forms.

Acrobats, David Leisner (1953-)

In Nathan Englander's debut short story collection, *For the Relief of Unbearable Urges*, there is a story called "The Tumblers." In the story a group of Polish Jews, during World War II, is herded onto trains bound for the concentration camps, but instead, quite by chance, they board a train full of circus performers who are on a tour to entertain the Germans. The story is set in an atmosphere where fateful decisions about life or death are made in an instant, by a nod of the head or a toss of a coin. **Acrobats** for flute and guitar, begins in this atmosphere, bringing to musical life the final moments of the story, when the reluctant, disheveled performers are about to go on stage, barely having a clue of what it is they are supposed to do, but knowing that their lives depend on it. The piece is not intended to be a narrative description of these moments, but rather an imagined evocation of the inner mental and emotional activity during them. In the first movement, "In the Wings," the acrobats wait offstage with nervous anticipation, distracted by thoughts darting here and there - premonitions of themes of the second and third movements. This is interrupted by a "Flashback," the middle movement, a sudden memory of pain, struggle and near-death that have brought them to this moment. The performers finally go "Up in the Air" in the final movement, twisting, flipping and soaring in all manner of risky acrobatics. Just before the end, the guitar remembers an old Yiddish folk song, "Oyf'n Pripetshik," a recollection of deep Jewish roots in a contemporary world of assimilation. And the piece ends with a return to the precarious.

Acrobats was completed in 2002 and is dedicated to my exceptional guitar student, Luiz Mantovani. — David Leisner

Towards the Sea, Toru Takemitsu (1930-1996)

Towards the Sea begins with the movement entitled "The Night," commissioned by Greenpeace in 1981 for its campaign to save the whales. The work, which forms part of a wider group of compositions devoted to aquatic themes, was quickly completed with the addition of the movements "Moby Dick" and "Cape Cod." This is a serious, reflexive work, motivated by a profound feeling, in which Japanese composer Takemitsu represents the sea from the perspective of a marine biologist. Takemitsu wrote: "It has been demonstrated that whales communicate not with their gibbering voices but with the varied intervals of silence between the sounds they emit, a provocative discovery."

In ***Towards The Sea***, the importance that silence plays in Takemitsu's works is further reinforced by the articulations of musical phrases and the overall structure.

The Shepard's Dream

by Alan Thomas (1968-)

While perusing a folksong collection, I came across a little tune labelled as "Croatian Lovesong." Though only eight bars long and extremely simple in its rhythmic and melodic construction, I became somewhat obsessed by the haunting beauty of this melody. I am often troubled by these "earworms" (as the Germans call them), which in many cases I can only expel by writing a piece using the tune. In any case, as I sang the melody over and over in my mind, an image began to form of a shepherd on a hillside in the still evening air, playing variations on the melody as he drifted off to sleep. The score is headed with an excerpt from a poem by W.B. Yeats: "And I dreamed my lost love came stealthily out of the wood with her cloud-pale eyelids falling on dream-dimmed eyes." (AT)

Sivi grivi

Commissioned by and dedicated to The Cavatina Duo

by Alan Thomas (1968-)

Sivi grivi is based on a dance from the Pirin region of Bulgaria. Typical of the region, the piece employs an asymmetrical meter (7/8 in this case), and has a largely stepwise diatonic melody featuring the exotic sounding augmented 2nd interval. The piece is dedicated, with great admiration, to the Cavatina Duo. (AT)

Carmen Fantasy

by François Borne (1840-1920), arranged for flute and guitar by Jozef Zsapka

The Carmen Fantasy by François Borne is based on the principal themes from Georges Bizet's operatic masterpiece and was originally scored for flute and orchestra. Borne himself was a professor of flute at the Toulouse Conservatory, and was interested in fashioning repertoire for his instrument.

PROGRAM: CAVATINA DUO

Cuatro Estaciones Porteñas Astor Piazzolla
(1921-1992)

(The Four Seasons of Buenos Aires) (arranged for the Cavatina Duo by Sérgio Assad)

- Verano porteño
- Otoño porteño
- Invierno porteño
- Primavera porteña

Acrobats David Leisner
(1953-)

- In the Wings
- Flashback
- Up in the Air

INTERMISSION

Towards the Sea (Alto flute and guitar) Toru Takemitsu
(1930-1996)

- The Night
- Moby Dick
- Cape Cod

The Shepherd's Dream (Alto flute and guitar) Alan Thomas
(1968-)

Sivi grivi*

*(commissioned by and dedicated to the Cavatina Duo)

Fantasia brillante sur l'opéra Carmen François Borne
(1840-1920)
(Transcribed by Jozef Zsapka)

The Cavatina Duo appears by arrangement with Lisa Sapinkopf Artists, www.chambermuse.com

DALE STUCKENBRUCK

MASTER CLASS

"THE MUSIC OF J.S. BACH"

SATURDAY MARCH 28

10 AM • HILLWOOD STUDY LOUNGE



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 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.

LONG ISLAND CLASSICAL GUITAR SOCIETY

182 Parkside Ave. • Miller Place, NY 11764
(631) 821-5270 • www.licgs.us

CONGRATULATIONS ON THE 17TH ANNUAL LONG ISLAND GUITAR FESTIVAL

The 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.

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
Hachitoy Tanaka, Director
Harris Becker, Artistic Advisor
Pasquale Bianculli, Staff Advisor
Steve Schram, Web Site Administrator
E-mail: licgs@licgs.us



Never seen a sound like that!

New Cristal Classic set by Savarez

www.savarez.com



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 professionals.

• Musical gifts •

Exclusive distributor of high quality Italian guitar cases "VGV".

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



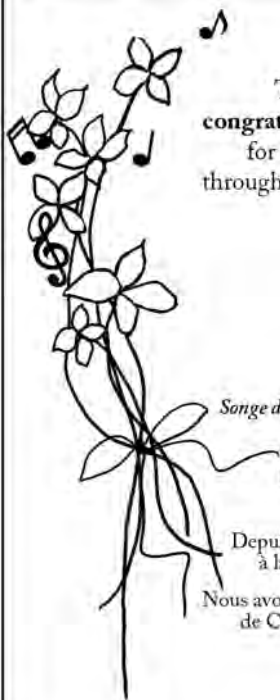
Luthier MUSIC CORP.

341 West 44TH St., New York, NY 10036
Tel. 212 397-6038/39 • Fax 212-397-6048
E-mail: guitar@luthiermusic.com
WWW.LUTHIERMUSIC.COM

Manufacturers of **"Luthier"** high quality nylon
guitar strings.

HIGH SCHOOL
ENSEMBLE WORKSHOP

MASTER CLASS
SATURDAY MARCH 28
12 PM • HILLWOOD
RECITAL HALL



The Friends of Quebec's *A Midsummer Music Dream*
congratulate Harris Becker and the Long Island Guitar Festival
for 17 magnificent years of making the world a better place
through the music of talented composers, performers and students.

**Merci beaucoup,
Harris and colleagues!**

We look forward to your being with us a fourth year for
Songe d'ete en musique at the Moulin Bernier in Quebec, August 3-9, 2009.

Les amis de *Songe d'ete en Musique* félicitent Harris Becker
pour son magnifique travail au sein du
Festival de Guitare de Long Island.
Depuis 17 ans, il contribue à faire de cette terre un monde meilleur grâce
à la musique, à de talentueux compositeurs, musiciens et étudiants.

Nous avons hâte de vous retrouver tous, du 3 au 9 août 2009 au Moulin Bernier
de Courcelles, pour la 4^e édition de *Songe d'ete en Musique* (Québec),
www.midsummermusiquebec.com



MARK MARINO

JAZZ GUITAR

WORKSHOP

SATURDAY MARCH 28

1:30 • HILLWOOD STUDY LOUNGE

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. He has appeared at the Weil Recital Hall at Carnegie Hall with The Valerie Capers Jazz Ensemble. With this same ensemble, Mark has played the Half Note nightclub in Athens, Greece and the Nante Jazz Festival in France. 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, Nassau County Museum of Art, Nassau Community College, to name a few. He has been featured at the Long Island Guitar Festival at CW Post College. Other artists that Mark has performed with include Lionel Hampton, Ruth Brown, Billy Mitchell, Joe Morello, Joe Dixon and Jim Chapin. Mark currently performs at the Garage Restaurant, 99 7th Ave South, NYC on the third Saturday of each month.

Mark is Professor of Jazz Guitar Studies at the C.W. Post Campus of Long Island University as well as teaching privately at his music studio, MM Music in Massapequa, N.Y.



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

TALI ROTH

CONCERT

SATURDAY MARCH 28

3:30 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, Teatro Solis ,Uruguay with glamourtango, Hayuza teatro ,Tokyo with Kumatubara and Silvia Duran dance companies 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 with taliroth trio, 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 trained at the Accademia Chigiana in Sienna, Italy and the Cologne Academy in Germany, studying under Oscar Ghiglia and Hubert Käppel, respectively.

Tali Roth is heading the guitar program on the faculty of the Juilliard School’s Pre College Division. She is also an adjunct professor at NYU. In addition, she has presented master classes throughout the United States Japan and Latin America and has taught at The Aspen Music Festival.

You are welcome to check my Web site at www.TaliRoth.com



PROGRAM: TALI ROTH

Chaconne in D minor (arranged by T. Roth) J. S. Bach

Una Limosna Por el Amor de Dios A. Barrios

Libertango A. Piazzolla

Granada I. Albeniz

Asturias

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, *Festival Assistant*
Steven Wowk, *Festival Assistant*

ACKNOWLEDGEMENTS

FROM LONG ISLAND UNIVERSITY

Dr. David Steinberg, *President*
Dr. Jeffrey Kane, *Vice President for Academic Affairs*
Matilda Tazzi, *Printing and Duplicating Services*
Anita Filippi-D'Anca, *Art Director*

FROM THE C.W. POST CAMPUS

Dr. Paul Forestell, *Provost, C.W. Post Campus*
Dr. Rhoda Grauer, *Dean, School of Visual & Performing Arts*
Professor Stephanie Watt, *Chairman, Department of Music*
Kathy Mendall, *Conference Services*
Rita Langdon, *Public Relations*

FROM TILLES CENTER

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

ADVISORY BOARD

Dennis Rief • Pasquale Bianculli • John Meschi • James Erickson
Andrew Falino • Brian Fleming

EMERGING ARTIST CONCERT

ANNA MNICH & YANNIS PETRIDIS

EMERGING ARTIST CONCERT

SATURDAY MARCH 28

5 PM • HILLWOOD CINEMA



Anna Mnich began her guitar studies at the age of ten. Between 1999 and 2004 she studied at the State Academy of Music in Katowice (Poland) in the guitar class of Ms. Wanda Palacz. She is a laureate of the competitions in Kielce, Sanok, Koszalin, and Rust (Austria). Anna has played in the master classes of Jorge Morel, Joaquin Clerch, Carlo Marchione and Denis Azabagic. In addition, she was a member of the Silesian Guitar Octet and has recorded with the Polish Radio National Symphonic Orchestra of Katowice. Currently, Anna is a student of David Starobin at Manhattan School of Music.



Yannis Petridis Yannis Petridis studied the guitar at the National Conservatoire of Athens with the famous guitar duo Evangelos (Assimakopoulos) and Liza (Zoe) and graduated with first prize and distinction.

He continued his studies at the Royal Northern College of Music taking a post-graduate course with Gordon Crosskey.

As soloist he won prizes at national and European guitar contests.

Since 1986 he has been performing as a duo with Alexandra Christodimou in Athens and other Greek cities, G. Britain, Germany, France, Cyprus, Morocco, etc.

Their transcriptions of G. Gershwin's Rhapsody in blue and J.S.Bach's Italian Concerto, are included in their first CD "*Rhapsody for Two Guitars*" (LYRA, 1999), which also includes works by J. Rodrigo, A. Piazzolla, and K. Giorginakis.

Their second CD "*Mediterranean Echoes,*" including music by L. Boccherini, J. Rodrigo, M. de Falla, K. Grigoreas, M. Gangi and P. Petit has been recently released. Both CDs were received with very complimentary comments by Greek and International Press.

At the moment Yannis Petridis lives in USA - New York - where he is involved in doctorate degree studies under Professor Jerry Willard at SUNY Stony Brook.

PROGRAM: ANNA MNICH

A Fancy J. Dowland

Variations op.110 M. Giuliani

Partly Pavane and Putative Prelude from "Semi-Suite" P. Lansky

Homenaje M. de Falla

Toccatà "in Blue" C. Domeniconi

Brief Pause

PROGRAM: YANNIS PETRIDIS

4th Lute Suite BWV 1006a J. S. Bach: Prelude
Loure

Gavotte en Rondeau

Minuetts I-II-I

Bourree

Gigue

Rossiniana no.1, op. 119 M. Giuliani

Invierno Porteno A. Piazzolla

eye vision ASSOCIATES LLP

Comprehensive Eye Care for the Entire Family

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., F.A.A.O.
BRADLEY R. MELTZER, O.D.

Routine and Medical Eye Care
Cosmetic and Medically Necessary Contact Lenses
Pediatric Vision Care and Vision Related Learning Disorders Treatment
Certified Low Vision Specialists
Orthoptic Visual Therapy for Binocular Vision Disorders
Stroke and Head Trauma Visual Rehabilitation

624 HAWKINS AVENUE - SUITE 1
LAKE RONKONKOMA, N.Y. 11779-2300

631-588-5100

On Site Optical Boutique
WWW.EYEVISIONASSOCIATES.COM

MURPHY'S MUSIC & VIOLIN SHOP

Open 7 Days
A Week



Sales Service Rentals Lessons We Buy, Sell, & Trade

- We carry a large selection of new and used instruments, amplifiers and effects
- Full line of parts & accessories in stock all at the lowest prices around
- Professional Music Lessons available on all instruments and Voice taught by highly qualified instructors
- Newly expanded sheet music department with over 100,000 titles in stock for all instruments
- Full service instrument repair shop on premises with fast turn-around!
- All school instrument rentals

**Repair Shop
Special**
\$10.00 off all
Guitar set-ups
with this
flyer

Authorized Dealer

Ramirez
Cordoba
Martin
DEAN
G & L
Washburn
Orange Amps
Marshall
Vox
CRATE
Ampeg

Mention this flyer
and get \$25.00
off any
instrument
in stock over
\$299.00



Call us today! (631)549-4510

Email: MurphysmusicNY@aol.com (1/4 mile South of the Walt Whitman Mall)

We are located at

447 Route 110 in Melville

(1/4 mile South of the Walt Whitman Mall)

SUFFOLK COMMUNITY COLLEGE GUITAR ENSEMBLE

PRE-CONCERT PERFORMANCE

SATURDAY MARCH 28

7 PM • STUDENT ART GALLERY – HILLWOOD COMMONS

PAUL GALBRAITH

CONCERT

SATURDAY MARCH 28

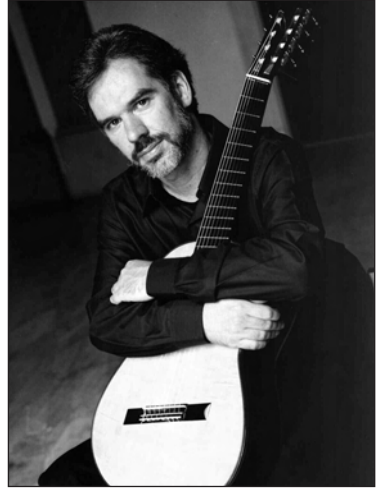
8 PM • HILLWOOD RECITAL HALL

Paul Galbraith's recording of the Complete Bach Violin Sonatas and Partitas (Delos) was nominated for a 1998 GRAMMY AWARD in the category of Best Solo Instrumental Album. This 2-CD set was also chosen as one of the two best CDs of 1998 by Gramophone Magazine, which called it "a landmark in the history of guitar recordings." It received a "Four Star" rating in Stereo Review, and reached the TOP 10 on Billboard's classical charts.

Galbraith has been featured twice on National Public Radio's "All Things Considered" and numerous times on "Performance Today." He made his New York debut at the Frick Collection, receiving a rave review in the New York Times; a subsequent NYC engagement on Lincoln Center's "Great Performances" series was sold out. Recent and forthcoming North American recitals include NYC, Boston, Washington DC, Los Angeles, San Diego, Atlanta, St. Louis, Albuquerque, Cincinnati, Cleveland, Portland, Eugene, Seattle, Miami, Baltimore, Buffalo, Amherst, Milwaukee, San Antonio, San Juan, Puerto Rico, and Cuernavaca, Mexico. In addition, tours of Great Britain, Spain, Portugal, Denmark, Germany, Italy, Hungary, and the Netherlands are among Mr. Galbraith's international activities. During the Bach Year (2000) he was featured artist at the Los Angeles, Philadelphia, Denver and Carmel Bach Festivals.

Orchestral engagements in the U.S. include concertos with the Indianapolis Chamber Orchestra, Knoxville Symphony, Santa Rosa Symphony and ProMusica Chamber Orchestra, among others. Galbraith and the St. Petersburg String Quartet gave the World Premiere in March 2003 at Stanford University of a new work, "Rhapsody for Guitar and String Quartet," that they co-commissioned from the acclaimed Georgian composer Zurab Nadarejshvili.

Galbraith's unique playing position was first revealed at the Edinburgh Festival in 1989. His guitar (designed in collaboration with the late luthier David Rubio) is supported by a metal endpin, similar to that of a cello, which rests on a wooden resonance box. The instrument has two extra strings, one high, one low. Both the guitar's extraordinary design and Galbraith's playing style are considered groundbreaking development in the history of the instrument, increasing its range to an unprecedented extent.



At the age of 17, Galbraith won the Silver Medal at the Segovia International Guitar Competition. Andrés Segovia, who was present, called his playing “magnificent.” This award helped launch an international career including engagements with some of the finest orchestras in Britain and Europe (Royal Philharmonic, Chamber Orchestra of Europe, BBC Philharmonic, Scottish Symphony Orchestra, English Chamber Orchestra, BBC Scottish Orchestra, Scottish Baroque Orchestra, Ulster Orchestra, Hallé Orchestra and Scottish Chamber Orchestra among them). He toured the U.S. as soloist with the Moscow Chamber Orchestra, and performed in Prague’s Dvorák Hall with the National Chamber Orchestra of Chile. His international touring has also brought him to Canada, Spain, Italy, Greece, Norway, Hungary, Brazil, China, India and Iceland.

Born in Scotland, Galbraith has lived in Malawi, Greece, London, and, for the last 12 years, Brazil. He was a founding member of the Brazilian Guitar Quartet, playing with them until 2003. His principal teacher, since 1983, has been the Greek conductor, pianist and philosopher George Hadjinikos.

Further information on Paul Galbraith is available at www.paul-galbraith.com

Discography (on the Delos label):

Bach: The Complete Violin Sonatas and Partitas

Bach Lute Suites

Paul Galbraith Plays Haydn

“In Every Lake the Moon Shines Full” (folk tunes from various countries)

French Impressions: Music by Debussy and Ravel

Forthcoming: a DVD of works by Bach, Mozart, Britten and Ravel.

PROGRAM NOTES:

Haydn

“We would run through ... Haydn ... and Mozart ... I was deeply saddened by the fact that the guitar, an instrument so rich in shading and so suited to the dreams and fantasies of a composer, should be so lacking in beautiful works such as these. [This] compelled me to seek ... to dig a deeper and wider course so that greater streams of music could run through it.” — Segovia, from his autobiography

“Haydn’s suitability for guitar was an early discovery for me. Even as a nine-year-old, I gravitated toward the music of Mozart and Haydn, as was soon trying out piano music of both composers on my six-string guitar. I found Mozart difficult to transcribe, whereas Haydn looked tantalizingly playable.

Finally, in my late teens, I plucked up the courage to perform a Haydn sonata. Ironically, in hindsight, I innocently chose one of the most challenging and least guitaristic ones — thus learning to swim à la Haydn at the deep end! Reaction was mostly favourable — provided, I was told, you closed your eyes whilst listening; the sound was fine, but the constant shifting needed to play this music on the six-string was distracting to watch. I let Haydn rest for a couple of years.

In fact, it was a favorite Brahms piece (the Variations Op.21a) that pushed the six strings to — and beyond — their limit. I needed an instrument which would enable me to realize more fully and completely this glorious music. Working together with the late luthier David Rubio, we came up with the eight-string “Brahms Guitar,” so called because you could play Brahms on it!

The result for the Haydn Sonatas was that they, too, finally fell into place. They not only sounded fuller and better, but they felt right, as if Haydn himself had had an intimate knowledge of this instrument, and had written these extraordinary works especially for it.” (Adapted from Mr. Galbraith’s liner notes to his CD of Haydn Sonatas)

The Haydn sonata heard tonight — a new addition to Mr. Galbraith’s concert repertoire — commemorates the 200th anniversary of the composer’s death, and also marks the 10th anniversary

of the release of Mr. Galbraith's critically acclaimed CD of Haydn Sonatas ("A beautiful album ... a textbook case of the living, breathing art of classical music." – Billboard)

Bach

Bach's Cello Suites have found their way into guitarists' repertoire largely because of the example Bach himself set. By giving us a lute version of the 5th Cello Suite, BWV 1011 (or possibly the other way around, a cello version of the Lute Suite BWV 995), Bach showed once and for all just how adaptable his music is, and how flexible his basic attitude was in matters of transcription. And the guitar is a close enough relative to the lute for guitarists to also feel themselves heir to this wondrous music. – PG

An exact chronology of the suites (regarding both the order in which the suites were composed and whether they were composed before or after the solo violin sonatas) cannot be completely established. However, scholars generally believe that — based on a comparative analysis of the styles of the sets of works — the cello suites arose first, effectively dating the suites pre-1720, the year on the title page of Bach's autograph of the violin sonatas.

The suites were not widely known before the 1900s, and for a long time it was generally thought that the pieces were intended to be études. There were even attempts to compose piano accompaniments to them, most notably by the composer Robert Schumann. Pablo Casals, however, is credited for increasing their popularity. After discovering Grützmacher's edition in a thrift shop, Casals began studying and performing the works, although it was 35 years before he agreed to record the pieces. Their popularity soared soon after, and Casals' original recording is still widely available today.

Unlike Bach's violin sonatas, no autograph manuscript survives, thus ruling out the use of an urtext performing edition. However, analysis of secondary sources — including a hand-written copy by Bach's second wife, Anna Magdalena — have produced passably authentic editions, although critically deficient in the placement of slurs and other articulation. As a result, many interpretations of the suites exist, with no singularly accepted version.

Scholars believe that Bach conceived the works as a cycle, rather than an arbitrary series of pieces; compared to Bach's other suite collections, the cello suites are the most consistent in order of their movements. In addition, to achieve a symmetrical design and go beyond the traditional layout, Bach inserted intermezzo or galanterie movements in the form of pairs between the Sarabande and the Gigue. Furthermore, the suites increase in technical complexity and emotional richness from the first to the last.

Eben

Petr Eben, one of the leading composers of the Czech Republic, received many prizes for his works, including the Order Chevalier des Arts et des Lettres from the French Ministry of Culture and the Stamitz Prize of the German Künstlergilde. He spent his youth in the medieval town of Cesky Krumlov, where he studied piano, and later cello and organ. He held professorships in composition at Prague's Charles University; the Royal Northern College of Music Manchester, England; and the Academy of Performing Arts in Prague, and was appointed President of the Prague Spring Festival. Eben is an active performer, especially as an improviser on piano and organ, with concerts in London's Royal Festival Hall and Westminster Cathedral, Notre Dame Cathedral in Paris, and festivals in Melbourne, Edinburgh, Vienna, Berlin, and the USA — but his main activity was composing. He wrote a large number of works in many genres: oratory, ballet, symphony, and an organ concerto, to name but a few, and his music is performed regularly throughout Europe, the USA, Canada, Japan and Australia. Two of his main sources of inspiration were plainchant and folk music. *Tabulatura nova*, the composer wrote, "is a cycle of variations, but one that is intended to have the effect of a structured yet unified movement rather than that of a

series of separate, independent variations. In contrast with other variation cycles, the present work does not immediately begin with the theme but with an agitated rhapsodic introduction, and it is only after this that the quiet and tender melody of the medieval love song is first heard.

“As a connecting link between the variations there is a sort of quiet refrain, “estinto” (‘extinguished’), which always recurs in the same form, only its sonority changing with the repetitions. This refrain is formed from the third and final verse of the song. It is heard between the first three variations, is absent before the fourth variation, since the latter draws on the same material (representing, in fact, an extended refrain), and is also absent before the sixth variation as the music intensifies. The sixth variation is actually the finale of the cycle and ends with the literal quotation of the song in an explosive Bartók pizzicato wreathed in scale-like triplet passages. The seventh variation (using high harmonics) is the coda of the cycle as a whole.”

Ponce

The legendary Spanish guitarist Andrés Segovia wrote in his autobiography: “It would be unfair to limit the beauty of [the guitar] to the mere accompaniment of folksong and dances. The scope of the guitar has to be widened, music of greater significance should be played on it.” In Spain, this proved to be a hard task. But after his first concert in Paris, on April 7th 1924, he started asking composers from all over the world to write original and innovating music for the guitar: “In relation to other instruments, the guitar is what the Lied is to the opera or a quartet to an orchestra.” Manuel Ponce, Mexico’s most famous composer, was one of those who responded to the challenge. Segovia came across the theme (thought to be of medieval Portuguese origin, and used in sets of variations by composers from Corelli to Rachmaninoff) in 1930 in Berlin. He wrote to Ponce: “Do not deny me the pleasure of composing a grand variational work on this theme. In exchange ask for any sacrifice, but do not deny me this!” The result pleased him: “The variations are as beautiful as any in the Bach Chaconne.” The Variations and Fugue on ‘La Folia’ have become a core part of the 20th century guitar repertoire. It was the first of four such sets Ponce would compose, each demonstrating the guitar’s range of textures and idiomatic effects.

PROGRAM: PAUL GALBRAITH

Sonata for Keyboard, Hob. XVI:18 in B-flat (trans. C) Franz Joseph Haydn
(1732-1809)

Allegro moderato
Moderato

Tabulatura Nova—Rhapsodic Variations on an Petr Eben
Old Bohemian Love Song (1929-2007)

Introduzione e Tema
I. Allegro drammatico - estinto
II. Rhapsodico - estinto
III. Risoluto
IV. Sostenuto cantabile - estinto
V. Allegretto ben ritmico
VI. Finale - Vivace ballabile
VII. Coda - Calmo

Cello Suite No.1 in G (trans. D), BWV 1007 Johann Sebastian Bach
(1685-1750)

- Prelude
- Allemande
- Courante
- Sarabande
- Menuets 1 & 2
- Gigue

INTERMISSION

Variations and Fugue on "La Folia" Manuel Ponce
(1882-1948)

All works arranged for eight-string guitar by Mr. Galbraith

Paul Galbraith appears by arrangement with Lisa Sapinkopf Artists, www.chambermuse.com

A LOOK TO THE FUTURE - TALI ROTH DIRECTOR
GUITAR STUDENTS FROM THE JULLIARD PRE-COLLEGE DIVISION
CONCERT

SUNDAY MARCH 29
11 AM

HILLWOOD RECITAL HALL

RYAN JOHNSON,
KEVIN SHERWIN,
ASHER ELBAZ,
JESSICA FYODORVA,
EMMELINE FINCKEL,
SHANTUM MIRSA



PROGRAM: JULLIARD PRE-COLLEGE ENSEMBLE

Prelude No. 4 Heitor Villa-Lobos
Serenata Española J. Malats
(Jackie Westerduin)

Fantasia Leopold Weiss
Valses Poeticos -Introduction Enrique Granados
(Icia Fyodorova)

Sevilla from Suite Española Isaac Albeniz
(Asher Elbaz)

(from) Lute Suite in E minor, BWV 996 J.S.Bach
Preludio
Giga

(Kevin Sherwin)

Concerto for Guitar and Small Orchestra Heitor Villa-Lobos -
2nd Movement - Andantino e Andante
(Emmi Finckel Accompanied by Chris Finckel- Piano)

Barcarole Caspar Mertz-
Kinderstück op.72 No.3 Felix Mendelssohn
Stücke for 4 guitars No. 1,2,3 Carlo Domeniconi
Adios Nonino Astor Piazzolla
(Kevin Sherwin, Emmi Finckel, Icia Fyodorova, Asher Elbaz, Jackie Westerduin)

LONG ISLAND
CLASSICAL GUITAR
SOCIETY MEETING

SUNDAY MARCH 29
12 PM • HILLWOOD FISHBOWL



C.W. POST GUITAR ENSEMBLE

PRE-CONCERT PERFORMANCE

SUNDAY MARCH 29

2 PM • STUDENT ART GALLERY – HILLWOOD COMMONS

BARBARA FUSCO, MEZZO-SOPRANO
HARRIS BECKER – BAROQUE GUITAR &
CLASSICAL GUITAR

LONG ISLAND UNIVERSITY CHAMBER SINGERS

MARK MARK SHAPIRO - DIRECTOR

SUNDAY MARCH 29

3PM • HILLWOOD RECITAL HALL



Barbara Fusco, mezzo-soprano, a native of New York, has established a successful career in both performance and teaching. She enjoys an active freelance career as a soloist throughout the tri-state area, and has also performed throughout the United States, Canada, South America, Europe and Africa, most recently returning from a concert tour of Zimbabwe. She has performed in such places as La Madeliene and Notre Dame in Paris, France, St. Paul's Cathedral in England, Thomaskirche in Leipzig, Germany, and St. Patrick's Cathedral in New York City to name a few. She has recorded Stravinsky's *Les Noces*, *Persephone*, and *The Rake's Progress*, also performing them at Alice Tully Hall, all under the baton of Robert Craft. She recently sang the role of Grimmerde in Wagner's "Die Walkurie" and

Dryade in "Ariadne auf Naxos" by Strauss with the New York Wagner Opera Theater. Ms. Fusco is on the Voice Faculty at the C. W. Post Campus of Long Island University, where she maintains a full studio.



Harris Becker has had a rich and varied career as a guitarist and lutenist. He has performed extensively both as a soloist and chamber musician throughout the United States, Europe, South America, Mexico, and Canada. His interest in contemporary music has offered him the opportunity to premiere many new works by renowned composers including Carlo Domeniconi, Hayley Savage, Raoul Pleskow, Howard Rovics, and Johnny Reinhard. The Florida State Division of Cultural Affairs selected Mr. Becker to be part of Florida's Artist Residency Program, giving lecture/demonstrations on the history of the guitar and performances on the lute and baroque guitar. Recent performances include: a concerto with the Ridgefield Symphony,

chamber performances at the Long Island Guitar Festival and the University of Richmond, solo performances at the Islip Arts Council, Bruce Museum of Art, Long Island Classical Guitar Society and the Bristol Guitar Society. The director of the Bristol Guitar Society wrote: "... Harris Becker demonstrated considerable technical skill, musical knowledge and expertise ...".

In addition to his career as a performer Harris Becker has been very involved in the musical world as an educator. He has given master classes in the United States, South America, Europe, and Canada. He is director of guitar studies at the C.W. Post Campus of Long Island University, and has been on the music faculties of the Aaron Copland School of Music at Queens College and the International Institute for Chamber Music at the Richard Strauss Conservatory in Munich. In 2007 Mr. Becker received a faculty recognition award for outstanding service from the School of Visual and Performing Arts at Long Island University.

Mr. Becker is founder and director of the Long Island Guitar Festival, which is currently in its 17th season. Mr. Becker is also co-founder of a summer music festival in rural Quebec: "Songe d'été en Musique". His recordings include *Catgut Flambo* with guitarist Pasquale Bianculli and a solo recording *Passing Through*. *Fanfare Magazine* wrote: "Becker and Bianculli have techniques that are beyond reproach. They eschew bright colors and a brash performance style, and they seem most comfortable with being mellow and quietly insinuating".



Dr. Mark Shapiro is Director of Choral Activities at the C.W. Post Campus of Long Island University (CW Post Campus). A recipient of three ASCAP Programming Awards, he is Artistic Director of Cantori New York, whose appearances have included Great Performers at Lincoln

Center and World Financial Center Arts&Events, and the Monmouth Civic Chorus. With Cantori New York

Dr. Shapiro has conducted over 60 premieres, and released a new CD, *The Metamorphoses of Paul Crabtree*, on the Arsis label; the group's recording of Frank Martin's oratorio *Le Vin Herbé* was an Opera News Editor's Choice that received the highest rating in the *Penguin Guide to Compact Discs*. Dr. Shapiro's instrumental conducting engagements have included Cygnus and New York Art Ensembles, Works & Process at the Guggenheim Museum, and PBS, where he was heard conducting the soundtrack for Ric Burns's special about New York. Opera and music theater appearances include American Opera Projects, the Center for Contemporary Opera, and Two River Theatre. Dr. Shapiro is Director of Conducting at the European American Musical Alliance in Paris, and has been a longtime faculty member of Mannes College The New School for Music.

PROGRAM:

Prelude (from suite in am)	Robert DeVisée
Allemande	(1650-1725)
Courante	
Sarabande	
Gigue	
Fandango	Santiago DeMurcia
	(d. 1732)
Die Sonne scheint nicht mehr	Johannes Brahms
Soll sich der Mond nicht heller scheinen	(1833-1897)
Da unten im Tale	
Es war ein Markgraf überm Rhein	
Schwesterlein	
Es steht ein Lind	
Passing Through*	Hayley Savage
	(b. 1975)
La Maja Dolorosa 1, 2, 3	Enrique Granados
	(1867- 1916)

INTERMISSION

Baladilla De Los Tres Rios	Mario Castelnuovo-Tedesco
La Guitarra	(1895-1968)
(from Romancero Gitano)	
Omaggio	Manuel De Falla
	(1876-1946)
Serenata Espanola	Joaquin Malats
	(1872-1912)
Spanish Folksongs	Manuel de Falla
El Paño Moruno	(1876-1946)
Seguidilla Murciana	
Asturiana	
Jota	
Nana	
Cancion	
Polo	

Baroque Guitar by Pat Caruso, St. James, New York

KINGHAM MTM CASES Ltd.

MADE TO MEASURE CASES FOR ALL MUSICAL INSTRUMENTS

THE POND HOUSE
STOCK ROAD
GALLEYWOOD
ESSEX, CM2 8JR
ENGLAND

+44 (0) 1245 494740
+44 (0) 1245 494047
rk@kingham.co.uk

15 GLENTON WAY
RISE PARK
ROMFORD
ESSEX, RM1 4AG
ENGLAND

TELEPHONE
FAX
e-mail

+44 (0) 1708 751160
+44 (0) 1708 751170
ss@kingham.co.uk

KinghamMTM.com



EARLY MUSICAL INSTRUMENT CASE SPECIALISTS

WE WELCOME PLAYERS AND MAKERS WORLDWIDE

CASES MANUFACTURED TO THE HIGHEST QUALITY



NATIONAL GUITAR WORKSHOP CLASSICAL SUMMIT



*SPEND A WEEK DOING
SOMETHING YOU LOVE*

2009 FACULTY



DENIS AZABAGIC



JULIAN GRAY



NATHANIEL GUNOD



MARTHA MASTERS



JASON VIEAUX

TO DISCOVER ALL WE HAVE TO OFFER:
800-234-6479
www.guitarworkshop.com

THE 17TH 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***

Savarez

Murphy Music

ADVERTISERS

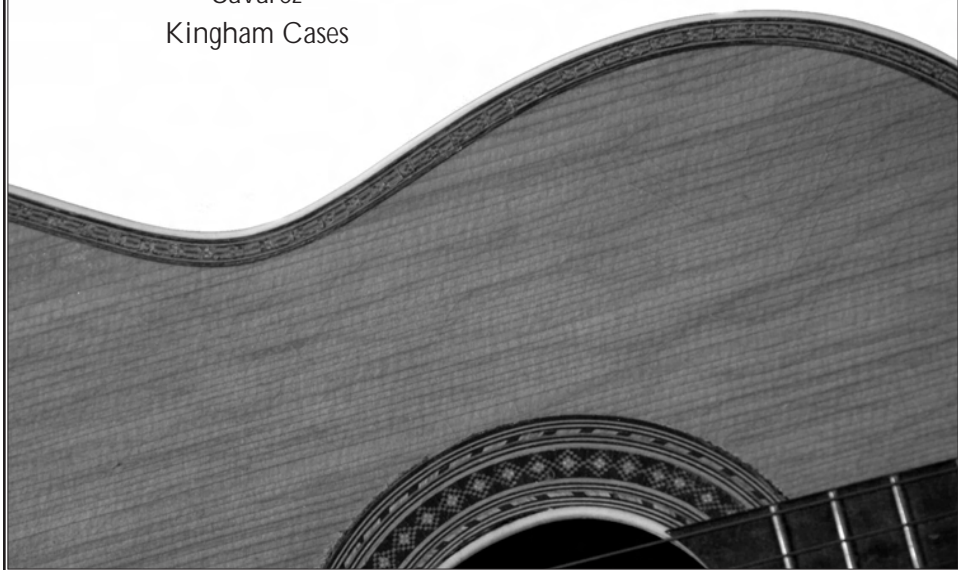
Luthier Music Corp.
National Guitar WorkShop
Dennis Rief Agency
Solar Pool
Albert Augustine LTD
D'Addario Strings
Eye Vision Associates, LLP
Murphy's Music
Savarez
Kingham Cases

SPONSORS

Murphy Music
Dr. Debra Chiarella
Dr. Patrick Rucker

VENDORS

Murphy's Music



C.W. POST CAMPUS

