A close-up photograph of a guitar's bridge and strings. The bridge is made of wood and has several strings attached. The strings are made of metal and are stretched across the bridge. The background is dark, making the wood and metal stand out.

Harris Becker
Festival Director
April 14-18, 2010

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
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Murphy's 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 2010

Wednesday, April 14

8:15 p.m. CONCERT: "New Music For Guitar" Performers include:
Guitar Trilogy, Harris Becker, Dale Stuckenbruck, Laura Lessard,
Maureen Hynes • Great Hall

Thursday, April 15

4 p.m. MASTER CLASS: "Bach Cello Suites" with cellist
Maureen Hynes • Fine Arts Center

8:15 p.m. CONCERT: Jérôme Ducharme, First Prize GFA
Competition Winner • Hillwood Recital Hall

Friday, April 16

11 a.m. MASTER CLASS: Jérôme Ducharme • Fine Arts Center

3:30 p.m. WORKSHOP: "Using the Blues as a Vehicle for Jazz
Improvisation" with T.K. Blue • Fine Arts Center

6:45 p.m. CONCERT: Emerging Artists Concerts: – Threesifty Duo
• Student Art Gallery

8 p.m. CONCERT: Newman & Oltman Duo • Hillwood Recital Hall

Saturday, April 17 - High School Guitar Day

9:30 a.m. MASTER CLASS: Newman & Oltman Duo • Study Lounge

11:30 a.m. High School Ensemble Workshop
• Hillwood Recital Hall

1 p.m. Lunch Break

1:30 p.m. WORKSHOP: "Electric Guitar Techniques" with
James Erickson • Study Lounge

1:30 p.m. WORKSHOP: "Guitar in the Public School Classroom" with
Dr. Jennifer Miceli and Harris Becker • Hillwood Recital Hall

3:30 p.m. CONCERT: Emerging Artist Concert: – Pia Gazarek-Offermann
• Hillwood Cinema

4:45 p.m. CONCERT: High School Ensembles Concert and
New York Virtuosi/Kammermusik with Harris Becker
and Pat Bianculli • Hillwood Recital Hall

8 p.m. CONCERT: Ana Vidovic, First Prize GFA Competition Winner
• Hillwood Recital Hall

Sunday, April 18

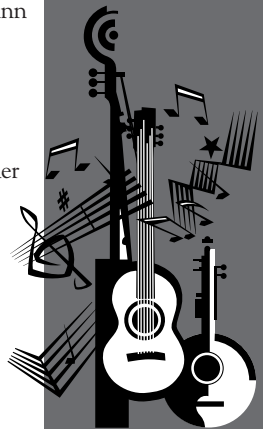
10 a.m. MASTER CLASS: Ana Vidovic • Hillwood Recital Hall

12 p.m. MEETING: Long Island Classical Guitar Society • Fishbowl

2 p.m. PRE-CONCERT PERFORMANCE: C.W. Post Guitar
Ensemble with Alumni • Hillwood Cinema

3 p.m. CONCERT: Appassionata Trio • Hillwood Recital Hall

Note: The Recital Hall, Cinema, Study Lounge, Student Art Gallery
and Fishbowl are located in Hillwood Commons.



NEW MUSIC FOR GUITAR

JAMES ERICKSON, GUITAR
ANDREW FALINO, GUITAR
BRIAN FLEMING, GUITAR
HARRIS BECKER, GUITAR
DALE STUCKENBRUCK, VIOLIN
LAURA LESSARD, GUITAR
MAUREEN HYNES, CELLO

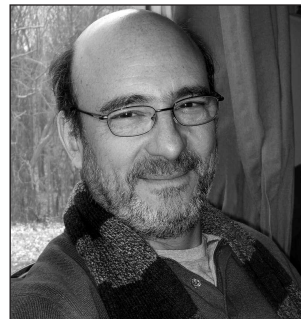
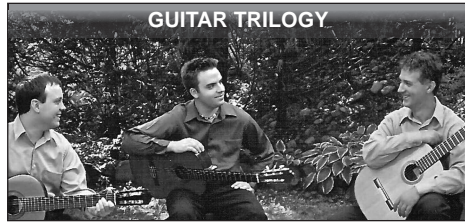
CONCERT
WEDNESDAY • APRIL 14
8:15 PM • GREAT HALL

Guitar Trilogy: equally at home in many styles, Guitar Trilogy interprets a wide spectrum of music, from Renaissance to contemporary, including popular and jazz-inspired arrangements. Since their formation in 2003, James Erickson, Andrew Falino and Brian Fleming, have performed regionally as well as internationally, presenting musical programs that draw from diverse influences and genres. Guitar Trilogy's past engagements have included appearances at Long Island University, the Babylon Village Arts Council, the Bruce Museum in Greenwich Connecticut, the Vail-Leavitt Music Hall in Riverhead NY, the Northport Arts Coalition, and the "Songe d'été en musique" festival in Quebec, Canada.

Recently the group recorded the soundtrack of a documentary film featuring the Italian city of Modena, where they performed a transcription of Bach's Italian Concerto, composed originally for solo harpsichord. In 2009 Guitar Trilogy released their first recording *Short Stories*, which features the music of Bach, Albeniz, Grieg, and Bellinatti. "What audiences can expect from the three-man band known as Guitar Trilogy are flashes of virtuoso musicianship rendering quality classical or folk-inspired music from around the world." (Southampton Press)

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.

In addition to his career as a performer he has been very involved as an educator and adjudicator, giving master classes, workshops and lectures. 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. The Florida State Division of Cultural Affairs selected Mr. Becker to be part of Florida's Artist Residency Program, giving lecture/performance on the lute and baroque guitar. In 2007 Mr. Becker received a faculty recognition award for outstanding service from the School of Visual and Performing Arts at Long Island University.

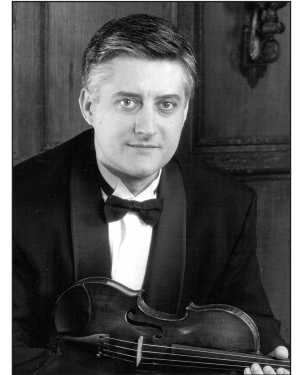


Mr. Becker is Director of the Long Island Guitar Festival, which he founded in 1993. He is also co-founder of a summer music festival in rural Quebec: "Songe d'été en Musique". Recordings include *Catgut Flambo* with guitarist Pasquale Bianculli and a solo recording *Passing Through* of which one critic wrote, "In the waltzes by Lauro, I like Becker's flexible rhythms – not that these are waltzes in the Viennese style, but it is seldom correct to play a waltz metronomically, and Becker's use of hesitations here and anticipations there makes the music come alive. In the Bach (originally written for Lautenwercke, a harpsichord-like instrument), Becker is more straightforward, even dignified. Even so, his playing has a lightness that chases away monotony" – Raymond Tuttle, *Classical Net* - www.classical.net

Dale Stuckenbruck enjoys a very diverse musical life in New York as a soloist, concertmaster, chamber musician, and teacher. His main studies were with his long-time mentor, violinist Erick Friedman, with whom he has appeared as soloist, in recordings, in chamber music, and served as his teaching assistant. This unique relationship through Erick Friedman to the vocal Leopold Auer legacy of violin playing is a critical component of his style. He has performed as soloist/concertmaster with the Brooklyn Philharmonic, Philharmonia Virtuosi, New York Virtuosi, New York String Ensemble, Tchaikovsky Chamber Orchestra, Taipei City Symphony Orchestra, Dance Theater of Harlem, Queens Symphony, Masterworks, Music at St. Ignatius and Long Island Philharmonic. He has appeared as soloist for Alexander Schneider, and in frequent classes for Josef Gingold and Franco Gulli. His diversity is shown by his work as concertmaster of many Broadway shows, recording for James Galway, to performances in various historical settings of the violin. He has recorded the violin concerto by Louis Pelosi for CRI, music of Fritz Kreisler for Erick Friedman on Kultur Video, over one hundred film soundtracks and over 37 commercially available recordings on both violin and musical saw. He has been featured in "Strings Magazine," "Korean Monthly Music Magazine," "Newsday," and was a featured guest on "Emeril Live". He recently founded a Long Island's most interesting conductorless-string ensemble called "Kammermusik" for young string talent. He possesses a large solo and recital repertoire, and particularly enjoys his performances in the duo recitals with his wife, Heawon Kim, pianist. He has been a guest lecturer for the Juilliard School of Music and the Long Island Guitar Festival. He has written articles for the journal, "Notes." He serves as assistant director of the C.W. Post Chamber Music Festival. D.M.A. from Manhattan School of Music.

As one of the leading, Grammy-nominated, musical sawist in the world, he has premiered many new works as recitalist and soloist with orchestra. His saw album with Steve Margoshes, "Sawing to New Heights," (www.classicalcds.com) received rave reviews by the New York Post and New York Times.

He has received international acclaim for his performance of the "Divination by Mirrors" by Michael Levine with the New Century Chamber Orchestra and the New York Virtuosi. His performance for "Ancient Voices of Children" by George Crumb, in performance for the Lincoln Center Chamber Music Society, led to the recording of this work for Bridge Records, which was nominated for a Grammy. His abilities have prompted composers to write more serious works for this instrument. As mandolinist he has appeared at the Metropolitan Opera, New York City Opera, ABT, in concertos at the Metropolitan Museum, and with Paula Robison and in a recording with the Charleston Symphony.



Maureen Hynes is Adjunct Professor of Cello and Director of Orchestral and String Studies at the C.W. Post Campus of Long Island University. She is the conductor of the C.W. Post Orchestra, the conductor and creator of the C.W. Post String Ensemble, co-founder of the C.W. Post Chamber Music Festival, and Director of the Merriweather Consort which specializes in Renaissance music.

Ms. Hynes enjoys an active career as a soloist, chamber musician, orchestral player and teacher. She performs regularly with the American Ballet Theater, the American Symphony Orchestra, the Opera Orchestra of New York, American Composers Orchestra, the Bard Festival Orchestra, New York Virtuosi, the Westchester Philharmonic and the Queens Symphony. She has also appeared with the Royal Ballet, the San Francisco Ballet, at the Spoleto and Aspen Festivals and at the Lake George Opera Festival. Her work in New York has also included substitute work in many Broadway shows and for the Radio City Christmas Show.

Her solo and chamber music appearances have included performances at Carnegie Hall's Weill Recital Hall, Merkin Concert Hall, Alice Tully Hall, the Phillips Collection in Washington, D.C., the Kennedy Center, The New York Society for Ethical Culture and the Bayside Historical Society. A winner of the Concert Artist Guild Award with the Janus Ensemble, she is currently a member of the Pierrot Consort. She has performed in Europe, Canada, Korea and Hong Kong both as cellist and on the viola da gamba.

She was also the creator and director of the C.W. Post Pre-College Music Program. She has been guest conductor for the Nassau All-County Festival at Tilles Center, the SCMEA Festival and the Long Island String Festivals in Nassau and Suffolk Counties. She is a graduate of Manhattan School of Music, where she received her B.M. and M.M. degrees. Ms. Hynes has given Cello Master Classes in Seoul, Korea and on Long Island and she has coached at the Mannes Pre-College Division. She has recorded for the Albany label. She is a member of Chamber Music America, Early Music America and the American String Teachers Association.



John Lessard was born in San Francisco in 1920. In his early youth he got to know orchestral music by playing the trumpet in a WPA group, piano literature from Bach to Stravinsky through lessons with Elise Belenky, and the rudiments of composition through Henry Cowell. His formal education was at the Ecole Normale de Musique de Paris ('37-'40) and the Longy School of Music ('40-'41) where he earned diplomas in Harmony, Counterpoint, Fugue and Composition. His principal instructors were Nadia Boulanger, Charles Munch, Yvonne Lefebure, Alfred Cortot, Ernst Levy, and Georges Dandelot.

John Lessard received support from the John Simon Guggenheim Foundation, the Alice Ditson Fund (Columbia), the Ella Lyman Cabot Fund (Harvard) and the National Academy of Arts and Letters. His music has been performed by Leopold Stokowski, Leonard Bernstein, Dmitri Mitropoulos, Bernard Greenhouse, Sylvia Marlowe, Samuel Baron and numerous other artists and chamber groups in Europe and America. He was a professor at the State University of New York at Stony Brook on Long Island for 28 years.

He wrote: "I have always been influenced by vivid exchanges of ideas with composers of all ages. My dominant interest has always been a new piece of music, especially if I am able to get some distinct communication from it."

WEATHER SCENES

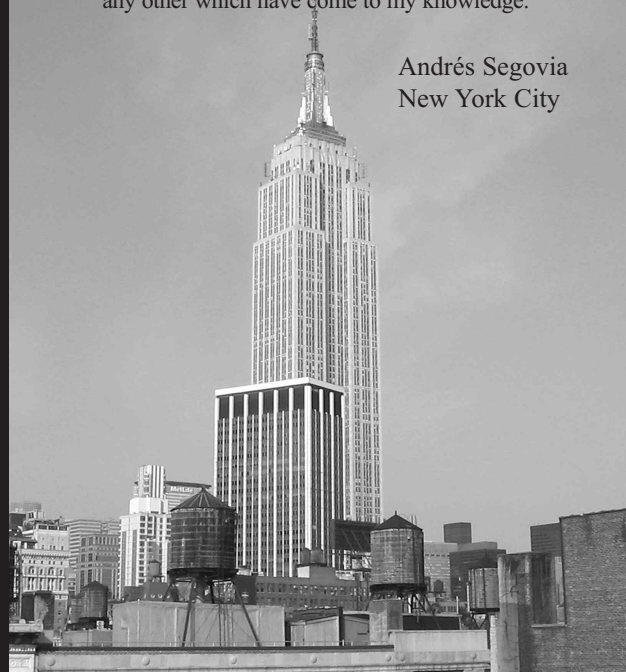
BY JOHN LESSARD

FOR VIOLIN, GUITAR, AND VIOLONCELLO

- | | |
|---|--|
| <p>I. Trio
Fierce cold and chill, distant mountains pure.
Vast and empty, the sky and earth at dusk.</p> <p>II. Solo - Violoncello
Roseate mists encase the bright moon,
Stars like blossoms peer between the clouds,
Heaven sheds its brilliant radiance,
Different shades of pristine light.</p> <p>III. Trio
The brisk wind blows.
Scattered sounds of rain.
A single petal swirling, then
- - - ten thousand adrift.</p> <p>IV. Solo - Guitar
Spring clouds; sunlit, windblown,
One minute thin, the next thick.
To the west:
the sun sets its foot on level plain.</p> | <p>V. Trio
Splendor of the moon shines down on quiet night,
Square moonbeams flood in at the door.
Angry waves suddenly rise;
Mist gathers on the cola woods.</p> <p>VI. Solo-Violin
Myriad stars blinking on an autumn sky,
A single cloud, follows the wind, steals into the night;
- - - delicate, without a word</p> <p>VII. Trio
The evening sun sets beyond the Western ranges,
And in a moment, all of the valley grows dark.
Lightning flashes, thunder rumbles;
The moonlit pines forth the cool of the night.</p> |
|---|--|

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

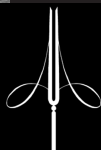
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**NEW MUSIC FOR GUITAR
PROGRAM**

For Nina	Paco Behar (b.1976)
Laura Lessard, Andrew Falino, Harris Becker	
Sonata	Antonio José (1902- 1936)
I. Allegro moderato	
II. Minueto	
III. Pavana Triste	
IV. Final	
Harris Becker	
Four Moods	Stepán Rak (b.1945)
I. Lento cantabile	
II. Allegro	
III. Grave, lugubre	
IV. Vivace	
Brian Fleming, Andrew Falino, James Erickson	
Weather Scenes (World Premiere)	John Lessard (1920 -2003)
I. Andante	
II. Lento	
III. Moderato	
IV. Allegretto	
V. Andante Misterioso	
VI. Allegretto	
VII. Andante	
Maureen Hynes, Dale Stuckenbruck, Harris Becker and Leila Gaudin - Reader	
Oyun	Carlo Domeniconi (b.1947)
I. Molto energico	
II. Lento	
III. Con fuoco	
Brian Fleming, Andrew Falino, James Erickson, Laura Lessard	

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MAUREEN HYNES
MASTER CLASS: BACH CELLO SUITES
CONCERT
THURSDAY • APRIL 15
4:00 PM • FINE ARTS CENTER

JÉRÔME DUCHARME
CONCERT
THURSDAY • APRIL 15
8:15 PM • HILLWOOD RECITAL HALL



Native of Joliette, Jérôme Ducharme is a multiple-prize winner in both national and international competitions, including the first prize at the Guitar Foundation of America International Competition, one of the most prestigious in the world.

He performed recitals and master-classes throughout North America. His CD, on Naxos label, has received great reviews and is distributed worldwide. A DVD on MelBay label is soon to come.

Besides his solo career, Mr. Ducharme has a wide professional experience including a participation in a production of the Opera of Montreal, chamber music, creation of modern music, competition adjudication and concerto performances with orchestra.

Jérôme Ducharme studied at the Conservatory of Montreal under Jean Vallières, with Oscar Ghiglia and Stephan Schmidt at the Music Academy of Basel and is now at the Université de Montréal for doctoral studies.

Mr. Ducharme plays on a 2009 Daryl Perry guitar.

JÉRÔME DUCHARME

Pavan no.1	Luis Milan
Rossiniana no.1 op.119	Mauro Giuliani
Variations "Through the Centuries"	Mario Castelnuovo-Tedesco
Variations on a theme by Sor op.15	Miguel Llobet

INTERMISSION

Pavan no.2	Luis Milan
Equinox	Toru Takemitsu
Variations on "Folia de Espana" and Fugue	Manuel Ponce

JÉRÔME DUCHARME
MASTER CLASS
FRIDAY • APRIL 16
11:00 AM • FINE ARTS CENTER

T.K. BLUE

WORKSHOP: "USING THE BLUES AS A VEHICLE FOR JAZZ IMPROVISATION"

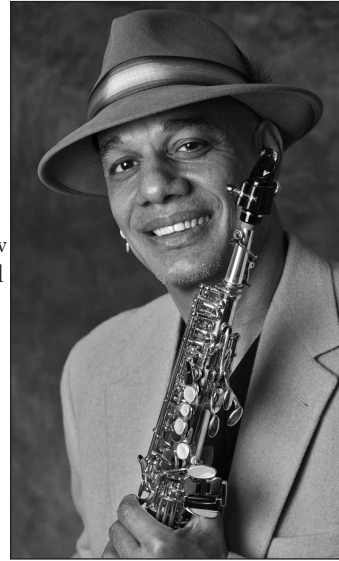
FRIDAY • APRIL 16

3:30 PM • FINE ARTS CENTER

T.K. Blue has released his 8th CD as a leader entitled "Follow The North Star", which has received rave reviews and critical acclaim. He received a commission from the NYSCA and Transart Inc. to compose a piece of music dedicated to the early African-American presence in the Hudson Valley area of upstate New York. T.K. chose to write a suite based on the life of Solomon Northup and his book *Twelve Years a Slave*. Mr. Blue takes us on a wordless but yet richly satisfying journey through Northup's life, from his ancestry to his return to his family, making all of the painful, harrowing, and joyous stops in between....I found the music to be most compelling when listened to from beginning to end, like a symphonic movement..."--Curtis Davenport, *Jazz Improv NYC* July 2008.

T.K. is a musician of the highest caliber who is at the peak of his creative output. Mr. Blue's artistry is found on over sixty recordings and has performed with a long list of great international artists such as Don Cherry, Abdullah Ibrahim, Sam Rivers, Archie Shepp, Randy Weston, Dizzy Gillespie, Pharoah Sanders, Melba Liston, Johnny Copeland, Billy Higgins, Reggie Workman, Chico Hamilton, Stefon Harris, Eric Reed, Regina Carter, Bobby McFerrin, Dee Dee Bridgewater, Benny Powell, James Moody, Paquito d'Rivera, and Jimmy Scott, just to name a few. Blue has a Bachelor's degree in Music and Psychology from NYU as well as a Master's degree in Music Education from Teacher's College, Columbia University. After several years as an adjunct professor at Suffolk Community College and Montclair State University, T.K. Blue is now the official fulltime professor and director of jazz studies at Long Island University-CW Post Campus.

T.K. Blue was part of an historic photo session in Paris, France called "A Great Day In Paris", which featured close to sixty musicians from the USA who resided there. While residing in Paris Blue made his first recording as a leader entitled "Egyptian Oasis". This recording sparked several state department tours in eastern, western, and northern Africa. These tours in Africa were extremely spiritual and deep-rooted in a cultural awareness. Blue was very fortunate to experience first-hand many cultures and various styles of traditional African music. T.K. is deeply indebted to various organizations such as Jazzmobile, Jazz-interactions, the Henry Street Settlement, and the Muse, for his jazz studies and performances. Despite his busy schedule, T.K. has found time to teach and mentor budding musicians. He has taught music education and performance on the pre-k level straight up to the university and graduate level. His passion for music and teaching is evident in his personal expression. C.W. Post has provided T.K. Blue with the perfect environment and opportunity to grow as a teacher and performer. For more information on Professor Blue, please go to <http://www.tkblue.com>



EMERGING ARTIST CONCERT

THREEFIFTY DUO

FRIDAY • APRIL 16

6:45 PM • STUDENT ART GALLERY

Threfifty Duo has been described as a "classical guitar duo with a rock edge," as musicians Brett Parnell and Jeremy Schulick seamlessly weave their contemporary rock sensibilities into the rich fabric of classical guitar. After years of writing and performing together and with a second album under Threfifty's belt, the duo's stylistic tendencies have expanded, with genre blurred by an intensely personal sound that is rhythmic, infectious, engaging, and at once both new and accessible.

Formed in the halls of The Yale School of Music, taught by renowned classical guitarist Benjamin Verdery, and molded by the multi-faceted music scene of their hometown New York City, Threfifty has gone on to play in many respected venues and festivals, such as The 92nd Street Y, Southpaw, Pianos, The New York Guitar Festival, The Monkey, Bennington College, Genghis Cohen, Connecticut Guitar Society, and a recent run of shows at California State University at Long Beach where choreography was set to their music. In December 2008 Threfifty Duo set off for Bosnia and Herzegovina where they played a nationally televised concert organized by The America-Bosnia Cultural Foundation in Sarajevo's celebrated Dom Armije, with a member of the presidency of Bosnia and Herzegovina in attendance.

Their eponymous debut album marked the duo as innovators in classical guitar programming, moving effortlessly between the compositions of their classical heroes, contemporary counterparts, and their own creations. While the album captured the verve and enthusiasm of a well-practiced and polished duo, it is Threfifty's sophomore effort, "Circles," that presents the listener with a volume of all original compositions and a full emergence of the duo's distinctive voice, highlighted by Dominic Frasca's sumptuous production.



THREEFIFTY DUO

BRETT PARNELL AND JEREMY SCHULICK

PROGRAM

**Moving On
Zane Dancing
Victory Drill**

Outward, Endlessly, in Every Direction

29

**Circles
East West
Roofbeam
Eager to Be**

All music by Threfifty Duo

THE NEWMAN & OLTMAN GUITAR DUO

CONCERT

**LAURA OLTMAN AND MICHAEL
NEWMAN, GUITARS**

FRIDAY • APRIL 16

8:00 PM • HILLWOOD RECITAL HALL

Hailed by The New York Times as “Fresh, Hot and Headed for Fame,” The Newman & Oltman Guitar Duo continues to fulfill that promise with thirty years of international touring, twelve critically-acclaimed recordings, and development of a new repertoire for the ensemble.

Ensemble-in-Residence at New York’s Mannes College of Music and featured in the international media—People Magazine, New York Times, Larry King Show, BBC 3 Radio—the duo’s concert tours and collaborations with such artists as mezzo-soprano Frederica von Stade, violinist Arnold Steinhardt, fiddler Eileen Ivers (Riverdance), and Pulitzer Prize-winning author Frank McCourt (Angela’s Ashes), have taken them to forty-nine states, to Asia, Europe, South America, Africa, Canada, the Caribbean, and the South Pacific, featuring performances at such venues as Carnegie Hall, Tahiti’s Musée Gauguin, Princeton and Yale Universities, Pittsburgh Symphony Pops with Marvin Hamlisch, and at the world’s cultural capitals.

Laura and Michael are Founding Directors of the New York Guitar Seminar at Mannes: www.mannes.edu/guitar and the Raritan River Music Festival: www.raritanrivermusic.org

For more information visit the duo’s site: www.guitarduo.com



INTERMISSION

- from *Recuerdos de viaje*Isaac Albéniz
 Rumores de la Caleta, malagueña (1860-1909)
from *España: seis hojas de album*
 Tango
from *Cantos de España*
 Preludio
- Suite española, Op. 47*Isaac Albéniz
 Granada, serenata
 Cataluña, corrandá
 Cuba, capricho
 Sevilla, sevillanas

Laura Oltman and Michael Newman, guitars Recordings for MSR Classics/Albany,
MusicMasters/BMG,
Sheffield Lab Audiophile, Musical Heritage Society

www.guitarduo.com

NEWMAN & OLTMAN DUO

MASTER CLASS

SATURDAY • APRIL 17

9:30 AM • STUDY LOUNGE

HIGH SCHOOL ENSEMBLES

WORKSHOP:

SATURDAY • APRIL 17



11:30 AM • HILLWOOD RECITAL HALL



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LONG ISLAND CLASSICAL GUITAR SOCIETY

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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.

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ELECTRIC GUITAR TECHNIQUES

WITH JAMES ERICKSON

WORKSHOP:

SATURDAY • APRIL 17

1:30 PM • STUDY LOUNGE



James Erickson has been teaching classical and rock guitar for ten years throughout the New York metropolitan area and Long Island. James is an adjunct instructor of music at Nassau Community College and Suffolk County Community College, where he teaches music history, theory, and fretboard harmony. James 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 guitar soloist, James has performed on tour in the United States, Europe, and Canada. James has also participated in the Long Island Guitar Festival in both solo and chamber performances. For the past four years, he has taught and performed at the “Songe d’été en Musique” an annual music festival in Quebec, Canada. Currently James is a member of Guitar Trilog, 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 James has extensive recording and performing experience, and is currently involved in many diverse musical projects. He is the guitarist for Tradewinds, an eleven-piece band that performs at corporate events and club dates throughout the tri-state area. In January of 2010, the group placed #2 in the “Best LI Cover Band” category by the Long Island Press. James also performs and records with several local independent artists. He has also performed the guitar parts for many theatrical productions including “Anything Goes”, “Hair” and “Seussical”. Currently, James teaches 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.

For more information visit www.ericksonguitar.net

GUITAR IN THE PUBLIC SCHOOL CLASSROOM

WORKSHOP

WITH DR. JENNIFER MICELI AND HARRIS BECKER

SATURDAY • APRIL 17

1:30 PM • HILLWOOD RECITAL HALL



A graduate of The Eastman School of Music, **Jennifer Scott Miceli**, Ph.D. is Director of Music Education and Vocal Jazz Ensemble Director at the C. W. Post Campus of Long Island University. Dr. Miceli maintains an active guest conducting schedule that includes numerous Elementary, Middle, and High School State-Division, All-County, and District-Wide choral festivals in Pennsylvania and New York. A specialist in Edwin E. Gordon's music learning theory and Kodály methodology, Dr. Miceli presents statewide, divisional, and national interest sessions involving improvisation and composition, The National Standards, Vision 2020, general music education, teacher education, and choral music education.

Dr. Miceli's expertise includes PreK-12 music curriculum development that centers on sequential music teaching and learning and measurement and evaluation. During her tenure at C.W. Post, she has developed and continues to nurture music teacher education partnership experiences with Long Island school districts and with Robin Hood Country Day School where she founded and directs the Rompertunes Early Childhood Music Teaching and Learning Program. Dr. Miceli has published articles in Choral Cues, The School Music News, General Music Today, Journal of Music Teacher Education, and Audea - The Official Publication of the Gordon Institute for Music Learning. Dr. Miceli performs with Voci da Camera; a Long Island-based, 18-member a cappella chamber choir under the direction of Kathleen Blixt and The Stony Brook Camerata Singers under the direction of Dr. Timothy Mount

EMERGING ARTIST CONCERT

PIA GAZAREK-OFFERMANN

SATURDAY • APRIL 17

3:30 PM • HILLWOOD CINEMA



The guitarist **Pia Gazarek-Offermann** began playing the violin at the age of four. Her music education was at the Spezialschule für Musik in Wernigerode, as well as studies with Ute Schmidt-Heß in Berlin. She studied classical guitar with Prof. Thomas Offermann at the Hochschule für Musik Hanns Eisler in Berlin and at the Hochschule für Musik Franz Liszt in Weimar.

In addition to her guitar studies she was a member of the internationally renowned Youth Radio Choir of Wernigerode and the international prize-winning Vocal Consort Weimar. Her musical and artistic formation continued to include Masterclasses with Roberto Aussel, David Russell and Hopkinson Smith and many others. In 1994 she was a prize-winner at the International Classical Guitar Competition in Crakow, Poland. Parallel to her music studies she obtained a diploma in Cultural Management. Pia Gazarek-Offermann has given concerts in several European countries as well as in Asia and North America. She currently teaches in Berlin and is active as a jurist and teacher at several international competitions and festivals.

PIA GAZAREK-OFFERMANN

PROGRAM

Satyagraha	Benjamin Verdere
Tread lightly on your tread of my dreams	(1955)
Equinox	Toru Takemitsu
	(1930-1996)
Due Canzoni Lidie	Nuccio D'Angelo
	(1955)
Nocturnal after John Dowland op. 70	Benjamin Britten
	(1913 - 1976)
Suite Compostelana	Federico Mompou
	(1893-1987)

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HIGH SCHOOL ENSEMBLES AND VIRTUOSI/KAMMERMUSIK

CONCERT

SATURDAY • APRIL 17

4:45 PM • HILLWOOD RECITAL HALL

PROGRAM

Brentwood High School Guitar Ensemble
Ron Pace, Director
Selections To be announced

Wildcat Guitar Ensemble
Centerville, Virginia
Bill Burke, Director
Selections To be announced

Virtuosi/Kammermusik
Garden City, NY
Dale Stuckenbruck, Director
with Harris Becker & Pasquale Bianculli, Guitars

Concerto in G for Two Mandolins and Strings RV.532 Antonio Vivaldi
I. Allegro
II. Andante
III. Allegro

Pasquale Bianculli, guitarist - has a M. Mus. degree from Stony Brook University. Currently, he is adjunct professor of guitar at the C. W. Post Campus of Long Island University and teaches guitar and music fundamentals at the United Nations International School. Pat has been heard in concert across the U.S., Canada, Europe and the Caribbean.

In 1981 he performed for the legendary guitarist, Andres Segovia, in Granada, Spain. Pat made his solo debut at Weill Recital Hall at Carnegie Hall in 1983. 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".

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. Pat has recorded two CD's, Catgut Flambo (MSR label) with guitarist, Harris Becker and Hill of Slane - Psalms, Sonatas and Sojourns (Indie release) with his wife, flutist, Kathleen McDonald. He currently lives in Brooklyn NY where he teaches and enjoys watching 1950's sci-fi movies.



ANA VIDOVIC

CONCERT

SATURDAY • APRIL 17

8:00 PM • HILLWOOD RECITAL HALL

Ana Vidovic is an extraordinary talent with formidable gifts taking her place amongst the elite musicians of the world today. Ana comes from the small town of Karlovac near Zagreb, Croatia and started playing guitar at the age of 5, and by 7 had given her first public performance. At the age of 11 she was performing internationally, and at 13 became the youngest student to attend the prestigious National Musical Academy in Zagreb where she studied with Professor Istvan Romer. Ana's reputation in Europe led to an invitation to study at the Peabody Conservatory in Baltimore, USA, with Manuel Barrueco, from where she graduated in May 2003.

At the age of only 23 Ana has won an impressive number of prizes and international competitions all over the world. These include first prizes in the Albert Augustine International Competition in Bath, England, the Fernando Sor competition in Rome, Italy and the Francisco Tarrega competition in Benicasim, Spain. Other top prizes include the Eurovision Competition for Young Artists, the Mauro Giuliani competition in Italy, the Printemps de la Guitare in Belgium and the Young Concert Artists International Auditions in New York.

Ana has given over one thousand public performances since first taking the stage in 1988. Her international performance career includes recitals in London, Paris, Vienna, Salzburg, Rome, Budapest, Warsaw, Tel Aviv, Oslo, Copenhagen, Toronto, Baltimore, San Francisco, Houston, Austin, Dallas and St. Louis.

Equally impressive is the fact that she has already recorded 5 CDs, and she will be releasing her 6th CD with the Naxos label in 2007. As well, Ana has a new performance DVD filmed by Melbay Productions, to be released in 2006.

In Croatia she has performed with the Zagreb Soloists and the Zagreb Philharmonic Orchestra and with Symphony Orchestra of the Croatian Radio and Television, as well as having been featured in three television documentaries by the eminent Croatian film director Petar Krelja.

Ana continues to broaden her repertoire and maintains an ongoing performance schedule. Please refer to upcoming concerts for more details.

ANA VIDOVIC, GUITAR PROGRAM:

Four PiecesAstor Piazzolla
Verano Porteno
Milonga del Angel
La Muerte del Angel
Primavera Portena

From 12 Songs for GuitarToru Takemitsu
Secret Love
Over the Rainbow
Yesterday



Recuerdos de la AlhambraFrancisco Tarrega

AsturiasIsaac Albeniz

INTERMISSION

Suite CastellanaFederico Moreno Torroba

Fandanguillo

Arada

Danza

Sonata in D major, op. 77Mario Castelnuovo Tedesco

Allegro con spirito

Andantino, quasi canzone

Tempo di Minuetto

Vivo ed energico

La CatedralAgustin Barrios Mangore

Preludio saudade

Andante religioso

Allegro solemne

ANA VIDOVIC

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10:00 AM • HILLWOOD RECITAL HALL

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LONG ISLAND CLASSICAL GUITAR SOCIETY

MEETING

SUNDAY • APRIL 18
12:00 PM • HILLWOOD FISHBOWL

PRE-CONCERT PERFORMANCE: C.W. POST GUITAR ENSEMBLE WITH ALUMNI

SUNDAY • APRIL 18
2:00 PM • HILLWOOD CINEMA

APPASSIONATA TRIO

CONCERT

SUNDAY • APRIL 18
3:00 PM • HILLWOOD RECITAL HALL

Rebecca Baulch, Amanda Cook and Hayley Savage met and first performed together as teenagers. All three are now independently established as highly respected musicians. As soloists they have won international competitions, performed in venues such as the South Bank Centre and Wigmore Hall, and have given concerts in many countries throughout the world.

In 2003 the girls joined forces as Appassionata and have since had interviews and live performances on Classic FM and BBC Radio 3's "In Tune," as well as highly acclaimed concerts at the Bath International Guitar Festival and London's South Bank Centre and Conway Hall. They have also performed at many other venues and music festivals across the UK, Europe and the States. The trio has had a number of works commissioned for them by IGF (International Guitar Foundation) on the BGS label, with whom they recorded their debut album "Let Go." They have collaborated with composers including the renowned Brazilian guitarist, composer and musicologist Paulo Bellinati, Ned Bennett, Bruce MacCombie, former Dean of the Julliard School in New York, and Gary Ryan.

"Beyond Horizons," their second CD, celebrates the music of English composers both past and present. It includes newly-commissioned works as well as brand new arrangements of pieces by some of England's finest composers.

"...energy and panache... flawlessly executed..."

Judy Boyd, the Bath Chronicle

"Performance of the highest order."

Paul Fowles, Classical Guitar Magazine



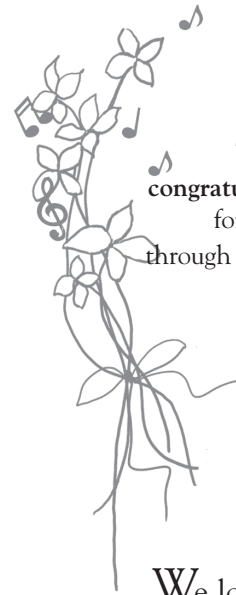
APPASSIONATA TRIO

PROGRAM

Baião de Gude	Paulo Bellinati (1950-)
Earl of Essex Galliard	John Dowland (1563-1626)
O Mistress Mine	Thomas Morley (c.1557 – 1602)
The Earl of Sussex's Delight	Tobias Hume (c.1569-1645)
Nutmegs and Ginger	Anonymous
Trio Sonata BWV 526	J.S. Bach (1685-1750) arr. Rebecca Baulch
Vivace	
Largo	
Allegro	
Beyond Horizons	Mark Houghton (1959-)

INTERMISSION

Follow the Star	Stephen Dodgson (1924-)
Arabah Ca'ar	Hayley Savage (1975-)
Clair de Lune from Suite Bergamasque	Claude Debussy (1862 – 1918) (arr. Amanda Cook)
Tiger Rag	Django Reinhardt (1910 – 1953)
Blue Drag	
Minor Swing	



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à la musique, à de talentueux compositeurs, musiciens et étudiants.

Nous avons hâte de vous retrouver tous, du 2 au 8 août 2010 au Moulin Bernier
de Courcelles, pour la 5^e édition de *Songe d'été en Musique* (Québec).

www.midsummermusiquebec.com

BAIAO DE GUDE - PAULO BELLINATI (1950-)

Baião de Gude is a setting of the traditional Brazilian rhythm 'Baião,' a dance from the northeast of Brazil, popular first in the nineteenth century and later revived in the 1940s by the 'King of Baião,' Luiz Gonzaga. The title is also a play on 'bolas de gude,' a game of marbles played by children. It is one piece from a set of seven called 'Jogos de Rua (street games), all works based on street games Brazilian kids play. Originally scored for soprano saxophone and ensemble (guitar, piano, bass and drums), this trio version was written in 1989. The piece is like a musical sandwich, consisting of energetic outer dance sections with a slower and freer centre.

EARL OF ESSEX GALLIARD - JOHN DOWLAND (1563-1626)**O MISTRESSE MINE - THOMAS MORLEY (c.1557 – 1602)****THE EARL OF SUSSEX'S DELIGHT - TOBIAS HUME (c.1569-1645)****NUTMEGS AND GINGER – ANONYMOUS**

Around 1600, small instrumental groups known as consorts were extremely popular in England. John Dowland's "Earl of Essex" Galliard is from his 1604 "Lachrimae" (or "Seven Tears") collection. All the pieces in this collection are of a cheerful, dance-like nature. The divisions in this particular piece are from the musically identical "Can She Excuse" Galliard by Dowland, found in the "First book of consort lessons" published by Thomas Morley in 1599.

In the same collection for broken consort by Thomas Morley is the instrumental version of the famous lute song "O Mistress Mine." Likewise for a broken consort (usually consisting of flute, violin, lute, cittern, pandora and bass viol) is the highly spiced piece "Nutmegs and Ginger." This anonymous composition was published by Matthew Holmes in 1595.

Only Tobias Hume's "The Earl of Sussex's Delight (A Masque)" was written for a mere handful of instruments.

All these arrangements show the most winning traits of English renaissance music: melodic beauty and originality, bold harmonies and rhythmic power, charm and wit.

TRIO SONATA BWV 526 - J.S. BACH (1685-1750) ARR. REBECCA BAULCH

Bach's six sonatas, BWV 525-530 have long been regarded as one of the pinnacles of the organ repertoire. They date from the 1720s, during Bach's Leipzig years, and are believed to be intended as a didactic work to assist with his eldest son's study of trio sonata form. The importance of the chamber trio sonata (for two melody instruments and basso continuo) in the Baroque period would lead one to imagine Bach wrote many such works, in fact he did not, therefore these sonatas are as often heard on violins, flutes and harpsichords as on the organ. Although they appear to have been written to demonstrate certain standard practices of the form, they are far from ordinary, and are certainly too wonderful to be confined only to the ears of organ-players and aficionados. BWV 526 opens with a joyful ritornello theme which is interspersed with playful imitative writing. The second movement contains some of the most beautiful writing in the entire set, characterised by two interweaving melodies over a walking bass. The last movement is a tour-de-force of contrapuntal mastery, showing Bach's lifelong love of fugue.



BEYOND HORIZONS - MARK HOUGHTON (1959-)

'Beyond Horizons' Op.62, written in 2004 and dedicated to the Appassionata trio, is a homage to the jazz guitarist and singer George Benson. The title is derived from Benson's influential 1971 album 'Beyond the Blue Horizon' which features Miles Davis.

The piece utilizes some typical elements of Benson's guitar-playing style such as octaves, parallel minor 9th intervals and Latin funk-style syncopated rhythms.

The structure is developed from two rhythmic motifs, introduced in the first measure of the piece, and these two basic ideas infuse the whole composition. The formal plan (effectively a modified sonata form) comprises a short introduction that leads to a melodic 'A' section in D major. A contrasting 'B' section in g minor has a number of developmental episodes, which build to a climax and return to a recapitulation of the 'A' section. A final coda eventually brings the piece to a close.

FOLLOW THE STAR - STEPHEN DODGSON (1924-)

'Follow the Star' is a miniature Christmas symphony composed during Advent 1979. It contains a Preludio and a Coda, which balance each other, intoning the opening verse of an old Dutch Christmas hymn. It also happens that the adjacent notes, D and E, a feature of this opening verse, readily associate themselves with the rich sonority of the guitar's lowest string. In the final climax these conjure up the sound of a Christmas peal of bells.

The centre of the composition features, one at a time, the other three lines of the ancient melody. Each of the three performers steps forward impersonating the offering of the three kings: Gaspar, Melchior and Balthazar. All these are brief and set apart from each other by fluttering, silvery, overlapping sounds, which suggest the guiding star. These brief moments are without metrical rhythm, as though suspended in space, and are marked "La Stella."

ARABAH CA'AR - HAYLEY SAVAGE (1975-)

Arabah Ca'ar was Written in 2006 for the Appassionata Trio. The Arabah is a section of the Great Rift Valley lying between the Dead Sea to the North and the Gulf of Eilat to the South. It is a hot and dry area with colourful cliffs and mountains. The title of the piece can be translated from Hebrew to mean "desert whirlwind." Both this image and that of the desert itself are reflected in the nature of the music - there are changing states throughout the work: calm, intensity, turbulence and excitement. To help create an Eastern soundworld the guitars are tuned slightly differently - the highest string is dropped to

E flat, the second-lowest string to G and finally the lowest string to D.



'CLAIR DE LUNE' FROM SUITE BERGAMASQUE - CLAUDE DEBUSSY (1862 – 1918)

arr. Amanda Cook

The Suite bergamasque is a set of four piano pieces originally composed in 1890 and then later revised in 1905. The third movement, 'Clair de lune' ('Moonlight'), was first called Promenade Sentimentale, and not until the revision of 1905 did it take on its now familiar title. This lustrous piece was inspired by one of his friend Paul Verlaine's poems, also entitled 'Clair de Lune', and it contains a reference to a bergamasque (a peasant dance from Bergamo). Clair de lune has a way of drawing the listener into its magical atmosphere from the stillness of the opening to the rousing middle before returning to where it began. This piece is often played alone, and is arguably Debussy's most famous and popular work. It has been transcribed for almost every conceivable instrumental combination, but as far as we know it is a first for guitar trio!

TIGER RAG - DJANGO REINHARDT (1910 – 1953)

BLUE DRAG

MINOR SWING

Born in Belgium, Django Reinhardt remains to this day one of the most renowned Jazz guitarists who has ever lived. The musical influence of his famous collaboration with the great violinist Stéphane Grappelli, together with the Quintette du Hot Club de France that was founded by the pair in 1934, has popularised the music of Gypsy Jazz to the extent that we find today. Django was active right up until his death, despite being severely burnt in a caravan fire at the age of 18 that left him with the full use of only 2 of his fingers on his left hand – something that was in no way to hinder his style, creativity or speed.

Blue Drag and Minor Swing are both original compositions by Django and Stéphane Grappelli, the latter being so popular as to become a Gypsy Jazz standard (like the great Tiger Rag) and one of the duo's most covered tunes.



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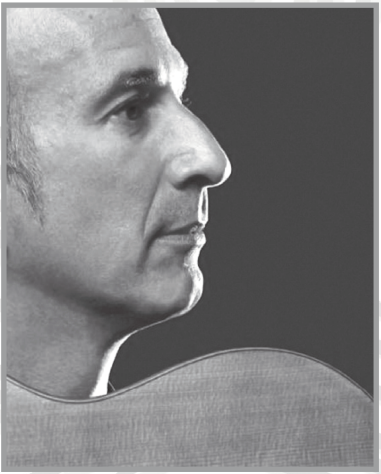
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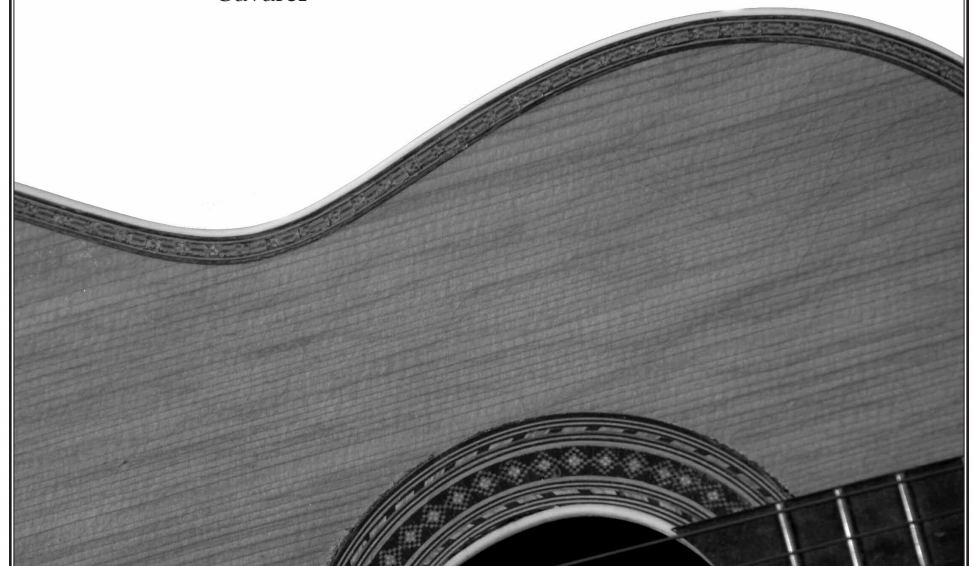
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