THE LONG ISLAND GUITAR FESTIVAL
APRIL 24-27

Harris Becker, Festival Director

C.W. POST CAMPUS
LONG ISLAND UNIVERSITY
LONG ISLAND GUITAR FESTIVAL HAS BEEN FUNDED IN PART BY:

The Augustine Foundation

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This event is supported by a grant from Long Island University’s John P. McGrath Fund and The School of Visual and Performing Arts, The Honors Program and The Department of Music of the C.W. Post Campus of Long Island University.
Thursday, April 24
8:00 p.m. Concert, The Microtonal Guitar
          Featuring: Harris Becker, Seth Josel, Alfred Giusto

Friday, April 25
2:00 p.m. Computer Workshop:
          Recording Guitar on Your Computer
4:00 p.m. Concert, C.W. Post Department of Music Guitar
          Alumni Concert
8:00 p.m. Concert, Amanda Cook, Classical Guitarist

Saturday, April 26
9:30 a.m. Master Class with Amanda Cook
11:30 a.m. Performance Class for High School Students
          with Pat Bianculli
1:00 p.m. Lunch Break
2:00 p.m. Concert, Mark Marino, Jazz Guitarist
3:00 p.m. Meet the Vendors
3:30 p.m. Master Class with Jerry Willard
5:45 p.m. Video Presentation
6:30 p.m. Dinner Break
8:00 p.m. Concert, Dušan Bogdanović, Guitarist-Composer

Sunday, April 27
10:00 a.m. Master Class with Dušan Bogdanović
12:00 p.m. Lunch Break
1:00 p.m. American Guitar Museum Players Choice
          Awards
4:00 p.m. Long Island Classical Guitar Society
          Open Meeting-Bring Your Own Guitar!
6:00 p.m. Meet the Vendors
6:30 p.m. Dinner Break
7:30 p.m. Concert, Jerry Willard, Classical, Baroque &
          Modern Guitar, Archlute, Renaissance Lute

Long Island Guitar Festival 2004, April 2-4
For more information on the Long Island Guitar Festival visit www.liu.edu/gfest
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THURSDAY, APRIL 24
CONCERT,
THE MICROTONAL GUITAR
SETH JOSEL, HARRIS BECKER,
ALFRED GIUSTO
8:00 P.M.

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

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

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

HARRIS BECKER, guitarist and lutenist is an active soloist, chamber musician,
educator and adjudicator. Performances have taken him throughout the United States,
Europe, South America, Mexico and Canada. New York performances include Alice
Tully Hall at Lincoln Center and Weill Recital Hall at Carnegie Hall. Mr. Becker has
premiered many new works for solo guitar. Among the composers who have dedicated
works to him are Carlo Domeniconi, Raoul Pleskow, Howard Rovics and the microtonal
composer, Johnny Reinhard. Director of Guitar Studies at the C.W. Post Campus of Long Island University, Mr. Becker is Founder and Director of the Long Island Guitar Festival, which is now in its eleventh season.

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

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

Re: Guitar
Seth Josel
George Hadju (b.1960)

Possessed
Harris Becker
Johnny Reinhard (b.1956)

...until...
Seth Josel
Clarenz Barlow (b.1945)

INTERMISSION

Three Concert Pieces
Harris Becker
Howard Rovics (b.1937)

Da Capo
Alfred Giusto
Alfred Giusto (b.1969)

Back Up
Alfred Giusto
Alfred Giusto
fretless resonator guitar

Suite for Solo Resonator, Fretless Guitar
Alfred Giusto
I. Adagio
II. Andante
III. Andante (Variation)
IV. Allegro

Ansichten Eines Käfers
Manfred Stahnke (b.1951)
1. Nachmittagsprélude eines seltsamen Käfers
2. ...und seiner taiwanesischen Frau
3. ...und seines orgelpunktischen Großvaters
4. ...und seiner streitsüchtigen indonesischen Verwandten
5. ...und seines mondsüchtigen Sohnes
6. ...und seines afrikanischen Trommellehrers
Seth Josel
PROGRAM NOTES

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

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

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

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

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

\[
\begin{array}{cccccccccccc}
C & C# & D & Eb & E & F & F# & G & G# & A & Bb & B \\
0 & 90 & 192 & 294 & 390 & 498 & 588 & 696 & 792 & 888 & 996 & 1092 \\
\end{array}
\]

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

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

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

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J. D’ADDARIO & COMPANY, INC. PO Box 290 Farmingdale, New York 11735 USA
Friday, April 25
Computer Workshop: Recording on Your Guitar with John Meschi
Music Technology Lab, Fine Arts Center
2:00 p.m.

John Meschi is a member of the C.W. Post Department of Music faculty and serves as the Department’s Graduate Adviser and Technology Coordinator. He holds degrees from New York University (B.S., Music Education) and Long Island University (M.A., Music) and has been involved with the musical applications of computers since the mid-1980s with special interests in algorithmic composition and developing music-oriented software. Besides teaching music at C.W. Post, Mr. Meschi trains teachers in basic computer skills, multimedia and Web design in the Department of Educational Technology and teaches Internet and Web design in the Art Department and the Interactive Multimedia Arts Program.
FRIDAY, APRIL 25
C.W. POST DEPARTMENT OF MUSIC
GUITAR ALUMNI CONCERT
4:00 P.M.

PROGRAM

Prelude (from Cello Suite no.1 1007)  J.S. Bach  (1685-1750)
Largo & Allegro (from Violin Sonata 1005)

Una Limosna por el Amor de Dios  Augustín Barrios  (1885-1944)
  Brian Fleming

Pieces to be announced  James Smith Jr.

Sonatina Meridional  Manuel Ponce  (1885-1944)
  I. Campo
  II. Copla
  III. Fiesta  Andrew Falino

Koyunbaba  Carlo Domeniconi  (b. 1947)
  I. Moderato
  II. Mosso
  III. Cantabile
  IV. Presto  James Erickson
Lutenist, **James W. Smith** Jr. is currently a D.M.A. student in Early Music Performance at the State University of New York at Stony Brook. He holds an M.A. degree in Music History and Literature from Long Island University. He is a member of the New York Continuo Collective. He was a participant in the 2001 “L’Accademia d’Amore” in Bremen Germany under the direction of Steven Stubbs and Erin Headly. James was the featured chitaronne player in SUNY Stony Brook production of Monteverdi’s L’Incoronation di Poppea, also Opera International’s production of Cavalli’s L’Ormindo. James has also performed on the New York Early Music Series with tenor James L. Brown, New York’s Ensemble for Early Music and New York Baroque. He is a Teaching Artist for the Tilles Center’s Arts and Culture Institute, an aesthetically based outreach program in the Nassau and Suffolk County public schools.

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

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

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

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

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

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

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

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

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**PROGRAM**

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<th>Composer</th>
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<td>Passacaille</td>
<td>S. L. Weiss</td>
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<tr>
<td>Courante Royale</td>
<td>(1687-1750)</td>
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<tr>
<td>El Decameron Negro</td>
<td>Leo Brouwer</td>
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<tr>
<td>I - The Warriors Harp</td>
<td>(b. 1939)</td>
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<tr>
<td>II- The Flight of the Lovers Through</td>
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<tr>
<td>the Valley of the Echoes</td>
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<td>III - Ballad of the Maiden in Love</td>
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Hommage a Tarrega
  I - Garrotin
  II - Soleares

J. Turina
(1882-1949)

INTERVAL

Suite no.6, BWV 1012 (orig. for cello)
  Prelude
  Allemande
  Courante
  Sarabande
  Gavottes I&II
  Gigue

J.S. Bach
(1685-1750)

This Morning in Omagh the Sun
  Rose Again

William Lovelady
(b. 1945)

Capitola, CA
Benjamin Verdery
(b. 1955)

Keanae, HI

Milwaukee, WI

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

PROGRAM

Allemande (from Lute Suite no.1)
  Chris Lippe

J.S. Bach
(1685-1750)

Recuerdos de la Alhambra
  Brian Birmingham

Francisco Tárrega
(1852-1909)

Prelude no. 4
  Matt Fox

H. Villa-Lobos
(1887-1959)

Caprichio Arabe
  Usman Ahmad

Francisco Tárrega

El Decameron Negro
  1. El Arpa Guerrero

Leo Brouwer
(b. 1939)

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

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

As a recitalist, he has been heard across the U.S., Canada, Europe and the Caribbean. In 1983, he made his New York solo debut at Weill Recital Hall at Carnegie Hall. Tim Page, of the *New York Times*, describing Mr. Bianculli’s performance of J.S. Bach, said, “…a sensitive musician…he juxtaposed workmanlike playing with passages of real inspiration”. And of his Nocturnal by Benjamin Britten “…[Mr. Bianculli] was true to the works improvisatory quality, calling up some ominous, shimmering overtones from the instrument”. He had the honor of performing for the legendary guitarist, Andres Segovia, in Granada, Spain. Both he and his wife, flutist, Kathy McDonald, taught (1989-90) at the Edna Manley School of the Arts in Kingston, Jamaica, performing throughout that country. While a grad student, he taught at SUNY Stony Brook, and later contributed his expertise as a consultant on a doctoral panel. He has been on the faculties of Dowling College and the Rocky Ridge Music Center in Colorado. Pat has served as adjudicator in music competitions sponsored by Queens College and the American String Teacher’s Association (ASTA). He has written two books; “Travis Picking” and “101 Tips and Tricks for the Acoustic Guitar”, to be published by Cherry Lane Music. Currently, he is on the faculty of C.W. Post Campus of Long Island University and the United Nations International School.
SATURDAY, APRIL 26
CONCERT, MARK MARINO, JAZZ GUITARIST
2:00 P.M.

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

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

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

PROGRAM

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<th>Performer</th>
<th>Composer</th>
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<td>La Catedral</td>
<td>Alonzo Rios</td>
<td>Agustín Barrios (1885-1944)</td>
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<tr>
<td>Koyunbaba</td>
<td>Joe Marchione</td>
<td>Carlo Domeniconi (b.1947)</td>
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<tr>
<td>Fandanguillo</td>
<td>Brian Fleming</td>
<td>F. M. Torroba (1891-1982)</td>
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<tr>
<td>(from Suite Castellana)</td>
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<tr>
<td>Sakura Variations</td>
<td>James Erickson</td>
<td>Yuquijiro Yocoh (b.1925)</td>
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SATURDAY, APRIL 26
VIDEO PRESENTATION
5:45 P.M.
A richly gifted composer, improviser and guitarist, Dušan Bogdanović has explored musical languages which are reflected in his style today a unique synthesis of classical, jazz and ethnic music. As a soloist and in collaboration with other artists, Bogdanovic has toured extensively throughout Europe, Asia, Japan and the United States. His performing and recording activities include work with chamber ensembles of diverse stylistic orientations: the De Falla Trio; harpsichord/guitar duo with Elaine Comparone; and jazz collaborations with James Newton, Milcho Leviev, Charlie Haden, Miroslav Tadic, Mark Nauseef, Anthony Cox, and others. Dušan Bogdanović’s recording credits include several albums, on Intuition, Sony/Global Pacific, M.A Recordings, ESS.A.Y, Concord Records, GSP and other labels, ranging from Bach Trio Sonatas to contemporary works. His compositions are published by Doberman-Yppan, Canada, Berben Editions, Italy and Guitar Solo Publications in the US. Among his most recent commissions are a ballet-poème Crow, premiered by the Pacific Dance Company and performed at the Los Angeles Theater Center; a sextet Sevdalinka, written for the Newman-Oltman guitar duo with the Turtle Island Quartet; Over the Edge, composed for the Lafayette Trio, as well as solo guitar works written for Alvaro Pierri, David Starobin, Eduardo Isaac, Scott Tennant and William Kanengiser.

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

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

Improvisation
Levantine Suite
Mysterious Habitats
Four Polymetric Studies
Ex Ovo Improvisations

INTERMISSION

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

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

PROGRAM

Mysterious Habitats
Andrew Romano
Dušan Bogdanović (b.1955)

Theme & Variations
(from Theme Varie et Finale)
George Hadjimarkou
Manuel Ponce (1882-1948)

Choros No.1
Duncan White
H. Villa Lobos (1887-1959)

Elogio de la Danza
Jared Newman
Leo Brouwer (b.1939)
JERRY WILLARD was born in Cleveland, Ohio and began studying the guitar with his father Jeff Willard who was a guitarist. The guitar pedagogue Sophocles Papas recognized his talent and invited Mr. Willard to study with him in Washington, D.C. Subsequently he expanded his knowledge of musical interpretation when he worked with violinist Misha Mishakoff and cellist Warren Downs. Mr. Willard also studied with guitarists Richard Lurie and Alirio Diaz, both of whom influenced his musical and technical approach to the guitar.

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

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

Four Italian Renaissance Works for Lute
Balletto (Santino Garsi de Parma 1542-1604)
Vaghe belleze et bionde treccie d’oro vedi che per ti moro (Anon.)
Se io m’accorgo (Anon.)
Saltarello (Vincenzo Galilei ca. 1528-1591)

Suite No. 1 (BWV 996) for Archlute
Prelude & Presto
Allemande
Courante
Sarabande
Bouree
Gigue

J. S. Bach (1685-1750)

Archlute by Patrick Caruso 2001

Canarios
Pavanas
Jiga al aire Engles
Clarin de las Mosqueteros de Rey de Francia
Canarios

Gaspar Sanz (1640-1710)

Baroque Guitar by Patrick Caruso 1999

INTERMISSION

Sonatine III
Andantino sostenuto
Scherzo con moto
Finale (Allegro)

Mauro Giuliani (1780-1820)

19th Century Guitar by Francois Lacote (circa 1820)

Three Catalan Folksongs
El Testamento de Amelia
Leonesa
El Mestre

Miguel Llobet (1878-1938)

Four Songs
Swanee
Summertime
Liza
I Got Rhythm

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