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LONG ISLAND UNIVERSITY
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The Department of Music of the C.W. Post Campus
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For more information on the Long Island Guitar Festival visit www.liu.edu/gfest
LONG ISLAND GUITAR FESTIVAL
SCHEDULE OF EVENTS 2005

Thursday, April 7
7-11 p.m.  C.W. Post Guitar Jam • Great Hall

Friday, April 8
11 a.m.  Master Class with Carlo Domeniconi • Fine Arts Center
1 p.m.  Workshop/Demonstration • Fine Arts Center
        “Recording and Editing Software for Guitarists”
        John Meschi
3 p.m.  Master Class with Roland Dyens • Fine Arts Center
8 p.m.  Concert – Benjamin Verdery • Cinema

Saturday, April 9
9:30 a.m. Master Class with Benjamin Verdery • Cinema
12 p.m.  Concert – Frederic Hand • Recital Hall
2 p.m.  Composers Panel –
        Alicia O’Malley, Moderator • Recital Hall
3:30 p.m. Master Class with Frederic Hand • Recital Hall
5:45 p.m. Weaver Academy Guitar Ensemble –
        Kami Rowan, Director • Cinema
8 p.m.  Concert – Roland Dyens • Recital Hall

Sunday, April 10
10 a.m.  Workshop – High School Guitar Soloists
         and Ensembles • Recital Hall
11 a.m.  Open Meeting and Lunch –
         Long Island Classical Guitar Society • Fishbowl
1 p.m.  Concert – David Leisner • Recital Hall
3:30 p.m. Master Class with David Leisner • Recital Hall
5:30 p.m. Concert – Emerging Artist Showcase,
         Paul Cesarczyk • Cinema
7:30 p.m. Concert – Carlo Domeniconi • Recital Hall

NOTE: The Recital Hall, Cinema and Fishbowl are located in
Hillwood Commons.
“All sing out more beautifully on Augustine strings than on any other which have come to my knowledge.”

Andrés Segovia
New York City
FRIDAY, APRIL 8
“RECORDING AND EDITING SOFTWARE FOR GUITARISTS”
WORKSHOP/Demonstration
with John Meschi
1:00 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 8
Concert, Benjamin Verdery
8:00 p.m.

Benjamin Verdery has been described by Guitar Review Magazine as “An American original; an American master.” Since his 1980 New York debut with his wife, flutist Rie Schmidt, he has led an exciting and varied musical life. His recordings include: Bach: Transcriptions for Guitar (GRI); The Mask (New World Records) performing Castelnuovo-Tedesco’s Romancero Gitano, Op. 152 for chorus and guitar; Reverie: French Music for Flute and Guitar (Schmidt/Verdery Duo, Sony Classical); John Williams Plays Vivaldi (Sony Classical) performing Vivaldi’s Concerto in G Major for Two Mandolins; Some Towns and Cities (Sony Classical), Ride the Wind Horse: American Guitar Music (Sony Classical) and The Enchanted Dawn (Schmidt/Verdery Duo, GRI). Benjamin has also been a featured artist on two recent releases for the Windham Hill label. In 2001, Benjamin Verdery released Ben Verdery Ufonia (with his ensemble of the same name), and Soepa: American Guitar Music (a follow up to Ride the Wind Horse).

As a performer, Benjamin Verdery has performed in many countries, including the International Guitar Festival in Havana, Cuba; Festival International de Agosto, Caracas, Venezuela; Theatre Carré in Amsterdam; Chichester Cathedral, England; Bad Urach Schubert Festival in Germany; the 92nd Street Y, the Chamber Music Society of Lincoln Center and the Metropolitan Opera, New York, the Ambassador Theater in Los Angeles, and concerts in Japan, Korea and Singapore. He has recorded and performed with such diverse artists as Frederic Hand, Leo Kottke, Anthony Newman, Jessye Norman, Paco Peña, Hermann Prey and John Williams. He regularly performs with flutist Rie Schmidt in the Schmidt/Verdery Flute and Guitar Duo as well as with Celtic guitarist William Coulter in Bill and Ben. Mr. Verdery has had several composers write music for him, including Daniel Asia, John Anthony Lennon, Ingram Marshall, Anthony Newman, Roberto Sierra, Van Stiefel and Jack Vees.

A prolific composer, in recent years Benjamin Verdery has turned his attention to creating unique extended works for large guitar ensembles. Benjamin’s Scenes from Ellis Island, for guitar orchestra, has been extensively broadcast and performed at festivals and universities in America, Canada, New Zealand and Europe and the Los Angeles Guitar Quartet performs it on their CD Air and Ground (Sony Classical). Pick and Roll was premiered in 2000 at the UC Santa Cruz Contemporary Festival, written for multiple guitars, saxophone, violin and basketball player. Mr. Verdery most recently composed another work for guitar orchestra, commissioned by the Tidewater Classical Guitar Society in Virginia. Many of his chamber and solo compositions have been performed and published in recent years. Workshop Arts published the solo works from his recording Some Towns and Cities. The recording includes fifteen original compositions, and won the 1992 Best Classical Guitar Recording in Guitar Player Magazine. The following year, Benjamin Verdery founded his
own band Ufonia, composing music for guitar, flute, oboe, bass, and percussion. Ufonia began touring in 1993 and released its first album in 2001. In addition, in 1996, John Williams recorded Mr. Verdery's duo version of Capitola, CA for Sony Classical.

Since 1985, Mr. Verdery has been the chair of the guitar department at the Yale University School of Music. Benjamin Verdery is in great demand as an instructor, teaching classes at the Paco Peña Centro Flamenco in Córdoba, Spain, the Classical Guitar Festival of Great Britain at West Dean, England, the National Guitar Summer Workshop in Connecticut, and his annual summer master class on the island of Maui, Hawaii. Workshop Arts (distributed by Alfred Music) has released Mr. Verdery's book, Easy Classical Guitar Recital as well as his instructional video The Essentials of Classical Guitar (nominated for Best New Instructional Video by Music and Sound Retailer, 2000). Benjamin is the Artistic Director of the Yale Guitar Extravaganza, a one-day guitar conference featuring guitarists and artists in concert and lectures.

On February 23rd, 2005, Benjamin Verdery and Andy Summers performed the world premiere of Ingram Marshall's Dark Florescence, for acoustic and electric guitars, with the American Composers Orchestra and conductor Steven Sloane at Carnegie Hall in New York.
PROGRAM: BENJAMIN VERDERY

Easy Rider
Little Wing
Purple Haze

Fourth Cello Suite, BWV 1010
Prelude
Allemande
Courante
Sarabande
Bourrée I and II
Gigue

Jimi Hendrix (1942-1970)
Arr. by Benjamin Verdery

Fourth Cello Suite, BWV 1010
Prelude
Allemande
Courante
Sarabande
Bourrée I and II
Gigue

J. S. Bach (1685-1750)

Be Kind All the Time
For Electrified Classical Guitar and digital delay
Dedicated to H. H. the 14th Dalai Lama

Benjamin Verdery (b.1955)

INTERMISSION

Prelude and Wedding Dance

Benjamin Verdery

Eleven Etudes
Let Go
Now You See it Now You Don’t
Worry Knot
Cause and Effect
Passing
Monkey Mind
Start Now
Greed
Things Aren’t Always What They Seem
Returning
Home is Here

Benjamin Verdery

The Bay (for 12 string guitar) WORLD PREMIERE Benjamin Verdery

The Estuary (for 12 string, electric and classical guitars and loops)

Mr. Verdery uses D’Addario Strings and guitars by Christopher Carrington and Greg Smallman

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DAVID RUSSELL

“I have used D’Addario guitar strings for many years now. They are on all of my recordings and are played at all of my concerts. They give my guitar a beautiful, full, warm tone and they are always reliable and in tune. Everything I want from a guitar string, D’Addario classical guitar strings are the best on the market.” — David Russell
Saturday, April 9
Concert, Frederic Hand
Guitarist/Composer
12:00 Noon

Frederic Hand is one of the most versatile guitarists performing before the public today. His programs feature his own works, composed in the eclectic style for which he has become well known. Noted for his unique performances of early music, Frederic Hand is the creator and director of Jazzantiqua, a group The New York Times described as “scintillating and brilliant”. Of his solo performance they wrote, “He played unerringly, with all the verve and spirit that one could ask.” Mr. Hand arranged and performed the theme from the Academy Award winning film, Kramer vs. Kramer, which led to a best selling recording on CBS, Baroque and on the Street. Other recordings include Jazzantiqua and Heart’s Song on Music Masters, and Solos, an album of his solo guitar music compositions released by Willow Music. He composed scores for numerous television shows, among them, Sesame Street, As The World Turns, and The Guiding Light, for which he received an Emmy Award. He has also received a Grammy award nomination for his composition “Prayer”. G Schirmer, Theodore Presser and Mel Bay publish worldwide over a dozen volumes of his compositions and arrangements.

He has performed as guest artist with the Mostly Mozart Festival, Marlboro Music Festival, New York Philharmonic, Waverly Consort, and the Orchestra of St. Luke’s, among many others. In 1986 he was appointed guitarist and lutenist with the Metropolitan Opera. Frederic Hand’s tours throughout North America and Europe have been met with the highest critical acclaim. A graduate of the Mannes College of Music, where he has been a faculty member since 1972, Mr. Hand was a Fulbright Scholar to England and a student of Julian Bream. He is chairman of the classical guitar department at the State University of New York at Purchase and also currently serves on the faculty of Bennington College.
PROGRAM: FREDERIC HAND
with guest artist, David Leisner

Music from the Renaissance
Courante and Bourree
Joy to the Person of My Love
Ronde & Hupfauf
Kemp’s Gig
Prelude,
Sarabande
Minuets I & II
Gigue

Music for the Theatre

INTERMISSION

Two Seventeenth Century Italian Songs
Intorno All’Idol Mio
O Cessate di Piagarmi

Sephardic Songs
Introduction
Una Pastora Yo Ami
Ah, El Novio No Quere Dinero
Durme, Durme
El Rey de Francia
A la una yo naci
Epilogue

Crystal Silence
Stolen Moments
Samba
Alicia O’Malley Fraguada began guitar studies at age nine after childhood plumpness persuaded her that ballet en pointe was not for her. After finishing studies at the University of Minnesota with Jeffrey Van, she came back east and had the good fortune to study with David Starobin. He introduced her to the power of 20th century and new music. Studies with Ben Verdery and then, at Yale, with Bob Guthrie in the early eighties completed her institutional training. Yale also brought her into contact with many amazing composers who were kind enough to supply her with some wonderful guitar pieces. She free-lanced in NYC for twelve years, where she played lots of new music and somehow managed to eke out a living on the instrument. She did her Weill Hall debut in 1989. She has spent the last fifteen years in Stratford, Connecticut raising two children and teaching. She has recently returned to more visible playing and is 150 pages into writing a novel. Alicia teaches full-time “Core Knowledge” music at Pear Tree Point School in Darien and is happily married to Rafael Fraguada, a native New Yorker of Puerto-Rican descent.
Kami Rowan received her Bachelor of Music degree in Performance from North Carolina School of the Arts under the prestigious Aaron Shearer. She received her Master of Music in Performance from Shenandoah Conservatory under the tutelage of Dr. Glenn Caluda. Kami moved to Greensboro in 1990 where she taught at Wingate College and The Music Center. In 1992 she began teaching at Guilford College where she currently heads the guitar program with 13 majors.

After receiving her NC teaching certificate from UNCG, she added the Guilford County Schools to her plate. Kami was part of a team that wrote the curriculum for, and designed, the Weaver Academy for Performing/Visual Arts, where she now directs the High School guitar program.

Ms. Rowan has been a guest conductor, clinician and adjudicator for guitar festivals and competitions on the East Coast. As program co-director for the Piedmont Classic Guitar Society, she creates and produces regional festivals, concerts and master classes. Ms. Rowan enjoys inspiring young musicians, performing, and composing/arranging for ensembles.

**PROGRAM: WEAVER ACADEMY GUITAR ENSEMBLE**

- **Now is the Month of Maying**
  - Thomas Morley (1558-1602)
  - John Dowland (1563-1626)

- **Allemande**
  - J.S. Bach (1685-1750)

- **Trio**
  - Darin Au (b.1971)
  - Sebastien Vachez (b.1973)
  - Traditional Folk, arr. L. Levesque

- **Chasing Dragons**
- **Carre d’as**
- **Wild Mountain Thyme**

- **Peanuts**
  - Vince Guaraldi (b.1928)
  - arr. D. Palmer

_Weaver Academy Guitar Ensemble Members:_
Eric Allen, Smith Carlson, Alyssa Miller, Nathaniel Rich, Eric Robertson, Penn Strandberg, Bennett Sullivan

This is the 2nd year, Advanced Guitar Class at the Weaver Academy for Performing/Visual Arts in Greensboro, NC. These students study classical guitar 90 minutes daily throughout their high school experience. Currently, they are in their 4th semester of study, and 6 are sophomores and 2 are juniors. They are excited to share their work through this performance and have the opportunity to learn from this festival.
SATURDAY, APRIL 9
CONCERT – ROLAND DYENS
8:00 P.M.

Hommage to Jazz and other music (pieces by F. Sor, F. Chopin, A. Barrios, D. Gillespie, C. Porter, E. Garner, J. Kerns, R. Dyens, etc...).

Today...

Roland Dyens shares the joy of his musical talent while performing, composing and teaching throughout the world. This tri-dimensional offering provides the basis for the phenomenal success of this musician and his ongoing evolution.

Never falling short of a full event, Roland Dyens’ concerts unfold for his listeners as a personal experience of emotional awakening. Deeply inspired in this arena of musical unity, audience members will often later use the impact of the artist’s virtuosity and creativity in their own perception of music and, more broadly, their lives as well. For those of Roland Dyens’ audiences who are unfamiliar with the contours and nuances of classical guitar performance, one often witnesses an inspirational discovery of the instrument and its musical potential.

Roland Dyens has a sensitive and colorful approach to the guitar – an unfailing open-mindedness which brings together all forms of music in one and only program. His stage presence, his improvised openings and unique relationship with the listeners definitively position him at the forefront of guitar performance today.

For a long time now, his music has been an integral part of the instrument’s repertoire, placing him at the heart of a select group of contemporary guitarist/composers who enjoy such a privileged position. His compositions and arrangements are widely performed and highly acclaimed throughout the world. They provide a new breath of life for the guitar as this player and composer never ceases to challenge the limitations of his instrument.

The growing audiences in Roland Dyens’ master classes are surely due to the depth of his presentation which is rich in innovative themes. With a keen sense of quality and emotional strength, his natural ability to communicate with guitarists of younger generations transforms the formality of a master class into a joyful encounter.

Roland Dyens teaches at the Conservatoire National Supérieur de Musique de Paris.
ROLAND DYENS CONT.

Yesterday...

Born on October 19, 1955, French interpreter, composer, arranger and improviser, Roland Dyens began guitar studies at the age of 9. Four years later he became the student of Spanish Master guitarist Alberto Ponce and, in 1976, was awarded the Licence de Concert de l’Ecole Normale de Musique de Paris.

While learning his instrument, Roland Dyens also studied composition with the renowned teacher, composer and orchestra director Désiré Dondeyne under whose guidance he was awarded the first Prize in Harmony, Counterpoint and Analysis.

Among his most distinguished awards obtained during the early years of his career, Roland Dyens received the Special Prize at the International Competition in Alessandria (Italy) and the Grand Prix du Disque de l’Académie Charles-Cros for his “Homage to Villa-Lobos.” A laureate of the Menuhin Foundation, he was classified at the age of 33 by the French magazine Guitarist among the 100 best living guitarists – of all styles.

Roland Dyens is performing tonight on a guitar made by Daryl Perry and obtained from Rawdon Hall of New York.
David Leisner is an extraordinarily versatile musician with a multi-faceted career as an electrifying performing artist, a distinguished composer, and a master teacher. Regarded as one of the world's leading classical guitarists, his superb musicianship and provocative programming have been applauded by critics and audiences around the globe.

Mr. Leisner's career as a guitarist began auspiciously with top prizes in both the 1975 Toronto and 1981 Geneva International Guitar Competitions. In the 1980s, a disabling hand injury, focal dystonia, cut off his blossoming performing career in mid-stream and plagued him for 12 years. Through a pioneering approach to technique based on his understanding of the physical aspects of playing the guitar, Leisner gradually rehabilitated himself. Now completely recovered, he has once again resumed an active performing career, earning accolades wherever he plays.

David Leisner's recent seasons have taken him around the US, including his solo debut with the Atlanta Symphony, a major tour of Australia and New Zealand, and debuts and reappearances in Japan, the Philippines, Hungary, Switzerland, Austria, Denmark, Ireland, the U.K., Italy, Czech Republic, Greece, Puerto Rico and Mexico. An innovative three-concert series at Weill Recital Hall in Carnegie Hall, included the first all-Bach guitar recital in New York's history. He has performed chamber music at the Santa Fe, Vail Valley, Rockport, Cape and Islands, Bargemusic and Angel Fire Festivals, with Eugenia Zukerman, Kurt Ollmann, Ida Kavafian and many others. Celebrated for expanding the guitar repertoire, David Leisner has premiered works by many important composers, including Virgil Thomson, Ned Rorem, Philip Glass, Richard Rodney Bennett, Peter Sculthorpe and Osvaldo Golijov.

A featured recording artist for Azica Records, Leisner has released 4 highly acclaimed solo CDs of music by Bach, Villa-Lobos, Mertz and Schubert, and Contemporary composers. Soon to be released is an album of his own compositions. Other recent CDs include the Koch recording of Haydn Quartet in D with the Santa Fe Chamber Music Festival and Hovhaness Spirit of Trees for Telarc with harpist Yolanda Kondonassis.

Mr. Leisner is himself a highly respected composer noted for the emotional and dramatic power of his music. His Dances in the Madhouse, in both its original version for violin and guitar and as an arrangement for orchestra, has received hundreds of performances. Recent commissioners include the baritone Wolfgang Holzmair, Stones River Chamber Players (TN), Fairfield Orchestra (CT), Red Cedar Chamber Music (IA), and the Twentieth Century Unlimited.

A distinguished teacher, David Leisner is currently co-chairman of the guitar department at the Manhattan School of Music and taught at the New England Conservatory for 22 years. Primarily self-taught as both guitarist and composer, he briefly studied guitar with John Duarte, David Starobin and Angelo Gilardino and composition with Richard Winslow, Virgil Thomson, Charles Turner and David Del Tredici.

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

LANCE SUZUKI

Flutist Lance Suzuki is a Doctor of Musical Arts candidate at the Manhattan School of Music, where he received his Master of Music degree in 2003. In addition, he holds a Bachelor of Music degree from the University of Southern California where he was named Outstanding Graduate in his class by the faculty. Highlights of this season include performances with flutist Paula Robison in her “The Great Vivaldi” series at the Metropolitan Museum’s Temple of Dendur, the debut concerts of his woodwind quintet at the 92nd Street Y, and additional performances in Weill Hall through the Carnegie Hall Professional Workshops and the Pro Musicis Series.

Born and raised in the state of Hawaii, Mr. Suzuki has had solo appearances recently with the Manhattan School Philharmonia and the Young Musicians Foundation Debut Orchestra. He has performed as principal flutist in the Princeton, Manhattan School, and American Youth Symphonies and has participated in the Marlboro Music Festival. His teachers have been Linda Chesis, Michael Parloff, Gary Woodward, and Jean Harling.
PROGRAM: DAVID LEISNER, guitarist and composer with guest artist, Lance Suzuki, flute

Passacaglia and Toccata (1982)  
David Leisner (b.1953)

Nel Mezzo: Sonata (1998)  
Urto  
Lamento  
No!  
David Leisner

INTERMISSION

Tres Piezas Lindas (1995)*  
Canciòn  
Tango  
Danza  
Lance Suzuki, flute  
William Bolcom (b.1938)

Fish Tale (1998)*  
Lance Suzuki, flute  
Osvaldo Golijov (b.1960)

Acrobats (2002)*  
In the Wings  
Flashback  
Up in the Air  
Lance Suzuki, flute  
David Leisner

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SUNDAY, APRIL 10
CONCERT –
CARLO DOMENICONI
7:30 P.M.

Carlo Domeniconi was born in Cesena (Italy) in 1947. He began to study the guitar with Carmen Lenzi-Mozzani at the age of 13. At that time he also started to compose his first pieces. Having obtained a diploma from the Conservatory of Pesaro when he was only 17 years old, he went to (West)-Berlin where he gained a second diploma. He also went on to study composition and as well held a lecturing post at the College of Arts (Hochschule der Künste, Berlin) from 1969 to 92. At one stage (1977-80), he taught guitar as the first teacher at the Istanbul Conservatory. Domeniconi has written numerous pieces for solo instruments, chamber music and orchestral works. His output includes 13 concertos for one or two guitars and orchestra as well a various compositions for solo guitar, and chamber music combinations including the guitar. Owing to his familiarity with Indian, Arabian and Turkish musical forms, rhythmical and tonal systems, he was able to endow his works with a highly distinctive idiom and to develop a personal style entirely his own.

Domeniconi’s works are now played through the world by himself and many performers of international renown. To be mentioned are pieces like “Variations on a Turkish Folksong” Op.15, “Koyunbaba” Op.19 and “Sindbad” a fairy tale for solo-guitar Op.49 in three Cycles. The most well known guitar concertos are “Medium Sweet Guitar Concerto” Op.51 and “Concerto Mediterraneo” Op.67 for two guitars and orchestra. “El Trino Del Diablo” Op.84, composed in 1997 for solo violin, soprano, speaker, two guitars and eight more instruments, had many successful performances including the Berlin Philharmonic-Hall (1998) as well as in the Istanbul Festival (1999). All this music is available on CD.
Don Quixote Suite Op. 122 /2005
  Don Quixote
  In the world of fantasy
  Adventures
  Coming back reality
  Transfiguration and death

Sonata Nr. 3 Op. 105/ 2002
  (inspired by lyrics of Ingeborg Bachmann)
  Verwunschene Räume (magic rooms)
  Innen (inside)
  Rastlose Erde (restless earth)
  Stimmloses Meer (the sea without voice)
  Das Lied überm Staub (the song after the dust)


INTERMISSION

Dicen que el espíritu...siempre habla Op. 119/ 2004
  ...they say that the soul...always talks.
  In three movements


PROGRAM NOTES: by Carlo Domeniconi

The idea of this piece, Don Quixote Suite Op. 122 /2005, is to find another image of the classical Don Quixote... a funny, crazy old man who runs blind in to danger. Don Quixote is an “hidalgo”, a country noble, who becomes useless in the new world with its modern weapons. So, he escapes by reading books of the glorious old times (first movement). The other movement titles are self-explanatory.

The Sonata Nr. 3 Op. 105/ 2002 is inspired by Ingeborg Bachmann's “Lieder auf der Flucht“ which she was writing in Naples, Italy in the 1960's. It is a very personal poetry, remembering in a very expressionistic way, her relationship to the great poet Paul Celan.

Dicen que el espíritu...siempre habla Op. 119/ 2004...they say that the soul...always talks was the title of a theatre piece during my last visit in Buenos Aires, and I thought...this is the title of my next piece! Of course, it has to do with some music from Argentina.

Holy singing! The word “Gita” comes from “Bhagavad Gita”. According to Indian philosophy, the world was created by sound! The sound comes from the cosmos to earth and becomes warmed by the human soul. This warmth is transported back to the cosmos.
Attracting attention for his musicality and innovative repertoire, Paul Cesarczyk has emerged as a soloist and chamber musician of note appearing throughout Europe and the United States. A recipient of many awards and honors he was a First-Prize winner of the 1994 Ithaca College Competition, a prize winner in the 2002 Artists International Competition and received the 1995 ASCAP Aaron Copland Award. Mr. Cesarczyk has performed in New York at Carnegie, Merkin and Alice Tully Halls, Trinity Church and the Cathedral of St. John the Divine as well as the Spanish Institute. In Europe Mr. Cesarczyk has appeared at the Fynskunstmuseum in Denmark and Warsaw’s “Rampa” Theatre. Festivals include the 2001 GuitarWave Festival and the 2002 George Crumb Festival. Mr. Cesarczyk has appeared in concert with Speculum Musicae among others and is a member of the Manhattan Guitar Quartet.

Born in Poland, Paul Cesarczyk has lived in the New York City since an early age where he attended the La Guardia High School for the Arts. He received Bachelor and Master degrees from the Manhattan School of Music where he was a recipient of the 2001 Andres Segovia Award. His teachers include David Starobin and Jerry Willard.

**PROGRAM: PAUL CESARCZYK**

Variations on a Theme of Handel Op. 107  
Mauro Giuliani (1781-1829)

Chaconne BWV 1004  
J.S. Bach (1685-1750)

Electric Counterpoint  
Steve Reich (b.1936)
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Frederic Hand
Mannes College of Music

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The RAWDON HALL zero gravity case

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‘84 Yamaha Grand Concert GC71
Concert guitar used by Roland Dyens for 5 years and for recording his album, As Viva. Clearly intended for the renowned concert artist, this handmade spruce top guitar has to rank among the finest Yamaha has ever made. With written certification by Roland Dyens.

‘79 Manuel Velasquez
Made in Puerto Rico for a personal friend, this Indian rosewood, cedar top guitar is one of only about 20 Ramirez model guitars that the guitar making legend Manuel Velasquez ever made.
CONGRATULATIONS
ON THE 13TH ANNUAL
LONG ISLAND GUITAR FESTIVAL

The newly formed Long Island Classical Guitar Society, in association with the annual Long Island Guitar Festival, provides a forum for students, professional teachers, performers and enthusiasts of the classical guitar. Members of LICGS are entitled to quarterly newsletters, 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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<th>Levels of Membership:</th>
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ACKNOWLEDGEMENTS

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