30 Years of New Music: An Annotated Bibliography of the Commissioned "Set Pieces" for the Guitar Foundation of America’s International Concert Artist Competition

Jesus Luis (Jesse) Garcia
30 YEARS OF NEW MUSIC: AN ANNOTATED BIBLIOGRAPHY OF THE
COMMISSIONED “SET PIECES” FOR THE GUITAR FOUNDATION OF AMERICA’S
INTERNATIONAL CONCERT ARTIST COMPETITION

By

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Jesus L. Garcia successfully defended this treatise on November 21, 2016.
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Committee Member

The Graduate School has verified and approved the above-named committee members, and certifies that the treatise has been approved in accordance with university requirements.
For my grandmother.
ACKNOWLEDGEMENTS

Thank you, Bruce; not only for your help with this treatise, but for the years of guidance and wisdom. I’ll never forget it.

Thank you, Dr. Clendinning, Dr. Sung, and Dr. Ryan. Your input and help with the completion of this document was invaluable and will always be appreciated.

Thank you, Mom. It’s been a long road, but you’ve always been there—even through the bumpy parts.
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ABSTRACT

This document is an annotated bibliography of commissioned “set pieces” by the Guitar Foundation of America organization for its International Concert Artist Competition. The primary goal of this document will be to act as a resource for guitarists seeking music outside of the standard repertoire for either performance and/or analysis.

This bibliography is arranged chronologically, with each entry (29 in total) including composer name and biography, title and year of composition, style characteristics (i.e., tempo, form, movement structure, etc.), publication information, and recording information.

The document is arranged in two chapters. Chapter 1 will provide an overview of the study, with a brief history of the Guitar Foundation of America organization, and suggestions for further research. Chapter 2 will consist of the works in their annotated format. The Appendix will contain a weblink for each score for online purchase.
CHAPTER 1
INTRODUCTION

1.1 Purpose

The purpose of this document is manifold: (1) to serve as a resource for guitarists, both teachers and students, seeking music for performance and/or analysis outside the typical canon; (2) to promote contemporary music, so that the cataloged pieces may be given a broader audience and perhaps made more standard in the classical guitar repertory; and (3) to have these scores added to the catalog of the Warren D. Allen Music Library at The Florida State University. The main body of the document is an annotated bibliography of the commissioned set pieces for the Guitar Foundation of America’s annual International Concert Artist’s Competition from the years 1982 to 2016. Currently, there is no catalog of these commissioned works. At the completion of this project, the Warren D. Allen Music Library at FSU will be the first music library in the country with a complete collection of this body of works.

No case is made for or against an individual work regarding its acceptance into the mainstream; this document is a resource with an aim toward objectivity. Several factors lead me to this choice. First, the standards by which these pieces were acquired vary. Briefly, some are direct commissions, and some are winning entries of a composition competition that have already survived the intense scrutiny of a panel of judges. Second, for a thoughtful and subjective evaluation, a piece needs to be analyzed completely and thoroughly beyond the salient musical elements provided herein. An exhaustive analysis of twenty-nine pieces is beyond the scope of this document.

1.2 Background

The Guitar Foundation of America (GFA) organization was founded in 1973; its mission statement reads: “The Guitar Foundation of America inspires artistry, builds community, and promotes the classical guitar internationally through excellence in performance, literature,
education and research.” Formed at the National Guitar Convention sponsored by the American String Teacher’s Association (ASTA), the GFA has, since its inception, published a quarterly journal (Soundboard), established a large archive of scores, and hosted annual international festivals. Since 1982, it has held its International Concert Artists Competition, one of the world’s pre-eminent guitar competitions, organized the ICAC winner’s concert tour, and has commissioned works for the guitar. It is a membership organization, with a current member count of approximately 3,000 professional classical guitarists, teachers, and students across the US.¹

The journal, Soundboard, was first published in 1974 as an 8-page newsletter. Now nearly 100 pages per issue, it is a scholarly publication that provides information on technique, repertoire, and publications and activities pertaining to the classical guitar. It has become an invaluable resource for both professional and amateur guitarists. The archive, started in 1974, makes available scores, books, and manuscripts in the public domain. It contains many works, including complete collections of works of early guitar composers. In 2007, the organization was given sizable funding by the National Endowment for the Arts, allowing for almost a complete digitization of the collection. In addition to its archive, the GFA has published facsimiles of early works in both Soundboard and in separate editions, many of which cannot be found elsewhere. Since 1979, the organization has sponsored (or co-sponsored) an annual convention. For example, in 1981 and 1984, GFA cooperated with Guitar ’81 and Guitar ’84 in Toronto, Ontario. Started as small gatherings, these conventions have grown into major international events, attracting guitarists and professionals from a number of countries. Along with the convention, the organization holds its quarterly, one-day events called Regional Symposium that “help to form a rich, vibrant community in the selected region.”² These symposia include performance auditions, a college guitar ensemble showcase, a symphony guitar orchestra showcase, and an evening concert.

² Ibid.
In conjunction with the annual festivals, the GFA holds its International Concert Artist Competition (ICAC), with the goal “to assist guitarists on the verge of major careers.”\(^3\) The winner of the competition is awarded a $10,000 cash prize, a CD recording with Naxos, a CD recording with GHA, and a GFA Sponsored Internal Concert Tour of over fifty concerts in both the US and abroad. With each competition comes a newly commissioned work; this work, designated the “set piece,” is given to competitors six-weeks before the competition begins and is required repertoire for each competitor. Along with the “set piece” is the “required piece,” which is taken from the standard repertoire. From the years 1994 to 1999, the “set piece” was the winning submission of the GFA Composition Competition. This competition was held for only those years.\(^4\) As stated by the GFA, the set piece has “very specific requirements.” They are as follows:

- It must be challenging, allowing the judges to discriminate among the players,
- It must be of an appropriate length, approximately five to seven minutes,
- It must not be so difficult that it cannot be learned in the few weeks the contestants will have available, and
- It must be of very high quality, so that the judges can hear it played by up to 100 contestants without being permanently scarred by the experience.\(^5\)

There are in total twenty-nine commissioned works from the thirty-four years the festival has been active. There was no set piece for the 1982, 1984, and 2000 competition years. For the years 1986, 1988, and 2002, selections from the standard repertoire were designated as that year’s set piece: 1986 was Alexandre Tansman’s Variations on a Theme by Scriabin, 1988 was Joan Tower’s Clocks, and 2002 was Claude Vivier’s Pour Guitare. Here is a complete list of the commissioned works, which was completed with the assistance of Brian Head, Artistic Director, and Connie Sheu, General Manager, of the GFA.


\(^4\) I reached out to Jeff Cogan, Competition Director at the time, asking about the composition competition—namely, why it was so short-lived—but he was, unfortunately, unresponsive.

\(^5\) David Grimes’ foreword in Mel Bay presents Winner’s circle: 1994: the GFA set piece competition.
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<td><em>Lamento-Scherzo</em></td>
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<td>2011</td>
<td>Mark Delpriora</td>
<td>“Prelude and Fugue”</td>
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<td>2012</td>
<td>Andrew York</td>
<td><em>Just How Funky Are You?</em></td>
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<td>2013</td>
<td>William Bolcom</td>
<td><em>Aria</em></td>
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<td>2014</td>
<td>Curtis Curtis-Smith</td>
<td><em>Evocation</em></td>
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<tr>
<td>2015</td>
<td>Donald Crockett</td>
<td><em>Fanfare Studies</em></td>
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<tr>
<td>2016</td>
<td>Stephen Goss</td>
<td><em>Labyrinth</em></td>
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</table>
1.3 Survey of Research

Preparation for this document included a literature review of relevant material. The goal of the review was to assess the usefulness of this treatise. It was clear, even after a lengthy research process, that there are not many sources on this topic. In fact, there is only one—David Grimes’ anthology *Mel Bay presents Winner’s Circle: 94*. In his anthology, Mr. Grimes provides the scores for semifinalist and finalist entries of the 1994 GFA Composition Competition, including the winning entry Robert Rathmell’s *Poem and Reflections*. Accompanying each score are brief composer biographies and performance notes. The limitation of this anthology is its scope; although there are a dozen scores provided, its focus is only one competition year. Unfortunately, anthologies were never published for any other year either before or after 1994.

1.4 Methodology

While recordings and live performances (through the recording contract and fifty concert tour, of which inclusion of the set piece is not compulsory) help to give this repertoire more exposure, an annotated bibliography can provide a comprehensive overview of a set of works. By including specific descriptive details for each work, an annotated bibliography gives performers and educators the information necessary to assess the suitability of any given work for their respective purposes. The information provided in this annotated bibliography for each work includes cursory musical points (tempo, tuning, inclusion of fingerings/markings), more detailed analyses (of technical and musical characteristics), and supplementary information (publication information, composer biography, and commentary).

Annotations are arranged chronologically by competition year, with each entry listing composer, work title, duration, publication information, recording information, composer biography (where available), and commentary (e.g., style, use of extended techniques, tempo, etc.); publication information was gathered through score examination, and recording information was gathered through a combination of online search engine and database (RILM) queries. Each entry is formatted in the following model:
[Composer name] [Title of work]

**Competition year:** Year the competition was held

**Location:** Location of competition

**Winner:** [Name][Nationality]
(movements if applicable)

**Duration:** Duration of piece, or selected movements (i.e. ca 5’)

**Publisher:** Publishing house, catalog number (n/a = unpublished)

**Commercial recordings:** Recording information, label, identifying numbers (Either CD, DVD)
(n/a = no commercial recordings available)

**Video recordings:** URL to a video-recorded performance of the piece (n/a = no online video recordings available)

**Tuning:** Either standard or altered (scordatura) (i.e. noDB = D)

**Fingerings and markings:** Commentary on fingerings/markings (i.e., very detailed, some, none)

**Tempo:** Indications as written in score

**Meter and rhythm:** Meters used, summary of general rhythmic activity

**Musical characteristics:** Commentary on general musical elements

**Techniques:** Commentary on prevalent techniques, special techniques, etc. used in the piece

**Composer biography:** Brief composer biography

I have requested that these score be added to the catalog of the Warren D. Allen Music Library. Of the twenty-nine commissioned works to date, all but two have been acquired thus far.

### 1.5 Further Research

During the course of this project, several ideas came to mind as useful addendums to this document. For the ambitious theorist or scholar, a major academic undertaking could be a complete formal and harmonic analysis of one, several, or all of these pieces. Essentially, this
could be a very detailed extension of all or part of this treatise. It was surprising to find that not one of these works has been analyzed or even discussed in any scholarly journal—classical guitar or otherwise—or any treatise, dissertation, or academic work in a manner beyond cursory mention.

Although a few of these pieces have been recorded numerous times, the majority have been recorded only once or twice, or not at all. A recording project of the set pieces in a complete collection, perhaps arranged in volumes by decade, would be a laborious undertaking, but one that would yield valuable returns—not only would the pieces be given more exposure, but the collection would be an important musicological resource.

More personally, my goal is to make this a sort of living document that will be updated with each year the convention is held. Supplementing this document will be a companion website with active hyperlinks to facilitate in accessing the scores, videos, and CD recordings.
CHAPTER 2
ANNOTATED BIBLIOGRAPHY

Anne Lauber, Arabesque

Competition year: 1983
Winner: Adam Holzman (USA)
Location: Quebec, Canada
Publisher: Les Editions Dobberman-Yppan, 8 p. DY.DO-042
Duration: ca 5’
Commercial recordings: n/a
Video recordings: Emily Shaw - https://www.youtube.com/watch?v=G1q7z2n0U0Y
Tuning: Standard
Fingerings and markings: No fingerings provided, very detailed dynamic markings
Tempo: Andante (no bpm specified)
Meter/rhythm: 5/4, 4/4, 3/4, 2/4; frequent meter changes; mostly simple groupings and subdivisions, light use of polyrhythms (3:2) and tuplets.
Musical characteristics: Atonal (non-functional), use of polychords, extended harmonies, monophonic, disjunct
Techniques: Light use of natural and artificial harmonics; Bartok pizzicato; slurs

Marked Andante tempo ad lib, Anne Lauber’s Arabesque is an exploration of the tonal and timbral variety inherent in the classical guitar. Through change of meter, complex rhythmic groupings, of which there are many, and modern harmonic and melodic structures, she is able to merge the tradition associated with the classical guitar with the sensibilities of a newer harmonic palette. Detailed dynamic markings and fingerings are provided. Textures are generally monophonic, with brief episodes of the kind of implied polyphony common to the classical guitar, specifically, a repeated bass note with a moving line above it. Sonorities are mostly
quartal/quintal, with a keen utilization of open strings. While Ms. Lauber is not a guitarist herself, her *Arabesque* reflects a strong working knowledge of the physical properties of the instrument.

Dr. Lauber, born in Zurich in 1943, is a Canadian composer, conductor, and music educator. A member of the Canadian League of Composers and an associate of the Canadian Music Centre, she has been commissioned by the Quebec Symphony Orchestra, the Toronto Symphony Orchestra, the Canadian Music Competitions, the Canada Council, and the Ministère des Affaires culturelles du Québec among many other groups to write works for them. She studied at the Lausanne Conservatoire with Andor Kovách, Jean Perrin, and privately with Darius Milhaud. She continued her graduate studies at the University of Montreal, earning both her Masters and Doctorate degrees in 1982 and 1986 respectively, while studying with Serge Garant and Andre Prevost.

**Bryan Johanson, *Fresco I***

**Competition year:** 1985  
**Location:** Fullerton, CA  
**Winner:** Mary Akerman (USA)  
**Duration:** ca 6’  
**Publisher:** Columbia Music, Bryn Mawr 494-01658  
**Commercial recordings:** n/a  
**Video recordings:** n/a  
**Tuning:** Standard  
**Fingerings and markings:** Very detailed dynamic markings and fingerings  
**Tempo:**  
Lento \( J = 44-48 \),  
Allegro \( J = 112 \)

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**Meter and rhythm:** 6/4, 4/4, 3/4, 2/4, 5/8, 6/8, 7/8, 15/16; frequent meter change, simple groupings and subdivision, only a few triplets and polyrhythms, smallest note value = 32\(^{\text{nd}}\) note.

**Musical characteristics:** atonal, mostly monophonic, some homophony, polyphony (implied), through-composed, avant-garde harmonic idioms, glimpses of minimalism

**Techniques:** Heavy use of natural and artificial harmonics; grace notes; trills; tambura

Mr. Johanson’s *Fresco I* is a sectional composition that begins with a slow *Lento reflectivo* and develops through an almost constantly shifting meter, running the gamut from 15/16 to 4/4, to a lively Allegro. With a heavy implementation of the minor second, one could even infer a reference to the late Joaquín Rodrigo.\(^8\) The writing is particularly guitaristic, with scales, slurs, quick arpeggiated flourishes, repeated shifting shapes in the left hand, and natural and artificial harmonics. In this piece, Mr. Johanson presents in full display not only his intimate knowledge of performance of the classical guitar, but also his experience in composing for it.

A Portland, Oregon based guitarist and composer of Finnish heritage, Bryan Johanson has written prolifically for the guitar in both solo and chamber settings. His works have come into prominence through exposure by David Starobin, the Los Angeles Guitar Quartet and other notable artists. A prominent recording artist, Johanson studied with Alirio Diaz, Christopher Parkening, and Michael Lorimer and composition with Charles Jones and William Bolcom. He has performed with orchestras, chamber music groups, choirs, and in solo recitals throughout the United States and Canada. A Pacific native, his music is composed “with the intent on communicating the textures of Oregon in his music.”\(^9\)

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\(^8\) A staple in the compositional style of Rodrigo is the utilization of the minor second, leading some theorists to even dub him the master of “wrong-note harmony.”

Douglas Hein, *Fantasia*

**Competition year:** 1987  
**Location:** Akron, OH  
**Winner:** Olivier Chassain (France)  
**Duration:** ca 13’  
**Publisher:** Editions Orphee, PWYS-6  
**Commercial recordings:** n/a  
**Online video:** n/a  
**Tuning:** Standard  

**Fingerings and markings:** No fingerings, very detailed dynamic markings  

**Tempo:**  
Lento \( \frac{\text{♩}}{\text{♩}} = 92 \)  
Allegro \( \frac{\text{♩}}{\text{♩}} = 88 \)  
Moderato \( \frac{\text{♩}}{\text{♩}} = 160 \)  
Cadenza \( \frac{\text{♩}}{\text{♩}} = 138 \)  
Allegro \( \frac{\text{♩}}{\text{♩}} = 144 \)

**Meter and rhythm:** unmetered, 2/4, 3/4, 5/8, 6/8, 7/8, 6/16, 9/16, 12/16; very frequent meter change; simple subdivisions and groupings, smallest note value = 32\(^{\text{nd}}\) note.

**Musical characteristics:** Atonal, minimalistic, homophonic, monophonic, light polyphony, long passages of repeated notes  

**Techniques:** Pizzicato; grace notes; natural and artificial harmonics; glissandi; slurs

Foreword by the composer:

The *Fantasia* is a dramatic work for solo guitar in a non-tonal style. The structure of the first movement is a palindrome concerning itself primarily with the dialogue of two principal themes. The author intends that it should played freely with abandon and much rhythmic flexibility. The overall structure of the
second movement consists of two dances, a cadenza and a bravura finale derived primarily from the two dances. The author states that it should be played energetically and with a dark intensity.\textsuperscript{10}

Douglas Hein (b. 1950) received his Bachelor of Music degree in guitar from the University of Southern California after attending California State University at Fullerton. He has studied guitar with Pepe Romero, James Smith, Jonathan Marcus, David Grimes and Vincezo Macaluso. As an undergraduate he was awarded the Jack Marshall Memorial Scholarship at USC and received the Music Associates Awards of Excellence at CSUF. He continued his graduate degree at CSUF, where he studied composition with Lloyd Rogers. He considers his catalog to be eclectic, ranging from tonal to atonal, from neo-Baroque to rock, writing for dance, theatre, large and small ensembles, and solo guitar.\textsuperscript{11}

\textbf{Albert Harris, \textit{Three Fantastic Dances}}

\textbf{Competition year:} 1989
\textbf{Location:} Lubbock, TX
\textbf{Winner:} Marc Teicholz (USA)
\textbf{Duration:} ca 5’
\textbf{Publisher:} \textit{Soundboard}, Vol. 17, No. 1, Spring 1990
\textbf{Commercial recordings:} n/a
\textbf{Video:} n/a
\textbf{Tuning:} $\mathbf{6} = D$
\textbf{Fingerings and markings:} No fingerings and very few dynamic markings
\textbf{Tempo:}
\begin{itemize}
  \item 1. Moderato $\frac{\Delta}{\square} = 80$
  \item 2. Grazioso $\frac{\Delta}{\square} = 120$
\end{itemize}

\textsuperscript{10} Liner notes in score
\textsuperscript{11} Liner notes in score
3. Animato \( \frac{\text{♩}}{\text{♩}} = 120 \)

**Meter and rhythm:** 2/2, 2/4, 3/4, 5/8, 6/8, 6+2/8; frequent meter change; simple subdivisions and groupings

**Musical characteristics:** Tonal, mostly homophonic, some monophony, light polyphony (contrary motion), clear formal arrangement; all three ‘dances’ in rounded binary.

**Techniques:** Light use of natural and artificial harmonics; grace notes; glissando

A relatively simple work, Albert Harris’ *Three fantastic dances* requires an astute musical sensibility. Because fingerings and dynamic indications are sparse, these choices are left entirely at the discretion of the performer. The writing is particularly guitaristic, utilizing typical shapes and patterns, albeit in a somewhat contemporary harmonic context; so while technical demand may be low, organizing the musical narrative in an interesting and sensible direction will be the main challenge of the piece.

Albert Harris (1916-2005) was a member of Composers and Lyricists Guild of America, on the Board of Directors of the American Society of Music Arrangers. He won the National Composer's Award and was nominated for a Pulitzer Prize in 1979 for his "Concerto de California" scored for guitar and String Quartet. Among those nominating Harris was Aaron Copland with whom Harris shares a harmonic sensibility that, in the words of Ned Rorem, "sounds like the great outdoors." Harris retired from film and television work in 1990.12

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**William Kraft, *Incantation***

**Competition year:** 1990

**Location:** Pasadena, CA

**Winner:** Joseph Hagedorn (USA)

**Duration:** ca 7’30”

**Publisher:** *Soundboard*, Vol. 17, No. 3, Fall 1990

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Video recordings: n/a

Tuning: Standard

Fingerings and markings: Some fingerings with very detailed dynamic markings

Tempo:  
I. Poco allegro $\frac{\cdot}{\cdot} = \text{ca 80 aggressively, } \frac{\cdot}{\cdot} = \text{ca 60, } \frac{\cdot}{\cdot} = \text{ca 50}$

II. allegro $\frac{\cdot}{\cdot} = 138, \frac{\cdot}{\cdot} = 72, \frac{\cdot}{\cdot} = 120, \frac{\cdot}{\cdot} = 66, \frac{\cdot}{\cdot} = 186, \frac{\cdot}{\cdot} = \text{ca 100, } \frac{\cdot}{\cdot} = 50$

Meter and rhythm: unmetered, no bar lines; simple groupings and subdivisions, some polyrhythms, smallest note value = 32nd note

Musical characteristics: atonal, very modern harmonic idioms, minimalistic, very sudden shifts in color and dynamic level, utilization of space and silence, mostly monophonic, light polyphony and homophony, glimpses of aleatory

Techniques: Bartok pizzicato; natural and artificial harmonics; tambura; slurs; glissandi; golpe; string dampening/muting; right hand tapping; two-string tremolo; vocalized pitches

William Kraft’s *Incantation* is an excursion into modernism. Employing almost every “modern” technique at the instrument’s disposal, and with exacting detail in dynamic markings, Kraft succeeds in producing a work that is expansive, and of considerable breadth and depth. While generally in a monophonic texture, *Incantation* surprises with sudden jolts and quick changes in color, rhythm, and articulation. Only an advanced-level player should attempt to play this piece.

As a performer, teacher, conductor, award-winning composer, and Hollywood session player, William Kraft (b. 1923) had a remarkable career in the twentieth century. A prominent member of the Los Angeles Philharmonic for over a quarter of a century, he has also played for films such as *North by Northwest*, and conducted and/or composed several film scores, including Ralph Bakshi’s *Fire and Ice* and the Golden Globe-winning television movie, *Bill* (starring
Mickey Rooney). Throughout his long career, Mr. Kraft has known or worked with nearly every major name in twentieth-century music, even premiering works by Stravinsky and Boulez.\footnote{William Kraft profile, UC Santa Barbara website, accessed August 2016, http://www.music.ucsb.edu/people/william-kraft.}

He is Professor Emeritus at the University of California, Santa Barbara, where he served for over a decade as Chairman of the Composition Department and Corwin Professor of Music Composition. From 1981-85, Mr. Kraft was the Los Angeles Philharmonic’s Composer-in-Residence; during his residency, he was appointed by executive director Ernest Fleischmann to serve as the founding director of the orchestra’s performing arm for contemporary music, the Philharmonic New Music Group. For three seasons, he was assistant conductor of the Los Angeles Philharmonic, and thereafter, a frequent guest conductor.\footnote{“William Kraft,” Theodore Presser Company, accessed August 2016, http://www.presser.com/composer/kraft-william.}

**Georges Delerue Graphic**

**Competition year:** 1991  
**Location:** Miami, FL  
**Winner:** Alexei Zimakov (Russia)  
**Duration:** ca 5’ 10”  
**Publisher:** Hamelle & Cie - AH.HA 9319  
**Commercial Recordings:** Olivier Chassain, *Almost a song*, Metronome - METCD1021  

**Tuning:** Standard  
**Fingerings and markings:** Detailed fingerings and dynamic markings provided  
**Tempo:** Allegretto $= 76$  
**Meter and rhythm:** 4/4, 3/4, 5/4 3/2; infrequent meter change; mostly 16th notes, simple groupings and subdivisions, smallest note value = 16th note triplet
Musical characteristics: Tonal (pan-diatomic), perpetual motion piece, monophonic, thematic material with clear motivic development

Techniques: Natural and artificial harmonics; idiomatic left and right hand writing

George Delerue’s *Graphic* begins with an iteration of the main thematic material in 4/4, a slight digression to 3/2, then an immediate return to 4/4 where it stays firmly planted for the majority of the piece. Written in a mostly monophonic texture, the piece is comprised almost entirely of arpeggios and single-line fragments, with subtle harmonic interjections. The writing is idiomatic, utilizing open strings to great effect, and shapes for the left hand that any advanced-level guitarist will have encountered many times before. Rhythmic activity is simple, consisting of mostly 16th and 8th notes. In all, this is a short, moto-perpetuo style piece with a tuneful melody that any intermediate to advanced level guitarist could play.

Known for his speed and facility in composition, French composer George Delerue was most recognized for his contributions to the French New Wave. Born in Roubaix, France, in 1925, he attended the Paris Conservatoire where he studied composition with Darius Milhaud and Henri Busser. A prodigious and prolific composer with well over 150 film scores to his name, his music is described as “richly orchestrated… an essentially Romantic style, with a pervasive undercurrent of melancholy.”15 Although his entrance into Hollywood was as early as 1969, he is probably most well-known for his scoring of films like *Platoon* (1986), *Twins* (1988), *Beaches* (1988), and *Steel Magnolias* (1989). Sadly, he passed away one evening in 1992 from a cerebral infarction after suffering a stroke during a recording session of *Rich in Love*. During his lifetime, Mr. Delerue was nominated for five Oscar awards, four Golden Globe awards, and in 1968 won an Emmy award for the film *Mondovision* (*Our World*).16

Ian Krouse, Variations on a Moldavian Hora

Competition year: 1992
Location: New Orleans, LA
Winner: Jason Vieaux (USA)
Duration: ca 8’
Publisher: Peermusic Classical 62051-570; UPC: 680160432097

Commercial Recordings:
   Jason Vieaux, Laureate Series – Guitar, Naxos 8.553449
   Randall Avers, Vistas - 20th Century Music of the Americas, Prima Productions
       B0012AFK9S

Tuning: ䷺ = D

Fingerings and markings: Some fingerings and dynamic markings

Tempo:  
   Slowly \( \dot{\ety} = 104-108 \) 
   A little faster (no bpm specified) 
   Wildly (no bpm specified)

Meter and rhythm: 3/8; no change in meter; simple subdivisions and groupings, smallest note value = 32\(^{nd}\) note triplet

Musical characteristics: Variation piece, use of phyrigian mode/harmonic minor, monophonic, polyphonic, homophonic; notated across two staves

Techniques: Long slur passages; double-trills; tremolo/three finger scales, use of natural and artificial harmonics

Foreword by the composer:

The Variations on a Moldavian Hora was commissioned by the Guitar Foundation of America in 1992 as a competition set-piece. As such it was premiered by four young competitors, including the winner, Canadian guitarist, Jason Vieaux, who described the piece as "one of the most challenging pieces I have ever performed." The theme, taken from a collection of Klezmer melodies, is embellished with rarely used harmonics, florid accompaniments
underneath the melody (an unusual texture for the guitar), and simultaneous double trills for the left and right hands. Many such set-pieces are forgotten, but the Variations has begun to establish itself in the repertoire and has been championed by Gordon O’Brien, Harold Micay and Randall Avers, among others.”

American composer Ian Krouse (b. 1956) is one of the more popular composers of guitar music working today. Born in Olney, Maryland, he was hailed by Gramophone as “one of the most communicative and intriguing young composers on the music scene today”. Soundboard described his music as "absorbing, brutal, beautiful, and harsh, all at the same time." He is especially known for his development of a new medium, the “guitar quartet,” of which he has composed ten to date, an increasing number of which are now featured regularly in the touring repertories of today’s leading groups, including the Aquarelle, Fire, Los Angeles, Minneapolis, New Zealand, Miscelánea, Mexican, and Versailles Guitar Quartets. Several of his solos, including the Variations on a Moldavian Hora, and Air, appear to be firmly ensconced in the solo repertoire, having been championed and recorded by some of the world’s most noted soloists including Randall Avers, William Kanengiser, Alberto Mesirca, Ronald Pearl, Ben Pila, Scott Tennant, and Jason Vieaux, to name a few. His Variations are included in a list of the “top 100 modern guitar solos to be recorded,” and Air was played between the reading of names by Presidents Bush and Obama at the September 11th Commemoration at ground zero in New York City in 2011.

Throughout his career he has received dozens of awards, including an AT&T American Encores Grant, three opera development grants from the National Endowment for the Arts, and several from the American Composer’s Forum and Meet the Composer, as well as those from the Ford and Rockefeller Foundations and the Atlantic-Richfield Corporation. His principal teachers have been James Hopkins, Morten Lauridsen, and Halsey Stevens at USC. He studied composition at Indiana University at South Bend with Barton McLean, and David Barton, then

17 Liner notes in score.
later at USC with Earle Brown, William Kraft, and Leonard Rosenman, as well as master classes with Pierre Boulez and Witold Lutoslawski.

Mr. Krouse holds a Bachelor of Music degree as well as Performer’s and Composer’s Certificates from Indiana University at South Bend, and Master of Music and Doctorate of Music degrees in composition from the University of Southern California, is a Distinguished Professor of Music at the University of California, Los Angeles, where he serves as the Chair of the Division of Composition and Theory. He resides in Southern California with his three children.19

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**John Duarte, Danserie No. 3, Op. 113**

**Competition year:** 1993

**Location:** Buffalo, NY

**Winner:** Kevin Gallagher (USA)

I. *Premiers pas vers la gavotte*

II. *Sarabande des folies*

III. *Gigue boiteuse*

**Publisher:** Editions Henry Lemoine - LM.26625

**Commercial recordings:** n/a

**Video recordings:** n/a

**Tuning:** \( \text{upakan} = D \)

**Fingerings and markings:** very few fingerings or dynamic markings

**Tempo:**

I. \( \text{♩} = 108-112 \)

II. \( \text{♩} = 72-76 \)

III. \( \text{♩} = 112 \)

**Meter and rhythm:** I. 2/2, II. 3/4, III. 6/8; no meter change; simple subdivisions and groupings.

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**Musical characteristics:** tonal, polyphonic, monophonic, homophonic, traditional fast-slow-fast movement structure, very guitaristic/idiomatic, clear formal organization; outer movements in rounded binary, inner movement in simple binary

**Techniques:** slurs, idiomatic for both hands, natural and artificial harmonics, grace notes, sudden changes in color and articulation

Foreword by the author:

The title *Danserie* is borrowed, with adjusted spelling, from Tylman Susato’s book *Danserye zeer lustich* (1551), to describe a (smaller) collection of dances. Like my previous works of the genre it takes a wryly humorous view of some of the dances. Thus, *Premiers pas vers la gavotte* (First steps toward the gavotte) is in the form of a lesson in which the master’s (m) examples are clumsily followed by those of the pupil (p) - *con grazia* and *senza ♩ grazia* as it were. The limp in the *Gigue boiteuse* is represented by strong accents in the ‘wrong’ places. The intervening *Saraande des Folies* is loosely based on the ground of the Folias but, unlike Couperin’s *Les Folies Francoises (3e Ordre)*, without any element of bitter humour. The *Sarabande* may be played with the marked repeats, followed by *Les Agrements* (the ornamented version), without repeats, or *Les Agrements* may follow each half of the *Sarabande*, with no repeat of either.\(^{20}\)

John W. Duarte contributed significantly to the guitar world in many ways. A prolific composer and arranger, he was also very active as a teacher, a writer, and a journalist. Throughout his long and productive involvement with the guitar, he accumulated a considerable library of guitar-related materials. He composed over 130 works for the guitar and lute; most

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\(^{20}\) Liner notes in score.
have been published and fifty-seven have been commercially recorded by fifty-eight artists and/or ensembles in twenty-four countries, some several times.\textsuperscript{21}

**Robert Jennings Rathmell, Poem and Reflections**

**Competition year:** 1994  
**Location:** Quebec, Canada  
**Winner:** Margarita Escarpa (Spain)  
**Publisher:** Found in *Mel Bay presents Winner's circle 1994: the GFA set piece competition*, Mel Bay Publications,  
**Commercial recordings:** n/a  
**Video recordings:** n/a  
**Tuning:** $6 = D$  
**Fingerings and markings:** Detailed fingerings and dynamic markings  
**Tempo:**  
\begin{itemize}
  \item Poem $\uparrow = 160$  
  \item Reflections Grazioso $\downarrow = 69$  
  \item Con fuoco $\uparrow = 96, \downarrow = 64, \uparrow = 96$  
  \item Soulful $\downarrow = 44$  
  \item Tender $\downarrow = 72$
\end{itemize}  
**Meter and rhythm:** 2/2, 2/4, 3/4, 3/8, 4/8, 5/8, 6/8, 3/16, 4/16, 5/16, 7/16, 12/16; very frequent meter change; moderately complex subdivisions and groupings - polyrhythms and irrational rhythms (quintuplets, triplets) used sparingly.  
**Musical characteristics:** Atonal, monophonic, polyphonic, homophonic,  
**Techniques:** Frequent use of natural and artificial harmonics, tremolo fingering, long scalar passages, difficult left hand shapes, long passages of repeated double stops for right hand, frequent use of grace notes

\textsuperscript{21} “Artistic Achievement Award 1999 - John W. Duarte,” GFA website, accessed August 2016,  
A process piece in the style of a form and variation, Robert Rathmell’s *Poem and Reflections* is notated with intricate detail. Each *reflection* is placed firmly in its respective texture; while one is flighty and capricious in its monophony, another is regal and pensive in its homophony. The piece is atonal, and because there is no key signature indicated, reading the score may be a bit tedious as accidentals are on seemingly every note, save open strings. Unfortunately, there are no professional recordings of this work yet available.

Dr. Robert Rathmell earned his Ph.D. in music composition from the University of Minnesota, a M.M. in piano from San Francisco Conservatory of Music, and a B.M. from Arizona State University, magna cum laude.22

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**Tiffany Sevilla, *Dreamscapes***

**Competition year:** 1995  
**Location:** Northridge, CA  
**Winner:** Antigoni Goni (Greece)  
**Duration:** ca 10’  
**Commercial recordings:** Cem Duruoz, *Contemporary Music for Guitar*, Centaur CEN 2563, 2002  
**Tuning:** n/a  
**Fingerings and markings:** n/a  
**Tempo:** n/a  
**Meter and rhythm:** Simple groupings and subdivisions  
**Musical characteristics:** Atonal, disjunct, octatonicism  
**Techniques:** Light use of natural and artificial harmonics, rasgueados

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Ms. Sevilla was unresponsive to correspondence via email or social media. Unfortunately, this score is not in publication. Since this piece, she has gone on to compose a second version, *Dreamscapes ver. 2*, for which a recording is available online at 
https://myspace.com/tiffanysevilla/music/song/dreamscapes-version-2-2571863-2549557

Mr. Duroz was also unreachable via social media or email correspondence in regard to score acquisition.

### Michael Golden, *FramesetuduDe*

**Competition year:** 1996  
**Location:** St. Louis, MO  
**Winner:** Fabio Zanon (Brazil)  
**Duration:** ca 6’  
**Publisher:** Les Productions D’Oz, DZ 313  
**Commercial recordings:** Patrick Kearney, *Bouquet*, Les Disques LaFlame LF9701  
**Musical characteristics:** Functional tonality, through composed  
**Video recordings:** n/a  
**Tuning:** ䷺ = D  
**Fingerings and markings:** Detailed fingerings and dynamic markings provided  
**Tempo:**  
I. Energico $\text{♩}= 104$  
II. Piu lento e espressivo $\text{♩} = 88$  
III. Appassionato $\text{♩} = 104$  
IV. Cantabile $\text{♩} = \text{ca 60}$  
V. Appassionato $\text{♩} = 120$  
VI. Cantabile ma non rubato $\text{♩} = 80$  
VII. Energico $\text{♩} = 132$  
**Meter and rhythm:** 2/4, 3/4, 4/4, 3/8; frequent meter change; simple groupings and subdivisions, occasional polyrhythmic groupings (3:2)
**Musical characteristics**: monophonic, homophonic, micro-tonal (pitch bends), minimalist techniques (extended passages of repeated notes)

**Techniques**: Pitch bends, vocalized pitches, natural and artificial harmonics, rapid scale passages, rasgueado

Foreword by the composer:

The “Study of Frames” is based on two slightly different applications of the idea of a frame: 1) the sense in which the written pitch D4 is “surrounded” and marked off in pitch space, and 2) the sense in which an empty frame makes you want or expect to see something inside it, a type of cognitive process explored by Marvin Minsky, among others. The piece consists of seven short movements, which are meant to be heard both as a set of miniatures and as a continuous process. There is no pause at all between VI and VII. The other “breaks” are marked by fermatas, which the performer should make just long enough to enable each movement to stand alone, without losing the aural connection between successive movements.\(^ {23} \)

Michael Golden studied music composition in the Pacific Northwest with William Bergsma, Tomas Svoboda, Diane Thome and William O. Smith, receiving his DMA from the University of Washington in 1992. Dr. Golden has composed for a wide range of media. He has been commissioned to write solo and chamber ensemble works, large ensemble works, and pieces for jazz ensembles of all sizes, and has also composed for computer-generated tape and live electronics, as well as multi-media, website, film, video and theatre productions.

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\(^ {23} \) Liner notes in score.
Dr. Golden's music has been performed throughout much of the United States (twenty-five states) as well as internationally (Italy, France, Canada, Mexico, Israel, Russia and Japan). He has also performed as a jazz pianist throughout much of the US and abroad.24

James Wilson, *Deux tableaux*

**Competition year:** 1997  
**Location:** La Jolla, CA  
**Winner:** Judicael Perroy (France)  
**Duration:** ca 4’ – 5’  
**Publisher:** n/a  
**Commercial recordings:** n/a  
**Video recording:** Judicael Perroy – [https://www.youtube.com/watch?v=PXVtpxTEDOE](https://www.youtube.com/watch?v=PXVtpxTEDOE)  
**Tuning:** n/a  
**Fingerings and markings:** n/a  
**Meter and rhythm:** Simple groupings and subdivisions  
**Tempo:** n/a  
**Musical characteristics:** Tonal, panditionaic, energetic, reminiscent of Jorge Morel’s *Sonatina*, clear thematic material  
**Techniques:** Challenging arpeggios and scales, quick shifts in left hand

James Wilson (b. 1951) moved to Paris in 1982 after spending several years studying and performing jazz and classical guitar in Oregon, Spain, and his native California. Since then he has performed solo guitar concerts and radio and television shows in more than twenty-five countries around the world. His CDs include *Voyage, Holiday Favorites on Guitar, My Daddy Told Me So*, and most recently *Room to Breathe*, a collection of his pop-jazz song collaborations recorded with Tricia Lee and Raphaël François in the Gingko Trio. As a composer, James Wilson has received commissions from UNESCO, the Varese Guitar Trio and the Alexandria

Trio. He was awarded the First Prize in the Guitar Foundation of America's Composition Competition and he realized the soundtracks for two films by Kartik Singh, *Spare Change* and *Les Enfants du Pere Lachaise*. Editions Henry Lemoine in Paris have published three collections of his works, Manifesto and Jazz Rencontre I & II, as well as individual pieces.  

**Carlos Rafael Rivera, *Whirler of the Dance***

**Competition year:** 1998  
**Location:** Montreal, Canada  
**Winner:** Denis Azabagic (Bosnia)  
I. *Prelude*  
II. *Evocation*  
III. *Dance*  
**Duration:** ca 6’  
**Publisher:** Les Editions Doberman-Yppan, DO279  
**Commercial recordings:**  
- Denis Azabagic, *Guitar Recital* Naxos 8.554555, 2000  
- Patrick Kearney, *Stringendo* Daminus Records, 2002  
**Tuning:** Standard  
**Fingerings and markings:** Detailed fingerings with some dynamic markings provided  
**Tempo:**  
I. $= 112-120$  
II. $= 60$, a tempo $= 72$  
III. $\approx 192-200$  

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 Meter and rhythm: 1/4, 2/4, 3/4, 2/8, 3/8, 4/8, 3/16, 6/16, 7/16, 9/16 frequent meter change, simple groupings and subdivisions; smallest note value = 16th note triplet

Musical characteristics: atonal, clear formal structure, traditional fast-slow-fast movement structure

Techniques: Pizzicato, idiomatic for both hands, campanella

Foreword by the author:

The title for this work was inspired from the name the Greek poet, Hesiod, gave to Terpsichore, one of the nine ancient muses of Greco-Roman religion. The first movement is of fanfare-ish character, and is reminiscent of Spanish folk music. The second movement is of dignified character; a solemn, personal prayer. It is reminiscent of lush, Brazilian music. The final movement is based on African dance rhythms. Through tense contrasts between pizzicato and ordinario playing, the familiar harmonic world of the first movement returns, bringing the Dance to an exhilarating close.26

Carlos Rivera earned his DMA in Composition at University of Southern California’s Thornton School, where he studied with Donald Crockett and Stephen Hartke. He has served as Composer-in-Residence with the Miami Symphony Orchestra, as well as musical consultant for “Invitation to World Literature,” an educational series funded by the Annenberg Foundation and produced by WGBH. His music has been acclaimed by the Miami Herald, the San Francisco Examiner, and the LA Times, helping establish him as a composer with the unique ability of incorporating a large diversity of musical influences into his captivating compositions, which reflect his multi-cultural upbringing in Central America and the United States.27

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Troy Gifford, *Fantasia sur un theme de Ravel*

**Competition year:** 1999  
**Location:** Charleston, SC  
**Winner:** Lorenzo Micheli (Italy)  
**Duration:** ca 6’  
**Publisher:** Les Editions Doberman-Yppan DO298, 2000  
**Commercial recordings:** n/a  
**Video recordings:** n/a  
**Tuning:** Standard  

**Fingerings and markings:** Some fingerings with only a few dynamic markings  
**Tempo:** Assez vif (no bpm given), Interlude $J = 50$  
**Meter and rhythm:** 2/4, 3/4, 3/8, 5/8, 7/16, 9/16; very frequent meter change; simple groupings and subdivisions, smallest note value = 32\textsuperscript{nd} note.  
**Musical characteristics:** Tonal, homophonic, monophonic, mostly arpeggios  
**Techniques:** Rasgueado, golpe, tambura, glissandi, five and six voiced sonorities

Troy Gifford’s *Fantasia* begins with a quotation from Maurice Ravel’s *Rigaudon* from *Le tambou de Couperin*, and gradually becomes more expressive through consistent change of meter and weaving through a variety of textures, until reaching a slow, thoughtful interlude. While not too demanding technically, Mr. Gifford makes use of a wide range of the standard technical idioms available to the instrument, including the rasgueado, golpe, and tambura techniques. The *Fantasia* ends much like it begins, with the same introductory theme in a subtly different harmonic context.

Troy Gifford is a composer and guitarist who writes in a style that is both modern and accessible. His influences are many and diverse, including jazz, classical, pop and rock styles. He has written for many types of instruments, including orchestral works, but his compositional focus is on the guitar. He recently completed his first solo recording, *Delineations*, which contains performances of his original music for the solo guitar. Also an accomplished arranger,
his recent setting of "Eleanor Rigby" for multiple guitars is featured on Eric Hansen's album *Across the Universe: A Beatle's Journey*. Troy's formal training includes degrees in guitar performance and composition from Florida Atlantic University, and a D.M.A. in composition from the University of Miami. He currently lives in Orlando, FL, where he directs the music program at Valencia Community College. He has also taught at Florida Atlantic University, the University of Miami, and Palm Beach Community College.28

**Dusan Bogdanovic, *Ex ovo***

**Competition year:** 2001

**Location:** La Jolla, CA

**Winner:** Johan Fostier (Belgium)

**Duration:** ca 6:30’

**Publisher:** Les Editions Doberman-Yppan, DO 395, 2001

**Commercial recording:** Dimitri Illarianov, *East Side Story*, Daminus Records 993

**Tuning and fingerings:** Standard

**Fingerings and markings:** Very detailed fingerings and dynamic markings

**Tempo:** Adagio rubato $J = 42$, molto ritmico $\frac{3}{4} = 74$, allegro brillante $\frac{3}{2} = 125$

**Meter and rhythm:** unmetered, no bar lines, very complex rhythmic groupings (polyrhythms, quintuplets, sextuplets), smallest note value = 32nd note.

**Musical characteristics:** atonal, improvisatory, monophonic, polyphonic, through composed with a hint of a return toward the end of the piece.

**Techniques:** slurs, glissandi, rapid scale passages, difficult left hand arpeggios, natural and artificial harmonics

Dusan Bogdanovic’s *Ex ovo* is a prime example of the level of harmonic and rhythmic complexity that can be realized on the classical guitar. Evoking a strong sense of improvisation, the music expands and contracts from one to two staves, from single line melody to dense

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passages of three to even four voices, from quiet and lyrical to loud and aggressive. Although the writing is idiomatic and works well for both left and right hands, *Ex ovo* demands a high level of both physical ability and musicianship. This is a difficult piece that should be left for advanced players.

A richly gifted composer, improviser and guitarist, Dusan Bogdanovic has explored musical idioms that 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, and the United States. He has over fifty published compositions ranging from guitar and piano solo works to chamber and orchestral ensembles, as well as close to twenty recordings ranging from Bach to modern composers.

Born in Yugoslavia, Bogdanovic completed his studies of composition and orchestration at the Geneva Conservatory with Pierre Wissmer and Alberto Ginastera, and 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 taught at the Belgrade Academy and San Francisco Conservatory (1990-2007), and is presently on staff at the Geneva Conservatory.29

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**Julio Cesar Oliva, Balada**

**Competition year:** 2003  
**Location:** Merida, Yucata, MX  
**Winner:** Jeremy Jouve (France)  
**Publisher:** n/a  
**Commercial recordings:** n/a  
**Video recordings:** n/a  
**Tuning:** n/a  
**Fingerings and markings:** n/a

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Musical characteristics: n/a
Techniques: n/a

Unfortunately, this score is not in publication, and there are no commercial recordings or video recordings available.

Julio César Oliva (b. 1947) is a distinguished Mexican composer and concert guitarist who studied at the National School of Music and National Conservatoire of Music under Alberto Salas. He has arranged many traditional folk-tunes and popular songs for guitar, and also has composed more than 200 original works for various instruments. In 1976, he was the first soloist to appear at the inauguration of the Sala Nezahualcóyotl, Mexico City, one of the leading concert halls of Latin America, with a capacity of over 2,000.30

Nikita Koshkin, *Introduction et vivace*

**Competition year:** 2004
**Location:** Montreal, Canada
**Winner:** Goran Krivokapić (Montenegro)
**Publisher:** Les Editions Doberman-Yppan DO-507, 2004
**Commercial recordings:** n/a

**Video recording:** Marko Topchii - [https://www.youtube.com/watch?v=PBMV8cjcM9w](https://www.youtube.com/watch?v=PBMV8cjcM9w)
**Tuning:** Standard
**Fingerings and markings:** string and position indications provided, no left or right hand fingerings. Musical indications are provided, but not many.

**Tempo:**

- *Introduction lento e rubato molto* (no bpm given)
- *Vivace* \( \frac{\downarrow}{\downarrow} \) = 104

**Meter and rhythm:** 2/2, 3/2, unmetered; infrequent meter change; simple subdivisions and groupings, smallest note value = 32\(^{nd}\) note triplet

http://www.naxos.com/person/Julio_Cesar__Oliva_/89072.htm
**Musical characteristics:** Atonal, polyphonic, monophonic, clear thematic material, recognizably Koshkin with harmonic, melodic, and rhythmic idioms

**Techniques:** scales utilizing cross string fingerings (campanella), quick arpeggios, rapid left hand shifts, idiomatic yet challenging for both hands

*Introduction et vivace* is an avant-garde piece requiring a strong command of the instrument and its techniques. Extensive use of cross-string scales (campanella), arpeggios, and open strings gives this piece a particularly “open” sound. The introduction includes mostly fast technical passages, with sudden shifts of texture and articulation, interspersed with slow iterations of, what seems to be a central musical element, the minor ninth. The vivace is constantly moving, driving, and is quintessentially Koshkin in its harmonic aesthetic.

Born in Moscow in 1956, Nikita Koshkin recalls liking the music of Shostakovich and Stravinsky as early as age four, and began composing for the guitar at age fourteen. He went on to study guitar with George Emanov at the Moscow College of Music, and with Alexander Frauchi at the Gnesin Institute (Russian Academy of Music), where he also studied composition with Victor Egorov. Koshkin gained international stature as a composer in 1980, when Vladimir Mikulka premiered his suite for guitar, *The Prince's Toys*.\(^{31}\) Koshkin's music has since been performed by artists such as John Williams, the Assad Duo, and the Zagreb and Amsterdam Guitar Trios. As a concert artist, he had tours in Russia, and Central and Western Europe. Now he focuses primarily on teaching and composing. His first CD was made in Arizona through Soundset Recordings while he was in the United States in 1997 as a featured artist of the Guitar Foundation of America International Convention in southern California.\(^{32}\)

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Matthew Dunne, *Appalachian Summer*

**Competition year:** 2005  
**Location:** Oberlin, OH  
**Winner:** Jerome Ducharme (Canada)  
**Duration:** ca 7’  
**Publisher:** Guitar Solo Productions, GSP247, 2006  
**Commercial recordings:** Jerome Ducharme, *Guitar recital*, Naxos 8.570189  
**Video recordings:**  
Jerome Ducharme - [https://www.youtube.com/watch?v=ABkRy_5ozts](https://www.youtube.com/watch?v=ABkRy_5ozts)  
Marcin Dylla - [https://www.youtube.com/watch?v=f92koV5Y2VQ](https://www.youtube.com/watch?v=f92koV5Y2VQ)  
Antonio Laguna - [https://www.youtube.com/watch?v=5rPLhiQLwJY](https://www.youtube.com/watch?v=5rPLhiQLwJY)  
**Tuning:** Standard  
**Fingerings and markings:** Very few fingerings or dynamic markings  
**Tempo:**  
Lyrical $\dot{J} = 80$  
Flowering $\dot{J} = 80$  
Freely $\dot{J} = 66$  
Calm $\dot{J} = 69$  
Rhythmic $\dot{J} = 76$  
**Meter and rhythm:** 3/4, 4/4, 6/8; infrequent meter change; simple groupings and subdivisions, smallest note value = 16th note.  
**Musical characteristics:** tonal, clear thematic development, in the style of a theme and variation piece, sectional, monophonic, polyphonic, homophonic, implied polyphony, extended/jazz harmonies  
**Techniques:** natural and artificial harmonics, scalar passages very difficult for both hands

A sort of theme and variation piece, Matthew Dunne’s *Appalachian Summer* is a composition where, after a beautiful introduction, with lush harmonies grounded beneath a melodic top line, a series of sections follows. Some are entirely monophonic, some a combination of textures, yet all with what has come to be recognizable as Dunne’s compositional...
stamp—a confluence of melody and harmony where a moving line is interwoven, almost hidden, in a tapestry of extended (jazz) harmonies of altered 9ths, 13ths, 11ths, etc. Although idiomatic in its writing, the piece poses a significant challenge for both hands through atypical physical configurations and long phrases of juxtaposed conjunct and disjunct lines.

Matthew Dunne (b. 1959), guitarist and composer, has performed and taught throughout the United States and Mexico in both the classical and jazz genres, including concerto performances, chamber music concerts, and solo recitals. He received his DMA in guitar performance, jazz emphasis, from The University of Texas at Austin as the first guitarist to receive this degree, and the MM degree in guitar performance from Florida State University. He has been on the faculty of the University of Texas at San Antonio since 1992, and has also taught at the North Carolina School of the Arts and Marshall University, where he directed the guitar program and taught Jazz Studies. He is a frequent collaborator with The Los Angeles Guitar Quartet, having composed music for their last three Telarc CDs, including the Grammy winning Guitar Heroes. Dr. Dunne has recorded three compact discs: Forget the Alamo, a collection of his compositions for jazz combo; Music in the Mission, a recording of mostly 20th century Latin American music for classical guitar recorded in Mission San Jose in San Antonio; and The Accidental Trio, an acclaimed recording featuring vocalist Joan Carroll and accordionist Mark Rubinstein. Music in the Mission won an award in Acoustic Guitar Magazine’s “Homegrown CD” contest for self-produced CDs of any style featuring acoustic guitar.33

Carlo Domeniconi, Landscape, Op. 126

**Competition year:** 2006  
**Location:** Columbus, GA  
**Winner:** Thomas Viloteau (France)  
**Duration:** ca 6’  
**Publisher:** Les Editions Doberman-Yppan, DO561, 2006

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33 “Matt Dunne,” *University of Texas at San Antonio*, accessed August 2016,  
http://music.utsa.edu/faculty_page/matt-dunne
Commercial recordings: n/a  
Video: n/a  
Tuning: ䷺ = D  
Fingerings and markings: Some fingerings with detailed dynamic markings  
Tempo: Molto ritmico $\frac{1}{2} = 100$  
Meter and rhythm: 2/2; no meter change; simple subdivisions and groupings, consistent use of syncopation, smallest note value = 8th note.  
Musical characteristics: monophonic, with homophonic introduction and episodes throughout  
Techniques: light use of natural and artificial harmonics, slurs, successive double stops in left hand  

Domeniconi’s Landscape is a particularly idiomatic work in a mostly monophonic texture with generally straightforward rhythmic groupings and subdivisions. Owing to his history as a guitarist, Domeniconi seems to have framed the piece with playability in mind. Landscape has no key signature, very few accidentals, and is comprised mostly of eighth or quarter notes. Motives are presented rhythmically, with no significant recurring thematic or melodic material. However, the piece does seem to be in a sort of rounded form with music from the introduction closing the work. Dynamic and articulation markings are provided in detail.  

Italian born guitarist and composer Carlo Domeniconi (b. 1947) is one of the more prominent composers for the guitar today. His work, spanning fifty years, is primarily dedicated to guitar music. He achieved international fame with the composition Koyunbaba. Drawing from a variety of musical influences, including the music of India, the Middle East and even South America, he imbues each of his pieces with a “free space for players to feel at home in it.” The author of over 150 guitar work in solo and chamber settings, his music is both accessible for the audience and idiomatic for the performer. Domeniconi’s studies on the guitar began at thirteen with Carmen Lenzi-Mozzani, and he received his first diploma at the Rossini Conservatory in 

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Pesaro. He continued with studies in composition at the Berliner Hochschule für Musik under Heinz Friedrich. As a teacher, he was the first guitarist to teach at the Istanbul State University Conservatory in Turkey.\(^{35}\)

**Roland Dyens, *Anyway***

**Competition year:** 2007  
**Location:** Los Angeles, CA  
**Winner:** Marcin Dylla (Poland)  
**Duration:** ca 6’  
**Publisher:** Les Editions Doberman-Yppan, DO630  
**Commercial recordings:** Roland Dyens, *Anyway*, (DVD), GHA Records - 126.470 (PAL); 126.470 b (NTSC)  
**Video:** n/a  
**Tuning:** Standard  
**Tempo:** Allegro moderato \( \dot{J} = 69, \underline{J} = 46, J. = 60 \)  
Meditativo \( J = 58 \)  
Piu lento \( J = 42 \)  
Piu mosso \( J. = 69 \)  
**Fingering and indications:** Very detailed left and right hand fingerings and dynamic markings  
**Meter/rhythm:** 3/4, 4/4, 6/8, 12/8, 9/8, 3/8+3/16, 6/8+3/16, 5/16, 7/16; frequent meter change; complex rhythmic groupings (polyrhythms, quintuplets, dotted-rhythms), smallest note value = 32\(^{nd}\) note  
**Musical characteristics:** Tonal, improvisatory, incorporates aleatoric elements (no longer than 30 seconds), monophonic, polyphonic, homophonic  
**Techniques:** Slurs, string-dampening, plucked chords, glissandi, using flesh of the right hand thumb, natural and artificial harmonics

Foreword by the composer:

The piece presented here was commissioned by Paul Gerrits for the 2007 [GFA]. Because the work is essentially guitaristic in nature, its difficulties lie more in the rhythmical precision it demands as well as challenges of memorizing the piece, rather than basic technique. I shall not attempt to present an exhaustive analysis of the work here, however I will point out that the piece is structured around a formula of repeated notes, presented in meters that are somewhat irregular and quite often surprising. This is followed by a slow central section, in which the performers offer up a sort of “appetizer” of improvisation, this being upon a musical fragment which, as the piece unfolds, becomes more and more aleatoric, and certain to thrill even the most initiated listener. This is the first time that I have incorporated a free section, albeit optional, into one of my compositions (I should note that here, there was no way of getting around it!). As a final note, the dynamics, ubiquitous throughout the piece, play a major role in its interpretation.36

French guitarist, composer, arranger and improviser Roland Dyens began his guitar studies at age nine. Four years later he became a student of guitarist Alberto Ponce and, in 1976, was awarded the Licence de Concert de l’École Normale de Musique de Paris. Concurrently with his performance studies, Roland Dyens also studied composition with the renowned teacher, composer and conductor Désiré Dondeyne. During these formative years, Roland Dyens was the recipient of a number of prizes and awards, including the Special Prize at the International Competition Città di Alessandria (Italy) and the Grand Prix du Disque de l’Académie Charles-Cros, both in honor of the major Brasilian composer Heitor Villa-Lobos. At twenty-five he

36 Liner notes in score.
became a laureate of the Yehudi Menuhin Foundation. Eight years later, he was recognized as one of the “Best Living Guitarists” in all styles by the French magazine Guitarist. In 2006, he was awarded the “Chitarra d’Oro” for his musical contributions to the instrument. Roland Dyens is ranked in the “Top 100” list of most recorded original works for the guitar by living composers worldwide.\[37\]

**Sergio Assad, Valse de Outono**

**Competition year:** 2008  
**Location:** San Francisco, CA  
**Winner:** Gabriel Bianco (France)  
**Duration:** ca 5’  
**Publisher:** Les Editions Doberman-Yppan, DO654  
**Commercial recordings:** [None]  
**Video recordings:** Pablo Garibay - [https://www.youtube.com/watch?v=vMRE0YKIT2U](https://www.youtube.com/watch?v=vMRE0YKIT2U)  
**Tuning:**  !== D  
**Fingerings and markings:** Moderate amount of fingerings and dynamic markings provided  
**Tempo:** Ad lib \( \textbf{J} = 120 \)  
Very light \( \textbf{J} = 160 \)  
Moderato \( \textbf{J} = 72 \)  
**Meter and rhythm:** unmetered, 3/4, 6/8; infrequent change of meter, simple subdivisions and groupings, heavy use of syncopation, smallest note value = 16\textsuperscript{th} note  
**Musical characteristics:** Tonal, monophonic, homophonic, incorporates folk rhythms, clear formal arrangement, traditional motivic development  
**Special techniques:** light use of harmonics, idiomatic left and right hand writing,

The *Valse de outono* begins with an improvisatory, call-and-response style introduction where an unmetered, lyrical, chromatically descending figure is juxtaposed with a metered (3/4),

diametrically opposed figure. Then begins the *valse*, itself in rounded binary form with the A section in 3/4 and the B section in 6/8. The texture is mostly homophonic in the A section, with a more monophonic, almost violinistic sensibility in the B section. Musical indications are frequent, and fingerings are provided. Written in a particularly idiomatic fashion, this piece would be well suited for any intermediate to advanced player.

Born into a musical family in Mococa, São Paulo, Brazil, Sergio Assad began creating music for the guitar not long after he began playing the instrument. He learned Brazilian folk melodies from his father. By age fourteen, he was arranging and writing original compositions for the guitar duo he had formed with his brother, Odair. At the age of seventeen, he and Odair began their studies under the best known classical guitar teacher in Brazil at the time, Monina Tavora, a former disciple of Andrés Segovia. Assad later went on to study conducting and composition at the Escola Nacional de Música in Rio de Janeiro, and worked privately with Brazilian composition teacher, Esther Sciar.

As a composer, Assad has completed more than fifty works for guitar, many of which have become standards in the guitar repertoire. His *Aquarelle* for solo guitar was chosen as the required contemporary work for the 2002 Guitar Foundation of America Competition in Miami. Assad’s orchestral compositions include the ballet *Scarecrow*, the concerto *Mikis* for guitar and strings, *Fantasia Carioca* for two guitars which he and his brother premiered with the Saint Paul Chamber Orchestra in 1998, *Interchange*, a concerto for guitar quartet and orchestra premiered by the Los Angeles Guitar Quartet with the San Antonio Symphony in 2009, the concerto *Originis* for violin, guitar duo, and orchestra recorded live with the Orquestra Sinfônica do Estado de São Paulo, and the concerto *Phases* for guitar duo and orchestra premiered in 2011 by the Seattle Symphony Orchestra with the Assad Brothers as soloists.

Assad has taught master classes in conservatories, universities, and music schools in the US, Europe, Latin America, Japan, and Australia. From 1994 to 1996, he taught at the Conservatoire Royal de Musique in Brussels and from 2003 to 2006 at the Chicago College of Performing Arts at Roosevelt University. He is currently on faculty at the San Francisco Conservatory of Music.\(^{38}\)

\(^{38}\) Liner notes in score.
Jacques Hétu, *Intermezzo*

**Competition year:** 2009  
**Location:** Ithaca, NY  
**Winner:** Florian Larousse (France)  
**Duration:** ca 6’  
**Publisher:** Les Editions Doberman-Yppan, DO679  
**Commercial recordings:** n/a  
**Video recordings:** Otto Tolonen - [https://www.youtube.com/watch?v=qCccs9Re_vI](https://www.youtube.com/watch?v=qCccs9Re_vI)  
**Tuning:** Standard  
**Fingerings and markings:** Detailed fingerings and dynamic markings  
**Tempo:**  
Moderato $\text{J.} = 88, 80, 76$  
Più mosso $\text{J.} = 80, \text{J.} = 84$  
**Meter:** 3/4, 9/8, 6/8, 12/8; frequent change of meter; simple groupings and subdivisions, smallest note value = 16th note.  
**Musical characteristics:** atonal, polyphonic, thematic with recurring material  
**Techniques:** quick scale passages, arpeggios, non-idiomatic shapes for the left hand

Jacques Hétu’s *Intermezzo* is a challenging piece utilizing a variety of textures in a generally atonal context. Musical indications are sparse, leaving interpretive choices almost entirely in the hands of the performer. Textures range from arpeggios, to cantabile-style melodies on the treble strings with contrapuntal responses from the bass, to faster scale passage incorporating non-idiomatic shapes and patterns. This is a demanding piece and should be left to accomplished players.

Prof. Hétu studied Gregorian chant, harmony and piano with Jules Martel and other teachers at the University of Ottawa in 1951 and composition and counterpoint with Clermont Pépin, fugue with Jean Papineau-Couture and harmony with Isabelle Delorme at the Conservatoire de musique du Québec à Montréal from 1956 to 1961. He also studied composition with Lukas Foss at the Tanglewood Music Festival in Massachusetts in 1959, composition with Henri Dutilleux at the École Normale de Musique de Paris from 1961 to 1963,
and analysis with Olivier Messiaen at the Conservatoire National Supérieur de Musique de Paris in 1962. He taught analysis and composition at the Université Laval in Québec, Québec from 1963 to 1977, composition at the Université de Montréal in 1972, 1973 and in 1978, 1979 and analysis at the Université du Québec à Montréal from 1979 to 2000. He was elected a member of the Royal Society of Canada in Ottawa in 1989 and made an Officer of the Order of Canada in 2001. He received commissions from clarinettist James Campbell, the CBC, flutist Robert Cram, cellist Yegor Dyachkov, Éditions Doberman-Yppan, the Edmonton Symphony Orchestra, pianists André Lalonde and Robert Silverman, the National Arts Centre Orchestra in Ottawa, the Orchestre Symphonique de Montréal, the Orchestre Symphonique de Québec, the Orchestre Symphonique de Trois-Rivières, guitarist Álvaro Pierri, Radio Canada, bass Joseph Rouleau, the ensemble and organisation Société de musique contemporaine du Québec in Montréal, the Toronto Symphony Orchestra, trombonist Alain Trudel, and the Vancouver New Music Society.39

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### Denis Gougeon, *Lamento-Scherzo*

**Competition year:** 2010  
**Location:** Austin, TX  
**Winner:** Johannes Moller (Sweden)  
**Duration:** ca. 7'  
**Publisher:** Les Editions Doberman-Yppan, DO705  
**Commercial recordings:** Johannes Moller, *Guitar recital*, Naxos 8.572715, 2011  
**Video recording:** Artyom Dervoed - [https://www.youtube.com/watch?v=VwqyRFJu0hY](https://www.youtube.com/watch?v=VwqyRFJu0hY)  
**Tuning:** $\text{♯} = \text{Eb}, \text{♭} = \text{G}$  
**Fingerings and markings:** Very few fingerings or dynamic markings  
**Tempo:**  
- Lamento, air sur la corde de Mi $\breve{\text{j}} = 88$  
- Scherzo, con brio $\breve{\text{j}} = 74$

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Meter and rhythm: 4/4, 2/2, 3/2; infrequent change of meter; simple groupings and subdivisions with a few polyrhythmic groupings (3:4) in the *Lamento*

Musical characteristics: atonal, quartal/quintal harmonies, monophonic, polyphonic, sectional, frequent use of the octatonic scale and derived harmonies

Techniques: tremolo/three finger scales, long arpeggio sections, challenging left hand shapes/shifts

Denis Gougeon’s *Lamento-scherzo* is a single-movement work full of drama and intensity. Blended in a compositional framework of conventional formal structures and an atonal harmonic context, the piece makes frequent use of the octatonic scale and the resulting quartal or quintal sonorities. Mostly in a homophonic texture, the music ebbs and flows between long passages of idiomatic yet challenging arpeggios and virtuosic, three-finger scales. Rhythmic subdivisions and groupings are very straightforward, with most of the music consisted of eighth notes. The unusual scordatura of ䷺ to Eb adds a particular sonic depth to the piece.

One of Canada’s most prolific, versatile and important composers, Denis Gougeon has composed over 100 works, including music for solo instruments, voice, chamber groups, orchestra, theatre, ballet and opera. His music is described as “at once accessible, dynamic, forceful and highly melodic.” Among his numerous awards and honors are a Juno Award and four SOCAN awards. Gougeon taught himself music theory and guitar at age fifteen. After completing one year at the Cégep de Sherbrooke, he transferred to the École Vincent-d’Indy where he earned a diploma in guitar and a bachelor’s degree in musicology. He later studied with André Prévost at the Université de Montréal, where he earned a Bachelor of Music in 1978 and a master’s degree in composition under Serge Garant in 1980.

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Mark Delpriora, Variations on a Theme by Sor (variations 12 and 14)

Competition year: 2011
Location: Columbus, GA
Winner: Vladimir Gorbach (Russia)
Duration: total ca 35’, var. 12 + 14 ca 6’
Publisher: Editions Orphee - 494-02879

Video recordings: Andras Csaki - https://www.youtube.com/watch?v=vI4cOJoaW9U
Damien Lancielle - https://www.youtube.com/watch?v=A4Yzmc-M2hU

Tuning: Standard

Fingerings and markings: Very detailed fingers and dynamic markings

Tempo: Allegretto (var. 12), allegro molto (var. 14),

Meter and rhythm: mostly 3/4, 4/4, 2/4, sometimes 9/8 or similar compound meter; infrequent change of meter within a variation; simple rhythms and groupings with just a few polyrhythms (3:4, 3:2) peppered through a few of the variations. Smallest value is a 32nd note.

Musical characteristics: explores a wide range of musical styles and contexts, from fugue, to serialism, and everything in between. Music is at times homophonic, others densely polyphonic, and sometimes lyrical and expressive in its monophony.

Techniques: Tambura, rasgueado, slurs, trills, uses of flesh on the thumb, natural and artificial harmonics

Forerword from the composer:

In the tradition of Mario Castelnuovo-Tedesco’s “Variations à travers les siècles.” Astor Piazzola’s “Histoire du Tango” and Argento’s song cycle “Letters from Composers,” I have taken an historical view of composition for my “Variations on a Theme by Sor.” This new set of variations follows Sor’s Little Menuet in C minor op. 24 No. 1 as it makes its epic journey across time and space through the nineteenth century and into the early years of the
twentieth century. During its travels, the theme meets and pays its respects to the godfathers of nineteenth-century music and as a result is irrevocably transformed.\textsuperscript{42}

Mark Delpriora has performed throughout the United States, Canada, Mexico, Brazil, Uruguay, and Italy. He has been the recipient of grants and awards including the inaugural Andrés Segovia Award from the Manhattan School of Music, the Beards Fund Award, a Cooper Institute of the Arts and Humanities Grant, The Artists International Distinguished Artist Award, a Meet the Composer Grant, and a United Nations Travel Grant. He was twice chosen to perform in the New York Master classes given by Andrés Segovia in 1982 and 1987. Mr. Delpriora has recorded for Koch International Classics, Soundspells, Philips, and CRI and released six CDs on Cantilena with flutist, Laurel Zucker. As a composer, his Sonata No. 3, Sonata No. 2 and \textit{Elegia} are published by Edizioni Musicali Bèrben and his \textit{Four Images} are published by Guitar Arts Publishing. Editions Orphée had published the composer's \textit{Tango Caffé Carciofo, Pocket Sonata} and \textit{10 Short Studies in Kaleidoscope} and his transcription of the Fugue from Haydn's \textit{The Creation}, in the style of Fernando Sor. His work appears in anthologies by Mel Bay (\textit{The Contemporary Guitar}, ed. Stanley Yates), and Dover (\textit{American Folk Songs}, ed. David Nadal). Mr. Delpriora is currently co-chair of the guitar department at the Manhattan School of Music.\textsuperscript{43}

\underline{Andrew York, Just How Funky Are You}

\textbf{Competition year:} 2012  
\textbf{Location:} Charleston, SC  
\textbf{Winner:} Rovshan Mamedkuliev (Russia)  
\textbf{Duration:} ca. 6'  
\textbf{Publisher:} Available for purchase through the composer’s website:  
\url{http://www.andrewyork.net/SheetMusic/Sheetmusic.php}

\footnotesize
\textsuperscript{42} Liner notes in score.  

Video recording: Rovshan Mamedkuliev - https://www.youtube.com/watch?v=09k-7R7jSM4
Celil Refik Kaya - https://www.youtube.com/watch?v=MqWTpmYnZ7g

Tuning: Standard

Tempo: Spooky $J = 80, 96, 116, 104$

Meter and rhythm: $3/4, 4/4, 11/8, 20/16, (5/16+5/16+3/16), (3/16+3/16+3/8), 7/16, 10/16, 15/16$; frequent meter change; simple groupings and subdivisions, smallest note value = 32\(^{nd}\) note

Musical characteristics: tonal (pandiatonic), influences of world/fusion music, harmonic minor and Phrygian mode, monophonic, homophonic, implied polyphony

Techniques: Light use of natural and artificial harmonics, tambura, rasgueado, glissandi, rapid scalar and arpeggiated flourishes

With markings like “spooky,” “a little faster,” and “very funky,” *just how funky are you* presents a quirky blend of humor and complexity. Through-composed and with varying sections, this piece employs a variety of techniques – rapid glissandi, body percussion, natural and artificial harmonics – and requires from the performer a keen attention to detail. With rapid 32\(^{nd}\) note flourishes scattered throughout, and an overall quick tempo, the technical demands of this piece are quite high. Texture is generally monophonic with the occasional full barre or half barre chord.

Andrew York is one of today’s best loved composers for classical guitar and a performer of international stature. His compositions blend the styles of ancient eras with modern musical directions, creating music that is at once vital, multi-leveled and accessible. He received a Grammy as a member of the Los Angeles Guitar Quartet during his sixteen years with the cutting-edge ensemble. York’s compositions have been featured on Grammy-winning recordings by Jason Vieaux (CD *Play*, featuring York’s iconic composition “Sunburst,” 2015) and Sharon Isbin (CD *Journey to the New World* featuring “Andecy”, 2010). In 2006 Andrew recorded and performed with the Atlanta Symphony for the opera *Ainadamar* by Osvaldo Golijov. The
recording of *Ainadamar* (Deutsche Gramophone) won two Grammy awards. As a classical musician, Andrew was awarded a grant from the Del Amo Foundation for Study in Spain. Andrew received his Master of Music degree from University of Southern California, and is the only USC graduate in the school’s history to twice receive the Outstanding Alumni of the Year Award in 1997 as a member of LAGQ and in 2003 as the sole recipient. Andrew is a member of the Triple Nine Society.\(^{44}\)

**William Bolcom, *Aria***

*Competition year:* 2013  
*Location:* Louisville, KY  
*Winner:* Anton Baranov (Russia)  
*Duration:* ca. 6’  

*Video recordings:*  
Anton Baranov - [https://www.youtube.com/watch?v=--xT78sS7Rk](https://www.youtube.com/watch?v=--xT78sS7Rk)  
Chad Ibison - [https://www.youtube.com/watch?v=F9INk99kUIE](https://www.youtube.com/watch?v=F9INk99kUIE)

*Tuning:* Standard  
*Fingerings and markings:* Some fingerings and markings provided  
*Tempo:* Flexible, ferocious, with a flamenco feel (bpm unspecified)  
*Meter and rhythm:* unmetered; complex rhythmic structures with polyrhythms, dots and double dots and heavy use of syncopation; smallest note value = 32\(^{\text{nd}}\) note

*Musical characteristics:* atonal, quartal harmonies, use of polychords, use of space and silence, disjunct melodies, mostly monophonic with some homophonic gestures.  
*Techniques:* Tambura, rasgueado, natural and artificial harmonics, bartok pizzicato, challenging left hand arpeggio shapes and fast scale passages employing three finger configuration in the right hand.

Bolcom’s *Aria* is a piece where sound and silence are on equal footing. A showpiece, *Aria* is a continuous back and forth between virtuosic flourishes of arpeggios or scales, usually in a non-idiomatic configuration, and episodes of space and silence. The music is atonal, mostly monophonic, and placed in a decidedly modern harmonic context full of polychords, complex rhythmic groupings, and quartal and quintal sonorities. Technical demands are high.

National Medal of Arts, Pulitzer Prize, and Grammy Award-winner William Bolcom (b. 1938) is an American composer of chamber, operatic, vocal, choral, cabaret, ragtime, and symphonic music. As a composer, Bolcom has written four violin sonatas, nine symphonies, three operas, plus several musical theater operas, eleven string quartets, two film scores, incidental music for stage plays, including Arthur Miller's *Broken Glass*, fanfares and occasional pieces, and an extensive catalogue of chamber, choral, and vocal works. He joined the faculty of the University of Michigan's School of Music in 1973, was named the Ross Lee Finney Distinguished University Professor of Composition in 1994. He retired in 2008 after thirty-five years. Bolcom won the Pulitzer Prize for music in 1988 for *12 New Etudes for Piano*, and his setting of William Blake's *Songs of Innocence and Songs of Experience* on the Naxos label won four Grammy Awards in 2005.45

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**Curtis Curtis-Smith, *Evocation, after ‘Gold are my Flowers’***

**Competition year:** 2014  
**Location:** Fullerton, CA  
**Winner:** Ekachai Jearakul (Thailand)  
**Duration:** ca. 5’  
**Publisher:** Adela Publishing, Michael Lorimer Editions ‘Composer Series’, ed. Jorge Caballero  
**Commercial recording:** n/a  
**Video recording:** Jorge Caballero - https://www.youtube.com/watch?v=PghM4o7wP74  
Jeremy Peret - https://www.youtube.com/watch?v=o4Z5h63pKSG

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45 William Bolcom website http://williambolcom.com/bio

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Foreword by the editor:

Evocation is a five-minute fantasy on one of the great twentieth-century chamber works with guitar, C. Curtis-Smith’s Gold Are My Flowers, a forty-four-minute cantata for soprano, baritone, and nine instruments. Gold was written in 1992 to commemorate the quincentennial of Columbus’s 1492 encounter with the New World. Evocation begins with the chime-like sonorities of guitar harmonics intoning the Navajo chant which ends Curtis-Smith’s cantata. This brief opening in Evocation quickly segues into a recitative-like march, a souvenir of the cantata’s setting of Columbus’s words. As Evocation ends, the melody of the Navajo chant reappears.46

An internationally-recognized composer, Curtis Curtis-Smith was born in 1941 in Walla Walla, Washington. A longtime faculty member of Western Michigan University, he was the recipient of over 100 grants, awards, and commissions, including a Guggenheim Fellowship, the Koussevitzky Prize at Tanglewood, the Prix du Salabert, and grants from the American Academy

46 Liner notes in score
of Arts and Letters, the Rockefeller Foundation, the National Endowment for the Arts, the New York State Council for the Arts, and commissions from the Barlow Endowment, the Harvard University Fromm Foundation, and a WMU distinguished Faculty Scholar Award, the university’s highest academic honor. Notable figures who have championed Curtis-Smith’s work are pianist Leon Fleisher and conductors Neeme Järvi and Dennis Russell Davies, who have performed his music throughout the United States and in Germany and Japan. He had a long and fruitful relationship with the Gilmore Keyboard Festival in Kalamazoo, Michigan, where many of his works received their premiere.

Mr. Curtis-Smith studied at Whitman College with John Ringgold and David Burge; Northwestern University with Alan Stout and Guy Mombaerts; the University of Illinois with Kenneth Gaburo; and at Tanglewood with Bruno Maderna. In 1972, he “invented” the technique of bowing the piano, using flexible bows made of monofilament nylon line. This technique has been used by other composers, including George Crumb. He passed away October 10, 2014 in Kalamazoo, Michigan.  

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**Donald Crockett, *Fanfare studies***

*Competition year:* 2015  
*Location:* Oklahoma City, OK  
*Winner:* Thibaut Garcia (France)  
*Duration:* ca 6’  
*Publisher:* Les Editions Doberman-Yppan, DO 948,  
*Commercial recordings:* n/a  
*Video:* Armen Doneyan (audio only) https://www.youtube.com/watch?v=a7AfTlvg2U0  
*Tuning:* Standard  
*Fingerings and markings:* Moderately detailed fingerings and dynamic markings  
*Tempo:* First fanfare $J = 96-100$

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Second fanfare $J = 80-84$
Third fanfare $J = 112-116$
Fourth fanfare $J = 120-126$
Fifth fanfare $J = 52-56$

**Meter and rhythm:** 2/4, 3/4, 2/8, 3/8, 5/8, 6/8, 5/16, 6/16, 7/16, 8/16, 9/16; frequent meter change; simple grouping and subdivisions, some syncopation, smallest note value = 16\(^{th}\) note

**Musical characteristics:** Atonal, homophonic, monophonic, implied polyphony, repeated rhythmic motives, some twentieth century compositional procedures (planing, polychords)

**Techniques:** Natural and artificial harmonics, frequent use of slurs, long scalar passages

Born in 1951 in Pasadena, California, Donald Crockett is dedicated to composing music inspired by the musicians who perform it. He has received commissions from a great variety of artists and ensembles, including the Los Angeles Chamber Orchestra, Kronos Quartet, Los Angeles Philharmonic, Hilliard Ensemble, Guitar Foundation of America, Pittsburgh New Music Ensemble, the San Francisco-based chamber choir, Volti, Pasadena Chamber Orchestra, Charlotte Symphony, Music from Angel Fire, the Bennington Chamber Music Conference, Pacific Serenades and the California EAR Unit, among many others. The recipient in 2013 of an Arts and Letters Award in Music from the American Academy of Arts and Letters for outstanding artistic achievement, as well as a Guggenheim Fellowship in 2006, Donald Crockett has also received the Goddard Lieberson Fellowship from the American Academy of Arts and Letters, a commission from the Barlow Endowment, an Artist Fellowship from the California Arts Council, an Aaron Copland Award and the first Sylvia Goldstein Award from Copland House, a Kennedy Center Friedheim Award, as well as grants and awards from BMI, the Bogliasco Foundation, Composers Inc., Copland Fund, National Endowment for the Arts and New Music US. His music is published by Keiser Classical and Doberman/Yppan, and recorded on the Albany, BMOP/Sound, CRI, Doberman/Yppan, ECM, Innova, Laurel, New World, Orion and Pro Arte/Fanfare labels.
After composition studies with American composers Robert Linn, Halsey Stevens, and Edward Applebaum, and British composers Peter Racine Fricker and Humphrey Searle at the University of Southern California (BM Magna cum Laude 1974, MM 1976) and UC Santa Barbara (PhD 1981), he joined the faculty of the University of Southern California-Thornton School of Music in 1981. He is currently Professor and Chair of the Composition Program, Director of Thornton Edge new music ensemble and Assistant Dean for Faculty Affairs at Thornton, and Senior Composer-in-Residence with the Bennington Chamber Music Conference.48

Stephen Goss, *Labyrinth*

**Competition year:** 2016  
**Location:** Denver, CO  
**Winner:** Xavier Jara (USA)  
**Duration:** ca 5’

**Publisher:** Les Editions Doberman-Yppan, DO1036  
**Commercial recordings:** n/a  
**Video:** n/a

**Tuning:** Standard

**Fingerings and markings:** Some sections with very detailed fingerings and markings, some sections with none at all.

**Tempo:**  
*Gradus ad Parnassum* Modernement anime \( \frac{\text{j}}{\text{j}} = 120 \)  
*Caprice* quasi Presto \( \frac{\text{j}}{\text{j}} = 80 \)  
*Chorale* Largo \( \frac{\text{j}}{\text{j}} = 60 \)  
*Contrapunctus* \( \frac{\text{j}}{\text{j}} = 63 \)  
*Gretchen* moto perpetuo \( \frac{\text{j}}{\text{j}} = 76 \)  
*Harmonie du Soir* French Waltz \( \frac{\text{j}}{\text{j}} = 72 \)

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Le Maitre Rapide $\dot{=}$ 120

Microcosm $\dot{=}$ 150

Scherzo Assai vivace $\dot{=}$ 1.66

Glauben wir! Quiet and peaceful $\dot{=}$ 76

**Meter and rhythm:** unmetered, 1/4, 2/4, 3/4, 4/4, 5/4, 6/4, 7/4, 5/8, 6/8; moderate change of meter; simple groupings and subdivisions, smallest note value = 16\textsuperscript{th} note triplet

**Musical characteristics:** Tonal and atonal, homophonic, monophonic, implied polyphony, aleatoric, graphic score notation, incorporates silence, clear themes and motivic development where intended

**Techniques:** Campanella, natural and artificial harmonics,

Notes from the composer:

Every performance of *Labyrinth* must begin with *Gradus ad Parnassum* and end with *Glauben wir!*. The other 11 sections can be played in any order. They should be played in a different order each time the piece is performed. There are 39,916,800 possible permutations of the 11 sections. For convenience, the sections are presented in alphabetical order in the score. All sections should be performed segue in concert with no silences between them. You should try to make the whole piece last between five and six minutes. Approximate durations for each section are given in the score. Some links between sections will be smooth and logical; others will be abrupt and surprising. Your task is to find several orderings of the fragments that are artistically satisfying to you. If you make it to the final of the competition, you must play the fragments in a different order from the one you chose for the first round. Each section makes reference to one or more composers. You should have these composers in mind when deciding how to
interpret the piece. If the fragment appears to be a pastiche or quotation, then performance practice appropriate to playing that composer’s music is recommended (but not compulsory). Some fragments are comprehensively edited with articulations and dynamics; others are not. You are free to choose how to play unmarked movements, and to change suggested dynamics and articulations if you think it will enhance your interpretation of the music.

Stephen Goss studied at the Royal Academy of Music, where he received the Julian Bream Prize, and completed his doctorate at the Universities of Bristol and London. He has studied composition under Edward Gregson, Robert Saxton, Peter Dickinson, and Anthony Payne, and studied guitar with Michael Lewin. He is currently a Professor of Guitar at the Royal Academy and Chair of Composition and Director of Research at the University of Surry, UK. Formerly, he was on staff for six years at the Yehudi Menuhin School.

His music has received hundreds of performances worldwide and has been recorded on over sixty CDs by more than a dozen record labels. His body of works include orchestral and choral works, chamber music, and solo pieces.49

49 Liner notes in score
APPENDIX A

WEB LINKS FOR SCORE PURCHASE

J.W. PEPPER:

1985 – Bryan Johanson *Fresco I*
http://www.jwpepper.com/Fresco-No.-1-Guitar/7973514.item#.VW3Cy89VhBc

1998 – Carlos Rafael Rivera *Whirler of the Dance*
http://www.jwpepper.com/sheet-music/search.jsp?keywords=carlos+rivera

1999 – Troy Gifford *Fantasy on a Theme of Ravel*
http://www.jwpepper.com/Fantasia-Guitar/5874698.item#.VW3Bqc9VhBc

2004 - Nikita Koshkin *Introduction and vivace*
http://www.jwpepper.com/Introduction-et-Vivace/8605533.item#.VW3Bfs9VhBc

2006 - Carlo Domeniconi *Landscape*
http://www.jwpepper.com/Landscape%2C-Op.-126/10024699.item#.VuBk_30rI1I

2007 – Roland Dyens *Anyway*
http://www.jwpepper.com/10044994.item#.VuBt5H0rI1I

2008 – Sergio Assad *Valse de Outono*
http://www.jwpepper.com/Valsa-de-Outono/10061079.item#.VuBuBX0rI1I

2009 - Jacques Hétu *Intermezzo*
http://www.jwpepper.com/Intermezzo/10096487.item#.VuBuRH0rI1I

2010 – Denis Gougeon *Lamento-Scherzo*
http://www.jwpepper.com/Lamento-Scherzo/10150114.item#.VuBuZX0rI1I

2011 – Mark Delpriora *Variations on a Theme by Fernando Sor*
http://www.jwpepper.com/10291386.item#.VuCPYH0rI1I

2015 - Donald Crockett *Fanfare studies*
http://www.jwpepper.com/Fanfare-Studies/10544970.item#.WAfTtegrJhE

2016 - Stephen Goss *Labyrinth*
http://www.jwpepper.com/Labyrinth/10669750.item#.WAfUOugrJhE
SHEETMUSIC PLUS:

1983 - Anne Lauber Arabesque
http://www.sheetmusicplus.com/title/arabesque-sheet-music/19100850

1987 - Douglas Hein Fantasia
http://www.sheetmusicplus.com/title/fantasia-sheet-music/1958505

1991 – Georges Delerue Graphic

1992 – Ian Krouse Variations on a Moldavian Hora (1st set piece competition)

1993 - John Duarte Danserie no. 3
http://www.sheetmusicplus.com/title/danserie-no-3-op-113-sheet-music/19472116

1996 – Michael D. Golden Framesetude (last set piece competition)
http://www.sheetmusicplus.com/title/framesetude-sheet-music/17455975

2001 - Dusan Bogdanovic EX ovo

MISC:

1994 – Robert Rathmell Poem and Reflections

2005 – Matthew Dunne Appalachian Summer

2012 – Andrew York Just How Funky Are You?
http://www.gspguitar.com/jsp2/detailSearch.jsp?sku=MM008

SOUNDBOARD:

1989 - Albert Harris Three Fantastic Dances; 1990 - William Kraft, Incantation;
http://www.guitarfoundation.org/?page=DigitalDownload119
### APPENDIX B

**INDEX OF WORKS BY COMPETITION YEAR**

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<th>Composer</th>
<th>Work</th>
<th>Festival Location</th>
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<tbody>
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<td>Anne Lauber</td>
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<td>Quebec City, Canada</td>
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<tr>
<td>1985</td>
<td>Bryan Johanson</td>
<td>Fresco I</td>
<td>Fullerton, CA</td>
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<tr>
<td>1986</td>
<td>Alexandre Tansman</td>
<td>Variations on a Scriabin Theme</td>
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<td>1988</td>
<td>Joan Tower</td>
<td>Clocks</td>
<td>Akron, OH</td>
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<tr>
<td>1987</td>
<td>Douglas Hein</td>
<td>Fantasia</td>
<td>Tempe, AZ</td>
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<td>1989</td>
<td>Albert Harris</td>
<td>Three Fantastic Dances</td>
<td>Lubbock, TX</td>
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<td>1990</td>
<td>William Kraft</td>
<td>Incantation</td>
<td>Pasadena, CA</td>
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<td>1991</td>
<td>Georges Delerue</td>
<td>Graphic</td>
<td>Miami, FL</td>
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<tr>
<td>1992</td>
<td>Ian Krouse</td>
<td>Variations on a Moldavian Hora</td>
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<td>1993</td>
<td>John Duarte</td>
<td>Danserie No. 3 Op. 113</td>
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<td>1994</td>
<td>Robert Rathmell</td>
<td>Poem and Reflections</td>
<td>Quebec City, Canada</td>
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<td>1995</td>
<td>Tiffany Sevilla</td>
<td>Dreamscapes</td>
<td>Northridge, CA</td>
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<td>1996</td>
<td>Michael Golden</td>
<td>FramesetuDe</td>
<td>St. Louis, MO</td>
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<td>1997</td>
<td>James Wilson</td>
<td>Deux Tableaux</td>
<td>La Jolla, CA</td>
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<tr>
<td>1998</td>
<td>Carlos Rafael Rivera</td>
<td>Whirler of the Dance</td>
<td>Montreal, Canada</td>
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<tr>
<td>1999</td>
<td>Troy Gifford</td>
<td>Fantasia on a theme by Ravel</td>
<td>Charleston, SC</td>
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<tr>
<td>2001</td>
<td>Dusan Bogdanovic</td>
<td>Ex ovo</td>
<td>La Jolla, CA</td>
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<td>2002</td>
<td>Claude Vivier</td>
<td>Pour guitar</td>
<td>Miami, FL</td>
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<td>2003</td>
<td>Julio Cesar Oliva</td>
<td>Balada</td>
<td>Merida, Yucatán, Mexico</td>
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<tr>
<td>2004</td>
<td>Nikita Koshkin</td>
<td>Introduction et Vivace</td>
<td>Montreal, Canada</td>
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<td>2005</td>
<td>Matthew Dunne</td>
<td>Appalachian Summer</td>
<td>Oberlin, OH</td>
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<td>2006</td>
<td>Carlo Domeniconi</td>
<td>Landscape, Op. 126</td>
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<td>2007</td>
<td>Roland Dyens</td>
<td>Anyway</td>
<td>Los Angeles, CA</td>
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<td>2008</td>
<td>Sergio Assad</td>
<td>Valse de Outuono</td>
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<td>2010</td>
<td>Denis Gougeon</td>
<td>Lamento-Scherzo</td>
<td>Austin, TX</td>
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<tr>
<td>Year</td>
<td>Composer</td>
<td>Work</td>
<td>Festival Location</td>
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<tr>
<td>2011</td>
<td>Mark Delpriora</td>
<td>“Prelude and Fugue”</td>
<td>Columbus, GA</td>
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<td>2012</td>
<td>Andrew York</td>
<td><em>Just How Funky Are You?</em></td>
<td>Charleston, SC</td>
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<td>2013</td>
<td>William Bolcom</td>
<td>Aria</td>
<td>Louisville, KY</td>
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<td>2014</td>
<td>Curtis Curtis-Smith</td>
<td>Evocation</td>
<td>Fullerton, CA</td>
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<tr>
<td>2015</td>
<td>Donald Crockett</td>
<td>Fanfare Studies</td>
<td>Oklahoma City, OK</td>
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<tr>
<td>2016</td>
<td>Stephen Goss</td>
<td>Labyrinth</td>
<td>Denver, CO</td>
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</table>
REFERENCES


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Rivera, Carlos Rafael. http://www.naxos.com/person/Carlos_Rafael_Rivera/19639.htm


BIOGRAPHICAL SKETCH

Born in Corpus Christi, TX, Jesus (Jesse) Luis Garcia began his guitar studies at the age of 21 while an undergraduate at Del Mar College in Corpus Christi under Philip Hii. He went on to complete his Master in Music Performance degree at The University of Texas at San Antonio under Matthew Dunne, where he was awarded a Graduate Assistantship. His duties there included providing private instruction to undergraduate classical guitar performance majors, teaching the university elective guitar class, as well as acting as coordinator and main instructor of guitar studies for the UTSA String Project, an afterschool program founded by the university. Jesse completed his Doctor of Music degree at The Florida State University under Bruce Holzman, and teaches part time at Tallahassee Community College as Adjunct Instructor of beginner and intermediate guitar classes.