

EN LA TIERRA
six 21st century guitar concertos

brian head
william kanengiser
martha masters
james smith
scott tennant
GUITARS

USC THORNTON EDGE DONALD CROCKETT, CONDUCTOR

Disc 1

- 1 **En La Tierra** (2011) **Donald Crockett** b. 1951
Brian Head, soloist
- 2–4 **Kaleidoscope** (2004) **Dusan Bogdanovic** b. 1955
Adagio espressivo–Allegro ritmico–Maestoso
Adagio misterioso–Cadenza
Allegro ritmico
William Kanengiser, soloist
- 5 **A Fanciful Plainte** (2011) **Brian Head** b. 1964
Scott Tennant, soloist

Disc 2

- 1–3 **Mystery of Constellation** (2009) **Steven Gates** b. 1976
Heliacal Rising
Scanning the Black Dome
Astrolabe
James Smith, soloist
- 4 **Cuento desde la frontera** (2009) **Simone Iannarelli** b. 1970
Martha Masters, soloist
- 5 **Prayers** (2005) **Dusan Bogdanovic**
William Kanengiser and Brian Head, soloists

This recording, over five years in the making, was the inspiration of the founder of Doberman-Yppan, Paul Gerrits, and the two most recent chairs of the USC Thornton Classical Guitar Program—James Smith and Brian Head. Though both Paul and Jim have now left us, their spirit pervades the project. We are grateful for their inspiration and achievements. Our deepest thanks also go to Richard Hansen of Delta, Colorado, and the Augustine Foundation for their generous funding of this project.

The guitar concerto as a genre has only dozens of examples in circulation, as compared with the hundreds of concertos for violin, cello and piano, to name the three big guns. That said, the 20th century was graced with outstanding guitar concertos by Villa Lobos, Rodrigo and Castelnuovo-Tedesco, to name a few major figures.

As the level of guitar playing has advanced—exponentially, really—the guitar repertory, including concertos, has expanded rapidly in the past century or so. This recording presents six new concertos from early in this most recent century, the 21st. Composed between 2004 and 2011, in an age of very loud music, all six take into account an inescapable feature of the modern classical

guitar—while it has a wide expressive range, it remains an instrument with an intimate dynamic range, even when subtly amplified as is often the case in modern performance practice. The orchestra, therefore, is decidedly chamber-sized with single woodwinds and limited (but crucial) use of brass; the string complement is also reduced to small orchestra forces. This is a supple and transparent instrumental ensemble which creates a chamber music atmosphere at many points in the music.

This means that a large new music ensemble can tackle this repertoire, and the University of Southern California new music ensemble, Thornton Edge, has done just that. With twenty strings, plus woodwinds, horn, trumpet, percussion and celesta, USC Thornton Edge performed each of these works in concert, subsequently recording them.

Beyond dramatically adding to the recorded catalogue of 21st century guitar concertos, the impetus for this project was the interaction of USC Thornton faculty guitarists with Thornton faculty composers and student musicians. In addition to two works by the celebrated guitarist composer, Dusan Bogdanovic, and a concerto by the Italian

guitarist and composer currently teaching in Mexico. Simone Iannarelli, three new works were newly composed for this project by Thornton faculty composers Brian Head and Donald Crockett, and former Thornton composition student, now a professor at Pasadena City College, Steven Gates.

What we have here are six very colorful works featuring guitar—highly virtuosic, intimately expressive, both subtle and in-your-face—and small orchestra, supple and transparent. It is, I feel, a compelling mix.

—Donald Crockett

En La Tierra, Concerto in One Movement for Guitar and Orchestra, is the third of four in a series of explorations for guitar which I have composed in the past fifteen years or so. *The Falcon's Eye* (1999-2000), a set of twelve preludes for guitar solo, and *Winter Variations* (2006), an extended fantasia in one movement, precede *En La Tierra* (2011). Most recently, *Fanfare Studies* (2015) was commissioned as the set piece for the Guitar Foundation of America's 2015 International Concert Artist Competition. *The Falcon's Eye* and *Winter Variations* are also recorded on Doberman-Yppan by Brian Head, the dedicatee of *Winter Variations* and the soloist for *En La Tierra*. All four of these pieces explore my relationship to the classical guitar, an instrument I studied seriously as a teenager and played regularly through my twenties. *En La Tierra* ("On Earth"), in a single movement of about fourteen minutes, is in several clearly delineated sections. The syncopated repeated-note section which opens the work also closes it, and in between you will hear a lament or two, a gentle allegretto and a scherzo both playful and aggressive. Throughout the piece the specific, subtle and varied colors of the guitar are juxtaposed with similar and contrasting colors in the small orchestra of wind sextet, two percussion, celesta and strings.

En La Tierra was completed in late-October, 2011, which meant at our initial rehearsals for the premiere the excellent Thornton Edge musicians were reading very wet ink. An epigraph on the title page of the score is from Pablo Neruda's wonderful book of poems, *Residencia en la Tierra* ("*Residence on Earth*"): "Well now, what is it made of, that upsurge of doves that exists between night and time..."

—Donald Crockett

Kaleidoscope

Similar to the shifting patterns in a kaleidoscope, this entire piece restructures its essential motifs to create diverse moods, colors and movements. Thus, even though its general architecture follows a tripartite outline of the traditional concerto form, the building blocks of the whole piece remain the same. These include identical rhythmic and polymetric shapes as well as melodic and harmonic motifs that appear and reappear throughout the composition. Contemporary Blues and Jazz are interwoven together with some of their deep African musical roots, as well as with Balkan modes, odd-meter and occasional incursions into polytonality. Much of what the guitar has to say is expressed in the guise of improvisatory elaboration of the material or in the form of an announcement—

the lyrical beginning of the second movement being an example of the latter. Two main elements are at the core of the Concerto: the pulsating dance with its insistent and expansive rhythmic flow on the one hand—the nostalgic, delicately soaring jazz ballad, on the other. The piece is dedicated to William Kanengiser.

—Dusan Bogdanovic

A Fanciful Plainte is a re-imagining of a solo guitar piece I wrote for Scott Tennant several years ago. The original is a lament with a two-note supplication knitted throughout the voices. A rather densely layered etude, it welcomes the space afforded by the orchestra to realize its polyphony and dramatic shape. In the present work, the original plainte is found as the middle section of a roughly three-part continuous conversation between guitar and orchestra. The outer sections contain commentaries and musings fueled by a peripatetic motive that reappears throughout. *A Fanciful Plainte* is an homage to the late, great James Smith, my teacher, colleague and friend, who encouraged me to expand and orchestrate *Plainte*. This is my fantasia para un gentilhomme.

—Brian Head

Mystery of Constellation

My first real experience working with the guitar was in my *Madrigals*, a set of two songs for voice and guitar, published by Doberman-Yppan and recorded there on "Night of Four Moons" featuring guitarist, Kevin Cooper, and mezzo-soprano, Catherine Cooper. That experience only deepened my admiration of the expressive capability of the instrument and its orchestral array of tone colors, so the opportunity to write for the guitar again in the form of a concerto was welcome and thrilling. *Mystery of Constellation* is my exploration of how the guitar and orchestra might converse, blend, and play off each other in meaningful ways—without relegating the orchestra to a subsidiary role. The orchestra is very much an equal partner here.

The music arose out of my own ruminations on the night sky, or more specifically, the emotional reactions it has evoked in humans throughout time—awe, bewilderment, and even fear. The first movement is built upon a quick two-note figure in the orchestra that whips up to an agitated climax, followed by a more contemplative, relaxed middle section. The second movement owes much to John Terpstra's evocative poem "Hypotheses," in which a star's location is determined by the trajectory of the tips of a gnarled tree

branch—it bends and twists its way about the night sky looking for a vacant and suitable location to place a new point of light. You will hear the guitar quietly plucking along until, with little warning, it is interrupted by an ecstatic array of shooting figures and bright colors. In the slow fantasy that concludes the piece, (titled "Astrolabe," after the ancient astronomical measuring device) the guitar and alto flute engage in an intricate dialogue over a soft underpinning of low strings before the orchestra builds to a climax, followed by a short cadenza. The piece ends with the shimmering filigree of two violins and guitar harmonics that dissolve into the ether. I am greatly indebted to Jim Smith, Brian Head, and Donald Crockett for their invaluable consultation on all things relating to their instrument.

—Steven Gates

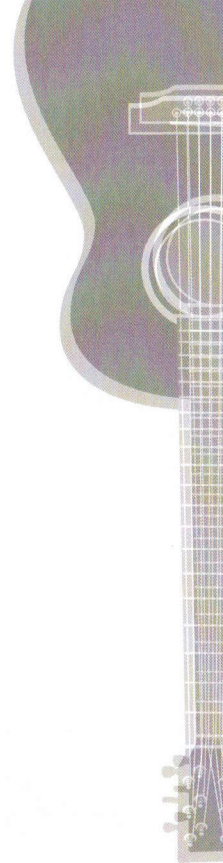
Cuento desde la frontera (Tale from the Border)

I once heard a tale from the border, which in reality had never been narrated, such that each felt it to be profoundly their own.

At that point in time, the spirit endured confusion, submerged in uncertainty, caught between invisible barriers. Precisely from the border...that imaginary line where there come together contrasting emotions which express longing and nostalgia, as well as excitement and novelty.

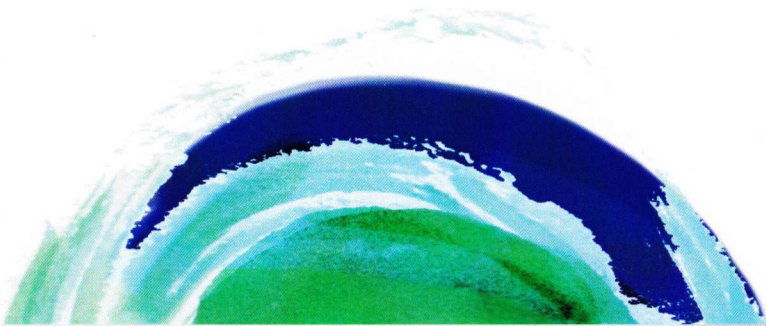
The music keeps you from losing your way, it creates a bond between those arriving and departing, which will never again converge during the course of their lives.

I once heard a tale from the border,
sure of myself at first,
I was lost along the way,
but in the end I was found once again.
—Simone Iannarelli



Prayers was commissioned by the 2005 Jeunesse musicale international competition in Belgrade. As Picasso expressed it in his direct, inimitable way: "How can you make religious art one day and another kind the next?"—there is a schism in the very act of labeling something "religious art." Without circumscribing a particular space or time to being sacred, every place and every time become sacred provided the right inspiration is found. *Prayers* should be conceived then as a musical intention to mirror and awaken this inspiration.

—Dusan Bogdanovic



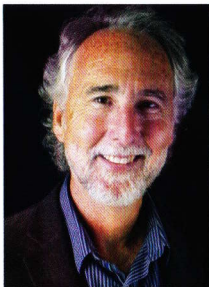
A R T I S T S

USC Thornton Edge (formerly Contemporary Music Ensemble), founded in 1976 by Robert Wojciak, has been under the direction of Donald Crockett since 1984. Comprised of some of the finest student musicians in the USC Thornton School of Music, the ensemble presents a series of four concerts annually on the USC campus. Edge has also been part of the Los Angeles Philharmonic's Green Umbrella Series and New Music LA, and is a recipient of the Outstanding Ensemble Award given by LA Weekly in 2006. On tour, Edge has presented concerts at the Paris and Lyon Conservatories, the Berlin 750 Jahre Festival, as well as the 2014 Carlsbad Music Festival, and has appeared as soloist with the Los Angeles Chamber Orchestra in Stephen Scott's Concerto for Bowed Piano and Orchestra. Thornton Edge has worked directly with many leading composers over the years, in addition to USC Thornton's own stellar faculty, including John Harbison, Steve Mackey, Witold Lutoslawski, Henryk Gorecki, Steven Stucky, Augusta Read Thomas, Joan Tower, Bernard Rands, Michael Daugherty, Judith Weir, Chinary Ung, David Lang and Michael Gordon.

Los Angeles-based composer and conductor

Donald Crockett

has received commissions from a wide spectrum of organizations including the Los Angeles Chamber Orchestra (Composer-in-Residence, 1991–97), Kronos Quartet, Los Angeles Philharmonic, Hilliard Ensemble, Pittsburgh New Music Ensemble, Xtet, the San Francisco-based chamber chorus, Volti, the California EAR Unit, the Harvard Musical Association for violist Kate Vincent and Firebird Ensemble, Claremont Trio, and the University of Southern California for its 125th anniversary, among many others. Recent projects include commissions from the Guitar Foundation of America, Boston Modern Orchestra Project, 21st Century Consort, a chamber opera, *The Face*, based on a novella in verse by poet David St. John, and a consortium commission from twenty-two college and university wind ensembles for his Dance Concerto for Clarinet/Bass Clarinet and Wind Ensemble. 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 grants and prizes from the Barlow Endowment, Bogliasco Foundation, Copland Fund, Copland House, Kennedy Center Friedheim Awards, Meet the Composer, the National Endowment for the Arts, New Music USA and many others. 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. A frequent guest conductor with new music ensembles nationally, Donald Crockett has been very active over the years as a composer and conductor with the venerable and famed Monday Evening Concerts in Los Angeles. As conductor of the USC Thornton Symphony's annual New Music for Orchestra series Donald Crockett has premiered over 125 new orchestral works by outstanding Thornton student composers. His recordings as a conductor can be found on the Albany, CRI, Doberman-Yppan, ECM and New World labels. Deeply committed to education, Donald Crockett is Professor and Chair of the Composition Program, Director of Thornton Edge new music ensemble and Assistant Dean for Faculty Affairs at the USC Thornton School of Music, as well as the Senior Composer-in-Residence with the Bennington Chamber Music Conference.

A richly gifted composer, improviser and guitarist, **Dusan Bogdanovic** has explored musical languages 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. His performing and recording activities include work with chamber groups of diverse stylistic orientations including The Falla Guitar Trio and jazz collaborations with James Newton, Milcho Leviev, Charlie Haden, Miroslav Tadic, Mark Nauseef, Anthony Cox and others. He has over fifty published compositions ranging from guitar and piano solo works to chamber and orchestral ensembles (Berben, GSP, Doberman-Yppan et al.), as well as close to twenty recordings ranging from Bach Trio Sonatas to contemporary works (Intuition, GSP, Doberman-Yppan, M.A. Recordings et al.). Among his most recent commissions are a ballet-poeme *Crow*, premiered by the Pacific Dance Company at the Los Angeles Theater Center; *Sevdalinka*, written for



the Newman-Oltman Guitar Duo with the Turtle Island Quartet, premiered at Merkin Hall, New York; *Canticles*, composed for the Gruber- Maklar Duo; a mixed media piece *To Where Does The One Return*, for sixteen ceramic gongs in collaboration with sculptor Stephen Freedman, premiered in Hilo, Hawaii; *Games*, commissioned by the BluePrint Festival and dedicated to David Tanenbaum and Nicole Paiement; *Byzantine Theme and Variations*, premiered by James Smith with the Armadillo String Quartet; as well as works written for pianist Fabio Luz and numerous solo guitar compositions written for Alvaro Pierri, David Starobin, William Kanengiser, Scott Tennant, Eduardo Isaac, James Smith and others.

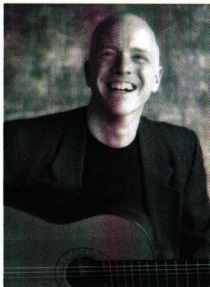
Bogdanovic was born in Yugoslavia in 1955. He completed his studies of composition and orchestration at the Geneva Conservatory with P. Wissmer and A. Ginastera and in guitar performance with M.L.São Marcos. Early in his career, he received the only First Prize at the Geneva Competition and gave a highly acclaimed debut recital in Carnegie Hall in 1977. After having taught at the Belgrade Academy and San Francisco Conservatory (1990–2007), he is presently engaged by the Geneva Conservatory.

His theoretical work for guitar, at Berben Editions, includes *Polyrhythmic and*

Polymetric Studies, as well as a bilingual publication covering three—voice counterpoint and improvisation in the Renaissance style. His latest book *Ex Ovo*, a collection of essays for composers and improvisers published by Doberman-Yppan, is soon to be followed by *Harmony for Guitar*, which is in preparation by the same publisher.

Brian Head

enjoys a multi-faceted career as a guitarist, teacher and composer, performing and recording with groups including the Los Angeles Philharmonic, Los Angeles Opera, Jacaranda and



the Firebird Ensemble and having appeared as soloist on the stages of the Dorothy Chandler Pavilion, Disney Hall, and the Hollywood Bowl. He has premiered works by Donald Crockett, Stephen Hartke, Jeffrey Holmes, William Kraft, and Steve Reich among others, and his own compositions have been recorded on labels including Delos, Denon, GSP, and now Doberman-Yppan Recordings, and have been

performed on six continents and throughout the U.S. in venues including Merkin Hall in New York, the Ambassador Auditorium in Los Angeles and the Phillips Collection in Washington, D.C. His homage to John McLaughlin called *We Know You Know*, was part of the Grammy Award-winning *Guitar Heroes* album by the Los Angeles Guitar Quartet, a group whose 2015 CD *New Renaissance* he also produced. His own recordings include *The Falcon's Eye*—the solo guitar music of Donald Crockett on Doberman-Yppan Records, as well as performances of William Kraft's solo *Incantation* on Kraft's Albany Records offering, another with renowned clarinetist, Michele Zukofsky, on her Simon Bellison tribute recording, and the debut recording of Stephen Hartke's *Sons of Noah* with Xtet on New World Records.

Born in Washington D.C., Brian received degrees in music and mathematics at the University of Maryland and continued his studies in guitar with James Smith and composition with Stephen Hartke at the USC Thornton School of Music where he was chosen as the Outstanding Thornton School Master's Graduate. He now has a dual appointment on the Classical Guitar and Composition faculties at the Thornton School where he chairs the Classical Guitar Department and is Assistant Dean for Academic Programs. He is a frequent

adjudicator and masterclass clinician across the U.S. and has been recognized for his exceptional teaching having received the USC Gamma Sigma Alpha Professor of the Year Award and the Simon Ramo Faculty Award, the Thornton School's highest faculty honor. He previously led the classical guitar program at the University of California, Santa Barbara, and is currently Artistic Director of the Guitar Foundation of America.

A native of northern California, **Steven Gates** is a composer and educator whose music is informed by various sources, including the natural world, mythology and an affinity for the spirit

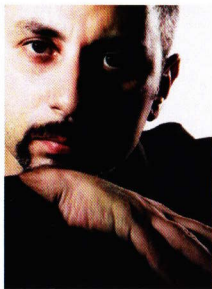


and mechanical innovations of earlier generations. His music has been widely performed and includes orchestral, chamber, and vocal works. Recognition for his music includes Austin Peay State University's "Young Composer's Competition," the "Prize for Excellence in Chamber Music Composition" from the

Tampa Bay Composers' Forum, and the Thornton School of Music's "McHugh Composition Prize." His music has been featured on the MATA Festival in New York, and Steven was invited to be a composition fellow at the Composers' Forum of the East in Bennington, Vermont. Through their "First Music" program, the New York Youth Symphony commissioned and premiered Gates' orchestral work *Among Joshua Trees*. Steven holds degrees in composition from the University of Denver, Lamont School of Music and the University of Southern California, Thornton School of Music, where his primary instructors were Donald Crockett, James Hopkins, and Frank Ticheli. A committed teacher, Gates has held numerous teaching positions in Southern California and has directed the theory and composition program at Pasadena City College since 2011.

Simone Iannarelli

was born in Rome in 1970. He studied classical guitar with Massimo Delle Cese and graduated from the Conservatory "A.Casella" in L'Aquila, receiving his final diploma with highest honors. During his study in Rome, Mr. Iannarelli performed in many master classes given by musicians such as Manuel Barrueco, David Russell, Carlo Domeniconi, Dusan Bogdanovic and Sergio Assad, among others. Afterward, he moved to Paris to study with the composer, arranger and guitarist Roland Dyens for two years, later enrolling at the Conservatoire de La Courneve (Paris) where he studied orchestration with Guillaume Cornesson. Mr. Iannarelli is highly recognized as a guitarist and composer by critics and musicians alike. He has given recitals as a soloist as well as in duo with soprano and violin through France, Germany, Italy, the Netherlands, Switzerland, the United States and Mexico. His works are published by Les Productions d'Oz, Editions Sinfonica, Berben, and Carish, and have frequently been performed by internationally



recognized players in Europe, USA, South America, Mexico and Asia, and broadcast on BBC, Radio Vaticana and Bayerische Radio. In 2004, the CD "Rue De La Folie Regnault" was released on the Guitart label, featuring pieces composed and performed by him. Mr. Iannarelli is professor of classical guitar at the University of Colima (Mexico).

Recognized as one of America's finest classical guitarists, **William Kanengiser** won First Prize in the 1987 Concert Artists Guild International Competition as well as major guitar competitions in Toronto (1981) and Paris (1983). He has recorded four solo CD's for the GSP label, ranging from classical to jazz to Caribbean to Near Eastern styles, and he recently recorded two CD's for the Suzuki Guitar Advanced Repertoire Series. In 2005 he released a live concert DVD, "Classical Guitar and Beyond", for Mel Bay Recordings, which also features Mr. Kanengiser's talents as a comedian/mimic in his infamous "GFA Imitation Show". A member of the guitar



13

faculty at the USC Thornton School of Music since 1983, he was a recipient of the "2011 Dean's Award for Excellence in Teaching". He has given master classes around the world and produced two instructional videos, "Effortless Classical Guitar" and "Classical Guitar Mastery" for Hot Licks Video. The 2010-11 season was marked by special performances of Shingo Fujii's *Concerto de Los Angeles* for solo guitar and guitar orchestra, which was written for Mr. Kanengiser and recorded in Kyoto in 2008. This piece was played with guitar students in seven US cities, as well as in Osaka and Shanghai. Featured recitals in 2012-13 include Spivey Hall near Atlanta and appearances with the Long Island, Philadelphia, Sacramento, Calgary and Indianapolis Guitar Societies.

As a founding member of the Los Angeles Guitar Quartet, Mr. Kanengiser has toured extensively throughout Asia, Europe and North America and recorded over a dozen CD's. LAGQ was awarded a GRAMMY® for Best Classical Crossover Recording in 2005. Their newest recording project "Interchange", features concertos by Joaquin Rodrigo and Sergio Assad; it was released in March 2010 and received a Latin Grammy nomination for Best Classical Composition. In addition to three European tours this season, they recently completed their Australian debut tour, including three sold-

out shows at the Sydney Opera House. In addition to the many arrangements and compositions Mr. Kanengiser has written for LAGQ over the years, Mr. Kanengiser recently created the stage production *The Ingenious Don Quixote: Words and Music from the Time of Cervantes*, writing a one-hour script for John Cleese (of Monty Python) and arranging accompanying Spanish Renaissance music for guitar quartet. This work is now being toured with comedian Phil Proctor of the Firesign Theater, and was recently released as a live DVD on Mel Bay Recordings.

Martha Masters

first achieved international recognition in 2000 when she won first prize in the Guitar Foundation of America International Concert Artist Competition. That same year she also won the Andres Segovia International Competition in Linares, Spain, and was named a finalist in the Alexandre Tansman International Competition of Musical Personalities in Lodz, Poland. Since then,



14

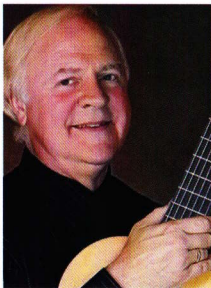
Ms. Masters has been active as a solo recitalist, chamber musician and concerto soloist around the world. Her 2013-14 season includes appearances at festivals and on concert series through the United States, Peru, Mexico, Ecuador, Serbia and Germany.

Masters received both the Bachelor and Master of Music degrees from the Peabody Conservatory, where she studied with Manuel Barrueco, and completed the Doctor of Musical Arts degree at the University of Southern California as a student of Scott Tennant.

Ms. Masters is currently on the guitar faculty of Loyola Marymount University and California State University Fullerton, and is president of the Guitar Foundation of America. She has five recordings on the Naxos and GSP labels, and her third book was released in spring of 2014. For more information, visit www.marthamasters.com.

Guitarist **James Smith** was professor and chair of the classical guitar program at USC Thornton, a program regarded as one of the finest in the world. His students included prize-winners in international competitions, and two ensembles trained at USC Thornton, the Los Angeles Guitar Quartet (LAGQ) and the Falla Trio, have enjoyed successful professional careers.

He presented masterclasses at the Manhattan School of Music, Eastman, Yale, and the New England and San Francisco Conservatories, to name a few. Smith was very active as a performer, playing throughout the Americas and Asia. As a dedicated chamber musician he performed with the Bel Arts Trio (David Shostac, flute, John Walz, cello), Canto Claro (Sun Young Kim, soprano), Windwood (Douglas Masek, winds), and with guitarist Dusan Bogdanovic and violinist Endre Balogh. Also a skilled arranger, he had several of his works recorded by the LAGQ and other ensembles. Recordings with David Shostac on Excelsior and Douglas Masek on Massax include numerous arrangements by Smith. An ardent supporter of new music, he has given the premieres of works by Bogdanovic, Reich, Johanson, Musgrave, Leisner and Lesemann, to name a few, and his recordings for Orion and Protone records have first recordings of works by Schickele, Crockett and others. Smith's solo playing was featured in the acclaimed movie *Sleepy Time Gal* (1996) starring



Jacqueline Bisset. James Smith served as president of the Guitar Foundation of America, the advisory committee of the First American Guitar Congress and as a board member of ASTA-LA. He judged many international guitar competitions, and organized the Celebration of Pepe Romero at USC Thornton (2004), the First Stotsenberg Guitar Competition, and the Andres Segovia Commemorative (1986), the last two-week long tribute to the Maestro. James Smith succumbed to brain cancer in September 2010.

Scott Tennant

is considered to be one of the world's premiere guitar virtuosos, and is a favorite guest artist with orchestras, on music series and major guitar festivals around the world. He is a founding member of the Grammy®-winning ensemble L.A. Guitar Quartet, now in their 30th year. He has made numerous recordings as a soloist on the GHA and Delos labels, and with members of the LAGQ he has recorded for GHA, Delos,



Sony Classical, Windham Hill, Deutsche Grammophon and Telarc labels. Their Telarc release "LAGQ LATIN" was nominated for a Grammy®, and it was their Telarc title "LAGQ'S GUITAR HEROES" which won a Grammy® as the best classical crossover recording of 2005.

Mr. Tennant is well known as a teacher and author, currently with eight books to his name. His first book, *Pumping Nylon*, is an advanced book on classical guitar technique and is used by students and teachers alike in most of the world's major guitar programs. It has attained a kind of "cult status", being hailed as the only book of its kind. He lives in the Los Angeles area, and is on the faculties of the USC Thornton School of Music, and the Pasadena Conservatory of Music.

Thornton Edge Personnel

Flute

Michael Matsuno

Oboe/English Horn

Aki Nishiguchi

Clarinet/Bass Clarinet

Bogdanovic, Gates:

Carmen Izzo

Crockett, Head, lannarelli:

Joe Morris

Eric Jacobs

Bassoon

Bogdanovic, Gates:

Krista Wodelet

Crockett, Head, lannarelli:

Robbie Curl

Horn

Gates:

Steven Newbold

Crockett, Head, lannarelli:

JG Miller

Trumpet

Bogdanovic:

Durango Ruiz

Percussion

Bogdanovic, Gates:

Ben Phelps

Brian Foreman

Crockett, Head, lannarelli):

Lorry Black

Crockett, Head:

Brice Burton

Celesta

Crockett, Head:

Sarah Gibson

Violin I

Joel Pargman, concertmaster

Bogdanovic, Gates:

Joshua Addison

Sergio Gamez Olivares

Kelly Bunch

Esther Kang

Eric Wuest

Crockett, Head, lannarelli:

Dagenais Smiley

Ting-Ting Gu

Marisa Kuney

Pieter Viljoen

Violin II

Bogdanovic, Gates:

Sakura Tsai, principal

Yi-ting Chen

Leonardo Perez

Michelle Black

Jack McFadden-Talbot

Crockett, Head, lannarelli:

Jack McFadden-Talbot, principal

Joanna Lee

Janet Liang

Robin Su

Sophie Tang

Viola

Bogdanovic, Gates:

Jack Stulz, principal

Sophia Acheson

Sixto Franco Chorda

Renata van der Vyver

Crockett, Head, lannarelli:

Elizabeth Beilman, principal

Brett Banducci

Alejandro Duque

Cecilia Cotero Torrecillas

Cello

Bogdanovic, Gates:

Stella Cho, principal

Anna Cho

Xian Zhuo

Crockett, Head, lannarelli:

Stella Cho, principal

Michael Kaufman

Ana Kim

Bass

Bogdanovic, Gates:

Maggie Hasspacher, principal

Daisuke Takahashi

Crockett, Head, lannarelli:

Mary Reed, principal

Maggie Hasspacher

Produced by Kate Vincent, Donald Crockett and Brian Head
Engineered by Scott Sedillo

Assistant Engineers: Tom Brissette and Milton Gutierrez
Mastered by Scott Sedillo at Bernie Grundman Mastering
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Kaleidoscope, Prayers and Mystery of Constellation recorded
in March 2010 at Newman Recital Hall, University of
Southern California.

En La Tierra, A Fanciful Plainte and Cuento desde la frontera
recorded in November 2011 at Newman Recital Hall,
University of Southern California.

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and the Augustine Foundation for providing generous
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recording project possible.

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