

New York City Classical Guitar Society  
presents

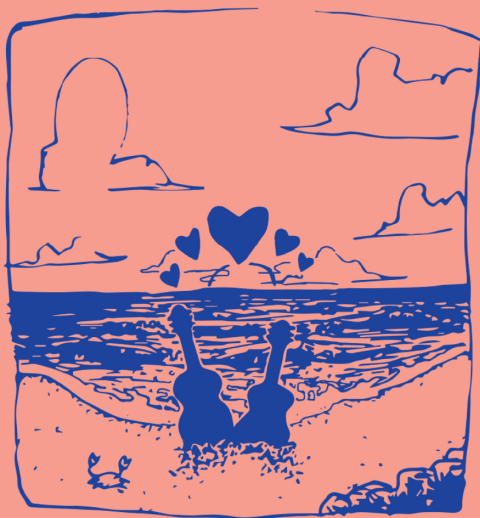
# Peace, Love and Guitars

Part II

A premiere benefit video concert featuring  
Ben Verdery and Friends

April 23, 2021  
8:00 PM EDT

# Peace, Love & Guitars



*Ben Verdery & Friends*

*Two virtual premiere video benefit concerts  
presented by the New York City Classical Guitar Society*

*February 12 and April 23 at 8:00pm est*

*Poster designed by John Verdery*

# Peace, Love and Guitars

## Ben Verdery and Friends

1

Jeff Peterson, steel-string guitar, Ian O'Sullivan, ukulele,  
and Ben Verdery, classical guitar

PETER MOON: *Guava Jam*

2

Christina Bouey, violin, and Ben Verdery, classical guitar

BEN VERDERY: *Mobile*

3

Ben Verdery, classical guitar

JOHANN SEBASTIAN BACH:

Prelude from Cello Suite No. 6, BWV 1012 (arr. Verdery)

Sonatina from Cantata No. 106, *Gottes Zeit ist die allerbeste Zeit* (arr. Verdery)

Allegro from Prelude, Fugue and Allegro, BWV 998

4

Ben Verdery, classical guitar

SEYMOUR BERNSTEIN: *Searching for a Chorale*

5

Wayne Escoffery, tenor and soprano saxophones, and

Ben Verdery, classical guitar

BEN VERDERY: *Lightmaker* (world premiere performance)

6

James Taylor, tenor, and Ben Verdery, classical guitar

FRANZ SCHUBERT: "Tränenregen" and "Pause" from *Die schöne Müllerin*

7

Ettore Causa, viola, and Ben Verdery, classical guitar

VERDERY: *Tibetan Song* (world premiere performance)

8

Rie Schmidt, alto and C flutes, and Ben Verdery, classical guitar

SERGIO ASSAD: *New York Sketches* (world premiere performance)

I. *Greenwich Village, 1966*

II. *72nd Street Dakota*

III. *92nd Street, Scherzo*

## About the Artists

### Ben Verdery

Hailed for his innovative and eclectic musical career, Benjamin Verdery tours regularly throughout the United States, Canada, Europe, Australia, and Asia.

As a recording artist, Ben has released more than 15 albums and has recorded and/or performed with such diverse artists as Andy Summers, William Coulter, Leo Kottke, Anthony Newman, Jessye Norman, Paco Peña, Hermann Prey, and John Williams. In 2020, New Focus Records released *Scenes from Ellis Island: Guitar Music of Ben Verdery*. Guest artists on the recording are Simon Powis (guitar), Guilherme Monegatto (cello), Hawa Kasse Mady Diabate (vocals) and Mark Martin (beatboxer, mixed vocalist).

A prolific, published composer in his own right, many of Ben's compositions have been performed, recorded and published (Doberman–Yppan, Alfred Music). He has composed works for The Assad Duo, guitarists David Russell, Scott Tennant, David Tanenbaum, John Williams and John Etheridge, The Changsha International Guitar Festival, the Pensacola Guitar Orchestra (FL), Kyo–Shin–An Arts (NY), Wake Forest University, Thomas Offermann and the guitar ensemble of the Hochschule for Music and Theatre (Rostock, Germany), and the score for the documentary film *Corida Goyesque*.

By turn, many of the leading composers of our time have created music for Ben, including Ezra Laderman, Daniel Asia, Martin Bresnick, Bryce Dessner, Javier Farias, Aaron Kernis, John Anthony Lennon, David Leisner, Hannah Lash, Ingram Marshall, Anthony Newman, Roberto Sierra, Van Stiefel, Christopher Theofanitis, and Jack Veas.

Since 1985 Ben has been guitar professor at the Yale School of Music. He has served as Artistic Director of 92Y's Art of the Guitar series since 2007, and as Producer of his Maui Summer Master Class since 1999.

Benjamin Verdery uses D'Addario strings and plays guitars by Garrett Lee, Otto Vowinkel, Greg Smallman, and Jeff Traugott.

### Jeff Peterson

Recognized as one of Hawaii's most versatile musicians, Grammy Award–winning Jeff Peterson is at the heart of the Hawaiian music scene today. His passion for the guitar has allowed him to shine as a solo artist and has given him the opportunity to collaborate with a wide variety of artists from Hawaii, across the United States, and abroad. His focus on slack key guitar, classical, and jazz music has allowed him



to develop a unique and transcendent guitar voice while being deeply rooted in the traditions of his Hawaiian heritage. Born on the island of Maui, Jeff Peterson grew up on the slopes of Haleakala, where he was introduced to the rich heritage of Hawaiian music by his father, a *paniolo*, or Hawaiian cowboy, on the Haleakala Ranch.

As a performer, Jeff has had the honor to work with a wide range of artists and groups including Eric Clapton, James Galway, Brian Stokes Mitchell, Aaron Neville, Boz Scaggs, the Honolulu Symphony, Hawaii Opera Theatre, Keola Beamer, Nathan Aweau, Amy Hanaiali'i, The Matt Catingub Orchestra of Hawaii, jazz bassist Rufus Reid, shakuhachi master Riley Lee, Taiko master Kenny Endo, classical guitarist Benjamin Verdery, Hindustani slide guitarist Debashish Bhattacharya, the acclaimed string quartet Ethel, and many other artists in the fields of Hawaiian, classical, and jazz music.

As a soloist or as a featured artist, Jeff Peterson has released over 17 CDs, including four recordings with shakuhachi player Riley Lee. He contributed to the Grammy Award-winning *Slack Key Guitar Volume 2* (first-ever Best Hawaiian Music Album). Jeff has also been nominated for two other Grammy Awards for his 2010 *Maui on My Mind* and *Amy Hanaiali'i and Slack Key Masters Of Hawaii*, and has been honored with nine Na Hoku Hanohano Awards in Hawaii. His Concerto for Slack Key Guitar, Malama 'Aina, commissioned by the Raleigh Civic Symphony Orchestra, was premiered in 2016 by the Raleigh Civic Chamber Orchestra with Peterson as the soloist. The concerto was given its Hawaii premiere in 2017 by the Hawaii Symphony Orchestra, again with Peterson the soloist. Five of Jeff Peterson songs were featured in the film *The Descendants* starring George Clooney.

## Ian O'Sullivan

Ian O'Sullivan is a classically-trained guitarist and composer from the North Shore of O'ahu. Well-versed in Hawaiian music and the ukulele, in addition to the Western classical repertoire, Ian has performed with guitar luminaries including Benjamin Verdery, Andrew York, Carlos Barbosa-Lima, Scott Tennant, and Martha Masters. He has performed internationally as well as throughout the United States, including Carnegie Hall's Weill Recital Hall. In 2013 Ian released his first solo album, *Born and Raised*, featuring his original compositions alongside music of fellow Hawaii composers. In 2016 he released his second album, *Songs for the North Shore*, a set of original compositions written for specific places and stories from the North Shore of O'ahu.

As a child, Ian began playing the ukulele by ear. He then experimented with electric guitar in a rock band during high school years, familiarizing himself

with contemporary styles of reggae, hip-hop, and rock through tablature and recordings. In 2001, Ian entered the University of Hawaii at Manoa as a marine biology major. During his years at UH, Ian transformed from a non-music-literate garage band guitarist to being the first Hawaiian guitarist to be accepted to Yale University's School of Music.

Ian's past performances include the New York Classical Guitar Society, Minnesota Guitar Society, Peninsula Guitar Series, Korea International Guitar Festival, Na Hiwahiwa Festival in Tokyo, and Benjamin Verdery's Maui Guitar Class. Ian's next projects include a book of sheet music to pair with his first album *Born and Raised* and an album of music by early Hawaiian composers including Queen Lili'uokalani and Charles E. King. He also recently completed a two-year Master/Apprenticeship program with jazz ukulele master Benny Chong with a grant from the Hawaii State Foundation on Culture and the Arts. Ian currently teaches at the University of Hawaii and is the Director of Guitar/Ukulele at the Kamehameha Schools Kapalama Campus.

## Christina Bouey

Canadian violinist Christina Bouey has been hailed by *The New York Times* for playing "beautifully" and by *Opera News* for playing "with exquisite, quivering beauty." *The New York Post* noted that "when violinist Christina Bouey spun out that shimmering tune, I thought I died and went to heaven." She is praised by *Seen and Heard International*: "Bouey responded with the kind of beguiling poetry that technical brilliance alone cannot liberate." Her recent prizes include Grand Prize at the Vietnam International Chamber Competition, 1st Prize at the Schoenfeld International String Competition in the chamber division, and Grand Prize at the Fischhoff Competition. Among her other top awards include the Hugo Kortchak Award for outstanding achievement in chamber music, Heida Hermann International, and the Canadian National Music Festival. In addition, her ensemble, the Ulysses Quartet, is the graduate quartet in residence at Juilliard for 2019–22.

Christina has performed as soloist with the Greenwich Symphony, Cayuga Chamber Orchestra, Salina Symphony, River Cities Symphony, Symphony of the Mountains, Tonkünstler Ensemble, Bergen Symphony, and the Prince Edward Island Symphony, to name a few. Her solo and chamber credits include venues and series such as Carnegie Hall, Esterházy Palace, Taiwan National Recital Hall, Harbin Grand Theatre, Metropolitan Museum of Art, Chamber Music Society of Lincoln Center, Rockefeller Tri Noon Series, Dame Myra Hess Series, the National Arts Centre, La Jolla SummerFest, Premiere Performances Hong Kong, Vietnam Connection Music Festival, Kneisel Hall Festival, Emilia Romagna Festival, Montreal Chamber Festival, Mayfest at Cornell, Debut Atlantic, and the Indian

River Festival. She will tour as a soloist for Prairie Debut during the 2021–22 season.

Christina is currently serving as concertmaster of the Cayuga Chamber Orchestra and is a member/founder of the Ulysses String Quartet. She plays the 1728 “Artot” Stradivarius on generous loan from the Juilliard School and the 1820 Pressenda on generous loan from the Canada Council Instrument Bank. Christina is very excited to announce her debut album being released later this year including her own composition. To keep up to date with Christina, you can follow her website [www.christinabouey.com](http://www.christinabouey.com) and various other social media platforms.

## Wayne Escoffery

Grammy Award–winning tenor saxophonist Wayne Escoffery has performed, toured, and recorded with numerous internationally-respected musicians and has become known for his tone, impressive technique, and versatility. He has been a member of many major groups, most notably The Tom Harrell Quintet, with whom he toured and recorded (co-producing several of the group’s albums) for ten years. Escoffery has performed with, among others, Eric Reed Septet, the Lonnie Plaxico Group, Abdulla Ibrahim’s Ekaya, the Mingus Dynasty, the Mingus Orchestra, the Mingus Big Band, Ben Riley’s Monk Legacy Septet, and Jazz at Lincoln Center’s Music of the Masters.

Escoffery is part of the Yale School of Music’s Jazz Initiative, where he is a Lecturer in Jazz and an ensemble coach. His class, “Jazz Improvisation,” is open to both undergraduate and graduate students at Yale. Escoffery has performed at Sprague Memorial Hall as part of Yale’s Ellington Jazz Series.

Born in London, Escoffery moved to the United States in 1983 and three years later settled in New Haven, where he studied at Neighborhood Music School, ACES Educational Center for the Arts, and the New York City-based Jazzmobile. Escoffery graduated *summa cum laude* with a bachelor’s degree in jazz performance from the Hartt School at the University of Hartford, where he was a protégé of saxophone legend Jackie McLean. He earned a Master of Music degree from the Thelonious Monk Institute of Jazz Performance at the New England Conservatory, where he studied with George Coleman, Jimmy Heath, Don Braden, Clark Terry, Ron Carter, Barry Harris, and Charlie Persip, among others.

Since moving to New York City in 1999, Escoffery has performed with the most elite jazz musicians in the world. He has recorded ten studio albums as a leader and currently leads his own group featuring pianist David Kikoski, bassist Ugonna Okegwo and drummer Ralph Peterson. Escoffery is also founder of the band Black Art Jazz Collective which tours internationally and has released two albums.

## James Taylor

James Taylor, M.M. (Yale University), is an internationally–celebrated performer. At home in opera, concert, recital, and musical theatre, he has appeared with numerous opera companies, symphonies, and theatres, including the New York City Opera, San Francisco Opera, Opera Carolina, Göttigen Handel Festspiele, Theatre Augsburg, and the Nederlandse Reisopera. He has given recitals in the United States, Europe, and Asia, and has appeared in leading roles in musicals.

In his earlier roles as a baritone, Mr. Taylor performed the title roles in *Il Barbiere di Siviglia* and *Le Nozze di Figaro*, Marcello in *La Boheme*, as well as thirty-three others. As a tenor, his performances have included Siegmund in *Die Walküre*, the title roles in *Lohengrin* and *Parsifal*, Don Jose in *Carmen*, Manrico in *Il Trovatore*, Cavaradossi in *Tosca*, and Pinkerton in *Madame Butterfly*. His many concert performances include Handel's *Messiah*, Bach's *Magnificat*, Beethoven's *Symphony No. 9*, and Mozart's *Requiem*.

An avid recitalist, Mr. Taylor has presented programs in Amsterdam, Rotterdam, Utrecht, Breda, and Groningen in the Netherlands; Munich, Augsburg, and Dusseldorf in Germany; Klagenfurt, Linz, and Vienna in Austria; and Kuala Lumpur and Singapore; as well as at several universities and colleges across the United States. Along with the late composer Glenn Roven, he has premiered Schubert's *Winterreise* in a singable English translation, and will premiere the last cycle they worked on together, Brahms's *Die Schöne Magelone*, in a singable English Translation in 2021 in Richmond, VA.

Among his numerous awards, Mr. Taylor was the winner of the Metropolitan Opera District Auditions for Connecticut and Alabama and was a finalist in the International Belvedere/Hans Gabor Competition, the Dutch International Vocal Competition, and the Lieder Competition of the International Johannes Brahms Competition. In addition, Mr. Taylor was invited to participate in the International Tchaikovsky Competition in Moscow.

A talented and sought-after educator, he has served as Director of Opera at Drake University and the University of Alabama and has been on the music faculties of VCU and the University of Virginia. Professor Taylor has been a teacher at Yale School of Music and the Yale Institute of Sacred Music since 2005.

## Ettore Causa

Awarded both the P. Schidlof Prize and the J. Barbirolli Prize for “the most beautiful sound” at the prestigious Lionel Tertis International Viola Competition

in 2000, Italian-born violist Ettore Causa has been praised for his exceptional artistry, passionate intelligence and complete musicianship. He has made solo and recital appearances in major venues and festivals around the world notably Menuhin Festival Gstaad (Switzerland), Salzburg Festival (Austria), Savonlinna Opera Festival (Finland), Launadière International Festival (Quebec), Round Top Festival Institute (Texas). A devoted chamber musician, Causa has collaborated extensively with internationally renowned musicians and ensembles including the Tokyo String Quartet, Artis String Quartet, Brentano String Quartet, Elias String Quartet, Pascal Rogé, Thomas Adès, Natalie Clein, Ana Chumachenco, and Alberto Lysy.

Causa has published many highly regarded CDs on the Claves label. One notable recording is *Romantic Transcriptions for Viola and Piano*, on which he performs his own transcriptions, which was awarded a prestigious “5 Diapasons” by the French magazine *Diapason*.

In 2015, he was one of the honored guests at the 43rd International Viola Congress, where he performed his own arrangement of the Schumann Cello Concerto. Causa is an honorary member of British Viola Society and he performs on a viola made for him by Frederic Chaudière in 2003.

At the Yale School of Music, Causa teaches graduate-level viola students and coaches chamber ensembles. He has performed on the School’s Faculty Artist Series and Onepo Chamber Music Series and at the Yale Summer School of Music/Norfolk Chamber Music Festival. Before Causa joined the faculty of the School of Music in 2009, he taught both viola and chamber music at the International Menuhin Music Academy. He attended the International Menuhin Music Academy, where he studied with Alberto Lysy and Johannes Eskar, and the Manhattan School of Music, where he studied with Michael Tree.

## Rie Schmidt

Rie Schmidt is a graduate of SUNY Purchase College Conservatory. She teaches flute at 92nd Street Y, The Bloomingdale School of Music, the Allen-Stevenson School in New York City, and the Suzuki Music School in Westport, CT. She has received Suzuki flute certification from the East Tennessee Suzuki Flute Institute International, the Great Lakes Suzuki Flute Institute in Hamilton, ONT, and Suzuki in the Berkshires in Williamstown, NY.

In 1983, she gave her Carnegie Recital Hall debut as a winner of the Artists International Competition. Ms. Schmidt is a member of the Westchester Philharmonic and the American Symphony and has performed with the New York City Ballet Orchestra, the American Composers Orchestra, and many

Broadway shows. She and her husband, guitarist Benjamin Verdery, concertize as a duo throughout the United States and Europe, and have recorded two CDs of music for flute and guitar. She is a founding member of Flute Force, a flute quartet, which has three CDs: *Flute Force* (CRI), *Pastorale* (VAI) and *Eyewitness* (innova). Her publications include Ravel's *Daphnis and Chloé* (McGinnis and Marx) arranged for flute quintet, and Barber's *Adagio* (Schirmer Music). Ms. Schmidt was the president of the New York Flute Club from 1995 to 1998.

## Song Texts

### Tränenregen

*Wir saßen so traulich beisammen  
Im kühlen Erendach,  
Wir schauten so traulich zusammen  
Hinab in den rieselnden Bach.*

*Der Mond war auch gekommen,  
Die Sternlein hinterdrein,  
Und schauten so traulich zusammen  
In den silbernen Spiegel hinein.*

*Ich sah nach keinem Monde,  
Nach keinem Sternenschein, xx  
Ich schaute nach ihrem Bilde,  
Nach ihren Augen allein.*

*Und sahe sie nicken und blicken  
Herauf aus dem seligen Bach,  
Die Blümlein am Ufer, die blauen,  
Sie nickten und blickten ihr nach.*

*Und in den Bach versunken  
Der ganze Himmel schien  
Und wollte mich mit hinunter  
In seine Tiefe ziehn.*

*Und über den Wolken und Sternen,  
Da rieselte munter der Bach  
Und rief mit Singen und Klängen:  
Geselle, Geselle, mir nach!*

*Da gingen die Augen mir über,  
Da ward es im Spiegel so kraus;  
Sie sprach: Es kommt ein Regen,  
Ade, ich geh nach Haus.*

### Rain of Tears

We sat together so cozily  
In the cool shelter of the alders  
And we looked down together so amicably  
Into the rippling brook.

The moon came out, too,  
And the stars thereafter,  
And looked down together so comfortably  
Into the silver mirror.

I didn't look at the moon  
Or at the starlight,  
I looked at her image,  
At her eyes alone.

And saw them nod and gaze  
Up from the blissful brook,  
The flowers on the bank, the blue ones,  
Nodded and gazed as well.

And engulfed in the brook  
Was all the sky, it seemed,  
And wanted to draw me under  
Into its depths.

And above the clouds and stars  
The brook rippled cheerfully  
And called with singing and ringing  
Friend, friend, come to me!

And then my eyes overflowed,  
And the reflection became blurred,  
She said: the rain is coming,  
Farewell, I'm going home.

## Pause

*Meine Laute hab ich gehängt an die Wand,  
Hab sie umschlungen mit einem  
grünen Band —*

*Ich kann nicht mehr singen, mein Herz ist  
zu voll,*

*Weiß nicht, wie ich's in Reime zwingen soll.  
Meiner Sehnsucht allerheißesten Schmerz  
Dürft ich aushauchen in Liederscherz,  
Und wie ich klagte so süß und fein,  
Glaubt ich doch, mein Leiden wär nicht  
klein.*

*Ei, wie groß ist wohl meines Glückes  
Last,*

*Daß kein Klang auf Erden es in sich faßt?*

*Nun, liebe Laute, ruh an dem Nagel hier!  
Und weht ein Lüftchen über die  
Saiten dir,*

*Und streift eine Biene mit ihren Flügeln  
dich,*

*Da wird mir so bange, und es  
durchschauert mich.*

*Warum ließ ich das Band auch hängen  
so lang?*

*Oft fliegt's um die Saiten mit seufzendem  
Klang.*

*Ist es der Nachklang meiner Liebespein?  
Soll es das Vorspiel neuer Lieder sein?*

## Pause

*I have hung my lute on the wall,  
And wreathed it in a green  
ribbon —*

*I can't sing anymore, my heart is too  
full,*

*I don't know how I could force it into verse.  
The most burning pain of my yearning  
I could infuse into cheerful song,  
And as I lamented, so sweet and fine,  
I really believed that my pain was not  
small.*

*But how heavy is the burden of my  
happiness,*

*That no sound on earth can encompass it?*

*Now, dear lute, rest here on the nail!  
And if a little breeze blows over your  
strings,*

*And if a bee brushes you with its  
wings,*

*Then I get so worried, and anxiety  
fills me.*

*Why have I left the ribbon hanging  
so long?*

*It drifts over the strings with a sighing  
sound.*

*Is that the echo of my love's pain?  
Or is it the prelude to new songs?*



# CLASSICAL GUITAR CORNER

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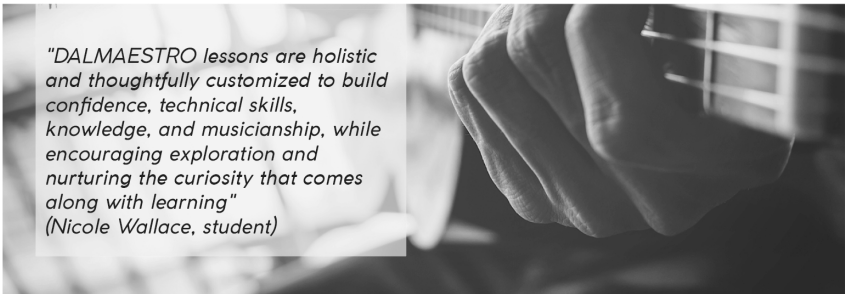
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