

Loyola University New Orleans School of Music
Presents

Classical Guitar Night

with

Students of Dr. Jay Kacherski

and

Loyola Guitar Quintet

Dr. Jay Kacherski, director

Loyola Jazz Guitar Ensemble

Don Vappie, director

Thursday, November 29, 2018, 7:30 p.m.
Louis J. Roussel Performance Hall

Program

Evocacion and Carnavalito
from *Suite del Recuerdo*

Ian Brown

Jose Luis Merlin
(1952-)

Un Dia de Noviembre

Leo Brouwer
(1939-)

La fille aux cheveux de lin

Blue Taylor

Claude Debussy, arr. John Kean
(1863-1918)

Prelude
from *Cello Suite No. 1*

J. S. Bach
(1685-1750)

Squares Suspended

Arne Mengel

Andrew York
(1958-)

Julia Florida

Agustin Barrios Mangoré
(1885-1944)

Saudade No. 3

Brandon Carcamo

Roland Dyens
(1955-2016)

Lullaby

Andrew York
(1958-)

Letting Go

Andrew York
(1958-)

El Último Cancion

Taylor Counce

Agustin Barrios Mangoré
(1885-1944)

Lute Concerto in D major, RV 93

Antonio Vivaldi

I. Allegro

(1678-1741)

II. Largo

III. Allegro

Brandon Carcamo

Taylor Counce

**Wounded Alphabets and Illicit Violins*

William Beauvais

I. Languages (2)

(1956-)

II. La Pasionaria

III. Barker Fairley and the Blizzard

Sarah Neal, mezzo soprano

Loyola Guitar Quintet

Intermission

Old Devil Moon

Burton Lane & E. Y. Harburg

from *Finian's Rainbow*

arr. Don Vappie

Smile Meditation

Vulfpeck

arr. Noah English

Con Alma

Dizzy Gillespie

arr. Don Vappie

Chick & Waffles

Captain Green

arr. Noah English

Loyola Jazz Guitar Ensemble

*World Premiere Performance

Notes

Wounded Alphabets and Illicit Violins by William Beauvais;
text by Gwendolyn MacEwen

I. Languages (2)

When we were fifteen my girlfriend and I used to sit in the back seats of Dundas Street streetcars and whip out our violins and play Bach's Concerto for 2 Violins in D Minor all the way to Younge Street. This was to startle people and make them notice us. Then we walked barefoot all over downtown before it became a fad in the Sixties, also to startle people and make them notice us. Some of these things worked, but the one thing that never worked was when we sat in the back seats of streetcars and spoke loudly in a language we made up in the spur of the moment, syllable by syllable. We didn't realize that in this country one more language especially one more unofficial language would do you no good at all, although knowing only one language of any kind in this country would also do you no good; you had to know more than one to survive. All those mangled feet, all those wounded alphabets, all those illicit violins.

II. La Passionaria

Why, you might ask, am I thinking about Dolores Ibarruri, La Pasionaria, the passion flower, heroine of the Spanish Civil War, who outlived Franco, who returned to Spain after thirty-eight years of self-imposed exile in Moscow, who moved men to tears with her speeches and urged them into hideous battle, who wore the same pearl and onyx earrings for forty years, her mind a study in black and white, who said if she liked those earrings what reason was there for her to change, who, when she was you, wandered from town to town selling sardines from a tray she balanced on her head, and once leapt upon a priest and sliced his jugular vein open with her teeth, which not really true, but anyway...

III. Barker Fairly and the Blizzard

It was freezing and wet and everybody was being blown all over the street and taking shelter wherever they could, when Barker emerged from the swirling cloud of the blizzard, walking slowly and thoughtfully, his cap at a superb angle. It was a few years ago, so he couldn't have been much more than ninety. Gwendolyn, he said, as the gale pushed me sideways and I crashed into a wall, I've been thinking about suffering. Does the artist have to suffer, do you think? Yes, I said. Definitely. The older I get the more I suffer so it must be necessary. And furthermore, it is packed with meaning. Barker looked at me quietly as several people held onto each other's waists with the man in front attached to a telephone pole, to avoid being blown away. I don't think so, I really don't think so, he said, as two women and a man were washed into the gutter. We're here to bring joy; we weren't meant to suffer at all. And he leaned into the exquisite storm and was gone.

Loyola Guitar Quintet

Dr. Jay Kacherski, director

Brandon Carcamo

Taylor Counce

Blue Taylor

Ian Brown

Arne Mengel

Loyola Jazz Guitar Ensemble

Don Vappie, director

Guitars

Noah English

Quinn Gleeson

Hubert Chason

Will Dickerson

Mateo Molina

Grayson Roberts-Jolly

Ian Brown

Drum Set

Nolan Cantrell

Bass Guitar

Ellis Maclean

About the Directors

"Virtuosismo" and "technical dominance" are the words used by the press to describe American guitarist, **Jay Kacherski**. A native of New York, Kacherski has given solo performances throughout the United States and Mexico, and has also performed throughout the United States and China with the Texas Guitar Quartet.

In 2007, Kacherski was a member of the guitar faculty at the Escuela Nacional de Música, the music conservatory for the National University of Mexico (the Universidad Nacional Autónoma de México, UNAM). In 2008, he returned to Mexico as a Fulbright Scholar researching, performing, and promoting contemporary classical guitar music of Mexico. Since then, he has been premiering many new Mexican guitar works (both solo and chamber) in the United States and has created the first ever complete catalog of Mexican guitar works on the internet with links to videos, audio, scores, and more.

Dr. Kacherski is on the guitar faculty at Loyola University, the University of New Orleans, and McNeese State University, as well as NOCCA, the New Orleans Center for Creative Arts. He is an Associate Editor for Soundboard Magazine, the director of the Francis G. Bulber Youth Orchestra Guitar Program, a reviewer for the American String Teacher Journal, and the Associate Artistic Director of the "Classical Minds" International Guitar Festival in Houston, Texas.

Born in New Orleans, **Don Vappie**'s versatile background of funk, rhythm and blues, and pop music enhances his unique perspective on music and performance. In 1995 he formed the Creole Jazz Serenaders, performing classic jazz from the 1920's through the 1940's. As one reviewer wrote, "(Don Vappie & the CJS) ... remove the barriers of time... making the music fresh for today's audience."

The CJS recording, "Creole Blues" played to international audiences as part of Delta Airline's Inflight Entertainment and is one of Offbeat Magazine's "100 Essential Louisiana CD's." "In Search Of King Oliver" was the subject of a Public Radio International Broadcast radio series celebrating Joe "King" Oliver's music. This led Glen Pitre, film producer/writer, to make Don & CJS a part of his film "THE HOME FRONT" - available on DVD.

In addition to his work as a producer, composer and arranger, Don has performed/recorded with Terence Blanchard, Benny Waters, Doc Cheatham, Peggy Lee and continues to be a regular guest with Wynton Marsalis and The **J@LC** Orchestra as well as guest artist at numerous festivals and venues worldwide.

Upcoming Events

Letters to Santa

Friday, Nov. 30, 7:30 p.m. | Nunemaker Auditorium

Ticket required

Loyola Symphony Orchestra

Saturday, Dec. 1, 7:30 p.m. | Roussel Hall

Free admission

Contemporary Vocal Ensembles Showcase

Saturday, Dec. 1, 7:00 p.m. | Nunemaker Auditorium

Free admission

Christmas at Loyola

Sunday, Dec. 2, 3:00 p.m. | Holy Name of Jesus Church

Free admission

Music Industry Showcase at House of Blues

Sunday, Dec. 2, 7:30 p.m. | House of Blues

Ticket required

Junior Recital: Frederick Beresford-Banker, guitar

Monday, Dec. 3, 7:30 p.m. | Nunemaker Auditorium

Free admission

Loyola Horn Studio Recital

Tuesday, Dec. 4, 7:30 p.m. | Roussel Hall

Free admission

ALSO and String Ensemble

Wednesday, Dec. 5, 7:00 p.m. | Roussel Hall

Free admission

University Chorus and Jefferson Chorale

Thursday, Dec. 6, 7:30 p.m. | Roussel Hall

Free admission

For more information, visit presents.loyno.edu or call (504) 865-2074.