Among the oldest instruments known to the world from Greek iconography and mythology are the aulos and the kitharra. While primitive, the kitharra is the result of the discoveries of the great mathematician Pythagoras. Both instruments have directly descended to the present day in the form of the flute and the guitar, eventually making their way to America in the galleons of the conquistadors from Europe that sailed to the New World. Much in the way of folk music was first performed on the guitar and the flute, now among the most popular instruments in the world. The greatest composers of the second half of the twentieth century have written for this combination — this new repertoire is highly virtuosic for each instrument, without sacrificing a pastoral vision of beauty which is indigenous to the ensemble.

KATHERINE HOOVER (b. 1937)

Canyon Echoes (1991)

Composer, conductor and flutist, Katherine Hoover is the recipient of a National Endowment Composers Fellowship and the Academy of Arts and Letters Composition Award. A graduate of the Eastman School, her work is recorded on Koch, Delos, Parnassus, Centaur, Cantilena, Leonarda and Albany Records.

Ms. Hoover has written the following note about Canyon Echoes: "This piece was inspired by a book called The Flute Player, a simply and beautifully illustrated retelling of an Apache folktale by Michael Lapaca. It is the story of two young Apaches from different areas of a large canyon, where the streams ripple and the wind sings in the cottonwoods. They meet at a Hoop Dance, and dance only with each other. The next day, as the girl works up the side of the canyon in her father's fields, the boy sits below by a stream and plays his flute for her (flute playing was a common manner of courtship). She puts a leaf in the stream which flows down to him, so he knows she hears. This continues for a time until the boy is woken one morning and told he is of age to join the hunt — a journey of some weeks, leaving momentarily. The girl still listens each day for the flute until, feeling aban-
"These six pieces are a series of chronicles (crónica in Spanish) that I composed on the subject of the meeting between the aboriginal Indian culture of the Caribbean Islands and the Spanish Conquistadors. The image of surprise and bewilderment from both sides (there was less information available in the 1490’s than what we have at hand today) is a particularly fascinating thought for me. What did the "Indians" think about the conquistadors and vice-versa? In Leyenda Tainá (Tainó Leyend—being the name of the tribe that inhabited the island of Puerto Rico) and Danza, I put in musical thought my own interpretation of some of the things that might have occurred 500 years ago. Noche is a tone poem that evokes the primeval night sounds of the Caribbean nights. En busca del oro alludes to the engine that moved the conquest: the search for gold and riches. Canción and Battala close the cycle with stark contrasts: the innocence of a simple song and the violence of battle."

AUGUST READ THOMAS (b. 1964)

Eclipse Musings (1997)

Augusta Read Thomas is a Professor on the composition faculty at Eastman School of Music and she was composer-in-residence with the Chicago Symphony for many years. She studied at Northwestern University, Yale University, and at the Royal Academy. Her works have been performed by major orchestras throughout the United States and Europe. Ms. Thomas is the recipient of numerous fellowships and awards including those from ASCAP, BMI, the National Endowment for the Arts, the American Academy and Institute of Arts and Letters, the Guggenheim Foundation, and the Koussevitzky Foundation.

About Eclipse Musings, Augusta Thomas writes: “Music of all kinds constantly amazes, surprises, propels and seduces me into a wonderful and powerful journey. I am happiest when I am listening to music and in the process of composing music. I care deeply that music is not anonymous and generic or easily assimilated and just as easily dismissed. I would say that Eclipse Musings has urgent, seducing, and inherently beautiful music, which I hope makes listeners hear it in a new way.”
and Australia as soloist with orchestra, recitals, and master teacher. Her recording of "Les Six" was honored by Stereo Review Magazine in its Record of the Year Awards and by High Fidelity Magazine in its Critics’ Choice Column.

Bonita’s earlier career was marked by appointment as principal flutist of the Rochester Philharmonic and Chatauqua Symphony principal in a major United States orchestra, and by her appointment as Flute Professor at Eastman School of Music at age 25.

**NICHOLAS GOLUSES, guitar**

"Wit, charm, virtuosity, and depth of feeling, all adding up to the humanity to which all artists should aspire. A model of virtuosic display. Goluses was dazzling," wrote the New Jersey Star Ledger about Nicholas Goluses, one of America’s most sought after guitarists. The New York Times wrote: "Goluses produced an elegant sound. And the finales, taken dangerously fast, were impressively articulated. Mr. Goluses gave persuasive Generalanzeiger (Bonn, Germany), acclaimed: "Goluses reached the highest levels of instrumental virtuosity."

Nicholas Goluses appears as soloist, chamber musician across North America, South America, Europe, and the Far East to critical acclaim. He has performed as concerto soloist with the Savannah Symphony, Colorado Springs Symphony, Rochester Philharmonic, American Wind Symphonies, Manhattan Symphony, Louisiana Symphony, the Macon Symphony and has collaborated with the Ying Quartet and flutist Bonita Boyd; his New York recitals at Merkin Concert Hall, Kaufmann Auditorium Center, the Metropolitan Museum of Art and Weill Recital Hall at Carnegie Hall.

Goluses records for BMG, Naxos, and Albany Records. Goluses has received wide critical and audience acclaim for his CD of sonatas of Johann Sebastian Bach: "Played with masterly control of form and substance" (Cleveland Plain Dealer); of
Eastman Virtuosi Soloists include Zvi Zeitlin, concertmaster, Daniel Hung, violin, George Taylor, viola, Margery Hwang, cello, Jesse Watras, bass, Richard Killmer, oboe, Kenneth Grant, clarinet, John Hunt, bassoon, Peter Kurau, horn, Courtney Bress, harp, Steven Owen and Blake Tyson, percussion.

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Recorded in Kilbourn Hall, Rochester, New York on May 1 and 3 and September 8 and 9, 1997.

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