



GUITARS INTERNATIONAL
BY ARRANGEMENT WITH ARMIN KELLY

in cooperation with the
Cleveland Institute of Music

Presents

Guitar Weekend

RAPHAËLLA SMITS

Guitar

Liliana Rodriguez ∞ **Jorge Cardoso**

Soprano

Guitar

Friday, March 10 at 8:00 pm

Forest Hill Church

3031 Monticello Boulevard at Lee Road

Cleveland Heights, Ohio

MANUEL BARRUECO

Guitar

Saturday, March 11 at 8:00 pm

Cleveland Institute of Music

11021 East Boulevard

Cleveland, Ohio

JASON VIEAUX

Guitar Faculty Recital

Sunday, March 12 at 4:00 pm

Cleveland Institute of Music

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— ACKNOWLEDGMENTS & WELCOME —

Guitars International wishes to thank the many members of the Cleveland Institute of Music's administration, faculty, staff and student body who have worked so conscientiously to bring about this sixth annual Guitar Weekend. In particular: David Cerone and Frank Caputo for their long standing support of this event, Katrina Heinzen of Concerts and Events for her production of the Saturday, March 11 and Sunday, March 12 concerts and all three master classes, Susan Schwartz for help with the press, Barbara Hosta for help with our mailing list, Elizabeth Osborne for mention in *CIM Notes*, Brenda Watson for fielding with such good cheer our many phone calls and questions, and CIM Guitar Department Head Jason Vieaux for contributing as always so generously of his time, energy, enthusiasm and art.

We also wish to thank Music Director Anne Wilson and Forest Hill Church for so kindly donating their sanctuary for Friday evening's concert, Mary Denham Bonner and the Museum Advisory Council of the Western Reserve Historical Society for so graciously sponsoring Saturday morning's Symposium on Early Instruments and Notation.

One of the unique aspects of the Distinguished Artists Series, of which this Guitar Weekend is a part, is that it is to the best of our knowledge the only classical guitar series in North America to provide scholarly program notes on both the composers and the music to be performed. For their substantial contribution of time, expertise and patience in researching, writing and proof reading these notes, Guitars International wishes to extend a very special thanks to this year's annotators. In order of event: Tom Poore, Dr. Brad DeRoche, Dr. Richard Long and Erik Mann.

In addition, many thanks go to the following individuals and organizations for their indispensable kindnesses over the years too many to recount here but not forgotten: Donald Rosenberg, Wilma Salisbury, John Kappes, Merlene Santiago, Mark Rapp and the *Plain Dealer*, the *Cleveland Free Times*, Cris Glaser and *Cleveland Scene*, Elaine Guregian and the *Akron Beacon Journal*, the *News Herald*, A. Grace Lee Mims, Jenny Northern, Jim Mehrling and Jennifer Jumba of WCLV 104.9FM, Dave DeOreo of WCPN 90.3 FM, the Greater Cleveland Classical Guitar Society, Bill Capone and Arlene Paskalian of Arts Management Group, Inc., Asgerdur Sigurdardottir, Jonathan Wentworth Associates, Bruce Egge and Azica Records, Tommaso Galli and Stefania Mercuri of Galli Strings, Richard and Karen Cyr of Strings By Mail, Debbie Dietz and Alpha Graphics downtown; and teachers, friends and long time supporters of this event: Matt Ablan, Don Better, Kathy and Martin Davin, Bob Gruca, Christoph Harlan, Jean Price and Stuart Vokes.

Finally, we wish to extend a warm welcome and very special thanks to this year's eight performing artists and to all of you who have traveled from near and far (Florida, Indiana, Kentucky, Michigan, New York, North Carolina, Ohio, Ontario, Pennsylvania, West Virginia and Wisconsin at last count) to attend this year's celebration of art music, solo and ensemble, for the classical guitar. Enjoy the Weekend.

— Armin Kelly, *Guitars International*

OTHER GUITAR WEEKEND EVENTS

SATURDAY, MARCH 11 AT 10AM

SYMPOSIUM ON EARLY INSTRUMENTS AND NOTATION

Sponsored by The Museum Advisory Council of the Western Reserve Historical Society. Free And Open To The Public.

Presented by **Erik Mann**, with guest artists: **Kenneth Bé** (Renaissance guitar, lute, and vihuela) and **Stephen Toombs** (Baroque guitar)

Western Reserve Historical Society, 10825 East Boulevard, Cleveland, Ohio (across the street from CIM)

This Symposium will introduce the performer and the listener to some of the tens of thousands of beautiful Renaissance and Baroque works for solo guitar, lute and vihuela that are not available in modern notation. Coffee and pastries will be available for purchase.

SATURDAY, MARCH 11 AT 1PM

Raphaëlla Smits: master class, CIM Studio 113. CIM guitar students will perform. Free and open to the public.

SATURDAY, MARCH 11 AT 4PM

Jason Vieaux: master class, CIM Studio 113. Non CIM guitar students will perform. Free and open to the public.

SUNDAY, MARCH 12 AT NOON

Manuel Barrueco: master class, CIM Kulas Hall. CIM guitar students will perform. Free and open to the public.

ARTISTS' BIOGRAPHIES

In Order Of Event

CONCERT

Friday, March 10, 8pm

at

Forest Hill Church

Jorge Cardoso has given concerts and lectured on classical guitar technique, interpretation, Latin American Music, Baroque Music, and Music Composition at conferences, seminars and classes around the world. He has composed over 350 works: suites and pieces for solo guitar; duets (two guitars, guitar and violin, guitar and harpsichord, guitar and flute); trio and quartets; string quartet; quintets (guitar and strings, guitar and wind instruments); concertos (for two guitars and strings, for guitar and orchestra); an orchestra for strings and songs for voice and guitar. He is the recipient of the highest awards at various competitions and festivals. In addition to credits as a concert guitarist, composer and musicologist, he is a medical doctor. Jorge Cardoso is president of GUIA (Guitarristas de América), an international organization dedicated to the diffusion of music of the Americas. Website: http://pagina.dej_cardoso.

The soprano, **Liliana Rodriguez**, was born in Cordoba, Argentina. As the lead vocalist of the Argentine folklore group, Grupo Azul, she has made various recordings, radio and television appearances and toured internationally. In addition to performing popular Argentine music, she has made a name for herself as a soloist in Mozart's *Così fan tutte* (Despina) and *Zauberflöte* (Papagena), *Contes d' Hoffman* (Giuletta), Carl Orff's *Carmina Burana*, Manuel de Falla's *El Sombrero de Tres Picos*, *El Amor Brujo* and Brecht/Weill's *Die Sieben Todsünden* (Ana). She has also worked with the ensemble for ancient baroque music, Musica Segreta. In 1992 she moved to Paris and joined the ensemble, Alternancia, performing the music of Juan Jose Mosalini and Marisa Manchada; she also makes regular appearances with Esquina, the trio for contemporary tango. Website: <http://perso.wanadoo.fr/liliana.rodriguez/>.

Belgian classical guitarist **Raphaëlla Smits** is called quite rightly "une Grande Musicienne." Praised by the New York Times as "uncommonly musical," she was the first woman to be awarded the coveted First Prize in Spain's Certamen Internacional de Guitarra Francisco Tárrega Competition. Since then she has toured the world many times over, performing frequently in the music capitols of Western and Eastern Europe and in North and South America. A persuasive advocate of both the modern eight string and the 19th century classical guitars, she studied music at the Royal Conservatories of Antwerp and Brussels, was a student of José Tomás at the Catedra Andrés Segovia in Spain, and went on to win prizes in the Granada and Palma Mallorca International Competitions. Ms. Smits' much sought after recordings on the Accent label are distinguished for their "lyricism, sentiment and passion" (American Record Guide). Raphaëlla Smits is Professor of Guitar and Chamber Music at the renowned Lovain Lemmens Institute in Belgium. Website: www.rsmits.com.

SYMPOSIUM ON EARLY INSTRUMENTS AND NOTATION

Saturday, March 11, 10am

sponsored by

The Museum Advisory Council

at the

Western Reserve Historical Society

Kenneth Bé is a graduate of Yale University and worked as a paintings conservator at The Cleveland Museum of Art for eighteen years. Currently, he makes a living as a freelance restorer of paintings in Cleveland, Ohio. In addition to his expertise as an art conservator, Mr. Bé is also an accomplished lutenist. He has been an active performer of Renaissance and Baroque lute music for 30 years. He counts among his coaches lutenist Paul O'Dette and has performed in lute duet concerts with Ronn McFarlane. Mr. Bé has performed in the Boston Early Music Festival and has given recitals across the U.S., in Japan and in Europe.

Erik Mann is professor of Guitar Literature and Guitar Pedagogy at the Cleveland Institute of Music under department head Jason Vieaux. He also heads the guitar

departments at Edinboro University and Mercyhurst College, both in Northwest Pennsylvania, where he teaches majors in Classical Guitar Performance and Music Education. In addition, he teaches for The Cleveland Music School Settlement, and during the summer teaches for the music department of the Pennsylvania Governor's School of the Arts - a program which draws the most talented high school students from around the state of Pennsylvania. Website: www.emann.net.

Stephen Toombs holds degrees in music and musicology from Washington University (St. Louis) and a soloist diploma from the Netherlands Royal Conservatory (the Hague) where he studied lute and basso continuo with Toyohiko Satoh. He is the director of the early music quartet Ensemble Lautenkoncert and is active as a solo and accompanying lutenist, theorbist and baroque guitarist. Mr. Toombs is the music librarian for Case Western Reserve University.

CONCERT

Saturday, March 11, 8pm
at the

Cleveland Institute of Music

Manuel Barrueco is recognized internationally as a leading figure in the guitar world today. His artistry has been continually described as that of a superb instrumentalist and an elegant musician, possessing a seductive sound and uncommon lyrical gifts. His international tours take him to some of the most important musical centers in the world each season. Highlights of this season include solo concerts around the world as well as appearances with the Baltimore Symphony and the Seattle Symphony, and a European tour with the Cuarteto Latinoamericano.

Manuel Barrueco has made well over a dozen recordings for EMI. His most recent recording, "¡Cubal," was called "an extraordinary musical achievement" by the San Francisco Chronicle, while his recording of Joaquín Rodrigo's *Concierto de Aranjuez* with conductor/tenor Plácido Domingo and the Philharmonia Orchestra, was mentioned as the best recording of that piece in Classic CD Magazine. His "Nylon & Steel," is a collection of duos with guitar greats: Al Di Meola, Steve Morse (Deep Purple), and Andy Summers (The Police), further demonstrating Barrueco's outstanding versatility and imaginative programming. This past spring, "Concierto Barroco" was released by EMI in Europe and Koch International in the USA, containing world premiere recordings of new works for guitar and orchestra by Roberto Sierra and Arvo Pärt, as well as two guitar concertos by Antonio Vivaldi.

Mr. Barrueco's commitment to contemporary music and to the expansion of the guitar repertoire has led him to collaborations with distinguished composers such as Toru Takemitsu, Steven Stucky, Michael Daugherty, Roberto Sierra and Arvo Pärt. His performances have been broadcast by television stations such as NHK in Japan, Bayerische Rundfunk in Germany, and RTVE in Spain. In the United States, he has been featured on "CBS Sunday Morning" and A&E's "Breakfast with the Arts."

Manuel Barrueco began playing the guitar at the age of eight, and he attended the Esteban Salas Conservatory in his native Santiago de Cuba. He emigrated with his family to the United States in 1967, later completing his advanced studies at the Peabody Conservatory of Music. Website: www.barrueco.com.

GUITAR FACULTY CONCERT

Sunday, March 12, 4pm
at the
Cleveland Institute of Music

Jason Vieaux is one of the most highly acclaimed and sought after guitarists of his generation. His virtuosity, expressive music-making and exciting concert programs continue to earn him an active schedule of solo, chamber and concerto appearances around the US and abroad.

To date he has eight recordings to his credit and many more to come with his multi-record deal with Azica Records. Vieaux's CDs have attracted worldwide critical acclaim in newspapers and magazines around the world. His Azica release, *Sevilla: The Music of Isaac Albéniz*, reached #2 on the Amazon.com Classical Bestseller List last summer, and was rated one of the Top Ten Classical CDs of 2003 by The Philadelphia Inquirer and Cleveland's Plain Dealer. Vieaux's Azica Records disc of Manuel Ponce sonatas was described by American Record Guide as "...a stunning reading...beautifully restrained...a marvelous release." An active chamber player, Mr. Vieaux also has two duo CDs with flutist Gary Schocker.

Mr. Vieaux's recordings and live performances are broadcast nationally on the radio and worldwide via the Internet. Since NPR's "Performance Today" program selected him as a 2002 Young Artist-in-Residence, Vieaux has been regularly aired on the top-rated show. He has also appeared on other NPR programs across the country, including "All Things Considered" and "Morning Edition."

Jason Vieaux first gained international recognition in 1992 when he became the youngest First Prize winner in the history of the prestigious Guitar Foundation of America International Competition. He is a Naumburg International Guitar Competition prizewinner and a recipient of The Cleveland Institute of Music's Alumni Achievement Award. In 1995, Mr. Vieaux was honored as an Artistic Ambassador of the United States to Southeast Asia, A passionate advocate of new music, Vieaux has premiered works by José Luis Merlin, Eric Sessler, Arthur Hernandez and Fazil Say, and has performed concertos by Allen Krantz, Augusta Read-Thomas and John Corigliano.

Aside from his duties as a performer, Mr. Vieaux is highly dedicated to the art of teaching. He currently resides in Cleveland, Ohio, where he is Head of the Cleveland Institute of Music Guitar Department, making him the youngest Department Head to serve at the prestigious conservatory. He has also been affiliated with Philadelphia-based Astral Artistic Services since 1996. Website: www.jasonvieaux.com.

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THE MUSEUM ADVISORY COUNCIL

of the Western Reserve Historical Society



Founded in 1945

as an auxiliary organization of the Western Reserve Historical Society

Museum Advisory Council's purpose is to aid in the interpretation of the Western Reserve Historical Society to the public and to support and/or to participate in fund-raising activities for the benefit of the Society. Our organization conducts a rich variety of programs that reflect and stimulate the interests of the membership. The programs subjects include history, collections, antiques, music, and field trips. Our fundraiser in May, 2005 was the *Homes of Bratenahl* which was a very successful house tour.



For information about The Western Reserve Historical Society, historic sites, current exhibitions and programs call (216) 720-1722 or log on to the website www.wrhs.org

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RAPHAËLLA SMITS

guitar

LILIANA RODRIGUEZ JORGE CARDOSO
soprano *guitar*

Friday, March 10 at 8:00 pm
Forest Hill Church

Milonga

Vidalita del vuelo (vidalita) music: Jorge Cardoso (b. 1949) – words: Indio Juan
Alfonsina y el mar (zamba) Ariel Ramirez (b. 1921)
Kara llantaj (bailecito) music: Jorge Cardoso – words: Indio Juan
La tristecita (zamba) Ariel Ramirez
Dalia morena (habanera) music: Jorge Cardoso – words: Indio Juan
Balada para Martin Fierro (aire Sureño) Ariel Ramirez
La aduendada (chacarera) music: Jorge Cardoso – words: Indio Juan

Misionerita (galopa) Lucas Brulio Areco (1915-1994)
Doña Guillermina (chaya) music: Jorge Cardoso – words: Indio Juan
El día que me quieras music: Carlos Gardel (?-1945) – words: Alfredo Lepera
Milonga sentimental music: Sebastián Piana (1903-1994) – words: H. Manzi

Intermission

Farewell Sergio Assad (b. 1952)
Certidumbre music: Sergio Assad – words: Hugo Herera
Hop music: Sergio Assad – words: Hugo Herera
As rosas não falam music: Sergio Assad – words: Cartola

Suite Porteña Jorge Cardoso
 Canción
 Tango
 Vals
 Milonga

Reina de la noche (milonga porteña) music: Jorge Cardoso – words: R. Rover

ACCENT RECORDS

Artists' websites: Raphaella Smits www.rsmits.com;

Liliana Rodriguez <http://perso.wanadoo.fr/liliana.rodriguez/>; Jorge Cardoso http://pagina.de/j_cardoso.

NOTES

THE MUSIC

For much of the early 20th century, classical music in South America was dominated by Europe. Few Latin American composers of the time escaped its influence. A composer like Brazilian Francisco Braga, for example, might easily be mistaken for a French impressionist. But beyond the carefully manicured operas, oratorios, and symphonic poems, there was growing a pungent and spontaneous music more evocative of the dance hall and bordello than the concert hall and conservatory. Imaginative composers like Heitor Villa-Lobos led the way in blending this home brew into classical forms. Like an uninvited guest who becomes the life of the party, South American music has made itself at home in today's concert hall.

The allure of South American music lies partly in its openness to disparate sources. Folk influences from Mexico, Cuba, Spain, and Africa are all stirred into the kettle. While this makes teasing out the strands of its history a more daunting affair, it also strengthens its vitality and rhythmic complexity. Here's a brief look at some of the forms you'll hear tonight:

bailecito: A courtship dance in $3/4$, originally from Bolivia but also popular in Argentina.

chacarera: Usually played with guitar, violin, accordion, and bombo legüero, an Argentine drum made of a hollowed tree trunk covered with an animal skin. It features a melody in $6/8$ superimposed on a $3/4$ accompaniment. (By the way, "chacarera" means "farmer.")

galopa: A Paraguayan dance related to the polka. In one variant the dancers balance bottles on their heads.

habanera: A Cuban dance in $2/4$ (think of the "Habanera" from Bizet's *Carmen*). Because of its far flung influence, Cuban musicologist Emilio Grenet called it "perhaps the most universal of our genres."

milonga: Although it began in the Río de la Plata area of Argentina and Uruguay, it has its roots in Africa - its name is derived from the African word "milonga" which means "words" or a long story. Originally sung, it's set to a lively $2/4$ tempo, and often included musical improvisation. Sometimes called the mother of the tango, it has the familiar syncopated rhythm: $\underline{1} \ 2 \ 3 \ \underline{4} \ \underline{5} \ 6 \ \underline{7} \ 8$ or $\underline{1} \ 2 \ 3 \ \underline{4} \ 5 \ 6 \ \underline{7} \ 8$. Although milonga uses the same elements as tango, it's much nearer to African roots, requiring a greater relaxation of legs and body. Movement is normally faster and without pauses - as the beat goes on, dancers continue setting their feet. It's rather a kind of rhythmic walking without complicated figures, with a more rustic style than the tango. There are two types of milonga on tonight's program. The milonga campera (or rustic milonga) is an older and more traditional form, a melancholy ballade originally sung by payadores and gauchos. The milonga porteña is more urbane, "porteña" referring to the port city of Buenos Aires.

zamba: A love dance in alternating $6/8$ and $3/4$ time, with origins in Peru and Chile. In it, the dancers use a handkerchief as an extension of the hand.

THE COMPOSERS:

In much the same way that *America* rivals our own official national anthem, *Misionerita* by **Lucas Braulio Areco** (1915-1994) has come to rival the national anthem of Argentina, and is often performed at important events. A writer, painter, and composer, Areco has a Municipal Museum of Fine Arts in Posadas named for him. He's also the teacher of Jorge Cardoso.

Gifted as a composer and performer, **Sergio Assad** (b. 1952) is the older brother of the renowned Assad Duo. In his native Brazil his parents were musicians, which naturally carried over to him, his brother Odair, and sister Badi. "We had so much fun playing as a family, but we never thought of doing it professionally." But when still teenagers, the Assad family was discovered by Brazilian producers, and their musical careers took off. Sergio began composing for guitar almost as soon as he began learning to play it. Most of his creative output has been for guitar duo, but he's also composed for solo guitar, for guitar and orchestra, and for guitar and voice.

Argentine **Jorge Cardoso** (b. 1949) was born in Posadas (Misiones). A musician with a wide range of talents, he's recorded many CDs and gives concerts and master classes throughout the world. He's written more than 300 works, in most of which the guitar plays an important role. Besides works for solo guitar or guitar with other instruments, he's also written guitar duos, quartets, quintets, and concertos for guitar and orchestra. His *Milonga* is one of his best known works - it exists in versions for guitar solo and guitar duet. Cardoso dedicated his version for two guitars and voice to tonight's trio.

By differing accounts **Carlos Gardel** (?-1945) was the illegitimate son of a Frenchwoman or a native of Uruguay, born either in 1890 or 1887. He was killed in an airplane crash at the height of his career in 1935. Gardel was an enormously popular tango singer from Argentina. He possessed a dark, sensual baritone voice which he deployed with unerring musicality and dramatic phrasing, and he made a number of films that were vehicles for his singing and his matinee-idol looks.

Born to an Italian barber living in Buenos Aires, **Sebastián Piana** (1903-1994) got off to a bad start in music. "When I was only eight I began to study sight-reading with a violinist who was very nervous. He was a good musician but he didn't know how to teach. Finally he told my father: 'Look, make your son study something else, because he has no ability for music . . .'" But things went better after he switched to piano. Together with lyricist Homero Manzi, Piana was the pioneer of the tango milonga with his *Milonga Sentimental*, a huge hit immediately after its composition in 1931.

Born in Santa Fe, Argentina, **Ariel Ramirez** (b. 1921) roamed the South American hinterland in his early twenties, playing piano and studying regional music traditions. After a brief stint in Buenos Aires he spent several years in Europe, studying in Madrid and Vienna and teaching music in a German convent. Returning to South America in 1954, he completed his musical training in Buenos Aires, where his politically charged popular songs soon marked him as a leader of the nueva cancion movement. His international breakthrough came in 1967 with the first performance and recording of *Misa Criolla* (Mass in Native Style).

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MANUEL BARRUECO

guitar

Saturday, March 11 at 8:00 pm

Program

Sonata in G minor, BWV 1001	J.S. Bach (1685-1750)
Adagio	
Fuga	
Siciliana	
Presto	
Cinco Piezas (1980)	Astor Piazzolla (1921-1992)
Campero	
Romántico	
Acentuado	
Tristón	
Compadre	

Intermission

Fandanguillo, Op. 36	Joaquín Turina (1882-1949)
Sevillana (Fantasia), Op. 29	
Suite Española, Op. 47	Isaac Albéniz (1860-1909)
Granada	
Cádiz	
Asturias	
Cataluña	
Sevilla	

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NOTES

Johann Sebastian Bach (1685-1750) composed his *Six Solos for Violin without Accompanying Bass* in 1720, while he was in the employ of Leopold, Prince of Anhalt, Cöthen. In this year he would endure the death of his first wife, Maria Barbara Bach. Her death undoubtedly profoundly affected his compositions. At Cöthen he wrote mainly secular music including the *Brandenburg Concertos*, *Six Cello Suites*, *Sonatas*

for *Violin and Harpsichord*, the first volume of the *Well-Tempered Clavier*, *Two and Three Part Inventions*, *French Suites for harpsichord*, and others. Each of these works is a thorough exploration of the possibilities of the genre. All demonstrate his belief that a “composer should have good musical ideas and be able to develop them well.”

Bach’s set of solo violin works consists of three Sonatas and three Partitas. The Sonatas are based on Corelli’s example of a sonata da chiesa (or church sonata). Each sonata employs an opening prelude, followed by a fugue, a slow movement, and then a fast finale. According to author Joel Lester, Bach and other baroque musicians were greatly influenced by the art of rhetoric. Musical compositions were considered akin to an oration. An idea should be stated and developed, but should not contain extraneous, unrelated material. It should grab and hold the listeners attention, while more exciting elements should occur strategically to redirect any lagging attention. Stronger points should occur first, then weaker ones in the middle, followed by convincing conclusions.

These ideas can be observed in the G minor Sonata, which begins with a rhapsodic *Adagio*, an improvisatory-style work built on a thoroughbass pattern. The musical sections of the *Adagio* are continually developed and intensified rather than restated. This is a common facet of Bach’s compositions and should be understood as being fundamentally different from the Classical era sonata concept of returning thematic materials. In the following *Fuga* there are four main sections each marked by the placement of strong cadences on different pitches. Each section is more active than the previous, with changing countersubjects, intensifying counterpoint, heightening chromaticism and greater complexity of returning material. The *Siciliana* changes the mood with a move to the relative key of Bb major. With its lilting dotted rhythms, this dance-like movement has little of the seriousness of the other movements of the suite, providing a respite from the brooding quality so prevalent in the others. This *Siciliana* is notable for its unusual two-part form that lacks formal repeats. The second section reworks and intensifies thematic material from the first, then concludes with a four measure coda. An apt finale for this suite is its *Presto*. With its constant 16th note figuration, it might seem that Bach would run the risk of monotony; however, with its multi-layered rhythms and constant intensification, this binary form movement provides an exhilarating ending to this intense suite.

Astor Piazzolla (1921-1992) has been credited with almost single-handedly reviving or reinventing the tango. His works, which are as at home in pop culture as in artistic circles, have enjoyed immense popularity in recent decades. His studies in Argentina with Alberto Ginastera and later in Paris with Nadia Boulanger helped him to discover his true passion: the tango.

As a bandoneón player, Piazzolla rarely conceptualized his music for guitar, but rather for mixed instrumental ensemble. However, on one occasion, he composed five pieces for guitar, his only solo guitar works (though numerous guitar transcriptions of chamber pieces also exist). In 1980, Piazzolla wrote his *Cinco Piezas* for Ernesto Bitetti (though the title page lacks any dedication). Bitetti, who obtained these works before publication to perform on a concert tour, sent the manuscript to Angelo Gilardino who worked for Berben, an Italian music publisher. Somewhere along

the way, a controversy about a second manuscript emerged, leading guitarists to think that Piazzolla had produced two versions, the published one being a simplified version of the two. Since then, Gilardino has provided conclusive statements about the authenticity of the published version, letting guitarists rest easy knowing that only one true version exists, published as Piazzolla had intended.

Each of the five pieces in this collection exhibit an underlying pulse that is the tango, over which is laid an amalgamation of classical, jazz, and popular Argentine style melodies and harmonies while somehow always remaining unmistakably Piazzolla.

Joaquín Turina (1882-1949) was born in Seville and would go on to become one of Spain's most outstanding musicians and composers. He would help to mold a Spanish Nationalistic style that would exert a strong influence on music in the 20th century.

Turina, also a fine pianist and conductor, did not play guitar himself. His first work for guitar, *Fandanguillo*, was completed on June 4, 1925 and was dedicated to the Spanish virtuoso guitarist, Andrés Segovia. Segovia premiered the piece at the Teatro de la Comedia in Madrid later the same year. *Fandanguillo* shows the work of a mature composer. Along with composers Isaac Albéniz and Manuel de Falla, the three men had made it their mission to "fight bravely for the national music of our country." Albéniz had a great impact on Turina's works, as had his teacher Vincent D'Indy. These two would be the catalysts for the blending of Impressionism and Spanish Nationalism which is so prevalent in Turina's style, a style greatly in vogue at that time in Europe. *Fandanguillo*, with its opening tambura section, draws heavily on flamenco music and includes many of the novel techniques known to guitarists. Rasgueado strumming, pizzicato, fast scales and harmonics make this a delightful piece that has remained popular with guitarists and audiences alike since its premier more than 80 years ago.

In his autobiography, Andrés Segovia claims that the success of his performance of the *Danza in E* (later, the last movement of *Suite Castellana*) by Federico Moreno Torroba in 1919-20 caused composer Manuel de Falla to write his *Homenaje* and also Joaquín Turina to compose his fantasy-like *Sevillana* for Segovia in 1923. Segovia premiered *Sevillana* at the Sociedad Madrileña de Cultura Musical on December 17th of 1923. Since then, it has become one of the hallmarks of Segovian repertoire and has been performed by many successive generations of guitarists since. This was Turina's first composition for solo guitar, and it exhibits traits to be found in all his later guitar works. It is infused with flamenco elements such as rasgueados, golpe, Phrygian harmonies, flamenco dance rhythms, streams of 16th note scale runs, and triplet arpeggiations. Turina took full advantage of the guitar's tuning system (4ths) to create impressionistic harmonies filled with ascending and descending parallel fourths and second inversion minor 7th chords. The results yield a blend of French Impressionism and Spanish Nationalism which has remained fresh to each generation of guitarists and music lovers.

Issac Albéniz (1860-1909) was born in Catalonia, Spain. By age four, he had made his first public performance on piano and was quickly recognized as a child prodigy. After several conservatory stays in Madrid, Leipzig, and Brussels and a

vagabond existence - he began his studies with Spanish composer Felipe Pedrell. It was through him that Albéniz was inspired to write Spanish-style music. He would later produce one of his most enduring works, the *Suite Española*, Op. 47.

Along with his masterpiece, *Iberia*, the *Suite Española*, Op. 47 can be thought of as a series of impressions of Spain. Each of the titles in the work refers to a particular city or region. Each region has its own unique culture. Albéniz was able to capture this and endow each piece with its own peculiar character and essence. Albéniz usually composed very rapidly, yet it took him nearly ten years to complete this eight-movement suite. It would become well known to guitarists through the efforts of Francisco Tárrega, who transcribed the fifth movement *Asturias* (Leyenda). Had either man lived longer (both died in 1909), they would have seen this suite become a standard of guitarists' repertoire. Some have argued that these pieces indeed sound better on guitar than on piano, as if guitar was the instrument Albéniz had truly imagined when he wrote *Suite Española* one hundred years ago.

– Notes by Dr. Brad DeRoche

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guitar faculty concert

Sunday, March 12 at 4:00 pm

Program

Fantasia #10 (Imitation de la Harpe a la Maniere de Luduvico)	Alonso Mudarra (c.1510-1580)
Introduction & Variations on a Theme of Mozart, Op. 9	Fernando Sor (1778-1839)
Soleá	Julián Arcas (1832-1882)
Capricho Árabe	Francisco Tárrega (1852-1909)
Torre Bermeja (Serenata from Douze Pièces Characteristiques, Op. 92, No. 12)	Isaac Albéniz (1860-1909)
Rumores de la Caleta: Malagueña (Recuerdos de Viaje, Op.71, No.6)	arr. Vieaux

Intermission

Five Songs in Baroque Style	Pat Metheny
Last Train Home (Prelude)	(b.1954)
Antonia (Allemande)	arr. Vieaux
Tell Her You Saw Me (Chaconne)	
Question and Answer (Gavotte and double)	
James (Gigue)	
Suite del recuerdo	José Luis Merlin
Evocación	(b.1952)
Zamba	
Chacarera	
Carnavalito	
Evocación	
Joropo	

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NOTES

Spanish vihuelist, guitarist and composer **Alonso Mudarra** (c.1510-1580) published three books of music for solo vihuela in Seville in 1546. The books contain 44 tablatures for vihuela, 26 with song accompaniments, as well as 6 pieces for solo guitar and two pieces for harp or organ.

The origins of the Spanish vihuela are still somewhat mysterious. In medieval times, there were known to be three types: the vihuela de arco (played with a bow), the vihuela de péñola (played with a plectrum), and the vihuela da mano (played with the fingers). These may have all been the same instrument at one time, but they gradually developed their own unique characteristics, as the vihuela de arco became known as the viol, the vihuela de péñola went out of favor, and the vihuela da mano's name was shortened to simply "vihuela." A new Spanish nationalism began to grow in Spain at the end of the fifteenth century as over 700 years of Moorish domination came to an end. The lute, with its Moorish origins, was replaced by the vihuela, which by this time had the same number of strings, the same tuning, and the respectability of the lute, but the body shape of the tiny guitar, which was popular with the common people.

Mudarra's *Fantasia* is an homage to a certain "Luduvico," an Italian virtuoso harpist who reportedly produced chromatic semi-tones on a diatonic harp by manipulating the length of the strings with his fingers. Most of the scale passages in this work can be played over several strings to create a harp-like effect. The strong dissonant quality of many of these passages prompted Mudarra to write that the piece is "difficult until understood" underneath the title. His famous comment, "the false notes won't sound bad if played well," is written under measure 126 of the tablature.

Fernando Sor's (1778-1839) pieces for guitar, especially the large-scale works and the studies, were composed in the international classical style, and demonstrate a polyphonic approach and an academic concern for form which are often missing in the flamboyant works of his guitarist contemporaries. *Variations on a Theme of Mozart, Op. 9*, is the most well-known of these larger-scale works. Sor's variations are based on a theme from Mozart's opera *The Magic Flute*. This theme appears twice in the opera: briefly as Papageno sings "Schon' Madchen, jung und fein," and during the chorus "Das Klinget so herrlich."

Julián Gabino Arcas Lacal (1832-1882) was born in Maria (Almería) on 25th October 1832. His father, Pedro Arcas, was a good amateur guitarist who followed the work of Dionisio Aguado and his school. Arcas' music is situated historically and stylistically between Fernando Sor and Francisco Tárrega (who was a student of Arcas). Although he is familiar to guitarists, Arcas' music is virtually unknown to the concert going public. He composed many pieces in the European Romantic mold of his contemporaries, but also explored his country's dance forms and folk elements in works such as *Soleá*. This move away from the classicism of Sor foreshadowed the music of more nationalistic composers to come, like Tárrega, Isaac Albéniz and Enrique Granados.

Spain, likely the birthplace of the guitar and certainly the home of the first printed guitar music, also hosted a rebirth of the guitar in the late nineteenth century. At a time when the popularity of the guitar was far overshadowed by the piano, two

men paved the way for a revival: Antonio Torres and **Francisco Tárrega** (1852-1909). Antonio Torres, who became a professional luthier on the advice of Tárrega's teacher Arcas, built guitars that would become the model of the modern instrument. Although he actually made few important innovations himself, he standardized the scale, body shape, bracing, and other features that are still in use today. Partly as a result of these guitars, Tárrega then standardized the technique of these instruments. He sat in the position which is now standard, with the left foot elevated by a footstool, a position made easier by the larger guitar, and utilized rest stroke to great effect, a technique made more possible by the greater distance between the strings and the soundboard. With a more powerful instrument, Tárrega was able to earn the respect of his fellow Spaniards Isaac Albéniz and Enrique Granados and to pave the way for yet another important Spanish figure of the guitar - Andrés Segovia.

Capricho Árabe, composed in 1888, is a perfect example of Spanish nationalism, reminiscent of the best of Albéniz and Granados. The melodic interval of an augmented second, occasional use of the Phrygian mode, and rhapsodic flourishes immediately remind the listener of Spain. The title, however, reminds us that most of the qualities that make music sound quintessentially Spanish are, in fact, a result of the Moorish influence.

Isaac Albéniz (1860-1909) was a child prodigy on the piano, giving public performances at the age of four and entering the Madrid Conservatory at the age of nine. In the 1880s, and already acclaimed as a piano virtuoso, Albéniz met the Catalan composer Felipe Pedrell (1841-1922) and became his disciple. Pedrell was a passionate advocate of the creation of a Spanish national music, based not on costumes and castanets but rather on disciplined research into national and regional traditions.

The Torre Bermeja (Vermilion Towers) at the foot of the Alhambra are the remains of the outer fortifications of the medieval fortress: as early as the ninth century, a Moorish poet referred to the Kal'at al-Hamra, or red castle, a reference to the iron-infused clay from which local bricks and concrete were formed. A turn-of-the-century Baedeker guidebook describes the towers as Albéniz would have seen them -- "as a military prison that admitted tourists!" advising that they should be visited after the Alhambra and Generalife "for the picturesque view they command." The extensive buildings, including large cisterns, underground stables, and casements for 200 men, give an excellent insight into the Moorish art of fortification. A steep staircase ascends to the platform (azotea) of the chief tower, whence the best view is enjoyed.

Rumores de la Caleta: Malagueña (Recuerdos de Viaje, Op.71, No.6) (1887) is frequently mistranslated as "murmurs of the cove" or "sounds of the brook," but Albéniz' obvious reference here is to the Caleta, a residential neighborhood of Malaga where villas lined the southeast slopes of the Cerro Colorado, affording spectacular views of the Mediterranean. The music evokes not the sounds of water but rather a boisterous juerga - a flamenco party - featuring the dance known as malagueñas, a local form of the fandango. Few of Albéniz' pieces are more evocative of the guitar than this one, with its falsetas (rapid scales) and rasgueados (strums).

American jazz guitarist and composer **Pat Metheny** (b.1954) has that rare combination of being an enormous influence over subsequent generations of

musicians, maintaining respect and admiration from his musical colleagues, while at the same time enjoying one of the most popular and successful careers in American jazz music. Jason Vieaux has taken five of his compositions and recast them as a Baroque dance suite. Mr. Vieaux has commented that rather than using standard 18th-century chord progressions underneath the melodies, this idea of a multi-movement piece seemed to work best by arranging each song with Metheny's original contemporary harmony - allowing the traditional rhythms of an Allemande, Gavotte, Gigue, etc. to create the feel of Baroque-era dances.

José Luis Merlin (b.1952) is a gifted Argentine guitarist and composer whose works include many guitar solos, some pieces written for his flautist-wife Deborah Lewin, and a stunning oratorio, *La Travesía*, based on the poetry of José Tcherkaski. *Suite del recuerdo* is a six-movement musical homage to his native land. A singing *Evocación* presents the thematic material, a reminiscence of an estilo, a musical form characteristic of the Pampas. *Zamba* is a dance from the mountainous northwestern region of Argentina, related to both the Chilean cueca and the Peruvian marinera; it is typically danced by a man and a woman in a sort of narrative of courtship. The *Chacarera*, related to the popular dance of el gato, originated in the province of Santiago del Estero but can be heard in regional variants throughout Argentina. *Carnavalito* is another dance from the northwest, originating (as its name indicates) in the pre-Lenten festival of Carnaval. Merlin's *Joropo* (a characteristic dance from Venezuela which somewhat resembles the marinera) begins with a mournful introduction evocative of the wooden flutes of the Andes, in striking contrast to the vivacious dance that follows.

– Notes written and compiled by Jason Vieaux, Dr. Richard Long and Erik Mann



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