

Guitars International

*in cooperation with the*

Cleveland Institute of Music

*Presents*

**Classical Guitar Weekend**

September 5-7, 2008

**cm**

CLEVELAND INSTITUTE OF MUSIC

BY ANY MEASURE, EXCEPTIONAL

[cm.edu](http://cm.edu)

# GUITARS INTERNATIONAL

*Exceptional New Handcrafted Classical Guitars  
from Around the World*

## CANADA

Burghardt  
de Jonge, J.

## ENGLAND

Ambridge  
Aram  
Dean  
Fischer  
Rodgers tuners  
Southwell

## FRANCE

Bam cases  
Fanton d'Andon

## GERMANY

Gropius  
Kresse  
Panhuyzen  
Sato  
Wagner

## ITALY

Bottelli  
Galli Strings  
Tacchi

## SPAIN

Chiesa  
Gonzalez  
Marin Montero  
Plazuelo

## SWEDEN

Fredholm

## U.S.A.

Byers  
Elliott  
Milburn  
Monrad  
Ruck  
Vazquez Rubio  
Velazquez  
White

Cleveland, Ohio U.S.A.

[www.guitarsint.com](http://www.guitarsint.com)

216.752.7502

# Welcome & Acknowledgements

---

Welcome to our ninth annual Classical Guitar Weekend. This September it is our privilege to present three of the world's finest classical guitarists, one of the world's finest lutenists, two gifted sopranos and a gifted cellist in a celebration of art music - solo and ensemble, old and new.

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 event; in particular: Joel Smirnoff, Eric Bower, David Cerone and Frank Caputo for their support of Classical Guitar Weekend; Lori Wright and Cynthia Kazaroff of Concerts and Events for production of this year's recitals and master classes at CIM; Susan Schwartz and Vicki McDonald for help with the press; Barbara Hosta for help with our mailing list; Elizabeth Mull for generous mention in CIM Notes; Greg Howe of Distance Learning; Brenda Watson and Sean Garrigan 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, wisdom and art.

We also wish to thank Professor Ross Duffin and the Case Western Reserve University Department of Music for donating Harkness Chapel for Saturday afternoon's recital.

Classical Guitar Weekend is one of only a few classical guitar events in North America to provide scholarly program notes on both the composers and the music to be performed. For their substantial contributions of time, expertise and patience in researching, writing and proofreading these notes, Guitars International wishes to extend a very special thanks to this year's annotators. In order of event: Colin Davin, Paul O'Dette, Dr. Brad DeRoche and Erik Mann.

In addition, many thanks go to the following individuals and organizations for their indispensable kindnesses over the years: Donald Rosenberg, John Kappes, Mark Rapp, Merlene Santiago and the *Plain Dealer; Scene Magazine*; Elaine Guregian and *The Beacon Journal*; Jennifer Jumba and Nancy Sinning of WCLV 104.9FM; Karen Valenti and Dave DeOreo of WCPN 90.3 FM; Brannan Willson and *Acoustic Guitar Magazine*; Gunnar Eisel and *World Guitarist*; Jonathan Wentworth Ltd.; California Artists Management; Bruce Egge and Alan Bise of Azica Records; Tommaso Galli and Stefania Mercuri of Galli Strings; Scott DeRoche of Strings By Mail; Brad and Judy Swimmer, Debbie Dietz and Cherie Stewart of AlphaGraphics; the Cleveland Classical Guitar Society; and teachers, friends and longtime supporters of this event: Don Better; James Boyce; John Dana; Martin and Kathy Davin; Professor Gabriel Palmer-Fernandez; John Fitzgerald; Robert and Melissa Gruca; Linda and Stephen Hall; Christoph and Iris Harlan; David Hershberger; Pat and Nancy Kilkenny; Tim, Tricia and Krystin O'Mara; Tom Poore; Jean Price; Stuart Vokes and Anne Wilson.

Finally we wish to extend a very special thanks to our seven distinguished artists and to all of you who have traveled from near and far - Illinois, Indiana, Kentucky, Maine, Michigan, New York, Ohio, Pennsylvania, Virginia, West Virginia and Canada at last count - to celebrate fine music and the many individuals who make it possible.

This September's Classical Guitar Weekend is dedicated with affection and gratitude to Frank Caputo, Assistant to the President - a mentor of formidable wisdom, generosity, energy and integrity - but for whom there would be no Classical Guitar Weekends.

- Armin Kelly  
Artistic Director

## *Recitals*

---

**Colin Davin**, guitar

Friday, September 5 at 8:00 pm

Works by: Mertz, L. Couperin, Haug, Barrios, Britten, Castelnuovo-Tedesco

Tickets: \$18; \$15 students with ID. (Sorry, no credit cards)

Cleveland Institute of Music, Mixon Hall, 11021 East Boulevard, Cleveland, Ohio 44106

For tickets and Information: Call Guitars International at (216) 752-7502.

**Ellen Hargis**, soprano, and **Paul O'Dette**, lute (chitarrone)

Saturday, September 6 at 4:00 pm

Works by: Strozzi, Cesti, A. Scarlatti, Kapsberger and Piccinini

Tickets: \$25; \$20 students with ID. (Sorry, no credit cards)

Harkness Chapel, 11200 Bellflower Road, Cleveland, Ohio, 44106, on the Case Western Reserve University campus

For tickets and information: Call Guitars International at (216) 752-7502.

**Ricardo Gallen**, guitar

Saturday, September 6 at 8:00 pm

Works by: Sor, Ponce, Jose, and J.S. Bach

Tickets: \$25; \$20 students with ID. (Sorry, no credit cards)

Cleveland Institute of Music, Mixon Hall, 11021 East Boulevard, Cleveland, Ohio 44106

For tickets and information: Call Guitars International at (216) 752-7502.

**Jason Vieaux**, guitar, with **Jung Eun Oh**, soprano,

and **Regina Mushabac**, cello

CIM Faculty Recital

Sunday, September 7 at 4:00 pm

Works by: Albéniz, Rodrigo, Villa-Lobos, Falla, Gnattali, and Jobim

Admission: Free

Cleveland Institute of Music, Kulas Hall, 11021 East Boulevard, Cleveland, Ohio 44106

For Information: Call the Cleveland Institute of Music at (216) 791-5000.

## *Master Classes & Presentations*

---

### **Paul O’Dette**, lute

Master Class 1

Friday, September 5 – 3:00 to 6:00 pm

Cleveland Institute of Music guitar students will perform and be coached by Paul O’Dette.

Open to observers free of charge

Cleveland Institute of Music, Studio 113, 11021 East Boulevard, Cleveland, Ohio, 44106

### **Jason Vieaux**, guitar

CIM Faculty Master Class

Saturday, September 6 – 1:00 to 3:30 pm

Jason Vieaux will coach non-CIM guitar students on site at CIM and additional students at out of state institutions via CIM’s innovative Distance Learning video interconnect.

Open to observers free of charge

Cleveland Institute of Music, Mixon Hall, 11021 East Boulevard, Cleveland, Ohio, 44106

### **Paul O’Dette**, lute

Master Class 2

Sunday, September 7 – 10:00 to noon

Case Western Reserve University students will perform and be coached by Paul O’Dette.

Open to observers free of charge

Harkness Chapel, 11200 Bellflower Road, Cleveland, Ohio, 44106, on the Case Western Reserve University campus

### **Ricardo Gallen**, guitar

Lecture Demonstration: *Approaching Baroque Articulation on the Classical Guitar*

Sunday, September 7 – 12:15 to 1:00 pm

Open to observers free of charge

Cleveland Institute of Music, Studio 113, 11021 East Boulevard, Cleveland, Ohio, 44106

### **Ricardo Gallen**, guitar

Master Class

Sunday, September 7 – 1:00 to 3:30 pm

Cleveland Institute of Music guitar students will perform and be coached by Ricardo Gallen.

Open to observers free of charge

Cleveland Institute of Music, Studio 113, 11021 East Boulevard, Cleveland, Ohio, 44106

# COLIN DAVIN

*guitar*

Friday, September 5 at 8pm

Cleveland Institute of Music

## *Program*

Fantaisie Hongroise	Johann Kaspar Mertz (1806-1856)
Tombeau pour M. de Blancrocher	Louis Couperin (1626-1661)
Prélude Tiento Toccatà	Hans Haug (1900-1967)
Julia Florida Vals, op. 8 no. 4	Agustín Barrios Mangoré (1885-1944)

## *Intermission*

Nocturnal after John Dowland, op. 70	Benjamin Britten (1913-1976)
Sonata, op. 77 Andante con spirito Andantino quasi canzone Tempo di Minuetto Vivo ed energico	Mario Castelnuovo-Tedesco (1895-1968)

*Please silence all electronic devices, including cellular phones, wristwatches and pagers.  
Photography, video taping and audio recording are not permitted during this recital.*

## Artist's Biography

---

**Colin Davin** has earned a reputation as a virtuosic guitarist and a refined interpreter. Regarded as one of the fastest rising talents of the classical guitar, he has been awarded a number of competition accolades, including: First Prize, 2008 Columbus State University



Guitar Competition (Columbus, GA); First Prize, 2007 Miami International Guitar Competition (Miami, FL); First Prize, Audience Choice Award, 2006 Portland Guitar Competition (Portland, OR); First Prize, 2006 Juan Serrano International Guitar Competition (Fresno, CA); Finalist and Prizewinner, 2006 Lachine International Guitar Competition (Montreal, Canada); Finalist and Prizewinner, 2005 and 2006 Guitar Foundation of America International

Solo Competitions; and Finalist and Prizewinner, 2004 East Carolina University Guitar Competition (Greenville, NC). Known for the musical depth of his interpretations and his engaging stage presence, Colin Davin has performed for audiences at venues in the United States, Canada and France, including recent recitals in Paris; Santa Barbara, CA; Portland, OR; and Austin, TX. His devotion to the expansion of the guitar's repertoire is evidenced by his world premiere performances of several composers' works for solo guitar, guitar quartet, guitar and voice duo, and guitar and percussion duo. Mr. Davin counts among his primary teachers such world renowned artists as Jason Vieaux, Sharon Isbin, and Pepe Romero. He is currently pursuing a Bachelor of Music degree at the University of Southern California Thornton School of Music, studying with Los Angeles Guitar Quartet member William Kanengiser. Colin Davin began his classical guitar studies with Rick Popovich and later worked with Tom Poore.

Website: [www.colindavin.com](http://www.colindavin.com)

*Colin Davin performs on an Andrea Tacchi Coclea Thucea classical guitar.*

## Program Notes

The Austro-Hungarian guitarist and composer **Johann Kaspar Mertz** (1806-1856) was a musician of diverse talents, known to have also played flute, cello, and zither. His wife, Josephine, was a talented concert pianist, and it is highly likely that through her he was exposed to the piano music of Schubert, Schumann, and Chopin. This music, rather than the *bel canto* style of Rossini that so heavily influenced Mauro Giuliani, defines the sound and style of Mertz's guitar works. Among his most popular pieces is the *Fantaisie Hongroise*, taken from a set of three pieces written toward the end of his life. Meandering through several varied sections and moods, the piece finally settles into an upbeat Hungarian dance as it nears its conclusion.

Uncle to the more celebrated François Couperin, keyboard composer **Louis Couperin's** (1626-1661) short career spanned barely ten years, cut short by his untimely death at just 35 years old. Hailing from the Chaumes in the French countryside southeast of Paris, Couperin's success was propelled by a visit to the harpsichord composer Chambonnières, who was suitably impressed to present him to the Parisian court, where he was also well-

received. Chambonnières would become something of a mentor to Couperin, and the younger composer loyally rejected an offer to replace his elder at the royal court. The touching *Tombeau pour M. de Blancrocher*, originally for harpsichord, was written in memory of the lutenist Charles Fleury, Sieur de Blancrocher, who died in a bizarre fall down a flight of stairs. Johann Jakob Froberger, whose influence on Couperin is strong, also composed a piece of the same title in homage to the fallen lutenist.

Swiss composer **Hans Haug** (1900-1967) composed a small body of guitar works for Andrés Segovia, though most were never performed by the great Spanish maestro. Nonetheless, Segovia was clearly fond of the Swiss composer, securing for him a teaching post in Santiago de Compostela, where he composed his *Prélude, Tiento et Toccata*, a piece bearing a subtle stamp of Spanish influence. The three movements of the piece were actually composed separately, and only through the indication of Roman numerals I, II, and III on the title pages was the guitarist, composer, and historian Angelo Gilardino able to reconstruct the work as a triptych.

**Agustín Barrios Mangoré** (1885-1944) is considered one of the finest composers for the guitar in the early 20<sup>th</sup> century, though his works only came into popular favor several decades after his death. Mangoré was a member of the Guaraní tribe of Paraguay, and accounts exist of his performing formal recitals in traditional Guaraní attire. His music is a unique fusion of Paraguayan influences and European stylistic and formal devices. Among his most popular works are the beautiful barcarolle *Julia Florida*, and the joyful *Vals, op. 8 no. 4*, both of which derive from Romantic genres popular in the piano music of many European composers from Chopin to Rachmaninoff.

Perhaps the greatest achievement of English guitarist and lutenist Julian Bream's legendary career was the commission of a major solo guitar work from the English composer **Benjamin Britten** (1913-1976), his *Nocturnal after John Dowland, op. 70*. One of the most successful composers of the 20<sup>th</sup> century, Britten and his partner, tenor Peter Pears, were both acquainted with Bream, and among the Elizabethan lute-songs on which Bream and Pears collaborated was John Dowland's *Come, Heavy Sleep*, the source of Britten's set of variations. These variations, however, occur in reverse order, with the theme finally appearing at the conclusion of the work, providing a sense of rest after eight variations depicting various states of insomnia (with indications such as "Musingly," "Restless," and "Gently Rocking"). Included here is the original text to the Dowland song which is transcribed in a solo guitar version at the end of the piece.

*Come, heavy sleep, the image of true death;  
And close up these my weary weeping eyes;  
Whose spring of tears doth stop my vital breath;  
And tears my heart with sorrow's sigh swoll'n cries.*

*Come and possess my tired thought-worn soul,  
That living dies, till thou on me be stole.*



The Italian composer **Mario Castelnuovo-Tedesco** (1895-1968) is best known for his more than one hundred compositions for guitar though his output stretches quite far into the realm of chamber, choral, vocal, and solo instrumental music as well. Castelnuovo-Tedesco was among the many exiled European artists living in Los Angeles during World War II, in his case forced to flee fascist Italy because of his Jewish heritage. While living in Los Angeles, he became very active in Hollywood as a film composer, but most notably he contributed to a collaborative effort with fellow Los Angeles expatriates Igor Stravinsky, Arnold Schoenberg, Darius Milhaud, and others on an epic piece for orchestra, chorus and narrator entitled *Genesis Suite*. Castelnuovo-Tedesco's compositional approach is a charming blend of neoclassicism and impressionism; the former is especially apparent in his *Sonata, op. 77*. The piece was written as a tribute to the Italian cellist and composer Luigi Boccherini, known to guitarists as the composer of several quintets for guitar and strings which, like Castelnuovo-Tedesco's Sonata, show evidence of Spanish influence.

– Colin Davin

JOIN THE  
**GUITAR FOUNDATION OF AMERICA**  
*and receive*

**SOUNDBOARD**  
magazine

Founded in 1973, the **Guitar Foundation of America** is America's leading guitar organization. It provides its members the combined advantages of a guitar society, a library, a publisher, a continuing educational resource, and an arts council. Today **GFA** is the largest multinational guitar organization; providing serious guitarists worldwide a full range of educational, literary and performance resources and opportunities.

**SOUNDBOARD Magazine** is America's premiere classical guitar magazine. Articles feature a wide variety of technical and musical columns, new music, and reviews. Membership in **GFA** includes a subscription to Soundboard Magazine. To join, visit:

[www.guitarfoundation.org](http://www.guitarfoundation.org)

# ELLEN HARGIS

*soprano*

# PAUL O'DETTE

*chitarrone*

Saturday, September 6 at 4pm

Harkness Chapel

## *Program*

*Wait! I'm singing now...*

L'Astratto

Barbara Strozzi  
(1619-c.1664)

Toccata arpeggiata  
Bergamasca  
Kapsberger  
Ciaconna

Giovanni Girolamo Kapsberger  
(1580-1651)

Respira mio core  
L'amante segreto  
Questa e la nuova

Barbara Strozzi

## *Intermission*

Orfeo

Alessandro Scarlatti  
(1660-1725)

Toccata VI (1623)  
Corrente VII  
Partite variate sopra l'Alemana  
Corrente sopra l'Alemana

Alessandro Piccinini  
(1566-1638)

Aspettate! Adesso Canto!

Mark Antonio Cesti  
(1623-1669)

*Please silence all electronic devices, including cellular phones, wristwatches and pagers.  
Photography, video taping and audio recording are not permitted during this recital.*

## Artists' Biographies

---

**Ellen Hargis**, soprano, is recognized as one of the world's foremost interpreters of 17th and 18th century music. Called "the baroque music diva" by The New Yorker, she is a frequent collaborator with such leading ensembles as The King's Noyse, The Newberry Consort, Tragicomedia, Piffaro, Theatre of Voices, the Mozartean Players, Fretwork, and Andrew Lawrence-King and the Harp Consort. She has been soloist with The Estonian National Symphony, The Virginia Symphony, Saint Paul Chamber Orchestra, the Portland, Seattle and Freiburg Baroque Orchestras, the CBC Radio Orchestra, the New York Collegium, The Mark Morris Dance Group, The American Bach Soloists, Musica Angelica, and Chicago's Music of the Baroque. Ms. Hargis has performed with the conductors Harry Bicket, Jane Glover, Paul Goodwin, Daniel Harding, Monica Huggett, Nicholas Kraemer, Gustav Leonhardt and Andrew Parrott. She has appeared at many of the world's leading festivals, including the Berkeley Festival, the Utrecht Festival in Holland, The St. Petersburg Early Music Festival and the Resonanzen Festival in Vienna. A frequent performer at the Boston Early Music Festival, she has sung leading roles in every baroque opera production there since 1987. Ellen Hargis's discography embraces repertoire from medieval to contemporary music and comprises over 40 recordings.



Website: <http://members.aol.com/opsingers/ehargis.html>

*Ellen Hargis is represented by California Artists Management  
<http://members.aol.com/camdon/cam.html>*

**Paul O'Dette** has been called "the clearest case of genius ever to touch his instrument." (Toronto Globe and Mail) His performances at major international festivals are often singled out as the highlight of those events. These include festivals in Boston, Berkeley, Los Angeles, Vancouver, London, Bath, Paris, Montpellier, Amsterdam, Utrecht, Berlin, Munich, Bremen, Dresden, Vienna, Prague, Milan, Florence, Geneva, Madrid, Barcelona, Copenhagen, Oslo, Cordoba, St. Petersburg, Montevideo, Buenos Aires, Melbourne, and Tokyo. Best known for his recitals and recordings of virtuoso solo lute music, O'Dette also maintains an active international career as an ensemble musician, performing with William Christie, Nikolaus Harnoncourt, Christopher Hogwood, Gustav Leonhardt, Nicholas McGegan, Sylvia McNair, Andrew Parrott, Nigel Rogers, Jordi Savall, Tafelmusik and The Parley of Instruments. He is a member of the acclaimed continuo ensemble Tragicomedia. Paul O'Dette has directed Baroque orchestras on both sides of the Atlantic including the Portland Baroque Orchestra, Tafelmusik, Apollo's Fire, Chatham Baroque, Ensemble Arion and Corona Artis. He has conducted Baroque operas at Tanglewood, the Boston and Utrecht Early Music Festivals, the Drottningholm Court Theatre and Festival Vancouver. Paul O'Dette can be heard on over 100 CDs, and his solo recordings have won prizes and rave reviews. He has served as Director of Early Music at the Eastman School of Music since 1976 and is Artistic Director of the Boston Early Music Festival.

Website: [http://www.harmoniamundi.com/usa/artistes\\_fiche.php?artist\\_id=35](http://www.harmoniamundi.com/usa/artistes_fiche.php?artist_id=35)

*Paul O'Dette is represented by California Artists Management  
<http://members.aol.com/camdon/cam.html>*



## Program Notes

The year 1600 marks an important turning point in the history of vocal music. Though the practice of singing to the lute had already been popular for over a hundred years, the majority of the music so performed was originally written in parts, to be sung by a vocal ensemble, played on instruments, or a combination of the two. The playing of the lower parts of a vocal composition on the lute or keyboard as accompaniment to a solo voice was merely one of several possible performance options. In the 1570s a group of Florentine intellectuals, composers, poets and singers began discussing ways of increasing the rhetorical power of vocal music by reviving the legendary practices of the ancient Greeks. The Florentine Camerata's interest in recreating the declamatory style of Greek solo song resulted in the eventual demise of the polyphonic madrigal, which, even when accompanied by a single lute did not permit the singer adequate flexibility to fully convey the meaning of the text. Thus the medium was not altered, only the style of the writing. The polyphonic lute parts of the 16th century were abandoned in favor of a simpler chordal accompaniment to a freer, more speech-like vocal line. The *stile recitativo* was ideal for conveying the wide range of emotions contained in the highly expressive poetry of the early 17th century. Early collections of *monodies*, as these songs were often called, usually presented these serious works alongside lighter, tuneful, strophic arias, or *canzonette*. By the 1640's and 50s, Antonio Cesti and Barbara Strozzi in Venice were combining these two styles in their cantatas and laments.

**Barbara Strozzi** (c.1619-1664) was a composer of extraordinary creativity and distinction. Her cantatas include some of the most original and powerful writing of the early Baroque period. Strozzi was adopted by the Venetian poet Giulio Strozzi and was a regular performer at his distinguished *L'Accademia degli Unisoni*. Her singing was lavishly praised though her stage presence was thought to be overly provocative by some of the stodgy academicians. Strozzi studied music with the great Venetian opera composer Francesco Cavalli, whose warm, lyrical style she often emulates. Strozzi's songs often deal with the treachery of love, running the emotional gamut from contentment to anguish to rage to sorrow to resignation. *L'Astratto* is a cantata exploring whether singing can help one to forget about the troubles of love. But finding the right song and text proves to be a serious challenge! *Respira mio core* is based on a sighing passacaglia bass with poignant sobbing and weeping motives punctuated with piquant dissonances. *L'Amante Segreto* is also based on a passacaglia bass, but this one is interrupted regularly by animated passages of recitative as the lover ponders his plight and struggles with the best way of coping with a secret love. *Questa è la nuova*, like *L'Astratto* deals with singing as therapy, but while the infectious Spanish rhythms and repeated phrases should help anyone to feel better, this diva is apparently beyond help!

The greatest singers have always been confident of their ability to move the hearts of their listeners. But no one employed the power of singing more effectively than Orpheus, who used his talents to convince Pluto to give him back his beloved Euridice. Though we are accustomed to experiencing this story as a full-length opera, **Alessandro Scarlatti** (1660-1725) manages to fit it all into one compact, but amazingly expressive cantata.

**Antonio Cesti's** (1623-1669) hilarious *Aspettate! Adesso canto!* features another singer with a large ego, who commands a sizeable repertoire she is eager to show off, including cantatas by Rossi and Carissimi, popular songs and canzonettas. She begins song after song without finishing any of them. But unlike Strozzi's *L'Astratto* who despairs of ever finding the right song to soothe her soul, Cesti's cantatrice becomes fed up with the audience and storms off. It seems prime donne of the seventeenth century were very much like their modern counterparts!

The two most prominent theorbo virtuosi in Italy in the early 17<sup>th</sup> century were Giovanni Girolamo Kapsberger and Alessandro Piccinini. They were not only consistently lauded in writings of the period, but their works often appear in manuscript with only the initials HK and AP. **Girolamo Kapsberger** (1580-1651) was often referred to by his contemporaries as "Il Tedesco della Tiorba" (the German theorbo player). He was born in Venice of noble German parentage some time around 1580, but spent most of his professional life in Rome in the employ of Pope Urban VIII and Cardinal Antonio Barberini. Though known today primarily as an instrumental virtuoso, Kapsberger wrote a large amount of vocal music, both sacred and secular, including motets, masses, Vespers, monodies, villanelle and opera, as well as ensemble sinfonie and canzoni for various combinations of instruments. By the 1620s Kapsberger had established himself as one of Rome's premier musicians. The theorist Kircher even went so far as to promote Kapsberger as Monteverdi's successor in the composition of highly expressive vocal music. Posterity has not been so kind to *Il Tedeschino* however. For reasons possibly having more to do with Kapsberger's personality than his musical abilities, the theorist Doni condemned him repeatedly in print, comments which have formed the basis of contemporary evaluations of his work. That the personal vendetta of one man should so permanently tarnish Kapsberger's reputation is indeed sad. Whether his works are "inept trifles...bungling and unmelodious," or whether they are "most worthy of being imitated by all musicians" should be left to the open minds and ears of today's audience to decide.

**Alessandro Piccinini** (1566-1638) came from a highly respected musical family; both his father and his two brothers were professional lutenists. Alessandro must have exhibited talent at an early age since he was invited to join the Gonzaga court at Mantua when he was only sixteen. He went instead to Ferrara, where his father had been summoned by the Este family. With the death of his patron in 1597 and the passage of Ferrara into the Papal States, Alessandro entered the service of Cardinal Pietro Aldobrandini, the powerful nephew of Pope Clement VIII. He also visited Rome regularly in the service of the Ferrarese Marchese Enzo and Cardinal Giulio Bentivoglio, early patrons of Frescobaldi. Piccinini's first book of lute music, published in 1623, includes detailed notes on ornamentation, arpeggiation, dynamics and expression, information vital to the understanding of this repertoire.

But enough about the lute. The singer wants to get started! Maybe she will feel better this time!

– Paul O'Dette

# RICARDO GALLEN

*guitar*

Saturday, September 6 at 8pm

Cleveland Institute of Music

## *Program*

Gran Solo, op.14

Fernando Sor  
(1778-1839)

Sonata Romántica

Manuel.M. Ponce  
(1886-1948)

Allegro Moderato

Andante Espressivo

Allegretto Vivo-Piu Lento Espressivo

Allegro non Troppo e Serioso

## *Intermission*

Sonata

Antonio José  
(1902-1936)

Allegro Moderato

Minueto

Pavana Triste

Final. Allegro Con Brio

Suite BWV 997

J.S. Bach  
(1685-1750)

Preludio

Fuga

Sarabande

Gigue

Double

*Please silence all electronic devices, including cellular phones, wristwatches and pagers.  
Photography, video taping and audio recording are not permitted during this recital.*

## Artist's Biography

---

**Ricardo Gallen** has given highly acclaimed solo recitals throughout Europe and America and performed in concerts under the direction of well-known conductors such as Maximiano Valdes, Juan Jose Mena, Monica Huggett and Seirgiu Comisiona. Mr. Gallen has recorded many works for the state radios and televisions in Spain, Finland, Belgium, Romania, Germany, Cuba, Mexico, Poland, Chile, South Korea, Hungary and Bulgaria. He has also recorded four C.D.s for NAXOS in which he performs music by Giuliani, Brouwer, and Takemitsu among others, as well as all of the concertos for guitar and orchestra by the Spanish master Joaquin Rodrigo. His first recording was one of NAXOS' 50 top selling C.D.s for 2001 and received laudatory reviews in the press. Ricardo Gallen has received over twenty international prizes, including: First Prize at the 32nd Markneukirchen International Instrumental Competition, 1997, in Markneukirchen, Germany; First Prize and a Special Prize for the best interpretation of the works of Enrique Igoa at the 14th Andrés Segovia International Classical Guitar Competition, 1998, held in La Herradura, Granada; First Prize at the Fourth Alhambra International Guitar Competition, 1998; First Prize and the Special Audience Prize at the 33rd Francisco Tárrega International Guitar Contest, 1999; First Prize and five Special Prizes (Best Interpretation of a Cuban work, the Leo Brouwer Special Prize, the Cuban National Union of Writers and Artists Musicians Association Prize, the Music Recording and Publishing Company Prize, and the Cuban Radio and Television Institute Prize) at the 11th International Guitar Competition held in Havana, Cuba in 2002. Ricardo Gallen is Professor at the University of Extremadura in Spain and Assistant Professor to Professor Elliot Fisk at University Mozarteum in Salzburg, Austria.



Websites:<http://profile.myspace.com/index.cfm?fuseaction=user.viewprofile&friendid=301122532> and [www.ricardogallen.com/ricardogallen/Inicio.html](http://www.ricardogallen.com/ricardogallen/Inicio.html)

*Ricardo Gallen performs on a Paco Santiago Marin classical guitar  
with Savarez Alliance Strings.*

## Program Notes

**Fernando Sor** (1778-1839) stands as the preeminent guitarist/composer of the 19<sup>th</sup> century. His works display a refined skill in the art of composition as well as an understanding of the instrument that only a true virtuoso could have. There is scarcely a guitarist today who has not been influenced by the numerous études or concert repertoire that flowed from his pen. His works have remained a staple of guitarists' art for nearly 200 years.

Sor's early training was done at the monastery in Montserrat. His talents flowered early and he was quickly recognized as a fine musician and composer. He seems to have led a relatively easy life composing music and maintaining a military post until about 1808 and the arrival of Napoleon's troops in Spain. At first, the French occupation ignited Sor, and some of his best known martial and patriotic songs date from this period. However, the French demoncratic ideals would eventually become appealing to him. He, along with

many intellectuals and artists, fought against the Spanish uprising that sought to eject Napoleon's troops (and the hope of instituting their liberal ideals). In 1813 the Spanish drove the French from the country and Sor along with many other liberals decided to leave along with them.

Some of his early works dating before 1813 include an opera, seguidillas and several works for guitar. Among his guitar pieces (which were published in France between 1810 and 1813) is included in a work titled *Sonata Prima* or, as it would be later titled, *Grand Solo, op. 14*. The *Grand Solo* is a large-scale, single movement work of great imagination. An introductory section in D minor opens the piece with a mysterious, melancholy air. This melancholic mood is suddenly broken, however, when the work explodes with the vigorous Allegro that follows. The heroic qualities of this music remind one of Beethoven's Third Symphony. It is full of grand, sweeping gestures and has an optimism that is contagious. The melodic lines are woven throughout the voices - showing Sor's contrapuntal skills - while the underlying rhythms and harmonies provide almost endless textual variety. The scordatura (6<sup>th</sup> string tuned to D) provides both a rich sonority for the D tonality while simultaneously extending the pitch range.

Throughout the first half of the 20<sup>th</sup> century, the legendary Spanish guitarist Andrés Segovia worked tirelessly to encourage composers to write original works for the guitar. Of the many who responded, perhaps none was more well suited to the task than the Mexican composer **Manuel Maria Ponce** (1882-1948). Ponce provided about a dozen significant works for the great guitarist, including several suites and sonatas, a large-scale set of variations, and a concerto. Ponce's compositional style and amicable personality were an excellent match for the guitarist, who was always eager to present new works to the world. The two men had an almost collaborative approach to writing: Ponce seems to have provided a sketch for Segovia who would then arrange and alter as he saw fit. The end result was a number of high quality repertory pieces that now form the core of many guitarists' concert programs.

The *Sonata Romántica* was composed in 1928 and was published by Schott in 1929 as part of the Segovia Archive edition. It bears the subtitle *Hommage a Schubert*, which provides an indication of the style and mood of the work. The lyrical nature of the melodies, the subtle modal shifts in the harmonies, and the modulations to somewhat remote tonal centers maintain the interest in this large, four movement work. In Ponce's music one rarely finds harsh and grating clusters of tones or shallow virtuosic flights; instead it offers to the listener a delicate art form that is strangely seductive, almost never forceful or aggressive. The outer movements are a bit more intense due to their faster tempi, while the second and third are quiet and elegant in their own manner. Upon receiving the piece Segovia wrote to Ponce in the fall of 1928, "The Andante is delicious: among the best that Schubert did not write. I spend all day playing it. The guitar sounds delicious."

It wasn't until the 1990s that the guitar world began to discover the Spanish composer **Antonio José** (1902-1936). José left behind only one large work (plus an arrangement of popular songs from Burgos) for the guitar. Prior to this time his Sonata would receive no public performance (save one performance of the first movement of this Sonata in 1934). His name and creative genius seemed to simply vanish into the dark cloudy mist that surrounded the last days of his life. Even today he is not a household name, but perhaps time will change that. Antonio José's presence in the music world was cut tragically short, like that of his compatriot Federico Garcia Lorca, by the guns of the falangist militia in



# STRINGS BY MAIL



Strings by Aquila, Aranjuez, Augustine,  
D'Addario, Dean Markley, Elixer, Galli,  
GHS, Hannabach, Hense, LaBella,  
Luthier, Martin, Savarez, & Thomastik-Infeld

sheet music, instructional books, dvds, cejillas,  
footrests, music stands, humidifiers & much more.

phone 800.513.8271  
[www.stringsbymail.com](http://www.stringsbymail.com)

the early days of the Spanish Civil War. Few understood why a quiet, nonpolitical figure such as José would become the target of a firing squad, but few things make sense in the mayhem surrounding a military coup. There was never any formal trial, nor was there ever any satisfying explanation why the young musician was executed. His life was short, but his contribution, though late in arriving, is remarkable and significant.

Born Antonio José Martínez Palacios on December 12, 1902, he would eventually sign Antonio José as the author of his compositions. He was born in a provincial town, Burgos, and by the age of 13 already had 75 compositions to his credit. His talents were recognized early and he received help from local Jesuit priests who tutored him in music. In 1920 he moved to Madrid to expand his horizons before taking a modest position back in Burgos in 1929 as director of the small town choir that was then being assembled. He was awarded a national prize for music in 1932 and was given a contract to publish music with the Max Eschig firm in Paris in 1934. His future appeared bright even though he was poorly compensated in the small town, and he was becoming increasingly recognized by musicians of stature such as Arthur Rubinstein and Maurice Ravel.

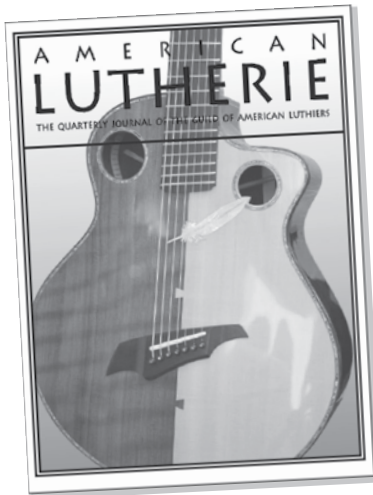
The *Sonata para guitarra* was written in 1933 at the request of the great Spanish guitarist Regino Sainz de la Maza. This substantial piece is in four movements, and surprisingly contains little of the Spanish Nationalism that one might expect from a composer such as José who was well versed in popular music. This work, however, stands far above the local traditions and embraces a sophisticated vision of structure and tonality that can only be compared to the works of the finest historical composers. One hears moments that are reminiscent of the styles of Claude Debussy or César Franck, such as in the atmospheric middle section of the first movement. In the second movement, the dissonant opening chords give way to cascading arpeggios that evoke the sound of the harp. The third movement's melancholic air conjures images of a darkly lit, smoky jazz club in the 1930s. The final movement opens with a rasgueado (strummed chord) passage that urges the piece forward with a great intensity. This is followed by slow passages interspersed between repeated strains of the rasgueado section which ultimately brings the work to an emphatic ending.

**Johann Sebastian Bach** (1685-1750) was born in Eisenach, Germany into a family of musicians. He learned his profession well and was quickly appointed to positions as church organist and director of music. His most prominent position was at Leipzig (1723-1750), where he composed primarily sacred music for the St. Thomas church though he did also write works for other occasions. Much of his best known secular instrumental works stem from his time at Cöthen (1717-1723). Here he composed the suites for solo cello and violin in addition to his *Well Tempered Clavier* and possibly some of the lute pieces. Bach possessed an instrument known as a "lautenwerk" - a keyboard instrument designed to sound like the lute. It is likely that he actually composed his lute pieces for this instrument since there are a great number of difficulties to overcome when composing for a standard lute.

Dating BWV 997 is difficult because there is no autograph version and the oldest surviving copy was made by Johann Friedrich Agricola around 1738-41. It does appear to have been from Bach's more mature years as a composer and in fact may have been written about the time of the Agricola example. Regardless of when the piece was composed, it represents the finest example of a Baroque era suite complete with a *Preludio, Fuga, Sarabande, Gigue and Double*.

The *Preludio* opens with a distinct melodic motif that is heard three times before dissolving into a stream of steady 16<sup>th</sup> notes that explore an A minor tonality. By measure 17 the opening motif is heard again, this time in E. From here to the end Bach explores several tonal centers before finally coming back around to A minor to close the introductory section. In the *Fuga*, Bach uses several motivic patterns: a chromatic ascending motif, a stepwise ascending scale motif that begins on the second eighth note, and a mirror image motif which descends in a stepwise fashion. These patterns and others are juxtaposed to create an intricate fabric that yields new relationships with each repeated playing or listening. Also of interest is the repeat of the first section, which forms a tripartite structure which in turn heralds the coming of the classical period and the focus on symmetrical structures. In the *Sarabande*, Bach employs the galant French style, with its lighter texture and dotted rhythmic values. This piece is in the traditional binary form. Following the slow *Sarabande* is the energetic *Gigue* and the *Double* which recaps it. A notable feature of the *Gigue* is the written out ornamentation that decorates the music in the style of the day. The velocity of the steady 16<sup>th</sup> note runs in the *Double* is exceptionally demanding on even the most virtuosic performer. In general a unique feature of much of Bach's music is that it seems so well suited to performance on different instruments. His lute works are no exception. They are equally at home on the lute, lautenwerk, or guitar, each giving an invigorating new sound to a timeless music.

— Dr. Brad DeRoche



**American Lutherie is  
the foremost magazine  
of string instrument  
making and repair**

See our web page for searchable  
abstracts of all 80 back issues,  
images of our 49 full-scale  
instrument plans, information on  
our five hardcover books, and  
on-line or fax order forms

**[www.luth.org](http://www.luth.org)**

Guild of American Luthiers  
8222 South Park Avenue  
Tacoma, WA 98408  
(253) 472-7853

# JUNG EUN OH

*soprano*

# REGINA MUSHABAC

*cello*

# JASON VIEAUX

*guitar*

Sunday, September 7 at 4pm

Cleveland Institute of Music

## *Program*

- |                                     |                    |
|-------------------------------------|--------------------|
| Tres Canciones Españolas (1951)     | Joaquin Rodrigo    |
| En Jerez de la Frontera             | (1901-1999)        |
| Adela                               |                    |
| De ronda                            |                    |
| Siete Canciones Populares Españolas | Manuel de Falla    |
| El paño moruno                      | (1876-1946)        |
| Seguidilla murciana                 |                    |
| Asturiana                           |                    |
| Jota                                |                    |
| Nana                                |                    |
| Canción                             |                    |
| Polo                                |                    |
| Bachianas Brasileiras No. 5 (Aria)  | Heitor Villa-Lobos |
|                                     | (1887-1959)        |
| Jung Eun Oh, soprano                |                    |
| Jason Vieaux, guitar                |                    |

## *Intermission*

- |  |                      |
|--|----------------------|
| Mallorca (arr. Vieaux)                           | Isaac Albéniz        |
| Sevilla (arr. Vieaux)                            | (1860-1909)          |
| Jason Vieaux, guitar                             |                      |
| Song of the Black Swan (arr. Vieaux)             | Heitor Villa-Lobos   |
| Sonata for Guitar and Violoncello                | Radames Gnattali     |
| Allegretto comodo                                | (1906-1988)          |
| Adagio   |                      |
| Con spirito                                      |                      |
| Inutil Paisagem (Useless Landscape, arr. Vieaux) | Antonio Carlos Jobim |
|  | (1927-1994)          |
| Regina Mushabac, cello                           |                      |
| Jason Vieaux, guitar                             |                      |

*Please silence all electronic devices, including cellular phones, wristwatches and pagers.  
Photography, video taping and audio recording are not permitted during this recital.*

# cim

CLEVELAND INSTITUTE OF MUSIC

BY ANY MEASURE. EXCEPTIONAL

Founded in 1920, the Cleveland Institute of Music is a leading international conservatory distinguished by an exceptional degree of collaboration between students and teachers. Students come from all over the world, often to work with a particular teacher, bringing extraordinary talent to northeast Ohio. CIM's recently completed \$40 million campus expansion includes Mixon Hall, a state-of-the-art 250-seat venue designed for solo recitals and chamber music. This new hall sets the stage as a performance space for the 21st century.

CIM is one of only eight independent degree-granting music conservatories in the U.S. Through its unique Joint Music Program with Case Western Reserve University, students can take advantage of the resources of a large university, yet enjoy the nurturing environment of a small professional music school. CIM also enjoys a close relationship with The Cleveland Orchestra. Thirty-five faculty members and 37 alumni are Orchestra members. CIM recently appointed Joel Smirnoff as its new president. Mr. Smirnoff comes to CIM from his position as head of the violin department at Juilliard and the first violinist of the famed Juilliard Quartet.



Since 1985, students and alumni of CIM's guitar program have distinguished themselves locally, nationally and internationally through competitions, performances and recordings. In 1992, alumnus Jason Vieaux, now head of the CIM guitar department, was the youngest performer ever to win the Guitar Foundation of America International Competition. Other alumni who have won first prizes at major competitions include Troy King (Portland Guitar International Competition), Daniel Lippel (American String Teachers and Staffordshire International Guitar Competitions), Robert Gruca (Appalachian Guitar Competition and Columbus, Georgia Guitar Symposium Competition), and Colin Davin (the Juan Serrano International Guitar Competition, the Portland Solo Classical Guitar Competition, the Miami International Guitar Competition and the Columbus, Georgia Guitar Symposium Competition). Most recently Vieaux student Jeremy Collins won both the Rantucci Guitar Competition and the ECU Summer Guitar Workshop Competition.

In addition to the conservatory program, more than 1,500 young people and adults receive music instruction each year through the Preparatory and Continuing Education Division. CIM's highly respected Preparatory Guitar Program focuses on work with grade-school and high-school students, as well as adults. Classes are available at four branch locations and CIM's main campus in University Circle. CIM offers a broad range of master classes and performances by its students, acclaimed guest artists and unsurpassed faculty. Hundreds of events are held each year, most presented free to the public.

**For further information, call CIM at 216-791-5000 or visit [cim.edu](http://cim.edu).**

# Jason Vieaux. Guitar Excellence!



*"...stellar musicality always shines through  
...a new way of hearing what these tunes can mean."*

PAT METHENY

*"Quite an accomplishment,  
and a joy to hear."*

STEVE ROBBY

*Bassist and Producer*

*Vieaux is a total delight.*  
- P.D.

The Philadelphia Enquirer



*Vieaux is a strong, expressive player  
with a gift for lyricism and an easy  
virtuosity.*

- Rings

American Record Guide



Azica

## Artists' Biographies

---

**Jason Vieaux** is expanding the definition of “Classical Guitarist,” changing the face of guitar programming, and building a solid audience and fan base along the way. As a result



of his growing reputation for making “the single guitar seem like a body of instruments at work...an orchestra of sound...” (*The Philadelphia Inquirer*), Mr. Vieaux’ 2007-2008 season contains over 50 dates internationally. Highlights include the world premiere of a guitar concerto by renowned composer Jerod Tate with the Civic Orchestra of Minneapolis, a Florida Orchestra debut, a “Carte Blanche” Series spot for the Music at Menlo Festival, and solo recitals in Los Angeles, Seattle, Denver, St. Louis, Dallas, Houston, Las Vegas, Philadelphia, Cincinnati and Cleveland. Jason

Vieaux has eight recordings to his credit and many more to come with his multirecording deal with Azica Records. His latest release, *Images of Metheny*, is a disc of music by American jazz guitarist/composer Pat Metheny. Metheny, after listening to this landmark recording, declared: “I am flattered to be included in Jason’s musical world. And I am honored that a musician of his stature has directed his considerable talents to manifest such beautiful and true renditions of these pieces in such a personal way.” As a passionate advocate of new music, Mr. Vieaux has premiered new pieces by José Luis Merlin, Eric Sessler, Arthur Hernandez, Gary Schocker, and Fazil Say, and plays works by Allen Krantz, Mario Davidovsky, Augusta Read-Thomas, Roberto Sierra 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 is also affiliated with Philadelphia based Astral Artistic Services. Website: [www.jasonvieaux.com](http://www.jasonvieaux.com)

*Jason Vieaux performs on a Gernot Wagner double top classical guitar with Galli Genius Titanio Strings. He is represented by Jonathan Wentworth, Ltd.  
<http://jwentworth.com/index.html>*

**Jung Eun Oh**, soprano, won the 2006 First Prize in the Leopoldskron Vocal Competition in Salzburg, Austria and subsequently performed in Schloss Leopoldskron and Schloss



Mirabell. She has also been the recipient of The Irvin Bushman Prize, The Boris Goldovsky Prize in Opera, The Pauline Thesmacher Award, the 2006-2007 Scholarship of The Music and Drama Club of Cleveland, and the Helen Curtis Webster Award. She was praised by *The Plain Dealer* for portraying Stravinsky’s Nightingale with “silvery-timbre, crystal-clear sense of pitch, and vocal agility.” For Mozart’s *La finta giardiniera*, the paper lauded her “expressive enchantment” and “exceptional accuracy and taste.”

Jung Eun Oh has appeared as a soloist at the Terrace Theater of the Kennedy Center as a part of the Conservatory Project, has made appearances with Red {an orchestra} as Der Engel in Heinrich Schütz’s *A Christmas Story*, and has performed with the CIM orchestra in



Just because it's not new  
doesn't mean it's not *cool*.

104.9  
WCLV  
classical FM  
wclv.com



the performances of Mahler's *Fourth Symphony* and Robert Beaser's *The Heavenly Feast*. She has been featured in compositions of CIM composers in conjunction with the Cleveland Museum of Natural History and has been a guest artist as Susanna in *Le Nozze di Figaro* in Music, Modern and Moving presented by Idea Stream and PBS. She has performed in Mozart's *Die Zauberflöte* as Pamina, in *Der Schauspieldirektor* as Mademoiselle Silverpeal, and the title roles in Igor Stravinsky's *Le Rossignol* and Mozart's *La finta giardiniera*. Before coming to Cleveland, Jung Eun Oh appeared in Harvard University productions of *The Magic Flute* and Purcell's *Dido and Aeneas*, while completing her BA degree in economics. Formally trained also as a pianist, Jung Eun Oh premiered two original compositions during her stay at Harvard, utilizing woodwinds, strings, and the piano. She performed as the soprano soloist with the New England Conservatory Camerata Chamber Choir in Carissimi's *Jephte*, and with the Harvard-Radcliffe Collegium Musicum. Jung Eun Oh has sung in master classes of Martin Katz, Frederica von Stade, Helen Donath, Thomas Hampson, Warren Jones, Elly Ameling, and José van Dam.

**Regina Mushabac** is in demand as recitalist and soloist with orchestras in this country and abroad. Winner of the prestigious Concert Artists Guild Award and numerous other



awards, Ms. Mushabac has given highly acclaimed performances in Europe, Central America, South America and throughout the U.S. Regina Mushabac is professor of cello at the Baldwin-Wallace College Conservatory of Music. She was a founding member of the Elysian Trio and the Coryton Trio. Her background includes the Harvard Chamber Players, the Klemperer Trio and the Concord Trio. She was professor at the University of Kentucky and a guest artist and visiting professor at the University of Sao Paulo, Brazil.

Ms. Mushabac plays the entire standard repertoire of concertos and recital material including her own transcriptions of classics from the violin repertoire. In addition she is well known for her exploration into new music. She has performed dozens of world premieres and dedications including solo works by: Roger Reynolds, Camargo Guarnieri, Don Freund, Rodolph Bubalo, Frederick Koch, Kellach Waddle, Justin Merritt, Anne Wilson and Loris Chobanian. She has also worked intensively with composers: Gunther Schuller, Karel Husa, Steven Mackey, Witold Lutoslawski, Krzysztof Penderecki, John Corigliano, and Virko Baley. Beginning music at an early age, Mushabac was trained by some of the most distinguished cellists of the era. Ms. Mushabac studied for six years with Leonard Rose at Juilliard and continued her studies with Bernard Greenhouse. Subsequently she worked with Janos Starker at Indiana University for four years and became his teaching assistant. Regina Mushabac can be heard in solo recordings on GM Recording Label, Trumedia Records, and New World Records.

Website: [www.reginamushabac.com/](http://www.reginamushabac.com/)

## Program Notes

In 1951 **Joaquín Rodrigo** (1901-1999) arranged a group of twelve Spanish folk songs for voice and piano, and further arranged three of these for voice and guitar: the *Tres canciones españolas*. These are short, simple songs of two verses each whose beauty lies in their exotic melodies and harmonies and the way in which the music reflects the text. *En Jerez de la Frontera* is about the beautiful wife of a miller who rejects the advances of a corregidor (judge) while still being complimentary to him. This lovely woman's laughter, elegant movements and flirtatious manner are reflected in the fluttering guitar part. The second song tells of Adela, a woman who falls in love with the man dating her close friend, and her realization that he will never love her in return. A descending bass line that falls to a low C# (the lowest note of this song set) reflects Adela's wasting away while the guitar's harmonics echo the delicacy of her nature. *De ronda* tells of a young man longing for the woman he loves. Hemiolas<sup>1</sup>, representing the precarious balancing act of courting, dominate the guitar part. Bold strumming begins this song, but is soon followed by a quick stepwise figure that reflects the thoughts of love swimming in the young man's head.

**Manuel de Falla** (1876-1946) lived in Paris from 1907 to 1914. At the end of this seven year period he completed his *Siete canciones populares españolas* and then returned to his native Spain to distance himself from the outbreak of WWI. This work was premiered in Spain on January 14, 1915 by soprano Luisa Vela with the composer at the piano. Spanish folk music serves as the basis for these seven songs. While Falla kept the texts intact, he made slight changes to some melodies and more substantial changes to the accompaniments. The piano (transcribed to the guitar for this concert) is treated as an equal partner to the voice. The set begins with *El paño moruno* (The Moorish Cloth), a warning to young women to keep their innocence until marriage, lest they will be as unwanted as a worn cloth. *Seguidilla murciana* takes its name from a quick dance in triple meter (seguidilla) and the place where the folk song is from (Murcia). Likewise, the heartbreaking *Asturiana* takes its name from the region of Asturias. *Jota* is the name of a dance from Aragon. Here a man is reluctant to leave the woman he loves, but promises to return against her mother's wishes. *Nana*, a lullaby from Andalusia, was sung to Falla by his mother when he was a child. *Canción* means simply "song." It is a very well-known melody throughout Spain, used with different texts. The text Falla uses here concerns the deviousness of women. The powerful *Polo* ends the set, telling of a pain so deep that one can only cry out "ay!"

The *Bachianas Brasileiras No. 5* of **Heitor Villa-Lobos** (1887-1959) is the best known of the set of nine works intended to merge the compositional style of Bach with that of contemporary Brazil. It was originally written for voice and eight 'cellos in two movements: *Aria* and *Dansa*. Villa-Lobos, who was accomplished on both guitar and 'cello, arranged the first movement for voice and guitar. The

---

<sup>1</sup> Hemiola: A group of six beats, changed from its normal accent pattern of two groups of three to three groups of two. This changes the counting from ONE-two-three-ONE-two-three to ONE-two-ONE-two-ONE-two.

haunting vocalise of the A section soars atop an accompaniment that switches between arpeggios and a syncopated rhythm pattern taken from the Brazilian choro. The B section features mostly repeated notes from the singer with moving lines in the accompaniment, followed by an abbreviated return of the A section at a very soft dynamic level with the singer humming. *Song of the Black Swan* is an early work by Villa-Lobos, written in 1917 for violin and harp. The rippling arpeggios of the accompaniment evoke waves glistening in the sun. Atop these floats freely the melancholy melodic line representing the swan.

Among the best of the solo piano works of **Isaac Albéniz** (1860-1909) are Spanish character pieces named after parts of Spain. *Mallorca* and *Sevilla* are two such works. Mallorca (or Majorca) is the largest of the Balearic Islands archipelago off the eastern coast of Spain. It has an ancient and illustrious history and is now a popular tourist destination. To depict this island Albéniz composed a barcarola (or barcarolle), which is derived from the songs of the Venetian gondoliers. Barcarolles are usually in a moderately slow 6/8 tempo as *Mallorca* is here. The melody floats over a rocking accompaniment suggesting waves. *Sevilla* was first performed by the composer on January 24, 1886. It is one of the four works originally included in his *Suite Española, Op 47*, which he presented to the queen of Spain on March 21, 1887. Other movements were later added to the suite either by Albéniz himself or by his publisher. Sevilla (or Seville) is the most famous city in the southern region of Spain known as Andalusia. Perhaps Albéniz had Seville's popular Holy Week festival in mind when he wrote this celebratory piece. This is one of his most orchestral compositions for the piano, with independent inner voices creating a full and busy texture, much like the movement of revelers in a festival.

Much as Villa-Lobos did with his *Bachianas Brasileiras*, **Radames Gnattali** (1906-1988) chose to combine classical forms with modern Brazilian music in his *Sonata for Guitar and Violoncello*. Written in 1969, this work uses as its model the classic three movement sonata form while colorful harmonies, syncopated rhythms, and unusual time signatures put this work clearly in 20<sup>th</sup>-century Brazil. Whereas in most repertoire for 'cello and guitar the 'cello plays the melodic line and the guitar plays the accompaniment, this work is unusual in that the two instruments frequently trade roles. In fact, the guitar introduces the first melody for each movement, while the 'cello often imitates the guitar in its accompaniments through the use of pizzicato, guitar-like chords and arpeggios.

This interesting compositional scheme is reflected in the work's title, in which Gnattali lists the guitar before the violoncello. Also of note is the infectious accompaniment pattern of the first movement that has a beat pattern of nine eighth notes, to be counted ONE-two-three-four-ONE-two-ONE-two-three. Also of particular interest is the third movement, which begins entirely in the standard time signature of 2/4 but later alternates between 2/4 and 3/8 yet maintains an otherwise standard Brazilian comping<sup>2</sup> pattern.

**Antonio Carlos Jobim** (1927-1994) was a Brazilian songwriter, pianist, guitarist, singer and arranger. He was one of the creators of the bossa nova style

---

<sup>2</sup> Comping: A jazz term for a chordal accompaniment.

and one of the most influential composers of popular music of the 20<sup>th</sup> century. In 1963 the album *Getz/Gilberto*, on which Jobim played and which featured mainly his compositions, created a huge bossa nova fad in the United States. From this came such hits as *The Girl from Ipanema* and *Corcovado (Quiet Nights of Quiet Stars)*. *Inutil Paisagem (Useless Landscape)*, also titled *If You Never Come to Me* was recorded by Jobim and Frank Sinatra among others. The text for the original song is:

There's no use  
Of a moonlight glow  
Or the peaks where winter snows  
What's the use of the waves that will break  
In the cool of the evening  
What is the evening  
Without you  
It's nothing  
It may be  
You will never come  
If you never come to me  
What's the use of my wonderful dreams  
And why would they need me  
Where would they lead me  
Without you  
To nowhere  
Just nowhere

– Erik Mann

**alphagraphics®**

DESIGN ■ COPY ■ PRINT ► COMMUNICATE

1100 Superior Avenue  
Downtown Cleveland • Cleveland, Ohio 44114  
ph 216.623.1005 • fax 216.623.1185  
email us320@alphagraphics.com  
www.cleveland320.alphagraphics.com

## ABOUT GUITARS INTERNATIONAL

Guitars International is one of the largest dealers in fine, new, individually handcrafted (non-production) classical guitars in the world. It ships classical guitars nationally on seventy-two hours' approval and shows guitars by appointment in Cleveland, Ohio. The instruments Guitars International commissions are the result of ongoing discussions with numerous concert and recording artists (many of whom have performed on the Guitars International/Cleveland Institute of Music Distinguished Artists' Series), the finest luthiers, and prominent teachers. Our goal is to match each client – student, devotee, collector and professional – with the classical guitar which will inspire the greatest artistry and joy.

To place an order, ask a question about a particular instrument, discuss our approval policy, make an appointment to audition and compare our many classical guitars, or to receive a free copy of our latest catalogue, please give us a call at (216) 752-7502. We enjoy getting to know our customers.

Finally, Guitars International is pleased to work with the Cleveland Institute of Music's Guitar Department to support local appreciation of the performers' art. We believe that participation in the live performance of art music, as a performer or member of an audience, is the greatest end towards which we can strive. It is the live performance at its finest, in our experience, that can produce the most rewarding contact between instrument maker, performer, dedicated amateur, collector, music lover, teacher, student, interested neighbor, and professional musical colleague: for in those moments of musical magic – when time stops, egos dissolve, and we become a community of one – we are often reminded most of our shared humanity.

[www.guitarsint.com](http://www.guitarsint.com)

216.752.7502

# CCGS

## Join the CLEVELAND CLASSICAL GUITAR SOCIETY



Concerts

Lectures

Master Classes

Open Recitals

e-newsletter

---

*Contact*

TOM POORE

augustineregal@yahoo.com

216-691-5949

**Cleveland Classical Guitar Society**

[www.clevelandguitarsociety.com](http://www.clevelandguitarsociety.com)

# Try a FREE ISSUE of ACOUSTIC GUITAR magazine!

Feed your passion with *Acoustic Guitar*, the one and only monthly magazine filled with the songs you want to learn, the lessons you want to master, and the gear info and advice you simply must have.

## Your free trial issue is waiting!

Just say the word, and we'll send you our latest issue, free of charge and without obligation.

## Like what you see?

Then accept an introductory subscription for 12 monthly issues at the price of just \$24.95, saving you 65% off the cover price! If you are not completely satisfied, mark "cancel" and you owe nothing.

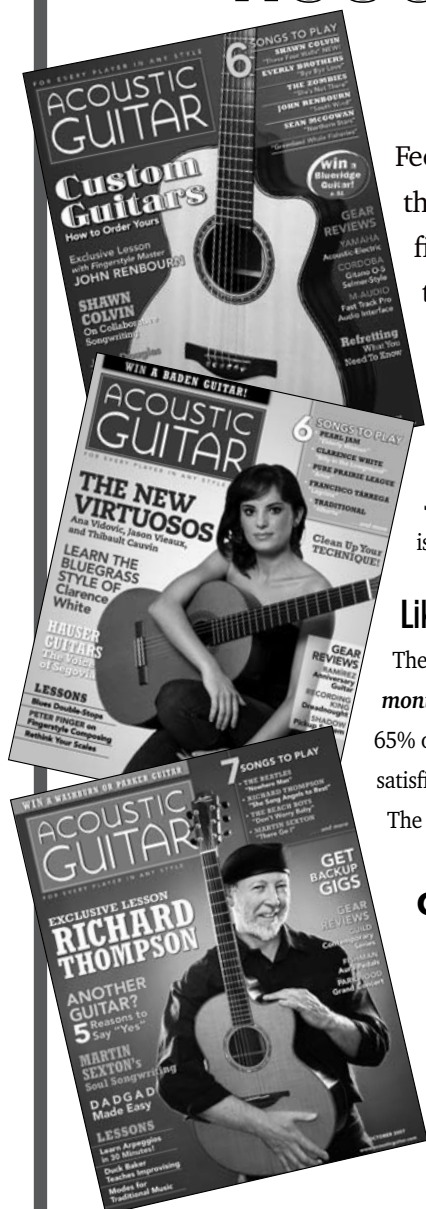
The issue is yours to keep for FREE.

**Call toll free (800) 827-6837**  
or visit us online at  
**[www.acousticguitar.com](http://www.acousticguitar.com)**

# ACOUSTIC GUITAR

TGAG08

**YOURS RIGHT NOW: A FREE issue of *Acoustic Guitar* magazine, plus the option to receive 11 more issues, saving 65% off the cover price.**





*Warm, Powerful, Brilliant & True*

# GALLI GENIUS

Exceptional  
Classical Guitar Strings

Distributed in North America by Guitars International

216.752.7502

[www.guitarsint.com](http://www.guitarsint.com)

gallistrings since 1890