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The 13th Annual

Classical Guitar Weekend

May 23-25, 2013



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Welcome and Acknowledgements

Welcome to the thirteenth annual Classical Guitar Weekend presented by Guitars International in cooperation with the Cleveland Institute of Music.

I wish to thank the members of the Cleveland Institute of Music's administration, faculty, staff, and student body, who have worked so diligently to bring about this event, in particular: Joel Smirnoff, President; Eric Bower, Vice President, Chief Operating Officer; and Adrian Daly, Dean of the Conservatory—for their ongoing support of Classical Guitar Weekend; Lori Wright, Director, Concerts and Events; Marjorie Gold, Concert Production Coordinator; Susan Her, Director, Marketing and Communications; Katie Kucera, Communications Manager; Leigh Anne Dennison, Marketing Manager; Barbara Hosta, Development Services Manager; Gregory Howe, Director of Distance Learning; and CIM Guitar Department Head Jason Vieaux for contributing so generously of his time, energy, enthusiasm, wisdom, and art.

Classical Guitar Weekend is one of the few classical guitar events in North America to provide scholarly program notes to its attendees. For their substantial contributions of time, expertise, and patience in researching and writing these notes, I wish to extend a very special thanks to this year's annotators. In order of recital: Erik Mann, Jiyeon Kim, Colin Davin, Tom Poore, and Jonathan Leathwood.

Special thanks also to Rebecca Hurd, who first worked these events as a conscientious CIM student usher and who graciously has agreed to assist me full-time during this year's Festival.

In addition, many thanks go to the following individuals and organizations for their indispensable support and kindness over the years: Donald Rosenberg, John Kappes, Mark Rapp, and *The Plain Dealer*; *Cleveland Scene Magazine*; Grace Heese of WCLV 104.9 FM and WCPN 90.3 FM, Dave DeOreo of WCPN 90.3 FM; Timothy Smith and WKSU 89.7 FM; Daniel Hathaway and clevelandclassical.com; Dan McDaniel, LLC; Jonathan Wentworth Associates, Ltd.; Bruce Egge, Alan Bise, and Azica Records; John Wunsch and Strings By Mail; Carole Boutry and Bam L'Original Cases; Brad and Judy Swimmer, Ron Ostrow, Cherie Stewart, and AlphaGraphics; Galen Wixson, Kim Kanoy, and the Guitar Foundation of America; the Cleveland Classical Guitar Society; Andrew L. Fabens III and Thompson Hine LLP; Amanda Kane, Laura Williams, and Glidden House; and friends and longtime supporters of this event: John Dana, Martin and Kathy Davin; Daniel Lippel; Joshia de Jonge; Linda, Stephen, and Steve Hall; Christoph and Iris Harlan; Tom Holland; David Hershberger; and Pat and Nancy Kilkenny.

Finally, I wish to extend my deep thanks to our distinguished artists and to all of you who have traveled from near and far to celebrate the classical guitar, art music, and the many dedicated individuals who make it possible.

—Armin Kelly, Artistic Director

Classical Guitar Weekend

Schedule at a Glance

THURSDAY, MAY 23, 2013

Raphaella Smits, Master Class 2:00-5:00 p.m.

CIM, Studio 113

Open to observers free of charge

Jonathan Leathwood, Lecture 6:30-7:45 p.m.

The Long and the Short of It: Articulation for Classical Guitar Students and Teachers

CIM, Studio 113

Open to the public free of charge

Jason Vieaux with **Jinjoo Cho**, **Jeffrey Irvine**, and **Melissa Kraut**,

CIM Faculty Recital 8:00 p.m.

CIM, Mixon Hall

Tickets: \$22.00 (no credit cards at the door)

FRIDAY, MAY 24, 2013

Jason Vieaux, Distance Learning Master Class 9:00-11:30 a.m.

With guest instructor **Jesper Sivebak** of the Royal Danish Academy of Music

CIM, Mixon Hall

Open to observers free of charge

Stephen Goss with **Riho Esko Maimets**, **Erin Rogers**, and **Jonathan Leathwood**,

Panel Discussion noon-1:15 p.m.

Composing for the Classical Guitar: A Creative Dilemma in a Post-Tonal Age

CIM, Studio 113

Open to the public free of charge

Jonathan Leathwood, Master Class 1:30-4:30 p.m.

CIM, Studio 113

Open to observers free of charge

Jiyeon Kim, Cleveland Debut Recital 5:00 p.m.

CIM, Mixon Hall

Admission: Free Will Offering

Colin Davin, Recital 8:00 p.m.

CIM, Mixon Hall

Tickets: \$22.00 (no credit cards at the door)

SATURDAY, MAY 25, 2013

German Vazquez Rubio, Master Guitar Maker Lecture 9:00-10:15 a.m.

An Artist's Journey

CIM, Studio 217

Open to the public free of charge

Classical Guitar Weekend

Schedule at a Glance

Brad DeRoche, Lecture 10:30-11:45 a.m.

An Ethical Imperative: Innovative Collaborations and the Classical Guitar

CIM, Studio 217

Open to the public free of charge

Guitars International, Exhibit noon-2:00 p.m.

Fine Contemporary Classical Guitars from around the World

CIM, Pogue Lobby

Open to the public free of charge

Colin Davin, Master Class 1:00-4:00 p.m.

CIM, Studio 113

Open to observers free of charge

Raphaella Smits, Recital 4:30 p.m.

CIM, Mixon Hall

Tickets: \$22.00 (no credit cards at the door)

Jonathan Leathwood, Recital 8:00 p.m.

CIM, Mixon Hall

Tickets: \$22.00 (no credit cards at the door)

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About Our Artistic Director

Armin Kelly is the founder and Artistic Director of the Guitars International Distinguished Artists Series and its annual Classical Guitar Weekend—an international festival presented in cooperation with the Cleveland Institute of Music. Now in its thirteenth season Classical Guitar Weekend features recitals, master classes, premiere performances, lectures, and exhibits by the world's finest classical guitarists, scholars, teachers, composers, and guitar makers. Mr. Kelly was also a founding Board Member of the Cleveland Classical Guitar Society. He has lectured on the history and development of the classical guitar at the Eastman School of Music, Manhattan School of Music, Bowling Green State University, Interlochen Arts Academy, the Guitar Foundation of America Convention, La Guitarra California, National Guitar Workshop, and the Healdsburg Guitar Makers' Festival. His articles have appeared in *American Lutherie* and *Soundboard* magazines.

Armin Kelly counts among his formal classical guitar teachers: Miguel Rubio with whom he studied in Spain and at the Lausanne Conservatory of Music in Switzerland, and Phillip de Fremery and Oscar Ghiglia with whom he studied at the Aspen Music Festival. Among his most formative musical influences were friends and colleagues—classical guitarists Christoph Harlan and John Holmquist. Armin Kelly holds both BA and MA degrees in English literature from Columbia University and an MA degree in teacher education with a concentration in English from Harvard University. While at Harvard he founded Guitars International, a business devoted to representing, promoting, and retailing the work of the world's finest contemporary classical guitar makers.

Company website: guitarsint.com

About Our Resident Program Annotators

Erik Mann—a performer, teacher, lecturer, and nonprofit leader—is a faculty member at the Cleveland Institute of Music and at Edinboro University in Pennsylvania. He is also the executive director of the Cleveland Classical Guitar Society. Under his leadership the CCGS has experienced unprecedented growth, which includes both the creation of a concert series that presents international and local artists, and an educational program that provides free instruction to almost 200 students in underserved schools. Mr. Mann has performed with the Cleveland Orchestra, Glimmerglass Opera, the Erie Philharmonic, and the Erie Chamber Orchestra. Erik Mann received his BA degree from Towson University and his MA degree from the Cleveland Institute of Music. He has studied with Jason Vieaux, John Holmquist, and Ronald Pearl.

Artist's website: emann.net

Tom Poore received his BM degree from North Carolina School of the Arts and MM degree from the Cleveland Institute of Music. He studied with Aaron Shearer (for whom he edited *Learning the Classic Guitar*) and John Holmquist. He has performed with his students for WKSU radio and WVIZ television. He has taught for North Carolina School of the Arts Community Music and the Cleveland Institute of Music Preparatory and Continuing Education Division. His background in teaching children includes Suzuki training, outreach programs through the Broadway School of Music and Passport Program, and the Cleveland Public Schools' Arts in Education Summer Program. He has published articles in *Soundboard* and *Classical Guitar*.

Artist's website: pooretom.com

Jonathan Leathwood

Lecture

Thursday, May 23, 2013
6:30 to 7:45 p.m.
CIM, Studio 113

The Long and The Short of It: Articulation on the Classical Guitar for Students and Teachers



Classical guitarist **Jonathan Leathwood** will discuss how to bring more detailed and nuanced articulation into guitar performance, describing idioms, techniques, and practice methods. He will also pay special attention to the problems of teaching articulation, arguing that the distinction between legato and staccato belongs to the very first lessons, rather than more advanced teaching. In the course of his lecture Mr. Leathwood will share specific material and study plans for players of all levels.

Jonathan Leathwood is one of the few guitarists to perform on six-string and ten-string guitars, mixing modern and traditional works in his innovative programs. Recent recitals include appearances at the Festival di Cervo in Italy, the International Festival of the Classical Guitar West Dean in the UK, the Nürtingen Festival in Germany, the D. Marin Festival in Turkey, London's Wigmore Hall (with flautist William Bennett), the Almeida Festival, the Cheltenham Festival, and the Aldeburgh Festival. He has performed in England, Germany, France, Belgium, Holland, Italy, and the United States. Jonathan Leathwood is equally noted as a teacher and writer on music.

He has won awards from BBC Television's Young Musician of the Year competition, the Park Lane Group, the Countess of Munster Trust, the Myra Hess Trust, the Holst Foundation, the Eric Falk Trust, and the Ian Fleming Trust. He was the first guitarist to record a recital for BBC Radio 3's Young Artists' Forum. He has twice performed in the Park Lane Group's Young Artist Series at the Purcell Room in London.

Jonathan Leathwood writes and lectures on a range of topics from Bach to Elliott Carter. In 2001 he conceived and edited *Guitar Forum*, a new scholarly journal for the classical guitar published in the United Kingdom by the European Guitar Teachers' Association (EGTA UK). He gained his PhD at the University of Surrey in the UK.

Jonathan Leathwood is currently a lecturer at the University of Denver.
Artist's website: mysite.du.edu/~jleathwo/index.html

I get a lot of *musical and artistic fulfillment from sharing with students* what I've learned about studying, practicing, performing and communicating music – that's why I teach amidst all the constant performing. *To pass on these experiences directly to the student*, even new things learned in the towns I just played, *that's an exciting thing.*

JASON VIEAUX
Head, Guitar
Department



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Jason Vieaux

Guitar

with

Jinjoo Cho, *Violin*; Jeffrey Irvine, *Viola*;

Melissa Kraut, *Cello*

Thursday, May 23, 2013 at 8:00 p.m.
Cleveland Institute of Music, Mixon Hall

Program

Bagatelle Op 44, No. 3

Fernando Sor
(1778-1839)

Fantaisie élégiaque, Op. 59

Introduction

Marche Funèbre

Sonatina Meridional

Campo

Copla

Fiesta

Manuel Ponce
(1882-1948)

Intermission

Terzetto Concertante

Allegro

Menuetto and Trio

Adagio

Waltz a Rondo

Niccolò Paganini
(1782-1840)

Oblivion

Ástor Piazzolla
(1921-1992)

Jason Vieaux plays on a double top guitar by Gernot Wagner, Germany.

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Photography, video taping, and audio recording are not permitted during this recital.*

Jason Vieaux Piazzolla & Bach



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About the Artists



Jason Vieaux, USA, continues to expand the definition of the “classical guitarist” with virtuosic and moving performances, imaginative programming, and uncommon communicative gifts. Recent engagements include returns with the Chamber Music Societies of Philadelphia and Lincoln Center, the Caramoor Festival, performances of Lukas Foss Guitar Concerto for New Hampshire Music Festival, and concerto performances with the symphonies of Houston, Toronto, Buffalo, and others. As a chamber musician, Mr. Vieaux performs regularly on major series with the Escher String Quartet, harpist Yolanda Kondonassis, accordionist Julien Labro, and flutist Gary Schocker, as well as tours of North and South America with the Curtis On Tour project.

Mr. Vieaux’s latest CD is *Piazzolla* with Julien Labro and A Far Cry Orchestra. *Bach: Vol. I, Works for Lute* hit #13 on the Billboard classical music chart the first week of its release in 2009. Among his other CDs is *Images of Metheny*, a disc of Mr. Vieaux’s re-creations of music by the American jazz guitarist/composer Pat Metheny, and *Sevilla: The Music of Isaac Albéniz*, which was rated one of the top ten classical CDs of 2003 by both *The Philadelphia Inquirer* and *The Plain Dealer*.

Mr. Vieaux is Head of the Guitar Department at Cleveland Institute of Music, and he co-founded The Curtis Institute of Music’s Guitar Department with David Starobin in 2011. In June 2012, the Jason Vieaux Online Classical Guitar School™ launched in partnership with ArtistWorks™ and already has over 200 students from around the world. Artist’s website: jasonvieaux.com

Jason Vieaux is represented by Jonathan Wentworth Associates, Ltd; Mt. Vernon, NY. Management’s website: jwentworth.com.



Jinjoo Cho, violin, is the First Grand Prize and People’s Choice Award winner of the 2006 Montreal International Musical Competition, First Prize and Orchestra Award winner of the 2010 Buenos Aires International Violin Competition, Second Laureate of 2011 Isang Yun International Music Competition, and the gold medalist of the 2005 Stulberg International String Competition. She has appeared as soloist with The Cleveland Orchestra, the Montreal, Quebec, Winnipeg and Victoria Symphony Orchestras. Jinjoo Cho regularly appears on recital series in North America, South America, Europe, and Asia.

A native of Seoul, Republic of Korea, Jinjoo Cho is a graduate of Yewon Art School and the Korean National University of Arts, Pre-College. After her move to the United States in 2002, she graduated from the Cleveland Institute of Music Young Artist Program and worked toward a bachelor’s degree at the Curtis Institute of Music. Ms. Cho has finished her bachelor’s degree at the Cleveland Institute of Music with Paul Kantor, who has been her teacher and mentor since 2001. Jinjoo Cho is currently working toward the master’s degree in music at the CIM with Jaime Laredo. Artist’s website: jinjoocho.com



Jeffrey Irvine, viola, is the First Prize winner of the 1979 Aspen Music Festival Viola Competition and 1976 Cleveland Quartet Competition (as a member of the Carmel Quartet). As a member of the New World String Quartet, Mr. Irvine performed throughout the United States and Europe, including concerts at Carnegie Recital Hall and the Kennedy Center. Mr. Irvine was the Principal Violist of the Wichita Symphony from 1977 to 1981 and has also been a member of the Aspen Festival Orchestra and Chamber Symphony.

Mr. Irvine joined the faculty of the Cleveland Institute of Music as the Fynette H. Kulas Professor of Viola in September of 1999. His students have gone on to major orchestral, teaching, and chamber music posts across the country and around the world. They have often been First Prize Winners in major viola competitions, including the Primrose Competition, the ASTA National Solo Competition, and the Washington International Competition. Mr. Irvine previously taught at Wichita State University and the Eastman School of Music. Artist's website: jeffreyirvine.com



Dr. Melissa Kraut, cello, has led a diverse career on stage with solo and chamber performances throughout the United States and Europe. She has held leadership positions in many orchestras and has played under the baton of conductors such as Sir Georg Solti, Valery Gergiev, and Semyon Bychkov.

Dr. Melissa Kraut is recognized as one of the leading pedagogues of her generation. A member of the Cleveland Institute of Music's Cello Department. Her students have achieved great success, with top prizes in National and International competitions. Students of Dr. Kraut have won the Gold Medal and Audience Award at the Gaspar Cassado Competition in Hachioji, Japan; Grand Prize in the Music Teachers National Association Competition; First Prize in the American String Teacher's Association; Grand Prize in the Walgreen's Competition; as well as prizes in many local and regional competitions. Artist's web page: cim.edu/about/bios.php?id=245

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Notes

In an era in which most of the composers who wrote for the guitar made their livings as guitarists, **Fernando Sor** (1778-1839) stands out. Sor was trained as a singer and a pianist as well as a guitarist, and performed and taught all three through much of his career. His works include symphonies, string quartets, ballets, and operas. Although today he is known for his works for guitar, these are well-informed by his knowledge of orchestration.

The pieces heard on this program were written relatively late in Sor's life, at a time when he did mostly compose guitar music. In his lifetime music making had become fashionable among the middle class, creating a huge demand for amateur works. Even the finest composers were induced to write easy works, a situation that Sor lamented. However, even when writing for the amateur, Sor rarely compromised on musicality. The *Bagatelle Op 44, No. 3* represents some of his fine work in charming music making.

In contrast to the lighthearted *Bagatelle*, the *Fantaisie élégiaque* is Sor's darkest and most introspective work. It consists of a long, slow introduction followed by a funeral march. Composed in about 1836, it is a heartfelt elegy for a close friend and also presages the deep grief he would soon feel at the loss of his daughter. This is Sor at his most expressive and personal, employing a wide dynamic range and colorful harmonies. In the last minute of this work, the words "Charlotte! Adieu!" appear above the melody in the score as a touching tribute to his lost friend.

Manuel Ponce (1882-1948) made a living variously as an organist (beginning at age thirteen), pianist, teacher, conductor, and composer. He grew up in Aguascalientes, Mexico, and was largely self-taught in composition until, beginning at the age of twenty-three, he spent several years studying in Italy and Germany. Ever interested in self-improvement, he moved to Paris to study with Dukas at the age of forty-three.

Ponce's introduction to Andrés Segovia in 1923, when the famous guitarist performed in Mexico, proved to be momentous for Ponce's career. Ponce soon wrote the first of many works dedicated to Segovia. Ponce was one of the earliest composers recruited by Segovia to write for the guitar. He was also one of the best and certainly Segovia's favorite. Ponce's solo guitar works and concerto became staples in Segovia's repertoire.

In response to Segovia's request for a sonatina of "purely Spanish character" Ponce composed *Sonatina Meridional*. Written in Paris in 1932, this is his final solo work written for Segovia. The title means Sonata of the South, and refers to the use of idioms of Andalusia, a region in the southern part of Spain. The work mixes classical forms with romantic, impressionistic, and Spanish harmonies.

Movement one, *Campo*, translated "Countryside," begins bright and energetic in the key of D Major, and soon settles into more spacious rhythms. The flattened second scale degree and cross rhythms (the use of accents that conflict with the prevailing time signature) create its Spanish flavor. The development of the original thematic material in this movement is a tribute to Ponce's compositional skill. Movement two, *Copla* ("Song"), in the darker key of D minor is more improvisational, bringing to mind flamenco singing. Spanish-influenced cross rhythms are present again as well as extensive use of pedals (repeated notes in the bass). This movement continues without pause into the fiery third movement. Returning to the key of D major, *Fiesta* ("Festival") uses the most complex



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rhythmic interplay of the work, playfully jolting the listener between time signatures. Large chords and *rasqueado* (a common technique of flamenco music in which the guitarist strums with both the front and back of the right hand nails), as well as exciting jumps in the register of the melodic lines, bring the work to an exciting close.

Niccolò Paganini (1782-1840) is best known as a composer of fiendishly difficult violin works and a performer of unrivaled showmanship. His incredible virtuosity combined with his wasted appearance due to illness gave him a demonic reputation. He cultivated this stage persona by arriving to concerts in black clothes and a black carriage drawn by black horses. However, Paganini was also a composer of charming chamber music. In addition, he played the guitar as well as the violin and viola. It is not known if Paganini ever performed publicly on the guitar or even with a guitarist; correspondence shows a preliminary agreement to perform with the guitarist Luigi Legnani, but it appears never to have reached fruition. Nevertheless, Paganini left a large body of works for solo guitar as well as chamber works for guitar with bowed strings. Paganini bemoaned the lack of guitarists competent enough to play even his easiest chamber music—most of the Italian virtuoso guitarists emigrated to other countries where instrumental music was more widely appreciated. Thus many of his chamber works feature a simple guitar part, although a few such as the *Terzetto Concertante* treat the guitar as an equal partner and display the composer's intimate understanding of the instrument.

The *Terzetto Concertante* is not as explicitly virtuosic as his most difficult violin works, despite Paganini's facility on the viola and guitar. This work rather reminds the listener that he was also a master of the lyrical Italian melody and could charm his audiences as well as he could impress them. It is grouped in a conventional four movement form, with a fast first movement, two inner movements consisting of a minuet and a slow movement (although more frequently the slow movement precedes the minuet), and a fast final movement in rondo form. It is interesting to note the unusual amount of attention given to the guitar, especially in parts of the second and fourth movements, where it is given the lead role and is accompanied by sparse pizzicati (plucked rather than bowed notes) from the strings.

In the history of the tango no figure was more controversial than **Ástor Piazzolla** (1921-1992). Born in Mar del Plata, Piazzolla's family moved to New York when he was an infant. At the age of eight he received a bandoneón (an instrument similar to an accordion) from his father and quickly showed great promise. A piano teacher introduced him to the music of Bach, which would strongly influence Piazzolla's own compositions. While still in his teens he worked for the great tango composer Carlos Gardél.

After moving to Buenos Aires when he was seventeen, Piazzolla played bandoneón and arranged music for another important tango musician, Anibal Troilo. Piazzolla's relentless search for an original style led him to study the music of contemporary classical composers and to take composition lessons with Alberto Ginastera while continuing to explore tango as the leader of his own group. He received a scholarship to study composition with the great pedagogue Nadia Boulanger for a year in France—yet when she heard a tango that he had composed she convinced him that tango music was his true calling.

Piazzolla returned to Buenos Aires, where he created a genre he called the “nuevo tango,” which differed from traditional tango in several ways: it did not include dancing; it used chromaticism and dissonance as well harmonies borrowed from modern classical music and jazz; and it sometimes featured unusual instrumental combinations. The effect was

scandalous. Reactions from advocates of the traditional tango were so harsh that they included death threats. That Piazzolla welcomed this controversy was an example of his notorious recipe for “nuevo tango”: tango, tragedy, comedy, and whorehouse.

In addition to composing for his own tango ensemble, Piazzolla wrote a number of chamber works, including *Oblivion*. It is one of his most popular works, in part because it was featured on the soundtrack of the movie *Henry IV*, and it has been arranged for many different instrumental combinations. Although *Oblivion* features the 1-2-3-1-2-3-1-2 accent pattern that is a ubiquitous feature of the tango and milonga, it does not quite belong to either dance. Rather it is a chamber work that is in turn melancholy and uplifting.

— Erik Mann

American Lutherie

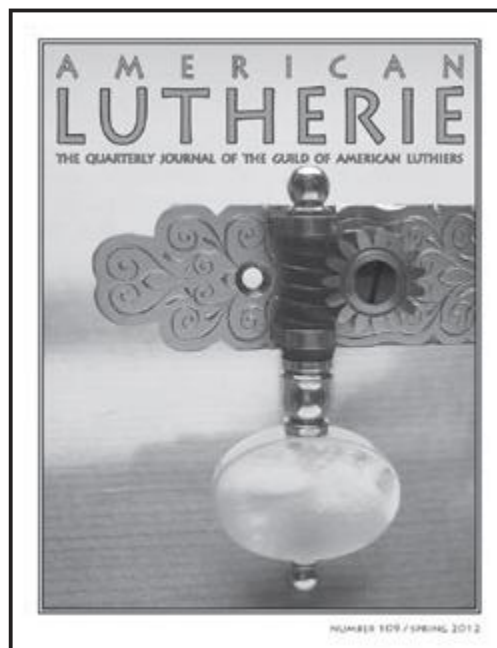
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Stephen Goss

Panel Discussion

with
Riho Esko Maimets
Erin Rogers
Jonathan Leathwood

Friday, May 24, 2013
Noon to 1:15 p.m.
CIM, Studio 113

Composing for the Classical guitar: A Creative Dilemma in a Post-Tonal Age

Composer Stephen Goss will chair a panel discussion which will include composers Riho Esko Maimets, Erin Rogers, and classical guitarist Jonathan Leathwood.



Composer **Stephen Goss** (England), also a classical guitarist, draws on a wide variety of sources for his inspiration: from Beethoven's late piano music to the films of former Python Terry Gilliam. Though eclectic, Professor Goss's musical language is brilliantly integrated and easily accessible. He has collaborated with Jonathan Leathwood, John Williams, David Russell, Milos Karadaglic, and Andrew Lloyd Webber. Stephen Goss' music has been performed worldwide. Stephen Goss is Head of Composition at the University of Surrey, UK. Artist's website: stephengoss.net



Composer **Riho Esko Maimets** (Canada), also a church organist, seeks to provide spiritual nourishment to his listeners. His music has been described as "enchantingly beautiful" and having a "unique emotional and communicative impact." Mr. Maimets has written a significant number of chamber and choral works, and lately his music for guitar has garnered increased recognition. Riho Maimets is a professional diploma student at the Curtis Institute of Music in Philadelphia. Artist's website: rihomaimets.net



Composer **Erin Rogers** (Canada), also a saxophonist, is dedicated to the compositional process while specializing in improvisatory performance practice and the interpretation and proliferation of new music. Based in New York City, Erin Rogers is a founding member of thingNY, an exciting new music collective. Ms. Rogers' works have been performed worldwide. From 2006 to 2011, Ms. Rogers was Artistic Director of Random Access Music (RAM), a composers' consortium based in New York City. Artist's website: erinmrogers.com

Jiyeon Kim
Guitar

Friday, May 24, 2013 at 5:00 p.m.
Cleveland Institute of Music, Mixon Hall

Free Will Offering

Program

Arirang: Improvisation on a Korean folk song
Jiyeon Kim
(b. 1993)

Sonatina, op.52 no.1
Lennox Berkeley
(1903-1989)

Theme, Variations, and Finale
Manuel Ponce
(1882-1948)

Intermission

Introduction et Caprice
Giulio Regondi
(1822-1872)

..i:..ili:..i:.. (first performance)
Riho Esko Maimets
(b. 1988)

Adelita
La Alborada
Francisco Tárrega
(1852-1909)

Lagrima

Un Sueño en la Floresta (Souvenir d'un Rêve)
Agustin Barrios Mangoré
(1885-1944)

Jiyeon Kim plays on a guitar by Richard E. Bruné, USA.

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

About the Artist



Jiyeon Kim, age twenty—from Seoul, Republic of Korea—entered the Curtis Institute of Music in 2011 where she studies with renowned classical guitarists David Starobin and Jason Vieaux. Ms. Kim is the John J. Medveckis Annual Fellow at the Curtis Institute of Music. She has appeared on NPR's *From the Top* and has performed at the Great Mountains International Music Festival and School. She recently performed a solo recital at the Metropolitan Museum of Art (on historic instruments from the museum's collection). As a concerto soloist, she will make her solo debut with the Kansas City

Symphony in the 2013-14 season.

Jiyeon Kim has won top prizes in numerous guitar competitions in both South Korea and the United States. Among others, she won First Place in the 2010 Division II Columbus State University International Guitar Competition and Second Place in the 2009 Parkening Young Guitarist Competition. She was awarded the Cleveland Institute of Music's Ablan Guitar Award in 2010.

Ms. Kim began playing classical guitar at the age of nine and has studied with Cho-in. At the age of fourteen she was accepted into the bachelor's program at Korea National University of Arts. She attended the Cleveland Institute of Music for two years where she studied with Jason Vieaux before coming to the Curtis Institute of Music.

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Notes

Jiyeon Kim offers the following comments about her program:

Improvisation: *Arirang* is a Korean folk song that I heard when I was six. This song began long ago as the story of a fair maid murdered by a jealous man. But over time the tragic story changed to that of an unrequited young woman who complains of her unfeeling lover. I remember naïve tears running down my face as I asked my mother why the woman who was singing sounded so sorrowful. That memory has persisted to this day. Improvising on this song's melody takes me back to my innocent and carefree childhood in Korea.

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Lennox Berkeley (1903-1989) was an English composer. Refined, tasteful, and sophisticated, this *Sonatina* reminds me of the simplicity and orderliness of British tea time. At this time, please close your eyes and allow this piece to take you to a place of contentment.

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Manuel Ponce (1882-1948) wrote this *Theme, Variations, and Finale* for Maestro Andrés Segovia, the well-known guitarist, who in his own highly opinionated manner edited Ponce's composition. I have to say, after comparing the two versions, pre-Segovia and post-Segovia, I raise my hands for the post-Segovia version.

Giulio Regondi (1822-1872) was a prodigy, a genius, and a multi-instrument virtuoso. He probably was born in either Switzerland or Italy. Nearly all of Regondi's known pieces are great gifts to the guitar repertoire. However, those gifts come at a high price for the player: exhausted fingers, nails breaking, and self-doubt. I will do my best to overcome the obstacles of Regondi's *Introduction et Caprice* and do his showy piece justice.

Riho Esko Maimets (b. 1988) writes, “.:i:..ili:..i:.. (pronounced „eye illy eye“) received its first musical impulses when I heard Jiyeon Kim, its dedicee, play excerpts from Alberto Ginastera's Op. 47 Sonata for Guitar. I was fascinated with the way in which he treats the guitar as both a melodic and percussive instrument and knew that I wanted to exploit the instrument in a similar way. I wrote the piece without any literal conceptions. However, in hindsight I realized that the beginning, for me, is somewhat evocative of the relentlessness of the physical burden of climbing a mountain, with all of its pain and struggle. .:i:..ili:..i:.. ends at the summit of the mountain, tranquil and serene.”

Francisco Tárrega (1852-1909), the well-known romantic Spanish composer wrote many sweet and charming pieces for the guitar. Some of them remind me of little madeline cookies. They are a treat to listen to and play for you. *Adelita* is a character piece, *La Alborada* imitates a music box, and *Lagrima* means “teardrop.” I must confess that these three pieces make a little story in my mind: Adelita opened the music box carefully, and as she listened, the music brought tears to her eyes.

Agustin Barrios Mangoré (1885-1944), a Paraguayan composer and a classical guitarist, contributed greatly to the guitar repertoire. If you listen carefully, you may hear that Barrios, who lived in the early twentieth century, might have loved Regondi's mid-nineteenth century *Introduction et Caprice*.

German Vazquez Rubio Master Luthier Lecture

Saturday, May 25, 2013
9:00 to 10:15 a.m.
CIM, Studio 217

An Artist's Journey



In this lecture **German Vazquez Rubio** will discuss how his life journey led to his becoming a craftsman, an artist, and today one of the most versatile and respected guitar makers in the world.

German Vazquez Rubio has won several lutherie competitions, made guitars for countless concert and recording artists (John Holmquist and Jason Vieaux being just two), and been the subject of many articles and television documentaries. Today with much deserved international acclaim, this great master's life long ethic remains unchanged: he works in his shop from early morning to early evening, six days a week, at the art which has

inspired him since childhood—striving always to craft with patience, imagination, and integrity the finest, most musically responsive, most beautiful instruments possible.

Born in 1952 in the small town of Paracho, Michoacan, Mexico, German Vazquez Rubio began his career in lutherie at the age of eleven. He chose to leave school to become apprentice to his uncle Manuel Rubio with the intention of starting a lifelong career and also helping his family financially. At his uncle's shop he learned to work with many different types of woods and materials. He learned that the most precious woods require the utmost level of care, for there is no room for error in fine craftsmanship. His uncle Manuel slowly educated him on how the texture and the grain of different woods react differently to the cut of the knife. He then developed precise techniques that have become integral to his style of building.

He came to Los Angeles in the early 1970s and began working at Arturo Valdez's shop in Hollywood, California. There he honed his skills not just as a builder but as an excellent repairman. Vazquez Rubio believes that the ability to do all kinds of repairs is a very important skill for a luthier to have. "It develops your imagination; I think it is crucial to have a good imagination in this line of work. Aged guitars that have been highly used give you insight into the limits of the material and help you in creating designs that consider those limitations. I strive to build guitars that live one hundred years or more."

German Vazquez Rubio went on to build many different types of guitars at Valdez's shop, not just classical and flamenco. He was commissioned to build twelve D'Angelico jazz guitars, as well as to build the original "Axe Bass" for Gene Simmons, and the "Popsicle Guitar" for Van Halen. He also worked for Bernardo Rico for some time at B.C. Rich guitars. All of these experiences proved extremely valuable in making him a very well-rounded luthier. In the late eighties German Vazquez Rubio was already working independently out of his home, cultivating the art of selecting and storing great materials. It was shortly thereafter that he began working with Armin Kelly and Guitars International.

Artist's website: guitarsbygvr.com

Colin Davin

Guitar

Friday, May 24, 2013 at 8:00 p.m.
Cleveland Institute of Music, Mixon Hall

Program

Violin Sonata no. 3, BWV 1005	Johann Sebastian Bach
Adagio	(1685-1750)
Fuga	
Largo	
Allegro assai	

Clocks	Joan Tower
	(b. 1938)

Intermission

Another Sky (first performance)	Erin Rogers
	(b. 1980)

Cello Suite no. 6, BWV 1012	Johann Sebastian Bach
Prélude	
Allemande	
Courante	
Sarabande	
Gavottes I and II	
Gigue	

Nocturnal after John Dowland, op. 70	Benjamin Britten
	(1913-1976)

Colin Davin plays on a Coclea Thucea guitar by Andrea Tacchi, Italy.

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

About the Artist



Guitarist **Colin Davin, USA**, is quickly emerging as one of today's most dynamic young artists. He has performed across the United States, including appearances at Alice Tully Hall, the Metropolitan Museum of Art (on historic instruments from the museum's collection), New York Philharmonic Ensembles at Merkin Hall, and venues in Los Angeles, Chicago, Miami, Austin, and Cleveland. In the summer of 2012, he taught and performed at the Aspen Music Festival as the teaching assistant to Sharon Isbin, and in January 2013 he was a guest artist at the Afghanistan National Institute of Music in Kabul, Afghanistan.

Competition accolades include: Portland International Guitar Competition (First Prize and Audience Choice), Miami International Guitar Competition (First Prize), Columbus State University Competition (First Prize), and Juan Serrano International Competition (First Prize). Mr. Davin is also a two-time prizewinner in the prestigious Guitar Foundation of America International Solo Competition (2005 and 2006). In both years he was the youngest finalist as well as the only American prizewinner.

In 2011 Colin Davin released his debut solo recording, *The Infinite Fabric of Dreams*. Featuring the music of twentieth century composers Benjamin Britten, Mario Castelnuovo-Tedesco, and Hans Haug, as well as the romantic era composer Johann Kaspar Mertz, the recording explores a broad emotional palette through a mix of guitar favorites and rarities. The album has been praised as "some of the finest interpretations I've heard...achingly beautiful...a thoughtful, perceptive interpretation, filled with details often missed" (*American Record Guide*) and "a first-rate disc...Davin knows the pieces deeply and delivers virtuosic and exciting performances...state of the art" (*Soundboard*).

Currently residing in New York City, Mr. Davin is also highly active in the creation and performance of contemporary music. He has performed numerous premieres in both solo and ensemble contexts, and has performed with the new music ensembles Axiom, New Juilliard Ensemble, and Contemporaneous.

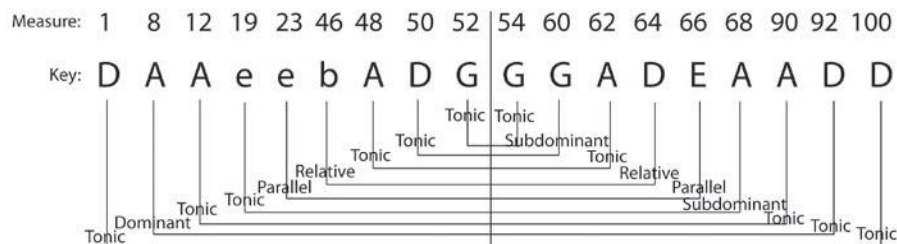
Mr. Davin, a native of Cleveland, Ohio, holds a master of music degree from the Juilliard School, where he studied with Sharon Isbin. Previous studies include a bachelor of music magna cum laude from the USC Thornton School of Music with William Kanengiser, and preparatory studies at the Cleveland Institute of Music with Jason Vieaux.

Artist's website: colindavin.com

Notes

Johann Sebastian Bach (1685-1750) composed his remarkable works for unaccompanied strings during his time in Cöthen (1717-23), one of the few appointments of his career which did not include extensive responsibilities in a church setting. The *Sonatas* and *Partitas for Unaccompanied Violin* and the *Suites for Unaccompanied Cello* stand as uniquely powerful works in Bach's *oeuvre*, spare yet lush, mysterious yet direct.

Despite their composition in a nominally secular context, the works are deeply embedded with Lutheran theology, as were virtually all of Bach's works. The *Sonata no. 3 for Unaccompanied Violin in C Major, BWV 1005* is a work of extraordinary effect, with a meditative prelude based on a simple pulsing motive serving as the seed for the massive *Fuga* which follows. Taking its subject from Lutheran chorale melodies (*Komm, Heiliger Geist* and *An Wasserflüssen Babylon*), Bach proceeds to construct the piece as a musical sermon on those chorales. An extensive fugue with a descending chromatic countersubject resembling *basso lamento* frames a central *al inverso*, wherein a new fugue develops around the inversion of the subject and countersubject. The lyrical *Largo* movement is a respite from the grandeur of the fugue, an intimate, prayer-like aria. Finally, the rousing *Allegro assai* closes the sonata, a piece of perpetual motion which brings the thematic material of the work full circle in a whirl of virtuosity. The *Suite for Unaccompanied Cello in D major, BWV 1012* is more discrete in its use of theological symbols but nonetheless embeds Lutheran ideology into the structure of the piece. Particularly notable is the tonal structure of the *Prélude*, which not only functions sequentially (logical relationships exist between adjacent keys), but also symmetrically (keys' relationships are based on their distance across a central axis). In this sense, the key plan of the piece takes on the shape of the cross, the most meaningful symbol in Lutheran theology. The following diagram maps the tonal plan of the opening movement, based on appearances of the main motive and important cadence points, with relationships between keys shown across the midpoint:



Joan Tower (b. 1938) is widely recognized as one of America's leading contemporary composers. As a founding member of the Da Capo Chamber Players she received the Naumburg Chamber Music Award, and as a composer she was the first woman to win the prestigious Grawemeyer Award (1990). Written for American guitarist Sharon Isbin, *Clocks* is a fascinating exploration of concepts of time, both in its evocation of chiming clock tower bells and in the gradual shifting of rhythm and pulse through the piece. The composer offers this note on her own work:

In the exploration of time, there is the local ticking of a repeated single quarter note which turns into intervals and chords later at various tempos throughout the piece. There is also a kind of 'historical' time drawn from

my past of Latin American and flamenco styles of music that I heard
throughout my childhood in South America, as well overtones from
the music of Haydn and Bach which I played as a developing pianist.

— Joan Tower

Composer and saxophonist **Erin Rogers** (b. 1980) has had her works performed across the world. She is a founding member of the new music collective *thingNY*, and baritone saxophonist of the New Thread Saxophone Quartet. Her solo guitar piece *Another Sky* evokes both stillness and energy, lyricism and virtuosity.

Written for guitarist Colin Davin, *Another Sky* is a through-composed work for solo guitar that opens with a thematic call-and-response, the echoing voices marked by repetition of the same pitch, with timbral variance achieved through alternate fingerings. A resonant and changing harmony is present throughout in the tolling of chords built on open strings. Inspired by Emily Dickinson's poem, 'There is Another Sky,' the piece invites you into a world of its own, with a natural flow and sense of lost time, requiring a performer of great skill and sensitivity to execute difficult passages in an effortless manner.

— Erin Rogers

Nocturnal after John Dowland, op. 70 by **Benjamin Britten** (1913-1976) was composed in 1963 on the heels of Britten's massive *War Requiem* and dedicated to English guitarist Julian Bream; Bream premiered it at the 1964 Aldeburgh Festival. While Britten took a sharp turn from the huge forces of the *Requiem* to the intimate voice of solo guitar, the themes of the two works are in fact quite similar, with a pleading call for eternal rest from the struggle of life. *Nocturnal* is constructed as a theme and variations based on John Dowland's lute-song *Come, Heavy Sleep*. Remarkably, the final variation is itself a set of variations, a passacaglia based on a repeating, fatalistic bass line which is artfully extracted from the simple accompaniment in the first measure of Dowland's song. After struggling through eight variations which depict various shades of insomnia ("Musingly," "Restless," "Very Agitated," etc.), the theme finally appears at the end of the work, providing a sense of restfulness, and perhaps the sleep for which the song pleads.

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. — John Dowland

— Colin Davin

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Brad DeRoche

Lecture

Saturday, May 25, 2013
10:30 to 11:45 a.m.
CIM, Studio 217

An Ethical Imperative: Innovative Collaborations and the Classical Guitar



Classical guitarist **Brad DeRoche** will discuss why for economic, social, and artistic reasons classical guitarists must forge new, non-traditional collaborations within and without the world of music. He will describe some particularly creative innovations and evaluate their strengths and weaknesses.

A guitarist since the age of six, Brad DeRoche has explored a wide variety of musical styles ranging from rock and jazz fusion to classical genres spanning from Renaissance lute music to modern works by living composers. He is an active concert artist, appearing as a soloist, chamber musician, and

orchestral soloist in North and South America, and has also appeared on public radio and television programs. Several composers have written works for him including a solo composition by Prix de Rome prizewinner Vincent Frohne.

Brad DeRoche holds a doctor of musical arts degree in Classical Guitar Performance and Literature from the Eastman School of Music in Rochester, NY. In addition he earned degrees from Central Michigan University and Eastern Michigan University. He has participated in many master classes with prominent concert guitarists including Paul Galbraith, David Russell, Raphaëlla Smits, Fabio Zanon, and others.

As an educator, Dr. DeRoche teaches guitar, guitar ensemble, music history, and music theory courses. He is chair of the music department at Delta College and directs the guitar programs at Central Michigan University and Saginaw Valley State University. He has also served as the director of classical guitar studies at the Interlochen Arts Academy and the Interlochen Arts Camp. He currently directs a concert series at Delta College called the “Allegro Series” which has presented some of the worlds finest musicians in its seventeen year history, and he serves as artistic director of the Interlochen Guitar Festival. Artist’s Website: braderocher.com

Guitars International Exhibition

Saturday, May 25, 2013
Noon to 2:00 p.m.
CIM, Pogue Lobby

Fine Contemporary Classical Guitars from around the World



Rosette by Eric Monrad

Guitars International will display a selection of fine, individually hand-made concert guitars by many of today's foremost luthiers. An artist to be announced will present an informal performance demonstration on these instruments from noon to 12:50 p.m. Guitar makers to be represented include: Geza Burghardt, Cyndy Burton, Gregory Byers, Joshia de Jonge, Olivier Fanton d'Andon, Achim Peter Gropius, Bernhard Kresse, Eric Monrad, David Rubio, Gary Southwell, German Vazquez Rubio, and Manuel Velazquez.

A classical guitar can be a complex creation. On the one hand it can be admired simply as a tangible, static work of art, often breathtakingly beautiful in its physical form. On the other hand it should be first and foremost a tangible, kinetic work of art crafted to breathe and inspire, to give voice to the intangible art of a performer and works of composers past and present. As such, it should be a conduit between artists of different disciplines and often different times and places. Of course its ultimate function should be to enable communication not just between diverse artists but between diverse artists and the hearts and minds of an even more diverse population of receptive listeners. It is, then, the ability to mediate between people in general with unimpeded sincerity and ease that is the wonder of a truly fine classical guitar. For further information about Guitars International visit guitarsint.com.

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Guitar

Saturday, May 25, 2013 at 4:30 p.m.
Cleveland Institute of Music, Mixon Hall

Program

Fantaisie élégiaque, Op. 59	Fernando Sor
Introduction	(1778-1839)
Marche Funèbre	
Partia secunda à violino solo senza basso, (BWV 1004)	Johann Sebastian Bach
Allemanda	(1685-1750)
Corrente	
Sarabanda	
Giga	
Ciaccona	

Intermission

Suite BWV 1011 (based on original Violoncello solo)	Johann Sebastian Bach
Prelude	
Allemande	
Courante	
Sarabande	
Gavotte I & Gavotte II en Rondeaux	
Gigue	
Elegie	Johann Kaspar Mertz
	(1806 - 1856)
Le Romantique, Grande Fantaisie	

Raphaella Smits plays on an eight-string Mirecourt guitar
constructed circa 1830 and restored by Bernhard Kresse, Germany.

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

About the Artist



Raphaella Smits, Belgium, is called quite rightly “une Grande Musicienne ...”, one of the most delicate and most cultivated performers of our time” (Jean Bernard, *Diapason*, France). She performs on eight-string modern and historical guitars. Recognized as an “uncommonly musical guitarist” (Tim Page, *New York Times*), her solo recitals as well as her performances with the most distinguished colleagues have met with enthusiasm from audiences and press around the world. Her twelve CDs for Accent Records have been listed as indispensable for refined music lovers.

In 1986 Raphaella Smits was the first woman to win First Prize at the “XX Certamen Internacional de Guitarra Francisco Tárrega” in Benicasim, Spain. Jury chairmen Andrés Segovia and Narciso Yepes both expressed their admiration for her wonderful artistry. That victory confirmed the rise of her international career, which over the previous years had included prizes in the Granada and Palma de Mallorca international guitar competitions.

Ms. Smits is internationally praised as an inspiring teacher for both guitar and chamber music. In addition to her chair at the Lemmens Institute in Belgium, she regularly gives master classes in western and eastern Europe, in North and South America, and in Japan.

Raphaella Smits studied classical music at the Royal Conservatories of Antwerp and Brussels. She also went to José Tomàs to perfect her playing at the “Catedra Andrés Segovia” in Spain.

Artist’s website: rsmits.com

Raphaella Smits is represented by Dan McDaniel, LLC; 40 West Avenue, Riverside, IL.
Management’s website: danmcdanielmanagement.com

Notes

Darkness and light are the yin and yang of art. The Shakespeare of *Much Ado About Nothing* is also the Shakespeare of *Hamlet*. In one's total output, an ambitious artist seeks to encompass the full spectrum of the human condition. But for composers, in particular, this runs the risk of alienating large swathes of potential listeners. In music there's always a tension between what mass audiences want to hear and what the best composers want to write. Even a composer's choice of keys might reflect the taste of his intended audience. In the mid- to late eighteenth century, for example, much of what was composed was intended for the aristocracy, who fancied themselves as the pinnacle of order and enlightenment. So composers tended to shun the darkness of minor keys. Of Haydn's 104 numbered symphonies, 95 are in cheerful major keys. Even the headstrong Mozart knew enough to rein in his darker musical instincts. Writing to his father, he seethed, "The golden mean of truth in all things is no longer known nor appreciated. To win applause one must write stuff so inane that a coachman could sing it."

Nonetheless, composers have always been drawn to the dark abyss. Tragedy affords them an opportunity to plumb a deeper emotional depth. Throughout the nineteenth century the funeral march became a favored medium for a composer's darkest thoughts. (On hearing a funeral march in Ferdinando Paer's *Achille*, Beethoven reportedly exclaimed, "I must compose that!") By the end of the nineteenth century the funeral march became such a cliché that Mahler poked fun at it in his *Titan Symphony*, where he transformed the children's tune "Frère Jacques" into a funeral dirge.

At first glance, **Fernando Sor** (1778-1839) seems an unlikely name to associate with a funeral march. His reputation today largely rests on the lighter side of his compositional output: guitar etudes, divertimenti, dances, and variations on popular tunes. But this reputation overlooks Sor's more ambitious works. He also composed two operas, nine ballets (some of which were very popular in his day), three symphonies, a violin concerto, and three string quartets. Even his guitar music includes works of surprising depth, none more so than his *Fantaisie élégiaque*. Among guitar works of the early nineteenth century, perhaps no other comes closer to the level of Haydn, Mozart, and Beethoven. In two movements of relentless despair, *Fantaisie élégiaque* concludes with the funeral march for the death of a friend and former student, Madame Charlotte Beslay. Toward the end of the march's chilling coda, Sor wrote the words "Charlotte! Adieu!" above the music, and these words also appear in the first published edition.

Where classical era composers shunned minor keys, baroque composers embraced them. But then baroque composers and their listeners were perhaps more catholic in their tastes. Writing of opera in 1713, composer and theorist Johann Mattheson gave an exhaustive list of what a composer might seek to convey: "With many surprises and with as much grace he there can, most naturally and diversely, portray love, jealousy, hatred, gentleness, impatience, lust, indifference, fear, vengeance, fortitude, timidity, magnanimity, horror, dignity, baseness, splendour, indigence, pride, humility, joy, laughter, weeping, mirth, pain, happiness, despair, storm, tranquillity, even heaven and earth, sea and hell, together with all the actions in which men participate." That's a lot of ground to explore, and the best baroque composers reveled in the opportunity.

Certainly **Johann Sebastian Bach** (1685-1750) was categoric in his embrace of both light and dark. Of his six suites for solo cello and the six sonatas and partitas for solo violin, fully half are in minor keys. Bach himself arranged his *Fifth Cello Suite* for the lute—which we know today as *BWV 995*, or the *Third Lute Suite*—and the original score written in his own hand has survived. Ironically, this lute arrangement, with its fuller harmonization and rhythmic touches not found in the cello version, has become an important source for cellists who want to better understand the original cello suite.

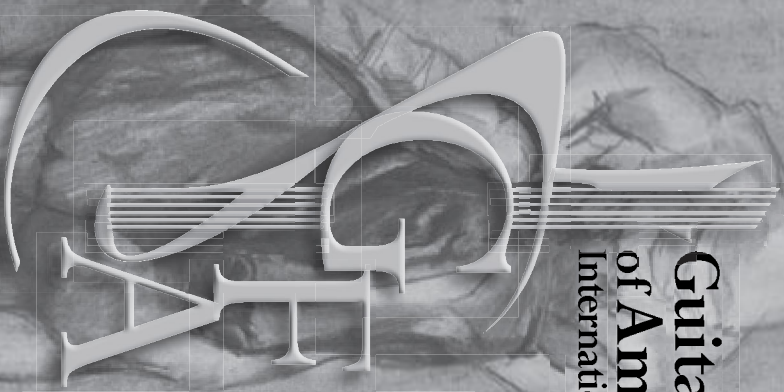
Bach never wrote a funeral march, though one can argue that some of his works loosely qualify—for example, the *Crucifixus* of his *B Minor Mass*. A less obvious example is the *Ciaccona* from his *Violin Partita No. 2 in D Minor*. Indeed, some musicologists believe Bach composed this chaconne as a lament for the death of his first wife, Maria Barbara. Bach himself provided no answer. It may be he intended nothing more than to compose a chaconne to end all chaconnes. In this he undoubtedly succeeded. Concert violinist Joshua Bell called it “not just one of the greatest pieces of music ever written, but one of the greatest achievements of any man in history.”

The early nineteenth century guitarist and composer **Johann Kaspar Mertz** (1806-1856) elicits little such hyperbole today. But in his own time he was a player of considerable skill and a composer of high quality. Nicholas Makaroff, a Russian nobleman and guitarist, visited Mertz expecting to hear little of any worth. On hearing Mertz he soon changed his mind:

Then he played another piece, and still another. Each one better than the last—all magnificent. I was dumbfounded with surprise and admiration. I felt like a Columbus discovering a new America, for here was the great guitar composer I had long given up hope of finding. The music played by Mertz, to which I listened with ever-growing rapture, contained everything—rich composition, great musical knowledge, excellent development of an idea, unity, novelty, grandeur of style, absence of trivial expression, and multiplicity of harmonic effects.

Mertz's *Le Romantique Grande Fantasie*, though a fine work, is rarely performed today. But his *Elegy* has become one of his best known works, and more than any other has reinforced his standing as a composer worthy of our attention. In fact each composer on today's program is represented by a somber piece that stands apart from his body of work. Darkness is often the medium through which a composer's reputation is secured for all time. And perhaps that's as it should be. Though darkness may daunt us, its contemplation can be curiously liberating. After all, it's staring into light—not dark—that can blind us. As the thirteenth century Persian poet Rumi wrote, “No matter how fast you run, your shadow keeps up. Only full overhead sun diminishes your shadow. But your shadow has been serving you. What hurts you, blesses you. Darkness is your candle.”

— Tom Poore



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Jonathan Leathwood

Guitar

Saturday, May 25, 2013 at 8:00 p.m.
Cleveland Institute of Music, Mixon Hall

Program

Lute Suite in E minor, BWV 996 Passaggio—Presto Allemande Courante Sarabande Bourrée Gigue	Johann Sebastian Bach (1685-1750)
Homenaje: le Tombeau de Claude Debussy (1920)	Manuel de Falla (1876–1946)
Fantasia (1957)	Roberto Gerhard (1896–1970)
Sonatina after a concerto (first performance) Circle Line Marylebone Elegy Canary Wharf	Stephen Goss (b. 1964)

Intermission

Mano a Mano (2004)	Magnus Lindberg (b. 1958)
Sonata (1933) Allegro moderato Minueto Pavana triste Final	Antonio José (1902–1936)

Jonathan Leathwood plays on a guitar by Jeffrey R. Elliott, USA.

About the Artist



Jonathan Leathwood, England, is one of the few guitarists to perform on six-string and ten-string guitars, mixing modern and traditional works in his innovative programs. He has performed in England, Germany, France, Belgium, Holland, Italy, and the United States.

Mr. Leathwood is equally known as a collaborator with both performers and composers. Recently, he was approached by the legendary guitarist Julian Bream to join him in a project to commission new solo guitar works by major composers, beginning with a substantial work by Sir Harrison Birtwistle.

Mr. Leathwood launched this initiative with a solo recital at London's Wigmore Hall in November 2011.

He has recorded two albums with the legendary flautist William Bennett (see: *Mountains Toward the Sea*, Beep BP34) and performs regularly with flutist Christina Jennings. He has also recorded and broadcast with elite cellists Rohan de Saram and Steven Isserlis. His commissions from young composers such as Param Vir, Stephen Goss, Robert Keeley, and Chris Malloy have pushed the boundaries of both six- and ten-string guitars: his recordings of Goss and Malloy are now available on the Cadenza label. His exploration of the works of English composer Stephen Dodgson led in 2006 to the release of an album in which Mr. Leathwood made premiere recordings of a number of Dodgson's solo and chamber works (see: *Watermusic: Chamber Music of Stephen Dodgson*, Cadenza CACD0603). His forthcoming recordings will feature music by Britten, Maw, Rodrigo, Mompou, Falla, Keeley, and Iznala.

Mr. Leathwood has won awards from BBC Television's Young Musician of the Year competition, the Park Lane Group, the Countess of Munster Trust, the Myra Hess Trust, the Holst Foundation, the Eric Falk Trust, and the Ian Fleming Trust. He was the first guitarist to record a recital for BBC Radio 3's Young Artists' Forum. He has twice performed in the Park Lane Group's Young Artist Series at the Purcell Room in London.

Jonathan Leathwood is a lecturer at the University of Denver.

Artist's website: mysite.du.edu/~jleathwo/index.html

Notes

Lute Suite in E minor by **Johann Sebastian Bach** (1685-1750) is something of a required work for all serious guitarists, from its imperious opening *Passaggio* to its fugal *Gigue*. Certainly every movement is better than it can be played, to borrow Artur Schnabel's definition of great music. And yet the slender fifth movement, the *Bourrée*, has attained a celebrity that few other pieces by Bach can rival—it has its own *Wikipedia* page, no less. In 1845 Schumann drew on the *Bourrée* in an organ fugue. More than a century later Paul McCartney (as he recounts) and fellow Beatle George Harrison would compete to play it; later on a few details of Bach's counterpoint would inspire McCartney's *Blackbird* and *Jenny Wren*. Led Zeppelin used to play it in concert and Jethro Tull recorded it more than once.

The suite is an early work of Bach's, dating in all probability from his time as Konzertmeister at the Ducal Court of Weimar. Although every movement already speaks clearly with Bach's mature voice, what is less clear is whether he really intended it to be performed on the lute. It has come down to us in various manuscripts, none of them in Bach's hand, and with contradictory indications. Once played everywhere in Europe, the lute was in Bach's day becoming a rarity. Yet Bach clearly held it in some affection: he numbered some of the finest lutenists of the day among his friends and composed quite extensively for it, both as a solo instrument and as part of an ensemble. He even owned a valuable lute, but, as far as we know, never tried to master lute technique. Instead, rather poignantly, Bach owned a couple of keyboard instruments specially set up to imitate the sound of the lute. Such an instrument was known as a *Lautenwerck*, and it seems likely that it was on one of these soft-toned keyboards that this suite first found its voice—*Bourrée* and all.

In 1918 Claude Debussy, founder of French Impressionism in music, died. He was an inspiration to musical trailblazers of every stripe—not only the radical experimenters such as Stravinsky, but composers devoted to developing their own national styles. The Spaniards were especially fascinated by Debussy's example: chief among these was **Manuel de Falla** (1876-1946), who at the age of thirty had come from Madrid to study in Paris, where Debussy became his mentor.

Thus, when he was asked to contribute to a special edition of the *Revue Musicale* to commemorate Debussy, Manuel de Falla chose to write both an article and a piece of music, the *Homenaje: Le Tombeau de Claude Debussy* (1920) for guitar. In his article Falla paid special tribute to Debussy's musical pictures of Spain, writing that without once visiting the country, Debussy had written the best Spanish music. To illustrate, Falla cited Debussy's *Soirée dans Grenade* (Evening in Granada) from the piano collection *Estampes*, and it is this piece that informs the *Homenaje*—after all, Falla was in Granada when he wrote it. Falla borrows from Debussy's piece its gentle *habanera* rhythm and its opening sighing motive; just before the end, a couple of measures of *Soirée* appear in wistful quotation.

Falla's *Homenaje* fills just a couple of pages of score, but for guitarists, it changed everything. Until then, all guitar music (at least everything of substance) had been written by guitarists. Falla, by contrast, was a pianist famous for his orchestral and operatic music. From then on most of the greatest modern guitar works would be written by composers who could not play the guitar themselves, and so could imagine—could demand—

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things that do not come easily to a guitarist. Without Falla's piece and the works that came after it, we guitarists would be much poorer musicians.

In tonight's program I have paired Falla's *Homenaje* with another short masterpiece, by the most significant Spanish composer from the generation after Falla, **Roberto Gerhard** (1896-1970). Gerhard's profound musical personality bears the stamp of three experiences. His early contact with the Spanish musicologist Pedrell, once mentor to Falla, inspired in him a lifelong devotion to Spanish folklore, above all that of his native Catalonia. Later, Gerhard immersed himself in European modernism, studying with Arnold Schoenberg in Vienna, and, after returning to Barcelona, Gerhard tirelessly championed both Catalan traditions and the European avant-garde. Then came the Spanish Civil War, forcing the traumatized Gerhard into exile. From 1939 he lived in Cambridge, England. In time he even spoke of himself as an English composer, but nostalgia and longing for his homeland never left his music.

It was in England in 1957 that Gerhard wrote his only work for solo guitar (that emblem of Spain), his *Fantasia* (1957). Much of it is grittily dissonant: perhaps only after the piece has ended does one start to realize how thoroughly Spanish it has all been, from the melismas of the opening to the final two chords, taken directly from Flamenco. A few years later Gerhard would compose a disarmingly traditional cycle of Spanish folksongs with guitar accompaniment, and, significantly, he stipulated this *Fantasia* to be played as an interlude among the songs.

Stephen Goss (b. 1964) writes, "The Sonatina is a reworking for solo guitar of my Guitar Concerto (2012), which was commissioned by Graham Roberts and the Royal Philharmonic Orchestra. The three movements that make up the Sonatina are all closely linked with places in London. The piece is not a modern cityscape, more something that might evoke the London of the past: nostalgic, but tinged with melancholy. Circle Line juxtaposes three contrasting musical ideas presented cyclically – 'bold and bright', 'lyrical and tender' and 'sparkling'. Marylebone Elegy is a homage to Elgar and was written in memory of the guitarist Richard Hand. Canary Wharf takes the hemiola patterns of the canarios and refracts them through the lens of the Argentinean composer Alberto Ginastera.

Circle Line was commissioned by the Guitar Art Festival, Belgrade. Carlo Marchione gave the first performance at the National Museum, Belgrade, Serbia, on 16th March 2012. Marylebone Elegy was commissioned by the International Guitar Foundation (IGF) for the inaugural London International Guitar Competition. The first performances were given by the six semi-finalists and, subsequently, the three finalists at King's Place, London, on 9th and 10th March 2012. John Williams has recorded Marylebone Elegy. Canary Wharf was commissioned by Guitars International for Jonathan Leathwood. Tonight is its first performance."

Magnus Lindberg (b. 1958) is one of several highly distinctive compositional voices to emerge from Finland in recent decades. He has built his reputation on an uncompromising approach that has drawn on inspirations as diverse as Berlin punk rock and French spectralism, realized in a steady stream of ambitious orchestral pieces. In recent years Lindberg has turned increasingly to chamber music, and his work has become ever less aggressive, ever more passionate and lyrical—and, to my ears at least,

increasingly evocative of nature and landscape, perhaps in tandem with Lindberg's growing interest in the father of Finnish symphonic music, Jean Sibelius.

The most incongruous thing about Lindberg's utterly un-Spanish guitar piece is its Spanish title. "Mano a mano" (hand to hand) originally referred to a contest between two matadors, or (as we often use the expression today) to any kind of standoff. In this way Lindberg invokes the two hands of the guitarist and the considerable demands his music places on them.

Another reference is to the famous Argentinian tango entitled *Mano a Mano* by the great Carlos Gardel. Lindberg has confirmed his intention to salute the guitar's role in the tango tradition with his title—but not with his music, for there is not the slightest trace of tango here.

Spanning over a quarter of an hour, *Mano a Mano* (2004) is more extended than some of Lindberg's orchestral pieces. It describes a classical symphonic plan in three continuous movements: an argumentative, moderately paced first movement, followed by a reflective slow movement, with a fast movement to end. The guitarist is asked to improvise a cadenza between the second and third movements, a well-nigh unique occurrence in the modern guitar repertoire.

Antonio José (1902-1936) is a casualty of the Spanish Civil War, a more or less apolitical young man who was all the same pointlessly executed by firing squad in 1936, when the Falangists reached his native town of Burgos. José was a friend of the poet Lorca, who suffered the same fate, but whereas Lorca's poetry and drama were already internationally known, José's music was still obscure and would thereafter never come to widespread attention. At any rate, one gets the sense that his greatest achievements were ahead of him before his life was cut short.

Like Falla and Gerhard, José was a scholar of his native folklore, and he wrote much music in an overtly Spanish style. His guitar *Sonata* (1933), however, is a cosmopolitan work that looks away from Castille toward the French music José encountered during his studies in Madrid. Maurice Ravel emerges as a prominent influence, not only in the *Sonata's* rich harmony but also in its jewel-like stylizations of the past. The second movement is a minuet (a dance from the seventeenth century) and the third is a pavane (a dance from the sixteenth century), both with familiar antecedents in Ravel's music. The outer movements are of the present, speaking with a heroic spirit—soaring lines in the first movement, fervent rhythms in the last. In fact, the last movement is a curiosity, insisting as it does on a single refrain, interspersed with quotations from the first movement that are pointedly out of order. Perhaps the shape of the whole work is a reflection of José's situation: when he wrote his *Sonata* he was attempting to make something of a post as choirmaster in the stultifying milieu of provincial Burgos. I cannot resist the impression that the first movement relives the optimism of José as a young student, while the last puts this same material in conversation with the defiant intensity of the charismatic thirty-year-old choirmaster. It all ends with a life affirming blaze of virtuosic passagework and strummed chords that will forever—when we reflect on José's fate and the music he never lived to write—pose the most haunting of questions.

—JL



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