

The 15th Annual
Cleveland International
Classical Guitar Festival

May 28 - 31, 2015



Vieaux, USA



Melis, Greece & Spain



Galbraith, Scotland



Steidl, Czech Republic



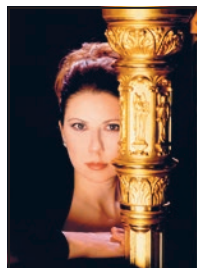
Gallen, Spain



Hatzinikolaou, Greece



North, England



Kondonassis, USA



Guitar Exhibition



De Jonge, Canada



Davin, USA



Collins, USA

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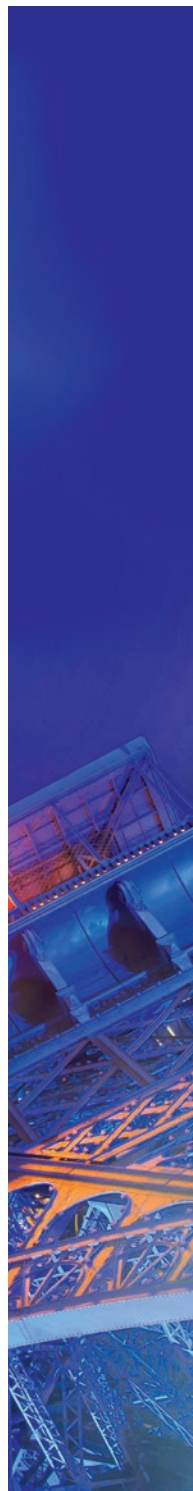
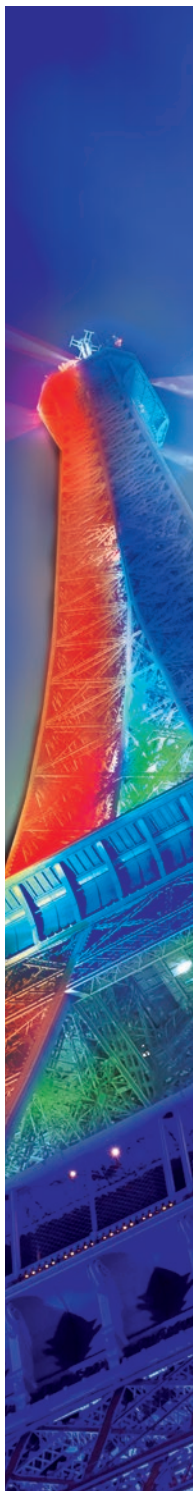
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Welcome

Welcome to the fifteenth annual Cleveland International Classical Guitar Festival. In presenting these events it has been my honor to work with Cleveland Institute of Music Guitar Department Head and 2015 GRAMMY Award Winner Jason Vieaux, one of the world's indisputably great classical guitarists, musicians, and teachers. It has also been my honor to be assisted by Tom Poore, a highly devoted, energetic guitar teacher, a superb writer, and an indefatigable supporter and critic of all things associated with fine music making and the classical guitar.

Our reasons for presenting this Festival are fivefold: (1) to help increase the awareness and respect due artists whose exemplary work has enhanced our lives and the lives of others; (2) to entertain; (3) to educate; (4) to encourage deeper thought and discussion about how we listen to, perform, and evaluate fine music; and most important, (5) to help facilitate heightened moments of human awareness.

In our experience, participation in the live performance of fine music is potentially the highest social end toward which we can aspire as performers, music students, and music lovers. For it is in live, heightened moments of musical magic—when time stops and egos dissolve—that we often become most conscious of our shared humanity. I hope you enjoy this year's Festival.

Armin Kelly, Founder and Artistic Director

Acknowledgements

Many thanks go to the following for their generous support of this event: The Cleveland Institute of Music: Joel Smirnoff, President; Adrian Daly, Dean of the Conservatory; Lori Wright, Director, Concerts and Events; Wendy Waldron, Event Manager; Marjorie Gold, Concert Production Manager; Whitney Clair, Concert Facilities Coordinator; Susan Iler, Director, Marketing and Communications; Margaret Hagan, Communications Manager; Barbara Hosta, Development Services Manager; Alan Bise, Director of Recording Arts and Services; Sean Garrigan, Head Security Guard who, along with his splendid staff, always makes us feel so at home; and the CIM guitar students to whom this festival is dedicated.

WCLV 104.9 FM and WCPN 90.3 FM; WKSU 89.7 FM; *Clevelandclassical.com*; *The Plain Dealer*; *Cleveland Scene* magazine; AlphaGraphics; Azica Records; Bam L'Original Cases; Don Better Audio; *Classical Guitar* Magazine, Cleveland Classical Guitar Society; *This is Classical Guitar*; Glidden House; Guitar Foundation of America; Dan McDaniel, LLC; Lisa Sapinkopf Artists Management; Jonathan Wentworth Associates, and Strings By Mail.

Longtime Festival friends: John Dana; Martin, Kathy, and Colin Davin; Joshia de Jonge; Linda and Steve Hall; Christoph and Iris Harlan; David Hershberger; Tom Holland; Pat and Nancy Kilkenny; Brian Kozak; and Erik Mann.

Finally, many thanks to all our distinguished artists and guests who have traveled here over the years (from Alabama, California, Colorado, Connecticut, Georgia, Illinois, Indiana, Kentucky, Maine, Massachusetts, Mississippi, Michigan, New York, New Jersey, Ohio, Oregon, Pennsylvania, Virginia, Washington, West Virginia, and Canada) to celebrate the classical guitar and art music: solo and ensemble, old and new. Your enthusiasm, loyalty, and diversity have contributed greatly to making this event the jewel that it is acknowledged to be.

About Our Artistic Director



Armin Kelly began the study of the classical guitar and classical music in his midteens. He counts among his formal teachers Miguel Rubio, with whom he studied classical guitar in Spain and at the Lausanne Conservatory of Music in Switzerland, and both Phillip de Fremery and Oscar Ghiglia, with whom he studied for three summers 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. Mr. Kelly 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, Delta College, 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.

Business website: guitarsint.com

About Our Program Notes' Author



With over thirty years experience teaching classical guitar, **Tom Poore** has taught at the North Carolina School of the Arts Community Music Center and the Cleveland Institute of Music Preparatory Department. 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 Summer Education Program. Tom Poore's students have performed for WCPN radio and WVIZ television.

Former students of his have gone on to earn scholarships and degrees from the Cleveland Institute of Music, the Peabody Conservatory of Johns Hopkins University, The Juilliard School of Music, and others. Tom Poore earned his bachelor's degree at the North Carolina School of the Arts, where he studied with Aaron Shearer, and his master's degree at the Cleveland Institute of Music, where he studied with John Holmquist. He was also the editor for Aaron Shearer's three volume *Learning the Classic Guitar*, published by Mel Bay.

Currently Tom Poore teaches in the greater Cleveland area at the Solon Center for the Arts, Western Reserve School of Music, Avon School of Music, and at his home in South Euclid.

Artist's website: pooretom.com

Partial List Of Performing Artists Presented: 2000 - 2015

Tony Arnold, soprano, USA (Cleveland Debut)
Manuel Barrueco, USA
Beijing Guitar Duo, China (Cleveland Debut)
Jorge Cardoso, Argentina (USA Debut)
Colin Davin, USA
Rohan de Saram, cello, England (Cleveland Debut)
Zoran Dukic, Croatia (Cleveland Debut)
Eduardo Fernandez, Uruguay
Paul Galbraith, Scotland (Cleveland Debut)
Ricardo Gallén, Spain (Cleveland Debut)
Antigoni Goni, Greece (Cleveland Debut)
Robert Gruca, USA
Ellen Hargis, Soprano, USA
Antonis Hatzinikolaou, Greece (USA Debut)
John Holmquist, USA
Hubert Kappel, Germany (Cleveland Debut)
Dale Kavanagh, Canada (Cleveland Debut)
Jiyeon Kim, Republic of Korea (Cleveland Debut)
Yolanda Kondonassis, harp, USA
Irina Kulikova, Russia (Cleveland Debut)
Julien Labro, bandoneón, France
Jonathan Leathwood, England
Daniel Lippel, USA
Duo Melis, Spain and Greece (Cleveland Debut)
Nigel North, lute, England
Paul O'Dette, lute, USA
Petra Polácková, Czech Republic (USA Debut)
Stephen Robinson, USA
Liliana Rodriguez, soprano, Argentina (Cleveland Debut)
Rucco James Duo, Italy and USA (Cleveland Debut)
David Russell, Scotland (Cleveland Debut)
Carrie Henneman Shaw, soprano, USA
Michael Cedric Smith, USA (Cleveland Debut)
Raphaella Smits, Belgium (Cleveland Debut)
Gaëlle Solal, France (Cleveland Debut)
SoloDuo, Italy (Cleveland Debut)
Pavel Steidl, Czech Republic (Cleveland Debut)
Nathasja van Rosse, Netherlands (Cleveland Debut)
Ana Vidovic, Croatia (Cleveland Debut)
Jason Vieaux, USA
Xuefei Yang, China (Cleveland Debut)

Cleveland International Classical Guitar Festival

Schedule at a Glance

THURSDAY, MAY 28

Master Class: Antonis Hatzinikolaou, guitar

10:00 - 12:45 p.m.

CIM Studio 217, open to auditors free of charge

Master Class: Paul Galbraith, guitar

2:00 - 4:45 p.m.

CIM Studio 113, open to auditors free of charge

Master Class: Nigel North, lute

2:00 - 4:45 p.m.

CIM Studio 217, open to auditors free of charge

Lecture: Colin Davin, guitar

The Art of the Collaborative Commission

6:30 - 7:45 p.m.

CIM Studio 113, open to the public free of charge

Pre-Recital CIM Student Performances

7:00 - 7:45 p.m.

CIM Pogue Lobby, open to the public free of charge

CONCERT: Jason Vieaux, guitar, and Yolanda Kondonassis, harp

8:00 p.m.

CIM Mixon Hall , all tickets \$22.00 (general seating)

FRIDAY, MAY 29

Master Class: Paul Galbraith, guitar

10:00 - 12:45 p.m.

CIM Studio 113, open to auditors free of charge

Master Class: Nigel North, lute

10:00 - 12:45 p.m.

CIM Studio 217, open to auditors free of charge

Master Class: Duo Melis, guitars

2:00 - 4:45 p.m.

CIM Studio 113, open to auditors free of charge

Master Class: Pavel Steidl, guitar

2:00 - 6:15 p.m.

CIM Studio 217, open to auditors free of charge

Cleveland International Classical Guitar Festival

Schedule at a Glance

Lecture Demonstration: Nigel North, lute

Bach on the Lute

6:30 - 7:45 p.m.

CIM Studio 113, open to the public free of charge

CONCERT: Ricardo Gallén, guitar

8:00 p.m.

CIM Mixon Hall, all tickets \$22.00 (general seating)

Saturday, May 30

Master Class: Jason Vieaux, guitar

9:00 - 11:15 a.m.

CIM Mixon Hall, open to auditors free of charge

Master Guitar Maker Workshop: Joshia de Jonge

The Art of French Polishing

11:30 - 12:45 p.m.

CIM Studio 113, open to the public free of charge

Master Class: Ricardo Gallén, guitar

1:00 - 3:45 p.m.

CIM Studio 113, open to auditors free of charge

Master Class: Antonis Hatzinikolaou, guitar

1:00 - 3:45 p.m.

CIM Studio 217, open to auditors free of charge

CONCERT: Paul Galbraith, guitar

4:00 p.m.

CIM Mixon Hall, all tickets \$22.00 (general seating)

Guitars International Performance Exhibition of Fine Classical Guitars

5:45 - 7:15 p.m.

Jeremy Collins will perform on exhibition guitars from 6:30 - 7:15 p.m.

CIM Pogue Lobby, open to the public free of charge

CONCERT: Duo Melis, guitars

8:00 p.m.

CIM Mixon Hall, all tickets \$22.00 (general seating)

Sunday, May 31

Master Class: Ricardo Gallén, guitar

11:30 - 2:15 p.m.

CIM Studio 113, open to auditors free of charge

Cleveland International Classical Guitar Festival

Schedule at a Glance

Master Class: Duo Melis, guitars

11:30 - 2:15 p.m.

CIM Studio 217, open to auditors free of charge

CONCERT: Antonis Hatzinikolaou, guitar

2:30 p.m.

CIM Mixon Hall, free, no tickets or passes required (general seating)

Voluntary donations to support CICGF are welcome

CONCERT: Pavel Steidl, guitar

7:30 p.m.

CIM Mixon Hall, all tickets \$22.00 (general seating)

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Colin Davin

Lecture: The Art of the Collaborative Commission

Thursday, May 28

6:30 - 7:45 p.m.

CIM, Studio 113



Colin Davin will discuss his experiences as a catalyst for the creation and performance of contemporary music in such new music ensembles as: Axiom, New Juilliard Ensemble, Mimesis Ensemble, Contemporaneous, and The Millennials, a contemporary chamber music venture founded by Mr. Davin which promotes new commissions and intriguing programs featuring some of New York's finest young musicians.

About the Artist: Guitarist **Colin Davin** has earned top accolades in several major international competitions and was a two-time prizewinner at the Guitar Foundation of America International Competition. He has appeared across the world in such venues as Carnegie Hall; Alice Tully Hall; the Metropolitan Museum of Art (on historic instruments from the museum's collection); the Alhambra Palace in Granada, Spain; the Paris Conservatoire; and the Afghanistan National Institute of Music.

In 2011, Colin Davin released his debut solo recording, *The Infinite Fabric of Dreams*. 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 Magazine*).

He has taught lessons and master classes at the Juilliard School, Cleveland Institute of Music, Afghanistan National Institute of Music, and the Aspen Music Festival and School.

Currently residing in New York City, Mr. Davin maintains an active schedule as a solo and chamber musician, with a prominent focus on new works. Among his collaborators are the legendary soprano Jessye Norman, GRAMMY Award winning soprano Estelí Gomez, and Pulitzer Prize winning composer Caroline Shaw.

Mr. Davin has studied with Jason Vieaux at the Cleveland Institute of Music, William Kanengiser at the University of Southern California, and Sharon Isbin at the Juilliard School.

In the fall of 2015 Colin Davin will join the conservatory faculty of the Cleveland Institute of Music.

Artist's Website: colindavin.com



Jason Vieaux, Head CIM Guitar Department

Photo: Tyler Boye

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Jason Vieaux
Yolanda Kondonassis
Guitar and Harp

May 28 at 8:00 p.m.
Cleveland Institute of Music, Mixon Hall

Program

- | | |
|---|-------------------------------------|
| Suite Magica for Harp and Guitar
Preludio, Vals, Tango, Candombé | Máximo Diego Pujol
(b. 1957) |
| A Felicidade (arr. Dyers)
(guitar solo) | Antonio Carlos Jobim
(1927-1994) |
| Sonata, Op. 374: "Spirit of Trees" for Harp and Guitar
Andante Cantabile - Maestoso Rubato - Tempo 1
Canon: Allegro
Andante Maestoso - Fuga: Allegro - Andante Grazioso
Moderato - Allegro Conspirito
Andante Appassionato | Alan Hovhaness
(1911-2000) |

Intermission

- | | |
|--|------------------------------------|
| Hypnosis for Guitar and Harp
Entrance
Elysian
Float Out
Together
Awaken | Gary Schocker
(b. 1959) |
| Knock on Wood for Guitar and Harp | Keith Fitch
(b. 1966) |
| Chanson dans la nuit
(harp solo) | Carlos Salzedo
(1885-1961) |
| Fantasia for Guitar and Harp
Claroscuro
Cadencial
Brasilado | Xavier Montsalvatge
(1912-2002) |

Jason Vieaux performs on a double top guitar by Gernot Wagner, Germany.
Yolanda Kondonassis performs on a Lyon & Healy Salzedo Harp, 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 Artists



NPR describes GRAMMY-winning guitarist **Jason Vieaux** as, “perhaps the most precise and soulful classical guitarist of his generation,” and *Gramophone* puts him “among the elite of today’s classical guitarists.” He has earned a reputation for putting his expressiveness and virtuosity at the service of a remarkably wide range of music. His schedule of performing, teaching, and recording commitments is distinguished throughout the U.S. and abroad.

Recent and future highlights include returns to the Caramoor Festival, Philadelphia Chamber Music Society, New York’s 92nd Street Y, Chamber Music Society of Lincoln Center, Music@Menlo, Strings Music Festival, Grand Teton, and many others. Vieaux has performed as concerto soloist with nearly 100 orchestras. He has released thirteen albums, and his most recent solo album, *Play*, won the 2015 GRAMMY for Best Classical Instrumental Solo. Vieaux’s latest release, *Together*, with harpist Yolanda Kondonassis, was released in January 2015.

In 2012 the Jason Vieaux School of Classical Guitar was launched with *ArtistWorks Inc.*, an interface that provides online study with Vieaux for students around the world. In 2011 he cofounded the guitar department at The Curtis Institute of Music, and he has taught at the Cleveland Institute of Music since 1997, heading the guitar department since 2001.

Artist’s website: jasonvieaux.com

Artist’s management: Jonathan Wentworth Associates, Ltd.

Management’s website: jwentworth.com



Yolanda Kondonassis is celebrated as one of the world’s premier solo harpists and is widely regarded as today’s most recorded classical harpist. She has performed around the globe as a concerto soloist and in recital, appearing with numerous major orchestras such as The New York Philharmonic, The Cleveland Orchestra, the English Chamber Orchestra, and the Hong Kong Philharmonic, to name a few.

With nineteen albums and hundreds of thousands of discs and downloads sold worldwide, Ms. Kondonassis’ extensive discography on the Telarc and Azica labels includes *American Harp*; her recent Grammy-nominated release entitled *Air*; and the world- premiere recording of Bright Sheng’s Harp Concerto, written for Ms. Kondonassis. Her latest release, entitled *Together*, with guitarist Jason Vieaux features new and original works for harp and guitar.

Her honors include two Solo Recitalists Grants from the National Endowment for the Arts and features on CNN and PBS television, National Public Radio and Sirius/XM Radio. In addition to her active performing and recording schedule, Ms. Kondonassis heads the harp departments at Oberlin Conservatory of Music and The Cleveland Institute of Music.

Artist’s website: yolandaharp.com

Artist’s management: Colbert Artists Management Inc.

Management’s website: colbertartists.com

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Notes

Guitar and harp would appear a natural combination. Certainly their similar plucked sound suggests an ideal blend. And both are outsiders to mainstream classical music, which might bring them together as comrades. But a closer look suggests their pairing isn't quite so natural. The harp is a deceptively loud instrument that can easily overpower the guitar. Further, both harp and guitar are often pigeon-holed as accompaniment instruments, so pairing them can seem redundant. For example, in flute and guitar, it's obvious which instrument gets the lion's share of the melody. But with guitar and harp, it's a toss-up. For these reasons, the list of composers who've written for guitar and harp is small and eclectic. It takes an imaginative mindset to be attracted to such an outré pairing. Today's program brings together five composers, all born in the 20th century, who've fallen under the spell of this unusual combination.

In his salad days, the father of **Máximo Diego Pujol** (b. 1957) had supported himself as a tango singer and guitarist. But family responsibilities goaded him into the more stable profession of dentistry, and his guitar languished in a closet. Then his eight year old son Máximo chanced upon it. The instrument that the father had given up became an obsession for the son. Like his father, Máximo had to choose between music or a more stable career in mathematics. After years of study—one might quip that he did the math—music won out. Today, Pujol holds a status in Argentine music comparable to the illustrious Astor Piazzolla. Nearly all his works include the guitar. Of his 2008 *Suite Magica*, Pujol writes: “The origin of the title comes from the third section guitar solo of the *Candombe*, which was written in a few minutes. It was a magic moment for me, and I wrote the rest of the piece using material from those eighteen bars.”

Had he been less talented, Brazilian songwriter **Antônio Carlos Jobim** (1927-1994) might have ended up a one hit wonder, known only for his immensely popular *The Girl from Ipanema*. Instead, he was a prolific source of enchanting melodies, kick starting the Bossa Nova craze that began in the 1950s and shows no sign of abating today. His *A Felicidade* (with lyrics by Vinícius de Moraes) was released in 1959. Among guitarists, it's gained new life through an ingenious arrangement by virtuoso Roland Dyens.

Born to an Armenian family in Somerville, Massachusetts, **Alan Hovhaness** (1911-2000) at the age of four decided to become a composer after hearing his parents argue over whether Beethoven was deaf or blind: “I decided that if the deaf Beethoven could write such masterpieces, so could I.” Throughout his life, Hovhaness was nothing if not prolific. His complete works comprise over 400 opus numbers. This includes 67 symphonies, a number more associated with the time of Haydn and Mozart rather than the 20th century. Indeed, there was something unsettling about his compulsion to compose. He abhorred idleness, writing fugues to keep himself busy. “I don't waste time,” he said in a 1987 interview. “Even while my wife shops, I sit in coffee shops to compose something.” But his industry had a flip side. In his thirties, he destroyed over a 1000 of his early works that didn't satisfy him. In person, he was a formidable man. Once held at gunpoint in a Boston dark alley, he mulishly refused to turn over his wallet—his assailant thought better of the confrontation and fled. Hovhaness was no stranger to the guitar, for which he wrote five sonatas, a concerto, and a symphony with guitar. Nor did he neglect the harp. His 1983 *Spirit of Trees*, however, is his only piece for the two together. Like many of his works, it aptly illustrates the composer's credo: “I propose to create a heroic, monumental style

of composition simple enough to inspire all people, completely free from fads, artificial mannerisms and false sophistications, direct, forceful, sincere, always original but never unnatural. Music must be freed from decadence and stagnation.”

Flutist **Gary Schocker** (b. 1959) has carved out a successful career as a performer. One reviewer wrote of him: “When a performer masters his instrument to the point it becomes an extension of his own voice, you know you are in the presence of a master.” The list of musicians with whom he’s collaborated reads like a who’s who: Julius Baker, Jean-Philippe Collard, James Galway, James Levine, Jessye Norman, Oscar Shumsky, Michael Tilson Thomas, Earl Wild, and Pinchas Zuckerman. (And, not coincidentally, Jason Vieaux.) He has also, however, quietly established himself as a fine composer, writing over 100 works. The work on today’s program isn’t Schocker’s first work involving the guitar. He and Vieaux premiered his five movement *Dream Travels* for flute and guitar on their 2001 recording for Azica Records. Nor is this his first work for harp—not only has he composed for it before, he’s even taken to playing it. But the collaboration of Vieaux and Kondonassis became an irresistible attraction for the composer. Writes Schocker: “For me, the sound of the two instruments is magical because of the overlapping sonorities. One can extend one or the other even though they’re often in the same range. As a flute player, with guitar I’m usually the singer. Here the guitar is singer much of the time because it can use vibrato. The harp has harmonics, glissandi, and enharmonics to add depth and color.”

A native of Indiana, **Keith Fitch** (b. 1966) began composing at age eight and began formal musical training on the double bass at age eleven. He’s the current head of the Composition Department at the Cleveland Institute of Music. Not one to avoid controversy, in 2014 Fitch contributed to an open letter that took to task the Cleveland Orchestra for failing to program works by American composers. This open letter gained national attention. But Fitch is equally adept at working behind the scenes. He recently guided pianist Daniil Trifonov, the 2011 Tchaikovsky Competition gold medalist, in the composition and world premiere of Trifonov’s first piano concerto. Of *Knock on Wood* Kondonassis says, “Jason, Keith and I know one another because we all teach at the Cleveland Institute of Music, and this collaboration has been in the works for some time. Both Jason and I are excited to bring a new piece to the harp and guitar repertoire. The piece explores the unique sonorities of both instruments and functions like an animated conversation between the two.”

French born **Charles Moïse Léon Salzedo** (1885-1961) showed musical talent from an early age. As a 16 year old at the Paris Conservatoire, Salzedo won the Premier Prix in both harp and piano on the same day, something no one else has done to this day. He went on to become one of the leading harpists of the twentieth century. Conductor Leopold Stokowski said of him: “Salzedo has done for the harp what Bach did for the organ, Paganini did for the violin, and Liszt did for the piano, which is to enlarge the technical and expressive potentialities of their chosen instruments.” Salzedo’s *Chanson dans la nuit* is the last of 15 preludes in his 1929 Method for the Harp. It’s been called “a turning point in the harp’s advancement,” and showcases many colorful innovations.

Spaniard **Xavier Montsalvatge** (1912-2002) began his early musical life as a violinist. But he soon found his real interest lay in composition and abandoned the violin. In a country dominated by the smothering influences of Richard Wagner and Richard Strauss, Montsalvatge instead turned to the chiaroscuro example of the French “Les Six.” He made his first trip to Paris in 1934. He also became an influential writer, doing musical criticism for “Destino” magazine

for over three decades. Over the course of his long life, he became one of Spain's most respected composers. Violinist Henryk Szeryng and pianist Alicia de Larrocha both championed his music. Montsalvatge's *Fantasy for Guitar and Harp*, commissioned by Narciso Yepes and Nicanor Zabaleta, was premiered in 1984 at the Kennedy Center in Washington, D.C. It's representative of the composer's affinity for smaller and unpretentious works of lyrical beauty. Fellow Spanish composer Francesc Taverna wrote of Montsalvatge: "The spirit and luminosity of Mediterranean art crystalizes in the brightness and concision of his sonorous speech."

— Tom Poore

Nigel North

Lecture: Bach and the Lute

Friday, May 29
6:30 - 7:45 p.m.
CIM, Studio 113

Renowned lute virtuoso and scholar Nigel North will present an illustrated talk about the style of lute music in Germany during Johann Sebastian Bach's life time and how Bach's so-called "Lute Works" fit into this tradition.



About the Artist: World renowned British lutenist Nigel North has mesmerized audiences around the world with performances "stunning - rich, warm, resonant and utterly musical." In addition to a stellar solo career Mr. North has enjoyed musical collaborations with the world's most outstanding early music scholars including Trevor Pinnock, Christopher Hogwood, Alfred Deller, Fretwork, the London Baroque, and the Attaignant Consort. In all, Nigel North's musical life embraces several and varied activities as a teacher, accompanist, soloist, and writer.

A prolific recording artist, Nigel North has participated in over two hundred recording projects including twenty solo CDs and seven with Romanesca. Mr. North's Dowland lute edition has gained him much praise: "A collector's item" (*The Times*), "a remarkable performance of wonderful music" (*American Record Guide*), "North's sweet-toned playing is both unfailingly musical and highly imaginative" (*Gramophone*), "Nigel North's Dowland cycle sets a new benchmark" (*BBC Music Magazine*).

Other recording projects have included Robert Dowland's *A Musical Banquet* with soprano Monika Mauch for ECM (2008), *Lute Songs* with tenor Charles Daniels for ATMA (2007), and the *Lute Music of Robert Johnson* for Naxos (2010). Nigel North's *Bach on the Lute*—box set, Volumes 1-4, Linn Records CKD 128 (2000)—is regarded by many to be the finest plucked instrument recording of J.S. Bach's solo violin and cello works.

Nigel North is Professor of Lute at the Early Music Institute, Indiana University, Bloomington, Indiana.

Artist's website: <http://www.nigelnorth.com>



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Ricardo Gallén

Guitar

Friday, May 29 at 8:00 p.m.
Cleveland Institute of Music, Mixon Hall

Program

Suite BWV 995 Prelude, Allemande, Courante, Sarabande, Gavotte I & II, Gigue	Johann Sebastian Bach (1685-1750)
Suite BWV 997 Prelude, Fugue, Sarabande, Gigue, Double	Johann Sebastian Bach
Praelude BWV 999	Johann Sebastian Bach
Fuga BWV 1000	Johann Sebastian Bach

Intermission

Suite BWV 996 Praelude, Allemande, Courante, Sarabande, Bourée, Giga	Johann Sebastian Bach
Suite BWV 1006a Prelude, Loure, Gavotte en Rondeaux, Menuet I & II, Bourée, Gigue	Johann Sebastian Bach
BWV 998 Prelude, Fugue, Allegro	Johann Sebastian Bach

Ricardo Gallen performs tonight's concert on a copy of a Johann Georg Stauffer romantic guitar built by Bernhard Kresse, Germany, courtesy Guitars International.

*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



Ricardo Gallén was born in Linares, Jaén, Spain in 1972. At the age of four he began to play the guitar, making his first public appearance a year later. He entered the Linares Conservatory when he was ten and later studied the guitar and early music at the Salzburg Mozarteum and at Munich University.

A first-prize winner in many prestigious national and international competitions, he has given recitals all over the world as a soloist, in duets, and with orchestras under the direction of well known conductors such as Maximiano Valdes, En Shao, Juan Jose Mena, Monica Huggett, Leo Brouwer, Jordi Savall, and Seirgiu Comisiona. Ricardo Gallén has premiered the works of numerous internationally acclaimed composers.

Gallén's first album was one of Naxos Records' best-selling albums in 2001 and received sensational reviews in the specialized press. It was followed by five more Naxos albums on which he performed solo music by Mauro Giuliani, Leo Brouwer, Toru Takemitsu, as well as all the concertos for solo guitar and orchestra by Joaquin Rodrigo. In 2013 his double CD recording of the Bach complete solo lute music was released by Sunnyside Records. In May 2014 his most recent CD, *Fernando Sor - Guitar Sonatas*, was released by Eudora Records. Both recordings have received international acclaim.

In 2009 Ricardo Gallén became one of the youngest musicians to become a professor at the prestigious University of Music "Franz List" in Weimar, Germany, a position that he continues to hold today.

Artist's website: ricardogallen.com/ricardogallen/inicio.html

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Notes

More than any other of history's great composers, **Johann Sebastian Bach** (1685-1750) is an enigma. Other composers, in contrast, are an open book. Mozart wrote vivid letters to his family that reveal him in all his zest and foibles. Beethoven had his ill-scrawled yet vigorous letters and conversation books. Schumann was, of all things, a journalist, and an endearingly chatty one at that. Compared to them, Bach was almost mute about himself. From his hand we have some florid dedications, grumbles to his employers on his working conditions, and sundry letters on prosaic matters ranging from broken wine casks to deadbeat renters. On himself and his art, however, he was virtually mum. What little he did say conceals more than it reveals. Asked about his success as a musician, he tersely replied: "I was obliged to work hard. Whoever is equally industrious will succeed as well."

This shouldn't surprise us. A composer born over three centuries ago lived in a world far different from ours. Although long before Bach's time Michelangelo had begun the artist's slow evolution into a cultural hero, composers of the early eighteenth century were still artisans. The idea of them as a creative aristocracy had not yet fully taken hold. In essence, Bach was a jobber, expected to provide fare for whatever occasion his employers demanded. If he faltered in his work, another would be found forthwith to take his place. Indeed, when Bach fell gravely ill in the last year of his life, his employers callously began hunting for a replacement months before his death.

If we know little about Bach's thoughts on his craft, we know even less about why he composed for the lute. He owned two fine lutes, though opinion today is divided on whether he could play them with more than middling skill. In fact, it's possible Bach never intended his lute music for the lute. Those who play the lute today point out that much of Bach's lute music falls awkwardly on the instrument. It's likely Bach himself played this music on the lautenwerk, an odd keyboard instrument built to imitate the sound of the lute. Bach owned two of these instruments, built to his own specifications. It's sometimes claimed that Bach invented the lautenwerk—he didn't, though he certainly made improvements to its construction. The ultimate irony is that while purists might condemn guitar transcriptions of Bach's lute music, lutenists themselves must tinker with the music to make it playable.

There's also something ad hoc about Bach's music for lute (or lautenwerk, as the case may be). When writing solo instrumental suites, Bach tended to be categorical in his approach. He often composed in sets of six: the six cello suites, six sonatas and partitas for violin, and for keyboard six *French Suites*, six *English Suites*, and six *Partitas*. These sets were designed to exploit the full capabilities of the intended instrument, and usually the individual suites in each set were written at about the same time. They often come down to us in autograph manuscripts in which all six suites are neatly copied together. Clearly, Bach intended them as unified sets. The lute music, however, is all over the map. No original manuscript groups it as a unified set. And the dates of composition are similarly varied.

So far as we can tell, *BWV 996* is the earliest of the lute suites. It's also one of the most problematic to play on the lute. Its key makes it hard to play, and it often indulges in busy textures that make it better suited for keyboard. (Some knotty passages in the *Gigue*

have become gauntlets for bionically fingered guitarists to show off their skill.) If it's indeed Bach's first try at writing for the lute, perhaps he intended only to write in a lute style, indifferent to whether it could actually be played. In contrast to its difficulty, one movement stands out for its relative technical ease and appeal: the *Bourée* is wildly popular with guitarists, and is often the first full fledged Bach piece that students tackle. Its charisma got a boost when it turned up in Jethro Tull's 1969 album "Stand Up."

The two chronologically middle suites are both re-workings of music originally for other instruments: *BWV 995* originally for cello, and *BWV 1006a* originally for violin. With *BWV 995*, we have a hint of its intended purpose. A fair copy in Bach's own hand bears the inscription "Pièces pour la Luth a Monsieur Schouster." So it's likely in response to a commission. Busy as he was, Bach doubtless adapted one of his older works to fulfill this commission. Of this work, we also have a lute tablature manuscript in an unknown hand. The quality of its calligraphy suggests it was a presentation copy. It also has changes from Bach's original manuscript that make it more idiomatic to the lute—scholars believe it must have been prepared by a lutenist of considerable skill.

Such tampering might offend modern taste, but it was standard operating procedure for busy eighteenth century composers. No lute suite illustrates this better than *BWV 1006a*. Bach knew a good thing when he wrote it, and few works delighted him more than the brilliant *Prelude* from this suite. Aside from its original form as a showpiece for solo violin, Bach twice reused it in his cantatas, once retooling it as a majestic overture for strings and brass, with Bach himself presiding on the organ. Where the *BWV 996 Bourée* attracts players of modest skill, the *BWV 1006a Prelude* has secured its reputation as a virtuoso showpiece.

As he plumbed deeper into his art, however, Bach grew uneasy with digital virtuosity. He disparaged keyboard composers whose fingers dictated what they wrote. (He dubbed them "clavier hussars.") His first biographer, Nikolaus Forkel, wrote: "He soon began to feel that the eternal running and leaping led to nothing; that there must be order, connection, and proportion in the thoughts." Bach's final two lute works look ahead to his final years, where he wrote less, but said more.

Composed in the late 1730s or perhaps early 1740s, *BWV 997* is an anomaly among the lute suites. It's more aligned with the church sonata than the dance suite. The crown jewel of this suite is its formidable fugue. Even for Bach, this *Fugue* is unusual. It's in da capo form (meaning it recaps its opening material), something Bach seldom did in fugues. It's also long. Curiously, Bach had a predilection for writing big fugues for small instruments. Of his longest fugues, two are for solo violin and two are for lute. Among the four lute suites, *BWV 997* is widely considered the finest.

Standing apart from the lute suites is the *BWV 998 Prelude, Fugue, and Allegro*. (Guitarists affectionately refer to it as "the PFA.") It's Bach's last work for lute, and his most innovative. Gone are the dance movements of the lute suites. In their place are three exquisite movements of purely abstract music. But in Bach's hands, this abstraction unfolds with unceasing supple grace. Though its centerpiece is again a long da capo fugue, here none of the movements overshadow the others. Instead, as a whole *BWV 998* emerges as an imposing triptych. The number "3" permeates the entire work: the three section fugue, the three movements, the gently pastoral triplets of the *Prelude*, and even the key signature of three flats. Here Bach finds an ideal balance of lyrical beauty and singular craft. In all his instrumental music, it's hard to find anything to surpass *BWV 998*.

Among Bach's lute music, two works are the odd men out: the *Prelude BWV 999*, originally for keyboard, and the *Fugue BWV 1000*, originally for solo violin. Neither comes down to us in Bach's own hand—indeed, the opening measures of the Fugue are oddly recomposed and sound very unlike Bach. In fact, they're intabulations by lutenists contemporary to Bach, suggesting that, like guitarists of today, lutenists of his time were equally eager to play such fine music.

As Bach neared the end of his life, did he sense that he'd mastered his art as few had before? Tellingly, in his last decade Bach composed relatively little. In a 1950 speech, composer Paul Hindemith posed the sobering thought that Bach had come to an impasse:

What can a man do who technically and spiritually has climbed to the highest rung of artistic production attainable by mankind? He can climb no higher, for he is only a man. Is he serenely to continue his former work, forcing it by mere rearrangement into apparently new forms? In the course of his ascent he has acquired such a sense of responsibility that this sort of thing must seem to him nothing but primitive reiteration and squandering. For this ultimate attainment he must pay a dear price: melancholy—the grief at having been bereft of all former imperfections, and with them the possibility of proceeding further.

As ever, the enigmatic Bach tells us little. Or perhaps, given his music, he tells us everything.

— Tom Poore

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Joshia de Jonge

Master Guitar Maker's Workshop: The Art of French Polishing

Saturday, May 30
11:30 - 12:45 p.m.
CIM, Studio 113



Guitar maker Joshia de Jonge will instruct through demonstrations and participant hands on exercises how to apply shellac finish to wood surfaces using traditional French polish technique.

About the Artist: Master luthier **Joshia de Jonge** brings to guitar making many valuable perspectives. A natural eye for angles, the ability to discern Sitka spruce from Engelmann, short grain from long—these things are simply common knowledge in a family of guitar makers. From playing with sawdust and making wooden trinkets as a child in her father's workshop, Joshia soon grew interested in guitar building; then what started as an after school pastime quickly developed into a way of life. Traveling to guitar festivals around the world and meeting other luthiers only fed her already burgeoning passion for the family craft.

Among these builders Joshia had the good fortune to meet master luthier Geza Burghardt, with whom she later studied French polishing. She has since wed the technique she learned from Burghardt with methods based on her own years of experience. Today Joshia de Jonge's guitars effortlessly fuse tradition with contemporary design, drawing inspiration from older instruments, builders the world over, and the rich environment of her father's workshop. Bracing her guitars with an all wood lattice based pattern helps provide them with the warm, colorful, tone and noble projection for which they are so widely admired.

Joshia de Jonge resides in the scenic Gatineau Hills of western Quebec, Canada, with her husband, who is also a luthier, and their two children.

Artist's website: joshiadejonge.com

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Paul Galbraith

Guitar

Saturday, May 30 at 4:00 p.m.
Cleveland Institute of Music, Mixon Hall

Program

Allemande from Lute Suite, BWV 996

Johann Sebastian Bach
(1685-1750):

(without a break)

Allemande from Baroque Suite, K. 399

Wolfgang Amadeus Mozart
(1756-1791):

Piano Sonata in F major, K. 570

W.A. Mozart

Allegro

Adagio

Allegretto

Intermission

Cello Suite No.5, BWV 1011

J.S. Bach

Prelude

Allemande

Courante

Sarabande

Menuetts 1 & 2

Gigue

(without a break)

Cello Suite No.1, BWV 1007

J.S. Bach

Prelude

Allemande

Courante

Sarabande

Menuetts 1 & 2

Paul Galbraith performs on an eight string Brahms guitar by David Rubio, England.

*Please silence all electronic devices, including cellular phones, wristwatches, and pagers.
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About the Artist



Paul Galbraith's recording, *Bach: The Six Sonatas and Partitas* for violin was nominated for a GRAMMY Award for Best Solo Instrumental Album. It reached the Billboard Top 10 and was chosen as one of the two best CDs of the year by *Gramophone* magazine, which called it "a landmark in the history of guitar recordings."

Galbraith's New York City debut at the Frick Collection received a rave review in the *New York Times*. He has twice given solo recitals at the 92nd Street Y, and has performed in nearly every major American city and European country. The CBC chose Galbraith for a special "Tribute to Glenn Gould" concert broadcast from Glenn Gould Studios in Toronto, commemorating the twenty-fifth anniversary of Gould's death. Galbraith won the Silver Medal at the Segovia International Guitar Competition, where Maestro Segovia called his playing "magnificent."

Paul Galbraith currently resides in Switzerland after spending many years in Brazil. He was Visiting Professor at Columbus State University (Georgia) Schwob School of Music in 2014.

Galbraith's guitar has added high and low strings, and is supported by a metal endpin which rests on a wooden resonance box. Both the guitar's design and Galbraith's playing style are considered groundbreaking developments in the history of the instrument.

Artists' websites: paul-galbraith.com

Artists' management: Lisa Sapinkopf Artists

Management's website: chambermuse.com

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Notes

On the occasion of his retirement, the renowned guitarist Julian Bream quipped: “all we need now is a Mozart sonata!” The fascination guitarists have had with **Wolfgang Amadeus Mozart** (1756-1791) and the longing for his music to have been a part of the guitar repertoire goes back to the very beginnings of the guitar’s history as a concert instrument. In fact, the emergence of the classical guitar, in its early Viennese form, only just missed Mozart (and Haydn for that matter). The interesting thing was that the preeminent guitarist-composers of that time immediately looked back to Mozart and began writing the music they felt he might have written had he known the guitar and its expressive capabilities. Not surprisingly, Mozart’s genius proved elusive, though some very charming music did result nevertheless. Later generations began transcribing isolated movements, and eventually entire sonatas were very occasionally performed on 6-string guitar as well as extended-range guitars, such as my 8-string instrument, which undoubtedly facilitates the high demands such music inevitably makes on the player.

On reflection, it seems as if guitarists have had a fixation on Mozart above all the other great composers with the exception of Bach. Why? I think at least part of the reason is that guitarists feel he would have been our ideal composer. Maybe there’s a sense that, with Mozart’s miraculous ability to lend an aura of luminous transparency to whichever instrument he chose to write for (“Mozart’s was the only truly omniscient ear of which we know”—Hans Keller, writing about the *G minor Piano Quartet*), the guitar, with its delicate and varied sound-palate, would have found its champion.

Strange as it may seem, it was initially through Bach, or rather Mozart’s response to Bach, that I felt able to begin to play Mozart on guitar. Bach’s music, starting with his works for lute, has long been an integral part of the guitar repertoire in transcription. Bach was far less instrumentally committed than Mozart, with the result that Bach’s music transcribes remarkably well from one instrument to another, as Bach himself proved with his own multiple transcriptions. Since Bach has become idiomatic to a large extent on guitar, through the ongoing development of appropriate playing techniques, the idea of playing Bach-like Mozart seemed to offer an entree into his special world, as the approach would be at least partly familiar. (The experience of having transcribed and performed numerous Haydn sonatas on guitar was also an enormous help in my Mozart transcriptions.)

Mozart had his Bach year in 1782, when he was suddenly presented and confronted with copious amounts of J.S. Bach’s music (as distinct from that of Bach’s sons, which he had already known from an early age) for the first time. Alfred Einstein, the Mozart scholar and biographer, goes so far as to say that the encounter with J.S. Bach’s music caused a crisis in Mozart’s creative development, which he only finally overcame with the writing of his great *Mass in C*, composed at the end of that same year. But during this period of crisis, Mozart had set himself the discipline of writing innumerable pieces—mainly fugues—in Baroque style. And it so happens that one of those pieces, the *Baroque Suite in C* for harpsichord, has proved a perfect candidate for transcription to guitar. Not all the movements are uniformly assured (by Mozart’s own admission) but there is one perfect gem among them - the *Allemande*. This piece sounds immediately arresting to guitarists (and lutenists) as it bears such a striking resemblance to the Bach

Allemande from the *First Lute Suite*. In fact it makes you wonder whether Mozart had seen that work and had consciously taken it as his point of departure. In any case, I decided to program the two Allemandes side by side, in order to show both the similarities and the differences between them, since Mozart manages to have it both ways: to sound, that is to say, like Bach, but also unmistakably like his own unique self. As Schoenberg put it, “the talented learn mainly from others, while the genius learns mainly from himself.”

Mozart’s *Sonata K.570* is his penultimate keyboard sonata, written two years before he died, in February 1789. Einstein calls it possibly the greatest keyboard sonata Mozart wrote. There is certainly a high degree of tension between the extreme wealth of feeling expressed and the extreme economy of means Mozart imposes upon himself in this work. Bach’s influence, coincidentally, can be felt, especially in the outer movements—with Mozart bringing Bachian counterpoint to bear mainly on developmental and/or transitional passages—along with that of Haydn, in the way Mozart unusually keeps the typical thematic contrasts within the first movement sonata structure to a minimum, echoing Haydn’s trademark “monothematicism” (working with one theme, rather than the normal two or more). The second and third movements are both in rondo form (a recurring theme punctuated by contrasting sections or “episodes”) and take opposing gestures: the second movement uses the eighteenth century cliché of farewell (quoting the bugle call then used to announce an impending departure of the stage coach)—which Beethoven later famously used at the opening of his “*Les Adieux*” Sonata—as its principle theme, while the third movement inverts the sorrow of the previous movement and the rondo theme’s trajectory.

The two suites by **Johann Sebastian Bach** (1685-1750) were both ostensibly written originally for cello. However, the opening suite of the second half, *Cello Suite no. 5, BWV 1011*, also comes down to us in a beautifully preserved manuscript by Bach himself written expressly for lute—*BWV 995*. (Bach’s manuscript of the Cello Suites has been lost; we have only copies made by his wife, Anna Magdalena, and a pupil, Kellner.) In fact, of all Bach’s lute works, this is the one that’s by far the most idiomatically written for the instrument. It’s therefore arguable that this *BWV 995* suite is not in fact an arrangement of the cello suite, but was initially conceived for lute. Either way, the fact remains that we have a perfect model in this suite of how Bach can comfortably be made to sound on the lute or the guitar. Accordingly, arrangements of the remaining cello suites for lute or guitar normally tend to take Bach’s lead.

The two suites presented tonight contrast with, and compliment one another: the first—*BWV 995*—is infused with the intense, widely varied emotional world invoked by the “*Et incarnatus est*” movement of the *B minor Mass*, which is quoted, in a single-line education, in the central *Sarabande*, while the second suite—*Cello Suite no. 1, BWV 1007*—sounds out, within this context, a joyous, relieved response.

- Paul Galbraith

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An award-winning classical guitarist and composer, **Jeremy Collins** is from Cincinnati, Ohio.

In addition to being a finalist and prizewinner in the 2011 Guitar Foundation of America International Guitar Competition, he has received first prizes at the "Classical Minds" Festival Guitar Competition, the Appalachian State Guitar Fest Solo Competition, the East Carolina University Solo Guitar Competition, the Rantucci Guitar Competition, the Dominguez Hills Solo Competition, the ASTA "Aaron Green" Guitar Competition, the Columbus State University Guitar Symposium

Competition, and the University of Louisville Guitar Competition.

Since his invitation to perform on NPR's *From the Top* national radio program in Cincinnati at the age of sixteen, he has performed solo and chamber recitals extensively throughout the United States.

Mr. Collins holds degrees from the Cleveland Institute of Music and the University of Southern California Thornton School of Music, where he studied with GRAMMY award winning guitarists Jason Vieaux and William Kanengiser, respectively.

His compositions and arrangements have become known for their unique tunings which have enabled him to create a distinct new compositional voice. His debut recording, *Winter Dream*, was released in December 2011 and features nine original compositions for solo guitar, each in alternate tunings.

Artist's website: jeremycollinsguitar.com

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Duo Melis

Guitars

Saturday, May 30 at 8:00 p.m.
Cleveland Institute of Music, Mixon Hall

Program

Asturias*	Issac Albéniz
Granada*	(1860-1909)
Cataluña*	
Duo N° 3. Op. 31	Antoine de Lhoyer
Allegro	(1768-1852)
Romance	
Rondo	
Toccatina*	Nikolai Kapustin
	(b. 1937)

Intermission

Allemande *	Jean-Philippe Rameau
Les Rappel des Oiseaux *	(1683-1764)
Les Tendres Plaintes *	
Les Cyclopes *	
The well tempered guitars:	Mario Castelnuovo-Tedesco
Preludio and fugue in a minor	(1895-1968)
Preludio and fugue in E Mayor	
Tango Suite	Astor Piazzolla
Allegro	(1921-1992)
Andante rubato melancolico	
Allegro	

*Transcriptions made by Alexis Muzurakis & Susana Prieto

Duo Melis perform on double top guitars by Gernot Wagner, Germany.
As D'Addario classical artists, Duo Melis perform exclusively on D'Addario Strings.

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About the Artists



Duo Melis has been praised by *Soundboard* Magazine as “technically superb, musically convincing, and demonstrat[ing] fantastic ensemble.” Spanish guitarist Susana Prieto and Greek guitarist Alexis Muzurakis made their debut as Duo Melis in 1999 at the International Guitar Festival of Volos (Greece). Since then they have performed in such prestigious halls as the Berlin Philharmonie, the Concertgebouw in Amsterdam, the Tchaikovsky Hall in Moscow, the Megaron in Athens, and the Merkin Concert Hall in New York. They are in great demand for concerts and master classes at international festivals and

prestigious concert series in Europe and America. They have won numerous prizes, both individually and together. In 2005 they performed for the Yehudi Menuhin Society Live Music Now.

Duo Melis has collaborated with the Berliner Symphoniker, the Neubrandenburger Philharmonie, the Bayerische Kammerphilharmonie, the Radio Orchestra of Bucharest, and the National Orchestra of Thessaloniki conducted by Leo Brouwer. Their wide repertoire spans from baroque music to the music of Piazzolla, Ginastera, Brouwer and also includes concertos for two guitars and orchestra by Rodrigo, Castelnuovo-Tedesco, and Vivaldi as well as the newly composed concerto of Marek Pasieczny dedicated to Duo Melis.

In 2003 they released their first CD after winning the recording prize Citta di Verona at the International Chamber Music Competition “Gaetano Zinetti” (Italy). In 2013, they released their second recording to great critical acclaim. Alexis and Susana have been teaching at the Conservatoire National de Strasbourg in France since 2006.

Artists’ website: duo-melis.com

Artists’ management: Aranjuez Artists

Management’s e-mail: aranjuezartserv@gmail.com

Management’s telephone: 213.444.6647

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Curiously, **Isaac Albéniz** (1860-1909) has become famous for what he might view as the wrong things. Although he was a virtuoso pianist, his music today is far more often performed on the guitar, an instrument for which he never composed. Further, he tried mightily to establish himself as an opera composer, with only middling success. Although George Bernard Shaw reservedly praised one of his operettas, there was also this acid reaction from an 1894 review: “Intelligent people say that the music is very learned. But logarithmic tables are also learned, and I do not believe that there is a spectator capable of enduring a recital of them for two and a half hours.” Then again, perhaps Albéniz would appreciate that his ultimate fame would lie elsewhere. His personal charm suggests a buoyant outlook. Wrote one who knew him: “He who met Albéniz, were it but once, would remember it to his dying day. At first his effusiveness could surprise, yes even displease, but soon one felt that a living fire inspired all his gestures, and the great soul of the man dominated his outward frame.”

There’s an old curse: “May you live in interesting times.” Born into Napoleonic era France, **Antoine de Lhoyer** (1768-1852) paid dearly for this accident of birth. A dedicated royalist and soldier, he fought on the losing side throughout his early military career. He was wounded in battle and lost the use of his right hand for three years. Along with many French exiles, he successfully set up shop in Russia, serving as guitar instructor to the Tsar’s family. After Napoleon’s fall from power, Lhoyer returned to France, and for a time successfully resumed his military career under Louis XVIII. The French Charter of 1830, however, forced the abdication of the current king, and with the subsequent administrative reorganization, Lhoyer again found himself on the wrong side of history. From there he faded from view during the last two decades of his life, and died obscure and penniless. Current guitar scholarship, however, has restored these finely crafted works to the attention of today’s players. Lhoyer is now appreciated as an important link between early and late nineteenth century guitar music, closing the gap between composers like Fernando Sor or Mauro Giuliani and Francisco Tárrega.

Ukrainian born **Nikolai Kapustin** (b. 1937) studied piano at the Moscow Conservatoire. But even during his student days he was already building a reputation as a jazz pianist. Oddly, he had little taste for improvisation, which is the essence of jazz. Rather, he was beguiled by the colorful harmony of jazz; he cites pianist Oscar Peterson as an influence. On graduating in 1961, he spent eleven years touring with Oleg Lundstrem’s Jazz Orchestra, one of the first officially sanctioned jazz bands in Russia. A prolific composer, his works include six piano concertos, ten piano sonatas, concertos and sonatas for other instruments, and many short works for solo piano. Always an excellent pianist, through his performances and recordings Kapustin is often the finest advocate for his own music. His lively *Toccatina* is from his *Eight Concert Etudes, Op. 40*. It had a moment in the internet spotlight when it was used in the 2011 rollout of the video game *Gran Turismo 5 Spec 2.0*.

Jean-Philippe Rameau (1683-1764) was slated by his parents to become a lawyer—then, as now, a respectable and often lucrative career choice. But the musically gifted boy had other ideas. On his own, he taught himself several instruments and the rudiments of music composition. Undaunted, his parents enrolled him in law school at the Jesuit College in Dijon. The equally undaunted young Rameau distinguished himself as an indifferent legal scholar, spending most of his time at music. The battle of wills culminated with Rameau’s

removal from school. Finally, in his late teens, his presumably exhausted parents threw in the towel and allowed their obstinate son to pursue a musical career. Even Rameau himself might have at first regretted his choice. For most of the next three decades he bounced from post to post, barely eking out a living. But turning to opera in the glittering milieu of Paris, he suddenly vaulted to fame. And he had the monomaniacal personality to make his fame stick. A contemporary wrote of Rameau: “His heart and soul were in his harpsichord. Once he had shut its lid, there was no one home.” But for all his coldness toward his professional peers, Rameau’s marriage and family life were happy, and his keyboard music continues to delight even to this day.

Ever since Bach composed his magisterial *Well Tempered Clavier*, other composers have been drawn to his example. Among the more worthy sets are Dmitri Shostakovich’s *Preludes and Fugues*, *Op. 87*, and Paul Hindemith’s *Ludus Tonalis*. A more recent set is Nikolai Kapustin’s 1997 *Preludes and Fugues*, *Op. 82*. But for a long time guitarists had no all-encompassing set to call their own. With the intervention of Andrés Segovia, however, this lacuna was soon filled. Impressed by the guitar duo of Ida Presti and Alexander Lagoya, he urged his composer friend **Mario Castelnuovo-Tedesco** (1895-1968) to write for them. Castelnuovo-Tedesco duly complied, composing a prelude and fugue in every key within three months in 1962. When Ida Presti suddenly died in 1968, Castelnuovo-Tedesco in tribute added one more prelude and fugue in C major. This addition is now considered an integral part of the complete set.

By the 1980s, tango master **Astor Piazzolla** (1921-1992) had risen to such prominence that musicians of every genre were beginning to pay attention to his vibrant music. The duo guitarists Sérgio and Odair Assad first met Piazzolla at a dinner party in 1983, playing a piece of his they’d transcribed. Impressed, Piazzolla vowed to compose something for the Assads, and soon after produced his *Tango Suite*. Guitarist Oscar López Ruiz, who worked many years with Piazzolla, described the suite as “difficult and complicated, but perfectly playable by virtuosos like the Assads.” The Assads liked it enough to record it three times, once with cellist Yo-Yo Ma. In ironic counterpoint to the guitar world’s propensity for filching music originally for other instruments, *Tango Suite* has since been purloined by musicians of every stripe: strings, piano, marimba, and countless other combinations.

— Tom Poore

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Antonis Hatzinikolaou

Guitar

Sunday, May 31 at 4:00 p.m.
Cleveland Institute of Music, Mixon Hall

Program

Three Forest Paintings The Old Oak Snowdrop Dance of the Forest Ghosts	Konstantin Vassiliev (b. 1970)
Elegy (arr. P. Adam)	Igor Stravinsky (1882-1971)
Cinco piezas Acentuado Campero Romántico Compadre Tristón	Astor Piazzolla (1921-1992)

Intermission

Music of Memory	Nicholas Maw (1935-2009)
Homenaje (pour le tombeau de Claude Debussy)	Manuel de Falla (1876-1946)
Sonata Giocosa Allegro Moderato Andante Moderato Allegro	Joaquin Rodrigo (1901-1999)

Antonis Hatzinikolaou performs on a guitar by Nicholas Ioannou, 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



Born in Greece, **Antonis Hatzinikolaou** is considered today to be one of the most distinguished guitarists of the younger generation. He has received distinctions in numerous international guitar competitions, notably winning the prestigious Julian Bream Prize adjudicated by maestro Bream himself.

In 2008 Draft Records released Hatzinikolaou's debut solo CD, which *Classical Guitar Magazine* described as: "Magnificent ... simply magnificent! ... this is playing of the highest standard..."

Other releases have included NMC's *Songbook*, on which Hatzinikolaou collaborated with various artists, winning the 2009 Classic FM Gramophone award for Contemporary Music. The remarkable success of these CDs resulted in NMC inviting Antonis Hatzinikolaou to make their first ever solo guitar recording. Dedicated to British composers of the twentieth century, this recording was released in April 2013. In its review of this recording, *Gramophone* magazine wrote: "Hatzinikolaou... proves to be one of the most eloquent advocates for British guitar music you could wish for."

Antonis Hatzinikolaou graduated from NAKAS Conservatory in Athens, where he studied with Alexandra Christodimou. He then continued his studies at the Royal Academy of Music in London where he gained his MMus degree under Michael Lewin, Timothy Walker, and John Mills. Upon graduation from the Royal Academy of Music, Antonis Hatzinikolaou was awarded the Honorary Dip RAM – the highest performance award conferred by the Royal Academy of Music.

Artist's website: antonishatzinikolaou.com

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Siberian born **Konstantin Vassiliev** (b. 1970) has the dubious distinction of having the almost identical name of an Estonian soccer player and also a Russian painter who died under suspicious circumstances. Among guitarists, however, he's increasingly admired as a composer of idiomatic works for the guitar. He studied guitar and composition at the Novosibirsk Academy of Music in Russia, and the Münster Conservatory in Germany. Although his works include chamber music for other instruments, he focuses on composing mainly for the guitar. His 2001 suite *Three Forest Paintings* is an impressionistic evocation of the Bavarian woods.

Urbane and cosmopolitan, **Igor Stravinsky** (1882-1971) emerged as the leading composer of the twentieth century. He burst to fame with his three scores for Serge Diaghilev's Ballet Russe—indeed, his *Rite of Spring* was the most notorious premiere of the century, becoming a symbol for musical modernism. But rather than embracing the hysteria sparked by his early masterworks, Stravinsky seemed to recoil from it. He turned away from extravagant spectacles and fashioned a cooler, finely chiseled, cerebral style. Throughout his professional life, he became a musical omnivore, touching on everything from serialism to jazz. Even the guitar fell within his catholic gaze, and he included it in several chamber works and his opera *Le Chant du Rossignol*. For all this, to the general public Stravinsky seems destined to be known only for his early works. But for connoisseurs, his varied oeuvre continues to offer intriguing delights.

When he composed his *Cinco Piezas* for guitar in 1980, **Astor Piazzolla** (1921-1992) offered no dedication to any particular artist. He instead confidently asserted that it soon would become famous among all guitarists. He little knew this work would also spark controversy. The guitarist who did the premiere recording was asked why there were many differences between his recording and the published edition. He replied that another guitarist thought the music too difficult, changed it, and then gave the edited version to the publisher. Although he didn't name the guitarist, insiders had no trouble connecting the dots and pointing to guitarist and composer Angelo Gilardino, who often prepares guitar music for publication. Understandably taken aback, Gilardino responded with a meticulously detailed response, explaining that he had directly contacted Piazzolla to ensure the publication met with the composer's approval. In a 1997 letter Gilardino offered this summary: "I write this, because very recently another American guitarist asked me whether I was informed about the mistakes appearing in the published edition. When I asked him for a list of these 'mistakes,' he answered that he was told that the 'true' text is in the record of just ONE guitarist. Then, I have a professional obligation to say what I know, and what I know is unquestionably leading to one conclusion: Piazzolla wrote what he wanted and [we] published what he wrote." Almost lost in the controversy was the moody excellence of the music, and *Cinco Piezas* has become a staple of the guitar repertoire.

John Nicholas Maw (1935-2009) was born in Grantham, a town in central England. His father, who owned a music shop, was a pianist and self-taught church organist. Maw's sister recalled their father listening from an upstairs room as young Nicholas practiced piano, hollering whenever he made mistakes. Doubtless in exasperation, Nicholas soon turned from the piano and took up the clarinet. He spent the last twenty-five years of his life in the United States and from 1998 to 2008 served on the composition faculty of the

Peabody Institute in Baltimore. *Music of Memory*, dedicated to Eliot Fisk in 1989 (and revised in 1991), is a formidable work, clocking in at well over twenty minutes. But it has an unjust reputation as a tough nut to crack. In truth, its language is far from the atonal idiom that alienates audiences in droves. Although Maw experimented with atonality early in his career, he soon turned away from it. His decision wasn't fashionable in its day and earned derision among his more avant-garde colleagues. Not everyone, however, fell in line. Wrote critic Anthony Tommasini: "To quibble overly about a lack of spiky originality in Mr. Maw's music is to fault [it] for what it's not rather than to acknowledge it for what it is." And so it is with *Music of Memory*, a fond look at the golden age of nineteenth century masterworks. Suffused with a recurring quotation from Mendelssohn's Op. 13 string quartet, *Music of Memory* poses the provocative question: Can composers in the late twentieth century measure up?

Responding to the death of Claude Debussy in 1918, the Parisian music journal *Le Revue Musicale* requested musical tributes in his honor. Spaniard **Manuel de Falla** (1876-1946) responded with his only piece composed for the guitar. *Homenaje* is a jewel of a work that says far more than its brevity would suggest. After hearing Julian Bream perform it, English composer Benjamin Britten remarked that though the piece is only a few minutes long, there are twenty minutes of music in it. In a 1976 interview guitarist Rey de la Torre touched on the contradictions within the piece: "There is a dichotomy, a strange combination of factors, because it's a dirge, an elegy type of thing. But on the other hand, there's the habanera rhythm, which isn't sad—it was considered almost lascivious at the time. So the combination of this funeral feeling and the habanera together is very strange." By the way, near the end of this piece be sure to listen for the quotation from Debussy's *La soirée dans Grenade*.

This year marks the seventy-fifth anniversary of the premiere of *Concierto de Aranjuez*, undoubtedly the most popular work by the Spanish composer **Joaquín Rodrigo** (1901-1999). This premiere vaulted Rodrigo to fame, and he repaid his debt to the guitar with a rich and diverse catalog of music composed throughout his long life. Completed in February 1959 and dedicated to guitarist Renata Tarragó, *Sonata Giocosa* is an unpretentious delight from start to finish. It harks back to the sonatina style of Haydn and Mozart. But perhaps Rodrigo would have objected to any comparison between himself and the old masters. He was content to create on a modest scale. "My cup may be small," he once said, "but I drink from my own cup."

— Tom Poore

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Pavel Steidl

Guitar

Sunday, May 31 at 7:30 p.m.
Cleveland Institute of Music, Mixon Hall

Program

Music Of Bohemian Aristocrats

Ouverture	Jan Antonin Losy Count of Losintha (1650?-1721)
Allemande	Filip Hyacint Lobkovic (1680-1734)
Courante	J.A. Losy
Sarabande	Cervenka (?-?)
Boure	J.A. Losy
Menuet	Jan Adam Count of Questenberg (1678-1752)
Gigue	J.A. Losy

Minué Nos. 79, 38,1, 51, 27, 53, 60, 34, 74, 86 Pedro Jimenez de Abril Tirado
(1780-1856)

Deuxieme polonaise op.14 Napoleon Coste
(1805-1883)

Intermission

Hommage a choral Gothique Jana Obrovka
(1930-1987)

A blown-away leaf Leos Janacek
(1854-1928)

Hommage à Jimi Hendrix Carlo Domeniconi
(b. 1947)

The barn owl has not flown away Leos Janacek

Hommage a Jana Obrovka Pavel Steidl
(b. 1961)

Good night Leos Janacek

Pavel Steidl performs tonight's concert on a copy of a Johann Georg Stauffer romantic guitar built by Bernhard Kresse, Germany, and a modern guitar by Franz Butcher, Spain

*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



Pavel Steidl was born in Rakovník, Czech Republic. As a student in Prague he worked with guitarists Milan Zelenka and Stephan Rak. Since winning first prize at the Radio France International Competition in 1982, Pavel Steidl has become one of the most widely celebrated soloists of his generation. After years of study and being inspired by a variety of artists he began to develop his own style not ignoring, but celebrating, the authentic way of interpreting nineteenth century guitar literature on period instruments.

Steidl's unique artistry has provided him with opportunities to perform in more than forty countries around the world, including China, India, Japan, South and Central America, Australia, the USA, and all of Europe. An inspired composer, he often programs his own compositions as part of his recital repertoire. He also performs along with Zoran Dukić, Thomas Fellow, and Reentko Dirks, as part of the European Guitar Quartet. The readers of the Italian guitar magazine *Guitart* selected Pavel Steidl as the guitar player of the year in 2004.

Pavel Steidl's recordings include the critically acclaimed C.D., *LEGNANI: Fantasia, Op. 19/36 Caprices, Op. 20* (Naxos), *Napoléon Coste: Guitar Works, Vol. 3* (Naxos), *Guitar Music of the 18th & 19th Centuries* (Panton), *Mertz: Barden-Klange* (Frame), and *Paganini: Sonate & Ghirbizzi for Guitar* (Frame).

Artists' website: pavelsteidl.com

Artists' management: Dan McDaniel, LLC

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I still border on a word and on another land, I border, like little else, on everything more and more, a Bohemian, a wandering minstrel, who has nothing, who is held by nothing, gifted only at seeing, by a doubtful sea, the land of my choice.—Ingeborg Bachmann

There's a curious dichotomy between geographical Bohemia and cultural Bohemianism. Today a part the Czech Republic, Bohemia would seem at first an unlikely region to lend its name to the eccentric and artistic vagabond. In fact, Bohemianism is a confluence of happenstance, its popular image kickstarted by Giacomo Puccini's *La bohème* and wending its way through exemplars as disparate as Honoré de Balzac, Amadeo Modigliani, and Jonathan Larson's 1996 musical *Rent*. At its core, however, Bohemia boasts a lustrous vein of artistic history. (We should recall that the nascent Czech Republic elected a renowned author, Václav Havel, as its first president.) This is especially so in music, and has been for centuries. The eighteenth century music historian Charles Burney wrote: "I had frequently been told that the Bohemians were the most musical people of all Europe." Even today there persists a proverb that every Czech is born, not with a silver spoon in his mouth, but with a violin under his pillow. Tonight's program explores the rich musical legacy of this evocative region.

Mr. Steidl begins with a pastiche of sorts: a collection of baroque dances by various composers, assembled into a suite that exists nowhere outside this program. For all its apparent incongruity, however, this hybrid suite offers an overview of Bohemian composers active in the baroque era.

Today known primarily to guitarists, **Johann Anton Losy** (1650?-1721) was born into an important and wealthy family. His father served in the Bohemian Court and became Councillor of the Exchequer and Deputy of the Salt, Beer, and Wine Council, a position he parleyed into a considerable fortune. After his father's death the younger Losy soon became the sole heir of the entire family estate. While still in his teens Losy graduated as doctor of philosophy in 1668 from the Charles-Ferdinand University in Prague. (A bound copy of his doctoral thesis still survives and has the only known portrait of Losy.) So respected was he as a lutenist that on his death another lutenist, Ernst Gottlieb Baron, penned this florid dedication: "When it was said to him that he would not recover, he replied 'Á Dio lutes, á Dio violins!' The lutes and violins were then turned upside down and black bands were tied upon them to proclaim that the lute was also dead, and so all lutes should mourn for him."

Less well known is **Cervenka** (?-?); indeed, we know nothing about him other than his name, which is found in a baroque Czech manuscript known as *Podebrady Jelinik*. More familiar to music historians today was the Lobkovic family, one of the oldest and most distinguished names in Bohemian history. **Filip Hyacint Lobkovic** (1680-1734) was a lutenist and patron to Arcangelo Corelli. His successor, Josef Franz Maximilian, is well remembered today as a patron of both Haydn and Beethoven. On the other hand, **Johann Adam Von Questenberg** (1678-1752) barely rings a bell today. But he was well known in his time, serving as Councillor of War to the Emperor of Austria. An acute champion of Johann Sebastian Bach, he financed an orchestra that was renowned throughout Europe, unfortunately running up ruinous debts to maintain it.

Peruvian composer **Pedro Jimenez de Abril Tirado** (1780-1856) has been called “the Rossini of the Americas.” His more ambitious works include masses, symphonies, concertos, and string quartets, all self-consciously modeled after European examples. Giuseppe Verdi is said to have cribbed some of Tirado’s melodies in *La Traviata*. But he was equally adept in composing in his native musical tongue. Peruvian poet Mariano Melgar claimed to have discovered the yaraví—a Peruvian folk song—in the taverns of Arequipa, where Tirado was born. A 1791 writer described the yaraví thus: “Among us, only the Indian betrays no foreign influence—and his yaravies reveal his innate affinity for all that is tetric and gloomy. His natural conditions conduces to the same melancholy, his dark room, low ceilings, the poor building materials, his insufficient fare, hard couch on the floor, his poor and dark clothing. Even the birds whose song he prefers are those that emit a funereal note.”

In the early nineteenth century the polonaise was all the rage. Not one to miss a fad, French guitarist **Napoléon Coste** (1805-1883) contributed to the genre, as did many of his contemporaries from Mauro Giuliani to Ludwig van Beethoven. Coste had a knack for reading the pulse of his listeners and giving them what they liked. Critic François-Joseph Fétis wrote of Coste: “What distinguishes him is his great style, pure and graceful. In this he strongly resembles Sor, approaching him as both performer and composer.”

Born in Prague, **Jana Obrovská** (1930-1987) was the daughter of renowned painter and sculptor Jakub Obrovský. Strongly influenced by Béla Bartók, she gravitated throughout her composing life to the concerto form. It suited her affinity for structure and the individual voices of each instrument for which she wrote. She and her husband, guitarist Milan Zelenka, also hold a special place in the life of tonight’s artist—as a student of Zelenka, Mr. Steidl fondly recalls evenings playing for them in their home: “Such evenings were my university, full of information about music, philosophy, politics, but also a lot of jokes. I learned more than at school.”

For much of his composing life, **Leoš Janáček** (1854-1928) was ignored. It wasn’t until the premiere of his opera *Jenufa* that he won national recognition at the age of sixty-two. Not coincidentally, he also began a one-sided infatuation with a married woman thirty-eight years his junior. Many of his finest works were inspired by her. He reveled in her influence as his muse: “Where does that fellow get it from? A riddle. I’d so love to cry out, to raise you up, display you.” She, however, remained aloof to the end of his life. *A blown away leaf* and *The barn owl has not flown away* are from Janáček’s piano collection *On an Overgrown Path*, written after his daughter Olga’s death. In Slavic countries the owl is seen as a portent of death.

Carlo Domeniconi (b. 1947) burst onto the guitar scene with his 1985 piece *Koyunbaba*, which might hold the record for the most often performed contemporary piece in the classical guitar repertoire. His 1991 *Hommage à Jimi Hendrix* is a more improvisatory work, an invitation tonight’s artist couldn’t resist. Mr. Steidl describes an encounter with Domeniconi: “When Carlo was sixty, I wanted to give him a present, so I learned this piece. I made some changes, but what is it to make a change, you know? Maybe I make it a little bit different in form, but I have to say that when I played it for Carlo—he was cooking in the kitchen while he was listening—and he said, ‘You understand what I want. Do anything you like. You have my permission.’ So I do it like that.”

Pavel Steidl (b. 1961) completes this program’s musical journey. Born in Rakovnik, during his youth he endured the Warsaw Pact domination of Czechoslovakia. Music was his solace.

In a recent interview, he described a 1982 train ride that passed from West to East Germany. At the border soldiers and customs officials did a lengthy search of the train. To keep himself occupied, Steidl took out his guitar and began playing Bach. “Suddenly everything and everyone started to move in slow motion. Maybe it was only in my head, but it was the escape from the reality of the situation. The music was more real, and it makes you free. You started to understand that in the music you’re allowed to say the things you’re forbidden to say, and that nobody could touch you. How can you arrest someone for playing Bach?”

If tonight’s artist could be arrested for anything, it might be for bringing too much passion to the concert hall. But passion is never foreign to the Bohemian spirit. So instead, let’s give the last word to an excerpt from the libretto for Puccini’s *La Boheme*.

*I've wit though wealth be wanting,
Ladies of rank and fashion
All inspire me with passion;
In dreams and fond illusions,
Or castles in the air,
None on earth is richer than I.*

– Tom Poore

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