

Guitars International

in cooperation with the

Cleveland Institute of Music

Presents

Classical Guitar Weekend

March 7-9, 2008

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Welcome & Acknowledgements

Welcome to our eighth annual Classical Guitar Weekend. This year it is our privilege to present four of the world's finest classical guitarists, one of the world's foremost lutenists, a world renowned cellist and an eminent composer in a celebration of art music - solo and ensemble, old and new.

Guitars International wishes to thank the many members of the Cleveland Institute of Music's administration, faculty, staff and student body who have worked so conscientiously to bring about this event; in particular: David Cerone and Frank Caputo for their longstanding support of Classical Guitar Weekend, Cynthia Kazaroff of Concerts and Events for production of this year's recitals and master classes at CIM, Susan Schwartz for help with the press, Barbara Hosta for help with our mailing list, Elizabeth Mull for generous mention in CIM Notes, Brenda Watson for fielding with such good cheer our many phone calls and questions, and CIM Guitar Department Head Jason Vieaux for contributing as always so generously of his time, energy, enthusiasm, wisdom and art.

We also wish to thank Music Director Anne Wilson and Forest Hill Church for so kindly donating their sanctuary for Friday evening's concert, Professor Ross Duffin and the Case Western Reserve University Department of Music for donating Harkness Chapel for Friday afternoon's master class and Saturday afternoon's concert, Janice Ziegler of the Western Reserve Historical Society and Marjorie Comella of the Museum Advisory Council of the Western Reserve Historical Society for so graciously sponsoring Saturday morning's master class.

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

In addition, many thanks go to the following individuals and organizations for their indispensable kindnesses over the years: Donald Rosenberg, Mark Rapp, Merlene Santiago and the *Plain Dealer*; the *Cleveland Free Times*; Vince Grzegorek of *Scene Magazine*; Elaine Guregian and *The Beacon Journal*; Jennifer Jumba and Nancy Sinning of WCLV 104.9FM; Brannan Willson and *Acoustic Guitar Magazine*; Jonathan Wentworth Ltd.; Bruce Egre and Azica Records; Raffi Meneshian and World Music Management; Tommaso Galli and Stefania Mercuri of Galli Strings; Scott DeRoche of Strings By Mail; Brad and Judy Swimmer, Debbie Dietz and Cherie Stewart of AlphaGraphics; the Cleveland Classical Guitar Society; and teachers, friends and longtime supporters of this event: Don Better; James Boyce; Martin, Kathy and Colin Davin; Professor Gabriel Palmer-Fernandez; John Fitzgerald; Robert and Melissa Gruca; Linda and Stephen Hall; Christoph and Iris Harlan; David Hershberger; Tim, Tricia and Krystin O'Mara; Jean Price; Stuart Vokes; and Tom Poore, Director of the Cleveland Classical Guitar Society, who has been a generous, insightful and loyal supporter of this event from its inception.

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

– Armin Kelly
Artistic Director

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Recitals

Jonathan Leathwood, guitar, and Rohan de Saram, cello

Friday, March 7 at 8:00 PM

Solo and duo works by Britten, Kodály, Goss and Dodgson

Tickets \$22; \$20 students with ID (sorry, no credit cards)

Forest Hill Church, 3031 Monticello Blvd. at Lee Rd., Cleveland Heights,
Ohio 44118

Nigel North, renaissance and baroque lutes

Saturday, March 8 at 4:00 PM

Solo works: by Byrd, Ferrabosco, Huwet, Danyel, Johnson, Dowland, Weiss and
J.S. Bach

Tickets \$22; \$20 students with ID (sorry, no credit cards)

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

SoloDuo: Lorenzo Micheli and Matteo Mela, guitars

Saturday, March 8 at 8:00 PM

Duo works by: Rossini, Castelnuovo-Tedesco, Piazzolla, Rodrigo, Petit and Giuliani

Tickets \$22; \$20 students with ID (sorry, no credit cards)

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

Jonathan Leathwood, 6 and 10 string guitars, and Stephen Goss, composer

Sunday, March 9 - 1:00 to 3:30 pm

Performance by Jonathan Leathwood on 6 and 10 string guitars simultaneously of
Stephen Goss' seventeen minute epic work, *Oxen of the Sun* (written for Jonathan
Leathwood). A presentation by Stephen Goss and Jonathan Leathwood on the
composer/performer relationship in the composition process will follow.

Admission is free.

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

Jason Vieaux, guitar

CIM Faculty Recital

Sunday, March 9 at 4:00 PM

Solo works by: Albéniz, J.S. Bach and Metheny/Vieaux

Admission is free.

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

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

Master Classes & Presentations

Nigel North, lute

Master Class 1

Friday, March 7 - Noon to 1:30 pm

Case Western Reserve University lute students will perform and be coached by Mr. North.

Open to observers free of charge

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

Nigel North, guitar

Master Class 2

Friday, March 7 - 3:00 to 6:00 pm

Cleveland Institute of Music guitar students will perform and be coached by Mr. North.

Open to observers free of charge

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

Jonathan Leathwood, guitar

Lecture Demonstration: *Bach on the Guitar*

Saturday, March 8 - 9:30 to Noon

Open to observers free of charge

Western Reserve Historical Society, 10825 East Boulevard, Cleveland, Ohio, 44106, across the street from the Cleveland Institute of Music

Jason Vieaux, guitar

CIM Faculty Master Class

Saturday, March 8 - 1:00 to 3:30 pm

Non-Cleveland Institute of Music guitar students will perform and be coached by Mr. Vieaux.

Open to observers free of charge

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

SoloDuo: Lorenzo Micheli and Matteo Mela, guitars

Master Class

Sunday, March 9 - 9:30 to Noon

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

Open to observers free of charge

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

The top section of the flyer features a background image of silverware, including a fork and a spoon, arranged in a circular pattern. Overlaid on this image is the event title in a mix of fonts: 'ANTIQUES APPRAISAL DAY' in a large, purple, serif font, and 'WITH Wes Cowan*' in a smaller, purple, cursive font.

ANTIQUES APPRAISAL DAY WITH Wes Cowan*

THE WESTERN RESERVE HISTORICAL SOCIETY
APRIL 12, 10:00-4:00PM

IS IT A TREASURE, TRASH, OR SOMETHING IN BETWEEN?

Find out by bringing your favorite flea market finds, memorabilia, and family heirlooms to the Western Reserve Historical Society in University Circle on

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Mark your calendar to discover the value and history of your antiques, by coming to the Western Reserve Historical Society for an exciting day with celebrity Wes Cowan.

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For more information call 216-721-5722, ext. 320. To become a member, call ext. 325, or go to the WRHS website, www.wrhs.org and click on Membership.

* Wes Cowan is the founder and owner of Cowan's Auctions, Inc. in Cincinnati, Ohio. An internationally recognized expert in Historic Americana, Wes stars in the PBS television series *History Detectives* and is a featured appraiser on *Antiques Roadshow*

WESTERN RESERVE HISTORICAL SOCIETY 10825 EAST BLVD. CLEVELAND, OHIO 44106

ROHAN DE SARAM

cello

JONATHAN LEATHWOOD

guitar

Friday, March 7 at 8pm

Forest Hill Church

Program

Duo for Cello and Guitar (1974)

Arabesque

Invention

Nocturne

March

Vigil

Bagatelle

Stephen Dodgson

(b. 1924)

Park of Idols for Cello and Guitar (2005)

Jump Start

Cold Dark Matter

Fractured Loop

Malabar Hill

The Raw

Sharjah

Stephen Goss

(b. 1964)

Nocturnal after John Dowland for Guitar, op. 70 (1963)

Benjamin Britten

(1913–1976)

Intermission

Sonata for Solo Cello, op. 8 (1915)

Allegro maestoso ma appassionato

Adagio (con grand' espressione)

Allegro molto vivace

Zoltán Kodály

(1882–1967)

Please silence all electronic devices, including cellular phones, wristwatches and pagers.

Artists' Biographies

Rohan de Saram studied cello from the age of 11 with Gaspar Cassadó in Italy. At the age of 17 he was awarded the coveted Suggia award to study in the UK with John Barbirolli and in Puerto Rico with Pablo Casals. At the invitation of Dmitri Mitropoulos, who described



him in 1957 as “a rare genius...a born musician...an amazing...cellist,” Rohan de Saram was invited to give his Carnegie Hall debut in 1960 with the New York Philharmonic, playing Khachaturian’s Cello Concerto under the baton of Stanislaw Skrowaczewski. Rohan de Saram has worked with Kodály, Shostakovich, Poulenc and Walton, as well as more recently with many leading contemporary composers such as Pousseur, Xenakis and Berio who have, amongst others, written works for him. In November 2005 Rohan de Saram bid farewell to the Arditti Quartet of which he was a part. He works now with a

variety of artists, friends and composers, bringing together music from a range of musical periods and parts of the world. Since leaving the Arditti Quartet, Rohan de Saram has taught and given solo and ensemble recitals at Darmstadt Summer School, Avant-garde Tirol and Ruemlingen Festival, Switzerland.

Website: <http://www.rohandesaram.co.uk/>

Rohan de Saram is represented by Karen Kopp Musik Management, Berlin, Germany.

Jonathan Leathwood is one of the few guitarists to perform on 6 string and 10 string guitars, mixing modern and traditional works in his innovative programs. Just a few of his many recent recitals include appearances at the Festival di Cervo in Italy, the International Festival of the Classical Guitar at West Dean in the UK, and the Nürtingen Festival in Germany. Equally known as a collaborator with performers and composers, Jonathan Leathwood has recorded two albums with the legendary flutist William Bennett. He has also recorded and broadcast with elite cellists Rohan de Saram and Steven Isserlis. With his commissions young composers



such as Param Vir, Stephen Goss, Robert Keeley and Chris Malloy have pushed the boundaries of both 6 and 10 string guitars. After his London performance of Stephen Goss’s *Oxen of the Sun*, in which Jonathan Leathwood plays both 6 and 10 string guitars simultaneously, *Classical Guitar* called him a ‘genius’; his recording of this work is now available on the Cadenza label. Jonathan Leathwood’s exploration of the works of senior English composer Stephen Dodgson led in 2006 to the release of an album in which Leathwood made premiere recordings of a number of Dodgson’s solo and chamber works. Jonathan Leathwood is equally noted as a teacher and writer on music. 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). Jonathan Leathwood teaches at Denver University and the University of Northern Colorado.

Website: <http://mysite.du.edu/~jleathwo/bio.html>

Jonathan Leathwood plays a Jeffrey R. Elliott 6 string classical guitar with Galli Genius Titanio Strings and a Tony Johnson 10 string classical guitar. He is represented by Newman Artist Management.

Program Notes

I have never had the chance to attend a cello and guitar concert in which I was not one of the performers, yet the repertoire of original music for the combination is surprisingly substantial. This evening's program combines one of the first important works for cello and guitar, by Stephen Dodgson, with one of the most recent, by Stephen Goss. The remainder of the program is devoted to two solo works, each a landmark in its instrument's repertoire.

Stephen Dodgson's output for guitar spans half a century and exceeds forty works. Solo guitar works such as *Fantasy-Divisions* and the *First Partita* are established classics and his contribution to the study repertoire is as great—and as knowledgeable—as that of any player, though he does not play himself. And yet guitarists who think of him as 'their' composer might be unaware of similar contributions to the harpsichord and the piano, to give just two examples (he has mastered every medium and size of forces). As he focuses on a given instrument he tends to focus, in parallel, on a particular genre: five books of inventions for the harpsichord, seven sonatas for piano, four partitas for guitar.

Dodgson's contribution to the guitar's chamber repertoire, above all in combination with other instruments, is the most significant of any modern composer. By responding to each new commission head-on and solving problems of timbre and texture in the context of large-scale pieces, he has repeatedly broken ground in what have since become standard combinations. Works such as *Personent Hodie* for massed guitars, *Capriccio* for flute and guitar and *Follow the Star* for guitar trio are, in my opinion, among the finest works in their medium, and to this list must be added tonight's *Duo for Cello and Guitar*.

The dedication of the *Duo* runs: 'With great admiration to John Williams and Rohan de Saram.' In his notes to the first performance (London, 1975), Dodgson explains:

This Suite of six short movements was written in 1974, in close cooperation with its two dedicatees, the *Nocturne* and *March* each containing several ideas of cello-writing suggested to me by Rohan de Saram.

Though the movements are entirely self-contained, certain melodic cells appear as common property in more than one movement—especially as between the final *Bagatelle* and the opening *Arabesque*.

Vigil is a melody for cello over a freely treated ground in the guitar. All other movements, however, treat the two partners as equals. The style of writing has been greatly influenced by a search for a balanced dialogue.

Although Dodgson's music is celebrated for its clarity—its pellucid textures, driving rhythms and coolly poised melodies—he can be elusive, too. In these five movements he shows himself as a devotee of the subtle character piece: there is a capricious element that is especially marked in *Arabesque* and *Nocturne*; *Invention* is a study in momentum; *March* in sardonic humor; *Vigil* presents pillar-like chords in the guitar, against which the passionately unfolding cello melody seems to protest until the guitar finally joins the singing. The final movement, *Bagatelle*, is the most subtle. Playful yet grating and nervous, it is the kind of movement which an earlier composer would have placed as an interlude within a larger form. Dodgson makes it bear the weight of a finale, as though all the passion and energy of the other movements vanish into thin air.

It has been especially exciting for me to work on this piece with Rohan de Saram, one of the original dedicatees, and hence a pioneer of the cello and guitar combination. In 2005 we had the privilege of making the first recording of the work, under the composer's supervision.

Hailed by *Classical Guitar* magazine as 'one of the top composer/performer/scholars on the scene today,' **Stephen Goss** is now internationally known not just for his innovative and arresting music for guitar – he is a master of the instrument – but equally for his chamber and multi-media music. Born in 1964, Goss writes communicative and accessible music that draws freely on a number of styles and genres. At times, allusions to the music that inspires him are disguised – perhaps only a rhythm or harmony is retained – at other times, they dazzle the ear with unexpected juxtapositions.

In a talk and performance on Sunday, the last day of this mini-festival, Stephen Goss and I will explore the background to his highly original *Oxen of the Sun*, a work for a single performer to perform on 6 and 10 string guitars more or less simultaneously. Whereas the seven movements of *Oxen* present a relatively unified front, *Park of Idols* is an example of the kind of mixed bag that Goss delights in: a kind of anti-unity. Each movement pays homage in some way to an 'idol' of one of the dedicatees, Leonid Gorokhov (cello) and Richard Hand (guitar). Goss describes the process of composition in this way:

When I was putting *Park of Idols* together, I asked Leonid and Richard for the names of musicians, composers, albums and pieces that they particularly admired or enjoyed. The wide-ranging list that came back helped to shape this diverse collection of six musical tributes.

The opening movement, *Jump Start*, is a quirky homage to Frank Zappa. *Cold Dark Matter* borrows its name from Cornelia Parker's 1991 artwork that comprises the ragged fragments of the remains of a garden shed destroyed in a controlled explosion—familiar objects are seen from an unfamiliar perspective. In my piece, splinters of Shostakovich's 14th symphony are scattered, filtered, stretched and reassembled so that the original is only faintly suggested. *Fractured Loop* is built out of re-ordered cuttings from a Pat Metheny guitar solo superimposed over a cello pizzicato bass line and *Malabar Hill* is a reworking of a *Mahavishnu Orchestra* track by John McLaughlin. The fifth movement *The Raw* is for solo guitar and draws on the harmonic idiom of Allan Holdsworth. *Sharjah* is a tribute to the prog-rock band *King Crimson* where the cellist imitates the guitar style of Robert Fripp.

Nocturnal after John Dowland reflects two of **Benjamin Britten's** chief preoccupations. The first is the rich musical heritage of England's Elizabethan and Jacobean periods, here the music of lutenist and songwriter John Dowland. Julian Bream, *Nocturnal's* dedicatee, was a passionate popularizer of both guitar and lute, and accompanied Britten's lifelong partner and collaborator, Peter Pears, on both instruments. Indeed, when Bream asked him for a substantial solo work, Britten's first idea was to write for the lute, though Bream persuaded him that a guitar work would reach a much wider pool of performers. Still, Britten chose as the basis for his composition one of Dowland's lute songs, *Come, Heavy Sleep* (from the *First Book of Songs or Ayres*). Dowland's melody is not heard until the end, following a series of highly contrasting episodes, all of which follow the motives and form of the song. At the head of the score, Britten quotes the first stanza of the poem:

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 though on me be stole.

The second preoccupation of Britten's is with night music—three of many other examples include the early *Night Piece* for piano; *Nocturne* for tenor, seven obligato instruments and strings; and the opera *A Midsummer Night's Dream*. In Britten, 'night music' no longer means the evocative, moonlit serenade of some earlier era: this is the music of insomnia and mysterious noises, of half-awake states, of dream and nightmare. Guitarists are accustomed to refer to *Nocturnal* as a set of variations on Dowland's song; but as viewed through the faint light and shadows of the night, one must expect not only variation and elaboration, but distortion as well.

At the turn of the nineteenth century, the great Catalan cellist Pablo Casals revived the solo cello suites of Johann Sebastian Bach, playing each suite in its entirety. Composers rushed to emulate Bach's example – almost two centuries late. **Zoltán Kodály's** response, in 1915, was surely the most pioneering yet written, not only for its epic proportions and astonishing breadth of expression but also for its vast array of idiomatic features. The cello's two lowest strings are tuned down a semitone; the left hand is constantly called upon to pluck strings to accompany the bowed melodic line; the sheer range of low to high pitches embraced by the three movements was unprecedented at the time, and matched by few works even today.

As with all of his mature works, the Cello Sonata reflects Kodály's distillation of his native Hungarian folk music. Together with his great contemporary, Bartók, Kodály traveled Hungary extensively, collecting folk tunes and rhythms that were in danger of being lost as old ways and customs gradually faded. Kodály made many arrangements of this material but, again like Bartók, he also learned to put the essence of his discoveries into his compositions without literally quoting real folk tunes – here vividly apparent in the speech-like inflections of the first movement and in the folk dance finale.

Rohan de Saram retains vivid memories of meeting Kodály and working with him on the Sonata towards the end of the composer's life.

– Notes by Jonathan Leathwood © 2008



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

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NIGEL NORTH

lute

Saturday, March 8 at 4pm

Harkness Chapel

Program

Queen Elizabeth's Galliard	John Dowland
Go from my Window	(1563-1626)
Dowland's 1st Galliard	
Mrs. Winter's Jump	

[Pavan a Bray & Galliard	William Byrd
		(c.1543-1623)
	Fantasia	Alfonso Ferrabosco
		(1543-1588)
	Fantasia	Gregory Huwet
		(1564-c.1625)

The leaves be greene	John Danyel
	(1564-c.1625)

The Prince's Almain and Coranto	Robert Johnson
	(c.1583-1633)

Dowland's Tears	John Dowland
Forlorn Hope Fancye	
"Farewell" (In Nomine Fancye)	

Intermission

Sonata "L'infidele"	S. L. Weiss
Entrée	(1686-1750)
Courante	
Sarabande	
Menuet	
Musette	
Paysanne	

Tombeau sur la mort de de Mr Comte de Logy	S. L. Weiss
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Prelude, Fugue and Allegro (BWV 998)	J. S. Bach
	(1685-1750)

Please silence all electronic devices, including cellular phones, wristwatches and pagers.

Artist's Biography

Nigel North has, for over 30 years, developed a unique musical life which embraces activities as a teacher, accompanist, soloist, director and writer. Some milestones on the way have included the publication of a continuo tutor (Faber 1987) - representing his work and passion for this subject. The music of J.S.Bach has been another passion, and the 4 Volume CD collection *Bach on the Lute* was recorded on the Linn Records label (1994-1997). New recording projects include: for NAXOS, the complete lute works of John Dowland (4 CDs); for ATMA Classique, a series of CDs of music by the 17th century French lutenists; for ECM, Robert Dowland's *A Musical Banquet* with soprano Monika Mauch. The ensemble Romanesca was formed by Nigel North, together with Andrew Manze (violin) and John Toll (harpsichord & organ) and for ten years (1988-1998) they explored, performed and recorded 17th century chamber music, winning several international awards for their recordings. Nigel North also enjoys accompanying singers and is an enthusiastic teacher. Since January 1999 Nigel North has been Professor of Lute at the Early Music Institute of Indiana University, Bloomington in the USA. From January 2005, in addition to his post in Bloomington, Nigel North has taught the Lute at the Royal Conservatory in The Hague, the Netherlands.



Website: <http://www.nigelnorth.com/>

Nigel North plays a 10 course renaissance lute after Frei (16th century) and a 13 course baroque lute after S. Schelle (c. 1730). Both lutes were made by Lars Jonsson, Sweden.

Program Notes

A true genius in any artistic field is a rare thing. In the world of the lute, **John Dowland** (1563-1626) most certainly qualifies for this accolade. In a sonnet from 1598, the poet Richard Barnfield paid the most telling tribute to Dowland by writing, "*Dowland to thee is dear, whose heavenly touch/Upon the lute doth ravish human sense.*" From this, and from Dowland's music itself, we can sense that Dowland's inimitable qualities as a performer (of his own compositions) were the beauty of his tone coupled with an extraordinary ability to move the emotions of his listeners. In our 21st century, Dowland is often remembered as a composer of melancholic music. This gives us, however, a very limited and unduly biased view of our "English Orpheus" because Dowland's music explores the complete range of human emotions with a unique blend of spirit, heart and intellect. The other qualities which are very much apparent are a wonderful melodic gift and a thorough, ingenious contrapuntal skill. While it is often virtuosic, Dowland's lute music is always natural and idiomatic. Of the pieces in today's programme, we will hear music both merry and melancholic, serious and light.

Dowland's contemporary, the great English Catholic composer **William Byrd** (c.1543-1623) did not play the lute, but lutenists of his time arranged some of his keyboard pieces for lute. The *Pavan* and *Galliard* are probably arranged by the English amateur lutenist Francis Cutting.

Alfonso Ferrabosco (1543-1588), originally from Bologna, was for some years a court lutenist in England, together with John Johnson.

Gregory Huwet was a lutenist from Antwerp whom Dowland met at the German court of Brunswick. Huwet's *Fantasia* (published in London in 1610) is magical; the theme was also later used by the Dutch organist and composer Sweelinck.

John Danyel (1564- c.1625) was a lutenist-singer-songwriter who worked at the court of Charles 1st from 1617 until 1625. The wonderful set of divisions on the ballad *The leaves be greene* was printed in Danyel's book of lute songs, 1606. We can hear the theme and 14 variations with many interesting and idiomatic moments of imitation and texture.

Robert Johnson (c.1583-1633) was lutenist to King James I, as well as Prince Henry and then to King Charles I from 1617-1625 and composed for and played in the court masques of Ben Johnson and his contemporaries. Johnson used the 10 course lute exclusively and his style of writing is much different from that of his father John Johnson and from Dowland's. Robert Johnson's style is rich in texture and explores the complete range of the lute and sounds more baroque than renaissance. This afternoon we hear two dances written for Prince Henry (who died in 1612).

Sylvius Leopold Weiss (1686-1750) was the greatest lutenist and lute composer of his era. His music is written in quite a different style from that of his contemporary, J.S.Bach. Influenced first by the Italian music he heard in Rome (Corelli, Gasparini, etc.) and later by the Italian opera at the court in Dresden, where he spent most of his professional life, Weiss' lute music has a *cantabile* quality which is born from his idiomatic use of the lute. The Sonata *L'Infidèle* was the first baroque lute piece I ever heard and has remained especially important to me. It is written in a rather galant style with many Turkish stylistic elements including the melodic interval of an augmented 2nd in almost every movement and many passages of drones, pedal points and percussive writing, particularly in the *Muzette* and final *Paysanne*. The *Tombeau sur la mort de Comte Logy* is a truly mournful funeral oration dedicated to the memory of the amateur lutenist Logy who died in 1721. In the *Tombeau* we can hear many affective passages of weeping, sighing and even the tolling of funeral bells.

The *Prelude*, *Fugue* and *Allegro* (BWV 998) is one of three beautiful works not written for the baroque lute but clearly conceived by **Johann Sebastian Bach** (1685-1750) to be played on a lute-harpsichord such as we know he owned. This was a keyboard instrument, strung mostly with gut strings, cleverly designed to imitate the sound and style of the lute and its range of notes yet played by a keyboardist. (Hybrid keyboard instruments like this existed since the early 16th century.) BWV 998 has as its title *Prelude pour La Luth à Cembal* and is written in normal 2 stave keyboard notation. At the very end of the *Allegro* Bach runs out of space on the music paper so he writes the last 18 bars in keyboard tablature. While the style of writing, number of voices and tessitura used all correspond to lute music, the title is ambiguous; is it only the *Prelude* which was intended for the lute? The keyboard tablature in the final *Allegro* does clearly hint at it not being a real lute piece. The *Prelude* flows in a natural, arpeggiated lute style; the *Fugue* which follows is written in a "da capo" form also found in BWV 997; the *Allegro* is in binary form, and it stretches the technical possibilities of the lute, and the lutenist!

– Notes by Nigel North © 2008

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SoloDuo

Lorenzo Micheli & Matteo Mela
guitars

Saturday, March 8 at 8pm

Cleveland Institute of Music

Program

- | | |
|--|--|
| Ouverture from “Il Barbiere di Siviglia”
<i>Arrangement by Mauro Giuliani</i> | Gioachino Rossini
(1792-1868) |
| The Well-Tempered Guitars op. 199 (1962)
Prelude and Fugue
Prelude and Fugue | Mario Castelnuovo-Tedesco
(1895-1968) |
| Tango Suite (1984)
Tango n. 1 – Allegro
Tango n. 2 – Andante rubato, melanconico
Tango n. 3 – Allegro | Astor Piazzolla
(1921-1992) |

Intermission

- | | |
|--|--------------------------------|
| Tonadilla (1964)
Allegretto ma non troppo
Minueto pomposo
Allegro vivace | Joaquín Rodrigo
(1901-1999) |
| Toccata (1959) | Pierre Petit
(1922-2000) |
| Variazioni Concertanti op. 130 (1820)
Introduzione. Maestoso
Tema
Variazioni I-VI | Mauro Giuliani
(1781-1829) |

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Artists' Biographies

SoloDuo - Lorenzo Micheli and Matteo Mela - met in Texas, far away from their native Italy, in Autumn 2000. A year later they formed a duo that has performed extensively throughout Europe and North America. About one of their performances *The Washington*



Post wrote: "extraordinarily sensitive, with effortless command and an almost unbearable delicacy of touch, the duo's playing was nothing less than rapturous - profound and unforgettable musicianship of the highest order." As a duo, Matteo Mela and Lorenzo Micheli have recorded François de Fossa's *Three Quartets, op. 19* (Stradivarius); a CD of Italian music from the XVII century for baroque guitar, archlute and theorbo

(Stradivarius, forthcoming); an anthology of 20th century masterpieces for two guitars (Pomegranate); the Duos Concertants by Antoine De Lhoyer (Naxos).

Website: <http://www.soloduo.it/>

Lorenzo Micheli is one of the most important and active Italian guitarists. Since winning first prize in some of the most important guitar competitions in the world (Gargnano, 1996; Alessandria, 1997; Guitar Foundation of America, 1999), Lorenzo Micheli has taken up a busy concert career, performing regularly - both as a soloist and with orchestra - all over Europe, the US, Africa and Latin America. As a researcher and scholar, he has written articles for a number of music journals, and he has rediscovered, edited and published works by such composers as Miguel Llobet and Mario Castelnuovo-Tedesco. His several recordings, reflecting his leaning towards works written originally for the guitar, include the music of Dionisio Aguado (Stradivarius 2000), a selection of guitar works by Mario Castelnuovo-Tedesco (Naxos 2000), the *Three Quartets, op. 19*, by the French composer François de Fossa (Stradivarius 2004), and the complete works for solo guitar by Miguel Llobet (Naxos 2004). Lorenzo Micheli is guitar professor at the Conservatory of Aosta, Italy.

Website: <http://www.lorenzomicheli.com/>

Matteo Mela regularly gives recitals and makes television and radio appearances across Europe and North America. Recent engagements have included performances in Rome, Milan, Bologna, Turin, Naples, Paris, Hamburg, Cologne, Warsaw, Oslo, and Houston. While Giovanni Puddu played a major role in his musical education, Matteo Mela also attended the classes of Angelo Gilardino, Alirio Diaz, Oscar Ghiglia, David Russell, and the Assad brothers. He studied chamber music at the Accademia Pianistica di Imola with Dario De Rosa, Alexander Lonquich, and Pier Narciso Masi. Matteo Mela has released a CD of Latin American Dances (Quadrivium, with G. Bandini) and the solo CD *Italian Virtuosos of the Nineteenth Century* (Kookaburra), as well as the *Three Quartets, op. 19*, by French composer François de Fossa (CD Stradivarius). His latest CD includes Astor Piazzolla's complete guitar music, featuring Ivan Rabaglia (violin), Lorenzo Micheli (guitar), Per Arne Glorvigen (bandoneon) and the Piazzolla String Ensemble. Matteo Mela teaches at the Accademia di Perfezionamento "G. Caccini" in Montopoli Val d'Arno and at the Accademia Musicale Tema in Milan.

Website: <http://www.matteomela.it/>

Lorenzo Micheli and Matteo Mela play Roberto De Miranda classical guitars with Galli Genius Carbonio Strings. They are represented by World Music Management.

Program Notes

The Italian composer **Gioachino Antonio Rossini** (1792-1868) stands as one of the most successful, influential, and enigmatic composers in history. His many comic operas forged a new style which was as powerful and influential in this genre as that of Beethoven's in the symphonic realm. Few contemporaries were immune to his lyrical and witty melodies or his fresh and daring harmonic vocabulary. However, it was the later serious operas such as *Tancredi* and *Semiramide* that would occupy much of the composer's output from 1815 to 1829. These works distill the florid, lyrical, and charming earlier melodies and couple them with carefully crafted harmonic progressions. This was the mark of the mature Rossini.

In 1816, while presenting in Naples his newly commissioned *Elisabetta*, Rossini composed – in just three weeks – his finest comic opera, *Il barbiere di Siviglia*. Originally titled *Almaviva, ossia L'inutile precauzione*, the work was a failure upon its premiere in Rome. There was likely a different overture at the premiere, perhaps even borrowed from an earlier work (which he was known to have done). Since he typically composed his overtures last, it seems likely that he simply ran out of time to prepare it. The opera was revised later in the summer of 1816 in Bologna and included the overture that we know today. It was this opera, one of the most well-known of any composer's oeuvre, which fellow Italian guitarist and composer Mauro Giuliani arranged for guitar.

Most of Rossini's overtures have an amended sonata form structure. They begin with a slow introduction followed by an exposition section containing two contrasting themes. They lack a formal development section and close with a recapitulation of earlier material. That Giuliani would have arranged this Rossini overture for guitar duo is no surprise, owing first to the work's immense popularity. Also, Rossini and Giuliani, along with the violinist (and guitarist) Paganini were known as the “triumvirato musicale,” appearing in private concerts around Rome in 1820-1821. Giuliani's interest in the works of Rossini would ultimately extend to his arrangements of no less than five overtures for guitar duo plus many arias for guitar solo and his now famous potpourris, the *Rossiniana*.

The rise to prominence of the Presti-Lagoya guitar duo had a marked impact on the number and quality of works written for this instrumentation. Prior concert pieces (other than those of Sor and Giuliani) were few in number. Among the composers who consented to write for this duo was the Florentine **Mario Castelnuovo-Tedesco** (1895-1968) who penned several significant works. It was in 1961 that the Spanish guitarist Andres Segovia introduced Presti and Lagoya to Castelnuovo-Tedesco and within just 2 years came *Sonata Canonica Op. 196*, *The Well-Tempered Guitars, Op. 199*, and the *Concerto for Two Guitars and Orchestra, Op.201*. This was a good amount of music for any composer to write in a short period, but considering the fact that *Op. 199* contains 24 preludes and fugues, one in each major and minor key, it is all the more impressive. Castelnuovo-Tedesco was, however, known as a prolific composer. In his last year as a student at the Florence Conservatory he wrote 365 fugues – one a day – just for practice.

In his *Op. 199*, Castelnuovo-Tedesco explores not only all the tonal schemes, but also a wide variety of textures, rhythms and moods. It is in these miniatures where he seems to have been at his finest as a composer. The preludes are rhapsodic and fantasy-like while the fugues advance the interplay between the two instruments, creating a splendid balancing of the lines throughout.

Mario Castelnuovo-Tedesco immigrated to the United States in 1939, eventually settling in Hollywood, California. He wrote numerous film scores in addition to operas, oratorios, orchestral works and chamber music. He also wrote over 100 piano pieces, over 400 songs, and nearly 100 works for the guitar.

Tango Suite, written in 1984 for the Assad brothers, was the second guitar work by Argentinean composer **Astor Piazzolla**. After hearing guitarist Roberto Aussel, Piazzolla composed *Cinco Piezas* for him in 1980. During a stay in Paris he attended a concert by the Assad duo. From this fortuitous meeting arrived 3 tangos: the *Tango Suite*.

Tango no. 1 (the first movement) displays fervent drumming effects complementing an angular melody. This vivacious opening section gives way to a seductive, melancholic passage before eventually returning to the opening theme. This interplay of roles between both players gives the impression of a rhythm section backing a soloist in a jazz combo. The slow second movement (*Tango no. 2*) shows Piazzolla at his most pensive. The poignant melody is supported by hazy chords reminiscent of the nightclub jazz that featured so prominently in the shaping of his musical style. *Tango no. 3* returns to the zesty tempo of the opening movement, this time punctuated by staccato chords, rasgueado (strummed) passages, and exhilarating scale runs.

Born in Argentina in 1921, Astor Pantaleon Piazzolla revolutionized the tango. He incorporated jazz and classical styles into his own unique vision of the style. Having spent much of his youth in New York City, he would later study composition in Paris with Nadia Boulanger who encouraged him to embrace the bandoneon (a type of concertina or accordion) upon which he was an expert performer. The result was an eventual surge in popularity that would make him known worldwide as the “King of the Tango.” He died in Buenos Aires in 1992.

Spanish composer **Joaquín Rodrigo** (1901-1999) – like Castelnuovo-Tedesco – was strongly influenced by the Presti-Lagoya duo. His *Tonadilla*, composed in 1959 (published in 1964) was performed in breathtaking fashion by the duo. The demands on the performers are great, as with his famous *Concierto de Aranjuez*, but the resulting effect is stunning. His incisive rhythms, clashing dissonances, and stark melodies drive the outer movements forward with verve and determination while the slow middle movement displays a tenderness and grace found in the finest Spanish courtly music of the Renaissance period.

In the first movement, *Allegretto ma non troppo*, Rodrigo uses his favorite harmonic device: a dissonant pairing of pitches a minor second apart as the second guitar weaves around an octave pairing in the first guitar. This harsh and barren landscape eventually gives way to strummed chords which seem to signal a hero's entrance, pronounced with great bravado. The hauntingly beautiful *Minueto pomposo* reminds one that this was indeed the composer of the *Concierto de Aranjuez*. Here the upper melody is supported by lush, dense harmonies in guitar two. In the *Allegro Vivace* he exchanges the sweeping, florid lines of the previous movement for short, repeated motives that alternate between collaboration and opposition – now together, now opposed. The arpeggiated middle section is the most Spanish sounding of the entire work, evoking images of the fountains and gardens of the Alhambra. The movement concludes with a recap of the opening section.

Another work written for the Presti-Lagoya duo was the *Toccata* by French composer **Pierre Petit** (1922-2000). Pierre Petit's early musical studies were done at the Paris Conservatoire and later with Nadia Boulanger. He also obtained a diploma in ancient Greek from the Sorbonne. During his career he served as professor of the History of Civilization

at the Conservatoire, as Director of L'Ecole de Musique Normale, and as Director of Light Music and of Music Productions for French Radio. His compositions include concertos, operettas, ballets, and chamber music for many different instrumental combinations. He produced several works for guitar of which the *Toccata* is best known.

A sectional, single movement work, the *Toccata* begins with brisk staccato chords in the first guitar part. After this, it's off to the races. The ritornello section is characterized by a mordent (a three note melodic figure) in the high register. The nervous, fleeting melody bristles with energy while chromatic stepwise harmonies give it an impressionistic flavor at times. Alternating with this ritornello section are slow, jazz influenced passages with extended chordal harmonies which drift lazily to and fro. The lento passages are, however, but a brief respite from the restless searching of the ritornello section.

The year 1820 found **Mauro Giuliani** leaving Vienna for Rome where he would perform a number of salon concerts and compose some of his finest works including his *Variazioni Concertanti op. 130*. This work (published posthumously by the Ricordi firm around May of 1840) would mark a new direction in duet writing for Giuliani.

In his previous compositions for guitar duo, guitar one plays a far more significant role, carrying the primary melody while guitar two supplies a simple accompaniment. At this time, his daughter Emilia was becoming a fine guitarist herself. Now capable of handling more difficult parts, her skills may have sparked Giuliani's interest in writing a piece such as this. In *op. 130* both parts are nearly equal in difficulty, and the work as a whole is more challenging than his others had been.

Written in a theme and variations format, the piece begins with a dramatic introduction, after which the principle theme is heard. The following variations explore in turn some of the most lyrical, sentimental moments juxtaposed with rousing scales, arpeggios, and fast repeated note themes. Next, Giuliani turns to the minor mode and slower tempos, then complements this by a variation in which the theme is performed using harmonics. The work closes in grand fashion with an exhilarating ostinato pattern supporting the theme in the high register.

In his lifetime Mauro Giuliani composed hundreds of works for the guitar, ranging from simple didactic pieces to some of the most exciting, virtuosic guitar compositions of the 19th century. Born near Naples, Italy in 1781, he made a name for himself as a guitarist and composer of the highest order by the time he was in his early twenties. He eventually made his way to Vienna and was included in the musical circles of the greatest composers and performers of the day. His fame quickly spread throughout Europe, where he was regarded as the finest guitarist of his time. He moved to Rome in 1820 and eventually died there in 1829. He left a legacy that has continued to influence guitarists and delight audience members for over 200 years.

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STEPHEN GOSS

composer

JONATHAN LEATHWOOD

guitar

Sunday, March 9 at 1 pm

Cleveland Institute of Music

Program

Oxen of the Sun (2003-2004)

Sirens, Pan

Aeolus

Orpheus

Arethusa, Circe

Narcissus

Stephen Goss

(b. 1964)

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Artists' Biographies

Stephen Goss writes music that draws freely on a number of styles and genres. These eclectic influences result in the unexpected juxtapositions that characterize much of his work. In April 2005, Goss' piece *The Garden of Cosmic Speculation* was featured on *The South Bank Show* on ITV1. His music also has been featured on



many other UK radio stations and various radio and TV stations overseas. Stephen Goss' music has been performed throughout the world, and is published in Germany, the USA and the UK. Many of his pieces have been recorded on the Decca, Conifer Classics, Carlton Classics, GSP, quartz music, BGS, Cadenza, BMG and Hallmark labels. Recent commissions have come from: David Russell (winner of the solo instrumental Grammy Award® in 2005), William Bennett, Xuefei Yang, Thomas Carroll, the Bhavan Institute

of Indian Arts, and the Choir of St. Paul's Cathedral. He has received funding from Sir Mick Jagger and the Rolling Stones, the Wellcome Trust, and Arts Council England. As a guitarist, Stephen Goss has worked with many of today's leading composers; these include Takemitsu, Henze and Elliott Carter. He has played concertos with the Bournemouth Sinfonietta, the English Sinfonia and other leading orchestras, toured and recorded extensively with the Tetra guitar quartet, and performed alongside guitarists John Williams and Paco Peña. Stephen Goss is Head of Composition at the University of Surrey, UK. His teaching reflects his interests in musical pluralism, post-modernism, improvisation, and the late music of Beethoven.

Website: <http://www.stephengoss.net/>

Jonathan Leathwood is one of the few guitarists to perform on 6 string and 10 string guitars, mixing modern and traditional works in his innovative programs. Just a few of his many recent recitals include appearances at the Festival di Cervo in Italy, the International Festival of the Classical Guitar at West Dean in the UK, and the Nürtingen Festival in Germany. Equally known as a collaborator with both performers and composers, Jonathan Leathwood has recorded two albums with the legendary flutist William Bennett, touring the United States with him earlier this year. He has also recorded and broadcast with elite cellists Rohan de Saram and Steven Isserlis. With his commissions young composers such as Param Vir, Stephen Goss, Robert Keeley and Chris Malloy have pushed the boundaries of both 6 and 10 string guitars. After his performance in London of Stephen Goss's *Oxen of the Sun*, in which Jonathan Leathwood plays both 6 and 10 string guitars simultaneously, *Classical Guitar* called him a 'genius'; his recording of this work is now available on the Cadenza label. Jonathan Leathwood's exploration of the works of senior English composer Stephen Dodgson led in 2006 to the release of an album in which Leathwood made premiere recordings of a number of Dodgson's solo and chamber works. Jonathan Leathwood is equally noted as a teacher and writer on music. 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). Jonathan Leathwood teaches at Denver University and the University of Northern Colorado.

Website: <http://mysite.du.edu/~jleathwo/bio.html>

Jonathan Leathwood plays a Jeffrey R. Elliott 6 string classical guitar with Galli Genius Titanio Strings and a Tony Johnson 10 string classical guitar. He is represented by Newman Artist Management.

Program Notes

Jonathan Leathwood commissioned *Oxen of the Sun* to exploit the possibilities of playing the 10 string guitar and the 6 string guitar simultaneously. Through the collaboration we gradually uncovered a wide palette of new textures, techniques and colors, many of which found their way into the final version of the piece.

The sixteen open strings suggested Orpheus's lyre to me (according to mythology, Orpheus's lyre had nine strings, and Apollo's seven, coincidentally totaling sixteen). *Orpheus* was the first movement to be written and for the initial sixteen bars only open strings are played. I decided very early on that this gentle, slow perpetual motion would be the centerpiece of the work. I surrounded it with two sets of three pieces, all based on stories from Ovid's and Homer's retellings of Greek mythology. One set also refers to James Joyce's *Ulysses* (*Sirens, Aeolus, Circe*) and the other uses motivic material from Britten's *Metamorphoses after Ovid* for solo oboe (*Pan, Arethusa, Narcissus*). The title, *Oxen of the Sun*, is taken from chapter 11 of Joyce's *Ulysses*.

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

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



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JASON VIEAUX

guitar

Sunday, March 9 at 4pm

Cleveland Institute of Music

Program

Rumores de la Caleta
Torre Bermeja

Isaac Albéniz
(1860-1909)

Lute Suite No. 3, BWV 995

J.S. Bach
(1685-1750)

Prelude – Très Vite
Allemande
Courante
Sarabande
Gavottes I & II en Rondeaux
Gigue

Intermission

Five Songs in the Form of a Baroque Suite

Pat Metheny/Vieaux
(b. 1954/b. 1973)

Last Train Home
Antonia
Tell Her You Saw Me
Question and Answer
James

Prelude, Fugue and Allegro, BWV 998

J.S. Bach

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Artist's Biography

Jason Vieaux is expanding the definition of “Classical Guitarist” and changing the face of guitar programming, building a solid audience and fan base along the way. As a result of his growing reputation for making “the single guitar seem like a body of instruments at work...an orchestra of sound...” (*The Philadelphia Inquirer*), Mr. Vieaux’ 2007 – 2008 season contains over 50 dates internationally. Highlights include the world premiere of a guitar concerto by renowned composer Jerod Tate with the Civic Orchestra of Minneapolis, a Florida Orchestra debut, a “Carte Blanche” Series spot for the Music at Menlo Festival, and solo recitals in Los Angeles, Seattle, Denver, St. Louis, Dallas, Houston, Las Vegas, Philadelphia, Cincinnati and Cleveland. Jason Vieaux has eight recordings to his credit and many more to come with his multi-record deal with Azica Records. His latest release, *Images of Metheny*, is a disc of music by American jazz guitarist/composer Pat Metheny. Metheny, after listening to this landmark recording, declared: “I am flattered to be included in Jason’s musical world. And I am honored that a musician of his stature has directed his considerable talents to manifest such beautiful and true renditions of these pieces in such a personal way.” As a passionate advocate of new music, Vieaux has premiered new pieces by José Luis Merlin, Eric Sessler, Arthur Hernandez, Gary Schocker and Fazil Say, and plays works by Allen Krantz, Mario Davidovsky, Augusta Read-Thomas, Roberto Sierra and John Corigliano. Aside from his duties as a performer, Mr. Vieaux is highly dedicated to the art of teaching. He currently resides in Cleveland, Ohio, where he is Head of the Cleveland Institute of Music Guitar Department, making him the youngest Department Head to serve at the prestigious conservatory. He is also affiliated with Philadelphia based Astral Artistic Services.



Website: www.jasonvieaux.com

Jason Vieaux plays a Gernot Wagner double top classical guitar with Galli Genius Titania Strings. He is represented by Jonathan Wentworth, Ltd.

Program Notes

Though Issac Albéniz was from Cataluña in the north of Spain, he especially loved flamenco music from the southern region of Andalusia. Within flamenco music one can hear the influence of many Eastern cultures including: the Moors (who ruled Spain for about seven centuries), nomadic gypsies (who some believe originated in northern India), and the Jews. As a consequence of this eclectic mix, flamenco music has an unmistakable, exotic sound. This exoticism can be heard in both Albéniz' works on this afternoon's program, most clearly in *Rumores de la Caleta*.

Rumores de la Caleta is an example of the flamenco dance called malagueña, a regionalized form of the fandango from Málaga. The fandango is in triple meter, grouped into four-measure phrases. The Phrygian mode is used extensively, which in the key of E has all natural notes. In flamenco, however, G-sharp sometimes replaces G-natural in the ascending scale, as well as in the tonic chord – making this chord major instead of minor.

The A section consists of fiery rhythmic passages alternating with *falsetas* (brief melodic lines). The B section is an example of a *copla* - an extended melodic passage. As is common in the *copla*, it modulates to the key of C major, whose scale shares the same notes (without the G-sharp) as E Phrygian.

The *Torres Bermejas*, or “Crimson Towers,” are a prominent feature of the castle in Granada called the *Alhambra*, which was built in the 13th century upon the ruins of a much older fortress. The towers get their name from the color of the brick which makes up their walls. The name *Alhambra* is Arabic, and means “crimson castle.” Although the castle is not primarily made of this color brick, according to one story it got its name from the color reflected by torches as it was built at night. The *Alhambra* has been the inspiration of many musical works, including Francisco Tárrega’s famous solo guitar work *Recuerdos de la Alhambra* (“Memories of the Alhambra”).

In Germany during the first half of the 18th century, the lute was experiencing its last great surge of popularity. J.S. Bach had an obvious affinity for this delicate instrument. Sylvius Leopold Weiss, the greatest lutenist of his time and the most prolific composer for the lute in history, visited Bach’s home on at least two occasions. On one of these occasions, Weiss was accompanied by his student Johann Kropfgans and Bach’s son, Wilhelm Friedemann Bach. During another visit, Weiss and Bach engaged in a friendly competition improvising fugues - Weiss on the lute and Bach presumably on the keyboard. Bach also arranged one of Weiss’s lute sonatas for violin and harpsichord.

Bach’s *Third Lute Suite* (like his *Fourth Lute Suite*) is an arrangement of an earlier work - in this case his *Fifth Cello Suite*. Bach’s six unaccompanied cello suites were groundbreaking works of a scale which had never before been approached for the instrument. His writing for the cello features thin textures, often a single melody line, within which is implied counterpoint that hints at a second line. In arranging the *Fifth Cello Suite* for the lute, Bach often added notes to make the instrument sound fuller and at times even added a new, independent line. The second section of the *prelude*, a fugue marked *presto*, is a good example of his ability to realize more fully all of the individual voices. A notable exception, however, is the *Lute Suite*’s enigmatic *Sarabande*, in which very few notes have been added and in which the original cello work’s sparse texture remains.

Pat Metheny/Vieaux *Five Songs in the Form of a Baroque Suite*: In the spirit of the arrangements of baroque composers (such as Bach’s arrangement of a work by Weiss, as well as his *Fifth Cello Suite*, just discussed), Jason Vieaux has creatively adapted some of the music of jazz guitarist Pat Metheny to the baroque style. All of these compositions were originally recorded by jazz groups headed by Metheny. In his *Baroque Suite* Vieaux has not only arranged these Metheny compositions for solo guitar, but made other changes as well:

While the melody to *Last Train Home* remains largely unchanged, Vieaux has added an arpeggiated accompaniment in compound meter to create a melancholy prelude.

In *Antonia*, Vieaux has added a second, independent voice to the A section, recalling the contrapuntal allemandes of Bach. In the B section this added voice is inverted.

Tell Her You Saw Me, with its triple meter, 16 bar harmonic progression, and improvised variations, is in a sense already a chaconne. In his arrangement, Vieaux has composed new variations and made the tempo a little slower than the original. The result is that this work now sounds closer in character to a sarabande, which most often occupies this spot in a baroque suite.

The original version of *Question and Answer* is a jazz waltz, but with a cross rhythm of four equal notes often layered over a measure of three beats. Thus the change to cut time for the gavotte is more natural than one might think.

Doubles could be composed for almost any type of baroque dance. A double kept much of the harmony and melody of the original dance but introduced subdivisions of the beat, causing the double to move twice as fast. Here Vieaux' double is followed by a return to the original gavotte.

Finally with *James*, Vieaux' main change is in the time signature – moving from the duple subdivision of 4/4 to the ternary subdivision of 6/8, with its dotted, skipping rhythm, so common to a gigue.

J.S. Bach infused many of his works with symbolism, including numerology. One example is the *Prelude, Fugue and Allegro*, which centers on the number three in an A-B-A form. Each of the three movements contains a three note motive which descends by step before returning to the original note - an A-B-A sequence. The first movement returns to the opening material at the very end, giving it an A-B-A form. The central movement is a da capo fugue, which is a very clear A-B-A form and somewhat unusual for a fugue. The rhythmic subdivisions of the outer movements are three - the time signatures are 12/8 in the *Prelude* and 3/8 in the *Allegro* – whereas the inner movement uses subdivisions of two and four. As a result the entire work embodies another A-B-A relationship through contrasting meters. Finally, even the original key of E-flat (transposed to D for the guitar) has three flats. It is said that for Bach this key had sacred meaning, for the three flats represented the Holy Trinity.

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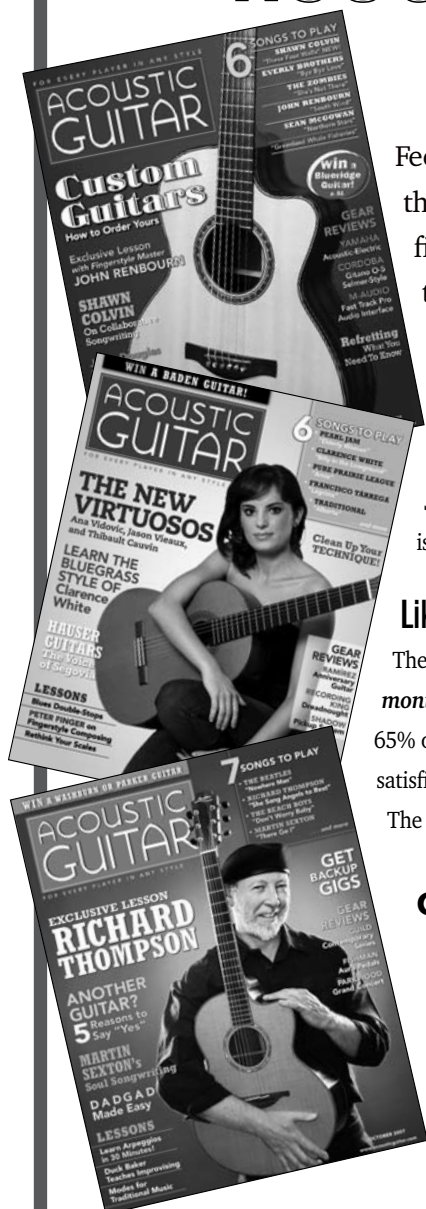
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