



**GUITARS INTERNATIONAL**  
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in cooperation with the  
**Cleveland Institute of Music**

*Presents*

**Guitar Weekend**

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**JASON VIEAUX**

*with the*

**Cavani String Quartet**

*Faculty Recital*

Friday, March 4th, 2005 at 8:00 pm

at

Kulas Hall, Cleveland Institute of Music

11021 East Boulevard, Cleveland, Ohio

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**DAVID RUSSELL**

Saturday, March 5th, 2005 at 8:00 pm

and

**ANA VIDOVIC**

Sunday, March 6th, 2005 at 4:00 pm

at

Ford Auditorium, Allen Memorial Medical Library

11000 Euclid Avenue, Cleveland, Ohio

(Across the street from Severance Hall)

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## ACKNOWLEDGMENTS & WELCOME

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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 hard to bring this fifth annual Guitar Weekend about. In particular: David Cerone and Frank Caputo for their long term support of this event, Lori Wright and Katrina Heinzen of Concerts and Events for their production of the Friday, March 4th concert and all three master classes, Susan Schwartz for help with the press, Barbara Hosta for help with our mailing list, Elizabeth Osborne for generous mention in *CIM Notes*, Brenda Watson for fielding with such good cheer our multitude of phone calls and questions, Tom Poore of the Preparatory and Continuing Education Department for his substantial contribution of time and expertise in preparing the program notes, Erik Mann for so conscientiously coordinating the master class performers, and Jason Vieaux and the Cavani String Quartet - Kirsten Doctor, Annie Fullard, Merry Peckham and Mari Sato - for contributing so generously of their time, energy and art.

We also wish to thank Karen Cohen and Case Western Reserve University, Donald Rosenberg, John Kappes, Merlene Santiago, Mark Rapp and the *Plain Dealer*, the *Cleveland Free Times*, the *Akron Beacon Journal*, the *News Herald*, Tim Piazza and WCLV 104.9FM, Anne Wilson and the Greater Cleveland Classical Guitar Society, Chicago Concert Artists, Jonathan Wentworth Associates, Luba Management, Vikki Rzepka and Telarc Records, Bruce Egge and Azica Records, Tommaso Galli and Stefania Mercuri of Galli Strings, Richard and Karen Cyr of Strings By Mail, Debbie Dietz and Alpha Graphics downtown; and teachers, friends and long time supporters of this event: Matt Ablan, Don Better, Professor Brad DeRoche, Bob Gruca, Christoph Harlan, Jean Price and Stuart Vokes.

Finally, we wish to extend a warm welcome and very special thanks to all of you who have travelled from near and far (Indiana, Kentucky, Maine, Michigan, New Hampshire, New York, Ontario, Pennsylvania, West Virginia and Wisconsin at last count) to join us in this celebration of art music, solo and ensemble, for the classical guitar. Enjoy the Weekend.

— *Armin Kelly*

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### OTHER GUITAR WEEKEND EVENTS AT CIM

FRIDAY, MARCH 4th:

**David Russell** master class: 4pm, Studio 113. CIM guitar students will perform. Free and open to the public.

SATURDAY, MARCH 5th:

**Jason Vieaux** master class: 1pm, Studio 113. Non CIM students will perform. Free and open to the public.

SUNDAY, MARCH 6th:

**Ana Vidovic** master class: 11am, Studio 113. CIM guitar students will perform. Free and open to the public.

# cim

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The Cleveland Institute of Music, founded in 1920, is a leading international conservatory that is distinguished by an exceptional degree of collaboration between students and teachers. Students come from all over the world, often to work with a particular teacher, bringing extraordinary talent to northeast Ohio.

CIM is one of only seven independent degree-granting conservatories of music in the United States today. Through its unique Joint Music Program with Case Western Reserve University, students can take advantage of the resources of a large university, yet enjoy the nurturing environment of a small professional music school. CIM also enjoys a close relationship with The Cleveland Orchestra. Thirty-seven of its members are on CIM's faculty and 33 alumni currently hold positions in the Orchestra.



Since 1985, students and alumni in CIM's guitar program have distinguished themselves locally, nationally and internationally through competitions, performances and recordings. In 1992 Jason Vieaux, alumnus and now head of the CIM guitar department, was the youngest performer ever to win the Guitar Foundation of America International Competition. Alumnus Troy King won first prize at the Portland Guitar International Competition shortly thereafter. Alumnus Daniel Lippel won first prize in the American String Teachers Competition and the Staffordshire International Guitar Competition in Great Britain. Alumnus Robert Gruca won both the Appalachian Guitar Competition and the Columbus, Georgia Guitar Symposium Competition. And most recently, high school student Colin Davin, a pupil of Jason Vieaux, was a finalist in the Guitar Division of the 13th American String Teachers Association Competition, and first prize winner in Division II of the 2005 Columbus State University Guitar Competition.

In addition to the conservatory program, over 1300 young people, ages three to eighteen, and 400 adults receive music instruction each year. CIM's highly respected Preparatory Guitar Program focuses on work with grade school and high school students as well as adult continuing education. Classes are available at four branch locations.

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## ABOUT THE ARTISTS

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JASON VIEAUX is one of the most highly acclaimed and sought after guitarists of his generation. His virtuosity, expressive music-making and exciting concert programs continue to earn him an active schedule of solo, chamber and concerto appearances around the US and abroad. Recent highlights include a tour of Taiwan and Japan, a return engagement with the Auckland Philharmonia, and performances at the Kimmel Center in Philadelphia, Spivey Hall in Atlanta and New York's Merkin Hall. Traveling across North America, Jason Vieaux's 2004-05 season includes return engagements with the Philadelphia Chamber Music Series and Santa Fe Symphony, as well as a series of solo recitals in Toronto, Miami, Kansas City, Cleveland, Columbus, Richmond, Norfolk, Buffalo and the Grand Teton Music Festival.

Jason Vieaux has seven recordings to his credit and many more to come with his multi-record deal with Azica Records. Vieaux's CDs have attracted worldwide critical acclaim in newspapers and magazines around the world. His latest Azica release, "Sevilla: The Music of Isaac Albéniz," reached #2 on the Amazon.com Classical Bestseller List last summer, and was rated one of the Top Ten Classical CDs of 2003 by *The Philadelphia Inquirer* and Cleveland's *Plain Dealer*. Vieaux's Azica Records disc of Manuel Ponce sonatas was described by *American Record Guide* as "... a stunning reading ... beautifully restrained ... a marvelous release." An active chamber player, Mr. Vieaux also has two duo CDs with flutist Gary Schocker, including the October 2004 release "Arioso," featuring music of Bach, Vivaldi and Leclair.

Mr. Vieaux's recordings and live performances are broadcast nationally on the radio and worldwide via the Internet. Since NPR's "Performance Today" program selected him as a 2002 Young Artist-in-Residence, Vieaux has been regularly aired on the top-rated show. He has also appeared on other NPR programs across the country, including "All Things Considered" and "Morning Edition." Mr. Vieaux is a regularly featured guest artist with orchestras across the United States. He has performed concertos with the Cleveland Orchestra, Cleveland Pops, the Chamber Orchestra of Philadelphia, the Auckland Philharmonia, the Ars Nova Chamber Orchestra and Orchestra 2001.

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.

The CAVANI STRING QUARTET (Annie Fullard, violin, Mari Sato, violin, Kirsten Doctor, viola, and Merry Peckham, cello) - a winner of the prestigious Naumburg Chamber Music Award - has been described by the Washington Post as "completely engrossing, powerful and elegant." In addition to receiving the Naumburg Award, the Cavani Quartet has been a top prize winner in numerous

competitions including the Coleman, Fischhoff, the Banff International, and the Cleveland Quartet Competition. Since their New York debut in 1987, they have won the hearts of audiences across the country with their soulful and riveting performances.

The Cavani Quartet concertizes regularly on major series and festivals throughout North America and Europe. Appearances include the Carnegie Hall Centennial Series and Alice Tully Hall in New York, the Corcoran Gallery of Art and Kennedy Center in Washington, DC, the Ambassador Series in Los Angeles, Muziekcentrum De Ijsbreker in Amsterdam, and Festival de L'Epau in France. The Austin American-Statesman wrote of their Bartók quartet cycle, "As a group, the quartet played as one, forcefully, confidently, yet passionately. Its full, brightly illuminated sound complemented solo playing as well, without sacrificing each player's individuality." The Cavani Quartet has been featured on National Public Radio's *Performance Today* and seen on NBC, CBS, ABC and PBS television. Collaborations with distinguished artists include Itzhak Perlman, Michela Petri, Anton Nel, Benita Valente, and members of the Juilliard, Cleveland, and Emerson String Quartets.

The Cavani Quartet makes its home in Cleveland, Ohio, where they have been Quartet-in-Residence at the Cleveland Institute of Music since 1988. At the Institute, the quartet has developed the Apprentice Quartet Program, Intensive Quartet Seminar and New Quartet Project for students devoted to the serious study of chamber music. Recordings of Bartók, Ravel, Dvorák, Schumann, Brahms, Welcher, Erb, Chausson, Brouwer and Primosch are available on the Azica, Gasparo, New World, Albany, and Pantheon labels.



Grammy Award Winner **DAVID RUSSELL** continues to distinguish himself as one of the prodigious performers of our time. In recognition of his extraordinary talent, the Scottish-born Mr. Russell was named a Fellow by London's Royal Academy of Music. He has won virtually every international guitar competition, and composers Guido Santorsola, Jorge Morel, Francis Kleynjans and Carlo Domeniconi all have dedicated works to him.

Mr. Russell has released ten critically acclaimed recordings on the Telarc label over the last decade. His 2004 recording, *Aire Latino: Latin American Music For Guitar*, recently won a Grammy Award in the Best Instrumental Soloist Performance (without orchestra) category. In *David Russell Plays Bach* (2003), he is praised for his "precise articulation, expressive phrasing and an amazing range of colour." His 2002 *Reflections of Spain*, assembling the country's best-loved and most characteristic guitar repertoire, includes several of his own arrangements. These discs are preceded by *Plays Baroque Music*, in which Mr. Russell performs his own transcriptions of scores by Vivaldi, Handel, Scarlatti and Loeliet; *Music of Giuliani*, an all-Giuliani disc; and *Message of the Sea*, a collection of Celtic music for guitar. His widely acclaimed *Rodrigo: Concierto de Aranjuez and More* features Mr. Russell with renowned conductor Erich Kunzel and the Naples

Philharmonic Orchestra in three works by Spanish-born composer Joaquín Rodrigo. *The Music of Federico Moreno Torroba* is representative of the collaborative efforts by Torroba and Andres Segovia to create a 20th century concert repertoire for the guitar. His first Telarc disc, *Cathedral: Music of Barrios*, features 19 lesser-known pieces by Paraguayan guitarist-composer Agustin Barrios Mangoré, earning Mr. Russell critical praise for his astute selection of the pieces and the “technical ease” and “understated virtuosity” with which he performs them.

A harmonious blending of his Scottish heritage, Spanish-influenced upbringing (his family moved to Menorca when he was a young boy) and diverse music education contribute to Mr. Russell’s unique style. He began his guitar studies with his father, an accomplished guitarist, and moved to London at age 16 to attend the Royal Academy of Music, where he also studied violin and french horn. A two-time winner of the Julian Bream Guitar Prize, Mr. Russell is also a past winner of the Andres Segovia and Francisco Tárrega competitions.

ANA VIDOVIC is an extraordinary talent of formidable gifts taking her place amongst the elite musicians of the world today. Stephen Griesgraber has written in *Guitar Review* that it is “difficult to know where to begin when discussing the enormous talents of Ana Vidovic. Her dynamic range, beauty of sound, precision of articulation and virtuosity are such that listening becomes more of an absolute musical experience.”



Though barely twenty three years of age, she has already won an impressive number of prizes and international competitions all over the world. Those include first prizes in the Albert Augustine International Competition in Bath, England, the Fernando Sor competition

in Rome, Italy and the Francisco Tárrega competition in Benicasim, Spain. Other top prizes include the Eurovision Competition for Young Artists, the Mauro Giuliani competition in Italy, the Printemps de la Guitare in Belgium and the Young Concert Artists International Auditions in New York.

Equally impressive is the fact that she has already recorded five CDs, one of them for the Naxos label, and that she has already concertized in some twenty countries throughout the world. She has performed in cities such as London, Paris, Vienna, Salzburg, Rome, Budapest, Warsaw, Tel Aviv, Oslo, Copenhagen, Toronto, Baltimore, San Francisco, Houston, Austin, Dallas and St. Louis.

In her native Croatia she has performed with the Zagreb Soloists and the Zagreb Philharmonic Orchestra and with Symphony Orchestra of the Croatian Radio and Television, as well as having been featured in three television documentaries by the eminent Croatian film director Petar Krelja.

Ana Vidovic began playing the guitar at the age of five, and at thirteen she was the youngest student ever to enter the Musical Academy in Zagreb, where she studied with Professor Istvan Romer. Currently she is attending the Peabody Conservatory of Music in Baltimore, MD, where she is further refining her remarkable gifts under the tutelage of world renown guitarist Manuel Barrueco.

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# JASON VIEAUX

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*With the Cavani String Quartet*

Friday, March 4, 2005 at 8:00 pm

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## *The Program*

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Quintetto for Guitar & String Quarter	Leo Brouwer
Allegro	(b. 1939)
Andante	
Vivace	

Guitar Quintet, Op. 143	Mario Castelnuovo-Tedesco
Allegro, vivo e schietto	(1895-1968)
Andante mesto	
Scherzo, Allegro con spirito alla Marcia	
Finale, Allegro con fuoco	

### *Intermission*

Sonata clásica	Manuel Ponce
Allegro	(1882-1948)
Andante	
Menuet and Trio	
Allegro	

L'histoire du Tango	Astor Piazzolla
Bordel 1900	(1921-1992)
Café 1930	
Night-club 1960	
Concert d'Aujourd'hui	

## NOTES

At heart, the guitar is at its best in the most intimate of settings, whether as solo instrument or as accompaniment to a singer. Ambitious players, however, have always responded to the challenge of integrating the guitar into chamber music with other instruments. The early 19th century saw a flowering of interest in guitar chamber music, driven mainly by virtuoso guitarists composing for a growing market of amateur players. But most of these works are by musicians better known for their playing than their composing. Mainstream composers of the 19th century rarely included the guitar in their chamber music - Schubert is a notable exception, perhaps because he played guitar.

The 20th century, however, did much to raise the guitar's status among mainstream composers. Some of the best known - among them Schoenberg, Stravinsky, and Webern - have composed chamber music that includes the guitar. Many factors influenced this: greater interest among composers in non-

traditional ensembles, concert guitarists who aggressively lobbied composers to write for them, and the influx of popular music into the straight-laced world of classical music. Tonight's concert draws on all these influences.

Best known for his guitar works, Cuban **Leo Brouwer** is an eclectic musician—among other things, he's composed music for over 35 films, including Alfonso Arau's 1992 film *Like Water for Chocolate*. Although Brouwer wrote his *Quintetto* in 1957, it wasn't published until 1989. Originally for flute, oboe, clarinet, cello, and guitar, it's more often performed for guitar and string quartet.

When Segovia came to Los Angeles in 1950, Alfred Leonard, the director of the Los Angeles Music Guild, asked him to participate in a concert of chamber music with guitar, scheduled for the following season. Segovia agreed on the condition that **Mario Castelnuovo-Tedesco** would write a quintet for guitar and strings for the occasion. The composer had this to say of the resulting four-movement quintet: "It is a melodious and serene work, partly neo-classic and partly neo-romantic (like most of my works). I would say, it is written almost in a Schubertian vein—Schubert has always been one of my favorite composers."

Few composers of the last century contributed more to the guitar's repertoire than **Manuel Ponce**. During his long friendship and collaboration with Andrés Segovia, he sometimes looked back to earlier musical eras. (In doing this, he was following the lead of violinist Fritz Kreisler, who occasionally composed in earlier styles and performed the works without announcing himself as their author.) Completed in 1928, *Sonata clásica* is an homage to the early 19th century Spanish composer Fernando Sor.

**Astor Piazzolla's** *L'histoire du Tango* takes us on a tour through the development of the tango. The first movement portrays an 1880's bordello, in which tangos played on flute and guitar provided background music to—how to put this delicately?—set the mood for the patrons. The second movement depicts the more refined café setting of the 1930's tango. The third movement represents the more cosmopolitan air of the 1960's tango. The final movement is a romp through the modern tango.

— Tom Poore

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# DAVID RUSSELL

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Saturday, March 5, 2005 at 8:00 pm

## *The Program*

Suite	Jacques de Saint-Luc (1616-c.1710)
Allemande	
Courante	
Sarabande	
Gigue	
Minuet	
Passapied	
Bourée	
Passacaille	
Introduction et Polonaise	Napoléon Coste (1805-1883)
Rondeña	Regino Sainz de la Maza (1897-1981)
Idilio	
Petenera	
Zapateado	

## *Intermission*

Seven Lyric Pieces	Edvard Grieg (1843-1907)
Norwegian dance	
Elegy	
Waltz	
Popular melody	
Waltz	
Lullaby	
Norwegian melody	
Eli's Portrait	Sergio Assad (b. 1952)
Valseana	
Seguidilla	Emilio Pujol (1886-1980)
Tango	
Guajira	

## NOTES

A lute, theorbo, and guitar virtuoso whose publications comprise over 200 works, **Jacques de Saint-Luc** was born in Ath, Belgium. Although at 23 he entered the Chapel Royal in Brussels, before long his talents as a composer and performer carried his reputation beyond the borders of his own country. He gave a com-

mand performance for Louis XIV of France, and possibly enjoyed the patronage of Lobkowitz family (a privilege later shared by Ludwig van Beethoven). During his long life—one of his works commemorates an event in 1708, when Saint-Luc would have been 92—he cultivated a musical language distinct from the French school of Charles Mouton and Robert de Visée.

**Napoléon Coste** learned to play the guitar from his mother, who was herself a guitarist. Moving to Paris at age 24, he soon established himself as a leading virtuoso in the vibrant Parisian guitar scene. His performing career came to an abrupt end in 1863—leaving the stage after a performance, he fell and broke his arm, and was never to play again.

Spanish guitarist **Regino Sainz de la Maza** might have been fated to be the surprising answer to a guitar trivia question: who premiered *Rodrigo's Concierto de Aranjuez*? (Yes, it was he—not Segovia.) But his solo guitar works have ensured a small but attractive place in the repertoire. Federico García Lorca wrote of him: “He is, like Llobet and Segovia, a mounted knight who, with the guitar on his back sweeps the country drinking the landscapes and leaving the places he passes through filled with melancholic old music.”

Although Debussy dismissed him as a composer of “bon-bons wrapped in snow”, **Edvard Grieg** has long inspired admiration for his piquant lyricism. Hans von Bülow called him “the Chopin of the North.” *Lyric Pieces* is a collection of 66 solo piano works published in ten volumes from 1867 to 1901. They’re apt examples of what Grieg said of himself: “Artists like Bach and Beethoven erected churches and temples on ethereal heights. My aim in my music is exactly what Ibsen says about his plays: ‘I want to build homes for the people in which they can be happy and contented.’”

Best known for his guitar duo with younger brother Odair, **Sergio Assad** is a prolific composer of solo, chamber music, and concertos for the guitar. Valseana is the second movement of Assad’s popular **Aquarelle—Eli’s Portrait** commemorates the 80th birthday of teacher and Toronto Guitar Society founder Eli Kassner.

Perhaps the best known disciple of Francisco Tárrega, **Emilio Pujol** was a pivotal figure in the rediscovery of Spain’s treasury of renaissance and baroque music for plucked instruments. His pioneering work included lectures and publications on Luys de Narváez, Alonso Mudarra, Enríquez de Valderrábano, and Miguel de Fuenllana—names well known to guitarists today, but virtually unknown before Pujol brought them to light.

– Tom Poore

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# ANA VIDOVIC

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Sunday, March 6, 2005 at 4:00 pm

## *The Program*

Sonata No. 1, BWV 1001	Johann Sebastian Bach
Adagio	(1685-1750)
Fuga	
Siciliana	
Presto	
Sonata Meridional	Manuel Ponce
Campo	(1882-1948)
Copla	
Fiesta	
Recuerdos de la Alhambra	Francisco Tárrega
	(1852-1909)

## *Intermission*

Five Pieces	Astor Piazzolla
	(1921-1992)
Five Bagatelles for Guitar	William Walton
Allego	(1902-1983)
Lento; Tempo di valse	
Alla Cubana	
Sempre espressivo	
Con slancio	

## NOTES

Throughout his career, **Johann Sebastian Bach** produced compositional models in almost every musical genre. As the first of his *sei solo à violino senza basso accompagnato*, the G minor sonata has drawn the attention of other great composers. Johannes Brahms arranged the presto movement as two piano exercises. And Bela Bartok's 1944 *Sonata for Solo Violin* not only closely follows the movement and key scheme, but also quotes the opening chord of Bach's first movement.

**Manuel Ponce** first came to the attention of Andrés Segovia in 1923, when he wrote a review of Segovia's debut performance in Mexico City. On learning that Ponce was a composer, Segovia immediately urged Ponce to write something for guitar. This began a close and fruitful collaboration that lasted until Ponce's death in 1948. *Sonata Meridional* is Ponce's last work for guitar, and it's the most overtly Spanish of his guitar works.

Convinced the guitar was unsuitable for classical music, **Francisco Tárrega** studied piano and composition at the Madrid Conservatory. But his composition teacher Emilio Arrieta, on hearing Tárrega play a guitar recital, embraced him and exclaimed: “The guitar needs you, and you were born for her!” Tárrega wrote *Recuerdos de la Alhambra* after a visit to the Moorish fortress in Granada. The reddish-walled Alhambra derives its name from the Arabic phrase “Al Qal’at al-Hamra”, which means “the red fort”.

Bandoneon virtuoso **Astor Piazzolla** at first believed his future lay in classical music. But hard as he worked at his musical studies, he could only create music faintly derivative of other more illustrious composers. It was Nadia Boulanger who convinced him that his true voice lay in the popular music of Argentina. Ironically, it’s as a tango composer that Piazzolla earned the admiration of classical musicians around the world.

**William Walton** wrote his *Five Bagatelles for Guitar* for Julian Bream, who first performed three of the bagatelles on a BBC television broadcast celebrating Walton’s 70th birthday. Bream gave the first complete performance at the Bath Assembly Rooms on May 27, 1972. Walton, unsure of the guitar’s capabilities, asked Bream for something that would explain what the guitar could do. Bream complied with a hand-written chart showing the guitar’s range and note combinations possible with the left hand. Walton later noted: “I managed to write some rather pretty pieces for him, except that the first six notes of the first piece all need to be played on open strings. So when he begins to play, the audience will probably think he’s tuning the bloody thing up.”

– Tom Poore



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