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Presents

Classical Guitar Weekend

May 20-22, 2011



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Welcome and Acknowledgements

Welcome to the eleventh annual Classical Guitar Weekend presented by Guitars International in cooperation with the Cleveland Institute of Music. This May we are excited to present five internationally acclaimed classical guitarists, both a world renowned harpist and violinist, one of the world's most esteemed guitar makers, and the premiere performance of a major work by one of this country's most acclaimed young composers.

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 diligently to bring about this event, in particular: Joel Smirnoff, President and Eric Bower, Vice President, Chief Operating Officer for their ongoing support of Classical Guitar Weekend; Lori Wright, Director, Concerts and Events; Marjorie Gold, Concert Production Coordinator; Lorraine Schuchart, Director, Marketing and Communications; Barbara Hosta, Development Services Manager; Katie Gorton, Communications Manager; Gregory Howe, Director of Distance Learning; Lindsay Krause, Distance Learning Studio Manager and Media Producer; Dhruva Vyas, Senior Admission Counselor; Alex Kosiorek, Director of Recording Services; Christine Haff-Paluck, Director of Performance and Outreach; and CIM Guitar Department Head Jason Vieaux for contributing as always so generously of his time, energy, enthusiasm, wisdom and art.

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

In addition, many thanks go to the following individuals and organizations for their indispensable kindnesses over the years: Donald Rosenberg, John Kappes, Mark Rapp and the Plain Dealer; Scene Magazine; Elaine Guregian and The Beacon Journal; Jennifer Jumba and Jacqueline Gerber of WCLV 104.9FM; Grace Heese and Dave DeOreo of WCPN 90.3 FM; Ruth Krise and WKSU 89.7 FM; Daniel Hathaway and clevelandclassical.com; Arts Management Group; Dan McDaniel, LLC; Jonathan Wentworth Ltd.; Bruce Egre, Alan Bise and Azica Records; Tommaso Galli, Stefania Mercuri and Galli Strings; John Wunsch and Strings By Mail; Bam L'Original; Stewart MacDonald; Brad and Judy Swimmer, Ron Ostrow, Cherie Stewart and AlphaGraphics; the Guitar Foundation of America; the Cleveland Classical Guitar Society; Laura Williams and Glidden House; and teachers, friends and longtime supporters of this event: John Dana; Martin and Kathy Davin; Jon Fitzgerald; James Flood; Robert and Melissa Gruca; Linda and Stephen Hall; Christoph and Iris Harlan; David Hershberger; Pat and Nancy Kilkenny; Brian Kozak; Benjamin Kunkel; Michael McNamara; Krystin O'Mara; and Stuart Vokes.

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

Armin Kelly, Artistic Director

Classical Guitar Weekend Recitals

Irina Kulikova, guitar

Friday, May 20, 2011 at 8:00 pm

Works by: J.S. Bach, Sor, Mertz, Barrios, Castelnuovo-Tedesco, and Gallardo del Rey
Tickets: \$22.00, \$18.00 student with I.D. (Sorry, no credit card purchases at the door)
Cleveland Institute of Music, Mixon Hall

Beijing Guitar Duo, guitars

Saturday, May 21, 2011 at 4:30 pm

Works by: J.S. Bach, Castelnuovo-Tedesco, Assad, Domeniconi, and Gnattali
Tickets: \$22.00, \$18.00 student with I.D. (Sorry, no credit card purchases at the door)
Cleveland Institute of Music, Mixon Hall

Zoran Dukic, guitar

Saturday, May 21, 2011 at 8:00 pm

Works by: José, Llobet, Ponce, Ourkouzounov, Barrios, Piazzolla, and Bogdanovic
Tickets: \$22.00, \$18.00 student with I.D. (Sorry, no credit card purchases at the door)
Cleveland Institute of Music, Mixon Hall

Jason Vieaux, guitar, with **Yolanda Kondonassis**, harp, and **Joan Kwuon**, violin

Sunday, May 22, 2011 at 4:00 pm

Works by: J.S. Bach, Hovhanness, Visconti (World Premiere), and Piazzolla
Tickets: \$22.00, \$18.00 student with I.D. (Sorry, no credit card purchases at the door)
Cleveland Institute of Music, Mixon Hall

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Master Classes and Related Events

Beijing Guitar Duo, guitars

Friday, May 20, 1:00 - 3:30 pm

Cleveland Institute of Music guitar students will perform and be coached by the Beijing Guitar Duo (Meng Su and Yameng Wang).

Open to observers free of charge

Cleveland Institute of Music, Studio 113

Zoran Dukic, guitar

Friday, May 20, 4:00 - 6:30 pm

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

Open to observers free of charge

Cleveland Institute of Music, Studio 113

Geza Burghardt, Master Guitar Maker Lecture

Saturday, May 21, 9:00 - 11:15 am

World renowned guitar maker Geza Burghardt will demonstrate the traditional Spanish method of guitar construction through the presentation of prepared classical guitar parts, various hand tools and gigs, and French polishing techniques.

Open to observers free of charge

Cleveland Institute of Music, Studio 217

Jason Vieaux, guitar

Saturday, May 21, noon - 3:00 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, Mixon Hall

Exhibition of Fine Contemporary Classical Guitars from around the World

Sunday May 22, 11:30 am-1:30 pm

Open to the public free of charge

Cleveland Institute of Music, Pogue Lobby

Irina Kulikova, guitar

Sunday, May 22, 1:00 - 3:30 pm

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

Open to observers free of charge

Cleveland Institute of Music, Studio 113

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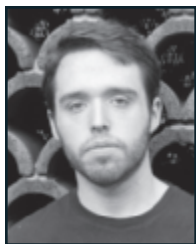
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About Our Program Annotators



Sérgio Assad is widely considered one of the most popular and virtuosic guitarists in the world. His exceptional artistry and uncanny ensemble playing come from both a family rich in Brazilian musical tradition and from studies with the best guitarists in South America. In addition to setting new performance standards, Mr. Assad, along with his brother Odair, has played a major role in creating and introducing new music for guitar. The Duo Assad's virtuosity has inspired a wide range of composers to write for them.

In addition, Mr. Assad is adding to their repertoire by composing music for their Duo and for various musical partners. www.assadbrothers.com



Colin Davin is considered one of the most exciting young talents of the guitar. He has earned top accolades in competitions throughout North America and was a two-time prizewinner in the Guitar Foundation of America International Solo Competition. In the past season Mr. Davin has performed actively as a soloist and chamber musician, with a prominent focus on new works. He gave his Alice Tully Hall debut as a soloist with the New Juilliard Ensemble, playing Keeril Makan's *Dream Lightly* for electric guitar and ensemble.

April 2011 saw the release of Colin Davin's debut solo recording, **The Infinite Fabric of Dreams**. His ambitious program includes music by Mertz, Haug, Castelnuovo-Tedesco and Britten. The album is available for purchase or download through the following sites: colindavin.com, colindavin.bandcamp.com, cdbaby.com/cd/colindavin



Erik Mann is a faculty member of the Cleveland Institute of Music and heads the guitar department of Edinboro University in Pennsylvania. He is also the president of the Cleveland Classical Guitar Society. Mr. Mann has performed with the Cleveland Orchestra and Glimmerglass Opera and as a concerto soloist with the Erie Philharmonic and the Erie Chamber Orchestra. He can regularly be seen performing solo and with various ensembles including the Edinboro University Chamber Players. Mr. Mann

received his bachelor's degree from Towson University and his master's degree from the Cleveland Institute of Music. He has studied extensively with Jason Vieaux, John Holmquist and Ronald Pearl. www.emann.net



Tom Poore received his B.M. from North Carolina School of the Arts and M.M. from the Cleveland Institute of Music. He studied with Aaron Shearer (for whom he edited *Learning the Classic Guitar*) and John Holmquist. He has performed with his students for WKSU radio and WVIZ television. He has taught for North Carolina School of the Arts Community Music and the Cleveland Institute of Music Preparatory and Continuing Education Division. His background in teaching children includes Suzuki training, outreach programs

About Our Program Annotators (continued)

through the Broadway School of Music and Passport Program, and the Cleveland Public Schools' Arts in Education Summer Program. He has published articles in *Soundboard* and *Classical Guitar*. www.pooretom.com



Asgerdur Sigurdardottir has developed a solid record and reputation for her skill and command of the music business. She is the general manager for Manuel Barrueco and remains the force behind his busy international touring and recording schedule. In addition, Ms. Sigurdardottir has committed her time to counseling and assisting exceptional young artists in launching their careers: Franco Platino, Ana Vidovic, Lukasz Kuropaczewski, and currently she is representing the Beijing Guitar Duo. The owner of Tonar

Music, Ms. Sigurdardottir has produced and recorded several CDs, the first of which received a GRAMMY nomination in 2008. She also co-produced the international film documentary: *Manuel Barrueco: A Gift and a Life*. Ms. Sigurdardottir is the president of the Baltimore Classical Guitar Society.

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Master Luthier Lecture by Geza Burghardt



Saturday, May 21st at 9:00 am
CIM, Studio 217

A Demonstration of the Traditional Spanish Method of Guitar Construction

Geza Burghardt handcrafts a few exquisite classical guitars each year in a style internally reminiscent of Spanish guitar maker Santos Hernandez. Burghardt's magnificent, extremely rare concert instruments are prized by cognoscenti around the world for their deep, pure, unusually powerful, traditional sound; exceptional old materials; and unsurpassed workmanship.

Born and trained in Hungary Geza Burghardt now practices his high art in Canada. When he was fourteen years old he became an apprentice for three years in a special woodworking school in Hungary. He received his Maestro Certificate for Fretted and Stringed Instrument Making in Budapest in 1981, eventually opening his own business there. In 1988 he and his family emigrated from Hungary to Vancouver, Canada.

After moving to Canada he worked for many years in a music store as a luthier. In 1996 he opened his own lutherie business on Granville Island with his wife Tini, who became his business partner. In addition to building concert guitars of exceptional acoustic and visual refinement, Geza Burghardt builds master violins, violas, cellos and double basses. He performs, repairs and restores violin family instruments for the Vancouver Symphony Orchestra and other orchestras in Canada and the USA.

Geza Burghardt has lectured on string instrument making and French polishing at the Guild of American Luthiers Convention in Tacoma, Washington and in Hungary. He also teaches privately both classical guitar construction, and repair and restoration of violin family instruments in his Granville Island workshop.

For information call Guitars International at (216) 752-7502.

IRINA KULIKOVA

Guitar

Friday, May 20, 2011 at 8pm
Cleveland Institute of Music, Mixon Hall

Program

Cello Suite No. 1 in G major, BWV 1007

J. S. Bach
(1685-1750)

Prelude

Allemande

Courante

Sarabande

Menuets I & II

Gigue

Fantasia Op. 30

Fernando Sor
(1778-1839)

Fantasie Hongroise

Johann Kaspar Mertz
(1806-1856)

Intermission

Vals Op. 8 No. 4

Agustín Barrios Mangoré
(1885-1944)

Sonata (Omaggio a Boccherini) Op. 77

Mario Castelnuovo-Tedesco
(1895-1968)

Allegro con spirito

Andantino, quasi canzone

Tempo di Minuetto

Vivo energico

California Suite

José Maria Gallardo del Rey
(b. 1961)

Prelude

Allemande

Sarabande

Vals

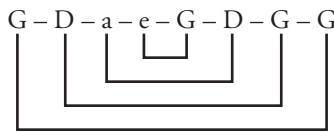
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Photography, video taping and audio recording are not permitted during this recital.*

Notes

The years 1717-1723 saw **Johann Sebastian Bach** (1685-1750) in residence at Cöthen, where he composed an astounding body of instrumental music. Included among the works completed in these years are the *Brandenburg Concerti* (BWV 1046-1051), five of the six *French Suites* (BWV 812-816), Book I of *The Well-Tempered Clavier* (BWV 846-869) the *Notebook for Anna Magdalena Bach*, the *Sonatas and Partitas for Unaccompanied Violin* (BWV 1001-1006), and the *Suites for Unaccompanied Cello* (BWV 1007-1012). Lacking the exhaustive church duties previously required of him in Dresden and in his next and final residence in Leipzig, Bach was free to write this significant body of secular instrumental music.

Perhaps even more than their violin counterparts, the Suites for Cello *senza basso* demonstrate Bach's remarkable ability to convey sophisticated counterpoint, harmony and rhythm with the barest of resources. The first of these suites opens with a famous pattern prelude bearing much similarity to those found in *The Well-Tempered Clavier* (for example, Book 1, No. 1 in C major or No. 2 in C minor). An inventive series of dance movements follow, all connected in various ways through recurring motives, most prominently the lower neighbor-note idea which defines the *Prelude*.

Interestingly, Bach's close connection to Lutheranism and his liturgical output tend to present themselves in subtle ways even in his presumably secular instrumental pieces. The *Prelude to Cello Suite No. 1, BWV 1007* serves as a strong example of this, though countless other works show the same influence of theological ideas on Bach's compositional process. In freer forms such as preludes or fugues, Bach's tonal plan tends to operate in cross shapes, with key areas corresponding across the piece over a central axis. Bach establishes the keys through clear cadences in the following manner (lines are drawn to illustrate paired key areas):



Careful key relationships are thus established not simply in a linear form, but in a symmetrical structure reflecting the shape of the cross. The specific occurrences surrounding certain tonal areas further emphasize a narrative which reflects Christ's death and resurrection, but an in-depth theoretical study is not necessary to hear this in the music itself. Suffering can be felt in the piece toward its midpoint, with the rhythm actually stopping over a fermata at the central moment. The majestic ascent which concludes the work then serves as a powerful and dramatic musical representation of the Resurrection.

As the great Catalan guitarist and composer **Fernando Sor** (1778-1839) neared the later part of his career, his compositional approach became increasingly dexterous. This is highly evident in the *Op. 30 Fantasia*, a work which differs greatly from similarly titled works by his contemporary Mauro Giuliani. While the fantasia form in the early 19th

century often consisted of a series of popular or original melodies arranged in virtuoso fashion, Sor's work is rather a virtuoso combination of multiple musical structures into the same piece.

Sor was well-versed in composing variation sets, with some of his most popular works emerging from this mold – the *Variations on a Theme of Mozart*, *Op. 9* and the duets *L'Encouragement*, *Op. 34* and *Souvenir de Russie*, *Op. 63* being among the finest examples. The theme and variations of *Op. 30* follows Sor's usual mold, with variations in the rhythm and texture, and a characteristic slow variation in the parallel major key. Fascinatingly, the coda-finale which typically would follow is supplanted by a restatement of the original theme, followed by an extensive sonata-allegro form full of exquisite beauty and powerful dramatic effect.

One of the greater talents associated with the guitar in the 19th century was undoubtedly the Austro-Hungarian **Johann Kaspar Mertz** (1806-1856). Aside from being a composer and guitarist, he is known to have also played the cello, flute and zither. Much of Mertz's music makes use of extended bass range, as he performed primarily on a ten-string instrument. One such example is the *Trois Morceaux*, *Op. 65*, of which the famous *Fantaisie Hongroise* is the first of three pieces.

The form of the *Fantaisie Hongroise* is similar to the operatic fantasies popular in Vienna in the first half of the 19th century, with a series of independent musical sections occurring in succession. However, whereas both Mertz and the Italian Mauro Giuliani frequently employed famous airs from Italian opera for these fantasies, Mertz here uses traditional melodies and stylistic ideas from Hungary. Nowhere is this spirit more evident than in the rousing dance-like finale reminiscent of the later *Hungarian Dances* of Johannes Brahms.

Virtually unknown for several decades after his death, the renaissance of **Agustín Barrios Mangoré's** (1885-1944) music has left the guitar's repertoire far richer, providing a unique Romantic voice influenced by the great European composers while remaining distinctively Paraguayan. Barrios left his native Paraguay in 1910 for a brief concert tour, but found such success that he never permanently returned to his homeland, living variously in Brazil, Argentina, Uruguay, Germany and El Salvador, where he passed away in relative obscurity in 1944. Of the reported 300 or so works he composed, only about a third have been recovered, leaving open the possibility for his significance to grow even further.

Much of Barrios' music is based on European Romantic forms, and the several extant waltzes he wrote are no exception, falling into a waltz-and-trio form. Perhaps the most celebrated of these works is the lilting *Vals*, *Op. 8 No. 4*, a work which derives clearly from Chopin and even Johann Strauss, Jr., yet retains the harmonic language so distinctively belonging to Barrios. The outer sections of the piece are among Barrios' most exciting music, with a joyous momentum and virtuosic flourishes, while the trio section is among his most lyrical writing and features a breathtaking *campanella* effect representing the ringing of bells.

Mario Castelnuovo-Tedesco (1895-1968) was born into a Jewish family in Florence, Italy, later immigrating to the United States to escape the repression of Benito Mussolini. An incredibly prolific composer, he is perhaps best known for his guitar works, totaling nearly 100 pieces. Throughout his career, various elements of his Tuscan birthplace remained among his primary influences, and it is likely this is what appealed to him when Andrés Segovia requested a work in homage to the famed cellist and composer Luigi Boccherini (1743-1805), himself a native of Tuscany.

Castelnuovo-Tedesco composed his *Sonata "Omaggio a Boccherini"*, Op. 77 for Segovia in 1933-4, initially titling the work *Sonatina*. At its premiere in London, Segovia retained the diminutive title, though by the time of its publication it had been altered to the more weighty title *Sonata*. The style of the work is in the composer's characteristic neoclassical vein, blending impressionistic harmonies and parallel-motion chords with classical forms and gestures. The character of Boccherini's music fits clearly into this spirit. Castelnuovo-Tedesco takes the tribute a step further by incorporating Spanish elements into the work; Boccherini spent the majority of his career in Madrid, where the music of the Spanish guitar asserted its influence on his own composing. In the second movement of Castelnuovo-Tedesco's *Sonata*, a section marked *Allegretto malinconico* evokes this Spanish influence quite clearly, going so far as to include a direct reference to Manuel de Falla's *La Vida Breve*.

José María Gallardo del Rey (b.1961) is himself an established performer on the classical guitar, having collaborated with such esteemed artists as John Williams and Teresa Berganza. He is the founder of La Maestranza, a chamber septet featuring guitar, viola, cello, bass, flute, clarinet and percussion.

California Suite is a work inspired by earlier compositional forms while retaining a more contemporary language informed by Spanish and jazz idioms. In this sense, his approach in this work is not far divorced from the works of Barrios, who was often clearly inspired by composers ranging from Bach to Chopin. The *Prelude* which opens the *Suite* is heavily influenced by the *Cello Suite No. 1 Prelude* of Bach, also on this program. What follows are three dance movements in a neo-Baroque vein, employing jazz-influenced sonorities within the rhythmic structure of older dance forms (*Allemande*, *Sarabande* and *Vals*). Typically, a Baroque suite would end in a Gigue, which Gallardo substitutes with a charming and lyrical waltz.

Notes by Colin Davin © 2011

About the Artist



Irina Kulikova is considered to be one of the most gifted musicians on the classical guitar. "Soundboard" magazine praised her recent Naxos C.D., **Irina Kulikova: Guitar Recital**, stating: "The opening sections of the Tansman *Variations on a Theme of Scriabin* include some of the most beautiful playing I have ever heard, with gorgeous sounds and exquisitely balanced Sonorities."

Irina Kulikova was born in Chelyabinsk, the capital of South-Ural, Russia. Under the guidance of her mother, cellist Vinera Kulikova, she started developing her musicianship at an early age. At twelve, she was already travelling throughout Russia and abroad, performing at gala concerts and festivals. At fourteen she was included in the book, *The Classical Guitar, Its Evolution, Players and Personalities Since 1800* by Maurice Summerfield.

She has given concerts in 25 countries, performing as a soloist in a variety of ensembles and with a number of orchestras. Irina Kulikova has won numerous awards at prestigious international guitar competitions across Europe, including 5 first prizes in 2008:

"Michele Pittaluga," Alessandria, Italy

"Guitarra Alhambra," Valencia, Spain

"Forum Gitarre Wien," Austria

"International Guitar Competition Iserlohn," Germany

"Scharpach Guitar Competition," The Netherlands

Also in 2008 she was awarded the "Young Talent, Culture and Podia" award in The Netherlands.

Between 2008 and 2010 Irina Kulikova was invited for concerts, master classes and adjudication at festivals in 15 different countries, including "Musical Olympus" in St. Petersburg, "Luigi Legnani" in Italy, "Naxos" in Greece, "J.K. Mertz" in Bratislava, Slovakia, "Niksiç" in Montenegro, "Esztergom" in Hungary (the oldest guitar festival in the world), "Split" in Croatia, "Rencontre de Guitare Classique" in Nice, "Guitarra Alhambra" in Spain, and "Saltillo" in Mexico.

Highlights for the 2010 - 2011 season are two new CD recordings with the Naxos label (including a CD with Russian composers), concert tours in Canada and the USA, a concert with the State Symphony Orchestra "New Russia" at the VI Moscow International Festival, "The Guitar Virtuosos" in the Tchaikovsky Hall, and concerts at the 20th anniversaries of the Iserlohn Guitar Symposium in Germany and the West Dean Classical Guitar Festival in England.

Irina Kulikova graduated with distinction from the Mozarteum University in Salzburg, Austria; the Gnssins Academy in Moscow, Russia and the Conservatoire of Maastricht, The Netherlands.

For more information about Irina Kulikova, visit: www.irinakulikova.com

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BEIJING GUITAR DUO

Guitars

Saturday, May 21, 2011 at 4:30pm
Cleveland Institute of Music, Mixon Hall

Program

Chaconne from Partita in D minor
for solo violin, BWV 1004

J. S. Bach (1685-1750)
/Ferruccio Busoni (1866-1924)
(arr. two guitars by Ulrich Stracke)

Sonatina Canonica, Op. 196
Mosso, Grazioso e Leggero
Tempo di Siciliane
Fandango en Rondeau

Mario Castelnuovo-Tedesco
(1895-1968)

Aquarelle
Divertimento
Valseana
Preludio e Toccata

Sérgio Assad
(b. 1952)

(Meng Su, solo guitar)

Intermission

The Bridge of the Birds

Carlo Domeniconi
(b. 1947)

(Yameng Wang, solo guitar)

Maracaípe
Wistful Rider
Crab Walk

Sérgio Assad

Suite Retratos
Pixinguinha (Choro)
Ernesto Nazareth (Valse)
Anacleto de Madeiros (Schottisch)
Chiquinha Gonzaga (Corta Jaca)

Radamés Gnattali
(1906-1988)

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

Notes

A chaconne is a Baroque dance constructed of variations on a harmonic pattern. With roots in the New World, it became popular in Spain and Italy during the 17th century. The *Chaconne* from the second Partita in d minor for solo violin – or “*the*” *Chaconne* as it is often referred to – is the last movement in this five-movement, monumental work by **J. S. Bach** (1685-1750), written sometime between 1717 and 1723.

The Chaconne, considered to be one of the most important works for solo violin, has been transcribed for many instruments. One of the more notable transcriptions was made for piano in 1920 by the Italian pianist Ferruccio Busoni. In his transcription Busoni preserves all of Bach’s contrapuntal mastery, while re-conceiving the work in purely pianistic and romantic terms. The version included in this program is an adaptation for two guitars of Busoni’s transcription by Ulrich Stracke.

With a catalogue of more than 200 works, few composers have written such a wide variety of immediately appealing and rewarding music for performers and listeners alike as **Mario Castelnuovo-Tedesco** (1895-1968). His *Sonatina Canonica, Op. 196* written in 1961, is a staple for many guitar duos with its warm tonal language enlivened by ingenious counterpoint.

Mario Castelnuovo-Tedesco was born in Florence in 1895 into a family of Sephardic origin. Fleeing fascism with the support of Heifetz, Toscanini, and Albert Spalding, he moved to the U.S.A. where he worked for various film studios in Hollywood. At the same time he continued his own work as a composer, composing oratorios, cantatas, songs, operas, concertos, guitar music, and works for piano.

In 1946 he became a U.S. citizen and taught at the then Los Angeles Conservatory where his pupils included Henry Mancini, Jerry Goldsmith, John T. Williams, and André Previn. He died in Los Angeles in 1968.

Guitarist and composer **Sergio Asaad** (b.1952) writes: “*Aquarelle* is the French word for watercolor, a traditional painting style that uses pigments dissolved in water. The first time I saw a watercolor I was impressed by the number of techniques employed to spread colors in different textures that give an ethereal look to the painted subject. Following the idea of spreading pigments on a paper, I started building a motif of three notes like three different pigments that form the basis of a palette. Based on this single motif, I created multiple voicing layers to simulate the superposition of colors on an *Aquarelle*. The three-note melodic material is reinforced by the 3-3-2 rhythmical pattern that is very common in Latin music and occurs frequently in the music from the northeast of Brazil.

The piece was written in 1986 and was my first attempt at composing for solo guitar. It was in that same year that I met David Russell at a guitar festival in Israel and showed him the piece. I had always been impressed by his excellence as a performer and was very pleased that he promptly decided to include *Aquarelle* in his repertoire. When the piece was published, it was a pleasure to dedicate it to him.”

Guitarist and composer **Carlo Domeniconi** (b.1947) wrote about his work: “*The Bridge of the Birds* is a very contrasting and virtuosic work; the moods of its passages vary

between melodic, meditative, virtuosic, and dance like. It was composed in 1998 for Prof. Chen, and has now found a place in the repertoire of many Chinese guitarists.” The piece exploits the many colors and effects that the guitar is capable of producing, while making a wide use of tremolo. The piece is written with the guitar strings tuned to C-A-d-g-a-e.

Sérgio Assad writes about *Maracaípe*: “Commissioned by Chia Teng and Theresa Lee and written for and dedicated to the Beijing Guitar Duo, this work was named after a beach of the same name situated on the northeast coast of Brazil, within the state of Pernambuco. The piece is a musical description of a brief visit to its sand and water. Maracaípe is a surf paradise and is home to a world surf tournament. Although it is a place full of vitality during the daytime, in the evenings its air carries a certain melancholy.

Written in two parts, *Maracaípe* offers a vision of this melancholy mixed with the strength and energy of the surfing waves through the first part called *Wistful Rider*. Based on a five-note motif, this part comprises an introduction, which is also a brief development of the main motif, an A section, which is a sort of *Modinha*, an old Brazilian court dance, and a B section representing the increasingly high waves. The second part depicts a crab walk on the beach sands through an energetic type of dance with origins from the northeast region of Brazil. This part also provides a return to the melancholic *Modinha*, and after a return to the crab walk dance ends the piece with a vigorous sequence of transpositions of the original five-note motif.”

Radamés Gnattali (1906-1988) composed his *Suite Retratos* in 1958 for mandolin, choro group, and string orchestra. He dedicated the work to his close friend and great mandolin master, Jacob do Bandolim.

Suite Retratos is comprised of four dance movements based on popular forms associated with and named after Brazilian composers from the past. The first movement is a choro entitled *Pixinguinha*; it is followed by a waltz, *Ernesto Nazareth*, and a Scottish dance *Anacleto Medeiros*. The suite ends with a *corta jaca* dance *Chiquinha Gonzaga*. The recording of this suite, done in the early 60s with Jacob do Bandolim as a soloist and Gnattali as director of the orchestra, set a new and higher standard in the choro style by incorporating written music into the more traditional improvised choro form.

In the late 70s the mandolinist Joel Nascimento persuaded Gnattali to arrange the suite for a small group based on the *conjunto regional*, the most common formation of a choro group. When the arrangement was ready, Joel gathered together some friends that had accompanied him previously and surprised maestro Gnattali on his 73rd birthday with the first rendition of *Suite Retratos* for *conjunto regional*. The group formed for this occasion was named Camerata Carioca and represented a true revival of this style, being appointed by music critics as one of the most important contributions to the choro language. The recording of this ensemble in 1979 moved the Assad brothers to ask Gnattali to prepare a version for two guitars. The version was ready in 1981 and the Assads immediately incorporated it into their repertoire. *Suite Retratos* has become a standard in the two-guitar literature and has been recorded by most professional guitar duos in activity today.

About the Artists



The **Beijing Guitar Duo**, Meng Su and Yameng Wang, first met at the Central Conservatory in Beijing, China, where they both studied with the acclaimed professor, Chen Zhi. Later, the Beijing Guitar Duo was formally established with the encouragement of Manuel Barrueco, their teacher and mentor, while pursuing their advanced studies at the Peabody Conservatory of Music in Baltimore, Maryland.

The impressive individual talents of Ms. Su and Ms. Wang come together to create what is one of the most exciting guitar duos on the scene today. Their first duo recording, **Maracaípe**, was recently released (Tonar 91201). The album features the world premiere recording of *Maracaípe*, a work written and dedicated to the Beijing Guitar Duo by Sérgio Assad.

...

Meng Su was born in the coastal city of Qingdao, in the province of Shandong, China in 1988. She demonstrated her artistic gifts as an exceptionally talented guitarist from an early age. Meng Su began her training in classical guitar with Professor Chen Zhi at the age of nine. She quickly began attracting attention as a remarkable young talent. Before graduating from the High School of the Central Conservatory of Music of China in 2006, Ms. Su had already won many awards, including the 5th Vienna Youth Guitar Competition, the 48th Tokyo International Guitar Competition, the Christopher Parkening Young Guitarist Competition, and the 2nd Iserlohn International Guitar Competition in Germany.

She has performed concerts in the United States, United Kingdom, Canada, Austria, Germany, Korea, Japan, and China, impressing audiences with a technical mastery and artistry that exceeds her years. Meng Su recently obtained her Performer's Certificate from Peabody Conservatory in Baltimore, USA, and is currently continuing her studies with Manuel Barrueco, in the Graduate Performance Diploma program. Her discography includes a live CD and DVD release of a 2005 guitar concert in Korea as well as the release, **Four Angels**.

...

Yameng Wang was born in Qingdao, China in 1981. She fell in love with the classical guitar at a young age and began studying with the leading guitar professor in China, Professor Chen Zhi, when she was 10 years old. She became the youngest winner of the Tokyo International Guitar Competition at the age of 12. She then went on to win second prize in the Michele Pittaluga International Guitar Competition in Italy at the age of 13. At the age of 14 she was invited by Radio France to perform at the Paris International Guitar Art Week and won second prize in La Infanta Doña Cristina International Guitar Competition in Spain. *Classical Guitar* magazine noted that at the age of 14, she already played like a seasoned professional.

After graduating from the Central Conservatory of Music of China in 2006, Ms. Wang enrolled in the Peabody Conservatory in Baltimore, Maryland. There, she finished her

Masters of Music degree in 2008 and is currently in the Graduate Performance Diploma program, studying with Manuel Barrueco. Ms. Wang has performed in the US, France, Italy, Germany, Britain, Austria, Spain, Belgium, Switzerland, Poland, Australia, Japan, and Malaysia. Her first album, **Caprice**, was recorded when she was 16 years old. A **Very Special Album** was released in 1999, and in 2003 she contributed to GHA's album, **The Best of Classical Guitar**. In 2005 she released **Classic Guitar -Aquarelle, Un Sueño en la Floresta**.

The Beijing Guitar Duo records exclusively with Tonar Music (www.TonarMusic.com) and is represented by Arts Management Group, 37 West 26th Street, Suite 403, New York, NY 10010-1006. For more information about the Beijing Guitar Duo, visit: www.BeijingGuitarDuo.com.

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ZORAN DUKIC

Guitar

Saturday, May 21, 2011 at 8pm
Cleveland Institute of Music, Mixon Hall

Program

- | | |
|---------------------------|---------------|
| Sonata | Antonio José |
| Allegro moderato | (1902-1936) |
| Minuetto | |
| Pavana triste | |
| Final | |
| Four Catalan Folk Songs | Miguel Llobet |
| | (1878-1938) |
| Sonatina Meridional | Manuel Ponce |
| Campo: Allegro non troppo | (1882-1948) |
| Copla: Andante | |
| Fiesta: Vivace | |

Intermission

- | | |
|----------------------------------|-------------------------|
| Sonata No. 1 | Atanas Ourkouzounov |
| Allegro assai | (b. 1970) |
| Adagio quasi canzone | |
| Vivo | |
| Preludio | Agustín Barrios Mangoré |
| Caazapá | (1885-1944) |
| Choro de Saudade | |
| Invierno Porteño (arr. S. Assad) | Astor Piazzolla |
| Adios Nonino (arr. C. Tirao) | (1921-1992) |
| Six Balkan Miniatures | Dusan Bogdanovic |
| Morning Dance | (b. 1955) |
| Lament | |
| Vranjanka | |
| Macedonian Dance | |
| Wide Song | |
| Tiny-knit Dance | |

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

Notes

Imagine yourself as a musician who chooses to compose for the guitar. In another era, say the European Renaissance, you would almost certainly be an expert player on the instrument for which you composed. Indeed, in that bygone age composing was an integral part of being a musician. You showed off your skill as a player by performing your own music. So instrumental music of this time intimately fit both the instrument and the player—it was created and played by virtuosos who could showcase both their instrument and themselves in the best possible light. And up to about the mid-19th century, it was ever thus. Composers and performers were almost always one and the same.

Gradually, however, composing became a skill separate from performing. Hector Berlioz, an early example of this trend, seemed almost proud of his lack of playing skill. Speaking of the piano, an instrument that most composers can at least dabble on, Berlioz haughtily dismissed it as an instrument that didn't care if it was played by a human hand or the tip of an umbrella. The flip side of this trend was that performers also became specialists, more concerned with bringing the established canon of music to audiences and less concerned with contributing to it themselves.

For a mainstream instrument like the piano, this is no great disadvantage. Almost every musician has at least a modest acquaintance with it, and it's a poor composer who can't write a reasonably idiomatic piano piece. But for the guitar, the wane of the player-composer is a far more serious matter. Its peculiar hybrid nature—like a harp for the right hand, like a string instrument for the left hand—makes it a fiendishly difficult instrument to compose for by anyone who doesn't play it. Guitarists over the last century have met this challenge in varied ways. Tonight's program comprises three ways that the guitar has expanded its repertoire.

The first way is that guitarists, more so than other musicians, tend to ignore the schism between player and composer. There is, of course, a danger that this can produce music loved only by the composer and possibly the composer's mother. But when playing skill is matched with musical imagination, the results are electric. One of the finest examples was Paraguayan virtuoso **Agustín Barrios Mangoré** (1885-1944), who produced some 300 works for the guitar. A colorful figure, Barrios is sometimes portrayed in an unflattering light: he occasionally dressed in full Guaraní costume for his recitals, and often played on steel strings. But he was a highly cultured man, mastering several languages, skilled in mathematics, calligraphy, gymnastics, and poetry. He was also one of the earliest guitarists to make recordings, which document him as a player of the highest caliber.

Of more modest accomplishment as a composer, Spaniard **Miguel Llobet** (1878-1938) was in his day the most celebrated student of the well-known Spanish guitarist and composer Francisco Tárrega. Llobet in turn became an influential teacher—among his students were José Rey de la Torre, and even Andrés Segovia, who seldom admitted to studying with anyone, sought him out. Although his compositional output was small, it has a piquant charm. Like his more famous mentor, Llobet had a unique ability to showcase the guitar's lyrical voice.

Closer to our own time, guitarist and composer **Dusan Bogdanovic** (b.1955) wrote his *Six Balkan Miniatures* as a depiction of six provinces in war-torn Yugoslavia. Dedicated by the composer to world peace, such is their popularity that Italian conductor and composer Claudio Morbo orchestrated them under the title “Balkan Mosaic.”

Taking up the guitar at age 15, Bulgarian born **Atanas Ourkouzounov** (b.1970) first tried his hand at composing by tinkering with the guitar studies he was learning. (He must have had a very understanding guitar teacher.) Since then he’s written over 50 works for guitar—solos, duos, trios, quartets, instrumental ensembles, and two concertos. Ourkouzounov concertizes extensively with his wife, flutist Mie Ogura.

This brings us to the second way the guitar expanded its repertoire: get composers who aren’t guitarists to write for the guitar. If you’re not a guitar virtuoso, it helps to live in a culture where the guitar is valued. Spanish composer **Antonio José** (1902-1936) was a rising star of whom much was expected. Maurice Ravel said of him: “He will become the Spanish composer of our century.” But 1930’s Spain was a dangerous place for a young intellectual. Like his compatriot Federico García Lorca, José was killed by a Falangist firing squad in 1936. Dedicated to Regino Sainz de la Maza, José’s *Sonata para guitarra* languished virtually unknown until its publication in 1990. Concert guitarist Ricardo Iznaola, who made its premiere recording, calls it “one of the most ambitious works written for the guitar during the first half of the 20th century.”

Mexican composer **Manuel Ponce** (1882-1948) also didn’t play the guitar, but he had an enthusiastic mentor in Andrés Segovia. In fact, with the possible exception of Mario Castelnuovo-Tedesco, no 20th century non-guitarist made a greater contribution to the Segovia repertoire than Ponce. His guitar music is notable for eschewing empty pyrotechnics in favor of noble beauty. Composed in 1932, *Sonatina meridional* was prompted by a pointed request from Segovia: “Why don’t you write a Sonatina—not a Sonata—of purely Spanish character? Make your mind up.” Ponce seldom refused Segovia’s requests, and the result is one of his most beloved and frequently performed works.

Finally, there is a third way to bring good music to the guitar: steal it, or to use a more polite term, transcribe it. Argentine bandoneon player **Astor Piazzolla** (1921-1992) was an incongruous story. He longed to be a classical composer, but found success in the concert hall only after he gave up classical studies and returned to his first love: the tango. Today, the list of those who have performed his music—among them Gidon Kremer, Mstislav Rostropovich, and Nadja Salerno-Sonnenberg—reads like a who’s who of classical music. Inspired by Antonio Vivaldi’s Four Seasons, *Invierno Porteno* (Winter in Buenos Aires) is the second of Astor Piazzolla’s *Cuatro Estaciones Portenas* (The Four Seasons of Buenos Aires). Piazzolla composed *Adios Nonino* a few days after the death of his father, Vicente “Nonino” Piazzolla.

About the Artist



Zoran Dukic is one of the most distinguished classical guitarists of our time. His concert performances, both as a soloist and with orchestra, leave long-lasting impressions on both audiences and critics:

“A thrilling concert... the audience was on its feet already after the first piece... a phenomenal evening.” *Gevelsberger Zeitung, Germany*

Zoran Dukic graduated from the Music Academy of Zagreb with Darko Petrinjak and completed his studies with Hubert

Käppel at the Hochschule für Musik in Cologne.

In his “tour de force” competition years (1990-1997) Zoran Dukic won an astonishing number of competitions. He is the only guitarist to have won both “Andrés Segovia” competitions, in Granada and in Palma de Mallorca. Showing great mastery in a wide variety of musical periods and styles, he has also won competitions dedicated to “Fernando Sor,” “Manuel Ponce,” “Manuel de Falla,” “Francisco Tárrega” among others. In the greatest Spanish guitar competition in Madrid, patronized by the Royal Family, he was awarded, not only first prize but the special prize for the best interpretation of Spanish music (first time awarded to a non-Spaniard).

Though he considers the music of J. S. Bach to be still the focal point of his musical life, he has inspired numerous composers to dedicate their works to him. His premiers of new music are strengthened by his admiration of contemporary musical expression. His programs often include works by contemporary composers such as Takemitsu, Henze, Reilly, Carter, Gubaidulina and many others.

In addition he enjoys a special affinity for Spanish and South American musical idioms, the core repertoire of the classical guitar. Currently, his carefully balanced programs present a range of music from Bach to Britten, from Sor to Albéniz, from Tárrega to Villa-Lobos and Brouwer.

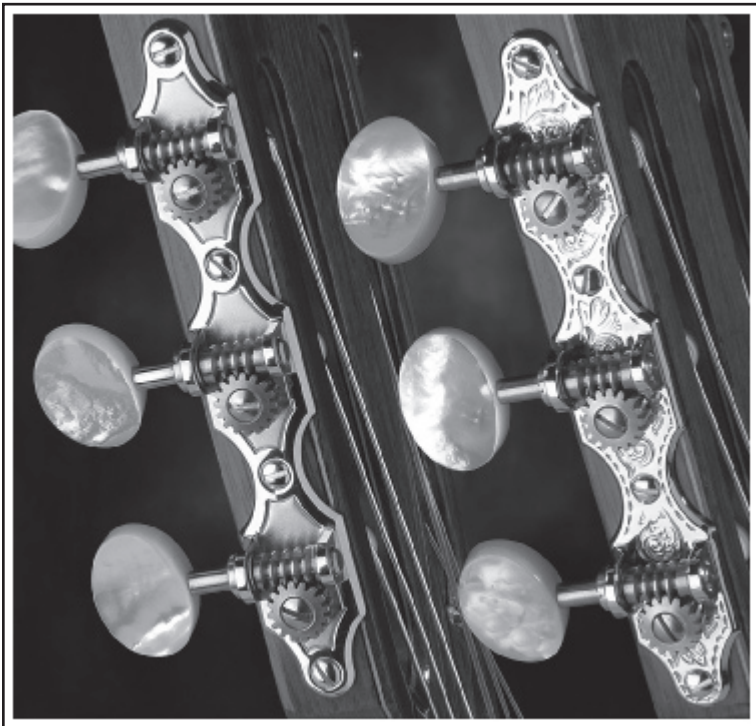
His mastery of the instrument is best summed up by the following press quotations:

“...Master of the instrument, shining in virtuoso moments as well as in the intimate ones. The sonority he creates from his guitar is as admirable as his palette of expression and elegance.” *El Norte, Mexico*

“...Always the master of his instrument, Dukic demonstrated spectacular virtuosity over and over again together with a great maturity and powerful inspiration.”

Il Gazzettino, Italy

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JASON VIEAUX
Guitar
YOLANDA KONDONASSIS
Harp
JOAN KWUON
Violin

Sunday, May 22, 2011 at 4pm
Cleveland Institute of Music, Mixon Hall

Program

Lute Suite No. 1 in E Minor, BWV 996

J. S Bach
(1685 – 1750)

Prelude; Presto

Allemande

Courante

Sarabande

Bourrée

Gigue

Spirit of Trees: Sonata for Harp and Guitar

Alan Hovhaness
(1911 – 2000)

Andante cantabile - Maestoso rubato - Tempo

Canon: Allegro

Andante maestoso - Fuga: Allegro - Andante grazio

Moderato - Allegro con spirito

Andante appassionato

Yolanda Kondonassis, harp
Jason Vieaux, guitar

Intermission

Devil's Strum (World Premiere)

Dan Visconti
(b. 1982)

Histoire du Tango

Astor Piazzolla
(1921 – 1992)

Bordel 1900

Café 1930

Nightclub 1960

Concert d'Aujourd'hui

Joan Kwuon, violin
Jason Vieaux, guitar

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Donald Rosenberg
- Gramophone

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...a new way of hearing what these tunes can mean."*

PAT METHENY

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

STEVE RODBY
Bassist and Producer



A z i c a

Notes

The works for lute* by **J.S. Bach** (1685-1750) represent perhaps the single most important body of work in the guitar repertoire. Among these works are dance suites, including the *Suite in E Minor, BWV 996*. This work, like most suites of the late Baroque, follows the standard form of: *Allemande, Courante, Sarabande*, and *Gigue* with optional movements. Bach chose to include the *Prelude* and *Bourrée* in addition to the four standard movements.

The *Prelude* to *BWV 996* imitates the *French overture*. This style gained popularity in the seventeenth century through the orchestras of Jean-Baptiste Lully at the court of Louis XIV. A French overture begins with a slow section with dotted rhythms, scale flourishes, and heavy ornamentation while maintaining an improvisatory feel. This is followed by a fast, fugal section, beginning with one instrument playing a melody which is then imitated by other instruments entering successively. Bach's slow section begins with a single voice that seems to wander downward, eventually encompassing a wide pitch register. Following this are mostly scalar passages and chords in dotted rhythms. The fast section begins with a seemingly endless stream of voices stating the subject until, at almost the halfway point, the subject is fragmented within a strikingly dense texture. This movement ends, like most in this suite, with a Picardy third - a major tonic chord in a piece that is otherwise in a minor key.

The remainder of the movements are dances. The *Allemande's* flowing lyricism offers a welcome respite from the intensity of the *Prelude*. It too features skillful counterpoint but with a lighter texture. The *Courante* is in French style, which typically features a moderate tempo, a time signature of 3/2, and a variety of rhythms - as opposed to the Italian version of the dance, which is fast, in 3/4 and with constant eighth-note or sixteenth-note rhythms. This movement is one of the most contrapuntal examples of this dance in the repertoire. The *Sarabande* is often the emotional heart of Bach's suites, and this case is no exception. It is a long-lined aria of intense passion. The *Bourrée* is the best-known movement of all of Bach's works for the lute. Its two-voice texture creates a lightness and a bounce that eases the listener out the reverie of the *Sarabande*. It is the only movement not to end with a Picardy third. The *Gigue* features voices that alternate between contrary and parallel motion. The A section has many prominent descending lines while the B section has more ascending lines, leading to the glorious end of the suite on an E major chord.

Alan Hovhaness (1911-2000) was one of the earliest Western composers to recognize the true value of Eastern music and to synthesize the two. Though associated with the style of the "West Coast Composers," which included John Cage, Lou Harrison, Harry Partch, Henry Cowell, and others, he nevertheless found his own distinct voice.

*Though it is still a matter of debate, most scholars believe that these works were conceived and originally performed on the lautenwerk or lute-harpsichord, an instrument similar to the harpsichord, but which used gut instead of metal strings to imitate the sound of the lute.

Hovhaness was born in Massachusetts and spent much of life in his home state and in New York, though toward the end of his life he settled in Seattle. He began composing at an early age despite his parents' disapproval. In fact, he had to hide his compositions to prevent his parents from destroying them. In his early teens Hovhaness decided to pursue a career in music and soon wrote several operas. It appears that he did not study composition formally until he entered the New England Conservatory at about age 21. Although the typical romantic-era style characterized his early works, the musical influences of his family's native Armenia and those of Indian music had made an impression on the young Hovhaness as well. A turning point came in 1942 at Tanglewood, when he felt that his compositional technique was ridiculed by Aaron Copland and Leonard Bernstein. Hovhaness believed that he needed to make a change in his style. A Fulbright Grant and a Rockefeller Grant enabled him to travel to study the music of India, Korea, and Japan. Asian music soon found a permanent place in his compositional language.

Like much of Hovhaness' music, *Spirit of Trees* owes its language more to the Orient than to the Occident. Scales and modes emphasizing the augmented second interval are common. The composer's love of the mystical and of nature is evident in the title. Spacious and repetitive rhythms pervade most movements; and when rhythms are more active, they produce more a sense of flow than of agitation. The only movement that has a clear form is the first, which is in ternary (ABA) form. Ostinati (repeated motives) are prevalent, and themes are repeated or elaborated rather than developed. The music does not work toward a goal or a climax, but seems content merely to be.

When Hovhaness shows Western influence, it is usually that of contrapuntal music of the Renaissance and Baroque. In *Spirit of Trees* this is evidenced in the *Canon* and *Fugue*. Hovhaness had a special love for fugues and may have written more of them than any other composer in the twentieth century. This is reflected in his statement that he wrote them merely "to keep myself occupied."

Hovhaness favored consonant intervals and harmonies over dissonant ones. Dissonances are momentary, and tend to resolve in ways predictable in modal music. His music is intended to be understood without difficulty and achieved popular acclaim even when it did not satisfy the critics. He summed up his aesthetic wonderfully by saying "My purpose is not to create music for snobs, but for all people, music which is beautiful and healing. To attempt what old Chinese painters called 'spirit resonance' in melody and sound."

Of the *Devil's Strum*, **Dan Visconti** (b.1982) writes:

One of the defining myths surrounding American blues guitar playing is about a pact with the supernatural, as portrayed in Robert Johnson's "Cross Road Blues" and countless other songs and legends.

In one such account, a man meets the Devil at the lonely crossroads in the dead of night, and strikes a bargain: in exchange for inhuman ability and charisma as a guitarist, the man need only sign over his eternal soul. At the

outset this arrangement leads to sex, money, and fame; but it's not long before greed, license, and arrogance follow suit and hasten the foolish soul's inevitable demise.

The central moment in several versions of the myth is when the Devil tunes up the doomed man's guitar--the moment when the strings become awakened with unseen power and the man's fate is sealed.

My new work for guitarist Jason Vieaux begins at just this moment--the moment of the Devil's long fingers strumming the jangly strings--and proceeds as the instrument is literally tuned up, until ever faster and more virtuosic riffs drive the piece to its conclusion.

Argentinean composer **Astor Piazzolla** (1921-1992) is known as one of the greatest composers of the tango in history - but also the most controversial. Born in Mar del Plata in 1921, Piazzolla's family moved to New York when he was an infant. At the age of eight he received a bandoneón from his father and quickly showed great promise. A piano teacher introduced him to the music of Bach, which would strongly influence Piazzolla's own music. While still in his teens he worked for the great tango composer Carlos Gardél.

After moving to Buenos Aires when he was 17, Piazzolla played bandoneón and arranged music for another important figure in the history of tango music, Anibal Troilo. Piazzolla's relentless search for an original style led him to study the music of modern classical composers and to study composition with Alberto Ginastera. After forming his own tango group, Piazzolla received a scholarship to study composition with the great pedagogue Nadia Boulanger for a year in France. When she heard a tango he composed she convinced him that the tango was his true calling.

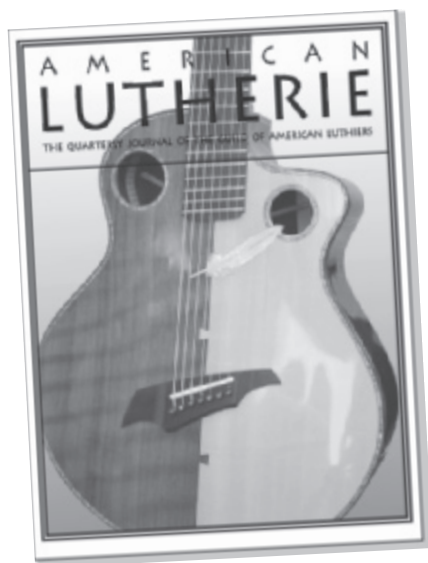
Piazzolla returned to Buenos Aires, where he created the *nuevo tango*, which differed from traditional tango in several ways: it did not have dancing, it used chromaticism and dissonance, it borrowed harmonies from modern classical music and jazz, and it sometimes featured unusual instrumental combinations. The effect was scandalous. Reactions from advocates of the traditional tango were so harsh that Piazzolla often received death threats. Piazzolla welcomed the controversy; on one recording, his group chants what he identified as the four elements of *tango nuevo*: tango, tragedia (tragedy), comedia (comedy), and kilombo (whorehouse).

It is interesting that Piazzolla, a central figure in the tango's history, chose the medium of flute and guitar to chronicle the tango's evolution. *Histoire du Tango*, composed in about 1986, is arguably the most popular work for this instrumentation.

Bordel 1900 is quick and exciting. It features heavy accents, syncopations (accented notes that are off the beat), and the ubiquitous tango rhythm pattern of 1-2-3, 1-2-3, 1-2. The title of this movement reminds the audience of the seedy origins of the tango, and the music's physicality and seductiveness reflect this; however the harmony is

actually more modern than that of the year 1900. As a contrast, the second movement is inspired by the popularity of tangos in the cafés of Paris, where their value as music to be listened to had surpassed their dance function. The tempo is slow, and shifts between major and minor tonalities underline the nostalgic mood. *Nightclub 1960* is the longest movement and the only one to alternate between very fast and very slow tempi. The fast sections are brilliant and exhilarating while the slow sections are melancholy and even tragic. More modern language is used, and at times this movement gets fairly dissonant. A thrilling finale often fools audiences into believing that the entire work has come to an end. *Concert d'Aujourd'hui* is intended to represent what the tango was at the time of the work's composition. Even today this work has a futuristic feel. Although it has familiar tango rhythms, it also features a great deal of dissonance and modern elements such as polytonality. In fact, it is not until the final six measures that traditional chords appear at all. The virtuosic finale creates a satisfying conclusion with an unambiguous resolution to an E minor chord.

Notes by Erik Mann © 2011



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About the Artists



One of the “youngest stars of the guitar world” (New York Times, 2010), **Jason Vieaux** is a musician regularly noted for his engaging and virtuosic live performances, imaginative programming, and uncommon communicative gifts.

Recent concert highlights include recitals for Lincoln Center and the 92nd St. Y in New York, Dumbarton Oaks in Washington DC, a debut with the Charlotte Symphony, and recitals for Spivey Hall and Indiana University. Vieaux’s 2010-2011 concerto performances include works of Rodrigo, Villa-Lobos, Piazzolla and Roberto Sierra in performances with the Chautauqua Music Festival, the symphonies of Mexico City, Ft. Worth, Grand Rapids, Illinois, Williamsburg, Reading, Dubuque, and with Boston’s *A Far Cry* Chamber Orchestra. His current chamber music collaborations with the Escher Quartet, flutist Gary Schocker, and bandoneon/accordion virtuoso Julien Labro continue to display Vieaux’s extensive range of musical interests.

Mr. Vieaux is a frequent guest with orchestras across the United States. He has performed as concerto soloist with, among many others, the Cleveland Orchestra, Ft. Worth Symphony, San Diego Symphony, the Florida Orchestra, the Chamber Orchestra of Philadelphia, Orchestra 2001, IRIS Chamber Orchestra, and the Auckland Philharmonia in New Zealand, while working with such renowned conductors as Miguel Harth-Bedoya, David Robertson, Michael Stern, Jahja Ling, Stefan Sanderling and Alasdair Neale.

Vieaux’s triumphant programs and collaborations for Music@Menlo, Strings Music Festival, Grand Teton, Jupiter Chamber Players, and others, have forged his reputation as a first-rate chamber musician. As a passionate advocate of new music, Vieaux has premiered new pieces by Jerod Impichchaachaah’ Tate, José Luis Merlin, Eric Sessler, Arthur Hernandez, Gary Schocker, Fazil Say, and frequently plays works by Mario Davidovsky, Roberto Sierra, and John Corigliano.

Jason Vieaux has ten recordings to his credit and many more to come under his multi-record deal with Azica Records. **Bach; Works for Lute, Vol. I** was released in the spring of 2009, and, after hitting #13 on Billboard’s Classical Chart after its first week, received rave reviews by *Gramophone Magazine* and *The Absolute Sound*. His previous CD, **Images of Metheny**, features music by renowned 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.” **Sevilla: The Music of Isaac Albeniz**, was rated one of the Top Ten Classical CDs of the year by both *The Philadelphia Inquirer* and Cleveland’s *The Plain Dealer*.

He is the youngest First Prize winner in the history of the prestigious Guitar Foundation of America International Competition, a Naumburg International Guitar Competition prizewinner, and, in recognition of his prodigious talent and

extraordinary professional career, The Cleveland Institute of Music honored Mr. Vieaux with their Alumni Achievement Award in 1998. Mr. Vieaux has toured Southeast Asia, Europe, Mexico, Canada, the Far East, Australia and New Zealand.

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, the youngest Department Head to serve at the prestigious conservatory. He is also affiliated with Philadelphia-based Astral Artists.

Jason Vieaux performs and records exclusively on a Gernot Wagner double top classical guitar strung with Galli Genius Titanio Strings. He is represented in the U.S.A. by Jonathan Wentworth Associates, Ltd., 10 Fiske Place, Suite 530, Mt. Vernon, NY 10550. For more information about Jason Vieaux visit: www.jasonvieaux.com

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Yolanda Kondonassis is celebrated as one of the world's premiere solo harpists and is widely regarded as today's most recorded classical harpist. Hailed as "an extraordinary virtuosa" and "sheer luminescence at the harp," she has performed around the globe as a concerto soloist and in recital, bringing her unique brand of musicianship and warm artistry to an ever-increasing audience.

Since making her debut at age 18 with the New York Philharmonic and Zubin Mehta, Ms. Kondonassis has appeared as soloist with numerous major orchestras in the United States and abroad such as The Cleveland Orchestra, the English Chamber Orchestra, and the Hong Kong Philharmonic, to name only a few. Other solo appearances include engagements at Lincoln Center, the 92nd Street Y and Taiwan's National Concert Hall.

Her fifteenth album on the Telarc label features the world premiere recording of *Bright Sheng's Never Far Away: Concerto for Harp and Orchestra*, written for and premiered by Ms. Kondonassis. With well over 100,000 albums sold worldwide, her extensive Telarc discography includes her recent Grammy-nominated release of music by Takemitsu and Debussy entitled *Air*, and other titles such as **Salzedo's Harp**, **Debussy's Harp**, **The Romantic Harp**, her own (and the first-ever) harp transcription of Vivaldi's **The Four Seasons** with the Orchestra of Flanders.

As an author, composer, and arranger, Ms. Kondonassis has published three books to date: *On Playing the Harp*, *The Yolanda Kondonassis Collection*, and *The Yolanda Kondonassis Christmas Collection*, featuring Ms. Kondonassis' most popular arrangements from her acclaimed disc, **Dream Season: The Christmas Harp**. All of Ms. Kondonassis' works are published by Carl Fischer Music.

Ms. Kondonassis carries her passionate artistic commitment to issues regarding the protection of natural resources, air quality, and climate change. Royalties from several

of her projects are donated to earth causes and she is the founder and director of Earth at Heart, a non-profit organization devoted to earth literacy and inspiration through the arts. Her first children's book, entitled *Our House is Round: A Kid's Book About Why Protecting the Earth Matters* was released on Earth Day, 2010.

Her long list of national and international honors includes top prizes in the Affiliate Artists National Auditions in New York and the Maria Korchinska International Harp Competition in Great Britain. The recipient of two Solo Recitalists Grants from the National Endowment for the Arts, Ms. Kondonassis has been featured on CNN and PBS television as well as National Public Radio's *All Things Considered*, *St. Paul Sunday Morning*, and *Performance Today*. In addition to her active performing and recording schedule, Ms. Kondonassis heads the harp departments at the Cleveland Institute of Music and Oberlin College Conservatory, and has presented master classes around the world.

For more information about Yolanda Kondonassis visit: www.YolandaHarp.com

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Joan Kwuon, violin, is praised by the New York Times for her “fiery, intensely musical and impassioned playing.”

Born and raised in Los Angeles, Ms. Kwuon made her Tanglewood Music Festival debut with the Brahms Violin Concerto at the invitation of Sir André Previn. Following this debut, she was presented in her New York debut in recital at Lincoln Center's Alice Tully Hall.

Highlights of Ms. Kwuon's recent seasons include the United States tour with the Royal Philharmonic Orchestra. Celebrating Mozart's 250th birthday, she performed Mozart violin concerti conducted by Charles Dutoit and Matthias Bamert. Ms. Kwuon was the featured soloist with the London Symphony Orchestra and André Previn performing the Sibelius *Violin Concerto*, and with Maestro Previn and the Prometheus Chamber Orchestra at Carnegie Hall performing Mozart's *Concerto No. 3*.

In the 2009-2010 season Ms. Kwuon made her concerto debut in the Czech Republic, performing the Beethoven *Violin Concerto* with Maestro Theodore Kuchar and the Janacek Philharmonic, and her debut in Turkey, performing the Brahms *Violin Concerto* with Maestro Gurer Aykal and the Bilkent Symphony Orchestra.

As a recitalist, Joan Kwuon made her Metropolitan Museum debut in 2006 and has been presented by venues including University of Illinois' Krannert Center, Universities of Georgia, Rockefeller, Iowa, George Mason, Wooster College and the St. Petersburg Conservatory in Russia. She has appeared in Boston on WGBH, on *Around New York* on WNYC, and is a frequent guest on *Live from WFMT* in Chicago.

Ms. Kwuon has been engaged as guest artist at numerous international music festivals including Great Mountains Music Festival in Korea, Cité de la Musique and Consonance

in France, the Summer Festival in Prague, the Santa Fe Chamber Music Festival and La Jolla's Summerfest. She has enjoyed collaborations with Cho-Liang Lin, Jaime Laredo, Sharon Robinson, the Juilliard String Quartet, Bright Sheng, Heidi Grant Murphy, Vladimir Feltsman, and Tony Bennett.

Ms. Kwuon received advanced degrees from Indiana University, The Juilliard School and the Cleveland Institute of Music. She has taught at the Juilliard School and is currently on the faculty at the Cleveland Institute of Music, and The Bowdoin International Music Festival.

Joan Kwuon is grateful to Elliott and Mona Golub for the generous loan of the 1734 'Spagnoletti' Guarneri del Gesù. For more information about Joan Kwuon visit: www.joankwuon.com



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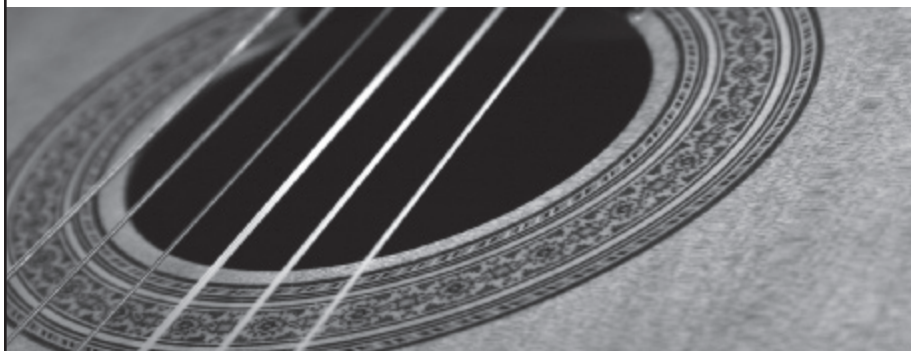
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