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Cleveland Institute of Music

*Presents*

Classical Guitar Weekend

May 21-23, 2010

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## Welcome & Acknowledgements

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Welcome to the tenth annual Classical Guitar Weekend presented by Guitars International in cooperation with the Cleveland Institute of Music. This May it is our honor to present four of the world's finest classical guitarists, one of the world's finest lutenists, one greatly gifted soprano, three wonderful young composers and one of the world's great guitar makers in a celebration of art music - solo and ensemble, old and new.

Guitars International wishes to thank the many members of the Cleveland Institute of Music's administration, faculty, staff and student body who have worked so conscientiously to bring about this event; in particular: Joel Smirnoff and Eric Bower for their support of Classical Guitar Weekend; Lori Wright and Cynthia Kazaroff of Concerts and Events for production of this year's recitals and master classes; Susan Schwartz and Vicki McDonald for help with the press; Barbara Hosta for help with our mailing list; Katie Gorton for generous mention in CIM Notes; Gregory Howe of Distance Learning; Chris Haff Paluck for sharing her vast knowledge of community arts' resources; Brenda Watson for fielding with such good cheer our many phone calls and questions; and CIM Guitar Department Head Jason Vieaux for contributing as always so generously of his time, energy, enthusiasm, wisdom and art.

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

In addition, many thanks go to the following individuals and organizations for their indispensable kindnesses over the years: Donald Rosenberg, John Kappes, Mark Rapp and the Plain Dealer; Scene Magazine; Elaine Guregian and The Beacon Journal; Jennifer Jumba 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; Daniel McDaniel and Chicago Concert Artists; Jonathan Wentworth Ltd.; Bruce Egge, 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, Craig Young, Cherie Stewart and AlphaGraphics; Gunnar Eisel and World Guitarist; the Guitar Foundation of America; the Cleveland Classical Guitar Society; Laura Williams and Glidden House; and teachers, friends and longtime supporters of this event: Don Better; John Dana; Martin, Kathy and Colin Davin; John Fitzgerald; James Flood; Robert and Melissa Gruca; Linda and Stephen Hall; Christoph and Iris Harlan; David Hershberger; Pat and Nancy Kilkenny; Tim, Tricia and Krystin O'Mara; Brian Kozak; Benjamin Kunkel; Tom Poore; Stuart Vokes; and Anne Wilson.

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, Maine, Michigan, New York, Ohio, Pennsylvania, Virginia, West Virginia and Canada at last count - to celebrate fine music and the many dedicated individuals who make it possible.

*— Armin Kelly, Artistic Director*

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## Classical Guitar Weekend Recitals

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**Nigel North**, Renaissance lute

Friday, May 21 at 8:00 PM

Works by: John Dowland selected solo compositions

Tickets: \$22.00, \$18.00 student with I.D.

(Sorry, no credit cards at the door)

Cleveland Institute of Music, Mixon Hall 11021 East Blvd.

Cleveland, Ohio 44106

**Daniel Lippel**, guitar, and **Tony Arnold**, soprano

Saturday, May 22 at 4:00 PM

Works by: Schubert, Mertz, Shende, Gilbert, and Adashi

Tickets: \$20.00, \$16.00 student with I.D.

(Sorry, no credit cards at the door)

Cleveland Institute of Music, Mixon Hall 11021 East Blvd.

Cleveland, Ohio 44106

**Duo Melis**, guitars

Saturday, May 22, 2010 at 8:00 PM

Works by: De Falla, Granados, Piazzolla, Balbastre,

Castelnuovo-Tedesco and Ginastera.

Tickets: \$22.00, \$18.00 student with I.D.

(Sorry, no credit cards at the door)

Cleveland Institute of Music, Mixon Hall 11021 East Blvd.

Cleveland, Ohio 44106

**Jason Vieaux**,\* guitar

Sunday May 23, 2010 at 4:00 PM

Works by: Giuliani, Martin, J.S. Bach, Brouwer, Barrios,

and Albeniz

Tickets: \$22.00, \$18.00 student with I.D.

(Sorry, no credit cards at the door)

Cleveland Institute of Music, Kulas Hall 11021 East Blvd.

Cleveland, OH 44106

**\* Please note that this year's Jason Vieaux recital is a paid ticketed event.**

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

## Master Classes & Related Events

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**Daniel Lippel**, guitar

Friday, May 21, 1:00 - 3:30 PM

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

Open to observers free of charge

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

**Duo Melis**, guitars

Friday, May 21, 4:00 - 6:30 PM

Cleveland Institute of Music guitar students will perform  
and be coached by Duo Melis (Susana Prieto and Alexis Muzurakis).

Open to observers free of charge

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

**Andrea Tacchi**, lecture

Saturday, May 22, 9:00 AM to noon

**The Evolution of the Classical Guitar from its Origins through the Present Day**

Italian master guitar maker Andrea Tacchi will explore the luthier's craft over the ages. He will then examine Spanish guitar making, focusing on Robert Bouchet's detailed notebook, which illustrates the way Spanish craftsmen handed their skills down in their workshops from father to son. Finally, Maestro Tacchi will speak about his own workshop, pointing out differences in the process of building a Bouchet versus his Coclea guitar. A question and answer period will follow.

Open to observers free of charge

Cleveland Institute of Music, Studio 217 11021 East Blvd.  
Cleveland, OH 44106

**Jason Vieaux**, guitar

Saturday, May 22, 1:00 - 3:30 PM

Mr. Vieaux will coach non-CIM guitar students on site at CIM  
and students at the Royal College of Music, England via CIM's  
innovative Distance Learning video connect.

Open to observers on site at CIM free of charge

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

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## Master Classes & Related Events Continued

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### **Exhibition of Fine Contemporary Classical Guitars from around the World**

Sunday, May 23, 9 - 11:30 AM

Open to attendees free of charge

Location TBA

### **Nigel North, lute**

Sunday, May 23, 12:30 - 3:30 PM

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

Open to observers free of charge

Cleveland Institute of Music, Studio 217 11021 East Blvd.  
Cleveland, OH 44106

*For information call the Cleveland Institute of Music at (216) 791-5000.*

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# NIGEL NORTH

*Renaissance lute*

Friday, May 21, 2010 at 8pm  
Cleveland Institute of Music

## *Program*

Sir John Smith, his Almain  
Lachrimae  
John Dowland's Galliard  
Go from my window  
Fancye

John Dowland  
(1562-1623)

Fantasie  
Walsingham

The Shoemaker's Wife: A Toy  
Solus cum sola  
Melancholy Galliard  
Lady Hunsdons' Puffe

Farewell "In Nomine"  
King of Denmark's Galliard

## *Intermission*

Almain (Thinkst thou then by thy fiegnig)  
Pavan "Lachrimae Antiquae Novae"  
Mr Nicholas Gryffith his Galliard  
Dowland's Teares (I saw my lady weep)  
Galliard "Sleep wayward thought"  
Coranto (Were every thought an eye)

John Dowland

Lord Willoughby's Welcome Home  
Galliard on a galliard of Batchelar  
Tarletons Risurrectione  
Coranto : Mrs Winter's Jump

Fortune my foe  
Semper Dowland Semper Dolens  
Forlorne Hope Fancy

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

## Artist's Biography

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Renowned British lute virtuoso **Nigel North** continues to thrill and mesmerize audiences with performances “stunning - rich, warm, resonant and utterly musical.” His latest solo CD set of the music of John Dowland was selected as the “CD of the Month” for May 2009 by the *BBC Music* magazine and the July 2009 edition of Britain’s *Classic FM* magazine featured Mr. North as one of their top 100 greatest artists.



In addition to a stellar solo career, Mr. North has enjoyed musical collaborations with the world’s most outstanding early music scholars including Trevor Pinnock, Christopher Hogwood, Alfred Deller, Fretwork, the London Baroque and most recently with the Attaignant Consort. Mr. North has enjoyed a unique musical life which embraces several and varied activities as a teacher, accompanist, soloist and writer. He published a continuo tutor, *Continuo Playing on the Lute, Archlute and Theorbo: A Comprehensive Guide for Performers* (Faber 1987) which represents his work and passion for this subject.

The ensemble Romanesca was formed by Mr. North, together with Andrew Manze (violin) and John Toll (harpsichord & organ). For ten years (1988-1998) they explored, performed and recorded 17th century chamber music winning several international awards for their recordings. Their double CD recording of the Biber “Violin Sonatas” received the Gramophone Award for Best Baroque Chamber Music CD in 1995.

A most prolific recording artist, Mr. North has participated in over 200 recording projects including 20 solo CDs and seven with Romanesca. Nigel North’s Dowland Lute Edition has gained him a garland of critical accolades: “A collector’s item” (*The Times*), “a remarkable performance of wonderful music” (*American Record Guide*), “North’s sweet-toned playing is both unfailingly musical and highly imaginative” (*Gramophone*), “Nigel North’s Dowland cycle sets a new benchmark” (5 STARS, *BBC Music* magazine). On the fourth and final volume just completed, North presents a selection of dances and songs by the composer celebrated as the ‘English Orpheus.’ Other recent recording projects have included, Robert Dowland’s *A Musical Banquet* with soprano, Monika Mauch, for ECM (2008), “Lute Songs” with tenor Charles Daniels for ATMA (2007) and the *Lute Music of Robert Johnson* for Naxos (2010).

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

*Nigel North performs on a 10 course Renaissance lute after Frei (16th century) made by Lars Jonsson, Sweden. He is represented by Chicago Concert Artists.  
[www.chicagoconcert.artists.com](http://www.chicagoconcert.artists.com)*

## Program Notes

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A true genius in any artistic field is a rare thing. In the world of the lute, **John Dowland** (1563-1626) most certainly qualifies for this accolade. Despite being a Catholic at the wrong time in English history and a man with a rather difficult complaining character, Dowland's genius still brought him praise and honour from his contemporaries. In a sonnet from 1598, the poet Richard Barnfield paid the most telling tribute to Dowland by writing "Dowland to thee is dear, whose heavenly touch/Upon the lute doth ravish human sense." From this, and from Dowland's music itself, we can sense that Dowland's inimitable qualities as a performer (of his own compositions) were the beauty of his tone coupled with an extraordinary ability to move the emotions of his listeners.

In our 21<sup>st</sup> century, Dowland is often remembered for his *Lachrimae* Pavan, and as a composer of melancholic music. This gives us, however, a very limited and unduly biased view of our "English Orpheus" because Dowland's music explores the complete range of human emotions with a unique blend of spirit, heart and intellect. The other qualities which are very much apparent in Dowland's music are a wonderful melodic gift and a thorough, ingenious contrapuntal skill. While it is often virtuosic, Dowland's lute music is always natural and idiomatic. All of these qualities can be found throughout Dowland's canon of works which principally consists of about one hundred solo lute pieces, almost the same quantity of lute songs, plus some consort pieces for viols and lute.

Shakespeare and John Dowland were exact contemporaries, born one year apart. Shakespeare (born in 1564) is known to have revised his works over many years but this does not diminish our admiration of his genius. Similarly, Dowland revised much of his music from year to year. Some lute pieces survive in as many as ten versions so it is impossible to define any version as the authentic one. The lute was a continuously developing instrument and Dowland would have begun his "luting" on an instrument with only 6 courses (pairs of strings) but would have played a 9 or 10 course lute in his maturity. Thus, we can trace Dowland's development side by side with that of the lute. Of course, the writing for the instrument tells us much, as does the history of each manuscript in which the music is found. More interesting evidence can be gleaned from the dedications which Dowland gave to many of his lute pieces. Patrons and courtiers, for example, often changed their names through marriage, they received new titles by Royal command, or they may also have gained a degree at one of the two English Universities. From all these directions, we can build a fairly clear chronological journey.

While borrowing ideas from the past, Dowland and Shakespeare were both extremely innovative in their creations. In Dowland's musical environment, it was perhaps more that the air was full of certain ideas, fashions and conventions and it was simply unavoidable to share or borrow from this collective. For Dowland, this might have been in the form of a phrase, (such as the famous descending *Lachrimae* theme) or a way of working with a musical figure and its inherent rhetorical meaning. Dowland composed in the normal-musical forms for his time, viz. dances, sets of variations on popular tunes and Fantasies.

The principle dance forms were Pavan, Galliard and Almain, but he also wrote the occasional Jig and “nothing.” Melancholy became the most fashionable of Elizabethan humours and Dowland’s *Lachrimae* (Tears) is a clear expression of this melancholy. During the 1580’s and 90’s Dowland’s *Lachrimae* became the most popular pavan of its age, a model for all pavans, and was a central piece in the Elizabethan lute repertoire. Eventually it also became a song, *Flow My Tears*, published by Dowland in his *2nd Book of Ayres* (1600). Dowland uses the descending four note *Lachrimae* theme in all of his melancholic music and it can be heard woven into many pieces in today’s program. Other Pavans you will hear are *Solus cum sola*, *Lachrimae antiquae novae* and *Semper Dowland, Semper Dolens*.

The Galliard must have been Dowland’s favourite form, if we can judge by the number of them that have survived – almost 40! Most have a bright, tuneful nature, and only one or two are melancholic – including the *Melancholy Galliard*. Some are “programmatic”; the *Battle Galliard* was renamed *The King of Denmark’s Galliard*. The Almain was, according to Thomas Morley in 1597, “a more heavy dance (fitly representing the nature of the people whose name it carrieth.”

Variations on popular ballad tunes are represented by *Go from my window*, *Walsingham*, *Lord Willoughby’s Welcome Home* and *Fortune my foe*.

Dowland left us seven wonderful Fantasies written in various forms. Although this may seem small in number, Dowland wrote many more fantasies than his English contemporaries. To an Elizabethan, a “Fantasy” or “Fancye” was a purely instrumental work in which the composer could literally follow his own Fancy and make an expressive and varied piece of music without any restrictions of form. In writing about the English consort Fantasy, Thomas Morley described it in 1599 as “The most principal and chiefest kind of music which is made without a ditty...., that is when a musician taketh a point at his pleasure and wresteth and turneth it as he list.....In this may more art be shown than in any other music because the composer is tied to nothing.” Of the four fantasies in today’s programme, the first *Fancye* and *Fantasie* are toccata-like and improvisatory in style. The two Farewells are very different compositions. *Farewell In Nomine* is unique for Dowland in being a Fantasy based on a cantus firmus chant *Gloria Tibi Trinitas*. The “In Nomine” fantasy was a favourite form of the English consorts of Dowland’s contemporaries, but was not so common in lute literature. The closing *Forlone Hope Fancy* is an extremely rich work with chromaticism which is daring and very innovative for the time. The shocking nature of this chromatic music is partly reminiscent of certain English melancholic madrigals and also of the madrigals by the Italian, Gesualdo. *Forlone Hope Fancy* built on a descending chromatic bass, begins in deep melancholy but changes to a rapidly fleeing, runaway flourishing end.

– Notes by Nigel North © 2010

DANIEL LIPPEL  
*Guitar*

TONY ARNOLD  
*Soprano*

Saturday, May 22, 2010 at 4pm  
Cleveland Institute of Music

*Program*

Sei mir gegrüsst D. 741 (Rückert)	Franz Schubert/arr. T.F. Heck (1797-1828)
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Liebesbothschaft from D. 957 (orig. text Rellstab)	F. Schubert/arr. J.K. Mertz (1806-1856)
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From Sonetos de Amor (Neruda) Soneto II Soneto LXVII	Vineet Shende (b. 1972)
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Aufenthalt D. 957 (orig. text by Rellstab)	F. Schubert/arr. Mertz
Der Schiffer D. 536 (Mayrhofer)	F. Schubert/arr. Heck

Neña (Canción Fúnebre) (Guido y Spano)	Peter Gilbert (b. 1975)
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Nacht und traume D. 827 (von Collin)	F. Schubert/Heck
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*Intermission*

Lament (2010)* (Glück)	Judah Adashi (b. 1975)
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Nachstucke D. 672 (Mayrhofer)	F. Schubert/Heck
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From Suite in Raag Maarva (2010)* Alap Jhala	V. Shende
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Heidenroslein D. 257 (Goethe)	F. Schubert/Heck
Das fischermädchen D. 957 (orig. text Heine)	F. Schubert/Mertz
Lob der tränen D. 711 (orig. text Schlegel)	

Fruhlingsglaube D. 686b (Uhland)	F. Schubert/Heck
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*\*World premiere*

## Artist's Biography

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Guitarist **Daniel Lippel** is active as a soloist, chamber musician, and recording artist. Recent performances include a solo tour of Germany, recitals in Istanbul, Chicago, New York, and Philadelphia, and chamber music performances at Finland's Musica Nova Helsinki Festival, the Macau International Music Festival in China, and at the Mostly Mozart Festival at New York's Alice Tully Hall.



Lippel's recordings have garnered him critical acclaim from *Gramophone*, *American Record Guide*, *Guitar Review*, *Music Web International*, and several other publications, and he is the founder and director of New Focus Recordings, an independent label. He is very involved in the contemporary classical music scene and performed as soloist in Gyorgy Kurtag's *Grabstein fur Stephan* for guitar and small orchestra for the gala opening concert of Troy, NY's new concert hall, EMPAC. Lippel is a member of ICE (International Contemporary Ensemble), and new music quartet Flexible Music.

He has had the opportunity to work with some of the eminent composers of our time, including John Adams, Mario Davidovsky, Phillippe Manoury, Magnus Lindberg, Ursula Mamlok, and Augusta Read Thomas, and he performed in a Carnegie Hall celebration of Elliott Carter's music conducted by Oliver Knussen. One of the aspects of his career that Lippel finds the most gratifying is close collaboration with composers; he has commissioned and premiered over fifty solo and chamber works by established and emerging composers, many of which he has recorded on his independent label, New Focus Recordings. As an educator, Lippel is particularly interested in demystifying the contemporary repertoire for guitarists, and the guitar for composers.

He has given guitar master classes at the Hanns Eisler Hochschule in Berlin, Cleveland Institute of Music, Syracuse University, Northern Illinois University, and Bowling Green State University and guest lecture presentations to composition departments at the University of Texas at Austin, University of California at Davis, Columbia College (Chicago), New York University, University of North Texas, and Manhattan School of Music. His performances have been broadcast on several radio stations including KCRW Santa Monica, WQXR New York, and WCLV Cleveland, as well as on the internationally syndicated Art of the States by Boston's WGBH.

Lippel won the senior guitar division prize in the 2000 ASTA Competition as well as winning the Stafford England Guitar Competition and the Boston Guitar Society Guitar Competition. He has toured four continents and recorded extensively with Fat Cat Record's indie rock band Mice Parade. He received the Doctor of Musical Arts Degree from the Manhattan School of Music, under the guidance of David Starobin. His previous instructors included Jason Vieaux and John Holmquist at the Cleveland Institute of Music, Stephen Aron at the Oberlin Conservatory of Music, and private studies with David Leisner and Nicolas Goluses.

*For this recital Daniel Lippel performs on a 19th century Stauffer reproduction by Bernhard Kresse, Germany (courtesy John Dana), and a contemporary guitar by Robert Ruck, U.S.A.*

## Artist's Biography

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Soprano **Tony Arnold's** performances are marked by clarity, depth, imagination, and vocal beauty. She is internationally recognized for her interpretation of the contemporary repertoire. In 2001 she became the first vocalist ever to win the prestigious Gaudeamus International Interpreters Competition, and later that year took top honors at the McMahon International Music Competition. Since those triumphs she has been widely sought as both a concert and recording artist. Ms. Arnold has received critical acclaim for both her vocal artistry and barrier-breaking performance style. "Blessed with an impressive range and a voice as smooth as cognac, Arnold can handle leaps and challenging harmonic progressions with ease... Arnold seems to embrace whatever she sings ... she can make a listener love a work, just because she does," (*Buffalo News*).



From Aperghis to Zuidam, Tony Arnold's work has focused on the most innovative composers of our time, including György Ligeti, Thomas Adés, György Kurtág, George Crumb, Bernard Rands, Elliott Carter, Vache Sharafyan, and Oliver Knussen. Her wide repertoire includes masterworks of Olivier Messiaen and Arnold Schoenberg. She is also deeply committed to the creation of new vocal music, working closely with both established and emerging composers, including those at the University at Buffalo, where she joined the faculty in 2003.

Ms. Arnold has appeared with leading new music ensembles across the nation, including eighth blackbird, Boston Modern Orchestra Project, New York New Music Ensemble, The Furious Band, Chicago Symphony Orchestra's MusicNOW, Fulcrum Point, Contemporary Chamber Players, Pocket Opera Players, International Contemporary Ensemble, Cincinnati Symphony Chamber Players, and the Slee Sinfonietta at June in Buffalo. Collaborative artists have included pianists Jacob Greenberg, Diana Schmück and Robert Spano, and violinist Movses Pogossian.

Tony Arnold's early musical training included piano, woodwind, and composition studies at the Peabody Preparatory Institute and the Maryland Center for the Arts. She received a bachelor's degree in voice from Oberlin College in 1990, and a master's degree in orchestral conducting from Northwestern University in 1993. Her diverse musical background includes several music directorships at the collegiate level. She has received fellowships to the Aspen Music Festival, both as a conductor and a vocalist.



## Program Notes

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The 19th century art-song cycle, perfected by **Franz Schubert** (1797-1828) and Robert Schumann after him, grouped several songs together to create an intensely personal musical journey. The intention of this program is to loosely mirror the trajectory of a song cycle by imposing a narrative on a program of Schubert songs as well as contemporary works. Since these pieces were not conceived as a set, the connections between them are painted with broad strokes. Nevertheless, many time-tested song themes emerge, working together to form a story of separation, passion, tragedy, death, inspiration, and renewal.

Schubert had a fair degree of involvement with the guitar during his life (for more background on this subject, consult Thomas Heck's *Franz Schubert: Sixteen Songs with Guitar Accompaniment* from which the song arrangements for voice and guitar on this concert are drawn), stopping short of composing original work involving the guitar. (He arranged Matiegka's *Notturmo* for guitar in ensemble, and was aware of contemporaneous publications of his lieder with guitar accompaniment.) The transparent nature of many of his piano accompaniments lend themselves to effective guitar transcription. Johann Kaspar Mertz' solo arrangements of six Schubert lieder go one step further, integrating the original melody and accompaniment parts into a series of seamless concert pieces.

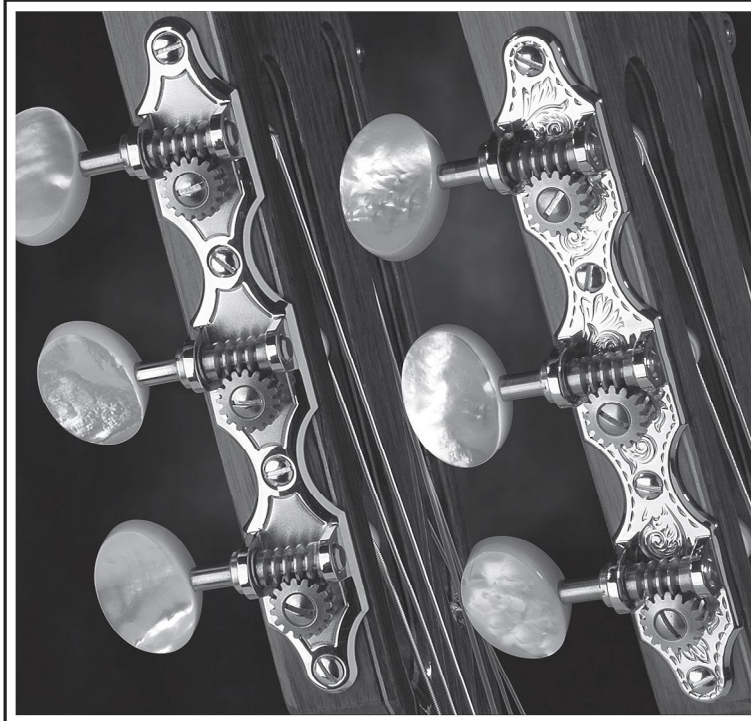
We begin our song-cycle in a familiar predicament, at least for a 19th century German Romantic; yearning for a far away lover is a common theme of German Romantic lieder. *Sei mir gegrüsst*'s chromatic passing tones in the melody underscore the protagonist's ache of separation, distance that only intensifies the ardor of romantic omissions. In the original text of *Liebesbotschaft*, a lover entreats a brook to deliver a letter downstream to the object of his affection. The bubbling brook is personified by the rolling arpeggios in the accompaniment, and the consistent use of melodic appoggiaturas expresses the heartache of the protagonist. Mertz' solo arrangement deftly balances these two elements from the original.

The texts for **Vineet Shende's** (b. 1972) *Sonetos de Amor*, taken from Pablo Neruda's famous Love Sonnets, are paens to the passions of the heart, body, and soul. They draw the reader into a tempest of mature romantic emotions, more raw and existential than the youthful pining of the opening Schubert settings. Shende's rich and sensual harmonic language captures the complex emotional world of the Neruda texts wonderfully, and the rhythmic ambiguity in these songs adds to a sense of suspended reality.

As much as they might have lamented their personal suffering, the German Romantics took a great deal of pride in their stormy temperaments. Schubert's *Der Schiffer* and *Aufenthalt* both celebrate the mercurial romantic character, comparing it to treacherous seas and roaring forests. Schubert texts frequently personify aspects of nature, aligning the swirling emotional world of their characters with the mysteries of natural phenomenon.

Though the romantics were perfectly capable of creating their own internal tragedies, all too often the outside world intervenes preemptively, altering the





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course of lives. Such is the case for the characters in the text for **Peter Gilbert's** (b. 1975) *Neñia*, a setting of a poem by Argentinean Carlos Guido y Spano, about the War of the Triple Alliance between Argentina, Paraguay, and Uruguay, one of the bloodiest wars in history, that claimed most of Paraguay's able-bodied male population in the late 19th century. The text is written from the point of view of a young Paraguayan soldier's lover, after she learns that he has fallen in battle. The deep emotion in the work is a response not only to the loss of her beloved, but also the life of her country as she had known it.

Schubert's transcendent *Nacht und Traume* grasps for gentle dreams and the respite that they provide from the anxieties and traumas of the waking state. The song itself never crosses into the realm of dreams, instead it holds us in that poignant moment when we seek release from the heaviness of the conscious world.

**Judah Adashi's** (b. 1975) *Lament* explores the complex relationship with death that the living cultivate when grieving the loss of a loved one. The composer writes, "I have long been drawn to Louise Glück's poetry, finding in it the quality I feel closest to in music: a sadness that contains, if not joy, elements of hope and solace. *Lament* is tied to the myth of Orpheus and Eurydice and the 'double loss' therein. When my longtime mentor, Nicholas Maw, passed away last year – we had been out of touch for some time, in part because I was uncertain how to face his failing memory – it struck me that we often experience loss in this way, losing people in more ways than one."

Centuries-old traditions are a rich source of inspiration. Their amalgam of communal, collected wisdom is a tonic for personal trials and isolation. *Suite in Raag Marva* represents **Vineet Shende's** interest in integrating his background in North Indian, or Hindustani, music with his career as a classical composer, and more specifically his love for the two primary plucked string instruments in those traditions, the sitar and the guitar. Hindustani music involves a complex system of structured improvisation, centered around various ragas. A raag is many things: it is a scale that often includes different pitches ascending versus descending, it is a vocabulary of melodies and ornamentations within that scale, and most importantly, it is an emotional frame for a work that is based on the time of day and its spiritual context. Shende's piece is based on raag marva, a mercurial sunset raag that encompasses contemplative as well as passionate and uneasy emotions. The piece employs an unorthodox scordatura (E,A,C#,G#,Bflat,E) so that selected harmonics of the guitar correspond with the notes of the raag. Shende uses several extended techniques, including extensive playing on the nut-side of the left hand to evoke the sitar's high drone strings (chikaari), occasional string bends and use of the tuning pegs for pitch adjustment to suggest the sitar's curved frets, and limited use of a prepared alligator clip on the low string to imitate the drone instrument, the tampura. "Alap" is the section of a Hindustani composition where the performer slowly explores the raag, establishing the emotional and spiritual setting for the work. "Jhala" is the final section, in which the raag is placed within the context of a rhythmic cycle, or tala, and the work reaches its climax. Shende balances these Hindustani conventions with Western formal devices, such as motivic development and thematic return, to create a piece that inhabits both worlds while exploring new terrain.

Our song cycle comes full circle with songs of spring and renewal. *Heidenroslein* is a romantic allegory, reminding us that the sweet attraction of a rose bush and its painful prick are

a packaged deal. *Das fischermädchen* is a flirtatious song sung to woo a lovely fisher maiden into exploring the ebbs and waves of a new lover's heart. *Lob der Tränen* is a bittersweet ode to the powerful emotions of springtime, emotions that never completely quench the thirst of the passions. *Fruhlingsglaube* is a timeless song of gratitude and acceptance of the beauty of the cycle of life and time itself, finding a home in change itself.

"The world is more beautiful with each day.  
One know not, what might be,  
The blossoming shall not end.  
It blooms in the furthest, deepest valley:  
Now, my poor dear, forget the suffering!  
Now must everything change." From *Fruhlingsglaube* by Ludwig Uhland

– Notes by Daniel Lippel, Ph.D. © 2010

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# DUO MELIS

*Guitars*

Saturday, May 22, 2010 at 8pm

Cleveland Institute of Music

## *Program*

Danza Española N° 2	Manuel de Falla
from "La Vida Breve"*	(1876-1946)

Danza de los Vecinos	
from "El Sombrero de Tres Picos"*	

Danza de la Molinera	
from "El Sombrero de Tres Picos"*	

Valses Poéticos	Enrique Granados
	(1867-1916)

Otoño Porteño*	Astor Piazzolla
	(1921-1992)

## *Intermission*

La de Caze*	Claude-Bénigne Balbastre
La D'Héricourt*	(1727-1799)
La Suzanne*	

Sonatina Canonica	Mario Castelnuovo-Tedesco
	(1895-1968)

Danzas argentinas*	Alberto Evaristo Ginastera
I. Danza del viejo boyero	(1916-1983)
II. Danza de la moza dolosa	
III. Danza del gaucho matrero	

*\* Transcriptions by Alexis Muzurakis & Susana Prieto*

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

## Artist's Biography

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**Duo Melis**, Spanish guitarist Susana Prieto and Greek guitarist Alexis Muzurakis, made their debut in 1999 at the International Guitar Festival of Volos (Greece). They have performed in such prestigious halls as the Concertgebouw in Amsterdam, the Megaron in Athens and Merkin Concert Hall in New York. They have been invited to play concerts at international guitar festivals in Europe and America. Since 2006 they have taught at the Conservatoire National de Region de Strasbourg in France.



Susana and Alexis have won numerous prizes, individually and as a duo. In 1999 they were awarded the first prize at the International Guitar Duo Competition of Frechen (Germany). The next year they won the prestigious Guitar Duo Competition of Montelimar (France) as well as the XXI International Guitar Duo Competition Mauro Giuliani (Italy). In 2001 they won the Duo/Ensemble prize at the Chamber Music Competition of Leipzig (Germany) and were winners at the International Guitar Duo Competition of Paris (France). In 2003 they recorded their first CD after winning the recording prize, Citta di Verona, at the International Chamber Music Competition, Gaetano Zinetti (Italy). In 2005 they successfully auditioned for the Yehudi Menuhin Society's Live Music Now.

Their repertoire extends from the Baroque period to the music of Piazzolla and Ginastera. One of the areas of study to which they have devoted much time and research is 19th century performance practice. As a result, in addition to the contemporary guitars on which they perform regularly, they also use period instruments when performing XIX century repertoire. Complimenting their wide range of solo programs, Duo Melis perform concertos for two guitars and orchestra by J. Rodrigo and A. Vivaldi. They have collaborated with the Berliner Symphoniker, the Neubrandenburger Philharmonie, the Bayerische Kammerphilharmonie, the Radio Orchestra of Bucharest and the National Orchestra of Thessaloniki conducted by Leo Brouwer.

Susana Prieto's earliest guitar studies were in Spain, Alexis Muzurakis' in Greece. Later they pursued postgraduate studies as a duo and as soloists at the Koninklijk Conservatorium in The Hague (Holland), at the High Conservatory Felix Mendelssohn Bartholdy in Leipzig (Germany) and at the High Conservatory Hanns Eisler in Berlin (Germany).

*Duo Melis perform and record on Gernot Wagner double top classical guitars and use Galli Genius strings exclusively. They are represented by Chicago Concert Artists [www.chicagoconcertartist.com](http://www.chicagoconcertartist.com).*

## Program Notes

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It is the “instrument most complete and richest in its harmonic and polyphonic possibilities,” wrote **Manuel de Falla** (1876-1946) of the guitar. While no doubt he loved the guitar, Falla wrote but one short work for it, the famous *Homenaje Le Tombeau De Claude Debussy* for solo guitar. Therefore, with the exception of this brief masterpiece, guitarists seeking to perform music of de Falla have been forced to transcribed works from his piano and theater pieces. *El amor brujo*, *La vida breve*, and *El sombrero de tres picos* have been fertile ground for guitarists since these works reflect the Spanish style so authentically without resorting to the clichés and instrumental tricks that this type of music so often contains.

Born in Cadiz, the historical seaport town in Andalucia, Manuel de Falla is considered one of the greatest Spanish composers of the 20th century. His significance is derived from his ability to express the beauty and passion of Spanish folk traditions in concert music, theater works, and works for dance. He was profoundly influenced by the French composers Debussy and Ravel, and studied with Felipe Pedrell – the teacher of Albeniz, Granados, and Gerhard. After some initial success as a composer of zarzuelas, Falla moved on to larger theater works such as *La vida breve* and *El amor brujo*. It was here that his greatness was recognized and a Spanish Nationalist school was solidified. At the onset of World War II, Falla left Spain for Argentina. Here he wrote several works including *Pedrelliana*, an homage to Pedrell, and *Atlantida*, a substantial work he left unfinished. He died in Alta Gracia, Argentina on November 14, 1946.

The works on this recital program include a transcription of *Danza Española N° 2* from *La Vida Breve*. *La Vida Breve* (A Short Life) is a lyric drama about a beautiful gypsy girl, Salud, who falls in love with a young man named Paco. Paco does not tell her that he is already engaged to another woman. Upon discovering this, Salud attempts to disrupt her lover’s wedding by confronting him before the stunned bride. However, Paco denies knowing her. Broken-hearted, Salud dies at her former lover’s feet. *Danza Española N° 2* is the whirling, passionate wedding music from this scene.

*Danza de los Vecinos* (Dance of the Neighbors) and *Danza de la Molinera* (Dance of the Miller’s Wife) are from the ballet *El Sombrero de Tres Picos* (The Three-Cornered Hat). *El Sombrero de Tres Picos* was commissioned by Sergei Diaghilev and first performed in London in 1919 at the Alhambra Theater with sets designed by Pablo Picasso. The plot of this ballet revolves around a miller, his wife and the local magistrate. The magistrate has fallen in love with the miller’s wife after seeing her dancing. He chases after her, but he is run off by the miller. Later, the magistrate has the miller arrested on false charges and then goes to the miller’s home in hopes of seducing his wife. When attempting to enter the miller’s home, he falls into the adjacent river. Hearing this commotion, the miller’s wife runs off. The magistrate removes his clothes and waits in bed for her return. Meanwhile, the miller recently escaped from prison sees the magistrate and concludes that his wife is having an affair with the magistrate.

The miller then puts on the magistrate's clothes and heads off to seduce the magistrate's wife. After run-ins with the police, fights, and cases of mistaken identity, all ends well for the miller and his faithful wife.

**Enrique Granados** (1867-1916) was a Spanish composer and pianist, as were de Falla and Albeniz, and one of the principle members of the Spanish Nationalist school. He studied composition under Felipe Pedrell before moving to Paris where he enjoyed working with some of the finest musicians of the day including Casals, Manen, and Saint-Saëns. Granados' output includes primarily piano works and vocal music though it was his opera *Goyescas* that brought him international recognition.

Several of his piano works were widely admired in his day, *Goyescas* (1911) upon which his opera was based, and *Danzas Espanolas* (1893-1900). His 7 *Valses Poeticos* likely date from 1886 and 1887 which was around the same time that Granados moved from Barcelona to Paris in order to take piano lessons from the Paris Conservatoire's Charles de Bériot (son of the legendary violinist by the same name and teacher of Maurice Ravel). The Valses are intricate, subtle pieces that were intended to be performed as a suite. Granados had a great interest in 18th century Spanish music, and the Valses may reflect that in their lighter, galant style.

In 1916, Granados and his wife traveled to the US for the premier of the opera *Goyescas* with the New York Metropolitan Opera. This ocean voyage must have presented a great challenge to Granados who suffered a lifelong fear of water. However, the work was a great success, and he was consequently invited by President Woodrow Wilson to perform at the White House. The invitation caused them to miss their scheduled boat, which would have taken them directly to Spain. Instead, they traveled to England, then boarded the *Sussex* in Liverpool. Midway across the English Channel, the *Sussex* was torpedoed by a German submarine. Sadly, both Granados and his wife drowned.

**Astor Piazzolla** (1921-1992) has been credited with almost single-handedly reviving the Tango. Born in Argentina, his family moved to New York City in 1925. When Piazzolla was 8 years old his father bought him a bandoneon (an instrument similar to a large concertina or accordion) from a pawnshop for 19 dollars. He studied the instrument for one year before making his first recording in 1931. He also studied piano with Hungarian pianist Bela Wilda, a disciple of Rachmaninov. In 1936, he returned with his family to Mar del Plata, Argentina, where he began to perform in local tango orchestras.

He would continue his studies in Argentina with Alberto Ginastera and later in Paris with Nadia Boulanger who helped him discover his true passion: the Tango. Piazzolla's tango music features jarring rhythms, beautiful, lyrical melodies and the extended harmonies and dissonances often found in jazz. His works, which have enjoyed immense popularity in recent decades, are as at home in pop culture as in artistic circles.

*Otoño porteño* was composed in 1969 as part of a collection of pieces entitled *Four Seasons*. These works, as many others in his output, were written for a small chamber group which featured Piazzolla on bandoneon. The performance of tangos with this unusual instrument helped him create a unique sound and style in the world of art music. *Otoño porteño* is the music of autumn from *Four Seasons*. The first section of this work features violent and powerfully accented rhythms which give way to a somber middle section with beautiful but haunting melodies. A return of the driving original material caps off this dramatic work. The *Four Seasons* have become popular



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with guitarists and have been published in both solo and duo guitar arrangements.

**Claude-Bénigne Balbastre** (1724-1799) was a French composer and organist who was one of the most famous musicians of his day. He was born in Dijon in 1724, the 16th of 18 children; his father was an organist as well as his first teacher. Balbastre would become organist for the Notre-Dame cathedral and would teach harpsichord to Marie-Antoinette and the Count of Provence, who would later become King Louis XVIII. His fame was so great that he was asked by the archbishop of Paris not to play at Saint Roch during some of the services because his performances always attracted such a large crowd. Balbastre was most influenced stylistically by Francois Couperin and Jean-Philippe Rameau. Many of his keyboard pieces and sonatas have survived, but none of his concertos. In 1776 he became organist to the future King Louis XVIII, though his royal connections brought about his downfall during at the Revolution, and he died in poverty.

*La de Caze*, *La d'Hericourt*, and *La Suzanne* are considered some of the finest compositions for harpsichord, comparable to the works of Jacques Duphly, and showing an influence from Rameau. These pieces exude virtuosic display in their rapid scale passages and intertwining contrapuntal lines. They are coupled with the motoric rhythms left over from the Baroque, though they are part of the lighter-textured French Rococo style rather than the heavy German polyphony of Johann Sebastian Bach.

Born in Florence, **Mario Castelnuovo-Tedesco** (1895-1968) is among the finest and most prolific Italian composers of the 20th century. He gained recognition as a fine pianist and accompanist early in his career, but with the onset of World War II, immigrated to the United States. He established himself in Los Angeles as composer of film music and wrote some 250 works in this genre in addition to operas, oratorios, orchestral works and chamber music. He also wrote over 100 piano pieces, over 400 songs, and nearly 100 works for the guitar. In his last year as a student at the Florence Conservatory he wrote 365 Fugues – one a day – just for practice. Castelnuovo-Tedesco taught composition at the Los Angeles Conservatory (now the California Institute of the Arts) and had among his pupils John T. Williams, Henry Mancini, Jerry Goldsmith, and André Previn.

The rise to prominence of the Presti-Lagoya guitar duo had a marked impact on the number and quality of works written for two guitars. Prior concert pieces for guitar duo (other than those of Sor and Giuliani) were few in number. Among the composers who consented to write for Presti and Lagoya was Castelnuovo-Tedesco who penned several significant works for them. In 1961, the Spanish guitarist Andres Segovia introduced Presti and Lagoya to Castelnuovo-Tedesco and within just 2 years he composed *Sonata Canonica Op. 196*, *The Well-Tempered Guitars Op. 199*, and the *Concerto for Two Guitars and Orchestra Op. 201*. This is a good amount of music for any composer to write in such a short period, but considering the fact that *Op. 199* contains 24 Preludes and Fugues, one in each major and minor key, his output is all the more impressive. Castelnuovo-Tedesco infuses his three movement *Sonatina Canonica* with lyrical melodies, frequent changes of dynamics, subtle harmonic modulations and vigorous counterpoint. There is an almost Baroque sensibility in his works, perhaps most evident in the slow *Tempo di Siciliane*, with both guitars weaving their melodies into a beautiful tonal fabric. The two outer movements provide the spark and contrast surrounding this gem of the duo literature. Mario Castelnuovo-Tedesco's contribution to the guitar is significant, leaving some of the finest works of the past

century for soloists, duos, and chamber musicians.

**Alberto Ginastera** (1916-1983) is considered one of the leading Latin composers of the 20th century. He was born in Buenos Aires, Argentina to a Catalan father and an Italian mother. As a composer, he grouped his works into three style periods: “Objective Nationalism” (1934–1948), “Subjective Nationalism” (1948–1958), and “Neo-Expressionism” (1958–1983). He embedded traditional Argentinean folk music into his works in a variety of ways including using textures imitative of idiomatic guitar writing, traditional dance rhythms, and vernacular scales. A prolific composer he worked in many genres including opera, ballet, and chamber music. He also wrote many instrumental pieces for piano and organ and even one solo guitar sonata – his famous *Op 47*.

The *Danzas Argentinas Op. 2*, are a piano composition written in 1937 while Ginastera was still a student at the Buenos Aires conservatory. They are a set of three dances with programmatic references in the titles. The first movement, *Danza del viejo boyero* (Dance of the Old Herdsman), has a unique polytonal sound to it. This is accomplished by having the left hand play only on the black keys of the piano while the right hand plays only the white keys. The folk-inspired melody in the right hand eventually wins over the ear and the piece settles on a chord comprised of the notes E-A-D-G-B-E, the open strings of the guitar. This was one of Ginastera’s favorite harmonies and he employed it extensively in his works. The second movement, *Danza de la moza dolosa* (Dance of the Beautiful Maiden), is a subtle work in 6/8 time. Its slow tempo, use of chromaticism, and expressive nature provide a haunting, searching, longing quality to the music. The third dance stands in stark contrast to the second. In this piece, *Danza del gaucho matrero* (Dance of the Arrogant Cowboy), Ginastera pits strongly dissonant, chromatic sections against passages that are harmonized with traditional tonal elements such as major chords. The resulting work is wild and furious (Ginastera’s own directions in the score) with a climactic section that requires the full dynamic force possible from the instruments.

– Notes by Brad DeRoche, Ph.D. © 2010

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CIM recently appointed Joel Smirnoff as its new president. Mr. Smirnoff comes to CIM from his position as head of the violin department at Juilliard and the first violinist of the famed Juilliard Quartet.



Since 1985, students and alumni of CIM's guitar program have distinguished themselves locally, nationally and internationally through competitions, performances and recordings. CIM alumnus Jason Vieaux is head of the CIM Guitar Department and one of America's leading guitarists, with 10 highly-acclaimed commercial recordings and an international performance schedule. CIM alumni have won several first prizes in major guitar competitions, including the competitions of Portland Guitar International Guitar Festival (Troy King), American String Teachers (Daniel Lippel), Columbus State Guitar Symposium (Jeremy Collins, Robert Gruca), Miami International Guitar Competition (Colin Davin), and East Carolina Summer Guitar Workshop (Jeremy Collins). Colin Davin was a 2-time finalist for the GFA International Guitar Competition, one of the most prestigious guitar competitions in the world.

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

**For further information, call CIM at 216-791-5000 or visit [cim.edu](http://cim.edu).**

JASON VIEAUX  
*Guitar*

Sunday, May 23, 2010 at 4pm  
Cleveland Institute of Music

*Program*

Grande Overture, Op. 61	Mauro Giuliani (1781-1829)
Lute Suite No. 3 in A Minor, BWV 995	J.S. Bach (1685-1750)
Prelude – Très Vite	
Allemande	
Courante	
Sarabande	
Gavottes I & II en Rondeaux	
Gigue	
Julia Florida	Agustin Barrios
Vals, Op. 8, No. 3	(1885-1944)

*Intermission*

Quatre Pieces Breves	Frank Martin
Prelude	(1890-1974)
Air	
Plainte	
Comme une Gigue	
El Decameron Negro	Leo Brouwer
El arpa del guerrero	(b.1939)
La huida de los amantes por el valle de los ecos	
Ballada de la doncella enamorada	
From Suite Espanola, Op. 47	Isaac Albéniz
Sevilla	(1860-1909)

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

## Artist's Biography

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One of America's leading guitarists, **Jason Vieaux** is changing the face of guitar programming and has earned a devoted international fan base along the way. As a result of



his reputation for making “the single guitar seem like a body of instruments at work...an orchestra of sound...” (*The Philadelphia Inquirer*), Mr. Vieaux plays over 50 engagements each year across the US and abroad. Highlights of the 2009 – 2010 season include recitals for Lincoln Center and 92nd St. Y in New York, two sold-out concerts for Dumbarton Oaks Concert Series in Washington, DC, a debut with Charlotte Symphony, and recitals for Spivey Hall, Indiana University, and Toronto's Mooredale Series.

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, and the Auckland Philharmonia, 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, etc., have forged his reputation as a first-rate chamber musician. As a passionate advocate of new music, Vieaux has premiered new pieces by Jerod Impichchaachaaha' Tate, José Luis Merlin, Eric Sessler, Arthur Hernandez, Gary Schocker and Fazil Say, and frequently plays works by Mario Davidovsky, Roberto Sierra, and John Corigliano.

Jason Vieaux already 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*, *Soundboard 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 *Plain Dealer*. Mr. Vieaux recorded his first CD when he was just 19, and two years later released the top-selling Laureate Series *Guitar Recital* on the Naxos label. Mr. Vieaux's recordings and live performances are on the radio and internet; he is often heard on such top-rated programs as NPR's “All Things Considered,” “Morning Edition,” and American Public Media's “Performance Today.”

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 Titano Strings. He is represented in the U.S.A. by Jonathan Wentworth Associates, Ltd., Mt. Vernon, New York [www.jwentworth.com](http://www.jwentworth.com).*

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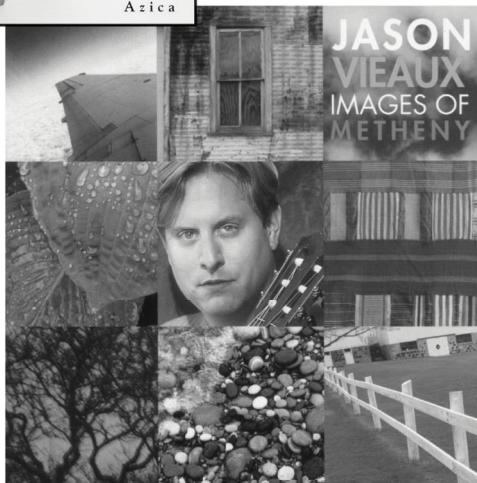
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## Program Notes

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**Mauro Giuliani** (1781-1829) was one of the greatest guitar virtuosos of the nineteenth century. Although the use of the guitar in mainstream classical music was relatively novel at the time, Giuliani's playing must have been extraordinary indeed, as the list of musicians that he associated with includes many of the most important of the era: Beethoven, Weber, Moscheles, Mayseder, Hummel, and probably Paganini and Rossini. Some of his most impressive accomplishments include performing one of his own concerti conducted by Carl Maria von Weber and participating in the premiere of *Beethoven's Seventh Symphony*, presumably playing the other instrument that he excelled at: the 'cello.

Giuliani's career is divided into three periods, according to the countries in which he lived: Italy (1781-1806), Vienna (1806-1819), and a return to Italy (1819-1829). For many reasons, not least of which was the domination of opera - and by extension a popular taste for the grand and the spectacular - many talented Italian guitarists emigrated. These included Moretti, Carulli, Molino, Carcassi, Zani de Ferranti, and Regondi, as well as Giuliani. While Paris was the destination of many Italian guitarists, Giuliani chose Vienna, which had a profound impact on his career and compositional style. It was there that he met many of the leading musicians of the time, and it was there that he began using sonata form in works for solo guitar.

Sonata form involves the presentation of two themes which initially contrast in key and usually contrast in style and mood as well. These themes are then developed with modulation creating a sense of tension, culminating at the end in a reiteration of both themes, this time both in the home key. It is at its essence a dramatic form and well suited to a dramatic genre such as the opera overture.

The practice of composing an orchestral overture to introduce an opera existed almost since the beginning of the genre. The overture was intended to create a sense of excitement for what was to come, and in the hands of a skilled composer, would foreshadow the drama and conflict of the plot. Some overtures were so popular and self-sufficient that they became independent concert works. Eventually composers began to write works called overtures that had no tie to a larger work at all - *Giuliani's Grand Overture, Op 61* is one example of this practice.

*Grand Overture* begins with a slow introduction in A minor. Its sense of gravity comes from the use of dissonant diminished chords, chromatic lines, and a pedal on the dominant (a low E) that takes up about the final two thirds of the introduction. This is followed by the main section of the piece, which is fast and in sonata form. Although it is in A major, Giuliani waits eight measures to firmly establish the key, prolonging the instability of the introduction and creating a sense of forward momentum. Long stretches of fast arpeggios make this a virtuosic showpiece, and one can hear an entire orchestra of sound contained within the six strings of the guitar.

In Germany in the first half of the 18th century, the lute experienced its last great surge of popularity, and **Johann Sebastian Bach** (1685-1750) had an obvious affinity for this delicate instrument. In fact, Bach was visited on at least two



occasions by Sylvius Leopold Weiss, the greatest lutenist of his time and the most prolific composer for the lute in history. On one of these occasions, Weiss was accompanied by his student Johann Kropfgans and Bach's son, Wilhelm Friedemann Bach. During another visit, Weiss and Bach engaged in a friendly competition improvising fugues - Weiss on the lute, and Bach presumably on the keyboard. Bach also arranged one of Weiss's lute sonatas for violin and harpsichord.

Although Bach did own a lute, it seems unlikely that he played it, based on the music that he left, which is not idiomatic to the instrument. Bach also owned two lautenwerke (lute-harpsichords) - keyboard instruments in which the strings were plucked like a harpsichord, but with gut rather than metal strings. One of Bach's students remarked that its sound "could almost deceive even professional lutenists." It is likely that Bach actually composed his "lute works" - four suites; the *Prelude, Fugue, and Allegro, BWV 998*; and the *Prelude BWV 999*, on this instrument.

Bach gives two titles to *BWV 995* in the manuscript: *Pièces pour la Luth* and *Suite pour la Luth*. The designation "pour la Luth" has led some to believe that it was indeed written for the lute rather than the lautenwerke. However, the work is in G minor and frequently uses a low G that was not available to the 11-course\* and 13-course lutes in common use at the time. Some speculate that he had a specially designed 14-course lute in mind, which would have the low G.

*Suite BWV 995* is actually an arrangement of an earlier work - the *Suite No. 5 BWV 1011* for solo 'cello. The six unaccompanied Cello Suites were groundbreaking works on a scale which had never before been approached for the instrument. Bach's writing for the 'cello features thin textures, often a single melody line, but within that is implied counterpoint that hints at a second line. In arranging it for the lute, Bach often added notes to make the instrument sound fuller, and at times was even able to add a new, independent line. The second section of the *Prelude*, a fugue marked presto, is a good example of his ability to realize more fully all of the individual voices. A notable exception, however, is the enigmatic Sarabande, in which very few notes have been added for the lute, and in which the sparse texture remains.

**Agustín Barrios** (1885-1944) led a varied and colorful life. He was successful as a touring guitar virtuoso in Latin America, performing in virtually every country in the region. His success did not extend to other parts of the globe however: his trip to Europe in the 1930's was met with some acclaim but was cut short by the Spanish Civil War, and his dream of touring the United States never came to fruition.

The music of Barrios can generally be divided into two styles: Latin American folk and popular music, and romantic salon pieces. Both *Julia Florida* and *Vals Op. 8, No. 4* represent the latter style. Although his works never truly ventured much into the compositional style of the twentieth century, they exhibit a mastery of the harmonic language of the nineteenth century, extending from Chopin to Tárrega, and they are quite moving.

Barrios composed *Julia Florida* in 1938 for Julia Martinez, a student of his and the niece of his good friend Francisco Salazar of Costa Rica. "Florida" means blossoming, and may refer to both Julia's maturation into a young lady and her growth musically. Indeed, this piece goes well beyond simple melody and accompaniment, featuring voices that swell in and out of prominence, at times featuring as many as four voices at once. *Julia Florida* is

\*A course is two strings located adjacent to each other tuned to an octave or unison and sounded simultaneously.

a barcarole, a type of song sung by Venetian gondoliers. The meter, typical for a barcarole, is 6/8, and the feel suggests the gentle propulsion of the gondola through the canal. *Vals Op. 8 No. 4* appeared in Barrios' programs at least by 1923. He recorded it and it was one of the few works that he published. It often appeared in his concert programs as *Vals Brillante*, referring to the sweeping, virtuosic scale and arpeggio passages. Though *Op. 8* reputedly originally consisted of five waltzes, only the third and fourth survive today. Both are charming salon pieces in the style of Chopin.

**Frank Martin** (1890-1974) wrote *Quatre Pièces Brèves* in 1933. It is an important work in the guitar repertoire because it is one of the earliest works of the twentieth century composed in a clearly modern style. Martin sent the work to Andrés Segovia, whose lack of response disheartened him. Clearly Segovia's tastes were too conservative for this work, and it was left to Julian Bream to popularize the work several decades later. Either because of Martin's negative experience with Segovia or because his many commissions later in life took up too much of his time, Bream's request for another solo guitar work by Martin went unfulfilled.

At the time of this composition, Martin had just begun immersing himself in the compositions and theories of Arnold Schoenberg, guided by the principle of 12-tone composition - a system in which all 12 possible pitches are used more or less equally. Schoenberg called this "the emancipation of dissonance" because the hierarchy of pitches could be neutralized along with the idea of consonance and dissonance. Martin never used the system dogmatically however, preferring to keep some sense of tonal center most of the time. He did this through repetition of tonally important pitches and by occasionally implying a standard tonal chord progression. In this way, Martin wrote music that was relevant and fresh but also tied to tradition.

The first and last movements of *Quatre Pièces Brèves* establish all 12 pitches of the chromatic scale within the first few bars. In both cases, however, the note B is heard first, and returns several times in notes of longer duration than any of the other notes in the passage. The effect is of feeling the sand shift beneath one's feet yet being rooted to the ground. The repeated and prolonged Bs return at other points in these movements, and both end with a IV-V-I bass progression, one of the most basic components of tonal music. *Prélude* and *Comme un Gigue* thus become quasi-tonal bookends in B (though really neither major nor minor) which frame the central movements.

*Air*, the most tonal movement, is in the key of C# major. It features many standard chords, sometimes used both in standard progressions and sometimes in less predictable ways, reminiscent of the modal impressionism of Claude Debussy. An atmosphere of other-worldly melancholy is created.

*Plainte* begins with repeated chords keeping a quarter note pulse. A melody line then enters over the chords beginning with a repeated note, but both its pitch and rhythm clash with the harmony. The melody then expands, creating a free, improvisatory feel. Though repeated notes and chords are found throughout the movement, it doesn't have the sense of tonal center that the other movements have, in part because of its bitonality (2 keys sounding simultaneously).

There are interesting similarities between *Quatre Pièces Brèves* and Bach's *Suite, BWV 995*, heard earlier in this program. First, Martin used movement names commonly used in the Baroque era. Preludes, airs, and giges were all frequently composed in the Baroque, and Martin's *Air* also has the feel of a Baroque sarabande. Second, the title, *Quatre Pièces Brèves*,

is in fact quite similar to one of the titles on Bach's manuscript for *BWV 995: Pièces pour la Luth*. Third, just as Bach transcribed his work from 'cello to lute (or lautenwerk), so Martin arranged his *Quatre Pièces Brèves* for piano. Martin's transcription was re-titled *Guitare*.

**Leo Brouwer** (b.1939) began composing in 1955; his early compositions leaned toward neo-classical forms and a strong influence of popular Cuban music. In 1961, however, he attended the Warsaw Autumn contemporary music festival and very quickly began composing in the style of the Polish avant garde school. Throughout the 1970's, Brouwer's music moved gradually away from the avant garde and toward a style which he termed the "New Simplicity" or "National Hyper-Romanticism." In this style he found a way to merge such diverse elements as: quartal harmonies, clusters, and aleatoric sections borrowed from the avant garde; dance rhythms and jazz harmonies from his native Cuba; the repetition and manipulation of simple cells borrowed from minimalism; non-functional and neo-tonal harmonies; colorful timbral effects; and the use of multiple tonal centers. Brouwer still composes in this style today, and the most important work to herald his latest phase is 1981's *El Decamerón Negro*.

*El Decamerón Negro* is based on a collection of African folktales by the same name, compiled by the German anthropologist Leon Frobenius. Brouwer's first movement, *El arpa del guerrero* (The Warrior's Harp), depicts a great warrior who yearns to trade his life of fighting for music, leading to exile from his clan. When his former home is attacked, he leads his people to victory, but is then sent into exile again with his lover. Both the power of the soldier and the beauty of the harp are present in this movement.

In the second movement, *La huida de los amantes por el valle de los ecos* (Flight of the Lovers through the Valley of Echoes) the fleeing lovers' galloping horses are heard twice, interspersed with shorter, nostalgic sections. In the first galloping section, a steady stream of notes expand from a four-note cell to six notes, then eight, ten, and twenty, before gradually diminishing to only two notes. In the second galloping section a different figuration is used with loud, marcato measures alternating with quiet, legato measures.

The final movement, *Ballada de la doncella enamorada* (Ballad of the Young Girl in Love), is a rondo. A beautiful love song alternates with more rhythmically driving parts.

**Isaac Albéniz** (1860-1909) was a virtuoso pianist and, along with Enrique Granados and Manuel de Falla, is considered to be one of Spain's three greatest composers. Among Albéniz' best works are his Spanish character pieces for solo piano, often named after parts of Spain. *Sevilla* is one such work. *Sevilla* was first performed by the composer on January 24, 1886. It is one of the four works originally included in his *Suite Española*, Op 47 and presented to the queen of Spain on March 21, 1887. Other movements were later added to the suite either by Albéniz himself or by his publisher.

The sevillanas is a popular Spanish dance in 3/4 meter. It is derived from the Seguidilla and may actually be Castilian in origin, though its strong association with Seville has given it its name. Seville (or Sevilla) is the most famous city of the southern region of Spain, called Andalusia. Perhaps Albéniz had Seville's popular Holy Week festival in mind when he wrote this celebratory piece. This is one of his most orchestral compositions for the piano, with independent inner voices creating a full and busy texture, much like the movement of revelers in a festival.

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