# CLEVELAND INTERNATIONAL

CLASSICAL GUITAR FESTIVAL® - 22ND ANNIVERSARY



Molly Barth (US)

Jordon Chase (US) composer

Colin Davin (US)

Robert Gruca (US) guitar

Drew Henderson (CA) guitar

Dieter Hennings (US)

Emily Levin (US)

Alexis Muzurakis (GR) guitar

Kimberly Patterson (US) cello

Petra Poláčková (CZ) guitar

Susana Prieto (ES) guitar

James Stroud (US)

Patrick Sutton (US) guitar

Stroud Youth Competition
Semi-Finalists and Finalists

**JUNE 2-5, 2022** 

# The Cleveland International Classical Guitar Festival® strives to:

**Inspire** guitarists and non-guitarists of all ages and backgrounds;

**Encourage** deeper thought, discussion, and understanding about how we perceive, perform, and evaluate fine music;

Nurture new and old musical relationships;

Promote the creation and dissemination of fine musical art.

For we believe that it is in heightened moments of live musical magic—when art and chance coalesce, time stops, and egos dissolve—that often we become most mindful of our shared humanity.

# **Welcome and Acknowledgments**

**Welcome** to the twenty-second annual Cleveland International Classical Guitar Festival<sup>®</sup>. This June we look forward once again to sharing world-class classical guitar concerts, premieres, master classes, lectures, private lessons, and exhibits, with old friends and new from around the USA and beyond in a celebration of the classical guitar and art music: solo and ensemble, old and new.

In presenting this international event it has been my pleasure over the years to work closely with Cleveland Institute of Music Guitar Department Co-Heads **Jason Vieaux** and **Colin Davin**; **Tom Poore**, a devoted guitar teacher and superb writer; and most recently **James Stroud**, Founder and Director of the James Stroud Classical Guitar Competition. Without these individuals' many generous and varied contributions this Festival would not be possible. As always, many thanks to you all.

Armin Kelly, Founder and Artistic Director Cleveland International Classical Guitar Festival®

# We Wish to Thank the Following for their Generous Support.

**Cleveland Institute of Music Administration and Staff:** Paul Hogle, President; Donna Yoo, Dean of Artistic Administration and Operations; Whitney Clair, Marketing & Publications Manager; Allison George, Manager, Artistic Operations; Emily Stack, Facilities and Box Office Coordinator; and Wendy Waldron, Event Manager.

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Festival Friends: Jeff and Teri Allen, Elizabeth Batts, Cornelia Bergmann, Mark Cohen, Martin and Kathy Davin, Joshia de Jonge and Patrick Hodges, Professor Brad DeRoche, Jeffrey R. Elliott and Cyndy Burton, Patrick Frank, Drs. Jonathan and Melissa Fitzgerald, Chris Freitag, Robert and Melissa Gruca, Linda and Steve Hall, Ruud Harmsen, Christoph and Iris Harlan, David W. Hershberger, Tom Holland, Patrick Kilkenny, Brian Kozak, Terese McLeod, Krystin O'Mara, Andy Poxon, Carolyn Ritchie, William W. Rowley, Matthew Ryan, Lisa and Michael Sharon, James Stroud, and Paul Valenti.

**Festival Artists and Participants:** Finally, many thanks to all our distinguished participating artists, the James Stroud Classical Guitar Competition Semi-Finalists and Competition Judges, and to all of you who have traveled here from near and far over the years, thirty states and Canada at last count. Your enthusiasm, support, and diversity contribute immeasurably to making this Festival the artistic jewel that it is widely acknowledged to be.

## **About Our Festival Director**



Armin Kelly, Founder and Artistic Director of the Cleveland International Classical Guitar Festival, studied classical guitar with Miguel Rubio in Spain and Switzerland, and Phillip de Fremery and Oscar Ghiglia at the Aspen Music Festival. Among his most formative musical influences were friends and colleagues - classical guitarists Christoph Harlan and John Holmquist. Armin Kelly holds BA and MA degrees in English literature from Columbia University and an MA degree in teacher education with a concentration in English from Harvard University. While at Harvard he founded

Guitars International, a business devoted to representing, promoting, and retailing the work of the world's finest contemporary classical guitar makers.

# **About Our Competition Director**



James Stroud, Founder and Director of the James Stroud Classical Guitar Competition, received his undergraduate degree in classical guitar and composition and his MA degree in classical guitar. He is a Board Member of the Guitar Foundation of America and long-standing supporter of a number of artistic and philanthropic organizations. He founded the Stroud Competition to help create opportunities for the next generation of classical guitarists, age fourteen through eighteen, residing in the United States. Now in its third year, he hopes that

this Competition will aid deserving guitar students to further their artistic development through advanced musical study and the pursuit of professional musical careers.

# **About Our Program Notes' Author**



Tom Poore has taught at the North Carolina School of the Arts Community Music Center and the Cleveland Institute of Music Preparatory Department. His background in teaching children includes Suzuki training, outreach programs through the Broadway School of Music and Passport Program, and the Cleveland Public Schools' Arts in Summer Education Program. Former students have gone on to earn scholarships and degrees from the Cleveland Institute of Music, Indiana University Jacobs School of Music, the Peabody Conservatory of Johns Hopkins University, The Juilliard School of Music, University of Southern California

Thornton School of Music, and Aspen Music Festival. Tom Poore earned his bachelor's degree at the North Carolina School of the Arts, under Aaron Shearer, and his master's degree at the Cleveland Institute of Music, under John Holmquist. He was the editor for Aaron Shearer's three volume *Learning the Classical Guitar*.

# **About This Year's Resident Composer**



Jordan Chase writes music that is innovative and appealing to diverse audiences and performers. His music is described as "lyrical, rhythmically jagged and stark in majesty" (The Boston Musical Intelligencer), drawing upon his life experiences to forge a freedom of expression and depth of meaning. Recent projects include the premiere of *In Realms of Passing Dreams*, for solo guitar and five pre-recorded guitars, *Between Earth and Sky*, for guitar quartet (featured as the opening work on Manuel Barrueco's solo recital), and *Drift Into Light*, for string quartet,

which received several performances in New York City and Baltimore. Jordan holds a DMA in composition from the Peabody Institute of the Johns Hopkins University.

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# Schedule of Events THURSDAY, JUNE 2

**Orientation:** James Stroud Classical Guitar Competition Semi-Finalists

12:00 - 1:15 pm, CIM Mixon Hall

Open only to Semi-Finalists and their guardians

**Master Class:** CIM Guitar Dept. Co-Head Colin Davin (USA), guitar Five student guitarists will perform and be coached by Mr. Davin.

1:30 to 4:30 pm, CIM Studio 113 -

Open to auditors - Free (no tickets or passes required)

Lecture: Insights on Musical Performance

Classical guitar virtuoso **Petra Poláčková** (Czech Republic) will discuss how fine music making often takes place between the notes through the use of legato, vibrato, rubato, articulation, sound, time, tension and release.

5:00 - 6:15 pm, CIM Studio 113

Open to the public - Free (no tickets or passes required)

**CONCERT: Drew Henderson** (Canada), six and eight string guitars

7:30 pm - 8:45 pm, CIM Kulas Hall (see page 8)

Tickets: \$25.00

**Post Concert Dinner:** L'Albatros Brasserie 11401 Bellflower Road, Cleveland, Ohio 10:00 pm - Attendees pay their own tab

## FRIDAY, JUNE 3

Master Class: Drew Henderson (Canada)

Five student guitarists will perform and be coached by Mr. Henderson.

9:00 am - 12:00 pm, CIM Studio 113

Open to auditors - Free (no tickets or passes required)

#### James Stroud Classical Guitar Competition: Semi-Final Round

Seven competitors will perform.

10:00 am - 12:00 pm, CIM Mixon Hall

Open to the public - Free (no tickets or passes required)

James Stroud Classical Guitar Competition: Semi-Final Round Cont.

Seven competitors will perform.

1:00 - 3:00 pm, CIM Mixon Hall

Open to the public - Free (no tickets or passes required)

#### Schedule of Events

#### FRIDAY, JUNE 3 cont.

Master Class: Duo Melis (Spain and Greece), guitars
Five student guitarists will perform and be coached by Ms. Prieto and Mr. Muzurakis.
3:30 - 6:30 pm, CIM Studio 113
Open to auditors - Free (no tickets or passes required)

**Master Class:** Patrick Sutton (USA), guitar and Kimberly Patterson (USA), cello Five student guitarists will perform and be coached by Mr. Sutton and Ms. Patterson. 4:00 - 6:30 pm, CIM Studio 227 Open to auditors - Free (no tickets or passes required)

CIM FACULTY CONCERT: Davin-Levin Duo (USA), guitar and harp 7:30 - 8:45 pm, CIM Kulas Hall ( See page 11) Tickets: \$25.00 (Stroud Competition Finalists announced post concert)

**Post Concert Dinner:** L'Albatros Brasserie 11401 Bellflower Road, Cleveland, Ohio 10:00 pm - Attendees pay their own tab

#### **SATURDAY, JUNE 4**

**Master Class:** Petra Poláčková, (Czech Republic), guitar Five student guitarists will perform and be coached by Ms. Poláčková. 9:00 am - 12:00 pm, CIM Studio 113 Open to auditors - Free (no tickets or passes required)

**Master Class:** Dieter Hennings (USA), guitar and Molly Barth (USA), flute Five student guitarists will perform and be coached by Duo Damiana 9:00 am - 12:00 pm, CIM Studio 227 Open to auditors - Free (no tickets or passes required)

**Guitar Demonstration:** Fine Classical Guitars from Around the World Classical guitar virtuoso **Robert Gruca** (USA) will perform on seven individually handcrafted concert guitars to demonstrate each instrument's unique musical qualities.

1:00 - 2:15 pm, CIM Mixon Hall Open to the public - Free (no tickets or passes required)

#### Schedule of Events

#### SATURDAY, JUNE 4 cont.

**Lecture:** Inspiration and Interpretation within the Compositional Process CICGF resident Composer **Jordan Chase** (USA) will discuss how his work explores abstract concepts through musical means, many of which draw from earth science phenomena and western philosophy.

2:30 - 3:45 pm, CIM Studio 113

Open to the public - Free (no tickets or passes required)

CONCERT: Patterson-Sutton Duo (USA), cello and guitar

4:00 - 5:30 pm, CIM Kulas Hall (See page 14)

Tickets: \$25

CONCERT: Duo Melis (Spain and Greece), two guitars

7:30 - 9:30 pm, CIM Kulas Hall (See page 21)

Tickets: \$30.00

**Post Concert Dinner:** L'Albatros Brasserie 11401 Bellflower Road, Cleveland, Ohio 10:00 pm - Attendees pay their own tab

## **SUNDAY, JUNE 5**

#### **Exhibition: Fine Classical Guitars from around the World**

11:15 am - 12:15 pm, CIM Pogue Lobby

Guitars International will display a selection of vintage and new handcrafted concert guitars.

Open to the public - Free (no tickets or passes required)

**Lecture:** Botox to Brain Surgery, My Journey to Overcome Focal Hand Dystonia Competition Director **James Stroud** (USA) will discuss: How you can get it. How you can avoid getting it. And if you get it, possible ways you can cure it - including botox injections, physical therapy and SMR (sensory motor retuning therapy). Finally, he will discuss his twelve year journey in search of a cure which ultimately led to DBS surgery.

11:15 am -12:15 pm, CIM Studio 113

Open to the public - Free (no tickets or passes required)

#### **Schedule of Events**

## SUNDAY, JUNE 5 cont.

**CONCERT: Duo Damiana** (USA), flute and guitar 1:00 - 2:30 pm, CIM Kulas Hall (See page 24)

Tickets: \$10.00

**Discussion:** Commissioning New Music for Two Guitar and Mixed Guitar Duos Artist participants will include: **Colin Davin** (Moderator), guitar; **Molly Barth**, flute; **Jordon Chase**, composer; **Dieter Hennings**, guitar; **Alexis Muzurakis**, guitar; **Kimberly Patterson**, cello; **Susana Prieto**, guitar; and **Patrick Sutton**, guitar.

2:45 - 3:45 pm, CIM Studio 113

Open to the public - Free (no tickets or passes required)

CONCERT: Petra Poláčková (Czech Republic), solo six and nine string guitars

4:00 - 5:30 pm, CIM Kulas Hall (See page 27)

Tickets: \$25.00

James Stroud Classical Guitar Competition: Final Round and Awards

6:30 - 8:30 pm, CIM Kulas Hall (See page 32)

Open to the public - Free (no tickets or passes required)

Post Festival/Competition Dinner: Valerio's Ristorante

12405 Mayfield Road, Cleveland, Ohio 10:00 pm - Attendees pay their own tab

# **Drew Henderson (Canada)**

#### **Six and Eight String Guitars**

Thursaday, June 2 at 7:30 p.m. Cleveland Institute of Music, Kulas Hall

#### Program

Cello Suite no. 4 BWV 1010 (arr. Henderson) Prelude Allemande Courante Saraband Bourée I & II	Johann Sebastian Bach (1685-1750)
Gigue	

Intermission	
Nocturne - Reverie Op. 1	Guilio Regodi (1823-1872)
Prelude, Op. 28 No. 15 (arr. Henderson)	Frédéric Chopin (1810-1849)
Impromptu Op. 90 No. 3 (arr. Henderson) (With special guest)	Franz Schubert (1797-1828)
Sonata no. 26 Sonata no. 33 Sonata no. 37	Niccolò Paganini (1782-1840)

#### **About the Artist**



Classical guitarist **Drew Henderson** (Canada) is a highly lauded internationally active performer, teacher, recording artist, and music producer. He earned a Master's degree in Music at the University of Toronto under Eli Kassner and Jeffrey McFadden. Following his post graduate degree, the Canada Council for the Arts awarded him a grant to study in Italy with Lorenzo Micheli, Matteo Mela, and Massimo Lonardi. During his student years, Drew competed widely on the competition circuit, winning six international prizes.

Artist's Website: classicalguitarist.ca

#### **Notes**

In the time of **Johann Sebastian Bach (1685-1750)**, the cello was still seen as an ensemble instrument, dutifully chugging away at the bottom of the musical texture. In Bach's time, a few adventurous cellists wrote solo music, likely to display their own virtuosity. In the 17th century, Italian cellists Giuseppe Colombi and Domenico Gabrieli wrote solo music of considerable difficulty. Francesco Paolo Scipriani, an almost direct contemporary of Bach, published his *Principj da imparare a suonare il Violoncello* in 1720—coincidentally the same year in which Bach composed his six cello suites. Being a musical omnivore, Bach may have known of it.

For all these precedents, Bach's cello suites stand apart. Not only are they the cornerstone of the cello repertoire, but they've also been transcribed by virtually every other instrument, including the ukulele. (Which may answer the question: how would a castrato cello sound?)

While the first three suites lie comfortably on the cello, No. 4 is in the unidiomatic key of Eb. This offers no open strings for the cellist to exploit as repeated bass notes—a common compositional cheat when writing for stringed instruments. The lack of bright open string notes softens the overall color. (In our own time, French cellist Bruno Cocset said he didn't fully grasp how this suite should sound until he heard it performed by harpsichordist Gustav Leonhardt.) Despite this, No. 4 is a sunny work, perhaps paving the way for the darker No. 5 that follows.

Swiss born Guilio Regondi (1822-1872) got off to a fast start. When only nine years old, he was impressive enough to earn a dedication from Spanish virtuoso Fernando Sor. But the early mastery came at a price. Regondi's father (or perhaps he wasn't Regondi's father—the evidence is unclear) ruthlessly exploited the boy's fame. After trotting the wunderkind before astonished audiences, the father amassed a small fortune and abandoned young Regondi. Even contemporary reports were sensitive to this exploitation. "To say that he plays with accuracy and neatness is only doing him scanty justice; to correctness in both time and tune he adds a power of expression and a depth of feeling which would be admired in an adult, in him they show a precocity at once amazing and alarming; for how commonly are such geniuses either cut off by the preternatural action of the mind, or mentally exhausted at an age when the intellects of ordinary persons are beginning to arrive at their full strength!" Happily, Regondi's life took a turn for the better. He attracted patrons who offered friendship and support. His Op. 19 Rêverie: Nocturne is an extraordinary tour de force. It's also one of the earliest published examples of the guitar tremolo effect, pre-dating Recuerdos de la Alhambra by over three decades.

More than any other piano virtuoso, **Frédéric Chopin (1810-1849)** was a pioneer in writing music that was inconceivable for any other instrument. It was during the early 19th century that the grand piano matured into something like the instrument. we know today. Chopin delved deeply into its sonic possibilities.

It was said that one couldn't understand his music by merely reading the printed page—one had to hear Chopin play it himself. But opportunities to hear him were rare. On average, he performed in public only about once a year. Fellow virtuoso Franz Liszt floridly wrote of him: "Chopin never competed in any way for first or second place among the horde of pianists surrounding us today. The eminently poetic nature of his talent is not suited to that. He requires an atmosphere of tranquility and composure to yield up the melodic treasures within him." Although most of his music defies transcription, some of his Op. 28 Preludes are an exception. Their brevity and relative simplicity seem to find a happy home on the guitar.

If anyone seemed to presage Chopin, it might be Viennese composer **Franz Schubert (1797-1828)**. Unlike Chopin, Schubert was only a middling pianist. (It's been said he also played guitar, though an essay by English guitarist Stephen Kenyon casts doubt on this.) But like Chopin, Schubert had a gift for melody. Indeed, melody often is the scaffolding on which Schubert builds the structure of his works. Because of this, he was sometimes portrayed as wanting in the ability to create imposing musical architecture. Such criticism overlooks his unique gift. This wasn't lost on his more famous contemporary—Beethoven in his last days exclaimed: "Truly, in this Schubert there dwells a divine spark!" Schubert's *Impromptu* Op. 90 No. 3 is one of his most popular piano solos. In an odd quirk, Schubert notated the time signature with two consecutive cut time symbols. While in the early 19th century, this strange way of indicating cut time sometimes showed up, today it's virtually unknown. Thus, modern editions that preserve Schubert's original notation have confounded many pianists in their first encounter with this luminous work.

That **Niccolò Paganini** (1782-1840) was an unparalleled violinist is well known. Franz Liszt said of him: "No one will follow in his footsteps—no name will equal his glory." That he was as skilled a guitarist is less known. (At least to everyone but guitarists.) He owned many guitars during his life, including a valuable Mirecourt he gifted to composer Hector Berlioz. He especially prized a guitar made by Gennaro Fabricatore. Though he sometimes pawned violins to pay off gambling debts, he held onto the Fabricatore until his death. Despite his fondness for the guitar, he seldom played it in public. Perhaps he felt it would muddy his reputation as a violin virtuoso. Nonetheless, he wrote many chamber works that include the guitar. His 37 guitar sonatas are brief student works. But being Paganini, he infused them with some of the flair that distinguish his better known violin works.

- Tom Poore

# Davin-Levin Duo Emily Levin (USA), harp and Colin Davin (USA), quitar

Friday June 3, at 7:30 p.m. Cleveland Institute of Music, Kulas Hall

#### **Program**

Etude no. 6 (arr. Davin-Levin) Philip Glass

(b. 1937)

Three Roses (arr. Davin-Levin) Florence Price

To a Yellow Rose (1887-1953)

To a White Rose (Version A)

To a Red Rose

Passepied

Suite Bergamasque (arr. Davin-Levin) Claude Debussy Prélude (1862-1918)

Prélude Menue Clair de lune

#### Intermission

Wanderlust Jonathan Cziner

(b. 1991)

Musica Ricercata (arr. Davin-Levin) György Ligeti Sostenuto-Misurato-Prestissimo (1923-2006)

Mesto, rigido e cerimoniale

Allegro con spirit

Tempo di valse (poco vivace – "à l'orque de Barbarie")

Rubato. Lamentoso
Allegro molto capriccioso
Cantabile, molto legato
Vivace. Energico

(Béla Bartók in Memoriam) Adagio. Mesto – Allegro maestoso

Vivace. Capriccioso

(Omaggio a Girolamo Frescobaldi) Andante misurato e tranquillo

#### **About the Artists**



A "clearly felicitous combination of two plucked string instruments," (Cleveland Classical), the **Davin-Levin Duo** is comprised of Emily Levin, Principal Harp of the Dallas Symphony Orchestra, and Colin Davin, Guitar Department Co-Head at the Cleveland Institute of Music. Since their first performance together in 2015, the Davin-Levin Duo has revolutionized the genre, expanding the repertoire through commissions and arrangements, and establishing their instrument combination as a dynamic chamber music experience. "Banter" their debut album was selected for *Classical Guitar* 

magazine's "10 Favorite Albums of 2020" and has been featured on radio programs in the U.S. and Australia.

Artists' Website: colindavin.com/project/davin-levin-duo/

#### **Notes**

Baltimore born **Philip Glass (b. 1937)** was raised by parents who were steeped in the arts his father owned a record store and his mother was a librarian. His musical studies were conventional and top tier. Early on he took lessons at the Peabody Institute of Music and later graduated from the Juilliard School of Music. From there, he went on to Paris to study with Nadia Boulanger on a Fulbright Scholarship. But he also had a gritty side, working as a plumber, taxi driver, and furniture mover. As a composer, he wasn't a joiner. Speaking of composers like Boulez and Stockhausen, who were then in vogue, Glass noted: "That generation wanted disciples and as we didn't join up it was taken to mean that we hated the music, which wasn't true." Instead, he gravitated to a style more streamlined to public taste. Although now inextricably linked to minimalism, it's a label Glass never liked. (He prefers "music with repetetive structures.") Asked why he composes, Glass offered this explanation: "Allen Ginsberg had a t-shirt that said 'While I'm here what shall I do? You should do the work. What is the work? To ease the suffering of life.' It's beautiful. That's the job of human beings."

Born to parents of mixed race, American composer **Florence Price (1887-1953)** knew she had two strikes against her. In a letter to famed conductor Serge Koussevitzky, she wrote: "Unfortunately the work of a woman composer is preconceived by many to be light, froth, lacking in depth, logic and virility. Add to that the incident of race—I have Colored blood in my veins—and you will understand some of the difficulties that confront one in such a position." Writing over 300 works during her life, she had fitful success. She was the first black female composer to have a work premiered by a major American orchestra. But after her death, her music faded from memory. Then in 2009, a couple bought an old Chicago house once owned by Price. In it, they found a rich trove of music composed by Price, much of it unknown. Among this cache of music is *Three Roses*, composed in 1949. Pianist Sandra Jean Coursey, who premiered these pieces, calls them "classic symbols of friendship, commitment, and love."

Claude Debussy (1862-1918) began composing *Suite Bergamasque* in 1890, but then set it aside. Flash forward fifteen years, and Debussy was a famous composer. Publishers were then eager to print anything under his name. Debussy himself wasn't enthusiastic, thinking this old work unworthy of his mature style. But faced with a generous offer, he tinkered with the dusty manuscript and allowed its publication in 1905. It was a hit. In particular, *Claire de lune* became one of his most popular works, resurfacing in countless arrangements since it's publication. One aberrant airing was a techno-rock version of *Claire de lune* during the closing ceremony of the 2020 Tokyo Olympics. Considering Debussy's prickly personality, he likely would not have been amused.

Dallas based composer **Jonathan Cziner (b. 1991)** wears many hats. He's served as composer-in-residence with the Illinois Philharmonic Orchestra for their 2022-2023 season. He also was associate artistic director of the Charles Ives Music Festival, and now directs the festival's composition program. Commissioned by the Davin-Levin Duo, *Wanderlust* was written in early 2020, but the Covid-19 pandemic delayed its premiere until February of 2022. At its premiere, Cziner explained: "In the first months of the pandemic, I think we were all looking for something to bring us out of the gloom. That for me was the music of Schubert. One of the common themes of Schubert is the 'wanderer.' That was something that none of us could do at the time. So getting out into the world was something that resonated with me."

Hungarian **György Ligeti (1923-2006)** lived to see himself hailed as one of the most influential composers of the 20th century. Writing of Ligeti's music, composer Thomas Adès grandiloquently (and somewhat enigmatically) declared: "It's where we're all headed, of course, but not all composers make you aware of the fact. I'm talking not just about our inevitable demises, and the end of things as we know them, but something even bigger: the heat-death of the universe." Composed between 1951 and 1953, *Musica Ricercata* is a set of eleven piano pieces. It's an early work, built with the smallest materials possible. The composer himself wrote that he wanted "to build a New Music from nothing, so to speak." As other pieces by Ligeti served as sound tracks for Stanley Kubrick's "2001," it's perhaps no surprise that the second piece of *Music Ricercata* resurfaced in Kubrick's last completed film: "Eyes Wide Shut."

- Tom Poore

# **RODGERS TUNING MACHINES**

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#### **Patterson-Sutton Duo**

#### Kimberly Patterson (USA), cello and Patrick Sutton (USA), guitar

Saturday, June 4, at 4:00 p.m. Cleveland Institute of Music, Kulas Hall

#### Program

Rêve fou Mathias Duplessy

(b. 1972)

Valse Bryan Johanson

(b. 1951)

Quatre Pieces Intimes Dusan Bogdanovic

Priere (b. 1955)

Mouvement

Le Harpe de David

Chant

Park of Idols Stephen Goss

Jump Start (b. 1964)

Cold Dark Matter Fractured Loop Malabar Hill The Raw

Sharjah

#### Intermission

From: Musique de Salon (Suite No. 12) Ricardo Iznaola

Vocalise (b. 1949)

Still Life Stephen Goss

PH-929, 1974 (Black) (b. 1964)

Groove

PH-247, 1951 (Blue)

Scherzo

PH-960, 1960 (Space)

Albion

PH-972, 1959 (Color)

From: Tanzologia Atanas Ourkouzounov

Bulgarian Rock (1970)

#### **About the Artists**



Praised by *The Strad* magazine for their "wit and imagination," the trailblazing **Patterson-Sutton Duo** (USA) are in high demand around the world. In 2014 the Duo held a guest-artist residency at the Afghanistan National Institute of Music in Kabul. More recently, the Juilliard School sent the Duo to Bratislava, Budapest, Dublin, Hanoi, Ho Chi Minh City and New York City to perform and teach. Their debut C.D. *Cold Dark Matter: Music for Cello & Guitar* has received wide acclaim. Cellist Dr. Kimberly Patterson holds degrees from the Juilliard School, the Cleveland

Institute of Music, and the University of Colorado at Boulder. Guitarist Dr. Patrick Sutton holds degrees from the University of Denver and the University of Colorado at Boulder.

Artists' Website: celloandquitar.com/

#### **Notes**

Contemporary music is a boon for uncommon instrumental duos: Cello and guitar is one such beneficiary. At first glance, these instruments seem an unlikely pairing—their ranges appear too similar. (Looking at sheet music for each, the different clefs may deceive us. But remember, the guitar is a transposing instrument: its music written an octave higher than it sounds.)

So we might expect the cello and guitar together to be a congested muddle. But happily, they work well together. The very differences in sound production of each clarifies the texture, and each extends the capabilities of the other.

French born **Mathias Duplessy (b. 1972)** is a globe-trotting composer who revels in diverse cultures and genres. Although he began as a guitarist, he's learned to play about forty other instruments. His compositional output is eclectic, embracing everything from traditional classical music to Hollywood film scores. *Rêve fou* ("crazy dream") is the fourth and final movement from his 2017 Sonata for Guitar and Cello in *Four Dreams*. It's a taut and intense perpetual motion work that demands virtuosity from both players. The guitar hews to an ostinato texture, only rarely getting a crack at the melody. The cellist employs eerie harmonics and slides, befitting the title.

**Bryan Johanson (b. 1951)** was born and raised in Portland, Oregon, where he still lives with his wife, two cats, and as he writes on his website: "thousands of honeybees." Although a guitarist, his compositional output runs the gamut from small chamber works with guitar to three full symphonies. For almost four decades he directed the guitar program at Portland State University. *Valse* is the fourth movement of his 2003 *A Simple Serenade*. Starting with a searching cello solo, the guitar then enters with a sinuous accompaniment, as though it's been there all along. Both instruments have equal importance—it's often hard to say which has the melody, so equally are they intertwined. The penultimate note of the piece seems to bring it to a decisive end, but then veers off on a final questioning note.

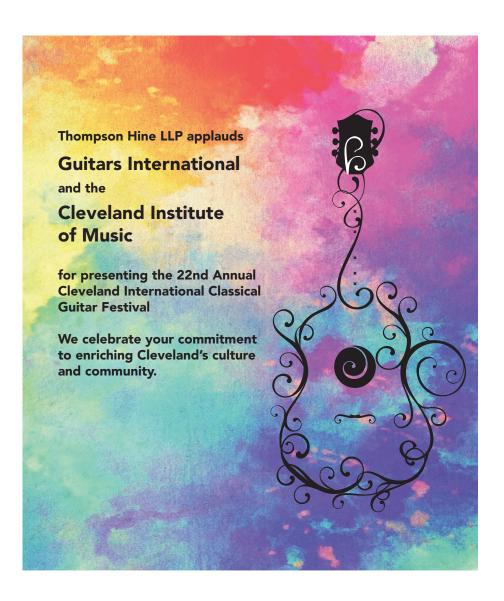
Wearing many hats, **Stephen Goss (b. 1964)** is Professor of Composition and Director of the International Guitar Research Centre at the University of Surrey, UK, and a Professor of Guitar at the Royal Academy of Music in London. His 2005 *Park of Idols* is a collection of six musical tributes. He explains it thus: "*Jump Start* is a quirky homage to Frank Zappa. *Cold Dark Matter borrows* its name from Cornelia Parker's 1991 artwork that comprises the ragged fragments of the remains of a garden shed destroyed in a controlled explosion. Splinters of Shostakovich's 14th symphony are scattered, filtered, stretched and reassembled so that the original is only faintly suggested. *Fractured Loop* is built out of cuttings from a Pat Metheney guitar solo superimposed over a cello pizzicato bass line. *Malabar Hill* is a reworking of a Mahavishnu Orchestra track by John McLaughlin. The *Raw* is for solo guitar and draws on the harmonic idiom of Allan Holdsworth. *Sharjah* is a tribute to the prog rock band King Crimson where the cellist imitates the guitar style of Robert Fripp."

**Dušan Bogdanović (b. 1955)** was born in Belgrade, Serbia. He studied composition and orchestration at the Geneva Conservatory with Pierre Wissmer and Alberto Ginastera, and guitar with Maria Livia São Marcos. After an extended stint in the United States, where he taught at the University of Southern California and the San Francisco Conservatory, he returned the Geneva Conservatory. *Quatre Pieces Intimes* (1980) is dedicated to the Croatian cellist Valter Dešpalj, with whom the composer often performed. Here the composer draws on his deep affection for Balkan improvised folk music. Regarding the tension between composed and improvised music, Bogdanović wrote: "Improvisation should be as structured as composition, and composition should be as fresh and inspired as improvisation."

Born in Havana, guitarist **Ricardo Iznaola (b. 1949)** became a United States citizen after moving here with his family in 1980. Best known as a teacher at the Lamont School of Music of the University of Denver, he also wrote the widely circulated "Kitharologus," a comprehensive pedagogic text on guitar playing. Not so well known as a composer, he nonetheless has compiled an impressive body of work. His Vocalise is the third movement from his *Musique de Salon*, Suite No. 12 of 2018.

Growing up in Bulgaria, **Atanas Ourkouzounov** (b. 1970) was steeped in the regional folk music. "My grandfather used to sing folk songs and he often invited musicians to come and play in his house. He offered them food and alcohol, so they went on playing for hours." These childhood memories infused his approach to playing the guitar. "Pretty quickly I found it boring to practice all those classical arpeggios,tremolos, and the like. So I started transforming certain pieces, looking for techniques that would feel more meaningful to me." Composed in 2000, his three movement Tanzologia culminates with the raucously intricate *Bulgarian Rock*. The off-kilter time signature of 11/8 suggests the rustic vigor of Bulgarian folk music.

- Tom Poore





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#### **Duo Melis**

#### Susana Prieto (Spain), guitar and Alexis Muzurakis (Greece), guitar

Saturday, June 4, at 7:30 p.m. Cleveland Institute of Music, Kulas Hall

#### Program

Tonadilla Joaquín Rodrigo Allegretto ma non troppo (1901-1999)

Minueto pomposo Allegro vivace

L'Aimable \* J. N. Pancrace Royer Le Vertigo \* (1703-1755)

Sonata for two guitars (dedicated to Duo Melis)\* \* Miguel A. Roig-Francoli

(b. 1953)

Toccata. Presto, very freely Andante molto espressivo

Toccata n°2 (with a side trip to Bali)

#### Intermission

Duo N° 2 Op. 31 Antoine De Lhoyer Allegro moderato (1768-1840)

Menuetto. Trio Adagio cantabile

Rondo

The Seasons Pyotr Ilyich Tchaikovsky
June\* (1840-1893)

Tango Suite Astor Piazzolla Allegro (1921-1992)

Andante rubato melancolico

Allegro

\*Transcriptions made by Alexis Muzurakis & Susana Prieto

\* \* Commisioned by Christopher Freitag for Duo Melis

As D'Addario classical artists, Duo Melis perform exclusively on D'Addario Strings.

#### **About the Artists**



Since inception **Duo Melis**, Spanish guitarist Susana Prieto and Greek guitarist Alexis Muzurakis, have been in great demand for concerts and master classes throughout Europe and America. 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. They have won numerous prizes, both individually and as a Duo. In 2003 they recorded their first CD *Recital* after winning the recording prize

Citta di Verona at the International Chamber Music Competition "Gaetano Zinetti" (Italy). Duo Melis teach guitar at the Conservatoire National de Strasbourg in France.

Artists' Website: duo-melis.com/

#### **Notes**

**Joaquín Rodrigo (1901-1999)** composed *Tonadilla* in 1960, and it's dedicated to the guitar duo of Ida Presti and Alexandre Lagoya. Since nowadays virtuoso guitar duets are common, it's difficult to convey how unusual the Presti-Lagoya Duo was in its own time. Both players were excellent soloists in their own right. But after their marriage in 1952, they each put their solo careers on hold to become a wildly popular guitar duo, logging more than 2,000 performances.

Of *Tonadilla*, Rodrigo described it as an homage to the Italian intermezzo, a musical interlude performed between the acts of a play. He further likened it to the music of Scarlatti, but with a modern twist. Rodrigo was pleased with the success of this piece in the hands of its dedicatees. and later composed his *Concierto Madrigal* for Presti-Lagoya. Sadly, Presti died suddenly in 1967, before she and her husband could premiere it.

Though a genius like Handel could become rich through sheer talent, most composers of the 18th century eked out a living by being useful. Born in northern Italy, **Joseph-Nicola Pancrace Royer (1703-1755)** scrambled to make ends meet as a virtuoso harpsichordist. His fortunes turned for the better after he moved to Paris in 1725. He entered the service of King Louis XV, where he oversaw the musical education of the royal children. An indefatigable administrator, Royer became music director of the king's chamber ensemble, and also director of the Royal Opera Orchestra. In these capacities he was a mover and shaker in Parisian musical life. Royer wrote popular operas, and also shepherded the premieres of symphonies by Graun, Stamitz, Jommelli and Hasse—all now considered seminal figures in early 18th century music. His success is attested by a high brow portrait of his three daughters, painted by Louis Carrogis Carmontelle, a popular artist of the day to upscale Parisians.

When Spanish/American composer **Miguel Roig-Francolí** (b. 1953) was asked to compose something for Duo Melis, it would be his first guitar piece. So in preparation he spent months immersing himself in the guitar repertoire. Sensibly, he also asked the dedicatees what they wanted. "They didn't help at all," he later joked. "All they said was that it should be a big piece, virtuosic

and brilliant. Okay, no pressure!" The resulting *Sonata for Two Guitars* is a four movement tour de force, encompassing diverse influences of Bach, Gershwin, and Bali gamelan music. Duo Melis premiered it in 2016 at the Guitar Foundation of America International Conference in Denver. (Fortuitously, this premiere performance is available on YouTube.)

Antoine de LHoyer (1768-1852) was a shadowy presence. He wrote little for solo guitar, going against the grain of virtuosos churning out pyrotechnical showpieces to display their skill. Instead, almost all his works are for ensembles of two, three, or even four guitars, and chamber works with other instruments. Unique for a virtuoso, he seemed content to collaborate with other musicians. Hence, we know little about him. What we do know is that he served in the French army, and during the tumultuous era of Napoleon found himself cast about to Versailles, Koblenz, Austria, Hamburg, Saint Petersburg, Paris, the island of Oléron, Niort, Corsica, Aix-en- Provence, and Algeria.

The years between 1813 and 1826 were good to him, and all his works were published during this time. After 1826, however, no more of his music was published. LHoyer died in Paris, in dire poverty.

Before **Pyotr Ilyich Tchaikovsky (1840-1893)** became successful, he took whatever commissions came his way—in a letter to a friend, he jested: "I continue to bake musical pancakes." Near the end of 1876, a St. Petersburg magazine editor asked him to compose short piano pieces for each month of the year. Tchaikovsky responded eagerly: "I am most grateful for your courtesy and readiness to pay me such a high fee. So long as I am spared I shall endeavour to oblige you. I shall send you the first piece shortly, and perhaps the next two or three. If the circumstances are right then they will be done quickly — at the moment I am very much in the mood for piano pieces."

*June*, the sixth piece of the resulting set, is a melancholy barcarolle. It was published with a brief poem by Aleksey Pleshcheyev: "Let us go to the shore; there the waves will kiss our feet. With mysterious sadness the stars will shine down on us."

Born in Argentina, **Astor Piazzolla (1921-1992)** grew up in New York City. On his eighth birthday, he was given a bandoneon. Though omnivorous in his musical tastes, he soon began playing classical repertoire on this traditional Argentine instrument. He doggedly pursued classical studies until he one day hesitantly played a tango for the renowned French teacher Nadia Boulanger. After hearing it, she said: "The true Piazzolla is here—never leave it behind." He didn't look back, and poured himself into the rigid tradition of tango. Recalled Piazzolla: "Traditional tango listeners hated me. I introduced fugues, counterpoint and other irreverences: people thought I was going crazy. All the tango critics and the radio stations of Buenos Aires called me a clown, they said my music was 'paranoiac.' And they made me popular. The young people who had lost interest in tango started listening to me. It was a war of one against all, but in ten years, the war was won."

- Tom Poore

#### **Duo Damiana**

#### Molly Barth (USA), flute and Dieter Hennings (USA), guitar

Sunday, June 5, at 1:00 p.m. Cleveland Institute of Music, Kulas Hall

#### **Program**

Five Haiku Michael Fiday

(b. 1961)

The Soughing Wind John Liberatore I., II. interlude, III. (b.1984)

IV., interlude, V.

El jardin de los delicados destellos

\*\*WORLD PREMIERE\*\*

Hebert Vazquez (b. 1963)

Gift David Lang

Intermission

Shining River Shafer Mahoney

(b. 1968)

(b. 1957)

Toward the Sea Toru Takemitsu
The Night (1930- 1996)

Cape Cod

Moby Dick

#### **About the Artists**



**Duo Damiana** (USA), comprised of guitarist Dieter Hennings and flutist Molly Barth, is focused on broadening the cutting-edge body of flute and guitar repertoire. They have concertized through out the United States and Mexico and presented workshops at prestigious institutions including the Oberlin College-Conservatory, Indiana University Jacobs School of Music, and the Cincinnati Conservatory of Music. They have mentored and performed at the Oregon Bach Festival Composers Symposium and at the National Flute Association Convention. Their debut CD *Castillos de Viento* on the Innova

label, an album with a unique global vision, has received high praise for its fresh program and vibrant performances.

Artists' Website: mollybarth.com/duo-damiana/

#### **Notes**

Through much of history, music could be sliced into neatly defined eras. Renaissance, baroque, classical, and romantic seemed to aptly summarize each era. To be sure, closer look invites further slivering: rococo, Sturm und Drang, etc. And composers of every era looked to the past for inspiration. That said, the stylistic unity of each era is self-evident. It's unlikely anyone would mistake a Bach cantata for a Mahler symphony. But by the dawn of the 20th century, these convenient pigeonholes shattered. A creative diaspora sent music down many paths, often wildly different from one another. One downside involves nomenclature. Though we're now two decades removed from the 20th century, we've no generally accepted name for this restive era. Attempts to pin down music written since 1900 usually end in a bewildered shrug.

This confusion, however, derives from strength. Contemporary music's prismatic variety is uniquely compelling. Further, contemporary music plucks talent from every walk of life. While earlier eras occasionally produced composers from modest backgrounds—Haydn and Beethoven come to mind—musical training still tended to favor the educated and wealthy. The 20th century decisively swept this aside. Nowadays, almost anyone with a yen to study music can do so. (Earning a living at it, of course, is as hard as it ever was.) So contemporary music is composed by traditionalists, mavericks, and everyone in between. This ensures that no listener will go a'begging for something to hear. If you don't like one piece, just keep looking—you're sure to find something you like.

**Michael Fiday (b. 1961)** began life as the son of an auto mechanic for the city of Colorado Springs. But music soon consumed him, and his youth was devoted to violin lessons and string sections of community orchestras. Fiday's 2013 *Five Haiku* meditates on texts by 17th-century Japanese haiku master Matsuo Basho. The outer texts are based on a Japanese rice-planting song, and frame the three internal haiku. This overarching form suggests the beginning and end of a life journey. Writes Fiday: "Some of the pieces are as long as three minutes, others barely thirty seconds, reflecting the paradox in scope that informs Basho's haiku, their concise forms revealing an entire world within."

John Liberatore (1984) is a composer, pianist, and glass harmonica player. As a Auburn high school student in the early 2000s, he would sneak into the auditorium to play the grand piano. Noticing the unsanctioned noise, the school's staff soon caught on to what he was doing. But the tale had a happy ending—in Liberatore's telling, his unauthorized visits became a "sactioned activity." *The Soughing Wind* (2015) is based on a brief three line poem of William Carlos Williams (1883-1963): "Some leaves hang late, some fall before the first frost—so goes the tale of winter branches and old bones." As the last movement begins, one must listen closely—the composer directs the flute to be "absolutely as quiet as possible; barely audible."

From an early age, Uruguayan composer **Hebert Vázquez (b. 1963)** has lived in Mexico City. He studied guitar and composition at the National Conservatory of Music. After that, he moved on to Carnegie Mellon University in Pittsburgh, where he studied with Leonardo Balada, Lukas Foss, and Reza Vali. He holds a Doctor of Musical Arts degree in composition from the University of British Columbia in Canada.

His *El Jardín de los delicados destellos* (the garden of the delicate sparkles), dedicated to Duo Damiana, depicts a nocturnal stroll through a Japanese garden with fireflies. Writes the composer: "I have always had a feeling of intimacy and introspection when walking in a traditional Japanese garden. To me, Japanese gardens possess a delicate expression of both the human existence and the passing of time."

American **David Lang (b. 1957)** ticks all the boxes for being a successful composer. Cofounder of the innovative "Bang on a Can" collective, he won the 2008 Pulitzer Prize for his *The Little Match Girl Passion*—this went on to win a 2010 Grammy Award. As if that weren't enough, he was also nominated for an Academy Award. He's a Professor of Music Composition at the Yale School of Music and is Artist in Residence at the Institute for Advanced Study in Princeton. All this may suggest a coolly academic composer, but that would be off the mark. Lang's inquisitive spirit aims to embrace a more visceral response to music: "Classical music is taught in a very scholarly way. But we don't listen to pop music that way at all. How do you convince people that once they've used their ears for one kind of music, they know enough to use their ears for all music? Sometimes you can be such a deep listener that you don't enjoy music any more." The brief and lyrical *Gift* (2018) is a wedding present to the Shank-Hagedorn Duo.

Born in Albany, New York, **Shafer Mahoney (b. 1968)** graduated from Princeton University and the Eastman School of Music. His mentors include Samuel Adler, Steven Mackey, Christopher Rouse, and Joseph Schwantner. Since then, his music—called "dazzling,tonal, and imaginative"—has graced the programs of ensembles and concert halls around the world. He's now an Associate Professor at Hunter College, and on the faculty of the Juilliard School, where he teaches orchestration. His 2007 *Shining River* is inspired by the American naturalist John Muir, who wrote of the Sierra Nevada region: "...enlivened and made glorious with rejoicing streams that come dancing and foaming over the sunny brows of the cliffs, and through side cañons in falls of every conceivable form, to join the shining river that flows in tranquil beauty down the middle of each one of them."

To hear **Tōru Takemitsu** (1930-1996) tell it, his musical awakening was sparked by a single recording. As a fourteen year old near the end of World War II, he was assigned to an underground fortification that was built to resist an expected American invasion. As for music, he heard only Japanese patriotic songs. But one day, on the sly, a Japanese officer played a 1930 Lucienne Boyer recording of the French ballade *Parlez-moi d'amour*. Takemitsu was stunned. From then, he vowed to become a composer. Mostly self-taught (he never held a musical degree), he's forged an individual style. "I am a gardener, not a composer. I don't like to construct sounds as great architecture, the way Beethoven did. My music is different. I set up a place where sounds meet each other. I don't construct, but create some order which makes my music close to the idea of a Japanese garden."

Toward the Sea was commissioned by Greenpeace for the Save the Whales campaign. Takemitsu wrote of it: "I feel that water and sound are similar. We know water only in its transitory forms—rains, a lake, a river, or the sea. Music is like a river or sea. As many different currents create those oceans, so does music deepen our lives with constantly changing awareness."

- Tom Poore

# Petra Poláčková (Czech Republic), guitar

Sunday, June 5, at 4:00 p.m. Cleveland Institute of Music, Kulas Hall

#### **Program Performed Without Intermission**

#### **CANCIONES**

Canción del Emperador Luys de Narvaez

(ca. 1500-1555)

Lacrimae Antiquae John Dowland

(1563-1626)

La Compagna Francesco da Milano

(1497-1543)

Canción de Leonardo Gaspar Cassado

(1897-1966)

Seven Catalan Folk Songs

Miguel Llobet

La nit de Nadal

La filadora

Lo rossinyol

Lo fill del rey

El testament d'Amèlia

Cançó del lladre

El Noy de la Mare

Six Schubert'sche Lieder

Lob der Thränen

Liebesbothschaft

Aufenthalt

Das Fischermädchen

Die Post

Ständchen

Franz Schubert/Johann Kaspar Mertz (1797-1828/1806-1856)

Petra Poláčková performs this afternoon's concert on a 1926 six string guitar by Domingo Esteso (Spain) and a 2014 nine string romantic guitar by Jan Tuláček (Czech Republic).

#### **About the Artist**



Classical guitarist **Petra Poláčková** (Czech Republic) has received "sustained international acclaim" (The American Federation of Musicians). She obtained her Bachelor and Master Degrees under Prof. Paolo Pegoraro at Universität für Musik und darstellende Kunst Graz, Austria. While still a student she was awarded first prize in six international guitar competitions. Her performances on her landmark debut C.D. *Weiss* have garnered wide praise for their elegant phrasing, tonal beauty, and emotional intensity. Ms. Polácková has been co-organizer of Guitar Festival Mikulov (Czech Republic) since 2010.

Artists' Website: petrapolackova.com/en/

#### **Notes**

Song is inextricably linked with music. Human ancestors had the physical ability to sing about 530,000 years ago. Whether they actually did is unknown. But even in dim pre-history, there's some evidence that they did. A 2008 study examined the placement of cave paintings (such as those at Lascaux) from circa 15,000 BCE. Tantalizingly, it found that cave paintings were often located at the exact spot where the cave was most acoustically resonant. Asked the study's author: "Why would the Paleolithic tribes choose preferably resonant locations for painting, if it were not for making sounds and singing in some kind of ritual celebrations related with the pictures?" Such evidence, of course, is circumstantial. But looking to relatively more recent time, we know that song dates back some 3,400 years, when the oldest known musical cuneiform tablets were created.

As music became more sophisticated through the eons, it never lost its link to song. Even purely instrumental music strives to evoke the human voice. The guitar and its ancient cousins the lute and vihuela have always been apt companions to song. So it's natural that they have a rich legacy of song inspired solo repertoire.

The early life of Spaniard **Luis de Narváez (ca. 1500-1555)** is a mystery. No record of him exists until 1526, when he was in the employ of a high government official during the reign of Charles V. By 1548 he parlayed this into a chapel position with Felipe, regent of Spain. As his patron rose—Felipe eventually became Philip II, King of Spain—Narváez' own reputation spread throughout Spain and Europe. Today he's best known for his vihuela music. His publications "Los seys libros del Delphin de música de cifras para tañer vihuela" are today a cornerstone of renaissance music. But in his own time, Narváez was no less renowned as a composer of vocal works. *Mille Regretz* is a 15th century chanson thought to be first popularized by French composer Josquin des Prez. Narváez made his own vihuela setting, which so caught the fancy of the king that it acquired the alternate title *La canción del Emperador*. Its text is thus: "A thousand regrets at deserting you and leaving behind your loving face, I feel so much sadness and such painful distress, that it seems to me my days will soon dwindle away."

#### Notes cont.

English composer **John Dowland (1563-1626)** was regarded as the finest lutenist of his time. Although he tried to secure employment in the royal court of Queen Elizabeth (even composing a spirited galliard in her name), he never succeeded. He believed it was because he was Catholic. More likely it was because he had a reputation for being a pill. Certainly Dowland took pains to portray himself as a melancholy guy—one of his lute works is titled *Semper Dowland semper dolens*. But viewed through the lens of history, such an image makes sense. Melancholy was one of the four humors, an ancient physiological theory that still held sway in Dowland's time. A 1553 treatise opined: "The humor melancholis, when it takes fire and glows, generates the frenzy which leads us to wisdom and revelation." So it's possible that Dowland's self branding may have been a renaissance publicity ploy. True to this strategy is his 1604 publication "The Lachrimae, or Seaven Teares." It comprises seven pavans, all based on a four note "tear motive." *Lachrimae Antiquae* is the opening work of this widely known publication.

Francesco da Milano (1497-1543) was lutenist to three successive popes. An account printed not long after his death described one of his performances: "He transported all those who were listening into so pleasurable a melancholy that—one leaning his head on his hand supported by his elbow, and another sprawling with his limbs in careless deportment, with gaping mouth and more than half-closed eyes, glued to those strings, and his chin fallen on his breast, concealing his countenance with the saddest taciturnity ever seen—they remained deprived of all senses save that of hearing." Even after his death, new works were falsely attributed to him to increase sales. (Vincenzo Galilei, father of the more famous mathematician and astronomer Galileo, slipped six spurious Francesco works into a 1563 volume.) So it's not surprising that one of Francesco's best known works, *La Compagna*, has come under suspicion. A 2016 essay put it thus: "That the piece is so firmly established in Francesco's canon should not dissuade us from raising concerns about its authorship. The work was never published, and it does not appear in any source until the 1580s, long after 'new' works by Francesco had ceased to appear." Doubtful though its authorship may be, there's no slighting its musical quality.

Cellist Gaspar Cassadó (1897-1966) gave his first public performance at the age of nine. Among the audience, Pablo Casals was impressed enough to take on the youngster as a student. Gaspar worked with Casals and studied composition with Maurice Ravel and Manuel de Falla. Cassadó's performing career thrived before World War II. But after the war his reputation suffered as some musicians, including his former teacher Casals, accused Cassadó of collaborating with the wartime Italian fascist government. The evidence against him was questionable, and Cassadó himself denied it: "I am accused of certain crimes which I have not committed. And the saddest part of the matter is that the most important element against me is my own teacher. This makes my just and logical defense impossible, since one doesn't have the possibility of confronting one's own teacher." Canción de Leonardo, composed in 1951, is a touching lament for Andrés Segovia's second son, who died in an accident at a young age.

Born in Barcelona, **Miguel Llobet (1878–1938)** was trained as a painter—his father was a gilder and painter of religious images—and he continued painting with great skill throughout his life. He studied both piano and violin from early childhood, but took up the guitar at age eleven. He also was one of the guitar's pioneers in recording. Unhappy with early primitive

acoustic equipment, the advent of the electric microphone changed his mind. In 1925 and 1929 he made the first electronic guitar recordings. During his globe trotting performing career, he shuttled between living in Paris and Buenos Aires. After retiring to Barcelona, the Spanish Civil War took a cruel toll on him. A friend reported: "He was wandering through the streets of Barcelona and he seemed absolutely crushed, overwhelmed by circumstances and completely apathetic." He contracted pleurisy and died a year before the war's end. Llobet's compositional output is small. He seemed to prefer transcriptions to original works. His seven *Catalan Folk Songs* are among the most attractive staples of the guitar repertoire.

Perhaps no composer is more associated with song than Franz Schubert (1797-1828). And few of history's great composers were as uneasy with self-promotion. Schubert's diffidence seems a recurring theme. A friend reported him saying: "Secretly I still hope to make something of myself, but who can do anything now after Beethoven?" He once skipped a premiere of his own work—a rare event—to attend the performance of another artist. Despite this, his talent piqued the attention of other musicians. The then famous baritone Johann Michael Vogl championed Schubert's songs. (There's a wicked caricature from this time, showing an imposing Vogl meekly followed by a tiny Schubert.) Soon music parties featuring Schubert's songs—dubbed "Schubertiaden"—became the rage of the Viennese hoity-toity. But early 19th century Vienna had a knack for loving music while ignoring composers. Never enjoying more than modest success, Schubert's health deteriorated. After drinking tainted water, typhoid fever delivered the final blow. The six Schubert'sche Lieder were arranged in 1845 by Hungarian guitar virtuoso Johann Kaspar Mertz (1806-1856), closely modeled on similar Schubert arrangements by pianist Franz Liszt.

- Tom Poore

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**Tony Arnold**, soprano, USA (Cleveland Debut)

Manuel Barrueco, guitar, USA

Beijing Guitar Duo, guitars, China (Cleveland Debut)

Jorge Cardoso, guitar, Argentina (USA Debut)

**Duo Damiana**, flute and guitar, USA (Cleveland Debut)

Colin Davin, guitar, USA

Rohan de Saram, cello, England (Cleveland Debut)

**Zoran Dukic**, guitar, Croatia (Cleveland Debut)

Eduardo Fernandez, guitar, Uruguay

Paul Galbraith, guitar, Scotland (Cleveland Debut)

Ricardo Gallén, guitar, Spain (Cleveland Debut)

Antigoni Goni, guitar, Greece (Cleveland Debut)

Robert Gruca, guitar, USA

Ellen Hargis, soprano, USA

Antonis Hatzinikolaou, guitar, Greece (USA Debut)

**Drew Henderson**, guitar, Canada (Cleveland Debut)

John Holmquist, guitar, USA

**Hubert Kappel**, guitar, Germany (Cleveland Debut)

Dale Kavanagh, guitar, Canada (Cleveland Debut)

Elizabeth Kenny, lute, England

Yolanda Kondonassis, harp, USA

Irina Kulikova, guitar, Russia (Cleveland Debut)

Julien Labro, accordion and bandoneon, France

Jonathan Leathwood, guitar, England

Emily Levin, harp, USA (Cleveland Debut)

Daniel Lippel, guitar, USA

Lynn McGrath, guitar with spoken word, USA (Cleveland Debut)

**Duo Melis**, guitars, Spain and Greece (Cleveland Debut)

Nigel North, lute, England

Paul O'Dette, lute, USA

Patterson-Sutton Duo, cello and guitar, USA (Cleveland Debut)

Petra Poláčková, guitar, Czech Republic (USA Debut)

Stephen Robinson, guitar, USA

**Liliana Rodriguez**, soprano, Argentina (Cleveland Debut)

Rucco James Duo, guitars, Italy and USA (Cleveland Debut)

David Russell, guitar, Scotland (Cleveland Debut)

Carrie Henneman Shaw, soprano, USA

Michael Cedric Smith, guitar, USA (Cleveland Debut)

Raphaella Smits, guitar, Belgium (Cleveland Debut)

Gaelle Solal, guitar, France (Cleveland Debut)

SoloDuo, guitars, Italy (Cleveland Debut)

Pavel Steidl, guitar, Czech Republic (Cleveland Debut)

Nathasja van Rosse, guitar, Netherlands (Cleveland Debut)

Ana Vidovic, guitar, Croatia (Cleveland Debut)

Jason Vieaux, guitar, USA

Hao Yang, guitar, China (Cleveland Debut)

Xuefei Yang, guitar, China (Cleveland Debut)

# **James Stroud Classical Guitar Competition 2022**

**Welcome** to the third annual James Stroud Classical Guitar Competition. Finally, this Spring we can join in person to watch our Semi-Finalists perform. This year's fourteen Semi-Finalists have travelled here from seven states - California, Indiana, Minnesota, Mississippi, New Jersey, New York, and North Carolina - and range in age from thirteen to eighteen. Their level of musical accomplishment is artistically and technically amazing. Please take time to read their profiles in the following pages.

While only one person can take First Prize, this Competition is about much more than winning: It is about learning, becoming a better and more complete person, and forging lifelong friendships. To this end it is my hope that all our competitors will make the most of this Festival's exceptional and varied musical offerings, have many wonderful experiences while visiting Cleveland, and leave here having gained a few pearls of wisdom that will enhance their playing and their lives forever.

In conclusion, I wish to thank the Cleveland Institute of Music administration and staff for providing their lovely facilities and support, the Cleveland International Classical Guitar Festival® of which this Competition is proudly a part, composer Jordan Chase for writing our Semi-Final Round set piece, and this year's esteemed judges for so generously sharing their time, experience, and artistic insights with us.

Sincerely, James Stroud, Founder and Director James Stroud Classical Guitar Competition

## **Competition Judges**

#### **Preliminary Round**

Robert Gruca (USA), guitar
Armin Kelly (USA), Festival Founder and Director
Jack Sanders (USA), guitar
Marco Sartor (Uruguay), guitar
James Stroud (USA), Competition Founder and Director

#### Semi-Final Round

Stephen Aron (USA), guitar Molly Barth (USA), flute Jordan Chase (USA), composer Brad DeRoche (USA), guitar Dieter Hennings (USA), guitar Kimberly Patterson (USA), cello Patrick Sutton (USA), guitar

#### **Final Round**

Colin Davin (USA), guitar
Drew Henderson (Canada), guitar
Alexis Muzurakis (Greece), guitar
Petra Poláčková (Czech Republic), guitar
Susana Prieto (Spain), guitar
Mari Sato (USA), violin
Jason Vieaux (USA), guitar



Reuben Akins, age 18, is a senior at Weaver Academy for Performing and Visual Arts in Greensboro, North Carolina. He has been playing guitar for six years, working with Mark Charles Smith, and then Patrick Lui at Weaver. Reuben has competed in numerous local and regional guitar competitions, and performed with the Piedmont Classical Guitar Society, and the U.S. Guitar Orchestra with whom he will travel to Spain this summer. He has performed in master classes conducted by Elliott Frank, Adam Holzman, Erdong Li, Jason Vieaux, and Andrew Zohn. Reuben plays regularly in community jazz sessions, and has hosted a weekly radio show at Guilford College.



Ethan Boyers, age 16, is a junior at Sonoma Academy in Santa Rosa, California. He currently studies with Scott Cmiel at the San Francisco Conservatory of Music, Pre-College Division, where he enjoys playing in a guitar orchestra and advanced guitar quartet as well as taking musicianship classes. Ethan also performs in his high school chamber ensembles, jazz band, and theatre productions. Last fall, Ethan was the Music Director for *A Midsummer Night's Dream* at his school, where he wrote and arranged an original score. Outside of the practice room and concert hall, Ethan plays varsity tennis, is involved in student leadership, and enjoys downhill skiing and traveling.



Hilbert Chen, is an eighth grader at Valley Christian School. He began studying classical guitar at age three and has studied with Robert Miller at the California Conservatory of Music. He has placed in several competitions, including: First in the Kithara Project Guitar Competition, First in the United States International Music Competition (Classical Guitar A), and was selected to be among the final ten competitors in the Parkening Young Guitarist Competition. Hilbert has performed in master classes conducted by Manuel Barrueco, Andrew York, and other renowned guitarists. In addition to playing guitar, he enjoys playing baseball.



Elle Davisson, age 14, studies with Christopher Mallett at the California Conservatory of Music. Elle was a prize winner at the 2021 Southern Guitar Festival Youth Ensemble Competition, the 2021 Society of American Musicians Competition, the 2019 Guitar Foundation of America International Youth Competition, the 2017 Indiana International Guitar Competition, and the 2017 Boston GuitarFest Competition. As part of the prizewinning Davisson Duo, Elle was featured in Classical Guitar magazine's Sunday Prodigy series, appeared on NPR's From the top (Show 361), and recently appeared on the NPR Music's Tiny Desk (Home) Concert Series.



Colin Guan, age 14, is a freshman at Sumner Hill Junior High in Clinton, Mississippi. He has played guitar for seven years and attended the Guitar Foundation of America Guitar Summit for two years. This event has given him the opportunity to meet Leo Brouwer, David Russell, Manuel Barrueco, and other renowned artists. He has also competed twice in the Southern Guitar Festival Competition. In addition to playing guitar he enjoys swimming and playing piano and clarinet.



Laurel Harned, age 16, is homeschooled and lives on her family's organic farm in her hometown of Redlands, California. She started classical guitar lessons at the age of nine and has studied with Susan Graves for seven years. In addition to practicing guitar, Laurel enjoys learning about the lives of composers as well as the history and stories behind their music. Her other hobbies include reading, baking, backpacking, and trail running with her dog, Enzo.



Taylor Klinsky, age 17, is a senior at Pittsford Mendon High School in New York. She began studying classical guitar at age seven with John Wiesenthal at the Hochstein School of Music, then with Dr. Petar Kodzas, and currently with Dr. Lynn McGrath at the Eastman Community Music School (ECMS). Taylor has participated in many master classes with decorated guitarists and won awards in national competitions. She is currently a member of a string quartet and is an assistant teacher in the Guitar Adventure program at ECMS. In her free time, she enjoys playing guitar arrangements of video game music, cross-stitching, and creating digital drawings.



Mira Morales, a high school senior, has been playing classical guitar since she was seven years old and has enjoyed every minute of it. From ensemble and solo competitions to mentoring her own students, Mira has cultivated her passion for classical guitar by stepping outside of her comfort zone and immersing herself in the collaborative spirit of the music community. She enjoys playing piano, writing, and spending time with her young siblings. Mira studies classical guitar with Robert Miller at the California Conservatory of Music and is very excited to continue her pursuit of music in college.



Lukas Murdych, age 15, is a sophomore at Minnetonka High School in Minnesota. He has been playing guitar since the age of three and a half at Macphail Center for Music in Minneapolis, and has studied under Brent Weaver, Jean Seils, Dr. Radovanlija at the University of Minnesota, and Alan Johnston. He has participated in master classes conducted by the Los Angeles Guitar Quartet, Minneapolis Guitar Quartet, Berta Rojas, David Crittenden, Ana Vidovic, Antigoni Goni, Sharon Isbin, David Madsen, and Mir Ali. He also played in the 2nd Street Guitar Quartet from 2015- 2021. Lukas swims competitively for a club team most of the year, and for the

high school team during the on-season. In addition to classical guitar, he plays electric guitar in his school's Jazz Ensemble and flute for the school's Symphonic Band.



Reade Park, age 17, is a student in the Pre-College Division of the San Francisco Conservatory of Music, where he studies classical guitar with Scott Cmiel and composition with Robert Chastain. He is a prizewinner of multiple competitions, including the Guitar Foundation of America's 2021 International Youth Competition and the 2022 National Young Arts Foundation competition. He has appeared on NPR's From the Top program, and performed in master classes conducted by Manuel Barrueco, Marcin Dylla, Eliot Fisk, Judicaël Perroy, Meng Su, Ben Verdery, and Jason Vieaux. Reade was also first-place winner of SFCM's 2021 Kris Getz

Composition Competition with a work for solo flute. Outside the Conservatory, Reade enjoys math, playing classical piano pieces with swing, and cultivating carnivorous plants.



Trent Park, age 14, attends the math-based Proof School in San Francisco, California. He studies classical guitar with Scott Cmiel in the Pre-College Division of the San Francisco Conservatory of Music where he plays in a guitar quartet and is finishing the second highest level of the music theory curriculum. He has performed in master classes for Julian Grey, Judicaël Perroy, Meng Su, Scott Tennant, and Ben Verdery among others. Trent has also completed level nine in the Royal Conservatory of Music Certificate Program in guitar and level eight in the MTAC Certificate of Merit program in piano. Outside of academics and

music, Trent enjoys growing hydroponic chili peppers and playing blitz chess matches.



lan Tubbs, age 17, is a homeschooled junior from Bloomington, Indiana. He has been studying classical guitar for ten years under Dr. Nemanja Ostojic of the University of Indianapolis. He has been privileged to participate in and receive distinguished awards in a number of guitar competitions including the Indiana University International Guitar Festival, Guitar Art Festival in Belgrade, Serbia, and the James Stroud Classical Guitar Competition. He has received master class instruction from pedagogues and artists including Stephen Aron, Thibaut Garcia, Adam Holzman, Rene Izquierdo, Rovshan Mamedkuliev, and Tengyue Zhang. In addition to

classical guitar, lan enjoys soccer, physics, hiking, photography, and his church youth group.



**Eric Wang,** age 17, is a classical guitarist from San Jose, California. He has been playing the guitar since he was four years old and currently studies with Robert Miller at the California Conservatory of Music. He has participated and won first prize in numerous competitions, including the 2018 Guitar Foundation of America International Youth Competition Junior Division, the 2019 Parkening Young Guitarist Competition, and the 2020 GFA IYC Senior Division. Eric has been featured on NPR's *From the Top* several times, including in 2019 (show 366), and on the NPR Instagram Channel, in addition to several short videos. He won the rank

of finalist in the 2020 YoungArts Competition and is currently a candidate for the Presidential Scholar in the Arts, in addition to performing in several concerts on the Omni Foundation Concert Series.



Owen Wang, age 16, is from Edison, New Jersey. He began guitar at five with Galina Jitlina in Canada. In 2020 he was selected as part of the Guitar Foundation of America Mentorship Program studying with Professor Denis Azabagic, his current teacher. Owen won 1st prize in the 2021 Latino Arts Strings Program Youth Competition, Advanced Group; and Second prize in the 2021 Philadelphia Classical Guitar Competition National Competition, Junior Division. In 2021 he received the full scholarship from the Guitarlab Summer Camp. That same year Owen and his sister Vivian Wang created four segments for the GFA tv YouTube channel. In 2022 he

was a finalist for the NPR radio show *From the Top*. Owen teaches classical guitar at the local Chinese school. His dream is to become a skilled, professional guitarist.



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