

CLASSICAL GUITAR FESTIVAL

JUNE 6-9, 2019

*[Among] two of the most important annual
American classical guitar events....
(Classical Guitar Magazine)*



Jason Vieaux
USA



Xuefei Yang
China



Elizabeth Kenny
England



Petra Poláčková
Czech Republic



Colin Davin
USA



Lynn McGrath
USA



Drew Henderson
Canada



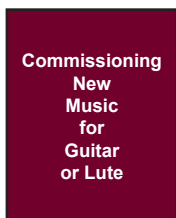
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Alfredo Velazquez
USA



Suzuki Ensemble
USA



Faculty
Discussion



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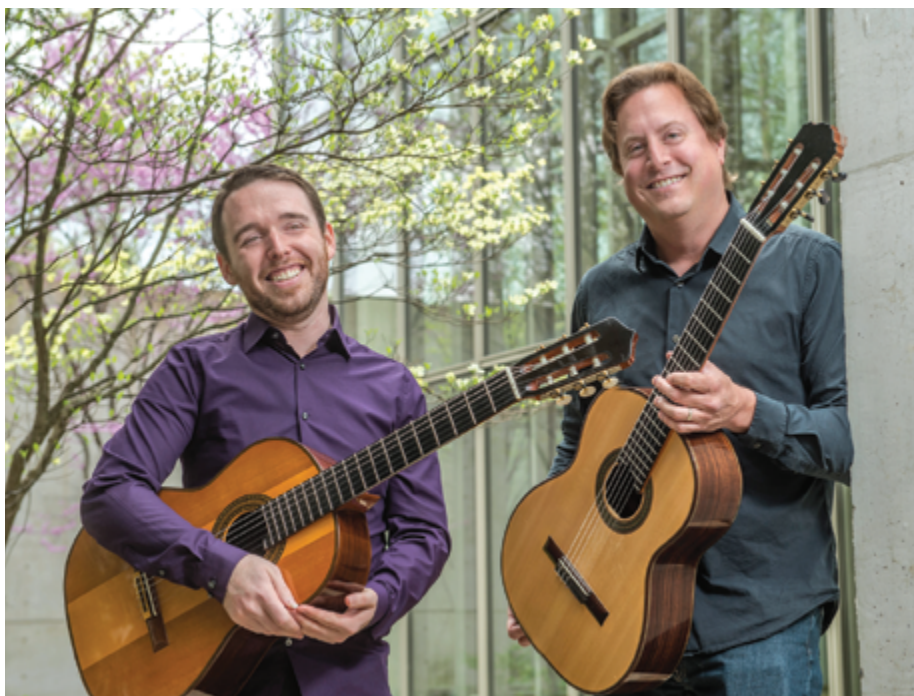
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Welcome

Welcome to the nineteenth annual Cleveland International Classical Guitar Festival®. In presenting this event it has been my honor to work with Cleveland Institute of Music Guitar Department Co-Heads: Jason Vieaux (2015 Grammy Award Winner) and Colin Davin. It has also been my honor to work with Tom Poore, a devoted guitar teacher and superb writer.

The Cleveland International Classical Guitar Festival is a non-profit 501(c)(3) organization. Please consider making a tax deductible donation to support our Festival artists and events. Concert ticket sales cover only about one third the cost of bringing the world's finest classical guitarists and lutenists to Northeast Ohio to perform and teach. All Festival events are open to guitarists of all ages and levels and to non-guitarists. Many events are free.

Our reasons for presenting this Festival are several: (1) To entertain; (2) to educate; (3) to encourage deeper thought and discussion about how we listen to, perform, and evaluate fine music; (4) to nurture both new and old relationships, artistic and social; and, most important, (5) to help facilitate shared moments of heightened awareness. For it is in live, heightened moments of musical magic in our experience—when art and chance coalesce; time stops; and egos dissolve—that often we become most mindful of our shared humanity.

Armin Kelly, *Artistic Director, Cleveland International Classical Guitar Festival®*

Acknowledgements

We wish to thank the following for their generous support of this year's Festival:

Cleveland Institute of Music Administration and Staff: Paul Hogle, President; Judy Bundra, Chief Academic Officer and Dean of The Conservatory; Madeline Lucas Tolliver, Senior Director, Artistic and Facilities Operations; Amy Brondyke, Director of Marketing and Communications; Whitney Clair, Marketing & Publications Manager; Wendy Waldron, Event Manager; Allison George, Production & Ensembles Coordinator; Emily Stack, Facilities and Box Office Coordinator; Rachel Kunce, Assistant Director of Admissions; Alan Bise, Director of Recording Arts and Services; and the CIM Guitar Department students, to whom this festival is dedicated.

Business Partners: Alphagraphics Cleveland; Augustine Strings; Azica Records; BAM USA; ClevelandClassical.com; Cleveland Classical Guitar Society; Guitar Foundation of America; The Plain Dealer; Thompson Hine LLP; WCLV 104.9 FM; and WCPN 90.3 FM.

Festival Friends: Martin and Kathy Davin; Jeffrey R. Elliott and Cyndy Burton; James Flood; Robert Gruca; Drs. Jonathan and Melissa Fitzgerald; Frank, Kathryn, and Matthew Haehner; Linda and Steve Hall; David W. Hershberger; Tom Holland; Pat Kilkenny; Christopher Kovacevich; Brian Kozak; Andrew Poxon; and James Stroud.

Festival Artists and Participants: Finally, many thanks to all our distinguished participating artists 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 have contributed greatly to making this event the artistic jewel that it is widely acknowledged to be.

About Our Artistic Director



Armin Kelly began the study of classical guitar and classical music in his midteens. He counts among his formal teachers Miguel Rubio, with whom he studied classical guitar in Spain and at the Lausanne Conservatory of Music in Switzerland; and both Phillip de Fremery and Oscar Ghiglia, with whom he studied for three summers 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 both 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. Now in its twenty-ninth year Guitars International is devoted to representing, promoting, and retailing the work of the world's finest contemporary classical guitar makers.

Mr. Kelly has lectured on the history and development of the classical guitar at the Eastman School of Music, Manhattan School of Music, Bowling Green State University, Delta College, Interlochen Arts Academy, the Guitar Foundation of America Convention, La Guitarra California, National Guitar Workshop, and the Healdsburg Guitar Makers' Festival. His articles have appeared in *American Lutherie* and *Soundboard* magazines.

Business website: guitarsint.com

About Our Program Notes Author



With over thirty years' experience teaching classical guitar, **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. Tom Poore's students have performed for WCPN radio and WVIZ television.

Former students of his 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, Aspen Music Festival, and others.

Tom Poore earned his bachelor's degree at the North Carolina School of the Arts, where he studied with Aaron Shearer, and his master's degree at the Cleveland Institute of Music, where he studied with John Holmquist. He was also the editor for Aaron Shearer's three volume *Learning the Classic Guitar*, published by Mel Bay. Currently Tom Poore teaches in the greater Cleveland area at the Solon Center for the Arts, Avon School of Music, Thrive Arts Center in Beachwood, and at his home in South Euclid, Ohio.

Artist's website: pooretom.com

Partial List Of Performing Artists Presented: 2000 - 2019

Tony Arnold, soprano, USA (Cleveland Debut)
Manuel Barrueco, guitar, USA
Beijing Guitar Duo, guitars, China (Cleveland Debut)
Jorge Cardoso, guitar, Argentina (USA Debut)
Colin Davin, guitar, USA
Rohan de Saram, cello, England (Cleveland Debut)
Zoran Dukić, guitar, Croatia (Cleveland Debut)
Eduardo Fernandez, guitar, Uruguay
Paul Galbraith, guitar, Scotland (Cleveland Debut)
Ricardo Gallén, guitar, Spain (Cleveland Debut)
Estelí Gomez, soprano, USA
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
Jiyeon Kim (Jiji), guitar, Republic of Korea (Cleveland Debut)
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
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)

Cleveland International Classical Guitar Festival

Schedule at a Glance

THURSDAY, JUNE 6

Pre-Concert Solo and Ensemble Youth Performance by Students of Tom Poore and Andrew Poxon, guitars

6:50 - 7:25 p.m.

CIM Pogue Lobby

Student performances are free of charge (no tickets or passes required)

CONCERT: Colin Davin (USA), guitar

7:30 - 9:30 p.m.

CIM Mixon Hall, all tickets \$22.00 (general seating)

Works by: Bach, Crowell (Cleveland Premiere), and Reich

See page 11 for program, notes, and artist's biography.

After Concert Dinner: L'Albatros Brasserie

10:30 p.m.

11401 Bellflower Road, Cleveland, Ohio (Attendees pay their own tab.)

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Cleveland International Classical Guitar Festival

Schedule at a Glance

FRIDAY, JUNE 7

Continental Breakfast and Reception For Master Class

Performers

9:00 - 9:30 a.m.

CIM Lounge, limited to master class performers, their parents, and CIGCF faculty and administrators.

CIM Faculty Master Class: Colin Davin (USA), guitar

9:45 a.m. - 12:30 p.m.

Five guitar students will perform and receive instruction.

CIM Studio 113, open to observers free (no tickets or passes required)

Master Class: Petra Poláčková (Czech Republic), guitar

9:45 a.m. - 12:30 p.m.

Five guitar students will perform and receive instruction.

CIM Studio 217, open to observers free (no tickets or passes required)

Master Class: Elizabeth Kenny (England), guitar

1:45 - 4:30 p.m.

Five guitar students will perform and receive instruction.

CIM Studio 113, open to observers free (no tickets or passes required)

Lecture Recital: Lynn McGrath (USA), guitar

Guitar With Spoken Word

6:30 - 7:45 p.m.

CIM Studio 113, free to the public (no tickets or passes required)

CONCERT: Xuefei Yang (China), guitar

8:00 - 10:00 p.m.

CIM Mixon Hall, all tickets \$25.00 (general seating)

Works by: Albéniz, Chen Yi, Debussy, De Falla, De Lucia, Granados, Peña, Ricardo, and Rodrigo

See page 18 for program, notes, and artist's biography.

After Concert Dinner: L'Albatros Brasserie

11:00 p.m.

11401 Bellflower Road, Cleveland, Ohio (Attendees pay their own tab.)

Cleveland International Classical Guitar Festival

Schedule at a Glance

SATURDAY, JUNE 8

Master Class: Xuefei Yang (China), guitar

9:00 - 11:45 a.m.

Five guitar students will perform and receive instruction.

CIM Studio 113, open to observers free (no tickets or passes required)

Master Class: Petra Poláčková (Czech Republic), guitar

9:00 a.m. - 11:45 a.m.

Five guitar students will perform and receive instruction.

CIM Studio 217, open to observers free (no tickets or passes required)

Master Class: Lynn McGrath (USA), guitar

9:00 a.m. - 11:45 a.m.

Five guitar students will perform and receive instruction.

CIM Studio 225, open to observers free (no tickets or passes required)

Master Guitar Maker Lecture: Alfredo Velazquez (USA), luthier

The Art of Guitar Making

1:00 - 2:15 p.m. CIM Studio 113, free to the public (no tickets or passes required)

Guitars International Demonstration of Fine Classical Guitars

Drew Henderson (Canada) will demonstrate ten guitars collected from around the world by Guitars International.

2:30 - 3:45 p.m.

CIM Mixon Hall, free to the public (no tickets or passes required)

Donations to support CICGF artists and events will be gratefully appreciated.

CONCERT: Elizabeth Kenny (England), lute

Works by: De Visée, Kapsberger, Macmillan, Muhly (World Premiere), Oliver, and Piccinnini

4:00 - 6:00 p.m.

CIM Mixon Hall, all tickets \$22.00 (general seating)

See page 30 for program, notes, and artist's biography.

Lecture: Drew Henderson (Canada), audio and video

How to Prepare for the Recording Process

6:45 - 7:45 p.m.

CIM Studio 113, free to the public (no tickets or passes required)

CONCERT: Jason Vieaux (USA), guitar

8:00 - 10:00 p.m.

CIM Mixon Hall, all tickets \$30.00 (general seating)

Works by: Bach, Giuliani, Martín, and Scarlatti

See page 37 for program, notes, and artist's biography.

After Concert Dinner: L'Albatros Brasserie

11:00 p.m.

11401 Bellflower Road, Cleveland, Ohio (Attendees pay their own tab.)

Cleveland International Classical Guitar Festival

Schedule at a Glance

SUNDAY, JUNE 9

Master Class: Jason Vieaux (USA), guitar

11:30 a.m. - 2:15 p.m. .

Five guitar students will perform and receive instruction.

Mixon Hall, open to observers free (no tickets or passes required)

Master Class: Elizabeth Kenny (England), guitar

11:30 a.m. - 2:15 p.m.

Five guitar students will perform and receive instruction.

CIM Studio 113, open to observers free (no tickets or passes required)

Master Class: Xuefei Yang (China), guitar

11:30 a.m. - 2:15 p.m.

Five guitar students will perform and receive instruction.

CIM Studio 217, open to observers free (no tickets or passes required)

Panel Discussion: Jason Vieaux, Colin Davin, Xuefei Yang, Elizabeth Kenny, and Lynn McGrath

Commissioning Works for Guitar and Lute: The Process

2:30 - 3:45 p.m.

CIM Studio 113, free to the public (no tickets or passes required)

Pre-Concert Performance: Cleveland Bella Corda Ensemble (guitar students of Brian Kozak)

3:20 - 3:55 p.m.

CIM Pogue Lobby

Student performances are free (no tickets or passes required)

CONCERT: Petra Poláčková (Czech Republic), guitar

4:00 - 6:00 p.m.

CIM Mixon Hall, all tickets \$22.00 (general seating)

Works by: Bach, Ponce, and Weiss

See page 43 for program, notes, and artist's biography.

After Concert Dinner: Valerio's Ristorante

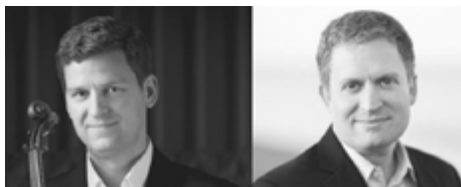
10:30 p.m.

12405 Mayfield Road, Cleveland, Ohio (Attendees pay their own tab.)

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Andrew Armstrong, piano

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October 22, 2019

Mozart, Korngold, Shostakovich



Till Fellner, piano

November 12, 2019

Schubert, Schoenberg



Dover Quartet

December 3, 2019

Britten, David Bruce, Brahms



Apollon Musagète Quartet

February 4, 2020

Haydn, Penderecki, Dvořák



Chanticleer: "Trade Winds"

March 3, 2020

**Sacred & secular choral works by
Gesualdo, Monteverdi, Grieg, Parry**



Albers Trio, David Bowlin, viola, and Yura Lee, viola

May 5, 2020

Mozart, Dohnányi, Dvořák

Colin Davin (USA)

Guitar

Thursday, June 6, at 7:30 p.m.,
Cleveland Institute of Music, Mixon Hall

Program

Electric Counterpoint	Steve Reich (b. 1936)
Fast	
Slow	
Fast	
Violin Sonata no. 3, BWV 1005	J. S. Bach (1685-1750)
Adagio	
Fuga	
Largo	
Allegro assai	

Intermission

Point Cloud (Cleveland Premiere)	David Crowell (b. 1980)
Violin Partita no. 2, BWV 1004	J. S. Bach
Allemanda	
Corrente	
Sarabanda	
Giga	
Ciaccona	

The use of electronic devices such as cell phones, tablets, iPads, and laptop computers in Mixon Hall is prohibited at all times. Photography, and video or audio recording are also prohibited.

About the Artist



Guitarist **Colin Davin** (USA) has earned top accolades in several major international competitions, and was a two-time prizewinner at the Guitar Foundation of America International Competition. He has appeared at Carnegie Hall; Alice Tully Hall; the Metropolitan Museum of Art (on historic instruments from the museum's collection); the Alhambra Palace in Granada, Spain; the Paris Conservatoire; and on The Late Show with David Letterman. He has taught lessons and master classes at various institutions, including The Juilliard School, the Afghanistan National Institute of Music, and the Aspen Music Festival and School.

Mr. Davin maintains an active schedule as a concerto soloist, recitalist, and chamber musician, with a prominent focus on new works. Among his collaborators are the legendary soprano Jessye Norman, GRAMMY Award winning soprano Estelí Gomez, and Dallas Symphony Orchestra principal harpist Emily Levin. Recent highlights include concerto performances with the Aiken Symphony Orchestra and Wisconsin Chamber Orchestra; chamber music recitals with violinist Tessa Lark and cellist Edward Arron; and solo recitals across the United States.

Mr. Davin studied with Jason Vieaux at the Cleveland Institute of Music, William Kanengiser at the University of Southern California, and Sharon Isbin at The Juilliard School. He currently serves as co-chair of the guitar department at the Cleveland Institute of Music.

Artist's website: colindavin.com

Notes

In music history, there's a tension between simple and complex. Each has advantages. Simplicity is direct and immediate. To enjoy it, one needn't ponder. And let's not look down our noses at it. Simple beauty—a sunset, for example—resonates profoundly. On the other hand, we don't live on simplicity alone. When Thoreau said "simplify, simplify" he brushed off a crucial part of humanity's rise. In deep antiquity, humans who relied solely on simplicity found themselves on a carnivore's menu. We survived by mastering complexity, both social and technological. Complexity in the arts beckons by engaging our reasoning skills. Whodunnit novels thrive on our delight at solving the crime. Similarly, complex music beckons us to crack its hidden code.

In the early 1700s, musical complexity was at a zenith. European society was still rigidly stratified. The listeners who mattered were those of royal and aristocratic blood. They were connoisseurs—or at least fancied themselves so—and they set the standard for music. Composers either sated elevated tastes or went hungry.

Coming from a lineage of professional musicians, **Johann Sebastian Bach** (1685-1750) knew the drill. Thus, mastery of complexity was his maxim. He was the greatest keyboard player of his day. He was also a fine violinist, with an insider's understanding of how to compose for it. His six sonatas and partitas for solo violin are today a cornerstone of the violin repertoire. (Concert violinist Julia Fischer asserts: "If you don't like Bach's

solo violin music, it's very hard to be a violinist.”) Bach completed these works at Cöthen, where he worked as kapellmeister for a Prussian prince. It was an ideal job for Bach, then in his mid 30s. His employer was himself a skilled musician who would often sit in during performances of the musicians in his employ, something others of his rank would find beneath their dignity. So it was here that Bach composed for someone of impeccable taste. Not surprisingly, his solo violin works dig deep. Their architecture is often arcane, fully comprehensible only to other musicians. They're not for the faint of heart, nor do they tickle the casual ear. Of them, early music specialist John Holloway writes: “The Sonatas and Partitas are an encyclopedia of 18th-century violin techniques. For Bach, it was part of his ongoing exploration of what the possibilities were for the violin. And, of course, in teaching himself—for he probably played most of the music he wrote—he's also teaching us.”

Historically, however, audiences tolerate musical lectures only to a point. When music demands too much, a pushback is inevitable. Even during Bach's life, some were turning away from deeper musical waters. In 1737, critic Johann Adolph Scheibe wrote of Bach: “This great man would be the admiration of all nations if he had more amenity, and if his works were not made unnatural by their turgid and confused character, and their beauty obscured by too much artifice.” Indeed, Bach's own sons—“composers all” he proudly noted—were among the vanguard of those who championed a leaner, more ingratiating style. By the early 18th century, Bach himself was increasingly dismissed as outmoded. His son Johann Christian reputedly called him “the old wig”—affectionately, one would hope.

Looking back to the eighteenth century offers a distant mirror to a time in more recent memory. The early twentieth century triumvirate of Arnold Schönberg, Anton Webern, and Alban Berg took music by storm. Atonality was in the air. And since composers often react to whatever dominates the spirit of their time, atonality became the obligatory language of cutting edge music. Further, modern music seemed deliberately hostile to public taste, notoriously summarized by Milton Babbitt's 1958 essay, “Who Cares if You Listen?” To be fair, Babbitt himself didn't write this title. And his essay scored good points, some of them ominously prescient to us today:

It often has been remarked that only in politics and the ‘arts’ does the layman regard himself as an expert, with the right to have his opinion heard. In the realm of politics he knows that this right, in the form of a vote, is guaranteed by fiat. Comparably, in the realm of public music, the concertgoer is secure in the knowledge that the amenities of concert going protect his firmly stated ‘I didn't like it’ from further scrutiny.

But modern music always faced a mass audience little persuaded by its idealism. Further, the heady excitement and innovations of atonality too often ossified into formulaic doctrinism. Its shock value waning, many listeners looked elsewhere.

One of the most obvious reactions was minimalism. Percolating up from pop music, minimalism melded simple gestures with relentless repetition, depending on slowly changing textures for hypnotic effect. Early examples inspired literary eyerolls—one critic called it “stuck in the groove music,” a witticism perhaps lost on those too young to remember turntable needles. To those who felt modern music had lost its way in arid complexity, however, minimalism seemed refreshingly inviting.

New York born and Pulitzer prize winning composer **Steve Reich** (b. 1936) is a pioneer of minimalism. Early on, he experimented with repeated loops of sound. “I discovered

that the most interesting music of all was made by simply aligning the loops in unison, and letting them slowly shift out of phase with each other.” His *Electric Counterpoint*, premiered by Pat Metheny in 1987, grew from repeated requests by classical guitarists. But Reich was at first reluctant. “I felt like the guitar of our time is the electric guitar—it’s not the classical guitar.” Bob Hurwitz, president of Nonesuch Records, suggested that Pat Metheny might be interested. “In five minutes, the phone rang, and it was Pat. So we got together and I told him I don’t know how to write idiomatically for the guitar. Give me some advice. He said, ‘Write single lines. Stay away from a whole lot of chords.’ And that’s what I did.”

Brooklyn based composer **David Crowell** (b. 1980) is a saxophonist and guitarist praised for his “singular vision that transcends genre.” He composed *Point Cloud* in 2018, describing it as “a musical response to the lush textures, rhythmic richness, and layered guitars of Steve Reich’s *Electric Counterpoint*.” Writing about tonight’s Cleveland premiere, Crowell notes: “Since *Point Cloud* was conceived as a musical reaction to *Electric Counterpoint*, it will be exciting to hear the two paired together for the first time! I also feel very close to the Bach Partitas and Sonatas, having practiced them myself extensively.”

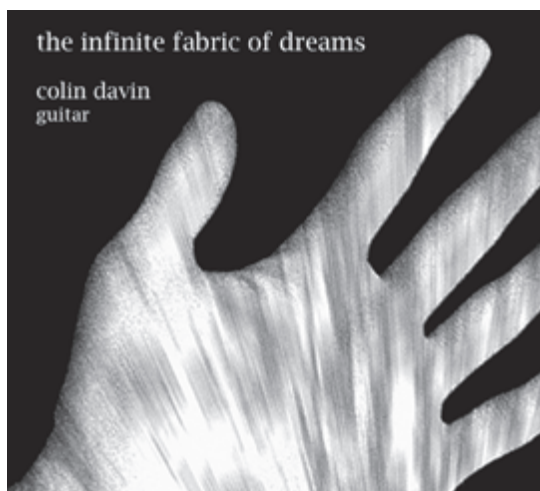
Though it may seem provocatively incongruous—some might say blasphemous—to link Bach and minimalism, all the works in this program share an intriguing affinity for interlocking layers of sound. Indeed, one might argue that the apparent simplicity of minimalism conceals an underlying complexity. And really, must we prefer one over the other? A more ecumenical view is to see complexity and simplicity as coexisting on a spectrum.

After all, a spectrum with only one color is no spectrum at all.

– Tom Poore

COLIN DAVIN

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Lynn McGrath (USA)

Guitar with Spoken Word

Lecture Recital

Friday, June 7, 6:30 - 7:45 p.m.
CIM Studio 113, free to the public
(no tickets or passes required)

Description: Classical guitarist **Lynn McGrath** (USA) will present selections from *Platero y yo* ("Platero and I") by the great Italian composer Mario Castelnuovo Tedesco and discuss his setting of the poetry of Nobel Laureate Juan Ramón Jiménez. Smitten by the story of the sweet donkey, Platero, Castelnuovo-Tedesco set 28 of the 138 poems for guitar and narrator, coupling a Romantic yet refined style of composition with the symbolist text. The setting of music with narration is not common, but here, the Spanish text fuses with the guitar music, heightening the effect of both. In today's presentation of the work, the performer will take on the roles of both guitarist and Spanish narrator simultaneously.

Program

Selections from <i>Platero y yo</i> , Op. 190*	Mario Castelnuovo-Tedesco (1895-1968)
Platero	
El pozo	
Amistad	
Melancolía	
La primavera	
A Platero en el cielo de Moguer	

*Text from "Platero y yo" by Juan Ramón Jiménez, English translations by Lynn McGrath.

The use of electronic devices such as cell phones, tablets, iPads, and laptop computers in Mixon Hall is prohibited at all times. Photography, and video or audio recording are also prohibited.

About the Artist



Lynn McGrath (USA) has performed, lectured, and adjudicated on four continents for prominent festivals in Italy, Germany, Montenegro, Poland, and the UK. Ensemble performances have included collaboration with the Orchestra of Northern New York, the Santa Fe Opera, the Rochester Philharmonic, and four years as a member of the acclaimed Tantalus Guitar Quartet, praised for their “perfect ensemble...” (*Reinischer Post*, Germany). She has presented at venues in more than half of the states in the continental U.S. and has toured in Canada, Mexico, New Zealand and Peru.

After receiving degrees in Spanish Language and Literature, and Education, she received her first degree in music at the Crane School of Music, SUNY Potsdam and later earned a MM and DMA from the University of Southern California. A highly sought-after private teacher, her students have been accepted by some of the best undergraduate and graduate schools in the nation, have placed in international competitions including the Guitar Foundation of America Youth Competitions, and have been featured on NPR's *From the Top*. In Fall of 2017, Dr. McGrath was appointed as Senior Guitar Instructor at the Eastman Community Music School, Eastman School of Music in Rochester, New York.

Artist's website: lynnmcgrath.com

Hold these Dates:

Twentieth Annual

CLEVELAND INTERNATIONAL CLASSICAL GUITAR FESTIVAL

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Xuefei Yang (China)

Guitar

Friday, June 7, at 8:00 p.m.
Cleveland Institute of Music, Mixon Hall

Program

La Fille aux Cheveux de Lin	Claude Debussy (1862-1918)
Homenaje 'Pour le tombeau de Claude Debussy'	Manuel de Falla (1876-1946)
Miller's Dance from The Three Cornered Hat	
Invocacion y Danza (Homenaje a Manuel de Falla)	Joaquin Rodrigo (1901-1999)
Yao Dance*	Liu Tieshan (b. 1923) and Liu Mao (b. 1926)
Moonlight over Spring River*	Chinese Traditional
Sword Dance*	Xu Changjun (b. 1957)

Intermission

Fisherman's Song at Eventide*	Chinese Traditional
Shuo Chang**	Chen Yi (b. 1953)
Tango in D	Isaac Albéniz (1860-1909)
Seville	
La Maja de Goya	Enrique Granados (1867-1916)
Zapateado*	
Zambra Mora	Niño Ricardo (1904-1972)
Reflejo de Luna	Paco de Lucia (1947-2014)
Colombiana	Paco Peña (b. 1942)

* Arranged by Xuefei Yang

** Written for Xuefei Yang and commissioned by Wigmore Hall

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About the Artist



Xuefei Yang (China) is acclaimed as one of the world's finest classical guitarists. Hailed as a musical pioneer, her fascinating journey began after the Chinese Cultural Revolution, a period when Western musical instruments and music were banned in China. Fei was the first-ever guitarist in China to enter a music school, and became the first internationally recognized Chinese guitarist on the world stage. Her first public appearance was at the age of ten and received such acclaim that the Spanish Ambassador in China presented her with a concert guitar. Her debut in Madrid at the

age of fourteen was attended by the composer Joaquín Rodrigo and, when John Williams heard her play, he gave two of his own instruments to Beijing's Central Conservatoire especially for her and other advanced students.

Fei is one of the few guitarists whose artistry connects with audiences far beyond the guitar fraternity. Her international success has led her to be invited to play in more than fifty countries at numerous prestigious venues, and frequently to be invited to play with the world's leading orchestras and collaborate with artists such as Ian Bostridge, Rosalind Plowright, Sir James Galway.

Gramophone magazine praised her as one of the leading innovators of her generation for continuing to build the guitar repertoire. Fei has made many acclaimed recordings for major labels. Her first recording received a gold disc and her second was selected as 'Editor's Choice' in *Gramophone* magazine. Fei's recent releases include a solo album "Colours of Brazil" (Decca Classics) and "Songs from our Ancestors," which continues her successful collaboration with Ian Bostridge. She has appeared on BBC Radio 4's *Woman's Hour*, the *BBC Proms*, and documentaries on BBC and China Central Television. The UK classical music station, *Classic FM*, named Fei as one of the 100 top classical musicians of our time.

Artist's website: xuefeiyang.com

Notes

Claude Debussy (1862-1918) was a French composer who along with his countryman Maurice Ravel was one of the most prominent figures in the field of Impressionist music (though he disliked this term being applied to his music). J.S. Bach's *Well Tempered Clavier*, a book of twenty-four prelude and fugue pairs utilizing all twenty-four major and minor keys was a significant influence on future generations of composers, many of whom wrote preludes in sets of twelve or twenty-four. Debussy was one such composer. *La Fille aux Cheveux de Lin* (*The Girl with the Flaxen Hair*) is from the Debussy's *Préludes – Book 1* (1910). This book of twelve preludes proved to be one of his most successful works for piano. The Preludes are frequently compared to those of Chopin and are replete with rich and unusual harmonies. Debussy wanted people to respond intuitively to these pieces and so he placed the titles at the end of each one in the hope that listeners would not imagine stereotypical images as they listened. *La Fille aux Cheveux de Lin* is one of the most recorded compositions by Debussy.

Manuel de Falla (1876-1946) is probably Spain's most significant twentieth century composer. He was inspired by the music of Spain, particularly his native Andalusia, and he combined this inspiration with two of the great aesthetic movements of his time, Impressionism and Neoclassicism, to create many highly original works. Falla spent a number of years studying music in Paris, where he met a number of important Impressionist composers (Ravel, Debussy, Dukas) who influenced his composition style.

In instrumental music, the word "tombeau" signifies a musical "tombstone." There is a long and honored French tradition in which tombeau designates a piece, or collection of pieces, by one or more composers, written in tribute to a departed colleague or master. This genre originated with seventeenth century French lutenists, and flourished in Catholic territories across Europe; it faded from fashion towards the end of the eighteenth century. The genre was reinvigorated only at the opening of twentieth century, when Ravel wrote *Le Tombeau de Couperin*. At only three minutes in length, this piece had an influence on guitar writing that is disproportionate to its dimensions. It was composed as a contribution to a special edition of the *Paris Revue Musicale* which was intended as a "tombeau" for Claude Debussy, who had died in 1918. Since Debussy had been important in giving Falla both confidence as a composer and promoting interest in his music in France, Falla readily agreed to this publication's invitation to contribute a tombeau to its special edition. Meanwhile, the Spanish guitar virtuoso Miguel Llobet had requested a solo piece of Falla. Falla fulfilled both requests with his *Homage 'Pour le tombeau de Claude Debussy.'* This three-minute work is in the rhythm of a slow habanera, dignified but not funereal in tread, restrained on the surface but with an impression of intense emotion beneath. At the end of this work Falla briefly quotes Debussy's piano work *Soirée dans Grenade*, honoring both Debussy directly and paying homage to the city of Granada where Falla composed the piece.

Miller's *Dance* is from Falla's ballet, *The Three Cornered Hat*. The ballet was composed in 1919 for the great ballet impresario Sergei Diaghilev and first performed in London. The story deals with the life of a young miller, his wife, and the elderly Corregidor (a magistrate appointed by the King) who pursues the young woman and loses his official headgear (the three-cornered hat) in the process. The evidence of the hat convinces the couple's neighbors of the magistrate's guilt.

Joaquin Rodrigo (1901-1999) was a Spanish composer and pianist. Born in Valencia, he lost his sight almost completely at the age of three following a bout of diphtheria. Many in Spain considered him to be the rightful successor to Manuel De Falla as the dean of Spanish composers. Rodrigo's *Invocation and Dance* for guitar was written in homage to his friend and mentor Falla. It won Rodrigo first prize in a composition contest organized by the French broadcasting company in 1961, and it is still regarded as one of his best solo guitar works. *Invocation and Dance* visits a dark bleak landscape. It opens in an atmosphere of mystery and visits the edgy regions of Rodrigo's world - or even perhaps the bleakness of Goya's Black Paintings. Rodrigo complained of periods of depression and anxiety, and this piece comes from such a period. Xuefei Yang played this piece at her Spanish debut concert, aged fourteen, which the composer Rodrigo attended.

Yao *Dance* is one of the best known and most popular Chinese instrumental compositions of the second half of the twentieth century. It was composed collaboratively in 1952 by **Liu Tieshan** (b. 1923) and **Mao Yuan** (b. 1926), and was inspired by the long drum dance, a form of traditional festival music of the Yao

people (one of the fifty-three ethnic groups in China) of southern and southwest China. The Yao people perform the long drum dance with each dancer carrying a drum at the waist, measuring more than one meter. These dancers create their own rhythm as they play their drums. They jump, pounce, and imitate other types of fierce animal movements. Chinese composer Liu Tieshan was twenty-eight years old when he visited the mountainous region of northern Guangdong, a province on the south coast of China. He encountered the Yao people during one of their traditional festivals and was so impressed that he composed this piece. Shortly after, in 1952, fellow Chinese composer Mao Yuan expanded the piece.

Moonlight over Spring River (arr. Xuefei Yang) is one of the signature traditional pieces in the Chinese classical repertoire. Originally a pipa solo composed by an unknown composer, it has been popular in China since the Ming Dynasty. It is named after a Tang dynasty poem by Zhang Ruoxu, and like the poem the piece describes a moonlight scene over a charming waterside village south of the Yangtze river. The piece is split into subsections, each poetically titled, describing a different aspect of the waterside scene: *Bells and Drums Echo from the River Tower*, *Moon over the Eastern Mountain*, *Breeze across the Meandering River*, *Overlapping Flower Shadows*, *River and Clouds at the Horizon*, *Fishing Song at Dusk*, *Whirling Waves Beating at the Shore*, *Rowing to a Distant Peaceful Place*, *Singing Whilst Rowing Ashore*, *Coda*. Originally for pipa, Xuefei's arrangement for guitar brings the piece back to it's string instrument origins.

Xu Changjun's (b. 1957) *Sword Dance* is a signature piece for the Chinese liuqin, a four string instrument which looks like a small version of a Chinese pipa. *Sword Dance* is a modern piece based on an ancient poem from the Tang Dynasty (618 – 907) by one of the most important Chinese poets Du Fu (712 – 770). The poem describes the elegant sword dancing of Lady Gongsun, one of the most prominent and famous sword dancers of the Tang Dynasty and one of the few dancers active both at the palace and in public. The piece evokes both the slow elegant movements of the dancer and, later, the quick movements of the sword, as described in the opening verses of the poem. Professor Xu Changjun, a former Fulbright scholar, is currently the Chancellor of The Tianjin Juilliard School and also serves as the President of the Tianjin Conservatory of Music.

The anonymous *Fisherman's Song at Eventide*, arranged here by Xuefei Yang, is another popular piece from the classic Chinese repertoire. It is a signature piece for guzheng. The piece depicts a beautiful, peaceful scene of a sunset over the water, and a fisherman gradually sailing further out of sight.

Shuo Chang is an original guitar composition written by the Chinese composer **Chen Yi** (b. 1953) for Xuefei Yang in 2013, and commissioned by and premiered at Wigmore Hall. It is the very first guitar composition written for Xuefei Yang by a Chinese composer. Chen Yi was the first Chinese woman to receive a Master of Arts in music composition from the Central Conservatory of Music in Beijing. Chen Yi writes about this work:

Our new piece will be called *Shuo Chang*, in which I use the guitar to play the role as in a monodrama, representing the singing, the speaking, and the performing of instruments like the sanxian, the pipa or the drum in the style of traditional Chinese musical story telling. It's inspired by the *Shuo Chang* (speaking and singing), a

Chinese folk music form, which is popularly presented at tea house in small towns and cities in the history. The guitar solo piece has the flavor of Chinese Shuo Chang music.

Isaac Albeniz (1860-1909) was a Spanish composer and pianist. Much of Albeniz's piano music captures the sound of Spain, and inherent in it is the sound of the Spanish guitar - perhaps explaining why so much of his music sounds so natural when arranged for guitar. The two pieces to be performed this evening are among the most well-known guitar transcriptions of his work and sound as if they could have been composed for it. His *Tango* is an elegant tango from the sophisticated salons of eighteenth and nineteenth century Spain. *Sevilla* was one of a set of four pieces that would form Albeniz's Suite *Espanola*, Op. 47, each taking its cue from a city or region in Spain or Cuba (then under Spanish rule), each reflecting music of it's geographical region. Here it is the rhythms of the flamenco capital of Seville that fire Albeniz's imagination, and inform Xuefei's transcription of his piano score.

Enrique Granados (1867-1916) was born near Barcelona, where he grew up and spent most of his life. Unlike Isaac Albeniz, the older Spanish pianist to whom he is most often compared, Granados disliked travel. Granados achieved instant success with his piano suite *Goyescas* in 1911. As a result, he was encouraged to expand this material, inspired by the art of Goya, into an opera. However, the advent of World War I made a European performance of this new work impossible. Consequently the work was premiered at the New York Metropolitan Opera in January 1916 with the composer in attendance. A request from President Wilson to perform at the White House made Granados change his travel plans home. Rather than sail directly to Spain, he went to Liverpool, where he boarded the steamship *Sussex*, which was torpedoed by a German submarine in the English channel on March 24, 1916. Granados' death at age forty-eight robbed Spain of one of its greatest artists. Granados' fascination with the artist Goya inspired many of his later compositions. Goya's rumored affair with the Duchess of Alba forms the basis of Granados' song *La maja de Goya*, from the *Tonadillas*. Granados' *Zapateado* is inspired by the flamenco heel dance of the same name.

The flamenco style forms a significant cornerstone in the history of the guitar. This evening, Xuefei Yang as a classical guitarist rather than a flamenco guitarist, pays homage to this important form by carefully selecting three pieces that she feels comfortable interpreting. These works are by three of the greatest twentieth century flamenco guitarists: **Nino Ricardo** (1904-1972) was probably the most significant flamenco guitarists of his day and played an important part establishing flamenco guitar as an art form in it's own right. His *Zambra Mora* reflects the Moorish influence on flamenco. **Paco de Lucia** (1947-2014) is probably the most well known and influential flamenco guitarist ever. He took flamenco into the twenty-first century with a fresh new direction that respected and followed the tradition of the art, and combined it with a more youthful and exciting approach. *Reflejo de Luna* is in the Granaina style, and featured on Paco de Lucia's critically acclaimed "Fuente y Caudal" recording. **Paco Pena** (b. 1942) is regarded as one of the world's foremost traditional flamenco guitarists. His *Columbiana* is a piece which reflects South America's influence on flamenco.

– Xuefei Yang

Alfredo Velazquez (USA)

Master Guitar Maker

Lecture Demonstration: The Art of Guitar Making

Saturday, June 8, 1:00 - 2:15 p.m.
CIM Studio 113, free to the public
(no tickets or passes required)

Description: Internationally renowned classical guitar maker **Alfredo Velazquez** (USA) will present a power point lecture about his guitar making process. Topics will include tone wood selection, construction methods and tools, finishing, action set up, and more. Guitar parts and luthierie tools will be available to examine. A question and answer period will follow.

About the Artist



Alfredo Velazquez (USA) was born on October 23, 1970 in Manhattan, New York. A budding guitar maker from the start - as soon as Alfredo was able to walk, both his parents would catch him sneaking into his father's workshop. As a child, Alfredo Velazquez was exposed in his father's home workshop to visits by many of the great classical guitarists of the day such as Rey de la Torre, Angel Romero, and Ichiro Suzuki. These memorable experiences made a lifelong impact on Alfredo's musical and artistic development.

Later, after helping his family settle in Orlando, Florida, Alfredo took the opportunity to involve himself on a professional level in his father's calling. In 1991 at the age of twenty Alfredo Velazquez built his first guitar. By learning the basic foundations of guitar construction laid out by Torres, Santos-Hernández, and Hauser Senior as taught to him by his father, Alfredo Velazquez gained deep and thorough insight into his father's tonal ideals and construction methods. These foundations were further reinforced and acted as a catalyst in the development of Alfredo's own philosophy of guitar construction when he began repairing and refurbishing his father's earlier instruments. In addition, whenever Alfredo saw and heard instruments by contemporary makers which impressed him as contributing to the development of the classical guitar, he spent hours painstakingly examining and learning from them.

Today, through his careful selection of materials and meticulous calibration of soundboards, Alfredo Velazquez constructs instruments which many generations of classical guitarists have come to refer to as having the "Velázquez sound." Moreover, by combining his traditional artistic values with certain modern construction approaches, Alfredo Velazquez' guitars embody a unique balance of the refined tonal characteristics of his father's revered guitars with the power many contemporary players seek.

Artist's website: alfredovelazquezguitars.com

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Saturday, June 8, from 2:30 - 3:45 p.m.

CIM Mixon Hall, free to the public

(no tickets or passes required)

Donations to support

***Cleveland International Classical Guitar Festival
artists and events will be gratefully appreciated***

Description: Classical guitar virtuoso Drew Henderson (Canada) will demonstrate ten Exhibit guitars collected from around the world by Guitars International.

About Guitars International



Located in Cleveland, Ohio, **Guitars International** is one of the world's premiere dealers in fine, individually handcrafted classical guitars. Established in 1990, it has represented the majority of the world's finest contemporary classical guitar makers for over twenty-nine years. Guitars offered by Guitars International are sought for their refined elegant sound, musical flexibility, clarity, projection, easy playability, old master grade materials, and immaculate workmanship: concert instruments which mature with responsible care and loving use. Guitars International's goal is to match each client – student, teacher, concert artist, aficionado, or collector – with the guitar which will inspire the greatest artistry and joy.

Business website: guitarsint.com

Business telephone: 216-752-7502

About the Artist



Classical guitarist **Drew Henderson** (Canada) is an active performer, teacher, recording artist and music producer living in Toronto, Canada. Drew earned a Master's degree in Music at the University of Toronto where he studied with Eli Kassner and Jeffrey McFadden. After his post graduate degree, Drew was awarded a grant from the Canada Council for the Arts to study in Italy with Lorenzo Micheli, Matteo Mela and Massimo Lonardi.

During his studies, Drew was heavily involved in the competition circuit, so far being awarded six international prizes. These competitions include: Les Concours International de Guitare Classique de Lachine (Montreal), the Rantucci International Guitar Competition (New York), the Columbus Guitar Symposium and Competition (Georgia), and the Concorso Chitaristico "Citta' Di Voghera" (Italy). Drew

has also been awarded numerous scholarships from the University of Toronto, the Ontario Arts Council and the D'Addario Foundation for the Performing Arts.

Drew Henderson has a very successful YouTube channel, in which he performs, and produces all the content himself. On this channel you can find performances of works Drew has adapted for the guitar by composers such as Bach, Paganini and Schubert; some of which feature an eight-string guitar. Currently, Drew has 13,000 subscribers, and has reached nearly two million views. As a producer, Drew has worked with some of today's leading guitarists to create full length albums and videos for labels such as Naxos and Analekta. In 2014, Drew worked as a videographer alongside Grammy award-winning producer Norbert Kraft to create two separate video series for Naxos recordings. This multi-faceted career has taken Drew all over the world.

Artist's Website: classicalguitarist.ca

Hold these Dates:

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Eliabeth Kenny (England)

Lute

Saturday, June 8, at 4:00 p.m.
Cleveland Institute of Music, Mixon Hall

Theorbo Fantasy: Old and new music for the long-necked lute

Program

Toccata Cromatica
Partiti variate sopra la Folia
Ciaconna

Alessandro Piccinnini (1566 - c.1638)

Toccata
Passacaglia
Capona
Canario
Coloscione

Hieronymus Kapsberger (c.1580 -1651)

Motet I (from Since It Was the Day of Preparation) James Macmillan (b.1959)

Extending from the Inside Benjamin Oliver (b.1981)

Intermission

Suite in C minor

Robert de Visée (fl late c17)

Prelude
Les Sylvains de M Couperin
Chaconne

Berceuse with seven variations (World Première)* Nico Muhly (b.1981)

* Written for Elizabeth Kenny

Elizabeth Kenny performs on a theorbo by Klaus Jacobsen 1992 after Italian originals.

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About the Artist



Elizabeth Kenny (England) is one of Europe's leading lute players. Her playing has been described as "incandescent" (*Music and Vision*), "radical" (*The Independent on Sunday*) and "indecently beautiful" (*Toronto Post*). In twenty years of touring she has played with many of the world's best period instrument groups and experienced many different approaches to music making. She played with Les Arts Florissants 1992-2007 and with the Orchestra of the Age of Enlightenment 1997-2015 and still returns to initiate seventeenth century projects such as *The Hypochondriack* and *A Restoration Tempest*.

Her research interests have led to critically acclaimed recordings of Lawes, Purcell and Dowland, and to the formation of her ensemble Theatre of the Ayre. As well as regular collaborations with singers such as Robin Blaze, Ian Bostridge and Nicholas Mulroy in recital, she has a great fondness for the viol consort repertory and has recorded William Lawes' *Royal Consort* with Phantasm, as well Dowland's *Lachrime* (2016). Elizabeth also appears alongside Ian Bostridge on Warner Classic's "Shakespeare Songs", which won a 2017 Grammy Award for 'Best Classical Solo Vocal Album.'

As a soloist she is committed to a diverse range of repertoire, from the "ML Lutebook" (a much-praised CD released on Hyperion records) to new music for lute and theorbo: she has premiered works by James MacMillan, Heiner Goebbels and Benjamin Oliver. These were recorded alongside seventeenth century solo music for theorbo last October for Linn records. With Theatre of the Ayre she judged the National Centre for Early Music's Composers' Award in 2016.

Elizabeth Kenny is Director of Performance at the University of Oxford, and professor of Lute at the Royal Academy of Music.

Artist's Website: elizabethkenny.co.uk

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Notes

At the end of the sixteenth century the lute underwent one of its periodic metamorphoses in tuning and structure. Players and makers in Florence and Bologna were racing to see who could add presence, sound and more bass to the instrument. This, they reasoned, would add theatricality as well as sound, making it worthy of being winched onto a cloud or teamed with a mythological character in an opera or a masque. Like most renaissance innovations, this was done in the name of the Ancients, harking back to the kithara which everyone was sure they knew all about.... The new “chitarrone” soon acquired a nickname, the “tiorba,” or “theorbo,” roughly translated as an old man playing a hurdy gurdy. Both identities - intellectual, but also a bit daft (the butt of many long and axe and giraffe jokes) - have stuck.

Though from Bologna **Alessandro Piccinini** (1566-c.1638) was familiar with the leading lights of the humanist academies in Florence, and he was an early adopter of the instrument. He published his collection of music for arciliuto (an ordinary lute with a neck extension which he claimed to have invented) and for chitarrone in Bologna in 1623. Piccinini's theorbo had the two “top” strings tuned down an octave, as gut strings could not withstand the tension of being tuned higher and higher on the large-bodied instrument. He gave detailed instructions of how this new tuning could sound beautiful in arpeggio patterns, and also how it could be used to sound with fingernails, where one could play tirate (extended slurs not found in earlier lute music), trills and other innovations. His toccatas veer engagingly between old and new: sometimes a Gabrieli-style canzona will pop out of a series of improvisatory chords, and sometimes the fingers and the tuning lead to chromatic musings bursting with unprepared dissonances and other rule-breaking figures.

With the “nobile alemano” **Hieronymus Kapsberger** (c.1580-1651), (who was born in Rome but his father was a colonel in the German army), we come to a definitively new voice. A notoriously curmudgeonly character who was not averse to removing other composers' music from the choir stalls of the Papal chapel in which he worked, his compositional range was impressive. In his motets and madrigals he explored the affective possibilities and sudden shifts of mood to which vocal virtuosity was being harnessed, and his theorbo music does no less. He published four books of music for chitarrone between 1604 and 1640. The first *Toccata* from *Book IV* is a monument to his fierce technique but also to his expressive and sometimes tender leanings. Again rules of harmony and counterpoint are frequently broken and the re-entrant tuning leads into startlingly original territory. The “chitarrone” character morphs into “tiorba” territory with the group of pieces in G, using popular forms like the *Canario* and *Capona* (“blockhead”) mixing with quasi-Turkish exoticism in the *Coloscione*. This last is named after the three stringed Turkish instrument, many variants of which were in contemporary Neapolitan and Roman instrument collections.

If the chitarrone was all about chords and unexpected voice-leading, the French “théorbe” was a creature of mellifluous sophistication. Player-composers like **Robert de Visée** (fl. late c. 17) combined solo activities such as playing for the

coucher du roi (a public bedtime ceremony), with teaching aristocratic amateurs such as the Comte Jean-Étienne de Saizenay, whose lessons resulted in a vast compendium of repertoire. De Visée also played chamber music as one of Louis XIV's *musiciens du roi*, and in the operas of Lully. His music sits within a court culture where ideas and pieces, such as the lovely *Les Sylvains de M Couperin*, originally written for harpsichord, were in daily exchange.

The open bass strings meant that a melody could be sustained in the higher register over a coherent bass line, without the need for the left hand to stretch impossible distances. This, and a fondness for dance rhythms and forms gave unexpected grace and ease to French theorbo music. Lutenists of the French school had already established the habit of writing dance suites, grouping pieces in similar keys together to avoid having to re-tune strings between them (especially irksome on this instrument for those with average-length arms who have to stand up to re-tune). The *Suite in C minor* includes an allemande where the public, the semi-private courtly, and the personal collide: *La Plainte, Tombeau de Mesdemoiselles de Visée, de M leur père*. How many daughters are included in this memory is a detail he reserved for himself.

Proponents of “historically informed performance” like myself seek out old instruments not to try and recreate a lost world, but to stimulate imaginative possibilities that may be hidden behind our own cultural habits. We may not be that much closer to the truth about the seventeenth century than they were to the Ancients. But exploring this kind of musical technology – and the tablature that represented it – is like looking in the mirror at an image that is related to but not the same as ourselves. I'm privileged to present some twenty-first century encounters with its sound.

James MacMillan (b.1959) uses the theorbo to conjure up old but transcendent histories. His *Motet* opens his 2012 work *Since it Was the Day of Preparation*, written for the Hebrides Ensemble. Five singers and five instruments tell the story of the Crucifixion and the Resurrection. Each instrument has extended solos which can also be played as free-standing meditations. In the context of the piece the theorbo acts as an emblem of human fragility and sadness, while the other four instruments dramatise the terrifying power, and hope, of the resurrection.

About his work for theorbo **Benjamin Oliver** (b.1981) writes:

Extending from the inside is the first in a continuing series of works developed in response to the first part of Arvo Pärt's 'Ludus' in *Tabula Rasa*, which I was analysing for teaching purposes around the same time I composed this theorbo solo for Liz Kenny. The opening of 'Ludus' consists of clearly defined sections in which four distinct materials are gradually extended and elaborated. The form is, in a way, a very simple additive structure the extension but the nuanced repetition and elaboration of materials means that the listening experience is rather more complex than the idea suggests.

Although my musical language is somewhat different to Arvo Pärt, I took this formal idea of elaborated variation as the springboard for

Extended from the inside, which consists of six sections that contain three main musical materials. These materials are presented in their simplest forms in the opening page and are then gradually elaborated and extended as the work develops.

Like Oliver, **Nico Muhly** (b.1981) was persuaded to write his *Berceuse* after an encounter with my own brand of randomly assorted manuscript and printed copies of favourite pieces from the repertoire. He writes:

Berceuse with Seven Variations is constructed around a cycle of twenty-four chords, spaced with maximum distance between the lowest and highest notes. Each variation explores various paths through this cycle, but always keeping the idea of a cradle-song, a berceuse, in the background. Some of the variations treat this music subtly and calmly, and other times, exploding the chords into fast-moving notes found at the extremes of the instrument. The piece ends with the chords dispersed, inverted, and made gentle again.

– Elizabeth Kenny

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Drew Henderson (Canada), audio and video

Lecture: How to Prepare for the Recording Process

Saturday, June 8, 6:45 - 7:45 p.m.
CIM Studio 113, free to the public
(no tickets or passes required)

Description: Classical guitar virtuoso, recording artist, and music producer **Drew Henderson** (Canada) has vast experience recording guitarists of all levels. In this lecture he will discuss how to prepare effectively for an audio or audio/video recording session.

The use of electronic devices such as cell phones, tablets, iPads, and laptop computers in Mixon Hall is prohibited at all times. Photography, and video or audio recording are also prohibited.

About the Artist



Classical guitarist **Drew Henderson** (Canada) is an active performer, teacher, recording artist and music producer living in Toronto, Canada. Drew also has a very successful YouTube channel, in which he performs, and produces all the content himself. On this channel you can find performances of works Drew has adapted for the guitar by composers such as Bach, Paganini and Schubert; some of which feature an eight-string guitar. Currently, Drew has 13,000 subscribers to his channel, and has reached nearly 2 million views.

As a producer, Drew has worked with some of today's leading guitarists to create full length albums and videos for labels such as Naxos and Analekta. In 2014, Drew worked as a videographer alongside Grammy award-winning producer Norbert Kraft to create two separate video series for Naxos recordings. This multi-faceted career has taken Drew all over the world. (See page 27 for Drew Henderson's extended biography)

Artist's Website: classicalguitarist.ca

Jason Vieaux Escher Quartet



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Jason Vieaux (USA)

Guitar

Saturday, June 8, at 8:00 p.m.,
Cleveland Institute of Music, Mixon Hall

Program

Sonata K. 208 Domenico Scarlatti (1685-1757)

Variations on a Theme by George Frideric Handel, Mauro Giuliani (1781-1829)
"The Harmonius Blacksmith," Op. 107

Sonata No. 1 in G minor for violin, BWV 1001 J. S. Bach (1685-1750)
Adagio
Fuga (Allegro)
Siciliana
Presto

Intermission

Sonata K. 322 Domenico Scarlatti

Quatre pièces brèves Frank Martin (1890-1974)

Suite No.1 in G major for 'cello, BWV 1007 J. S. Bach
Prelude
Allemande
Courante
Sarabande
Menuett I
Menuett II
Gigue

Jason Vieaux performs on a double top guitar by Gernot Wagner (Germany)
strung with Augustine strings.

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About the Artist



Grammy-winner **Jason Vieaux** (USA), “among the elite of today’s classical guitarists” (*Gramophone*), is the guitarist that goes beyond the classical. Among his extensive discography is the 2015 Grammy Award winning album for Best Classical Instrumental Solo, “Play”.

Jason Vieaux has performed as soloist with over one hundred orchestras and has fostered premieres by Jonathan Leshnoff, Avner Dorman, Jeff Beal, Dan Visconti, David Ludwig, Vivian Fung, and José Luis Merlin. Performance

highlights include the Caramoor Festival as Artist-in-Residence, Chamber Music Society of Lincoln Center, Philadelphia Chamber Music Society, Buenos Aires’ Teatro Colon, Amsterdam’s Concertgebouw, New York’s 92Y, and Ravinia Festival. Frequent chamber music collaborators include Escher Quartet, harpist Yolanda Kondonassis, accordion/bandoneon virtuoso Julien Labro, and violinist Anne Akiko Meyers. Vieaux’s latest CD release is a performance of Jonathan Leshnoff’s Guitar Concerto with the Nashville Symphony Orchestra (Naxos). He has two upcoming releases on Azica Records: a new album with the Escher String Quartet, featuring works by Boccherini, Castelnuovo-Tedesco, and Aaron Jay Kernis; as well as a new solo Bach album. Recent recordings include Jeff Beal’s *Six Sixteen* Guitar Concerto with the Norrköping Symphony Orchestra (BIS); “Infusion” (Azica) with Labro; Ginastera’s Guitar Sonata, on “Ginastera: One Hundred” (Oberlin Music); and “Together” (Azica) with Kondonassis.

In 2012, the Jason Vieaux School of Classical Guitar was launched with ArtistWorks Inc., an interface that provides one-on-one online study with Vieaux for guitar students around the world. Vieaux has taught at the Cleveland Institute of Music since 1997, heading the guitar department since 2001. In 2011, he co-founded the guitar department at the Curtis Institute of Music. He has received a Naumburg Foundation top prize, a Cleveland Institute of Music Distinguished Alumni Award, GFA International Guitar Competition First Prize, and a Salon di Virtuosi Career Grant. His primary teachers were Jeremy Sparks and John Holmquist. Vieaux was the first classical musician to be featured on NPR’s “Tiny Desk” series.

Artist’s website: jasonvieaux.com

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Notes

Music from 1600 to 1750—what we call the baroque era—casts a long shadow. It's here that we first find works that are staples of today's concert repertoire. Much of the musical grammar in a composer's arsenal was first hammered out by baroque composers. To be fair, yeoman work was done in the renaissance era—Bach might not have achieved as much without the luminous example of Palestrina. But it was baroque composers who mastered the fundamentals of rhythm, tonality, and harmony. Their music endures because it works. What touched the soul in the early 1700s still moves us today.

From our perspective, it's easy to single out **Johann Sebastian Bach** (1685-1750) as the apex of the baroque era. But this wasn't obvious at the time. Bach was best known to his contemporaries as an organist, both as a player and an evaluator. (He often was hired to give an expert opinion of any newly installed organ.) As a composer, his renown was mostly local. Bach wasn't the world traveller that his contemporary Handel was. Further, only a handful of his works were published during his lifetime. Working in relative obscurity, however, Bach mastered his craft in a way few before or after could equal. "I was obliged to work hard," he laconically noted, adding somewhat debatably, "whoever is equally industrious will succeed just as well."

Most notable was Bach's omnivorous embrace of all music available to him. Even as a child, he quickly learned everything put before him. His older brother Johann Christoph owned an anthology of more advanced music, but wouldn't allow his younger brother to study it. Undeterred, Johann Sebastian spent months secretly copying the anthology at night while everyone was asleep. (Later caught in the act, his painstakingly purloined copies were confiscated.) As an adult, Bach amassed a huge library of music. Quality wasn't always what he sought—music historians are often bemused at how much bad music Bach collected. Rather, he simply wanted to know what was going on around him. And then he set out to surpass it.

Because of this, many instruments can claim Bach as a cornerstone of their repertoire. For the solo violin, he wrote three sonatas and three partitas. The partitas are collections of dance movements—the sonatas are more abstract, each featuring a knotty and challenging fugue. Works for solo violin weren't unknown in Bach's day. Indeed, he was friendly with several violin virtuosos who composed solo music for their instrument. Bach, however, plumbed greater depths, both in technical difficulty and musical substance. Such is the influence the first sonata (BWV 1001) that Hungarian composer Bela Bartók used it as a model for his own 1944 *Sonata for Solo Violin*, even quoting the opening chord.

Bach's *Suites à Violoncello Solo senza Basso* are more innovative. Although there were some tepid solo cello works before Bach, the cello then was still pigeon-holed as an accompaniment instrument, dutifully chugging away in the basement of any musical texture. Bach swept aside this stereotype for good. Of his six suites, the first is beloved by cellists and audiences alike, especially for its serenely lyrical *Prelude*. Musicologist David Ledbetter praised this prelude as "an extraordinary and classic example of Bach's ability to make his material grow from the inherent nature of an instrument, from the smallest motifs to the broadest structures."

Domenico Scarlatti (1685-1757) is often dismissed as a twee figure lingering in the shadow of Bach and Handel. But this disparagement pales in the face of his astonishingly inventive keyboard sonatas. Written for his patroness, Spanish Queen Maria Bárbara de Bragança, Scarlatti's 555 sonatas are late works, most of them composed during the last five years of his life.

Although many composers of the late eighteenth and early nineteenth centuries viewed baroque music as fusty old hat, the best of them fell under its spell. After hearing a performance of Handel's *Messiah* in London, Haydn responded with his finest oratorio, *Die Schöpfung*. On overhearing a rehearsal of a Bach motet, Mozart demanded to see the music and exclaimed: "Now here is something one can learn from!" Beethoven's *Die Weihe des Hauses* overture is an homage to Handel, and he also contemplated writing a fugue on the name of Bach.

Like his grander peers, guitarist **Mauro Giuliani** (1788-1829) also put his own spin on a popular baroque work. His *Op. 107 Variations sur un Thème de G. F. Haendel* was published in 1829. It's possibly a result of his friendship with Beethoven, who was an ardent admirer of Handel. By the way, its popular subtitle "The Harmonious Blacksmith" was the doing of neither Handel nor Giuliani. Rather, it was slapped on a publication long after Handel's death, in the hope that its catchy title would spur more sales.

Moving to the early twentieth century offers us an intriguing homage to the baroque era. **Frank Martin** (1890-1974) was a Swiss composer who, like many, became enchanted with the playing of Andrés Segovia. So he set out to write something for him. The resulting *Quatre pièces brèves pour guitare*, written in 1933, is a curiously modern update of an earlier musical style—think of it as a baroque suite on acid. Had Martin known of Segovia's conservative musical taste, he might have thought twice about composing it. He sent a copy to Segovia, who ignored it. Martin concluded that his piece was either unplayable or Segovia didn't like it. But Martin must have valued it, because he made an arrangement for piano and performed it himself. Swiss conductor Ernest Ansermet heard this and convinced Martin to rework it for orchestra, and he premiered the arrangement in 1934.

Martin's original work wasn't firmly established in the guitar repertoire until the English virtuoso Julian Bream took it up, premiering it on his seminal 1967 recording "20th Century Guitar." Tantalizingly, Bream tried to coax another guitar work from Martin:

Eventually, I plucked up enough courage to commission a piece, and [Martin] was most eager to do it. But he was already eighty or thereabouts, which is leaving it a bit late in the day. Not long after, he came to a recital I was giving in Lucerne. It was a morning concert, and afterwards we took a stroll down by the lake to discuss the new piece, he in French and myself in English. Yet we understood each other perfectly. That was the last time I saw him. He died a few months later.

Alas.

– Tom Poore

Panel Discussion

**Jason Vieaux, Colin Davin, Xuefei Yang,
Elizabeth Kenny, and Lynn McGrath**

Commissioning Works for Guitar and Lute: The Process

Saturday, June 9, 2:30 - 3:45 p.m.
CIM Studio 113, free to the public
(no tickets or passes required)

Description: CIM Guitar Department Co-Head **Colin Davin** (USA) will lead other Festival performing artists in a discussion about various strategies and experiences in seeking out, commissioning, and working with composers to create new solo and ensemble works for the classical guitar and lute.

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Petra Poláčková (Czech Republic)

Guitar

Sunday, June 9, at 4:00 p.m.,
Cleveland Institute of Music, Mixon Hall

***This concert is dedicated to double bassist Riccardo Coelati Rama
with best wishes for his speedy return to the stage.***

Program

Tombeau Sur La Mort de M. Comte de Logy	S. L. Weiss (1687-1750)
Suite XIV (D major, London Manuscript)	
Allemande	
Passagaille	
Ciaccona from Partita in D minor for solo violin, BWV 1004	J. S. Bach (1685-1750)

Intermission

Five Preludes	Manuel Maria Ponce (1882-1948)
Variations sur "Folia de Espana" et Fugue	
Theme	
Variations 1-5, 8-13, 15-20	
Fugue	

Petra Poláčková performs on a nine string romantic guitar (copy by Jan Tuláček)

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About the Artist



A musician's musician, classical guitarist **Petra Poláčková** (Czech Republic) has won six first prizes in international competitions since 2002: Dolný Kubín, Slovakia; Kutná Hora, Czech Republic; Bratislava, Slovakia; Krzyżowa, Poland; Krynica, Poland; and the thirty-sixth International Guitar Competition of Gargnano, Italy. As a result of her extraordinary musicianship, consummate virtuosity, and numerous first place prizes, she has been invited to perform and lead master classes at many prestigious European and non-European

guitar festivals such as Bonn, Vienna, Rust, Mikulov, Bratislava, Pordenone, Budapest, Bar, Braga, Madrid, Genève, Tel-Aviv, and Cleveland.

In addition to her work as a concert soloist, Petra Poláčková has had an active chamber music career; and, since 2010, has been a tireless co-organizer of the Guitar Festival Mikulov in the Czech Republic, becoming that Festival's Artistic Director in 2017.

Petra Poláčková began her guitar studies at the age of six. In 2010 she completed her studies at the School of Music in Pardubice, Czech Republic, with Professor Petr Saidl. And in 2011 she received the Merit Diploma at the Chigiana Academy of Siena, Italy, in Maestro Oscar Ghiglia's Class. Most recently, she obtained her bachelor and master's degrees with highest honors under Professor Paolo Pegoraro at Universität für Musik und darstellende Kunst Graz, Austria.

Artist's website: petrapolackova.com/en/

Notes

Unparalleled as a lutenist, **Sylvius Leopold Weiss** (1687-1750) lived a charmed life. That's not to say he suffered no setbacks—a jealous rival tried to bite off his thumb, and Weiss spent the better part of a year recovering. And a misunderstanding in 1737 briefly landed him in prison. But even this incident showed the esteem in which Weiss was held: the well connected Russian diplomat Count Hermann Karl von Keyserling interceded on his behalf, and Weiss was released. (Yes, this was the same Keyserling for whom Bach composed the *Goldberg Variations*.) Weiss found himself going from one cushy job to another. His greatest success was in Dresden, where he was the highest paid court musician. He even turned down a better offer to join the Imperial court in Vienna. Everywhere he went, he inspired lavish praise, including this 1720 panegyric:

Away with the old lyre! Away with the pipes!
No crude or ruleless note is accepted here.
None but Silvius is to play the lute thereto.
When he plays he does it such a way that the hearts feel it.
In variations he is quite inexhaustibly rich,
and he is unequalled in his art.

For all his success, Weiss had only one piece published during his life. Indeed, he preferred to keep his music to himself. Writing to a patroness for whom he'd composed something, he cautioned her thus: "I must obediently request that you not communicate it further, for as long as one has a thing for oneself, it is always beautiful and new, I will also keep it just for myself."

Weiss is also the inception for one of the oldest lute jokes. When he was fifty, someone asked him how long he had been playing. "Twenty years," replied Weiss. One of his friends, who knew Weiss was playing at age ten, tried to correct him. "True," Weiss demurred, "but for twenty years I was tuning."

By all accounts, Weiss was universally admired by his musical peers. He frequently engaged in long jam sessions with the best musicians of his day. One of them was his contemporary, **Johann Sebastian Bach** (1685-1750). Over fifty years after their encounter, a writer described it thus: "...eyewitnesses assure us that the great Dresden lutenist Weiss competed in playing fantasias and fugues with Sebastian Bach, who was also great as a harpsichordist and organist."

Bach himself must have regarded Weiss with a tinge of envy. His own base salary was a mere fraction of what Weiss earned in Dresden—in fact, Bach kept himself financially afloat by doing freelance playing for weddings and funerals. (In a year when the death rate dropped, he grumbled about the hit to his income.) Writing to a friend, Bach sullenly contrasted his situation to the shining example of Dresden. And he repeatedly demanded of his employers the means to better carry out his self-imposed mission to produce "well-regulated church music to the glory of God." It was to no avail. Instead, Bach was chided for his "disobedience and insubordination" and pointedly admonished to "attend to his duties more industriously."

Even before he became acquainted with Weiss, Bach already created a work that, had he written nothing else, would have guaranteed him lasting fame. His *Ciaccona* for solo violin is the last movement of his second partita for solo violin. It's a vast work. At 257 measures, it not only dwarfs the rest of the partita it concludes, but also puts into shade every other work created for solo violin, before or since. Violinist Yehudi Menuhin called it "the greatest structure for solo violin that exists." Since its first publication in 1802, well after Bach's death, musicians of every stripe have taken a crack at it. Brahms arranged it for the left hand alone on piano. Mendelssohn and Schumann wrote accompaniments. Andrés Segovia got the ball rolling for guitarists with his 1934 transcription—he also made two recordings, the first in 1947, the second in 1954. One might argue that, after the original violin version, it's the guitar that best suits the *Ciaccona*, both for its intimate voice and its ability to put across the lustrous counterpoint.

Mexican composer **Manuel María Ponce** (1882-1948) wrote twenty-four Preludes for guitar in the late 1920s. Living in Paris at the time, he had become a close friend of Segovia, and it was Segovia who convinced the Schott publishing house to release twelve of the preludes in 1930. For decades afterward, it was only these twelve that became familiar to guitarists. But in 1981 all twenty-four were finally published, thanks to guitarist Miguel Alcázar, who tracked down eleven of the remaining twelve. Failing to find one piece, Alcázar slipped in another short piece by Ponce to round out the final number.

In the mid 1920s, Segovia attended a performance of Arcangelo Corelli's *La Folia*. It made a deep impression on him, and in 1929 he wrote Ponce with a request—actually, it was more a demand: “I want you to write some brilliant variations for me on the theme of the *Folias de Espana*, in D Minor. I want this work to be greatest piece of that period, the pendant of those of Corelli for violin on the same theme.”

The folias theme is a venerable one in music history, as Segovia doubtless knew. The word itself is Portuguese, roughly translating as “madness.” Composers who wrote variations on it (besides Corelli) include Lully, Vivaldi, Salieri, Liszt, and Rachmaninov. Even Beethoven slipped it into his fifth symphony. So Segovia likely felt a solo guitar work based on this theme would be something special.

Ponce labored mightily, his task complicated because Segovia balked when he thought Ponce's inspiration flagged. Segovia was also leery of Ponce's plan to end with a fugue: “Do you think it would be better to have something other than a fugue for a finale, so that the audience doesn't cool off?” On receiving the fugue, however, Segovia changed his mind: “I am delighted with the fugue. [It] fits perfectly on the guitar. There is no need to modify anything or change one note.” Although Segovia requested twelve or fourteen variations, Ponce over time responded with a more generous twenty.

The resulting *Variations sur folia de Espana et fugue* is an immense and protean work, the pinnacle of a fine collection of guitar music composed by Ponce. An excerpt from one of Segovia's letters stands as an apt summation: “...this work will be a chaconne for the guitar.”

— Tom Poore

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