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Presents

Classical Guitar Weekend

March 9-11, 2007

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Welcome & Acknowledgements

Welcome to our seventh annual Classical Guitar Weekend. This year it is our privilege to present four of the world's finest classical guitarists and one of the world's foremost lutenists in a celebration of art music - old and new. The diverse national origins of our artists - China, Greece, Spain and the United States - and the even more diverse time and geographical origins of the composers whose works they will perform testify to the fact that the arts we honor here this weekend are now, more than ever, timeless, heart felt, and universal.

Guitars International wishes to thank the many members of the Cleveland Institute of Music's administration, faculty, staff and student body who have worked so conscientiously to bring about this event; in particular: David Cerone and Frank Caputo for their long standing support of the Guitar Weekend, Marjorie Anderson and Cynthia Kazaroff of Concerts and Events for production of this year's concerts and master classes at CIM, Susan Schwartz for help with the press, Barbara Hosta for help with our mailing list, Elizabeth Osborne for generous mention in CIM Notes, Brenda Watson for fielding as always with such good cheer our many phone calls and questions, and CIM Guitar Department Head Jason Vieaux for contributing as always so generously of his time, energy, enthusiasm, wisdom and art.

We also wish to thank Music Director Anne Wilson and Forest Hill Church for so kindly donating their Sanctuary for Friday evening's concert, Professor Ross Duffin and the Case Western Reserve University Department of Music for donating Harkness Chapel for Friday afternoon's master class and Saturday afternoon's concert, Marjorie Comella and Mary Catherine Denham of the Museum Advisory Council of the Western Reserve Historical Society for so graciously sponsoring Saturday morning's master class and Terri Paoletta who coordinated the WRHS staff.

One of the unique aspects of the Distinguished Artists Series of which this Guitar Weekend is a significant part is that it is to the best of our knowledge the only classical guitar series in North America to provide scholarly program notes on both the composers and music to be performed. For their substantial contribution of time, expertise and patience in researching, writing and proofreading these notes, Guitars International wishes to extend a very special thanks to this year's annotators; in order of event: Tom Poore, Paul O'Dette, Dr. Brad DeRoche and Erik Mann.

In addition, many thanks go to the following individuals and organizations for their indispensable kindnesses over the years: Donald Rosenberg, Mark Rapp, Merlene Santiago and the *Plain Dealer*, the *Cleveland Free Times*, *Cleveland Scene*, Elaine Guregian and the *Akron Beacon Journal*, Jennifer Jumba, Jim Mehrling and A. Grace Lee Mims of WCLV 104.9FM, Brannan Willson and *Acoustic Guitar Magazine*, Askonas Holt Ltd., Chicago Concert Artists, Jonathan Wethworth Ltd., Bruce Egge and Azica Records, Tommaso Galli and Stefania Mercuri of Galli Strings, Scott DeRoche of Strings By Mail, Debbie Dietz and AlphaGraphics downtown, the Greater Cleveland Classical Guitar Society; and teachers, friends and long time supporters of this event: Don Better, Professor James Boyce - Martin, Kathy and Colin Davin - Professor Gabriel Palmer-Fernandez, John Fitzgerald, Robert and Melissa Gruca, Linda and Stephen Hall, Christoph and Iris Harlan, David Hershberger - Tim, Tricia and Krystin O'Mara - Jean Price and Stuart Vokes.

Finally we wish to extend a very special thanks to our five performing artists and to all of you who have traveled from near and far - Illinois, Indiana, Kentucky, Maine, Michigan, New York, North Carolina, Ohio, Pennsylvania, West Virginia, Wisconsin as well as Canada and Italy at last count - to join us in this year's celebration of music for the lute and guitar. Enjoy the Weekend.

- Armin Kelly
Guitars International

Guitar Weekend Concerts

Duo Melis Concert - Friday, March 9 at 8:00pm

Forest Hill Church, 3031 Monticello Blvd., Cleveland Heights, Ohio 44118 (free parking). Tickets: \$20; \$17 students with ID (sorry, no credit cards or refunds). Presented with support from Forest Hill Church.

Paul O'Dette Concert - Saturday, March 10 at 4:00pm

Harkness Chapel, 11200 Bellflower Road, Cleveland, Ohio, 44106 on the Case Western Reserve University campus. Tickets \$20; \$17 students with ID (sorry, no credit cards or refunds). Presented in cooperation with the Case Western Reserve University Department of Music.

Xuefei Yang Concert - Saturday, March 10 at 8:00pm

Cleveland Institute of Music, Kulas Hall, 11021 East Boulevard, Cleveland, Ohio 44106. Tickets: \$25; \$20 students with ID (sorry, no credit cards or refunds).

Jason Vieaux Gala Alumni Faculty Concert - Sunday, March 11 at 4:00pm

Cleveland Institute of Music, Kulas Hall, 11021 East Boulevard, Cleveland, Ohio 44106. Free (no tickets required).

Guitar Weekend Master Classes

Paul O'Dette Master Class 1 - Friday, March 9 at 12:00 noon

Harkness Chapel, 11200 Bellflower Road, Cleveland, Ohio, 44106 on the Case Western Reserve University campus. Case Western Reserve University students will perform and be coached by Mr. O'Dette from noon to 1:30pm. Open to observers free of charge. Presented in cooperation with the Case Western Reserve University Department of Music.

Paul O'Dette Master Class 2 - Friday, March 9 at 3:00pm

Cleveland Institute of Music, Studio 113, 11021 East Boulevard, Cleveland, Ohio 44106. CIM guitar students will perform and be coached by Mr. O'Dette from 3pm to 6pm. Open to observers free of charge.

Duo Melis Master Class - Saturday, March 10 at 9:30am

Western Reserve Historical Society, Norton Gallery, 10825 East Boulevard, Cleveland, Ohio, 44106 across the street from the Cleveland Institute of Music. CIM guitar students will perform and be coached by Duo Melis from 9:30am to 12:00 noon. Open to observers free of charge. Presented in cooperation with the Museum Advisory Council of the Western Reserve Historical Society.

Jason Vieaux Master Class - Saturday, March 10 at 1:00pm

Cleveland Institute of Music, Studio 113, 11021 East Boulevard, Cleveland, Ohio 44106. Non-CIM guitar students will perform and be coached by Mr. Vieaux from 1:00pm to 3:30pm. Open to observers free of charge.

Xuefei Yang Master Class - Sunday, March 11 at 12:00 noon

Cleveland Institute of Music, Studio 113, 11021 East Boulevard, Cleveland, Ohio 44106. CIM guitar students will perform and be coached by Ms. Yang from noon until 3pm. Open to observers free of charge.

THE MUSEUM ADVISORY COUNCIL

of the Western Reserve Historical Society



Founded in 1945

as an auxiliary organization of the Western Reserve Historical Society

Museum Advisory Council's purpose is to aid in the interpretation of the Western Reserve Historical Society to the public and to support and/or to participate in fund-raising activities for the benefit of the Society. Our organization conducts a rich variety of programs that reflect and stimulate the interests of the membership. The programs subjects include history, collections, antiques, music, and field trips. Our fundraiser in May, 2005 was the *Homes of Bratenahl* which was a very successful house tour.



For information about The Western Reserve Historical Society, historic sites, current exhibitions and programs call (216) 721-5722 or log on to the website www.wrhs.org

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DUO MELIS

Guitars

Friday, March 9 at 8pm

Forest Hill Church

Program

Danza Española N° 2* from “La Vida Breve”	Manuel de Falla Danza
Danza de los Vecinos* from “El Sombrero de Tres Picos”	(1876-1946)
Danza de la Molinera* from “El Sombrero de Tres Picos”	
Duo N° 1. Op. 31	Antoine de L'Hoyer
Moderato. Allegro brillante	(1768 - 1852)
Adagio cantabile	
K Rondo	
Otoño Porteño*	Astor Piazzolla
	(1921-1992)

Intermission

Allemande*	Jean-Philippe Rameau
Les Rappel des Oiseaux*	(1683-1764)
Les Tendres Plaintes*	
Les Cyclopes*	
Danzas argentinas*	Alberto Ginastera
Danza del viejo boyero	(1916-1983)
Danza de la moza donosa	
Danza del gaucho matrero	
Mallorca*	Isaac Albéniz
	(1860-1909)
Sonata-Fantasia	Dusan Bogdanovic
Allegro ritmico	(b. 1955)
Adagio, rubato	
Allegro molto	

* *Works transcribed by Duo Melis.*

Artists' Biographies

Spanish guitarist **Susana Prieto** and Greek guitarist **Alexis Muzurakis** made their debut as the **Duo Melis** in 1999 at the International Guitar Festival of Volos, Greece.



They have won numerous prizes and competitions, both individually and as a duo. In 2003 they recorded their first CD after winning the recording prize, Citta di Verona, at the International Chamber Music Competition, Gaetano Zinetti (Italy). Widely regarded for their impeccable ensemble, rhythmic vitality, melodic lyricism and extraordinary virtuosity, they have performed extensively throughout Europe both as a duo and in collaboration with numerous orchestras. Duo Melis teaches at the

Conservatoire National de Region de Strasbourg, France. www.duomelis.com

*Duo Melis play Gernot Wagner double top guitars.
They are represented by Chicago Concert Artists.*

NOTES

Had he wished, **Manuel de Falla** might have done well as a concert artist - he was unanimously voted the best pianist during his studies at the Conservatorio de Madrid. His real passion, however, lay in composition. He composed *La Vida Breve*, a two act opera, in 1905, but wasn't able to get it performed in Spain. A trip to Paris changed his fortunes for the better. Of a meeting with Paul Dukas, he wrote, "I played him *Lavida breve*, and his words were so animated that, as I said to him, I felt as though I was waking up from a bad dream." As his fame grew, a de Falla premiere often read like a who's who in art history: *El Sombrero de Tres Picos*, first performed in 1919, was commissioned by Sergei Diaghilev for the Ballets Russes, conducted by Ernest Ansermet, and featured sets and costumes by Pablo Picasso.

Little known **Antoine de L'Hoyer** served much of his career in the military, where he managed to survive three successive revolutions in France. But he was also an accomplished guitarist, even serving a ten year stint as court musician to the Russian Tsar. Surprisingly few of his surviving works are for solo guitar, most being for guitar duet, voice and guitar, or guitar and other instrument.

It's difficult now to imagine the rancor that first met **Astor Piazzolla's** innovative music - novelist Terence Clarke wrote of an Argentine tanguera who snapped dismissively: "Tango is tango, and Piazzolla is not!" But perhaps this was inevitable. In a society where the tango was seen mainly as dance music, Piazzolla's music was written more to be heard than danced. His studies with Nadia Boulanger and Alberto Ginastera, and his love for Bartok, Ravel, and Stravinsky brought an astringency to his music that must have grated on the ears of those accustomed to the easy melodies of the more traditional tango. In his deepest despair, Piazzolla told a friend he was tempted to quit music and open a hamburger stand. But his fortunes turned, and Piazzolla is now perhaps Argentina's best known musical export. *Otoño porteño*, a depiction of autumn composed in 1969, eventually became one of four pieces Piazzolla grouped into a suite called *Four Seasons*.

Few who knew **Jean-Philippe Rameau** at the outset of his career would have expected him to go far. Eking out a living as a provincial organist, he was a prickly personality who wrote turbid prose that drew barbs from both friends and foes - famed philosophe Rousseau grumped that he tried to read a Rameau treatise while recovering from an illness, but quit after a few pages because he feared a relapse. Yet Rameau's 1722 *Traité de L'harmonie* became a landmark of modern music theory, prompting contemporary admirers to dub him the Isaac Newton of harmony. (Even today, when jazz bass players improvise from a chord chart, they're trodding a path first described by Rameau.) He also became chief instigator in the "War of the Buffoons," a Parisian musical controversy that set pro and anti Italian opera partisans bickering for the better part of the mid to late 18th century. But for all his contentiousness, his harpsichord music displays a delightfully light touch: *Les Rappel des Oiseaux* depicts a twittering flock of birds, and *Les Tendres Plaintes* develops a tender lament. Sometimes Rameau's titles are obscurely whimsical - after all, how does one musically portray a Cyclopes?

Alberto Ginastera is sometimes called the Argentine Aaron Copland. Cosmopolitan, scholarly, and a fine musical craftsman, Ginastera often drew on his native Argentine folk music. But where Copland began as a modernist and later switched to a more popular idiom, Ginastera did almost the opposite - most of his folk influenced works date from his early years. His *Three Argentine Dances* is his first published work. Though composed for piano, it's permeated with references to the guitar, from a brief reference to the guitar's open strings at the end of the first movement to the languid guitaristic accompaniment of the second. All three movements are character pieces: *Danza del viejo boyero* depicts an old shepherd's awkward dance (in the original piano score the right hand plays only white keys, the left hand plays only black keys), *Danza de la moza donosa* is a beautiful maiden's dance, *Danza del gaucho matrero* is a wild finale depicting a somewhat self-absorbed cowboy.

Were he around today, **Isaac Albéniz** might be surprised at how often guitarists perform his music, since he never wrote a note for the guitar. He might also be miffed at how little his stage works are heard - he wrote sixteen operas, seven of them with English librettos, including a trilogy based on the King Arthur legend. But his main reputation, today as well as in his own lifetime, rests on his piano works. *Mallorca* is a gently swaying evocation of the island of Mallorca, off the east coast of Spain. English guitarist Julian Bream, noting its Chopinesque mood, wrote: "I often wondered whether Albéniz did this deliberately, and in so doing is paying homage to the Polish composer's sojourn on that magical island. I like to think he did."

Born in Yugoslavia, **Dusan Bogdanovic** currently teaches guitar and improvisation at the San Francisco Conservatory of Music. As a composer, he draws freely from varied ethnic sources. He writes, "All art in its origin reflects its ethnic sources. The oscillations of its stylization vary historically and within bounds of a particular language. There is nothing in the history of Western art music that can compare to the polyrhythmic complexity of the African or the melodic refinement of the Indian music." Completed in 1991, *Sonata-Fantasia* comprises three uninterrupted movements that freely mix jazz, Balkan music, complex rhythms, and special effects in a musical tour de force.

— Notes by Tom Poore

PAUL O'DETTE

Baroque lute

Saturday, March 10 at 4pm

Harkness Chapel

Program

J.S. Bach and the Lute

Pièces pour la Luth à Monsieur Schouster (BWV 995)	Johann Sebastian Bach
Prelude – Très Vite	(1685-1750)
Allemande	
Courante	
Sarabande	
Gavotte I & II en Rondeaux	
Gigue	

Partita in E major (transposed to F major) BWV 1006a	Johann Sebastian Bach
Prelude	
Loure	
Gavotte en Rondeau	
Minuet I & II	
Bourée	
Gigue	

Intermission

Suite in c minor (1706)	Sylvius Leopold Weiss
Fantasia	(1686-1750)
Allemande	
Courante	
Gavotte	
Sarabande	
Minuet	
Gigue	

Sonata in G minor, BWV 1001	Johann Sebastian Bach
Adagio	
Fuga - Allegro	
Siciliana	
Presto	

**Bach works arranged by Paul O'Dette.*

Artist's Biography

Lutenist **Paul O'Dette** has been described as the clearest case of genius ever to touch his instrument. (*Toronto Globe and Mail*) One of the most influential figures in his field, O'Dette has helped define the technical and stylistic standards to which twenty-first century performers of early music aspire. By so doing, he has helped infuse the performance practice movement with a perfect combination of historical awareness, idiomatic accuracy, and ambitious self-expression. His impressive output of more than 120 recordings includes his collection of English lute music by Daniel Bacher (Harmonia Mundi), which was recently nominated for a 49th Annual Grammy Award for Best Instrumental Soloist performance (without orchestra). Paul O'Dette is Professor of Lute and Director of Early Music at the Eastman School of Music. www.harmoniamundi.com



Paul O'Dette plays a 13-course Baroque lute by Andrew Rutherford, New York, 2002 after Sebastian Schelle (1727).

NOTES

“Chear up, Brave Soul! And know that some Yet Living, who for Thee will take such Care, (there are) That Thou shalt be Restor’d Thy former Glory, And be Eterniz’d to Eternal Story.” Thomas Mace, writing to the ‘neglected and abused’ lute in 1676.

Throughout the Renaissance the lute was the “most important” of all musical instruments, according to John Dowland. The favorite instrument of court virtuosi and amateurs alike, the intimate, fragile tone quality of the lute embodied the ultra-refined tastes of sixteenth-century culture. However, numerous changes had to be made to the solo lute in the 17th century to make it more suitable for the richer sonorities and bass-dominated writing of the early Baroque. First, additional bass strings were added, increasing the six pairs of strings on the early Renaissance lute, to seven, eight, ten and eventually eleven “courses.” The Italians added a second peg box, permitting the addition of more courses, bringing the total to 14, resulting in a 28-string instrument. These “archlutes” were too dry sounding for the French taste and they tried to solve the problem in a different way. They began by experimenting with different scordatura tunings to try and create a more resonant, sonorous sound. Marin Mersenne reported that some lutenists even attached organ pipes to the neck of the lute to match the pitches of the open strings in an attempt to encourage additional sustain. To further assist the organ pipes, the bellows of a *musette* (Baroque bagpipe) were strapped to the waist of the lutenist to allow him to pump air through the organ pipes while playing the lute! This arrangement was clearly too cumbersome and eventually a new tuning, one producing a d minor chord with the open strings, was adapted in France and quickly exported to Germany and England. The top two strings were single to allow for clearer articulation of the elaborate ornamentation often

used in the melody line. This eleven-course Baroque lute was the standard instrument played during the second half of the 17th and beginning of the 18th century. The great Silesian virtuoso, Sylvius Leopold Weiss added two more pairs of strings some time after 1710, resulting in an instrument with 13 courses (24 strings).

Sylvius Leopold Weiss was the most famous performer and composer for the Baroque lute. He was in great demand throughout Europe, working in Breslau, Düsseldorf, Rome, Kassel, Prague, London, Vienna, Munich, Berlin and finally Dresden, where he was the highest-paid instrumentalist at the illustrious Saxon court. He befriended Bach in Leipzig, where, in 1739, the two engaged in a friendly fugue-improvising competition. Johann Friedrich Reichardt reported, "Those who know the difficulty of the lute in its harmonic modulations and in very elaborate pieces remained astonished and could hardly believe their eyes and ears that the great lutenist of Dresden, Weiss, improvised and played fugues in contest with Sebastian Bach." It was recently discovered that Bach's A major Sonata for harpsichord and violin, BWV 1025 is, in fact, a solo lute sonata by Weiss, played by the harpsichord, to which Bach added the violin part. The present *Suite in c minor* is Weiss's earliest dated work. It is firmly in the French style of Gallot and Mouton with its dark, brooding tessitura and classically French dance movements. The original suite begins with the Allemande, but I have added the famous *c minor Fantasia* as a prelude.

Johann Sebastian Bach was quite enamored of the lute, though apparently he did not play it himself. He designed a gut-strung harpsichord, called the *Lautenwerk*, which sounded so much like the lute that it "deceived the ears of the best lutenists." Bach's contemporary Jakob Adlung described the *Lautenwerk* as "the most beautiful of the keyboard instruments after the organ from the fact that it imitates the sound of the lute...it's only failing is that it cannot produce soft and loud sounds, as the lute is able to do...[the *Lautenwerk*] must always be played quickly and arpeggiated as we usually hear skilled lutenists do...." Bach's so-called "lute suites" were written for the *Lautenwerk* and do not fit the lute particularly well without transposing them into different keys, changing the octave of many bass notes, revoicing certain chords, and making other adjustments required to render an idiomatic result.

The *Pièces pour la Luth* BWV 995 is an arrangement of the c minor Cello Suite BWV 1011. It survives in an autograph manuscript notated in two staves in the manner of Bach's keyboard works. The autograph is in g minor, but this version is unplayable on the standard 13-course lute in use at the time because the bass descends to a low GG. An 18th-century lutenist, possibly Adam Falckenhagen, arranged the work for lute by leaving out the low GG, but that note is such a prominent feature throughout the work that many of today's lutenists have asked their luthiers to construct special 14-course lutes to accommodate the extra note. There is little historical evidence for this kind of instrument however. Hopkinson Smith discovered that by transposing the work into a minor, the suite can be played on a 13-course lute and the most colorful harmonies in the piece are much more resonant and satisfying than in g minor. The practice of notating pieces a tone lower than they sound is a standard practice in Bach's cantatas and may well have been his intent here. In any case, this is the most idiomatic of all of Bach's "lute works" and is one of the most rewarding to play on the lute.

According to one source, Bach "often played [the sonatas and partitas for solo violin] himself on the clavichord, adding whatever harmonies he found necessary." This is

exactly what he did with the E major Violin Partita BWV 1006. His arrangement for *Lautenwerk*, BWV 1006a provides extra bass notes and chords filled out in the style of lute music. Unfortunately, it is in the unlutenistic key of E major and requires transposition to F to make it playable on the lute. Bach's brilliant combining of a virtuosic Italianate Prelude with a suite of purely French dance movements creates a suite epitomizing the "goûts réunis" (the uniting of French and Italian styles) which had been enthusiastically embraced by early 18th-century German composers. The passion for French dancing and dance music throughout Germany at this time, and Bach's personal friendship with many French dancing masters, leaves no doubt that he took French ornamentation and the use of *notes inégales* and *separé* for granted in the performance of dance movements.

Other violin works can also be convincingly adapted for lute, requiring only the addition of a more complete bass line and fuller chords to create idiomatic lute pieces. The g minor Violin Sonata, BWV 1001, is an obvious choice for lute since Johann Christian Weyrauch published the *fugue* in a version for lute (BWV 1000). There is another version of the *Fugue* for organ, BWV 539, and I have found it helpful to compare all three versions in coming up with my own arrangement. The other movements fit the lute extremely well, especially the florid, Corellian *Adagio* and the lilting *Siciliana*. The perpetual motion of the last movement is remarkably similar to the late Prestos of Weiss. Ironically, the violin and cello works of Bach suit the lute better than his so-called "lute suites." Bach's love of the lute and his delight in playing these works on the *Lautenwerk* suggest that arranging these works for lute would certainly have met with his approval, and may indeed come closest to an ideal version of this incomparable music.

— Notes by Paul O'Dette

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XUEFEI YANG
Guitar
Saturday, March 10 at 8pm
Cleveland Institute of Music

Program

Two Sonatas	Domenico Scarlatti (1685-1757)
Variations on a Theme of Mozart, Opus 9	Fernando Sor (1778-1839)
Blue Kite Yellow Earth Farewell My Concubine (from Raise the Red Lantern)*	Stephen Goss (b.1964)
Works from Suite Espanola, Op. 47 Granada Asturias Sevilla	Isaac Albéniz Granada (1860-1909)

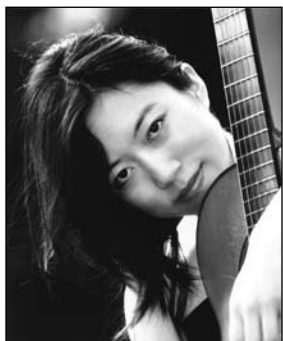
Intermission

Grand Sonata Allegro Risoluto Romanze Andantino Variato	Nicolo Paganini (1782-1840)
Un Sueño en la Floresta	Agustin Barrios (1885-1944)
Sonata Fandangos y Boleros Sarabanda de Scriabin La Toccata de Pasquini	Leo Brouwer (b.1939)

**Written for Xuefei Yang.*

Artist's Biography

Born in Beijing, China, **Xuefei Yang** began playing the guitar at the age of seven. Soon after she made her debut at the First China International Guitar Festival, and immediately gained such acclaim that the Spanish Ambassador in China presented her with a concert guitar. When she was 11 she won 2nd prize in the Beijing Senior Guitar competition, being the only child competitor. She is a graduate of England's Royal Academy of Music where she was awarded the Principal's Prize for exceptional all-round scholarship. Xuefei Yang has given numerous recitals around the world including: the UK, Germany, Finland, France, Singapore and the U.S.A. In 2005 she signed an exclusive recording contract with EMI Classics.
www.xuefeiyang.com



Xuefei Yang plays a Greg Smallman guitar with D'Addario Strings. She is represented by Askonas Holt, Ltd.

NOTES

The sixth of ten children born to the famous Italian opera composer Alessandro Scarlatti, **Domenico Scarlatti** (1685-1757) possessed a rare talent for performing and composing. In his early years he occupied posts in Naples and Rome where he produced sacred and secular works of little interest. In 1719, he obtained the position of *mestre* of the patriarchal chapel in Lisbon, Portugal. It was here that his talents would find fruitful ground. His duties included training King John V's daughter, the Infanta Maria Barbara and her younger brother Don Antonio. Scarlatti had a lifelong affiliation with Maria Barbara and would move as part of her entourage to Madrid in 1728 when she married the Spanish Crown Prince Fernando. It was this relationship that would foster an incredibly creative atmosphere for Scarlatti, encouraging him to write some 550 keyboard sonatas for Maria Barbara.

The musical environment of Madrid was far removed from the European mainstream at that time and the sound of gypsies strumming guitars was more of an influence than were operas or fugues. Perhaps this relative isolation proved to be one of the most important factors regarding the development of his style and taste. One of the most unique characteristics of his style is the use of the *acciaccatura*, a dissonant pitch within a chord which resolved in a non-traditional manner. The most common *acciaccatura* used by Scarlatti is the 5-4 dissonance in which the 4th should resolve downward by step, but does not since it theoretically has already resolved to the 5th contained in the same chord. This has caused much debate for theorists over the years as to the actual harmony and voice-leading used by Scarlatti. If one thinks of the tuning of the guitar, however, it can be argued that Scarlatti was simply imitating harmonies that are typically produced by guitarists (since the instrument is tuned in 4ths) and these non-harmonic tones are a very normal inclusion in a strummed guitar chord. From this, many historians agree that the guitar has played an integral role in shaping the style of a number of Scarlatti's compositions.

Of note in his Sonatas, Scarlatti used binary form almost exclusively. The simple two-part form used for many Baroque dances was greatly extended by his creative genius. There is so much variety of style, texture, rhythm, and harmony, that each piece is a truly unique gem: cut, polished and set individually and in no way like the others. Many guitarists have transcribed Scarlatti's keyboard Sonatas to great effect on the guitar and these works have proven to be an effective addition the guitar literature for many years.

The name **Stephen Goss** may not be familiar to most guitarists, yet the British composer has written many significant works for guitar and has had a considerable number of fine performer's commission works from him, including Xuefei Yang. Goss draws on many styles and influences to create works that contain traditional elements - such as the inclusion of an entire Scarlatti Sonata as a movement in his *Looking Glass Tiles* - blended with new timbres and textures, to provide listeners with a unique experience of hearing the past and present come together in a single work.

In *Raise the Red Lantern*, written for Xuefei Yang in 2004, he blends beautiful tremolo melodies with microtonal string bends, plectrum-style strumming and other exotic effects to create a work reminiscent of that for a P'ip'a or Cheng. Movements from this work were recorded by Ms. Yang on her 2004 CD, *Xuefei Yang – Si Ji (Four Seasons)*, for the GSP label. Among his many other pieces, Goss has also written a work for two guitars, a 6-string and a 10-string instrument to be played by one performer simultaneously. In *Oxen of the Sun* (2003), performer Jonathan Leathwood played both instruments to a compelling and thought-provoking effect. As composers look for new and inspirational ideas, one might find that the commingling of styles, textures, and timbres as done by Stephen Goss, will provide new vistas in the years to come.

In an attempt to provide new literature for the guitar, many guitarists have transcribed works written for other instruments to extend the repertoire. Few transcriptions have made such an impact or have been as successful as those of **Isaac Albéniz** (1860-1909). Guitarists, beginning with Tárrega and Llobet, have transcribed many of Albéniz's piano pieces including *Asturias (Leyenda-Preludio)*, *Cordoba*, *Granada*, *Mallorca*, *Sevilla* and many others. These works have become so engrained in the guitarist's repertoire that it is hard to imagine that they were not originally intended for it.

Born in Camprodón, Spain, Albéniz was an exceptionally gifted pianist who made his public debut at the age of four. So outstanding was his performance that many believed they had been the subject of some sort of trickery. However, time would prove that the youngster was no mere side-show act, as he would go on to become one of the finest concert pianists and composers Spain has ever produced. His early studies were done in Madrid and Paris, and later at the Brussels Conservatory. Although it has been often written that he studied with Franz Liszt in Budapest, it now appears that the two may never have met since Liszt was appointed in Rome at the time that Albéniz traveled to study with him. Regardless of this, his virtuosic technique and colorful compositions would earn him the respect and friendship of Claude Debussy, Erik Satie, Paul Dukas, Felipe Pedrell, Enrique Granados, Manuel Da Falla and many others. Albéniz, along with Pedrell, Granados and Falla are considered to be the founders of and most influential composers in the popular Spanish Nationalist style. Their works would inspire many composers, Debussy and Ravel to mention only two, to include Spanish elements in their compositions and would collectively reestablish Spanish music into the mainstream of European culture after a long absence.

Granada, *Asturias (Leyenda)*, and *Sevilla* all belong to a collection of piano pieces published as *Suite Espanola*, Op. 47. These works date from 1886-7, but several pieces were added (by publishers) to the collection in 1918. *Asturias* was one of the later additions that was likely written between 1895 and 1905. This is significant since Albéniz's style changed from the simpler folk-like melodies and harmonies of his earlier salon style to the more complex impressionistic harmonies and melodies evident in his later works such as "Iberia."

Each of the three works on Xuefei Yang's program are in ternary form (ABA), a three-part architecture that features a return of the opening material after a contrasting section. This form is used effectively by Albéniz to give the listener a wonderful change of mood and style in the B section, while anticipating the return of the opening material. In *Granada*, Albéniz uses a parallel key modulation from major to minor to major in the respective sections of the piece. Within this framework, he weaves a beautiful 16th note melody between the stable 8th note harmonies. Triplet figures in the melody punctuate the cadences while the insistent pulse of the harmonies move the piece forward with ease and grace. *Asturias (Leyenda)* has its roots in the flamenco tradition with its cante jondo (deep song) inspired melody, rhythmic rasgueados (strums) and hypnotic pulse, one can well imagine a flamenco singer and guitarist engaged in a soulful duet. The subtitles "*Leyenda – Preludio*" refer to "a story" or "a prelude" and the piece is often referred to simply as *Leyenda*. Albéniz modeled many of his pieces on folkloric music – a beautiful, poignant music with the guitar at its heart. *Sevilla* features a "scordatura" or altered tuning. It is traditionally played with the 6th string tuned to D and the 5th string to G – as in the Tárrega and Llobet transcriptions. The first copla (verse) in G Major features a cheerful melody in the highest register of the instrument. This is followed by coplas in g minor and Eb Major respectively. Following these is a falseta (solo passage) featuring a winding scale run before the codetta which has a series of ascending chords. A meandering cante (song) characterizes the slower B section, followed by the return of the sprightly opening material.

Nicolo Paganini was born in Genoa, Italy, in 1782. He was one of six children born to Teresa and Antonio Paganini. The great Italian violinist and composer was thought to be "in league with the devil" because of his unparalleled performance abilities and is considered one of the greatest violinists in history. What is perhaps less well known is that he was also a highly skilled guitarist and nearly every one of his published works features the guitar either as a solo instrument or in an accompanying role.

Paganini likely suffered from Ehlers-Danlos syndrome, an ailment marked by excessive flexibility of the joints. "This enabled Paganini to perform the astonishing double-stoppings and roulades for which he was famous," Sandblom writes, "His wrist was so loose that he could move and twist it in all directions. Although his hand was not disproportional he could thus double its reach and play in the first three positions without shifting." He died in Nice, France on May 27, 1840. The *Grand Sonata* M.S.3 was written for guitar and violin duo. In typical Paganinian fashion, he wrote the more challenging part for himself - this time the guitar accompaniment! The violin part, being very modest, makes little demand on the performer. This was likely done when one of the many fine guitarists whom he knew asked him to write a duet for guitar and violin - Paganini would play the guitar - and the guitarist the violin! In recent years, guitarists have taken it upon themselves to play both parts simultaneously by arranging both melody and

accompaniment for guitar solo. The *Grand Sonata* features three movements: a spirited *Allegro Risoluto* opens, followed by a lyrical *Romanze* and last, an *Andantino Variato* third movement. The work contains many of the popular techniques of the day, including fast octave passages, tremolo, passages in thirds, long scale runs, harmonics, and chromatic scales.

The Paraguayan guitarist **Agustin Barrios** (1885-1944) was one of the greatest virtuoso performers in the 20th century. His performing abilities were legendary though his career was not nearly as highly recognized as was his contemporary Andres Segovia. Unlike Segovia, Barrios was a prolific composer, having written some 300 guitar solos and duets. His style can largely be called “romantic,” though he wrote many pieces based on South America folk songs as well. His compositions passed into relative obscurity before being rescued by guitarists in the 1980’s and 90’s. Today, his works are very popular and can heard regularly from the conservatory to the concert hall. Among his finest compositions are: *La Catedral*, *Una Limonso por el Amor de Dios*, *Julia Florida*, three *Paraguayan Dances* and *Un Sueño en la Floresta*. All of these works, and many others, now form a standard part of guitarists’ repertoire.

Un Sueño en la Floresta may be translated as “a dream in the forest” or “a sleep in the forest.” The opening two phrases provide a fleeting, playful melody in G Major. A short, pizzicato melody in g minor interrupts the bliss and introduces one of the most stunning tremolo pieces ever conceived. Barrios was a very fine composer and this work represents him in his most contemplative mood. The melody soars throughout the high registers, reminiscent of a Schubert Lied before the dream turns dark and agitated with a 16th note bass passage supporting a series of diminished harmonies. But, all is well as the dream returns to its peaceful state with another tremolo section in G major before evaporating with a breathtaking pianissimo on the guitar’s highest pitch.

The name **Fernando Sor** needs no introduction to guitarists. He is one of the most prolific and best-known guitar composers in the history of the instrument. Sor was born in Barcelona in 1778 and educated in music at the monastery of Montserrat. After a stint in the military, he would seek his fortunes in Paris in 1813. Following this, and his rising fame, Sor would travel to London, then later to Moscow and eventually back to Paris where he died in 1839.

While his guitar works have been known and played by guitarists for nearly 200 years now, he also wrote in many other genres including compositions for guitar and voice, guitar duets, piano pieces, string quartets, ballets, symphonies, a mass, and even two operas. Few other guitar composers have written such an eclectic collection of pieces.

His *Variationen über “Das klinget so herrlich” aus der Oper “Die Zauberflöte” von W.A. Mozart*, *Opus 9* is a fine work showing the imaginative use of a famous theme from Mozart’s opera “The Magic Flute.” In it, Sor begins with the theme in the upper voice, supported by an ostinato figure outlining the primary harmonies in E major. In the first variation, a four-note melodic gruppetto figure outlines the primary tone, resolving to a chordal harmony on the next beat. Marked “Lento espressivo,” Sor uses the key of e minor for Variation II. The melody is unadorned and in a lower range to compliment the somber key. In the third variation, Sor uses arpeggios, scales and block chords to support the melody. In it, he places the theme as a repeated pitch in the highest voice. Variation IV has the theme in a rapid ostinato figure in octaves, followed by a 32nd note arpeggio. In the final variation, Sor places the theme as the first note of a triplet figure and includes

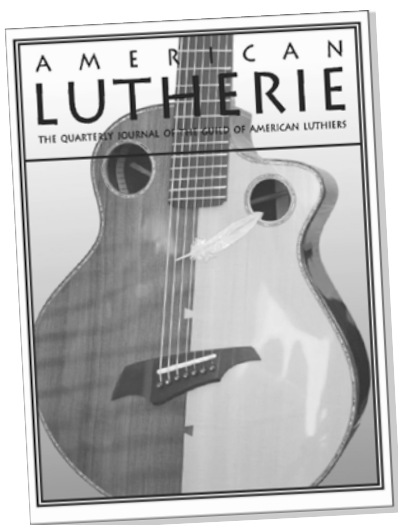
some interesting chromaticisms along the way. In the final 16 bars, audiences are treated to sweeping arpeggios and fast diatonic scale runs before the work closes with a triumphant final cadence.

Born March 1st, 1939, Cuban-born guitarist composer **Leo Brouwer** stands as one of the most influential individuals in the guitar world. His performances were critically acclaimed and his *Twenty Etudes Simples* have become some of the most often studied works of any 20th century guitar composer. In addition to his works for guitar, which include many studies, solo pieces, quartets and concertos; Brouwer has made a name for himself as a composer of numerous film scores.

The *Sonata* was composed in 1990 for the English guitarist, Julian Bream. It features three movements: *Fandangos y Boleros*, *Sarabanda de Scriabin*, and *La Toccata de Pasquini*. This work comes from what has been called his 3rd style period which began around 1980. In this style, Brouwer blends elements of tonality, modality, traditional forms (such as 3 movement sonatas), Afro-Cuban rhythms, and minimalism. Many of these elements are present in this *Sonata* as well as in his more famous *El Decameron Negro*.

Another unique characteristic of Brouwer's style is the use of motivic cells. These cells are short melodic/rhythmic fragments which can be manipulated by augmentation and diminution. In this way, his works have a suppleness and quasi-improvised quality that is unique to them. Also in this *Sonata* are a great many detailed performance indications. Taking advantage of Bream's colorful playing style, Brouwer went to extremes to extract the entire gamut of timbres, tempos, dynamics, and expressive devices that lend great affect to this significant, but less well-known work from one of the guitar's greatest modern composers.

— Notes by Dr. Brad DeRoche



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Guitar
Sunday, March 11 at 4pm
Cleveland Institute of Music

Program

Preludio y Danza	Julián Orbón (1925-1991)
Prelude, Fugue and Allegro, BWV 998	Johann Sebastian Bach (1685-1750)
El Decameron Negro El arpa del guerrero La huida de los amantes por el valle de los ecos Ballada de la doncella enamorada Intermission	Leo Brouwer (b.1955)

Intermission

Lute Suite No. 2, BWV 997 Prelude Fugue Sarabande Gigue & Double	Johann Sebastian Bach
Cuba Asturias	Isaac Albéniz (1860-1909)

Artist's Biography

Jason Vieaux is one of the most highly acclaimed guitarists of his generation. His expressive gifts and consummate virtuosity have earned him an active schedule of solo, chamber and concerto appearances around the US and abroad. Of his eight highly regarded recordings, *Sevilla: The Music of Isaac Albéniz* (Azica) was rated one of the Top Ten Classical CDs of 2003 by *The Philadelphia Inquirer* and Cleveland's *Plain Dealer*. A passionate advocate of new music, he has premièred numerous solo and chamber works for guitar. He is the youngest First Prize winner in the history of the prestigious Guitar Foundation of America International Competition and a Naumburg International Guitar Competition prize winner. Jason Vieaux is Head of the Cleveland Institute of Music's Guitar Department. www.jasonvieaux.com



Jason Vieaux plays a Gernot Wagner double top classical guitar with Galli Genius Strings. He is represented by Jonathan Wentworth, Ltd.

NOTES

Spanish-born **Julián Orbón** moved to Cuba in 1940, and for more than two decades he was an important part of that country's musical scene before eventually settling in the United States. While in Cuba, he joined the Grupo de Renovación Musical (Group for the Renewal of Music) in 1942, an organization devoted to creating Cuban art music. In 1946, he studied with Aaron Copland at Tanglewood, and in 1949 he left the Grupo de Renovación Musical, feeling that their ideas were too restrictive. Orbón now began to assimilate his various influences and to compose in a more personal style. It is at the beginning of this new stage in his composition that Orbón wrote *Preludio y Danza*.

Written in 1950-51 for the Cuban guitarist José Rey de la Torre, *Preludio y Danza* is Orbón's only guitar work. Throughout, he combines neoclassicism with Cuban influences and a touch of the avant garde. The main feature of the *Preludio* is a flowing arpeggio figure reminiscent of a Baroque prelude, but with modern harmonies derived from Cuban jazz and polytonality, as well as occasional syncopation. This is broken up by brief lento sections which lend an improvisatory feel that recalls both the Baroque prelude and Cuban jazz influences.

The *Danza* is driven primarily by a recurring rhythmic pattern of 3+3+2. This is the distinguishing rhythm in, for example, Argentine tangos and milongas, but here it has a much more driving, Afro-Cuban feel. In addition, instead of fitting this pattern evenly into measures of 4/4, Orbón places the downbeat at varying points within the 3+3+2, creating shifting time signatures. This is achieved in the very beginning of the movement, for example, by a 4-note motive (with the last note held longer than the rest) which is expanded to 6 notes, then 11 notes.

Johann Sebastian Bach infused many of his works with symbolism, including numerology. The *Prelude, Fugue, and Allegro* centers on the number three in an A-B-

A form. Each of the three movements contains a three-note motive which descends by step before returning to the original note, which is a miniaturized A-B-A form. The first movement returns to the opening material at the very end, giving it an A-B-A form. The central movement is a da capo fugue, which is a very clear A-B-A form, and somewhat unusual for a fugue. The rhythmic subdivisions of the outer movements are three - the time signatures are 12/8 in the Prelude and 3/8 in the Allegro - while the inner movement uses subdivisions of two and four, giving the entire work another A-B-A relationship through the contrasting meters. Even the original key of E-flat (transposed to D for the guitar) has three flats. It is said that for Bach this key had sacred meaning, as the three flats represented the Holy Trinity.

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

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

In the second movement, *La huida de los amantes por el valle de los ecos* (Flight of the Lovers through the Valley of Echoes) the galloping horses of the feeling lovers are heard twice, interspersed with shorter, nostalgic sections. In the first galloping section, a steady stream of notes are expanded from a four-note cell to six notes, then eight, ten, and twenty, before gradually diminishing to only two notes. In the second galloping section, marked *Por el Valle de los Ecos* (Through the Valley of Echoes), a different figuration is used, with loud, marcato measures alternating with quiet, legato measures. The final movement, *Ballada de la doncella enamorada* (Ballad of the Young Girl in Love), is a rondo, with a beautiful love song alternating with more driving parts.

While only one copy of the *Prelude, Fugue, and Allegro* survives (written in grand staff with keyboard tablature in the empty spaces when Bach ran out of room on the staff itself), the *Suite BWV 997* has many different extant copies. Also unlike the former work, none of the surviving versions of this suite are in **Johann Sebastian Bach's** own hand, and many do not have all five movements. Of these various sources, some of interest include two which have two versions each of the *fugue*; and one which was transcribed into lute tablature by Johann Christian Weyrauch, but which leaves out the two most difficult movements, the *fugue*; and the *double* to the *gigue*.

The *fugue* to this suite is a complex but passionate work in three voices. It begins

with a subject which climbs by step and drops down a major seventh before rising again, this time chromatically. The second entrance comes in stretto (overlapping the first entrance) inversion. Bach masterfully weaves different versions of the subject, including inversions and fragments, throughout.

The *Sarabande*'s main motive (which begins this movement and which the bass then imitates) seems to quote the last chorus of the *St. Matthew Passion*. It is also similar to the opening motive of the *Sarabande* from his *English Suite No. 1* for keyboard.

Much of the music of **Isaac Albéniz** was written to evoke regions of Spain, as is the case with the two pieces on this program. As a young teen, he traveled the Americas (according to his own account he stowed away on a ship and supported himself by giving concerts on the piano), including Cuba, which was then still a Spanish colony. *Cuba* combines the salon music of romantics such as Chopin and the distinctive, Arabic-influenced melodies of Spain.

Though he never wrote for the guitar, much of the music of Albéniz imitates the sound of this quintessentially Spanish instrument. In fact, after hearing his friend the guitarist Francisco Tárrega play an arrangement of one of his pieces, Albéniz commented "that is what I imagined." Indeed, this is one reason that *Asturias (Leyenda)* is now better known on the guitar than on the piano. Pedal tones in this piece lend themselves well to open strings, big chords that punctuate the melody recall a guitarist sweeping the strings with the thumb or striking them with rasqueado, and the heartbreaking melody of the middle section is enriched by the slurs, glissandi, and vibrato of the guitar.

— Notes by Erik Mann

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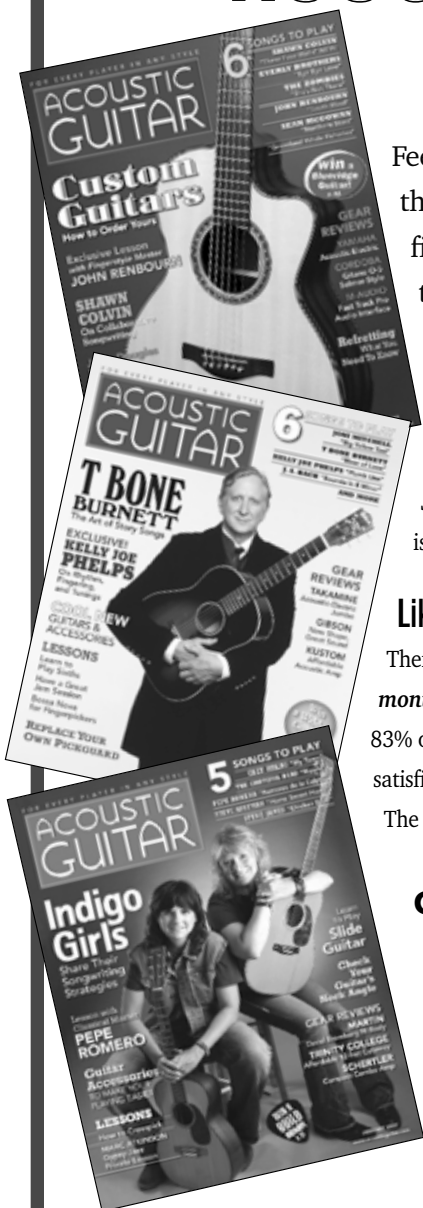
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