The 14th Annual

#### Cleveland International Classical Guitar Festival

May 30 - June 1, 2014

























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#### Fifteenth Anniversary

# CLEVELAND INTERNATIONAL CLASSICAL GUITAR FESTIVAL

Thursday, May 28 through Sunday, May 31, 2015

#### **Artists and Lecturers**

Paul Galbraith, guitar (Scotland)

Ricardo Gallen, guitar (Spain)

Antonis Hatzinikolaou, guitar (Greece)

Duo Melis, guitar (Spain & Greece)

Pavel Steidl, guitar (Czech Republic)

Jason Vieaux, guitar (USA)

Yolanda Kondonassis, harp (USA)

Joshia de Jonge, guitar maker (Canada)

Gernot Wagner, guitar maker (Germany)

Colin Davin, lecturer (USA)

TBA, lecturer (USA)

plus

Guitars International Performance Exhibition of Fine Contemporary Classical Guitars

presented by

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#### Welcome

Welcome to the fourteenth annual Cleveland International Classical Guitar Festival. In presenting these events over the years it has been my honor to work with the Cleveland Institute of Music's Guitar Department Head—Jason Vieaux, one of the world's indisputably great classical guitarists and teachers. It has also been my honor to be assisted by Tom Poore—a highly perceptive and caring guitar teacher, a superb writer, and an indefatigable supporter and critic of all things associated with fine music making and the classical guitar.

My reasons for presenting these events are five fold: (1) to help increase the awareness and respect due artists whose exemplary work has enhanced my life and the lives of others; (2) to entertain; (3) to educate; and (4) to encourage deeper thought and discussion about how we listen to, perform, and evaluate fine music.

Above all else though, my primary reason for presenting these events is to help facilitate shared moments of human awareness. In my experience, participation in the live performance of fine music is potentially the highest end towards which we can strive as performers, music students, and audience members. For often it is in live, heightened moments of musical magic—when time stops and egos dissolve—that we become most aware of our shared humanity. I hope you enjoy this year's Festival.

Armin Kelly, Founder and Owner of Guitars International Artistic Director, Cleveland International Classical Guitar Festival

#### Acknowledgements

Many thanks go to the following for their generous support of this event:

The Cleveland Institute of Music: Joel Smirnoff, President; Adrian Daly, Dean of the Conservatory; Lori Wright, Director, Concerts and Events; Marjorie Gold, Concert Production Coordinator; Whitney Clair, Concert Facilities Coordinator; Susan Iler, Director, Marketing and Communications; Leigh Anne Dennison, Marketing Manager; Barbara Hosta, Development Services Manager; and Alan Bise, Director of Recording Arts and Services.

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Longtime Festival friends: Martin, Kathy, and Colin Davin; Rebecca Hurd; Joshia de Jonge; Linda and Steve Hall; Christoph and Iris Harlan; Tom Holland; David Hershberger; Brian Kozak; Pat and Nancy Kilkenny; Daniel Lippel; Erik Mann; and Paul Valenti.

Finally, special thanks go to our distinguished artists and to all of you who have traveled from near and far—Connecticut, Illinois, Indiana, Kentucky, Massachusetts, Michigan, New York, New Jersey, Ohio, Pennsylvania, Virginia, West Virginia, and Canada at last count—to celebrate the classical guitar and art music: solo and ensemble, old and new.

#### **About Our Artistic Director**



Armin Kelly began the study of the classical guitar and classical music in general 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 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, a business 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, 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. He was a founding board member of the Cleveland Classical Guitar Society and is the founder and Artistic Director of the Cleveland International Classical Guitar Festival, presented annually by Guitars International in cooperation with the Cleveland Institute of Music.

Business website: guitarsint.com

#### About Our Program Notes' Author



With over thirty years teaching experience, **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 and his 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, the Peabody Conservatory of

Johns Hopkins University, The Juilliard School of Music, 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 he teaches in the greater Cleveland area at the Solon Center for the Arts, Western Reserve School of Music, Avon School of Music, and from his home in South Euclid.

Artist's website: pooretom.com

#### Partial List Of Performing Artists Presented

#### 2000 - 2014

Tony Arnold, soprano, USA

Manuel Barrueco, USA

Beijing Guitar Duo, China (Cleveland Debut)

Jorge Cardoso, Argentina (USA Debut)

Colin Davin, USA

Rohan de Saram, cello, England (Cleveland Debut)

Zoran Dukic, Croatia (Cleveland Debut)

Eduardo Fernandez, Uruguay

Paul Galbraith, Scotland (Cleveland Debut)

Ricardo Gallen, Spain (Cleveland Debut)

Antigoni Goni, Greece (Cleveland Debut)

Paul O'Dette, lute, USA

John Holmquist, USA

Hubert Kappel, Germany (Cleveland Debut)

Dale Kavanagh, Canada (Cleveland Debut)

Jiyeon Kim, Republic of Korea (Cleveland Debut)

Yolanda Kondonassis, harp, USA

Irina Kulikova, Russia (Cleveland Debut)

Julien Labro, bandoneón, France

Jonathan Leathwood, England

Daniel Lippel, USA

Duo Melis, Spain and Greece (Cleveland Debut)

Nigel North, lute, England

Petra Polácková, Czech Republic (USA Debut)

Stephen Robinson, USA

Liliana Rodriguez, soprano, Argentina (Cleveland Debut)

David Russell, Scotland (Cleveland Debut)

Carrie Henneman Shaw, soprano, USA

Michael Cedric Smith, USA (Cleveland Debut)

Raphaella Smits, Belgium (Cleveland Debut)

Gaëlle Solal, France (Cleveland Debut)

SoloDuo, Italy (Cleveland Debut)

Pavel Steidl, Czech Republic (Cleveland Debut)

Nathasja van Rosse, Netherlands (Cleveland Debut)

Rucco James Duo, Italy and USA (Cleveland Debut)

Ana Vidovic, Croatia (Cleveland Debut)

Jason Vieaux, USA

Xuefei Yang, China (Cleveland Debut)

#### Cleveland International Classical Guitar Festival

#### Schedule at a Glance

#### Friday, May 30

#### Master Class: Robert Gruca, guitar

10:00 - 1:00 p.m., CIM, Studio 113 Open to observers free of charge

#### Master Class: Nigel North, lute, and Carrie Henneman Shaw, soprano

Duos for voice and guitar 2:00 - 5:00 p.m., CIM, Studio 113

Open to observers free of charge

#### Lecture: Brad DeRoche

Acquisition of Expertise on the Classical Guitar: The Effects of Mindset, Willpower, Goals, and Practice in the Quest for Mastery 6:45 - 7:45 p.m., CIM, Studio 113

Open to the public free of charge

#### Recital: Petra Polácková, guitar

8:00 p.m., CIM, Mixon Hall

Open to the public free of charge (general seating)

#### Saturday, May 31

#### Master Class: Jason Vieaux, guitar

9:00 - 11:15 a.m., CIM, Mixon Hall Open to observers free of charge

#### Master Guitar Makers' Discussion: Jeffrey R. Elliott and Cyndy Burton

11:30 - 12:45 p.m., CIM, Studio 113

Open to the public free of charge

#### Master Class: Petra Polácková, guitar

1:00 - 3:45 p.m., CIM, Studio 113 Open to observers free of charge

#### Recital: Nigel North, lute, and Carrie Henneman Shaw, soprano

4:00 p.m., CIM, Mixon Hall

All Tickets \$22.00 (general seating)

#### Cleveland International Classical Guitar Festival

#### Schedule at a Glance

#### Guitars International Performance Exhibition of Fine Classical Guitars

5:45 - 7:15 p.m., CIM, Pogue Lobby

(Krystin O'Mara performance demonstration 6:15 to 7:00 p.m.)

Open to the public free of charge

#### Recital: SoloDuo, guitars

8:00 p.m., CIM, Mixon Hall All Tickets \$22.00 (general seating)

#### Sunday, June 1

#### Master Class: SoloDuo, guitars

11:30 - 2:30 p.m., CIM, Studio 113

Open to observers free of charge

#### Recital: Robert Gruca, guitar

2:45 p.m., CIM, Mixon Hall

All Tickets \$22.00 (general seating)

#### Lecture: Nigel North

Baroque Performance Practice on the Classical Guitar:

Phrasing, Ornamentation, and Articulation

4:30-5:45 p.m., CIM, Studio 113

Open to the public free of charge

#### Pre-Recital CIM Student Performances, guitars

6:30 - 7:15 p.m., CIM, Pogue Lobby

#### Recital: Jason Vieaux, guitar, and Julien Labro, bandoneón

7:30 p.m., CIM, Mixon Hall All Tickets \$22.00 (general seating)



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#### Brad DeRoche, PhD.

Lecture

Friday, May 30 6:45 - 7:45 p.m. CIM, Studio 113

#### Acquisition of Expertise on the Classical Guitar: The Effects of Mindset, Willpower, Goals, and Practice in the Quest for Mastery

**Description:** What does it mean to be an expert classical guitarist and how does one acquire this level of proficiency? Classical guitarist Brad DeRoche will discuss how recent research in science, education, and psychology has provided us with powerful new tools to better approach becoming expert classical guitarists.



A guitarist since the age of six, **Brad DeRoche** has explored a wide variety of musical styles ranging from rock and jazz fusion to classical genres spanning from Renaissance lute music to modern works by living composers. He is an active concert artist, appearing as a soloist, chamber musician, and orchestral soloist in North and South America, and has also appeared on public radio and television programs. Several composers have written works for him including a solo composition by Prix de Rome prizewinner Vincent Frohne.

Dr. DeRoche has also published articles in the scholarly journal *Soundboard*; written program notes for guitarists Manuel Barrueco, Lorenzo Micheli, Xuefei Yang, Ricardo Gallen, and others; and has performed, taught, or presented seminars at the Eastman Guitar Festival, the Interlochen Guitar Festival, the Las Vegas Guitar Festival, the Alexandria Guitar Festival, the Western Illinois University Guitar Festival, and others.

Brad DeRoche holds a Doctor of Musical Arts degree in Classical Guitar Performance and Literature from the Eastman School of Music in Rochester, New York. He has participated in many master classes with prominent concert guitarists including David Russell, Raphaëlla Smits, Paul Galbraith, Fabio Zanon, and many others. As an educator, Dr. DeRoche teaches guitar, guitar ensemble, music history, and music theory courses. He is chair of the music department at Delta College and directs the guitar programs at Central Michigan University and Saginaw Valley State University. He has also served as the director of classical guitar studies at the Interlochen Arts Academy and the Interlochen Arts Camp.

Artist's Website: bradderoche.com

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#### Petra Polácková

#### Guitar

Friday, May 30 at 8:00 p.m. Cleveland Institute of Music, Mixon Hall

#### Program

Preludium John Dowland Lacrimae Antiquae (1563-1626)

Semper Dowland Semper Dolens

Bardenklänge, Op.13 Johann Kaspar Mertz

An Malvina (1806-1856)

Capriccio Abendlied Tarantelle

Rossiniana V, Op.123 (1822) Mauro Giuliani

(1781-1829)

Intermission

Elegie Johann Kaspar Mertz

(1806-1856)

Sonata III (1927) Manuel Maria Ponce

Allegro moderato (1886-1948)

Chanson, Andante Allegro non troppo

Sevillana (Fantasia) Op.29 Joaquin Turina

(1882-1949)

Petra Polácková performs on an 8-string romantic guitar made Jan Tuláček, Czech Republic, (model N. Ries, Wien 1840).

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

#### **About the Artist**



Since 2003 Czech classical guitarist **Petra Polácková** has won three first prizes in Czech Republic national competitions (Opava, Ceske Budejovice, and Pardubice) and six first prizes in international competitions: Dolný Kubín (Slovakia), Kutna Hora (Czech Republic), Bratislava (Slovakia), Krzyzowa (Poland), Krynica (Poland), and most recently in 2011 first prize at the thirty-sixth International Guitar Competition Gargnano (Italy).

As a result of her competition successes Ms. Polácková has been invited to perform at many of Europe's most prestigious guitar festivals (Bonn, Vienna, Rust, Mikulov, Kutna Hora,

Tychy, Wroclaw, Bratislava, Pordenone, Budapest, Balaton, and Bar). In addition to her solo engagements Ms. Polácková also pursues an active chamber music career working with such artists as Jan Zemen (violoncello), Vincenzo Giura (romantic guitar), and the Bohemian Guitar Orchestra.

Petra Polácková began her guitar studies at the age of six at the Elementary Art School in Roznov pod Radhostem, where she worked with Mr. Bohuslav Faltus and Mrs. Miroslava Pavelkova. She also studied with Prof. Zdenek Dvorak at the Elementary Art School Lounskych in Prague. In 2004 she graduated from an eight year high school in Roznov pod Radhostem. In 2010 she completed her studies at the School of Music in Pardubice (Czech Republic) with Prof. Petr Saidl. Currently, she studies with Prof. Paolo Pegoraro at Universität für Musik und darstellende Kunst Graz (Austria).

Artist's website: petrapolackova.com/en

#### Hold these Dates:

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#### Notes

John Dowland (1563-1626)—composer, lutenist, and singer—marks the zenith in English Renaissance song and instrumental music. This was a time before large performing ensembles gained a foothold. (Although in church music large choirs, both vocal and instrumental, were becoming well established). In Dowland's time, much of the sophisticated art music was supported by kings, queens, and nobility. A small broken consort—an unlikely rabble of various and sundry instruments—might provide background music for a feast. Wealthy and highbrow families might gather to sing part songs. (Printed part song editions sometimes arranged the parts on the page so that each singer sitting around a table could see their part right side up). And a lone lutenist might offer a patron soothing music to while away the hours. In all these varied circumstances Dowland excelled. His four books of songs contain some of the finest vocal music of the time. His many solo lute works—it takes roughly five hours to play them all—show Dowland to be a player of the highest order. As in his songs, his lute music often plumbs the depths of despair. Semper Dowland, semper dolens, for example, is a play on words that links the composer himself to prevailing melancholy. Judging from some of his written statements, this melancholy was no mere publicity stunt. Late in life Dowland grumped about younger peers who "shroude themselves under the title of Musitians—meerely ignorant, even in the first elements of Musicke."

In contrast, Italian virtuoso **Mauro Giuliani** (1781-1829) seems a more buoyant soul. His music fairly leaps off the page with an infectious *gioia di vivere*. Small wonder that he was the object of possibly the first fan magazine for a musician: *The Giulianiad*, which was published in London and ran thirteen issues between 1833 and 1835. Oddly, this was after his death, and caused some confusion about the true date of Giuliani's demise. (Twentieth century scholarship cleared up the confusion). In about 1820, strapped for cash and recognition, Giuliani tapped into the acclaim for Gioachino Rossini by publishing six *Rossiniane*, each a loose fantasy on themes from Rossini operas. One shouldn't expect great depth from these works. Rather, they're a frothy evocation of an evening at the opera. They also allowed Giuliani to showcase the lyricism that graced his playing. As one contemporary wrote: "In his hands, the guitar became gifted with a power of expression at once pure, thrilling, and exquisite. In a word, he made the instrument sing."

Where Giuliani still had one foot in the classical era, Hungarian born János Gáspár Mertz (1806-1856) was a true romantic. In style, much of his music echoes that of Chopin, Mendelssohn, and Schumann. This isn't surprising, as his wife was a pianist, and he was doubtless familiar with these composers. In keeping with fashion of the time, some of his music had literary sources. Into this category falls his *Bardenklänge*, a collection of short character pieces based on James Macpherson's 1765 *The Works of Ossian*, reputedly translations of ancient Celtic poems. (Interestingly, Macpherson probably fabricated the supposed sources for his translations. Suspicious Irish literary scholars of the time challenged him to produce his sources, but Macpherson never complied.) On the other hand, *Elegy* is an altogether more extended and sober work, squarely in the mid-nineteenth century fascination for musical fatalism.

Though Mexican composer **Manuel Ponce** (1882-1948) is well known to guitarists, it's sometimes forgotten how good he was as a pianist. His training was rigorous. In 1906 he studied with the fearsome Martin Krause, himself a former student of Liszt.



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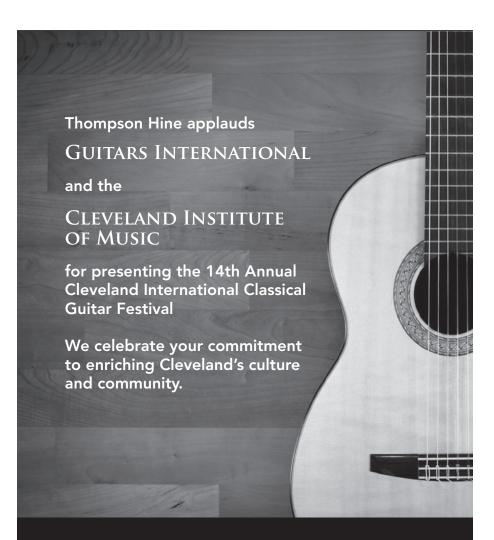


About Krause, Chilean pianist Claudio Arrau wrote: "All his students were afraid of him. In front of all the pupils in the conservatory, he would test whether one could play in another key—usually one very far away, not just one tone or one half tone. He also insisted on having us memorize single voices." Doubtless Ponce's approach to composing was just as rigorous, and he became Mexico's best known composer of his day. *Sonata III* is one of many works dedicated to Andrés Segovia, who considered Ponce a close friend and his favorite composer. Ponce equally admired Segovia, writing of him: "To hear the notes of the guitar played by Andrés Segovia is to experience a feeling of intimacy and the well-being of the domestic hearth; it is to evoke remote and tender emotions wrapped in the mysterious enchantment of things of the past; it is to open the spirit to dreams, and to live some delicious moments in the surroundings of pure art that the great Spanish artist knows how to create."

Spaniard **Joaquín Turina** (1882-1949) was one of the first composers to write for Segovia. Today the Segovia repertoire is so firmly ensconced that it's hard to imagine things as they were when Segovia was getting started. The following, written about Segovia around 1905, gives a hint of what he was up against: "That stupid young fellow is making useless efforts to change the guitar. The guitar responds to the passionate exaltation of Andalusian folklore, but not to the precision, order, and structure of classical music." Composed in 1923, *Sevilliana* is an early fruit of Segovia's effort to get composers to take the guitar seriously. Curiously, Turina himself struggled to find a balance between folk music and refined classical music. Wrote musicologist Christiane Le Bordays: "If he worked with the material of folk music, he was well aware of the antonym between the primitive character of popular expression and the sophisticated architecture of which he is also the custodian. All of Turina's work is an attempt to reconcile these antagonistic poles."

- Tom Poore

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#### Jeffrey R. Elliott and Cyndy Burton

Master Guitar Makers' Discussion

Saturday, May 31, 2014 11:30 - 12:45 p.m. CIM, Studio 113

**Description:** Master guitar makers Jeffrey R. Elliott and Cyndy Burton will discuss what motivated them to become guitar makers; instrument makers and musicians who have influenced them and why; their perspective on the renaissance craft movement of the mid-1960s and 1970s, when they began their work, and the state of fine guitar making today; how their guitars have evolved over the years; their recent trip to Spain to examine two vintage Antonio de Torres guitars; and why they continue to make individually handcrafted guitars and why it matters. Classical guitarist Krystin O'Mara will perform on both Elliott and Burton guitars at the conclusion of this event.



Jeffrey R. Elliott was born in Chicago, Illinois, and grew up in Detroit, Michigan. He began playing guitar at age sixteen and immediately fell in love with the sound of the classical guitar, which led to his performing folk music professionally while majoring in Fine Arts at Michigan State University. In 1964, a chance visit to Richard Schneider's workshop in Detroit opened the door to the world of lutherie, and two years later he began a six-year apprenticeship with Schneider. The following year he moved to Portland, Oregon where he resides with fellow luthier Cyndy Burton.

In 1975 Mr. Elliott wrote and co-produced the color slide presentation *The Handcrafted Classic Guitar*, which accompanied one of his guitars in the Smithsonian Institution's 1978-1979 Renwick Gallery exhibit, *The Harmonious Craft*, in Washington, D.C. Since then Jeffrey has been an active member of the Guild of American Luthiers as an author for *American Lutherie* magazine and as a convention lecturer and exhibitor. He has also been a participant/organizer for Portland's annual *NW Handmade Musical Instrument Exhibit*, has taught guitar making at the American School of Lutherie, and continues to provide private and small group instruction in his workshop.

While Jeffrey R. Elliott's classical guitars are based on the Torres/Hauser design tradition, he has evolved his own interpretation that is reflected in his exceptional instruments—magnificent works of art, possessing unsurpassed musical refinement, purity, and beauty of sound. Clientele include: Julian Bream, Jonathan Leathwood, Ralph Towner, Leo Kottke, Paul Chasman, Dick Weissman, and Earl Klugh.

Guitar maker's website: elliottguitars.com

\* The Cleveland International Classical Guitar Festival wishes to thank Paul Valenti for the generous loan of his two Jeffrey R. Elliott classical guitars.



In the late 1970s while visiting the guitar shop where she had bought her first guitar for sixty dollars, **Cyndy Burton** learned that the best guitars are made by hand. "Why not these hands?" she remarked, and the store owner told her about a class being taught by William Cumpiano in North Adams, Massachusetts, that summer. Excited at the opportunity, she arranged her vacation time to coincide with the class. The building experience was so intriguing, satisfying, and just plain fun that she quit her editing job the following year and began making guitars in earnest.

In 1980 Cyndy Burton joined forces with Jeffrey Elliott in life and lutherie in Portland, Oregon, a year after meeting him in Boston at a Guild of American Luthiers Convention and discovering their shared interest in traditional classical guitars, especially those in the Torres/Hauser tradition. Although they have made several guitars jointly, the emphasis has always been on the independence of their work, with the exception of the finish. Cyndy Burton discovered early on that she loved French polishing, and soon took over that responsibility on Jeff's guitars as well as her own. In addition she began to work for the Guild of American Luthiers as a contributing editor, a job she continues to find stimulating and rewarding. She has conducted workshops at several Guild of American Luthiers conventions, taught at the American School of Lutherie, and recently has devoted more time to privately teaching her "no oil, no-fault" method of French polishing.

The Pacific Northwest is blessed with an abundance of fine instrument makers, and for the last twenty-plus years Cyndy Burton has helped to foster a spirit of cooperation, information-sharing, and camaraderie through the *NW Handmade Musical Instrument Exhibit*, an annual event that she coordinates with the assistance of Jeff Elliott and several others. In addition she has been very active in the Portland Guitar Society, a vibrant group that meets monthly to encourage performers of all levels and styles to enjoy the guitar and play for each other.

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#### Nigel North Carrie Henneman Shaw

#### Lute and Soprano

Saturday May 31 at 4:00 p.m. Cleveland Institute of Music, Mixon Hall

#### Program

Tant que vivray Claudin de Sermisy D'ou vient cela Claudin de Sermisy Martin menoit son Porceau Clement Janequin (c.1485-1558) Anchor che col partire Cipriano de Rore (1515-1565)de Rore/Paladino (1546) Anchor che col partire De mon triste deplaisir Jean Richafort (c.1480-c.1547) Richafort/Francesco da Milano De mon triste deplaisir Fantasia de mon triste Francesco da Milano (1497 - 1543)Chi Passa Filippo Azzaiolo (1530-1569)Tastar de Corde & Ricerar Joanambrosio Dalza

Bartolomeo Tromboncino Osinato voi seguire

Au Joly Bois

(c.1470-1535)

Claudin de Sermisy (1490-1562)

Calata Joanambrosio Dalza

(fl.1508)

(fl.1508)

O miei ciecha e dura sorte Marchetto Cara

(c.1470-1525)

Calata Spagnola Joanambrosio Dalza

(fl.1508)

A la Guerra Bartolomeo Tromboncino

(c.1470-1535)

#### Intermission

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

Douce Memoire Pierre Sandrin (1538-1560)Douce Memoire Sandrin/Albert de Rippe (c.1500-1551)

Philippe Verdelot Madrigali di Verdelotto (c.1480-c.1532)

(Arr Adrian Willaert, Venice, 1536)

Verdelot Gloriar mi poss'io donne Benche'lmisero cor Verdelot Francesco da Milano Fantasia

(1497 - 1543)Fuggi, fuggi cor mio Verdelot

A dump Philippe van Wilder

(c.1500-1554)

There were three ravens Thomas Ravenscroft

(pub.1611)

La Vecchia Pavan John Johnson (c.1545-1594)

Anon

The Willow Song When Phoebus first did Daphne love John Dowland

(1562-1623)

Fain would I wed Thomas Campion

(1567-1620)

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#### **About the Artists**



World renowned British lutenist Nigel North has mesmerized audiences around the world with performances "stunning - rich, warm, resonant and utterly musical." In addition to a stellar solo career, Mr. North has enjoyed musical collaborations with the world's most outstanding early music scholars including Trevor Pinnock, Christopher Hogwood, Alfred Deller, Fretwork, the London Baroque, and the Attaignant Consort. In all, Nigel North's musical life embraces several and varied activities as a teacher, accompanist, soloist, and writer.

A prolific recording artist, Nigel North has participated in over 200 recording projects including twenty solo CDs and seven with Romanesca. Mr. North's Dowland lute edition has gained him much praise: "A collector's item" (*The Times*), "a remarkable performance of wonderful music" (*American Record Guide*), "North's sweet-toned playing is both unfailingly musical and highly imaginative" (*Gramophone*), "Nigel North's Dowland cycle sets a new benchmark" (*BBC Music Magazine*).

Other recording projects have included, Robert Dowland's *A Musical Banquet* with soprano, Monika Mauch for ECM (2008), *Lute Songs* with tenor Charles Daniels for ATMA (2007), and the *Lute Music of Robert Johnson* for Naxos (2010). Nigel North's *Bach on the Lute*—box set, Volumes 1-4, Linn Records CKD 128 (2000)—is regarded by many to be the finest plucked instrument recording of J.S. Bach's solo violin and cello works.

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

Artist's website: nigelnorth.com



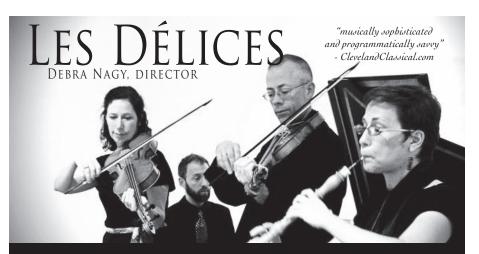
Carrie Henneman Shaw, 2010 McKnight Artist Fellow, brings a sense of adventure and style to the concert stage as a passionate interpreter of Baroque and contemporary repertoire. She has been acclaimed as a "major musical force" (St. Paul Pioneer Press), for her "flawless vocal agility" (San Francisco Classical Voice), and "plangent intensity" (Milwaukee Journal Sentinel).

Ms. Shaw collaborates with organizations across the country, such as Boston Early Music Festival, The Newberry Consort, LIBER, dal Niente New Music, Ensemble 61, Zeitgeist, and the Bach Society of Minnesota. Shaw has given numerous world and US

premieres, most recently the US premiere of the celebrated French composer Phillippe Hurel's 'Cantus.'

Recently, Ms. Shaw performed the roles of 'Euridice' and 'Roselle' in Boston Early Music Festival's productions of Charpentier's *La descente d'Orfée aux Enfers* and *La couronne des fluers*. Ms. Shaw holds degrees from Lawrence University and the University of Minnesota and has served as an instructor at the national Lute Society of America conference. She is co-artistic director of Minnesota-based Glorious Revolution Baroque.

Artist's website: carriehennemanshaw.com



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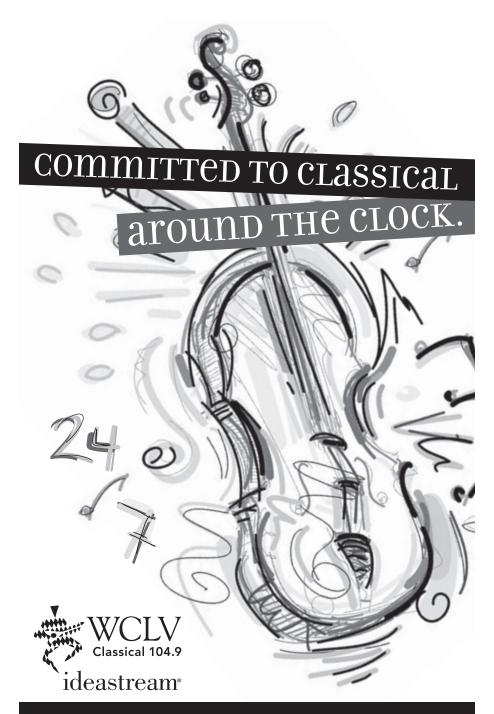
#### THE ANGEL & THE DEVIL: APRIL 25-26, 2015

The two greatest viol virtuosos of their day, Marin Marais and Antoine Forqueray, had such different musical personalities as to be characterized as "The Angel & the Devil." This program fixes its focus on two of Les Délices' favorite viol players, Emily Walhout & Josh Lee, with works by Couperin, Marais, and more.

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#### Notes

Compared to what came after, Renaissance music is still relatively unfamiliar to the average music aficionado. To be sure, its reputation is better than it was. The twentieth century saw a flowering of interest in Renaissance music—one might say there was a renaissance in Renaissance music. But this revival had to swim against a mindset that saw music before 1600 as a watered down precursor to something better.

For those of a more simpatico mindset, however, the Renaissance era in music reveals itself as a time of exuberant innovation. The printing press, firmly established in Europe by 1500, was in this time what the internet is today. For musicians, printed music was a game-changer. For the first time in history, almost any musician could find out what was going on far from home. Artistic parochialism was on the wane. Musicians of this time were beginning to revel in communication. Without ever leaving home a lutenist in, say, England could find out what a lutenist in Italy was playing. And then try to top it. One can sense a spirit of one-upmanship that pervaded this time. Music changed faster from 1450 to 1600 than it ever had before. Indeed, it's during this time that much of what we've come to expect from classical music was first puzzled out.

Looking back from our own time, it's hard to appreciate how decisively Renaissance musicians broke from their medieval predecessors. Wrestling with matters of form and musical language, Renaissance musicians instinctively groped their way toward music that was easier to understand. Consider, for example, coherence. How does one write an extended musical work that seems to hang together? Weaned as we are today on Haydn, Mozart, and Beethoven, that seems an odd question. But remember that the musical organizing techniques with which we're now familiar had, many centuries ago, yet to be worked out. The medieval musician often gravitated to obscure devices that, for the average listener, were very hard to follow. One example is the isorhythmic motet, a beloved medieval technique that today befuddles all but the most perspicacious music students. In the isorhythmic motet, a recurring rhythmic pattern is buried within a multivoiced work, usually with new pitches assigned to the rhythmic pattern every time it cycles through. If you imagine this would be difficult to hear as the music progresses, you're correct. The medieval mindset might reply that although you can't hear it, God can.

To the Renaissance mindset, however, that which couldn't be grasped by the human mind (or perhaps more to the point, a rich patron) was deficient music. One happy innovation in Renaissance music was imitation: in music of more than one voice, a passage in one voice is echoed by another voice. In a vocal mass, for example, the music might begin with a distinctive melody in one voice, then that same melody is taken up by successive voices as they enter one at a time. This layered soundscape might continue throughout the piece, conferring immediate and obvious coherence to the whole. So successful was imitation that it permeated every genre of Renaissance music: from the Catholic Mass to instrumental music of all types. It also spawned musical forms—canon, ricercare, fantasia—that persist to our own day. Little wonder that musicologist Edward Lowinsky, in a particularly apt phrase, called Renaissance music "the era of prevailing imitation."

Another Renaissance innovation is the gradual emergence of tonality. Before then, music was based on a bewildering variety of modes that to modern ears sound strangely archaic.

Further, multivoiced music was often written with a curious indifference to how the various lines clashed with one another. In Renaissance music, however, this indifference gradually resolved into a greater care and treatment of dissonance. More and more, music found its way to a chordal texture, the kind of texture familiar today to folk singers accompanying themselves on the guitar. In more lowbrow forms of Renaissance music, a simple recurring chord sequence might be the basis for an instrumental improvisation. Any guitarist who's soloed over a twelve bar blues pattern would feel at home in such music. In fact, nowadays former rock guitarists sometimes find their way into early music ensembles. It takes only a little tweaking for them to feel comfortable with this side of Renaissance music-making. The "dump" on today's program is one such work.

This chordal texture brings us to perhaps the most satisfying achievement of Renaissance music—at least to modern ears: the lute song. This intimate form of musicmaking was particularly well suited to its time. The standard orchestra was still to come, and concerts for large audiences were rare. In Renaissance Europe, most musicmaking was confined to a small circle of family and friends. So as you listen to the songs on today's program, you might imagine yourself not in a modern concert hall, but rather at the hearth with a modest gathering of musical friends. Indeed, to the Renaissance way of thinking, this was a hallmark of good breeding. As Henry Peacham in his 1622 The Compleat Gentleman averred: "I know there are men of such disproportioned spirits that they avoid music's company. But I am verily persuaded they are by nature very ill disposed and of such a brutish stupidity that scarce anything else that is good and savoreth of virtue is to be found in them."

- Tom Poore

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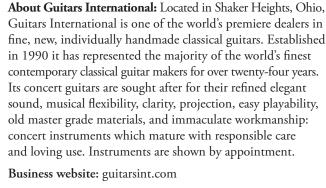
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Rosette by Jeffrey R. Elliott





**About Krystin O'Mara:** Classical guitarist Krystin O'Mara, today's guitar demonstrator, has been praised by audiences for displaying "wonderful energy, expressiveness, and a gorgeous tone." Highlights of recent seasons feature solo performances and chamber music collaborations throughout the United States. In the Fall of 2013, Ms. O'Mara traveled to Princeton University to premiere a work that was dedicated to her by award winning composer Viet Cuong entitled *OBSESSION*. Her similarly titled debut solo recording, which features the work, was released in November 2013.

Krystin O'Mara also performs in collaboration with saxophonist Ethan Miller in Duende: a unique duo representing a fresh, new direction in contemporary classical music. Duende performs a mixture of traditional classical repertoire, Spanish and flamenco influences, jazz, Brazilian, world music, as well as commissioned works. Their first CD is expected to be released in the upcoming season. An advocate of community outreach, Krystin O'Mara acted as a site coordinator for The Creative Access—Peabody Conservatory's student outreach initiative—while in Baltimore.

Krystin O'Mara is a student of Jason Vieaux, with whom she is currently pursuing a Postgraduate Studies Certificate at the Cleveland Institute of Music. She received both her bachelor and master of music degrees simultaneously from the Peabody Conservatory of Music of the Johns Hopkins University, where she studied with Julian Gray.

Artist's website: krystinomara.com

\* Jeffrey R. Elliott spruce and cedar top classical guitars courtesy of Paul Valenti. Joshia de Jonge spruce top classical guitar courtesy of James Stroud.

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#### SoloDuo Matteo Mela and Lorenzo Micheli

#### Guitars

Saturday, May 31 at 8:00 p.m. Cleveland Institute of Music, Mixon Hall

#### Program

#### Metamorphoses

Bajo la palmera (from Cantos de España op. 232)

Evocación (from Iberia)

Castilla (from Suite española op. 47)

Isaac Albéniz (1860-1909) Arranged by Miguel Llobet

Enrique Granados (1867-1916)

Arranged by Emilio Pujol

Joaquín Rodrigo

Intermedio (from Goyescas)

Allegretto ma non troppo

Minueto pomposo Allegro vivace

Tonadilla

(1901-1999)

#### Intermission

Sérénade André Jolivet
Preludio e Canzona (1915-1974)

Preludio e Canzona Allegro trepidante

Andante malinconico

Con allegria

Clair de lune Claude Debussy

(1862-1918)

Arranged by Ida Presti & Alexandre Lagoya

Sonata "quasi una fantasia" op. 27 n. 2 (Moonlight Sonata) Ludwig Van Beethoven

Adagio sostenuto (1770-1827)

Allegretto Arranged by Lorenzo Micheli & Matteo Mela

Presto agitato

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

#### **About the Artists**



**SoloDuo** (Matteo Mela and Lorenzo Micheli) formed in 2003 and have since performed throughout Europe, Asia, the United States, Canada, and Latin America; from New York's Weill Recital Hall (at Carnegie Hall) to Seoul's Sejong Chamber Hall; from Kiev's Hall of Columns to Vienna's Konzerthaus. Regarded as one of the world's leading guitar duos, *The Washington Post* wrote: "the duo's playing was nothing less than rapturous—profound and unforgettable musicianship of the highest order."

In addition to classic, romantic, and modern repertoire, SoloDuo—joined by lutenist Massimo Lonardi—enjoy exploring

the early literature for baroque guitar and theorbo. SoloDuo have recorded François de Fossa's *Three Quartets, op. 19* (2004); a CD of 17th century Italian music for baroque guitar, archlute, and theorbo (*La Suave Melodia* with Massimo Lonardi, 2008); a CD of Arias and Cantatas by Alessandro Scarlatti (*Clori, ninfa e amanti*, 2013); an anthology of twentieth century masterpieces for two guitars (*Solaria*, 2007); the *Duos Concertants* by Antoine De Lhoyer (2007); a collection of chamber works by Mauro Giuliani (2008); a collection of nineteenth century pieces for two guitars (*Noesis*, 2009); the Sonatas of Ferdinand Rebay (2010); the twenty-four Preludes and Fugues by Mario Castelnuovo-Tedesco (2012); and the album *Metamorphoses* (2014); as well as a dozen solo recordings for Naxos, Brilliant Records, Kookaburra, Mel Bay, and Stradivarius.

Matteo Mela resides in Geneva, Switzerland, where he teaches at the Conservatoire Populaire. Lorenzo Micheli resides in Milan, Italy, and teaches at the CSI Conservatory in Lugano, Switzerland.

#### Artists' websites:

soloduo.it matteomela.it lorenzomicheli com

Artists' management: GAMI/Simonds, LLC
Management's website: gamisimonds.com

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#### Notes

Change is the premise of this evening's program. Whether it's apt for a guitar concert may seem a curious question. So let's begin with Wallace Stevens' 1937 poem "The Man with the Blue Guitar." Here are the lines with which many guitarists are familiar:

They said, "You have a blue guitar, You do not play things as they are." The man replied, "Things as they are Are changed upon the blue guitar."

If all we know of the poem are these lines, then we're left with a snappy conclusion tied in a bow. But change is an unfolding mystery that doesn't fully reveal itself at a glance. What's more, guitarists often deal with change, perhaps more than other musicians. This evening's program challenges us to think more deeply about the changes guitarists make, and the changes composers themselves impose on guitarists.

One example is transcriptions. Guitarists are a larcenous breed when it come to repertoire. They've long raided other instruments to expand their performing programs. Even before the guitar as we know it today, fretted instruments have a long history of arranging music from other sources. Renaissance lutenists often made instrumental reworkings of purely vocal music—indeed, many popular songs of the day were also popular as lute solos. Transcribing music from one medium to another, however, isn't something to be taken lightly. We always ask ourselves if the result works. After all, a transcription shouldn't do violence to the original, which is why we're unlikely to hear Handel's *Messiah* arranged for solo guitar. But even when a transcription works, it inevitably changes the original.

**Isaac Albéniz** (1860-1909) is an obvious example. So frequently does his music grace the programs of guitarists that it's a bit of a shock to realize he was a virtuoso pianist who never wrote a note for the guitar. But then Albéniz is often not what he appears to be. His engaging diary—an apparent treasure trove of biographical information—shape-shifts whenever the bright light of scholarship shines on it. For example, Albéniz wrote of a meeting with Franz Liszt:

"He received me in the most amiable manner. I played two of my Etudes and a Hungarian Rhapsody. To all appearances he was much pleased with me, especially when I improvised a complete dance on a Hungarian theme which he gave me. He asked me all sorts of questions about Spain, my parents, my religious opinions, and, finally, about music in general. I told him quite frankly and decidedly that I gave no thought to any of those things, which seemed to please him."

This is an entertaining encounter often quoted in biographies. Unfortunately, it probably never happened. Albéniz said it happened in Budapest, but Liszt at the time was living in Weimar. (It's possible Albéniz fabricated this encounter to impress his father, who was paying for the trip to Budapest.) This and other doubtful tales led one music historian to dryly note: "Therefore his diary, though undoubtedly helpful in studying his character, is peppered with several passages that require a certain scrutiny, or at least an ability to separate fact from fiction."

Though **Enrique Granados** (1867-1916) doesn't present the same problem of separating fact from fiction, he's also a composer who repeatedly shows up in the programs of an instrument for which he never wrote. He too was a virtuoso pianist. Early on his compositions weren't particularly Spanish in sound, and might be mistaken for those of any European composer. But he later fell under the spell of nationalism, and drew on traditional Spanish dances for his sound palette. It's not surprising that the guitar finds its way into Granados' soundscape—if not literally, then at least in spirit. Indeed, with both Granados and Albéniz, it's sometimes said that transcribing their piano music to guitar restores it to its spiritual home.

With Claude Debussy (1862-1918) we can't be so sure. Once again we're faced with a pianist who never composed for the guitar. Yet some of his music works surprisingly well on the guitar. It helps that Debussy himself was ambivalent about the piano. In fact, he seemed to imagine it as something other than what it was, saying, "one must forget that the piano has hammers." His quest for a different sound led him in eclectic directions—at the 1899 Paris Exposition, Debussy was enchanted by Javanese gamelan music. Of it he purred approvingly: "despite the troubles that civilization has brought, there still are some wonderful people who learn music as easily as one learns to breathe." All this affected his own playing. A contemporary wrote of Debussy's singular approach to the piano: "How can you forget his flexibility, the caress of his touch? While floating over the keys with a curiously penetrating gentleness, he could achieve an extraordinary power of expression." With his popular *Claire de Lune* it's not far-fetched to say that a guitar transcription better conveys Debussy's aspired delicacy than the piano, for which it was originally written.

With Ludwig van Beethoven (1770-1827), however, guitarists are on shaky ground. We have on record that he reacted acidly when it was suggested that an aria from his opera Fidelio would benefit from a guitar accompaniment. We also know he took a dim view of transcriptions—in a letter to a publisher he opined that only the composer himself should undertake the task of transcribing a work to another medium. Further, his piano music is intimately grounded in the sonic capabilities of the piano itself. In fact Beethoven often wrote his piano music to highlight the instrument's technological advances. After acquiring a new piano that offered cleaner repeated notes, Beethoven eagerly exploited this improvement in the first movement of his Waldstein Sonata. So it's hard to imagine he'd approve of anything to do with his music reworked for guitar. On the other hand, he was friendly with the Italian guitarist Mauro Giuliani, and supposedly said, "the guitar is a miniature orchestra in itself." (Though documentation for this quote is lacking, so he probably never said it.) And in the diaphanous Adagio sostenuto of Beethoven's Moonlight Sonata, we're confronted with music that seems to suggest the guitar. The late nineteenth century guitarist Francisco Tárrega thought as much, and he transcribed this movement for solo guitar. Beethoven might have tolerated it, or even approved. Whether he'd approve of the other two movements transcribed to guitar is hard to say. Considering his volcanic temper, maybe we shouldn't ask, and rather be content to hear this very familiar work in a new guise.

Transcription, of course, brings obvious change. But when a non-guitarist composes directly for guitar, the change isn't so obvious. Nonetheless, composers who take on the guitar must alter their working methods. Often they know little or nothing about the instrument. For some composers this means they must compose with a guitarist close at hand, something they seldom need to do wth a more familiar instrument. Or they can write what they want and leave it to guitarists to puzzle over passages that may well be unplayable.

Into the latter category fell **Joaquín Rodrigo** (1901-1999). Some guitarists grouse that Rodrigo took perverse pleasure in writing music that doesn't suit the guitar. Not surprisingly, there's a cottage industry among guitarists in working out solutions for Rodrigo's thornier passages. Curiously, this may be a case where a stubborn composer raised the standard of guitar playing. One could argue, for example, that the uncomfortably high scales in *Concierto de Aranjuez* forced guitarists to improve this aspect of their technique: either play the scales as written, or change them and tacitly admit that one can't play what the composer wrote in this popular concerto. So getting closer to what the headstrong Rodrigo actually composed has been a rite of passage for aspiring concert guitarists. It should be said, however, that an equally headstrong player occasionally could coax Rodrigo into being more reasonable—in his *Fantasía para un gentilhombre*, the composer for once bent to the will of the imperious Andrés Segovia.

In his own quiet way, **André Jolivet** (1915-1974) set out to change how guitar music was written. "It's quite evident that although I appreciate the guitar, I've never tried to compose in a certain style of 'sui generis.' On the contrary, my aim was to introduce new harmonies and expressions from the contemporary syntax up to now unknown to the guitar." His first work for guitar, *Sérénade*, was dedicated to the Presti/Lagoya Duo in 1959. Somewhat neoclassical, it's a four movement work for an instrument that only rarely sees four movement classicism.

Change, as today's program implies, takes varied forms. It can be delightful or disturbing. But most tellingly, it recasts the familiar in an unfamiliar light. So rather than ossify into comfortable routine, maybe guitarists have the right idea. Returning to the Stevens' poem referenced earlier, it's well to consider these less familiar and more elusive lines:

How should you walk in that space and know Nothing of the madness of space, Nothing of its jocular procreations? Throw the lights away. Nothing must stand Between you and the shapes you take When the crust of shape has been destroyed. You as you are? You are yourself. The blue guitar surprises you.

- Tom Poore

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#### Robert Gruca

#### Guitar

#### Sunday, June 1 at 2:45 p.m. Cleveland Institute of Music, Mixon Hall

#### Program

Pavan Robert Johnson Galliard "My Lady Mildemays Delight" (ca 1583-ca 1633) John Dowland Frog Galliard (1562-1626)

Suite no. 7 HWV 432 George Frideric Handel Ouverture (1685-1759)

Andante Allegro Sarabande Passacaille

La Catedral Agustin Barrios Mangoré

Preludio Saudade (1885-1944)

Andante Religioso Allegro Solemne

#### Intermission

Invocacion y Danza Joaquin Rodrigo (1901-1999)

El Decameron Negro Leo Brouwer La Arpa Del Guerrero (b. 1939)

La Huida De Los Amantes Por El Valle De Los Ecos

Ballada De La Doncella Enamorada

Jorge Morel Sonatina Allegretto (b.1931)

Andante Espressivo

Allegro

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#### About the Artist



**Robert Gruca** is an exciting guitarist who performs a wide range of solo, chamber, and concerto repertoire. In recent seasons, he has given solo concerts in Ohio, Michigan, New York, Virginia, West Virginia, Illinois, Pennsylvania, Kentucky, North Carolina, South Carolina, Maryland, and Canada. He has toured the eastern United States and Europe with the Cleveland Orchestra, performing Mahler's *Symphony No. 7* under the direction of Franz Welser-Most. Other performances with the Cleveland Orchestra have included Kurt Weill's *Little Three Penny Music*, Igor Stavinsky's *Le Rossignol* with Pierre

Boulez, and Howard Shore's The Lord of the Rings Symphony with Howard Shore.

Mr. Gruca made his concerto debut performing Rodrigo's *Concierto de Aranjuez* with the Marquette Symphony Orchestra under the direction of Nuvi Mehta. Recent concerto performances include Rodrigo's *Concierto de Aranjuez* and *Fantasia para un gentilhombre* with the Northwest Indiana Symphony Orchestra and the New Philharmonic, both under the direction of Kirk Muspratt.

Robert Gruca's consummate interpretive skills and complete technical mastery have been awarded three first prizes in national guitar competitions: Columbus State Guitar Symposium Competition, the Appalachian State Guitar Festival Competition, and the East Carolina University Guitar Festival Competition. His debut CD includes solo guitar works by Bogdanovic, Koshkin, Dyens, Rodrigo, Schubert, and J.S. Bach. His critically acclaimed 2012 MSR label recording of all Handel works includes some of his original transcriptions.

A highly motivated and dedicated guitar instructor, Robert Gruca teaches classical guitar at the Cleveland Music School Settlement, where last fall he founded that school's first Suzuki guitar program.

Artist's website: robertgruca.org

Artist's management: Great Lakes Artists Management Management's email: glartistsmanagement@live.com

#### Notes

English lutenist **Robert Johnson** (c. 1583-1633) isn't well known today. Indeed, he's easily confused with the twentieth century blues guitarist of the same name. But in his day he was highly successful, serving as court musician to both English monarchs James I and Charles I. He also had the theater in his blood, for he was active as a composer for the King's Men, a theatrical group who produced the plays of, among others, Ben Johnson and William Shakespeare. So much of his music for Shakespeare plays survives that nowadays he's sometimes dubbed "Shakespeare's lutenist."

As difficult as he was talented, the English lutenist and singer **John Dowland** (1563-1626) comes down to us as a man at odds with himself. His skill as a performer and composer kept him employed throughout his life. His penchant for running up debts and irritating people in high places ensured his employment was neither as long nor as lucrative as his skill would merit. He also had a knack for being in the wrong place at the wrong time. In Italy he stumbled onto a treasonous plot against the English crown and wrote a panicky letter to Sir Robert Cecil, the English secretary of State, to insist he wasn't involved in the plot. Though by all accounts loyal to Queen Elizabeth, his loyalty wasn't reciprocated—Elizabeth called him an "obstinate Papist." Dowland's delightful *Frog Galliard* is an instrumental arrangement of his song *Now I Needs Must Part*. How this galliard got its curious title is unclear. Some think it refers to the hopping contour of the melody. Others think it refers to Duc d'Alençon, a homely and charmless suitor to Elizabeth whom she nicknamed her "frog."

George Frideric Handel (1685-1759) was the towering musical presence of his day. But he got off to a bad start, being born to a father who disliked music and insisted his son study law. An early biographer reported that the young Handel had a clavichord secretly stashed in the attic—perhaps with the help of his sympathetic mother—where he would practice late at night out of the earshot of his disapproving father. Free to wholeheartedly pursue music after his father's death, Handel happily abandoned law and skyrocketed to fame. One can argue that he was an early example of the successful freelance musician. Although continuously employed throughout his working life, Handel was quick to leave a post if something better came along. He was also a shrewd businessman and investor. For example, while many were ruined by the infamous "South Sea Bubble" financial scandal of 1720, Handel made a tidy sum by buying low and selling high before the scandal burst. He ended his life as an English citizen, wealthy and widely acknowledged as the greatest composer of his day. As a keyboard composer, Handel's work is overshadowed by his vast and seminal output in opera, oratorios, and cantatas. He was, however, a virtuoso performer on the harpsichord and organ. Many of his keyboard works circulated throughout Europe in corrupt editions. An annoyed Handel responded in 1720 with his own edition of eight harpsichord suites, writing in the attached explanation: "I have been obliged to publish some of the following Lessons, because surreptitious and incorrect Copies of them had got Abroad."

At the outset of his career, Agustín Barrios Mangoré (1885-1944) believed he couldn't make a living with the guitar. He tried other jobs, among them bank scribe, newspaper reporter, and the Paraguayan Navy. But he always returned to the guitar. Some of his publicity stunts—late in his career he performed dressed in native Guaraní garb—polarized opinion of his artistry. A 1933 Guatemalan newspaper review opined that "he is on marihuana." That same review, however, warmed to Barrios as he played: "There is nothing this man can't do on the guitar. At times it seems the guitar plays itself." Perhaps a greater misfortune was that Barrios lived at the same time as Andrés Segovia, who overshadowed every other guitarist of the time. Certainly it didn't help that Segovia himself, sensing a worthy rival, was wary of Barrios. Yet he recognized his talent, saying of him "Barrios was a man who tried to destroy himself, but couldn't because he was such a genius." Segovia also astutely singled out for praise what has become the best known work of Barrios: "At my invitation Barrios visited me at the hotel and played for me upon my very own guitar several of his compositions. Among the ones that really impressed me was a magnificent concert piece, La Catedral, whose first movement is an andante, like an introduction and prelude, and a second very virtuosic piece which is ideal for the repertory of any concert guitarist."

Throughout his long life **Joaquín Rodrigo** (1901-1999) was closely associated with the guitar, composing six guitar concertos, six sets of songs for guitar and voice, and over twenty separate works for solo guitar. Surprisingly, however, he didn't play the guitar, and this could be a problem. Some of what he wrote was unplayable, and thus guitarists had to resolve these difficulties for themselves. Nowhere is this more evident than in his *Invocación* y danza. Rodrigo had begun it not long after his wildly successful Concierto de Aranjuez, but had set it aside. Then in 1961 he was asked to submit a guitar work for a competition sponsored by the Office de Radiodiffusion-Télévision Française. Rodrigo completed the work and gave a handwritten piano score to the Venezuelan guitarist Alirio Díaz. Finding parts of it awkward on the guitar, Díaz prepared his own version and premiered it in 1962. Since then there have been three published editions, each different from one another. Not surprisingly, this creates confusion over what is the definitive edition of this work. So for guitarists today, performing *Invocación y danza* is something of a forensic undertaking. The quality of the work, however, makes it worth the effort. It's a darkly meditative lament in memory of the Spanish composer Manuel de Falla. Those familiar with Falla's music will recognize quotes from his Noches en los jardines de España and El amor brujo.

Cuban guitarist and composer **Leo Brouwer** (b. 1939) is an eclectic experimentalist— a quick internet search turns up a photo of him holding the guitar like a cello and playing it with a bow. Nonetheless, over time he became a perceptive critic of modern music excesses. "The avant-garde lacked the relaxation of all tensions. There is no living entity that doesn't rest. This was one of the things I discovered in my self-taught analysis. In this way, I made a kind of regression that moves toward the simplification of compositional materials. That is what I consider my last period, which I call 'new simplicity.' This new simplicity encompasses the essential elements from popular music, from classical music and from the avant-garde itself. They help me to give contrast to big tensions." A prime example is Brouwer's popular *El Decameron Negro*. Composed for and premiered by Sharon Isbin, this three movement work fuses a simplicity of musical language with an epic, almost cinematic expansiveness. Loosely programmatic, the music is based on a collection of African folk tales compiled by the German anthropologist Leon Frobenius.

Jorge Morel (b. 1931) is the son of the noted Argentine actor Domingo Scibona, who encouraged both his son's musical interests and bonhomie. Summing up his life philosophy, Morel declared that "one should love his friends and family, drink good wine, and play good music. These are the keys to a long and happy life." After his studies in Argentina, Morel followed his love of jazz to New York City. There he earned his keep as a night club musician, performing with Erroll Garner, Stan Kenton, Herbie Mann, and Chet Atkins. Morel's *Sonatina*, composed for David Russell, stands apart from his normal output. "The *Sonatina* was a departure from my style—a little bit more classical, I would say. But still has a little bit of that Latin-American feeling there. I can't get rid of it. I don't want to get rid of it!"

### Nigel North Lecture

Sunday, June 1 4:30 - 5:45 p.m. CIM, Studio 113

#### Baroque Performance Practice on the Classical Guitar

**Description:** Renowned lutenist and early music specialist Nigel North will discuss Baroque performance practice as it relates to phrasing, ornamentation, and articulation on the classical guitar.



**Nigel North** has mesmerized audiences around the world with performances "stunning—rich, warm, resonant and utterly musical." In addition to a stellar solo career, he has collaborated with the world's most outstanding early music scholars including Trevor Pinnock, Christopher Hogwood, Alfred Deller, Fretwork, the London Baroque, and the Attaignant Consort.

A prolific recording artist, his *Bach on the Lute*—box set, Volumes 1-4 Linn Records CKD 128 (2000)—is regarded by many to be the finest plucked instrument recording of J.S. Bach's solo violin and cello works.

Nigel North's musical life embraces several and varied activities as a teacher, accompanist, soloist, and writer. Among other works, he has published a continuo tutor, *Continuo Playing on the Lute, Archlute and Theorbo: A Comprehensive Guide for Performers* (Faber 1987). Nigel North is Professor of Lute at the Early Music Institute, Indiana University, Bloomington, Indiana. (See Nigel North's extended biography after his Saturday afternoon program).

Artist's website: nigelnorth.com

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JASON VIEAUX Head, Guitar Department

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#### Jason Vieaux Julien Labro

#### Guitar and Bandoneón

June 1 at 7:30 p.m. Cleveland Institute of Music, Mixon Hall

#### Program

From Histoire du Tango Astor Piazzolla
Bordel 1900 (1921-1992)
Concert d'Aujourd'hui

From Suite Retratos Radamés Gnatalli
Pixinguinha (1906-1988)

Ernesto Nazareth Anacleto de Medeiros Chiquinha Gonzaga

#### Intermission

Antonia Pat Metheny

(b. 1954)

Tres Danzas Concertantes Leo Brouwer
Allegro (b. 1939)

Andantino Toccata

Escualo Astor Piazzolla

(1921-1992)

Jason Vieaux performs on a double top guitar by Gernot Wagner, Germany.

Julien Labro plays a vintage Doble "AA" bandoneón by Alfred Arnol, a chromatic button accordion by Cavagnolo, and an accordina by Marcel Dreux.

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

#### About the Artists



**Jason Vieaux**, "among the elite of today's classical guitarists" (*Gramophone*), is the classical guitarist that goes beyond the classical. He has earned a reputation for putting his expressive gifts and virtuosity at the service of a remarkably wide range of music. His schedule of recital, concerto, chamber music, teaching, and recording commitments is distinguished with return engagements throughout the US and abroad.

Jason Vieaux has collaborated in recitals this season with Escher Quartet, acclaimed harpist Yolanda Kondonassis, and accordion/bandoneón virtuoso Julien Labro. Mr. Vieaux has

performed as concerto soloist with over fifty orchestras. He has recorded twelve commercial albums. Recently Azica released *PLAY*, a selection of audience favorites celebrating Vieaux's twenty years of professional touring.

In 2012, the Jason Vieaux School of Classical Guitar was launched with ArtistWorks Inc., an unprecedented technological interface that provides one-on-one online study with Vieaux for guitar students around the world. In 2011, he co-founded the guitar department at The Curtis Institute of Music. Jason Vieaux is the Head of the Cleveland Institute of Music's Guitar Department. A graduate of the Cleveland Institute of Music, he has taught at CIM since 2001.

Artist's website: jasonvieaux.com

Artist's management: Jonathan Wentworth Associates, Ltd.

Management's website: jwentworth.com



Deemed "brilliant" by Howard Reich of the *Chicago Tribune*, **Julien Labro** has established himself as one of the foremost accordion and bandoneón players in both the classical and jazz worlds. Recently, he has performed and/or recorded with such artists such as Brazilian pianist João Gilberto, clarinetist Anat Cohen, Lebanese oud master Marcel Khalife, saxophonists Miguel Zenón, James Carter, Jon Irabagon, and Victor Goines. Piazzolla, a major influence and the reason Labro picked up the bandoneón, is also the title of his recent release on Azica Records with classical guitarist Jason Vieaux and A Far Cry

chamber orchestra. It features Labro's arrangements of the tango master's Four Seasons.

Labro tours with jazz groups such as the Frank Vignola Ensemble, Jazz Wagon, The Oblivion Project, and Hot Club of Detroit. In addition, he has been a guest artist with numerous symphonies and chamber ensembles.

Artist's website: julienlabro.com

Artist's management: Diane Saldick

Management's website: dianesaldick.com

## **Jason Vieaux**

#### ...among the elite of today's classical guitarists." Gramophone



"These much loved pieces are played as well as one can ever hope to hear them, whether the music calls for the overt virtuosity of "Sagreras' "El colibri" or the melting lyricism of Stanley Myers' "Cavatina."

Al Kunze

- Soundboard

"When much is expected, to always give more...isn't that the definition of great artistry"

Ted Libby
- The Absolute Sound





#### Notes

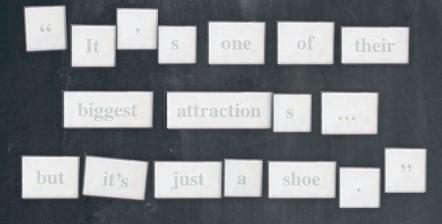
Classical music and nightclub tunes have always made strange bedfellows. One is the polite music we gladly take home and introduce to our parents. The other is the gritty stuff that indulges our wilder side. And yet the two often cross-pollinate. Mixed well, they strengthen each other. The vivid immediacy of popular music reinvigorates what might otherwise lapse into ivory tower insularism—the muscular discipline of classical adds backbone to what might have been self-indulgent treacle. The best classical composers have always known this. Haydn frequently highlighted rustic dance tunes in his symphonies. Beethoven, fulfilling the commission of a Russian prince, slipped two Russian folk songs into his *Razumovsky Quartets*. Brahms clothed drinking songs in orchestral garb. Even Bach, who seems fated to be remembered more as a marble bust than a man, worked into his monumental *Goldberg Variations* an unassuming ditty whose lyrics complained of a mother who cooked too many cabbages and turnips. Further, perhaps no two instruments could be better suited to a program melding pop and classical than the bandoneón and guitar. Both have suffered condescension from the classical cognoscenti. Both have climbed their way past such condescension by proving themselves capable of the highest quality.

With one exception today's program sets aside the stuffy tuxedo for something more informal. Just remind yourself that you're in a classical conservatory, so you won't forget yourself and try to order a brew.

Astor Pantaleón Piazzolla (1921-1992) lived a life of controversy. Setting himself to invigorate the tango scene in Argentina, he soon found himself at war with traditionalists. Reported La Mancha newspaper in 1961: "Piazzolla has dared to defy a traditional establishment greater than the state, greater than the gaucho, greater than soccer. He has dared to challenge the tango." Taxi drivers would refuse to pick him up, he and members of his band received death threats, and fist fights were common. Regarding the latter, Piazzolla probably could take care of himself. He had boxed as a youth and once sparred with Jake La Motta. So he was acquainted with the seamy side of life. Said guitarist Horacio Malvinino, who played many years with Piazzolla: "Just as jazz musicians must swing, tango has to have dirtiness. Tango musicians have to be dirty in their souls." But paradoxically, Piazzolla also had a refined streak. Even in his youth he'd been attracted to Bach. He studied with Alberto Ginastera and Nadia Boulanger. Ironically it was Boulanger who convinced him that his true path lay in tango. A 1947 article perceptively summed up the dichotomy that was Piazzolla: "It is his fate to reconcile opposites, as we can see, which explains how he can offer us the most stubborn tango hits of the old days with chords that seem almost Stravinskian."

Composed in 1986 for flute and guitar, *Histoire du Tango* is a musical exercise in time travel. Its four movements describe the evolution of Argentine tango through the twentieth century. *Bordel 1900* harks back to the sordid beginnings of tango in the brothels of Buenos Aires—it's modeled on the precursors of tango: the milonga and habanera. The last movement, *Concert d'aujourd'hui*, takes us forward to the tango as Piazzolla reimagined it. Piazzolla wrote *Escualo* (1979) for his friend violinist Fernando Suarez Paz, who played in Piazzolla's band for many years. The title translates to "shark."

Composer, conductor, arranger, and performer **Radamés Gnattali** (1906-1988) was a prominent figure in the history of twentieth century Brazilian music. Moving comfortably



## Get the whole story



Morning Edition MON-FRI • 6 to 9am wcpn.org/shoe between many genres, he often blurred the lines between popular and classical music. Journalist Luiz Paulo Horta wrote of him: "Radamés' eclecticism might annoy a purist. But those with no foregone conclusions and open ears will easily find out a fabulous craftsman, an amazing melody inventor, and an eternal experimenter who fascinates the new generations with its own young spirit." *Suite Retratos* began as an arrangement for mandolin and string orchestra. Gnattali wrote it for mandolin player Jacob Pick Bittencourt, who recorded it in 1964. The four movements feature the names of *Pixinguinha*, *Ernesto Nazareth*, *Anacleto de Medeiros*, and *Chiquinha Gonzaga*—all of them pioneers of the Brazilian choro. Since then, this suite has proven irresistible to guitarists, and is often performed in a transcription for two guitars.

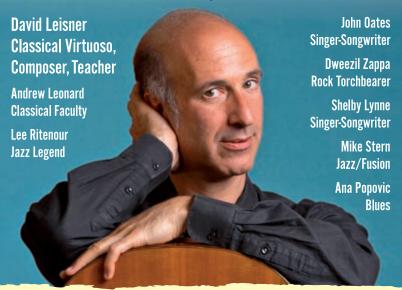
Pat Metheny (b. 1954) is an American guitarist whose contributions to jazz are legion. He also has an edge to him—when a popular new age saxophonist some years ago blithely recorded himself noodling over jazz legend Louis Armstrong, Metheny's blistering response had jazz fans cheering. But for the most part, Metheny goes his own way: "To me, the world is increasingly fragmented by all of these cultural and political designations. But music is music, and music will always be music, the same way math will always be math. You can go to the other side of the universe and two plus two will always be two plus two. The currency of that really deep fundamental truth is the currency I'm trading in and that I live in." *Antonia* is from Metheny's 1992 album *Secret Story*. Considered one of his most ambitious efforts—one admirer called it "the War and Peace of jazz"—it won the Grammy for best jazz album.

Cuban guitarist and composer **Leo Brouwer** (b. 1939) might seem the odd man out in today's program. His 1958 *Tres danzas concertantes* for guitar and orchestra (composed when he was just 19) has no overt popular influence. But it's unlikely Brouwer himself would feel out of place. As an arranger, he transcribed Scott Joplin's *The Entertainer* and *Elite Syncopations* for solo guitar. He's also a Beatles fan and has arranged seven of their songs for guitar. Indeed, Brouwer puts little stock in a separation between classical and pop: "Popular can be Mahler or Brahms or Gismonti or Pat Metheny. The problems that are more difficult to define in this dichotomy are the problems of quality, and we are not going to decide that. It is determined by taste, which is built, manipulated, and deformed. History itself will determine those problems."

Poet Ezra Pound once wrote that music begins to atrophy when it departs too far from the dance. But maybe Duke Ellington said it better: "It don't mean a thing if it ain't got that swing." When classical and popular meet in the right way, they swing— with just a touch of class.

- Tom Poore

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