

GUITARS INTERNATIONAL

in cooperation with the

Cleveland Institute of Music

*Presents*

Classical Guitar Weekend

June 1-3, 2012



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## Welcome and Acknowledgements

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Welcome to the twelfth annual Classical Guitar Weekend presented by Guitars International in cooperation with the Cleveland Institute of Music. This June we are honored to present internationally renowned classical guitarists and teachers Jason Vieaux (USA - CIM Guitar Department Head), Matteo Mela and Lorenzo Micheli of SoloDuo (Italy), Gaëlle Solal (France), Pavel Steidl (Czech Republic), Anne Waller (USA); soprano Jung Eun Oh (USA); record producer and lecturer Alan Bise (USA); guitarist and lecturer Jonathan Fitzgerald (USA); and master guitar maker and lecturer Bernhard Kresse (Germany).

Guitars International wishes to thank the members of the Cleveland Institute of Music's administration, faculty, staff, and student body, who have worked so diligently to bring about this event, in particular: Joel Smirnoff, President; Eric Bower, Vice President, Chief Operating Officer; and Adrian Daly, Dean of the Conservatory, for their ongoing support of Classical Guitar Weekend; Lori Wright, Director, Concerts and Events; Marjorie Gold, Concert Production Coordinator; Caryn Reynolds, Special Events Coordinator; Lorraine Schuchart, Director, Marketing and Communications; Barbara Hosta, Development Services Manager; Katie Gorton, Communications Manager; Gregory Howe, Director of Distance Learning; Lindsay Krause, Distance Learning Studio Manager and Media Producer; and CIM Guitar Department Head Jason Vieaux for contributing as always so generously of his time, energy, enthusiasm, wisdom, and art.

Classical Guitar Weekend is one of the few classical guitar events in North America to provide scholarly program notes to its attendees. For their substantial contributions of time, expertise, and patience in researching and writing these notes, Guitars International wishes to extend a very special thanks to this year's annotators. In order of recital: Tom Poore and Erik Mann.

In addition, many thanks go to the following individuals and organizations for their indispensable support and kindness over the years: Donald Rosenberg, John Kappes, Mark Rapp, and the Plain Dealer; Cleveland Scene; Jennifer Jumba and Jacqueline Gerber of WCLV 104.9 FM; Grace Heese and Dave DeOreo of WCPN 90.3 FM; Timothy Smith and WKSU 89.7 FM; Daniel Hathaway and clevelandclassical.com; Dan McDaniel, LLC; Jonathan Wentworth Associates, Ltd.; Bruce Egre, Alan Bise, and Azica Records; Tommaso Galli, Stefania Mercuri, and Galli Strings; John Wunsch and Strings By Mail; Matt and Robert Cowan and Strings and Beyond; Carole Boutry and Bam L'Original Cases; Brad and Judy Swimmer, Ron Ostrow, Cherie Stewart, and AlphaGraphics; Galen Wixson, Kim Kanoy, and the Guitar Foundation of America; the Cleveland Classical Guitar Society; Andrew L. Fabens III and Thompson Hine LLP; Laura Williams and Glidden House; and friends and longtime supporters of this event: Martin, Kathy, and Colin Davin; Joshia de Jonge; Jon Fitzgerald; Linda and Stephen Hall; Christoph and Iris Harlan; David Hershberger; Pat and Nancy Kilkenny; and Daniel Lippel.

Finally we wish to extend thanks to our distinguished artists and lecturers and to all of you who have traveled from near and far to celebrate art music and the many dedicated individuals who make it possible.

—Armin Kelly, Artistic Director

# Classical Guitar Weekend

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## Schedule at a Glance

### Friday, June 1, 2012

**Gaëlle Solal**, master class, 1:00-3:30 p.m.

CIM, Studio 113

Both CIM and non-CIM guitar students will perform and be coached by Gaëlle Solal.

Open to observers free of charge

**SoloDuo**, master class, 4:00-6:30 p.m.

CIM, Studio 113

Both CIM and non-CIM guitar students will perform and be coached by Lorenzo

Micheli and Matteo Mela.

Open to observers free of charge

**Pavel Steidl**, Recital, 8:00 p.m.

CIM, Mixon Hall

Works by: J.S. Bach, De Ferranti, Mertz, Paganini, and Sor

Tickets: \$22.00 (no credit cards at the door)

### Saturday, June 2, 2012

**Bernhard Kresse**, lecture, 9:30-11:30 a.m.

The Viennese Nineteenth-Century Guitar Making Tradition

CIM, Studio 217

Open to the public free of charge

**Jason Vieaux with Anne Waller**, master class, noon-2:30 p.m.

CIM, Mixon Hall

Jason Vieaux (CIM) with Anne Waller (Northwestern University) will coach guitar

students on site at CIM and at Northwestern University via the two schools' innovative

Distance Learning video/audio hook up.

Open to observers free of charge

**Jonathan Fitzgerald**, lecture, 3:00-4:00 p.m.

Listening and Re-listening: Opening Your Ears to New Sounds

CIM, Studio 113

Open to the public free of charge

**Gaëlle Solal**, Recital, 4:30 p.m.

CIM, Mixon Hall

Works by: Albéniz, Gallardo del Rey, Garoto, Gismonti, Guinga, Nazareth, Ohana,

Pereira, and Seddiki

Tickets: \$22.00 (no credit cards at the door)

**SoloDuo**, Recital, 8:00 p.m.

CIM, Mixon Hall

Works by: J. S. Bach, Castelnuovo-Tedesco, Debussy, Giuliani, and Rebay

Tickets: \$22.00 (no credit cards at the door)

# Classical Guitar Weekend

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## Schedule at a Glance

**Sunday, June 3, 2012**

**Exhibition of Guitars**, 11:15-1:00 p.m.

Fine Contemporary Classical Guitars from Around the World

CIM, Pogue Lobby

Open to the public free of charge

**Alan Bise**, lecture, noon-1:00 p.m.

The Recording Process: From Artistic Vision to Retail Sale

CIM, Studio 113

Open to observers free of charge

**Pavel Steidl**, master class, 1:15-3:45 p.m.

CIM, Studio 113

Both CIM and non-CIM guitar students will perform and be coached by Pavel Steidl.

Open to observers free of charge

**Jason Vieaux** with **Jung Eun Oh**, CIM Faculty Recital, 4:00 p.m.

CIM, Mixon Hall

Works by: Britten and Dowland (solo works for guitar, duos for guitar and voice)

Tickets: \$22.00 (no credit cards at the door)

## About Our Program Annotators



**Tom Poore** received his BM from North Carolina School of the Arts and MM from the Cleveland Institute of Music. He studied with Aaron Shearer (for whom he edited *Learning the Classic Guitar*) and John Holmquist. He has performed with his students for WKSU radio and WVIZ television. He has taught for North Carolina School of the Arts Community Music and the Cleveland Institute of Music Preparatory and Continuing Education Division. 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 Education Summer Program. He has published articles in *Soundboard* and *Classical Guitar*.

For further information about Tom Poore visit: [pooretom.com](http://pooretom.com).



**Erik Mann** is a faculty member of the Cleveland Institute of Music and heads the guitar department of Edinboro University in Pennsylvania. He is also the president of the Cleveland Classical Guitar Society. Mr. Mann has performed with the Cleveland Orchestra and Glimmerglass Opera and as a concerto soloist with the Erie Philharmonic and the Erie Chamber Orchestra. He can regularly be seen performing solo and with various ensembles including the Edinboro University Chamber

Players. Mr. Mann received his bachelor's degree from Towson University and his master's degree from the Cleveland Institute of Music. He has studied extensively with Jason Vieaux, John Holmquist and Ronald Pearl.

For further information about Erik Mann visit: [emann.net](http://emann.net).

# Bernhard Kresse: Master Luthier Lecture

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Saturday, June 2, 2012

9:30 to 11:30 a.m.

CIM, Studio 217

## *The Viennese Nineteenth-Century Guitar Making Tradition*

In this lecture **Bernhard Kresse** will discuss the Viennese nineteenth-century guitar making tradition, its finest builders, the restoration of original nineteenth-century Viennese guitars, and the processes involved in building faithful reproductions of these often misunderstood instruments. Bernhard Kresse will be joined by classical guitar virtuoso **Pavel Steidl** who will perform musical excerpts to demonstrate some discussion points.

Over his distinguished career German master guitar maker Bernhard Kresse has acquired an extensive knowledge of nineteenth-century guitar making traditions, both by examining and restoring original instruments in his Cologne workshop and by conducting research in museums and private collections throughout Europe. Today an unusually large and impressive group of international artists perform and record on Bernhard Kresse's instruments. To name a few: Giampaolo Bandini, Franz Halasz, Duo Melis, Johannes Möller, Paolo Pegoraro, Alvaro Pierri, Alexander Sergei Ramirez, Raphaëlla Smits, Duo Sonare, and Pavel Steidl.

Bernhard Kresse writes:

In addition to conventional standard and reconditioning repairs I also carry out extensive restorations in my workshop. In most cases the aim of restoration is to provide a playable instrument for musicians. Depending on the condition and rarity of the instrument, pure conservative work may be most important. This decision must be made with the owner before restoration. I see conservative work as making each step of the restoration reversible. Therefore, it is of utmost importance to use only traditional soluble glutin-glues which have been used for centuries by violin makers. Another priority is the preservation of all parts of the instrument in their entirety including the varnish.

Due to the revival of classic and early romantic literature and interest in original performance practice, the instruments of this period are meeting with increasing interest. Besides famous names as Lacote and Stauffer you can find quite a few second best makers who built excellent instruments with a very high standard of acoustics and craftsmanship.

Bernhard Kresse is represented in the USA by Guitars International, Cleveland, Ohio.  
Dealer's website: [guitarsint.com](http://guitarsint.com). Luthier's website: [kresse-gitarren.de](http://kresse-gitarren.de).

# Pavel Steidl

*Guitar*

Friday, June 1, 2012, at 8:00 p.m.  
Cleveland Institute of Music, Mixon Hall

## *Program*

From Bardenklänge op. 13

An Malvina, no. 1a

Romanze, no. 1b

Abendlied, no. 2a

Mazurka, no. 11b

Johann Kaspar Mertz

(1806-1856)

Sonata, MS 84: no. 12, Minuetto e Allegretto

Sonata, MS 84: no. 16, Minuetto e Allegretto

Sonata, MS 84: no. 22, Minuetto e Andantino

Ghiribizzi, MS 43: no. 16, Larghetto "In cor piu non mi sento"

Sonata, MS 84: no. 24, Minuetto e Andantino

Sonata, MS 84: no. 29, Minuetto e Andantino

Sonata, MS 84: no. 33, Minuetto e Andantino

Ghiribizzi, MS 43: no. 8, Andante "Le streghe"

Sonata, MS 104, Minuetto "Che va chiamando Dida"

Sonata, MS 84: no. 21, Valtz

Niccolò Paganini

(1782-1840)

## *Intermission*

Ciaccona (from BWV 1004)

Johann Sebastian Bach

(1685-1750)

Menuets op. 11

No. 5

No. 6

No. 7

No. 8

No. 9

Fernando Sor

(1778-1839)

Fantasie Caprice op. 4

Zani de Ferranti

(1801-1878)

Pavel Steidl performs on a reproduction of a nineteenth-century Stauffer guitar made by Bernhard Kresse of Cologne, Germany.

*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



“Never was a standing ovation more richly deserved.”

*(Classical Guitar)*

Czech Republic guitarist **Pavel Steidl** is one of the most widely celebrated classical guitar virtuosos of his generation. He began his professional career after winning first prize at the prestigious Radio France International Guitar Competition in 1982. Since then he has appeared in more than thirty countries around the world including Australia, Austria, England, Japan, Poland, Scotland, and Spain. A musician of unique artistry and boundless energy, Pavel Steidl's highly expressive perfor-

mances of rare nineteenth-century guitar music on authentic instruments add a wonderful dimension to his exciting recitals.

Pavel Steidl is also well-known for his interpretations of Baroque Music, especially the music of the Czech composer Johann Anthon Losy. His recordings include the critically acclaimed CD, *LEGNANI: Fantasia, Op. 19/36 Caprices, op. 20* (Naxos), *Napoléon Coste: Guitar Works, vol. 3* (Naxos), *Guitar Music of the 18th & 19th Centuries* (Panton), *Mertz: Barden-Klange* (Frame), and *Paganini: Sonate & Ghirbizzi for Guitar* (Frame).

In addition to his performance activities, Pavel Steidl is a highly respected teacher and thoughtful composer for the guitar. He often includes his compositions in his performances. Pavel Steidl was born in a small town near Prague, Czech Republic, in 1961. He first studied music at the Prague Conservatoire before becoming a student of the guitarist and composer Stephan Rak.

Pavel Steidl is represented by Dan McDaniel, LLC, Riverside, Illinois. Management's website: [danmcdanielmanagement.com](http://danmcdanielmanagement.com). Artist's website: [pavelsteidl.com](http://pavelsteidl.com).

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## Notes

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For much of human history the music preserved in some sort of notation seldom tells us anything about who composed it. The vast majority of music composed up until medieval times is attributed to “anonymous,” a long-lived, genderless, and industrious composer expert in an astonishing variety of styles. The reasons for this anonymity are varied. The vagaries of antiquity, of course, conspire to obscure authorship. More to the point, musicians were often from the lower rungs of society. Early scribes were more likely to wax effusive over a king than over the artisans who created artistic paens to the king. In fact, in more recent centuries a musically inclined king might even arrange to have music ghostwritten for him. (Johannes Brahms quipped: “Never criticize the composition of a king—you never know who may have written it.”)

But with the influence of the printing press and the emergence of the middle class, musicians gradually came to be valued by those who adored music. By the High Renaissance great musicians found themselves extolled in ways as hyperbolic as that once lavished on royalty. Thus, the musical virtuoso was born. Tonight’s program showcases five virtuosos: one almost unknown today, one whose name is synonymous with digital pyrotechnics, two who elevated guitar music above the norm, and one whose musical depth came to overshadow his astonishing virtuosity.

A collection of minuets might be the last thing one would expect from a virtuoso guitarist. But **Fernando Sor** (1778-1839) wasn’t your average virtuoso. He was a well trained and accomplished composer, and set himself to raise the standard of music written for the guitar. Thus, Sor’s virtuosity is less obvious than that of his contemporaries. Rather than relying on flashy pyrotechnics, the difficulty of his music lies in its fuller harmony, as he refused to dumb down the rules of composition to suit the guitar. This didn’t always endear him to other guitarists. We have on record a tiff between the sixteen-year-old Sor and an older player. Sor himself described it thus: “He could not forgive that at my sixteen years I had taken the time to occupy myself with a subject that was foreign to him at forty. He could not take this any more and said to me: It is not at my age that one can be questioned by a child.” Fortunately cooler heads prevailed, and the scene ended with young Sor and the older guitarist shaking hands.

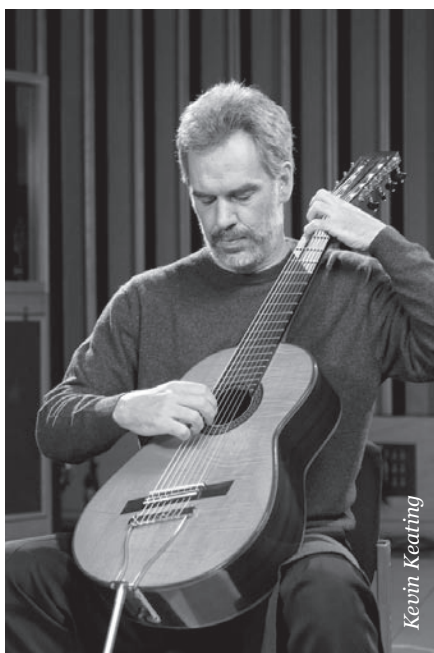
Though in his day he was one of the best among those who played and composed for the guitar, **Johann Kaspar Mertz** (1806-1856) couldn’t catch a break. Accidentally overdosed with medicinal strychnine by his wife, he spent the better part of a year recovering. Perhaps it was during this time that he was deeply immersed in the piano repertoire played by his wife. (She was, after all, an accomplished pianist rather than a nurse.) Certainly the guitar music of Mertz is heavily influenced by the piano. He even reworked for guitar some of Liszt’s piano arrangements of Schubert songs. When things finally began to fall his way—he was awarded first prize in a lucrative composition contest—he died before he could be notified of his award. Russian guitar enthusiast Nikolai Makaroff, who marveled at the quality of Mertz’s music, wrote of him: “What touched me most about him, was his remarkable modesty. He did not seem to be conscious of the wonderful quality of the music he composed, or of the extent of his own talent. How different he was in that respect from so many of his comrades in art!”



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Marcin Dylla



Paul Galbraith

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The name of **Marco Aurelio Maria Luigi Felice Giovanni Battista Zani de Ferranti** (1801-1878)—yes, that’s his full name—may ring no bells today, but in the nineteenth century he enjoyed a distinguished career as a guitarist. Born to a venerable Venetian family, Ferranti travelled throughout Europe and even managed an almost yearlong tour of the United States. Never shrinking from self-promotion, Ferranti managed to wrangle a handwritten letter of recommendation from Paganini, who wrote: “I affirm that this artist is superior to all the other [guitarists] I have heard in Europe.” Ferranti proudly had this letter framed and displayed in his home. (Not surprisingly, he wrote twenty-four caprices for guitar, probably inspired by Paganini’s example.) Rossini and the music critic Fétis also wrote glowingly of him.

Happily, his industrious self-promotion seems to have little tarnished Ferranti’s reputation among his peers. He seldom endured the vitriol that virtuosos can attract. Perhaps this is because he was, at bottom, a self-aware and modest man who labored constantly at his craft. Speaking of his own work ethic, Ferranti wrote: “You know the parable of the talents don’t you? This means, in vulgar parlance, that whoever has received from God some gift or other should make it doubly valuable, and even increase it tenfold if he can.”

In the history of music, few have received a greater gift than **Niccolò Paganini** (1782-1840). In his time, however, opinion split over whether his gift was from God or Satan. Ever the consummate showman, Paganini encouraged the latter belief in his early years of touring. Later this came to annoy him, and he sometimes tried to explain that his incredible playing was the result of hard work. Almost no one listened to him, suggesting that a good story often trumps truth. More ominously, because of his rumored satanic association, after his death in 1840 Paganini was denied a Catholic burial. Not until 1876 was his body properly interred.

Wrote a contemporary of Paganini: “Not everyone knows that Paganini was a first-rate guitarist, since he did not consider it worth the effort to present himself publicly as such.” Indeed, during his late teens Paganini spent three years in devoted study of the guitar. Historians speculate that his reasons were less than artistic—he’d taken up with a rich noblewoman who played the guitar. But Paganini’s association with the guitar was lifelong. He often accompanied violin students on it, and wrote over 200 solo works and chamber pieces that include the guitar.

The Paganini works on today’s program are culled from a variety of sources. On the one hand are the sonatas—mostly short, two movement works. Sometimes lyrical, sometimes pyrotechnical, they’re clearly intended as studies. On the other hand are the Ghiribizzi (loosely translated as “whimsical trifles”), which Paganini dashed off around 1820 “for a little girl in Naples.” Most are brief sketches, less than a page long, and played as written they’re delightful examples of Paganini in a less showy vein. But because of their bare bones style, they also can offer an enterprising player more scope for improvisatory flair.

Knowing the incomparable music of **Johann Sebastian Bach** (1685-1750) as we do today, one might be a bit shocked to realize that he was better known in his own day as a great keyboard virtuoso. To be sure, Bach wasn’t above displays of virtuosity—it was said that he could play the organ with his feet alone better than most could play with their hands. (And as if to prove it, Bach included a pedal solo in the “Toccatà” of *BWV 564*.)

But more than most composers, Bach's virtuosity is subsumed into a majesty of musical invention that renders moot any suspicion of empty display. Perhaps no single work of his better shows this than his "Ciaccona" from the *Violin Partita No. 2*.

Although justly famous as a keyboard player, Bach was also a fine violinist. Of his father, Carl Philipp Emanuel Bach wrote: "In his youth, and until the approach of old age, he played the violin cleanly and powerfully." So Bach knew well the capabilities of the violin. But in the "Ciaccona" he set out to wrestle with a musical question: How does one compose a theme and variations without making it sound like a string of beads, one variation dutifully following another? Bach so ingeniously conceals this stately procession of variations that even today musicians offer conflicting answers to the question of how many variations there are in the "Ciaccona."

Writing to Clara Schumann about the "Ciaccona," Brahms had this to say: "On one staff, for a small instrument, the man writes a whole world of the deepest thoughts and most powerful feelings. If I imagined that I could have created, even conceived the piece, I am quite certain that the excess of excitement and earth-shattering experience would have driven me mad."

—Tom Poore

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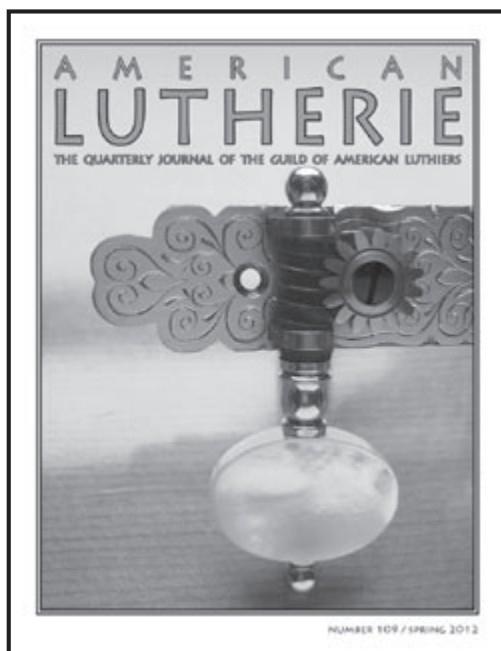
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## Jonathan Fitzgerald: Artist Lecture

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Saturday, June 2, 2012

2:45 to 4:00 p.m.

CIM, Studio 113

### *Listening and Re-listening: Opening Your Ears to New Sounds*

Leaving the familiar and comfortable realm of tonality can be daunting—sometimes even unpleasant. Without the pillars of tonic and dominant to provide structure, it can be difficult to get our bearings when listening to a new piece of music.

In this lecture **Jonathan Fitzgerald** will demystify the various methods of twentieth and twenty-first century composition (especially as they relate to the guitar literature) and offer an approach to listening to new music that will increase both your understanding and enjoyment of this valuable repertoire.

Praised for his “impeccable tone” and performances filled “with passion from the start to the end,” Jonathan Fitzgerald has quickly gained recognition as a performer and pedagogue. With a passion for twentieth and twenty-first century music, Jonathan creates environments that engage audiences in non-tonal compositions through performances, master classes, workshops, and lectures. Most recently these have included engagements for the Great Lakes Guitar Society, Rochester Guitar Club, Buffalo State College, Syracuse University, Roberts Wesleyan College, the Musicales Concert Series, and live radio performances for WXXI and WCNY. The 2012-2013 season includes concerts and master classes for the Western Australian Academy of Performing Arts, Kolbe Catholic College in Rockingham, Australia and the Classical Guitar Society of Western Australia among others.

In addition to performing, Jonathan is a dedicated teacher, currently serving on the faculty of Scotch College in Swanbourne, Australia. Previously he has held faculty positions at Roberts Wesleyan College, the Eastman Community Music School, the Cleveland Music School Settlement, and the Fairmount Center for the Creative and Performing Arts. In addition to applied lessons, he has taught The History and Literature of the Guitar, Guitar Pedagogy, Fretboard Harmony, and Guitar Chamber Music to undergraduate, graduate, and doctoral guitar majors at the Eastman School of Music, and Dalcroze Eurhythmics at Horizon Montessori School.

Jonathan earned his Doctor of Musical Arts degree (currently ABD) at the Eastman School of Music, where he studied under the guidance of Dr. Nicholas Goluses and served as his teaching assistant. In addition to guitar studies, he earned an academic minor in Historical Performance Practice with world renowned lutenist and early music scholar Paul O'Dette. Jonathan began musical studies at the age of four in the Preparatory Department at the Cleveland Institute of Music, where he went on to earn Bachelor and Master of Music degrees with classical guitarist Jason Vieaux. As a student he performed in master classes for distinguished artists such as David Russell, Paul Galbraith, Raphaella Smits, Xufei Yang, Duo Melis, and many others.

For further information about Jonathan Fitzgerald visit: [www.jonathanfitzgerald.net](http://www.jonathanfitzgerald.net).

# Gaëlle Solal

*Guitar*

Saturday, June 2, 2012, at 4:30 p.m.  
Cleveland Institute of Music, Mixon Hall

## *Program*

This recital is a labyrinth of stories—stories with notes, with words, or with silence. At the heart of this labyrinth is my hope that you will enjoy, be surprised, travel from Spain to Turkey to Brazil, mix what is usually not mixable, explore and taste both the music and its performance. So more than just a labyrinth, it's also a magic box, its contents a mystery to be interpreted by each of you in your own unique way. —*Gaëlle Solal*

These first six pieces are arranged as a hall of mirrors between composers who portrayed different facets of the Spanish soul, with a short side trip into Turkey.

### **20 Avril (Planh):**

"Planh" is a medieval elegy. 20 Avril pays tribute to Julián Grimau, enemy of the Franco regime, who was executed on April 20, 1963. It's the central part of a longer suite, *Si le jour paraît*, named after Francisco de Goya's phantasmagorical 71st Capricho, *Si amanece vamos*.

Maurice Ohana  
(1913-1992)

### **Pavana Capricho:**

Oriental dance, last movement of Suite Española op. 97, no. 2 for piano.

Isaac Albéniz  
(1860-1909)

### **Tiento:**

Based on the famous theme "Folía de España." This theme, reworked in Ohana's personal style, can be heard at the beginning and recurs at the end.

Maurice Ohana

### **Torre Bermeja:**

A serenade, last of the 12 Piezas Características, op. 92 for piano.

Isaac Albéniz

### **Drama Köprüsü (Traditional Turkish theme):** Arrangement by Kevin Seddiki

The story of a bandit called Hasan Debre, a sort of Turkish Robin Hood who robbed from the rich and gave to the poor. The guitar imitates the saz (long necked lute played with a plectrum) in the introduction, and then uses percussive effects and harmonics. (b. 1981)

### **Aires de Sevilla:**

An homage to the renaissance vihuelist Alonso de Mudarra, this is an incursion into the flamenco world—specifically, the rhythms of the bulería.

José María Gallardo del Rey  
(b. 1958)

## *Intermission*

A selection of pieces dedicated to Brazil

### **Jorge do Fusa: \***

We know only that "fusas" refers to eight notes in a fast scale in the first half of the composition.

Garoto (Anibal Augusto Sardinha)  
(1915-1955)

### **Lamentos do Morro: \***

Garoto

This composition shows how the Brazilian spirit can embrace joy in the face of sorrow. These two works of Garoto are part of a huge project by guitarist Paulo Bellinati to transcribe the music by Garoto from original recordings, and thus to allow the continuation and performance of this repertoire. Here we are on the border between popular and classical music, as the score is just a draft from which the player must build his or her own version.

### **Constance: \***

Guinga (Carlos Althier de Souza Lemos Escobar)

One of my favorite compositions by the Brazilian guitarist (b. 1950) and composer Guinga. He wrote it for his daughter Constance.

### **Choro pro Zé: \***

Song about the saxophone we have inside us, and how it sings softly deep within our soul.

### **Di Menor: \***

Guinga is a composer, guitarist, and singer from Rio de Janeiro. Everyone calls Guinga “o Doutor” (the Doctor) because he used to be a dentist. This nickname has metamorphosed into a reference to his dazzling control of the six strings.

### **Palhaço: \***

Egberto Gismonti  
(b. 1947)

Palhaço (clown) first appears in Gismonti’s album “Magico,” with Charlie Haden and Jan Garbarek. Gismonti is a stylistic omnivore, gathering influences from a worldwide spectrum of classical and vernacular music in a highly personal fusion, with its roots in Brazilian culture.

### **Brejeiro: \***

Ernesto Nazareth  
(1863-1934)

“Nazare” was one of the earliest Brazilian composers, dubbed by Heitor Villa-Lobos as “the true incarnation of the Brazilian soul.”

### **Agua e vinho: \***

Egberto Gismonti

Water and wine, the most simple elements for this masterpiece. Often performed as a solo piano piece or a song, the lyrics were written by Geraldo Carneiro.

### **Num pagode em Planaltina: \***

Marco Pereira  
(b. 1956)

Planaltina is a small town in Brazil, and a pagode is a gathering where people meet to sing and dance mainly samba variants. The voice in the introduction (slam) announces that the pagode is about to begin and invites people to join in.

\*Arranged by Gaëlle Solal

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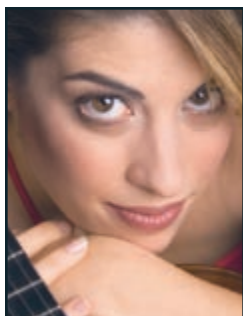
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## About the Artist

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“The new star of the guitar in France.” (*Chitarre*)

The exciting young French classical guitar virtuoso, **Gaëlle Solal**, has won top prizes in numerous international competitions including: Alessandria, Italy (first prize); Locquêmeau, France (first prize); Savona, Italy (first prize); and Sernancelhe, Portugal (first prize). An unusually active concert artist, she has performed in more than thirty countries and with such notable ensembles as the Berkeley Symphony, the Garde Républicaine Orchestra, and the Philharmonic Turin Orchestra. Most recently in the USA her dynamic artistry was one of the

highlights of the 2011 Guitar Foundation of America Convention.

Her most recent CD, *Maestri della chitarra*, includes works by Mario Castelnuovo-Tedesco, Joaquín Rodrigo, Manuel M. Ponce, Roland Dyens, Joaquín Rodrigo, and Maurice Ohana. An ardent proponent of new music, Gaëlle Solal has premiered many new works for guitar, including the new Concerto of Maurice Ohana, the Double Concerto by Naomi Sekiya with Kent Nagano in Berkeley, and three new compositions at Cordoba Guitar Festival in 2006. Also a consummate teacher, Gaëlle Solal has taught at both the Superior Conservatories of Cordoba and Sevilla in Spain, and has presented master classes, and has adjudicated at international competitions around the world.

Gaëlle Solal began her classical guitar studies at the age of six under René Bartoli. She then studied with Alberto Ponce at Conservatoire Supérieur de Musique de Paris, Roberto Aussel at Musikhochschule Köln, Germany, and Alvaro Pierri at Université du Québec à Montréal, Canada.

Gaëlle Solal is represented by Dan McDaniel, LLC, 40 West Avenue, Riverside, IL. Management's website: [danmcdanielmanagement.com](http://danmcdanielmanagement.com). Artist's website: [gaelle-solal.com](http://gaelle-solal.com).

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# SoloDuo

Matteo Mela & Lorenzo Micheli

*Guitars*

Saturday, June 2, 2012, at 8:00 p.m.  
Cleveland Institute of Music, Mixon Hall

## *Program*

- |   |  |
|---|--|
| Six Variationen über eine Sarabande von G.F. Händel   | Ferdinand Rebay<br>(1880-1953)           |
| Les guitares bien tempérées op. 199<br>Prélude et fugue no. 15 en la majeur<br>("I hear America singing")<br>Prélude et fugue no. 7 in en do dièse mineur | Mario Castelnuovo-Tedesco<br>(1895-1968) |
| Clair de lune<br><i>Transcribed by Ida Presti (1924-1967) and<br/>Alexandre Lagoya (1929-1999)</i>  | Claude Debussy<br>(1862-1918)            |
| Les guitares bien tempérées op. 199<br>Prélude et fugue no. 23 en fa majeur<br>Prélude et fugue no. 24 en do mineur                                       | Mario Castelnuovo-Tedesco                |

## *Intermission*

- |   |                                      |
|---|--------------------------------------|
| French Suite no. 5 BWV 816<br>Allemande<br>Courante<br>Sarabande<br>Gavotte<br>Bourrée<br>Loure<br>Gigue  | Johann Sebastian Bach<br>(1685-1750) |
| Les guitares bien tempérées op. 199<br>Prélude et fugue no. 21 en mi bémol majeur –<br>("I thought once how Theocritus had sung")<br>Prélude et fugue no. 10 en si bémol majeur | Mario Castelnuovo-Tedesco            |
| Variations Concertantes op. 130   | Mauro Giuliani<br>(1781-1829)        |

SoloDuo performs and records exclusively on Galli Genius Strings, Naples, Italy.

*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

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“Unforgettable musicianship of the highest order.”

(*The Washington Post*)

Matteo Mela and Lorenzo Micheli formed **SoloDuo** ten years ago. As a duo they have performed throughout Europe, Asia, the USA, Canada, and Latin America, and have been acclaimed everywhere—from New York’s Carnegie Hall to Seoul’s Sejong Chamber Hall, from Kiev’s Hall of Columns to Vienna’s Konzerthaus—

as one of the best ensembles ever heard.

In addition to classic, romantic, and modern repertoire, Matteo Mela and Lorenzo Micheli, joined by lutenist Massimo Lonardi, enjoy exploring the early literature for baroque guitar and theorbo. Together, Matteo Mela and Lorenzo Micheli have recorded *François de Fossé’s Three Quartets, op. 19* (Stradivarius, 2004); a CD of 17th century Italian music for baroque guitar, archlute and theorbo, *La Suave Melodia* (Stradivarius, 2008); *Solaria*, an anthology of twentieth-century masterpieces for two guitars (Pomegranate, 2007); the *Duos Concertants by Antoine De Lhoyer* (Naxos, 2007); a collection of chamber works by Mauro Giuliani (Amadeus, 2008); a collection of nineteenth-century pieces for two guitars *Noesis* (Pomegranate, 2009); the Sonatas of Ferdinand Rebay, *Rebay: Guitar Sonatas* (Stradivarius, 2010); and the twenty-four preludes and fugues by Mario Castelnuovo-Tedesco, *Castelnuovo-Tedesco: The Well-Tempered Guitars* (Solaria, 2012); as well as a dozen solo recordings on the Naxos, Brilliant Records, Kookaburra, Mel Bay, and Stradivarius labels.

For further information about SoloDuo visit: [soloduo.it](http://soloduo.it).

**Lorenzo Micheli** has taken up a busy concert career since winning first prize in some of the most important guitar competitions in the world: Gargnano, 1996; Alessandria, 1997; Guitar Foundation of America, 1999. He has performed both as a soloist and with orchestras all over Europe, the US, Africa, and Latin America. As a researcher and scholar he has written articles for a number of music journals, and he has rediscovered, edited, and published works by such composers as Miguel Llobet and Mario Castelnuovo-Tedesco. Lorenzo Micheli lives in Milan, Italy, and teaches both at the CSI Conservatory in Lugano, Switzerland, and the Conservatory of Aosta, Italy.

For further information about Lorenzo Micheli visit: [lorenzomicheli.com](http://lorenzomicheli.com).

**Matteo Mela** regularly gives solo recitals and makes television and radio appearances across Europe and North America. Recent engagements have included performances in Rome, Milan, Bologna, Turin, Naples, Paris, Hamburg, Cologne, Warsaw, Oslo, and Houston. While Giovanni Puddu played a major role in his musical education, Matteo Mela also attended the classes of Angelo Gilardino, Alirio Diaz, Oscar Ghiglia, David Russell, and the Assad brothers. He studied chamber music at the Accademia Pianistica di Imola with Dario De Rosa, Alexander Lonquich, and Pier Narciso. Matteo Mela resides in Geneva, Switzerland, where he teaches at the Conservatoire Populaire.

For further information about Matteo Mela visit: [matteomela.it](http://matteomela.it).

## Notes

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If writing for solo guitar is something of a niche activity among mainstream composers, writing for guitar duo might seem even more insular. It's actually a bit easier for the non-guitarist to write for two guitars rather than one. The technical quirks of the instrument are easier to avoid when the music is divided between two guitars, so a composer who doesn't play guitar is less likely to write something that simply can't be played. Nonetheless, writing for the guitar, solo or duo, has always been a daunting task for composers. Consequently, much of the repertoire for guitar duo is either written or transcribed by guitarists themselves. And because the chances for getting a performance are relatively limited, music for two guitars is almost always written for a specific guitar duo. In fact, all the music on today's program was written or transcribed either for a well-known guitar duo or as a labor of love for the composer's own family.

In the mid-twentieth century the guitar duo par excellence was Presti-Lagoya. Alexandre Lagoya and Ida Presti met in Paris. He was a cosmopolitan recitalist of Italian and Greek parents, and had already toured throughout the Middle East. She was a fiery young player whom Andrés Segovia affectionately dubbed "Ida Prestissimo." They married in 1950 and performed some 2000 concerts until Presti's sudden death in 1967.

Facing a small repertoire for guitar duo, Presti-Lagoya filled out their programs with many transcriptions. Holding a place of pride in their repertoire were their transcriptions of **Johann Sebastian Bach** (1685-1750). *BWV 816* is the fifth of a set of six keyboard suites that were dubbed "French Suites" well after Bach's death. (The name itself is no mystery, but it's a bit redundant, as the baroque dance suite is itself something of a French invention.) Bach was justly proud of these suites, and they're among only a handful of his pieces published during his lifetime. Although intended as study pieces for his students, there's no hint of pedagogic mustiness in these vivid and lyrical works. In the second half of the concluding "Gigue," be sure to catch how Bach playfully turns upside-down the theme you heard at the "Gigue's" beginning.

*Claire de lune* by **Claude Debussy** (1862-1918) was also transcribed by Presti-Lagoya. How Debussy would feel about hearing his music on guitar is anyone's guess although we know he longed to make the piano sound like an "instrument without hammers." How others felt about Debussy is better known, particularly the women he loved and left. Two of them attempted suicide. Debussy could be charming, and it was said that no woman within one hundred meters was safe from him. On the other hand, he could be as aloof as the cats he loved unreservedly. One woman, more resistant to his allure than most, said of him: "I honestly don't know if Debussy ever loved anybody really. He was a very, very strange man." But whatever his failings as a man, in musical originality he had few peers. Explaining himself to his publisher, Debussy wrote: "Music in its essence is not a thing that can be poured into a rigorous and traditional mould. It is made of colours and rhythmical beats. All the rest is fraud, invented by cold-blooded imbeciles riding on the backs of the masters." In the late twentieth century this otherworldly composer had both an asteroid and a prominent crater on Mercury named after him. Doubtless he'd have been pleased.

After hearing the Presti-Lagoya duo, Segovia urged his friend **Mario Castelnuovo-Tedesco** (1895-1968) to compose for them. Castelnuovo-Tedesco obliged in 1962 with

his *op. 199, Les Guitares Bien Tempérées, 24 préludes et fugues pour deux guitares*. The title is a nod to Bach's *Well-Tempered Clavier*, which itself was composed to demonstrate the success of a new tuning system. (It would take a book to explain this arcane subject, and in fact the 2003 best seller *Temperament* by Stuart Isacoff did just that.) Castelnuovo-Tedesco's set, however, is more an exploration of musical styles, comprising everything from American folk song (the "Prelude" from No. 15) to an Italian courtship dance (the "Prelude" from No. 23).

Born in Vienna in the waning years of the nineteenth century, **Ferdinand Rebay** (1880-1953) had the misfortune of looking to the past when others of his time and place were looking forward. While the Second Viennese School triumvirate of Schoenberg, Webern, and Berg stretched the limits of music, Rebay easily might have been mistaken for a composer of a century earlier. His credentials were impeccable—his mother was a pianist who studied with Anton Bruckner, and his father owned a music shop and was a partner in the venerable publishing firm of Rebay & Robitschek. At the Vienna Conservatory Rebay studied piano with Joseph Hofmann and composition with Robert Fuchs, who also taught, among others, Mahler, Sibelius, and Richard Strauss. During his student days Rebay won the Brahms Prize, apt for a composer who might have seen himself as a Brahms disciple. Perhaps encouraged by his niece, guitarist Gertha Hammerschmied, Rebay composed extensively for the guitar. Alas, today most of his music is unknown, and he died poor and forgotten.

Had **Mauro Giuliani** (1781-1829) played violin, he might have attained a stature similar to that of Paganini. But as a guitarist and cellist, he at first eked out a living in Naples, where anything not opera was pretty much ignored. His fortunes improved when he moved to Vienna in 1806, where his circle of friends and colleagues included Moscheles, Diabelli, and Beethoven. (Beethoven mentions Giuliani in an 1813 letter written for the *Wiener Zeitung*, in which he thanks musicians who participated in a benefit concert.) The *op. 130, Variations Concertantes* is an example of the theme and variation form so beloved by the early nineteenth-century musical cognoscenti. But where normally one wrote such a work to spotlight one's own virtuosity, here Giuliani's concern may have been parental devotion. It's likely he performed this piece with his daughter Emilia, herself a formidable guitarist. One can imagine the proud father as he and she took their bows after performing this delightful showpiece.

—Tom Poore

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## Alan Bise: Artist Lecture

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Alan Bise has served as Classical Producer for Azica Records for twelve years, and is the owner of Thunderbird Records, dedicated to releasing musical works of contemporary American Indians. Thunderbird's catalog includes artists such as the San Francisco Symphony and Chorus, and the string quartet ETHEL. He is in demand as a producer for many labels and clients across the world. Known for helping to create exciting and passionate projects, Mr. Bise has produced records that have received Grammy Nominations, Latin Grammy Nominations, Nammy Nominations, and appeared on the Billboard Classical Chart and Amazon Best Sellers list. He is also committed to new audience development and created and produced "Offbeat," a successful radio show that gives listeners an inside look at the world of classical music in a unique manner.

A graduate of the Cleveland Institute of Music, Mr. Bise has produced records for Azica, Naxos, Albany/Troy, EMI/Universal, Summit, AEON, Crystal, CRI, Walden, Skarbo, and Nuscope. He serves as Broadcast Producer and Director of Audio for the Cleveland International Piano Competition, the Kneisel Hall Chamber Music Festival (Blue Hill, ME), and the Lake Champlain Chamber Music Festival (Burlington, VT). In 2009 he was appointed to summer faculty of the Interlochen Arts Academy. Most recently Mr. Bise has accepted the position of Director of Recording Arts and Services at CIM to begin summer 2012. Alan Bise is a member of the National Academy of Recording Arts and Sciences, the Latin Recording Academy, the Native American Music Awards, and the Audio Engineering Society.

For further information about Alan Bise visit: [thunderbird-records.com/index.html](http://thunderbird-records.com/index.html).

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**Jason Vieaux, *Guitar* with Jung Eun Oh, *Soprano***

Sunday, June 3, 2012, at 4:00 p.m.  
Cleveland Institute of Music, Mixon Hall

***Program***

Fantasia No. 7 John Dowland  
(1563 – 1626)

Can She Excuse My Wrongs John Dowland  
Flow, My Tears  
If My Complaints Could Passions Move  
Come Again

*Jason Vieaux, guitar, Jung Eun Oh, soprano*

Nocturnal, op. 70 (1963 Benjamin Britten  
(1913 – 1976)  
Musingly  
Very agitated  
Restless  
Uneasy  
March-like  
Dreaming  
Gently rocking  
Passacaglia - Theme

***Intermission***

Songs from the Chinese Benjamin Britten  
The Big Chariot  
The Old Lute  
The Autumn Wind  
The Herd-Boy  
Depression  
Dance Song

*Jason Vieaux, guitar, Jung Eun Oh, soprano*

Queen Elizabeth's Galliard John Dowland  
My Lady Hunsdon's Almain

Folk Song Arrangements Benjamin Britten  
I will give my love an apple  
Sailor-boy  
Master Kilby  
The Soldier and the Sailor  
Bonny at Morn  
The Shooting of His Dear

*Jason Vieaux, guitar, Jung Eun Oh, soprano*

Jason Vieaux performs on a Gernot Wagner guitar, strung with Galli Genius Strings.

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## About the Artist

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“...among the elite of today’s classical guitarists.”

(*Gramophone*)

One of the “youngest stars of the guitar world” (*New York Times*, 2010), **Jason Vieaux’s** recent and upcoming concert highlights include solo performances at Spivey Hall, Chautauqua Festival, and a return to the Music@Menlo festival, as well as debuts at Caramoor Festival and Chamber Music Society of Lincoln Center. Numerous return engagements for 2011-2012 include the 92nd St. Y “Guitar Marathon,” Peninsula Music Festival, a Hartt School of Music residency, and a fifteen

concert stretch with violist Roberto Diaz and Curtis On Tour. He will also perform concertos with Buffalo Philharmonic, Santa Barbara Chamber Orchestra, Ft. Wayne Philharmonic, and the symphonies of Richmond, Kitchener-Waterloo, Elgin, and Amarillo. Vieaux’s programs for Music@Menlo, Strings Music Festival, Grand Teton Festival, and Jupiter Chamber Players have forged his reputation as a first-rate chamber musician. Vieaux’s passion for new music has fostered premières of works by Dan Visconti, Jerod Tate, Eric Sessler, José Luis Merlin, and Gary Schocker.

Among Vieaux’s eleven commercial CDs is a new CD, *The Music of Astor Piazzolla* (Azica, 2011), with bandoneonist Julien Labro and A Far Cry Chamber Orchestra. *Bach; Works for Lute, Vol. 1* (Azica, 2009) hit #13 on Billboard’s Classical Chart after its first week and received rave reviews by *Gramophone*, *The Absolute Sound*, and *Soundboard*. *Images of Metheny* (Azica, 2005) features music by American jazz legend Pat Metheny, who, after hearing this landmark recording, declared: “I am flattered to be included in Jason’s musical world.” *Sevilla: The Music of Isaac Albeniz* (Azica, 2003) made several Top Ten lists the year of its release. Vieaux’s CDs and live performances are regularly on the radio and internet, and his work is the subject of feature articles in print and internet media outlets around the world every year, including magazines such as *Acoustic Guitar*, *MUSO*, and *Gramophone*. He is a regular contributor to NPR’s “Deceptive Cadence,” a blog series on classical music.

In 2011 Jason Vieaux cofounded The Curtis Institute of Music Guitar Department with guitarist David Starobin, and heads the Guitar Department of the Cleveland Institute of Music. Jason Vieaux is also affiliated with Philadelphia’s Astral Artists, and gives annual outreach concerts for them. He is also a member of the Advisory Board of the Guitar Foundation of America (GFA). Mr. Vieaux’s primary teachers were Jeremy Sparks and John Holmquist. He was the recipient of the prestigious GFA International Guitar Competition First Prize in 1992, a Naumburg Foundation top prize, a Cleveland Institute of Music *Alumni Achievement Award*, and a *Salon di Virtuosi Career Grant*. In 1995 Vieaux was an Artistic Ambassador of the U.S. to Southeast Asia, and now he regularly concertizes abroad in Europe, the Far East, Australia, and New Zealand.

Jason Vieaux is represented by Jonathan Wentworth Associates, Ltd., Mt. Vernon, NY. Management’s website: [jwentworth.com](http://jwentworth.com). Artist’s website: [jasonvieaux.com](http://jasonvieaux.com).

## About the Artist

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“Expressive enchantment [and] exceptional accuracy and taste.” (*Plain Dealer*)

Soprano **Jung Eun Oh** won the 2006 First Prize in the Leopoldskron Vocal Competition in Salzburg, Austria, and subsequently performed in Schloss Leopoldskron and Schloss Mirabell. She has also been the recipient of The Irvin Bushman Prize, The Boris Goldovsky Prize in Opera, The Pauline Thesmacher Award, the 2006-2007 Scholarship of The Music and Drama Club of Cleveland, and the Helen Curtis Webster Award. She was praised by *The Plain Dealer* for portraying

Stravinsky’s *Nightingale* with “silvery-timbre, crystal-clear sense of pitch, and vocal agility.” For Mozart’s *La finta giardiniera*, the paper lauded her “expressive enchantment” and “exceptional accuracy and taste.”

Jung Eun Oh has appeared as a soloist at the Terrace Theater of the Kennedy Center as a part of the Conservatory Project, has made appearances with Red {an orchestra} as “Der Engel” in Heinrich Schütz’s *A Christmas Story*, and has performed with the CIM orchestra in the performances of Mahler’s *Fourth Symphony*, and Robert Beaser’s *The Heavenly Feast*. She has been featured in compositions of CIM composers in conjunction with the Cleveland Museum of Natural History and has been a guest artist as Susanna in *Le Nozze di Figaro* in *Music, Modern and Moving* presented by Idea Stream and PBS. She has performed in Mozart’s *Die Zauberflöte* as Pamina, in *Der Schauspieldirektor* as Mademoiselle Silverpeal, and the title roles in Igor Stravinsky’s *Le Rossignol* and Mozart’s *La finta giardiniera*.

Before coming to Cleveland, Ms. Oh appeared in Harvard University productions of *The Magic Flute* and Purcell’s *Dido and Aeneas* while completing her BA degree in economics. Formerly trained as a pianist, Jung Eun Oh premiered two original compositions utilizing woodwinds, strings, and the piano during her stay at Harvard. She performed as the soprano soloist with the New England Conservatory Camerata Chamber Choir in Carissimi’s *Jephthe* and with the Harvard-Radcliffe Collegium Musicum.

Jung Eun Oh has sung in master classes of Martin Katz, Frederica von Stade, Helen Donath, Thomas Hampson, Warren Jones, Elly Ameling, and José van Dam.

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## Notes

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Of the many great lutenists of the Elizabethan era, **John Dowland** (1563-1626) stands out as the finest. His works include several collections of songs, almost a hundred solo lute works, works for lute duet, viol consort, and English consort. They appear in more publications and manuscripts and in more countries than any other Elizabethan lute composer. Dowland travelled widely throughout continental Europe and worked for the King of Denmark until homesickness returned him to England. Yet despite his tremendous reputation Dowland was passed over by the court of Queen Elizabeth for lesser lutenists. Almost a decade after the queen's death Dowland finally received his first court position in England under King James, yet by this time he had almost completely stopped composing.

Renaissance compositions entitled “fantasia” or “fantasie” are divided into two general categories: those that have an improvisatory feel and those that are more tightly composed and polyphonic. *Fantasia No. 7* falls into the latter category. The direct predecessor of the polyphonic fantasia was the intabulation (an arrangement of vocal music for solo lute), which was extremely popular in the first half of the sixteenth century. The fantasia's direct descendent was the fugue, which reached its pinnacle in the works of J.S. Bach more than a century later. *Fantasia No. 7* begins fugally—with one voice stating a subject alone, then continuing on as other voices enter in imitation of the original subject.

*Queen Elizabeth's Galliard* and *My Lady Hunsdon's Almain* reflect the growing popularity of dance music at the turn of the century, which would be an important element in the Baroque style. Galliards were moderately fast dances which mixed rhythmic elements of both 3/4 and 6/8. *Queen Elizabeth's Galliard* is a bit unusual in that the time signature changes to 9/8 halfway through. Almans were medium tempo dances in 4/4 and were predecessors to Baroque allemandes. Typical of dances of the time, these two works by Dowland have a simple formal scheme with repeating sections. Performers of the time would have been expected to improvise divisions (ornamentation using mostly scales) on the repeats, though in this case Dowland wrote out the divisions. As Lady Hunsdon worked for the court of Queen Elizabeth, the titling of these two works can be seen as part of Dowland's unsuccessful attempt to obtain a court position.

John Dowland's popularity soared with the publication of his *First Booke of Songes or Ayres* of 1597. With this book he hit upon a winning formula: versatile songs written for multiple voices with lute accompaniment that could be performed with all of the voices with or without lute accompaniment, with one voice accompanied by lute, or with other combinations of voice and instruments. Dowland virtually created a new genre of song that the public adored. Capitalizing on his success, Dowland and other composers quickly published many other collections of lute songs. The most popular Elizabethan lute song was *Flow My Tears*, first appearing in its vocal version in 1600 and spawning at least nine instrumental arrangements by Dowland as well as countless imitations by others. It, like *Come Heavy Sleep*, is a quintessential example of Elizabethan melancholy. *Can She Excuse My Wrongs* and *Come Again* feature a favorite compositional device of Dowland: an ironic setting of a melancholy text to upbeat music.

**Benjamin Britten** (1913-1976) wrote three works which feature guitar. All were inspired by Dowland's lute songs, which he heard tenor Peter Pears and guitarist/lutenist Julian Bream perform at the Aldeburgh Festival in Suffolk, England. Britten's *Six Folksong Arrangements* (1956-58) and *Songs From the Chinese* (1958) were written for Pears and Bream while his solo guitar work *Nocturnal* (1963), also written for Bream, was inspired by Dowland's lute song *Come Heavy Sleep*.

The six *Folk Song Arrangements* are a few of the many folk songs that Britten arranged and the only ones with guitar accompaniment. While on the surface they appear to be simple and unrelated songs, they actually show a depth well beyond the original model and proceed with excellent pacing that suggests a well-composed set. *I Will Give My Love an Apple* is a simple profession of love set to bitonality, which perhaps reflects Britten's own tempestuous romantic life while clearing the listeners' palette for the work to come. The skipping *Sailor Boy* provides some light comic relief while *Master Kilby* is the most straightforward and traditional setting. *The Soldier and the Sailor* is a drinking song in which the guitar part reflects increasing drunkenness with each new verse. It is in the last two songs, however, that the work's real depth is displayed. The moving *Bonnie at Morn* depicts the frustrations of parenthood. Much of *The Shooting of his Dear* is punctuated by gunshots simulated by the guitar. In the work's coda, however, Britten abruptly changes mood, introduces an ethereal text setting which describes the ghost Polly's appearance, then brings his work to a moving end.

In *Songs From the Chinese* Britten once again chose a surprising and challenging text. The English translation of Chinese poems has some odd wording but also some surprising insights into human nature that lend themselves well to Britten's inclinations. Themes of age, decay, and death are prevalent. Britten depicts these musically in different ways: the meterless polyphonic haze of *The Old Lute* accompanies a longing for the past; the rush of notes in *The Autumn Wind* is both a literal depiction of the wind and a metaphor for our flight into old age; and glissandi in *Depression* create a deep sense of melancholy. Even a trite and ambiguous text such as *Dance Song* is set in a way that seems to suggest the inevitability of the human race to chase after desires, only to be let down when they are caught, and yet to be driven to repeat the process again.

Britten's writing for the guitar reached its peak in his *Nocturnal after John Dowland*, op. 70, widely regarded as one of the masterworks of the guitar repertoire. Britten himself stated that the *Nocturnal* contained "disturbing images" for him; that it would not be "madly popular because it is the strangest and remotest thing—but then dreams are strange and remote."

The connection of sleep with death is no doubt part of what disturbed Britten, although he was frequently drawn to such dark currents in other works, as in his operas *Peter Grimes* and *The Turn of the Screw*. Sleep and insomnia, inspired by Dowland's text, underlie the titles of individual variations, such as "Restless," "Dreaming," and "Gently rocking." The Elizabethan fascination with melancholy and the use of text with multiple or ambiguous meanings must have appealed to Britten's own moody temperament.

*Nocturnal* is in reverse theme and variations form. In a traditional theme and variations a theme is presented followed by a series of variations, each of which keep the same form and tonality as the theme but exhibit a different character. In *Nocturnal*, however, the theme—Dowland's lute song *Come Heavy Sleep* arranged for solo guitar—comes

at the end. The work opens with a single-line melody that sounds like an improvised introduction. No mere introduction, however, this is actually the first variation, and it follows the theme almost perfectly phrase-by-phrase but with a shifting tonal center and meter. The following variations are generally built on small fragments of the theme. The final and longest variation is the “passacaglia,” which is based on a descending scale that accompanies a brief portion of the theme. This thematic motive is repeated relentlessly throughout the “passacaglia” at ever greater volume levels until finally it reaches a nightmarish climax. Then seamlessly, as the turbulent “passacaglia” recedes, the long deferred theme emerges intact, quietly blooms, then fades into tonal ambiguity and silence.

—Erik Mann

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