

The 16th Annual  
Cleveland International  
Classical Guitar Festival

June 3 - 5, 2016



Vieaux, USA



Poláčková, Czech Republic



SoloDuo, Italy



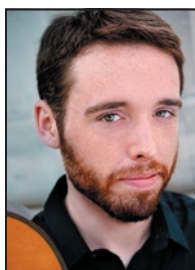
Gallén, Spain



De Jonge, Canada



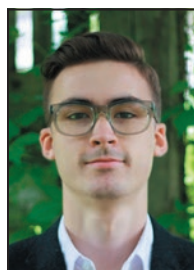
North, England



Davin, USA



Powis, Australia



Beattie, Canada

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# Welcome

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Welcome to the sixteenth annual Cleveland International Classical Guitar Festival. In presenting this event it has been my honor to work closely with Jason Vieaux, 2015 Grammy Award Winner and Cleveland Institute of Music Guitar Department Head; Colin Davin, recently appointed to the Cleveland Institute of Music's Conservatory Guitar Faculty; and Tom Poore, a highly devoted guitar teacher and superb writer.

Our reasons for presenting this Festival are fivefold: (1) to help increase the awareness and respect due artists whose exemplary work has enhanced our lives and the lives of others; (2) to entertain; (3) to educate; (4) to encourage deeper thought and discussion about how we listen to, perform, and evaluate fine music; and, most important, (5) to help facilitate heightened moments of human awareness.

In our experience participation in the live performance of fine music is potentially one of the highest social ends towards which we can aspire as performers, music students, and audience members. For it is in live, heightened moments of musical magic—when time stops and egos dissolve—that often we are made most conscious of our shared humanity.

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

## Acknowledgements

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We wish to thank the following for their generous support of this event:

**The Cleveland Institute of Music:** Gary Hanson, Interim President; Lori Wright, Director, Concerts and Events; Marjorie Gold, Concert Production Manager; Gina Rendall, Concert Facilities Coordinator; Susan Iler, Director of Marketing and Communications; Lynn M. Johnson, Director of Admissions and Enrollment Management; Jenna Ogden, Data and Donor Services Manager; Alan Bise, Director of Recording Arts and Services; Sean Garrigan, Head Security Guard who, along with his splendid staff, always makes us feel so at home; and the CIM guitar students, to whom this festival is dedicated.

**Business Partners:** AlphaGraphics, Azica Records, Bam L'Original Cases, *Classical Guitar Corner*, *Clevelandclassical.com*, Cleveland Classical Guitar Society, *Cleveland Scene* magazine, Glidden House, Guitar Foundation of America, Jonathan Wentworth Associates, Rodgers Tuning Machines, SOUNDTREE Artists, Strings By Mail, *The Plain Dealer*, *This is Classical Guitar*, Thompson Hine LLP, WCLV 104.9 FM and WCPN 90.3 FM, and Zinner and Co.

**Festival Friends:** Professor Clare Callahan, John Dana, Martin and Kathy Davin, Joshua de Jonge, Dr. Jonathan and Melissa Fitzgerald, Linda and Steve Hall, Frank and Kathryn Haehner, Christoph and Iris Harlan, David W. Hershberger, Tom Holland, Pat and Nancy Kilkenny, Brian Kozak, Erik and Ellen Mann, and Lynn McGrath.

**Festival Artists and Participants:** Finally, many thanks to all our distinguished participating artists and to all of you who have traveled here from 22 states and Canada over the years. Your enthusiasm, support, and diversity have contributed greatly to making this event the artistic jewel that it is widely acknowledged to be.

## About Our Artistic Director

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**Armin Kelly** began the study of the classical guitar and classical music in his midteens. He counts among his formal teachers Miguel Rubio, with whom he studied classical guitar in Spain and at the Lausanne Conservatory of Music in Switzerland; and both Phillip de Fremery and Oscar Ghiglia, with whom he studied for three summers at the Aspen Music Festival. Among his most formative musical influences were friends and colleagues: classical guitarists Christoph Harlan and John Holmquist.

Armin Kelly holds both BA and MA degrees in English literature from Columbia University and an MA degree in teacher education with a concentration in English from Harvard University. While at Harvard he founded Guitars International, 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, Delta College, Interlochen Arts Academy, the Guitar Foundation of America Convention, La Guitarra California, National Guitar Workshop, and the Healdsburg Guitar Makers' Festival. His articles have appeared in *American Lutherie* and *Soundboard* magazines.

**Business website:** [guitarsint.com](http://guitarsint.com)

## About Our Program Notes' Author

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With over thirty year's experience teaching classical guitar, **Tom Poore** has taught at the North Carolina School of the Arts Community Music Center and the Cleveland Institute of Music Preparatory Department. His background in teaching children includes Suzuki training, outreach programs through the Broadway School of Music and Passport Program, and the Cleveland Public Schools' Arts in Summer Education Program. Tom Poore's students have performed for WCPN radio and WWIZ television.

Former students of his have gone on to earn scholarships and degrees from the Cleveland Institute of Music, Indiana University Jacobs School of Music, the Peabody Conservatory of Johns Hopkins University, The Juilliard School of Music, University of Southern California Thornton School of Music, Aspen Music Festival, and others. Tom Poore earned his bachelor's degree at the North Carolina School of the Arts, where he studied with Aaron Shearer, and his master's degree at the Cleveland Institute of Music, where he studied with John Holmquist. He was also the editor for Aaron Shearer's three volume *Learning the Classic Guitar*, published by Mel Bay.

Currently Tom Poore teaches in the greater Cleveland area at the Solon Center for the Arts, Western Reserve School of Music, Avon School of Music, and at his home in South Euclid.

**Artist's website:** [pooretom.com](http://pooretom.com)

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# Cleveland International Classical Guitar Festival

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## Schedule at a Glance

### FRIDAY, JUNE 3

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

10:00 a.m. - 12:45 p.m.

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

#### **CIM Faculty Master Class: Jason Vieaux, guitar (USA)**

10:45 a.m. - 12:45 p.m.

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

#### **Master Class: Nigel North, lute (England)**

2:15 - 5:00 p.m.

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

#### **Master Class: Ricardo Gallén, guitar (Spain)**

2:15 - 5:00 p.m.

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

#### **Lecture Demonstration: Nigel North, lute (England)**

*Baroque Music on the Guitar: How can lute players help guitarists play in a good style?*

6:00 - 7:15 p.m.

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

#### **CONCERT: Jason Vieaux, guitar (USA)**

Virtuoso Solos by Albeniz, Bach, Bellinati, Ellington, Ginastera, Giuliani, and Jobim  
7:30 p.m.

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

#### **After Concert Dinner: L'Albatross Restaurant**

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

### SATURDAY, JUNE 4

#### **Master Class: Nigel North, lute (England)**

9:00 - 11:45 a.m.

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

#### **Master Class: Ricardo Gallén, guitar (Spain)**

9:00 - 11:45 a.m.

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

#### **Master Guitar Maker Workshop: Joshia de Jonge (Canada)**

*The Art of French Polishing*

1:15 - 2:45 p.m.

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

# Cleveland International Classical Guitar Festival

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## Schedule at a Glance

### **CONCERT: Petra Poláčková, guitar (Czech Republic)**

Baroque and Twentieth Century Masterpieces by Weiss, Falla, and Ohana  
3:00 p.m.

CIM Mixon Hall, free - voluntary donations to support CICGF accepted (no tickets or passes required)

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

5:15 - 7:00 pm

Tim Beattie (Canada) will perform on exhibition guitars from 5:30 - 6:45 p.m.

CIM Pogue Lobby, open to the public free of charge (no tickets or passes required)

### **CONCERT: SoloDuo, guitars (Italy)**

Duos from Four Centuries by Bach, Bellini/Giuliani, Debussy, Piazzolla, and Scarlatti  
8:00 p.m.

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

### **After Concert Dinner: L'Albatross Restaurant**

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

## SUNDAY, JUNE 5

### **Master Class: SoloDuo, guitars (Spain)**

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

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

### **Master Class: Petra Poláčková, guitar (Czech Republic)**

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

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

### **CONCERT: Ricardo Gallén, guitar (Spain)**

Spanish and Cuban Guitar Sonatas by Sor and Brouwer  
2:30 p.m.

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

### **Lecture: Simon Powis, guitar (Australia)**

*New Opportunities for a Twenty-First Century Guitarist*

6:00 - 7:15 p.m.

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

### **CONCERT: Colin Davin, guitar (USA)**

Spanish Masterpieces by Falla, José, Mompou, Tárrega, Torroba, and Turina  
7:30 p.m.

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

### **After Concert Dinner: Valerio's Restaurant**

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



## Partial List Of Performing Artists Presented: 2000 - 2016

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**Tony Arnold**, soprano, USA (Cleveland Debut)  
**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 Gallén**, Spain (Cleveland Debut)  
**Antigoni Goni**, Greece (Cleveland Debut)  
**Robert Gruca**, USA  
**Ellen Hargis**, Soprano, USA  
**Antonis Hatzinikolaou**, Greece (USA Debut)  
**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**, bandoneon, France  
**Jonathan Leathwood**, England  
**Daniel Lippel**, USA  
**Duo Melis**, Spain and Greece (Cleveland Debut)  
**Nigel North**, lute, England  
**Paul O'Dette**, lute, USA  
**Petra Poláčková**, Czech Republic (USA Debut)  
**Stephen Robinson**, USA  
**Liliana Rodriguez**, soprano, Argentina (Cleveland Debut)  
**Rucco James Duo**, Italy and USA (Cleveland Debut)  
**David Russell**, Scotland (Cleveland Debut)  
**Carrie Henneman Shaw**, soprano, USA  
**Michael Cedric Smith**, USA (Cleveland Debut)  
**Raphaella Smits**, Belgium (Cleveland Debut)  
**Gaelle Solal**, France (Cleveland Debut)  
**SoloDuo**, Italy (Cleveland Debut)  
**Pavel Steidl**, Czech Republic (Cleveland Debut)  
**Nathasja van Rosse**, Netherlands (Cleveland Debut)  
**Ana Vidovic**, Croatia (Cleveland Debut)  
**Jason Vieaux**, USA  
**Xuefei Yang**, China (Cleveland Debut)



# Nigel North

## Lecture Demonstration

### ***Baroque Music on the Guitar: How can lute players help guitarists play in a good style?***

Friday, June 3  
6:00 - 7:15 p.m.  
CIM, Studio 113



**Lecture Description:** Renowned lute virtuoso and scholar Nigel North will present an illustrated talk about how a modern day lutenist has to work with ornamentation, “good and bad notes,” rhetoric, original sources showing the lutenist/composer’s articulation and fingering, and other elements of an alternative reality! He will show how all of this can affect music making and style when playing baroque music on the guitar.

**About the Artist:** British lutenist **Nigel North** has mesmerized audiences around the world with performances which have been described as “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 two hundred recording projects including more than twenty solo CDs and seven CDs with Romanesca. Mr. North’s four CD boxed set of John Dowland’s lute music 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](http://nigelnorth.com)



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Artist Certificate | Professional Studies | Artist Diploma

# Jason Vieaux

## *Guitar*

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

### *Program*

- |                              |                             |
|------------------------------|-----------------------------|
| Grand Overture, Op. 61       | Mauro Giuliani ((1781-1829) |
| Lute Suite #1, BWV 996       | J.S. Bach (1685-1750)       |
| - Prelude (Passaggio-Presto) |                             |
| - Allemande                  |                             |
| - Courante                   |                             |
| - Sarabande                  |                             |
| - Bourrée                    |                             |
| - Gigue                      |                             |
| Rumores de la caleta         | Isaac Albéniz (1860-1909)   |
| Capricho Catalan             |                             |
| Torre Bermeja                |                             |

### *Intermission*

- |                       |                               |
|-----------------------|-------------------------------|
| Jongo                 | Paulo Bellenati (b. 1950)     |
| Sonata                | Alberto Ginastera (1916-1983) |
| - Escordio            |                               |
| - Scherzo             |                               |
| - Canto               |                               |
| - Finale              |                               |
| A Felicidade          | Antônio Jobim (1927–1994)     |
| In A Sentimental Mood | Duke Ellington (1927–1994)    |

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

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NPR describes GRAMMY-winning guitarist **Jason Vieaux** as “perhaps the most precise and soulful classical guitarist of his generation,” and *Gramophone* puts him “among the elite of today’s classical guitarists.” He has earned a reputation for putting his expressiveness and virtuosity at the service of a remarkably wide range of music. His schedule of performing, teaching, and recording commitments is distinguished throughout the United States and abroad.

Recent highlights include returns to the Caramoor Festival, Philadelphia Chamber Music Society, New York’s 92nd Street Y, Chamber Music Society of Lincoln Center, Music@Menlo, Strings Music Festival, Grand Teton, and many others. Vieaux has performed as concerto soloist with nearly one hundred orchestras. He has released thirteen albums, and his most recent solo album, *Play*, won the 2015 GRAMMY for Best Classical Instrumental Solo. Vieaux’s latest release, *Together*, with harpist Yolanda Kondonassis, was released in January 2015.

In 2012 the *Jason Vieaux School of Classical Guitar* was launched with *ArtistWorks Inc.*, an interface that provides online study with Vieaux for students around the world. In 2011 he cofounded the guitar department at The Curtis Institute of Music, and he has taught at the Cleveland Institute of Music since 1997, heading the guitar department since 2001.

**Artist’s website:** [jasonvieaux.com](http://jasonvieaux.com)

**Artist’s management:** Jonathan Wentworth Associates, Ltd.

**Management’s website:** [jwentworth.com](http://jwentworth.com)

## Notes

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Italian guitarist **Mauro Giuliani** (1781-1829) found his greatest success as a stranger in a strange land. He lived in Vienna for thirteen years, establishing himself as a foremost virtuoso in that illustrious musical city. At one point he was chamber virtuoso to Empress Marie-Louise, wife of Napoleon Bonaparte, herself an amateur guitarist. (Recently an ornate guitar Giuliani gave her was discovered in a London bank storage room, along with a florid note written in his own hand.) He apparently enjoyed himself immensely in Vienna, siring three illegitimate daughters during his stay. But his time there also had less salacious results. Though he was a master of flashy musical potboilers—something every virtuoso of this era was expected to churn out—he also was intrigued by the distinctly Viennese approach to music. So he set himself to assimilate this more sober and architecturally rigorous style. His *Grand Overture* is one such piece. Brilliant though it is (Giuliani could hardly be otherwise), it also cleaves to a musical recipe that anyone familiar with Haydn, Mozart, or early Beethoven would recognize.



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Though a staunch Lutheran, **Johann Sebastian Bach** (1685-1750) was catholic in his aesthetic taste. He tried his hand at almost everything to do with music, save opera. (Some claim, with good cause, that works like his *Saint Matthew Passion* are actually liturgical operas.) Indeed, it seems he set out to create definitive works in every genre and for every major instrument. His output is astonishing. Nowadays a complete set of his music can easily fill 155 CDs—with collectors kvetching that stuff was left out—and we also know that much else was lost. So it's not surprising that the guitar benefited from his industry, albeit indirectly with transcriptions of his so called lute music.

His *BWV 996* is something of an enigma. It's Bach's earliest work for lute, but we've no idea why he wrote it. Composers of his time almost always wrote on commission, either for their employer or a wealthy patron. So an early eighteenth century work with no clear financial impetus is an unlikely oddity. Further, lutenists themselves say that much of this suite falls ungratefully on the instrument. Guitarists must tinker with this suite to make it playable. (Julian Bream even offered a version of the the opening movement in which one must retune between the *Präludium* and its ensuing *Presto*.) For all its mystery and difficulty, however, this suite's attractiveness remains undimmed. The *Bourrée* in particular is wildly popular, and it inspired Paul McCartney's 1968 song "Blackbird."

Before his great success with his *Iberia* published in 1906-08, **Isaac Manuel Francisco Albéniz y Pascual** (1860-1909) penned collections of small but colorful piano pieces evocative of his native Spain. But his apparent nationalism blurs on closer inspection. He spent much of his adult life living outside of Spain. He also had little patience for jingoism, writing in his diary, "the idea of Fatherland can be considered an excusable egotistical sentiment, but never as a virtue." Further, his popular image often skews from reality. For example, his role as a composer of small works doesn't entirely jibe with his grander ambitions: he wrote three full scale operas and seven piano sonatas. But perhaps Albéniz would be unperturbed by his reputation as a miniaturist; as he once said: "There is no need to worry about mere size. Sir Isaac Newton was very much smaller than a hippopotamus, but we do not on that account value him less."

Brazilian guitarist and composer **Paulo Bellinati** (b. 1950) is also an industrious scholar. He uncovered and recorded the music of Brazilian composer Garoto, and edited a publication of Antonio Jobim's music arranged for the classical guitar. His infectious piece *Jongo* won first prize in the 1988 "Carrefour Mondial de la Guitare" in Martinique. Its popularity was sealed when John Williams and Timothy Kain recorded it on their album "The Mantis and the Moon." A Brazilian dance, the jongo originated as a dance performed by slaves who worked on coffee plantations.

Of Argentine composer **Alberto Ginastera** (1916-1983), one might say the guitar was in his blood. Indeed, two of his early piano works, *Danzas Argentinas, Op. 2* and *Malambo for Piano, Op. 7*, explicitly quote the six open strings of the guitar, as if tuning up for what was to follow. Yet despite his affinity for the guitar, he never actually wrote anything for it until late in life. Doubtless he was wary of the guitar's notorious difficulty for non-players. "Although I had been encouraged to compose for the guitar from the time I was a student, the complexity of the task delayed my creative impulse, even though the guitar is the national instrument of my homeland."

In 1976, however, Ginastera decided he had delayed long enough. A joint commission arrived from guitarist Carlos Barbosa-Lima and Robert Bialek, owner of Discount Record and Book Shop, who wanted to celebrate the twenty-fifth anniversary of his store. Noting that much of the guitar repertoire consisted of little pieces, Ginastera set himself to write a four movement tour de force. It was premiered on November 27 in Washington, D.C., by Barbosa-Lima. Although Ginastera later revised the piece in 1981, it was to remain his only work for guitar.

The composer wrote of his guitar sonata: “The first movement is a solemn *Prelude*, followed by a song which was inspired by Kecua music (Ginastera’s own curious term for ‘Quechua,’ an indigenous tribe of northwestern Argentina) and which finds its conclusion in an abbreviated repetition of these two elements. *Scherzo*, which has to be played ‘il piú presto possible,’ is an interplay of shadow and light, nocturnal and magical ambiance, of dynamic contrasts, distant dances, of surrealistic impressions. *Canto* is lyrical and rhapsodic, expressive and breathless like a love poem. *Finale* is a quick spirited rondeau which recalls the strong bold rhythms of the music of the pampas.”

Sometimes called “the Gershwin of Brazil,” **Antônio Carlos Brasileiro de Almeida Jobim** (1927–1994) at first saw his future as an architect. But immersed in American jazz records during the 1950s, he soon gravitated to nightclubs and recording studios. Indeed, throughout his life he preferred the recording studio to the rigors of touring. (A Youtube search turns up historic studio performances; his classic *Águas de Março* with Elis Regina is a delightful example.) Jobim’s distinctive, almost bland and vibratoless voice became the emblem of Brazilian cool. *A Felicidade*, written in 1959 and originally a gentle ballade, takes on a new urgency in Roland Dyens ingenious arrangement.

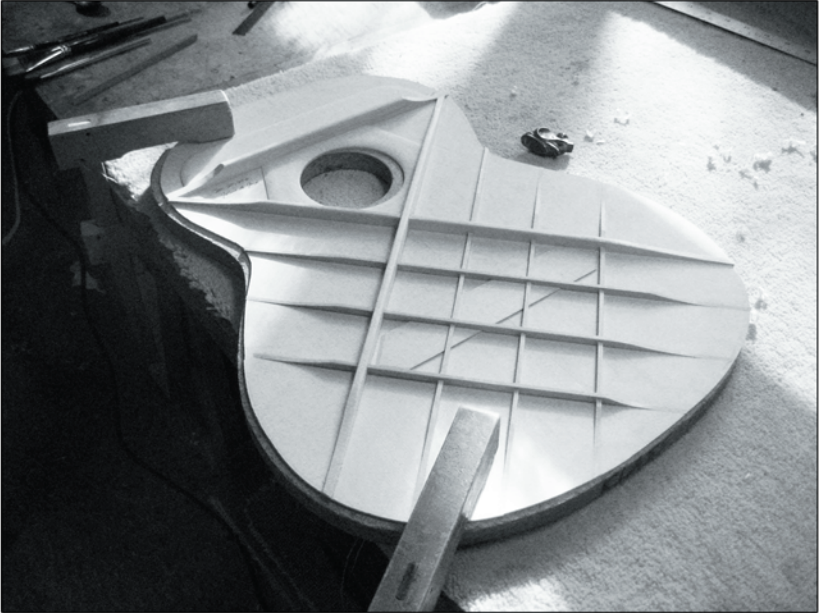
Raised in Washington, D.C., by solidly middle-class parents, **Edward Kennedy Ellington** (1899-1974) was groomed to succeed in a land that offered small opportunity for African-Americans. He cultivated a smooth and regal style in both speech and behavior, something that inspired a childhood friend to dub him “Duke.” The nickname stuck. In spite of the odds stacked against him, Ellington rose to become a giant of American jazz. Through it all, he was an enigmatic man. Interviews revealed him as articulate and brilliant, one who spoke perceptively on any subject. Yet he could be prickly, hoarded credit from his musical collaborators, and was a recurrent womanizer. These flaws Ellington meticulously veiled, doubtless knowing his success could easily slip away. He maintained this aura to the end, even when changing musical taste passed him by and left him in financial want. When he died of pneumonia, he owed more than half a million dollars in back taxes. Biographer Terry Teachout described Ellington as “a riddle without an answer, an unknowable man who hid behind a high wall of ornate utterances and flowery compliments that grew higher as he grew older.”

– Tom Poore



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# Joshia de Jonge

## Master Guitar Maker's Workshop *The Art of French Polishing*

Saturday, June 4  
1:15 - 2:45 p.m.  
CIM, Studio 113



**Workshop Description:** In a free encore to last year's very popular French polishing workshop, Canadian master guitar maker, Joshia de Jonge, will instruct, through demonstrations and fun, participant hands-on exercises, how to apply shellac finish to wood surfaces using this ancient finishing technique.

**About the Artist:** Master luthier **Joshia de Jonge** brings to guitar making many valuable perspectives. A natural eye for angles, the ability to discern Sitka spruce from Engelmann, short grain from long—these things are simply common

knowledge in a family of guitar makers. From playing with sawdust and making wooden trinkets as a child in her father's workshop, Joshia soon grew interested in guitar building; then what started as an after school pastime quickly developed into a way of life. Traveling to guitar festivals around the world and meeting other luthiers only fed her already burgeoning passion for the family craft.

Among these builders Joshia had the good fortune to meet master luthier Geza Burghardt, with whom she later studied French polishing. She has since wed the technique she learned from Burghardt with methods based on her own years of experience. Today Joshia de Jonge's guitars effortlessly fuse tradition with contemporary design, drawing inspiration from older instruments, builders the world over, and the rich environment of her father's workshop. Bracing her guitars with an all wood lattice based pattern helps provide them with the warm, colorful tone and noble projection for which they are so widely admired.

Joshia de Jonge resides in the scenic Gatineau Hills of western Quebec, Canada, with her husband, who is also a luthier, and their two children.

**Artist's website:** [joshiadejonge.com](http://joshiadejonge.com)

# Concerts at the LSA Lute Fest June 26 - July 2, 2016

**Harkness Chapel**  
at Case Western  
Reserve University  
11200 Bellflower Road  
Cleveland, OH

Sunday June 26, 2016

**Paul O'Dette**  
Renaissance Lute  
7:30 PM



Monday June 27, 2016

**Xavier Díaz-Latorre**  
Baroque Guitar  
1:00 PM



Monday June 27, 2015

**Nigel North**  
Baroque Lute  
7:30 PM



Tuesday June 28, 2015

**Robert Barto**  
Baroque Lute  
7:30 PM



Wednesday June 29, 2016

**Jakob Lindberg and  
Emma Kirkby**  
Lute Songs and More  
7:30 PM



Thursday June 30, 2016

**Scholarship Concert**  
Various Lutenists  
1:00 PM



Thursday June 30, 2016

**Three, Four and  
Twenty Lutes**  
7:30 PM



Friday July 1, 2016

**Participant Concert**  
Various Lutenists  
7:30 PM



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by the Lute Society of America, Inc.

Admission is \$20 general, \$15 for seniors & students  
Tickets are available at the door..

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For more information please contact Festival  
Director **Jason Priset** at 845-406-3513 or  
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# Petra Poláčková

## *Guitar*

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

### *Program*

Tombeau Sur La Mort De M. Comte De Logy      Sylvius Leopold Weiss (1687-1750)

Passagaille (From Suite XIV)

Suite XXV *L'infidèle*

- Entrée
- Courante
- Sarabande
- Menuet
- Musette
- Paysane

### *Intermission*

Tiento      Maurice Ohana (1913-1992)

Homenaje "Le Tombeau de Debussy"      Manuel de Falla (1876-1946)

From Suite II      Sylvius Leopold Weiss

- Prelude
- Courante
- Sarabande
- Giga

*Petra Poláčková performs this afternoon's concert on a nine string romantic guitar by Jan Tuláček, Czech Republic, (model N. Ries, Wien 1840) and a modern guitar courtesy Guitars International, USA.*

*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

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Acclaimed worldwide a unique musical talent, classical guitarist **Petra Poláčková** has won six first prizes in international competitions since 2002: Dolný Kubín, Slovakia; Kutna Hora, Czech Republic; Bratislava, Slovakia; Krzyzowa, Poland; Krynica, Poland; and the thirty-sixth International Guitar Competition Gargnano, Italy. She has also won three first prizes in Czech Republic national competitions: Opava, Ceske Budejovice, and Pardubice.

As a result of her competition and concert successes Petra Poláčková has been invited to perform at many prestigious European and non-European guitar festivals, such as Bonn, Vienna, Rust, Mikulov, Kutna Hora, Tychy, Wroclaw, Poznan, Bratislava, Pordenone, Budapest, Balaton, Bar, Braga, Madrid, Genève, Tel-Aviv, and Cleveland. In addition to her work as a concert soloist, Petra Poláčková is also an active chamber musician working with such artists as Chih-Chi Hsu (flute) and Sean Shibe (guitar); formerly she was a member of the Bohemian Guitar Orchestra.

Petra Poláčková was an instructor at the Elementary Art School Habrmanova in Hradec Kralove and at the Elementary Art School in Chocen from 2004 through 2010. Since 2010 she has led a guitar ensemble at the Czech Music Camp for Youth in Horni Jeleni and been a tireless co-organizer of the Guitar Festival Mikulov.

A native of the Czech Republic Petra Poláčková began her guitar studies at the age of six. In 2010 she completed her studies at the School of Music in Pardubice, Czech Republic, with Professor Petr Saidl. And in 2011 she received the Merit Diploma at the Chigiana Academy of Siena in Maestro Oscar Ghiglia's Class. Currently, she studies with Professor Paolo Pegoraro at Universität für Musik und darstellende Kunst Graz, Austria, where she is pursuing a masters degree.

**Artist's Website:** [petrapolackova.com/en](http://petrapolackova.com/en)

# Notes

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Music has been with us since deep antiquity. One of the earliest musical instruments found—its age is estimated to be 40,000 years—is a flute made from the wing bone of a griffon vulture. In a 2009 National Geographic article archaeologist Nicholas Conard suggested that music gave our fledgling species a cohesive edge in its struggle to survive: “Think how important music is for us. People often hear a song and cry, or feel great joy or sorrow. All of those kinds of emotions help bond people together.” Thus, long before it became an abstract pleasure, music’s purpose was explicitly social. It conferred an aesthetic luster to shared experience. This afternoon’s program explores two of the most ancient uses of music: its link to dance, and its commemoration of tragedy.

Dance, of course, is almost unimaginable without music. In fact, one might call dance “visual music.” In the 1986 movie *Children of a Lesser God*, there’s a scene in which actor William Hurt briefly tries to mime the Largo from Bach’s *Concerto for 2 Violins in D minor*. (In the scene, he had been asked by Marlee Matlin’s deaf character to “show” her the music.) Indeed, it’s likely that music inspired dance. Time and civilization stylized both to high refinement. By Bach’s time, both music and dance had taken on the abstract patina of high art. Their social function was suppressed in favor of a purely aesthetic experience. The resulting music was aimed at the discerning taste of the highborn, and composers in response often wrote dance music with no expectation that anyone would actually get up and cut a rug. That Bach was a master of such music is today well known. His almost exact contemporary, the Polish born lutenist **Sylvius Leopold Weiss** (1687-1750), perhaps needs more introduction.

In his day, Weiss was at least as well known as Bach. By 1744 he was the highest paid musician in the sumptuous court of Dresden. Encomiums to his skill were legion, even from other lutenists who might have been loathe to praise a rival. One such lutenist, Ernst Gottlieb Baron, wrote this breathless paean:

“He was the first to discover things one could do with the lute that had never been conceived until then. And I can sincerely admit that, as for his virtuosity, there is no telling the difference between Mister Weiss and a talented organ player when it comes to playing fantasies and fugues with his instrument. His arpeggios are of a rare density, his depicting emotions is without comparison, his technique prodigious; he has an unbelievable delicacy and singing grace. What is more, he is a great improviser and can play, when his fancy commands it, the most beautiful airs, violin concerts even, just by reading the score and realizing the figured bass phenomenally, whether be it on the lute or on the theorbo. Because he was the only one to draw from that instrument the best, most solid, most gallant, and most accomplished music, a great many, inspired by this new method, tried to acquire his skill and talent—much like the Argonauts with the Golden Fleece.”

During his long and successful career, Weiss composed about sixty-six lute sonatas, of which thirty-four are known to be lost. The ones that survive, however, are a treasure trove of late baroque dances. A recent recording of them comprises eleven CDs, about the same number needed for the complete

Beethoven piano sonatas. Their uniformly high quality reminds us that Weiss once spent an evening improvising with Bach, he on the lute and Bach on the keyboard. Witnesses to this friendly and spirited competition reported that there was little reason to prefer one over the other. Anyone who could hold his own in a jam session with Bach was a formidable musician indeed.

The suite *L'infidèle* has long been a favorite among guitarists. For its curious name Weiss scholar Laurent Duroselle offers this explanation:

“The colourful title of the work can be best explained by the occasional presence of surprising ‘oriental’ intervals, most notably at the beginning of the *minuet*. The parallel between musical treatments that were ‘unfaithful’ to conventional harmonic rules, and the usage of the same term to describe Muslims who were reluctant to embrace Christianity must be understood in the context of 1683 when the Turkish advance through Europe was arrested at the gates of Vienna. The leader of the successful Christian forces was Johann III, King of Poland, whose successors were to rule Dresden during Weiss’s lifetime.”

This seems a likely idea. Although the first four movements are common dances found in the baroque instrumental suite, the last two movements are more rustic—the *Musette* imitates the drone of bagpipes long associated with Turkish music, and the *Paysane* is a peasant dance. Perhaps Weiss intended these exotic movements to arouse a latent fear in his listeners toward the defeated invaders.

*Suite No. 2 in D major* is an altogether more buoyant affair. All its movements are standard baroque dances, to which is added an opening *Prélude*. The *Passacaille* from *Suite XIV*—another favorite among guitarists—is in the same sunny vein. “Passacaille” derives its name from two Spanish words that, roughly translated, mean to pass one another on a street. (This popular baroque dance began life as an improvised strummed interlude between songs and dances.) Overall, then, the above works show Weiss at his most congenial, and amply explain why he was paid so well at Dresden.

The remaining works on this program are in a somber vein that casts a darker hue. The *Tombeau Sur La Mort De Mr Comte De Logy* shows Weiss at his most tragic. He composed this finely wrought work as a lament for the death of Bohemian composer and lutenist, the Comte d’Logy in 1721.

Closer to our own time, the twentieth century offered ample scope for musical tragedy. Spaniard **Manuel de Falla** (1876-1946) contributed what many regard as the first truly modern work for guitar. His *Homenaje* was inspired by a cattle call of sorts: after the death of Claude Debussy in 1918, the French magazine “*Revue Musicale*” invited leading composers of the day to pay homage. The response was overwhelming. Works were contributed by Béla Bartók, Paul Dukas, Eugène Goossens, Gian Francesco Malipiero, Maurice Ravel, Albert Roussel, Erik Satie, Florent Schmitt, and Igor Stravinsky. One might assume Falla’s slender submission would be lost among such an imposing group. Instead, it has become a cornerstone of the guitar repertoire and a landmark in guitarists’ efforts to entice non-guitarists to compose for the guitar. Indeed, when later composer Benjamin Britten needed guidance in writing for the guitar, Julian Bream suggested the *Homenaje* as a model.



Falla wasn't a guitarist, and in composing *Homenaje* leaned heavily on the help of guitarist Miquel Llobet, who gave the work its premiere. Falla was extremely particular in how it should be played—he spent half an hour coaching Llobet on the first measure alone. In a 1976 interview, former Llobet student Rey de la Torre observed: “You have to hold it back. You can't just go overboard, and instead of having a dirge actually have everybody crying. It's not that, it has to be held back so that the grief is in control. And then the elegance of the almost lascivious feeling of the habanera gives it that very strange nuance.”

Turning from the death of one man to the fall of a nation, the *Tiento* by Spaniard **Maurice Ohana** (1913-1992) looks squarely into the abyss. Composed in 1957 and dedicated to Narcisco Yepes, *Tiento* is an anguished meditation on Spain's decline as a world power. Concert guitarist Eduardo Fernández has called it “the Guernica of music”—an allusion to Pablo Picasso's 1937 painting of the same name. Here, Ohana twists the historically familiar “folias” theme almost beyond recognition. His biographer Caroline Rae describes *Tiento* as “Goyesque, brutal, melancholy, and grief-stricken.”

– Tom Poore

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**About the Artist:** Born in 1997 in Toronto, Canada, **Tim Beattie** began playing the guitar at the age of four, and his formal studies began at age seven. He is currently studying under the tutelage of Grammy-Winning classical guitarist Jason Vieaux at the Cleveland Institute of Music, where he is pursuing a bachelor's degree in Music Performance. Prior to moving to Cleveland, he studied on full scholarship in the pre-college school at the Royal Conservatory of Music (Toronto), in the studio of maestro Robert Hamilton.

Tim Beattie has been honored with over thirty top prizes and awards in competitions at municipal through international levels, including: First Prize at the 2016 Stroud All-Ohio Competition, Second Prize (under-18 division) at the 2014 Indiana International Guitar Festival, and First Prize (under-18 division) at the 2013 Montréal International Guitar Festival.

He enjoys performing in a variety of settings, from seniors' residences to live Toronto radio, and made his international debut as a featured performer at the 2014 Montréal International Guitar Festival. Highlights from the 2015/2016 season include performances at the Chamber Music Orillia concert series, the Toronto Guitar Weekend, and a live televised performance for the Barrie Arts and Culture Awards in Ontario, Canada.

**Artist's website:** <http://timbeattie.ca/>

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**SoloDuo**  
**(Matteo Mela and Lorenzo Micheli)**  
**Guitars**

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

***Program***

Sonata Domenico Scarlatti (1685-1757)  
Sonata  
Sonata

Suite Bergamasque Claude Debussy (1862-1918)  
- Prélude  
- Menuet  
- Clair de lune  
- Passepied

Sinfonia from the opera "Il pirata" Vincenzo Bellini (1801-1835)  
arranged by Mauro Giuliani (1781-1829)

***Intermission***

French Suite no. 5 BWV 816 Johann Sebastian Bach (1685-1750)  
transcribed by Ida Presti (1924-1967)  
and Alexandre Lagoya (1929-1999)  
- Allemande  
- Courante  
- Sarabande  
- Gavotte  
- Bourrée  
- Loure  
- Gigue

Tango Suite Astor Piazzolla (1921-1992)  
- Allegro  
- Andante rubato, melanconico  
- Allegro

*Lorenzo Micheli performs on a guitar built by Daniel Friederich, France.*  
*Matteo Mela performs on a guitar built by David Rubio, England.*

*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



**Matteo Mela and Lorenzo Micheli** formed **SoloDuo** over ten years ago. As a duo they have performed throughout Europe, Asia, the USA, Canada, and Latin America, and 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 Fossa's Three Quartets, op. 19* (Stradivarius 2004); a CD of seventeenth 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.

**Artists' website:** [soloduo.it](http://soloduo.it)

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## Notes

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**Domenico Scarlatti** (1685-1757) is a great composer disguised as a middling one. Part of his disguise is that, in his keyboard sonatas, he's a formulaic miniaturist. (He also wrote operas, sinfonias, and choral music, but they're seldom played nowadays.) So it's easy to dismiss his sonatas with the airy notion that if you've heard a few of them, you've heard them all. But such dismissal dissolves under the sheer inventiveness of the music. Like the protagonist in Ilse Aichinger's "The Bound Man," Scarlatti finds endless possibilities within his self-imposed confines.

Scarlatti served eight years in Portugal, teaching the harpsichord to a young princess. On the death of his father, he moved back to his native Naples. But soon after, his former student married Ferdinand VI, son of Spain's Philip V. She immediately invited her former teacher to join the Spanish court. There Scarlatti remained for the rest of his life. And there he heard music unlike that of his homeland. As a harpsichordist and composer, he adapted these exotic sounds into a music unlike that of any other composer. Across his over 500 keyboard sonatas, there's a consistency of form and detail that makes his music easy to recognize. Such relentless sameness would, in lesser hands, doom the music to boring repetition. Yet all his sonatas display a surprising freshness and vivacity. What Scarlatti himself modestly called "an ingenious Jesting with Art," American poet Marianne Moore aptly summed up in these lines: "The mind is an enchanted thing, like the glaze on a katydid-wing, subdivided by sun till the nettings are legion. Like Gieseeking playing Scarlatti."

At first glance, **Claude Debussy** (1862-1918) seems the exemplar of a modernist. Indeed, many textbooks comfortably pigeonhole him in this way. (One essay begins its examination of him with the sentence: "With Debussy, we enter the modern era of Western art music.") But on closer look, he defies easy classification. That he embodied contradiction is undeniable. On the one hand, he embraced iconoclasm, writing: "Continue to be original, above suspicion. It spoils an artist to be greatly in sympathy with his surroundings." On the other hand, he was a staunch champion of France's past musical glory—he loved Jean-Philippe Rameau's music, and urged other French composers to learn from it. It's no small irony that, in looking to the past, Debussy was ahead of his time, foreshadowing the neoclassicism more commonly associated with Igor Stravinsky.

One of his most popular piano works, *Suite Bergamasque*, gave him no end of trouble. He began it in 1890, but didn't complete it until 1905. During this time his compositional style had changed, and Debussy struggled to reconcile his early drafts with his newer approach. Having also become a reliable money maker for publishers, he had to stave off their impatient demands for anything he happened to be working on. "It is not possible to publish the *Suite Bergamasque*," he complained to a particularly insistent publisher, "I am still in need of twelve bars for the *Sarabande*." That he mentioned a sarabande in a work that ultimately didn't have one shows how the suite evolved over its long gestation. In its final form, the suite comprises four movements, three of which are traditional baroque dances. Here Debussy ingeniously balances the apparently incompatible baroque past with the early modernist present.



In our own time, concert goers who want to recall a particularly enjoyable concert experience can buy a CD of the works they just heard performed. But for those attending an opera premiere by **Vincenzo Bellini** (1801–1835), this was obviously impossible. At the beginning of the nineteenth century, however, minor composers sensed an opportunity and started churning out arrangements of popular opera tunes, mostly aimed at amateur musicians with time and spare cash on their hands. Much of this stuff was forgettable. But in more able hands, these arrangements could show real substance and provide a challenge for players of more than pedestrian skill. **Mauro Giuliani** (1781–1829) was a virtuoso guitarist who brought a sure touch to these opera arrangements. In fact, although Franz Liszt is often credited with turning opera paraphrases into high art, Giuliani historically beat him to the punch, something music historians seldom acknowledge.


Wedding gifts seldom make history, but **Johann Sebastian Bach** (1685–1750) wasn't an ordinary husband. The earliest manuscript for the *French Suites*, written in Bach's own hand, was a present for his wife Anna Magdalena, a musician of considerable skill. She was twenty when Bach married her in 1721. This was his second marriage, having lost his first wife to a sudden illness just seventeen months earlier. Though his quick remarriage might suggest unsentimental practicality rather than love, theirs was an affectionate and happy relationship. Some two centuries later, English author Esther Meynell found this to be irresistible fodder, and penned a romantic fable in which the young Anna describes her joy in the music: "Very soon after our marriage he gave me a music-book he had made for me. I was not yet very advanced, though I could play a little before I was married, and he had written these little melodious compositions to please me, to encourage me, to suit the stage of skill at which I had arrived and lead me gently on towards a higher one." As one concert pianist quipped about this artistically timeless wedding present: "it beats a set of china."

For all the charm of these suites, how they came to be called "French" is a mystery. Bach himself, as far as we know, never called them that. And it's hard to argue Gallicism on formal grounds. Indeed, two movements—an *Anglaise* and a *Polonaise*—are decidedly not French. Perhaps a more convincing argument can be made on general and stylistic grounds. Forkel, Bach's 1802 biographer, wrote that they earned their name because "they are in the French style." And it's true that the *French Suites* are unique in their lack of a prelude in each suite and being small in scale. Rather, charm and elegance are their calling card. They eschew dense counterpoint and instead highlight melody and idiomatic keyboard texture. Musicologist Albert Schweitzer, in a somewhat clunky but heartfelt passage, wrote of them: "The amateur unconsciously imbibes certain principles of thematic formation, of part writing, of modulation and of construction, and from which he acquires a certain unconscious critical faculty, that protects him against inferior art."

In a 1986 interview, the composer and bandoneon virtuoso **Astor Piazzolla** (1921–1992) declared: "I wouldn't know what to do if the majority liked my music. I prefer it that the nonthinking public never becomes interested in my music." The thinking musician, however, had already discovered Piazzolla. Classical musicians flocked to his music, among them Gidon Kremer, Yo-Yo Ma, the Kronos Quartet, and the Assad Brothers, for whom Piazzolla wrote his *Tango Suite*. American cellist Carter Brey de-

scribed his first encounter: “There was something about their leader that commanded instant attention. Astor had a quality that would have served him well had he been a policeman or a gangster instead of a musician. You felt compelled to stop smirking and watch him warily. And when he wrung the first phrase from his bandoneon, I sat up and listened as if I were hearing music for the first time.” Brey’s wariness was prudent. Piazzolla was a trained boxer and seldom shied away from fisticuffs in his youth. But he also had a lighter side. While visiting England he met an Argentine bandoneonist who resided there. The player cried out to Piazzolla in mock despair: “You must know that I hate you, because now I’m only the second best bandoneonist in Britain.” Replied Piazzolla with a sly smirk: “Don’t worry, I’m leaving tomorrow.”

– Tom Poore



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# Ricardo Gallén

## *Guitar*

Sunday, June 5, at 2:30 p.m.  
Cleveland Institute of Music, Mixon Hall

### *Program*

- Grande Sonata, Op. 25 Fernando Sor (1778–1839)
- Andante Largo
  - Allegro non troppo
  - [Theme and Variations]
  - Menuetto: Allegro
- Grande Sonata, Op. 22
- Allegro
  - Adagio
  - Menuetto: Allegro
  - Rondo: Allegretto

### *Intermission*

- Sonata, Op. 15[B] Fernando Sor
- Sonata del Pensador, no. 4 (Dedicated to Ricardo Gallén) Leo Brouwer (b. 1939)
- Recuperación de la Memoria
  - Iluminaciones
  - Elogio de la Meditación
  - Celebración de la Memoria

*Ricardo Gallén performs this afternoon's concert on a copy of a Johann Georg Stauffer romantic guitar by Bernhard Kresse, Germany, courtesy John Dana and Guitars International, USA; and a modern concert guitar by Paco Santiago Marin, Spain.*

*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

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**Ricardo Gallén** was born in Linares, Jaen, Spain in 1972. At the age of four he began to play the guitar, making his first public appearance a year later. He entered the Linares Conservatory when he was ten and later studied the guitar and early music at the Salzburg Mozarteum and at Munich University.

A first-prize winner in many prestigious national and international competitions, he has given recitals all over the world as a soloist, in duets, and with orchestras under the direction of well known conductors such as Maximiano Valdes, En Shao, Juan Jose

Mena, Monica Huggett, Leo Brouwer, Jordi Savall, and Seirgiu Comisiona. Ricardo Gallen has premiered the works of numerous internationally acclaimed composers.

Gallén's first album was one of Naxos Records' best selling albums in 2001 and received sensational reviews in the specialized press. It was followed by five more Naxos albums, on which he performed solo music by Mauro Giuliani, Leo Brouwer, Toru Takemitsu, as well as all the concertos for solo guitar and orchestra by Joaquin Rodrigo. In 2013 his double CD recording of the Bach complete solo lute music was released by Sunnyside Records. In May 2014 his most recent CD, *Fernando Sor - Guitar Sonatas*, was released by Eudora Records. Both recordings have received international acclaim.

In 2009 Ricardo Gallén became one of the youngest musicians to become a professor at the prestigious University of Music "Franz List" in Weimar, Germany, a position that he continues to hold today.

**Artist's website:** [ricardogallen.com/ricardogallen/inicio.html](http://ricardogallen.com/ricardogallen/inicio.html)

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# Notes

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The word “sonata” is one that all musicians know. Ask them to define it, however, and you may get a momentary blank stare. The reason isn’t that musicians don’t know what to say. Rather, it’s that the definition hops about so capriciously that it’s hard to pin down. “Sonata” is a catch-all term, its precise definition depending on context. Its loosest meaning—derived from the Latin word “sonāre” (to make sound)—refers to music that’s intended for instruments other than the voice. That covers a lot of ground, comprising everything from Giovanni Gabrieli’s (1557-1612) majestic sonatas for brass to Domenico Scarlatti’s (1685-1757) intimate sonatas for harpsichord. But by the late eighteenth and early nineteenth centuries, this generic term had morphed into something more specific. Although still confined to instrumental music, it now referred to an imposing multi-movement work in which the composer creates a dramatic narrative. Its finest models were first worked out by Haydn, Mozart, and Beethoven. (They, of course, were inspired by composers better known today to musicologists than the general public.) To distinguish it from the more generic meaning of sonata, we currently often refer to it as the classical sonata.

It’s not far off the mark to say that the classical sonata is the musical equivalent of literature. In it, the composer approximates the ebb and flow of a play or novel. As does literature, the sonata introduces distinctive tunes or motives that suggest the characters in a play or novel. And as in literature, these characters are run through dramatic conflict. But one shouldn’t carry the parallel between sonata and literature too far. The story told in the classical sonata is shorn of overt literary meaning. The narrative we sense in the classical sonata isn’t about anything other than music. More accurately, it’s music about music—its logic and flow are inexorably musical. The essential irony of the classical sonata is that it takes literary conventions, effaces their linguistic meanings, and repurposes them to a solely musical end.

This makes the classical sonata one of the most abstract of musical forms. That can limit its surface appeal. For example, in the classical sonata, a tune is seldom intended to be immediately likable on its own terms. Instead, it’s created with an eye toward its musical potential as it unfolds. Indeed, a classical sonata tune may be deliberately banal. Sometimes a simple rhythmic pattern is sufficient, and the pitches themselves aren’t so important. Consider, for example, the theme in the second movement of Beethoven’s *Seventh Symphony*. The first twelve notes cling sullenly to one pitch. But then Beethoven gradually envelopes this plodding tune with such beauty that it counterintuitively becomes the most memorable part of the entire symphony. (At its premiere in 1813 the audience spontaneously demanded an encore of the second movement.) Still, it takes a keen mind and ear to respond to the cool logic of the classical sonata. This is music aimed at the aficionado rather than the dabbler.

For those who can respond, however, the rewards are great. Unmoored to extra musical conventions, the classical sonata can soar far beyond its more constrained musical brethren. Sonata marches under no particular flag and advances no particular agenda. So, while we’ll often find snippets of opera and dance throughout a sonata, we seldom hear a sonata beyond the opening movement of an opera or ballet.



Opera shuns anything that doesn't serve a literary plot, and ballet cleaves to dance. Sonata is a cheerfully indifferent mongrel, and that's its creative strength.

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For the guitar, the classical sonata proved a tough nut to crack. That's because modulation—changing from one key to another—is an integral part of the sonata. The sonata generates much of its narrative flow by beginning in one key, leaving it, and then coming back to it. Indeed, the typical first movement of a sonata is pretty much that above all else. Some instruments are better suited than others for modulation. On the keyboard, for example, modulation is easy. (A piano joke: How do you modulate on the piano? Sit in one spot and repeatedly play the same passage while two burly men shove the piano from side to side.) For guitarists playing polyphonic music, modulation is a dicier proposition. It requires a fearless player and a flexible left hand to do the key hopping in a sonata. So, while the classical sonata thrived among composers for other instruments, guitar composers tended to work the other side of the street, where music obligingly stayed put key-wise.

The Spanish guitarist and composer **Fernando Sor** (1778-1839), however, was a hardier breed. A thoroughly trained composer, singer, and pianist, he was well versed in the musical trends of his day. He set himself toward raising the standard of music written for the guitar. His 1830 *Méthode pour la Guitare* is less a method on how to play the guitar and more a manifesto on how to compose for it. In it, he often complains about guitar music that falls easily under the hands but flouts the rules of good composing. It's not surprising, then, that he confronted the thorny problem of writing a classical sonata for the guitar.

Sor's *Op. 15[B]* is an early work, probably composed when Sor was in his early twenties. It's a single movement that self-consciously follows popular Italian models. Soon after this, Sor would begin a careful study of the string quartets of Haydn. But in this early work he'd yet to fully master the rigorous sonata compositional style. By the way, the *Op. 15[B]* curious designation reflects a confusion sown by Sor's early publications—there's also an *Op. 15a* and *Op. 15c*, and all three are completely different works.

His first four movement sonata for the guitar was his *Op. 22, Grande Sonata*, published in 1825. This too is a relatively early work. Here Sor tries to meet Haydn and Mozart on their own turf. (Not so much Beethoven, as Sor apparently found him a bit too pungent.) One might argue that Sor was perhaps too respectful of his models—his *Op. 22, Grande Sonata* seems a bit diffident in how it ticks off all the boxes for a proper four movement sonata. Nonetheless, it's a delightful work, even if it doesn't quite scale the heights of Sor's models.

With his later *Op. 25, Grande Sonata*, Sor is more his own man. Here he looks forward to Chopin rather than to the past. (Which reminds us that Sor spent his final years in Paris and almost certainly heard Chopin himself.) Here also he's more fluid in his handling of modulation, often drifting through keys unfamiliar to the average guitarist. Indeed, *Op. 25* begins in C minor—not a comfortable key for the guitar. And finally, Sor is more adventurous in his choice of movements, unconventionally ending the sonata with a graceful little minuet. Curiously,

Beethoven ended his famous *Diabelli Variations* with a minuet. Maybe Sor was warming to Beethoven's example.

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By the early twentieth century the sonata was practically a museum piece. Claude Debussy had declared the symphony a dead form, and he might well have included the sonata in his eulogy. But as the century drew to a close, composers seemed to reawaken to the sonata's old-fashioned gravitas. No guitar composer more ingeniously poured new wine into old bottles than the Cuban guitarist and composer **Leo Brouwer** (b. 1939). Although an early champion of the avante-garde, Brouwer gradually drifted toward a simpler, more direct musical language. Along with this "new simplicity," as he called it, he also embraced the older forms, including the venerable sonata. Indeed in a 1997 interview Brouwer seemed almost nostalgic toward the era that spawned the classical sonata:

"In the past the function of music was very clear: the audience met together, understood the themes, the structural details and the interpretation. There wasn't a gap between the cultivated and the popular: Bach and Mozart composed popular music. The guitarist-composers like Tárrega, Mertz, Giuliani were very close to the manifestations of popular music which at that time didn't have divisions. What has happened is that with the brutal development of the 19th century and above all of the 20th century, everything has changed."

*Sonata del Pensador*, was written in 2013 and dedicated to Ricardo Gallén. Thus, in today's program we have the pleasure of hearing Brouwer's latest sonata performed by its dedicatee. It seems fitting, then, to step aside and allow the artist and his performance to speak for themselves.

– Tom Poore

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# Simon Powis

## Lecture

### *New Opportunities for a Twenty-First Century Guitarist*

Sunday, June 5

6:00 - 7:15 p.m.

CIM, Studio 113



**Lecture Description:** Australian guitarist Simon Powis will discuss how more than ever before musicians have the means to instigate change, challenge the status quo, and connect with their audiences. In his lecture he will look at a variety of ways that an individual can embrace new opportunities and make an impact.

**About the Artist:** A passionate and expressive style coupled with a formidable technique has garnered attention for classical guitarist **Simon Powis** as a talented soloist, chamber musician, and innovator. Powis began his studies at the age of five on the cornet. Inspired by his brother's musical pursuits he took up the guitar at age eleven and began an enduring obsession that would result in performances throughout Europe, Australia, and the Americas.

After completing his studies at the Sydney Conservatorium of Music with Raffaele Agostino in 2004, Powis traveled extensively throughout Europe to study with some of the world's most renowned virtuosos. In 2006 Powis was invited to undertake a Masters of Music at Yale University on a full scholarship under guitarist Benjamin Verdery. Upon completing this degree he was accepted as the first guitarist in over two decades to undertake doctoral studies at Yale.

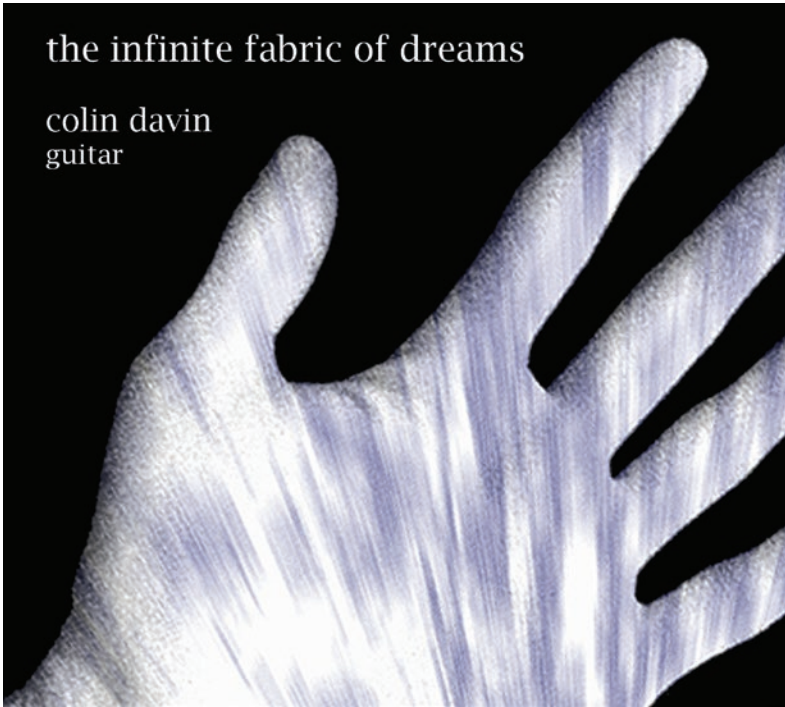
Powis has toured extensively as a classical guitar soloist with performances in the Kennedy Center (Washington D.C.), Australia House (London), and the Banff Center for the Arts (Canada). A strong passion for chamber music has resulted in international collaborations ranging from traditional groups such as the Modigliani String Quartet and Ian Swenson (violin) to less common performances with double bass, electronics, and even the tuba. In the past years he has collaborated with a variety of composers to premiere over thirty new works on the concert stage.

As a teacher Powis has instructed master classes in Lima, Mexico City, and New York, and at Yale he was employed as both a guitar instructor at the school of music and a teaching fellow in the department of music. He is also the creator of [classicalguitarcorner.com](http://classicalguitarcorner.com), one of the internet's most prominent guitar education sites and maintains an active podcast where he interviews leading musicians from around the world.

**Artist's website:** [simonpowis.com](http://simonpowis.com)

# COLIN DAVIN

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# Colin Davin

## *Guitar*

Sunday, June 5, at 7:30 p.m.  
Cleveland Institute of Music, Mixon Hall

### *Program*

- |                           |                               |
|---------------------------|-------------------------------|
| Prelude no. 2 in A minor  | Francisco Tárrega (1852-1909) |
| Hommage à Tárrega, op. 69 | Joaquín Turina (1882-1949)    |
| - Garrotín                |                               |
| - Soleares                |                               |
| Three Pieces              | Hans Haug (1900-1967)         |
| - Prélude                 |                               |
| - Tiento                  |                               |
| - Toccatta                |                               |
| Suite Compostelana        | Federico Mompou (1893-1987)   |
| - Preludio                |                               |
| - Coral                   |                               |
| - Cuna                    |                               |
| - Recitativo              |                               |
| - Cancion                 |                               |
| - Muiñeira                |                               |

### *Intermission*

- |                                  |                                     |
|----------------------------------|-------------------------------------|
| Prelude no. 5 in E major         | Francisco Tárrega                   |
| Homenaje "Le Tombeau de Debussy" | Manuel de Falla (1876-1946)         |
| Burgalesa                        | Federico Moreno Torroba (1891-1982) |
| Sonata for Guitar                | Antonio José (1902-1936)            |
| - Allegro moderato               |                                     |
| - Minuetto                       |                                     |
| - Pavana triste                  |                                     |
| - Final                          |                                     |

*Colin Davin performs on a Coclea Thucea guitar built by Andrea Tacchi, 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 Artist

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Hailed as “the real thing, a player with a virtuoso’s technique, a deeply expressive musicianship, and a probing imagination” (American Record Guide) and for his “precision, musical intelligence and passion” (Cleveland Classical), guitarist **Colin Davin** has emerged as one of today’s most dynamic young artists. Highlights of the 2015-16 season include performances at the Elnora Festival at the University of Illinois; the New York City Classical Guitar Society; a performance with Dawn Upshaw at the Resonant Bodies Festival; and the Cleveland International Classical Guitar Festival.

In November 2014 Davin appeared as a featured musical guest on the *Late Show with David Letterman* alongside soprano Jessye Norman. He has performed at venues across the world, including Carnegie Hall, Alice Tully Hall, the Metropolitan Museum of Art (on historic instruments from the museum’s collection), New York Philharmonic Ensembles, the Alhambra Palace in Granada, Spain, the Paris Conservatoire, and other venues throughout the United States. His collaborators include GRAMMY Award winning soprano Estelí Gomez, conductor and pianist Philippe Entremont, and Pulitzer Prize winning composer Caroline Shaw. From 2012-2015 he taught and performed at the Aspen Music Festival as the teaching assistant to Sharon Isbin, and has three times been a guest teacher at the Afghanistan National Institute of Music in Kabul, Afghanistan.

Davin’s debut solo recording, *The Infinite Fabric of Dreams*, has been praised as “some of the finest interpretations I’ve heard...achingly beautiful...a thoughtful, perceptive interpretation, filled with details often missed” (American Record Guide) and “a first-rate disc...Davin knows the pieces deeply and delivers virtuosic and exciting performances...state of the art” (Soundboard Magazine). As a catalyst for the creation and performance of contemporary music, he has performed with Contemporaneous, Axiom, New Juilliard Ensemble, and Mimesis Ensemble. Davin is the founder of The Millennial Music Festival, which has promoted new commissions and intriguing programs featuring New York’s most sought after young musicians.

Colin Davin holds a Master of Music from the Juilliard School, where he studied with Sharon Isbin; a Bachelor of Music from the University of Southern California with William Kanengiser; and preparatory studies at the Cleveland Institute of Music with Jason Vieaux. He holds numerous top prizes in international competitions, including the Guitar Foundation of American International Solo Competition. He currently serves on the conservatory faculty at the Cleveland Institute of Music.

**Artist’s Website:** [colindavin.com](http://colindavin.com)



# Notes

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In 711, army general Tariq Ibn-Ziyad and 7000 soldiers landed on the shores of Gibraltar. Burning the boats that brought them, he shouted to his army: “Where can you flee? Behind you is the sea—before you, the enemy!” So began the Moorish occupation of Spain, which lasted until 1491. Its profound influence also touched on musical instruments hitherto unknown in Spain: the lute and guitar. These musical expats thrived in their new environs, the guitar in particular. Even today, the classical guitar is occasionally called the “Spanish guitar,” its Moorish roots all but forgotten in the popular mind. Tradition minded guitar makers, however, still pay homage to the guitar’s remote past. The intricate and beautiful inlaid patterns of the traditional rosette surrounding the soundhole are a nod to Islamic art and the guitar’s Moorish genesis. All the works on this program, save one, were written by Spaniards.

A modest man of modest means, **Francisco Tárrega** (1852-1909) got off to a harrowing start in life. At the tender age of three, left in the care of a neighbor by his hardworking parents, he was flung headfirst into a ditch after wetting his bed. Horrified witnesses rescued him, but he subsequently contracted an illness that left him sight-impaired for the rest of his life. The vicious caretaker discretely vanished, never to be seen again. Curiously, impaired vision seemed a leitmotiv in Tárrega’s youth. Two of his early music teachers had the nickname “El Ciego” (the blind man), one being completely blind, the other nearly so. Blindness also figures into a revealing anecdote. A teenaged Tárrega, roaming the streets of Madrid, encountered a blind beggar playing the guitar. The beggar wasn’t a good player, and had earned no money for his trouble. Tárrega borrowed the beggar’s guitar and began playing, attracting a throng of admirers with his beautiful performance. He then passed the hat, collected a large sum, and handed it and the guitar to the beggar. He then went home, too penniless to afford a meal for himself.

At age four, **Joaquín Turina Pérez** (1882-1949) astonished his middle-class family by skillfully improvising on an accordion given to him by a housemaid. His artistically inclined father, a fine painter himself, recognized his son’s talent and cultivated it. Like many Spanish composers of his day, Turina was at first strongly influenced by French music, and studied composition with Vincent d’Indy. But a 1907 conversation in a Paris café with Isaac Albéniz and Manuel de Falla inspired him to change his tune, and he became one of Spain’s most ardently nationalist composers. Writing of this meeting four years later, Turina declared: “I realized that music should be an art, and not a diversion for the frivolity of women and the dissipation of men. We were three Spaniards gathered together in that corner of Paris, and it was our duty to fight bravely for the national music of our country.” So perhaps it was inevitable that eventually he would compose for Spain’s most famous guitar virtuoso, Andrés Segovia. His 1932 *Hommage à Tárrega* is comprised of two brief but vigorous movements. Oddly, it sounds nothing like Tárrega, and its obvious reference to flamenco is surprising, considering Segovia’s studied avoidance of the guitar’s flamenco heritage. But maybe Turina knew his dedicatee well. It’s rumored that Segovia in private could do some pretty mean flamenco playing—indeed, his first guitar lessons were with a flamenco player.

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Swiss composer **Hans Haug** (1900-1967), though closely associated with Segovia at various times, seldom caught a break in finding a champion for his guitar works. His first work for the guitar was his *Concertino for Guitar and Chamber Orchestra*, written for the 1950 guitar composition competition at the “Accademia Musicale Chigiana” in Italy. Among the judges was Segovia, and Haug’s *Concertino* won first prize in its category. Although it was promised that Segovia would premiere it and assist in its publication, he never performed it, and *Concertino* wasn’t published until three years after Haug’s death. Segovia, however, thought well enough of Haug to record his first solo guitar work, *Alba*. He also invited Haug in 1961 to teach composition courses at the summer music academy in Santiago de Compostella. There Haug composed his three pieces: *Prélude, Tiento et Toccata*. Once again, the work didn’t appeal to Segovia. Yet Segovia carefully preserved the manuscript, as he did with many other works written for him that he didn’t play. That he never performed these works might have boiled down to time—so much music was dedicated to Segovia that perhaps he simply didn’t have time to get to it all. In a conversation with a fellow guitarist, Segovia seemed almost contrite about this huge backlog of unperformed music: “I did nothing with this, but I have no reason to prevent you from doing something, if you like it, and if you have the time, skill, and patience that I did not find in myself.” *Prélude, Tiento et Toccata* was eventually published in 2003, resurrected in “The Andrés Segovia Archive,” a collection of unpublished works dedicated to Segovia and edited by the indefatigable Angelo Gilardino.

Trained mainly as a pianist, **Frederic Mompou i Dencausse** (1893-1987) at first didn’t consider composition as a possible career. But his profound shyness poisoned his attitude toward performing, and he increasingly drifted into composing. Known mainly for short piano works, Mompou became a connoisseur’s choice among Spanish composers. Biographer Wilfrid Meller wrote: “Federico Mompou is almost the only living composer known to me who reveals what I have called the reality of Spain, as opposed to the picture-post-card version.” His 1962 *Suite Compostelana* is in six movements of exquisite delicacy. What Mompou said of himself is also apt to this inward looking music: “I hate bravura music, the big things. I am a simple person. I compose on the moment, when I feel the inspiration. I don’t think of being listened to by thousands of people or just one person. I just compose because I have the inspiration and the need to compose.”

**Manuel de Falla** (1876-1946) had a lifelong love for the sound of the guitar. “The harmonic effects produced unconsciously by our guitarists,” he wrote, “are one of the miracles of natural art.” Yet he never was entirely comfortable writing for such a dauntingly idiomatic instrument. Nonetheless, few Spanish works in the guitar’s twentieth century repertoire are more justly admired than his sole composition for the guitar: *Homenaje*. Written in 1920, it’s an anguished and profound lament on the death of Claude Debussy. The piece is brief—only seventy measures—and if one heeds Falla’s curious suggested tempo (quarter note=60), it clocks in at a brisk two and a half minutes. Understandably, almost no one plays it that fast. One might argue that *Homenaje* says as much about its creator as it does its subject. Pianist Artur Schnabel said of Falla: “He looked like an ascetic monk in civilian clothes. Always dressed in black, there was something melancholy about his bald head, his penetrating dark eyes and bushy eyebrows, even his smile

was sad.” Characteristically, Igor Stravinsky was more laconic, describing Falla as “modest and withdrawn as an oyster.”

During his long life, **Federico Moreno Torroba** (1891-1982) was more than a composer, and for many years served as president of the Sociedad General de Autores de España. In this capacity, one of his duties was to enforce royalty payments, something that didn’t endear him to those who preferred to perform without paying. At one point, he felt he needed to hire bodyguards to protect himself. In spite of this, Torroba maintained his equanimity, and even could tweak the noses of those whose rights he zealously protected: “The composer is a very strange being. He always believes that his work is not sufficiently accepted, rewarded, or promoted.” Torroba was among the first Spanish composers to write for Segovia, beginning with his 1924 *Suite Castellana*. From there, he contributed enormously to the guitar repertoire, including ten concertos with guitar. Composed in 1928, *Burgalesa* is a lyrical and evocative miniature.

**Antonio José Martínez Palacios** (1902-1936) was a young composer of whom much was expected. Maurice Ravel said of him: “He will become the Spanish composer of our century.” But Spain in the 1930s was a dangerous place to be an artist, especially a liberal one. José was loosely associated with the “Generation of ‘27,” an artistic movement that championed the avante-garde. It also didn’t help that José and other scholars founded a liberal magazine in 1935. It was probably for this reason that he was rounded up and executed by a Falangist firing squad. (In a bitter irony, the Falange party’s early manifesto was entitled the “27 Points.”) José’s 1933 *Sonata para Guitarra* is his only major work for guitar. He dedicated it to his friend, guitarist Regino Sainz de la Maza, who gave a partial premiere 1934. But the sonata faded into obscurity until its full premiere by Ricardo Iznaola in a 1981 radio broadcast. Iznaola calls it “perhaps the greatest piece for solo guitar ever written in Spain.”

– Tom Poore

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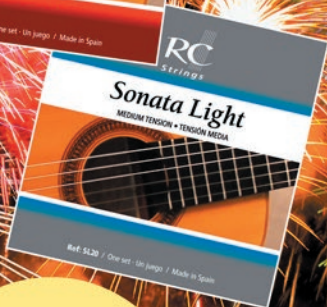
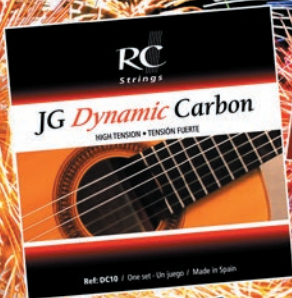
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