

# CLASSICAL GUITAR FESTIVAL

## JUNE 8-10, 2018

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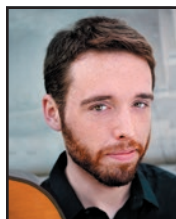
Jason Vieaux  
USA



Duo Melis  
Spain and Greece



Ricardo Gallén  
Spain



Colin Davin  
USA



Petra Poláčková  
Czech Republic



Antonis Hatzinikolaou  
Greece



Estelí Gomez  
USA



Nigel North  
England



Julien Labro  
France



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Bella Corda  
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Marcin Dylla

Manuel Barrueco

Raphaella Smits

Zoran Dukic

# GUITAR FOUNDATION OF AMERICA INTERNATIONAL CONVENTION & COMPETITION

Frost School of Music



UNIVERSITY OF MIAMI

MIAMI, FL

JUNE 17-22, 2019

Hosted by

Dr. Federico Musgrove Stetson

and Professor and Program Director

Rafael Padron

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# Welcome

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

Our reasons for presenting this Festival are several: (1) to entertain; (2) to educate; (3) to encourage deeper thought and discussion about how we listen to, perform, and evaluate fine music; (4) to nurture new and old relationships, artistic and social; and, most important, (5) to help facilitate moments of heightened spiritual awareness.

For it is in live, heightened moments of musical magic in our experience—when art and chance coalesce, time stops, and egos dissolve—that often we become most mindful of our shared humanity.

**Armin Kelly**

*Founder and Owner, Guitars International*

*Artistic Director, Cleveland International Classical Guitar Festival®*

## Acknowledgements

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

**Cleveland Institute of Music Administration and Staff:** Paul Hogle, President; Judy Bundra, Chief Academic Officer and Dean of The Conservatory; Madeline Lucas Tolliver, Interim Executive Director, Preparatory & Continuing Education and Performance Operations; Amy Brondyke, Director of Marketing and Communications; Whitney Clair, Marketing & Publications Manager; Wendy Waldron, Event Manager; Allison George, Production & Ensembles Coordinator; Emily Stack, Facilities and Box Office Coordinator; Rachel Kunce, Admissions Counselor; Alan Bise, Director of Recording Arts and Services; Security Guards: Jane Macarthy, Mike Moore, and Katrina Dixon who always make us feel so welcome; and the CIM Guitar Department students, to whom this festival is dedicated.

**Business Partners:** Alphagraphics Cleveland; Augustine Strings; Azica Records; BAM France USA; *ClevelandClassical.com*; Cleveland Classical Guitar Society; Crown Guitar Workshop & Festival; Guitar Foundation of America; Jonathan Wentworth Associates; Mosaic Management; Rodgers Tuning Machines; Strings By Mail; *The Plain Dealer*; Thompson Hine LLP; WCLV 104.9 FM; and WCPN 90.3 FM.

**Festival Friends:** Professor Clare Callahan; Martin and Kathy Davin; Professor Brad DeRoche; Jeffrey R. Elliott and Cyndy Burton; James Flood; Brian Gaudino; Robert Gruca; Drs. Jonathan and Melissa Fitzgerald; Frank, Kathryn, and Matthew Haehner; Linda and Steve Hall; Christoph and Iris Harlan; David W. Hershberger; Tom Holland; Pat Kilkenny; Brian Kozak; Erik Mann; Andy Poxon; Bryan Reichert; James Stroud; and Alfredo and Nora Velazquez.

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



## About Our Artistic Director

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

Armin Kelly holds both BA and MA degrees in English literature from Columbia University and an MA degree in teacher education with a concentration in English from Harvard University. While at Harvard he founded Guitars International. Now in its twenty-eighth year Guitars International is devoted to representing, promoting, and retailing the work of the world's finest contemporary classical guitar makers.

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

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

## About Our Program Notes' Author

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

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

## Partial List Of Performing Artists Presented: 2000 - 2018

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**Tony Arnold**, soprano, USA (Cleveland Debut)  
**Manuel Barrueco**, guitar, USA  
**Beijing Guitar Duo**, guitars, China (Cleveland Debut)  
**Jorge Cardoso**, guitar, Argentina (USA Debut)  
**Colin Davin**, guitar, USA  
**Rohan de Saram**, cello, England (Cleveland Debut)  
**Zoran Dukić**, guitar, Croatia (Cleveland Debut)  
**Eduardo Fernandez**, guitar, Uruguay  
**Paul Galbraith**, guitar, Scotland (Cleveland Debut)  
**Ricardo Gallén**, guitar, Spain (Cleveland Debut)  
**Estelí Gomez**, soprano, USA  
**Antigoni Goni**, guitar, Greece (Cleveland Debut)  
**Robert Gruca**, guitar, USA  
**Ellen Hargis**, soprano, USA  
**Antonis Hatzinikolaou**, guitar, Greece (USA Debut)  
**John Holmquist**, guitar, USA  
**Hubert Kappel**, guitar, Germany (Cleveland Debut)  
**Dale Kavanagh**, guitar, Canada (Cleveland Debut)  
**Jiyeon Kim (Jiji)**, guitar, Republic of Korea (Cleveland Debut)  
**Yolanda Kondonassis**, harp, USA  
**Irina Kulikova**, guitar, Russia (Cleveland Debut)  
**Julien Labro**, accordion and bandoneon, France  
**Jonathan Leathwood**, guitar, England  
**Emily Levin**, harp, USA (Cleveland Debut)  
**Daniel Lippel**, guitar, USA  
**Duo Melis**, guitars, Spain and Greece (Cleveland Debut)  
**Nigel North**, lute, England  
**Paul O'Dette**, lute, USA  
**Petra Poláčková**, guitar, Czech Republic (USA Debut)  
**Stephen Robinson**, guitar, USA  
**Liliana Rodriguez**, soprano, Argentina (Cleveland Debut)  
**Rucco James Duo**, guitars, Italy and USA (Cleveland Debut)  
**David Russell**, guitar, Scotland (Cleveland Debut)  
**Carrie Henneman Shaw**, soprano, USA  
**Michael Cedric Smith**, guitar, USA (Cleveland Debut)  
**Raphaella Smits**, guitar, Belgium (Cleveland Debut)  
**Gaelle Solal**, guitar, France (Cleveland Debut)  
**SoloDuo**, guitar, Italy (Cleveland Debut)  
**Pavel Steidl**, guitar, Czech Republic (Cleveland Debut)  
**Nathasja van Rosse**, guitar, Netherlands (Cleveland Debut)  
**Ana Vidovic**, guitar, Croatia (Cleveland Debut)  
**Jason Vieaux**, guitar, USA  
**Hao Yang**, guitar, China (Cleveland Debut)  
**Xuefei Yang**, guitar, China (Cleveland Debut)

# Cleveland International Classical Guitar Festival

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## Schedule at a Glance

### FRIDAY, JUNE 8

#### **Continental Breakfast and Reception For Master Class**

##### **Performers**

9:00 - 9:45 a.m.

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

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

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: Colin Davin (USA), guitar**

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

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

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

*Renaissance Performance Practice For Guitarists*

1:30 - 2:45 p.m.

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

*See page 10 for description.*

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

3:00 - 5:45 p.m.

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

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

*Baroque Performance Practice For Guitarists*

6:00 - 7:15 p.m.

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

*See page 10 for description.*

#### **CONCERT: Jason Vieaux (USA), guitar, and Julien Labro (France), accordion**

Works by: Balkanski, Gnattali, Metheny, Pärt, and Piazzolla

7:30 - 9:30 p.m.

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

*See page 13 for program, notes, and artists' biographies.*

#### **After Concert Dinner: L'Albatros Brasserie**

10:30 p.m.

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



# Cleveland International Classical Guitar Festival

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## Schedule at a Glance

### SATURDAY, JUNE 9

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

9:30 - 12:15 a.m.

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

#### **Master Class: Antonis Hatzinikolaou (Greece), guitar**

9:30 a.m. - 12:15 p.m.

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

#### **Master Guitar Maker Lecture: Joshia de Jonge (Canada), luthier**

*The Rosette Making Process*

1:30 - 3:00 p.m.

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

*See page 21 for description.*

#### **Pre-Concert Youth Performance: Cleveland Suzuki Ensemble, guitars**

Works by: Ayala, J. C. Bach, Bayly, Calatayud, Carcassi, Coste, Ferrer, Fuhrman, Longay, Paganini, Purcell, Sagreras, Sor, and Suzuki.

2:15 - 2:50 p.m.

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

*See page 23 for program.*

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

Works by: Barrios, Brouwer, and Lauro

3:15 - 5:15 p.m.

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

*See page 25 for program, notes, and artist's biography.*

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

Petra Poláčková (Czech Republic) will demonstrate twelve exhibit guitars collected from around the world by Guitars International.

6:00 - 7:15 p.m.

CIM Mixon Hall, open to the public free of charge\* (no tickets or passes required)

*\* Voluntary donations to support the CICGF gratefully accepted.*

*See page 30 for description.*

#### **CONCERT: Duo Melis (Spain and Greece), guitars**

Works by: J. S. Bach, Granados, Kapustin, Lhoyer, Piazzolla, and Rodrigo

8:00 - 10:00 p.m.

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

*See page 31 for program, notes, and artists' biographies.*

#### **After Concert Dinner: L'Albatros Brasserie**

11:00 p.m.

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

# Cleveland International Classical Guitar Festival

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## Schedule at a Glance

### SUNDAY, JUNE 10

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

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

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

#### **Master Class: Duo Melis (Spain and Greece), guitars**

11:30 - 2:15 p.m.

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

#### **Pre-Concert Youth Performance: Cleveland Bella Corda**

##### **Ensemble, guitars**

Works by: Brace, Chobanian, Haydn, Larson, Milán, Mompou, Sor, and Valderrábano

1:45 - 2:20 p.m.

CIM Pogue Lobby, free (no tickets or passes required)

*See page 36 for program.*

#### **CONCERT: Antonis Hatzinikolaou (Greece), guitar**

Works by: Britten, Paganini, Pujol, Torroba, and Weiss

2:30 - 4:15 p.m.

CIM Mixon Hall, all tickets \$15.00 (general seating)

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

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

4:30 - 7:15 p.m.

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

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

4:30 - 7:15 p.m.

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

#### **CONCERT: Estelí Gomez (USA), soprano and Colin Davin (USA), guitar**

Works by: Beaudoin (world premiere), Britten, De Falla, Duparc, Larsen,

C. Schumann, R. Schumann, Stevens (world premiere), and Villa-Lobos

7:30 - 9:30 p.m.

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

*See page 41 for program, notes, and artists' biographies.*

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

10:30 p.m.

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



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*Plymouth UCC of Shaker Heights*

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*Plymouth UCC of Shaker Heights*

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# Nigel North (England), lute

## Lecture Demonstration I

### ***Renaissance Performance Practice For Guitarists***

Friday, June 8, 1:30 - 2:45 p.m.  
CIM Studio 113, open to the public free of charge  
(no tickets or passes required)

**Description:** Nigel North will discuss and demonstrate what stylistic and performance practice issues we may need to consider when playing some sixteenth century repertoire on the guitar. Three pieces will be discussed: Narvaez's *Mille Regretz*, Dowland's *Fantasia* from the *Varietie of Lute Lessons (1610)* often called *Fantasia 7*, and Francesco da Milano's *Ricercare La Compagna*.

## Lecture Demonstration II

### ***Baroque Performance Practice For Guitarists***

Friday, June 8, 6:00 - 7:15 p.m.  
CIM Studio 113, open to the public free of charge  
(no tickets or passes required)

**Description:** Nigel North will discuss and demonstrate what stylistic and performance practice issues we may need to consider when playing baroque music on the guitar. Three pieces will be considered: J.S. Bach's *Allemande* from the *Suite in G minor BWV 995*, Robert de Visèe's *Prelude in D minor*, and J.S. Bach's *Prelude* from *BWV 998*.



**About the Artist:** Renowned lutenist **Nigel North** (England) 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. In all, Nigel North’s musical life embraces a wide range of 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. 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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# Important CIGF Parking Information For Saturday, June 9

**On Saturday, June 9** University Circle Inc. will be hosting “Parade the Circle” from 11:00 a.m. to 4:00 p.m. As a result, **East Blvd. will be CLOSED between 9:00 a.m. and 3:00 p.m.**

**The Cleveland Institute of Music’s Hazel Drive parking lot, however, WILL REMAIN OPEN during these hours.** You will be able to access the CIM Hazel Drive parking lot by using the following routes:

## FROM THE EAST

Take Euclid Avenue to 115th Street. Turn left on 115th street, left on Wade Oval Drive, left on Mistletoe, right on Magnolia, and left onto Hazel Drive.

## FROM THE WEST

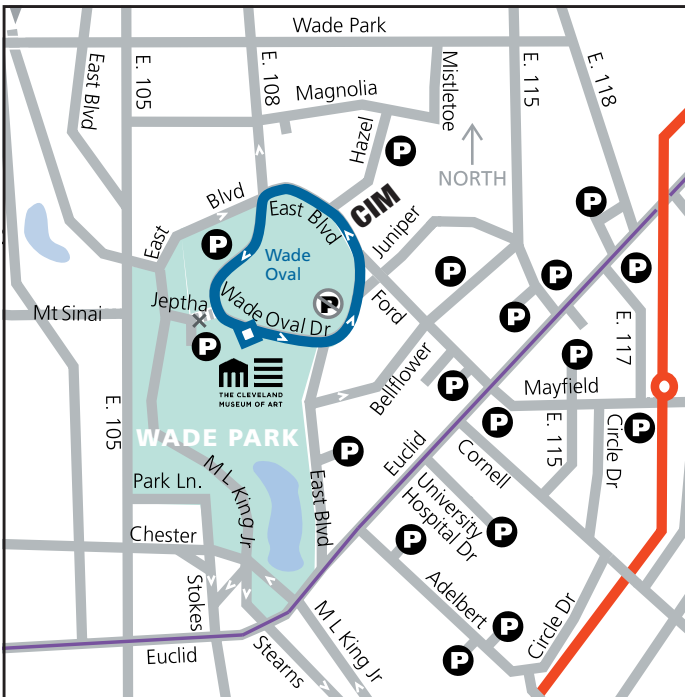
Take Chester Avenue to 105th Street. Turn left on 105th Street, right on Magnolia, and right onto Hazel Drive.

## FROM I-90

Get off on Martin Luther King Jr. Blvd. Turn left on 105th Street, right on Magnolia, and right onto Hazel Drive.

When you reach the intersection of Magnolia and Hazel Drive, tell the Security staff that you are attending a concert or event at the Cleveland Institute of Music. They will allow you to turn onto Hazel Drive. The entrance to the CIM Hazel Drive parking lot will be on your left.

**Enter the CIM building by its Hazel Drive entrance.**





**Jason Vieaux (USA), guitar**  
**Julien Labro (France), accordion and accordina**

Friday, June 8, at 7:30 p.m.  
Cleveland Institute of Music, Mixon Hall

***Program***

- Fratres \* Arvo Pärt (b. 1935)
- Suite Retratos \* Radamés Gnattali (1906–1988)  
- Pixinguinha (Choro)  
- Ernesto Nazareth (Valse)
- Antonia \*\* Pat Metheny (b. 1954)
- Escualo (arrangement Labro/Vieaux) Astor Piazzolla (1921–1992)

***Intermission***

- Prelude and Scherzo Rossen Balanski (b. 1968)
- Suite Retratos \* Radamés Gnattali (1806–1988)  
- Anacleto de Madeiros (Schottisch)  
- Chiquinha Gonzaga (Corta Jaca)

\* Arrangement made by Julien Labro

\*\* Arrangement made by Jason Vieaux

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

*Please silence all electronic devices, including cellular phones, watches, and pagers.  
Photography, video or audio recording are not permitted during this concert.*



## WHY CHOOSE CIM?

- A stimulating, supportive atmosphere with world-class faculty including Grammy-winner **Jason Vieaux** and **Colin Davin**.
- Through CIM's Center for Innovative Musicianship (CIM<sup>2</sup>), take advantage of comprehensive career services, community and virtual performance opportunities and an entrepreneurship-focused curriculum.
- Tuition for new students in 2018-19 is set at \$40,000–15% less than the prior year.



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## About the Artists

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Grammy winner **Jason Vieaux** (USA), “among the elite of today’s classical guitarists” (Gramophone), is the guitarist that goes beyond the classical. His most recent solo album, *Play*, won the 2015 Grammy Award for Best Classical Instrumental Solo.

Recent highlights include performances at Caramoor Festival as Artist-in-Residence, Chamber Music Society of Lincoln Center, Philadelphia Chamber Music Society, Buenos Aires’ Teatro Colon, Amsterdam’s Concertgebouw, New York’s 92Y, Ravinia Festival, and many other distinguished series. A first-rate chamber musician and programmer, he frequently collaborates with artists such as the Escher Quartet, harpist Yolanda Kondonassis, and accordion/bandoneon virtuoso Julien Labro. He has performed as soloist with over 100 orchestras and his passion for new music has fostered premieres by Avner Dorman, Dan Visconti, Vivian Fung, José Luis Merlin, and more. Vieaux continues to bring important repertoire alive in the recording studio as well. Vieaux has upcoming releases on Azica, BIS, and Naxos. Recent recordings include *Infusion* (Azica) with accordionist/bandoneonist Julien Labro; Ginastera’s *Guitar Sonata*, which is featured on *Ginastera: One Hundred* (Oberlin Music), produced by harpist Yolanda Kondonassis; and *Together* (Azica), a duo album with Kondonassis.

In 2012, the Jason Vieaux School of Classical Guitar was launched with ArtistWorks Inc., an interface that provides one-on-one online study with Vieaux for guitar students around the world. In 2011, he co-founded the guitar department at the Curtis Institute of Music, and in 2015 was invited to inaugurate the guitar program at the Eastern Music Festival. Vieaux has taught at the Cleveland Institute of Music since 1997, heading the guitar department since 2001. He has received a Naumburg Foundation top prize, a Cleveland Institute of Music Distinguished Alumni Award, GFA International Guitar Competition First Prize, and a Salon di Virtuosi Career Grant. Vieaux was the first classical musician to be featured on NPR’s “Tiny Desk” series. Jason Vieaux plays a 2013 Gernot Wagner guitar with Augustine strings.

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

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

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



Heralded “the next accordion star” by Howard Reich of the Chicago Tribune, French-born **Julien Labro** has established himself as one of the foremost accordion and bandoneón players in the classical and jazz genres. Deemed to be “a triple threat: brilliant technician, poetic melodist and cunning arranger,” his artistry, virtuosity, and creativity as a musician, composer, and arranger have earned him international acclaim and continue to astonish audiences worldwide. His latest recordings, *From this Point Forward* (2014), *Infusion* (2016),

and *Rise and Grind* (2017) all feature original compositions and arrangements by Labro, and have been lauded by critics as innovative and genre-bending. Labro

has released over ten albums under projects that he has led, and guested on recordings for artists such as Cassandra Wilson, Frank Vignola, and more.

Labro's musical journey has taken him across North America, Europe, the Middle East, and South America. His long list of classical collaborations include A Far Cry, Spektral Quartet, Detroit Symphony Orchestra, Orchestra of St Luke's, the Qatar Philharmonic Orchestra, Pulitzer Prize winning composer Du Yun and many more. Labro's jazz projects include the Julien Labro Quartet, Hot Club of Detroit, and collaborations with Grammy award winning composer Maria Schneider, Brazilian pianist João Donato, Argentinean Grammy winning composer and pianist Fernando Otero, clarinetist Anat Cohen, Lebanese oud master Marcel Khalife, saxophonists Miguel Zenón, James Carter, and Jon Irabagon, and guitarists Larry Coryell, Tommy Emmanuel, and John and Bucky Pizzarelli.

Labro opened the 2017 season with a tour through Finland. Other highlights included performances at the Newport Jazz Festival and Detroit Jazz Festival, a debut at the prestigious Gilmore Keyboard Festival, where he performed classical and jazz concerts with the Julien Labro Quartet, and a performance with the San Angelo Symphony. In his free time, Labro is working on composing a new bandoneón concerto that will be a sequel to his accordion concerto *Apricity*.

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

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

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

## Notes

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It's no secret that the twentieth century was a time of geopolitical turmoil—two world wars alone cement its harsh reputation. Artistically, it was also tumultuous. Consider how it differed from previous musical eras. For example, composers born in the eighteenth century had a straightforward path. They began with the music forged by the best of their predecessors, and this music had clear rules understood by everyone. So even composers as diverse and innovative as Haydn, Mozart, and Beethoven toed the same starting line. To those not intimately familiar with the stylistic DNA of each, the early works of one composer can easily be mistaken for another. In contrast, by the time the twentieth century was well under way, the clear path of yesteryear had burst into a tangle of alternate paths. Young composers had to choose from a bewildering array of options. Aided by advances in mass communication, each path had its vocal and persuasive advocates. Too often artistic dialogue devolved into competing camps, each hunkered into its own foxhole and regarding all around them with suspicion.

It was not a time for the timid. In his 1875 poem *Invictus*, William Ernest Henley perhaps foresaw what lay ahead when he wrote: "In the fell clutch of circumstance I have not winced nor cried aloud. Under the bludgeonings of chance my head is bloody, but unbowed." More than any previous time, twentieth century composers had to be masters of their own fate, and captains of their own souls.

For some composers, moving forward meant looking back. Estonian **Arvo Pärt** (b. 1935) at first dutifully wrote in the astringent atonal style that held sway in the

early 1960s. But he soon recoiled, and composed nothing for eight years while immersing himself in ancient music. Pärt found inspiration in twelfth century Notre Dame polyphony. One of the first results of this new direction was his 1977 *Fratres*, premiered by Gidon and Elena Kremer. Pärt gives no specific instrumentation, and since its inception this work has been performed in many arrangements. Writing for its 1995 Telarc recording, Pärt said: “In my dark hours, I have the certain feeling that everything outside this one thing has no meaning. The complex and many-faceted only confuses me, and I must search for unity. What is it, this one thing, and how do I find my way to it? Traces of this perfect thing appear in many guises—and everything that is unimportant falls away.”

Brazilian **Radamés Gnattali** (1906-1988) slid easily between popular and classical music. Born to musical parents who named three of their children after characters from Verdi operas, Radamés learned piano, violin, guitar, and cavaquinho (a sort of Brazilian ukulele). What he really wanted was to become a concert pianist. But poverty forced him to seize whatever musical opportunities came his way. He played piano in silent movie houses, and gradually drifted into radio as a successful studio musician—after quitting one radio job for a better paying position, the beleaguered radio company begged him to return after realizing they’d need to hire four pianists to do what Gnattali had done alone. *Retratos* is a tribute to four pioneers of the Brazilian choro. Gnattali began it in 1956, and he conducted its 1964 premiere recording in an arrangement for bandolin player Jacob Pick Bittencourt and orchestra.

Guitarist **Pat Metheny** (b. 1954) never sought to be a classical composer. Instead, he became a jazz innovator, winning twenty Grammys over a performing career of almost fifty years. The National Endowment for the Arts named him one of its 2018 Jazz Masters. (Commented Metheny: “I was on tour and got word that there was something urgent I needed to hear about—I was afraid someone had died.”) But Metheny resists labeling himself. “I’m not a huge fan of the whole idea of genre or styles of music. To me, music is one big universal thing.” So it’s not surprising that other musicians, regardless of genre, gravitated to him. He’s collaborated with artists as diverse as rock star David Bowie and minimalist composer Steve Reich. Indeed, Metheny’s attitude toward composing sounds almost classical in its long view: “For every ten things I write, I usually wind up not using eight of them. It takes a long time to get to something I’ll really love playing night after night.” Tantalizingly, Metheny has received commission offers from classical orchestras, offers he’s reluctant to take up—just yet. “The issue for me is time. To write something at the level I would hope to get to would take a year or more, and honestly at this stage I couldn’t set everything aside and do nothing but write and still keep the kids fed. But it is one of my dreams to do at some point. I even have a pretty complete sketch of what it might be.”

Unlike Metheny, Argentinian **Astor Piazzolla** (1921-1992) desperately wanted to be a classical composer. At age twenty-eight he turned away from popular music—of which he was already a master—and devoted himself solely to classical composing. In 1953 his *Sinfonía Buenos Aires* won a competition organized by conductor Fabien Sevitzky (who, by the way, was the nephew of Serge Koussevitzky). Its premiere raised a furor—by some accounts, fisticuffs broke out in the audience over the use of pop instruments in an orchestral setting. Ironically, winning this composition prize prompted Piazzolla’s return to popular music. Part of his prize was the opportunity to study with the famed music teacher Nadia

Boulanger, who convinced him that tango was his true calling. Pouring his classical training into the tango, Piazzolla revitalized a popular form that had slipped into ritualized ossification. Squaring the unlikely circle, it was as a tango composer that Piazzolla finally gained recognition as a classical icon.

One legacy of the twentieth century is the musical recognition of countries hitherto ignored, a happy legacy that continues today. Bulgaria is a black box in music circles—what happens in Bulgaria stays in Bulgaria. But the name of **Rossen Balkanski** (b. 1968) is beginning to attract notice. Balkanski began his musical life in the Sofia Boys Choir. “Our conductor Lily Todorova had high demands on us,” he fondly recalls. He began guitar studies at age eleven and graduated in 1987 from the Lubomir Pipcov Conservatory of Sofia. Today he teaches guitar at the Academy of Music in Sofia. His musical activities are varied. He does arrangements of classical works for the guitar orchestra Orpheus, performs with the “FaRo Duo” for guitar and piano, and composes for theater and film. (One of his theater pieces is whimsically entitled *Solfeggio for Dogs*.) As his recognition grows, he’s found himself approached by other musicians. “It’s so exciting to write music for high class performers!” The vigorous writing of *Prelude* and *Scherzo* suggests there’s more to come.

– Tom Poore

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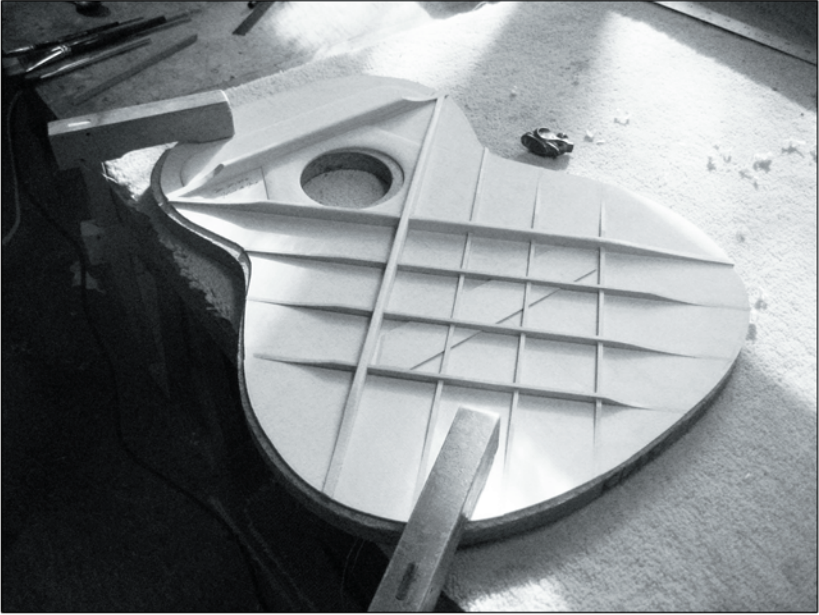
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Saturday, June 9, 1:30 - 3:00 p.m.

CIM Studio 113, open to the public free of charge  
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**Description:** Master guitar maker Joshia de Jonge will present a PowerPoint lecture about her rosette making process. Ms. De Jonge will supplement her lecture and process photos with a display of marquetry materials, hand tools, and actual rosettes in various stages of construction. A question and answer period will follow.

**About the Artist:** Master luthier Joshia de Jonge (Canada) 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 growing 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.

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

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# Cleveland Suzuki Guitar Ensemble

Saturday, June 9, from 2:15 - 2:50 p.m.  
Cleveland Institute of Music, Pogue Lobby

## *Program*

May Song	(folk song)
Waltz	Bartolomé Calatayud (1882–1973)
Song of the Wind	(folk song)
Nonesuch	Anonymous
Rigadoon	Henry Purcell (c. 1659–1695)
Packington's pound	Anonymous
French Folk Song	(folk song)
Greensleeves	Anonymous
Tanz	Georg Leopold Fuhrman (c. 1615)
Etude (solo)	Napoléon Coste (1805–1883)
Tanz	J.C. Bach (1735–1782)
Minuet (Solo)	Fernando Sor (1778–1839)
Meadow Minuet	Frank Longay (1948–2011)
Valse Espanol (Solo)	José Ferrer (1835–1916)
Long Long Ago	Thomas Haynes Bayly (1797–1839)
Celeste y Blanco	Hector Ayala (1914–1990)
Allegro	Shinichi Suzuki (1898–1998)
Maria Luisa (solo)	Julio Sagreras (1879–1942)
A Toye	Anonymous
Andante	Matteo Carcassi (1792–1853)
Andante (solo)	Niccolò Paganini (1782–1840)
Gavottes 1 and 2 from cello suite no. 6 (solo)	J. S. Bach (1685–1750)

## About the Ensemble

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The **Cleveland Suzuki Guitar Ensemble** (USA) is an outgrowth of the Cleveland Suzuki Guitar Program founded by Robert Gruca at The Music Settlement. The Suzuki Guitar Program is based on the Suzuki triangle: child, music instructor, and parent. This Method develops a child's ear through listening, repetition, and encouragement. In addition to their private lessons, Suzuki students learn from and motivate each other by participating in regular group lessons and performances.

**Robert Gruca** teaches classical guitar for The Music Settlement. He is the founder of the first Suzuki guitar program in Northeast Ohio and has completed "Every Child Can!, Guitar Unit 1, 2, and 3," and "Suzuki Principles in Action." Mr. Gruca holds a Master of Music degree from the Cleveland Institute of Music where he studied with classical guitarists John Holmquist and Jason Vieaux.

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October 2, 2018

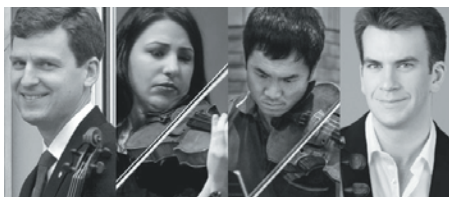
**Beethoven, Ravel, Shostakovich**



**Holger Falk, *baritone* & Julius Drake, *piano***

October 23, 2018

**Schubert, Eisler, Poulenc, Satie**



**Ehnes Quartet**

November 13, 2018

**Haydn, Elgar, Bartók**



**Juilliard String Quartet**

November 27, 2018

**Beethoven, Lembit Beecher, Dvořák**



**Cuarteto Casals**

March 5, 2019

**Mozart, Mendelssohn, Beethoven**



**Takács Quartet**

April 9, 2019

**Haydn, Shostakovich, Grieg**



**William Caballero, *horn* & Rodrigo Ojeda, *piano***

April 30, 2019





# Ricardo Gallén (Spain), guitar

Saturday, June 9, at 3:15 p.m.  
Cleveland Institute of Music, Mixon Hall

## *Program*

- Sonatina Jorge Morel (b. 1931)  
- Allegretto  
- Andante espressivo  
- Allegro
- Carora Antonio Lauro (1917–1986)  
La Negra  
Natalia
- Vals Op.8, No.3 Agustin Barrios (1885–1944)  
Vals Op.8, No.4
- La Catedral  
- Preludio  
- Andante religioso  
- Allegro solemne

## *Intermission*

- Danzas Rituales y Festivas (Vol. I-II) Leo Brouwer (b.1939)  
- Danza de los Altos Cerros  
- Habanera Trunca  
- Guajira (a Ricardo Gallén)  
- Danza de los Ancestros  
- Glosas Camperas  
- Tango Matrero

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Photography, video or audio recording are not permitted during this concert.*

## About the Artist

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**Ricardo Jesús Gallén García** (Spain) has captivated audiences around the world with his extraordinary virtuosity and consummate musicianship. He has presented solo and duo recitals in more than thirty countries and performed as an orchestral soloist under the direction of such well-known conductors as Maximiano Valdes, En Shao, Juan Jose Mena, Monica Huggett, Leo Brouwer, Jordi Savall, and Sergiu Comissiona.

His first album was one of Naxos Records' bestselling albums in 2001, receiving sensational reviews in the specialized press. It was followed by five more albums for Naxos. In 2013 his double CD of J.S. Bach's Complete Lute Suites was released on Sunnyside Records. And in 2014 Eudora Records released his CD, *Fernando Sor: Guitar Sonatas*. Both recordings received high critical acclaim.

He has won five first prizes in international competitions: 32nd Markneukirchen International Instrumental Competition (1997), 14th Andrés Segovia International Classical Guitar Competition (1998) where he was also awarded a Special Prize, Fourth Alhambra International Guitar Competition (1998), 33rd International Guitar Competition Francisco Tárrega (1999) where, in addition, received the Special Audience Prize, and the Eleventh International Guitar Competition (2002) where he received five special prizes.

Ricardo Gallén began studying the classical guitar at the age of four, performing in public just a year later. At the age of ten he entered the Conservatory of Music in Cordoba, receiving his first formal music education by the Conservatory's director and founder Tomás Villajos Soler. He then studied guitar and ancient music at the Universities of Mozarteum University of Salzburg and Hochschule für Musik und Theater München.

Ricardo Gallén has been a Professor at the Hochschule für Musik "Franz Liszt," in Weimar, Germany, since 2009.

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

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## Notes

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It's almost axiomatic that to write most effectively for the guitar, one has to be a guitarist. All the music on today's program was composed by four highly skilled players, and this makes it particularly idiomatic to the instrument. But another element distinguishes these four composers, and it's something shared by guitarists in general. Unlike their more mainstream colleagues, guitar composers are more apt to embrace popular music. In the four composers featured today, you'll hear the popular distilled into something durable and sublime.

Born in Buenos Aires, **Jorge Morel** (b. 1931) moved to New York when barely out of his twenties. It was, at first, intimidating. "I couldn't speak much English, but people said, 'just talk with your guitar.'" Soon he became a successful nightclub performer, sharing the stage with such artists as Erroll Garner, Stan Kenton, Herbie Mann. He also found himself hobnobbing with celebrities in his audiences. He tells of a brush with Frank Sinatra at a nightclub in 1961. Sinatra, sitting close to where Morel was playing, interrogated Morel's wife about his repertoire. He then called out, "Hey, Jorge, can you play *Laura*?" (Morel's favorite piece at the time.) Recalls Morel, "I said, 'Yeah!' So I played *Laura*." Sinatra liked it, and then asked, "Can you play flamenco?" Replied Morel, "Mr. Sinatra, I am sorry. I don't play flamenco." Snarled Sinatra: "Fake it." So Morel did just that, playing every Spanish piece he knew, even throwing in a bit of Rimsky-Korsakov's *Capriccio espagnol*. "After I played all of this, they went crazy! Frank said, 'Oh gorgeous! Beautiful!'" Morel concluded: "This story is lovely to me, because it is the only time I met Sinatra, and I am one of his greatest fans." Now living in Florida and retired from performing, Morel divides his time between composing and painting. "I am writing a string quartet—no guitar—a guitar quartet, a guitar and flute duo, and a guitar duo. Hopefully, they will be performed soon."

Morel's *Sonatina* is dedicated to guitar virtuoso David Russell. Morel recounts their 1979 meeting in London, "He went through my music and found the *Sonatina* manuscript. He sight-read the piece and was taken by it. He said, 'I like it! I want to play it!' So I put his name on the dedication right away." Of this piece, Russell writes, "The *Sonatina* was perhaps his most classical composition up till then, and it served, both for the classical players and also for Jorge, to make a bridge between the more popular music of South America, and the classical repertoire."

**Antonio Lauro** (1917-1986) has been called the "Johann Strauss of Venezuela." The son of an Italian immigrant who was a barber and an amateur musician, he was born in Ciudad Bolívar. He began early guitar lessons with his father, who sadly died when Antonio was five. Left with three children, Lauro's mother moved her family to Caracas, where the nine-year old Antonio began studies in piano and violin at the Academia de Música y Declamación. Still not yet in his teens, Lauro became "official guitarist" of the radio station "Broadcasting Caracas," where his job was to accompany singers who performed on the radio. In 1932 Lauro heard the legendary guitarist Agustín Barrios. He was so taken by the Paraguayan virtuoso that he abandoned the piano and violin in favor of the guitar. Lauro became a master at composing vivid musical miniatures, beloved by amateurs and virtuosos

alike. In a television interview, Lauro was asked why he paid so much attention to the music of the people instead of exploring the latest musical trends. Replied Lauro: “But I am the people! I can only write what I am. I do what I like despite the risk of being labeled as a conservative or old-fashioned.”

In his day, it was tempting to dismiss Paraguayan guitarist **Agustín Pío Barrios** (1885-1944) as a clown. At the height of his career, under the stage name “Mangoré,” he performed recitals in full native Guaraní garb. (The Guaraní were the indigenous people of Paraguay.) A newspaper review speculated that he was on drugs. But Barrios was immensely cultured. He spoke Spanish and Guaraní fluently, read English, French, German, and immersed himself in philosophy, poetry, and theosophy. Barrios himself asserted, “One cannot be a guitarist who has not bathed in the fountain of culture.” Cosmopolitan for his time, he lived in Argentina, Uruguay, Brazil, Germany, Spain, Venezuela, Costa Rica, and El Salvador. Soon after his death Barrios suffered the disdain of those who considered him a composer of *passé* trifles. But his reputation slowly improved, especially when championed by concert guitarist John Williams, who in 1977 released a highly regarded all Barrios LP. The renewed interest in his music shed light on a conundrum: his pieces often survive in different versions, leaving current performers to puzzle over which version to play. These alternate versions aren’t surprising, as Barrios was a brilliant improviser. Indeed, he often improvised in his own recitals. Once asked why he played a piece differently from its published score, he replied, “Inspiration overtook me, and I forgot I was giving a concert!” In 2015, Chilean film director Luis R. Vera released “Mangoré,” a feature length movie on the life of Barrios. A quotation from this movie perhaps best summarizes Barrios’ creed, “artists are the conscience of society.”

Today renowned among living guitar composers, Cuban **Leo Brouwer** (b. 1939) had an uphill climb. His parents divorced when he was young, and his mother died when he was eleven. Brouwer writes: “Being in an orphanage made me reflect on the what and the why—especially the why—of the essential things in life. To be useful is something incredible, because you’re at the service of the world. Humans, when they communicate, when they teach, when they show, when they give, they’re doing one of the most beautiful things in life.” Essentially self-taught as a composer, Brouwer as a child listened obsessively to the Cuban classical radio station. He learned to read music by hanging out in Havana music stores. As he recounts: “I arrived and showed my clean hands, so I could touch the sheet music. I spent four hours a day standing, studying Stravinsky and Mozart. That’s the world in which I began to compose.” Now at age seventy-nine, Brouwer isn’t slowing down. “It’s a lot harder to compose. Not because I have no ideas, but because I have too many, and I have to be selective.”

Premiered in 2015, *Danzas Rituales y Festivas* uses Cuban ritual music as a point of departure. Wrote Brouwer, “I always wanted a pure distillation of popular dances. Where do we see the transcendence of the dance? One example is Ravel’s marvelous *La Valse*. This is my idea with the *Danzas Rituales y Festivas*, without losing the popular feel so present in the folklore heritage.”

– Tom Poore



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*Rosette by Joshia de Jonge*

**Description:** Petra Poláčková (Czech Republic) will demonstrate twelve Exhibition guitars collected from around the world by Guitars International.

**About Guitars International:** Located in Cleveland, Ohio, Guitars International is one of the world's premiere dealers in fine, individually handcrafted classical guitars. Established in 1990, it has represented the majority of the world's finest contemporary classical guitar makers for over twenty-eight years. Guitars offered by Guitars International are sought for their refined elegant sound, musical flexibility, clarity, projection,

easy playability, old master grade materials, and immaculate workmanship: concert instruments which mature with responsible care and loving use. Guitars International's goal is to match each client – student, teacher, concert artist, aficionado, or collector – with the guitar which will inspire the greatest artistry and joy.

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

**Business telephone:** 216-752-7502



**About the Artist:** A musician's musician, classical guitarist **Petra Poláčková** (Czech Republic) has won six first prizes in international competitions since 2002: Dolný Kubín, Slovakia; Kutna Hora, Czech Republic; Bratislava, Slovakia; Krzyzowa, Poland; Krynica, Poland; and the thirty-sixth International Guitar Competition of Gargnano, Italy. As a result of her competition and concert success Petra Poláčková has been invited to perform at many prestigious European and non-European guitar festivals, such as Bonn, Vienna, Rust, Mikulov, Bratislava, Pordenone, Budapest, Bar, Braga, Madrid, Genève, Tel-Aviv, and Cleveland.

In addition to her work as a concert soloist, Petra Poláčková is also an active chamber musician. Since 2010 she has been a tireless co-organizer of the Guitar Festival Mikulov in the Czech Republic, becoming this Festival's Artistic Director in 2017. Petra Poláčková began her guitar studies at the age of six. In 2010 she completed her studies at the School of Music in Pardubice, Czech Republic, with Professor Petr Saidl. And in 2011 she received the Merit Diploma at the Chigiana Academy of Siena, Italy, in Maestro Oscar Ghiglia's Class. Most recently, she obtained her bachelor and master's degrees with highest honors under Professor Paolo Pegoraro at Universität für Musik und darstellende Kunst Graz, Austria.

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



# Duo Melis (Spain and Greece), guitars

Saturday, June 9, at 8:00 p.m.  
Cleveland Institute of Music, Mixon Hall

## *Program*

- Tonadilla Joaquín Rodrigo (1901–1999)  
- Allegro ma non troppo  
- Minuetto pomposo  
- Allegro vivace
- Duo N° 3. Op. 31 Antoine de Lhoyer (1768–1840)  
- Allegro  
- Romance  
- Rondo
- Toccatina \* Nikolai Kapustin (b. 1937)

## *Intermission*

- Sonata K 204 a \* Domenico Scarlatti (1685–1757)
- Sonata K 9, L 413 \*
- Sonata K 18 \*
- Valses Poéticos \* Enrique Granados (1867–1916)
- Tango Suite Astor Piazzolla (1921–1992)  
- Allegro  
- Andante rubato melancolico  
- Allegro

\* Transcriptions made by Alexis Muzurakis and Susana Prieto

*Exclusive D'Addario classical artists Duo Melis perform tonight's concert  
on double top guitars by Gernot Wagner (Germany).*

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Photography, video or audio recording are not permitted during this concert.*

## About the Artists

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Spanish guitarist Susana Prieto and Greek guitarist Alexis Muzurakis made their debut as **Duo Melis** in 1999 at the International Guitar Festival of Volos (Greece). Since then they have performed widely throughout Europe and the USA. Their duo repertoire extends from the baroque to the music of Astor Piazzolla, Alberto Ginastera, and Leo Brouwer. Their repertoire also includes concertos for two guitars and orchestra by Rodrigo, Castelnuovo-Tedesco, and Vivaldi as well as a newly composed concerto of Marek Pasieczny dedicated to Duo Melis. They have

collaborated with the Berliner Symphoniker, the Neubrandenburger Philharmonie, the Bayerische Kammerphilharmonie, the Radio Orchestra of Bucharest, and the National Orchestra of Thessaloniki conducted by Leo Brouwer.

Susana and Alexis have won numerous prizes, both individually and as a duo. In 1999 they were awarded the first prize at the International Guitar Duo Competition of Frechen (Germany). In 2000 they won the prestigious Guitar Duo Competition of Montelimar (France) as well as the XXI International Guitar Duo Competition Mauro Giuliani (Italy). In 2001 they won the Duo/Ensemble prize at the Chamber Music Competition of Leipzig (Germany) and were winners at the International Guitar Duo Competition of Paris (France). In 2003 they recorded their first CD after winning the recording prize, Citta di Verona, at the International Chamber Music Competition, Gaetano Zinetti (Italy). In 2005 they successfully auditioned for the Yehudi Menuhin Society's *Live Music Now*.

Susana Prieto's earliest guitar studies were in Spain, Alexis Muzurakis' in Greece. Later they pursued postgraduate studies as a duo and as soloists at the Koninklijk Conservatorium in The Hague, Holland; at the High Conservatory Felix Mendelssohn Bartholdy in Leipzig, Germany; and at the High Conservatory Hanns Eisler in Berlin, Germany.

Duo Melis have taught at the Conservatoire National de Region de Strasbourg, France since 2006.

**Artists' Website:** [duo-melis.com](http://duo-melis.com)

**Artists' Representative:** Mosaic Management

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## Notes

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Spanish composer **Joaquín Rodrigo** (1901-1999) was stricken with diphtheria at age three, leaving him partially blind. (Though it seems cruel to say, Rodrigo was fortunate to survive—in the early 1900s diphtheria was often fatal.) Over the following years he could dimly see light and color. But his eyesight gradually waned to total blindness by his late forties.

That Rodrigo composed much for the guitar is well known. But he was also something of a music historian, though by professional standards he remained a dilettante. He sometimes collaborated with guitarist and musical scholar Emilio Pujol in lectures and papers on Spanish vihuelists. An obvious fruit of his historical interests is his 1954 *Fantasia para un gentilhombre*, for guitar and orchestra, based on melodies by Spanish baroque composer Gaspar Sanz. Less obvious is his 1959 *Tonadilla*, his only work for guitar duet. This three movement work harks back to a type of popular song that began in eighteenth century Madrid theater. In 1787, an essay appeared in a Madrid monthly arts magazine. Entitled “Origen y progresos de las Tonadillas que se cantan en los Coliseos de esta Corte,” it described the tonadilla’s genesis:

The Tonadillas at the beginning of this century were merely a part-song sung before the commencement of the Play by all the women of the company, to which end they presented themselves dressed in their best, and was called a tono and was like a prelude to the show; later in the century another was sung at the end of the second intermission, made up of various verses of four lines, without theme or connection, but gay, or else sharp and funny.

Although peppered with Rodrigo’s characteristic pungent dissonances, *Tonadilla* hews closely to this “sharp and funny” blueprint. Indeed, one is reminded of what Rodrigo wrote about sixteenth century vihuelists: “They would create music, speaking their own secret language. Able instrumentalists, genial improvisers, with their agile fingers, they expanded the harmonic and melodic ambitus prodigiously.”

The years between the late eighteenth and early nineteenth centuries were a golden age for the guitar. So it’s not unusual to find composers writing for what was still an eclectic instrument. But among his more popular contemporaries, **Antoine de L’Hoyer** (1768-1852) was a shadowy presence. He wrote little for solo guitar, going against the grain of virtuosos churning out pyrotechnical showpieces to display their skill. Instead, almost all his works are for ensembles of two, three, or even four guitars, and chamber works with other instruments. Unique for a skilled player of his day, he seemed content to collaborate with other musicians. Hence, we know little about him. What we do know is that he served in the French army and during the tumultuous era of Napoleon found himself cast about to Versailles, Koblenz, Austria, Hamburg, St Petersburg, Paris, the island of Oléron, Niort, Corsica, Aix-en-Provence, and Algeria. The years between 1813 and 1826 were good to him, and all his works were published during this time. After 1826, however, nothing more of his was published. L’Hoyer ended life in Paris, in dire poverty.

For someone steeped in the jazz sound, **Nikolai Kapustin** (b. 1937) seems curiously ambivalent. “I’m not interested in improvisation—and what is a jazz musician without improvisation? But I’m not interested, because it’s not perfect.” As a student at the Moscow Conservatory, Kapustin never told his piano teacher that he secretly played jazz tunes. Mused Kapustin: “In fact, I’m not sure he knew what jazz was.” And it was just as well—in the 1950s Soviet regime a musician who liked jazz might mysteriously disappear. For Kapustin, jazz became a creative starting point, not an improvisational mandate. It’s a way to invigorate classical composing. “Once I had started I understood that it was real. When I took it to my friends they were very excited, and so I understood that I was on the right way. I never tried to be a real jazz pianist, but I had to do it because of the composing.” Written in 1984, *Toccatina* is the third of Kapustin’s 8 *Concert Etudes for Piano, Op. 40*. It works surprisingly well for guitar duet—indeed the guitar transcription retains the same key as the piano original.

Were **Domenico Scarlatti** (1685-1757) born three centuries later, he may have become a formidable jazz pianist. He was in his own time one of the greatest harpsichord players. In Rome, Cardinal Pietro Ottoboni organized a musical duel between Scarlatti and Handel, both of them twenty-three years-old at the time. (Among the eighteenth century nobility, musical contests were something of a blood sport.) Handel, soon to be famous throughout Europe, won on the organ—Scarlatti admitted he had no idea what to do with it—but they played to a draw on the harpsichord. Pianists of today delight in Scarlatti’s playfully dexterous sonatas. Rapid scales, hand crossing, and rich dissonances are all subsumed into profound compositional artistry. Scarlatti makes excellence look easy. Which makes apt the final words of his written dedication to the one and only publication during his lifetime: “Vivi felice.”

On a 1913 Welte-Mignon piano roll, we can hear the unnervingly clear sound of **Enrique Granados** (1867-1916) performing his *Valses Poéticos*. Composed painstakingly over two years from 1886-1887, it comprises a vigorous introduction and seven waltzes. Perhaps reflecting the care Granados lavished on this seminal work, players today must sift through three original manuscripts and one other sound recording made by Granados himself. Compounding the problem, all of these sources have significant differences. Perhaps the disconnect between the limpid clarity of his music and its disordered sources stem from Granados’ own ambivalence to rigor. Fellow classmate Ricardo Viñes (who himself became a virtuoso pianist) described the duality of Granados in his youth: “Every day I had to awaken Granados because he was always a little tardy in getting up. He would pass much of the morning yawning and trying to wake up before getting out of bed. However, once he was up and working, he labored very hard and with tremendous enthusiasm.” One contemporary critic opined that Granados “wrote with spontaneity, without worrying about the rigors of proportion.” But composer Felipe Pedrell dissented: “All that was necessary was to place any kind of music before him, and he would absorb it with his extraordinary faculty. His assimilations became autobiographical utterances from the heart.”

Born in Argentina, **Astor Piazzolla** (1921-1992) grew up in New York City. His right leg was disfigured at birth by polio, corrected only after many painful operations. Yet his father insisted this childhood suffering should not deter his son: “He

proposed that I should do everything forbidden to me, so that I would get ahead, not be a solitary person, a person with complexes.” On his eighth birthday, young Piazzolla was given a bandoneon. All over the map in his musical tastes, he soon began playing classical repertoire on this traditional Argentine instrument. He continued classical studies until one day he nervously played a tango for the famous French pedagogue Nadia Boulanger. After hearing it, she said: “Astor, your classical pieces are well written, but the true Piazzolla is here—never leave it behind.” Piazzolla didn’t look back, and poured his iconoclastic personality and classical training into the rigid tradition of tango. Recalled Piazzolla: “Traditional tango listeners hated me. I introduced fugues, counterpoint and other irreverences: people thought I was going crazy. All the tango critics and the radio stations of Buenos Aires called me a clown, they said my music was ‘paranoiac.’ And they made me popular. The young people who had lost interest in tango started listening to me. It was a war of one against all, but in ten years, the war was won.”

– Tom Poore

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# Cleveland Bella Corda Ensemble, *guitars*

Sunday, June 10, from 1:45 - 2:20 p.m.  
Cleveland Institute of Music, Pogue Lobby

## *Program*

Sonnet	Enríquez de Valderrábano (c.1500–after 1557)
Pavane	Luis de Milán (c.1500–c. 1561)
Cross Over the Water	Anonymous (c.16th Century)
Estudio Op.6, No.8	Fernando Sor (baptized 1778–1839)
Minuet	Franz Joseph Haydn (1732–1809)
Coral	Federico Mompou (1893–1987)
Water Over Glass	Tim Brace (b. 1973)
Bouquet (4 Armenian Melodies)	Loris O. Chobanian (b. 1933)
Island Time	Kelli Larson (b. 1958)
El Cefiro	Mexican Traditional

## About the Ensemble

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The **Cleveland Bella Corda Ensemble** (USA) is an outgrowth of the Childbloom Guitar Program of Cleveland, a nationally recognized, comprehensive musical education program for children five and up. Begun in 1980 the Childbloom Guitar Program was the first national program to introduce young children to music through the guitar. Its goal has always been to provide children with the skill and literacy necessary to allow them to go in whatever musical direction they choose.

Cleveland native **Brian Kozak** has operated and directed the Childbloom Guitar Program of Cleveland for more than ten years. Mr. Kozak has taught guitar at Baldwin-Wallace College and Kent State University. He is a graduate of both the Cleveland Institute of Music and Baldwin-Wallace College with degrees in Classical Guitar Performance.

# Antonis Hatzinikolaou (Greece), guitar

Sunday, June 10, at 2:30 p.m.  
Cleveland Institute of Music, Mixon Hall

## *Program*

- Suite in C minor Weiss SW34 \*                      Sylvius Leopold Weiss ((1687–1750)
- Prelude
  - Allemande
  - Courente
  - Bourree
  - Minuet
  - Sarabande
  - Minuet
  - Gigue

- Nocturnal op.70    Benjamin Britten (1913–1976)

## *Intermission*

- Grand Sonata \*    Niccolò Paganini (1782–1840)
- Allegro risoluto
  - Romance
  - Andantino Variato

- Castillos de Espana                                      Federico Moreno Torroba (1891–1982)
- Turègano
  - Torija
  - Manzanares el Real
  - Montemayor (Romance de los Pinos)
  - Alcañiz
  - Sigüenza
  - Alba de Tormes
  - Alcázar de Segovia

- Tres piezas espanolas                                      Emilio Pujol (1886–1980)
- Tonadilla
  - Tango
  - Guajira

\* Arrangement made by Antonis Hatzinikaolu

*Antonis Hatzinikolaou performs on guitars by Nicholas Ioannou (USA)  
strung with D'Addario strings.*

*Please silence all electronic devices, including cellular phones, watches, and pagers.  
Photography, video or audio recording are not permitted during this concert.*



## About the Artist

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Born in 1980 **Antonis Hatzinikolaou** (Greece) is one of the most accomplished guitarists of his generation. He has received distinctions in numerous international guitar competitions, including the Hubert Käppel Competition, and he won both the Ivor Mairants Award and the prestigious Julian Bream Prize, adjudicated by maestro Bream himself. Professional engagements have taken him to Italy, Greece, Cyprus, Spain, the United Kingdom, and the USA. Antonis Hatzinikolaou has a particular interest in contemporary music. He has collaborated

and performed works by many eminent British composers including Sir Peter Maxwell Davies, Sir Richard Rodney Bennett, Nicholas Maw, Bayan Northcott, Stephen Dodgson, and John McCabe. He has also premiered works by Matthew Taylor, Charlotte Bray, and Joseph Atkins.

Upon the 2008 release of Hatzinikolaou's Draft Records debut solo CD, *Classical Guitar* magazine wrote: "Magnificent ... simply magnificent...! [T]his is playing of the highest standard...." NMC's *Songbook*, in which Hatzinikolaou collaborated with other artists won the 2009 Classic FM Gramophone award for Contemporary Music. The success of these recordings led to *Music of Memory* the first ever recording by NMC devoted entirely to solo guitar. This recording was dedicated to British composers of the twentieth century and released in April 2013.

*Gramophone* magazine wrote: "Hatzinikolaou... proves to be one of the most eloquent advocates for British guitar music you could wish for."

Antonis Hatzinikolaou graduated from Philippos Nakas Conservatory in Athens, Greece. He then earned his master of music degree from the Royal Academy of Music in London, England, where upon graduation he was awarded both the Reginald Thatcher Award for General Excellence and the Honorary Dip RAM – the highest performance award conferred by the Royal Academy. In 2016 he was awarded an "Honorary Associate of the Royal Academy of Music" (ARAM) by RAM's Governing Board of Directors.

A dedicated teacher, Antonis Hatzinikolaou has been professor of classical guitar at the Philippos Nakas Conservatory in Athens, Greece, since 2012. He has given master classes around the world.

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

## Notes

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Had **Sylvius Leopold Weiss** (1687-1750) been a keyboard composer, today he'd likely be held in the same esteem as his better known contemporaries François Couperin, Jean-Philippe Rameau, and Domenico Scarlatti. But in his day the lute had passed its zenith and was being supplanted by the keyboard as the instrument of choice among composers. So his name currently holds little cachet beyond guitarists and enthusiasts of lute music. It wasn't always thus. Weiss during his lifetime was highly respected and well compensated; in 1744 Dresden he was paid

1400 thalers, equivalent to a comfortable six figure salary in today's currency. And he associated with many of the greatest composers of his era, including Bach and Handel.

Weiss composed over sixty multi-movement sonatas, roughly half of which are lost. The arcane tablature notation of the lute might have consigned his music to the dustbin of history. Fortunately, a handful of scholars during the early twentieth century managed to exhume and publish this music in standard notation. Their timing was serendipitous, as some of the original sources were destroyed during World War II. Indeed, the manuscript of *Sonata No. 34*, the work on today's program, was almost entirely obliterated by water from fire hoses during the Dresden bombing of 1945. Nonetheless, one could still make out a handwritten note, likely penned by a fledgling lutenist: "this is the first I studied with Mr. Weiss."

The twentieth century spurred an intense fascination with early music, and many composers used this rediscovered repertoire for their own inspiration. The results were as varied as the composers themselves. Ottorino Respighi chose an obvious tack, borrowing ancient melodies and redressing them in modern orchestration, as in his vibrant and popular *Ancient Airs and Dances*. Igor Stravinsky, a musical omnivore, was cooler and more subtle—he mined renaissance compositional techniques to produce an unmistakably modern sound steeped in ancient craft, as in his 1952 *Cantata*. English composer **Benjamin Britten** (1913-1976) was possibly even more subtle. Attuned to the piquant emotional flavor of renaissance music, he created an amalgam that seemed neither modern nor ancient.

In Britten's 1963 *Nocturnal*, we have the rare case of a major composer writing perhaps his finest solo work for an instrument he didn't play. Lasting about eighteen minutes, it's a theme and variations in which, unconventionally, the theme appears at the end rather than the beginning. This theme is the melody of renaissance composer John Dowland's dark and haunting *Come Heavy Sleep*, published in 1597. Julian Bream, for whom the *Nocturnal* was written, knew it was something special: "The *Nocturnal* was very nearly beyond me. I went to a friend's house in Majorca and there, in the middle of an olive grove he had a shepherd's hut where I retreated for ten days to practice the *Nocturnal*. It was such a responsibility—to Ben, to myself, and to the guitar."

Regarding the first published edition, Bream explained why he deliberately withheld fingering indications in the closing Dowland quotation:

It's a visual thing. It was the original theme and the music changes suddenly.

You get this contortion in the *Passacaglia*, and those tremendous runs, then the whole thing sort of winds down into E major. Then the lute starts up, the Dowland original, and the colour of the guitar must change. We leave 1963, and we're back in 1591. The playing should be very simple, almost as though the player is eavesdropping on another player. It must be very, very remote. It's difficult to put these feelings in directions. You can write "remote" on top, but visually the piece looks remote, and quite different because there's no fingering on it.

One may aptly argue that **Niccolò Paganini** (1782-1840) was a rock star before rock was a thing. Whispered to have sold his soul to the devil, he dressed and acted the

part, provoking an enthusiasm bordering on hysteria at his performances. So when rock finally exploded over a century later, rockers found a soul mate. Electric guitarist Yngwie Malmsteen said “what I really wanted to do was just bash it wide open, and Paganini showed me the way.” The 1986 movie *Crossroads* depicted actor Ralph Macchio subduing a rival guitarist with a solo mostly cribbed from Paganini. Indeed, although better known as a violinist, Paganini himself was a guitarist of formidable skill. For all his showmanship, however, Paganini was more than an empty dazzler. His contemporary, guitarist Fernando Sor, told of hearing a breathless description of Paganini’s wizardry. Then someone asked how Paganini played less flashy, more dignified music. An astute listener replied, “perfectly.” Concluded Sor, “from that time I considered the artist as a real colossal talent, worthy of his great reputation.”

Early in his career Spanish guitar virtuoso Andrés Segovia set himself to convince mainstream composers to write for the guitar. Fellow Spaniard **Federico Moreno Torroba** (1891-1982) was one of the first to respond. They met at a 1918 performance of an orchestral tone poem by Torroba. Segovia described their budding collaboration thus, “It did not take us long to become friends, nor for him to accede to my suggestion: would he compose something for the guitar? In a few weeks he came up with a slight but truly beautiful *Dance* in E major. In spite of his scant knowledge of the guitar’s complex technique, he approached it accurately by sheer instinct.” Honed by his ongoing association with Segovia, Torroba’s instinctual competence flowered into a genuine flair for writing guitar music. Although well known in Spain as a composer of popular zarzuelas—a sort of Spanish opera—outside Spain, Torroba is better known for his contributions to the guitar repertoire. (Segovia had a knack for enhancing reputations of composers who didn’t play guitar.) Segovia himself treasured Torroba’s early loyalty. An observer recounted a meeting when Segovia was firmly ensconced as a world renowned artist: “One day, shortly after he had received the score of Torroba’s *Castles of Spain*, he showed me a deep pile of music he had earmarked for attention. He said that because Torroba had placed him first, all those years ago, he would always give top priority to anything he wrote. His loyalty to Torroba was not just a simple quid pro quo. It was warmed with a real affection.”

Virtually unknown outside the guitar world, **Emilio Pujol Vilarrubí** (1886-1980) is nonetheless a towering figure in guitar history. Players today can’t miss running across his name. A tireless researcher, he helped resuscitate Spanish renaissance composers Luis de Narváez, Alonso Mudarra, Enríquez de Valderrábano, and Miguel Fuenllana. The guitar repertoire is enriched with his imaginative and idiomatic transcriptions. He wrote a guitar method that professed to preserve the teaching of Spanish virtuoso and composer Francisco Tárrega. (Although opinions differ on its fidelity.) As a composer, Pujol didn’t venture far, preferring colorful and nationalistic miniatures. But his music is sensitively crafted and charming. His *Tres piezas españolas* were published in 1955. (Nominally Spanish, two of the pieces more accurately hail from Latin America.) These modest little gems seem to embody a proverb coined by Pujol: “The heart beats, the heartbeat resides in the body of the guitar, and each note is a small piece of love.”

– Tom Poore

**Estelí Gomez (USA), *soprano***  
**Colin Davin (USA), *guitar***

Sunday, June 10, at 7:30 p.m., Cleveland Institute of Music, Mixon Hall

***“Nomads by Nature”***

- L'Invitation au voyage \* Henri Duparc (1848–1933)  
Sechs Lieder, op. 13 (excerpts) \* Clara Schumann (1819–1896)  
- I. Ich stand in dunklen Träumen  
- IV. Der Mond kommt still gegangen  
Liederkreis, op. 39 (excerpts) \* Robert Schumann (1810–1856)  
- I. In der Fremde  
- V. Mondnacht  
Three Rilke Songs Libby Larsen (b. 1950)  
Siete canciones populares españolas Manuel de Falla (1876–1946)  
- I. El paño moruno  
- II. Seguidilla murciana  
- III. Asturiana  
- IV. Jota  
- V. Nana  
- VI. Canción  
- VII. Polo

***Intermission***

- Three Moraga Songs (World Premiere) Richard Beaudoin (b. 1975)  
- I. On the highest point  
- II. Sensation  
- III. A view of three bridges  
Songs from the Chinese, op. 58 Benjamin Britten (1913–1976)  
- I. The Big Chariot  
- II. The Old Lute  
- III. The Autumn Wind  
- IV. The Herd-Boy  
- V. Depression  
- VI. Dance Song  
Three Songs (World Premiere) Becca Stevens (b. 1984)  
- For You the Night Is Still  
- I Am No Artist  
- Response to Criticism

\* Arrangement made by Colin Davin

*Please silence all electronic devices, including cellular phones, watches, and pagers.  
Photography, video or audio recording are not permitted during this concert.*

## About the Artists

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Praised for her “clear, bright voice” (New York Times) and “artistry that belies her young years” (Kansas City Metropolis), soprano **Estelí Gomez** (USA) is quickly gaining recognition as a stylish interpreter of early and contemporary repertoires. In January 2014 she was awarded a Grammy with contemporary octet Roomful of Teeth for best chamber music/small ensemble performance; in November 2011 she received first prize in the Canticum Gaudium International Early Music Vocal Competition in Poznan, Poland. An avid performer of early and new music, Ms. Gomez

can be heard on the Juno-nominated recording *Salsa Baroque* with Montréal-based Ensemble Caprice, as well as Roomful of Teeth’s self-titled debut album, for which composer Caroline Shaw’s *Partita* was awarded the 2013 Pulitzer Prize.

Highlights of 2016-17 include her solo debut with the Seattle Symphony in Nielsen’s *Symphony No. 3*, the role of Francesca Cuzzoni in a concert of Handel arias with Mountainside Baroque, the world premiere of a song cycle by Andrew McIntosh with piano/percussion quartet Yarn/Wire, soprano solos in Haydn’s *Lord Nelson Mass* with Bach Collegium San Diego, and performances of Craig Hella Johnson’s new oratorio *Considering Matthew Shepard* in Boston and Austin; solo teaching residencies at University of Oregon, Eugene, and University of Missouri, Kansas City; and tours with Roomful of Teeth across North America and Europe.

Originally from Santa Cruz, California, Estelí Gomez received her bachelor of arts with honors in music from Yale College, and master of music from McGill University, studying with Sanford Sylvan. She currently travels and performs full-time.

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



Guitarist **Colin Davin** (USA) has earned top accolades in several major international competitions, and was a two-time prizewinner at the Guitar Foundation of America International Competition. He has appeared at Carnegie Hall; Alice Tully Hall; the Alhambra Palace in Granada, Spain; the Paris Conservatoire; and on *The Late Show* with David Letterman. Highlights of the current season include concertos with the New Mexico Philharmonic, Orchard Park Symphony Orchestra, Elmhurst Symphony Orchestra, and Champaign-Urbana Symphony Orchestra; collaborations with

the Cavani Quartet at the Cleveland Institute of Music and Sharon Isbin at the Aspen Music Festival; and solo recitals across the country.

Mr. Davin maintains an active schedule as a solo and chamber musician, with a prominent focus on new works. Among his collaborators are the legendary soprano Jessye Norman, Grammy Award winning soprano Estelí Gomez, Pulitzer Prize winning composer Caroline Shaw, and Dallas Symphony Orchestra principal harpist Emily Levin.

Mr. Davin has studied with Jason Vieaux at the Cleveland Institute of Music, William Kanengiser at the University of Southern California, and Sharon Isbin at the Juilliard School. He currently serves on the faculty of the Cleveland Institute of Music and the Baldwin Wallace Conservatory of Music.

**Artist's website:** colindavin.com

## Notes

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**Marie Eugène Henri Fouques-Duparc** (1848-1933) lived long but composed little. Severely self-critical, he tinkered endlessly on seventeen songs that were eventually published—it's likely he destroyed many others. His entire compositional output is a mere forty pieces. At age thirty-seven he fell into an obscure nervous disorder, diagnosed at the time as neurasthenia. (It was believed at the time this condition particularly afflicted Americans, hence it was often called "Americanitis.") From that time, he ceased composing entirely. Fouques-Duparc's *L'invitation au voyage* is based on a Charles Baudelaire poem from an 1857 collection titled "Fleurs du Mal" (Flowers of Evil). So controversial was this collection that Baudelaire was brought to trial on charges of obscenity, fined 300 francs, and six of the collection's poems were suppressed for "offending public morals." Baudelaire's *L'invitation au voyage*, however, rose above the initial brouhaha, and later was set to music by other composers, including Emmanuel Chabrier. It also became the title of a 1927 silent film and another film in 1982 that won a Cannes Film Festival award.

A virtuoso pianist, **Clara Schumann** (1819-1896) was a gifted musician who sadly accepted the gender discrimination of her time. "I once believed that I possessed creative talent, but I have given up this idea; a woman must not desire to compose—there has never yet been one able to do it. Should I expect to be the one?" Nevertheless, she persisted, writing: "There is nothing greater than the joy of composing something oneself and then listening to it." She composed almost one hundred pieces, most of them songs and works for solo piano. Her *Sechs Lieder, Op. 13* were a birthday gift to her husband. Johannes Brahms also admired them, and recently the American conductor John Axelrod proposed that her songs inspired certain passages in the the symphonies of Brahms.

Perhaps spurred by his adoration of young pianist Clara Wieck, **Robert Schumann** (1810-1856) in his youth ardently desired to become a virtuoso pianist. Under the stern tutelage of Clara's father, Friedrich Wieck, Schumann labored mightily. His obsessive practicing became his undoing, as he permanently disabled his right hand and had to content himself with composing. He did, however, eventually win the heart of Clara, and they married in 1840, over the strenuous objection of her father. They were an outwardly odd couple—she a popular and renowned concert pianist, he a taciturn and shadowy presence. Yet Schumann was generous in his praise of composers he deemed worthy. The accolade he bestowed on Frédéric Chopin, "hats off, gentlemen, a genius," is one of musical history's most generous tributes from one composer to another. Schumann tended to compose in bursts of enthusiasm for a single genre. He wrote his *Liederkreis, Op. 39* in 1840, sometimes called his "year

of song,” as a joyous reflection of his marriage to Clara. It’s also an apt illustration of what might have been his artistic credo: “To send light into the darkness of men’s hearts—such is the destiny of the artist.”

American **Elizabeth Brown “Libby” Larsen** (b. 1950) chaffed against the 1950s regimentation of her childhood, once writing: “I’m thinking about what it was like to sit at the old fashioned desks that were nailed down in rows. Having to sit and fold your hands and be quiet. I remember sitting with my hands folded so that I didn’t get in trouble, and looking out the window—which I still do when I’m thinking. So I learned to go inside, so that my brain was active, but my body was acceptably quiet.” Later, after graduating from the University of Minnesota with a degree in music theory and composition in 1971, Larsen landed a secretarial job at the Travelers Insurance Company. (Quipped Larsen: “It’s about all you can do with a B. A. in music theory.”) She composed her first opera during coffee breaks at work. But Larsen’s industry eventually paid off. Today she’s one of the most prolific and successful composers of her generation. Her *Three Rilke Songs* appeared in 1980, composed for high voice and guitar. Song is a particular strength of Larsen’s. She explains her creative process thus: “Each poem I work with must be considered on its own terms. Great poetry already has its meticulously crafted music—strong and intact. I have a serious responsibility to work as diligently as I can to discover the music of the poem. If I complete my process of discovery, I open up to the meaning of the poem in an entirely different way, resulting in the poem directing the writing of its own unique and innate music.”

Spanish composer **Manuel de Falla** (1876-1946) received a request from a Greek singing teacher: what would be an appropriate musical accompaniment for some Greek folk melodies? Intrigued, Falla experimented with one of the Greek songs and found he could derive an accompaniment from the characteristics of the melody itself. Soon after he applied this technique to his 1914, *Siete canciones populares Españolas*. He premiered this song set the following year in Madrid with soprano Luisa Vela, with Falla himself as pianist. This much beloved set comprises seven folk melodies culled from all over Spain. The fifth song, “Nana,” has many versions, depending on the part of Spain in which it’s sung. Falla chose to set the version his mother sang to him when he was a child, the earliest of his musical memories.

American composer **Richard Beaudoin** (b. 1975) began his college studies at Amherst College, but soon withdrew and moved to London to study privately with Michael Finnissy. Ironically, it was there that he delved into American classical music. Beaudoin recalls:

When I went to England, I was stunned to learn that what interested English composers at the time (1996) was American music. They quoted me Charles Ives, and I was sometimes a little embarrassed by him, with the quotes of those catchy songs. And they said, ‘No, no, no, listen again,’ then the music of Morton Feldman—I admired it, but that’s quite—and they said, ‘No, no, no, listen again,’ or Cage, whose ideas were still very strong in England. I received an education about my country for the first time only when I left my country.

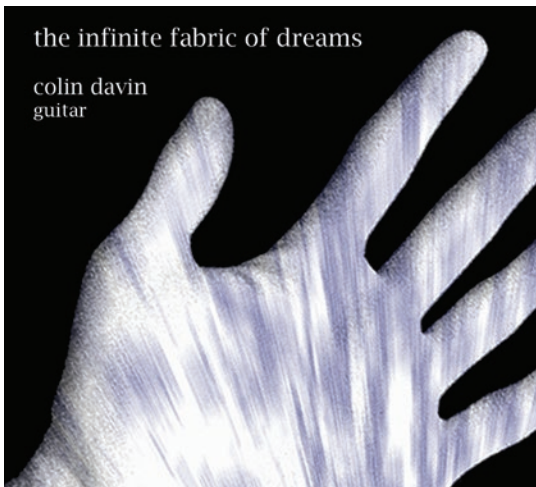


Beaudoin has taught composition at Amherst College, Harvard University, Brandeis University, the Royal Academy of Music in London, and is currently Lecturer in Music at Dartmouth College. For his *Three Moraga Songs* Beaudoin draws on the works of poet and essayist Cherríe Moraga. She is a founding member of the activist group La Red Xicana Indígena, fighting for education and culture rights. Writes Moraga: “The political writer, then, is the ultimate optimist, believing people are capable of change and using words as one way to try and penetrate the privatism of our lives.”

In 1956 English composer **Benjamin Britten** (1913-1976) visited the far east, where he encountered Balinese gamelan music and Japanese Noh theater. An immediate result was his *Prince of the Pagodas* ballet, composed that same year. A year later, he selected six Chinese poems translated by Arthur Waley for his song cycle, *Songs from the Chinese*. It was premiered by Peter Pears and Julian Bream at the Aldeburgh Festival on June 1958. Britten’s settings don’t explicitly mimic Chinese music. Rather, he seemed drawn to the terse simplicity of the poems. His interest was also likely autobiographical—Britten had entered his midforties, and mortality increasingly weighed on him. So the poems he selected reflect this preoccupation. Referring to the poetry, translator Waley wrote: “...for thousands of years the Chinese maintained a level of rationality and tolerance that the West might well envy. They had no Inquisition, no Holy Wars. In the poems no close reasoning or philosophic subtlety will be discovered; but a power of candid reflection and self-analysis which has not been rivaled in the West.”

## COLIN DAVIN

“...it is rare to have such a young guitarist achieve the level of sophistication and refinement that was on display” (Cleveland Classical)



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A decade ago *New York Times* writer Nate Chinen called **Becca Stevens** (b. 1984) “something of a best-kept secret, known mainly among her fellow musicians.” But the secret is out, and *Downbeat Magazine* tabbed her as a rising star in its 2017 critics’ poll. Born in Winston-Salem, North Carolina, Stevens comes from a musical family, writing: “Moments after I was born, my father serenaded me with an Irish fiddle tune.” She studied classical guitar at North Carolina School of the Arts, and then moved to New York to study at the New School Of Jazz and Contemporary music. She currently describes herself as a Brooklyn-based singer, composer, multi-instrumentalist and band leader, coming from influences that run the gamut of jazz, classical, pop, R&B, and world music. Once asked if there’s any kind of music she won’t do, she replied, “Bad music.” Her growing success, however, is tempered by a wariness about her precarious place in the music industry behemoth: “Picture a small fish in a huge, dangerously overpopulated, very expensive, polluted lake that gets eaten by sharks for being too similar or too different, and sometimes just for taking a late night swim in the dark, open water.”

Stevens has composed three songs for tonight’s artists. Of these songs, she writes:

Jane Tyson Clement’s book of selected poems *No One Can Stem the Tide* first came into my life as a stocking stuffer from my father. From the moment I started reading her words, I had the urge to set them to music. I’m pleased that three of my new settings of Jane’s poetry will be premiered by Colin and Estelí at the Cleveland International Classical Guitar Festival. It’s been an honor for me to write for this incredible duo. These three poems speak to me very deeply about love, loss, and the quest for self-expression.

Brazilian composer **Heitor Villa-Lobos** (1887-1959) was an immensely prolific composer, writing over 2000 works. Had he written nothing else, however, he would still be remembered for his luminous *Bachianas Brasileiras No. 5*. It’s from a set of nine suites in eclectic instrumental settings. Composed between 1938 and 1945, it dates from a time when the composer’s reputation was at a low ebb—he was director of the Superintendência de Educação Musical e Artística under the dictatorship of Getúlio Vargas, and many of his fellow musicians considered Villa-Lobos a puppet of the regime. But the lyric beauty of *Bachianas Brasileiras No. 5* belies the controversial circumstances of its composition. Rather, it calls to mind something Villa-Lobos said of his art: “My music is natural, like a waterfall.”

– Tom Poore

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