

CLASSICAL GUITAR FESTIVAL

JUNE 9-11, 2017

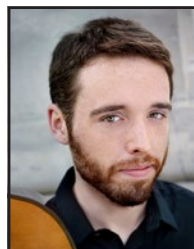
*[Among] two of the most important annual
American classical guitar events....
(Classical Guitar)*



Nigel North
England



Emily Levin
USA



Colin Davin
USA



David Russell, Grammy Award Winner
Scotland



Jason Vieaux, Grammy Award Winner
USA



Petra Poláčková
Czech Republic



Jeffrey R. Elliott
USA



Hao Yang
China

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Welcome

Welcome to the seventeenth 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. I also look forward to working with Joshia de Jonge, a guitar maker of exceptional talent, who has graciously agreed to assist me during the presentation of this year's event.

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; and, most important, (4) to facilitate shared moments of heightened 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 a community of artists, music students, and audience members. For it is in live, heightened moments of musical magic—when art, time, and chance coalesce; time stops; and egos dissolve—that often we become most mindful of our shared humanity.

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

Acknowledgements

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

Cleveland Institute of Music Administration and Staff: Paul Hogle, Cleveland Institute of Music President; Joyce Griggs, Interim Chief Academic Officer and Conservatory Dean; Lori Wright, Director of Concerts and Events; the Concerts and Events staff; Susan Iler and the Marketing and Communications staff; Laura Orazi, Director Development Services; Alan Bise, Director of Recording Arts and Services; Greg Howe, Director of Distance Learning; Joshua Jones, Distance Learning Studio Videographer; Sean Garrigan, Head Security Guard who, with his splendid staff, always makes us feel so at home; and the CIM Guitar Department students, to whom this festival is dedicated.

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Festival Friends: Professor Clare Callahan; Martin and Kathy Davin; Professor Brad DeRoche; Dr. Jonathan and Melissa Fitzgerald; Frank, Kathryn, and Matthew Haehner; Linda and Steve Hall; David W. Hershberger; Tom Holland; Pat and Nancy Kilkenny; Brian Kozak; Erik and Ellen Mann; Bryan Reichert; and Chad Suderman.

Festival Artists and Participants: Finally, many thanks to all our distinguished participating artists and to all 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



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, 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

About Our Program Notes' Author



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 WVIZ 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, and at his home in South Euclid.

Artist's website: pooretom.com

Cleveland International Classical Guitar Festival

Schedule at a Glance

FRIDAY, JUNE 9

Student Performers' Reception And Continental Breakfast

9:00 - 9:45 a.m.

CIM Lounge, limited to master class performers, their parents, and CIM guitar faculty

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: Alan Bise (USA), recording engineer and producer with Jason Vieaux (USA), guitar

The Recording Process: Preparation and Recording

1:30 - 2:45 p.m.

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

Master Class: David Russell (Scotland), guitar

3:00 - 5:45 p.m.

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

Lecture Demonstration: Nigel North (England), Baroque lute

Bach for Guitarists

6:00 - 7:15 p.m.

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

CONCERT: Jason Vieaux (USA), guitar - Grammy Award Winner

Works by J.S. Bach, Ginastera, Morel, Ponce, and Sor

7:30 - 9:30 p.m.

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

After Concert Dinner: L'Albatross Restaurant

10:30 p.m.

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

Cleveland International Classical Guitar Festival

Schedule at a Glance

SATURDAY, JUNE 10

Master Class: Petra Poláčková (Czech Republic), guitar

9:30 - 12:15 a.m.

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

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

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

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

Master Guitar Maker Lecture: Jeffrey R. Elliott (USA), luthier

Forensic Lutherie: Behind the Scenes of Historical Guitar Restoration

1:15 - 2:45 p.m.

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

CONCERT: Nigel North (England), lute - Gramophone Award Winner

Works by J.S. Bach

3:00 - 5:00 p.m.

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

Guitars International Exhibition Demonstration of Fine Classical Guitars

Petra Poláčková (Czech Republic) will perform on exhibit guitars

6:00 - 7:15 p.m.

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

CONCERT: David Russell (England), guitar - Grammy Award Winner

Works by Brocá, Goss, Granados, Kuhnau, Scarlatti, and Tárrega

8:00 - 10:00 p.m.

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

After Concert Dinner: L'Albatross Restaurant

11:00 p.m.

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

SUNDAY, JUNE 11

CIM Faculty Master Class: Jason Vieaux (USA), 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: Petra Poláčková (Czech Republic), guitar

11:30 - 2:15 p.m.

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

Cleveland International Classical Guitar Festival

Schedule at a Glance

Pre-Concert Performance: Cleveland Bella Corda Ensemble

Works by Anonymous, Brace, Handel, Haydn, Larson, Milan, Mompou, and Valderrabano

1:45 - 2:20 p.m.

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

CONCERT: Hao Yang (China), guitar

Works by Albéniz, J.S. Bach, Barrios, Giuliani, and José

2:30 - 4:15 p.m.

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

Master Class: David Russell (Scotland), guitar

4:30 - 7:15 p.m.

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

CONCERT: Colin Davin (USA), guitar and Emily Levin (USA), harp

Works by De Falla, Mattingly, Ravel, and Stackpole

7:30 - 9:30 p.m.

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

After Concert Dinner: Valerio's Restaurant

10:00 p.m.

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

Hold these Dates:

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**CLEVELAND INTERNATIONAL
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Friday, June 8 through Sunday, June 10, 2018

at the

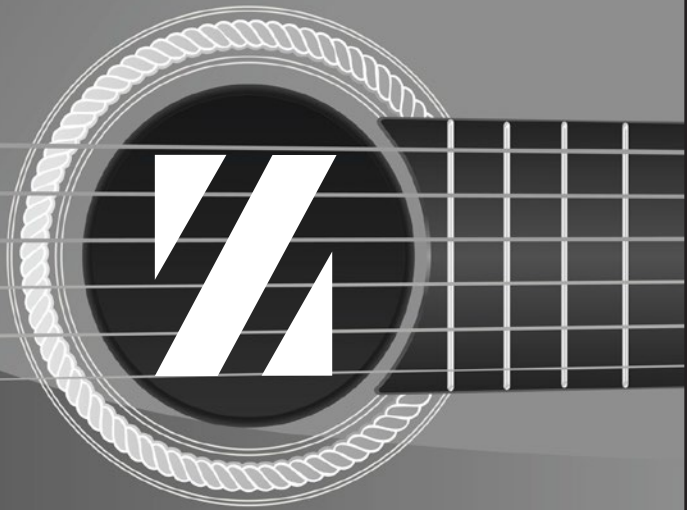
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Partial List Of Performing Artists Presented: 2000 - 2017

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
Emily Levin, harp, USA (Cleveland Debut)
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
Hao Yang, China (Cleveland Debut)
Xuefei Yang, China (Cleveland Debut)

Alan Bise, recording engineer and producer with Jason Vieaux, guitar

Lecture

The Recording Process: Preparation and Recording

Friday, June 9, from 1:30 - 2:45 p.m.
CIM Studio 113



Lecture Description: Grammy Award winning recording engineer and producer Alan Bise and Grammy Award winning classical guitarist Jason Vieaux will discuss various aspects of the recording process. Topics will include how Mr. Vieaux prepares for a recording session differently than for a concert performance, his experiences working with a record producer, sound set up, logistic and artistic concerns, etc. Pictures of marked scores and other fun props will be featured.

About the Lecturer: Alan Bise is the chief classical producer of Azica Records and works for many clients and labels across the world. His recordings have received four Grammy nominations and have appeared on the Billboard Classical chart and Amazon best-sellers list. He studies the evolving interests of young listeners and uses his own love of rock 'n' roll to help create unique and appealing classical projects.

Mr. Bise is a graduate of the Cleveland Institute of Music. His teaching experience includes the Cleveland Institute of Music, 1999 to the present; the Interlochen Arts Academy Summer Faculty, 2010-2012; and the Kneisel Hall Chamber Music Festival Internship Program, 2006 to the present.

Lecturer's webpage: cim.edu/about/bio/alan-bise

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Nigel North, Baroque lute

Lecture Demonstration *Bach for Guitarists*

Friday, June 9, from 6:00 - 7:15 p.m.
CIM Studio 113



Lecture Description: Gramophone Award winning lute virtuoso and scholar Nigel North will present an illustrated talk about how the so-called “Bach lute works” became a major part of every guitarist’s repertoire and what aspects of style and historical performance practice we all need to consider in performing these works on a six string classical guitar. He will also discuss what considerations can make the works Bach wrote for solo violin and cello valuable additions to the guitarist’s canon of Bach. All of these subjects will be looked at and explained from a lutenist’s point of view.

About the Artist: Renowned 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. 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

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Jason Vieaux

Guitar

Friday, June 9, at 7:30 p.m.
Cleveland Institute of Music, Mixon Hall

Program

- | | |
|-----------------------------------|--------------------------|
| Mes Ennuis, Op 43, No 3 | Fernando Sor (1778-1839) |
| BWV 998 | J.S. Bach (1685–1750) |
| - Prelude | |
| - Fugue | |
| - Allegro | |
| Sonata Mexicana | Manuel Ponce (1882–1948) |
| - Allegro moderato | |
| - Andantino affettuoso | |
| - Allegretto in tempo di serenata | |
| - Allegretto un poco vivace | |

Intermission

- | | |
|---------------------------|-------------------------------|
| Sonatina Meridional | Manuel Ponce |
| - Campo | |
| - Copla | |
| - Fiesta | |
| Sonata for Guitar, Op. 47 | Alberto Ginastera (1916-1983) |
| - Escordio | |
| - Scherzo | |
| - Canto | |
| - Finale | |
| Choro | Jorge Morel (b. 1931) |
| Danza in E minor | |

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 or audio recording are not permitted during this concert.*

About the Artist



NPR describes Grammy winning guitarist **Jason Vieaux** as, “perhaps the most precise and soulful classical guitarist of his generation.” His latest solo album, *Play*, won the 2015 Grammy for Best Classical Instrumental Solo. Vieaux has earned a reputation for putting his expressiveness and virtuosity at the service of a remarkably wide range of music, and his schedule of performing, teaching, and recording commitments is distinguished throughout the United States and abroad.

He has performed as soloist with over one hundred orchestras and his passion for new music has fostered premieres by Dan Visconti, Vivian Fung, Jeff Beal, Avner Dorman, and more. In 2011 Vieaux co-founded 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.

In 1992 he was the youngest ever to win the GFA International Guitar Competition. He is also honored with a Naumburg Foundation top prize and a Salon di Virtuosi Career Grant, and was the first classical musician to be featured on NPR’s “Tiny Desk” series.

Artist’s website: jasonvieaux.com

Artist’s management: Jonathan Wentworth Associates, Ltd.

Management’s website: jwentworth.com

Notes

Based on his family history in the Spanish army, **Fernando Sor** (1778-1839) was destined to be a soldier. But through his musically inclined father, the young Fernando fell in love with both music and the guitar, preoccupations that would come to dominate his adult life. Although his mother at first saw to it that music took a back seat to his military career path, the enterprising boy managed to learn the rudiments of music, even inventing his own musical notation, as no one had yet taught him to read music. His happiest years were during his enrollment at the Santa Maria de Montserrat, a lovely Benedictine abbey nestled in the mountains of Catalonia. (It still exists today, as beautiful now as it was in the late eighteenth century.) Sor’s bucolic youth ended with a transfer to military school. The military of Sor’s day, however, was more a social caste than anything a soldier of today would recognize. So in the army Sor had plenty of time for music.

That changed when Napoleon Bonaparte’s better trained army subdued Spain in 1813. Upon Spain’s defeat, Sor, like many educated Spaniards, cooperated with the French occupation. He had good reason to believe the French would end Spanish corruption. Indeed, Bonaparte’s brother Joseph, briefly installed as king of Spain, ended both the inquisition and feudalism. But when a Spanish uprising expelled the French, Sor became a man without a country. He fled to Paris, never to return to his homeland. It was there that he composed much of his exquisitely crafted guitar music. English guitarist Julian Bream has said of it: “There’s a classicism—not unlike



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Mozart—in his style, which to my mind is a style of beautiful understatement. But if you give understatement space and time, it has a positive element that transcends the simplicity or the innocence of the material. Sor needs immense care and affection, and if one invests his music with that, I can't see how anybody can object to it."

It's easy to pigeonhole early music as a forerunner to something better. And so it is that in the music of **Johann Sebastian Bach** (1685-1750) there are harbingers to musical forms that dominated the musical landscape after his death. But the notion that Bach's music gave way to "something better" pales in the face of its intellectual rigor and breathtaking beauty. The Fugue from *BWV 998* is one such work. It's one of only three Bach fugues in da capo form. (By the way, he wrote approximately 180 fugues—perhaps many more, since about half of his music is known to be lost.) In da capo form the end repeats the beginning. To music historians this bears an uncanny resemblance to the sonata-allegro form so beloved by Haydn, Mozart, and Beethoven. The serenity of this Fugue belies its complexity. It begins with a motive so disarmingly simple that one twentieth century musicologist doubted the Fugue was written by Bach. (Oddly, he overlooked that the first three notes of the Fugue echo the recurring theme of the Prelude.) When the Fugue reaches its central part, this simple motive seems to vanish, replaced by a flowing spray of notes that becomes a new motive. Keen ears, however, will find that the original simple motive never left. Instead, Bach ingeniously weaves it into the background texture. The compositional complexity of this Fugue is mirrored by its physical challenge to the player. As if to pile onto the already considerable demands, Bach then follows the Fugue with an allegro notorious for its fiendish difficulty. It's no exaggeration to say that *BWV 998* has inspired generations of guitarists to raise the game.

Manuel Ponce (1882-1948) was born during the thirty-four year reign of iron-fisted and shrewd Mexican President Porfirio Díaz. During this time, Mexico emerged from the shadow of its powerful neighbor to the north. The arts flourished, though in a manner derivative of European models. Even Mexico's affectionate nickname during this time, "Little Paris," had the whiff of borrowed glory. Further, political repression was rife—this was a time when the slogan "pan o palo" (bread or the bludgeon) took hold. But for this hitherto impoverished nation the "Porfiriato" era was a heady time.

Much of Ponce's early music imaginatively reworked European models. But in tandem with the Mexican revolution that followed Porfirio's reign, nationalism swept across Mexico. In a 1914 lecture Ponce described it thus: "Amid the smoke and blood of battle were born the stirring revolutionary songs soon to be carried throughout the length and breadth of the land. Nationalism captured music at last. Old songs, almost forgotten, but truly reflecting the national spirit, were revived, and new melodies for new corridos were composed."

Premiered in 1923 by Andrés Segovia, *Sonata Mexicana* is Ponce's first work for guitar. Paradoxically, he composed the last movement first. It's the most obviously Mexican of his guitar sonatas and quotes directly from popular Mexican songs, among them "Jarabe Tapatio," a tune familiar to almost everyone as "The Mexican Hat Dance." This first effort kicked off a series of guitar works, all written for Segovia. In 1930, while dunning Ponce for what eventually became his *Concierto del sur*, Segovia proposed something else: "But while the concerto progresses, until it comes of age, why don't you write a Sonatina—not a Sonata—of a purely Spanish

character?" Ponce gamely complied with his *Sonatina Meridional*. It arguably has become Ponce's most oft played guitar work, immediately likable to both audience and player. Though many composers wrote for Segovia throughout his long performance career, it was Ponce who remained closest to his heart. In a 1929 letter to Ponce, Segovia wrote: "To sum up, it's your work that has the most value for me and for all the musicians who hear it."

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 is 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.

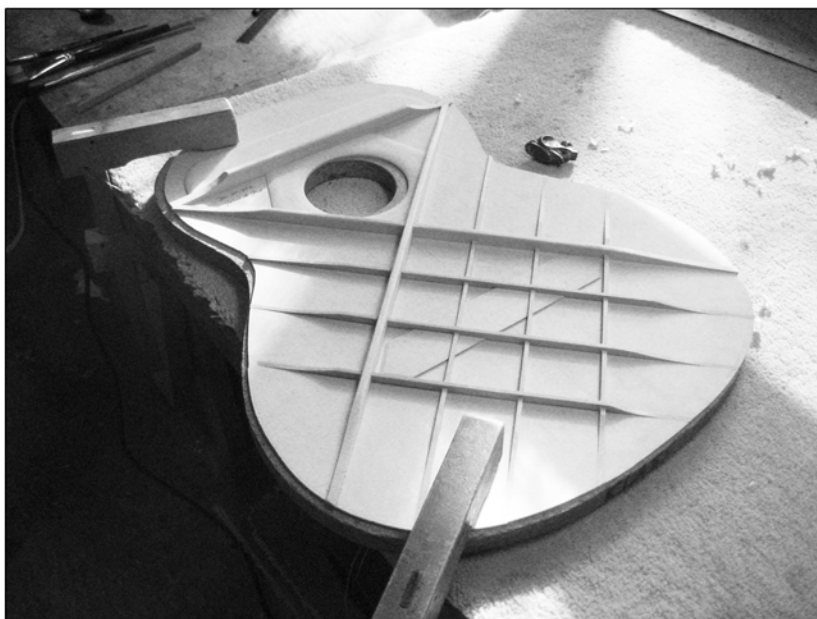
The composer wrote of his *Sonata for guitar*: "The first movement is a solemn Prelude, followed by a song which was inspired by Kecua music (Ginastera's own curious term for 'Quechua,' an indigenous tribe of northwestern Argentina) and which finds its conclusion in an abbreviated repetition of these two elements. Scherzo, which has to be played 'il più presto possibile,' 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."

Inspired by his thespian father, Argentine **Jorge Morel** (b. 1931) early on dabbled in acting. But his father knew his son's destiny lay elsewhere: "C'mon Jorge, I don't think you'll ever be a first rate actor, but you'll be a second rate musician if you don't get off this stage." Later he surprised his son with the gift of an expensive handmade guitar: "To me it was the most beautiful instrument in the whole world! I simply couldn't thank my father enough. It was the highlight of my life, and the happiest. It was two in the afternoon, and I must have played that guitar until midnight! I just couldn't put it down." Throughout his long career he has shared the stage with many luminaries, including Erroll Garner, Stan Kenton, Herbie Mann, and Chet Atkins, who was also a close friend. Of Morel, Atkins wrote: "Jorge Morel is the complete guitarist. That is, he possesses a flawless technique, a sound musical ear, an unsurpassed sense of rhythm, and a thorough education in the classical tradition. At one time, when he was a child, Jorge must have decided that he was going to be one of the best guitar players in the world. To my way of thinking he has attained that goal."

– Tom Poore

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Master Guitar Maker Lecture

Forensic Lutherie: Behind the Scenes of Historical Guitar Restoration

Saturday, June 10, from 1:15 - 2:45 p.m.
CIM, Studio 113



Workshop Description: This presentation will highlight the restorations of two of history's important classical guitars, an 1869 Francisco Gonzalez and, more significantly, an 1888 Antonio de Torres. The moral and ethical concerns that led to the decisions determining the specific restorative treatment will be addressed, and photographic examples will be shown of some of the treatments that resulted from this deliberation. The presentation will also integrate some of the investigative methods used to understand the history of these guitars in a forensic sense, which was equally important in determining

the proposed treatments. A question and answer period will follow.

About the Artist: Jeffrey R. Elliott was born in Chicago, Illinois, and grew up in Detroit, Michigan. He began playing guitar at age sixteen and immediately fell in love with the sound of the classical guitar, which led to his performing folk music professionally while majoring in Fine Arts at Michigan State University. In 1964, a chance visit to Richard Schneider's workshop in Detroit opened the door to the world of lutherie, and two years later he began a six-year apprenticeship with Schneider. In 1973 he moved to Portland, Oregon, where he resides with fellow luthier Cyndy Burton.

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

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

Artist's website: elliottguitars.com



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Nigel North

Baroque lute

Saturday, June 10, at 3:00 p.m.
Cleveland Institute of Music, Mixon Hall

Program

Suite in G minor (BWV 995)

J.S. Bach (1685-1750)

- Prelude – très vite
- Allemande
- Courante
- Sarabande
- Gavotte 1 & 2
- Gigue

Suite in B flat major (after BWV 1010,
Fourth Suite for Solo Cello)

J.S. Bach

- Prélude
- Allemande
- Courante
- Sarabande
- Bourrée 1 & 2
- Gigue

Intermission

Sonata in G minor (after BWV 1001
for Solo Violin)

J.S. Bach

- Adagio
- Fuga (Allegro)
- Siciliana
- Presto

Partita in D minor (after BWV 1004,
for Solo Violin)

J.S. Bach

- Ciaccona

*Nigel North performs on a thirteen course Baroque lute (after Hans Burkhotizer)
by Lars Jonnson, Sweden, 2011.*

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

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 varied activities as a teacher, accompanist, soloist, and writer.

A prolific recording artist and Gramophone Award winner, 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, *Dowland: Complete 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 *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

Hold these Dates:

Eighteenth Annual
**CLEVELAND INTERNATIONAL
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Friday, June 8, through Sunday, June 10, 2018

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Notes

The lute which was played in **Johann Sebastian Bach's** lifetime (1685-1750) would have been the eleven course lute (with eleven courses and twenty strings) or the thirteen course lute (with thirteen courses and twenty-four strings), as in today's recital. Both tuned in a D minor chord with an added scale of bass diapasons strung in octaves. These were the standard lutes in Germany during Bach's lifetime.

In 1903, in the last years of the *Bach-Gesellschaft Ausgabe*, a German musicologist, Wilhelm Tappert, decreed that a certain collection of pieces were to be known as Bach's "lute works." These were labeled *BWV 995-1000* and *1006a*. *BWV 995* is in fact Bach's own arrangement for lute, in his hand, of his *Fifth Cello Suite*. The autograph is in normal notation with two staves, rather than the usual tablature used by real lutenists. It is also for a lute with one more course than normal and is mostly playable on a normal eighteenth century lute with a few modifications. This suite is the only clear "lute work," and it seems fitting to begin a Bach lute program with this suite. The *G minor Lute Suite*, *BWV 995*, was born from a cello suite, and one can wonder why Bach only transcribed one suite for the lute and not all six. They all make wonderful lute pieces, with their broken, arpeggiated style, thin texture, mixture of styles expressed in stylized dance movements so familiar to the lute. In fact they fit the lute better than the so-called "lute works," *BWV 996-1000*. It was this search for idiomatic lute music by Bach, which led me to make my own transcriptions of the cello (and violin) works over the "lute works." For this recital, I have paired the *Fifth Cello Suite/Lute Suite in G minor*, with a transcription of the *Fourth Cello Suite*. In it's original key of E flat major, it represents a significant challenge to the cellist. On the lute, in B flat major, it represents a dream of a piece for lutenists. Notice how many open strings are played in the opening Prelude.

The remainder of the 1903 "lute works" were mostly meant for a keyboard instrument known as the "Lautenwerk," a gut-strung harpsichord which imitated the sound and range of the lute. In Bach's house, at his death, there was at least one lute and one "Lautenwerk," but it does seem clear that Bach never actually played the lute. We can read from contemporaries that Bach liked to take the works for solo violin and solo cello and play them on the keyboard, adding as much as was needed to make them sound idiomatic. We have the *Second Sonata For Violin*, *BWV 1003*, in a beautiful keyboard arrangement, not an autograph but thought to be Bach's work, similarly, the C major violin Adagio from *BWV 1005*. Like many musicians in his time, Bach liked to rearrange existing compositions and make new creations from old material. His interest in the lute and in lutenists even led him to take a sonata by the contemporary lutenist Sylvius Weiss, arrange it for harpsichord, and add a new violin part. This work became known as *BWV 1025*.

The second part of the recital begins with the *Sonata In G minor* (the first from *Sei Solo a Violino senza Basso accompagnato*). This is another piece which links Bach to the lute world. The Fuga exists in a version made by an amateur lutenist friend of Bach. Tappert numbered this arrangement as *BWV 1000*. The whole *Sonata* becomes an eloquent and beautiful lute piece. The *Second Partita* from

this collection is an Italianate suite, ending with a Ciaconna. The Bach Chaconne has become one of the most famous works of all time, played on guitar, piano, lute, and harpsichord. It is a dance in variation form, and has more recently been thought to be a tombeau in memory of Bach's first wife, Maria Barbara, who died in 1720, the date of the "Sei Solo." It fits the lute like a glove, being in D minor and that key being the home key of a D minor tuned lute.

We also have three lute tablatures of *BWV 995*, *997*, and *1000* written out by lutenists contemporary with Bach. We don't know if Bach knew of these or approved of them. I hope so, and I hope that he might also approve of and like what you will hear in this recital; truly wonderful music played on a great, expressive instrument that was part of Bach's musical world.

– Nigel North

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Guitars International

Exhibition Demonstration of Fine Classical Guitars

Saturday, June 10, from 6:00 - 7:15 p.m.
CIM Mixon Hall

Description: Petra Polácková (Czech Republic) will perform various works on a selection of Exhibition guitars provided by Guitars International.



Rosette by Joshua de Jonge

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-seven years. Guitars offered by Guitars International are sought after 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

Business telephone: 216-752-7502



About the Artist: Acclaimed internationally a unique musical talent, classical guitarist **Petra Polácková** has won six first prizes in international competitions since 2002: Dolný Kubín, Slovakia; Kutná Hora, Czech Republic; Bratislava, Slovakia; Krzyżowa, Poland; Krynica, Poland; and the thirty-sixth International Guitar Competition of Gargnano, Italy.

As a result of her competition and concert success Petra Polácková has been invited to perform at many prestigious European and non-European guitar festivals, such as Bonn, Vienna, Rust, Mikulov, Kutná Hora, Tychy, Wrocław, Poznań, Bratislava, Pordenone, Budapest, Balaton, Bar, Braga, Madrid, Genève, Tel-Aviv, and Cleveland. In addition to her work as a concert soloist, Petra Polácková is also an active chamber musician, working with such artists as Chih-Chi Hsu (flute) and Sean Shibe (guitar). Since 2010 she has been a tireless co-organizer of the Guitar Festival Mikulov in the Czech Republic.

A native of the Czech Republic Petra Polácková 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. Currently, she studies with Professor Paolo Pegoraro at Universität für Musik und darstellende Kunst Graz, Austria, where she is pursuing a master's degree.

Artist's website: petrapolackova.com/en/

David Russell

Guitar

Saturday, June 10, at 8:00 p.m.
Cleveland Institute of Music, Kulas Hall

Program

Fantasia in E José Brocá (1805-1882)

Two Parties: Johann Kuhnau (1660-1722)

Partie 1 *

- Praeludium
- Allemande
- Courante
- Sarabande
- Gigue

Partie 2 *

- Praeludium
- Allemande
- Courante
- Sarabande
- Gigue

Selected Works TBA Enrique Granados (1867-1916)
(Celebration on the 150th Anniversary of His Birth)

Intermission

Sonata K. 308 * Domenico Scarlatti (1685-1757)

Sonata K. 309 *

Cantigas de Santiago Stephen Goss (b. 1964)
(dedicated to David and María Jesús)

- Queen a Virgen be servira (Alfonso X, EL Sabio)
- Ondas do mare de Vigo (Martin Codax)
- Cantiga CLXVI (Alfonso X, El Sabio)
- Kyrie Trope (Codex Calixtinus)
- A madre de Deus (Alfonso X, El Sabio)
- Al ondas que eu vin veer (Martin Codax)
- Non e gran causa (Alfonso X, El Sabio)

Selected Works TBA (Beauty and Charm) Francisco Tárrega (1852-1909)

* Transcription by David Russell

David Russell performs on a double top guitar by Matthias Dammann, Germany.

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

About the Artist



Grammy Award winning classical guitarist **David Russell** is world renowned for his superb musicianship and inspired artistry, having earned the highest praise from audiences and critics alike. Upon hearing David Russell perform in London, Andrés Segovia wrote, "My congratulations on your musicality and technique." In recognition of his great talent and his international career, David Russell was named a Fellow of The Royal Academy of Music in London in 1997.

During his studies at the Royal Academy of Music, David Russell twice won the Julian Bream Guitar Prize. Later he won numerous international competitions, including the Andrés Segovia Competition, the José Ramírez Competition, and Spain's prestigious Francisco Tárrega Competition.

David Russell tours extensively worldwide, appearing regularly in such music capitals as New York, London, Tokyo, Los Angeles, Madrid, Toronto, and Rome. Since 1995 he has had an exclusive recording contract with Telarc International, with whom he has recorded sixteen CDs, among them "Aire Latino," for which he won a Grammy Award in 2005.

The New York Times wrote about one of his performances, "Mr. Russell made his mastery evident without ever deviating from an approach that places musical values above mere display. It was apparent to the audience throughout the recital that Mr. Russell possesses a talent of extraordinary dimension."

Artists' website: davidrussellguitar.com

Artists' Management: Omni Concert Artists

Management's website: omniconcertartists.com

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Notes

Born in the province of Tarragona, **José Brocá** (1805-1882) was largely self-taught, although he studied briefly with Dionisio Aguado. Admired as a player, he devoted much of his life to teaching, and did much to establish the popularity of Aguado's method, *Escuela de Guitarra*. Among his distinguished students were Felip Pedrell and José Ferrer, who wrote to Brocá in a dedication: "much of my progress on the guitar I owe to you, whose skill and good taste enthralled me so many times." Sadly, Brocá suffered a stroke that, for the last decade of his life, left him unable to play the guitar.

Johann Kuhnau (1660-1722) seems forever destined to be a historical footnote—he was J. S. Bach's predecessor at the Church of St. Thomas in Leipzig. In his day, however, he was an impressive polymath: lawyer, novelist, translator, and music teacher. His novel *Der musickalische Quacksalber* (still in print today and available online) is a vicious parody of a musical charlatan, the main character described thus: "Nonetheless there are people who may understand how some notes go together or may even scratch out 'La folie d'Espagne' on the lute or saw away at 'The Angel's Bell' on the viola da gamba, who always act as if Jupiter were their father and everyone has to revere them as Apollo." Kuhnau himself was far from a charlatan. A formidable organ and harpsichord player, he was in the vanguard of composers who established the keyboard as the dominant solo instrument. His solo keyboard works were among the first to be published. His now ascendant reputation is reflected by the German publisher Pfefferkorn Musikverlag, which in 2014 started a project to publish all his surviving vocal works. Doubtless Kuhnau would be delighted that this publishing house is in Leipzig, where he spent most of his professional life.

During his life **Enrique Granados** (1867-1916) was a famous pianist—deservedly so, as a handful of recordings show him to have been a refined and lyrical player. Indeed, he was dubbed "The Spanish Chopin." Together with Felip Pedrell, Granados founded the Granados Academy in 1901, a piano school that he directed to the end of his life. In a delightful quirk of circular history, this academy was taken over by his friend and former student Frank Marshall, who taught Alicia de Larrocha, herself a renowned interpreter of Granados. For all his skill, Granados suffered severe stage fright: "If in an audience of a thousand I know that 999 like me but one does not, I will play poorly. Because for me that one person will be the only one out there, and I know that nothing I do will please him." It was, however, another fear of his—he was morbidly afraid of water—that brought him to an untimely end. Responding to an invitation from Woodrow Wilson, he reluctantly undertook an Atlantic voyage to the United States. On the return trip, his ship was torpedoed by a German submarine. Granados, safely aboard a lifeboat, saw his wife struggling in the water. He leaped in to save her. Both drowned. In a sad irony, only half the ship he was on sank. The part where his cabin was located didn't sink, and was safely towed into harbor. All passengers on that part of the ship survived. Had Granados and his wife been in their cabin during the disaster, they likely also would have survived.

At birth, it seemed unlikely that **Domenico Scarlatti** (1685-1757) would surpass his father Alessandro, one of the most famed composers in Europe. Certainly he never equalled his father's stature in operas and cantatas. But his talent found its best

expression not in vocal music, like most Italian composers of his time, but at the keyboard. At age fifteen he became organist at the Royal Chapel in Naples, doubtless through the pull of his powerful father. His skill at the keyboard became legendary. Dr. Charles Burney, a music writer of the time, reported that a harpsichordist named Roseingrave, as he played, noticed Scarlatti deferentially standing by and listening. Curious, Roseingrave relinquished his place at the keyboard and asked Scarlatti to play. What he heard astonished him: "He thought ten thousand devils had been at the instrument; he never heard such passages of execution and effect before." So thoroughly did Scarlatti outplay him that Roseingrave in despair refused to touch a keyboard for a month.

In late 2014 this short paragraph appeared on David Russell's personal website: "**Steve Goss** (b. 1964) wrote a new beautiful piece, *Cantigas de Santiago*. He dedicated the work to both María Jesús [Russell's wife] and myself. It is a real honour to be the recipient of this wonderful piece of music. I enjoyed learning it and I love playing it every time." Thus, Mr. Russell alerted the guitar world to a substantial new work, and he premiered it January 31, 2015 at the Barbican Centre in London.

The Camino de Santiago (the Way of St. James) is a network of ancient pilgrim routes across Europe, converging at the tomb of St. James in Santiago de Compostela. Goss' *Cantigas de Santiago* re-imagines medieval music associated with this historic pilgrimage. The seven movements draw on three sources:

- *Cantigas de Santa Maria*, a mid thirteenth century collection of 420 poems set to music.
- *Cantigas de Amigo* ("song of a friend"), a late thirteenth century collection of Iberian secular songs.
- Codex *Calixtinus*, an exquisite twelfth century illuminated manuscript that's a travel guide for pilgrims following the Camino.

It's perhaps unlikely that Mr. Russell needs a travel guide to the Camino de Santiago. He and his wife have walked it themselves and, in fact, they first met in Santiago de Compostela.

Francisco Tárrega (1852-1909) was born to a hard-working but poor family. As a child, he helped in any way he could to earn extra cash, sometimes spinning hemp and twisting rope for the manufacture of hemp-soled shoes. Quickly excelling on the guitar, he often ran away from home to play for coins at local taverns. Once he journeyed so far from home that his ever devoted father had to take a train to fetch him. Upon finding his wayward son, he had no money left for return tickets. Young Francisco gamely kept playing for coins until he and his father could afford partial payment for train tickets. Once on the train, Francisco played some more, until they collected enough to pay the balance. The mature Tárrega, however, never suffered from poverty of musical taste. A master of the musical miniature, he also crafted ingenious arrangements of Chopin, Mendelssohn, and Schumann. And inadvertently, in his *Gran Vals* he quoted a ubiquitous tune of our modern era: the Nokia ringtone. Or perhaps maybe, all those years ago, he foresaw the cell phone interrupting guitar recitals, and so decided to preemptively get revenge.

– Tom Poore

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Cleveland Bella Corda Ensemble

Guitars

Sunday, June 11, at 1:45 p.m.
Cleveland Institute of Music, Pogue Lobby

Program

| | |
|---------------------|---------------------------------------|
| Sonnet | Enriquez Valderrabáno (c.1500-c.1557) |
| Pavane | Luys Milán (c. 1500 – c. 1561) |
| Bourree Gavot | Georg Friedrich Händel (1685-1759) |
| Minuet | Josef Haydn (1732–1809) |
| Coral | Federico Mompou (1893-1987) |
| A Gift To Be Simple | Joseph Brackett, Jr. (1797-1882) |
| Water Over Glass | Tim Brace (b. 1955) |
| Island Time | Kelli Larson (b. 1958) |
| El Cefiro | Mexican Traditional |
| Turkey In The Straw | Folk Song |

About the Ensemble

The **Cleveland Bella Corda Ensemble** 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.

For over ten years, the Childbloom Guitar Program of Cleveland has been operated and directed by Cleveland native Brian Kozak. Mr. Kozak has taught guitar at Baldwin-Wallace College and Kent State University. He is a graduate of the Cleveland Institute of Music and Baldwin-Wallace College with degrees in Classical Guitar Performance.

Hao Yang

Guitar

Sunday, June 11, at 2:30 p.m.
Cleveland Institute of Music, Mixon Hall

Program

- | | |
|--|----------------------------|
| Grand Overture Op. 61 - Andante sostenuto - Allegro maestoso | Mauro Giuliani (1781–1829) |
| Partita No.2 in D minor (after BWV 1004, for solo violin) - Chaconne | J.S. Bach (1685-1750) |
| Asturias (Leyenda) | Isaac Albéniz (1860-1909) |

Intermission

- | | |
|--|-----------------------------|
| Un sueño en la floresta (Souvenir d'un Rêve) | Agustin Barrios (1885-1944) |
| Sonata para Guitarra - Allegro moderato - Minuetto - Pavana triste - Final. Allegro con brio | Antonio José (1902–1936) |

Hao Yang performs on a guitar by Antonius Müller, Germany.

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About the Artist



Chinese guitarist **Hao Yang**, sixteen, entered the Curtis Institute of Music in 2014 and studies with renowned guitarists David Starobin and Jason Vieaux.

Ms. Yang has won top prizes in numerous guitar competitions. She was the first-prize winner of the 2015 Guitar Foundation of America International Youth Competition (Senior Division). She was also awarded first prizes in both the high school and college divisions at the Columbus State University International Guitar Competition. And she was the first prize winner of the

Andres Segovia Seventh International Guitar Competition.

Ms. Yang has been invited to perform at music festivals including the Beijing and Tianjin Guitar festivals. She has performed concerts in major venues such as Miller Theater, Princeton Sound Kitchen, and Subculture NYC. As a chamber musician, Hao Yang made her Carnegie Hall debut in 2015, premiering the duo piece 'Talking Guitars' by world-renowned composer Paul Lansky, and recording it with the Grammy Award winning label Bridge Records Inc.

Notes

Early nineteenth century Italy was no place for a skilled guitarist like **Mauro Giuliani** (1781-1829). Patrons were few and not much interested in anything other than opera. Further, publishing houses—vital for hawkking one's compositions—were thin on the ground. So like many other Italian musicians, Giuliani headed north. In Vienna he found a perfect mix of artistic, social, and economic success. His virtuosity opened doors. Giuliani hobnobbed with royalty and the finest musicians in Europe, notably Ignaz Moscheles, Antonio Salieri, Carl Maria von Weber. Even the volatile Beethoven was a friend—in a surviving letter he urges a friend to “persuade this popular guitarist to visit me.” Among many artists in Vienna, Giuliani belonged to a freewheeling society dubbed the “Ludlamshöhle,” its mission being little more than frothy conversation and hijinks dedicated to “increase the pleasure of society.” Mounting debt, however, eventually drove him from Vienna in 1819. He settled back in Italy and lapsed into relative obscurity. After Giuliani's death an admirer wrote of him, “In his hands, the guitar became gifted with a power of expression at once pure, thrilling, and exquisite. In a word, he made the instrument sing. Giuliani gave to the guitar a character which, it was thought before, was totally alien to its nature.”

The Ciaccona of **Johann Sebastian Bach** (1685-1750) is the last of five movements in his *Partita No. 2 for solo violin*. Yet so apart does it stand from its surroundings—it's longer than the other four movements combined—that it's often performed as a stand-alone work. (Bach may well have originally intended it that way.) Ever since its composition, musicians across the centuries have lavished it with superlatives. Violinist Carl Flesch wrote, “Only a fool would maintain that the ‘Chaconne,’ this cosmos in itself, could be seen through a single prism.” And

indeed, almost every instrument or combination of instruments has taken a crack at it. When Andrés Segovia published his transcription in 1934, the dam burst open for guitarists. For all its daunting complexity, Bach's "Ciaccona" is essentially a meditation on four descending bass notes. This simple motif has a venerable musical history, used in everything from Henry Purcell's *Dido and Aeneas* to Led Zeppelin's *Dazed and Confused*. Bach himself may have relished the challenge: how does one compose a quarter of an hour of music based on a mere four notes? Princeton University computer scientist Bernard Chazelle noted this side of the composer, "Bach didn't regard himself as an artist, but as a scientist, a cosmologist of music." Of the Ciaccona Chazelle went on to write, "He lost his parents before he was 10. He lost 10 children. You can tell from his music that his emotion is raw. This is a man who truly grieves. It's a dance. But it's extremely moving, and yet it's very controlled."

Perhaps the best known piece in the guitar repertoire, *Asturias* by **Isaac Albéniz** (1860-1909) seems a work in search of an identity. Entitled "Leyenda" by its composer, it was first published in 1892 as part of *Chants d'Espagne*. Later a German publisher slipped this piece into a 1911 edition of *Suite española* and renamed it *Asturias* (Leyenda). That the region of Asturias never crossed the mind of the composer during the creation of this piece seemed not to matter. The name stuck. Cementing the transfiguration, Andrés Segovia is credited with the first successful guitar transcription. (There was an earlier version by the obscure guitarist Severino García Fortea, but Segovia scorned him as a hack, and premiered his own version in 1924.) Since then, it's become the quintessential Spanish guitar piece, tackled by both duffers and virtuosos. On The Doors 1968 album *Waiting for the Sun*, guitarist Robby Krieger quotes *Asturias* in the song "Spanish Caravan."

Unhappy with his current success, Paraguayan guitarist **Agustín Barrios Mangoré** (1885-1944) redubbed himself "*Nitsuga*" and began performing in full traditional Guaraní garb. (The Guaraní are the indigenous people of Paraguay.) Even his own compositions were reworked to suit his new persona—Barrios changed the name of *Souvenir d'un rêve* to *Un sueño en la floresta*. A 1933 review chronicled an audience reaction to this spectacle: "In front, a corral of bamboo and two house palms. Mangoré presents himself with feathers. An anachronism. Something for children. We expect a disaster, a fatal musical calamity. Little by little the audience warms up. The guitar becomes a piano, violin, flute, mandolin, drum. At times it seems the guitar plays itself. The applause grows, and increases with each piece until at the end of the performance the public is shouting 'encore' to which he replies simply 'thank you.'"

Born in Burgos, Spanish composer **Antonio José Martínez Palacios** (1902-1936) spent much of his twenties happily in Madrid. Here he wrote many of the works that first gained him recognition. It was also there that he made the acquaintance of guitarist Regino Sainz de la Maza. Offered a job back in his hometown in 1929, he became director of the Burgos choir. But after his heady days in the Spanish capital, the dreariness of Burgos weighed on him: "This is simply unbearable. Here there are only nitwits and cavemen and miserly simpletons. Oh, if I could

only live in Madrid!" Nonetheless, he and some friends founded a liberal journal, "Burgos gráfico." This didn't endear him to the repressive factions in Burgos. When Nationalist forces overthrew the government in 1936, they began rounding up their enemies. José, who initially felt himself safe from persecution, was soon engulfed in the wave of reprisals. He was shot while handcuffed to a teenaged apprentice from the printing shop of "Burgos gráfico." His 1933 *Sonata para Guitarra*, only partially premiered by Sainz de la Maza, is his only work for guitar. Its first complete performance had to wait until 1981, when Cuban-American guitarist Ricardo Iznaola played it for the Spanish radio broadcast "Lunes Musicales de Radio Nacional."

– Tom Poore



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Colin Davin, *Guitar*
Emily Levin, *Harp*

Saturday, June 11, at 7:30 p.m.
Cleveland Institute of Music, Mixon Hall

Program

- Ma Mere l'Oye (Mother Goose Suite) * Maurice Ravel (1875–1937)
- Pavane de la Belle au bois dormant (Pavane of Sleeping Beauty) - Lent
 - Petit Poucet (Little Tom Thumb / Hop o' My Thumb) - Très modéré
 - Laideronnette, impératrice des pagodes (Little Ugly Girl, Empress of the Pagodas) - Mouvt de marche
 - Les entretiens de la belle et de la bête (Conversation of Beauty and the Beast) - Mouvt de valse très modéré
 - Le jardin féerique (The Fairy Garden) - Lent et grave

Banter, Bicker, Breathe ** Will Stackpole (b. 1990)

Intermission

La Vita Nuova (and other consequences of Spring)** - *World Premiere* Dylan Mattingly (b. 1991)

- El Amor Brujo * Manuel de Falla (1876–1946)
- Introducción y escena ('Introduction and scene')
 - En la cueva ('In the cave')
 - Canción del amor dolido ('Song of suffering love')
 - El aparecido (El espectro) ('The apparition')
 - Danza del terror ('Dance of terror')
 - El círculo mágico (Romance del pescador) ('The magic circle')
 - A media noche: los sortilegios
 - Danza ritual del fuego ('Ritual fire dance')
 - Escena ('Scene')
 - Canción del fuego fatuo ('Song of the will-o'-the-wisp')
 - Pantomima ('Pantomime')
 - Danza del juego de amor ('Dance of the game of love')
 - Final – las campanas del amanecer ('Finale – the bells of sunrise')

* Arranged by the Davin-Levin Duo

** Written for the Davin-Levin Duo

Colin Davin performs on a guitar by Andrea Tacchi, Italy.
Emily Levin performs tonight's concert on a harp by Lyon & Healy, Chicago,
courtesy of the Cleveland Institute of Music.

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

About the Artists



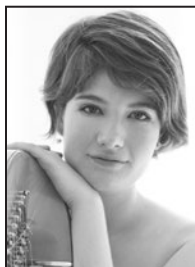
Guitarist **Colin Davin** has earned top accolades in several major international competitions, and was a two-time prizewinner at the Guitar Foundation of America International Competition. He has appeared at Carnegie Hall; Alice Tully Hall; the Alhambra Palace in Granada, Spain; the Paris Conservatoire, 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



Emily Levin is the principal harpist of the Dallas Symphony Orchestra and Bronze Medal Winner of the Ninth USA International Harp Competition. The youngest principal harpist of a major American orchestra, a winner of the 2016 Astral Auditions, she has performed recitals throughout the United States including concerts for the American Harp Society, the Virginia Harp Center, and the USAIHC Concert Series. Ms. Levin was a top prizewinner in the International Harp Contest in Israel, harp fellow at the Tanglewood Music Center and the Aspen Music

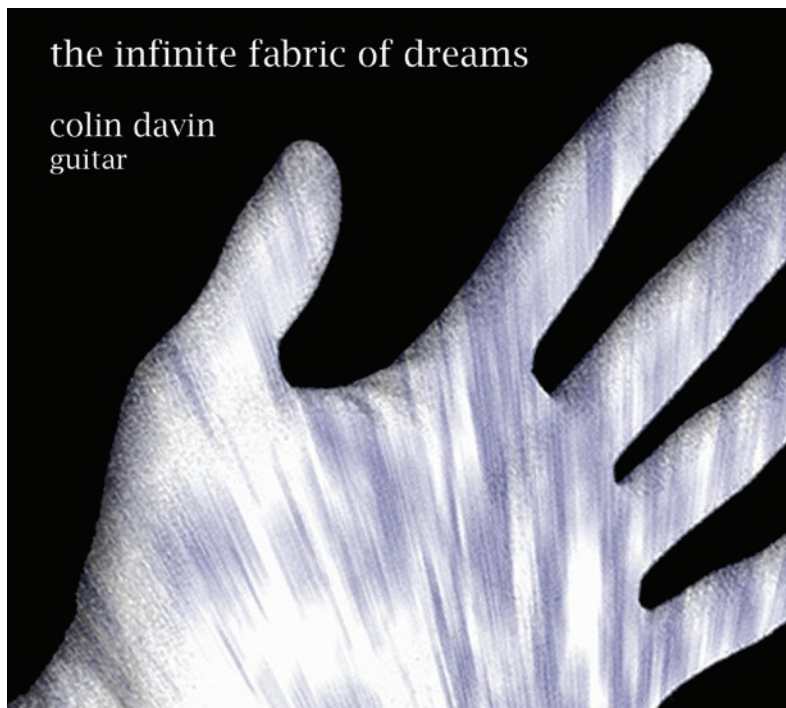
Festival, and regularly performs with the New York Philharmonic. She is on Faculty at the Young Artist's Harp Seminar.

Emily Levin works extensively with established and emerging composers alike, which led to commendation from the New York Times for both "singing well and playing beautifully." She is a core member of the New York based new music group Ensemble Échappé, with whom she was a featured soloist performing Elliott Carter's "Mosaic." In 2012 the Indiana University Composition Department recognized her for her collaboration and performance of new music. Currently Emily is commissioning a four-composer set of character pieces inspired by Shel Silverstein.

Ms. Levin received her Master of Music degree in 2015 at the Juilliard School under the tutelage of Nancy Allen, where she was a teaching fellow for both the Ear Training

COLIN DAVIN

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and Educational Outreach Departments. Emily Levin was accepted into Julliard's prestigious C.V. Starr doctorate program in fall 2015. She completed undergraduate degrees in music and history at Indiana University with Susann McDonald. Her honors history thesis discussed the impact of war songs on the French Revolution.

Artist's Website: emilylevinharp.com

Notes

Maurice Ravel (1875-1937), despite his fame as one of France's greatest composers, is something of a misunderstood musical figure. Although often lumped together with Debussy as a leading voice of musical Impressionism, Ravel rejected that label, as well as comparisons to Debussy. Ravel's compositions are rigidly structured (Stravinsky sometimes called him a "Swiss watchmaker") while simultaneously rich in harmonic innovation and cultural influences as far-reaching as music from Madagascar, Spain, Indonesia, and American jazz.

His suite inspired by children's stories, *Ma mère l'Oye* (Mother Goose), was composed between 1908 and 1910 and dedicated to the children of his friends Cipa and Ida Godebski. Charles Perrault's famous collection of 1697 provided the inspiration for the first two movements. "La Belle au bois dormant" (Sleeping Beauty) tells the tale of a princess cursed to a century-long sleep deep in an enchanted forest, who is only awakened by a kiss from a prince. "Petit Poucet" (Hop-o'-My-Thumb) is the story of a child, small in stature but great in intellect, whose cunning saves him and his brothers from a murderous ogre. Grotesquely, his tricks involve switching headwear with the ogre's daughters in the middle of the night, resulting in the ogre mistakenly killing his own offspring. Ravel's meandering music, however, focuses on the earlier, less gruesome episodes of the tale, in which the boy's path of breadcrumbs is eaten by birds, leaving him and his brothers lost in the woods.

"Laideronnette, impératrice des pagodes" (which clumsily translates to "Little Ugly Girl, Empress of the Pagodas") is based on a fairy tale from Marie-Catherine d'Aulnoy, in which a princess is cursed to be the ugliest girl in the world and quarantines herself to a tower. She becomes the object of the Green Serpent's love, who himself turns out to be a similarly accursed king from a faraway land. The music embraces the *fin de siècle* fashion of incorporating elements from the Far East into the European classical style. The use of pentatonic scales has the added benefit of suiting the technical demands of a children's piano piece; both main themes are played entirely on the black keys of the piano.

"Les entretiens de la Belle et de la Bête" (Conversations of Beauty and the Beast) comes from the collection of Jeanne-Marie Leprince de Beaumont, and paints an evocative musical picture of the well-known story of the beautiful, pure-hearted Belle and the beast who, through her love, is transformed back into the handsome prince he once was. While the magical, chorale-styled "Le jardin féérique" (The Fairy Garden) is not explicitly narrative, its function in the 1912 ballet version of the work is to depict Sleeping Beauty finally awakened from her hundred-year sleep.

Originally written for piano four hands, Ravel orchestrated the *Ma mère l'Oye* in 1911, and transformed it into a ballet in 1912. The arrangement presented here for harp and guitar is based on the original version of 1908-1910.

American composer **Will Stackpole** (b. 1990) sometimes refers to his works as “meta-musical,” in which some aspect of the process of creating a piece comes to define the piece itself. Such is the case in *Banter, Bicker, Breathe* (2016), as Stackpole describes the challenge of writing for the combination of harp and guitar:

The guitar and harp are two instruments that are very alike in sound and therefore challenging to differentiate. On top of that they each present unique and bizarre challenges of any instrument to composers in terms of how they're played. As I began getting my materials together, I kept thinking about the similarities and differences that would make this combination of instruments so beautiful together but so difficult to manage. One evening I was explaining (read: complaining about) this conundrum to my fiancée when the premise for the piece finally jumped out at me.

Banter, Bicker, Breathe is my attempt to translate into music the different types of conversations that take place between a couple. In the music you'll hear a story being told by two voices, handing off the narrative at lightning speed, a confrontation made up of back and forth jarring interruptions and exclamations, and lastly a whispered bit of comfort. Neither the harp nor the guitar is meant to represent any one person or any type of role in a relationship. There are no secret little codes to link one side of the dialogue to any real-world example. Instead, the sound that is produced aims merely to represent the interaction between two people.

Stackpole is the founder and artistic director of Focal Point New Music, an initiative which pairs student composers with a specific instrument that is underrepresented in new music. *Banter, Bicker, Breathe* was composed for Emily Levin and Colin Davin, and premiered on that series in 2016.

The music of composer and multi-instrumentalist **Dylan Mattingly** (b. 1991) takes inspiration from diverse sources, including American folk music, Olivier Messiaen, and microtonal singing from Polynesia and Central Africa. *La Vita Nuova (and other consequences of Spring)* (2017), however, is drawn from literature, in this case Dante Alighieri's work of the same title (excepting the parenthetical). A sweeping collection of sonnets alongside other poems and prose, it is Dante's exploration of love – romantic, courtly, and divine – through the lens of his own lifelong unrequited love for Béatrice Portinari. Mattingly cites this particular sonnet from the narrative:

A day ago, as I rode sullenly
Upon a certain path that liked me not,
I met Love midway while the air was hot,
Clothed lightly as a wayfarer might be.
And for the cheer he showed, he seemed to me

As one who hath lost lordship he had got;
Advancing tow'rds me full of sorrowful thought,
Bowing his forehead so that none should see.
Then as I went, he called me by my name,
Saying: "I journey since the morn was dim
Thence where I made thy heart to be: which now
I needs must bear unto another dame."
Wherewith so much passed into me of him
That he was gone, and I discerned not how.

According to the composer, "The piece is really several paradises — an offering of imagination, visions of Spring not contextual but ideal, removed from time, of the moment of first warmth, first love, first life."

The work was commissioned by the Davin-Levin Duo, and receives its world premiere at the 2017 Cleveland International Classical Guitar Festival.

Perhaps the most important Spanish composer of the twentieth century, **Manuel de Falla** (1876-1946), bridged the divide between a cosmopolitan modern style and a nationalistic Spanish sound. While critics were often mixed in their opinions of his success in fusing these influences, the synergy in Falla's music gave him a unique and powerful voice that defined the Spanish art music of the time.

Perhaps no work of Falla's elicited such critical bickering as his gitaneria (gypsy ballet) *El Amor Brujo* (Spell-Bound Love), a collaboration with the theatrical couple María and Gregorio Martínez Sierra. Interestingly, it was attacked from both sides of the stylistic spectrum: the decision to cast the popular flamenco performer Pastora Imperio in the lead role was viewed by some as a failed attempt to bring "low" art to the formal stage, while the use of impressionistic harmony in the vein of Debussy and Ravel drew charges of cultural in-authenticity. Then as now, attempts at musical crossover seemed to meet resistance from purists on all sides. Nonetheless, the lasting popularity of *El Amor Brujo* more than a century after its creation would seem to vindicate his approach as an undeniable success.

The piece exists in several versions, with substantial changes to the plot between its premiere in 1915 and its final "definitive" ballet version of 1925. In the original production, the young gypsy woman Candelas is trapped by her attachment to an unfaithful lover. Summoning otherworldly forces, she diminishes and terrifies him, declaring her power and independence. These bold feminist undertones are largely absent from the 1925 version, which is the basis of the arrangement heard here. In that form, Candelas' unfaithful tormentor is the ghost of her deceased husband, who harasses her in a nightly "Dance of Terror," preventing her from a relationship with the young Carmelo. Candelas and the other gypsy women attempt to stomp out the spirit in the dramatic "Ritual Fire Dance." When the specter endures, Candelas enlists the help of Lucia to take her place and seduce him in the "Dance of the Game of Love." The ruse proves successful: the spirit is vanquished, and as dawn breaks, Candelas and Carmelo can love freely.

– Colin Davin

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