

CLEVELAND INTERNATIONAL CLASSICAL GUITAR FESTIVAL® - 23RD ANNIVERSARY



Jason Vieaux (US)
guitar

Drew Henderson (CA)
guitar

Jonathan Leathwood (EN)
guitar/lecturer

Matteo Mela (IT)
guitar

Lorenzo Micheli (IT)
guitar

Nigel North (EN)
baroque lute

Kimberly Patterson (US)
cello

Petra Poláčková (CZ)
guitar

Mari Sato (US)
violin

Patrick Sutton (US)
guitar

Hao Yang (CN)
guitar

Stroud Youth Competition
Semi-Finalists and Finalists

JUNE 1-4, 2023



**The Cleveland International Classical Guitar Festival®
strives to:**

Inspire guitarists and non-guitarists of all
ages, genders, and backgrounds;

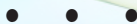
Encourage deeper thought, discussion, and understanding
about how we perceive, perform, and evaluate fine music;

Nurture new and old musical relationships;

Promote the creation and dissemination of fine musical art.

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

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



Front Cover; Guitar by Manouk Papazian (USA), 1970

Welcome and Acknowledgments

Welcome to the twenty-third annual Cleveland International Classical Guitar Festival®. This June we look forward once again to sharing world-class classical guitar concerts, premieres, master classes, lectures, private lessons, and exhibits, with old friends and new from around the USA and beyond in a celebration of the classical guitar and art music: solo and ensemble, old and new.

In presenting this international event it has been my pleasure over the years to work closely with Jason Vieaux, Grammy Award Winner and Cleveland Institute of Music Guitar Department Head; Tom Poore, a devoted guitar teacher and superb writer; and most recently James Stroud, Founder and Director of the James Stroud Classical Guitar Competition. Without these individuals' many generous and varied contributions this Festival would not be possible. As always, many thanks to you all.

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

We Wish to Thank the Following for their Generous Support.

Cleveland Institute of Music Administration and Staff: Paul Hogle, President; Donna Yoo, Dean of Artistic Administration and Operations; Cassie Goldbach Assistant Vice President of Artistic Administration and Operations; Andrew Hosler, Manager of Concerts and Events; Whitney Clair, Marketing and Publications Manager.

Business Partners: Alphagraphics Cleveland, The Augustine Foundation, Cleveland Classical.com, Cleveland Foundation, Guitars International, Thompson Hine LLP, Rodgers Tuning Machines, SOUNDTREE Artists, John Wunsh and Strings By Mail, The Plain Dealer, Scott Thanasiu and WCLV 90.3FM.

Festival Friends: Jeff and Teri Allen, Elizabeth Batts, Cornelia Bergmann, Rosario Cambria and Teresa Cambria Btrvis, Mark Cohen, Martin and Kathy Davin, Joshua de Jonge and Patrick Hodges, Professor Brad DeRoche, Patrick Duncan, Jeffrey R. Elliott and Cyndy Burton, Patrick Frank, Drs. Jonathan and Melissa Fitzgerald, Chris Freitag, Robert and Melissa Gruca, Linda and Steve Hall, Ruud Harmsen, Christoph and Iris Harlan, David W. Hershberger, Tom Holland, Patrick Kilkenny, Brian Kozak, Lynn McGrath, Terese McLeod, Krystin O'Mara, Andy Poxon, Carolyn Ritchie, William W. Rowley, Matthew Ryan, Lisa and Michael Sharon, and Paul Valenti.

Festival Artists and Participants: Finally, many thanks to all our distinguished participating artists, the James Stroud Classical Guitar Competition Semi-Finalists and Competition Judges, 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 contribute immeasurably to making this Festival the artistic jewel that it is widely acknowledged to be.

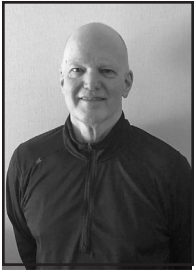
About Our Festival Director



Armin Kelly, Founder and Artistic Director of the Cleveland International Classical Guitar Festival®, studied classical guitar with Miguel Rubio in Spain and Switzerland, and Phillip de Fremery and Oscar Ghiglia 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 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.

About Our Competition Director



James Stroud, Founder and Director of the James Stroud Classical Guitar Competition, received his undergraduate degree in classical guitar and composition and his MA degree in classical guitar. He is a Board Member of the Guitar Foundation of America and long-standing supporter of a number of artistic and philanthropic organizations. He founded the Stroud Competition to help create opportunities for the next generation of classical guitarists, ages fourteen through eighteen, residing in the United States. Now in its fourth year, he hopes that

this Competition will aid deserving guitar students to further their artistic development through advanced musical study and the pursuit of professional musical careers.

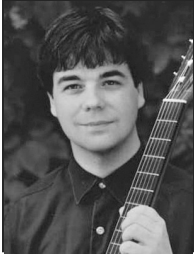
About The Author of our Concert Notes



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. Former students 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, and Aspen Music Festival. Tom Poore earned his bachelor's degree at the North Carolina School of the Arts, under Aaron Shearer, and his master's degree at the Cleveland Institute of Music, under John Holmquist. He was the editor for Aaron Shearer's three volume *Learning the Classical Guitar*.

About Our Guest Lecturer and this Year's Lecture Series



Jonathan Leathwood is Chair of Guitar at the University of Denver's Lamont School of Music. He is passionate about integrating different kinds of skills: apart from guitar performance, he teaches performance-informed music analysis, and he is an internationally certified teacher of the Alexander Technique. Professor Leathwood gained his PhD at the University of Surrey and his bachelor's degree at King's College London. He edits *Soundboard Scholar*, the Guitar Foundation of America's peer-reviewed scholarly journal. As a recitalist, Jonathan has appeared at Wigmore Hall (sponsored by the Julian Bream Trust), the Leo Brouwer Festival in Brazil, the Cheltenham Festival, and many other venues in Europe and both American continents. His recordings are available on the Cadenza and NMC labels.

Jonathan Leathwood writes about his lectures, **The Simplicity of Bach - Lessons for Teachers, Students, and Performers**: "Perhaps more than other composers that guitarists play, Bach tends to inspire a fear of being wrong, about missing something important in all the complexity of the music. In these three lectures, I want to focus on making Bach's music simpler—to show how it can help us to grow as musicians, and how sharing it in performance is to share a certain joy in learning itself. These lectures can be enjoyed separately or as a sequence."

alphagraphics®

At Alphagraphics Cleveand, we partner with our customers to improve the effectiveness of their marketing and communications.

**Banners • Newsletters
Mailings • Printing**

Call or email to see
how we can assist you
with your next project.

ph 216.623.1005 • fax 216.623.1185

email us320@alphagraphics.com
www.us320.alphagraphics.com

Cleveland International Classical Guitar Festival

Schedule of Events

THURSDAY, JUNE 1

Orientation. James Stroud Classical Guitar Competition Semi-Finalists

12:00 - 1:15 pm, CIM Studio 217

Open only to Semi-Finalists and their guardians

Master Class. Hao Yang (China), guitar

Five student guitarists will perform and be coached by Ms. Yang.

1:30 to 4:30 pm, CIM Mixon Hall

Open to auditors - Free (no tickets or passes required)

Lecture 1. *The Guitarist's Bach: Finding Flow - Rhythm, Notation, Ornaments*

Classical guitar virtuoso and scholar Jonathan Leathwood (England) will discuss: How we find a sense of easy flow in Bach's music. He'll consider which repertoire to start with, how to give rhythms their spring, how to make melodic motives speak, how to approach complex notation, and how to keep ornaments manageable and spontaneous.

5:00 - 6:15 pm, CIM Studio 113

Open to the public - Free (no tickets or passes required)

CIM FACULTY CONCERT. Jason Vieaux (USA), guitar and Mari Sato (USA), violin

7:30 pm - 9:30 pm, CIM Mixon Hall (see page 8 for program and concert notes)

Tickets: \$30.00

Post Concert Dinner. L'Albatros Brasserie

11401 Bellflower Road, Cleveland, Ohio

10:00 pm - Attendees must make their own reservations and pay their own tab.

FRIDAY, JUNE 2

Master Class. Nigel North (England), lute/guitar

Five student guitarists will perform and be coached by Mr. North.

9:00 am - 12:00 pm, CIM Studio 217

Open to auditors - Free (no tickets or passes required)

James Stroud Classical Guitar Competition: Semi-Final Round

Seven competitors will perform. (See page 33 for semi-finalists biographies)

10:00 am - 12:15 pm, CIM Mixon Hall

Open to the public - Free (no tickets or passes required)

Cleveland International Classical Guitar Festival

Schedule of Events

FRIDAY, JUNE 2 cont.

James Stroud Classical Guitar Competition: Semi-Final Round Cont.

Eight competitors will perform. (See page 33 for semi-finalists biographies)

1:30 - 3:30 pm, CIM Mixon Hall

Open to the public - Free (no tickets or passes required)

Master Class. Jason Vieaux (USA), guitar and Mari Sato (USA), violin

Five student guitarists will perform and be coached by Mr. Vieaux and Ms. Sato.

3:45 - 6:45 pm, CIM Studio 217

Open to auditors - Free (no tickets or passes required)

Master Class. SoloDuo (Italy), guitars

Five student guitarists will perform and be coached by SoloDuo.

3:45 - 6:45 pm, CIM Studio 113

Open to auditors - Free (no tickets or passes required)

Concert. Petra Poláčková (Czech Republic), nine and six string guitars

7:30 - 9:30 pm, CIM Mixon Hall (See page 11 for program and concert notes)

Tickets: \$25.00 (Stroud Competition Finalists announced post concert)

Post Concert Dinner. L'Albatros Brasserie

11401 Bellflower Road, Cleveland, Ohio

10:00 pm - Attendees must make their own reservations and pay their own tab.

SATURDAY, JUNE 3

Master Class. Petra Poláčková (Czech Republic), guitar

Five student guitarists will perform and be coached by Ms. Poláčková.

9:00 am - 12:00 pm, CIM Studio 217

Open to auditors - Free (no tickets or passes required)

Master Class. Patterson-Sutton Duo (USA), cello and guitar

Five student guitarists will perform and be coached by Patterson-Sutton Duo

9:00 am - 12:00 pm, CIM Studio 113

Open to auditors - Free (no tickets or passes required)

Demonstration of Fine Classical Guitars From Around The World.

Classical guitar virtuoso **Drew Henderson** (USA) will perform on seven individually hand crafted concert guitars to demonstrate each instrument's unique musical qualities.

1:00 - 2:15 pm, CIM Mixon Hall

Open to the public - Free (no tickets or passes required)

Cleveland International Classical Guitar Festival

Schedule of Events SATURDAY, JUNE 3 cont.

Lecture 2. The Guitarist's Bach: The Imaginary Acoustic- Melody and Harmony

Classical guitar virtuoso and scholar Jonathan Leathwood (England) will discuss: Bach's expressive skill as a harmonist is well known, but how do we go about shaping his harmonic progressions persuasively? He will demonstrate how to isolate the harmony and even improvise on it, so as to create a rich, resonant context in which to explore Bach's melodies. Then he will consider how to carry this resonance into performance.

2:30 - 3:45 pm, CIM Studio 113

Open to the public - Free (no tickets or passes required)

CONCERT. Nigel North (England), baroque lute

4:00 - 6:00 pm, CIM Mixon Hall (See page 14 for program and concert notes)

Tickets: \$25

CONCERT. SoloDuo (Italy), two guitars

7:30 - 9:30 pm, CIM Mixon Hall (See page 21 for program and concert notes)

Tickets: \$30.00

Post Concert Dinner. L'Albatros Brasserie

11401 Bellflower Road, Cleveland, Ohio

10:00 pm - Attendees must make their own reservations and pay their own tab.

SUNDAY, JUNE 4

Exhibition. Fine Classical Guitars from around the World

11:30 am - 12:30 pm, CIM Pogue Lobby

Guitars International will display a selection of vintage and new handcrafted classical guitars.

Open to the public - Free (no tickets or passes required)

Lecture 3. Discovering Ease at the Guitar, A Workshop in the Alexander Technique.

Classical guitar virtuoso and scholar Jonathan Leathwood (England) will discuss: How the Alexander Technique is a method for identifying harmful patterns of movement and undoing them. Using the principles of the technique, musicians can play with greater ease, deepen their connection with the music, and relate the activity of playing the guitar to the activities of everyday life. Join him in this informal workshop: do bring your guitar if you can, but you are also welcome to simply observe and ask questions.

11:15 am -12:15 pm, CIM Studio 113

Open to the public - Free (no tickets or passes required)

CONCERT. Patterson-Sutton Duo (USA), cello and guitar

1:00 - 2:30 pm, CIM Mixon Hall (See page 24 for program and concert notes)

Tickets: \$15.00

Cleveland International Classical Guitar Festival

Schedule of Events

SUNDAY, JUNE 4 cont.

Lecture 4: The Guitarist's Bach- The *Chaconne*, How to Learn It and How to Practice It.

Classical guitar virtuoso and scholar Jonathan Leathwood (England) will discuss: How to make Bach's famous *Chaconne* your own. He will explore how to learn it in accordance with its design, seeking to understand how Bach applies standard techniques of decoration and large-scale planning to a simple five-bar harmonic progression. From this understanding, effective practice strategies and insightful interpretive ideas—your own—follow naturally.

2:45 - 3:45 pm, CIM Studio 113

Open to the public - Free (no tickets or passes required)

CONCERT: Hao Yang (China), guitar

4:00 - 6:00 pm, CIM Mixon Hall (See page 27 for program and concert notes)

Tickets: \$15.00

James Stroud Classical Guitar Competition: Final Round and Awards

7:00 - 9:00 pm, CIM Mixon Hall (See page 32)

Open to the public - Free (no tickets or passes required)

Post Festival/Competition Dinner: Valerio's Ristorante

12405 Mayfield Road, Cleveland, Ohio

10:00 pm - Attendees pay their own tab

Jason Vieaux (USA) and Mari Sato (USA)

Guitar and Violin

Thursday, June 1 at 7:30 p.m.

Cleveland Institute of Music, Mixon Hall

Program

Solo Guitar

Torre Bermeja	Issac Albéniz (1860-1909)
Quatre pièces brèves	Frank Martin (1890-1974)
Four Paths of Light Part 1 Part 2 Part 3 Part 4	Pat Metheny (b. 1954)

Intermission

Guitar and Violin

Histoire du Tango Bordello 1900 Café 1930 Nightclub 1960 Concert d'Aujourd'hui	Astor Piazzolla (1921- 1992)
Oblivion	Astor Piazzolla
Libertango	Astor Piazzolla

About the Artists



Grammy-winner **Jason Vieaux** is “among the elite of today’s classical guitarists” (Gramophone). Multiple appearances for San Francisco Performances, Caramoor, 92nd St. Y, and Lincoln Center have cemented his reputation. Vieaux has premiered works written for him by Jeff Beal, Avner Dorman, Vivian Fung, Pierre Jalbert, and Pat Metheny. His various collaborators include Escher String Quartet, Anne Akiko Meyers, Julien Labro, and Grammy-winners Sasha Cooke, Zuill Bailey and, Timothy McAllister. Vieaux has taught at the CIM for 28 years.

Artist’s Website: jasonvieaux.com/



Violinist **Mari Sato** has enjoyed a rich and varied career as a chamber musician based in Cleveland. Described as “a visceral and engaging storyteller,” by clevelandclassical.com, Ms. Sato was the second violinist of the award-winning Cavani String Quartet for twenty-four years. Mari Sato has collaborated with many distinguished artists including members of the Cleveland, Juilliard, Miami, Ying, Emerson, Borodin, Amadeus, St. Lawrence and Colorado String Quartets, the Weilerstein Trio, Itzhak Perlman, Robert Mann, Anton Nel, Stephanie Blythe and Charles Neidich.

Notes

Isaac Albéniz (1860-1909) was a child prodigy, giving his first piano recital at age four and publishing his first composition at eight. His father, a customs official, travelled widely with his family in tow. So by his teens, Isaac had lived throughout Spain, with stays in Cuba and Puerto Rico. Knowing his prodigy days were waning, he hoped a degree from the rigorous Leipzig Conservatory would shore up his reputation. But poverty, the German language, and the harsh discipline grated on him. He left after only two months. His prospects brightened when he won a stipend to study at the Brussels Conservatory, where he not surprisingly earned first prize in piano performance.

At age 28, he premiered selections from what would later be published as his 12 *Piezas características*. Among these pieces was *Torre Bermeja*, named after a watch tower in Cadiz, built during the reign of Phillip II. The influential Felipe Pedrell attended and wrote this review: “I wish to be among the first to put it on record Albéniz is destined to become a leading figure in the European music world. The facts will speak for themselves.”

Like many composers of his day, Swiss born **Frank Martin** (1890-1974) fell under the spell of Spanish guitar virtuoso Andrés Segovia. As both he and Segovia were living in Geneva in 1933, Martin took it upon himself to compose his first work for guitar: *Quatre pièces brèves*. He sent a hand-written copy to Segovia. There was no reply. A bit later, he encountered Segovia on a Geneva sidewalk. Segovia ignored him. Crestfallen, Martin assumed his piece was unplayable, and he reworked it for piano. From there, things get murky. Martin himself revised the piece in 1938 for guitarist Hermann Leeb, who gave its guitar premiere. (Segovia, hearing of this, asked Martin for a new copy of the work, having misplaced his 1933 copy. Still miffed at Segovia’s early indifference, Martin refused). The composer issued at least two more copies in the 1950s, one of which was lost. A guitar version was finally published in 1959, edited by Karl Scheit. It’s unclear what source Scheit used, and he was a notoriously cavalier editor. (At the time, standards of editing in guitar sheet music were, to put it mildly, lax.) So guitarists today are left to puzzle out what Martin actually wrote.

Pat Metheny (b. 1954) and Jason Vieaux met in 2005. Vieaux played Metheny's music for years, and had just recorded an entire CD of his Metheny transcriptions and arrangements. "I thought I might have the opportunity to get his blessing. I also thought well, if he doesn't like it, I can ask the label if they can bag it." He needn't have worried. Metheny was delighted, and became a fan of Vieaux.

Noted Metheny: "One of the things that's unique about Jason is he can talk for hours about Metallica and Pantera. A really interesting, broad-range musician. I wanted to write something for him." From there, things simmered slowly for a decade. Then the Los Angeles Guitar Quartet commissioned a work from Metheny. Rather than delay Vieaux's piece, it accelerated it. Metheny, mulling on how to get the LAGQ commission to a wide audience, hit on the idea for a concept album, programming Vieaux's piece as a contrasting solo. Metheny warned Vieaux that a new piece might someday arrive unannounced. Noted Vieaux: "It did sort of just show up in my mail one day. So he would not be in contact for a long time, like for six months, and then it was all right here, the whole 19 minute piece."

The title *Four Paths of Light* imply a specific program. But Vieaux doesn't see it that way. "It's not like a suite. It's more like a sonata. There's no literary narrative or anything like that, which I think is great. When the music is at its most intriguing, it allows you to fill in your own narrative. It's got a mystery, a kind of a mystique to it."

Having moved from his native Argentina to New York at age 4, **Astor Piazzolla** (1921-1992) soon immersed himself in the vibrant jazz scene. He would trek to Harlem, where he stood on a crate outside the Cotton Club. "I was 13 or 14. I heard Cab Calloway, and that went into me as if he had stabbed me with his music. I loved it! Music is like that." His adulthood sidetracked him into classical for a while. But a stint with the doyenne of composition teachers, Nadia Boulanger, changed him. Recalled Piazzolla: "She was analyzing the concert music I'd written, and she said, 'This is wonderful, but something's missing. Where is Astor Piazzolla?' She then made me play one of my tangos on the piano. She took my hands and said, 'this is Astor Piazzolla. Don't ever leave it.' It was like getting out of prison and finding liberty."

From there, Piazzolla never looked back. Becoming a world renowned tango composer, he also delved into cinema, composing over 40 film scores, and won the French critics 1986 Cesar Award for the movie "El exilio de Gardel." His music is eagerly taken up by classical musicians. Yo Yo Ma's recording of *Libertango* earned it a Grammy for best instrumental composition. But Piazzolla's success came at a price. His tango innovations didn't sit well with conservative factions in Argentina. Undaunted, Piazzolla collected vivid stories of their ire. Hailing a taxi one day in Buenos Aires, he was forced to switch cars when the cabdriver recognized him and began shouting. Recalled Piazzolla: "He called me a communist, because my music is revolutionary." Chuckling, he added: "I'm not a communist—I'm a Catholic!"

- Tom Poore

Petra Poláčková (Czech Republic)

Guitar

Friday, June 2, at 7:30 p.m.
Cleveland Institute of Music, Mixon Hall

Program

Fantasies and Variations

A Fancy, P. 5	John Dowland
A Fantasy, P. 71	(1563-1626)
Fantasia (Tremolo), P. 73	
Fantaisie et Variations brillantes, Op. 30	Fernando Sor
	(1778-1839)
From 3 Morceaux, Op. 65	Johann Kaspar Mertz
Fantaisie Originale	(1806-1856)
Fantaisie Hongroise	

Intermission

Ten Preludes	Manuel María Ponce
	(1882-1948)
Variations sur Folia de España et Fugue	Manuel María Ponce

* 9-string romantic guitar by Jan Tuláček (2014)

** 6 string guitar by Domingo Esteso (1926)

About the Artist



Classical guitarist **Petra Poláčková**, Czech Republic, has received “sustained international acclaim” (The American Federation of Musicians), travelling the world to perform and teach. Her performances on her landmark debut CD *Weiss* have garnered wide praise for their elegant phrasing, tonal beauty, and emotional intensity. Petra Poláčková has been co-organizer of Guitar Festival Mikulov, Czech Republic, since 2010 and most recently in 2022 was appointed Honorary Professor at the Royal Academy of Music Aarhus/Aalborg, Denmark. Ms. Poláčková obtained her Bachelor and Master Degrees under Prof. Paolo Pegoraro at Universität für Musik und darstellende Kunst Graz, Austria.

Artist’s Website: petrapolackova.com/en/

Notes

When composers write music, they invariably think of form. Form is a blueprint that makes a musical piece hang together. It lets sophisticated listeners know what to expect. For example, when hearing a minuet, we expect to hear three beats to a measure. We know it's a dance, but not quite a waltz. We expect a stately or even prim melody. We expect thick textured outer sections flanking a lighter central section. By having expectations so clearly laid out, listeners know what's coming. This might seem a recipe for boredom, but it's not. Rather, it challenges composers to meet our expectations with creative flair. It's not unlike an action-adventure movie: we know the heroes will prevail in the end—the entertainment lies in how they get there.

A few musical forms, however, play on ambiguity. They eschew the pre-planned road map. One such form, the fantasy, begins with a small idea. (Often, a mere handful of notes will suffice.) The fantasy then explores what can be done with this idea. In such an open-ended form, everything is on the table. Composers can do as they fancy—get it?—concocting on the fly a structure that's more apparent in retrospect than in prospect. Similar to the fantasy is the theme and variations, the melody itself predetermines the length and structure of each variation. No matter how far afield each variation wanders, we can always sense the ghostly essence of the original melody.

The fantasy was a staple of renaissance instrumental musicians. It allowed them to strut their stuff, showing off their creativity as well as their fingers. A uniquely masterful exponent was the English lutenist **John Dowland** (1563-1626). In his day, the fantasy was well on its way to becoming the more rigorous baroque fugue. But with Dowland, the fantasy could take many paths. It might be a gnarly chromatic lament, as in P. 71. It might briefly break into a jig, as in P. 5. Or, as in P. 73, it might foreshadow a tremolo piece of three centuries hence.

When Spaniard **Fernando Sor** (1779-1839) came on the scene, the theme and variations was already a rite of passage for ambitious musicians. Audiences loved to hear virtuoso players spin out variations on a popular tune of the day. Musicians often would cleave to a common formula, gradually ramping up the note count per measure until the piece ended in a flurry of fast scales and arpeggios. Sor himself did this with his now beloved Op. 9 *Variations on a Theme of Mozart*. But his Op. 30 is more viscerally potent. This formidable work unfolds from a simple repeated note, which recurs at the end, faintly suggesting a musical arc. In between, it runs a wide gamut of emotions. It suggests that Sor, never a wholehearted fan of his contemporary, Beethoven, nonetheless harked to his imposing example.

By the mid 19th century, musical nationalism was in full swing. Hungarian guitarist **Johann Kaspar Mertz** (1806-1856) took full advantage of the examples set by the better known Franz Liszt. As his wife was an accomplished pianist, Mertz likely knew well Liszt's Hungarian Rhapsodies.

The fantasy was a natural vehicle for the exotic flavor of regional folk music. A heady mix of themes could be stirred together, topped off with a crowd-pleasing display of digital fireworks.

Mexican composer **Manuel Ponce** (1882-1948) was the right man at the right time. He crossed the path of Andrés Segovia just as the Spanish virtuoso set out to raise the quality of the guitar repertoire. They first met in 1923, when Segovia played a recital in Mexico that Ponce attended and reviewed. Eager to enlist a composer who wasn't a guitarist, Segovia quickly struck up a friendship with Ponce that lasted until the composer's death.

An early fruit of their collaboration was Ponce's *24 Preludes*. (A sort of musical haiku, the prelude is a miniature version of a free form work). Loosely based on Chopin's famous preludes, they were intended to cover all 24 keys. But after publishing the first twelve, the disastrous 1930s economy scotched publication of the second twelve—they weren't released until nearly 50 years later.

Doubtless Segovia envied the 19th century piano repertoire. In particular, he coveted substantial works like the *Diabelli Variations* of Beethoven or the *Handel Variations* of Brahms. Why, he wondered, couldn't the guitar have a work of equal stature? With this in mind, he urged Ponce to compose a set of variations on *la Folia*, a venerable theme dating back to the 16th century. Ponce wouldn't be the first composer to use this theme, nor would his be the first Folia variations for guitar. But he challenged them all in depth and scope. Segovia summed it up in a 1930 letter to Ponce: "Of all you have written for the guitar, what I most love is that work."

- Tom Poore

RODGERS TUNING MACHINES

The World's Finest

Available from Guitars International

216.752.7502

www.guitarsint.com

Nigel North (England)

Baroque Lute

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

Program

Bach in Scordatura

Partita in A minor after BWV 1013, for solo traverso
(Lute transcription by Nigel North)

J.S. Bach
(1685–1750)

Allemande
Corrente
Sarabande
Bourée Angloise

Suite in E minor, BWV 996
Praeludio (Passaggio – Presto)

J.S. Bach

Allemande
Courante
Sarabande
Bourée
Giga

Intermission

Partita in E major, BWV 1006a

J.S. Bach

Prelude
Loure
Gavotte en Rondeaux
Menuets 1 & 2
Bourée

About the Artist



Born in England, **Nigel North** has been Professor of Lute at the Historical Performance Institute, Indiana University, since 1999. After hearing one of Nigel North's Bach recitals in London, Julian Bream recalled in 2002, "I remember going to a remarkable recital, one which I wish I had the ability to give: it was one of Nigel North's Bach recitals, and I was bowled over by how masterful and how musical it was. A real musical experience, something you don't always get from guitar and lute players and which, in general, is pretty rare." Nigel North's solo recordings include a four CD

boxed set "Bach on the Lute" (Linn Records) and his latest recording on the Deux – Elles label: "J.S. Bach. Complete Lute Works and other transcriptions" (DXL 1194).

Artist's Website: nigelnorth.com/

LUTE SOCIETY OF AMERICA
ONLINE LUTE FEST



**CLASSES, CONCERTS & LESSONS
JULY 30 - AUGUST 5, 2023**

Choose a full week package or a la carte
Concerts only package is available

Paul Beier Italy/USA ♦ Sylvain Bergeron Canada
Jan Čižmář Czech Republic ♦ Xavier Diaz-Latorre Spain
Eduardo Eguez Italy/Argentina ♦ John Griffiths Australia
Lucas Harris Canada/USA ♦ Liz Kenny UK
Catherine Liddell USA ♦ Christopher Morrongiello USA
Nigel North USA/UK ♦ Bor Zuljan France

Jason Priset – Director

www.lutesocietyofamerica.org/events/

Notes

Whenever I consider **J.S. Bach** (1685-1750) and his “lute” music I must begin with a personal memory. When 13 years old, playing the violin and classical guitar, I was fascinated with the music of Bach. I listened to guitar versions of the lute works and all available recordings of the solo violin sonatas and partitas. I was introduced to Bach’s “Lute Works” through an edition for guitar, *Johann Sebastian Bach Lautenmusik*, published by Hofmeister, 1965. In the notes in the back of the edition there were some details about the lute, its tuning and tablature – and I wanted to know more! Until then I had only seen Julian Bream play the renaissance lute and was already confused as there seemed to be more than one lute. In the same year (1967), when deeply immersed in the music of Bach, I had a dream in which Bach handed me a lute. Bach appeared, wearing a wig just like I had seen in a portrait painting, and he handed me a lute. No words, as far as I remember. (While this may seem a rather sentimental recollection, I did have this dream and remember it to this day quite vividly). Since then, Bach and the lute have remained very close to my heart.

I feel sure that Bach never played the lute but would have heard lute music played by professional lutenists such as Sylvius Leopold Weiss, Johann Krogans, and Adam Falkenhagen. From them he would have known the normal range for the lute of his time and the textures and number of voices commonly used. Even so, Bach did not write for the lute with a player’s knowledge of the instrument and fret-board. Bach’s “Lute Works” could more realistically be thought of as his “so-called Lute Works.”

The three works in today’s recital are not in the normal 13-course lute D minor tuning of Bach’s time. “Lute Suites” 1 & 4 (*BWV 996 & 1006a*) are not really written for the lute and cannot be played in the normal tuning. Since c. 1600, lutenists had experimented with different tunings and although they arrived at a standard tuning by 1650, lutenists still occasionally used other tunings, as late as the 18th century. The keys of E minor and E major benefit from certain changes in the open strings.

BWV 996 uses a chord of A minor, and *BWV 1006a* uses a chord of A major, greatly assisting the open, peddle Es and As in the *Prelude* of *1006a*. Having made these adjustments, using a scordatura, I wanted to find another work to play in the same program. The *Partita for solo traverso* (flute) was an excellent candidate, being in the key of A minor! One can hear this Partita as a true European piece. An *Allemande* in the German style, which feels very much like a *Prelude*. An Italian *Corrente*, fast, light and virtuosic. A French *Sarabande* with written out ornamentation and an English *Bourée*. Pre-Brexit of course!

- Nigel North

Thompson Hine LLP applauds

Guitars International

and the

**Cleveland Institute
of Music**

for presenting the 23rd Annual
Cleveland International Classical
Guitar Festival

We celebrate your commitment
to enriching Cleveland's culture
and community.



**THOMPSON
HINE**

ThompsonHine.com

Always Innovating

GUITARS INTERNATIONAL

Featuring Fine Guitars and Guitarists from Around the World

1926
Domingo Esteso
Spain



GUITARSINT.COM

CLEVELAND, OHIO USA

216-752-7502

Great Live Sound?



Ask the LAGQ.

“A brilliant solution for discrete amplification!”
(Los Angeles Guitar Quartet)

the **2Mic**TM
ACOUSTIC EXCELLENCE

now available online at

 **STRINGS
BY MAIL**



“ *The Cutting Edge of Classical Amplification*™ ”

Joshia de Jonge
Double Top
Concert Guitar
Canada



SoloDuo (Italy)

Matteo Mela and Lorenzo Micheli, Guitars

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

Program

Petite Suite En bateau Cortège Menuet Ballet	Claude Debussy (1862-1918)
Tango Suite Allegro Andante rubato, melanconico Allegro	Astor Piazzolla (1921-1992)

Intermission

River Fragments (2020/2022) Waterfalls Deep River Castles in the Air	Stephen Goss (b. 1964)
Sonata pathétique, Op. 13 Grave - Allegro molto e con brio Adagio cantabile Rondò. Allegro	Ludwig van Beethoven (1770-1827)

About the Artists



As **SoloDuo**, **Matteo Mela** and **Lorenzo Micheli** have performed throughout Europe, Asia, the USA, Canada and Latin America, and have been acclaimed everywhere as one of the best ensembles ever heard. About one of their performances, "The Washington Post" wrote: "The duo's playing was nothing less than rapturous – profound and unforgettable musicianship of the highest order." Their many duo recordings include a selection of Arias and Cantatas by Alessandro Scarlatti, an anthology of 20th Century masterpieces for two guitars, the Duos Concertants op. 31 of Antoine De Lhoyer, and the 24 Preludes and Fugues by Mario Castelnuovo-Tedesco, Their latest CD, featuring a selection of Beethoven's Sonatas, was released by Decca Records. Matteo Mela teaches at the Conservatoire Populaire in Geneva, Switzerland. Lorenzo Micheli is Professor of Guitar and Head of Graduate Studies at the University School of Music in Lugano, Switzerland.

Artists' Website: soloduo.it/

Notes

The turbulent private life of **Claude Debussy** (1862-1918) was at odds with the serene beauty of his music. He had a knack for attracting women and then leaving them emotionally devastated—two of them attempted suicide. Wrote one woman: “I honestly don’t know if Debussy ever loved anybody really. He loved his music, and perhaps himself.” His first failed marriage was followed by a difficult second. Debussy would shut himself in his study, communicating with his wife by written notes to avoid direct contact. He was aware of his personal shortcomings: “In everyday life I stumble over the smallest pebble, which another man would send flying with a light-hearted kick.” What he lacked in the human touch, however, he compensated with a sensitivity to poetry. Debussy was especially drawn to Paul Verlaine. Both artists were of like minds. Verlaine was subtle, often suggesting action rather than overtly depicting it. This doubtless struck a chord with the enigmatic composer. (Also, Verlaine’s personal life was as checkered as Debussy’s, which likely strengthened the bond). Eighteen of Debussy’s works involved either settings or allusions to Verlaine’s poetry. It might be argued that Verlaine made Debussy the composer he became.

Published in 1889, *Petite Suite* is a modest work, originally for piano four hands. Two of the movements are based on poems by Verlaine. The small success of this work got a boost in 1907, when composer Henri Büsser made an arrangement for chamber orchestra.

From childhood, **Astor Piazzolla** (1921-1992) was as much a fighter as he was a musician. Emigrating to New York at the age of four, he grew up in the school of hard knocks, earning the nickname “lefty.” Legend has it that he got into a fight with boxer Jake LaMotta, who beat him so badly that Piazzolla gave up any idea of turning pro. Moving back to his native Argentina, he soon antagonized deeply conservative tango enthusiasts with his musical innovations. Declared the pugna-cious Piazzolla: “In Argentina you could change hundreds of presidents, you could change religions, but you can’t change the tango. People there just can’t take it—somebody changing the music they used to love forty or fifty years ago.” This was an understatement. In one incident, a fanatic tossed gasoline onto the stage, trying to set ablaze Piazzolla and his band. But in the end, Piazzolla’s vibrant music won out, and it often graces genteel classical concert halls—a far cry from tango’s bordello roots. *Tango Suite* was composed in 1984 for the Assad Brothers guitar duo.

Stephen Goss (b. 1964) composed *River Fragments* for SoloDuo, who premiered it on September 2021 in Padua, Italy. The composer drew on music from his earlier *Koblenz Concerto* for two guitars and orchestra. Writes Goss:

Each of the three movements depicts a setting on the river Rhine. The *Waterfalls* at Schaffhausen were painted many times by J.M.W. Turner, who was endlessly fascinated by the play of light on the effervescent and troubled water as it cascaded over the rocks and drops of the falls. In contrast, *Deep River* evokes the mood and character off the Rhine at its most static and peaceful, as envisaged in Andreas Gursky’s photograph “Rhein II.”

Castle in the Air transports us to the world of the romantic castles that decorate the Rhine. I was particularly drawn to the Stolzenfels Castle at Koblenz, a Gothic revival fantasy that reminded me of an Escher painting—an impossible labyrinth of turrets and staircases which don't seem to lead anywhere. Here the music goes round and round in circles: the harmony is based on an elaborate design of falling thirds. Whenever music returns, it is never quite the same.

Having already composed two symphonies and seven piano sonatas, **Ludwig van Beethoven** (1770-1827) confided to a student: "I am not satisfied with the work I have done so far. From now on I intend to take a new way." To be sure, change was in the air. The composer himself struggled with the onset of deafness, which nearly drove him to suicide. Europe was turned upside-down by Napoleon Bonaparte. So Beethoven was swept by irresistible forces, both personal and political. The opening hammer blows of his *Eroica* symphony are the most bracing manifestation of his new way. But in the more intimate realm of solo piano, Beethoven's 8th sonata was every bit as much a quantum leap. Dubbed *Grande Sonata Pathétique* by the publisher—a title Beethoven didn't coin, but apparently liked—this was a dramatic rhetorical style beyond the urbane sonatas of Haydn and Mozart. Writer and philosopher Friedrich Schiller wrote a 1793 essay entitled "On the Pathetic." (Beethoven, revering Shiller, likely knew of it). In this essay, Shiller issued a credo that Beethoven fully embraced: "Representing the passions, as mere passions, is never the goal of art. Rather, the representation of suffering nature must be followed by representation of moral resistance to suffering, so that human beings may win their freedom from the world."

- Tom Poore

Patterson-Sutton Duo (USA)
Kimberly Patterson, Cello and Patrick Sutton, Guitar

Sunday, June 4, at 1:00 p.m.
Cleveland Institute of Music, Mixon Hall

Program

Rêve Exalté (2017) Rêve Heureux	Mathias Duplessy (b. 1972)
Luz y Sombra (Light and Shadow)	Jaime Zenamon (b. 1953)
Motherlands (2019) Incantation Roah Veroh Hymn Kosichka Motherless Child Beirut	Stephen Goss (b. 1964)

Intermission

Still Life (2019) PH-929, 1974 (Black) Groove PH-247, 1951 (Blue) Scherzo PH-960, 1960 (Space) Albion PH-972, 1959 (Color)	Stephen Goss
Sonata for Cello and Guitar (1969) Allegretto comodo Adagio Con spirito	Radames Gnattali (1906-1987)

About the Artists



Praised by (The Strad) magazine for their "wit and imagination," the trailblazing **Patterson-Sutton Duo** (USA) are in high demand around the world. In 2014 the Duo held a guest-artist residency at the Afghanistan National Institute of Music in Kabul. More recently, the Juilliard School sent the Duo to Bratislava, Budapest, Dublin, Hanoi, Ho Chi Minh City, and New York City to perform and teach. Their latest album, "Still Life: Collected Music for Cello & Guitar by Stephen Goss," has received wide acclaim. Cellist **Dr. Kimberly**

Patterson holds degrees from the Juilliard School, the Cleveland Institute of Music, and the University of Colorado at Boulder and is Associate Professor of Cello at the University of Memphis. Guitarist **Dr. Patrick Sutton** holds degrees from the University of Denver and the University of Colorado at Boulder and is Assistant Professor of Practice in Guitar at the University of Memphis.

Artists' Website: celloandguitar.com/

Notes

French born **Mathias Duplessy** (b. 1972) is a tireless traveller who revels in diverse cultures and genres. Although he began as a guitarist, he's learned to play about forty other instruments. His musical output is eclectic, embracing everything from traditional classical music to Hollywood film scores. The two movements that open this program are from Duplessy's 2019 *Sonata for Guitar and Cello in Four Dreams*. *Rêve Exalté*, is an obsessively churning piece that never takes its foot off the gas. In contrast, *Rêve Heureux* is more amiable, beginning with a gentle guitar solo before being joined by the cello.

Brazilian guitarist **Jaime Zenamon** (b. 1953) sees his homeland as a cosmopolitan mix. "I think almost every culture in the world is represented in Brazil, and has blended with our own culture over time. It's especially noticeable in the music. And that's my world, exploring these elements and also connecting them. But I don't want to use these elements in a banal way. For example, I don't want to use percussion as mere percussion, but rather to keep a basic tenor and then combine it with European harmonies." Originally for clarinet and guitar, Zenamon's *Luz y Sombra* is by turns haunting, astrigent, and rollicking.

Welsh composer **Stephen Goss** (b. 1964) wrote *Motherlands* in 2019 for soprano saxophone and guitar. Of it he wrote: "It's a piece about migration and nostalgia. Displacement seems to be a present-day epidemic, and a return to an imagined Arcadian homeland is a fantasy shared by many. *Motherlands* is about this reflective, internalized, and personal nostalgia. I present this as an antidote to the far more destructive restorative, external, and societal nostalgia; represented by national and nationalist revivals all over the world."

Goss composed *Still Life* as a celebration of the abstract expressionist artist Clyfford Still. “The paintings that give their names to movements one, three, five, and seven, exemplify four tropes in Still’s work: black paintings, blue paintings, paintings that use a lot of space and emptiness, and paintings that use areas of highly contrasting bright colours. Consequently, there is a gradual progression from dark to light in *Still Life*, suggesting a journey from the depths of despair to transcendence.”

Born to an Italian immigrant family in Brazil, **Radames Gnattali** (1906-1987) was fluent on many instruments. He was skilled enough as a pianist to perform Tchaikovsky’s *Piano Concerto No. 1*, and played viola in a string quartet he founded. He was also proficient on guitar, flute, clarinet, and violin. Similar to his Argentine contemporary Astor Piazzolla, Gnattali’s music alienated conservative ears—they disliked his inclusion of folk instruments into the classical concert hall. But time has been good to his reputation. Indeed, hearing his ingratiating and vibrant 1969 *Sonata for Cello and Guitar*, we can be forgiven for wondering what all the negative fuss was about.

- Tom Poore

Hao Yang (China)

Guitar

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

Program

- | | |
|--|-------------------|
| Suite in modo polonico | Alexandre Tansman |
| Entrée | (1897-1986) |
| Kujawiak (Mazurka lente) | |
| Kolysanka No. 2 | |
| Oberek (Mazurka vive) | |
|
 | |
| Lute Suite in E Minor, BWV 996 | J. S. Bach |
| Prelude - Presto | (1685-1750) |
| Allemande | |
| Courante | |
| Sarabande | |
| Bourrée | |
| Gigue | |
|
 | |
| Air varie de l'opera de Bellini "I Capuleti e i Montecchi" | Giulio Regondi |
| | (1822-1872) |

Intermission

- | | |
|-------------------------------------|---------------------------|
| Elegy | Alan Rawsthorne |
| | (1905-1971) |
|
 | |
| Sonata omaggio a Boccherini, Op. 77 | Mario Castelnuovo-Tedesco |
| Allegro con spirito | (1895-1968) |
| Andantino, quasi canzone | |
| Tempo di minuetto | |
| Vivo ed energico | |

About the Artist



Born in China classical guitarist **Hao Yang** has won top prizes in numerous competitions, including the 54th Markneukirchen International Instrumental Competition, the GFA International Youth Competition, CSU International Guitar Competition, and Andres Segovia 7th International Guitar Competition. She has appeared as soloist with the Chusachsische Philharmonie in Germany and has been invited to perform solo recitals at the Cleveland, Panama, and Beijing International Guitar Festivals. Ms. Yang has performed concerts in major venues such as Carnegie Hall, Kimmel Center for the Performing Arts, Miller Theatre, Princeton Sound Kitchen, and Subculture NYC. Hao Yang holds a BM from the Curtis Institute of Music and is currently pursuing her graduate degree at the Lamont School of Music at University of Denver as recipient of the Newman Fellowship.

Artist's Webpage: astralartists.org/artist/hao-yang/

Notes

Born to a wealthy family in Poland, **Alexandre Tansman** (1897-1986) was a poor fit for the hidebound taste of his homeland. His musical talent was evident—in his early 20s he won first, second, and third prize in a national music competition, pulling off this unlikely sweep by submitting his entries under false names. But still his music attracted mainly vitriol. So with music and law degrees under his belt, he moved to Paris in 1919. Naturally cosmopolitan and fluent in seven languages, Tansman moved easily in Parisian high culture. He soon befriended Maurice Ravel, who took the younger composer under his wing. Wrote a grateful Tansman: “Ravel helped me develop a sense of economy of means, cultivate an intimate relationship between line and means of expression, and resist empty musical prattle.” The Nazi occupation of France drove Tansman and his family to the United States. Settling in Hollywood, he soon flourished as a composer of film music. His score for the 1945 film “Paris Underground” nabbed an Academy Award nomination.

Dedicated to Andrés Segovia in 1962, *Suite in modo polonico* is a collection of ten mostly Polish dances. It reflects Tansman’s essentially conservative outlook: “Tradition is like a tree. Dry branches fall down, but uprooting the tree is dangerous—the roots must remain.”

Johann Sebastian Bach (1685-1750) was a musical master of all trades. In varying degrees, he could play violin, brass, contrabass, cello, oboe, bassoon, horn, flute, and recorder. He likely dabbled on other arcane instruments that are no longer with us. On top of this, he was the greatest keyboard player of his day. His fame was cemented in 1717, when Bach challenged French harpichordist Louis Marchand to a musical duel. Such competitions were then a popular blood sport, and Marchand’s reputed arrogance heightened the appeal. King Augustus of Saxony got wind of it, put up a lucrative prize, and a date was set in Dresden. Everyone who was anyone in Dresden attended, expecting an epic showdown. But Marchand, having learned of Bach’s prowess, quietly slipped town.

Worse, a lowly servant stole the prize money. Bach seized the moment, however, and turned the gathering into a brilliant solo recital. All were duly astonished, and all savored the bonus of putting the smug Marchand in his place.

An instrument Bach likely didn't play well was the lute. Yes, he owned an expensive lute. And he composed playable lute parts for a few of his choral works. But his lute suites are notoriously unidiomatic, needing some tinkering to make them work on the baroque lute. *BWV 996* is considered the least suited for lute. Bach probably played it on an instrument of his own invention: the *lautenwerck*, a curious hybrid of lute and keyboard.

By the time Swiss born **Giulio Regondi** (1822-1872) came on the scene, the opera paraphrase was well established. The early 19th century pianist Franz Liszt is often credited with its invention and popularity. This conveniently overlooks guitarist Mauro Giuliani, who composed and performed opera paraphrases before Liszt. (In general music history, guitarists are often shortchanged.) But setting aside historical bragging rights, the opera paraphrase was a way to fondly recall a night at the opera. Regondi's surviving solo guitar works comprise only five opus numbers. Two are virtuoso showpieces based on then wildly popular operas. His *Air Varié de l'Opera de Bellini* takes on Bellini's 1830 setting of Shakespeare's "Romeo and Juliet," an opera hailed as "a beacon in the bel canto tradition."

Early on, English composer **Alan Rawsthorne** (1905-1971) seemed destined to be a dentist. But in his early 20s he gravitated to music, perhaps attracted by its financial potential. (Just kidding.) Rawsthorne first met English guitar virtuoso Julian Bream when they collaborated on the 1948 film "Saraband for Dead Lovers." No guitar composition came of it, but Rawsthorne was impressed with the young Bream. It wasn't until about 25 years later that he began work on his *Elegy* for guitar. This was his last work, and Rawsthorne died before finishing it. Wrote Bream: "It seemed sad to me that such distinguished music should languish when there was at least some clue to its completion. So I decided to finish the work by repeating the opening section, slightly varied, and incorporating the fragmentary sketches to form an artistic whole in keeping with the composer's style."

Mario Castelnuovo-Tedesco (1895-1968) wasn't the first composer to write for Spanish virtuoso Andrés Segovia. But he was the most prolific. Over 36 years, he composed no less than 35 solo and chamber works for guitar, many of them without the prompt of a commission. Indeed, the guitar seems to have kick-started his career. His first guitar concerto was an immediate success, and slightly predates the now better known *Concierto de Aranjuez* by Joaquín Rodrigo. *Omaggio a Boccherini*, composed in 1934, was his first large scale guitar work. It dovetailed neatly with Segovia's mission to enrich the guitar repertoire with substantial music. Though paying homage to the Italian composer Luigi Boccherini, it curiously never quotes him directly. Rather, it vividly evokes the spirit of an earlier age.

- Tom Poore



WCLV

6  **YEARS**
of classical music



**ideastream
public media**

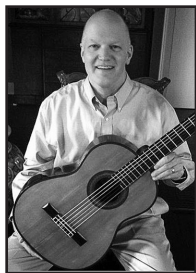
LISTEN ANYWHERE

DOWNLOAD THE IDEASTREAM PUBLIC MEDIA APP

Partial List Of Festival Artists Presented: 2000 - 2023

Tony Arnold, soprano, USA (Cleveland Debut)
Manuel Barrueco, guitar, USA
Beijing Guitar Duo, guitars, China (Cleveland Debut)
Jorge Cardoso, guitar, Argentina (USA Debut)
Duo Damiana, flute and guitar, USA (Cleveland Debut)
Colin Davin, guitar, USA
Rohan de Saram, cello, England (Cleveland Debut)
Zoran Dukic, guitar, Croatia (Cleveland Debut)
Eduardo Fernandez, guitar, Uruguay
Paul Galbraith, guitar, Scotland (Cleveland Debut)
Ricardo Gallén, guitar, Spain (Cleveland Debut)
Antigoni Goni, guitar, Greece (Cleveland Debut)
Robert Gruca, guitar, USA
Ellen Hargis, soprano, USA
Antonis Hatzinikolaou, guitar, Greece (USA Debut)
Drew Henderson, guitar, Canada (Cleveland Debut)
John Holmquist, guitar, USA
Hubert Kappel, guitar, Germany (Cleveland Debut)
Dale Kavanagh, guitar, Canada (Cleveland Debut)
Elizabeth Kenny, lute, England
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
Lynn McGrath, guitar with spoken word, USA (Cleveland Debut)
Duo Melis, guitars, Spain and Greece (Cleveland Debut)
Nigel North, lute, England
Paul O'Dette, lute, USA
Patterson-Sutton Duo, cello and guitar, USA (Cleveland Debut)
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)
Mari Sato, violin, USA
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, guitars, 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)

James Stroud Classical Guitar Competition 2023



Welcome to the fourth annual James Stroud Classical Guitar Competition. This year's fifteen Semi-Finalists have travelled here from seven states - California, Colorado, Connecticut, Minnesota, New Jersey, New York, and Texas - and range in age from thirteen to eighteen. Their level of musical accomplishment is artistically and technically amazing. Please take time to read their profiles in the following pages. While only one person can take First Prize, this Competition is about much more than winning: It is about learning, becoming a better and more complete person, and forging lifelong friendships. To this end it is my hope that all our competitors will make the most of this Festival's exceptional and varied musical offerings, have many wonderful experiences while visiting Cleveland, and leave here having gained a few pearls of wisdom that will enhance their playing and their lives forever.

In conclusion, I wish to thank the Cleveland Institute of Music administration and staff for providing their lovely facilities and support, the Cleveland International Classical Guitar Festival® of which this Competition is proudly a part, Stephen Aron for writing our Semi-Final Round set piece, and this year's esteemed judges for so generously sharing their time, experience, and artistic insights with us.

Sincerely,
James Stroud, Founder and Director
James Stroud Classical Guitar Competition

Competition Judges

Preliminary Round

Elina Chekan (BY), guitar
Kevin Loh (SG), guitar
Tom Patterson (US), guitar
Susan Prieto (ES), guitar
James Stroud (US), guitar

Semi-Final Round

Stephen Aron (US), guitar
Brad DeRoche (US), guitar
Christoph Harlan (US), guitar
Drew Henderson (CA), guitar
Kimberly Patterson (US), cello
Patrick Sutton (US), guitar
Hao Yang (CN), guitar

Final Round

Jonathan Leathwood (EN), guitar
Matteo Mela (IT), guitar
Lorenzo Micheli (IT), guitar
Nigel North (EN), lute
Petra Poláčková (CZ), guitar
Mari Sato (US), violin
Jason Vieaux (US), guitar

James Stroud Classical Guitar Competition 2023 Semi-Finalists' Biographies



Hilbert Chen, 14, is a freshman at Valley Christian High School and is a Conservatory Honors fellow. He has been playing classical guitar since he was three years old. Hilbert studies with Robert Miller at the California Conservatory of Music. He is a prize winner in many competitions including: The Kithara Project Guitar Competition, The United States International Music Competition, and The Denver Guitar Festival Youth Competition. He has received master class instruction from Manuel Barrueco, Andrew York, Stephen Aron, Ben Verdery, Jonathan Leathwood, Raphaella Smits, and the Montenegrin Duo. In addition to classical guitar, Hilbert enjoys playing baseball.



Emilia Diaz Delgado, 14, was prizewinner in the Guitar Foundation of America's 2022 International Youth Competition. She has been featured on NPR's radio program *From The Top* five times. She has been a soloist in recitals presented by Austin Classical Guitar, the South Bay Guitar Society, Odeon Guitar Series, and Omni Foundation's Dynamite Guitars series. Emilia studies with Scott Cmiel at the San Francisco Conservatory of Music Pre-College. In her free time, Emilia enjoys memorizing Stravinsky pieces and watching arthouse movies. An aspiring filmmaker recognized nationally in top festivals, she studies abstract and experimental film making at San Francisco Art & Film.



Laurel Harned, 17, is from Redlands, California. She began her music studies at age 9 with Susan Graves, and recently has also studied with Barry McNaughton. She has had the opportunity to meet and perform for many accomplished musicians, including Ana Vidovic, the Beijing Guitar Duo, and William Kanengiser. She will attend the 2023 Celedonio Romero Guitar Institute this June. She recently completed the highest level of Certificate of Merit theory and performance exams with state honors and was invited to audition for the Music Teacher's Association of California's Young Artists Guild. In addition to guitar, Laurel enjoys teaching beginner students, baking, and outdoor activities.



Preston Hong, 14, studies guitar with Christopher Mallett at the California Conservatory of Music. He was a prize winner at the Society of American Musicians Competition, Altamira International Virtual Guitar Competition, United States International Music Competition, and University of Rhode Island Guitar Festival. He has been featured on NPR's *From the Top* radio program and performed in a virtual concert with guitarist Bokyung Byun. In addition to classical guitar, Preston plays the clarinet and represented his school at the 2023 California All-State Junior High Symphonic Band. He is a Boy Scout and enjoys track & field, basketball, and volleyball.

James Stroud Classical Guitar Competition 2023 Semi-Finalists' Biographies



Kaz Hudson, 17, is a senior at Smoky Hill High School in Aurora, Colorado. He began guitar at age ten, studying with Mike Hyland, and later with Jonathan Leathwood at the Lamont School of Music. Kaz began competing in 2022 after attending the guitar institute at the Brevard Music Center Summer Festival run by Adam Holzman. This led to him winning awards in the Denver Guitar Festival Competition and YoungArts Competition, as well as becoming a recipient of the Jack Kent Cooke Young Artist Award in 2022. In addition to classical guitar, Kaz plays trumpet at school and enjoys learning and playing different genres of music.



Tae Kim, attends Bell Academy in Bayside, New York. He has studied classical guitar with Robert Miller at the California Conservatory of Music and currently studies with Gohar Vardanyan. Tae was a prize winner at the 2020 Guitarlab International Guitar Competition, the 2021 Altamira International Guitar Competition, and the 2022 Guitar Foundation of America International Youth Competition. He has been selected to perform in master classes conducted by David Russell and Eduardo Fernández. Outside academics and music, Tae is one of the New York City-United Nations Junior Ambassadors.



Allen Liu, 16, is a sophomore at Westwood High School in Austin, Texas. He has played guitar for ten years and is currently studying with Stephen Krishnan at the Orpheus Academy of Music and Adam Holzman at the University of Texas, Austin. Allen has won competition prizes in the 2021 Southern Guitar Festival in North Carolina and 2023 Texas Guitar Festival in Dallas. He is also a member of the Orpheus Honors Guitar Quartet, which in 2023 was a finalist for the NPR radio show *From the Top*. In addition to playing classical guitar, Allen enjoys building mechanical keyboards, robotics, and Chinese yo-yo.



Joey Malvinni, 15, is a sophomore from Santa Barbara, California. He began classical guitar at age four with his father. He has performed in master classes throughout the United States and Europe, including those held at the Accademia Chigiana, Mozarteum, and Boston GFest, and worked with Oscar Ghiglia, Christopher Parkening, and Eliot Fisk. Joey has soloed with the Santa Barbara Symphony as a competition winner. He has also recently won prizes from the Latin American Guitar Fest (1st Prize), the Performing Arts Scholarship Foundation (2nd Prize) and the URI Guitar Festival (2nd Prize). He aspires to be a classical guitarist on the world stage.

James Stroud Classical Guitar Competition 2023 Semi-Finalists' Biographies



Micah Montgomery, is a 7th grader at Bret Harte Middle School. He began studying classical guitar at age five. Currently he studies with Robert Miller at the California Conservatory of Music. Micah placed second in the 2021 Kithara Project Virtual Guitar Competition. He has also passed level six and seven in the Royal Conservatory of Music Examinations with high remarks. Micah is grateful to be a part of the Guitar Foundation of America's Mentorship Program this year, as well as the GFA Orchestra. He has taken one master class with Meng Su. When he's not playing basketball, Micah enjoys playing the drums and bass for his church's worship team.



Lukas Murdych, 17, is a junior at Minnetonka High School in Minnesota. He has played guitar since he was three and a half at Macphail Center for Music in Minneapolis, and studied under Brent Weaver, Jean Selis, Dr. Radovanlija at the University of Minnesota, and Alan Johnston. He has participated in master classes conducted by the Los Angeles Guitar Quartet, Minneapolis Guitar Quartet, Berta Rojas, David Crittenden, Ana Vidovic, Antigoni Goni, Sharon Isbin, and David Madsen. Lucas played in the 2nd Street Guitar Quartet 2015-2021, and currently plays with the Macphail Guitar Quartet. He swims competitively.



Andrei Orasanu, 14, is a freshman at Norwalk High School in Connecticut. He began playing classical guitar at the age of five. For the last six years he has been studying with Dr. Tudor Niculescu-Mizil. He has participated and won over twenty prizes in competitions such as Boston GuitarFest, Mid Maryland Guitar Festival, Sinaia International Guitar Festival, Altamira International Guitar Competition, International Fringe Virtual Competition, and the Guitar Foundation of America Youth Competition (3rd prize). Andrei has worked in master classes with Gabriel Bianco, Rene Izquierdo, Benjamin Verdery, and Joao Luiz. His other hobbies are jazz, saxophone, tennis, gaming, and graffiti.



Reade Park, 18, is a student in SFCM's Pre-College, studying classical guitar with Scott Cmiel and composition with Robert Chastain. He won 1st place in the 2022 GFA IYC, Senior Division; 2nd place in the 2022 James Stroud Classical Guitar Competition; and Honorable Mention in the 2022 and 2023 National YoungArts Foundation Competition. He performed on NPR's *From the Top* in 2021 and in master classes for Manuel Barrueco, Marcin Dylla, Eliot Fisk, Judicaël Perroy, Meng Su, Ben Verdery, and Jason Vieaux. Reade also won 1st place in SFCM's 2021 Kris Getz Composition Competition and was a finalist for ASCAP's 2022 Morton Gould Young Composer Awards.

James Stroud Classical Guitar Competition 2023 Semi-Finalists' Biographies



Trent Park, 15, attends the math-based Proof School, in San Francisco. He studies classical guitar with Scott Cmiel in SFCM's Pre-College, where he plays in the advanced guitar quartet and is finishing the highest level of the program's music theory curriculum. He was a semi-finalist in the 2022 James Stroud Classical Guitar Competition and has performed in master classes for Julian Gray, Judicaël Perroy, Meng Su, Scott Tennant, Ben Verdery, and Jason Vieaux. Trent has completed Level 9 of the Royal Conservatory of Music Certificate Program in guitar and Level 8 of the MTAC Certificate of Merit program in classical piano.



Penelope Shvarts, 17, is a high school senior and played both classical and flamenco guitar for thirteen years, having studied with teachers Gohar Vardanyan, Elysa and Jason Hochman, and Grisha and Dmitry Goryachev. She has received accolades in the National High School Guitar Competition and the GFA IYC. In April 2023 Penelope presented the Emerging Artist Showcase concert at the Long Island Guitar Festival. While studying music, Penelope has worked with organizations such as Strings4Smiles, Notelove, and Midori & Friends, where she helped to promote free music education. In addition Penelope enjoys reading and crocheting gifts for her friends.



Mei Yin Steadman, 17, is a junior in high school from Austin, Texas. Growing up in her parents' music school, Orpheus Academy of Music, seeing kids taking music lessons every day, she expressed her desire to learn to play music as soon as she could talk. She began taking guitar lessons with her dad at the age of four, and now studies under Professor Adam Holzman. She has won prizes in the solo divisions of the Southern Guitar Festival, Texas Guitar Festival, Houston Guitar Festival, and the Asian American Competition. In addition to solo playing, she is part of the Orpheus Honors Guitar Quartet, which has placed in the ensemble division of the Southern Guitar Festival and been a finalist in NPR's *From the Top* radio program.

Jeffrey R. Elliott
Custom Concert Model
USA





Help Support The
**CLEVELAND INTERNATIONAL
CLASSICAL GUITAR FESTIVAL®**

a 501(c)(3) non-profit organization.

Your **tax-deductible donation** helps us sustain artistic excellence, affordable ticket prices, and offer events which inspire and educate students and adults of all ages and backgrounds.

Ticket sales cover less than one third the cost of bringing the finest classical guitarists, lutenists, and supporting artists to Northeast Ohio to perform and teach.

Donations to the
Cleveland International Classical Guitar Festival
can be made online at:
guitarsint.com/donate

or be mailed to:

Cleveland International Classical Guitar Festival
22625 Westchester Road
Shaker Heights, Ohio 44122

For further information contact us at:

216-752-7502 or
classicalguitars@guitarsint.com

[One of] two of the most important
annual American classical guitar events
(Classical Guitar Magazine)