



Rolando Valdés-Blain was born in 1922 in Havana, Cuba and came to New York at an early age. He began his guitar studies with the Uruguayan guitarist Julio Martinez Oyangueren. He made his first professional appearance in New York at 13 years of age. In the mid-1930s, 16-year old Rolando and his brother Alberto formed the first classical guitar duet team in the US, and had a weekly radio program on WNYC. He taught at Greenwich House Music School from the 1930s into the 1950s.

After serving in World War II in Burma (1942-46), he studied at the Royal Conservatory of Music in Madrid with Regino Sainz de la Maza on the GI Bill. He was awarded the coveted Grand Prize for concert guitar playing in Spain, where Joaquin Rodrigo was a judge. He went on to tour extensively throughout the United States, Canada, Latin America, Spain and Asia.

Rolando gave concerts at Casa Americana, the Pan American Union in Washington, DC, Yale University, Carnegie Recital Hall & Town Hall in New York, the Ethical Culture Auditorium in Philadelphia, and the Real Conservatory in Madrid. He performed on major radio networks in New York, Caracas, Venezuela, and in San Juan, Puerto Rico. He accompanied the Spanish Ballet Company in Canada, South America and in the United States under the direction of Sol Hurok. He was presented as the guitarist in the cast of Tennessee Williams' Camino Real on Broadway, directed by Elia Kazan, and composed and performed the music for Leslie Stevens' Bullfight.

In 1955-56 he was the featured soloist with the Radio City Music Hall Symphony Orchestra under the direction of Raymond Paige, which gained him the distinction of being the first classical guitarist in the annals of large-scaled orchestral music to solo with a symphony orchestra. He continued as guitar soloist performing with the Joffrey Ballet (choreographed by Gerald Arpino) in the perennial favorite Viva Vivaldi at City Center from 1964 through the mid-1980s, where The New York Times called his performance "a musical gem...reflecting every baroque nuance of the music." With the Joffrey he also performed Fanfarita by Chapi and Benjamin Britten's Gloriana. Valdés-Blain recorded for Roulette Records and SMC and accompanied violinist Ruggerio Ricci on Decca. In 1968, he performed at the White House for President Lyndon Johnson and King Olaf of Norway.

In 1967, the Philadelphia Enquirer praised Valdés-Blain as an "excellent guitarist...expressive beyond expectation...meshed solo lines precisely and impassively spiced them with virtuoso playing that included even, clear trills. The orchestra dropped to a whisper to accommodate the soloist who developed the solo line firmly, even passionately." The Philadelphia Bulletin wrote, "Nimble soloist...restored the guitar to its place as an instrument of delicacy and clarity."

For his "many contributions to the art of the classic guitar" the New York Society of The Classic Guitar presented Valdés-Blain with a Fellowship. In the early 1960s he was vice-president and advisor of Velazquez Guitars and went on to found the Guitar Department at the Manhattan School of Music. As well as performing and composing, Rolando was also an inventor, who developed several innovations for the classical guitar. He held patents for a music stand and his Muffletone practice mute.

Rolando Valdés-Blain has left a rich legacy to the world of the classical guitar.

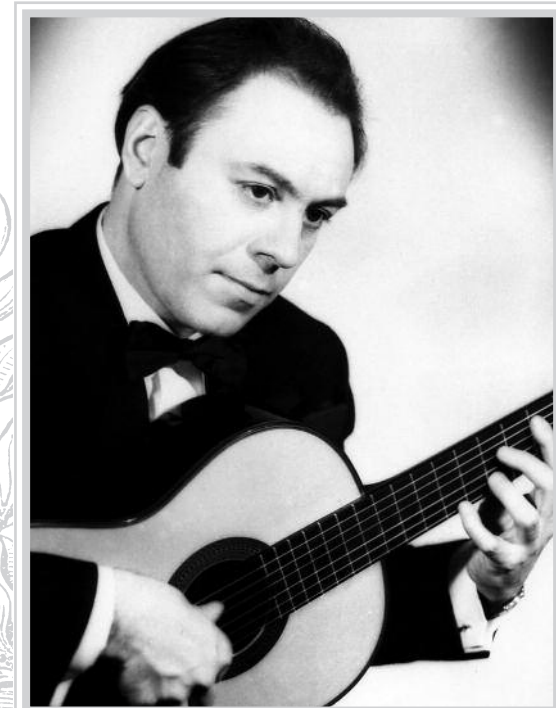


A Guítar Concert by
MARK DELPRIORA



Celebrating The Life & Artistry of
ROLANDO VALDÉS-BLAIN

(1922 - 2011)



October 13th, 2011, 7 pm

Greenwich House Music School
Renee Weiler Concert Hall
46 Barrow Street, New York City

Program



Mark Delpriora began studying classical guitar with Rolando Valdés-Blain at the age of 14 and continued throughout his undergraduate years at the Manhattan School of Music. Mr. Delpriora has performed throughout the United States, Canada, Mexico, Brazil, Italy, and Uruguay.

After his debut, *The New York Times* wrote:

"The first notes of Mark Delpriora's guitar recital established him as a musician of authority. In a little Mozart transcription by Julian Bream he showed a rare feeling for the specific gravity of a Mozartean phrase, for the inevitability of its rise and fall. Mr. Delpriora is a guitarist to be reckoned with."

Mr. Delpriora has performed throughout the United States, Canada, Mexico, Brazil, Italy and Uruguay. He has also been on the juries of several international competitions including the Naumberg, Guitar Foundation of America, Lagonegro (Italy) Barrios and the D'Addario Concerto competitions. Mr. Delpriora was chosen to perform in Andres Segovia's legendary New York master classes in 1982 and 1987 which were broadcast on PBS and other television stations.

He has recorded for Koch International Classics, Soundspells, Philips, Tzadik, and CRI. He is currently working on a series of ten CDs with flutist Laurel Zucker on Cantilena Records. Delpriora's compositions are published by Berben Edizioni Musicali, Editions Orphee and Guitar Arts Publishing. Sections of his work: *Variations on a Theme by Sor* were used as the set piece for the 2011 Guitar Foundation of America Competition. In addition, his works have appeared in anthologies published by Mel Bay and Dover.

Mr. Delpriora is currently co-chairman of the guitar department at Manhattan School of Music.

JOAN BLAIN WISHES TO THANK:

Mark Delpriora, Douglas P. Cooper, Sherwin Harris, Lou Rispoli & Menon Dwarka at GHMS

Made possible by a grant from the Cooper Fund for Neurologic Research & Education

Five Mazurkas *Francisco Tarrega (1852-1909)*

Mazurka En Sol
Marieta
Mazurka En La
Adelita
Sueno

Five Preludes *Heitor Villa Lobos (1887-1959)*

Prelude No. 1 in E minor
Prelude No. 2 in E major
Prelude No. 3 in A minor
Prelude No. 4 in E minor
Prelude No. 5 in D major

Etude 10 in B minor *Valse-Choro*

Intermission

Presentation of Plaque *Joan Blain*

Seven Etudes *Fernando Sor (1778-1839)*

Etude in B flat; Op. 29, No. 13 (S.19)
Etude in G; Op. 29, No. 23 (S.16)
Etude in E flat; Op. 29, No. 22 (S.18)
Etude in E minor; op. 6, No. 11 (S.17)
Etude in C; Op. 29, No. 17 (S. 20)
Etude in A minor; Op. 31, No. 20 (S. 9)
Etude in A; Op. 6, No. 12 (S.12)

The "Creation" Fugue *Franz Joseph Haydn (1732-1839)*
(transcribed in the style of Fernando Sor by Mark Delpriora)