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**CONVERGENCE**

**JASON  
VIEAUX**

February 11, 7:30 p.m., University Center for the Arts

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Colorado State University

# JASON VIEAUX / GUITAR

## TONIGHT'S PROGRAM

***SONATA IN A MAJOR, K. 208***

**DOMENICO SCARLATTI**

(1685-1757)

(ARR. LEO BROUWER)

***VARIATIONS ON A THEME OF HANDEL, OP. 107***

**MAURO GIULIANI**

(1781-1829)

***VIOLIN SONATA NO. 1 IN G MINOR, BWV 1001***

**JOHANN SEBASTIAN BACH**

(1685-1750)

(ARR. VIEAUX)

Adagio

Fuga – Adagio

Siciliano

Giga

### INTERMISSION

***QUATRE PIECES BREVES***

**FRANK MARTÍN**

(1890-1974)

Prelude

Air

Plainte

Comme Une Gigue

***A FELICIDADE***

**ANTÔNIO CARLOS JOBÍM**

(1927-1994)

(ARR. ROLAND DYENS)

***VALS, OPUS 8, NO. 4 IN D MAJOR***

**AGUSTÍN BARRIOS**

(1885-1944)

***"IN A SENTIMENTAL MOOD"***

**EDWARD KENNEDY "DUKE" ELLINGTON**

(1899-1974)

(ARR. VIEAUX)

***SUITE DEL RECUERDO***

**JOSÉ LUIS MERLÍN**

(B. 1952)

Evocación

Zamba

Chacarera

Carnavalito

Evocación

Joropo

Grammy-winner **JASON VIEAUX**, “among the elite of today’s classical guitarists” (*Gramophone*), is the guitarist that goes beyond the classical. NPR describes Vieaux as “perhaps the most precise and soulful classical guitarist of his generation.” Among his extensive discography is the 2015 Grammy Award winning album for Best Classical Instrumental Solo, *Play*.

Jason Vieaux has performed as concerto soloist with over 100 orchestras, including Cleveland, Toronto, Houston, Nashville, San Diego, Buffalo, Auckland Philharmonia, and Orchestra of St. Luke’s. Recent and upcoming highlights include performances at Caramoor Festival as Artist-in-Residence, Chamber Music Society of Lincoln Center, Philadelphia Chamber Music Society, Curtis Presents, Phillips Collection, National Gallery of Art, San Francisco’s Herbst Theatre, Buenos Aires’ Teatro Colon, Amsterdam’s Concertgebouw, New York’s 92Y, Domaine Forget International Festival, Carmel Bach Festival, and Ravinia Festival.

He has forged his reputation as a first-rate chamber musician and programmer through performances with the Chamber Music Society of Lincoln Center, Bard Music Festival, Music@Menlo, San Francisco Performances, Cleveland Chamber Music Society, Strings Music Festival, Grand Teton, and many others. Chamber music collaborators include the Escher Quartet; Grammy-winning mezzo-soprano Sasha Cooke; violinists Anne Akiko Meyers, Kristin Lee, and Tessa Lark; acclaimed harpist Yolanda Kondonassis; and accordion/bandoneon virtuoso Julien Labro.

Vieaux’s passion for new music has fostered premieres of works by Jonathan Leshnoff, Avner Dorman, Jeff Beal, Dan Visconti, David Ludwig, Vivian Fung, José Luis Merlin, Mark Mancina, and more. Jason recently premiered Visconti’s “Living Language” Guitar Concerto with the California Symphony and has performed the work over a dozen times since.

Vieaux’s latest CD release, *Dance* (Azica) with the Escher Quartet, includes works by Boccherini, Castelnuovo-Tedesco, and Aaron Jay Kernis. His premiere recording of Jonathan Leshnoff’s *Guitar Concerto* with the Nashville Symphony (Naxos) was also released in 2019. Later this season, he will release a new solo Bach album on Azica. In addition to his Grammy-winning solo release *Play*, his previous albums include Jeff Beal’s “Six Sixteen” Guitar Concerto with the Norrköping Symphony Orchestra (BIS); *Infusion* (Azica) with accordionist/bandoneonist Julien Labro; Ginastera’s *Guitar Sonata*, on Ginastera: *One Hundred* (Oberlin Music) produced by harpist Yolanda Kondonassis; *Together* (Azica), a duo album with Kondonassis; a recording of Astor Piazzolla’s music with Julien Labro and A Far Cry Chamber Orchestra; *Bach: Works for Lute, Vol. 1; Images of Metheny*; and *Sevilla: The Music of Isaac Albeniz*. Vieaux was the first classical musician to be featured on NPR’s popular “Tiny Desk” series.

In 2012, the Jason Vieaux School of Classical Guitar was launched with ArtistWorks Inc., an unprecedented technological interface that provides one-on-one online study with Vieaux for guitar students around the world. In 2011, he co-founded the guitar department at the Curtis Institute of Music, and in 2015 was invited to inaugurate the guitar program at the Eastern Music Festival. Vieaux has taught at the Cleveland Institute of Music since 1997, heading the guitar department since 2001.

Vieaux is affiliated with Philadelphia’s Astral Artists. In 1992 he was awarded the prestigious GFA International Guitar Competition First Prize, the event’s youngest winner ever. He is also honored with a Naumburg Foundation top prize, a Cleveland Institute of Music Distinguished Alumni Award, and a Salon di Virtuosi Career Grant. In 1995, Vieaux was an Artistic Ambassador of the U.S. to Southeast Asia. His primary teachers were Jeremy Sparks and John Holmquist.

Jason Vieaux is represented by Jonathan Wentworth Associates, Ltd and plays a 2013 Gernot Wagner guitar with Augustine strings.

## PROGRAM NOTES

### **SONATA IN A MAJOR, K. 208**

**DOMENICO SCARLATTI (1685-1757)**

**(ARR. LEO BROUWER)**

Thoroughly commanding of baroque compositional technique while remaining uniquely innovative, the more than 500 sonatas for harpsichord left to us from Domenico Scarlatti (1685-1757) serve to offer sketches of what classical style would embody, albeit with fiery twists of the Iberian style where he was employed throughout the majority of his career. The son of renowned operatic composer Alessandro Scarlatti, the younger Scarlatti received his training on the Italian peninsula within the Spanish-controlled Kingdom of Naples, and eventually found himself composing and teaching in Spanish and Portuguese royal courts. Through his exposure and adoption of Spanish style and sound, Scarlatti created dissonances and manipulated modalities quite apart from his German and Italian counterparts, something one might more closely associate with a guitaristic idiom. It is in this spirit that this sonata, K. 208 is arranged for solo guitar. However, noticeably within this specific piece are periodic phrases and lyricism one might recognize as clearly leading the way towards a High Classical Viennese style, comfortable among the likes of Mozart and Haydn (who likely never knew this music existed). By occupying both Spanish and European Continental styles simultaneously, Scarlatti presents a delicate piece which exists as a monument both to what music was and would be. — Alex Kenrick-Kupiec

### **VARIATIONS ON A THEME OF HANDEL, OPUS 107**

**MAURO GIULIANI (1781-1829)**

“The guitar is a miniature orchestra unto itself.” Beethoven is reputed to have said this after hearing the Italian virtuoso of the guitar, Mauro Giuliani. This certainly speaks of the high-esteem that Giuliani enjoyed among many of the great musicians of his time. He performed in the premiere of Beethoven’s Seventh Symphony and Wellington’s Victory (presumably on his second instrument, the ‘cello). He also performed one of his guitar concerti in Prague under the baton of Carl Maria von Weber, and was said to have even performed with Paganini and Rossini. The authors of one contemporary guitar method stated that Giuliani’s performances and teaching while a resident of Vienna in 1806-1819 “...formed for us so many outstanding amateurs, that there could scarcely be another place where authentic guitar-playing is so widely practiced as here in our Vienna.” And though he had never been to England, Giuliani’s influence extended even there, where several years after his death a journal in tribute to him entitled *The Giulianiad* was published.

Giuliani’s *Variations on a Theme of Handel, Op 107*, is based on the theme that comes from the last movement of Handel’s *Fifth Harpsichord Suite*. In Handel’s work, it is also the focus of a set of variations, though it is probable that Giuliani actually knew the theme not from the original, but from the variations that his friend and colleague Ignaz Moscheles had written several years prior to Giuliani’s composition. The theme itself has become very popular, and is nicknamed “The Harmonious Blacksmith”, after the rumor that Handel had first heard the tune whistled or sung by a blacksmith, accompanied by the rhythmic clanging of his hammer upon the anvil. In fact, this story is entirely false. It was fabricated well after Handel’s (and even Giuliani’s) death by Richard Clarke in his book *Reminiscences of Handel*, in 1836. Clarke went so far as to reveal the identity of the central figure of his fictitious story—a contemporary of Handel’s named William Powell—and even had an elaborate headstone made for Clarke’s grave naming him as “The Harmonious Blacksmith”. — Erik Mann

**VIOLIN SONATA NO. 1 IN G MINOR, BWV 1001**  
**JOHANN SEBASTIAN BACH (1685-1750)**  
**(ARR. VIEAUX)**

**Adagio**  
**Fuga – Adagio**  
**Siciliano**  
**Giga**

Johann Sebastian Bach's *Three Sonatas and Three Partitas, BWV 1001-1006* were composed in 1720, during the period in which Bach held the position of court Kapellmeister under Prince Leopold of Anhalt-Cöthen. The three Sonatas are written in the style of the Italian sonata de chiesa, the origins of which are founded in the earlier Italian liturgical practice of playing instrumental interludes during the Mass. As the sonata de chiesa was practiced and developed by composers outside the church, their later forms typically consisted of four movements arranged slow-fast-slow-fast. The *Sonata No. 1 in G Minor, BWV 1001*, is perhaps the darkest of Bach's three sonatas, beginning with a solemn introductory adagio of an improvisatory nature, followed by the cerebral fuga, which serves as the emotional centerpiece of the entire work. The third movement is an elegant siciliano in the relative major key of B-flat, and the virtuosic finale presto is reminiscent of an Italian Giga. — Jason Vieaux

**QUATRE PIÈCES BREVES**  
**FRANK MARTÍN (1890-1974)**

**Prelude**  
**Air**  
**Plainte**  
**Comme Une Gigue**

Frank Martín's *Quatre Pièces Brèves* of 1933 is important in the guitar repertoire because it is one of the earliest works of the 20th century composed in a clearly modern style. Martín sent the work to Andrés Segovia, whose lack of response disheartened him. Clearly Segovia's tastes were too conservative for this work, and it was left to Julian Bream to popularize the work several decades later. Either because of Martín's negative experience with Segovia or because his many commissions later in life took up too much of his time, Bream's request for another solo guitar work by Martín went unfulfilled.

At the time of this composition, Martín had just begun immersing himself in the compositions and theories of Arnold Schoenberg, guided by the principle of 12-tone composition—a system in which all 12 possible pitches are used more or less equally. Schoenberg called this “the emancipation of dissonance” because the hierarchy of pitches could be neutralized along with the idea of consonance and dissonance. Martín never used the system dogmatically however, preferring to keep some sense of tonal center most of the time. He did this through repetition of tonally important pitches and by occasionally implying a standard tonal chord progression. In this way, Martín wrote music that was relevant and fresh, but also tied to tradition.

The first and last movements of *Quatre Pièces Brèves* establish all 12 pitches of the chromatic scale within the first few bars. In both cases however, the note B is heard first, and returns several times in notes of longer duration than any of the other notes in the passage. The effect is of feeling the sand shift beneath one's feet, yet being rooted to the ground. The repeated and prolonged Bs return at other points in these movements, and both end with a IV-V-I bass progression, one of the most basic

components of tonal music. *Prélude* and *Comme un Gigue* thus become quasi-tonal bookends in B (though really neither major nor minor) which frame the central movements.

*Air* is the most tonal movement, in the key of C# major. It features many standard chords, sometimes used both in standard progressions and sometimes in less predictable ways, reminiscent of the modal impressionism of Claude Debussy. An atmosphere of other-worldly melancholy is created.

*Plainte* begins with repeated chords keeping a quarter note pulse. A melody line then enters over the chords beginning with a repeated note, but both its pitch and rhythm clash with the harmony. The melody then expands, creating a free, improvisatory feel. Though repeated notes and chords are found throughout the movement, it doesn't have the sense of tonal center that the other movements have, in part because of its bitonality (two keys sounding simultaneously).

There are interesting similarities between *Quatre Pièces Brèves* and Bach's *Suite, BWV 995*, heard earlier in this program. First, Martín used movement names commonly used in the Baroque era. Preludes, airs, and giges were all frequently composed in the Baroque, and Martín's *Air* also has the feel of a Baroque sarabande. Next, the title *Quatre Pièces Brèves* is in fact quite similar to one of the titles on Bach's manuscript for *BWV 995: Pièces pour la Luth*. Lastly, just as Bach transcribed his work from 'cello to lute (or lautenwerk), so Martín arranged his *Quatre Pièces Brèves* for piano. Martín's transcription was re-titled *Guitare*. — Erik Mann

### **A FELICIDADE**

**ANTÔNIO CARLOS JOBÍM (1927-1994)**

**(ARR. ROLAND DYENS)**

Antônio Carlos Jobím is widely considered as the most important innovator of the Brazilian bossa nova style. Several years before his collaboration with Stan Getz would propel him to international fame, Jobím wrote much of the score for the award-winning film *Opheu Negro (Black Orpheus)*. This modern take on the classic tragedy of *Orpheus and Eurydice* is set in Brazil and opens with the song *A Felicidade* and the line that sets the tone for the plot: "Sadness has no end; happiness does." *A Felicidade* would go on to be one of Jobím's many hits and has been arranged and recorded by many artists. The present arrangement by French guitarist Roland Dyens has become popular for its infectious groove and flashy flourishes, while retaining the catchy lyricality of the original song. — Erik Mann

### **VALS, OPUS 8, NO. 4 IN D MAJOR**

**AGUSTÍN BARRIOS (1885-1944)**

The Paraguayan Agustín Barrios led a varied and colorful life. He was successful as a touring guitar virtuoso in Latin America, performing in virtually every country in the region. His success did not extend to other parts of the globe however: his trip to Europe in the 1930's was met with some acclaim but was cut short by the Spanish Civil War, and his dream of touring the United States never came to fruition.

For many years Barrios billed himself as Nitsuga Mangoré, sometimes with the fanciful slogan "The Paganini of the guitar from the jungles of Paraguay". "Nitsuga" is Agustín spelled backward and "Mangoré" was the name of a legendary chief from the Guaraní tribe indigenous to Barrios' native Paraguay. Barrios claimed to be descended from this chief, and appeared in concert dressed in native Guaraní garb. Later in life he returned to traditional concert attire and eventually settled on the name Agustín Barrios Mangoré.

The music of Barrios can generally be divided into two styles: Latin American folk and popular music, and romantic salon pieces. *Vals Op. 8, No. 4* represents the latter style. Although his works never truly ventured much into the compositional style of the twentieth century, they exhibit a mastery of the harmonic language of the nineteenth century, extending from Chopin to Tárrega, and they are quite moving.

*Vals Op. 8 No. 4* appeared in Barrios' programs at least by 1923. He recorded it and it was one of the few works that he published. It often appeared in his concert programs as *Vals Brillante*, referring to the sweeping, virtuosic scale and arpeggio passages. Though *Op. 8* reputedly originally consisted of five waltzes, only the third and fourth survive today. Both are charming salon pieces in the style of Chopin. — Erik Mann

### **"IN A SENTIMENTAL MOOD"**

**EDWARD KENNEDY "DUKE" ELLINGTON (1899-1974)**

**(ARR. VIEAUX)**

Duke Ellington was one of the most important figures in the development of American "jazz" music, and one of the great artists of the 20th century. When I played a little mediocre jazz guitar as a Cleveland-area sideman in the 90s, I had a small repertoire ready should the leader motion for me to call a tune. "IASM" was something I liked to call because it was one of the only tunes in the Real Book (other than something like Red Clay by Freddie Hubbard) where I could get bluesy in my solo – bending lots of notes! As a soloist with the Charlotte Symphony some years ago, I played Rodrigo's *Concierto de Aranjuez* in a program that started with Bernstein and ended with an Ellington concert work. They asked me to transition from Aranjuez back to the American stuff, so I played *Sevilla* by Albéniz, *Danza Brasileira* by Jorge Morel, and then this arrangement I made especially for the engagement. I kept a little of the note-bending. — Jason Vieaux

### **SUITE DEL RECUERDO**

**JOSÉ LUIS MERLÍN (B. 1952)**

**Evocación**

**Zamba**

**Chacarera**

**Carnavalito**

**Evocación**

**Joropo**

Merlin says of *Suite del Recuerdo*: "This is an homage to memories, my memories. To the collective memories of my people living in nostalgia, tormented, anguished, happy and hopeful. Memories from the country, in San Luis, with all the smells and sounds from the country. It is like looking inside yourself in very profound silence. Memories of afternoons with grandparents, aunts and uncles, parents, brothers, sisters, cousins. All enjoying each other, sharing our feelings and playing guitar, sitting in the back yard drinking wine, under the vines. Lots of them are not here anymore. They are in my memories."

The work is a memorial to the victims of the Dirty War which took place in the 1970's and early '80's in the composer's native country of Argentina. This was a time in which the military used "dirty" methods such as torture and rape. Estimates vary widely as to the number of political opponents that died or disappeared in the conflict, ranging from the thousands to the tens of thousands.

Merlin begins his suite with the lament *Evocación*, followed by a series of nostalgic Argentinean dances. After a reprise of *Evocación*, the suite is brought to a lively close by *Joropo*, a lively Venezuelan dance which is the only movement in a major key. — Erik Mann



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