

#102

**Xavier University
Classical Guitar Series**

**PRESENTS
Jason Vieaux**



GALLAGHER STUDENT CENTER THEATRE

**February 3, 2008
2:30 PM**

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A LITTLE BIT ABOUT THE ARTIST:

Jason Vieaux is expanding the definition of "Classical Guitarist" and changing the face of guitar programming, building a solid audience and fan base along the way. As a result of his growing reputation for making "the single guitar seem like a body of instruments at work...an orchestra of sound..." (The Philadelphia Inquirer), Mr. Vieaux's 2007 – 2008 season contains over 50 dates internationally. Highlights include the world premiere of a guitar concerto by renowned composer Jerod Tate with the Civic Orchestra of Minneapolis, a Florida Orchestra debut, a "Carte Blanche" Series spot for the Music@Menlo Festival, and solo recitals in Los Angeles, Seattle, Denver, St. Louis, Dallas, Houston, Las Vegas, Philadelphia, Cincinnati and Cleveland.

Jason Vieaux has eight recordings to his credit and many more to come with his multi-record deal with Azica Records. His latest release, *Images of Metheny*, is a disc of music by American Jazz guitarist/composer Pat Metheny. Metheny, after listening to this landmark recording, declared: "I am flattered to be included in Jason's musical world. And I am honored that a musician of his stature has directed his considerable talents to manifest such beautiful and true renditions of these pieces in such a personal way." *Sevilla: The Music of Isaac Albeniz*, was rated one of the Top Ten Classical CDs of 2003 by The Philadelphia Inquirer and Cleveland's Plain Dealer. Mr. Vieaux recorded his first CD when he was just 19; two years later this was followed by *Laureate Series Guitar Recital* on Naxos, which went on to sell over 40,000 copies internationally. Vieaux also has two duo CDs with flutist Gary Schocker, *Dream Travels* and *Arioso*. Mr. Vieaux's recordings and live performances are heard nationally on the radio and worldwide via the Internet, and he is regularly broadcast via NPR, on such top-rated programs as "Performance Today", "All Things Considered" and "Morning Edition". A solo CD of Bach lute works is scheduled for a December 2007 release.

Jason Vieaux began guitar studies at age eight with Jeremy Sparks in Buffalo, New York, and continued study at The Cleveland Institute of Music with John Holmquist. He is the youngest First Prize winner in the history of the prestigious Guitar Foundation of America International Competition, a Naumburg International Guitar Competition prizewinner, and a recipient of The Cleveland Institute of Music's Alumni Achievement Award. In 1995, Mr. Vieaux was honored as an Artistic Ambassador of the United States to Southeast Asia, concertizing in Cambodia, Thailand, Laos, India, Nepal, Bangladesh, and Myanmar (Burma). He has also toured Europe, Mexico, Canada, the Far East, Australia and New Zealand.

Mr. Vieaux is a regularly featured guest with orchestras across the United States. He has performed as concerto soloist with the Cleveland Orchestra, Cleveland Pops, the Chamber Orchestra of Philadelphia, the Auckland Philharmonia, Santa Fe Symphony and San Diego Symphony, working with such conductors as Miguel Harth-Bedoya, Luis Biava, Jahja Ling, Rossen Milanov, Stefan Sanderling, Alasdair Neale, Steven Smith and Carl Topilow. As a passionate advocate of new music, Vieaux has premiered new pieces by José Luis Merlin, Eric Sessler, Arthur Hernandez, Gary Schocker and Fazil Say, and plays works by Allen Krantz, Mario Davidovsky, Augusta Read-Thomas, Roberto Sierra and John Corigliano.

Aside from his duties as a performer, Mr. Vieaux is highly dedicated to the art of teaching. He currently resides in Cleveland, Ohio, where he is Head of the Cleveland Institute of Music Guitar Department, making him the youngest Department Head to serve at the prestigious conservatory.

PROGRAM

Variations on a Theme of Mozart, Op. 9 Fernando Sor
(“Cuba”) from Suite Espanola, Op 47 Isaac Albeniz
Torre Bermeja (Serenata from Douze Pieces (arr Vieaux)
Characteristiques, Op. 92, No. 12)

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====INTERMISSION====

Prelude, Fugue and Allegro, BWV 998 Johann Sebastian Bach
Sonatina Meridional Manuel Ponce
Campo, Copla, Fiesta
“The Bat” Pat Metheny
(b. 1954)
(arr. Vieaux)
Suite del Recuerdo Jose Luis Merlin
(b. 1952)

Intermission will be 10 minutes

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Variations on a Theme of Mozart, Op. 9 - Fernando Sor (1778-1839)

Of Fernando Sor (*1778-1839), music historian Richard Long writes: (Sor's) pieces for guitar, especially the large-scale works and the studies, were composed in the international classical style, and demonstrate a polyphonic approach and an academic concern for form which are often missing in the flamboyant works of his guitarist contemporaries...

Variations on a Theme of Mozart, Op. 9 is the most well-known of these larger-scale works. Sor's variations are based on a theme from Mozart's opera *The Magic Flute*. This theme appears twice in the opera: briefly as Papageno sings "Schon Madchen, jung und fein," and during the chorus "Das Klinget so herrlich."

Prelude, Fugue and Allegro, BWV 998 - J. S. Bach (1685-1750)

Johann Sebastian Bach was not only one of the greatest keyboard players of his day, but he was also a skilled performer on other instruments, not least the lute, for which composed four suites, a Prelude in C Minor, and the Prelude, Fugue and Allegro. Bach's interest in the lute was nurtured by his friend Sylvius Leopold Weiss, the most renowned German lutenist of his day, who from 1717 until his death in 1750 (less than three months after Bach's passing) was the resident virtuoso with the court orchestra at Dresden. It was probably under the inspiration of Weiss' six suites and many independent pieces for lute that Bach composed his Prelude, Fugue and Allegro (BWV 998) during the 1740's. -- Richard E. Rodda

"Cuba" (from Suite Española, Op. 47)

Isaac Albéniz(1860-1909) (arr. Vieaux)

Torre Bermeja (Serenata from Douze Pieces Caracteristiques, Op. 92, No. 12)

Isaac Albéniz (1860-1909) was a child prodigy on the piano, giving public performances at the age of four and entering the Madrid Conservatory at the age of nine. "Cuba" is from his *Suite Española, Op. 47* (1886). Cuba was still an important part of the Spanish empire, although an increasingly restless colony. Albeniz' father worked for a while as a customs officer in Havana, and probably arranged for his son's visit and brief concert tour there in 1887.

The Torre Bermeja ("Vermilion Towers") at the foot of the Alhambra are the remains of the outer fortifications of the medieval fortress: as early as the ninth century, a Moorish poet referred to the Kal'at al-Hamra, or "red castle," a reference to the iron-infused clay from which local bricks and concrete were formed. A turn-of-the-century Baedeker guidebook describes the towers as Albéniz would have seen them -- as a military prison that admitted tourists! --advising that they should be visited after the Alhambra and Generalife "for the picturesque view they command...The extensive buildings, including large cisterns, underground stables, and casements for 200 men, give an excellent insight into the Moorish art of fortification. A steep staircase ascends to the platform (azotea) of the chief tower, whence the best view is enjoyed. -- Richard Long

Sonatina Meridional - Manuel Ponce (1882-1948)

Campo, Copla, Fiesta

Manuell Maria Ponce (1882-1948) was born in the provincial Mexican town of Fresnillo. Beginning at the age of six, he received piano lessons from his sister; his musical studies progressed from rural maestros to the Conservatory in Mexico City. In 1912 he wrote the beloved *Estrellita*; its lilting melody made him famous, but his failure to secure the copyright cost him the financial security such an international "hit" might have brought. He continued his studies in Havana, Bologna, Berlin, and (with Paul Dukas) in Paris from 1925-33. When the celebrated guitarist Andres Segovia gave his first recital in Mexico City in 1923, Ponce wrote a glowing review of the concert for a music journal. The two met, and a lasting friendship was forged. Although dozens of composers answered Segovia's call for new repertoire, Ponce remained his favorite. *The Sonatina Meridional* was written in 1930 in response to Segovia's request for a sonatina "of a purely Spanish character". -- Richard Long

The Bat - Pat Metheny (1954-) (arr. Vieaux)

American jazz guitarist and composer Pat Metheny (1954-) inhabits a rare confluence in the music world: He has had an enormous influence over subsequent generations of musicians while enjoying the respect and admiration of his musical colleagues, all the while experiencing one of the most popular and successful careers in American jazz music. "The Bat" is from an album Metheny recorded in 1981 with drummer Jack DeJohnette, bassist Charlie Haden and tenor sax players Michael Brecker and Dewey Redman. The famous *Pat Metheny Group* recorded the composition a year later on the "Offramp" album, with a completely different instrumental and sonic arrangement. Given the metric freedom of both versions, the former in a more traditional jazz group context and the latter in a more contemporary atmospheric mode, my arrangement is a combination of the two sounds and textures. The guitaristic effect of the tremolo (e.g., Tárrega's *Recuerdos de la Alhambra*), best recreated the sonic effect of the latter version, while the "solo" I wrote over the chord changes hearkens back to the original version. -- Jason Vieaux

Suite del Recuerdo - Jose Luis Merlin (b. 1952)

Evocación, Zamba, Chacarera, Carnavalito, Evocacion, Joropo

José Luis Merlin is a gifted Argentinean guitarist and composer whose works include many guitar solos, some pieces written for his flautist-wife Deborah Lewin, and a stunning oratorio, *La Travesía*, based on the poetry of José Tcherkaski. *Suite del Recuerdo* is a six-movement musical homage to his native land. A singing *Evocación* presents the thematic material, a reminiscence of an estilo, a musical form characteristic of the Pampas. *Zamba* is a dance from the mountainous northwestern region of Argentina, related to both the Chilean cueca and the Peruvian marinera; it is typically danced by a man and a woman in a sort of narrative of courtship. The *Chacarera*, related to the popular dance of el gato, originated in the province of Santiago del Estero but can be heard in regional variants throughout Argentina. *Carnavalito* is another dance from the northwest, originating (as its name indicates) in the pre-Lenten festival of Carneval. Merlin's *Joropo* (a characteristic dance from Venezuela which somewhat resembles the marinera) begins with a mournful introduction evocative of the wooden flutes of the Andes, in striking contrast to the vivacious dance that follows. -- Richard M. Long



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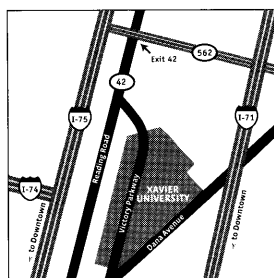
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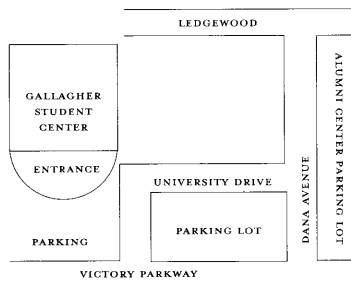
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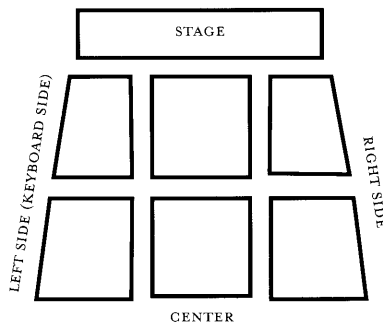
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