



## JASON VIEAUX

*Sunday, October 18 at 7 p.m.*  
*Monday, October 19 at 8 p.m.*



*Friends of  
Music at  
Dumbarton  
Oaks*

JASON VIEAUX, *guitar*

*Sunday October 18 and Monday October 19, 2009*

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“SEVILLA” (from *Suite Española*, Op. 47)

Isaac Albéniz (1860-1909)

(arr. Vieaux)

LUTE SUITE NO. 3 IN G MINOR, BWV 995

Johann Sebastian Bach (1685-1750)

*Prelude | Allemande | Courante | Sarabande | Gavotte I and II | Gigue*

JULIA FLORIDA: BACAROLA

VALS, OPUS 8, NO. 4

Agustín Barrios Mangoré (1885-1944)

INTERMISSION

EL DECAMERON NEGRO

Leo Brouwer (b. 1939)

*El Arpa del Guerrero (The Warrior's Harp)*

*La Huida de los Amantes por el Valle de los Ecos (The Flight of the Lovers through the Valley of Echoes)*

*Balada del Doncella Enamorada (Ballad of the Loving Maiden)*

“THE BAT”

Pat Metheny (b. 1954)

(arr. Vieaux)

SUITE DEL RECUERDO

José Luis Merlin (b. 1952)

*Evocación | Zamba | Chacarera | Carnavalito | Evocación | Joropo*

## PROGRAM NOTES

**Isaac Albéniz** 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. In the 1880s he was already acclaimed as a piano virtuoso. Although Albéniz' compositions celebrated most of the regions of his country, his heart always seemed to return to the south of Spain, to Andalusia—the land of gypsies, white-washed villages, snow-capped mountains, and strong sweet wine. Sevilla, the inland seaport on the Guadalquivir river, became a world city in the sixteenth century, when its harbors served as the home port to the ocean-going galleons that traveled to the Americas and returned laden with gold from Mexico and Peru and silver from the mines of Potosa. The city of *Figaro* and *Carmen*, famous for its parks and religious festivals, Sevilla also became the center of flamenco.

—Richard Long

**Johann Sebastian Bach** was one of the finest keyboard performers of his day and a competent violinist, but he apparently did not play the lute, though he is known to have owned one and probably would have tried it out at some time. The resulting unidiomatic passages in the solo works generally associated with the lute have called into question the specific instruments for which they were conceived: only the Suite in G minor (BWV 995) is unequivocal, since Bach's manuscript is marked "*Pièces pour la Luth à Monsieur Schouster*," the Leipzig book dealer and publisher Jakob Schuster who may have been negotiating to print the score (although no edition ever appeared). The G minor Lute Suite, arranged from Bach's Solo Cello Suite No. 5, follows the traditional form of the German instrumental suite—an elaborate *Prelude* followed by a fixed series of dances: *Allemande*, *Courante*, *Sarabande* and *Gigue*. A pair of *Gavottes*—with ancestry in French peasant music—is inserted before the final movement.

—Richard E. Rodda

The Paraguayan **Agustín Barrios Mangoré** was a touring guitar virtuoso and composer who demonstrated the enormous possibilities of his instrument to audiences throughout South America, the Caribbean, and Europe. Recently, Barrios's music, much of it recovered through transcriptions from old recordings, has enjoyed a major revival and has claimed its rightful place in the guitar's repertoire.

—Jason Vieaux

The Afro-Cuban composer, classical guitarist, and conductor **Leo Brouwer** was born in Havana. His academic training took place in the U.S. at Juilliard and at the Hartt College of Music. Brouwer gained an international reputation in the 1960s and 1970s as a leading guitar virtuoso, but his playing career ended prematurely in the early 1980s due to a hand injury. Undaunted, he redirected his focus to composition and conducting, enjoying even greater success. Today, Brouwer's music is performed by more guitarists than any other living composer. His music appears on hundreds of recordings, and he has scored over 60 films, including the highly-acclaimed award-winning 1993 film, *Like Water for Chocolate*.

As a composer, Brouwer is primarily self-taught. His compositions reflect classical, Afro-Cuban, jazz, and avant-garde influences. *El Decameron Negro* (1981) consists of three ballads based on a set of short stories collected by the ethnologist Frobenius during his fundamental research on African culture. The stories come from African legends which were arranged into a narrative about a warrior-hero who wished to be a musician, but his devotion to music clashes with the rigid tribal laws of his people. Exiled and forced to abandon his beloved, he is finally recalled by the tribe, which is being threatened in battle. The warrior agrees to fight and win the last battle in exchange for the freedom to become a musician and live with his beloved.

—notes edited by Jason Vieaux

“The Bat” is from an album **Pat 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 album *Offramp*, 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

**José Luis Merlin** is a gifted guitarist and composer. *Suite del Recuerdo* is a six-movement musical homage to his native land, Argentina. 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. 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 Carnaval. Merlin’s *Joropo* 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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One of America’s leading guitarists, **Jason Vieaux** is changing the face of guitar programming and has earned a devoted international fan base along the way.

Mr. Vieaux is a frequent concerto soloist with orchestras across the United States. He has also forged a reputation as a first-rate chamber musician. As a passionate advocate of new music, he has premiered new pieces by Jerod Tate, José Luis Merlin, Eric Sessler, Arthur Hernandez, Gary Schocker, and Fazil Say. Highlights of the 2009–2010 season include recitals at Lincoln Center and the 92nd St. Y in New York, a debut with the Charlotte Symphony, and recitals at Spivey Hall, Indiana University, and Toronto’s Mooredale Series. In addition, he will travel to Poland and Korea this season, and return to concert series and festivals in Philadelphia, Baltimore, Hartford, Cincinnati, Cleveland, Norfolk, Greenville, and Steamboat Springs.

Mr. Vieaux began guitar studies at age eight in Buffalo, New York, and continued study at The Cleveland Institute of Music. The youngest First Prize winner in the history of the prestigious Guitar Foundation of America International Competition, he is also a Naumburg International Guitar Competition prizewinner, and in 1998 was honored with the Alumni Achievement Award by The Cleveland Institute of Music.

As an Artistic Ambassador of the United States to Southeast Asia in 1995, Mr. Vieaux concertized in Cambodia, Thailand, Laos, India, Nepal, Bangladesh, and Myanmar (Burma). He has also toured Europe, Mexico, Canada, the Far East, Australia, and New Zealand. A dedicated teacher, Mr. Vieaux resides in Cleveland, Ohio, where he is Head of the Cleveland Institute of Music Guitar Department—the youngest Department Head to serve at the prestigious conservatory. Jason Vieaux already has ten recordings to his credit and many more to come under an agreement with Azica Records.

Jason Vieaux uses Galli Genius strings and plays a guitar made by Gernot Wagner, Frankfurt

