



Spanish Origins: Boléro and Rodrigo

February 17 & 18 | 8 PM Centre In The Square, Kitchener

Edwin Outwater, conductor
Jason Vieaux, guitar*

Maurice Ravel (1875 - 1937)/ Originally for piano 4-hands; orchestrated 1911 by the composer
Suite (5 pièces enfantines) from Ma Mère l'Oye (Mother Goose) 16'
 1. Pavane de la Belle au bois dormant (Pavane of the Sleeping Beauty)
 2. Petit Poucet (Tom Thumb)
 3. Laideronnette, Impératrice des pagodes (Laideronnette, Empress of the Pagodas)
 4. Les Entretiens de la Belle et de la Bête (Conversations of Beauty and the Beast)
 5. Le Jardin féérique (The Enchanted Garden)

Nico Muhly (1981 -) 20'
So Far So Good

Intermission

Joaquin Rodrigo (1901 - 1999) 21'
*Concierto de Aranjuez **
 I. Allegro con spirito
 II. Adagio
 III. Allegro gentile

Maurice Ravel (1875 - 1937) 13'
Boléro

For Edwin Outwater's biography, please refer to page 4.





Jason Vieaux
guitar

One of the “youngest stars of the guitar world” (New York Times, 2010), Jason Vieaux is a musician regularly noted for his engaging and virtuosic live performances, imaginative programming, and uncommon communicative gifts. Recent concert highlights include recitals for Lincoln Center and the 92nd St. Y in New York, Dumbarton Oaks in Washington DC, a debut with the Charlotte Symphony, and recitals for Spivey Hall and Indiana University. Vieaux’s 2010-2011 concerto performances include works of Rodrigo, Villa-Lobos, Piazzolla and Roberto Sierra, in performances with the Chautauqua Music Festival, the symphonies of Mexico City, Ft. Worth, Grand Rapids, Illinois, Williamsburg, Reading, Dubuque, and with Boston’s A Far Cry Chamber Orchestra. His current chamber music collaborations with the Escher Quartet, flutist Gary Schocker, and bandoneon/accordion virtuoso Julien Labro continue to display Vieaux’s extensive range of musical interests. As one of the “leading guitarists of his generation” (Absolute Sound, 2009), Jason Vieaux has established a lasting connection with his audiences, as evidenced by numerous return

invitations in 2010-2011 to series in Toronto, Cleveland, Kalamazoo, Greenville (NC), and the Music@Menlo festival. In October, Mr. Vieaux will receive a 2010 Salon De Virtuosi Career Grant and perform with mezzo-soprano Sasha Cooke at the Kennedy Center.

Mr. Vieaux is a frequent guest with orchestras across the United States. He has performed as concerto soloist with, among many others, the Cleveland Orchestra, Ft. Worth Symphony, San Diego Symphony, the Florida Orchestra, the Chamber Orchestra of Philadelphia, Orchestra 2001, IRIS Chamber Orchestra, and the Auckland Philharmonia in New Zealand, while working with such renowned conductors as Miguel Harth-Bedoya, David Robertson, Michael Stern, Jahja Ling, Stefan Sanderling and Alasdair Neale. Vieaux’s triumphant programs and collaborations for Music@Menlo, Strings Music Festival, Grand Teton, Jupiter Chamber Players, and others, have forged his reputation as a first-rate chamber musician. As a passionate advocate of new music, Vieaux has premiered new pieces by Jerod Impichchaachaaha’ Tate, José Luis Merlin, Eric Sessler, Arthur Hernandez, Gary Schocker, Fazil Say, and frequently plays works by Mario Davidovsky, Roberto Sierra, and John Corigliano.

Jason Vieaux has ten recordings to his credit and many more to come under his multi-record deal with Azica Records. Bach; Works for Lute, Vol.1 was released in the spring of 2009, and, after hitting #13 on Billboard’s Classical Chart after its first week, received rave reviews by Gramophone Magazine and The Absolute Sound. His previous CD, Images of Metheny, features music by renowned American Jazz guitarist/composer Pat Metheny. Metheny, after listening to this landmark recording, declared:

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biographies

"I am flattered to be included in Jason's musical world." Sevilla: The Music of Isaac Albeniz, was rated one of the Top Ten Classical CDs of the year by both The Philadelphia Inquirer and Cleveland's Plain Dealer. Mr. Vieaux recorded his first CD when he was just 19, and two years later released the highly successful Laureate Series Guitar Recital on the Naxos label. Vieaux's recordings and live performances are on the radio and internet; he is often heard on such top-rated programs as NPR's "All Things Considered", "Morning Edition", and American Public Media's "Performance Today". Mr. Vieaux's expressive and communicative gifts have been the subject of many newspaper and magazine articles around the US and abroad. Acoustic Guitar Magazine named Jason Vieaux in its January 2008 cover article The New Virtuosos as "one of three young musicians pushing the instrument beyond the traditional". England's MUSO and Gramophone Magazine have published feature articles on Mr. Vieaux.

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, in recognition of his prodigious talent and extraordinary professional career, The Cleveland Institute of Music honored Mr. Vieaux with their Alumni Achievement Award in 1998. In 1995, Mr. Vieaux was an Artistic Ambassador of the United States to Southeast Asia, and 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.

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, the youngest Department Head to serve at the prestigious conservatory. He is also affiliated with Philadelphia-based Astral Artists.

Jason's website is www.jasonvieaux.com; Join the Newsletter at www.jasonvieaux.com

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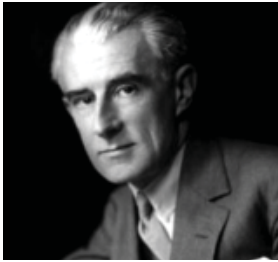
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programnotes



Maurice Ravel
(1875-1937)
Mother Goose – Suite
(1908–10, orch.
1911)

Only the first two of the 17th century collection of French folk tales by Charles Perrault, popularly known in France as Mother Goose, appear in the five-movement suite that French composer Maurice Ravel first wrote for piano, four hands in 1910. The others are taken from a collection published a half century later. Ravel orchestrated his Mother Goose in 1911, magically preserving the innocence of the original, while adding colour, texture and considerable imagination. He referred to the five short pieces as ‘the poetry of childhood,’ with its simplified style and restrained writing. Listen for the wandering parallel, chromatic lines and mysterious bird calls as Hop-o’-my-

thumb is lost deep in the forest and for the graceful, Satie-like waltz of Beauty and the cumbersome growls of the contra-bassoon Beast.



Nico Muhly (b. 1981)

“So Far So Good is the first piece of non-programmatic orchestral music I’ve written in about five years. It was

simultaneously thrilling and unnerving to write something without a dramatic structure helping me along. As such, the piece is sort of free-form. There are two recurring passacaglias: the first, at the beginning of the piece, a dirge-like brass drone. The second is a more flighty, chromatic affair, presented in evenly-stacked piles of woodwinds. I’m still a little frightened of the trumpet, so I wrote a nice big solo for him (or her) near the start of the piece. After these initial expositions, we enter a sort of mathematical ostinato-world for a few minutes. The motor of clarinets, harp, and piano carries us through several decadent harmonic spaces, but there is perpetual motion throughout. Each cycle of ostanati is antagonized by the brass, until the piece begins to reverse itself, and we revisit earlier terrains. An extended drone in the strings and piano anchors the conclusion.”

- Nico Muhly

“If Muhly simply dumped his diverse musical loves into a score, he would have an eclectic mess,” wrote The New Yorker critic Alex Ross. Nico Muhly was 22 at the time and graduating from The Juilliard School, having already picked up a degree in English Literature from Columbia University the previous year. Ross was referring to Muhly’s work as keyboardist on film and stage projects with Philip Glass, his experience singing in a boys’ choir (which led to a commission from the choir of Clare College, Cambridge the following year), and an iPod loaded with the likes of Björk, Múm, Ladytron, and Fischerspooner. Targeting Muhly, born in Vermont in 1981 and raised in Providence, Rhode Island, for “a major career,” Ross was impressed by a score that Muhly wrote as a student, in 2004, for the annual concert of the Juilliard Orchestra.



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Since then, Muhly's career has rapidly advanced, with a concert of his music at Carnegie Hall, several recordings, including *From Here On Out* with the KWSO, and many commissions.



Joaquin Rodrigo
(1901-1999)
Concierto de
Aranjuez, for guitar
and orchestra (1939)

The music of Spanish composer Joaquin Rodrigo travels well beyond the Aranjuez of his earliest and best-known concerto, written in 1939. His long journey (he was 98 when he died) took him through 170 compositions in many genres, 11 of which are concertos. He wrote the Concierto de Aranjuez not long after returning from studies in France, newly wedded to Victoria Kamhi who would help the blind composer both personally and professionally throughout his life. She said that the haunting, gently melancholy theme of the slow movement recalls “the happy days of our honeymoon, when we walked in the park in Aranjuez, and at the same time, it is a love song.” For most of us, this magnificent theme, first heard on cor anglais, is the archetypal Spanish theme and the work itself, likely the best-known concerto for any instrument from the last century.



Maurice Ravel (1875-1937)
Boléro (1928)

“I have written only one masterpiece and that is *Boléro*,” Ravel sardonically told a fellow composer. “Unfortunately, it contains no music.” First written as a ballet score in 1928 for Ida Rubinstein's troupe, *Boléro* builds continuously on just one rhythm and a single theme in two sections. The piece evolves as a huge orchestral crescendo created primarily through constantly expanding orchestral timbre. “It is an experiment in a very special and limited direction,” Ravel cautioned when the piece began to be popular and to receive

performances in the concert hall. [It consists solely of] “orchestral tissue without music – of one long, very gradual crescendo. . . The themes are impersonal – folk-tunes of the usual Spanish-Arabian kind.” This use of the word ‘impersonal’ is reflected in Ravel’s original conception of the stage design of *Boléro* as a streetscape, with a factory in the background. Like Honegger’s tone-poem *Pacific 231*, early 20th century life is reflected in art, specifically in Ravel’s hypnotic, machine-like rhythmic repetitions.

– Notes © Keith Horner, 2011. Comments welcomed: keith.horner@sympatico.ca



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