

AMELIA ISLAND
CHAMBER MUSIC
FESTIVAL

Presents



Season Finale Celebration:
Anne Akiko Meyers
with
Jason Vieaux

APRIL 26, 2019

Ritz-Carlton Amelia Island
4750 Amelia Island Pkwy, Fernandina Beach, Florida

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1. Present the world's greatest musical artists in chamber music concerts of classical and alternative genres for diverse audiences;
2. Offer music education to concert attendees, students, and aspiring young musicians; and
3. Promote local businesses and tourism by attracting music lovers from Nassau County, Northeast Florida, and beyond.

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Celebrating its eighteenth anniversary season, The Amelia Island Chamber Music Festival is nationally recognized as one of the foremost music events of its kind. The Festival is a not-for-profit, tax-exempt organization under Section 501(c)(3) of the Internal Revenue Code.



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AMELIA ISLAND
CHAMBER MUSIC
FESTIVAL

PROGRAM

Anne Akiko Meyers, *violin*
Jason Vieaux, *guitar*

- | | |
|---|---|
| Sonata in D minor Op. 5 No. 12, La Folia
<i>arr. Andy Poxon 2019 (guitar/violin)</i> | Arcangelo Corelli
(1653-1713) |
| Metamorphosis II
<i>arr. Michael Riesman for Anne Akiko Meyers (guitar/violin)</i> | Philip Glass
<i>b.1937</i> |
| “Histoire du Tango” <i>arr. Dmitriy Varelas, 2005 (guitar/violin)</i>
<i>Bordel 1900</i>
<i>Cafe 1930</i>
<i>Nightclub 1960</i>
<i>Concert d’Aujourd’hui</i> | Astor Piazzolla
(1921-1992) |

— *Intermission* —

- | | |
|---|--|
| Kōjō No Tsuki (The Moon Over the Ruined Castle)
<i>arr. Anne Akiko Meyers (violin)</i> | Rentarō Taki
(1879-1903) |
| A Felicidade
<i>(guitar)</i> | Antônio Carlos Jobim
(1927-1994) |
| Lullaby for Natalie (2010)
<i>arranged by Andy Poxon (guitar/violin)</i> | John Corigliano
<i>b.1938</i> |
| Suite Populaire Espagnole (guitar/violin)
<i>arr. for guitar by Emilio Pujol</i>
<i>Asturiana</i>
<i>Jota</i>
<i>Nana</i>
<i>Canción</i>
<i>Polo</i> | Manuel De Falla
(1876-1946) |



ABOUT THE ARTISTS

SEASON FINALE CELEBRATION

Anne Akiko Meyers, violin

Jason Vieaux, classical guitar

Anne Akiko Meyers is one of today's most in-demand violinists. She performs as guest soloist with the world's foremost orchestras, presents ground-breaking recitals, commissions and performs new music, and releases best-selling recordings. She was named Billboard's top-selling traditional classical instrumental soloist in 2014 and her 37 albums have debuted at #1 on Billboard classical charts. Known for her passionate performances, purity of sound and deeply poetic interpretations, Ms Meyers collaborates closely with many of today's leading composers.

She performs on the Vieux temps Guarneri del Gesù, dated 1741, considered by many to be the finest sounding violin in existence.

Jason Vieaux ranks "among the elite of today's classical guitarists," according to Gramophone. His most recent solo album, *Play*, won the 2015 Grammy Award for Best Classical Instrumental Solo. He has performed as concerto soloist with over 100 orchestras around the world, and his recitals have been a feature at every major guitar series and festival in North America, Asia, Australia, Europe and Mexico.



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 PROGRAM NOTES

Arcangelo Corelli (1653-1713)

Sonata in D minor “La Folia” arranged by Andy Poxon

“I never met any man that suffered his passions to hurry him away so much whilst he was playing on the violin as the famous Arcangelo Corelli, whose eyes will sometimes turn as red as fire.”

—**Francois Raguenet (c.1660-1722) French historian and musicologist**

One of the true 17th Century masters of the violin was Arcangelo Corelli. With the products of an unsurpassed school of instrument makers - the Amati and Guarneri families, Stradivari, Gasparó da Salo and Maggini at his disposal, Corelli established a European reputation as a master of his art both in terms of violin technique and musical style.

Born in Fusignano, the current-day province of Ravenna, Italy, Corelli made his professional debut in Rome around 1675. In 1679 he became chamber musician to the exiled Queen Christina of Sweden and later to Cardinal Pamphili, one of the richest men in Rome. In 1687 he became the cardinal's music master and was given a suite of rooms in the palace. In Rome in 1707 Corelli met Handel and played a performance of an early Handel oratorio, *The Triumph of Time and Truth*. The story is told that Corelli, after refusing to play an A in the altissimo in the overture, was quite astounded when Handel, 32 years his junior, played the note.

Corelli was known as an excellent teacher and his work creating sonatas had a vast influence on other composers including Handel, Telemann, and Bach. His set of twelve violin sonatas, Opus 5, was published in 1700. “La Folia”, the last sonata in Opus 5, has one of the most revered musical motifs in music history. The folia dates to the 15th century and originated as a simple Portuguese folk tune or dance melody. Ms. Meyers commissioned Andy Poxon to create a new work of this age-old melody. Mr. Poxon, an accomplished guitarist and arranger, was a student of Jason Vieaux at the Cleveland Institute of Music.

Philip Glass b.1937

Metamorphosis II arranged by Michael Riesman for Anne Akiko Meyers

“My music sounds like New York City.” —**Philip Glass**

Composer Philip Glass prefers to refer to himself as a “composer of music with repetitive structures.” Born in Baltimore, Maryland he is a graduate of the University of Chicago and the Juilliard School. In the early 1960's he studied in Paris with French composer and conductor Nadia Boulanger. While there

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as a Fulbright scholar, in order to earn money Glass transcribed Ravi Shankar's Indian music into Western notation.

Glass has written music for opera, dance, theatre, chamber ensemble, film and orchestra.

"Metamorphosis" is the title of five of the seven tracks of the composer's album *Solo Piano* completed in 1988. It is an album of piano music composed and performed by Glass. "Metamorphosis" was inspired by the 1915 short story *Die Verwandlung* by Franz Kafka, a story where a salesman is transformed into an insect.

"Metamorphosis II" is the basis of one of the main musical themes in the original score by Glass for the 2002 film *The Hours*. Michael Riesman is the Music Director of the Philip Glass Ensemble and was the conductor and producer of the film's soundtrack.

Anne Akiko Meyers wrote: "The first time I heard Philip Glass's hauntingly beautiful *Metamorphosis II*, I was so struck by it that I asked Michael Riesman to arrange it for violin and piano. To my surprise during our collaboration, Michael mentioned that *Metamorphosis II*, was influenced by Arvo Pärt's *Fratres*." (Performed by Ms. Meyers during our 2016 concert season.) Mr. Riesman has now adapted the piece for the violin and guitar.

Astor Piazzolla (1921-1992)

"Histoire du Tango" arranged by Dmitriy Varel

"For me, tango was always for the ear rather than the feet."

— **Astor Piazzolla**

In the late 1950's Astor Piazzolla laid the groundwork for what we know as *tango nuevo*- a revolutionary new genre in which jazz rhythms and classical music were infused into Argentinian tango music. The tango, a sensual ballroom dance that originated in Buenos Aires, has been defined as "a four legged animal with two beating hearts."

Piazzolla, of Italian heritage, was born just south of Buenos Aires on March 11, 1921. At age four he and his family moved to New York where later as a young man he would slip into the New York Jazz clubs to hear Duke Ellington, Cab Calloway, and Benny Goodman. He was introduced to classical music by his neighbor and piano teacher, Bela Wilda. At 16 he said: *"In my head I had Bach and Schumann and Mozart and very little tango."* At age 20 he entered a period of concentrated classical music and jazz. His work "Buenos Aires" won first prize at the Fabian Sevitzyky Competition

 PROGRAM NOTES *(continued)*

which provided a scholarship at the Paris Conservatory to study with Nadia Boulanger. Her encouragement helped to create his avant-garde style of tango. Upon hearing Piazzolla perform tango on the bandoneon Boulanger said: “Astor, your classical pieces are well written, but the true Piazzolla is here, never leave it behind.” However, his handling of the country’s national pride was criticized by some tango purists and in the late 1960’s even the government criticized Piazzolla’s work. His music, often melancholic yet sensual, is a magnificent balance between genre, styles, and eras.

Histoire du tango was composed in 1985 to celebrate the history of the dance. The four movements -Bordel 1900, Café 1930, Night Club 1960, and Concert d’aujourd’hui (Modern-day concert) were not intended for dancing but were to be musical descriptions of these four eras of the tango.

Rentarō Taki (1879-1903)

Kōjō No Tsuki (The Moon Over the Ruined Castle)

arranged by Anne Akiko Meyers

“My grandmother’s favorite piece of music in the world was a Japanese song called “Kōjō no tsuki.” I first heard it when I was a teenager and I understood straight away why she loved it so much; it’s a hauntingly beautiful, nostalgic piece that has an infinite amount of soulfulness and poetry within it.”

— **Anne Akiko Meyers**

Winning the competition at the Tokyo Music School in 1901, Rentarō Taki was sent by the Meiji government to study at the Leipzig Conservatory. His composition “Kōjō no tsuki” was inspired by the poem bearing the same name by Bansui Doi.

The sixteenth century Oka Castle on Kyushu, Japan hosted grand parties for the samurai and shōguns. Now sitting in ruins, the once impressive castle’s only guest is the timeless yet familiar moonlight. Translated the title reads “Moonlight over the ruined castle.”

Originally the composition was to be a simple tune for students to sing without accompaniment. Ms. Meyers said: “As far as I know, I’m the first person to play “Kōjō no tsuki” on the violin. I had it arranged in 1993 by the Japanese composer Shigeaki Saegusa, and then adapted it myself to my own way of playing. I find that it’s incredibly ripe for expression: technically it’s not at all hard for me to play, but the challenge is in finding how you want to express yourself each time. Whenever I play it I give it a different kind of nuance.”

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Antônio Carlos Jobím (1927-1994)***A Felicidade***

“Sadness has no end, happiness does.” (Opening lyrics from *A Felicidade* in the film “*Black Orpheus*”) — **Antônio Carlos Jobím**

The 1958 Brazilian romantic tragedy *Orfeu Negro* (*Black Orpheus*) opens with the song *A Felicidade* written by Antônio Carlos Jobím. The movie, an adaptation of the Greek legend of Orpheus and Eurydice, takes place in a favela (slum) in Rio de Janeiro during Carnival. Its soundtrack is the combined efforts of Jobím and Luiz Bonfá who wrote the *bossa nova* classics “*Manhã de Carnaval*” and “*Sambe de Orfeu*”. Jobím is the composer of the famous “*Girl from Ipanema*”, another *bossa nova* classic.

The classically trained composer’s style of writing was greatly influenced by the 1950’s jazz composers Jerry Mulligan, Chet Baker, and Barney Kessel.

The Brazilian Bossa Nova (Portuguese for “new trend”) blends samba and cool jazz. Some sources attribute Jobím and guitarist João Gilberto as its founders.

French classical guitarist, composer and arranger Roland Dyens dedicated his guitar arrangement of “*A Felicidade*” to Gilberto in 2001.

John Corigliano b.1938***Lullaby for Natalie*** arranged by Andy Poxon

“*There was never a child so lovely but his mother was glad to get him to sleep.*” — **Ralph Waldo Emerson**

John Corigliano is one of America’s most acclaimed composers and is one of the few living composers to have a string quartet named for him. He has won a Pulitzer, an Oscar, and five Grammys. He is on the faculty at the Juilliard School and holds the position of Distinguished Professor of Music at Lehman College, City University of New York.

Commissioned for Anne Akiko Meyers as a gift from her husband to celebrate the birth of their first child, John Corigliano composed **Lullaby for Natalie** in 2010. The composer said: “After Natalie’s birth, I placed her name in the title, and Anne sent me a video of her playing it for her baby in a crib. The baby, awake at first, was asleep at the end, so either the five-minute lullaby had bored her to sleep or I had lived up to the promise of my title. I will never know.”

Manuel De Falla (1876-1946)

Siete Canciones Populares Espanolas

“The harmonic effects produced unconsciously by our guitarists are one of the miracles of natural art.” — Manuel De Falla

One of the most important Spanish composers of the 20th Century, Manuel de Falla along with his countrymen Isaac Albeniz and Enrique Granados, helped to restore Spanish music to a level it had not enjoyed since Renaissance times. He is best known for *Nights in the Gardens of Spain* for piano and orchestra and the two ballet scores *El amor brujo* (Love the magician) and *The Three Cornered Hat* produced in London in 1919 with designs by Picasso and choreography by Massine.

Moving to Paris in 1907, Falla was influenced by Ravel, Debussy, and Dukas. His **Siete Canciones** was completed before returning to Madrid in 1914 at the outbreak of World War I. During the Paris production of his opera *La vida breve*, a Spanish singer sought his advice on suitable Spanish songs to program for an upcoming recital. He arranged and harmonized seven Spanish folk-tunes but decided against their use in the Paris recital at that time. Instead, they were performed by Luisa Vela who was accompanied by the composer in Madrid on January 14, 1915.

Quoting American music critic Harold Schonberg: “Falla’s total output is small, but everything he composed is jewel-like in its workmanship. It is based on *cante jondo*, Andalusian melodies and rhythms, flamenco, and other aspects of the Spanish melos, all filtered through a French-derived workmanship.

According to composer and pianist Artur Schnabel, Manuel de Falla “looked like an ascetic monk in civilian clothes. Always dressed in black, there was something melancholy about his bald head, his penetrating dark eyes and bushy eyebrows, even his smile was sad. But his music betrayed a passion so intense that it seemed a complete contrast to the man.” Another description from an acquaintance reads: “[He was] slight with a small head, much like a monk. A great mystic who, like Jacob, reached God by means of a ladder, a musical one in this case.”

— Emma Mills Bledsoe 2019



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Pam Green, Facebook	Summer House Realty, James and Jenny Schaffer, owners
Anne Taylor Hensley, low country boil C-Note prize	Lauren Templeton, Young Patrons group and Instagram
Will Howery, luthier services	Shelby Trevor, Strings Program violin teacher
Stewart and Eileen Shannon Ira, sunset cruise C-Note prize	UPS Store, Fernandina Beach
Bill Ivins, graphic design	The Violin Shop, instrument appraisal services
	Catherine West, grant writer

HOUSING PARTNERS

We thank the many organizations & individuals for their hospitality in housing the Festival's guest artists.

Fairbanks House	Jim and Jane Flynn
Omni Amelia Island Plantation	Louis and Susan Goldman
Ritz-Carlton Amelia Island	Anne Taylor Hensley
Victor and Linda Bilanchone	Bill Hensley
Emma Bledsoe Mills	Jack and Beverly Keigwin
Sue Braddock	Steve and Jackie Kennard
Bruce and Lee Buchanan	Christopher Rex and Dr. Martha Wilkins

YOUNG PATRONS

The Young Patrons are a group of young adults with a love of music and a desire to mingle with other like-minded young adults. The program had a successful debut with a special pre-party before the Jazz at Lincoln Center Orchestra with Wynton Marsalis concert.

For more information, please visit www.aicmf.com

CHAMBER MUSIC: A PRIMER

Chamber music, which originated in Europe in the 16th century, involves a group of 10 or fewer musicians performing as an ensemble, usually in a small indoor setting (the chamber of a nobleman in old parlance) or even outdoors. The ensemble typically consists of strings and can include some combination of woodwinds and piano or the instrument's predecessor, the harpsichord.

The Amelia Island Chamber Music Festival presents traditional classical chamber music performed by internationally recognized musicians. Our programs typically include works by such giants as Bach, Beethoven, Brahms, Mozart, Schubert, and the musical styles vary from Baroque to Romantic. However, chamber music continues to be composed today, and we present Modern and even Post-Modern genres.

At the time of its inception, chamber music often was performed by amateurs, who played together in what might be called jam sessions! Remember, what we consider today as classical was the popular music at that time. And history repeats itself as amateurs today jam in small groups to rock, jazz, country or folk.

You will hear traditional classical chamber music at the Festival, but you will also experience classically-trained artists performing modern variations on classical themes and exciting renditions of contemporary music, as well as artists from other genres such as jazz, bluegrass, country, western and folk music. We hope you also will find these eclectic additions to our traditional chamber music repertoire appealing and entertaining.

Thank you for your continued support!

Please consider making a tax-deductible donation today:

www.aicmf.com

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