

JASON VIEAUX, GUITAR & EUNICE KIM, VIOLIN

**PRESENTED
BY THE
CHAMBER
MUSIC
SOCIETY OF
LITTLE ROCK**

**NOV. 14, 2024
7:30 P.M.**

Christ Episcopal
Little Rock, Ark.



PROGRAM

JEAN-MARIE LECLAIR (1697-1764)

Sonata E minor, Op. 9, No. 2 [14']

1. Andante
2. Allemande; Allegro ma non troppo
3. Sarabande
4. Minuetto; Allegro non troppo

NICCOLÒ PAGANINI (1782-1840)

Cantabile for Violin & Guitar, MS 109 [4']

MAURO GIULIANI (1781-1829)

Gran Duetto Concertante, Op 52 [13']

1. Andante sostenuto
2. Menuetto et Trio
3. Rondo Militaire; allegretto

INTERMISSION

J.S. BACH (1685-1750)

Loure and Gavotte en rondeau, from Violin Partita No. 3 in E Major, BWV 1006 [4']

J.S. BACH (1685-1750)

Allegro, from Prelude, Fugue & Allegro, BWV 998 [6']

BÉLA BARTÓK (1881-1945) / ARR. ARTHUR LEVERING

Romanian Folk Dances [6']

1. Stick Dance
2. Sash Dance
3. In One Spot
4. Dance from Bucsum
5. Romanian Polka
6. Fast Dance

ASTOR PIAZZOLLA (1921-1992)

Histoire du Tango [17']

1. Bordel 1900
2. Café 1930
3. Nightclub 1960
4. Concert d'aujourd'hui

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ABOUT THE ARTISTS



Jason Vieaux, guitar

Grammy-winner Jason Vieaux, “among the elite of today’s classical guitarists” (*Gramophone*), is described by *NPR* as “perhaps the most precise and soulful

classical guitarist of his generation.”

In appearances from New York’s Lincoln Center to Amsterdam’s Concertgebouw and the Seoul Arts Center, Vieaux has cemented his reputation as an artist of brilliance and uncompromised mastery. Cited for his eloquent and vibrant recorded performances, he is hailed as “virtuosic, flamboyant, dashing and, sometimes ineffably lyrical” on stage (*New York Times*).

Sought-after for his extensive concerto repertoire, Vieaux has performed with a long list of orchestras, including Cleveland, Toronto, St. Louis, Houston, and Columbus. He made premiere recordings with the Nashville Symphony (Leshnoff Concerto) and the Norrköping Symphony (Beal Six Sixteen). He worked with renowned conductors, including Giancarlo Guerrero, Jahja Ling, Gerard Schwarz, and David Robertson. Vieaux’s passion for new music has fostered premieres from Jeff Beal, Avner Dorman, Vivian Fung, Pierre Jalbert, Jonathan Leshnoff, David Ludwig, Mark Mancina, Dan Visconti, and many others.

Vieaux’s extensive discography includes his “Bach Volume 2: Works for Violin,” released in 2022 to rave reviews, which noted his eloquence and vibrant performances. Additional 2022 releases include “Shining Night,” featuring a duo with violinist Anne Akiko Meyers (*Avie Records*), and Michael Fine’s “Concierto del Luna,” with flutist

Alexa Still (*Sony Classical*), both of which received strong critical acclaim. Vieaux recorded Pat Metheny's "Four Paths of Light," dedicated to him by Pat for his 2021 album "Road to the Sun." In 2014, Vieaux won the Best Instrumental Classical Solo Grammy Award for "Play." *Huffington Post* declared this album as key in the "revitalized interest in the classical guitar."



Eunice Kim, violin

A young artist with a unique voice, violinist Eunice Kim has been proclaimed "just superb" (*New York Times*) and "a born performer" (*Epoch*

Times).

A native of the San Francisco Bay Area, the award-winning violinist has been a featured soloist with many orchestras, including The Philadelphia Orchestra, Louisville Symphony, Saint Paul Chamber Orchestra, Seongnam Philharmonic, Bakersfield Symphony, and Albany Symphony Orchestra, with which she recorded George Tsontakis's "Unforgettable," in 2017. She made her solo debut at the age of seven with the Korean Broadcasting Symphony Orchestra.

Kim's past performances include playing for the United Nations, the Secretary General at Bohemian National Hall, and the Henry Kissinger Prize Ceremony at the American Academy in Berlin. She was featured as a soloist at Carnegie's Zankel Hall as a part of the Curtis Chamber Orchestra's residency with Krzysztof Penderecki, performing his Duo Concertante. She has appeared multiple times at the Kennedy Center as a performer for the Millennium Stage Series, representing the Curtis Institute of Music and San Francisco Conservatory of Music. As a guest artist for Curtis on Tour, she has performed across the U.S., Taiwan, Hong Kong, South Korea, and Germany with Roberto Diaz. She was invited

to perform on the “Ward” Stradivarius violin at the Library of Congress in Washington D.C.

An avid chamber musician, Kim has performed at festivals such as Marlboro Music School and Festival, Ravinia’s Steans Institute of Music, Music@Menlo, Music From Angel Fire, Taos School of Music, Aspen Music Festival, and Great Mountains Music Festival. She has collaborated with prominent artists, including Miriam Fried, Nobuko Imai, Peter Wiley, Gary Hoffman, Ralph Kirshbaum, Cynthia Raim, and Eighth Blackbird. She is the former violinist of Ensemble39, a contemporary mixed string and wind quintet devoted to commissioning new music and pushing the boundaries of the concert experience. She performed at the Caramoor Center for Music and the Arts for two years as an artist in the Evnin Rising Stars series and performs regularly at the Chamber Music Festival of Black Hills.

A winner of Astral Artists 2012 audition, she partnered with the Philadelphia Orchestra to conduct outreach series and was also a teaching artist for the William Penn Residency at schools in the Philadelphia area. Kim performed and taught at numerous international music festivals, most recently the Teatro Del Lago Festival in Chile and Valdres Music Academy in Norway.

Faulkner Chamber Music Festival Fund

Donations give students an opportunity to grow as musicians and individuals through the art and discipline of making chamber music. Proceeds also go to the Will & Jo Preece Scholarship Fund, named after the festival's founders, which provides needs-based scholarships covering festival tuition.

FaulknerChamberMusicFestival.com



SPECIAL THANKS TO **DR. SOLEDAD JASIN** TONIGHT'S CONCERT SPONSOR

Kim graduated with a Bachelor's Degree at the Curtis Institute of Music, where she was the Rose Paul Fellowship recipient and studied under Ida Kavafian. She won the concertmaster position of the Curtis Symphony Orchestra, participated as a mentor in the Curtis Community Engagement program, and received the prestigious Milka Violin Artist Prize upon graduation. Kim began the violin at age six and formerly studied with Wei He at the San Francisco Conservatory of Music.

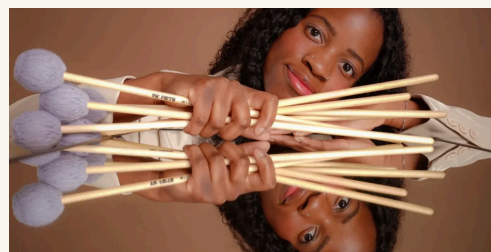
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ABOUT THE PROGRAM

Jean-Marie Leclair (1697-1764)

Baroque composer Jean-Marie LeClair the Elder is considered the father of the modern French violin school. He combined his Parisian musical heritage with the Italian sonata style and his technical skills, earning him the nickname of the "French Bach."

The eldest of four musically talented boys, he was skilled in dance and the violin. In 1716, he wedded ballerina Rose Casthanie of the Lyon Opera. He was awarded the position of principal dancer and ballet master in 1722 at Turin. In 1723, he relocated to Paris where he published his First Book of Sonatas for Violin with Basso Continuo. In 1730, a widower, he remarried. In 1733, he was appointed to the musical court of Louis XV, to whom his Third Book of Sonatas were dedicated. LeClair died in 1764, having been murdered in front of his house. His wife was a suspect, facing financial gain in the selling of his possessions, along with his nephew, out of jealousy and envy.

Niccolò Paganini (1782-1840)

Paganini was a composer and most celebrated violin virtuoso of his time, leaving his mark as one of the pillars of modern violin technique. At the age of five, Paganini learned the mandolin from his father and moved to the violin when he was 7. He later mastered the guitar. In 1813, he performed at the La Scala in Milan and gained significant attention. He began to tour large cities across Europe, spreading his fame beyond Italy. Paganini was in possession of a number of fine stringed instruments, including 11 Stradivari at the time of his death. Paganini's compositions were technically imaginative, and the timbre of the instrument was greatly expanded as a result of these works. *Cantabile in D Major* is one of the few

compositions he wrote for his own diversion rather than for public performance. It combines melodic charm with absolute fidelity to the form. Though thoroughly instrumental in character, it still possesses the graceful line peculiar to the operatic cavatinas of its time, awakening memories of Bellini and other composers of that period.

Mauro Giuliani (1781-1829)

An Italian guitarist, cellist, singer, and composer, Giuliani was considered the leading guitar virtuoso of the early 19th century. In Vienna, he became acquainted with the classical instrumental style. He achieved significant success and became a musical celebrity during his concert tours. In 1807, he began to publish his own compositions. He defined a new role for the guitar in the context of European music. The *Gran Duetto Concertante* is an extended work in three movements, well written for both instruments. It was first published in Vienna in about 1814 and may have been conceived as entertainment for the delegates to the Congress of Vienna, catering to the military esprit of the times with the third movement.

Johann Sebastian Bach (1685-1750)

J.S. Bach was a German composer and musician of the late Baroque period. He is known for his prolific authorship of music across a variety of instruments and forms. It was during one of Bach's early jobs as a violinist at the small ducal court of Weimar—in the heart of German-speaking central Europe for six months in 1703—that the beginnings of his sonatas and partitas for solo violin can be traced. Bach's chosen genres allow for a musical variety of staggering scope, encompassing everything from densely worked counterpoint to elegant courtly dances composed in a style marked by rhythmic and melodic invention underpinned by complex harmonic shifts. The sonatas and partitas, a set of pieces born as much from practice as from imagination, demonstrate a level of technical and musical

mastery previous composers had not approached and remain one of the high peaks of the violin literature. The partitas offer up a sequence of dance-inspired movements, including dances rarely found in Bach, such as the Loure of the Partita No. 3 in E major. This partita is the last work in his set of Sonatas and Partitas.

Béla Bartók (1881-1945)

Bartók was a Hungarian composer, pianist, and ethnomusicologist. He is considered one of the most important composers of the 20th century; he and Franz Liszt are regarded as Hungary's greatest composers. Through his collection and analytical study of folk music, he was one of the founders of comparative musicology, later known as ethnomusicology.

He displayed notable musical talent very early in life, distinguishing different rhythms his mother played on the piano before learning to speak complete sentences. From 1899 to 1903, Bartók studied piano and composition at the Royal Academy of Music in Budapest. In 1908, he and Kodály, who he had met at the academy, traveled into the countryside to collect and research old Magyar folk melodies. Their growing interest in folk music coincided with a contemporary social interest in traditional national culture.

Bartók's compositions synthesized folk music, classicism, and modernism. His melodic and harmonic sense was influenced by the folk music of Hungary, Romania, and other nations. He was especially fond of the asymmetrical dance rhythms and pungent harmonies found in Bulgarian music. Most of his early compositions offer a blend of nationalist and late Romanticism elements. Bartók composed Romanian Folk Dances in 1915 for solo piano, reworking it for orchestra two years later. The set of six pieces is based on folk tunes originally played on the fiddle or fife.

Astor Piazzolla (1921-1992)

Piazzolla was an Argentine composer, bandoneon player, and arranger. He revolutionized the traditional tango into a new style termed nuevo tango, incorporating elements from jazz and classical music. *Histoire du Tango* attempts to convey the history and evolution of the tango. Piazzolla provided the following program notes:

Bordel, 1900: The tango originated in Buenos Aires in 1882... This music is full of grace and liveliness. It paints a picture of the good natured chatter of the French, Italian, and Spanish women who peopled those bordellos as they teased the policemen, thieves, sailors, and riffraff who came to see them. This is a high-spirited tango.

Café, 1930: This is another age of the tango. People stopped dancing it as they did in 1900, preferring instead simply to listen to it. It became more musical, and more romantic. This tango has undergone total transformation: the movements are slower, with new and often melancholy harmonies. Tango orchestras come to consist of two violins, two concertinas, a piano, and a bass. The tango is sometimes sung as well.

Nightclub, 1960: This is a time of rapidly expanding international exchange, and the tango evolves again as Brazil and Argentina come together in Buenos Aires. The bossa nova and the new tango are moving to the same beat. Audiences rush to the night clubs to listen earnestly to the new tango. This marks a revolution and a profound alteration in some of the original tango forms.

Concert d'aujourd'hui (Modern-Day Concert): Certain concepts in tango music become intertwined with modern music. Bartok, Stravinsky, and other composers reminisce to the tune of tango music. This [is] today's tango, and the tango of the future as well.

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