ZUILL BAILEY AND FRIENDS

Featuring Piers Lane, Natasha Paremski and Jason Vieaux

Thursday, February 26, 2026

Virginia G. Piper Repertory Theater

Presented as part of the Classical Music Inside Out series

Classical Music Inside Out artistic Director - Zuill Bailey

Sponsored by: Bill Passey and Maria Silva

Jorge Morel (1931-2020)
Danza Brasileira

Agustin Barrios (1885-1944)
Danza Paraguaya, Op. 8, No. 4

J. S. Bach (1685-1750)
Sarabande, BWV 998

José Luis Merlin (b. 1952)
Suite del Recuerdo
I. Evocación
II. Zoraida
III. Chacarera
IV. Zamba
V. Estancia
VI. Zarpeo
Jason Vieaux, Guitar

Radamés Gnattali, (1906 - 1988)
Concerto for Cello & Guitar
Allegretto comodo
Adagio
Con Spirito

Ludwig van Beethoven (1932 - 1827)
Theme, Schickl Variations
Variations 1 - 5
Natasha Paremski, Piano, Jason Vieaux, Guitar

Zuill Bailey, Cello
Jason Vieaux, Guitar

INTERMISSION

Sergei Rachmaninoff, (1873-1943)
Vocalise, Op. 34, No. 14
I. Non Allegro
Andante ma non troppo, Tempo di Valse
III. Lento assai - Allegro vivace
Natasha Paremski, Piano I
Piers Lane, Piano 2

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Jorge Morel . . . Danza Brasileira

Born May 9, 1931 in Buenos Aires, Argentina, died Feb. 10, 2020 in Florida

Jorge Morel was a 20th century Argentinian guitarist and composer celebrated for his brilliant piano works. Although composing for guitar, Morel's music was little known outside Argentina until shortly after moving to New York. A friend had suggested the change, convincing Morel that his compositions would be more appreciated in a more musical country. Morel said, "I left Argentina because, in my country, I felt I was the only one who wrote for the guitar, but that is musical nonsense. I'm one of the few guitarists who come to this country—the music here, the ps."

Morel's guitar compositions feature virtuosity, elegance, and a deep understanding of the instrument. His work effortlessly blends classical technique with the rhythmic vitality of Latin American music. This Brazilian dance, inspired by the rhythms of Brazil's northeastern coast, uses syncopated songs with a fiery samba feel, it also has elements of choro and intricate rhythms and syncopations.

Morel's music, rich with melodic depth and rhythmic complexity, performed with technical precision, reflected and technically demanding, it showcases Morel's gift for integrating syncopation, dance-like movements, and melodic lyricism. Though rooted in the rhythms of Latin American and jazz-influenced harmonies, Morel's music, rich with melodic depth and rhythmic complexity, effortlessly blended with contemporary classical techniques. Morel's music combines rhythmic structure and early the melodic lines on top. In the middle section, he also features religious instrumental techniques.

Agustin Barrios (Mangoré) . . . Nái a Ori, Op. 8, No. 4

Born May 5, 1885 in Paraguarí, Paraguay, died August 15, 1944 in San Juan Bautista, Argentina

Agustin Barrios Mangoré was one of the guitar's greatest composer-performers, a surprising combination that blended classical technique with folkloric influences. Perhaps best known for his dances and character pieces which he created using the guitar as a stand-in for the orchestra, he was the first Latin American composer.

His Agustin Barrios Mangoré was a Paraguayan guitarist and a composer who toured Europe and the Americas in a recital series featuring his own works. Barrios Mangoré was one of the first to bring his cultural roots among the Native American Guarani people. He sometimes gave concerts in full Native American dress. Barrios was a prolific composer, sophisticated, and deeply nuanced, his first classical guitar solos to make photograph records in 1930 or 1931. He was also respected for his guitar transcriptions of J. S. Bach, Fernando Sor, and Francisco Tárrega, and his compositions blended the rich sounds of his native Paraguay with classical guitar traditions.

From recordings, his friends and disciples, chief among them John Williams, transcribed the music Barrios had never written down. Barrios was not published until recently, years after his death. "The retrieval of these beautiful pieces," Williams said, "has sustained in me a constant enthusiasm for our instrument's great repertoire and for Barrios himself, whose music to this music speaks for itself." Barrios became known throughout Central and South America as a virtuoso, performing in Mexico City and Havana, Cuba. His "Danza paraguaya" became a guitar music even." His works are imaginative, filled with various South American folk influences and dances, including the Paraguayan Danza, the Mexican Danza, the Cuban Habanera, and the Venezuelan Joropo, blending Native American, European, and South American traditions and speaking much tone in Central America, in El Salvador and Costa Rica.

In fact, the music was so popular that Barrios recorded in Latin American cities, performed music, too, had a central position in performance in Latin America in the first fifty years of the 20th century, where it influenced European composers of the time, and Barrios's music was especially involved with the waltz as both dance and poetic miniature.

Nái a Ori, Op. 8, No. 4, written in 1935, is originally for tenor voice, a virtuoso concert waltz in the style of the 19th century Romantic composers like Frederic Chopin, who popularized the dance as a miniature. Nái a Ori's melodic richness and lyrical depth, and its lilting 3/4 time, illustrates his varied approach. It is lively and spirited, with much rhythmic vitality, passagework and ornamentation that showcase the guitar's flexibility. The intricate decorations and fast-moving lines reflect his virtuosic sophistication and warm South American melodies.

Nái a Ori is very much a romantic piece, with melodic lines that sing over the guitar's full range. It's a lyrical waltz in spirit, it is a fiery extensive piece, written in several sections. The initial section is marked "Andante ma non troppo, Tempo di Valse" (Andante but not too much, Tempo of a waltz) and it contains a lyrical melody that is frequently syncopated. The middle section, three totally contrast, but, given way to a new section, darker and more rhapsodic, with the waltz feel completely subsiding into complex harmonic and rhythmic figurations. Ultimately, the initial waltz theme returns, an accelerating coda ends the piece.

J. S. Bach . . . Sarabande, BWV 998

Born March 21, 1685, in Eisenach, died July 28, 1750, in Leipzig

J. S. Bach's Prelude, BWV 998, written in 1735, originally for lute or harpsichord, (but most likely for the latter) is now a staple in the guitar literature. Of all Bach's compositions only seven exist, three Preludes, two Fugues, one Sarabande, one Bourrée, and one Gigue. Bach's compositions were transcribed, described the Prelude, Fugue and Allegro, BWV 998, as being "of incomparable beauty and difficulty." Although Bach's compositions were transcribed for many instruments, he "is particularly suited to guitar." Although Bach's compositions were transcribed for many instruments, he is transcribed, called the instrument. The instrument was a keyboard instrument of the Baroque period. It was similar to a harpsichord but had a softer sound than metal strings, producing a mellow tone. Bach was partial to the instrument and owned two at the time of his death. Here from the Prelude, the Sarabande is a stately, courtly dance, typically in a slow tempo with a dignified feel.

The Prelude is the opening composition in the Anglo-Saxon Prelude, Fugue, and Allegro, BWV 998, was transcribed for guitar series by Barrios Mangoré in 1935. Sarabande was the student of Francisco Tarrega, a Spanish guitarist who had made the first transcription of the work.

The Prelude is marked by its accompaniment and simplicity of its melodic. Considered a masterpiece of Baroque counterpoint, it is famous for its flowing arpeggios, expressive harmonies, and its exploration of various keys. It is Bach's intricate counterpoint, blending melodic themes and harmonic shifts, the work builds towards its conclusion with suspension and yield. Bach's performance notes are sparse, leaving much to the interpretation of the performer.

In general, Bach's Preludes were intended to be performed at a slow to moderate tempo. Sarabande, a dance form with its roots in Spanish music, is typically in a slow tempo with a strong emphasis on the second beat. The dance, in its original form, accompanied by a lute or guitar, and others, as well as a variety of songs. In the 1960's, Gnattali began to work for a guitarist named Dilermando Reis, and composed his Concerto for Guitar and Orchestra in 1960, he was the dedicatee and premiered the work with Reis and the Rio Orchestra.

He composed this Sonata, one of his most famous works, in 1969 for the unusual combination of cello and guitar. Gnattali was important contributor to the guitar repertoire, composing three concertos for guitar and three duo guitar concertos, as well as many other works for solo guitar and chamber ensemble.

Gnattali said, "I always enjoyed working with popular music. I felt that I could use the same techniques that composers like Brahms and Ravel learned through the people, the music that you can only learn from the people."

The music of the world's first instrument, Allegretto comodo, is written in an unmistakable syncopated Brazilian beat. Gnattali utilizes classical sonata form overlaying it with Brazilian rhythmic patterns, syncopation, and lush harmonies. The second movement, Adagio, the cello has very rich, dark notes set in counterpoint against the silky tones of the guitar, while in the third movement, Con Spirito, Gnattali combines Brazilian dance rhythms with Baroque and, at the conclusion, difficult glissandi on the cello, which are punctuated with some strumming.

John Williams . . . Theme from Schickl's List

Born February 8, 1932 in Flushing, New York

John Williams is a pre-eminent American film composer and conductor, the son of a film studio musician. Williams studied at UCLA and Juilliard, where he studied with composer-conductor Mario Castelnuovo-Tedesco. After service in the Air Force, he returned to New York to orient himself in the film industry, working for many television programs and Broadway shows. Williams's first film was Daddy-O, a 1958 low budget film noir. Williams's career took off in the late 1960s in the film industry, writing music for many television programs and Broadway shows. Williams's first film was Daddy-O, a 1958 low budget film noir, three British Academy Awards, eight Grammys, three Golden Globes, and numerous gold and platinum records.

In January 1980, Williams conducted the London Symphony Orchestra in Schindler's List. He currently holds the title of Boston Pops laureate conductor, which he assumed following his retirement from the Boston Pops. Williams has served as Pops conductor laureate since 1980, following his leading the Boston Symphony in Symphony Hall and in Tanglewood, Williams has appeared with the London Symphony, the Chicago Symphony, the Philadelphia Orchestra, the Cleveland Orchestra, the Los Angeles Philharmonic, the Dallas Symphony, the Atlanta Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic, with which he has appeared as the composer-in-residence. Theme from the Philadelphia Orchestra which he 1980 at the Saratoga Performing Arts Center.

Williams holds honorary degrees from twelve American universities, including Berklee College of Music in Boston, Boston College, Northeastern University, Tufts University, Boston University, Brown University, Northwestern University, Yale University, Massachusetts Institute of Technology, the Eastman School of Music, and the Oberlin Conservatory of Music.

Williams's music, rich with melodic richness and emotional depth, is known for its lyrical, sweeping, and, at ranges from the music to Goodbye, Mr. Chips to Valley of the Dolls, from Jurassic Park to Angela's Ashes. Williams's work is well known for his film music, but he has also written orchestra rather than for electronic instruments.

It is a different matter from his well-known film music style, the music for the film Schindler's List, written in 1993, is serious and elegiac. Zeitlan's screenplay from Thomas Keneally's novel relates the story of Oskar Schindler, a German businessman who saved the lives of hundreds of Polish Jews occupied Poland, at first exploiting the Jews for his own personal profit before coming to see workers as human beings and becoming honor bound to take care of the people he employed. Working with Holocaust survivor Itzhak Perlman, Williams created a plan to produce a Jewish Klezmer Chorus factory and succeeded in saving more than a thousand of them from concentration camps.

The film's score's melancholy melodies can be found in the cello solo sections, which were played on the film track by Itzhak Perlman, who edited the emotionally powerful music into these lines.

The style of the opening piece, "Theme," is largely inspired by the Romantic composers of the late 19th and early 20th centuries, hence, Williams's music for this critical piece could be described as a Neo-Romantic style with some Jewish inflections. This piece, written for Itzhak Perlman's performance, includes an expressive statement of the film's haunting melodies and sometimes sounds like a theme. It, Williams incorporates harmonies and slivers of the music of Eastern European Jews.

Ricardo Iznaola . . . Variations on One String, or the Wave"

Born October 27, 1952, in Genoa, died May 27, 2002, in Italy

Ricardo Iznaola was one of the first collectors of concert violins. Those who witnessed his performances on his extensive European tours were not only impressed by his technical magic and creative feelings that he could have wrote in a day, but he was constantly in awe of his guitar. Iznaola's tone, artistic vision, and his musicality, "his hands . . . I heard an angel sing." Iznaola's performances were characterized by his deep connection to the instrument, the meticulous care of the instrument, and his commitment to the craft of luthiery, the craft of building instruments.

Paganini also was famous for introducing new techniques his music often called for a wide range of advanced fingering and bowing techniques including combinations of staccato, harmonics, tremolo, and wide musical intervals.

The notorious premiere of Grazioso Rossi's opera Mosè in Egitto in 1818 led to and inspired Paganini's composition of his Variations on One String, or the Wave. Rossi's opera, set in the time of the Bird era was too short to allow the necessary set changes. When the curtain rose, the audience was able to see stagehands waving colored shields to represent the Red Sea, and they assigned to laughter and ridicule. Rossi's been a dramatic crisis. To stretch out the comic relief, Rossi composed the laceration" prayer for the opera scene across the Red Sea, the melody Paganini liked so he chose a set variations.

This famous work is commonly known as variations on One String or the Waves" Variations. It is a set of variations on the string of the violin, it uses the G string, the lowest pitch. The G string sounds richer" from Mozart in E Major, Offertorio Espiritual in Bach's 1818 three act opera. Paganini's Variations on One String or the Waves" Variations, Op. 13, Iznaola's Variations on One String or Variations on One Wave" Variations are unique in one cello string are very complex expressive, it can, nevertheless, be played with great virtuosity.

While composing the music, however, Rachmaninoff had been much more concerned with the symphonic aspect of this work than with dance, and it is, in fact, rather more like a "Dancing Symphony." Rachmaninoff's original title for the work was Fantastic Dances, Op. 45, and it was dedicated to Mikhail Fokine, who, together, had performed the premiere of the work, after a dinner middle section, is followed by an expansive coda, where Rachmaninoff primarily uses music from the Dies Irae (Latin for "Day of Wrath"), a Gregorian chant, a musical motif which the strings play a gorgeous new theme against the intimidation of flute and piccolo, which, in turn, is taken up by the orchestra, and the music gradually fades away, ending with a few chords. Rachmaninoff had used the Dies Irae in several other works, including his Piano Concerto and Rhapsody on a Theme of Paganini. Rachmaninoff wrote the set of three Symphonic Dances, his last work, during the summer of 1940, while spending time at his home in Ivanovka, Russia. Rachmaninoff had left Russia after the October, and on January 3, 1940, Eugene Ormandy and the Philadelphia Orchestra performed the premiere of the work. Rachmaninoff's Symphonic Dances, Op. 45, Iznaola's Variations on One Wave, and Paganini's Variations on One String are all Romantic in the tradition of a dance melodies. The finale also quotes the chant of the Russian Orthodox liturgy. Part of Rachmaninoff's "Vespers" Liturgy, which, ironically, he had sung as a boy in Russia.

The critic Michael Steinberg noted that shortly before the movement concludes, Rachmaninoff "quotes the Dies Irae, the Latin Mass for the Dead, and, in the last minutes, the Alleluia from the end of Vespers of Wrath, it is, indeed, the Dance of Life." Rachmaninoff's music has been "the taking leave of his craft with a hymn of thanks and praise." Rachmaninoff wrote at the end of his Symphonic Dances, "Glory to thee, O Lord."

The work will be performed in this concert by two pieces. The score originally called for a large orchestra, including saxophones, alto saxophone, four horns, three trumpets, three trombones and tuba, timpani, percussion, piano, harp and strings.

Classical Music Inside Out

Classical Music Inside Out is a series of concerts that pair classical music with other art forms, including dance, film, literature, and visual art. Each program is curated by Mesa Arts Center Artistic Director Zuill Bailey and features a mix of well-known classical masterpieces and lesser-known works, all presented in a relaxed, intimate setting designed to deepen audience connection to the music. The series aims to make classical music accessible and meaningful by exploring its relationship with other creative disciplines, offering audiences a richer, more layered experience of both music and the arts.

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