



present...

STEPHANIE JONES | Guitar

Saturday, October 7, 2023 | 7:30pm

St. Mark's Lutheran Church

J.S. BACH **From Lute Suite in E Major BWV 1006a**
 3. Gavotte
 6. Gigue

**RICHARD
CHARLTON** **Black Cockatoo Flying Alone...**

ROSS EDWARDS **Blackwattle Caprices**

JAKOB SCHMIDT **Progression 1**
 "There is no morning just light"

QUIQUE SINESI **Cielo Abierto**

INTERMISSION

**ROSTYSLOV
HOLUBOV** **Fantasy on the theme of Ukrainian folk song,
"Oh, in the cherry orchard"**
 (Oy, u vishnevomu sadu)

ASTOR PIAZZOLLA **Cuatro Estaciones Porteñas**
 Invierno Porteño
 Primavera Porteña
 Verano Porteño
 Otoño Porteño

**ANTÔNIO CARLOS
JOBIM** **A Felicidade**
(arr. Roland Dyens)

Stephanie Jones stephaniejonesguitar.com



ARTIST PROFILE

Tonight is Stephanie Jones' SF Performances debut.

Award-winning classical guitarist **Stephanie Jones'** childhood resonated with the sound of music from a very young age.

She played many instruments, beginning first with the piano, and progressing to the violin, viola, saxophone and flute. However, it was the guitar with its captivating range of sounds and great versatility that especially appealed to her, and it quickly became her first love.

Stephanie Jones is a world-renowned soloist and chamber musician who specializes in classical guitar performance. Stephanie received her undergraduate degree with First Class Honours at the Australian National University under the guidance of Tim Kain and Minh le Hoang, as well as a master's degree and Konzertexamen at the University of Music Franz Liszt Weimar with Prof. Thomas Müller-Pering. She is currently based in Germany and teaching at the Universität Augsburg.

Stephanie continues to perform and give masterclasses extensively around the globe in multiple tours and festivals and has also released three solo albums; *Open Sky* (2020), *Colours of Spain* (2015), and *Bach, the Fly, and the Microphone* (2009). Stephanie was a member of the acclaimed Weimar Guitar Quartet, releasing their debut album in 2019, and also collaborated with Karen Gomyo on her album *A Piazzolla Trilogy* with BIS Records.

Stephanie has won numerous awards in prestigious competitions, including first prize at the Hannabach Guitar competi-

tion, Uppsala International Guitar Festival Competition, and Fine Music Network Young "Virtuoso of the Year" Competition.

Stephanie is passionate about sharing her music with others and is recognized as an innovative and deeply musical artist.

She plays a 2012 spruce top guitar by Perth luthier Paul Sheridan, a 2020 cross-over guitar by Daniel Zucali, a 2022 lattice guitar by Fernando Mazza, and a double top spruce guitar by Altamira.

PROGRAM NOTES

From Lute Suite in E Major BWV 1006a

J.S. BACH
(1685-1750)

Johann Sebastian Bach wrote six works for solo violin. He designated the first, third and fifth of these compositions as Sonatas, and the second, fourth and sixth as Partitas. The three partitas are loosely in the form of baroque dance suites though each has its own individual characteristics. In these works Bach creates the illusion of a full harmonic and contrapuntal texture by means of single melodic lines that outline or suggest an interplay of independent voices—a technique originally developed by lute composers and perfectly suited to the guitar. The *Lute Suite in E Major* is an arrangement by Bach of his *Partita in E Major* for solo violin, perhaps done in connection with a visit by the great lutenist Sylvius Leopold Weiss in the summer of 1739. Tonight Stephanie Jones plays two of the six original movements. The graceful gavotte

alternates a playful theme with ever more intricate elaborations. The rushing, exuberant gigue brings this sunniest of suites to an emphatic conclusion.

Black Cockatoo Flying Alone...

RICHARD CHARLTON
(B. 1955)

Richard Charlton is one of Australia's leading guitarist/composers. Born in the UK in 1955 he has lived in Australia since his parents emigrated in 1963. Largely self-taught he initially started writing music to expand his own repertoire, but his works have been performed and recorded by many internationally acclaimed performers. His music combines a love of shapely melody with sensuous harmony. He has written about *Black Cockatoo Flying Alone...*, "The Black Cockatoo is a striking Australian bird and at the time of writing there were several who would fly over where I live in Sydney making a beautiful sight as they glided overhead. One day I saw a solitary one; and as many of these species mate for life I was given to wondering if there was perhaps some sad tale behind this lone flyer?"

Blackwattle Caprices

ROSS EDWARDS
(B. 1943)

Best known for his works for orchestra, Australian composer Ross Edwards has created a distinctive sound world aligned with principles of deep ecology, while seeking to reconnect music with elemental forces and restore its traditional association with ritual and dance. His music, universal in that it is concerned with age-old mysteries surrounding humanity, is at the same time deeply connected to its roots in Australia, whose cultural diversity it celebrates, and from whose natural environment it draws inspiration, especially birdsong and the mysterious patterns and drones of insects. As a composer living and working on the Pacific Rim he is conscious of the exciting potential of this vast region. Edwards began writing for guitar in 1994, receiving advice and encouragement from several Australian guitarists. His *Concerto for Guitar and Strings* was written for John Williams, who gave the first performance with the Darwin Symphony Orchestra at the 1995 Darwin International Guitar Festival. The composer has described *Black-*

wattle *Caprices* (1998) as “light but intricate pieces, the first a song, the second a dance, or more exactly a maninya (an Australian dance or chant influenced by the ecstatic and mysterious sound-tapestry of the insect chorus in the heat of the Australian summer)”. Blackwattle Bay, an inlet of Sydney Harbor, is close to where Ross Edwards lives, hence the title.

Progression 1

JAKOB SCHMIDT
(B. 1993)

Best known as a guitarist, Jacob Schmidt has performed extensively with Stephanie Jones. He has recorded Leonard Cohen’s *Hallelujah* in a duo with her and played music of Sergio Assad, Leo Brouwer, Olga Amelkina-Vera, and Nigel Westlake with Stephanie Jones, Karmen Stendler, and Hanna Link in the Weimar Guitar Quartet. Schmidt has since expanded his activities to producing Stephanie Jones’ highly acclaimed videos and to the composition you are hearing this evening.

Cielo Abierto

QUIQUE SINESI
(B. 1960)

Quique Sinesi is considered one of the most important guitarists and composers of the current scene in Argentina. In his work he incorporates elements of the music of the Rio de la Plata, Tango, Jazz and contemporary Classical and his music has been published and performed in Asia, Europe and the Americas and has received a Latin Grammy Award. *Cielo Abierto* (Open Sky) is based on the Latin American candombe rhythm which was first used in music that celebrated African origins and traditionally is played on three barrel shaped Uruguayan percussion instruments, the chico, repique and piano. Sinesi’s composition imitates these instruments and also mixes elements of jazz, classical and world music in subtle improvisations. He plays on seven-string guitar and Stephanie Jones plays an arrangement for six string guitar.

Fantasy on the theme of Ukrainian folk song, “Oh, in the cherry orchard” (Oy, u vishnevomu sadu)

ROSTYSLAV HOLUBOV
(B. 1994)

Ukrainian composer Rostyslav Holubov writes, “Music is the only thing that saves you morally and distracts you from what is happening around you. I play in the hope that after this madness is over, I will be ready to participate in the renewal of cultural life in my country.”

Stephanie Jones writes: “To all of our disbelief the attack on Ukraine, its people, culture, and music, is still ongoing and there is no end to the unspeakable violence instigated by the invaders. *Oh, In The Cherry Orchard* is a beautiful Ukrainian folk song that has been popular for generations. The song tells the story of a young girl who finds herself in a cherry orchard, where she reflects on her feelings of love and longing for someone she cannot be with. The melody of the song is haunting and melancholic, evoking a sense of nostalgia and wistfulness. I had a lovely exchange online with Rostyslav Holubov, a young composer from Ukraine, last year. Rostyslav shared with me his passion for Ukrainian folk music and his approach to arranging it for a contemporary audience. It was difficult at first for him to share his sheet music as he was in Kharkiv and his scores were on a flash drive he couldn’t get to anymore. In the end, he had to rewrite the entire piece from memory! His composition that plays with the song’s theme is a testament to his skill as a composer and his deep appreciation for the rich musical traditions of his homeland. The fantasy features a delicate and nuanced interplay between the melody and the accompaniment, with subtle touches that emphasize the song’s bitter-sweet mood.”

Cuatro Estaciones Porteñas

ASTOR PIAZZOLLA
(1921–1992)

By nationality Astor Piazzolla was Argentine. All four of his grandparents were Italian immigrants and he was something of an uprooted migrant himself. Raised in New York he also lived at various times in Argentina, Rome and Paris. He studied composition in Paris with Nadia Boulanger

and he made his career as a composer and performer inspired by the traditional Argentine tango. Like flamenco and the blues, tango developed as the voice of a disadvantaged social group. A product of the musical tango culture of Buenos Aires, Piazzolla used the influences of nineteenth century opera, jazz and twentieth century classical composers to create a more urgent, passionate extension of the genre, his own contemporary chamber music. He liked to quote Tolstoy who said, “tell the story of your village and you tell the story of the world.” Piazzolla remained true to his roots, but he told his story so skillfully that musicians and audiences throughout the world have discovered him. His primary medium was a quintet of bandoneon, violin, guitar, piano, and bass. The *Cuatro Estaciones Porteñas* (The Four Seasons of Buenos Aires) is a four-movement cycle depicting the changing seasons from the viewpoint of the rough harbor district of Buenos Aires while also referencing Vivaldi’s famous *Four Seasons* for string orchestra. Originally written for Piazzolla’s quintet *Cuatro Estaciones Porteñas* was arranged for solo guitar by Sergio Assad.

A Felicidade

ANTÔNIO CARLOS JOBIM
(1927–1994)

Antônio Carlos Jobim established the popularity of bossa nova and contributed to its development along with fellow Brazilians Garoto, João Gilberto, Luis Bonfá and Laurindo Almeida. After the success of bossa nova pop song *The Girl from Ipanema* Jobim appeared on American TV specials, recorded solo albums, and appeared on two LPs with Frank Sinatra. *A Felicidade* is a bossa nova song about the impermanence of happiness composed by Jobim in 1958 for the movie *Black Orpheus*. The solo guitar arrangement heard this evening is by the brilliant Roland Dyens.

—Program notes by Scott Cmiel

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