



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

In Recital: Jérémy Jouve, guitarist

Distinguished Visitor in Music

Tuesday, February 14, 2023 at 7:30 pm | Walter Hall

PROGRAM

Tiento antiguo
En los trigales
Junto al Generalife

Joaquín Rodrigo (1901-1999)

Violin Partita No. 2 in D minor, BWV 1004

Johann Sebastian Bach (1685-1750)

Allemande
Chaconne

Intermission

Aufenthalt, D. 957 (*Schwanengesang*)
Ständchen, D.957 (*Schwanengesang*)
Die Post, D. 911-13 (*Winterreise*)

Franz Schubert (1797-1828)
arr. Johann Kaspar Mertz (1806-1856)

Amor fati
Le secret d'Hiroshigé*
Oulan-Bator

Mathias Duplessy (b. 1972)

**work dedicated to Jérémy Jouve*

We wish to acknowledge this land on which the University of Toronto operates.

For thousands of years it has been the traditional land of the Huron-Wendat, the Seneca, and the Mississaugas of the Credit.

Today, this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land.



Acclaimed by international radio FIP as « the ambassador for classical guitar worldwide », **Jérémie Jouve** multiplies international tours, recordings, and collaborations with the greatest performers and composers.

His studies at the Ecole Normale de Musique and at the Conservatoire National Supérieur de Musique et de Danse (CNSMD) in Paris where he followed the teaching of the great masters Alberto Ponce and Roland Dyens, oriented him towards a committed and poetic approach to music, an incessant search for beautiful sounding, and a deep love and respect for original compositions.

His young prodigy career began with a first concerto with orchestra at the age of 10, a gold medal awarded by the conservatory at 13, a first European tour at 16, and the prestigious Guitar Foundation of America (GFA) Prize won at the age of 24 in Mexico. From this extraordinary career, Jérémie Jouve keeps a strong mark of sincerity that he transmits today with passion

to his students at the Conservatoire à rayonnement régional de Paris and the Pôle Supérieur Paris Boulogne-Billancourt, as well as during the masterclasses he delivers while touring.

In 2003, the GFA Prize opened the doors to a five-month North American tour and a first recording with Naxos records. He then released, in 2008 and 2011, with the same label, two albums devoted to the challenging work for solo guitar of Joaquín Rodrigo. Following this, a Melbay Concert Live DVD released in 2009 and a Reference Recordings album, *Traveling Sonata*, with flutist Viviana Guzman, nominated for the Grammy Awards in 2012, completed this cycle of recordings.

The album « *Cavalcade* », released in 2015, the fruit of Jérémie Jouve's encounter with French composer Mathias Duplessy, opens the way to a series of collaborations with renowned composers such as Thierry Escaich, Karol Beffa and François Meïmoun, as well as with great chamber musicians such as François Salque, Pierre Fouchenneret, or artists performing world music such as Prabhu Edouard. Jérémie Jouve is also the Artistic Director of a festival he founded in 2019, the International Festival « *Guitare en Alpes* », in Savoie, of which Cecilia Rodrigo, daughter of the famous composer, is the patron. While combining chamber music including the guitar and new compositions, the festival is one-of-a-kind bringing together the greatest talents around classical guitar and greatly contributing to the growth of the instrument's repertoire.

Jérémie Jouve is currently devoted to the recording of two new albums, one featuring new chamber music compositions by Mathias Duplessy and another one with his long-time accomplice and violinist Pierre Fouchenneret.

He just created Thierry Escaich's very first concerto for guitar and string orchestra, with the Orchestre des Pays de Savoie, and he will create in 2023 several new works by François Meïmoun, as a concerto for guitar and percussion with Adélaïde Ferrière and the Orchestre des Pays de Savoie.

Jérémie Jouve plays on Savarez, Alliance red and Cantiga Premium blue strings.

Program Notes

Joaquín Rodrigo

Tiento antiguo, En los trigales, and Junto al Generalife

The guitar music of Joaquín Rodrigo (1901-1999) is widely known for its melodic refinement as well as its virtuosity. Similarly to Manuel de Falla in the first half of the 20th century, Rodrigo had a prominent status as one of the leading Spanish composers of his time. It is interesting to note that his compositional style was quite different from those of his European contemporaries; rather than adhering to their endless quest for novelty, Rodrigo wrote music that elevated the traditional music, arts, and literature of his country. The first work on this evening's program, **Tiento antiguo**, was created in 1942 by Regino Saínz de la Maza, the same guitarist who had premiered the *Concierto de Aranjuez* two years earlier. From the very first line, the piece's entrancing arpeggios transport us to a wondrous musical atmosphere, echoing the art of ancient vihuelists. With the fiery flamenco-inspired thematic material of its opening, **En los trigales** creates a stark contrast with "Tiento antiguo." Translated as "In the wheat fields," this work marks the beginning of Rodrigo's impressionistic repertoire, which celebrates the Spanish landscapes. The composer's wife, Victoria Kamhi, said of this piece: "*En los trigales* is set in Old Castile; the Castile region extends to the ends of the earth, as its inhabitants like to remark, and loves strong music. In contrast to the virile dance of the first part, a kind of recitation follows, with the faraway sound of bells, similar to a rest or respite during the difficult work of the harvest."¹ Another impressionistic work, **Junto al Generalife** was later grouped with "En los trigales," "Bajando de la meseta," and "Entre olivares" under the title *Por los campos de España* (For the Spanish Countryside). Generalife was a luxurious summer palace in Granada (Andalucía, Spain) that, when talking specifically of its gardens, Rodrigo described as the "gentle rustle of perfumed breezes, a distant tinkle of bells, and flowers which shelter behind the myrtle bushes."²

Johann Sebastian Bach

Violin Partita No. 2 in D minor, BWV 1004

Originally written for violin, the **Partita II in D minor BWV 1004** is one of the most celebrated works of Johann Sebastian Bach (1685-1750). Although there is no prelude to the *Partita*, the **Allemande** opens the four-movement dance suite with a slow binary form that foreshadows many of the upcoming harmonic progressions. In a letter to Clara Schumann, Johannes Brahms expressed his admiration for the last movement of the *Partita*, the **Chaconne**: "On one staff, for a small instrument, the man writes a whole world of the deepest thoughts and most powerful feelings. If I imagined that I could have created, even conceived the piece, I am quite certain that the excess of excitement and earth-shattering experience would have driven me out of my mind."³ A *chaconne* is characterized, amongst other features, by its use of a short repeating bass line or harmonic progression. The polyphonic nature that is thus required from such a musical form, while being a notable challenge for the violin, makes its transcription for the guitar all the more compelling. With its continuous variations, the piece slowly unravels into a rich and expressive complexity that is ultimately distilled again to a single tone.

¹ Victoria Kamhi, *Hand in Hand with the Composer: My Life at the Maestro's Side*, trans. Ellen Wilkerson (Pittsburgh, PA: Latin American Literary Review Press, 1992), 133.

² Joaquín Rodrigo, *19 Pieces for the Guitar* (New York: Schott Music Corporation, 1995), 5.

³ Berthold Litzman, *Letters of Clara Schumann and Johannes Brahms, 1853-1896* (Westport: Hyperion Press, 1979), 16.

Franz Schubert, arr. Johann Kaspar Mertz

Aufenthalt D. 957, Ständchen D. 957, Die Post D.911-13 (Winterreise)

The lieder of Franz Schubert (1797-1828), one of the most prolific composer of the genre, have inspired many musicians to create transcriptions for different instruments than their original voice and piano settings. Amongst them was Austro-Hungarian composer and guitarist Johann Kaspar Mertz (1806-1856), who arranged lieder from two major cycles in Schubert's corpus, *Schwanengesang* and *Winterreise* for solo guitar. **Aufenthalt** (Resting place) is the fifth movement of *Schwanengesang* (Swan Song), Schubert's ultimate lieder cycle. In this lied, the protagonist describe his emotional state of inescapable turmoil which he sees mirrored in the ruthless nature surrounding him. From an enemy, nature becomes an accomplice in **Ständchen** (Serenade). In quintessential German romantic fashion, the narrator trusts that the nightingale's song will reach his distant beloved and convey his plea for reciprocation. **Die Post** opens the second half of *Winterreise* (Winter Journey) and portrays the growing anticipation of the wanderer as he hears the arrival of the post: will he finally receive a letter from *her*?

Mathias Duplessy

Amor fati, Le secret d'Hiroshigé, Oulan-Bator

Composer, guitarist and multi-instrumentalist Mathias Duplessy (b.1972) finds inspiration in myriad places: from the music of Miles Davis to that of Mongolian overtone singers and the works of Maurice Ravel. For more than a decade, he has cultivated a fruitful collaboration with guitarist Jérémy Jouve, who is now the ambassador of his works for classical guitar. Duplessy says of **Amor fati** that it "is a concept of life by my favorite philosopher: Nietzsche. Loving life in an all-encompassing way, with the good and the bad; taking in life with all your soul under the light or under the storm; loving life as it is... I tried to compose a tune where you can feel this feeling." Dedicated to Jérémy Jouve, **Le secret d'Hiroshigé** finds its inspiration in the œuvre of Japanese ukiyo-e artist Utagawa Hiroshige (1797-1858). About the creation of this hauntingly beautiful piece, Duplessy says that Hiroshige "is a Japanese artist whose landscapes and poetry deeply moved me. Inspired by his works, I let my musical imagination run free..."⁴ The last piece on the program is **Oulan-Bator** —the gallicized name of the city of Улаанбаатар in Mongolia. Its brisk tempo and animated character evoke a horse race in the steppes of Mongolia.

⁴ Original quote : « Utagawa Hiroshigé (1797-1858) est un artiste japonais qui m'a bouleversé par ses paysages et la poésie de son œuvre. J'ai laissé libre cours à mon imagination musicale, inspiré par ses œuvres... »