

PHOTO BY LAUREN CHUN



**CONCERT ARTISTS GUILD WINNER:
JJI, GUITAR**

Sunday, January 28, 2018, at 3pm
Foellinger Great Hall

PROGRAM

**CONCERT ARTISTS GUILD WINNER:
JJI, GUITAR**

FACES OF MODERNITY

I.

Isaac Albéniz
(1860-1909)

Asturias (Leyenda)

II. TWENTIETH CENTURY GROOVES

Leo Brouwer
(b. 1939)

Paisaje con Cubano Campanas (1986)

Benjamin Verdery
(b. 1955)

Tread Lightly

Paul Lansky
(b. 1944)

Gigue for Solo Guitar
(from *Partita for Guitar and Percussion*)

III.

Gulli Björnsson
(b. 1991)

Dimmar Öldur Rísa (Dim waves rise)
for electric guitar and electronics
1. mig langar Landsýn í
2. Dökkt er á Djúpi
**Written for Jiji

20-minute intermission

IV. BAROQUE SET IN D

Dominico Scarlatti
(1685-1757)

Sonata D Minor (for keyboard), K.10

Marin Marais
(1656-1728)

Le Voix Humaines (for viola da gamba)

Johann Sebastian Bach
(1685-1750)

Allegro, from Prelude, Fugue & Allegro, BWV 998

V.

Steve Reich
(b. 1936)

Electric Counterpoint (1987)

Fast
Slow
Fast

VI.

Alberto Ginastera
(1916-1983)

Sonata for Guitar, Op. 47 (1976)

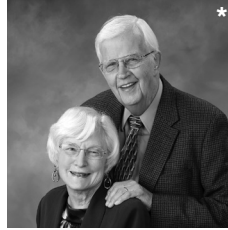
Esordio
Scherzo
Canto
Finale

Jiji is First Prize Winner of the 2016 Concert Artists Guild Victor Elmaleh International Competition and appears by special arrangement with Concert Artists Guild, 850 Seventh Avenue, PH-A, New York, NY 10019 (www.concertartists.org)

Audience and rising young performers share the stage of the Foellinger Great Hall in these events, fostering a close mutual connection. The stage ticket price includes light refreshments; balcony seating, which does not include refreshments, is available at a reduced price. The 2017-18 series includes Young Concert Artists Winner: Nathan Lee, piano (November 5), Concert Artists Guild Winner: Jiji, guitar (January 28), M-Prize Winner: Calidore String Quartet (March 4), and Krannert Center Debut Artist (April 22). For more information about these events, please visit KrannertCenter.com/calendar.

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PROGRAM NOTES

Jiji's remarkable program for guitar manages to take us through musical history from the 17th century Baroque with Scarlatti, Marais, and J. S. Bach to early and late Modernism with Albéniz, Brouwer, Verdery, Lansky, Björnsson, Reich, and Ginastera. What an amazing adventure it is!

ISAAC ALBÉNIZ

Born May 29, 1860, in Camprodon, Spain
Died May 18, 1909, in Cambo-les-Bains, France
Asturias (Leyenda)

Albéniz led a peripatetic life but always found his way back to his native Spain. Born in Camprodón, Lérida, he is one Spain's most important musical figures in terms of both national identity and music that transcended that idiom. He also created an indigenous school of piano technique based on Liszt but endowed with his own personal gifts.

After a considerable career as a child prodigy, he ran away from home at the age of twelve to South America and to San Francisco. He returned to Spain, as he always would, in 1873. A year later he went to England and Germany but returned once again to Spain in 1877. In 1879 he began studies at the Brussels Conservatory that were interrupted by trips to Cuba and the United States. After winning first prize at the Conservatory, he set off for Weimar, Prague, Vienna, and Budapest on the tracks of Liszt with whom he would perfect his piano technique. In 1885 he moved to Madrid and in 1890 to London after studying composition with Dukas and d'Indy in Paris. At that point, he gave up his performing career for composing. In 1893 he moved to Paris where he added Fauré and Debussy to his list of musical colleagues and influenced their music. In

1903 he moved to Nice where he spent his final years on his famous *Suite Iberia*.

Originally written for piano, *Asturias (Leyenda)* was first published in 1892 and later transcribed for guitar by such notable guitarists as Andrés Segovia. Despite the geographical location, Asturias, used in the title, the work is more closely associated with Andalusian flamenco style. "*Leyenda*" (Legend) is a subtitle assigned to it by its publisher Hofmeister.

LEO BROUWER

Born March 1, 1939, in Havana, Cuba
Paisaje con Cubano Campanas

Havana-born Leo Brouwer came to the United States to study at the Hartt College of Music and later at The Juilliard School. His international influences in contemporary music were broadened by his work with Hans Werner Henze in Berlin where he was awarded a scholarship by the German Academic Exchange Service and became a guest composer and lecturer at the Academy of Science and Arts of Berlin. In his career he has conducted such distinguished orchestras as the BBC, the Berlin Philharmonic, and the Cordoba Symphony in Spain. While his early pieces reflected the rhythms of Cuban music, his later work leaned to Modernism. Since the 1980s he has returned to a more traditional sense of harmony as reflected in the *Paisaje con Cubano Campanas* composed in 1986, yet the work remains totally modern in its basic implications.

In February of 2018, Leo Brouwer will be the honoree at the annual Guitar Extravaganza, held at the Yale University School of Music.

BENJAMIN VERDERY

Born October 1, 1955, in Danbury, Connecticut
Tread Lightly

Benjamin Verdery is a prolific and highly honored composer and performer who serves both as artistic director of the 92nd Street Y's Art of the Guitar series and chair of the guitar department at the Yale University School of Music where Jiji studied with him for her master of music degree.

As inspiration for his *Tread Lightly*, Verdery turned to the closing line of William Butler Yeats's brief but moving poem "Aedh Wishes for the Cloths of Heaven" published in 1899 in his third volume of poetry entitled *The Wind Among the Reeds*.

Had I the heavens' embroidered cloths,
Enwrought with golden and silver light,
The blue and the dim and the dark cloths
Of night and light and the half light,
I would spread the cloths under your feet:
But I, being poor, have only my dreams;
I have spread my dreams under your feet;
Tread softly because you tread on my dreams.

The poem has inspired a number of musical treatments, but Verdery's composition for guitar is unique and carries with it much of the emotional impact of Yeats's poem.

PAUL LANSKY

Born June 18, 1944, in New York City
Gigue for Solo Guitar
(from *Partita for Guitar and Percussion*)

Recently inducted into the American Academy of Arts and Letters, composer Paul Lansky teaches at Princeton University and is a pioneer in the development of computer generated music. His focus extends, however, to instrumental music and specifically to works for guitar and percussion as revealed in his beautiful *Partita for Guitar and*

Percussion composed in 2010 and added to his extensive recordings on Bridge Records. From that work, we hear the final movement *Gigue For Solo Guitar*. While the gigue is often associated with the last movement of Bach's famous *Six Partitas* for keyboard, here it takes on a distinctly modern flavor.

GULLI BJÖRNSSON

Born September 13, 1991, in Iceland
Dimmar Öldur Rísa (Dim Waves Rise)

Guitarist and composer Gulli Björnsson began his music studies at age 10 at Kopavogur Music School in Iceland. In 2010 Björnsson moved from Iceland to New York to study guitar with David Leisner at Manhattan School of Music and is currently pursuing a master's degree in guitar performance with Benjamin Verdery at Yale School of Music.

Although primarily educated as a classical guitarist, Björnsson composes all sorts of music. He got into film scoring as an undergraduate at Manhattan School of Music and his music draws inspiration from both film and guitar music. Recent compositional exploits include scoring the documentary *Elegy for the Time Being* by Tram Luong and releasing a full-length techno album, simply called *Techno 1*, sponsored through an art program in Reykjavík, Iceland.

As a performer Björnsson has performed a huge variety of guitar music in venues ranging from Merkin Concert Hall in New York to his local swimming pool in Iceland. Björnsson has been a finalist in international guitar competitions around the world and been fortunate enough to receive a multitude of grants and scholarships to help him in his studies. He has also premiered and recorded new works for guitar by Angelo Gilardino, Peter Andreacchi, and Halldór Smárason. Lately he has been researching the

possibilities of performing classical guitar with laptops, and he is also a member of the new music guitar duo *LINÜ* with Jiji.

The Composer writes . . .

Dimmar Öldur Rísa tells the story of capsizing and falling into the ocean, bouncing around in the waves as it gets dark, until the ocean waves consume you. Stories of refugees fleeing Syria in boats over the Mediterranean were a source of inspiration as well as this verse from an Icelandic poem, written by Jónas Hallgrímsson (1807-1845) in 1832:

Hví viltu, andsvala (excerpt):

Hví viltu meina	Why would you refuse
manni sjóleiðum	a man at sea
hæðir Herthu líta?	to behold Hertha's hills?
dökkt er á djúpi,	The depths are dark
dimmar öldur rísa,	dim waves rise
mig langar landsýn í.	I want to see land.

The piece starts off with repeated chords changing mostly one note at a time around a pedal G while changing meters and accents. My idea was to try to imitate the way light refracts and sort of sparkles when it hits water. The second movement starts off with a repetitive motive based on the lowest three strings of the guitar. Originally composed on the piano (with the pedal down), it features a lot of open strings to retain the same atmosphere.

About the electronic playback . . . the first movement has recorded ocean sounds and breathing along with one drone from *Omnisphere 2*. The second movement is almost entirely composed out of a single wave sample that I carefully manipulated into club like groove inspired by the sound world of the genius electronic musician Arca.

DOMENICO SCARLATTI

Born October 26, 1685, in Naples, Italy

Died July 23, 1757, in Madrid, Spain

Sonata in D Minor, K. 10

With his 555 sonatas, Domenico Scarlatti has left the world one of the great bodies of harpsichord music easily translated for the modern piano and here for classical guitar. While Scarlatti is formally cast as a Baroque composer, his music pushes that category well into the Classical era and beyond. Scarlatti's strangely confined life is reflected in his music only as concentrated excellence honored by such later composers as Chopin. The lively *Sonata in D Minor, K. 10*, published in 1738, is typical of Scarlatti's genius. Jiji's choice of it as a transcription for classical guitar is a brilliant one since the bridge from harpsichord to guitar seems easily crossed.

MARIN MARAIS

Born May 31, 1656, in Paris, France

Died in August 15, 1728, in Paris, France

Le Voix Humaines (for viola da gamba)

French composer and viol player Marin Marais studied composition with Jean-Baptiste Lully and was later hired as a musician in the royal court of Versailles where he remained for most of his life. Despite its 17th-century origin, the harmonies of his *Le Voix Humaines* point to later eras and were probably motives for Jiji's translation of the work for classical guitar. As suggested by its title, the piece does seem to suggest a cry from the human voice.

JOHANN SEBASTIAN BACH

Born March 31, 1685, in Eisenach, Germany
Died July 28, 1750, in Leipzig, Germany
Allegro from Prelude, Fugue, and Allegro, BWV 998

Over all composers looms Bach whose music, though often defined as quintessentially Baroque, knows no boundaries and somehow suffers few ills from its many treatments. As George Bernard Shaw said of him, “Bach belongs not to the past, but to the future—perhaps the near future.” With the beauty and popularity of his work, it is difficult to grasp that it went unheard for a century until Felix Mendelssohn generated a new appreciation of Bach with a performance of the *St. Matthew Passion* in 1829.

The *Prelude, Fugue, and Allegro, BWV 998* comes from approximately 1735 and was composed for lute or harpsichord. The piece has been much in the news recently since the original manuscript was sold at Christie’s on July 13, 2016, for £2,518,500. Perhaps as important as that to us as listeners is the uplifting quality of the final *Allegro* so aptly transcribed here for guitar by Jiji.

STEVE REICH

Born October 3, 1936, in New York City
Electric Counterpoint

With Philip Glass and Terry Riley, Steve Reich is considered one of the originators of Minimalism, a form we now take for granted. Briefly, Minimalism can be defined as the reduction of musical materials to a bare minimum through the use of repetition. That definition, however, hardly tells all because it omits the emotional charge infused into Minimalist music through subtle harmonic changes and shifts in tempo, mood, and rhythmic structure. One of Reich’s specific innovations is the use of pre-recorded sounds in his compositions. Despite his identification as a modernist, Reich greatly admires composers such as Bach, Debussy, and Bartók, and these influences are clearly evident in his work.

Electric Counterpoint is the third in a series of three contrapuntal works Reich composed between 1982 and 1987. The first is entitled *Vermont Counterpoint* and the second *New York Counterpoint*. All three works were composed for one player accompanied by many pre-recorded layers of his/her own playing, although Reich has also offered a version for an ensemble of guitars. The use of repetition throughout the work is breathtaking and defies any notion that repetition can be boring.

ALBERTO GINASTERA

Born April 16, 1916, in Buenos Aires, Argentina

Died June 25, 1983, in Geneva, Switzerland

Sonata for Guitar, Op. 47

Argentina-born Alberto Ginastera is considered one of the most significant composers of the 20th century both in the Americas and elsewhere. He graduated in 1938 from the conservatory in Buenos Aires but soon ventured to the United States where he studied with Aaron Copland at Tanglewood. He returned to Buenos Aires in 1947 where he co-founded the League of Composers and held numerous teaching posts. Among his famous students was Ástor Piazzolla. Ginastera returned to the United States in 1968 but moved to Europe in 1970 where he remained until his death in 1983 in Geneva, Switzerland. His international influences affected his highly sophisticated music, yet he never lost a certain Latin American identity within it. This is reflected in the first two of his compositional periods which he himself identified as: Objective Nationalism (1934-1948) and Subjective Nationalism (1948-1958). A third period he labelled Neo-Expressionism (1958-1983). Ginastera's admiration of Bartók is consistent throughout these periods but never to the point of imitation.

In the 1970s Ginastera expressed concern that so many pieces written for guitar were brief. To compensate, he undertook the composition of a full-blown sonata with its standard four movements for Brazilian guitarist Carlos Barbosa-Lima. The result is anything but standard with the many moods expressed and what might be considered the "special effects" that rivet the listener throughout the work. Ginastera's *Sonata of 1976* remains a landmark in the repertoire for solo guitar.

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PROFILES

JIJI, GUITAR

First Prize, 2016 Concert Artists Guild Victor Elmaleh Competition

Applauded by the *Calgary Herald* as “. . . talented, sensitive . . . brilliant,” Jiji is an adventurous artist on both acoustic and electric guitar, playing an extensive range of music from traditional and contemporary classical music to free improvisation. Her impeccable musicianship combined with compelling stage presence and fascinating repertoire earned the Korean guitarist First Prize at the 2016 Concert Artists Guild International Competition.

Following recent performances at the 92nd Street ‘Y’ Guitar Fest and at Festival Napa Valley, Jiji has a busy 2017-18 season, featuring her New York recital debut at Weill Recital Hall on the CAG series, along with recitals for the Krannert Center for the Performing Arts in Illinois, Purdue Convocations in Indiana, and the Virginia Arts Festival (co-presented by the Tidewater Classical Guitar Society).

The Kansas City Star described Jiji as “A graceful and nuanced player,” adding that “. . . she presented an intimate, captivating performance” in its review of her recent appearance as guest soloist with Kansas City Symphony and conductor Carlos Miguel Prieto. Upcoming concerto appearances include the Great Falls Symphony (MT), Roswell Symphony (NM), and the Southwest Michigan Symphony.

Currently sponsored by D’Addario Strings. Jiji’s performances have been featured on PBS (*On Stage at Curtis* series), NPR’s *From the Top*, WHY-Y-TV, FOX 4-TV, *Munchies* (the Vice Channel), *The Not So Late Show* (Channel 6, Kansas), and Hong Kong broadcast station RTHK’s *The Works*.

A passionate advocate of new music, Jiji has premiered a duo piece *Talking Guitars* by renowned composer, Paul Lansky, and her subsequent studio recording of that work (with young Chinese guitarist Hao Yang) will be released on Bridge Records in the 2017-18 season. As a recipient of the 2017 BMI Commissioning Award resulting from the CAG Competition. Jiji has commissioned Nina C. Young to write a new guitar piece scheduled for premiere in early 2018. She has premiered works by numerous emerging composers, including Gabriella Smith, Riho Maimets, Kristis Auznieks, Gulli Björnsson, Andrew McIntosh, and Farnood HaghaniPour. She also performs her own compositions, incorporating electronic media and acoustic music, and she currently works as a composer with the Yale Repertory Theater, Yale Cabaret, and Yale school of Art. Her music is influenced by her regular activities as a DJ, where she highlights the electronic dance styles of happy hardcore and Berlin experimental electronica.

Recent performance highlights include a wide array of venues, including: Carnegie Hall, National Sawdust, Miller Theater, Mass MOCA, Subculture NYC, Philadelphia Museum of Art, Princeton Sound Kitchen, and the Metropolitan Museum of Art. Her recent tour in Hong Kong consisted of performances collaborating with a performance artist, a traditional Chinese instrument ensemble, and an Erhu player in art galleries, clubs, and even on a moving trolley.

As a chamber musician, she performed with members of Eighth Blackbird, members of one beat project, members of Bang on a Can All-Stars, Tanglewood Chamber orchestra, Wild Up, The Industry, cellist Tessa Seymour, and the Aizuri Quartet.

Born in Seoul, South Korea, Jiji (Jiyeon Kim) began playing classical guitar at the age of nine, and was accepted to the Korea National University of Arts at age 14. She attended the Cleveland Institute of Music for two years, where she studied with Jason Vieaux, and was accepted at the Curtis Institute of Music in 2011 as one of the first two guitarists in Curtis' distinguished history. She graduated Curtis in 2015, as a student of Mr. Vieaux and David Starobin, and she recently earned her Master of Music degree from the Yale School of Music, studying with Benjamin Verdery. Currently based in Brooklyn, New York, she enjoys cooking in her spare time and creating weird sounds on Ableton.

CONCERT ARTISTS GUILD

Since 1951, CAG has helped more than 500 young musicians launch concert careers. Winners of CAG's annual competition receive comprehensive management support, including a debut recital on the CAG Presents Series at Weill Recital Hall at Carnegie Hall, concert bookings, opportunities through the CAG Commissioning Program and CAG Records label, marketing, publicity, and mentorship.

Notable alumni artists include violinists Ani Kavafian and Jennifer Koh; soprano Martina Arroyo; pianist Barry Douglas; clarinetists David Krakauer and David Shifrin; flutists Carol Wincenc and Marina Piccinini; and Imani Winds, as well as Grammy-winning ensembles Eighth Blackbird; Pacifica and Parker String Quartets; and MacArthur Fellow Claire Chase.