



present...

JJI | Guitar

Saturday, March 11, 2023 | 7:30pm

Herbst Theatre

CLAUDIA SESSA	Occhi io vissi di voi
ISAAC ALBENIZ	Suite española: Asturias, Opus. 47, No. 5
FRANTZ CASSEUS	Yanvalloux On Sunday Merci bon Dieu
TANIA LEON	Bailarín
NATALIE DIETTERICH	Abigail
NICCOLÒ PAGANINI	Caprice in A Minor, Opus 1, No. 24

INTERMISSION

MICHAEL GILBERTSON	Untitled (world premiere)
KRISTS AUZNIEKS	Cor
GULLI BJÖRNSSON	Dynjandi
JJI	Everyone Wants a Piece of You For Patty

JJI is a winner of the Concert Artists Guild International Competition and is represented by Concert Artists Guild
135 East 57th Street, 14th Floor, New York, NY 10022 www.concertartists.org

ARTIST PROFILE

San Francisco Performances and OMNI Foundation for the Performing Arts present the San Francisco debut of JIJI.



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.

The *Kansas City Star* described JIJI as "A graceful and nuanced player," adding that "...she presented an intimate, captivating performance." Career highlights include a wide array of venues, including Carnegie Hall, 92nd Street Y, Festival Napa Valley, Krannert Center, Purdue Convocations, Virginia Arts Festival, National Sawdust, Miller Theater, Mass MOCA, Subculture NYC, Philadelphia Museum of Art, Princeton Sound Kitchen, and the Metropolitan Museum of Art. Recent season highlights include performances at the Green Music Center, Market Square Concerts, University of Delaware and concerto performances with the Richmond Symphony and Sinfonietta Riga in Latvia.

A passionate advocate of new music, JIJI has premiered a duo piece *Talking Guitars* by renowned composer, Paul Lansky, released on Bridge Records. She has

premiered works by numerous emerging composers, including Nina C. Young, Gabriella Smith, Riho Maimets, Krists Auznieks, Gulli Björnsson, Andrew McIntosh, and Farnood HaghaniPour. She also performs her own compositions, incorporating electronic media and acoustic music. 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. As a chamber musician, she performed with members of Eighth Blackbird, Bang on a Can All-Stars, wild Up, and the Aizuri Quartet. Her performances have been featured on PBS, NPR's *From the Top*, WHY-TV, FOX 4-TV, *Munchies*, *The Not So Late Show*, and Hong Kong broadcast station RTHK's *The Works*.

JJJI is currently based in Tempe, Arizona where she holds the post of Assistant Professor of Guitar at Arizona State University. She is sponsored by D'Addario Strings

PROGRAM NOTES

Occhi lo vissi di voi

CLAUDIA SESSA

(c. 1570-1617)

Claudia Sessa was an Italian composer and a nun at the convent of Santa Maria Annunciata in Milan. She sang and accompanied herself so well it has been said "that there was not a singer who could equal her." She composed two sacred works published in 1613, *Occhi io vissi di voi* and *Vatteme pur Lascivia*. JJJI adds idiomatic flourishes, ornamentation, and improvisation in the style of the Italian Renaissance.

Suite española: Asturias, Opus. 47, No. 5

ISAAC ALBÉNIZ

(1860-1909)

Isaac Albéniz was one of the most significant figures in Spanish cultural circles at the close of the 19th century. A remarkable child prodigy and raconteur, he claimed that he ran away from home at age 12, sailed to Argentina as a stowaway and subsequently traveled to America, where he paid his way by playing the piano in honky tonks and spending some time playing at San Francisco's Fisherman's Wharf. On his return to Europe he became a serious stu-

dent of composition. He fell under the spell of Spain's indigenous music and was influenced to a high degree by both flamenco and the guitar. The legendary Francisco Tárrega made transcriptions of Albéniz's piano music, and an appealing though undocumented tale says that Albéniz, on hearing Tárrega's performance of his transcriptions, declared the music had found its rightful home. Tárrega's practice of performing Albéniz's music has been enthusiastically followed by guitarists to this day. Albéniz's *Suite Española Opus 47*, a series of portraits of Spanish scenes, contains his most well-known music. *Asturias*, named for a province in northeastern Spain, is a portrait of a legendary 8th century battle with a strikingly dramatic frame and an introspective, Moorish middle section.

Yanvalloux On Sunday Merci bon Dieu

FRANTZ CASSEUS

(1915-1993)

Frantz Casseus studied classical guitar in his native Haiti but wanted to express the spirit of Haitian people in the music he played and began to compose with that goal in mind. He wrote, "I believe it is the artist's function to render articulately and with beauty the soul of the land of his origin and also the world that he experiences.... As you may know, my work is considered an expression of the Haitian spirit. Yet, critics have stated (and this has been my hope) that it transcends regionalism and enters the realm of transnational art." He moved to New York City at age 30 and recorded with Harry Belafonte as well as several albums of his compositions for solo guitar on Smithsonian Folkways.

Bailarín

TANIA LEÓN

(B. 1943)

Winner of the 2021 Pulitzer Prize in Music, Tania León was born in Cuba but has lived in the United States since 1967. *Bailarín* (Dancer) uses the rhythms and patterns of Cuban music but recombines these in unexpected ways much like the artist Pablo Picasso rearranges visual elements in his Cubist paintings. *Bailarín* was written in 1998 for guitarist David Starobin.

continued on page 3

Abigail

NATALIE DIETTERICH

(B. 1992)

Natalie Dietterich is a composer, violinist, and vocalist from Pennsylvania primarily known for her orchestral and choral works. Applauded by *Performance Today* for her “pulsatingly beautiful and moving” music, her recent projects include *light, beloved*, an acoustic-electric guitar concerto that JIJI premiered at Carnegie Hall. Afterwards Dietterich wrote *Abigail* for solo guitar, a beautiful work that explores the guitar technique called *campanella*, which involves keeping multiple guitar strings ringing over to create unusual and resonant harmonies.

Caprice in A Minor, Opus 1, No. 24

NICCOLÒ PAGANINI

(1782–1840)

Niccolò Paganini showed a natural aptitude for the violin from an early age when he had his first lessons from his father. He became a phenomenal musician and had fantastic stories attached to his name by an amazed public. It was almost common knowledge that he was in debt to the devil for his prodigious talent and many people seriously believed that he had been convicted of murder and had taught himself to play the violin with one string while serving a prison sentence. Paganini, who undoubtedly knew the value of sensational publicity, seems to have encouraged these and similar rumors to spread. His 24 *Caprices*, Opus 1 are an astonishing set of cadenza like violin solos that still serve as the supreme test of any virtuoso violinist. *Caprice 24*, the culmination of this extraordinary set is a theme with 12 subsequent variations.

Untitled

MICHAEL GILBERTSON

(B. 1987)

The works of Michael Gilbertson have been described as “elegant” and “particularly beautiful” by the *New York Times*, “vivid, tightly woven” and “delectably subtle” by the *Baltimore Sun*, “genuinely moving” by the

Washington Post, and “a compelling fusion of new and ancient” by the *Philadelphia Inquirer*. In 2017 Gilbertson joined the faculty of the San Francisco Conservatory of Music and began a tenure as BMI Composer in Residence with the San Francisco Chamber Orchestra. He was one of three finalists for the 2018 Pulitzer Prize in Music for his Quartet.

Cor

KRISTS AUZNIKIS

(B. 1992)

Krists Auznieks was about five when he started creating his own music and is now a very highly sought after composer whose works have been performed at Carnegie Hall, the Kennedy Center, Prague Quadrennial, the Beijing National Arts Centre, and in many other prestigious venues. Written for JIJI, *Cor* is an intriguing combination of traditional classical guitar and electronic sounds. The title is the Latin word for heart and the root for the English words for courage, concord and, the composer speculates, chord. He writes that he wanted to compose a piece highlighting “both the Enlightenment’s mind and the Romanticism’s heart.” The arc of the composition is an exhilarating journey from solo guitar to guitar enhanced with electronic sounds to a stunning and theatrical section for solo electronics and meditatively motionless performer, which ended with the guitarist gradually returning to performance and leading to a luminous conclusion.

Dynjandi

GULLI BJÖRNSSON

(B. 1991)

Gulli Björnsson is a guitarist, composer and programmer from Iceland whose music typically ties electronics, live instruments and visuals to experiences in nature. *Dynjandi* is named after an Icelandic waterfall which plunges down in seven distinct falls. The music uses spiraling arpeggios to represent the falls, the slow sections represent the still pools between plunges, and tone clusters link sections together.

—Program notes by Scott Cmiel