



Recital III

Daniel Ramjattan, Guitar

With Naoko Tsujita, Marimba
Graham Hargrove, Marimba/Percussion

August 15th, 2022, 7:30pm
Walter Hall, University of Toronto Edward Johnson Building

PROGRAMME

Lachrimae Pavane	John Dowland (arr. Ramjattan) (1563-1626)
Elegie	Johann Kaspar Mertz (1806-1856)
Libra Sonatine	Roland Dyens (1955-2016)
I. India	
II. Largo	
III. Fuoco	
Sonata	Leo Brouwer (b. 1939)
I. Fandangos y Boleros	
II. Sarabanda de Scriabin	
III. La Toccata de Pasquini	

INTERMISSION

Lothariis	Daniel Mehdizadeh (b. 1987)
Tango Suite	Astor Piazzolla (1921-1992)
I. Tango no. 1	
II. Tango no. 2	
III. Tango no. 3	

This recital is in partial fulfilment of the Doctor of Musical Arts in Performance.

Daniel Ramjattan is a student of Dr. Jeffrey McFadden.

Daniel Ramjattan has given concerts in Canada, the US, Japan, Austria, and Italy and recently released his debut album *Inspirations: New Works for Solo Guitar* in 2022. He teaches the classical guitar studio at Wilfrid Laurier University's Faculty of Music. His doctoral dissertation explores music performance anxiety in guitarists, and he works actively as a soloist and chamber musician.

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.

Lachrimae Pavane – John Dowland (1563-1626)

Lachrimae Pavane, initially written for Renaissance lute ca. 1590, remains one of Dowland's most-performed solo works. A version of the work later appears in his *Second Book of Songs or Ayres, of 2, 4, and 5 Parts*, set to original poetry in his lute song Flow, My Tears. This arrangement for seven-string guitar uses a capo on the guitar's third fret to facilitate the original Renaissance lute tuning of G-C-F-A-D-G, with a low D in the lower seventh-string added to expand the range of the bass voice. The work has three distinct sections, each including ornamented repeats written into the original score. The work's melancholy character remains a core feature of Dowland's works, and the text of *Flow My Tears* portrays the poetic subject's profound isolation and sorrow, ending with the line "Happy, they that in hell/ feel not the world's despite," and beginning with "Flow My Tears/Fall from your Springs/Exiled forever, let me mourn." The composer notably signed his writings with the note "Semper Dowland, Semper dolens," which translates to "Always Dowland, Always pain." This work remains one of the iconic works which contributed to Dowland's reputation as a tortured, albeit prolific, composer.

Elegie - Johann Kaspar Mertz (1806-1856)

Johann Kaspar Mertz grew up in the Austro-Hungarian Empire in present-day Bratislava, Slovakia, and became an active guitar composer in Vienna. He was well-known and highly regarded by his contemporaries such as Napoleon Coste, with whom he formed a duo. He originally played a ten-string guitar, a common occurrence in the first half of the 19th century. Living toward the end of the 19th-Century "Guitar Mania" period, his *Elegie* for guitar, rediscovered by David Leisner in the 1980s, bears a distinctive funereal mood with a romantic compositional style highly influenced by the piano works of Chopin. Following a highly expressive and lengthy introduction, the work enters a heartbreaking cantabile, followed by a middle development section, before returning to the main theme and tragic coda. Performed on the seven-string guitar, this rendering uses a contrabass A in the lowest string for the conclusion of the work.

Libra Sonatine – Roland Dyens (1955-2016)

A guitarist and composer-performer of Algerian-French heritage, Roland Dyens wrote and arranged a substantial body of music for solo guitar and ensemble as well as two concerti for the instrument. His music regularly featured idioms from jazz and contemporary commercial styles of music, and his solo guitar recitals typically began with open improvisations. As a professor of guitar at the Conservatoire de musique du Paris until his death, he taught generations of guitarists and toured internationally throughout his life. The first movement of his *Libra Sonatine* uses an abridged sonata form with rhythmically-driven tangential interludes, followed by a dreamy second movement. The third movement, *Fuoco*, utilizes extended techniques and toccata rhythms to create a brilliant and lively ending to one of Dyens' most beloved works for solo guitar. While mostly discussed anecdotally, the work is rumoured to have a program. The first movement portrays a heart attack Dyens suffered in India, while the second movement depicts a dreamlike state he entered under anaesthetic at the hospital during surgery. The final movement portrays his return to the concert stage and his previous vitality, concluding with an explosive and percussive ending utilizing extended techniques from funk bass.

Sonata – Leo Brouwer (b. 1939)

Celebrated Cuban composer Leo Brouwer dedicated his first of six solo sonatas for guitar to Julian Bream in 1990, and since then, the work has become a staple of the contemporary guitar repertoire. Much like Dyens, Brouwer's knowledge and facility as a renowned performer on the classical guitar contribute to his highly idiomatic writing style, which emphasizes the instrument's natural resonance and utilizes harmonic voicings and melodic shapes which suggests he conceived the work with a guitar in hand. Much like his *Cuban Landscape with Rain*, the work utilizes motifs resembling bird calls. These intersect with minimalist sections reminiscent of Terry Riley, Afro-Cuban and Spanish rhythms, and a post-tonal writing style characteristic of Brouwer's atonal period. Each of the

three movements includes references to three distinct composers: the first includes a reference to composer Padre Soler toward the end of the first movement, Alexander Scriabin in the second movement, and Paolo Pasquini in the third movement. Brouwer binds the three movements of the work through the use of a motif which references the traditional Bolero rhythm, appearing within the first minute of the first movement. Much like Japanese composer Toru Takemitsu, with whom Brouwer made several collaborations as a performer, Brouwer's works seamlessly juxtapose various elements of his Cuban heritage with his training in Western classical music to create a unique and distinctive musical language.

Lothariis- Daniel Mehdizadeh (b. 1987)

Written for Daniel Ramjattan and Naoko Tsujita in 2022 as a commission from the Guitar Society of Toronto, *Lothariis* depicts a fantastical fictional world of the composer's creation known as Kharatushka. Within this world, the contemplative peoples engage in sophisticated rituals using an ancient mushroom to facilitate transformative spiritual realizations. The work begins with a contemplative beginning which transitions into a rhythmic and chaotic dance, followed by a profound cantabile section depicting an altered state of consciousness. Toward the end, the opening melody returns as the people return to their private state of contemplation. The work was written originally for this ensemble for 7-string guitar and 5-octave marimba, and this performance represents the first premiere of the piece for a live audience.

Tango Suite- Astor Piazzolla (1921-1992)

Written in 1984, Argentinian band leader, composer, and bandoneon virtuoso Astor Piazzolla wrote the Tango Suite as his only multi-movement work originally written for two guitars, and one of only three multi-movement works he wrote for guitar, in addition to his *Histoire du Tango* and his *Cinco Piezas* for solo guitar. Today's version for guitar and marimba renders the first guitar in its original form, with the second guitar arranged for marimba by Graham Hargrove.

Known for pioneering the "Tango Nuevo" style, which sought to incorporate idioms from contemporary classical music and Baroque music into traditional tango music, Piazzolla's music has become synonymous with the tango genre. Nevertheless, he remains somewhat controversial within more traditionalist tango communities for his sophisticated use of counterpoint, dissonant harmonies and changing time signatures, with his music often favouring compositional innovation over danceability. While receiving training at the Paris Conservatoire with renowned composition instructor Nadia Boulanger, he secretly performed in the night as a freelance bandoneon player in a tango band while writing avant-garde music during the day for his composition classes. When Boulanger discovered his love of tango, she encouraged him to incorporate his classical music training into his tango compositions, leading him to develop the Tango Nuevo style. The three movements serve as distinct tangos unto themselves, bound together in a fast-slow-fast format, using idioms and figures found commonly throughout *Histoire du Tango*, his other major ensemble work for guitar and flute, though written in a much more demanding and virtuosic style.