

REVUE DE PRESSE

grégoire jeay



C LES CRITIQUES

THE GLOBE AND MAIL



// Jeanne Lamon's sharp violin and especially Gregoire Jeay's gorgeous flute all provided music-making of the highest order. //

19 janvier/January 2013.

// Her (Karina Gauvin) best aria Will the Sun Forget to Streak, gorgeously introduced and haunted by the solo flute of Grégoire Jeay... //

5 novembre/November 2007.



Solo Traverso
Grégoire Jeay (Traverso)
Fidelio Musique, Inc.

Grégoire Jeay's CD Solo Traverso is a celebration of the more improvisatory forms often found in Baroque music. In addition to well-known pieces such as Telemann fantasies and C.P.E. Bach's Sonata in

A Minor, Jeay included more esoteric repertoire, including a movement from Stamitz's Caprice in G Major, several Quantz caprices, and his own set of variations on the famous La Follia theme.

Jeay's traverse playing is gorgeous. His tone is rich and his pitch and control are impressive playing an instrument on which such things do not come easily. His technical virtuosity throughout is striking, and Jeay is undeniably expressive. Part of the theme of the CD is to embrace the freedom that comes from playing a solo selection and from the forms themselves; a fantasy is by nature more improvisatory than something tied down by a strict formal structure. However, this freedom is where, at some points, Jeay's rubato and expressiveness clash with meter and rhythm.

Jeay is joined by Sylvain Bergeron on archlute for a suite by Pierre Danican Philidor, preceded by an improvised prelude. This is the only accompanied selection on the CD, and the two performers' ensemble and interpretation is inspiringly good.

Jeay's interpretation of Telemann's Fantasy no. 3 in B Minor is also outstanding. His combination of light, fast fingers and inventive ornamentation breathe new life into an old standard. Perhaps the star of this recording project is Jeay's own Fifteen Variations on the Theme of La Follia. Stylistically, the variations are in keeping with the Marin Marais variations that many flutists know well, but they are more technically and musically challenging, requiring larger leaps, faster runs, and stronger interpretive ideas in many places.

Solo Traverso is a showcase for Jeay in several ways: for his remarkable playing, for his taste in selection of repertoire, and for his talent as a composer.

-Jessica Dunnivant

MUSIC REVIEW

Nine things you need to know about Tafelmusik's concert

Intimately Bach
Tafelmusik
Directed by Jeanne Lamon
At Trinity-St. Paul's Centre
in Toronto

REVIEWED BY ROBERT HARRIS



Jeanne Lamon. Mark Coatsworth

1. It was Beethoven who said that Johann Sebastian Bach's name should be Meer ("sea") rather than Bach ("brook") because of the inexhaustible wealth of his musical ideas. And boy, was he right. Three amazing, rich pieces by the master on the program. One great musical idea after another. Forget Einstein - it's Bach's brain we should be studying.

2. There was new music at a Tafelmusik concert! And by new, I mean new - the world premiere of the 2014 Aiga-Faros for flute, violin and harpsichord by Gregoire Jeay, the evening's featured flute virtuoso. What a revelation. Using baroque textures and instruments, Jeay nonetheless created

a work that forced its audience to come to terms with the new, something Bach's audiences had to do every week. True authenticity at a Tafelmusik concert. Reviving the tradition of the immediate connection between composer and audience.

3. It was bittersweet to see Jeanne Lamon perform for one of the last times in the space named after her and with members of the orchestra she basically created. Lamon looked serene on Thursday, and played the solo part in her Bach concerto with the beautiful but unsentimental approach that has been her hallmark at Tafelmusik since she began there. It must be with great pride that Lamon looks out at what she has created over the last 30-plus years.

4. Watching the J-Law and ScarJo of the Tafelmusik family, Julia Wedman and Cristina Zacharias, play the violin, is almost as much fun as listening to them play the violin.

5. There were only eight players in total in Thursday's concert, but they sounded like 20. Partly that's because we can actually hear the musicians now in the renovated Trinity-St. Paul's. But more, it's due to the total concentration and unity of the Tafelmusik musicians. When everyone in a group is on the same page technically and emotionally, the musical force expands exponentially. Eight can sound like 80.

6. Christina Mahler's cello, Alison Mackay's bass and Charlotte Nediger's harpsichord constitute the rocking-est continuo (rhythm) section in the city.

7. Gregoire Jeay is a fine performer as well as an interesting composer. He performed the flute solo in Bach's famous B Minor Suite with aristocratic command that was technically brilliant and emotionally solid. Tafelmusik manages to find soloists that fit into the greater ensemble again and again.

8. I'll admit I proudly use senior's tickets to get around these days, so I'm not opposed in principle to us baby boomers being everywhere. But boy do we come out in force for Tafelmusik concerts. And really, it's not that there are too many of us in the audience. It's just that there's not enough of anyone else. Yes, it's baroque music. Yes, it's a bit of an acquired taste. But pound for pound, night after night, Tafelmusik puts on some of the best shows in town. No matter what your age or inclination.

9. Patrick Jordan, the only musician in Thursday's concert I haven't mentioned so far, played the sometimes thankless viola parts in those baroque classics with fine attention to detail and an overarching musicianship.

Tafelmusik's Intimately Bach runs Jan. 31 and Feb. 1 at 8 p.m. and Feb. 2 at 3:30 p.m. at Trinity-St. Paul's Centre, Jeanne Lamon Hall.

Special to The Globe and Mail

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Classical Music Sentinel

Always on the Lookout for the Best Recordings



SOLO TRAVERSO

Grégoire Jeay (Flute)

Sylvain Bergeron (Archlute)

771028236015

Released: January 2012

Fidelio FACD035

A superb recording of Baroque music oddities and rarities that, apart from the C.P.E. Bach, seem to make their first public appearance on this new CD by Grégoire Jeay playing a Baroque transverse flute. He is a regular member of many of the best early music ensembles, including La Nef and Tafelmusik. As the title suggests, all the pieces are for solo flute except for the Suite by Philidor, in which the continuo part is played by lutenist Sylvain Bergeron, co-founder of La Nef, and a well-established recording artist who has played with Emma Kirkby and Jordi Savall, and many other period performers. The disc also contains a short composition for solo archlute by Bergeron himself.

I will be the first one to admit that the prospect of listening to 64 minutes of solo flute music, barren and sterile of harmony, didn't fill me with a whole lot of enthusiastic anticipation, but not one to dismiss a recording until at least one audition, I gave it its due time in the CD player. Let me just say that it was a pleasure to listen to from start to finish. All the pieces on this CD, including the new works by Bergeron and Jeay, are gems of the genre.

The flute itself, a copy of the G. A. Rottenburgh made by Claire Soubeyran, produces a beautiful, mellow tone and lends itself well to the constant note shaping technique that Grégoire Jeay employs. And the 14-course lute, crafted in Germany by Andreas V. Holst, has a rich and vibrant tone that makes an impressive entrance midway through the disc. And the one piece by Philidor where the flute and lute play together, is not only a miniature masterpiece, it's a joy to listen to.

I will not go into all the technical details noted in the booklet, but one of the most impressive aspects of this CD is the quality of the sound recording. It's a 24-bit Xtract HD process, with which all the best possible care is used from start to finish to insure the end result is a recording as close to natural as possible. For example, some of the recording equipment used is battery powered to eliminate electrical current noise or interference. The tangible quality of the sound is one of the first things that struck me as soon as the music started. This is definitely a must-have CD for audiophiles, for flute fans, for lute fans, for baroque fans, heck for anyone.

Jean-Yves Duperron - February 2012

P R I X
O P U S

Lauréat

An 16 - 11/12

Concert de l'année
Musiques du monde



Nomination ADISQ
Album de l'année 2011
Musiques du monde



LE DEVOIR

Musique Métisse



CONVIVENCIA

LA MANDRAGORE

FIDELIO MUSIQUE

À leurs débuts, les Jongleurs de la Mandragore exploraient le caractère le plus festif de la musique ancienne en s'accordant beaucoup de liberté. Après avoir lorgné vers l'Espagne et l'Allemagne du Moyen Âge, ils deviennent tout simplement La Mandragore, varient davantage les atmosphères et se lancent, pour leur quatrième album, vers les sentiers d'al-Andalus, cette terre idéalisée de cohabitation et de convivialité. D'où la pertinence actuelle. Car l'approche de ces musiciens est également montréalaise et métisse. Si on a conservé plusieurs cadences

dansantes, on intègre aussi de la profondeur dans les rythmes, des cordes, des vents et des percussions de toute la Méditerranée et d'ailleurs, du chant poétique séfarade, la tristesse d'une mélodie, la délicatesse de la musique arabo-andalouse et même des références au folk mondial et à la musique improvisée. Un envoûtant mélange à apprécier le 4 novembre au Saint-Ciboire, dans le cadre du Festival du monde arabe.

Yves Bernard

The Gazette

“ Their latest disc, *Convivencia*, a haunting beauty of an album, celebrates a period in Andalusia in the 10th and 11th centuries when there was peace and tolerance (...) In the liner notes to the disc, vocalist Ingrid Boussaroque points to Montreal as a place where people of all origins live in peace. And that, when you think about it, is a kind of magic.”

Bernard Pérusse, The Gazette (2011)



« Une fascinante incursion dans la musique arabo-andalouse et médiévale. »
Érich Langlois, SRC (2010)



« Le disque est un hommage au métissage des cultures et entremêle d'élégante façon répertoire traditionnel et compositions personnelles (...) Le résultat, envoûtant du début à la fin, est l'œuvre de musiciens de talent. »

Nathalie Fredette, Québec Audio (2010)

The header of the M@gazine Ted website, showing the title "M@gazine Ted" in a large red font, with "Tendances Électroniques & Design" and "Lavardin Technologies" below it. To the right is an image of a tablet displaying the magazine cover and a piece of audio equipment. Below the header is a navigation menu with links: "Actualités", "TED", "Cinéma maison", "Haute-Fidélité", "Rythme & Musique", "Films en DVD & BD", "Liens A/V", "Forum", and "Salons Audio Vidéo".

Sections / **Actualités, Rythme et Musique**

Fidélité Musique - CONVIVENCIA

Publié 11 September 2012 par la salle des nouvelles

Three CD covers for the album "Convivencia" by LA MANDRAGORE. The covers feature a close-up image of a stringed instrument, possibly a cittern or a similar medieval instrument, with intricate patterns on its body. The text "CONVIVENCIA" and "LA MANDRAGORE" is visible on the covers.

Dans le cadre du Festival du Monde Arabe

Montréal, le 6 septembre 2011 - Suite à la sortie de son quatrième album *Convivencia*, l'ensemble LA MANDRAGORE présentera trois spectacles dont deux à Montréal, le 16 octobre à l'Upstairs et le 31 octobre au Petit Moulinsart, ce dernier dans le cadre du Festival du Monde Arabe.

Actif depuis 1995, LA MANDRAGORE est un ensemble montréalais de musique médiévale et méditerranéenne. Il s'est produit un peu partout au Québec, en Ontario, au Nouveau-Brunswick, mais aussi en France. Récemment, on a pu l'entendre au Festival Montréal Baroque et dans des maisons de la culture. *Convivencia* fait suite aux albums *Miracle!* (2001), *Gibraltar* (2002) et *Barbarossa* (2005).

L'ensemble est constitué d'Ingrid Boussaroque, Sean Dagher, Grégoire Jeay, Andrew Wells-Oberegger et Kattam. *Convivencia*, c'est la coexistence, la convivialité, la vie en commun. On utilise ce mot pour décrire l'Andalousie du Califat de Cordoue, où les cultures sarrasines, juives et chrétiennes ont, pour un bref moment, cohabité harmonieusement. LA MANDRAGORE s'est mise en quête de cette Andalousie presque mythique, qui peut faire rêver bien des peuples de 2010.

Le groupe n'a pas cherché à créer un document historique, mais plutôt un hommage vibrant au métissage des cultures. Les musiciens ont utilisé des mélodies médiévales, mais aussi de nombreuses compositions. Ils ont mêlé textures, sonorités et langues, de l'italien à l'arabe, en passant par le français et le ladino. Le nay côtoie le traverso, le oud chante avec le cistre, les darbukas se joignent aux palmas. En résulte un album parfois festif, parfois mélancolique, mais surtout empli d'espoir.

www.mandragore.ca
<http://lamandragore.bandcamp.com>



DIAPASON

L'AMOUR DU CLASSIQUE, LA PASSION DE L'EXCELLENCE
No 613, mai 2013

les disques de A à Z

François Couperin

1668 - 1733

⏏⏏⏏⏏ Concerts Royaux

Clavecin en concert, Luc Beauséjour
Analekta 29993, 2012.TT:1h



Couperin publie les Concerts royaux a la suite du Troisième Livre de pièces de clavecin, en 1722. Il explique dans sa préface qu'ils ont servi a adoucir les dernières années du vieux monarque; ils étaient alors exécutés par les plus éminents musiciens de l'époque, Couperin louchant lui-même le clavecin. La qualité de ces Suites est remarquable, et si le compositeur s'en tient la plupart du temps à une écriture a deux voix (hormis quelques contreparties pour la viole), il préconise une certaine liberté d'instrumentation. On trouve ainsi a la lois des enregistrements présentant le cahier avec un effectif fixe (flute et continuo dans le cas de Barthold Kuijken) et d'autres (Gester, Slowik) variant les couleurs d'un Concert a l'autre, ou au sein d'un même Concert. C'est encore l'option choisie par Luc Beauséjour: au tutti mêlant la flûte, le hautbois, le violon, la viole, le basson et le clavecin, répondent les solos de chacun. La vision des musiciens canadiens étonne a plus d'un titre.

On sent qu'un grand travail de préparation, sans doute rodé par plusieurs exécutions, a permis de privilégier des éclairages toujours judicieux. Certaines pièces délicates sur le plan du tempo et du caractère (Chaconne légère du Troisième Concert, Gavotte du premier, menuets) se révèlent ici des plus convaincantes. Les unissons flûte-violon, particulièrement difficiles, se signalent par leur réussite, et les distributions instrumentales fonctionnent à ravir. Confier au clavecin et au basson la Sarabande grave du Troisième Concert peut surprendre, cependant son caractère est parfaitement assumé et très expressif. Sans doute la finition du détail souffre-t-elle de quelque imprécision de temps à autre, mais quel habile mélange de tranquillité et d'énergie fine laisse parler ce langage fragile avec une belle élégance, un sens du discours toujours en éveil.

Philippe Ramin

Early, Classical and Beyond Couperin - Concerts Royaux

Written by Michael Schwartz

Published on 02 June 2013

Category: [Early, Classical and Beyond](#)



Couperin - Concerts Royaux

Clavecin en Concert; Luc Beauséjour

Analekta AN 2 9993

Louis XIV summoned Couperin to play for him nearly every Sunday; the works performed in 1714-1715 were titled Concerts Royaux and were published in 1722. Couperin left the instrumentation of the concerts to the musicians' discretion, a traditional Renaissance practice, even if the movements take the form of the traditional French baroque suite, no doubt under the Sun King's influence.

From the first concert, the flute, oboe and bassoon lend a different quality to what would otherwise have been strings-dominated pieces. The woodwind instruments are prominent in the prélude and sarabande, where they impart a melancholy quality, and in the gavotte and gigue where the result is a more rustic feel.

In the second concert, the strings make themselves felt much more, notably in the gentle quality of the air tendre. The last movement, échos, restores the balance in favour of the woodwind, in a dignified baroque style.

The third and fourth concerts royaux combine some lively performances for oboe, bassoon and flute, most notably in the musette of the third. The name allemande for the second movement of the third concert belies its liveliness, even if sarabande grave is an entirely appropriate name for the fourth movement.

And then the fourth concert, with yet another allemande not living up to its sombre reputation. In fact, both the courantes which immediately follow, and the rigaudon and forlane en rondeau make this the most exuberant of the concerts royaux.

All in all, an enjoyable collection of Couperin's music for his royal master

EN CONCERT



MUSICAL TORONTO

NEWS, INTERVIEWS, REVIEWS AND COMMENTARY ON CLASSICAL MUSIC

Concert review: Tafelmusik teams up with R.H. Thomson for visit to late-Baroque London

BY JOHN TERAUDS ON JANUARY 17, 2013



R.H. Thomson and Tafelmusik Baroque Orchestra at Trinity-St Paul's Centre on Thursday night (John Terauds iPhone photo).

Tafelmusik and music director Jeanne Lamon are taking the themed concert programme one step further this week with the help of actor R.H. Thomson, inviting their audiences on a trip through mid-18th century London.

Our guide is Thomson's Richard Neale, a retired oboe player from the Orchestra of Her Majesty's Theatre, Haymarket, who, with the help of his "spectral players," a.k.a. Tafelmusik, survey the pan-European collection of composers and styles that comprised musical life in Britain's capital.

The concert programme is a mix-and-match assortment that allows each section of the period-instrument orchestra to show off a bit – something everyone did very nicely at Trinity-St Paul's Centre on Thursday night.

It was a treat to have visiting flautist Grégoire Jeay show off his nimble way with the wonderfully mellow sound of a Baroque transverse flute.

The anchor composer in this programme is George Frideric Handel – himself a German import who came to represent the best of English Baroque music. France is represented

in Jean-Baptiste Loeillet, Italy in Francesco Geminiani, Giovanni Battista Bononcini, Pietro Castrucci and Giuseppe Sammartini.

Germans Johann Ernst Galliard and Johann Joachim Quantz round out the list of European visitors who all offer variations on Baroque style – even if the date of the reminiscence, 1759, approaches the Classical borders of the Baroque era.

Thomson's script is good, mixing fact with whimsy, the serious with humour. The words never feel too long, nor does the insertion of Neale's character strain the flow of the concert.

On the whole, this is a great variation on the standard concert format – one that is entertaining as well as educational. That's a pretty significant accomplishment.

The programme continues to Sunday afternoon at Trinity-St Paul's Centre, with an additional performance at George Weston Recital Hall on Tuesday. Details here.

John Terauds

VICTORIA ^{SUMMER} Music Festival



Early Music from Montreal

Marie-Josée Lord, soprano
Grégoire Jeay, baroque flute
Isabelle Bozzini, cello
Luc Beauséjour, harpsichord

Phillip T Young Recital Hall July 30, 2010

The evening began with a performance of Bach's Sonata in b minor, BWV 1030. From the first notes of the opening movement (Andante: Presto) it was apparent that Jeay is an assured and accomplished flautist, who generates a rich, suave tone. The succeeding Allegro was effortlessly sparkling, with the effect enhanced by Bozzini's robust realization of the bass line. After the affecting Adagio, the final movement (Menuet I - II) was noteworthy for the effervescent harpsichord playing.

Telemann's Concerto V for Flute and Harpsichord in b minor provided an instrumental interlude. The opening Adagio was given an evocative performance in which Jeay displayed his fine technique. At times, I felt, there was a whiff of the silver flute about his playing, but there is no denying the confidence and musicianship of Jeay's playing. Beauséjour gave a wonderful performance of the keyboard part: animated and crisp.

Bach's Flute Sonata BWV 1034 was a good choice to show off Jeay's abilities. His playing is assured, strong and virile. I am not sure what he would do with Couperin or Boismortier, but he can hit a Bach sonata out of the park.

JAMES YOUNG

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