

邓宇襄古典吉他独奏会

03/11/2019 (日) 8:00 pm 吉华独中舞蹈室

Program

Cancion del Emperador  
*based on Mille Regretz by J. des Prez*  
Diferencias Guardame las Vacas

Luis de Narváez  
(fl. 1530 – 1550)

Prelude, Fugue and Allegro, BWV 998

Johann Sebastian Bach  
(1685 – 1750)

Valse Venezuela

Thierry Tiggerrand

Dance Suite Tango

Mark Houton

*Keat Hwa Guitar Ensemble*

La Catedral

- I. *Preludio saudade*
- II. *Andante religioso*
- III. *Allegro solemne*

Agustín Barrios  
(1885 – 1944)

Platero y yo Op. 190

- 13 *La tísica*
- 18 *La arrulladora*
- 28 *A Platero en el Cielo de Moguer*

Mario Castelnuovo-  
Tedesco  
(1895 – 1968)

Tarantella Op. 87

*YS Tang, guitar*

## Program Note:

The Vihuela was more popular than the Renaissance lute in Spain during the Renaissance period. Luis de Narváez was one of a few major composers and teachers of the Vihuela. He published *Los seys libros del Delphin de música de cifras para tañer* (6 volumes) with instructions on the Italian tablature system notation. *Canción del Emperador* (Song of the Emperor) is from the third volume of the above mentioned book; it was based on *Mille regrets* by Josquin des Prez, dedicated to King Charles V of Spain. *Diferencias Guardame las Vacas* is from the last volume, and it was believed to be the earliest variation form ever published.

*Prelude, Fugue, and Allegro, BWV 998*, is considered Bach's late work, it was suggested for the Lute or the Harpsichord. Interestingly, Bach did not play the lute, but instead he composed his lute works on an instrument called the Lautenwerck, which functions just like a Harpsichord but with gut strings.

*Prelude* is in 12/8 time, with arpeggiated chordal style in a molto perpetual manner. Like many of Bach's music written in 12/8 time, it presents a gentle, comfortable, and graceful swing, almost like rocking a cradle. *Fugue* of BWV 998 is quite unusual for two reasons. One of which being the Fugue is written in da capo / da segno structure (or ABA form), which is not frequently seen in Bach's Fugue. The second extraordinary feature of this fugue is that many of the subjects and answer take place at the bass line itself. The Fugue opens with a slow, step-wise subject; symbolizes choral-type or hymn-liked work. The middle section of the Fugue is an embellishment of the subject with running 16th notes; and the da capo is the exact repeat of the beginning section. The *Allegro* is in a typical 18th-century Binary Sonata form. Like many of Bach's Sonatas, the key structure of this movement is clearly laid out, constantly modulating through sublime sequences, and of course, not without Bach's signature of sub-dominant reinstatement before the final cadence.

Paraguay composer and virtuoso guitarist, Agustin Barrios Mangore, musical style was heavily influenced by Southern American folk elements. Some of his work follow the Baroque elements in which Barrios incorporated harmonic progression of the earlier era, along with some chromaticism, *La Catedral* is an excellent example of such. *Preludio saudade* is a melancholy, contemplating movement in lento tempo using arpeggiated harmonies encompassed with compound melodies. *Andante religioso* is written in a old madrigal / motet form but with colorful chromatic harmonic sequences. *Allegro solemne* is in A-B-A-C-A-Coda form, similar structure to the Rondo form but without the significance of tonal modulations. The last movement exerts the capability of the performer's technique; this positions *La Catedral* as one of the most prominent concert and competition repertoires.

Mario Castelnuovo-Tedesco wrote a vast number of original compositions for many instruments / voices, including chamber music and concertos. He met Andres Segovia in the 1930s, and began composing many pieces for the guitar. Castelnuovo-Tedesco guitar works are highly contrapuntal and often written in traditional form structure. Castelnuovo-Tedesco did not play the guitar. His guitar works were considered "unfriendly" to play by guitarists and, were therefore, only playable after considerable rearrangements. However, thanks to this, Castelnuovo-Tedesco guitar works were able to breakaway from the conventional guitar techniques as well as the "comfort" tonality, thus widening the tonal texture for the instrument.

**Platero y yo. Op 190** is based on the story / poem by Juan Ramon Jimenez, a winner of the Nobel Prize for literature. The composer selected 28 stories out of the 138, written for guitar and narrator.

**No. 13 *La tísica (The Consumptive Girl)***

She used to sit up straight on a sad chair, her face white and matt like a faded amaryllis, in the center of the cold, whitewashed bedroom. The doctor had ordered her to go out into the countryside, to benefit from the sunshine of that chilly May, but the poor girl was unable to.

"When I get to the bridge," she told me, "and you see, young master, it's right alongside here, I choke up. . . ."

Her childish voice, thin and cracked, dropped in weariness, as a breeze will sometimes drop in summertime.

I offered her Platero for a little stroll. When she was mounted on him, what laughter on her sharp dead face, all dark eyes and white teeth!

. . . . The women came on their doorways to watch us go by. Platero walked slowly, as if he knew he was carrying a fragile lily of fine glass. The girl, with her white habit of Virgin of Montemayor, with a scarlet cord, tranfigured by fever and hope, resembled an angel crossing town on the way to the southern sky.

**No. 18 *La arrulladora (The Lullaby Singer)***

The charcoal burner's little girl, pretty and dirty as a coin, her dark eyes burnished, and her firm lips bursting with blood amid the soot, is the door to their hut, sitting on a roof tile, rocking her little brother to sleep. The May hour is vibrant, burning and bright as a sun inside. In the brilliant peace can be heard the boiling of the pot cooking food in the field, the mating call

from the Horse Pasture, the merriment of the sea breeze in the tangle of the eucalyptuses. In the heartfelt, sweet tone, the charcoal burner's daughter sings:

*My baby is going to sleep in the grace of the Shepherdess . . . .*

A pause. The wind in the treetops . . . .

*And because my baby falls asleep, the lullaby singers falls asleep . . . .*

The wind . . . . Platero, who is walking softly amid the sun-scorched pines, gradually arrives . . . . then he stretches out on the dark earth and dozes off like a child to the long maternal song.

***No. 28 A Platero en el Cielo de Moguer (To Platero in the Sky of Moguer)***

Sweet trotting Platero, my little donkey who carried my soul so often - only my soul! - over those low-lying roads of prickly pears, mallows, and honey-suckles; to you I dedicate this book which speak of you, now that you can understand it.

It goes to your soul, which now grazes in Paradise, through the soul of our Moguer landscapes, which must also have ascended to heaven with yours; it bears, riding on its paper back, my soul, which traveling to its ascension amid flowering brambles, is becoming better, more peaceful, purer every day.

Yes. I know that, when evening falls, when amid the orioles and the orange blossom, I arrive, slowly and pensively, by way of the solitary orange grove, at the pine that sings a lullaby to your death, you, Platero, blissful in your meadow of everlasting roses, will see me halt in front of the yellow irises that have sprouted from your

decomposed heart.

### ***Tarantella.***

The tarantella is a traditional Italian dance in compound time, usually played with tambourines or some light drums. Many Italian folk dance have the characterisic of the tarantella; quick, agitated, and a little sense of neurotic. An unmistakably famous tarantella would be Rossini's *La Danza*. This is probably the most famous guitar work by the composer.

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### ***YS Tang*** – [www.ys-tang.com](http://www.ys-tang.com)

From Sungai Siput, Perak, Tang started learning the classical guitar at the age of 16. He enrolled in the Music Department of Malaysian Institute of Art (MIA) majored in the classical guitar under the tutelage of Ms. Margaret Ng. Without completing his studies from MIA, Tang furthered his studies at Del Mar College and Texas A&M University Corpus Christi with scholarship, under the guidance of professor Philip Hii and Dr. Wann-Dar Tan. Subsequently, Tang completed his master's degree in music performance with scholarship at Texas Tech University School of Music where he was also awarded teaching assistantship to Dr. James Bogle. Mr. Tang was formally an adjunct music lecturer at Malaysian Institute of Art; currently a freelance musician keeping an active performing and teaching schedule.



**YS.TANG.MUSIC**

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