

9-24-2010

Guest Artist Recital: The Beijing Guitar Duo

The Beijing Guitar Duo

Meng Su

Yameng Wang

Follow this and additional works at: https://digitalcommons.ithaca.edu/music_programs



Part of the [Music Commons](#)

Recommended Citation

The Beijing Guitar Duo; Su, Meng; and Wang, Yameng, "Guest Artist Recital: The Beijing Guitar Duo" (2010). *All Concert & Recital Programs*. 4391.

https://digitalcommons.ithaca.edu/music_programs/4391

This Program is brought to you for free and open access by the Concert & Recital Programs at Digital Commons @ IC. It has been accepted for inclusion in All Concert & Recital Programs by an authorized administrator of Digital Commons @ IC.

Ithaca College Concerts 2010-11
"Collaborations"
The Beijing Guitar Duo
Meng Su and Yameng Wang

Ford Hall
September 24, 2010
8:15 p.m.

Program

Chaconne (from Violin Partita No. 2 in D minor, BWV 1004) J. S. Bach (1685-1750)/
Ferruccio Busoni (1866-1924)
arr. for two guitars by Ulrich Stracke

Sonatina Canonica, Op. 196 Mario Casteluovo-Tedesco
Mosso, grazioso e leggero (1895-1968)
Tempo di Siciliane
Fandango en Rondeau

Aquarelle Sérgio Assad
Divertimento (b. 1952)
Valseana
Preludio e Toccata
Meng Su, solo guitar

Intermission

The Bridge of the Birds, op. 90 Carlo Domeniconi
(b. 1947)
Yameng Wang, solo guitar

Maracaípe Sérgio Assad
Wistful Rider
Crab Walk

Suite Retratos Radamés Gnattali
Pixinguinha (Choro) (1906-1988)
Ernesto Nazareth (Valse)
Anacleto de Madeiros (Schottisch)
Chiquinha Gonzaga (Corta Jaca)

Discography: Tonarmusic

Exclusive Management: Arts Management Group, Inc.
37 West 26th St. New York, NY 10010

Notes

Bach/Busoni: Chaconne

Originally the term chaconne denoted a dance of Spanish origin and was said to be derived from a Basque word meaning “pretty”.

It was a slow measure in 3/4 time, not unlike a sarabande, with the accent on the second beat, usually a dotted quaver. In the course of time, however, the chaconne developed into a set of variations on a ground-bass. That is the form of the present Chaconne, which retains the characteristic rhythm.

Busoni wrote the transcription for piano of the Chaconne from Bach’s Partita No. 2 in D minor, for unaccompanied violin and this is Ulrich Stracke’s transcription for two guitars. The composition is based on a succession of chords which provide the harmonic ground over which the upper parts are continuously altered.

Mario Castelnuovo-Tedesco: Sonatina Canonica

Mario Castelnuovo-Tedesco, born in Florence, studied composition and piano at the Istituto Musicale Cherubini and later at the Liceo Musicale of Bologna. His mentors were Pizzetti and Casella, members of the influential and progressive Società Italiana di Musica, a group of composers, including Malipiero and Respighi, with whom Castelnuovo-Tedesco became closely associated.

Castelnuovo-Tedesco’s interest in writing for the guitar began with his introduction to Andrés Segovia, who had travelled to Italy with Manuel de Falla, at the Venice International Festival in 1932. As a result he was to compose over a hundred works for the instrument, including concertos, chamber music, many solos and some of the finest pieces for two guitars.

In 1939, as a result of Mussolini’s anti-Jewish edicts, Castelnuovo-Tedesco was obliged to seek refuge abroad, but after settling in California he became a prolific writer of film music between 1940 and 1956, in the same period composing more than seventy concert works. As a member of the faculty of the Los Angeles Conservatory of Music, he numbered among his pupils Henry Mancini, Nelson Riddle, André Previn, and the composer John Williams.

Sonatina Canonica, Op. 196, was written in 1961. Though Sonatina Canonica may by its title suggest a genre that pays

tribute to past styles, it is actually a thoroughly contemporary work, lyrical and sometimes humorous in nature, with three contrasting movements. The sonatina opening, *grazioso e leggero* (graceful and light), first presents a virtuoso blending of guitar colours and strong melodic themes. A central section introduces skittish dotted rhythms with an elegantly ornamented quasi *Musette*, followed by a vigorous recapitulation which re-states elements of the central part. The slow movement, *Tempo di Siciliane*, in 6/8, is one of the composer's most tender and inspired offerings for the guitar, in which he skillfully deploys the guitar duo to achieve not only the articulation of beautiful themes but also the careful working out of sublime chordal effects. Then comes *Fandango en Rondeau*, *ritmico e deciso* (rhythmical and decisive), an energetic dance yet with some moments of introspection, including a brief melody indicated as 'expressive and a little passionate' before the main theme returns with its vivacity and excitement.

Sérgio Assad: Aquarelle

Aquarelle is the French word for watercolor, a traditional painting style that uses pigments dissolved in water. The first time I saw a watercolor I was impressed by the number of techniques employed to spread colors in different textures that give an ethereal look to the painted subject. Following the idea of spreading pigments on a paper, I started building a motif of three notes like three different pigments that form the basis of a palette.

Based on this single motif, I created multiple voicing layers to simulate the superposition of colors in an *aquarelle*. The three-note melodic material is reinforced by the 3-3-2 rhythmical pattern that is very common in Latin music and occurs frequently in the music from the northeast of Brazil. The piece was written in 1986 and was my first attempt at composing for solo guitar. It was in that same year that I met David Russell at a guitar festival in Israel, and showed him the piece. I had always been impressed by his excellence as a performer and was very pleased that he promptly decided to include *Aquarelle* in his repertoire. When the piece was published, it was a pleasure to dedicate it to him.

--Sérgio Assad

Carlo Domeniconi: The Bridge of the Birds

The Bridge of the Birds is a very contrasting and virtuosic work; the moods of its passages vary between melodic, meditative, virtuosic and dancelike. It was composed in 1998 for Prof. Zhen Ji and has found a place in the repertoire of many Chinese guitarists.

Sérgio Assad: Maracaípe

Commissioned by Chia Teng and Theresa Lee and written for and dedicated to the Beijing Guitar Duo, Maracaípe was named after a beach of the same name situated on the northeast coast of Brazil, within the state of Pernambuco. The piece is a musical description of a brief visit to its sand and water. Maracaípe is a surf paradise and is home to a world surf tournament. Although it is a place full of vitality during the daytime, the air carries a certain melancholy in the evenings.

Written in two parts, Maracaípe offers a vision of this melancholy mixed with the strength and energy of the surfing waves through the first part called Wistful Rider. Based on a five-note motif, this part comprises an introduction, which is also a brief development of the main motif, an A section, which is a sort of Modinha, an old Brazilian court dance, and a B section representing the increasingly high waves. The second part depicts a crab walk on the beach sands through an energetic type of dance with origins on the northeast region of Brazil. This part also provides a return to the melancholic Modinha, and after a return to the crab walk dance, the piece ends with a vigorous sequence of transpositions of the original five-note motif.

--Sérgio Assad

Radamés Gnattali: Suite Retratos

Radamés Gnattali composed his Suite Retratos in 1958 for mandolin, choro group, and string orchestra. He dedicated the work to his close friend and great mandolin master, Jacob do Bandolim.

Suite Retratos is comprised of four dance movements based on popular forms associated with and named after Brazilian composers from the past. The first movement is a choro entitled Pixinguinha: it is followed by a waltz, Ernesto Nazareth, and a Schottisch dance Anacleto Medeiros. The suite ends with a corta jaca dance Chiquinha Gonzaga. The recording of this suite, done in the early 1960's with Jacob do Bandolim as a soloist and Gnattali as director of the orchestra, set a new and higher standard

in the choro style by incorporating written music into the more traditional improvised choro form.

In the late 1970's the mandolinist Joel Nascimento persuaded Gnattali to arrange the suite for a small group based on the conjunto regional, the most common formation of a choro group. When the arrangement was ready, Joel gathered together some friends who had accompanied him previously, and surprised Maestro Gnattali on his 73rd birthday with the first rendition of Suite Retratos for conjunto regional. The group formed for this occasion was named Camerata Carioco, and represented a true revival of this style being appointed by music clinics as one of the most important contributions to the choro language. The recording of this ensemble in 1979 moved the Assad brothers to ask Gnattali to prepare a version for two guitars. The version was ready in 1981 and the Assad immediately incorporated it into their repertoire. Suite Retratos has become a standard in the two-guitar literature and has been recorded by most professional guitar duos active today. --Sérgio Assad