

The Lute's Journey on the Silk Road

Giardino delle 7 Montagne, Curio TI



Peter Croton
Yang Jing

Nehad El-Sayed
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The lute was invented in Mesopotamia. Some 2000 years ago it moved on the Silk Road from Persia eastwards to China and later to Japan. Already in the early Middle Ages it also reached Europe and developed there into an instrument of high esteem at the Renaissance courts. In the present concert four musicians reflect this journey in an artistic way. The travel begins with Spanish and Italian lute music of the Renaissance followed by Arabian music played on the oud. After these occidental and oriental sounds, the Chinese pipa connects us with the Far East and the concert ends with a ballad sung accompanied by the Japanese biwa.

A recital of these four types of lutes on one stage - in solos and duos - can be called a world premiere.

Place

Via Favaiolo 24, 6986 Curio TI

Time

2019 Sept. 1st 2:30 p.m.-4:30 p.m., Tenue de ville
Champagne-reception following the concert

Registration

(binding) until **15. August 2019**

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Tel: 079 444 08 56

Tickets

80 CHF Please indicate number of guests

Map for driving

is attached

Suggestion for travel to Curio, via Lugano
(with public transportation: rail and bus)

Zurich dep. 10:40 a.m. / Basel dep. 9:33 a.m.

Lugano arr. 12:56 a.m. (train/bus: Lugano dep. 1:09 p.m. / Curio Paese arr. 1:47 p.m.)

After the concert

(bus/train: Curio Paese dep.: 6:08 p.m. / Lugano arr. 6:50 p.m.)

Lugano dep. 7:04 p.m. Zurich arr. 9:35 p.m.

Lugano dep. 7:04 p.m. Basel arr. 10:59 p.m.

Program

Renaissance Lute

1. Fantasia comp.: Francesco da Milano (1497-1543)

Francesco da Milano was the most celebrated Italian lutenist in the 16th century, also known as "il divino". *Fantasias* are free form compositions, mixing polyphonic textures with instrumental idioms.

2. Diferencias sobre Guárdame las Vacas comp. : Luis de Narváez (fl. 1526-49)

This is the earliest known example of a *diferencia*, a theme and variations composition.

3. The flatt paven and galliard comp.: John Johnson (+1594)

John Johnson was lutenist to Queen Elisabeth I. The pavan was a popular processional dance, often followed by a lively galliard, involving jumps and skips.

Duo Lute with Oud

1. Variations on Greensleeves Anonymous England ca 1600

One of the most popular ballad tunes of the 16th century, Greensleeves is used here for improvisation; Peter Croton in the European style, Nehad El-Sayed in the Arabic style.

2. Jadal (excerpts) comp.: Marcel Khalife (*1950)

Jadal was original written for two ouds. The composer writes: "It is at a level of artistry that departs from the past, presenting a new challenge to the composer and the musician. Jadal brings forth a unique richness in Arabic music through the search for a new law of aesthetics to replace the old. It is an openness toward an uncharted territory emanating from the familiar."

3. Searching for Dalza comp.: Peter Croton (*1957)

This canon was written by Peter Croton as a tribute to the early 16th century Italian lute composer J.A. Dalza. It features the single-line virtuosity typical for early renaissance lute music as well as for the oud.

Arabic Lute: the Oud

1. Samai Rahet Arwah comp.: Mamdouh El Jebaly

Samai is the term for an often-used rhythm in ten/eighths (10/8) and *Rahet Arwah* is the name of a scale with a quarter tone as keynote. The whole piece consists of four parts with complementing refrains. The first three proceed with the mentioned *samai* rhythm, the fourth part which is much faster uses a different rhythm.

2. Nozha comp.: Said Al-Chraibi

Said Al-Chraibi is a Moroccan oud player and composer. The vicinity of Morocco to Spain can well be felt in this music. *Nozha* means a walk – the composer strolls together with us on an intercultural promenade.

3. YA Mesaharni, Um Kulthum comp.: Sayed Mekkawi

This piece is a reverence to the great Egyptian singer Um Kulthum (1908-1975). This artist disposed of such a huge repertoire that it allowed her to perform on stage with a new program every month. She disseminated the art of Egyptian singing not only in the whole Arabian region but also in Europe.

4. „For her“ comp.: Nehad El-Sayed

"For her" is a reverence of the composer to his wife. It is a musical journey from the Orient to the West. Both worlds are not only presented in succession but sometimes also amalgamated, which transports the listener into new realms of music.

Duo Oud with Pipa

Free Improvisation

Pause

Chinese Lute Pipa

1. Dance along the old Silk Road 龜茲舞曲 comp.: Yang Jing

Yang Jing wrote this composition based on an ancient chromatic scale of Yan-music from the Tang Dynasty (618-907). In 1993 this piece was awarded the First Prize in the National Chinese Competition for Composition and in 2004 it was selected as compulsory piece in the National Competition for Pipa-players.

2. A Moonlit Night on the Spring River 春江花月夜

This piece is one of the best known classics for pipa. It is based on a poem by Zhang Ruoxu (ca. 660 – 720) in which the beauty of nature is praised. The poem tells about the feelings of the people who enjoy the evening scene while pondering the marvel of the cosmos. According to a legend, this piece was created in the late 6th c at the Imperial Court of the Northern and Southern Dynasties (386-589). Yang Jing used the first printed version from 1913 to arrange this piece for her modern pipa.

3. Geysir 間歇泉 comp.: Yang Jing

In the magic land of Yellowstone National Park in the United States in the summer of 2000, Yang Jing was inspired by the activity below the volcanic ground she was walking on. The constant movement within the earth and the eruptions of the geysers became the symbol of the life energy of our earth within the infinity of the universe.

Duo Pipa with Biwa

Sakurabune (Cherryblossoms in the Boat) comp.: Okada Kazuko

This duo was originally for guitar and chikuzenbiwa. The texture of the guitar-part is flexible and can therefore be easily arranged for pipa.

Japanese Lute Biwa

1. Short introduction into the instrumental aspect of the chikuzenbiwa

2. The Archer Nasu no Yoichi 那須与一 (Abbreviated Version)

Text: Heike Epics 14th century comp.: Tachibana Kyokusō (1892-1967)

In the Heike epics the struggle between two mighty clans at the end of the 12th c is told. This tale of over 200 chapters has a similar importance for Japanese culture as the epics of Homer have for European culture. The orally transmitted tale was written down for the first time in the 14th c (Kakuichi version) and the chapter of Nasu no Yoichi is the only one in the repertoire of chikuzenbiwa using this old original text. The ballad is one of the few bright episodes telling of a successful shot with an arrow – most other stories are centered on the themes of sorrow, decline and death.