

## Program

El Abejorro	Emilio Pujol (1886 - 1980)
Radiance (2007) for Ming Ming	David McMullin (b. 1971)
Allegro from BWV 998	Johann Sebastian Bach (1685 – 1750)
Capricho de Goya no.18 “El Sueño de la Razon Produce Monstruos” (The Sleep of Reason Produces Monsters)	Mario Castelnuovo-Tedesco (1895 – 1968)
Una Limosna por el Amor de Dios (Alms for the Love of God)	Agustín Barrios (1885 – 1944)

### Notes on the Program

by Steve Lin

In 2007 I had the pleasure of working with David McMullin, a Boston-based composer. Of Radiance, McMullin says: “Radiance is dedicated to my wife, MingMing, on the occasion of our fifth wedding anniversary. Her name in Chinese means “light” or “brightness,” and she is indeed my inspiration and guiding light.”



As far as we know, Johann Sebastian Bach did not play the lute, but he owed a lautenwerke—an instrument of his own creation, which was a harpsichord strung with gut strings, so that it could imitate the sound of a lute. *Prelude, Fugue and Allegro* BWV 998, was likely composed for the lautenwerke, but Bach’s infinitely adaptable music lends itself beautifully to the guitar.

Mario Castelnuovo-Tedesco wrote prolifically for the guitar, though not a guitarist himself. One of his most monumental works, *Caprichos de Goya*, is a set of twenty-four compositions, after the Spanish painter, Francisco de Goya. The eighteenth *Capricho* in particular is inspired by the etching, “*El Sueño de la Razon Produce Monstruos*”. It shows an artist asleep at his desk; behind him are monsters of varying sizes and grotesqueness. The artist, clad in light garment, represents of reason; the monsters, dark in the back, symbolized everything that the Age of Enlightenment stood against – ignorance, corruption, evil, etc. Castelnuovo-Tedesco’s setting of Goya’s etching begins in the dark key of D minor; he uses variations that build in intensity, dissonance, and dynamics, as if depicting the monsters that roam free as the watchful eye of reason sleeps. However, the composer’s setting ends in D major, suggesting that the artist rises from his rest to reinstate reason and truth.



The music of Agustín Barrios is a fusion of rustic Latin American folk and a learned European style. *Una Limosna por el Amor de Dios* was Barrios’ last major composition and is a spiritual journey, at first with a piety that is almost melancholic, but finishes with subdued tones of devotion.

### Questions to think about:

- 1.) How do the titles of the pieces relate to your experiences of the music?
- 2.) What are some of the images or ideas that you get when listening?
- 3.) Why would a composer write music that evokes images?
- 4.) How is this music different from what you listen to? What is music expressing?

### About the Artist

Steve Lin has performed for audiences throughout the United States, Taiwan, Mexico, and Italy in solo and ensemble engagements. His extensive repertoire spans from the Renaissance to Latin American, and he is also an advocate of contemporary music, active in commissioning new works for the guitar.

A recording artist for VGo Recordings, Steve released his debut CD in 2007, *Eliot Fisk Series Vol. 1* (VG1013), a joint effort with guitarist Joseph Williams II and La Bella Strings. His second CD, *Imagen* (VG1015), features the Latin American compositions of Agustín Barrios and Antonio Lauro.



Steve was the first prize winner at the Boston GuitarFest Solo Competition (2006) and the East Carolina University Guitar Competition (2001). He has appeared at festivals such as Yale Guitar Extravaganza, L’Accademia Musicale Chigiana, Chitarralperia Festival, and Stetson Guitar Workshop.

In 2008, Steve was coached by Helmut Lachenmann’s in preparation for a performance of ‘...zwei Gefühle...’, *Musik mit Leonardo* with Stephen Drury and the Callithumpian Consort. He has performed with Boston Microtonal Society’s NotaRiotous, a chamber ensemble dedicated to promoting microtonal music. He has also appeared at New England Conservatory’s Summer Institute for Contemporary Performance Practice (SICPP) and on the New Gallery Concert Series of Boston, which promotes new music and art. Steve frequently collaborates with composers and has premiered works by David McMullin, Nomi Epstein, Joseph Johnson, Matthew McConnell, and Colin Stack.

In 2005 Steve founded Boston Guitar Project, an outreach initiative and concert series. Through Boston Guitar Project, Steve has brought the guitar before new audiences, serving the community through events such as benefit concerts for disaster relief, afternoon concerts for nursing homes and hospitals, fund raiser concerts for community organizations, and more. In the same year, he became the assistant director of Boston GuitarFest, the premier guitar festival New England.

Steve is currently a doctoral candidate at New England Conservatory studying with Eliot Fisk. He earned his M.M. at Yale School of Music and his B.M. at NEC. At present, Steve is a private guitar instructor in the Boston area. During his free time he enjoys cooking and playing table tennis.

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