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<b>Fantasy on “Se Chi Luon Kim” (Vietnamese Folk Song)</b>	<b>Phung Tuan Vu</b>
<b>Etude No.1</b>	<b>H. Villa-Lobos</b>
<b>Homage to Villa-Lobos</b>	<b>Phung Tuan Vu</b>
<b>Gavotte en Rondeau, BWV 1006</b>	<b>J.S. Bach</b>
<b>Preludio from Suite Antiga</b>	<b>G. Santorsola</b>
<b>El Colibri</b>	<b>J. Sagreras</b>
<b>Le Cygne**</b>	<b>C. Saint-Saëns</b>
<b>Caprice No. 24</b>	<b>N. Paganini</b>

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<b>Nostalgia</b>	<b>Phung Tuan Vu</b>
<b>Two Dreams</b> <i>I. Good Dream</i> <i>II. Bad Dream</i>	<b>Phung Tuan Vu</b>
<b>Khi nguoi yeu toi khoc*</b>	<b>Tran Thien Thanh</b>
<b>Chôro No. 1, ‘Typico’</b>	<b>H. Villa-Lobos</b>
<b>Koibitoyo*</b>	<b>Mayumi Itsuwa</b>
<b>Campiña Andaluza (Alegrías)</b>	<b>Sabicas</b>

\* *arranged by Phung Tuan Vu*

\*\* *transcribed by K. Yamashita*

*Thank you for silencing your electronic devices during our concert*

**Fantasy on “Se Chi Luon Kim”** is a piece based on a northern Vietnamese folk song, roughly translated “rolling the thread to pass through the needle’s eye.”

With his “Douze Etudes pour Guitare” written in 1929 at the request of Andres Segovia, Heitor Villa-Lobos revolutionized the way that the guitar was to sound henceforth. **Etude No. 1** is reminiscent of Villa-Lobos great idol, Johann Sebastian Bach; whose keyboard preludes provided the figurative models for this guitar etude famous for its difficult arpeggio patterns. **Homage to Villa-Lobos**, a fond evocation of Villa-Lobos’ preludes and etudes for guitar, was written on the centennial of the composer’s birth in 1987 and newly revised in 2007, his 120th anniversary.

**Gavotte en Rondeau** is the third movement from J. S. Bach’s Partita No. 3 for solo violin. **Preludio from Suite Antiga** by Guido Santorsola (1904-1994) is written in the baroque style, reminiscent of Bach’s keyboard preludes.

Julio Sagreras uses legato, slur, glissando, and a fast series of repeating sixteenth notes to create the impression of the flight of the Humming Bird, **El Colibri**. **Le Cygne** (The Swan) is the most famous movement from The Carnival of the Animals by Camille Saint-Saëns written for cello and piano accompaniment. The legato music flows like a swan gliding unhurriedly through the water.

**Caprice No. 24** is the final caprice of Niccolò Paganini’s 24 Caprices, a famous work and often considered one of the most difficult pieces written for the solo violin. The work, in the key of A minor, consists of a theme, 11 variations, and a finale.

The eight beginning bars of **Nostalgia** in natural harmonics emulate the monochord, a Vietnamese traditional single-stringed instrument. The two movements of **Two Dreams**, were written ten years apart, and triggered by the musical sounds the composer heard upon waking from his actual dreams. The whole piece is polytonal but based on Vietnamese folk tonalities.

**Khi nguoi yeu toi khooc** (When My Lover Weeps) is a pre-1975 Vietnamese pop song written by Tran Thien Thanh. The guitar arrangement was a homage to the songwriter when he passed away in 2005.

Villa-Lobos composed a set of fourteen Brazilian chôros for various instruments ranging from solo guitar to full orchestra with mixed chorus. The term chôro is derived from the name of the popular bands of Rio de Janeiro which play a particular Brazilian variety of entertainment music. **Chôro No. 1, ‘Typico’** is the only one in the series written for solo guitar.

Mayumi Itsuwa rose to stardom in 1980 with **Koibitoyo** (My Dear Lover) which became number one in Japan as well as number one in Taiwan, Hong Kong, Singapore. Koibitoyo is a tragic love song, beautifully written by Mayumi herself, the story of a break-up where the woman is freezing on a park bench broken by rain, waiting for her lover to come back and laugh, that the talk of leaving was just a joke.

**Campiña Andaluza (Alegrías)** is a flamenco solo by the great flamenco virtuoso guitarist Sabicas (1912 - 1990). The mood is gay, fresh, airy, and fluid.