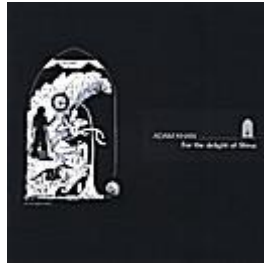


Mp3 Adam Khan - For The Delight Of Shiva



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20th Century music for classical guitar by Leo Brouwer, Carey Blyton, Gilbert Biberian, John W. Duarte and Ottavio Negro. Includes Leo Brouwer's third book of Estudios sencillos. 17 MP3 Songs in this album (55:25) ! Related styles: CLASSICAL: Twentieth Century, LATIN: Afro-Cuban People who are interested in John Williams Julian Bream Leo Brouwer should consider this download. Details: Adam Khan was born in Neath, Wales. He began to play the Guitar at the age of 12. After his first recital 3 years later he was hailed by the press as One of Britains most promising young musicians. His main teacher over the years has been Oxford based English guitarist Raymond Burley. He also studied in London with the composer John W. Duarte. Adam also spent a great deal of time abroad where he had the chance to study with the great Cuban composer Leo Brouwer in Spain, Germany and Portugal. He also played extensively in master classes with Argentine Guitarist Roberto Aussel. Adam has been a prize winner and finalist in several international guitar competitions including 2nd Prize at the Citta de Cortemilia competition in Turin (Italy), The Brescianello prize at Savona (Italy) and finalist at the Simoni Salmasso competition in Pisa (Italy). In 1997 he was selected for the final stage of the Stotsenberg guitar competition in Malibu, Los Angeles, and at the Bucharest international guitar festival in Romania. Adam has given recitals and master classes at leading venues and festivals through out the world including solo performances at the Guitar festival of Great Britain in Chichester, the Abu Dhabi music foundation international series in the Gulf, The Delhi international music festival in India, 3rd Cumbres de Guitares Mar Del Plata, Argentina, the Dundee international guitar festival Scotland, The Peruvian-British Guitar festival in Lima, Peru, The Bucharest Guitar festival in Romania, The Ordu international guitar festival in Turkey and a duo charity concert with Sitar player Nafees Ahmed in the grounds of Lahores botanical gardens in Pakistan. Adam has also given solo recitals in Italy, Spain, America, Patagonia, Germany, Turkey, United Arab Emirates,

Bahrain, Qatar, Portugal, and Wales. In 2003 Adam was chosen as a young guitarist in residence (along with fellow guitarists Amanda Cook, Simon Thacker and Vasilis Besas) at the Dundee international guitar festival in Scotland. This project involved the formation of a guitar quartet and a series of concerts, master classes and cd recording of new music written especially for the project by composers David Fennessey and David Ward Mclean. His debut solo recording A day in November for Dinmore records was released in 2003 and has enjoyed great critical acclaim and radio airplay around the world. It includes music by Cuban composer Leo Brouwer, French composer/guitarist Roland Dyens and Argentinas Maximo Diego Pujol. His most recent album INTERLUDIO was recorded in Buenos Aires with Guitarist Luis Orias Diz and features music from Argentina, Cuba and Great Britain including Leo Brouwers complete guitar duos. Adam has worked on many diverse musical projects including collaborations with Nafees Ahmet (sitar), Sara Egan (mezzo-soprano), The Royal Philharmonic Orchestra, The Allegri string quartet, Harrow Symphony orchestra, Flor Vega (Flute), The Opera Babes, Chrome, Mr Who, Matrix and in duo with Argentine Guitarist Luis Orias Diz (Welsh-Argentine guitar duo).

NOTES ON 'FOR THE DELIGHT OF SHIVA' LEO BROUWER Cuban composer Leo Brouwers contribution to the guitar is vital to the instruments development over the last 50 years, Born in Havana in 1939 into a musical family that included his great uncle Ernesto Lecuona, Brouwer began composing from an early age, His studies in Cuba began with Guitarist Isaac Nicola and by 1959 he received a scholarship to continue his studies in America, taking guitar at Hartford university and composition at the Julliard school of music in New York. He returned to Cuba in the early 60s and was appointed as director of the Instituto Cubano de Arte y industria cinematograficos, providing him with the opportunity to devote his time to composition, teaching, performing and collaborating with visiting musicians all of which had a great effect on his music. He attended the Warsaw Autumn festival in 1961 where the music of the European avant-garde composers such as Berio, Penderecki and Bussotti left a great impression on him. The compositions on this disc show some of Brouwers most inventive writing and all three works were composed at the beginning of stark directional changes in his compositional process and musical language. Canticum composed in 1968 marks the opening of his avant-garde period which continued into the late 70s and included 4 major works for solo guitar, Tarantos, Parabola* and La espiral Eterna. All 4 pieces are linked by ideas of cosmology and science in music and rely heavily on repeated musical cells that grow from a simple group into large almost anarchic bodies of sound. Brouwers interest in the universe and its scientific structure

are vital to this whole period of his output. The first part of *Canticum* is subtitled *Eclosion* (hatching) and this title works on two levels, it marks the beginning of a new compositional direction for Brouwer away from his previous tonality and looks forward to a period of musical experimentation. After three violent chords that cover extreme intervals on the instrument and create an almost unforgettable background of resonance he begins the process of musical growth by building on the smallest interval available, this growth is sporadic, uneven and loosely based on a three note motif. The second section is played with the 6th string detuned by a semi-tone and it is upon this open note that Brouwer builds a solid ostinato rhythm as a basis to further develop the theme used in the first movement and essentially organise the chaos of *Eclosion* into some kind of order. As well as the solo works mentioned this period in Brouwers compositional journey bore many pieces of chamber music including *Per Suonare a due* for 2 Guitars, His first guitar concerto and *Per Suonare a tre* for Guitar, Viola and Flute. The popularity amongst guitarist around the world of Brouwers first two books of *Etudes simples** (written in 1960 as technical aids to improve various elements of students playing and to continue a legacy begun in the 19th century by composer guitarists Fernando Sor and Mauro Giuliani) was so great that it was inevitable that Brouwer would return to this genre at some point in the future as not only were they becoming the basis of any students study but also making frequent appearances on the concert platform. The 3rd book was completed in 1981 at the beginning of Brouwers journey into his most recent compositional style which he has referred to as national hyper-romanticism. It is clear from the opening Etude that these works are of a much higher technical level than the previous two books and make many demands on the performer, The musical language is quite different to his compositions of the previous 10 years and show a great level of maturity and the ability to compose concise almost perfect musical miniatures that encapsulate melody, rhythm and various technical aspects in brief musical snapshots. Running in parallel to his National Hyper-Romanticism has been Brouwers compositions called *Paisaje Cubanos* Cuban landscapes. The idea was inspired by the landscape paintings of Flemish artist Adriaen Brouwer (1605-1638). *Paisaje Cubano con Campanas*/Cuban landscape with bells was the first of these and completed in 1986. Brouwer uses various techniques to evoke the feeling of the listener drifting over the landscape of his homeland towards the sound of distant bells. It is also a series of mini homages to various musicians that Brouwer holds in high regard, the first section has a dark brooding Moorish flavour evoking the playing of flamenco guitarist Paco de Lucia and leading into a *campanella* section imitating the cellist Mislav

Rostropovic, Then Brouwer introduces the technique of using both hands to tap the strings over the fret board a style favoured by rock guitarist Eddie Van Halen and this also incorporates a rhythmical/visual homage to Tabla maestro Zakir Hussain. There are several other landscape pieces including Paisaje Cubano con Rumba and Paisaje Cubano con Tristeza*. *Previously recorded by Adam Khan on A day in November DRD 052. # Previously recorded by Adam Khan and Luis Orias Diz on Interludio Pairecords,

GILBERT BIBERIAN Gilbert Biberian writes The first things that inspired me with the Haiku were the imagery, the sparseness and the conciseness. As I studied the form more and got to know it more deeply, the structure peculiar to it impressed me increasingly. The Haiku provided me with the opportunity to use their syllabic structure to create musical poems reflecting this architecture. It was also an opportunity to compress, to distil in musical terms. The words of the Haiku are printed on the page of the score and the performer has the choice to read this aloud and combine it with the played notes, thus creating an additional stream of sound to the performance. Haiku 1 Ashes my burnt hut, But wonderful The cherry blooming on my hill. Hokushi Haiku 2 The first snow Just enough to bend the leaves Of the daffodils. Basho Haiku 3 White clouds of mist Above white cherry blossoms. Dawn-shining mountains. Basho Haiku 4 A fallen flower Returning to the branch? It was a Butterfly. Moritake Haiku 5 Now in sad autumn As I take my darkening path.. A solitary bird. Basho Haiku 6 Mountain-rose petals Falling, falling, falling now. Waterfall music. Basho

JOHN DUARTE John Duarte was an important figure in the guitar world, composer, teacher, arranger and writer. His earliest musical experiences were in the world of jazz and he draws on that genre in his 1983 tribute to his friend French guitarist Ida Presti a player whose death while at the height of her powers left a void in the guitar world. The outer sections are built on ascending campanella chords (a favourite technique of Presti) and the middle section is more lyrical and melancholic, both sections portray different sides of Prestis character. OTTAVIO NEGRO Music for a languishing Prince was commissioned in 1995 by the Park Lane Group for guitarist Jonathan Leathwood and premiered the same year at Londons Purcell room. The title of the piece refers to Italian composer and minor royal Carlo Gesualdo who spent time in jail for murdering his first wife. The piece is subtitled Homage to Gesualdo and Negro quotes directly from two of his famous madrigals for 5 voices published in 1613. The first Languisco e moro makes its appearance after a six bar Dirge like thoughtful introduction, the second Ecco, moriro dunque grows out of a phrase of frantic trills before a return to the calmness of the beginning of the piece. CAREY BLYTON Carey Blyton was an English composer and

nephew of the children's writer Enid Blyton, His most famous work is the song Bananas in pyjamas. He wrote music for a variety of combinations including several works for guitar. He wrote the following about For the delight of Shiva This piece is based on a Rag recorded by the composer in Pondicherry, Southern India, on April 27th 1985. It was played on the Sarod by Debiprasad Ghosh, a teacher at the International centre for education at the Sri Aurobindo Ashram founded in 1910. The Rag, Misra Sivaranjani, is best translated as Misra-mixed, indicating the use of material from Rags other than Sivaranjani itself and Sivaranjani=That which delights Shiva (the patron Deity of music and dance). The first section of the piece comprises the Alap-the first part of the performance in which the Rag is unfolded and explored over the whole compass of the instrument in free time. The second section is a purely western continuation, which explores, in a simple fashion, the canonic implications of an extraordinarily Blue or Gershwin-esque phrase which occurred many times during the recorded performance. No attempt has been made to compose an Indian Rag, it is a piece written in the spirit of this ancient form of music making. For the Delight of Shiva La contribucin hecha por el compositor cubano Leo Brouwer a la obra guitarrstica ha sido vital para el desarrollo del repertorio de este instrumento en los ltimos 50 aos. Nacido en La Habana en 1939 en el seno de una familia musical (que incluye a su famoso to Ernesto Lecuona), Brouwer comienza con la composicin a una edad temprana. Comenz sus estudios de guitarra con el clebre Isaac Nicola y en 1959 recibe una beca para continuar sus estudios en Estados Unidos de Norteamrica, guitarra en la Universidad de Hartford y composicin en la Julliard School of Music de Nueva York. Regresa a Cuba en los aos 60 y es nombrado Director del Instituto Cubano de Arte e Industria Cinematogrfica: esto signific para l la posibilidad de dedicar su tiempo a la composicin, la enseanza, las presentaciones en concierto y la el trabajo en colaboracin con msicos visitantes. Todo esto tuvo una gran influencia en sus creaciones. En 1961 tuvo la posibilidad de participar del Festival de Otoo de Varsovia donde pudo conocer la propuesta musical de la msica avant-garde europea, de compositores como Berio, Penderecki y Bussotti que dejaron una gran impresin en l. Las tres composiciones de Brouwer que se incluyen en este CD muestran el aspecto ms radical y creativo en la escritura musical de Brouwer que marcaron un cambio en la direccin de su proceso compositivo y en su lenguaje musical. Canticum fue compuesta en 1968 y marca su apertura hacia el perodo Avant- Garde que continuar hasta entrados los ao70 e incluye la produccin de obras para guitarra solista como, Tarantos, Parabola* y La espiral Eterna. Estas 4 piezas se apoyan en un criterio cosmolgico y cientfico y se apoya en clulas musicales repetitivas

que se desarrollan desde un grupo simple hasta convertirse en un amplio cuerpo armónico de sonido. El interés de Brouwer en el universo y su estructura científica fueron vitales en este período. La primera parte de *Canticum*, se subtitula *Eclosin* y su título funciona en dos niveles: por un lado marca el comienzo de una nueva dirección musical compositiva, alejándose de un período tonal y al mismo tiempo se coloca de cara a un período de experimentación. Luego de presentar tres violentos acordes cubriendo un amplio espectro interválico sobre la guitarra y creando una difícilmente olvidable resonancia, comienza el desarrollo a partir del intervalo más pequeño posible. Este desarrollo se presenta en forma esporádica basado en un motivo construido sobre tres notas que aparecen en forma esporádica. La segunda sección se ejecuta con la 6ta cuerda descendida en un semitono (Eb) y sobre la resonancia de la misma arma un glido ostinato rítmico que sirve de base para el desarrollo del tema utilizado en el primer movimiento y esencialmente organiza el caos de *Eclosin* en una especie de orden. Así como esta pieza solista, Brouwer amplía esta experimentación sobre algunas obras camerísticas, tales como *Per Suonare a Due*** (para dos guitarras), su primer concierto para guitarra y *Per Suonare a tre* (para guitarra, viola y flauta). Las primeras dos series de *Estudios Simples* escritos por Brouwer en 1960 siguiendo alguna manera la tradición del s. XIX, ya que fueron concebidos para que los estudiantes de guitarra desarrollen diferentes aspectos de la técnica instrumental, tal cual lo hicieron Fernando Sor o Mauro Giuliani. La popularidad que alcanzaron fue enorme, y esto se notó no sólo entre los estudiantes, sino también en la frecuencia con la que los mismos aparecen en los programas de concierto. Esto hizo inevitable el hecho de que Brouwer vuelva a trabajar en este sentido. Así es como completa en 1981 su tercera serie de estudios que marcan además un Nuevo cambio en su dirección compositiva hacia lo que yo he denominado como hiper-romanticismo nacionalista. Desde el primer estudio de esta serie se aprecia una exigencia técnica mayor al que tienen las anteriores series y cuenta con muchas más indicaciones para el ejecutante. El lenguaje musical es muy diferente al de sus composiciones de los años 70 y demuestran un alto grado de madurez y habilidad para componer perfectas miniaturas musicales que encapsulan melodía, ritmo y variados aspectos técnicos en breves escenas. En forma paralela a este hiper-romanticismo nacionalista Brouwer compone su serie denominada *Paisajes Cubanos*. Se inspira en las pinturas del artista holandés Adriaen Brouwer (1605-1638). *Paisaje Cubano con Campanas* fue la primera y la concluyó en 1986. Brouwer utiliza diferentes técnicas de ejecución instrumental buscando evocar en el auditor el paisaje relacionando su tierra natal con el sonido de lejanas campanas. A la vez, funcionan como pequeños

homenajes a diferentes msicos vistos desde su perspectiva personal: la primera seccin tiene un oscuro sabor la msica del norte de frica, que evoca la particular manera de tocar de Paco de Luca que deriva luego de una seccin de campanelas imitando el estilo de Miroslav Rostropovich Luego, Brouwer recurre a la tcnica denominada tapping que tan popular hiciera el guitarrista de rock Eddie Van Halen e incorporando al mismo tiempo un homenaje rtmico y visual al Maestro de la Tabla Zakir Hussain. Hay muchas otras obras paisajsticas, como por ejemplo Paisaje Cubano con Rumba y Paisaje Cubano con Tristeza*. *Grabada por Adam Khan en su primer CD A day in November DRD 052. **Grabada por Adam Khan y Luis Orias Diz en Interludio PAI Records

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