Christopher Ladd, guitar

Program

Prelude, Fugue and Allegro, BWV 998          Johann Sebastian Bach
                                      (1685-1750)

God of the Northern Forest          Phillip Houghton
Kinkachoo, I Love You                  (b. 1954)

La Catedral               Agustin Barrios
Preludio, “Saudade”                                    (1885-1944)
Andante Religioso
Allegro Solemne

INTERMISSION

Elegie                 Johann Kaspar Mertz
                                      (1806-1856)

Woven Harmony                  Andrew York
                                      (b. 1958)
Squares Suspended
Warp Aspect 1
Weft Aspect 1
Warp Aspect 2
Weft Aspect 2
Woven World

Un Sueno en la Floresta       Agustin Barrios
                                      (1885-1944)

Mr. Ladd’s guitar was built for him in 2009 by Alan H. Chapman
Tapestries are weavings that display pictures or designs, some with intricate and complex combinations of things or sequence of events.

Prelude, Fugue and Allegro, BWV 998
Johann Sebastian Bach (1685-1750)

The use of counterpoint and fugal imitation create a complex “inter-weaving” of melody and harmony. The fragmented presentation of a scalar motive in the Prelude, developing into an “almost-scalar” fugue subject impress upon the listener an image of the complete scale until the ultimate presentation in the opening of the Allegro.

God of the Northern Forest
Phillip Houghton
Kinkachoo, I Love You
(b. 1954)

The sonic imagery God of the Northern Forest by Australian composer Phillip Houghton creates an abstract impression of the painting by the same name from artist Paul Klee. Kinkachoo, I Love You is about a mythical bird, wounded and returning to the spirit realm. Phillip’s music is full of multiple colors and timbres that express a sonic dimension that exist somewhere between the real and the imagined.

La Catedral
Agustin Barrios (1885-1944)

Despite having lived into the 20th century the Paraguayan guitarist-composer Agustin Barrios is well know for his late-Romantic character of composition. This magnum opus work is imitative of the compositional style of J. S. Bach. It is believed that it was also inspired by a religious event in Barrios’ life. Both of these qualities exemplify his artistic craftsmanship. Being a piece written in the modern era yet harkening back to a more antiquated time gives the listener the aural effect of viewing historic hangings or works of art.

Woven Harmony
Andrew York (b. 1958)

The six movement piece by Grammy Award winning American composer Andrew York is the most literal presentation of a tapestry. The piece is inspired by the life events of weaver Rebecca Bluestone and her diagnosis, battle and ultimate survival of breast cancer. The weaving is of four squares suspended on the woven background of the tapestry. Each movement thereafter represents the warp and weft fibers used to make the work until ultimately concluding in “woven world”.

Elegie
Johann Kaspar Mertz
(1806-1856)

Not all emotions evoked by music and art are joyous or nostalgic. The Elegie by Austrian composer Mertz is a passionate expression of grief and loss. Tapestries can stand a testament to those who have left this world.

Un Sueno en la Floresta
Agustin Barrios
(1885-1944)

Translated as ‘Dream in the Garden of Flowers’ this Barrios piece begins with a peaceful hymn like introduction that gives way to a beautifully textured tremolo. The effect creates a melodic landscape that transports the listener to an idyllic far away place or a ‘final resting place’.