

1394. Albeniz-Tango

Backgrounds Of S. Radic

Isaac Manuel Francisco Albéniz (1860 -1909) was a Spanish composer and pianist. Isaac Albéniz began playing the piano as a child prodigy and gave his first concert at the age of four. His parents presented him disguised as a musketeer. He soon ran away again and again from home, first within Spain and financed himself through spontaneous concerts. Finally, at the age of twelve, he fled as a stowaway on a ship to Puerto Rico, from there on to Buenos Aires, then to Cuba. Here his father managed to track him down, but Albéniz was able to persuade him to go on to New York alone. In his concerts he also performed tricks like playing with the top of his fingers. In 1874 he came to San Francisco, his last stop in America. After his return he quickly found patrons in Spain who enabled him to continue his studies in Germany and Belgium. In 1874 he was able to begin his studies at the Leipzig Conservatory, for example with Carl Reinecke (1824-1910), and met Franz Liszt there in 1880. He was so taken with Albéniz's piano playing that Albéniz continued his studies with Liszt.

In 1890 Albéniz left Spain and went to London, but returned to Spain in 1893, before going to Paris in 1902 and remaining in France until his death. In Paris he completed his composition studies with Vincent d'Indy and Paul Dukas. Here he matured into a finished composer and finally found his own style.

By 1904 Albéniz had composed hundreds of salon pieces for piano, some of them "technically simple,... moderately virtuosic, of modest intellectual rank". Many of these piano compositions were soon transcribed for the guitar by renowned guitarists and interpreted as groundbreaking by Julian Bream. The harmonic and rhythmic peculiarities, the sound and the colour of Spanish music became much clearer than in the piano version. Above all the timbre of the guitar marks the source of musical inspiration in the style of the composer. Albéniz himself is said to have preferred Francisco Tárrega's guitar transcriptions to the originals. Albéniz's music was also preferred to be played or heard on the guitar, because it was believed that this music was "tailor-made" for this instrument, and because the listener was more likely to hear a guitar during the Spanish dances, even if they were played on the piano.

Tango in D, Op. 165, No. 2, is a slow, cinematic and romantic piece in the tango style by Isaac Albéniz. It was originally written for piano, as part of the Suite España, Op.165 (1890). Perfect for romantic, emotional and old videos, love stories and projects around Spain.

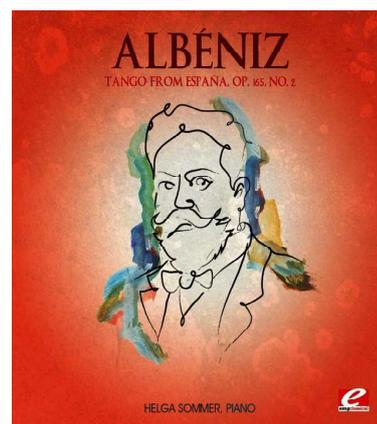


Albeniz-Tango by CLAUDIA HIRSCHFELD. She describes on her CD "My Spain" this work simply with the original title "Tango in D". If it was true, I would have taken it over! But, she plays it in Bb major - and since I want to offer a C major version anyway - the MWP title name is kept neutral: ALBENIZ-TANGO! But Claudia's version has a completely different structure: She plays it mainly as a trumpet piece in a relatively slow beat with 80 BPM. - and mixes in different parts the strings with guitar underneath. Your introduction is very imaginative and sounds "really Spanish"! I don't like to judge why she didn't play in D major original! Your Bb major version sounds good - and I then transposed it completely identically to C major, as "light" version 1. Is that true? Here is a small view into the original Albeniz in D:

TANGO, in D
(Original Version)

Edited by Hugo Ries L. ALBENIZ

Andantino grazioso *poco rit.*



Slow-Beat (T=80)

The musical score is arranged in a grand staff format with five parts: Bells, Strings, Guitar, Bass, and Drums. The time signature is 4/4. The tempo is marked as 'Slow-Beat (T=80)'. The Drums part includes notation for BD (Bass Drum) and DSD (Snare Drum). To the right of the score, two vertical arrows labeled 'Main 1' and 'Main 2' indicate the structure of the piece, with 'Main 2' being a higher register or more complex version of the 'Main 1' theme.

Programmieranweisung

The composer ALBENIZ has composed a piano tango for this title, or his own piano tango accompaniment, which has become world famous:

TANGO, in D
(Original Version)

Edited by Hugo Riez I. ALBENIZ

The original piano score is in 2/4 time. It features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Andantino grazioso' and 'poco rit'. The score includes dynamic markings like 'mf' and 'p'. The key signature is one sharp (F#).

Not so Claudia Hirschfeld: She simply used a slow beat for her tango version. OK, that's one way to do it. The tempo is very slow at 80. A tango actually lives from four accentuated quarter beats in time, whereby the last quarter is punctuated and supplemented with an additional eighth beat. Here in the drum realm only the ride cymbal is designed this way - but only 4 straight beats. The bassdrum plays the first+second beat punctured and the snare does the beat-quarter-blow-up. The guitar plays a standard beat accompaniment, the strings make up the surface in Advanced mode and in Main2 a Bells chord decomposition of the basic four-note sound is played in every second bar. Actually this style should be called "Albeniz-Slow-Beat-Tango"...