

YEW HONG JEN AND HIS GOLDEN HARMONICA

- Liszt** Hungarian Rhapsody No. 2
Weber Invitation to the Dance
Sarasate Playera
Bizet Intermezzo
Piis Concert-Etude for Chromonica
on Themes by Paganini
Fauré Après un Rêve
Ravel Pavane pour une Infante défunte
Falla Suite populaire espagnole
Gluck Mélodie



STEREO



DK109

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FRANZ LISTZ (1811 – 1886)

Hungarian Rhapsody No. 2 *

The Hungarian Rhapsodies of Liszt consists of effective contrasts between slow and sensual music (called *lassan*) and frenetic, theatrical music (called *friskan*). Dramatic effect is achieved not only through the alternation of opposing moods but also through theatrical changes of rhythm, tempo and dynamics. This rhapsody in c-sharp minor (1847) is one of the most popular pieces by the Hungarian composer.

CARL MARIA VON WEBER (1786 – 1826)

Invitation to the Dance Op. 65 *

Originally written for piano solo, this *Rondo brillante* (1819) in D-flat major is one of the earliest success at integrating several different waltzes into a cohesive composition. The composer describes the work as follows : “first approach of the dancer to whom the lady gave an evasive answer. His more pressing invitations, her acceptance of his requests. Now they converse in greater details, he begins, she answers, he with heightened expression; she responds more warmly; now for the dance! His remarks concerning it; her answer; their coming together ; their going forward; expectation of the beginning of the dance. The dance; end; his thanks, her reply and their parting. Silence.”





PABLO DE SARASATE (1844 – 1908)

Playera Op. 23 no. 1 *

One of the many Spanish Dances written by the Spanish violin virtuoso and composer. *Playera* is a passionate and evocative dance of gypsy origin marked with glittering decorations and piquant harmony.

GEORGES BIZET (1838 – 1875)

Intermezzo *

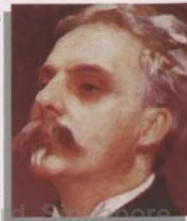
This delicate and graceful piece was used by the composer in his opera *Carmen* although it originated from his other renowned work, the *L'Arlesienne Suite No.2*.



FRITZ PILSEL

Concert-Etüde for Chromonica on Themes by Paganini

A set of 9 *études* based on the 24 Caprices for solo violin by Paganini. The wizardly virtuosity of the legendary Italian violinist is not lost in this fiendishly difficult piece. Piano transcription is by Siegfried Röbbelen.



GABRIEL FAURÉ (1845 – 1924)

Après un Rêve (After a Dream) *

Transcribed from the French composer's beloved "gentle sad song".



MAURICE RAVEL (1875 – 1937)

Pavane pour une Infante défunte *

Originally written for the piano in 1893. Yew Hong-Jen's transcription conveys the poignant mood of this slow and stately elegy which was inspired by the death of a Spanish princess.



MANUEL DE FALLA (1876 – 1946)

Suite populaire Espagnole *

Composed during the composer's stay in Paris (1907 – 1914), this collection of Spanish Songs was originally written to popular text for voice and piano. The present version for harmonica is transcribed from Paul Kochansky's arrangement for violin and piano. With the exception of *Polo* and *Jota*, these pieces are based on Spanish folk melodies.



CHRISTOPH WILLIBALD GLUCK (1714 – 1787)

Mélodie *

This highly popular piece taken from the opera *Orfeo und Euridice* was once dubbed “the most beautiful melody ever written”.

* *Transcribed for harmonica and piano by Yew Hong-Jen.*

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YEW HONG-JEN PLAYS CLASSICAL FAVOURITES ON HIS GOLDEN HARMONICA



Like the guitar, the harmonica had a long history as a folk instrument before it found its way quite recently onto the concert stage. As Elmer Bernstein once said, "Is there one among us with soul so impoverished that he or she hasn't at some time tried to puff music out of a mouth organ? We've given it up, most of us, with lips and tongue tingling and breath and patience exhausted."

Indeed, the harmonica is a diabolical instrument requiring nothing less than a wizard to make real music upon it ...

Here is our wizard ... one of the very few harmonica virtuosos in the world ... Yew Hong-Jen. He plays with the facility, the astonishing artistry and sense of perfection that characterize all his endeavours. He is accompanied by his pianist daughter Yew Jia-Lin in this recording.

- | | | |
|-----------|--|-------|
| 1 | Liszt Hungarian Rhapsody No. 2 | 10:45 |
| 2 | Weber Invitation to the Dance | 10:16 |
| 3 | Sarasate Playera | 4:40 |
| 4 | Bizet Intermezzo | 4:07 |
| | Piisl Concert-Etüde for Chromonica
on Themes by Paganini | |
| 5 | <i>Etüde 1 - Allegretto</i> | 0:34 |
| 6 | <i>Etüde 2 - Moderato</i> | 1:37 |
| 7 | <i>Etüde 3 - Toccata</i> | 1:03 |
| 8 | <i>Etüde 4 - Capriccio</i> | 1:11 |
| 9 | <i>Etüde 5 - Presto</i> | 1:10 |
| 10 | <i>Etüde 6 - Scherzino</i> | 1:50 |
| 11 | <i>Etüde 7 - Nocturno</i> | 3:13 |
| 12 | <i>Etüde 8 - Molto Presto</i> | 0:50 |
| 13 | <i>Etüde 9 - Allegretto</i> | 1:39 |
| 14 | Fauré Après un Rêve | 2:54 |
| 15 | Ravel Pavane pour une Infante défunte | 5:56 |
| | Falla Suite populaire Espagnole | |
| 16 | 1. <i>El Paño moruno</i> | 2:16 |
| 17 | 2. <i>Nana</i> | 2:03 |
| 18 | 3. <i>Canción</i> | 1:29 |
| 19 | 4. <i>Polo</i> | 1:17 |
| 20 | 5. <i>Asturiana</i> | 2:53 |
| 21 | 6. <i>Jota</i> | 3:31 |
| 22 | Gluck Mélodie | 3:27 |

Total Paying time:

69:38

Tracks **1** - **4**, **14** - **22** arranged by Yew Hong-Jen.



ADD

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YEW HONG-JEN

and his

Golden Harmonica

with

Yew Jia-Lin

at the piano



Yew Jia-Lin

Made & Printed in Singapore

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佛瑞:

「梦后」

拉威尔:

「西班牙公主镇魂曲」

法雅:

「西班牙民谣组曲」

格鲁克:

「旋律」

游佳玲钢琴伴奏



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STEREO
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口琴大师鼓簧绝技

舌灿莲花的惊世之作

幽幽簧音透无边意境清

您吹过口琴，当然喜欢听。

與君奏一曲，勝似詩萬篇

没吹过口琴，就更值得听！

DK制作

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YEW HONG-JEN
AND HIS
GOLDEN HARMONICA

with Yew Jia-Lin at the piano

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ADD
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COMPACT
disc
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- 2 Weber Invitation to the Dance
- 3 Sarasate Playera
- 4 Bizet Intermezzo

5-13 Pils! Concert-Etude for Chromonica on Themes by Paganini

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15 Ravel Pavane pour une Infante défunte

16-21 Falla Suite populaire Espagnole

22 Gluck Mélodie

Total playing time : 69:38



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**YEW HONG-JEN**

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Golden Harmonica

with

Yew Jia-Lin

at the piano

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Nicholas Chan

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