

J.S. BACH

Suite française n° 2

arr. Alberto Vingiano

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Alberto Vingiano

Considéré comme un des meilleurs guitaristes de sa génération, il est né en 1972 et révèle très tôt des aptitudes musicales étonnantes. Il obtient son diplôme de guitare classique au Conservatoire de Musique *G. Frescobaldi* de Ferrara dans la classe de *Roberto Frosali* avec la note maximum et une mention d'honneur.

Ses années passées au conservatoire lui permettent d'accéder aux plus hauts cours d'interprétation musicale dispensés par les maîtres *Alvaro Company* et *Alberto Ponce* qui lui reconnaissent des capacités technique et musicale exceptionnelles.

Il se rend en 1991 à l'*École Normale de Musique A. Cortot de Paris*, où il achèvera brillamment le cursus et obtiendra trois diplômes : une *Licence Supérieure d'Exécution*, une *Licence Supérieure de Concertiste* et une *Licence Supérieure de Musique de Chambre*. Il est admis en 1995 au *Conservatoire National Supérieur de Musique de Paris* en cycle de perfectionnement des instruments à cordes, où pour la première fois un guitariste est retenu à l'issue de la sélection d'entrée et obtiendra l'ultime et plus haute récompense, le *Diplôme du troisième cycle*.

Il remporte de nombreux concours internationaux parmi les plus prestigieux, dont le 1^{er} prix *Città di Stresa* en 1990, le 1^{er} prix *Città di Sanremo* en 1993, le 1^{er} prix *Certamen F. Tárrega de Benicassim* en 1994, le prix spécial *Sabam* pour la meilleure interprétation au *Printemps de la guitare de Walcourt* en 1994, le 1^{er} prix *E. Pujol di Sassari* en 1996, le 1^{er} prix *Bath International Guitar Competition* en 1997.

Sa vie de concertiste le mène en Italie, en Suisse, en France, en Espagne, au Maroc comme soliste de récital, avec diverses formations de musique de chambre, en soliste avec d'importants orchestres comme l'*Orchestra Sinfonica di Sanremo*, la *Orquesta de la comunidad de Madrid*, l'*Orchestre Royal de Wallonie*, où le public acclame « *la limpidité, la maîtrise et la délicatesse du discours musical* » de ses interprétations. Il est fréquemment invité dans des festivals internationaux de guitare en Europe, au Canada et collabore régulièrement avec des théâtres nationaux comme l'*Opéra Comique de Paris*, le *Théâtre de la Bastille*. Ses enregistrements privilégient notamment les œuvres du XX^e siècle.

Alberto Vingiano

Considered one of the best guitarists of this generation, A. Vingiano was born in Ferrara in 1972. Revealing precocious musical inclinations, he entered Ferrara's *G. Frescobaldi* Conservatory where he earned an honours degree in classical guitar under *Roberto Frosali's* guidance.

He also attended courses with *Alvaro Company* and *Alberto Ponce* who quickly recognized his outstanding technical and musical skills.

Moving to Paris in 1991, A. Vingiano work at the *École Normale de Musique A. Cortot de Paris*, resulted in his obtaining, with honours, a *Licence Supérieure d'Exécution*, a *Licence Supérieure de Concertiste* and a *Licence Supérieure de Musique de Chambre*. In 1995 he entered the *Conservatoire National Supérieur de Musique de Paris*, and began attending the special course for string instruments. It was the first time a guitarist had been selected to this prestigious class; he has received for his work in this class the *Diplôme du troisième cycle* the CNSMP's highest distinction.

He has won many international prizes: 1st prize, *Città di Stresa* in 1990; 1st prize, *Città di Sanremo* in 1993; 1st prize, *Certamen F. Tárrega de Benicassim* in 1993; the *Sabam* prize for the best interpretation, *Printemps de la guitare de Walcourt* in 1994, 1st prize, *E. Pujol di Sassari* in 1996, 1st prize, *Bath International Guitar Competition* in 1997.

His concert activity has included chamber music and soloing with renowned orchestras such as l'*Orchestra Sinfonica di Sanremo*, la *Orquesta de la Comunidad de Madrid*, l'*Orchestre Royal de Wallonie*, and this has taken him to Italy, Spain, France, Morocco. "The power and transparency of his sound and the freshness of his interpretations" have endeared him to audiences everywhere. A. Vingiano has received considerable critical acclaim. He has been frequently invited to international guitar festivals in Europe, in Canada, and has collaborated with venerable institutions such as the *Opéra Comique de Paris* and the *Théâtre de la Bastille*.

His recordings have been devoted most particularly to 20th century music.

Suite française n° 2

BVW 813

arr. Alberto Vingiano

J.S. Bach
1685-1750

ALLEMANDE

2

3

4

5

VII

VII

Musical score for guitar, measures 6-12. The score is written in treble clef with a key signature of one sharp (F#). It features a complex rhythmic pattern with many sixteenth notes and triplets. Measure 6 starts with a 6/8 time signature. Measure 7 includes a circled '5' below the staff and a circled '6' below a bass note. Measure 8 is marked with a double bar line and a 'II' above the staff, indicating a second ending. Measure 9 has a circled '7' below the staff. Measure 10 has a circled '2' below the staff. Measure 11 has a circled '1' below the staff and a circled '2' below the staff. Measure 12 has a circled '3' below the staff. The score includes various guitar techniques such as triplets, slurs, and accents.

COURANTE

Musical score for Courante, measures 1-25. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music features a series of eighth-note patterns, often beamed together, with various fingering indications (1-4) and slurs. Measure numbers 5, 9, 13, 17, 21, and 25 are clearly marked. A second ending bracket labeled 'II' spans measures 9-12 and 25-28. A circled '3' is placed above the final note of measure 10. A circled '5' is placed below the first note of measure 17. The piece concludes with a double bar line and repeat dots in measure 25.

30 VIII 3 1 4 V 4 III 4 2 3 0

34 V 2 3 4 2 3 I

38 1 2 4 0 2

42 2 4 0 3 1 2 4 0 4 -4 # # 7

46 1 3 1 3 0 1 2 1 3 1 3 1 3 1 3

50 1 3 4 1 3 1 3 4 0 7 #

54 0 4 2 # 4 4 2 # 1

Detailed description: This is a guitar score for a piece in D major, measures 30-54. The score is written on a single staff in treble clef with a key signature of one sharp (F#). It features a variety of fretboard diagrams, often indicated by a thick black bar above the staff. Fingering numbers (1-4) are placed above notes to indicate fingerings. Measure numbers 30, 34, 38, 42, 46, 50, and 54 are placed at the beginning of their respective lines. The piece concludes with a double bar line and repeat dots in measure 54.

SARABANDE

The musical score for "SARABANDE" is presented in six staves, each with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-4 and 0 (for natural). Some notes are marked with circled numbers (6, 5, 4, 3, 2, 1). Roman numerals (VII, III, II, VII) are placed above certain measures to indicate chord positions. The piece concludes with a double bar line and repeat dots.

13

III

15

17

19

21

23

AIR

The musical score is written for guitar in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four systems of music, each with a treble and bass staff. The first system starts with the word "AIR" and includes a first ending bracket. The second system begins with a measure number "3" and contains a first ending bracket. The third system begins with a measure number "5" and contains a second ending bracket. The fourth system begins with a measure number "7" and includes a circled "3" above a measure and a circled "4" below a measure. Fingerings are indicated by numbers 1-4 in circles. A double bar line with repeat dots is used to indicate a repeat section. Various musical notations such as slurs, ties, and accents are present throughout the score.

MENUET

Musical score for Menuet in G major, BWV 289, by Johann Sebastian Bach. The score is in 3/4 time and consists of 16 measures. It features a treble and bass clef with various fingering numbers and articulation marks.

Measures 1-4: Treble clef, G major. Fingering: 4, 0, 2, 1. Articulation: slurs, accents. Bass clef: 1, 0, 3, 3, 2.

Measures 5-8: Treble clef, G major. Fingering: 0, 4, 2, 4, 0. Articulation: slurs, accents. Bass clef: 3, 1, 0, 2, 4. Measure 8 includes first and second endings.

Measures 9-12: Treble clef, G major. Fingering: 4, 2, 0, 2, 4. Articulation: slurs, accents. Bass clef: 3, 3, 1, 3, 4. Measure 12 includes first and second endings.

Measures 13-16: Treble clef, G major. Fingering: 3, 4, 2, 4, 0, 4, 4, 2. Articulation: slurs, accents. Bass clef: 1, 1, 1, 1. Measure 16 includes first and second endings.

18 VII ③

21 IV ②

24 IV

27 ② ⑤

30 II ①

GIGUE

Musical score for 'GIGUE' in G major, 3/4 time. The score consists of seven systems of music, each with a treble and bass staff. The piece includes various musical notations such as slurs, accents, and fingering numbers (0-4). Measure numbers 6, 12, 19, 26, 32, and 38 are indicated at the start of their respective systems. A 'VII' marking appears above measures 6-7 and 26-27. A circled '2' appears above measures 7, 11, 15, 20, 27, 33, and 37. A circled '6' appears below measure 34. The piece concludes with a double bar line and repeat dots at the end of measure 39.

Musical score for guitar, measures 45-88. The score is written in treble clef with a key signature of one sharp (F#). It includes various fretboard techniques and fingering instructions:

- Measure 45: Fingering 4, 4, VII, 2, 3, 4, 1, 4, 2, 4.
- Measure 51: Fingering 2, 3, 4, 4, 0, 4, 4, 2, 4, 4.
- Measure 57: Fingering 4, 4, 2, 0, 4, 1, 0, 1, 2, 4, 2.
- Measure 64: Fingering 4, 0, 4, 3, 4, V.
- Measure 70: Fingering 3, 2, 0, 4, 3, 1, 1, 1.
- Measure 75: Fingering 0, 4, 4.
- Measure 80: Fingering 4, 4, 2, 2, 4, 1.

Dans la collection Alberto Vingiano

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