

László Hortobágyi (Hortator):

Szimmaren Libro de Madrighazals MMXVIII.

CD Booklet & Liner Txt

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It is an my private vision-mythology about the common improvisation and structure between the the "code-systems" of the renaissance-baroque musical practice and the classical Indian Music, especially the way of thinking of the vocal and instrumental "improvisation" practice (*bol-tāns, bol-bānd, ritornello, madrigal, etc*).

My first composing was ended in 1984 (under title: *Kirānā-baroque*, published in *Transreplica Meccano* LP, 1988 and 2017) and later the *Gāyan Uttejak Orchestra* playing live on *harpichord* and *tablā-tārang* on their tour, mainly my *rāga* composing in *Rūpaka, Chautāla, Dhammār*, etc. Unfortunately the new global vernacular musical language deforming these traditions to another and brutal way and it seems to lost the original "source code" of these high musical cultures heritages and common roots.

The last living (but dying) vernacular musical languages now can only be found in the *Arabian-Indian-Indonesian World* on this planet.

Though the extinction of the traditional Indian schools (*gharānā*) had already commenced in parallel with the disappearance of the *mahārāja* courts, around the turn of the previous century the general misunderstanding of the classical *Indian music* by "white man's" consumption could also lead to the development of a consumable Indian music that was comparable with the global "conform-idiomatism" of the awful pop-New Age industry and finally died out about on the symbolical day of *Ustād Vilāyat Khān's* death (March 13, 2004).

Today it has become a *Tāntric* rectum cleaning and the music of entertainment industry characterized by kitschyworld and wellness-ambient facility that will operate as one of the *Wellness-Neuronetics subdivisions of Wychi-Exonybm Corporation*.

When in 1500 years a choir-master-organist living in the *Netherlands-Italy* wrote a *fugue* to which in the majority of the cases he did not add any key-signature, and there was no rhythmic marking out, neither was the way of performance added in Italian, nevertheless a hundred years later, in a distance of 2000 km, it was perfectly performed since the person who wrote it trusted the other person who played it: ***"what both of us know, why should be put down"***.

The last "free improvisation" practice of the *European* music based on the huge

basic-melody treasury of the reformation *choral* music and on the contemporary improvisational practice of the organ-cembalo-lute performances, with (above mentioned) very simple notation system (like *guru-sishyā parampara* or the scores of the *gamelān banjar* orchestras, etc). The *European* continental-collective musical language's general practice died out about on the symbolical day of *J.S. Bach's* death (July 28, 1750).

(*László Hortobágyi* MMXVIII. <http://www.guo.hu> and corresponding member of "Puppies & Kittens of Budavár" website)

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सङ्गमअरण संगीत

Decem enim rebus musicae trium vocum secundi toni irregularis cum contratenore
extra manum in diapenthe sub ut - nouamente composti & dati in luce

László Hortobágyi Maestro della Musica de Gáyan Uttejak Orchestra di Budapest.
Ad seditionem exstinguendam ac notando de Gáyan Uttejak Studio MMXVIII

Nono Hortobágyi - clavicymbalum
eL-Hortobágyi - Sitār-Surbahār-Tablā-Ilektronix
&
praeterita animarum ex tempus puteus

Szimmaren Libro de Madrighazali 2018 Pars Una CD-I.

01 - Madriqawwali - मदरूक्ववाली

02 - Desiderium caelum - आकाश में जाना चाहते हैं - Az égbe vágyakozni
- To Yearn for Heaven

03 - Sola animarum - अकेला आत्माएं - Magányos lelkek - Lonely Souls

04 - Nubes tristitiae - उदासी का बादल - Szomorúság felhője - Cloud of

Sadness

05 - Et fata hominum - मानव भाग्य - Az emberi sors - Human fate

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Szimmaren Libro de Madrighazali 2018 Pars Duo CD -II.

06 - Szimmaren Coniectura - सङ्गममअरण अनुमान - Szimmaren sejtés - Szimmaren Conjecture

07 - Semper cum absim - हमेशा जब मैं दूर हूँ - Mindig, amikor távol vagyok - Always When I'm Away

08 - Ut vivere choris - जीवन के लिए नृत्य करना है - Az életért táncolni - Dance for Life

09 - Madrighazal - मदरग़ज़ल

10 - Cor meum ira est scriptor - माई हार्ट का क्रोध - Szívem haragja - The Wrath of My Heart

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Decem enim rebus musicae trium vocum secundi toni irregularis cum contratenore extra manum in diapente sub ut - nouamente composti & dati in luce

Laszlo Hortobagyi Maestro della Musica de Gayan Uttejak Orchestra di Budapest.
Ad seditionem exstinguendam ac notando de Gayan Uttejak Studio MMXVIII

Nono Hortobāgyi - *clavicymbalum*
eL-Hortobāgyi - *Sitār-Surbahār-Tablā-Ilektronix*
&
praeterita animarum ex tempus puteus

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Szimmaren Libro de Madrighazali 2018 Pars Una CD01

- 01_Madriqawwali
- 02_Desiderium caelum (ToYearn for Heaven)
- 03_Sola animarum (Lonely Souls)
- 04_Nubes tristitiae (Cloud of Sadness)
- 05_Et fata hominum (The Human Fate)

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Szimmaren Libro de Madrighazali 2018 Pars Duo CD02

- 01_Szimmaren Coniectura (Szimmaren Conjecture)
- 02_Semper cum absim (Always When I'm Away)
- 03_Ut vivere choris (Dance for Life)
- 04_Madrighazal
- 04_Cor meum ira est scriptor (The Wrath of My Heart)

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	Track	Index	In	Out	Length	ISRC	Title
1	1	00:00:02:00	00:08:20:45	00:08:18:45	HU-A39-17-04101	01_Madriqawwali	
2	1	00:08:20:45	00:14:37:07	00:06:16:37	HU-A39-17-04102	02_Desiderium caelum (ToYearn for Heaven)	
3	1	00:14:37:07	00:20:56:09	00:06:19:02	HU-A39-17-04103	03_Sola animarum (Lonely Souls)	
4	1	00:20:56:09	00:29:29:72	00:08:33:63	HU-A39-17-04104	04_Nubes tristitiae (Cloud of Sadness)	
5	1	00:29:29:72	00:43:41:00	00:14:11:03	HU-A39-17-04105	05_Et fata hominum (The Human Fate)	

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http://guo.hu/___WORDPRESS/_Music/01_MainWorX/2018-Szimmaren%20Libro%20de%20Madrighazali_Guo-Ang%20CD-MMXVIII/GrFX/Booklet-Liner-Txt/eL-Hortobagyi%20Szimmaren%20TxT-2.pdf

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