

Raymond Burley
Guitar


Gregg Nestor
Guitar

**Deák
Rózsa
Turina
Poulenc
Debussy
Beaulieu**

KALEIDOSCOPE

Premiere recordings of masterworks for guitar duo
arranged by Gregg Nestor

Album Notes by Graham Wade



Album Produced by Gregg Nestor

Guitar Duo Arrangements by Gregg Nestor

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The guitar duo tradition stretches back to the early nineteenth century when Fernando Sor wrote duets to perform with Dionisio Aguado. Other composer / performers of this period such as Mauro Giuliani and Fernando Carulli also published fine works for two guitars. In the twentieth century various distinguished duos established an international reputation, the most eminent being the Presti-Lagoya partnership who set new standards in both technique and interpretation.

The duo is a versatile medium capable of encompassing a more complex repertoire than a single guitar. In particular the duo lends itself to imaginative arrangements from a wide variety of sources, including the pianoforte and even orchestral scores. If, as Segovia maintained, the solo instrument is 'a miniature orchestra in itself', it could be argued that two guitars double the instrument's tonal and interpretative resources. The music on this recording demonstrates the duo's capacity to present a wide range of transcriptions with authority, sensitive musicianship, and virtuosity.



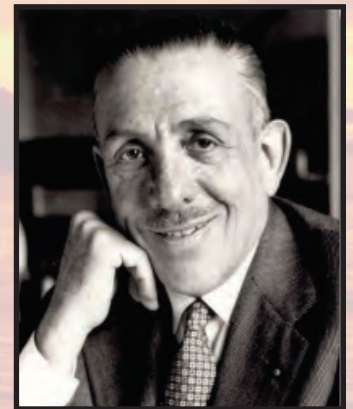
Miklós Rózsa (1907-1995), born in Budapest, became fascinated by Hungarian folk music at an early age. After studying musicology and composition at the Leipzig Conservatoire, he lived in Paris where he completed his **Theme, Variations and Finale** (1933, rev. 1943 and 1966), which soon gained him an international reputation. Between 1935 and 1939, Rózsa divided his time between Paris and London, writing for films from 1937 onwards. In 1940 he moved to Hollywood to complete the score for Alexander

Korda's **THE THIEF OF BAGDAD**. Between 1937 and 1981, Rózsa composed the music for over one hundred films including epics such as **BEN HUR**, **EL CID**, and **KING OF KINGS**, winning three Oscars and

numerous other awards. He also produced orchestral works and chamber music as well as instrumental and vocal pieces.

Rózsa's **KALEIDOSCOPE, Op. 19c** (1946), composed originally for piano, is a six movement suite written for his children, Juliet and Nicholas. It begins with **March**, a jaunty parody of toy soldiers. **Zingara** (Gypsy woman) evokes folk themes, the guitars imitating the cimbalom, the Hungarian box zither. **Musette**, a pastoral dance, creates the effect of bagpipes with their characteristic drone bass, featuring a melody also used by the composer in the film **THE RED HOUSE** (1947). **Berceuse** is a lyrical lullaby flavoured with harmonics and an ostinato bass. In **Chinese Carillon** the tiny bells ring out, enhanced by harmonics, a delightful guitaristic sonority. **Burlesque** is believed to have been originally intended for Jerome Robbins's **FANCY FREE** (1944), a ballet set in New York involving arguments over girls among three sailors. This movement certainly encapsulates the essential mood of such a scenario.

Francis Poulenc (1899-1963), French composer and pianist, studied with the great Spanish pianist, Ricardo Viñes, through whose guidance he associated with composers such as Falla, Auric, and Satie. Following his composing debut in Paris in 1917 with **Rapsodie nègre**, he was introduced to his publishers, Chester of London, by Stravinsky.



In 1924, Poulenc's ballet, **Les biches**, commissioned by Diaghilev, was given its premiere in Monte Carlo, and he also composed works during these years for the renowned patroness, Princesse Edmond de Polignac. Throughout the 1930s he performed many concerts with the baritone, Pierre Bernac, writing a variety of songs for their repertoire. In 1948 he made his first tour of the USA as his international reputation was consolidated. His prolific output includes operas, ballets, incidental music for theatre, several film scores, orchestral and choral works,

dozens of songs, chamber and instrumental pieces, including a quantity of piano solos.

Of all the potentially unexpected arrangements for two guitars, Poulenc's **SONATA FOR HORN, TRUMPET AND TROMBONE** (1922, rev.1945) might qualify as a foremost example. However, Poulenc's three movement work is intimate and lyrical, ideal characteristics for plucked strings. The Sonata was dedicated to Raymonde Linossier (1896-1930), revealed in the composer's letters as the only woman he had ever wanted to marry.

The first movement, **Allegro moderato**, originally featured the trumpet in the main melodic role. After an opening section, marked **grazioso**, in which a skittishly jocular mood is set, a central episode, **plus lent**, offers a more reflective theme (allocated to the horn after a brief exposition by the trumpet). This progresses to a more animated horn solo before the recapitulation and a short coda. The **Andante** presents the trumpet with a heart-felt motif, marked **Très lent**, before the horn intervenes for a few contrasting measures until the gentle reprise returns to the lead instrument. Finally **Rondeau**, played **Animé** and very rhythmically, contrasts the trumpet's boldness with a nerveux solo played staccato by the horn, followed by a sparkling return to the opening subject.



Claude Debussy (1862-1918), one of the greatest French composers, studied at the Paris Conservatoire from 1872, beginning to compose in earnest in his twenties. In the early 1880s he visited Moscow and Vienna and in 1884 won the Prix de Rome for his cantata **L'enfant prodigue**. The first version of his opera, **Pelléas et Mélisande** was written in 1895. In 1908 Debussy made his conducting debut in Paris with the symphonic sketches, **La Mer**. His prolific compositions include incidental music for the theater, a quantity

of orchestral and chamber works, large scale vocal pieces with orchestra, dozens of songs, and some of the finest twentieth century pianoforte masterpieces.

On the score of **CHILDREN'S CORNER**, Debussy wrote a dedication for his daughter, Claude-Emma, five years old at the time of composition: **To my dear little Chou-chou, with her father's affectionate apologies for what follows**. Most of the Suite was written in 1908, with the exception of **Serenade of the Doll** which was published two years before. The titles of **CHILDREN'S CORNER**, perhaps in deference to his daughter's English governess, are in Debussy's somewhat idiosyncratic English.

Doctor Gradus ad Parnassum (Steps to Parnassus), a light parody of Clementi's piano studies entitled Gradus ad Parnassum, mimics the rapid scale passages and infinite arpeggio patterns of the old master, beginning '**moderately animated**' and ending '**very animated**'. But if this represents Debussy's satirical edge, there is also much implicit wit and humour and even a tinge of admiration for the great pedagogue whose studies were destined to take up so much practice time for generations of piano pupils.

In **Berceuse des éléphants** (Jimbo's Lullaby), a stuffed elephant is told a bedtime story by the child, the nursery lullaby, **Do, do, l'enfant do**, being quoted. This small echo of the tune is blended with some clumsy dance steps, followed by a moment of whole tone scale. The ending provides another couple of notes from **Do, do**, signifying that Jimbo has at last fallen asleep.

Sérénade à la poupée (Serenade of the Doll) represents a little song sung to the toy. In the original piano score, the style of the accompaniment imitates a guitar or mandolin. A slower middle section, marked **expressif**, perhaps implies a hint of adult nostalgia for the joys of childhood.

La neige danse (The Snow is Dancing) is especially technically challenging for pianists as each hand supplies alternate notes in a

complex toccata, melodic units being included from time to time. But from such intricacies emerge vivid images of the wonder of falling snow.

Le petit berger (The little Shepherd) gives contrasting flute-like phrases, marked 'very sweet and delicately expressed', with more animated bursts of accompanied embellished melodies. The piece is in three sections, with the harmonies growing in complexity.

Golliwogg's Cakewalk has become one of Debussy's most popular pieces suggesting the world of music hall and variety shows. However, things are rarely what they seem, and in a slower section, to be played '**with great emotion**', the composer quotes from Wagner's **Tristan and Isolde**, providing mocking ornamented chuckles after each little episode before the golliwogg's triumphantly rhythmic return in the coda.



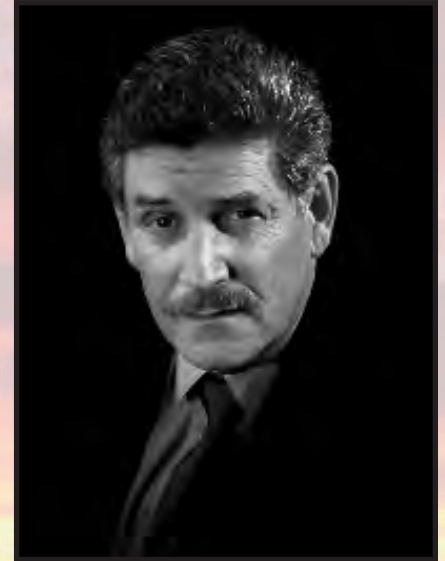
A child prodigy, Leone de Paolis, better known under her stage name as **Toni Beaulieu (1904-1995)**, wrote her first composition at the age of fourteen and by the time she was eighteen had been awarded a PhD in violin and the degree of Master of Music in piano. She was then appointed to a teaching post at the MacPhail Center for Music, the prestigious conservatory in Minneapolis, Minnesota. She is perhaps best remembered as the composer of **Jungle Rhumba**, the highlight production number from the MGM

musical classic **NEPTUNE'S DAUGHTER** starring Esther Williams and Red Skelton. As a composer of over two hundred titles, Toni Beaulieu was extremely versatile, her work ranging from Latin American to classical, and from jazz to pieces for children.

Dawn, the second movement from **CELESTIAL SUITE**, was conceived as a musical 'aftermath to a storm', representing the dawning of a

new day with a panoply of colour and diverse musical textures. The meditative **Nocturne (To The Clouds)**, the fourth movement from the same Suite, explores the concepts of peace and spiritual transcendence.

Michael Deák (b. 1942), composer and pianist, and the son of the concert pianist, Imre Deák (1892-1945), was at first attracted to jazz but now composes in many styles and forms, including jazz and classical idioms. He currently lives in Gig Harbor, Washington where in addition to his musical activities he is a member of the Screen Actors Guild, working as an actor when the opportunity presents itself.



Following the premiere of Michael Deák's piano sonata **Contrasts** in Los Angeles, Gregg Nestor requested a piece for the guitar. Thus the composer began work on **INTROSPECTIONS**, commenting: **I was a little intimidated by the idea because I am not a guitarist...I began the work as a piece for solo guitar but as I got deeper into the project I realized that the material lent itself better to two instruments. Gregg helped me transform 'absolute' music into a guitar-specific work; through his guidance with articulation and his suggestions for splitting the voices, I was able to emerge with a viable piece that I was proud to dedicate to Gregg.**

The composer has observed that **INTROSPECTIONS** was conceived as a quiet journey into an exotic tonal landscape, intended to inspire in the listener a spirit of serenity. The pieces reflect elements of Spanish music, especially in the first movement, though subtle intimations of these elements can be found throughout the entire work. Allusions to jazz harmony are also present, particularly in the

second movement written in the style of a chorale where the chordal structure is readily apparent to the ear. The final movement is influenced by Ravel, most prominently towards the end.



Joaquín Turina (1882-1949), one of Spain's greatest twentieth century composers, was born in Seville, described by Segovia as **'that charming city of Andalusian grace.'** Turina studied first with Evaristo García Torres, the choirmaster of Seville Cathedral, then at the Madrid Conservatoire, and later with Vincent d'Indy in Paris. Among Turina's prolific output are symphonies, piano works, operas, chamber music, and incidental music for the theatre, as well as six superb guitar pieces written for Segovia between 1923 and 1932. The composer's musical intent, as he described it himself, was **'to sing of love and sadness, searching out that small corner of the Andalusian soul that looks outwards to the rest of the world.'**

DANZAS FANTÁSTICAS, OP. 22, originally written for piano and later orchestrated, were premiered in 1920. The work takes inspiration from the poetic ideas expressed in the novel *La Orgía* by José Más (1885-1940). **Exaltación** (Exaltation) is prefaced with the words - **It appeared like the figures of some incomparable picture, moving within the calyx of a flower** – and begins meditatively before progressing to the vigorous rhythms of the jota. **Ensueño** (Reverie) is more melancholic – **The strings of the guitar sound like lamentations of a soul no longer able to bear the weight of sorrow.** The rhythmic pattern established after the opening trills is the zortzico, a Basque dance performed on flutes and drums, characterised by a 5/8 rhythm. The pulse is firmly stated before the advent of a delightful melody. An expressive middle section, **Allegretto tranquillo**, changes the mood towards the reflective until the return

of the zortzico. In a short coda a few bars of the **Allegretto's** 6/8 rhythm reappear before the quiet 5/8 ending.

Orgía (Orgy) takes as its motif – **The perfume of flowers blends with the aroma of camomile and the bouquet of tall chalices filled with incomparable wine from which, like incense, joy rises.** This final movement, brilliant and colourful, is ideally suited to guitar textures, revealing distinct melodic and harmonic similarities to the composer's solo guitar pieces, **Sevillana, Op. 29** (1923) and **Sonata, Op. 61** (premiered 1932).

Graham Wade
March, 2009

Graham Wade, a graduate of Jesus College, Cambridge, and formerly Head of Strings at Leeds College of Music, is acknowledged as one of the foremost international writers on classical guitar. His publications include highly acclaimed studies of Segovia, Rodrigo, and Bream, as well as books on guitar history. He has written liner notes for record companies such as Deutsche Grammophon, EMI, Naxos, and RCA, and conducted guitar seminars at conservatoires and festivals in the USA, Canada, Spain, Austria, Germany, Norway, Sweden, Holland, Hungary, Greece, Czech Republic, New Zealand, etc. In 2002 he was awarded the Schott Gold Medal for his contribution to Rodrigo studies. Graham Wade is an Advisory Editor for British and American editions of the New Grove Dictionary of Music and for many years wrote programme notes for Segovia and Bream.





GREGG NESTOR, guitar

Internationally acclaimed guitarist Gregg Nestor has built a strong following for his abilities as soloist, accompanist and arranger. Finalist in the 1981 New York Concert Guild Competition held at Carnegie Hall, Gregg has recorded and broadcast in Holland, Belgium, Spain and for the BBC in London. In his London debut, The Times critic commented on his being “uncommonly communicative, a real artist in timing and shading, in stylish fluency and tact besides wholehearted communication with his composers.” Many works arranged by Gregg Nestor for solo/duo guitars or with various ensemble have been published.

For this album, in duet with Raymond Burley, Gregg Nestor is heard on the left channel.



RAYMOND BURLEY, guitar

Raymond Burley is one of Britain's most experienced guitarists having performed solo concerts, concertos, on film scores, radio, and television and in virtually every possible guitar ensemble combination. He has toured extensively throughout the UK, Europe, the USA, South America, Canada and the Far East, and has appeared many times at London's Wigmore Hall, the South Bank Centre's Purcell Room, and Birmingham's Symphony Hall. Raymond has been featured on BBC Radio, and worked with many of England's foremost orchestras including the BBC Symphony, the Philharmonia, the English Chamber Orchestra and the Royal Philharmonic.

For this album, in duet with Gregg Nestor, Raymond Burley is heard on the right channel.

KALEIDOSCOPE, Op.19c (1946) - MIKLÓS RÓZSA

- 01. March 1:17
- 02. Zingara 1:47
- 03. Musette 2:12
- 04. Berceuse 1:56
- 05. Chinese Carillon 1:07
- 06. Burlesque 1:38

SONATA (1922) - FRANCIS POULENC

- 07. Allegro moderato 3:15
- 08. Andante 2:14
- 09. Rondeau 1:34

CHILDREN'S CORNER (1908) - CLAUDE DEBUSSY

- 10. Doctor Gradus ad Parnassum 2:35
- 11. Berceuse des éléphants 2:53
- 12. Sérénade à la poupée 3:21
- 13. La neige danse 2:18
- 14. Le petit berger 2:07
- 15. Golliwogg's Cakewalk 2:47

CELESTIAL SUITE (arr. 1987) - TONI BEAULIEU

- 16. Dawn - mvmt. 2 3:54
- 17. Nocturne (To The Clouds) - mvmt. 4 5:15

INTROSPECTIONS (1991) - MICHAEL DEÁK

- 18. Adagio cantabile 5:40
- 19. Chorale (cantabile) 2:58
- 20. Allegro assai 3:44

DANZAS FANTÁSTICAS, Op. 22 (1920)

- JOAQUÍN TURINA

- 21. Exaltación 5:26
- 22. Ensueño 6:24
- 23. Orgía 4:54

TT = 71'30"

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Guitar

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Arranged for guitar duo by
Gregg Nestor

KALEIDOSCOPE



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