

MEDITERRANEAN IMPRESSIONS

GREGG NESTOR, GUITAR

***QUINTETT FOR GUITAR AND STRINGS
MARIO CASTELNUOVO-TEDESCO***

***WORKS BY
DEBUSSY • RAVEL • LEVITCH
DE FALLA • BOCCHERINI***



Album Produced by Gregg Nestor and Lance Bowling

Recorded at Penguin Recording, Eagle Rock, CA
and Tel Star Recording, Burbank, CA

Recorded and Mixed by John Strother

Microphones: Schoeps; Neumann KM 84

Digital Preparation by CMS Digital

Engineer: Robert A. Vosgien

Album Art Direction: Mark Banning

Tracks 1 – 4 recorded using Miguel Rodriguez Classical (1960)
courtesy of Mahlon Lucas.

Tracks 6 – 9 and 11 – 14 recorded using Long Model
Concert Guitar (Georgette) with Kasha Soundboard and Bridge,
courtesy of Luthier Richard Schneider, Lost Mountain,
Sequim, WA, 98382 USA.

Tracks, 5, 10 and 15 recorded using Ramirez Classical
Model 1A (1987), courtesy of Jason Yoshida.

Track 15 recorded using French harpsichord by Curtis Berak
after 18th Century model, courtesy of Varda Ullman.

Track 5 provided courtesy of Music and Arts Program, Inc.

Quintett for Guitar and Strings, Op. 143 (1950)
Mario Castelnuovo-Tedesco (1895-1968)
(guitar and string quartet)
Allegro, vivo e schietto • Andante mesto
Scherzo – Allegro con spirito, alla Marcia
Finale, Allegro con fuoco

The Quintett for Guitar and Strings, Op. 143 has a most curious history. When Segovia came to Los Angeles that year to play my guitar concerto with the Philharmonic, he was approached by Alfred Leonard – the noted musicologist and founder of the Music Guild – to play a program of chamber music the following season. At first Segovia declined, noting that the repertoire for guitar and chamber orchestra groups was scant. Then reconsidering, he accepted – on condition I would write a Quintett for guitar and strings to augment the contemporary portion of the program. Recognizing the challenge, I immediately picked up the ball, and the Guitar Quintett was composed in less than month (between February 7th and March 5th, 1950). Its first excellent performance was the following year at the Music Guild with Segovia and the Paganini Quartet lead by Henry Temianka, on April 26th, 1951. It's a work that is especially dear to me: straightforward, clear, fluent and lyrical in the spirit of Schubert, a composer for whom I have a great affection. Particularly in the Schubertian spirit is the first movement, *Allegro, vivo e schietto*, one of the tightest and most concise I have written. My favorite, the second movement, *Andante mesto*, begins with a long melodic phrase stated by viola from evolves a typically Spanish embellishment, appropriately marked 'Souvenir d'Espagne...' This is followed by a bright movement marked *Scherzo – Allegro con spirito, alla Marcia*, making use of subtle harmonic and chromatic devices and demanding great virtuosity from the players.

(Excerpts from the unpublished memoirs of Mario Castelnuovo-Tedesco, courtesy of Lorenzo Tedesco)

Ricordo di Mario (1978)
Leon Levitch (born 1927) (solo guitar)

Leon Levitch was born in Belgrade, Yugoslavia, and received his musical training in Yugoslavia, Italy and the United States. His teachers included

Erich Zeisl, Mario Castelnuovo-Tedesco, Darius Milhaud and Roy Harris. He has written a cycle of chamber works for flute, sonatas for violin, viola, piano, two symphonies and a cantata. *Ricordo de Mario*, though originally conceived as a work for solo piano in memory of Castelnuovo-Tedesco on the tenth anniversary of his death, has been specially adapted by Gregg Nestor for this recording. The mood of the piece is elegiac and introspective. Essentially monothematic but in ABA form, the middle section provides a contrasting lighter mood, reflecting Tedesco's melodic and serene craftsmanship combined with his playful, *glocoso* nature.

Petite Suite (1889)
Claude Debussy (1862-1918)
(flute, oboe, clarinet, violin, guitar, bass)
En Bateau • Cortège • Menuet • Ballet

The *Petite Suite* is an early work that contains suggestions from many of the later more mature developments of Debussy's style. *En Bateau* (In A Boat) is one of the composer's irresistible 'water pieces' suggesting Renoir and Monet's paintings of reflections on the water. It presents a delicate theme reminiscent of Faure over a rippling guitar accompaniment, which also contains the flattened seventh to which the composer was later to become so identified with. The descending bass against the cheerful tune of *Cortège*, along with the syncopation in the middle section is typical of Debussy's later compositions. In the *Menuet*, an elegant theme is presented against an ever-changing accompaniment. The work ends with the *Ballet* – a rhythmic and energetic piece evoking Chabrier or Borodin, with a charming 'Tempo di Valse' providing an exhilarating coda. Throughout the work, the guitar contributes an important part to the sonic fabric, serving to heighten and accentuate its rhythmic and sensual nature.

Hommage Pour Le Tombeau de Debussy (1920)
Manuel de Falla (1876-1946) (solo guitar)

The Catalan guitarist, Miguel Llobet (1875-1938), was a good friend of Manuel de Falla. He had repeatedly asked de Falla to write a work for the guitar, and the composer finally agreed. Debussy had recently died and there was a strong bond of admiration between the two musicians.

Publisher Henri Prunières told him that he was going to devote an issue of his *La Revue Musicale* to Debussy's memory and asked de Falla to write an article for it. The composer decided to express his admiration by writing a solo work for guitar, thus satisfying Llobet's request in the same stroke. Regarding the music, he had only one fixed idea – it should end with a quote from *Soirée dans Grenade*, a work that Debussy was unfortunately never able to savor in his lifetime. Manuel de Falla set himself to study the guitar in order to appreciate its technique fully and, within a month, Llobet had received the *Hommage Pour Le Tombeau de Debussy* which has since become a staple in the repertoire of guitarists.

Le Tombeau de Couperin (1917)

Maurice Ravel (1875-1937)

(flute, oboe, clarinet, violin, guitar, bass)

Prélude • Forlane • Menuet • Rigaudon

Regarding the Mediterranean Influence on Ravel, musicologist André Saurès wrote: 'Let no one think it was by chance that he made his entrance into music by way of Spain... I recognize Spain in every part of Ravel – what he was and what he did. His art, still more decidedly, is the French tongue touched with a Spanish accent.' *Le Tombeau de Couperin* was intended as a musical epitaph to Ravel's friends who had lost their lives during the First World War. The title, he later commented, was less a tribute to Couperin than the great clavecin players of the seventeenth and eighteenth centuries. With the *Prélude*, a high level of virtuosity is established, with its whirling and spinning figures. The *Forlane*, while recalling the ornamental style of Couperin, is introduced with a series of unusual and piquant harmonies. The elegant *Menuet* features the oboe – an instrument Ravel particularly adored. Its coda ends on a gentle ninth chord, which arrangers have borrowed from ever since. In the *Rigaudon*, the guitar is given a virtuosic role punctuated by lively, vigorous rhythms. This is interrupted by a pastoral middle section with a melancholic line. A short recapitulation concludes the work. *Le Tombeau* has been called 'a jewel of classic form and expression turned inward on itself; a memorial of sublimated grief... of fallen friends finding concealment under a protective arch of artistry.' Its delicate nature is the perfect choice for this ensemble setting. Here, the guitar adds a poignant voice and

shading of its own; its peculiarly plucked quality serving as a continuo part for a composer fascinated by the infinite possibilities of instrumental color.

Introduction and Fandango

Luigi Boccherini (1743-1805) (guitar and harpsichord)

Boccherini spent much of his life in Spain under the patronage of Infante Don Luis. He eventually was appointed by Friedrich Wilhelm II of Prussia as composer of his Chamber in 1786, where many of his finest quartets and quintets were written, including the *Introduction and Fandango* heard on this recording. Originally a Quintet for two cellos and also the final movement of a Quintet for guitar and strings (published posthumously as Op. 12, No. 6), guitarist Julian Bream adapted the work into a virtuosic tour-de-force for guitar and harpsichord. The present version has found an enthusiastic response among guitarists and serves as a fitting conclusion to this Chamber music recording.

Notes by Gregg Nestor,
February, 1990



Gregg Nestor, guitar

Internationally acclaimed guitarist Gregg Nestor has built up a strong following for his abilities as soloist, accompanist and arranger. Finalist in the 1981 New York Concert Artists Guild Competition (one of 16 out of 2,800 competitors) held at Carnegie Hall, Gregg Nestor has recorded and broadcast in Holland, Belgium and Spain, and for the BBC (England). He was engaged by

the British National Trust for a series of summer concerts in Stately Homes throughout England, and has appeared with members of the London Symphony and Royal Ballet. 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.' Mr. Nestor's first compact disc release (Pantheon D10761) features a new guitar sonata written in 1986 by Miklos Rozsa at Mr. Nestor's request, and published by G. Shirmer. He has also recorded You Must Remember This featuring the classic film scores of Max Steiner and Franz Waxman arranged for two guitars (with William Kanengiser) for Cambria (CD 1030).



Robert Shulgold, flute

Robert Shulgold received his BFA from California Institute of the Arts in 1976. He continued studying the flute under the tutelage of Julius Baker, principal flutist of the New York Philharmonic. Mr. Shulgold freelances in the Los Angeles area,

and has been principal flutist with the Bakersfield Masterworks Chorale, Los Angeles Symphonia and the Beverly Hills Symphony. He is also on the applied music faculty of Loyola Marymount University.

Francisco J. Castillo, oboe

Francisco earned his Masters in Music from the University Of Southern California and a Licenciatura in oboe, composition and conducting from the University of Costa Rica. He was the winner of the Costa Rican National Prize (1979) for his orchestral composition Tupak-Amaru and his Quintet, Op. 22, No. 1 has been performed by the Los Angeles Philharmonic Woodwind Quintet. Francisco is principal Oboe for the Redlands



Symphony, the Pasadena Pops Orchestra and Associate Professor Of Oboe at the University of Redlands as well as the Idyllwild School Of Music and the Arts. His principal teachers included: William Criss, Alan Vogel, David Weiss and Barbara Northcutt.



Gary Gray, clarinet

Gary Gray earned his Bachelor and MM degrees from the Indiana University School of Music where he studied clarinet with Robert McGinnis and chamber music with Janos Starker. Mr. Gray is presently Co-principal clarinetist of the Los Angeles Chamber Orchestra. A noted chamber musician, he tours with the Bravura Trio (Milton Thomas, violinist;

Brooks Smith, pianist) and the California Chamber Virtuosi. He has recorded for the Nonesuch, RCA, Vox and Laurel labels. His recent recording of solo concerti with the Royal Philharmonic Orchestra, titled The Art Of Gary Gray and released by Unicorn/Kanchana was nominated for a Grammy as 'outstanding classical release of the year' in 1989.

Karl Vincent, bass

Karl Vincent brings an impressive background to Mediterranean Impressions as jazz musician, classical artist and actor. His teachers include masters Arni Egliston and Milton Kestenbaum. In 1982, he was granted a scholarship from the National Endowment for the Arts to study with Red Callender. Karl appeared as an actor in the Clint Eastwood film BIRD (the story of Charlie Parker) and freelances as a performer in the Los Angeles area. He is presently performing with the fusion band Incognito.





Beth Folsom, violin

Beth Folsom was coached privately by Ruggiero Ricci and Glenn Dicterow. She is a longstanding member of the San Diego Symphony, La Jolla Chamber Orchestra, Los Angeles Philharmonic and was assistant principal in the Colorado Chamber Orchestra. She is in demand for solo and chamber recitals, and freelances for the recording industry in Los Angeles. On this recording, she plays Violin 1 in

the Castelnuovo-Tedesco Quintett.

Jordan Dardov, violin

Jordan Dardov graduated from Sofia University, Bulgaria in 1981. Since 1983 he has performed throughout Europe in solo recitals and with chamber orchestras. Mr. Dardov is frequently heard on concert platforms in Southern



California, is actively engaged in the recording industry and is a member of the string ensemble Masterpiece Virtuosi. In addition to Violin 2 in the Castelnuovo-Tedesco Quintett, he is heard in both the Debussy and Ravel works.

Janet Lakatos, viola



In the course of her varied career, Janet Lakatos has been principal violist of the Los Angeles Chamber Orchestra, Pasadena Symphony, and is currently associate principal of the Pacific Symphony. Since 1981 she has been solo violist with the Stuttgart Bach-Collegium, concertizing extensively in Europe, Eastern Europe and Japan,

and has recorded solo arias with noted singers Peter Schreier and Deitrich Fischer-Dieskau. Ms. Lakatos has performed at the Salzburg Festival, the Casals Festival in Puerto Rico, and the International Musikfest in Lucerne, Switzerland. She has recorded for Angel Records and was a featured soloist on Helmuth Rilling's recording of Bach's St. John Passion, on CBS Masterworks.

Masatoshi Mitsumoto, cello



The Tokyo-born cellist is a graduate of Tokyo University of the Arts, and has studied cello with Paul Torteller at the Paris Conservatory on a French Government Scholarship. He also studied with Andre Navarra at the Nice International Academy and with Gregor Platigorsky at the University of Southern California. As a chamber player and soloist Mitsumoto has performed extensively and conducts the Concordia Orchestra in Los Angeles, that he founded in 1986. He is a faculty member of California State University, Los Angeles and Artist-in-residence at Whittier College, California.

Bonnie Janofsky, harpsichord

Miss Janofsky is a graduate of California State University, Los Angeles, where she majored in percussion and piano. She has appeared on The Tonight Show, has performed throughout the United States and abroad, and is a respected composer and arranger. Her versatility encompasses the big band idiom, which is her speciality, and her talent is recognized in a wide range of musical genre. In addition, she is active on the boards of the American Society Of Music Arrangers and the Musician's Union (AF of M, Local 47).



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- 1 – 4. **Quintett for Guitar and Strings, Op. 143 (1950)**
Mario Castelnuovo-Tedesco (1895-1968)
(guitar and string quartet)
1. Allegro, vivo e schietto 5:33
2. Andante mesto 6:20
3. Scherzo – Allegro con spirito, alla Marcia 4:24
4. Finale – Allegro con fuoco 5:43
5. **Ricordo di Mario (1978) 7:50**
Leon Levitch (born 1927) (solo guitar)
- 6 – 9. **Petite Suite (1889)**
Claude Debussy (1862-1918)
(flute, oboe, clarinet, violin, guitar, bass)
1. En Bateau 3:30
2. Cortège 2:53
3. Menuet 2:59
4. Ballet 2:47
10. **Hommage Pour Le Tombeau de Debussy (1920) 3:28**
Manuel de Falla (1876-1946) (solo guitar)
- 11 – 14. **Le Tombeau de Couperin (1917)**
Maurice Ravel (1875-1937)
(flute, oboe, clarinet, violin, guitar, bass)
1) Prélude 3:03
2) Forlane 5:43
3) Menuet 4:14
4) Rigaudon 2:55
15. **Introduction and Fandango 5:42**
Luigi Boccherini (1743 – 1805)
(guitar and harpsichord)
- Total Time: 67:57**

Gregg Nestor, guitar
Robert Shulgold, flute
Francisco J. Castillo, oboe
Beth Folsom, violin
Jordan Dardov, violin
Gary Gray, clarinet
Karl Vincent, bass
Janet Lakatos, viola
Masatoshi Mitsumoto, cello
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