SONO LUMINUS
RUPERT BOYD
THE GUITAR

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This album pays homage to the guitar. While the casual listener may recognise many of these works as favourites from the guitar canon, the majority of the repertoire wasn't originally written for the instrument.

Only the Sor and the Brouwer were originally guitar compositions. The other works started life in a different form, and stand testament to the strength and versatility of the guitar to not only play such a diverse range of repertoire, but to truly embrace it.

With its polyphonic capabilities and roots in popular music around the world, the guitar is singularly capable of such a traversal of styles. This album is not, as the title may imply, a collection of the most beloved or greatest hits from the classical guitar repertoire, but is instead a demonstration of the power of the guitar to perform such a variety of beloved repertoire.

Antônio Carlos Jobim (1927-1994)

1 **Felicidade** (arr. R. Dyens) 4:41

2 **Estrada Branca** (arr. P. Bellinati) 2:47

Fernando Sor (1778-1839)

3 **Introduction and Variations on a Theme by Mozart** 8:03

Johann Sebastian Bach (1685-1750)

Suite in E Major, BWV1006a

4 *Prelude* 4:21

5 *Loure* 3:25

6 *Gavotte en Rondeau* 3:18

7 *Menuett I & II* 4:53

8 *Bourrée* 1:37

9 *Gigue* 2:03

Graeme Koehne (b. 1956)

10 **A Closed World of Fine Feelings** 5:20

Leo Brouwer (b. 1939)

Estudios Sencillos

11 *I: Movido* 0:45

12 *II: Coral. Lento* 1:09

13 *III: Rápido* 0:20

14 *IV: Cómodo. Allegretto* 0:41

15 *V: Montuno. Allegretto* 0:50

16 *VI: —* 1:01

17 *VII: Lo más rápido posible* 0:38

18 *VIII: Tranquillo* 1:20

19 *IX: Scherzo* 0:38

20 *X: —* 0:41

Astor Piazzolla (1921-1992)

21 **Milonga del Angel** (arr. B. Benítez) 5:31

22 **La Muerte del Angel** (arr. B. Benítez) 3:50

Lennon/McCartney

23 **Julia** (arr. R. Boyd) 2:03

total time 60:12

ANTÔNIO CARLOS JOBIM (1927–1994)

FELICIDADE (arr. R. Dyens)
ESTRADA BRANCA (arr. P. Bellinati)

Antônio Carlos Jobim, best known for his song "The Girl From Ipanema", was a Brazilian songwriter, pianist and singer.

The opening lyrics of the ostensibly happy sounding *Felicidade* are: "Tristeza não tem fim. Felicidade sim" (Sadness has no ending. Happiness does). Written for the 1958 film *Orfeu Negro* (Black Orpheus), the song, with its beautiful melody and *bossa nova* chords, fits perfectly on the guitar. This arrangement, by the doyen of the modern guitar era, the late Roland Dyens, is a masterpiece in arranging; it creates the effect of an impromptu and improvised performance, but every note, with articulation markings and an incredible amount of detail, is fully written out.

The *bossa nova Estrada Branca* ("white road"), is often known by its English title "This Happy Madness", and was recorded by Frank Sinatra, amongst others. This beautiful arrangement for solo guitar was made by the Brazilian composer and guitarist Paulo Bellinati.

FERNANDO SOR (1778-1839)

INTRODUCTION AND VARIATIONS ON A THEME BY MOZART, OP. 9

Fernando Sor's *Mozart Variations* is a beloved work from the classical guitar canon, and with reason. Using as its theme a charming, if quite innocent, chorus from Mozart's opera *The Magic Flute* ("Das Klinget so herrlich" from near the end of Act I), Sor begins this work with a portentous and orchestral sounding introduction, followed by the theme, then a set of five variations (three of which embellish the theme and two of which provide altogether new material), and concludes with a flashy coda.

The Spanish guitarist and composer Sor, perhaps equally with his Italian contemporary Mauro Giuliani, is the most renowned and respected 19th century composer for the guitar. From his studies, to his method book, and advanced repertoire, all students of the classical guitar have undoubtedly played his works, and his *Mozart Variations* have long been a favourite of guitarists and audiences alike.

JOHANN SEBASTIAN BACH (1685-1750)

SUITE IN E MAJOR, BWV 1006A

I like to think of Bach's Suite in E Major, BWV 1006a, as one of the greatest works *never* written for the guitar. Originally written in 1720 as Partita No. 3 for solo violin, Bach was obviously fond of this work, as he reused the Prelude in a total of four compositions, and some twenty years after writing the violin version, re-worked the entire partita, with nominal changes, into this current suite. For many years this suite was given the appellation of Bach's "Fourth Lute Suite", however nowadays the so-called "lute" compositions by Bach are instead thought to have been written for the *lautenwerk*, an instrument that was played in the manner of a keyboard but sounded like a lute. Both lutenists and keyboardists however, disown the work as being either unplayable, or at very least unidiomatic, on their instruments (one possible theory is that Bach composed these works for a theoretical lute, leaving the practicalities of playing it to the performer). Either way, this suite, beginning with the brilliant and joyous Prelude, and followed by five dance movements, including the popular and majestic Gavotte en Rondeau, is a favourite of guitarists. It has few differences from the original violin Partita (BWV1006), but the inclusion of fuller chords and bass-lines render it a very rich and rewarding (and challenging!) work on the guitar.

GRAEME KOEHNE (b. 1956)

A CLOSED WORLD OF FINE FEELINGS

The Australian composer Graeme Koehne originally wrote *A Closed World of Fine Feelings* for solo piano. In the 1980s, and as I would do myself some decades later, Koehne relocated to the United States to study at Yale University. At that time Koehne also took private lessons with the composer Virgil Thompson in New York City, and of *A Closed World of Fine Feelings* Koehne writes "It is part of a set of pieces in which, following Thompson's example, I create musical portraits of family, friends and acquaintances; in this case a slightly naïve, wonderfully sensitive and somewhat introverted individual".

The guitar version of this composition was created by the composer some years after the piano version, after receiving a commission to write a guitar work by the Australian guitarist and pedagogue, and my former teacher, Timothy Kain. For the guitar version, Koehne extended the work by adding a newly composed middle section and concluding with a reprise of the first section.

LEO BROUWER (b. 1939)

ESTUDIOS SENCILLOS I-X

One of the all-time great composers for the guitar is the multi-faceted Cuban musician Leo Brouwer. His ability to draw out a resonance and to create various "colours" from the guitar, along with a variety of imaginative ideas (and a vast output for guitar of studies to sonatas, and chamber music to concerti – not to mention his numerous compositions for other instruments) make him a fundamental voice in guitar composition over the past six decades.

The first ten *Estudios Sencillos* (Simple Studies) were composed in New York City between 1959 and 1960, while Brouwer was a student at the Juilliard School (the remaining ten studies of the complete set were composed decades later, in 1981). These first ten studies, each around a minute long, are wonderful little miniature worlds in which Brouwer's incredible gift for creating sonorities and colours on the guitar are fully on display.

Of note is the theme used in "Estudio No. 8", originally a Bulgarian folk tune, which Brouwer used in his other pieces *Hika: In Memorial Tori Takemitsu*, and *Tres Apuntes*, both of which I've recorded on my previous albums *Valses Poéticos* and *Fantasías*, respectively.

ASTOR PIAZZOLLA (1921-1992)

MILONGA DEL ANGEL (arr. B. Benítez)
LA MUERTE DEL ANGEL (arr. B. Benítez)

A perennial favourite of the classical guitar world, Piazzolla's music, with its driving rhythms, melodic lines and jazzy harmonies, is particularly suited to the guitar. While Piazzolla did write some works for solo classical guitar, it's typically the works he wrote for his quintet (bandoneon, violin, piano, electric guitar and double bass) that are best loved, and most commonly arranged and performed on guitar.

Milonga ("dance") and *La Muerte* ("death"), come from Piazzolla's *Angel* series, originally written as the music for a play. These arrangements for solo guitar were made by the late Uruguayan guitarist Baltazar Benítez, who in his career had performed with Piazzolla.

LENNON/MCCARTNEY

JULIA (arr. R. Boyd)

Although the songwriting credit is given to Lennon/McCartney, as were all of The Beatles songs written by either one of the songwriting duo, "Julia", from the *White Album*, is the only recorded Beatles song that was performed entirely solo by John Lennon.

An ardent Beatles fan, I've made several Beatles-related pilgrimages in my life: the Dakota building in New York City, London's Abbey Road, Hamburg's red-light district, and the Maharishi Mahesh Yogi's abandoned ashram in Rishikesh, India. It was at the latter, that in 1968 John Lennon was taught "Travis picking" by the Scottish musician Donovan, a style of guitar accompaniment that Lennon utilised in "Julia".

Interestingly, the melody in the verse of this song is made up almost entirely of just one pitch, yet playing this relatively simple vocal line at the same time as the Travis picking accompaniment creates a charming and beautiful little instrumental piece.

RUPERT BOYD

Rupert Boyd is an Australian classical guitarist based in New York City. He has been described by *The Washington Post* as "truly evocative", by *Gramophone* as a "fine guitarist", and by *Classical Guitar Magazine* as "a player who deserves to be heard". He has performed across four continents, from New York's Carnegie Hall, to festivals in Europe, China, India, Nepal, the Philippines, New Zealand and Australia.

Rupert Boyd's debut solo album *Valses Poeticos* was described by *Soundboard Magazine* as "beautifully refined with gorgeous tone", and the eponymous work by Granados as "one of the best recorded performances of this work on guitar". His second solo album, *Fantasías*, was hailed by *Classical Guitar Magazine* as a "triumph of brilliant, assured playing", and selected as *American Record Guide's* "Critic's Choice" of 2016.

Active as both a soloist and chamber musician, Rupert Boyd regularly performs throughout the world in Boyd Meets Girl with cellist Laura Metcalf, and as part of the Australian Guitar Duo with guitarist Jacob Cordover. Both ensembles have released critically acclaimed albums, with Boyd Meets Girl's album reaching No. 3 on the *Billboard* Traditional Classical Charts.

rupertboyd.com

WITH SPECIAL THANKS

Sean Doyle, Brad Rubenstein, Matthew Landy, Ronald Arevalo, Robyn & Penleigh Boyd, Dan Merceruio, Daniel Shores, Caleb Nei and Collin Rae.

I would like to dedicate the album to my patient and loving wife Laura Metcalf, and to our son Milo, who heard the album being practiced in utero, and the finished recording out in the world.

Rupert Boyd
The Guitar
DSL-92231

PRODUCER: Dan Merceruio
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RECORDING TECHNICIAN: Allison Noah
EDITING ENGINEERS: Dan Merceruio, Daniel Shores
GUITAR: Greg Smallman & Sons, 2011. D'Addario Pro-Arte EJ46 strings
PHOTOGRAPHY: Harold Levine, Jiyang Chen (p. 8)
GRAPHIC DESIGN: Caleb Nei
EXECUTIVE PRODUCER: Collin J. Rae
RECORDED AT Sono Luminus Studios, Boyce, Virginia — May 7-10, 2018
sonoluminusstudios.com

Mixed and mastered on Legacy Audio speakers.
legacyaudio.com

Recorded with Merging Technologies Horus. Mastered with Merging Technologies Hapi. Recorded in DXD at 24 bit, 352.8kHz.

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