



FANTASÍAS

— RUPERT BOYD —

GUITAR

ASTOR PIAZZOLLA (1921-1992)

1. Otoño Porteño (arr. S. Assad) 5:16

FOUR TRADITIONAL CELTIC SONGS

(ARR. D. RUSSELL)

2. Loch Leven Castle 1:07
3. Skye Boat Song 3:34
4. Cherish the Ladies 2:28
5. Niel Gow's Lament 2:50

PHILLIP HOUGHTON (B. 1954)

6. God of the Northern Forest 5:54
7. Kinkachoo, I Love You 2:53

MANUEL DE FALLA (1876-1946)

8. Pantomima (arr. R. Boyd) 4:40
9. The Miller's Dance (arr. T. Kain) 2:55

JOHN DOWLAND (1563-1626)

10. Fantasie 4:12

LEO BROUWER (B. 1939)

TRES APUNTES

11. De el "Homenaje a Falla" 2:08
12. De un fragmento instrumental 1:46
13. Sobre un canto de Bulgaria 1:34

BYRON YASUI (B. 1940)

14. Fantasy on a Hawaiian Lullabye 5:34

LUIGI LEGNANI (1790-1877)

15. Fantasia in A minor, Op. 19 8:30

ALOÏS FORNEROD (1890-1965)

16. Prélude 3:30

HEITOR VILLA-LOBOS (1887-1959)

17. Étude No. 9: Très peu animé 3:09

CATALAN FOLKSONG

(ARR. M. LLOBET)

18. El Noi de la Mare 2:25

JULIÁN ARCAS (1832-1882)

(REV. F. TÁRREGA)

19. Fantasia on Verdi's La Traviata 7:15

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In music, the “**fantasia**” is a compositional style that dates back to the early 16th century. Having no fixed form, a fantasia was intended to take the listener on a journey through the imagination of the composer. This album, which intersperses four fantasias spanning from Elizabethan England to modern-day Hawaii, can itself be taken as a fantasy. In just over an hour, one can experience the creativity of composers from over 400 years and four continents, as brought to life by the guitar.

The Argentinean composer **Astor Piazzolla (1921-1992)** revolutionised the tango. Adding elements from jazz and modern composers like Bartok and Stravinsky, Piazzolla created a new style of tango that he intended to be performed on the concert stage rather than to accompany dance. Although his music is widely acclaimed nowadays, at the time, his modernisation of the tango wasn't always greeted favourably;

once, legend has it, he was covered in gasoline and threatened to be set alight, while on another occasion he had a gun pulled on him with the warning to stop messing with the tango.

“**Otoño Porteño**” represents autumn in Piazzolla's set *Estaciones Porteñas (Four Seasons)*, each of which represents a typical day in the life of a “porteño”, a native of Buenos Aires, during that season.

These **Four Traditional Celtic Songs** have been arranged for guitar by the Scottish guitarist David Russell. While *Cherish the Ladies* is an Irish double jig, the other three pieces are Scottish in origin. The *Skye Boat Song* is an old Hebridean rowing song; its lyrics, added later, tell of the fleeing of Bonnie Prince Charlie from mainland Scotland to the Isle of Skye after his unsuccessful attempt to restore his family to the throne of Great Britain. The Scottish Hornpipe *Loch Leven Castle* is named for a 14th-century castle on

a small island near Kinross, a castle famous for being where Mary Queen of Scots was imprisoned in 1567 before escaping the following year. *Niel Gow's Lament* was written at the beginning of the 19th century by the Scottish violinist Niel Gow, upon the death of his second wife.

Phillip Houghton (b. 1954) is an Australian composer who originally trained as a visual artist. His artistic beginnings are manifest twofold in his compositions, firstly in his beautiful and immaculately hand-drawn scores and secondly in the influence of the visual arts on his music. Written in 1989, *God of the Northern Forest* takes its title and inspiration from a cubist work by the Swiss painter Paul Klee, which Houghton describes as a “painting of a dark, brooding forest”.

Kinkachoo, I Love You, written nine years after *God of the Northern Forest*, was originally conceived as a separate piece, but as it utilises the same scordatura (sixth string tuned

to F rather than E), the composer suggests that they be performed as companion pieces. As an evocative subtitle, Houghton writes: “the Kinkachoo, a mythical bird, once wounded in the spirit realm, heals and flies into the world”.

Manuel de Falla (1876-1946) is one of Spain's most highly esteemed composers. Although much of his music is steeped in Spanish folklore, his compositional output for the guitar – the Spanish national instrument – is limited to just one short piece. “Pantomima” and “The Miller's Dance”, originally written for orchestra, come from the ballets *El Amor Brujo (Love the Magician)* and *El Sombrero de Tres Picos (The Three Cornered Hat)* respectively. “Pantomima” opens with an imitation of the strumming and fast scale runs of the flamenco guitar before transitioning to a beautiful, lyrical section in the uncommon time signature of 7/8. “The Miller's Dance”, which comes



from an evocative scene of the miller dancing to entertain guests at his Andalusian home, is replete with the strumming and foot-stomping characteristic of flamenco music and dance.

The Englishman **John Dowland (1563-1626)** is regarded as one of history's greatest lutenists. A contemporary of William Shakespeare, who was born just one year later, Dowland earned a Bachelor of Music from Oxford University, but was unable to gain employment in Queen Elizabeth's Protestant court, due to his conversion to Catholicism as a teenager while on a trip to Paris. Nevertheless, he found employment in the court of Denmark, though later returned to England, possibly fleeing debt, and eventually was employed in the English court. This *Fantasia*, originally written for lute and published in 1610, begins almost piously and finishes with a boisterous, rollicking jig.

Cuban guitarist, composer and conductor **Leo Brouwer (b. 1939)** is one of the most influential composers for the classical guitar and has also written prolifically for other instruments, including over 40 film scores. Written in 1959, *Tres Apuntes (Three Sketches)* briefly immerses us in three sound worlds, as though each sketch were part of a larger work to which we are only privy a small glimpse. Each sketch is given a descriptive movement title: the first "From 'Homage to Falla'", the second "From a chamber music piece", and the third, "On a Bulgarian Song", which uses a theme that Brouwer also includes in his compositions *Estudios Sencillos No. 8* and *Hika (In Memorium Toru Takemitsu)*.

The Italian **Luigi Legnani (1790-1877)** had a varied musical career as an opera singer, guitarist, composer, and, later in life, luthier. He was friends with the great Paganini, and there is even speculation that

they performed together. Written in the classical language of the 19th century, this *Fantasia in A minor* is the longest fantasia on this album, and is filled with guitaristic bravura and unexpected turns and surprises.

Byron Yasui (b. 1940) is a Hawaiian composer, educator, and performer on three instruments: jazz double bass, 'ukulele and classical guitar. His *Fantasy on a Hawaiian Lullabye* is a set of variations on the Hawaiian tune "Pipu Hinu Hinu" by Nona Beamer and incorporates the Hawaiian slack key guitar style of playing. Yasui writes that the words of the song "describe a little boy and girl playing at the beach on the sand. They come across a sea shell, put it to their ears, and fall asleep. The central part of this work features what the composer envisions as a dream sequence, where the theme is heard in the topmost voice in very free rhythm. A five part texture is heard where the five lines all blur into each other." At the end

of the piece the little boy and girl awake as the opening theme returns.

Thought to be the only work he wrote for guitar, *Prélude* by the Swiss composer **Aloÿs Fornerod (1890-1965)** was written for Andrés Segovia in 1926 or 1927. Although Segovia boasted about the existence of this work in an interview in 1930, there is no evidence that he ever performed it in public. While Fornerod initially designated the work as opus number 13, seeing that it was not met with much enthusiasm by Segovia, he later re-designated that opus number to another composition. The piece was forgotten until rediscovered in 2001 by Angelo Gilardino and subsequently published as part of "The Andrés Segovia Archive".

Brazilian composer **Heitor Villa-Lobos (1887-1959)** was one of the most prolific composers since Johann Sebastian Bach, and his output of around 2000

compositions includes 40 pieces for guitar, which are an important part of the twentieth-century guitar canon. In 1920 while living in Paris, Villa-Lobos met Segovia, who commissioned him to write a guitar study. Villa-Lobos responded by instead writing a set of 12 studies, of which Segovia wrote: “Villa-Lobos has given to the history of the guitar fruits of his talent as luxuriant and savoury as those of Scarlatti and Chopin”.

El Noi de la Mare, which translates as “Child of the Mother”, is a beautiful Catalan Christmas song. This arrangement for guitar is by **Miguel Llobet (1878-1938)**, a virtuoso guitarist born in Barcelona who studied with guitarist and composer Francisco Tárrega, and is known for his arrangements of Catalan folk melodies.

Julián Arcas (1832-1882) was a Spanish guitarist and composer, often known for being the teacher

of Francisco Tárrega (1852-1909). For many years this *Fantasia on themes from Verdi’s La Traviata* was attributed to Tárrega; it has been recently discovered however, that it was originally written by Arcas, and is indeed more in the style of Arcas’s generation of composers than the Spanish nationalistic style of Tárrega. This edition, revised by Tárrega, has minor changes from the Arcas edition; at times adhering more closely to Verdi’s original work, while at other times improving playability on the guitar. This fantasia incorporates various sections of the opera including the orchestral overture, the arias “*Addio, del passato bei sogni ridenti*” and “*Ah fors’è lui*”, and concludes with the famous “*Sempre libera*”.

– Rupert Boyd, March 2016

Australian classical guitarist **Rupert Boyd** is acclaimed as one of the most talented guitarists of his generation. He has been described by *The Washington Post* as “truly evocative”, 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 and Australia.

Active as both a soloist and chamber musician, Rupert Boyd regularly performs throughout the world as part of the Australian Guitar Duo with guitarist Jacob Cordover, and with *Boyd Meets Girl*, a duo with his wife, cellist Laura Metcalf.

Rupert Boyd has released two previous albums: *Valses Poéticos* for solo guitar, which received the following review in *Soundboard*, the quarterly publication of Guitar Foundation of America: “Boyd’s playing is beautifully refined, with gorgeous tone... musically and technically flawless... [the Granados is] one of the best recorded performances of this work on guitar.” *Songs from the Forest*, by the Australian Guitar Duo, was described as “wonderfully entertaining” by *Classical Guitar Magazine*, and “very impressive” by *Soundboard Magazine*.

Rupert Boyd lives in New York City.

WITH SPECIAL THANKS –

John Taylor, Phil MacLaren, Sean Doyle, Ronald Arevalo, Norman “Carl” Mingo, Matthew Landy, Paul Prager, Diane & Marc Spilker, Brad Rubenstein, Greg & Zsa Zsa Yu, and Susan Cersovsky. This album is dedicated to my lovely wife Laura Metcalf.



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