



Images

Prudence Davis *flute*
Jeffrey Crellin *oboe*
Peter Lynch *guitar*

- Gabriel Fauré**
1 Pavane Op.50 6'32"
*arr. for flute, oboe and guitar**

- Mauro Giuliani**
Serenade in G Major Op.127
for flute and guitar
2 *Maestoso* 3'07"
3 *Minuetto and trio* 3'00"
4 *Andantino mosso* 5'23"
5 *Allegro* 3'49"
(Universal Edition)

- Napoléon Coste**
6 Consolazione, Romance sans Paroles Op. 25 2'38"
7 Les Regrets, Cantilène Op. 36 3'20"
8 Marche Op. 33 3'28"
for oboe and guitar
(Editions Chanterelle S.A. Monaco)

- Maurice Ravel**
9 Pavane pour une infante
défunte 6'05"
*arr. for flute, oboe and guitar**

- Manuel Maria Ponce**
Sonata III
for solo guitar
10 *Allegro moderato* 5'28"
11 *Chanson* 3'37"
12 *Allegro non troppo* 6'51"
(Schott)

- Claude Debussy**
13 Syrinx 3'11"
for solo flute

- Collected by Cecil Sharp**
arr. John W. Duarte
Four folk songs from Somerset
14 O, Sally my dear 0'40"
15 John Barleycorn 0'48"
16 The brisk young widow 0'47"
17 Farewell, my dearest Nancy 1'09"
for oboe and guitar
(Novello)

- Collected by Ralph Vaughan Williams**
– arr. John W. Duarte
Four folk songs from Essex
18 As I walked out 1'23"
19 The lark in the morning 1'11"
20 Tarry trowsers 0'49"
21 The lost lady found 0'53"
for oboe and guitar
(Novello)

- Claude Debussy**
22 Rêverie 4'53"
*arr. for flute, oboe and guitar**

* *arr. Peter Lynch*

Gabriel Fauré (1845-1924), organist at La Madeleine, Paris, was, above all else, a church musician. He was, however, appointed professor of composition at the Paris conservatoire in 1896, and subsequently its director from 1905-1920.

Just as beauty itself defies description or explanation, so too does the music of Fauré. The Hellenic qualities of form and serenity, together with Gregorian-influenced melody and modal harmony, imbue his music with a timeless, translucent quality. His finest works are thus invariably vocal, notably the Requiem Op. 48, and so it is not surprising that the *Pavane*, although intrinsically a dance form, employs the voice in Fauré's original setting.

Mauro Giuliani (1781-1829), the most renowned Italian guitar virtuoso of his time, "vocalized his adagios to a degree impossible to be imagined by those who never heard him." That Giuliani, a gifted soloist and prodigious composer, was admired as much for his performances in ensemble with Hummel (1778-1837), Moscheles (1794-1870) and many other leading Viennese musicians, is both noteworthy and prophetic, and is indicative of the popularity which the guitar in general, and Giuliani in particular, enjoyed in early nineteenth century musical life.

Unpretentious and yet immediately appealing, the *Serenade*, dedicated to

Monsieur Rocco Arena, is remarkable for its concise formal structure and elegant melodic invention. The third movement, in variation form, is both brilliant and, in the minor mode, quite hauntingly beautiful. This is music for the salon at its best.

Napoléon Coste (1805-1883) is rightly regarded as the greatest of the French romantic guitarists, and while 1806 is commonly given as the year of his birth, the editor of the present edition, Simon Wynberg, gives June 27, 1805 as the composer's birth date.

If contemporary reports are to be believed, the influence of his friend and teacher, Fernando Sor (1778-1839), must have played no small part in the development of Coste's formidable solo technique. Interestingly, however, Coste enjoyed immense popularity in the greater musical community, and so it is hardly surprising that his friendship with Charles Triebert (1810-1867), principal oboist of the Théâtre Italien opera orchestra and teacher at the Paris Conservatoire, yielded a number of beautiful compositions for this still rather unusual combination.

Maurice Ravel (1875-1937) was a pupil of Fauré. He was, however, a far more 'cosmopolitan' personality, composer and orchestrator, his excursions into Spanish mood (*Rapsodie espagnole* and *Boléro*) being enormously successful. Like Debussy, his dreams of ancient

Greece, coloured by the art of eighteenth century France, found expression in music itself (*Daphnis et Chloé*).

Ravel's *Pavane pour une infante défunte* dates from 1899 as a piano solo and was inspired by the image of a dead (Spanish) infant in ceremonial dress. His initial disdain for the work seems curiously denied in his own superb orchestration of 1910.

Manuel Maria Ponce (1882-1948), Mexico's most celebrated musical son, is remembered not only for the diversity and profusion of his compositional output, but also as pianist, music educator and collector of Mexican folk song.

The fateful meeting in 1923 of Ponce and Andrés Segovia (1893-1987) in Mexico marked the beginning of perhaps the most fruitful collaboration of any for the guitar this century, while the decision to settle in Paris in 1925 propelled Ponce's compositional technique and musical vision into the twentieth century.

The seldom played *Sonata III* is exceptional for its blend of romantic inspiration, Mexican song and superbly crafted musical form. Although the exact date of composition is uncertain, 1927 seems the likely year, Segovia making final revisions in 1928 prior to its publication. It is indeed appropriate that this sonata, from the pen of one who felt so deeply for France, should nestle between the works of that country's greatest composers.

Claude Debussy (1862-1918) is regarded as the founder of the French impressionist school. It seems perfectly natural, therefore, that many of his works bear titles which suggest rather than depict. *Rêverie*, an early piano piece, although scarcely glimpsing the later Debussy, is memorable for its innocent simplicity.

The flute, like the harp, is strongly identified with French music generally, and impressionist music in particular. In *Syrinx*, Debussy marries the ancient Greek legend of the god Pan and his pursuit of Syrinx, a nymph, with a musical language which is forever modern and vibrant.

John W. Duarte (b. 1919) has made a unique and lasting contribution to the guitar. His original compositions have been published, performed and recorded the world over, while as a pedagogue and critic, his lucid and perceptive writings may be found in many journals.

He is no less industrious as an arranger - his arrangements of J.S. Bach's 'cello suites are standard guitar repertoire. English born, it is hardly surprising that Duarte should draw upon the monumental work of Ralph Vaughan Williams (1872-1958) and Cecil Sharp (1859-1924) both of whom contributed so significantly to the preservation of the heritage of English folk song, of which there is none richer. It would be difficult to imagine a more poignant medium than the oboe for these lovely settings.

Prudence Davis studied flute at the Victorian College of the Arts. She toured as the Principal Flute with both the Melbourne Youth Orchestra in 1976 throughout England and Germany and, in 1979, with the Australian Youth Orchestra to China. At the age of nineteen, she was offered Principal positions in both the Melbourne and Sydney symphony orchestras, accepting the position of Principal Flute of the Melbourne Symphony Orchestra in 1980.

In 1985, she took leave from the orchestra to undertake advanced study with renowned flautist Aurele Nicolet in Switzerland. Prudence Davis has performed with the Sydney-based Australia Ensemble and the Australian Chamber Orchestra on its 1988 Bicentennial European Tour. In 1989 she undertook a national tour for Musica Viva as a guest artist with the Reger Trio from West Germany. She is a founding member of the Melbourne-based Australian Chamber Soloists.

Jeffrey Crellin was born in Brisbane and studied the oboe with Frank Lockwood. In 1972, he transferred to Adelaide University to study with Jiri Tancibudek. In 1973 he was the Commonwealth Winner of the Australian Broadcasting Corporation Instrumental and Vocal Competitions while in 1974 he was awarded a Churchill Fellowship to study in Europe with Heinz Holliger. On his return to Australia in 1977, he

was appointed Principal Oboe with the Melbourne Symphony Orchestra, with whom he featured as soloist during the orchestra's 1987 tour of Japan. In the following year, he was invited to appear at the Takemitsu Festival in Tokyo to give a recital and to perform with the Arditti String Quartet, with whom he appears in his first international compact disc release for the Fontec label.

A well-known soloist, Jeffrey Crellin has appeared on many occasions with the Melbourne, Sydney, Adelaide, Queensland and Tasmanian symphony orchestras, as well as orchestras from both Germany and Japan. In 1989 he toured all mainland Australian states for Musica Viva as a guest artist with the Reger Trio from West Germany. He is a founding member of the Australian Chamber Soloists, the Melbourne-based chamber ensemble.

Peter Lynch studied the guitar from an early age, his teachers including Bernard Stahl, Susan Ellis and, at the Canberra School of Music, Sadie Bishop. After graduating in 1974, he continued his studies in London with noted personalities John Mills, John Duarte and Julian Byzantine.

Since returning to Australia in 1976, Peter Lynch has achieved recognition both as performer and teacher. His many broadcasts for ABC radio have been well received, while two previous recordings for this label have been acclaimed at international level. A lecturer in guitar at

the Victorian College of the Arts, he has published and recorded several widely used volumes of music from the student repertoire, while as recently as 1989, he was one of a select number of adjudicators for the National Music Competition in Singapore. He is the director of the Melbourne International Guitar Festival.

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