



fluid lines

DUO 19

move



After nearly a decade of hanging out, talking shop and drinking coffee it seemed logical for us to form a musical partnership. Sharing the same tutor in Tim Kain and having similar ideas regarding repertoire, technique and tone production we knew we had a natural rapport and affinity for each other's playing that would translate well to the concert platform.

A few years of occasional collaboration later we settled on this dynamically eclectic program which spans European, American and Australian repertoire of the 20th and

21st centuries. We have carefully tailored this programme to demonstrate the beauty of two guitars playing together (sure there is an oft repeated quote attributed to Chopin that could be appropriate here, but anyway...!). Above all, we approach our music with vigour. That's what we hope to share with you.

Ant and Dan, Duo 19

Along with Federico Moreno-Torroba, Manuel Maria-Ponce, Federico Mompou, Alexandre Tansman, and others, Italian born **Mario Castelnuovo-Tedesco** (1895-1968)

is credited with aiding the great Andres Segovia in the creation of a 20th century solo repertoire for the classical guitar. It is largely due to Segovia that the guitar holds its position as a serious concert instrument; earlier, the guitar was perceived as a noisy folk instrument, only offering novelty value to the concert hall. This body of work is so identifiable with Segovia that it is often thought of as Segovia's repertoire. It can be considered as a period within a period. Significantly, none of the above composers were guitarists, and were all well known for their output for other mediums. This output far outweighed their still significant contributions to the guitar's repertoire. Among Castelnuovo-Tedesco's efforts is **Les Guitares Bien Temperees** (The Well-Tempered Guitars).

This work places him in the company of Johann Sebastian Bach and Dimitri Shostakovich, both of whom produced celebrated sets for the 24 major and minor keys. With Les Guitares Bien Temperees, Castelnuovo-Tedesco made a similar if less well-known addition to the guitar duo repertoire. The two preludes and fugues heard on this recording are chosen to show the full range of emotion audible in the complete set. Number four in E major was chosen to provide a buoyant, gently energetic introduction to the programme. The much darker number one in G minor provides a striking contrast.

Born in 1954, **Phillip Houghton** originally trained as a painter and, only later, turned to the guitar as a performer and composer. Extremely prolific from 1989 to 1995, his works see regular performance worldwide. He has composed for many of Australia's leading musicians, including John Williams, Timothy Kain, Z.O.O. Duo, and Guitar Trek.

Houghton's work demonstrates both his extraordinary 'seeing ear' and his intimate knowledge of the idiosyncratic strengths of the guitar. His pieces reflect his fascination with Australian landscapes and his training and experiences as a visual artist. His compositions often pass extra-musical indications to performers. For example, the score of **Brolga** includes the phrases: "like silk," "pregnant silences," "like a quiet earth," and "con funkissimo(!)," alongside their more familiar Italian counterparts. This particular piece is named after the brolga, Australia's only native crane, which once inhabited wetlands from Cape York Peninsula to Southern and North Western Australia. Brolga, the first of three Australian compositions featured in this programme, takes its inspiration from the behaviour of these magnificent birds. The composer states the work is "...an attempt to express a birdlike presence or reflex. I've represented the brolga's mating/territorial dance – a riot of loud honking and convulsive leaping – with violent jagged chords and rhythms. The piece contains wide swings of mood: exotic, graceful, awkward, aloof, savage and comical."

The work is in one continuous movement comprising five sections: 1. Flying In, Landing...my, what a big beak you have! 2. Feathers/Dance 3. Alone...a bridge of sighs 4. Dusk in the Otherworld...as seen through an 'eye of pearl' 5. Black Silhouettes in Burgundy Light

Many listeners are surprised by how many pieces leading American composer **Terry Riley** (b. 1935) has composed for guitar – we certainly were. His prolificacy may be explained by the fact that his son, Gyan, is an accomplished classical guitarist. However large his oeuvre is for guitar, though, it is dwarfed by his work for other instrumentation.

Zamorra is part of Riley's larger Book of Abbeyozud. The full work features pieces for solo guitar in various chamber music guises and is a valuable and weighty contribution to the 20th century repertoire for classical guitar. Riley's compositional style is strongly associated with other American minimalist composers, such as John Adams, Steve Reich, and Phillip Glass. Interestingly, Zamorra could be described as the antithesis of minimalist as it is a technically demanding, pseudo-flamenco-influenced, tour-de-force of guitar duo virtuosity. The only guide to interpreting the work is "play with rhythmic drive and flourish"; we have used our artistic license to freely interpret the work through many contrasting moods.

Bulgarian guitarist and composer **Atanas**

Ourkouzounov (b. 1970) studied with Dimitar Doychinov in Sofia and continued in France under teachers Arnaud Dumond, Alexandre Lagoya, and Olivier Chassain. Ourkouzounov studied chamber music, analysis, ethnomusicology, and generative improvisation at the Conservatoire National Supérieur de Paris, graduating in 1997 with a unanimous Premier Prix in guitar. His works have been performed by some of the world's most respected guitarists, including Shin-Ichi Fukuda, Scott Tennant, Antigoni Goni, and Fabio Zanon. Ourkouzounov's compositions are generally filled with a fresh rhythmic vitality, influenced by Bulgarian folk music, and prove quite challenging for performers to play. His chamber works feature a real equality in the individual instruments; typically, instruments in his compositions do not adopt distinct melody and accompaniment roles, instead they favour complex interplay. Add to this shift a pulsing asymmetric meter and it is clear to see why Ourkouzounov has become so popular amongst guitarists and audiences. The distinctive elements of Ourkouzounov's style can be clearly heard in his joyful Bulgarian folk dance, **Horo**.

Around 2001, our good friend and mentor Timothy Kain began collaborating with several leading Australian composers on a collection of new works for solo guitar for his Mirrors of Fire CD. Among these works was **Hinchinbrook Riffs** with **Nigel Westlake** (b. 1958).

This work began life, somewhat shockingly, two decades earlier as a piece for Westlake's garage band, Eggs Benedict. Westlake composed the later version of the work for guitar including a digital delay. At the time, Tim casually mentioned that he imagined the work would be performed more often as a duo, since a delay translates to be a direct repetition of the solo. This turned out not to be the case - the work is performed and recorded regularly as a guitar solo with delay.

Regardless, the idea of performing Hinchinbrook Riffs as a guitar duo stayed with us. Learning the work as a duo has afforded some wonderful new colour possibilities that the solo version cannot offer. In the duo version, playing the delay part comes with all the inherent challenges echoing another player can bring. In fact, we have strayed a little from Westlake's initial intention, deliberately choosing different fingerings in order to create even further contrast between the two guitar parts. Hopefully, this helps us traverse new ground with the work.

Several years before composing Hinchinbrook Riffs, Westlake wrote his work for guitar duo, **Songs From the Forest**. Written for Timothy Kain and John Williams, it has become something of a favourite, particularly for Australian duos. Despite being composed in completely different styles, both Hinchinbrook Riffs and Songs From the Forest illustrate the uncanny ability

Westlake has for writing guitar music that is dynamic and challenging, while remaining entirely natural and idiomatic.

The repertoire presented on this CD is the work of composers with wide and varied experiences. Prolific American composer, **Frederic Hand**, shares his eclectic background through his work; this is to the great benefit of the guitar world. Born in 1947, Hand built a career from a broad array of musical styles, including performing early music on the lute and improvising and composing for film and television. His credits include music for Sesame Street, so he likely provided many guitarists with their first exposure to a 20th century guitarist-composer! His original compositions often employ a strong jazz influence combined with an original approach to harmony. Hand often explores his unconventional harmonic territory in his guitar music and this means the player is frequently pushed into rather awkward and nasty (wait for it...) 'hand' shapes. His somewhat meditative **Prayer** was first recorded by a mixed instrumental ensemble and was only later arranged for guitar duo. This is almost unthinkable, considering its effectiveness in its latter form. As a point of interest, Prayer is the only work on this disc not originally composed for two guitars.

*Notes prepared by Duo 19
with Zack Kushner, 2012*

Daniel McKay has studied extensively with Australia's most highly respected guitar teachers, Timothy Kain and Gregory Pikler, in addition to master classes with John Williams, Remi Boucher, Maximo Diego-Pujol and Pavel Steidl. Daniel holds a Bachelor of Music (1st Class Honours) and Master of Music (Hons) from the Australian National University.

Daniel has given numerous solo and chamber music recitals in most capital cities and regional centres of Australia. In 2006 Daniel undertook his first solo tours of New Zealand and Europe – the latter made possible through funding from the Australia Council – and since relocating to Melbourne has given many recitals with long time ACO assistant leader, violinist Zoë Black. Zoë and Daniel released their debut CD *d'aujourd'hui* on Move Records and are touring artists for Musica Viva.

Daniel's debut solo CD featuring works of Dusan Bogdanovic, Leo Brouwer, Mario Castelnuovo-Tedesco, Alexandre Tansman and Astor Piazzolla has been warmly received by music lovers and critics alike; UK publication 'Classical Guitar' wrote "Daniel McKay here performs an invigorating and very listenable program of 20th century music, which, of all the 'private release' CDs I have reviewed is one of the best, if not the best: McKay is certainly a most technically-capable guitarist, and not only that, he is musical with it. His playing has a beautiful clarity and crispness and he has a superb innate sense of phrasing allowing him to get to the heart and soul of everything



Antony Field

Daniel McKay

he performs". A second solo disc including works composed for Daniel by Australian and European composers is in preparation.

Considered one of Australia's finest guitarists of his generation, Daniel's interest in contemporary Australian music and considerable ensemble playing skills led to an invitation to join **Guitar Trek**, widely recognised as among the very best of Australia's chamber ensembles. Engagements have included several recitals for Musica Viva, the Sydney Festival, Canberra International Chamber Music Festival, Darwin International Guitar and New Zealand International Guitar Festivals, highly successful tours of Europe in 1999 and 2002, and Vietnam in 2005. Guitar Trek's fourth CD *Asturias: The Spirit of Spain* is out now on ABC Classics, with a CD of Australian works due for release in 2012 as part of the quartet's 25th anniversary celebrations.

In demand as a teacher, Daniel has been a guest tutor for the Sydney Guitar Society's Summer Schools, featuring guitarists Carlos Bonell (London) and Pavel Steidl (Czech Republic) as principal tutors, and residencies by leading Australian guitarist/composers Phillip Houghton and Richard Charlton. A guest tutor at many of Australia's leading music institutions, Daniel taught for many years in the pre-tertiary area of Australia's leading guitar department at the Australian National University, School of Music. He now resides in Melbourne, and is on staff at the Melbourne Conservatorium of Music, University of Melbourne and the Victorian College of the Arts Secondary School.

www.danmckay.net

Antony Field has established himself as one of Australia's leading performers and teachers of the

classical guitar. Upon completion of his studies at the Canberra School of Music, Antony was named 'Most Outstanding Graduate', and received numerous accolades early in his career. Antony was twice awarded 2nd prize at the Darwin International Guitar Competition, and in 1996 he was the recipient of a 'Big Brother' scholarship to study in the UK which enabled him to study with the Royal Northern College of Music's Head of Guitar Gordon Crosskey and Manhattan School of Music Chairman of Guitar David Starobin. During this time Antony performed in master classes for Leo Brouwer, John Williams, Manuel Barrueco, Stepan Rak, Frederick Noad and others. This early period of activity culminated in the release of Antony's debut CD 'Sunburst - Music of the Americas' (Walsingham Classics). 'Sunburst' was nominated for an ARIA in 1997 and released internationally through Tower Records.

In 1998 Antony was appointed Head of Guitar at the Victorian College of the Arts and since then he has collaborated with some of Australia's leading musicians and composers on a multitude of projects, including 'Saffire', with whom he toured Australia extensively, recorded two CDs for ABC Classics and won the ARIA award for 'Best Classical Album 2003'; 'The Raga Dolls Salon Orchestra', finding him premiering new works in addition to recording and broadcasting live for the ABC; and the premiere performance of Mark Pollard's 'Colouring in the Sky' for electric guitar and orchestra at the 7th

Darwin International Guitar Festival. In 2007 Antony received a highly competitive Australian Postgraduate Award to undertake the Masters in Performance (by research) course at the Victorian College of the Arts. The **Melbourne Guitar Quartet** (MGQ) invited Antony to become a member in 2007 and have since played in the Darwin International Guitar Festival, toured Melbourne metropolitan and regional areas to sell-out crowds, and given wildly successful performances for all of Australia's guitar societies. The quartet frequently appears live on Australian radio and television. The MGQ has won the Athenaeum prize for chamber music at the Victorian College of the Arts and recently were awarded the 'Cone of Silence Award' for most popular act in Melbourne's Quiet Music Festival. In 2009 the quartet undertook a successful tour of New South Wales, the ACT and Victoria with their Melbourne show selling out. Their first CD 'Four Elements' has been 'CD of the Week' on ABC Classic FM and has been heralded for its quality by composers both here and abroad. Their second CD 'Toccata' has been released through Fuse Music Group and received rave reviews and praise from composer Nigel Westlake and Slava Grigoryan: 'The Melbourne Guitar Quartet are a brilliant addition to Australia's musical landscape. Their combination of innovative arrangements and superb ensemble playing is a joy to listen to. This is exactly what the classical guitar world needs.' A

much anticipated third CD is currently in preparation, due for release late 2012.

Antony is a passionate teacher and cares enormously about cultivating a love of music in his students, many now establishing themselves amongst the elite of guitar playing in Australia. A strong advocate for the Alexander Technique, this greatly informs Antony's teaching and every day life. Antony also has a particular love for fashion design and creations are regularly modelled by himself at his performances!

www.duo19.net

Antony and Daniel play guitars by Greg Smallman and Sons

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Prelude and Fugue in E Major

from *Les Guitares Bien Temperes*

Mario Castelnuovo-Tedesco

1 Prelude 2'19"

2 Fugue 1'32"

3 **Brolga** 8'06"

Phillip Houghton

4 **Zamorra** 11'01"

Terry Riley

5 **Horo** 3'13"

Atanas

Ourkouzounov

**Prelude and Fugue
in G minor**

from *Les Guitares Bien Temperes*

Mario Castelnuovo-Tedesco

6 Prelude 2'38"

7 Fugue 3'48"

Antony Field and Daniel McKay, guitars

8 **Songs from the Forest** 7'56"

Nigel Westlake

9 **Prayer** 4'39"

Frederic Hand

10 **Hinchinbrook Riffs** 8'39"

Nigel Westlake



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