

move

NIGHT & DREAMS

(NACHT UND TRÄUME)

**Merlyn Quaife
Jochen Schubert**

**songs by Mozart, Schubert
with Spanish and Argentinian folksongs**



Merlyn Quaife is a performer of great versatility, moving with ease from lieder and chamber music to opera and oratorio. She began voice studies at the University of Melbourne and in 1979 was awarded a DAAD Scholarship to pursue Post Graduate studies in Munich. Back in Australia, she is a regular ABC performer and broadcaster. She has also appeared with each of the State Opera Companies. She returns regularly to Europe to perform contemporary music which is one of her fortes. She has performed and recorded in Germany, Holland, Belgium, Austria, Italy, Spain and France.

“Miss Quaife is a thoroughly versatile singer, capable of going straight from Baroque to computer music.”

The Australian

“... a talented singer with a rare ability to capture the mood and nuances of a song and portray its character vividly.”

The Advertiser

Jochen Schubert is an equally versatile performer, offering solo-recitals and chamber-music; he also works as orchestra-musician, conductor, arranger, lecturer and accompanist. He teaches for the Victorian College of the Arts, Melbourne and Faculty of Music, University of Melbourne. Born in Hamburg, he studied guitar in Vienna and has lived in Australia since 1970. He has performed all over the world in many places including Vienna, Tokyo, London, Istanbul, Cairo and Bangkok.

“Jochen Schubert is a master of the guitar ... producing very beautiful tones and exquisite shadings.”

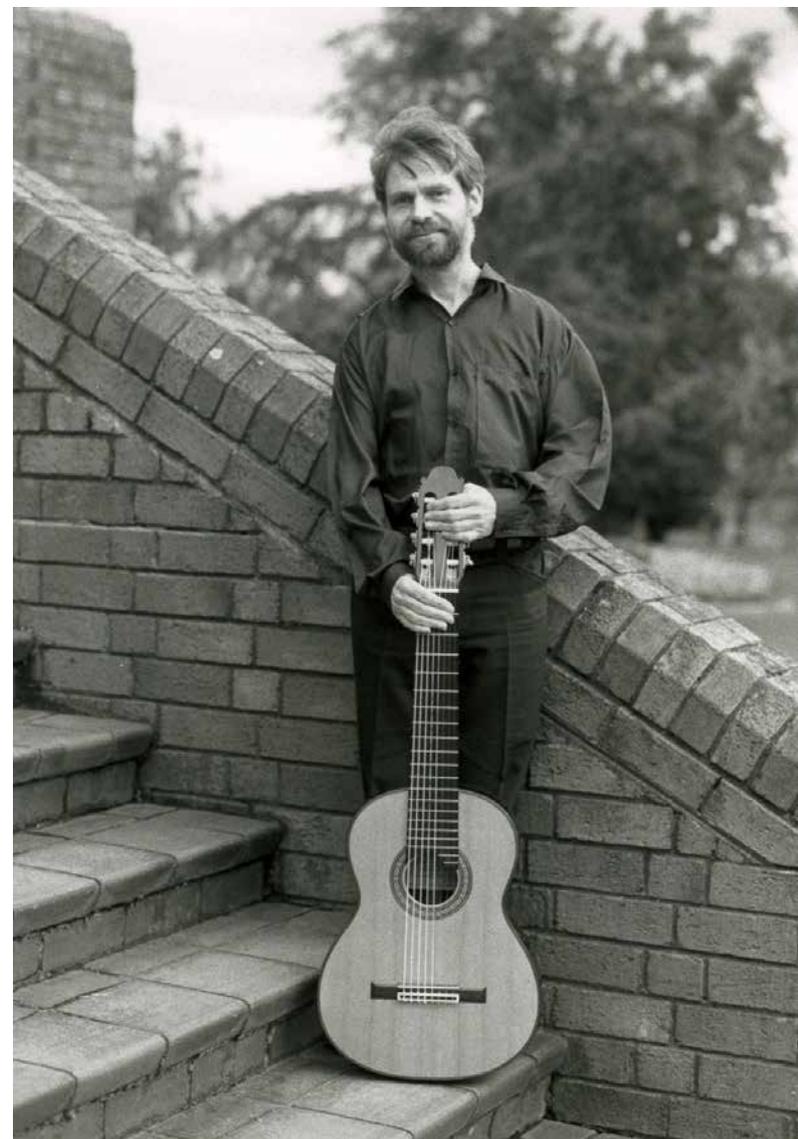
The Age

“Clean, precise technique, impeccable taste and consistently thoughtful musicianship.”

The Herald

Merlyn Quaife and Jochen Schubert have been a duo for more than ten

years. Their wide ranging repertoire covers Elizabethan songs with lute through to contemporary works. Composers include Dowland, Morley, Weber, Schütz, de Falla, Musgrave, Britten and Copland. They are regular broadcasters for the Australian Broadcasting Corporation.



“Merlyn Quaife, accompanied on guitar by Jochen Schubert, sang Dowland, Mozart, Franaix and others with an exquisite sense of style.”

The Herald

Mozart

- 1** Ridente la Calma KV 21a
(How calm is my spirit)
- 2** Oiseaux si tous les ans KV284d
(Birds that migrate each year)
- 3** Die Zufriedenheit KV367a
(Contentment)
- 4** Komm, liebe Zither KV367b
(Come dearest Mandolin)

Wolfgang Amadeus Mozart (1756-1791) only casually wrote songs and for the most part to texts of unknown composers. The first two songs have been transcribed for guitar by Jochen Schubert, the others were indeed composed by Mozart for the mandolin in the 1780s, the same decade in which he composed “Don Giovanni” which also contains the famous serenade with mandolin obbligato. They are performed here with the octave guitar.

Moretti

- 5** La Reflexion (Reflection)
- 6** La Explicacion (The Explanation)
- 7** El Descuido (Carelessness)

Federico Moretti (c1765-1838) was one of the earliest guitarists/composers to use



the six string guitar as it is known today. (Previously the guitar had five double strings and was known as the five-course guitar.) Moretti also published guitar methods in the late eighteenth century. These songs are from a set titled “Doce Canciones” (Twelve Songs) and were published in



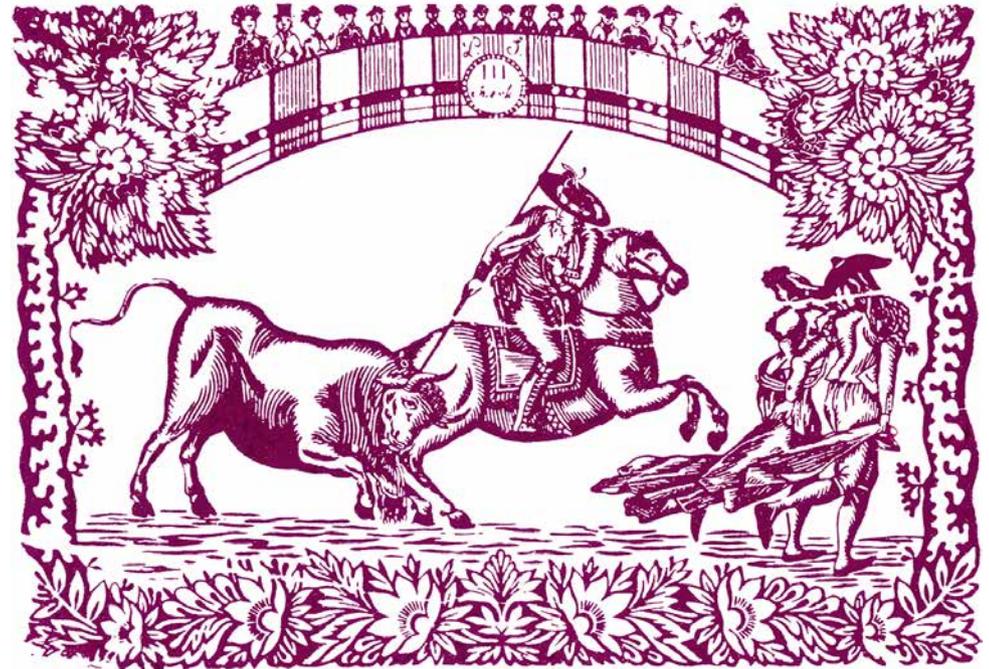
London in 1812. Fernando Sor, a younger contemporary, wrote in 1830: “... the shape of the bass line, as well as the harmony ... gave me a high regard for his merit; I regard him as the torch which should serve to illuminate the faltering steps of guitarists.”

Schubert

- 8** Heiden-Röslein Op 3 No 3
(Hedge Rose)
- 9** Nacht und Träume Op 42 No 2
(Night and Dreams)
- 10** Ständchen (Serenade) D557

Franz Schubert
(1797-1828)

frequently conceived his songs with guitar accompaniment and only later reworked them for the piano, being reportedly too poor to buy a piano. Both Schubert and his contemporary, Carl Maria von Weber were guitarists and both sang their own songs to their guitar accompaniment “creating intense pleasure in the circles of their musical friends”.



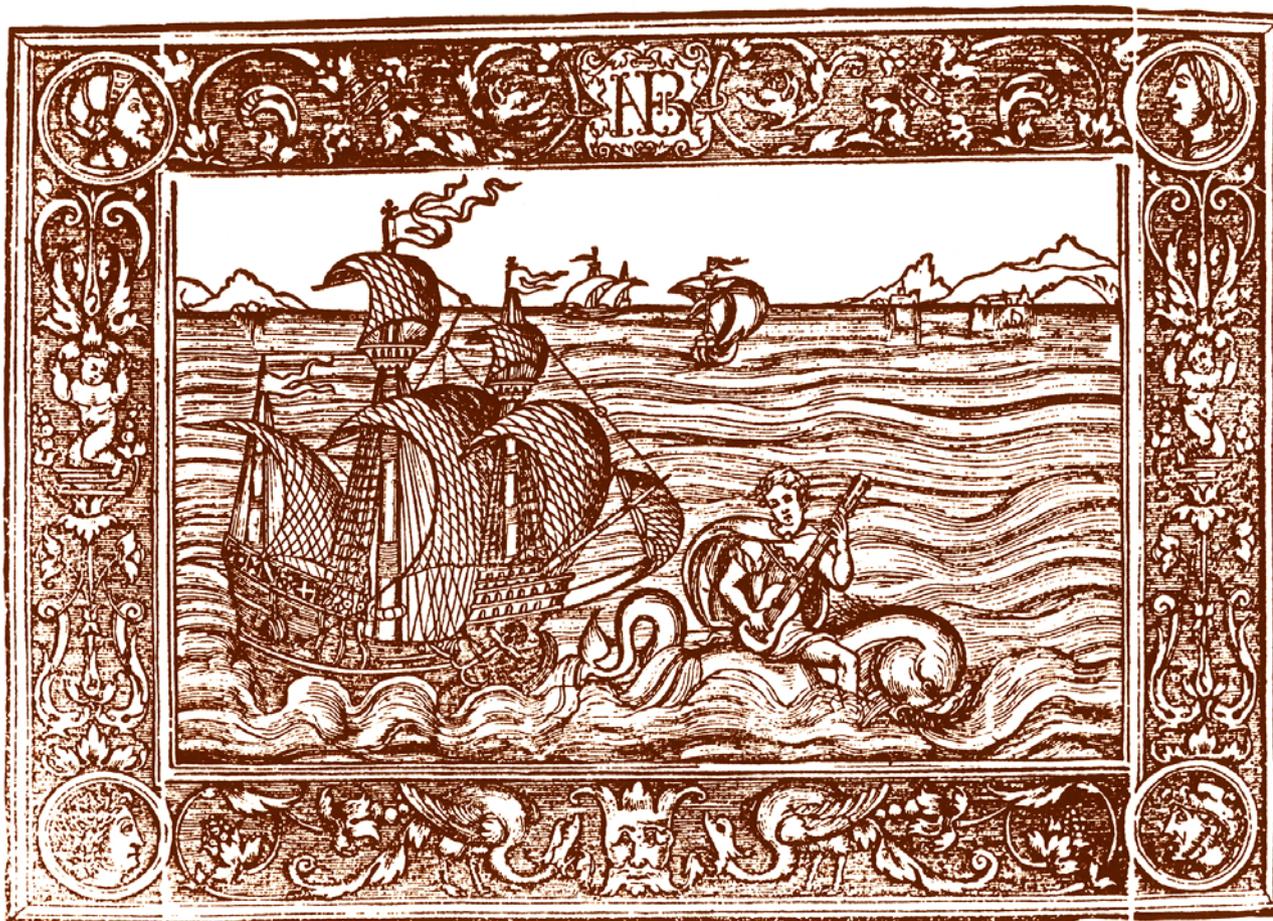
- 16** La Muerta y la Donzella
(Death and the Maiden)
- 17** Reinas de la Baraja
(The Queen of Spades)

Roberto Gerhard (1896-1970) was a pupil first of Pedrell and later of Schönberg. In

Gerhard – *Cantares*

- 11** La Indita (The Indian Girl)
- 12** El Toro (The Bull Fight)
- 13** La Auséncia (Absence)
- 14** Un Galan y su Morena
(A Lover and his Sweetheart)
- 15** La Lobada (The Wolf Pack)

1938 he moved to and settled in Britain. These songs are full of Spanish character and verve, from flamenco-type strumming to liltingly beautiful melodies and even a bit of wood tapping.



Gustavino

- 18** Sevéra Villafane (Stern Villafane)
- 19** Ay Que el Alma (Alas that my soul)
- 20** Puebliti, mi pueblo (People, my people)

Carlos Guastavino (1912-) was born in Santa Fe and now lives in Buenos Aires. He is reputedly the most popularly performed indigenous composer. His style is full of Argentinian elements and is hauntingly beautiful.

Recorded in the Melbourne studios of the Australian Broadcasting Corporation.

Producer: Maria Vandamme

Prepared for CD:
Martin Wright, Move Records

Photos: Bernie Richter (front)
Helen Madden (Merlyn)
Richard Lindstrom (Jochen)

Illustrations: from a painting by David Teniers the Younger, Ständchen –
Zeichnung von Moritz von Schwind 1862,
Bullfight – 17th C Catalan print, Woodcut
– 16th C

Guitar: 8 string guitar by Dieter Hense
Octave guitar by Seiffert

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