

RACHEL GAUK first won acclaim as a recording artist with *Danzas y Canciones*, her 1992 debut recording on Marquis Classics.

"Gauk's stylish and cleanly execute performances would be hard to better."

Classical Guitar

"Gauk has a powerful gift of emotional expression."

Acoustic Guitar

"Keep an eye on Gauk - she has some serious talent."

American Record Guide

"Gauk is a musician of compelling skill and well-balanced taste."

Globe & Mail

This was followed by an equally acclaimed recording of Scarlatti sonatas, including several which Ms. Gauk transcribed.

She has also joined with flutist Susan Hoepfner on two recordings. *Toward the Sea* features a diverse program which includes Toru Takemitsu's "Toward the Sea" and works by Castelnuovo-Tedesco. Miyagi, Nagasawa and Rodrigo.

Histoire du Tango is a Spanish and Latin American-flavored program which features Astor Piazzolla's fascinating work which provided the CD title.

Rachel Gauk solo recordings on Marquis Classics:

Danzas y Canciones (ERA 137)

Scarlatti: Sonatas (ERA 163)

With Susan Hoepfner, flute:

Toward the Sea (ERA 147)

Histoire du Tango (ERA 177)



Panorama

RACHEL GAUK, guitar



MARQUIS
CLASSICS

Panorama

Rachel Gauk, guitar

Federico Moreno Torroba: *Pieces Caractéristiques*

1 Preambulo	1:03	2 Oliveras	2:03
3 Melodía	3:30	4 Los Mayos	1:20
5 Albada	1:30	6 Panorama	3:11
7 Burgalesa	1:47		

Manuel Ponce: *Cuatro Piezas para Guitarra*

8 Mazurka	4:06	9 Valse	2:10
q0 Trópico	2:22	qa Rumba	1:45

Antonio Lauro: *Suite Venezolana*

qs Registro	1:32	qd Danza Negra	2:13
qf Canción	2:26	qg Vals	2:00

Leo Brouwer

qh Paisaje Cubano con Campanas	6:51
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Estudios Sencillos

cj XI	1:49	qk XII	0:50
q̄ XV	2:07		

Omar Daniel: *After the Panorama (Homage to Torroba)*

w 0 Preludio	1:05	w a Canción	4:17
w s Danza	3:00	w d Elegia	4:00
w f Finale	3:32		

A panorama may be described as an unobstructed, complete view of an area, in every direction. The compositions compiled for this recording create a musical panorama of twentieth century Latin-American and Spanish guitar music, from the traditional Spanish *Pieces Caractéristiques* of Torroba, through Lauro's enigmatic suite and the Ponce pieces, to the experimental *Paisaje Cubano con Campanas* by Brouwer. The view is completed with a special homage to this great music, with the character pieces *After the Panorama* by Canadian composer Omar Daniel. All of these works are representative of the quest for growth in the guitar repertoire, and several were inspired by Andrés Segovia's lifelong dedication to this pursuit.

The first established composer to respond to Segovia's search for new guitar repertoire was Federico Moreno Torroba (1891-1982). Torroba was a prolific composer, famous for his zarzuelas (light Spanish operas), whose entire life revolved around Madrid. By the time Segovia met him, in the mid-1920s, Torroba had already accumulated an impressive list of compositions, including five orchestral works which had been premiered by the Symphonic and Philharmonic orchestras of Madrid, as well as a recently staged opera, *Virgen de Mayo*. In Torroba, Segovia saw an accomplished composer who might elevate the guitar repertoire to a new stature. The composer's initial hesitancy to write his first work for guitar was soon transformed to enthusiasm with Segovia's encouragement. This was the beginning of a long collaboration, resulting in a collection of over 100 works for guitar, with a later focus

on guitar concerti. The two volumes of *Pieces Caractéristiques*, and the haunting *Burgalesa* were the direct result of Segovia's vision. All of these pieces exemplify Torroba at his finest: original melodies, rich with the sounds of Spanish culture. Typical of Spanish music, these works delicately capture a sense of melancholy, as in the *Burgalesa* or *Melodia*, and a graceful lively style, as in *Los Mayos* or *Panorama*.

Like Torroba, Manuel M. Ponce (1886-1948) was an important composer in the revival of guitar music, who was encouraged by his friend and colleague, Andrés Segovia. Mexican by birth, Ponce returned to his homeland after piano and composition studies in Europe with Martin Krause and Enrico Bossi, where he developed a reputation as a champion of Mexican folk art and music. In 1925, he traveled to Paris, where he enjoyed a particularly rich period of artistic and intellectual development. In 1932, Ponce composed the *Cuatro Piezas para Guitarra*. A letter from Segovia to Ponce indicates that the Chopin-like *Mazurka* was added at Segovia's suggestion the following year. The melodic richness of Mexican music is apparent in *Trópico*, while strong dance rhythms drive the *Valse* and *Rumba*. In view of the close ties between Mexican musical life and guitars of all types, coupled with Ponce's mastery of traditional forms and techniques, it seems only natural that he would create such a collection of expressive and unique pieces.

Venezuelan composer Antonio Lauro (1917-1986) was also an innovator in his composition of expressive pieces. Having received

encouragement from his teacher, Vicente Emilio Sojo, to make use of dissonance, Lauro went one step further in developing what he calls his "real or polytonal" style of composition, which is typified in his *Suite Venezolana*. This use of overlapping tonalities and unexpected, unusual harmonies is readily apparent in the *Danza Negra*, *Canción*, and *Vals*. Both *Registro* and *Vals* display his fondness for emphasizing an important, melodic bass line, and his use of superimposed rhythms evokes the influence of Venezuelan traditional vales. Lauro devoted his life to performing and composing for the guitar, and his works have become an important part of the repertoire.

Leo Brouwer, another influential guitarist and composer, was born in Cuba in 1939. Like Torroba, Ponce, and Lauro, he brought elements of his native folk music to the forefront of his compositions. In addition to prestigious positions in his homeland, and his hugely popular compositions for guitar, orchestra, instrumental ensembles and film, Brouwer has developed an impressive career as a conductor. *Paisaje Cubano con Campanas*, written in 1986, combines a neo-romantic style with an experimental approach to exploring new sounds on the guitar, all in the name of recreating a Cuban landscape, with bells. In one segment, Brouwer even explores a technique that produces sounds solely by slapping the fingertips on the strings over the frets. The *Estudios Sencillos* were published in four collections or *Séries*. *Estudios XI, XII, and XV* were written in 1980-81, and reflect elements of Brouwer's stylistic period that may be defined as neo-romantic.

Canadian composer Omar Daniel (b. 1960) carries on the tradition of these great composers, with his dedication to creating new works for guitar. With a doctoral degree in music composition, and premieres on three continents, Daniel has written extensively for orchestra, voice and chamber ensembles. Trained as a pianist, he has developed a keen ear for the subtleties of the guitar, and like Brouwer, he has mastered the lush sound produced by the use of open strings. I have been honoured to premiere over a dozen works by Daniel in the past decade. *After the Panorama*, a collection of five pieces, was commissioned in 1995 by Eli Kassner and the Guitar Society of Toronto for myself. The work was conceived as a homage to Torroba's *Pieces Caractéristiques*. On a grand scale, Daniel pays tribute to the Spanish style, while also using many finer parallels, such as his *Preludio* harkening back to Torroba's *Preambulo*, while the *Finale* captures memories of all the previous movements, as does Torroba's *Panorama*.

It is with much gratitude that I treasure the spectacular musical vista that these composers have created through their works. Special thanks to Omar Daniel for his patient dedication, as both composer, and producer of this recording.

Rachel Gauk

Credits

Producer • Omar Daniel

Recording Engineer • Perren Baker

Engineering Assistants • Kip Smith, Robert Rosen

Editing • Kip Smith, Omar Daniel

Cover Photo • Denise Grant

Cover Graphics • Don Sibley, Parallel Graphics

After the Panorama was commissioned by the Guitar Society of Toronto with support of The Ontario Arts Council.

Recorded May 26-29, 1996, Church of St. Timothy's, Toronto

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