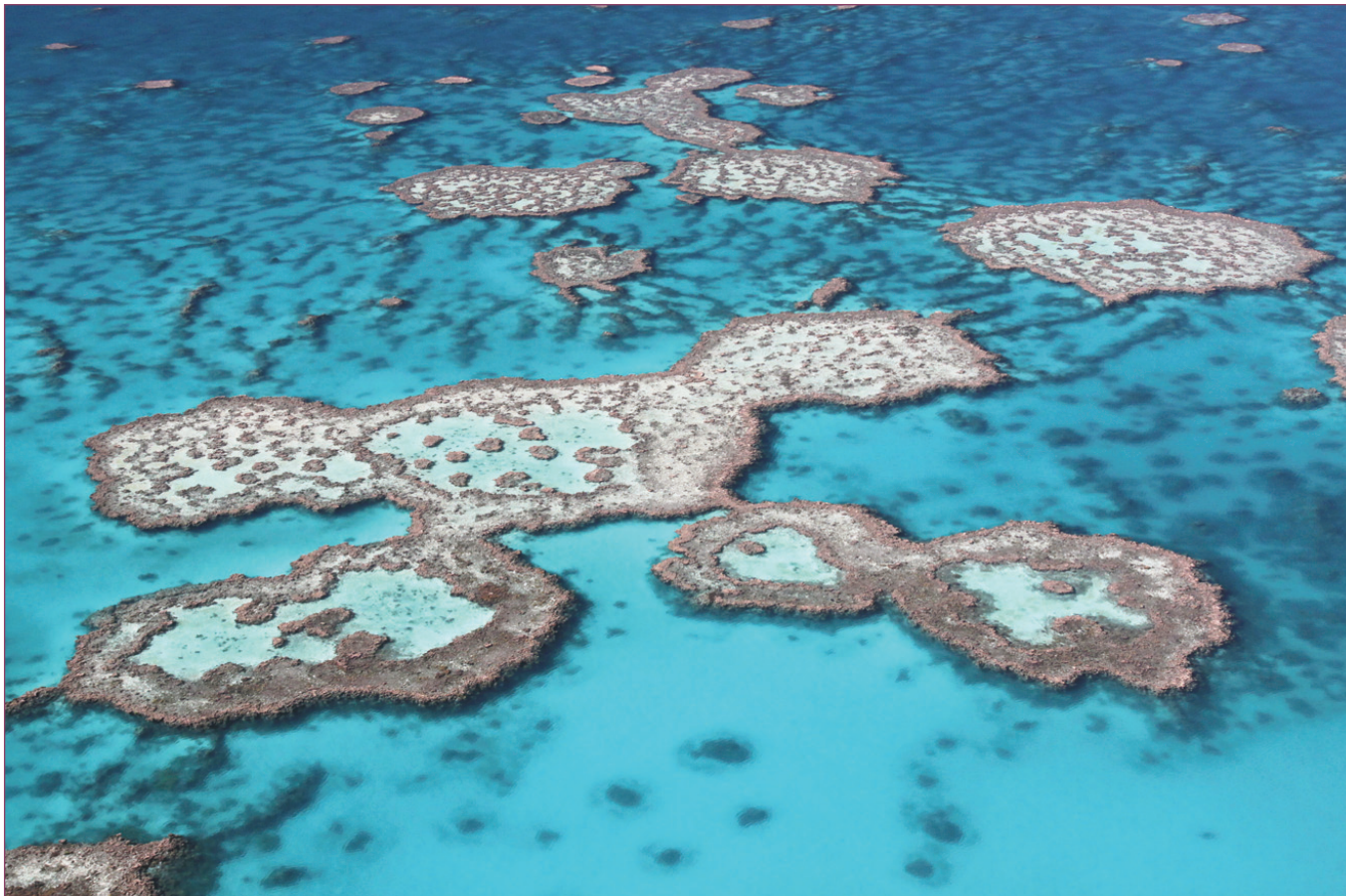


# FORGOTTEN DREAMS

**Australian Guitar Music**  
**Charlton • Houghton • Isaacs • Westlake**  
**Timothy Kain**



## FORGOTTEN DREAMS: Australian Guitar Music Richard Charlton • Phillip Houghton • Mark Isaacs • Nigel Westlake

Of all the natural human urges, the urge to compose is to me one of the most mysterious and admirable. That the Supreme Creator saw fit to deny me this urge is perhaps more proof of his inestimable mercy towards mankind.

I am forced then to turn to the talents and finely honed skills of others, such as the four supremely gifted creators represented on this disc, Nigel Westlake, Richard Charlton, Mark Isaacs and Phillip Houghton.

My relationships with all of them have been long and fruitful, leading to the generation of many new pieces for the guitar over the years, and we have all become good friends in the process.

The major works by Nigel Westlake and Mark Isaacs were both commissioned with the help of the Australia Council for the Arts. Mark independently and very kindly wrote his *Song for My Father* for me, bringing me great joy when it arrived unexpectedly on my PC one day. The work by Richard Charlton is a private commission by yours truly. In memory of Phillip Houghton I have also included his *Goldfish Suite*. Phil's unique imagination and ability to almost 'paint' using the sounds of the guitar is very evident in these four miniatures.

Nigel, Richard and Mark have generously provided background notes on each of their pieces. In Phil's case I have included the note he wrote in 2003 as a preface to the original score.

Special thanks to Nigel, Richard, Mark and Phil for expanding the repertoire for the guitar with these works, the Australia Council for the Arts for its support, Norbert Kraft for his great production expertise, and Naxos for launching this project internationally.

These are all premiere recordings. It is my hope and aim that as time goes by, some or all of these pieces will be taken up by others of my comrades in pluckery around the world.

**Tim Kain**

### Sonata of Forgotten Dreams

Tim Kain and I have had a long friendship and a collaboration that goes back to 1986, so for this latest

commission I wanted to write something special. At the time I was experimenting with several non-standard tunings to open up new harmonic and tonal possibilities on the guitar.

I have used a *scordatura* where the fourth and fifth strings are lowered one semitone, giving the player two unrelated first inversion chords – that of E minor and C sharp minor. This, I discovered, gave me the possibility to use some very effective 'cascade-like' harmonics along with tonal centres around G sharp and C sharp.

The inspiration for this deeply reflective piece came from two sources. One, the fact that as individuals we all have our own 'forgotten dreams', be they unfulfilled ambitions, desires or perhaps, loves lost. One of humanity's universal forgotten dreams seems to be that of peace and harmony (several horrific terrorist attacks in Europe happened while I was composing it).

The second, much more uplifting inspiration, was a wonderful documentary film I saw by Werner Herzog called the *Cave of Forgotten Dreams*. In it, a small camera crew were given a rare chance to film inside the Chauvet Cave in France, where the walls are covered with some of the world's oldest surviving paintings. To preserve the art, people are only allowed to enter the site for two weeks a year. The 30,000-year-old drawings, represent some of humanity's earliest dreams – forgotten for many centuries, but still there, as fresh as the day they were painted! It reminded me of the amazing rock art I had seen myself in places like Nourlangie and Katherine Gorge in the Northern Territory of Australia.

The work has four movements: *Crusades and Crosses* that opens in a dream-like trance and then moves into a faster sonata-allegro. Next comes a *scherzo*, *The Games of Chance*, followed by a slow movement, *Reconciliations and Regrets* and lastly a finale, *Recurring Dreams*, which brings back motifs from the first movement. The piece was premiered by Tim at the 2016 Taranaki Classical Guitar Summer School, New Plymouth, New Zealand.

**Richard Charlton**  
November 2018, Kingsford

### Song for My Father and Five Bagatelles

Though the guitar is an instrument I cannot play at all, it has loomed large in my life: I grew up with two guitarists in the family, one of whom was world famous.

My late uncle Ike Isaacs was the leading jazz guitarist in Britain for several decades, and he toured and recorded with legendary jazz violinist Stéphane Grappelli, later settling for his autumnal years in Australia, where he inspired many young guitarists. My late father was also a very fine jazz guitarist – very much in the style of his older brother and mentor Ike – and he too worked professionally playing jazz alongside his 'day gig' as a scientist, and was always at the instrument in our home.

My entry to composing for classical guitar was facilitated by the doyen of Australian classical guitar, Timothy Kain, who has supported the creation of a distinguished body of Australian classical guitar literature. Tim's group, Guitar Trek, premiered my guitar quartet and recorded a movement from it for their *Serene Nights* album. Tim and flautist Virginia Taylor commissioned a duo from me. When Tim offered to commission a solo guitar work from me in 2009, with the assistance of the Australia Council, I was very thrilled and worked at it with joy. If I couldn't consult with Tim, I would often call my father on the telephone and ask him to try out my chord shapes on the fingerboard.

Under Tim's guidance I investigated the classical guitar literature. I soon found to my delight that one of my favourite composers of all time, William Walton, had written a major guitar piece. My *Five Bagatelles* has the same overarching name as that illustrious work, and it is in unashamed tribute to this greatest of British composers.

The Walton was a terrific entry point for me since his music is often jazzy, and I thus felt more unrestrained in letting my jazz stylings – and indeed my close proximity to the world of jazz guitar – come through sometimes in the pieces.

I was flattered that even though it is very challenging for a non-guitarist to write for the instrument, Tim found my work needed very little editing. I suppose I have instinctively absorbed some of the chord voicings and shapes indigenous to the guitar from being around it so much. I mixed the many jazz-like chords and techniques in these pieces with my new-found knowledge of classical

guitar colours and techniques, and I hope that these short vignettes blend the best of both of those marvellous guitar worlds.

*Five Bagatelles* is dedicated to Ike Isaacs, and many of the gestures in *No. 1* are redolent of his very lyrical yet polytonal style. The quintuple rhythm of *No. 2* is influenced by Balkanic music with some whispers of Ravel in the harmonies and overall line. The punchy *No. 3* has elements of rock, modern jazz fusion and Arabic *oud* music, while *No. 4* betrays the influence of the central section of Walton's first bagatelle in its melodic chains of high harmonics and its impressionism. *No. 5* is Latin and gently celebratory in flavour.

*Song for My Father* was written in 2016 both as a gift for Timothy Kain (it is dedicated to him) and also, of course, as an explicit tribute to my late father and his beautifully poetic jazz ballad style.

**Mark Isaacs**

### The Goldfish Suite

*The Goldfish Suite* was written in 1977–78 and it marked a breakthrough for me at the time. In 1992 I published *No. 2, Red* (in 6 *Short Solos*), withholding the others as I wasn't entirely happy with them. In 2003 I made heavy revisions to *No. 3, Purple* (new from bar 11) and *No. 4, Yellow* (new from bar 37). *No. 1, Green* has a lot of changes while *Red* (apart from clearer tempo markings) remains unscathed. They all feel complete now.

*The Goldfish Suite* brings colour, atmosphere and timing into sharp focus. The music is much like haiku poetry or jazz in that the overall flow is made up of 'connected moments' – in this instance reflecting the movement and colour of goldfish. I'd like to thank the red goldfish in the pond at Montsalvat for starting it all!

While I'd prefer the *Suite* to be played as in this edition, players can mix and match or remove movements as they see fit. The pieces range in difficulty from about grade 6 (*Red*) to associate (*Purple, Yellow*). The duration of the *Suite* is approximately nine minutes.

**Phil Houghton**  
On a rainy day, Sydney 2003

### **Mosstrooper Peak**

Mosstrooper Peak was commissioned by Timothy Kain, and is dedicated to him with thanks and gratitude.

Each movement is named after a remote location on the east coast of Australia, places that hold a special meaning for me and that were visited during a time of huge upheaval in my life. They are locations of repose and meditation, and upon each site stands a shrine to the memory of my son Eli.

The work begins very tentatively, reflecting as it does the building of the first shrine at Burning Point.

On a pristine white beach, in the twilight of a magical tropical sunset, a family gathers shells and small flowers. In silence they arrange their offerings around a small photo of the departed, lighting incense and candles, which burn late into the night.

Thus begins a practice of remembrance that will become a daily ritual over the coming months. On each occasion the shrines will become larger and more elaborate, and the

places upon which they are built will become more remote and precarious.

They are located within caves and crevices among peaceful inlets, tidal estuaries, coral beaches, and on rocky ridges upon the tropical islands overlooking the fringing reefs and deep blue waters of the Great Barrier Reef.

Some of the shrines will be washed away by peak tides and cyclones, others will stand for hundreds of years.

The music is sometimes reflective, as is the case for the movements *Burning Point*, *Nara Inlet* and *Butterfly Bay*, and at other times more extrovert, invoking a sense of energy and movement, as if marking the journey to these remote locations, a process that sometimes involved several hours of challenging bush walking through tropical rainforest and dry creek beds and the scaling of treacherous mountain peaks.

This commission was funded by financial assistance from the Australia Council for the Arts.

**Nigel Westlake**



### **Timothy Kain**

Tim Kain enjoys a varied musical career from his home base in Canberra, Australia. His principal teachers were Sadie Bishop, José Tomás and Gordon Crosskey, and he also likes to credit the many colleagues and students he has worked with. Career highlights include a duo album and touring with John Williams, concerto performances with Australia's major symphony orchestras and duo recordings with flautist Virginia Taylor. As leader of the pioneering quartet Guitar Trek, Kain has developed a large repertoire for a family of different sized guitars. The group has recorded six albums. A particular focus has been commissioning and working with Australian composers. Kain is renowned for his work as a teacher at the Australian National University School of Music. Many of his students have won prizes in international competitions, and have gone on to enjoy successful performing and teaching careers themselves. In 2013 Kain was made a member of the Order of Australia (AM) for his services to Australian music. This recording is his third release of solo Australian works. Website: [www.timkain.net](http://www.timkain.net)

*Photo: Jimmy Walsh*

The doyen of Australian guitarists, Timothy Kain, has always encouraged the creation of vibrant new music for the instrument and has worked closely over the years with the four composers presented here. In Richard Charlton's *Sonata of Forgotten Dreams*, non-standard tunings allow cascade-like harmonics to infuse the music, while Mark Isaacs contrasts jazz-like chords with classical colour in *Five Bagatelles*. Phillip Houghton's *The Goldfish Suite* brings iridescent colour and atmosphere, and *Mosstrooper Peak* is Nigel Westlake's alternately reflective and energetic solo piece evoking remote locations on the country's east coast, shrines to the memory of his son.

## FORGOTTEN DREAMS

### Australian Guitar Music

<b>Richard CHARLTON (b. 1955)</b>	<b>9 IV. Tangalooma</b>	<b>2:11</b>
<b>Sonata of Forgotten Dreams</b>	<b>10 V. Butterfly Bay</b>	<b>4:05</b>
(For Tim Kain) (2015)	<b>11 VI. Smoky Cape</b>	<b>4:37</b>
<b>1 I. Crusades and Crosses</b>	<b>5:58</b>	
<b>2 II. The Games of Chance</b>	<b>2:36</b>	
<b>3 III. Reconciliations and Regrets</b>	<b>4:34</b>	
<b>4 IV. Recurring Dreams</b>	<b>4:32</b>	
<b>Mark ISAACS (b. 1958)</b>	<b>Phillip HOUGHTON (1954–2017)</b>	
<b>5 Song for My Father</b>	<b>The Goldfish Suite (1977–78,</b>	<b>8:30</b>
(For Tim Kain) (2016)	rev. 2003)	
<b>Nigel WESTLAKE (b. 1958)</b>	<b>12 I. Green Goldfish</b>	<b>2:26</b>
<b>Mosstrooper Peak (Sonata for solo</b>	<b>13 II. Red Goldfish</b>	<b>1:44</b>
<b>guitar) (Composed for and dedicated</b>	<b>14 III. Purple Goldfish</b>	<b>1:55</b>
<b>to Tim Kain with thanks and</b>	<b>15 IV. Yellow Goldfish</b>	<b>2:24</b>
<b>admiration) (2010, rev. 2018)</b>	<b>Mark ISAACS</b>	<b>12:11</b>
<b>6 I. Burning Point</b>	<b>16 No. 1. Allegretto cantando</b>	<b>2:15</b>
<b>7 II. Mosstrooper Peak</b>	<b>17 No. 2. Moderato</b>	<b>3:26</b>
<b>8 III. Nara Inlet</b>	<b>18 No. 3. Vivace molto pesante</b>	<b>1:24</b>
	<b>19 No. 4. Lento dolente</b>	<b>2:27</b>
	<b>20 No. 5. Allegro</b>	<b>2:38</b>

WORLD PREMIERE RECORDING  
**Timothy Kain**



Recorded: 7–10 May 2018 at St. Paul's Church, Newmarket, Ontario, Canada  
 Producer, engineer and editor: Norbert Kraft • Booklet notes: Richard Charlton, Timothy Kain,  
 Phillip Houghton, Mark Isaacs, Nigel Westlake • Guitar: G. Smallman & Sons, Australia  
 Publishers: Charlton Music [1]–[4], Gracemusic [5] [6]–[20], Rimshot Music [6]–[11], Moonstone Music [12]–[15]  
 Cover photo: Great Barrier Reef islands, Australia (© Imagemakera1 / Dreamstime.com)



8.573961

DDD

Playing Time  
 61:22



www.naxos.com

Made in Germany

© & © 2019  
 Naxos Rights (Europe) Ltd  
 Booklet notes in English