

## CREDITS

Producer	Omar Daniel
Engineer	Robert Hanson
Executive Producer	Earl Rosen
Liner Notes	Rachel Gauk/Omar Daniel
Cover Photograph	Yuri Dojc
Recorded September 8-10, 1993 St. Timothy's Church, Toronto	

Rachel Gauk and Susan Hooppner are managed by Marilyn Gilbert Artists' Management.

Ms. Gauk performs on a Daryl Perry guitar. Ms. Hooppner plays a Yamaha 892H flute. Special thanks to Allan Ash of Yamaha Canada for supplying the Yamaha alto flute 421E. Cover photo accessories by Ms. Emma Designs.

Rachel Gauk and Susan Hooppner each had their debut recordings on Marquis Classics. Rachel Gauk's debut, *DANZAS Y CANCIONES*, (ERAD 137) includes works by Morel, Bustamante, Lauro, Falla, Pipo, and Brouwer. **The Globe and Mail** review called her "a musician of compelling skill and well-balanced taste."

Susan Hooppner's debut recording (ERAD 143) with Judy Loman, harp, The Moveable Feast, strings, and Lydia Wong, piano includes Jolivet *Chant de Linos*, Foote *A Night Piece*, Reinecke "Undine" *Sonata*, McCauley *Five Miniatures for Flute and Strings*, and Glick *Sonata for Flute and Piano*. Susan Hooppner is a member of The Chinook Trio, with whom she appears on their debut recording, Marquis Classics ERAD 141.

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# Toward the Sea



RACHEL  
GAUK  
guitar

SUSAN  
HOEPPNER  
flute

Bozza  
Kleynjans  
Miyage  
Nagasawa  
Rodrigo  
Castelnuovo-  
Tedesco  
Stravinsky  
Takemitsu

MARQUIS  
CLASSICS  
ERAD 147

**MARIO CASTELNUOVO-TEDESCO (1895-1968)**

Castelnuovo-Tedesco was born in Italy, where he achieved early fame before emigrating to the United States in 1939 to avoid Mussolini's racist policies. In 1932, he met Andres Segovia, who inspired him to write for the guitar. The influence of Spanish music is often evident in his work.

Castelnuovo-Tedesco's works have a distinctive lyricism matched by strong craftsmanship and sense of style. He once described his work as a blend of neo-romanticism and neo-classicism. This is well represented in the three-movement *Sonatina for Flute and Guitar*, composed in 1965. Castelnuovo-Tedesco uses the classical fast-slow-fast design. The outer movements are highlighted by playful contrapuntal exchanges between the guitar and flute. The central C minor movement provides contrast in its exploration of the expressive, singing qualities of the flute, and the full resonance of guitar.

**FRANCIS KLEYNJANS (b.1951)**

Francis Kleynjans has written over 300 works for guitar, including concerti, and works for two, three and four guitars. His work for solo guitar, *A l'aube du dernier jour*, won the prize for composition at the 22nd International Guitar Competition of Radio France. Kleynjans is well known as a concert guitarist throughout Europe, and has been acclaimed for his film scores.

The two short arias recorded here are in a lighthearted style in contrasting keys. With their highly economical rhythmic and melodic ideas, and quick harmonic changes, these two arias hark back to Baroque models. The flowing lyricism expressed through the 16th note motion of the first aria is aptly contrasted by the dance-like second aria.

**IGOR STRAVINSKY (1882-1945)**

Born near St. Petersburg, Stravinsky was a pupil of Rimsky-Korsakov. He achieved fame and notoriety in 1910 with the premiere of *Firebird*, his first ballet for Serge Diaghilev and the Ballets Russes. Later in his long career, he lived in France and then the United States, where he continued to make a strong impact on the contemporary music scene.

The short *Pastorale* is based on one of Stravinsky's earlier works, a vocalise for soprano and piano, written in 1907. Several transcriptions exist, for soprano and four winds, for violin and piano, and violin and winds. This arrangement, transcribed by Arthur Levering, exemplifies Stravinsky's exploration of rhythmic and melodic ostinatos.

**THREE JAPANESE PIECES**

After a long period of isolationism, the Meiji Restoration of 1868 actively supported the diffusion of Western music. In the first half of this century, Japanese composers were strongly influenced by German Romanticism, and later, by French Impressionism. Several composers, including Miyagi and Takemitsu, began to focus intently on nature as a theme within their compositions. They also sought to perform works in European styles, using Japanese instruments. After 1945, there was an accelerated effort to catch up with the development and experimentation in modern music on an international scale. Something of this development can be seen in these three pieces, progressing from the Miyagi, through the Nagasawa, to the Takemitsu.

**MICHIO MIYAGI (1894-1956)**

Miyagi is well-known for his efforts to integrate European styles into traditional Japanese music. Miyagi first earned great honours in Japan as a koto player. His first composition, *Mizu no bentai (Metamorphosis of Water)*, for koto solo, written in 1909, became immediately popular. In 1920, with Seifu Yoshida, Miyagi began the New Japanese Music Movement (Shin Nihon Ongaku) to utilize elements of European music in compositions for Japanese instruments.

A prolific composer and talented essayist, Miyagi wrote many instrumental works, often featuring the koto. Of the many types of koto, several were invented by Miyagi, including the 17-string bass koto.

Since Miyagi wrote *Haru no Umi (The Sea in Spring)*, in 1929 for shakuhachi, koto and sho, it has become his most popular work. The piece became internationally famous through performances, by Isaac Stern and others, of a later arrangement for violin and koto. This transcription for flute and guitar creates a different sonority than the original instrumentation. Hoepfner and Gauk allude to and mimic traditional instruments through colouristic techniques and variations in vibrato. Also, the use of cross-string fingerings on the guitar suggests the koto's resonance, while the metallic sound evokes memories of the east.

#### **KATSUTOSHI NAGASAWA (b. 1933)**

*Hōshun* is similar to a style of traditional koto music, and does not rely on Western classical developmental techniques. On the contrary, the piece utilizes a progression through self-contained sections for its structure. Nagasawa creates an intriguing effect through the use of limited musical resources, which he effectively orchestrates and subtly varies to give the work an overall sense of unity, pace and excitement.

Hōshun is a free-form piece that evokes the resurgence of life in the spring. The piece was written for koto and shakuhachi, and has not been transcribed for this recording: Gauk and Hoepfner play from the original score. The koto is a member of the zither family, with moveable frets and thirteen strings. It probably originated in China, and was introduced to Japan around 710-84. The shakuhachi is an end-blown flute with five finger-holes. It is popular in Japan, and is used in ensemble works and as a solo instrument.

#### **TORU TAKEMITSU (b.1930)**

Takemitsu has achieved wide acclaim in Japan for a distinctive compositional style that combines elements of traditional Japanese and European music. By the 1960s, the focus of his work shifted to include nature themes, as exemplified by works such as *Constellation*, *Water*, and the duo for alto flute and guitar, *Toward the Sea*, written in 1981.

*Toward the Sea* has a tonal intensity that is similar to, although gentler and more romantic, than his earlier work. All three movements, "The Night," "Moby Dick" and "Cape Cod," reflect Takemitsu's interest in water as a theme. Not obvious to the ear, but revealed in the German musical notation, is the fact that a three-note motif in the piece (E flat - "Es" in German -, E and A) spells the word "sea."

#### **EUGÈNE BOZZA (b. 1905)**

Born in France, this prize-winning violinist, conductor and composer studied with Büsser, Rabaud, Capet and Nadaud at the Paris Conservatoire from 1924-34. Later, he conducted the Opera-Comique and was appointed director of the Ecole Nationale de Musique.

Bozza is known for his chamber music for wind instruments, which displays many of the best characteristics of mid-20th century French chamber music. The *Trois Pièces* for flute and guitar are unusual in their chromatic melodic style. His frequent use of harmonics and pizzicato effects adds guitaristic colour to the first and third movements; the second movement's beauty lies in the eerie melodic lines that alternate between the two instruments.

### **JOAQUIN RODRIGO (b.1902)**

Rodrigo learned music in his home province of Valencia, Spain, and later studied in Paris. He was predominantly influenced by the French composer Paul Dukas, and the Spanish nationalistic music of Manuel de Falla. Rodrigo returned to Spain at the outset of the civil war, and in Madrid met the guitarist Regino Sainz de la Maza, for whom he composed the exceptionally popular *Concierto de Aranjuez*. Later, he became associated with other famous guitarists, including Andres Segovia and the Romero family, and continued to compose colourful and expressive works for the guitar, in various solo and chamber compositions.

The Serenata al Alba del Dia is typical of Rodrigo's style. The opening Andante Moderato, utilizing a lilting 6/8 time signature, combines his gift for lyricism with occasional striking colouristic dissonances. The subsequent Allegro shows Rodrigo's playful approach to melodic, and especially rhythmic invention.

### **FOUR CATALONIAN SONGS**

These four traditional songs were originally arranged for solo guitar by Miguel Llobet (1875-1938), and have become standards of the guitar repertoire. In this arrangement for guitar and flute, the songs have been arranged as a little suite, where tempi and mood contrast with alternating pieces. Although the flute is responsible for much of the original vocal line, both melodic and harmonic support are provided by the guitar. The overall beauty of the songs lies in the simplicity of the arrangements.

The Songs are

Canço del Lladre

La Nit de Nadal

El Testament de N'Amelia

El Noi de la Mare

The Robber's Song

Christmas Song

Lady Amelia's Testament

The Son of Mary

### **RACHEL GAUK**

A musician of rare artistry, guitarist Rachel Gauk has been attracting attention with an impressive list of international appearances. An honours degree in performance from the University of Toronto, she received awards from the Canada Council and Chalmers.

Equally at home with contemporary and classical repertoire, she has performed several contemporary concerti, including the premier of Omar Daniel's guitar concerto, *Montage*, and Harry Somer's challenging *Concerto*, with the Kitchener Waterloo Symphony. A featured soloist in the Canadian Showcase of three international guitar festivals, Ms. Gauk's performance was highlighted in the award-winning film, *Guitar*.

Recent engagements include debuts with The Toronto Symphony, appearances at the National Arts Centre in Ottawa, the Canadian Embassy in Washington, the New World Chamber Orchestra in Mexico City; and touring in United States, Canada and the U.K.

### **SUSAN HOEPPNER**

An award-winning flutist and graduate of the Juilliard School, Susan Hoepfner has become an artist of international renown, performing as a guest soloist with orchestras around the world. Her tours have taken her across Europe, Japan, and North and South America.

Ms. Hoepfner gave her New York debut to critical acclaim. She is the first woodwind player to win the grand prize of the Canadian Music Competition, and has won numerous other competitions and awards. Frequent appearances on radio and television have brought her to the attention of audiences across Canada and the USA.

As the Canadian Performing Artist for Yamaha, Ms. Hoepfner performs and gives master classes in Canada and Japan. She is currently a Member of Faculty at the University of Toronto.