

Quicksilver



Songs & Dances of the Americas

Bonita Boyd, flute

Nicholas Goluses, guitar

with guest soprano Kathryn Lewek

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SONGS & DANCES OF THE AMERICAS for Flute and Guitar

Bonita Boyd, flute & Nicholas Goluses, guitar

with Kathryn Louise Lewek, Soprano

Robert Beaser: MOUNTAIN SONGS, 1985

- | | | |
|----|------------------------------------|-------|
| 01 | Barbara Allan | 03:24 |
| 02 | The House Carpenter | 02:20 |
| 03 | He's Gone Away | 05:48 |
| 04 | Hush You Bye | 04:47 |
| 05 | Cindy | 02:54 |
| 06 | The Cuckoo | 06:04 |
| 07 | Fair and Tender Ladies | 03:21 |
| 08 | Quicksilver (revised version 1999) | 03:45 |

***David Liptak: SONGS FOR PERSEPHONE, 1997**

- | | | |
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| 09 | The Night Opens Out | 01:08 |
| 10 | The Musicians | 01:58 |
| 11 | Persephone Drinks | 04:03 |
| 12 | The Musicians Stop Playing | 02:05 |
| 13 | Love | 04:15 |

Astor Piazzolla: HISTOIRE DU TANGO, 1986

- | | | |
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| 14 | Bordel 1900 | 03:40 |
| 15 | Café 1930 | 07:19 |
| 15 | Night Club 1960 | 05:38 |
| 17 | Concert d'aujourd'hui | 03:00 |

Total time 65:36

**World premiere recording, with Kathryn Lewek, soprano. Composed for Bonita Boyd and Nicholas Goluses.*

About the Artists

BONITA BOYD, flute  NICHOLAS GOLUSES, guitar

"Among the recent flute and guitar recordings this one is clearly in a league of its own. It is a winning combination of interesting, polished playing and colorful repertoire."

American Record Guide

The duo of Bonita Boyd, flute and Nicholas Goluses, guitar has received much acclaim, the two members breathing new fire into a rich repertoire for guitar and flute, as well as an artistic vision which embraces an intense communication with audiences, support for new repertoire, and commitment to teaching. Both are professors at the Eastman School of Music.

The Boyd / Goluses Duo gave its debut at the 1993 Guitar Foundation of America Festival. Since then they have traveled across North America and have given performances in New York at the National Flute Association Festival, at Spivey Hall in Atlanta, the Colors of Music and Toronto Chamber Music Festivals in Canada, and at Kilbourn Hall in Rochester. They have performed Duo Concerti with the New Jersey Symphony, with Eastman Virtuosi, and the Rochester Chamber Orchestra. The New York Times wrote about one performance: "The soloists, Bonita Boyd, flute and Nicholas Goluses, guitar, played beautifully."

The Boyd/ Goluses Duo records for Albany Records. Their first CD of music by Joan Tower, Augusta Read Thomas, Roberto Sierra and Katherine Hoover has received wide critical and audience acclaim. Their second recording, "Quicksilver," features late twentieth-century songs and dances of the Americas for flute and guitar by Robert Beaser, David Liptak, and Astor Piazzolla.

As soloists Nicholas Goluses and Bonita Boyd have each performed throughout the world and have received international acclaim as performers, recording artists and master teachers.

BONITA BOYD, flute

Bonita Boyd is one of today's most exciting concert flutists. She began her career at age 21 as principal flutist of the Rochester Philharmonic, becoming the youngest principal flutist of a major American orchestra. She occupied that position until 1984, when she resigned to devote herself to her growing solo career. Her Alice Tully Hall debut was praised as "a flabbergasting display of her talents," and her later Los Angeles and European debuts earned comparisons to James Galway and Jean-Pierre Rampal. Her extensive concert tours have since taken her across North and South America, Europe, the Far East, and Australia. She has premiered and recorded numerous works, including Adler's Concerto, Benson's Concertino, Rosza's Solo Sonata, Sierra's Concierto Caribe, Augusta Reed Thomas' Eclipse Musings, Bernstein's Halil (Chamber Version), and Sessler's Hammerhead for Flute and Guitar. Boyd was appointed to the Eastman School of Music faculty in 1977 where she has been awarded the Eisenhart Award for Excellence in Teaching. Her students occupy major orchestral and university positions around the world. Boyd is also a member of the artist faculty of the Aspen Music Festival and is co-principal flutist of the Aspen Festival Orchestra. She has been president of the National Flute Association, a 5000-member international organization of flutists from around the globe.

NICHOLAS GOLUSES, guitar

One of America's most-sought after guitarists, Nicholas Goluses appears as a recitalist, chamber music player, and a soloist with orchestras across North and South America, Europe, Australia, and the Far East to critical and audience acclaim for his "dazzling virtuosity" and his "elegant sound." He has recorded several highly lauded CDs for Naxos, BMG and Albany Records. Committed to performing new music for guitar, Goluses has given the premiere performances of numerous concertos for guitar and orchestra and of more than 100 solo and chamber music works by today's leading composers. Goluses founded the guitar department at Eastman where he has also served as chair of the string department and was the recipient of the Eisenhart Award for excellence in teaching. Nicholas Goluses was the first Andrés Segovia Professor of Guitar and chairman of the guitar department at Manhattan School of Music, where received the Pablo Casals Award for Musical Accomplishment and Human Endeavor, the Faculty Award of Distinguished Merit and the Doctor of Musical Arts degree. He was appointed to the faculty of the Eastman School of Music in 1993.

For more information please visit www.goluses.com

KATHERINE LOUISE LEWEK, soprano

Soprano Kathryn Lewek is one of the most promising emerging artists today. She has been lauded for her operatic and oratorio performances throughout the United States and Europe, and is quickly building a reputation for her vocal interpretations of contemporary art song as well. Ms. Lewek has another recording, Kathryn Lewek sings Cary Ratcliff on Albany Records is a compilation of contemporary art songs by Rochester, NY based composer Cary Ratcliff. "In all of Ratcliff's songs, Lewek delivers a bright burnished tone. She has a remarkable range and never sacrifices tonal beauty for the sake of articulation or pitch." - Brenda Tremblay, Rochester City Newspaper and WXXI Public Radio. Ms. Lewek earned her Bachelors and Masters Degrees in Vocal Performance from the Eastman School of Music, where she was also awarded the Performance Certificate in Voice.

For more information on this artist, please visit www.kathrynlewek.com

Quicksilver

SONGS & DANCES OF THE AMERICAS for Flute and Guitar

Recorded at Red Creek Studio, Rochester, New York (www.redcreekstudio.com)

Spring and Summer, 2009

Produced by Nicholas Goluses and Anton Machleder

Engineered by Anton Machleder

Photos by Kate Lemmon (www.kateLphotography.com) & Robert Norman

Graphic Design by Henrik Søderstrøm (www.henriksoderstrom.com)

Guitar by Matthias Dammann, 2005

This recording was produced with assistance from the Eastman School of Music

Mountain Songs (1985)

Composed by Robert Beaser

MOUNTAIN SONGS is a cycle of eight songs based largely on American folk music. Most of the tunes, as reflected by their titles, are lyric ballads from the southern mountains of Appalachia with the exception of Cindy, a minstrel fiddle song, and Hush You Bye, a popular lullaby from the deep South. Quicksilver, which ends the cycle, is a wholly original song written in collaboration with the American poet Daniel Mark Epstein.

While the cycle is based on folk material each song is original and through-composed. The new melodies, dialogues, harmonies, and architecture spring, sui generis, from the traditional strophic tunes. Guitarists especially should note that although an improvisational spirit pervades the cycle and the use of expressive rubato is encouraged, it is enormously important to pay close attention to all the details of this edited version before introducing one's own liberties.

I recommend that the cycle be performed in its entirety.

-Notes by the Composer

Robert Beaser was born in 1954 in Boston, Massachusetts. He graduated from Yale School of Music summa cum laude, earning his Doctor of Musical Arts degree in 1986. His composition teachers have included Jacob Druckman, Earle Brown, Toru Takemitsu, Arnold Franchetti, Betsy Jolas and Goffredo Petrassi. In addition, he studied conducting with Otto-Werner Mueller and William Steinberg. He has been the recipient of many awards, including the Prix de Rome, Fulbright and Guggenheim Fellowships. His output includes works for orchestra, chamber and vocal groups, chorus, and solo instruments. Beaser has lectured at many conservatories and universities, and he currently teaches composition at The Juilliard School.

Songs for Persephone (1997)

Composed by David Liptak

SONGS FOR PERSEPHONE was written in August of 1997 for soprano flute and guitar. I wrote this music for the flute and guitar duo of Bonita Boyd and Nicholas Goluses, and I decided from the start that, if possible, I would like to write for this combination with voice in a set of songs. Happily, the opportunity to write this music to include voice was presented to me when Nicholas asked if it might work to compose songs for soprano voice that Bonita's sister, Cheryl Boyd, could perform with the duo in a concert in Atlanta. I jumped at the chance. The text for Songs for Persephone is extracted from the poetical novel Persephone, by Homero Aridjis, which was published in the original Spanish in 1967. The work retells the Persephone myth using the metaphor of a Mexican brothel to symbolize the realm of the underworld. The text that I have chosen from the novel is divided into five songs, of which the second and fourth are interludes that are descriptive of the musicians who work in the brothel. The first, third, and fifth songs are narrative and lyrical. More than anything else, these songs address the mysterious power of love.

-Notes by the Composer

David Liptak was born in 1949 in Pittsburgh. His music has been described as "luminous and arresting," "richly atmospheric," and having "transparent textures, incisive rhythms, shimmering lightness." Among his other works for voice are three song cycles for baritone William Sharp, who has recorded his Ancient Songs for Bridge Records, and Folgore's Months, for soprano Tony Arnold. His work as a composer of chamber music was recognized by the Chamber Music Society of Lincoln Center's Elise L. Stoeger Prize, which he received in 1995. A dedicated teacher of composition students for the past three decades, David Liptak is a member of the composition faculty of the Eastman School of Music.

SONGS FOR PERSEPHONE

by David Liptak

THE NIGHT OPENS OUT

The night opens out: a flurry of legs.

Colors, sounds open out.

The moment opens.

The vision is opening out.

Image by image.

It advances bit by bit, simmering.

THE MUSICIANS

The musicians, in their places, begin the night with a tango.

A group of young men by the window sing along.

An old man keeps the beat with his peg leg.

The hour enters striking nine times.

PERSEPHONE DRINKS

Persephone drinks. She sweetens my lips with her wine.

Kisses me with lips, an icy tongue. Leavers ice cubes melting in my mouth.

Takes my face in her hands and lifts it up so that I look into her eyes.

They are moist, tearful.

SONGS FOR PERSEPHONE *(continued)*

THE MUSICIANS STOP PLAYING

The musicians stop playing. Catch their breath. Exchange a few quick words among themselves. Sit down.

The room smells of sex, liquor, and cigarettes.

LOVE

Love kisses mutual desire with its hidden tongue.

It touches our hands with a double hand, touches our eyes confused by the double fusion.

It guides the movement that confirms us, the feeling, the flight, our scattered image.

It rocks like a ship, gentle as a river that meanders rippling between fish and misty trees, without knowing where it's headed, but knowingly.

Love makes us into a single beast, a gazelle whose motionless body is still in flight.

Love makes us into a flexible sword that bends from hilt to tip.

Love is like a wing that brushes a man's head above the water, like a snake's tongue flickering through a pore in the skin; it is the wine drunk by the drinker's desire, a hare which flees, a hawk that pursues.

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HISTOIRE DU TANGO (1986)

by Astor Piazzolla

BORDELLO, 1900: The tango originated in Buenos Aires in 1882. It was first played on the guitar and flute. Arrangements then came to include the piano, and later, the concertina. This music is full of grace and liveliness. It paints a picture of the good natured chatter of the French, Italian, and Spanish women who peopled those bordellos as they teased the policemen, thieves, sailors, and riffraff who came to see them. This is a gay tango.

CAFE, 1930: This is another age of the tango. People stopped dancing it as they did in 1900, preferring instead simply to listen to it. It became more musical, and more romantic. This tango has undergone total transformation: the movements are slower, with new and often melancholy harmonies. Tango orchestras come to consist of two violins, two concertinas, a piano, and a bass. The tango is sometimes sung as well.

NIGHT CLUB, 1960: This is a time of rapidly expanding international exchange, and the tango evolves again as Brazil and Argentina come together in Buenos Aires. The bossa nova and the new tango are moving to the same beat. Audiences rush to the night clubs to listen earnestly to the new tango. This marks a revolution and a profound alteration in some of the original tango forms.

Modern-Day Concert: Certain concepts in tango music become intertwined with modern music. Bartok, Stravinsky, and other composers reminisce to the tune of tango music. This today's tango, and the tango of the future as well.

-Notes by the Composer

Astor Piazzolla (1921 - 1992) was an Argentine musician who, after extensive studies with Nadia Boulanger in Paris, returned to Argentina and revolutionized the tango form, infusing that passionate, somewhat melancholy dance tradition with elements of classical music and jazz. His tango nuevo (new tango) at first brought only angry rejection in his home country, but his energy and prolific creativity finally brought his unique music to the attention of the world.



Nicholas Goluses & Bonita Boyd

Photo: Katie Lammann



Kathryn Lewek

Photo: Robert Norman



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*Bonita Boyd, flute & Nicholas Goluses, guitar
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