

NAXOS

HIDDEN WATERS

Goss • Pierce • Dyens

ChromaDuo



Hidden Waters

Goss • Pierce • Dyens

Stephen GOSS

The Raw and the Cooked (Le Cru et le Cuit) (excerpts)

1	I. Hot	1:02
2	II. The Cooked	0:57
3	III. Milonga	1:13
4	VI. Malabar Hill	1:02
5	VII. The Raw	1:37
6	IX. Alba	1:25
7	X. The Hotel Kempinski	1:14
8	XI. Tango Brawl	1:00
9	XII. The Ajman	2:00

Still the Sea

10	I. The Black River	4:19
11	II. Silent Pool	3:34
12	III. Fire Water	2:31

Stephen Goss (b. 1964)

Le Cru et le Cuit • Still the Sea

Le Cru et le Cuit (The Raw and the Cooked) is a set of highly contrasting miniatures written for the Hand-Dupré Duo. Most of the pieces make reference to other music; sometimes these borrowings are near the surface (in the raw), and at other times hidden deep in the texture of the music (cooked). For instance, *Hot* is written in the style of Django Reinhardt, *The Raw* is loosely based on the guitar style of Allan Holdsworth and *Malabar Hill* is built from snippets of a Mahavishnu Orchestra track. Elsewhere, *The Hotel Kempinski* uses part of a David Byrne groove and *The Ajman* is infused with Arabic influences. *Tango Brawl* is an homage to Astor Piazzolla, including a passage where one player plays a direct quote of the opening of his *Tango Suite* while the other interjects with complementary figurations.

The set can be played complete, or any number of movements can be played in nearly any order, as long as different players take on the two solo movements. On this

Christopher William PIERCE

Adagio and Fugue

13	I. Adagio	4:22
14	II. Fugue	5:52

Three Pieces for Two Guitars

15	I. Moderato	5:34
16	II. Allegro Ritmico	2:39
17	III. ... on an arrangement of Bach's <i>Prelude in B minor</i> (by Siloti)	4:54

Roland DYENS

18	Niterói ('Hidden Waters')	7:17
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Comme des Grands

19	I. Gloomy Light	3:46
20	II. Il funghetto	3:43
21	III. Clown blanc	3:09

recording ChromaDuo presents nine movements from the continuum of styles that is *The Raw and the Cooked*.

Still the Sea, written for ChromaDuo, is another homage – this time to the Japanese composer Toru Takemitsu. Its title makes references both to his piece *Toward the Sea* for guitar and alto flute, and is a triple play on words: first, regarding his continuing influence in the classical music world, second, his musical style hallmarked by a sense of gentleness as opposed to goal-oriented movement, and third, the stilling of his voice after his death from cancer in 1996. Its three movements are loosely based on what Takemitsu stated as his prime influences: Debussy, Nature and Duke Ellington. *The Black River* references impressionist harmonies and cascading rhythms; *Silent Pool* is the most direct homage to Takemitsu's own writing style, and *Fire Water* explodes with jazz-inflected energy.

Stephen Goss

Christopher William Pierce (b. 1974)

Adagio and Fugue • Three Pieces for Two Guitars

In 2006, after many years without a piano, I came into possession of an orphaned upright. The following months were spent reacquainting myself with the instrument and its magnificent repertoire, particularly Bach's *Preludes and Fugues* and Debussy's *Études*. Out of these rich and varied harmonies emerged my first guitar duo, *Adagio and Fugue*, in which I strove, in part, to marry these traditional sonorities to some of the more sensual sounds and adventurous techniques of the modern classical guitar. The thematic material of the *Adagio* is spare, yet develops into ornate figuration, while the *Fugue* transmogrifies the formal elements of Bach's flights into a surreal soundscape.

Three Pieces for Two Guitars continues my exploration

into the minds of these two composers and adds a third: György Ligeti, who is nearly universally beloved among classical musicians and whose works were made known to the public through their use in Stanley Kubrick's films: *2001: A Space Odyssey*; *The Shining* and *Eyes Wide Shut*. The second movement was sparked by the sixth piece of Ligeti's *Musica Ricercata (1951-53): 11 Stücke für Klavier, Allegro un poco capriccioso*. The final movement is based on Bach's *Prelude in B minor* (arranged by Siloti), and was inspired by a particularly stunning performance by Russian pianist Emil Gilels.

Christopher William Pierce

Roland Dyens (b. 1955)

Niterói • Comme des grands

Comme des Grands was composed for a commission from the *Conservatoire de Musique de Brest Métropole Océane*, in Brittany. As such, the three-movement collection is meant to introduce less-experienced players to some of the most artistic and musical elements of the guitar. Here ChromaDuo makes the case that these highly-melodic 'songs' merit attention for their musical content alone; a unique balance of child-like innocence, expressing grown-up sentiments: nostalgia, humour, regret, hope, and resolve.

Written for ChromaDuo, *Niterói* – "hidden waters" in Tupi – is inspired by the Brazilian city of the same name, located across Guanabara Bay from Rio de Janeiro. The dedicatee of the work, Brazilian Oscar Niemeyer (103 years of age the

day of the completion of this duo) is one of the most celebrated figures in the history of modern architecture. Between 1991 and 1996 he created the famous MAC (*Museu de Arte Contemporânea*) on the coastline of Niterói.

The composition, *Niterói*, reflects this juxtaposition of sleek modern art set into the natural splendour of Brazil's eastern seaboard. Written in Brazil, its outer sections vibrate unmistakably with the syncopated rhythms of Brazilian contemporary life, while the central section features the most exceptionally intimate, yet universally beloved, of Brazil's musical output: the *saudades*.

Roland Dyens

ChromaDuo would like to acknowledge the invaluable creativity, guidance and assistance of the following people: Roland Dyens, Stephen Goss and Christopher William Pierce; Manuel Barrueco, Julian Gray, Norbert Kraft, Jeffrey McFadden, Matteo Mela and Benjamin Verdery; SoloDuo: Matteo Mela and Lorenzo Micheli; the Smith and MacDonald families; the An family; Vic Brod, Russ D'Angelo, Courtney Lausch, Jonathan Leathwood, Paul Mathews, Asgerdur Sigurdardottir, Dean Uehara, and "The Wiz," Sylvain LeMay.

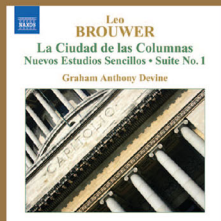
ChromaDuo

A dedicated new voice in the contemporary music world, ChromaDuo is vigorously developing and presenting some of today's most evocative, lyrical, and exhilarating music. Praised by *Soundboard Magazine* for their "great fluidity and technical perfection" and "sensitive and lyrical style", Tracy Anne Smith and Rob MacDonald unveil refreshing and innovative programmes of new works by some of the most exciting living composers of our time. ChromaDuo has commissioned works from the incomparable Parisian Roland Dyens, irreverent British powerhouse Stephen Goss, genre-bending New Yorker Ben Verdery, polyrhythmic mystic Dusan Bogdanovic, and emerging major American talents Christopher William Pierce and Judah Adashi. Alongside these creations, their unique concert programmes feature standout works from the late twentieth and early twenty-first centuries, and they continue to seek out pioneering new voices to enrich the repertoire. The scores of select dedications to ChromaDuo can be found in the ChromaDuo Collection at *Productions d'Oz*.

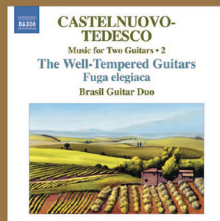


Photo: John Armato

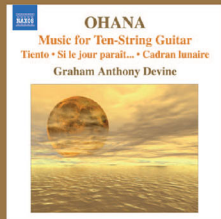
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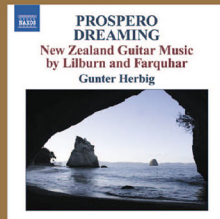
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Described by Classical Guitar Review as “nothing short of inspirational”, this début recording by Tracy Anne Smith and Rob MacDonald unveils a refreshing and innovative programme of works by some of the most exciting living composers of our time. Stephen Goss’s contrasting miniatures in *The Raw and the Cooked* reference musical greats from Django Reinhardt to Astor Piazzolla, and *Still the Sea* is a homage to Toru Takemitsu. Christopher William Pierce’s mellifluous sound world explores the sensual, the ornate and the spectacular. Following his innovative and rhythmic *Niterói*, Roland Dyens brings us home with the succulently melodic *Comme des Grands*.

HIDDEN WATERS

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|---|--|--------------|
| Stephen GOSS (b. 1964) | | |
| 1–9 | The Raw and the Cooked (Le Cru et le Cuit) (2004)
(excerpts) | 11:30 |
| 10–12 | Still the Sea (2009)* | 10:24 |
| Christopher William PIERCE (b. 1974) | | |
| 13–14 | Adagio and Fugue (2007)* | 10:15 |
| 15–17 | Three Pieces for Two Guitars (2009)* | 13:08 |
| Roland DYENS (b. 1955) | | |
| 18 | Niterói ('Hidden Waters')* | 7:17 |
| 19–21 | Comme des Grands* | 10:41 |

A detailed track list will be found in the booklet

*** WORLD PREMIÈRE RECORDING**

ChromaDuo

Tracy Anne Smith & Rob MacDonald, Guitars



Recorded at St John Chrysostom Church, Newmarket, Ontario, Canada, 2, 3 & 5 December 2010
Producers: Norbert Kraft & Bonnie Silver • Engineering & Editing: Norbert Kraft • Cover image by Shun Trieu
Booklet notes by the composers • Publishers: Cadenza Music UK (tracks 1–12); Productions d'Oz (13–22)

Guitars by Matthias Dammann (2002) and Boguslaw Teryks (2005) • Strings by Savarez

Niterói was commissioned by ChromaDuo with funds provided by the Theodore Presser Foundation
Three Pieces for Two Guitars was commissioned for ChromaDuo by the Baltimore Classical Guitar Society
This recording was made possible with funds from the Theodore Presser Foundation



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Playing Time
63:28



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Booklet notes in English