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COMPACT DISC DIGITAL AUDIO

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from afar

NICHOLAS GOLUSES, GUITAR

MANUEL DE FALLA
Homenaje pour le tombeau de Claude Debussy

JOSEPH SCHWANTNER
From Afar…

MANUEL PONCE
Variations and Fugue on La Folia d'España

BENJAMIN BRITTEN
Nocturnal after John Dowland, Op. 70

MIKIS THEODORAKIS
Three Epitafios

Manuel de Falla: **Homenaje pour le tombeau de Claude Debussy**

Spain's foremost composer, Manuel Falla, composed his elegant homage to Debussy as the result of two requests. Upon the death of Debussy in 1918 the *Revue Musicale* in Paris was to devote an issue to the famous composer and asked many of the world's leading composers to write a tribute to him. Falla composed this piece of music for the issue, and thus also satisfied a request from the great Spanish guitarist Miguel Llobet for a work for solo guitar. This remains Falla's only work for solo guitar.

Joseph Schwantner: **From Afar…**

From one of America's most celebrated composers, *From Afar…* is a work of unique texture and color. Originally a work for guitar and orchestra, Schwantner rewrote the piece for solo guitar and is presented here in its first recording. The composer has written the following note about the work:

> *"The title, From Afar..., fondly recalls a wellspring of youthful memories, memories of many joyous hours studying and playing the guitar. My first serious engagement with music was through the guitar, and my earliest compositional efforts were technical studies composed in order to advance my performance skills and technique on the instrument. With its clear, incisive articulation, unique sonorous tonal coloration, and haunting melancholy voice, the guitar's influence on my music, even today, remains pervasive. The work unfolds in a single continuous large-scale structure of interconnected sections. All of the melodic, harmonic and sonorous elements employed throughout the work were derived from materials that were first conceived and originally composed on the guitar itself."*

Manuel M. Ponce: **Variations and Fugue on La Folia d'España**

Among the best of a large opus of works composed for the great Spanish guitarist Andrés Segovia, this work was described by Segovia as the greatest work composed for the guitar. Segovia was closely involved in the creation of the work as seen in the letters that he wrote to Ponce where he suggests the specific theme, several technical formulas for variations, and also a Fugue. In this year of the 25th anniversary of Maestro Segovia's passing it was a joy for me to record the work.

Benjamin Britten: **Nocturnal after John Dowland, op. 70**

Composed in Aldeborough for Julian Bream during the time of his recitals with tenor Peter Pears, Beam had asked Britten for a large scale work for solo guitar. Bream has remarked that after hearing a performance of Falla's *Homenaje* Britten was inspired to begin composing his magnificent work for solo guitar. It pays homage to the great English lutenist John Dowland by using his lute song, Come Heavy Sleep (1597), as the theme of the work. The piece begins with seven variations, followed by a Passacaglia, leading to a setting of the lute song to bring the work to a close.

Mikis Theodorakis: **Three Epitafios**

Theodorakis set Yiannis Ritsos's poem *Epitaphios* to music, transforming his own life and Greek popular music forever. For Theodorakis, the poems of *Epitaphios* not only inspired a splendid cycle of songs; they also prompted him to abandon a burgeoning career as a classical composer in Europe and return to immerse himself in the cultural and political life of Greece. This is music of great virility and passion.

—Nicholas Goluses

THE ARTIST

"Wit, charm, virtuosity, and depth of feeling, adding up to the humanity to which all artists should aspire. A model of virtuosic display. Goluses was dazzling," wrote the *New Jersey Star Ledger* about **Nicholas Goluses,** one of America's most sought-after guitarists. *The New York Times* wrote: "Goluses produced an elegant sound. And the finales, taken dangerously fast, were accurate, transparent, and impressively articulated. Mr. Goluses gave persuasive, energetic readings." The *Generalanzeiber* (Bonn, Germany), acclaimed: "Goluses reached the highest levels of instrumental virtuosity."

Nicholas Goluses appears as soloist, chamber music player and with orchestras across North America, South America, Europe, Australia and the Far East to critical acclaim. He has been a featured performer at major festivals and as soloist with orchestras throughout the world. He enjoys an active duo with flutist Bonita Boyd and has collaborated with the American and Ying String Quartets, violinist Juliana Athayde, tenor Robert Swensen and violist George Taylor. Goluses has has made numerous critically acclaimed recordings for Albany, BMG, and NAXOS. Committed to performing new music for the guitar, Goluses has given world première performances of over 100 works, including solo pieces, concertos for guitar and orchestra, as well as chamber music by many of today's leading composers.

Nicholas Goluses is Professor of Guitar, founder and director of the guitar programs at the Eastman School of Music, widely recognized as one of the world's leading centers for guitar study, where he has been the recipient of the Eisenhart Award for Excellence in Teaching, and also has served as chairman of the string department. Goluses has held the Andrés Segovia Faculty Chair at Manhattan School of Music where he received the Doctor of Musical Arts degree, and was the recipient of both the Pablo Casals Award "for Musical Accomplishment and Human Endeavor" and the Faculty Award of Distinguished Merit. Dr. Goluses is in great demand for master classes at leading institutions throughout the world. He is currently on the Board of Directors of the Guitar Foundation of America.

For further information please visit www.goluses.com.

Acknowledgments

Recorded in Hatch Recital Hall, Eastman School of Music, Rochester, New York on January 9-11, 2012.

Producers: Evan Drummond, Nicholas Goluses, and John Truebger

Engineer: John Truebger

Mastering by Randy Merrill at Scott Hull Mastering Inc/Masterdisk, New York, NY

Guitar by Matthias Dammann, Germany, 2005

Special Thanks to Eastman School of Music

Photograph by WalterColleyImages.com, Rochester, NY

Program Notes by Nicholas Goluses

Publishers: Homenaje (Chester), From Afar (Schott Helicon), Variations and Fugue on La Folia d'España (Schott), Nocturnal after John Dowland, Op. 70 (Faber and Faber), Epitafios (unpublished manuscript).

About the recording: This is the first recording in the new Hatch Recital Hall facility at the Eastman School of Music. The recording was made using Neumann U 67, Royer R-122, and Schoeps CCM 2H and CCM 4 microphones. Millennia Media HV-3R microphone preamps and Benchmark Media Systems ADC16 analog-to-digital converters were used to maintain the highest quality audio possible in today's digital recordings.

NICHOLAS GOLUSES, GUITAR

from Afar

Manufel de Falla

1 *Homenaje pour le tombeau de Claude Debussy* (1920) [2:56]

Joseph Schwantner

2 *From Afar…Fantasy for Guitar* (solo version) (1987/99) [10:18]

Manuel M. Ponce

Variations and Fugue on La Folia d'España (1929)

3 Theme-Lento [0:51]
4 Poco vivo [0:51]
5 Allegretto mosso [0:51]
6 Lento [1:29]
7 Un po' agitato [0:49]
8 Andantino [0:54]
9 Allegretto expressivo [0:40]
10 Andante [1:22]
11 Moderato [0:59]
12 Andantino affetuoso [1:16]
13 Prestissimo [0:40]
14 Andantino [1:25]
15 Animato [0:54]
16 Sostenuto [canon] [0:53]
17 Allegro non troppo [0:38]
18 Allegro moderato energico [0:58]
19 Moderato [tremolo] [0:58]
20 Allegro ma non troppo [1:20]
21 Allegro scherzando [0:41]
22 Vivo e marcato [0:48]
23 Andante [0:49]
24 Fuga [3:31]

Benjamin Britten

Nocturnal after John Dowland, Op. 70 (1963)

25 Musingly [2:01]
26 Very Agitated [0:56]
27 Restless [1:44]
28 Uneasy [1:20]
29 March-like [1:22]
30 Dreaming [1:48]
31 Gently Rocking [1:07]
32 Passacaglia [6:45]

Mikis Theodorakis

Three Epitafios [1958]

33 Epitafio #3 in d-minor [3:13]
34 Epitafio #4 in d-minor [2:17]
35 Epitafio #5 in E-Major [2:28]

Total Time = 62:11

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