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meets  
girl**



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Jaime Zenamon (b. 1953)

**Reflexões No. 6**

- 1 I. Fluido 3:05
- 2 II. Doloroso 4:38
- 3 III. Vivíssimo 2:44

Gabriel Fauré (1845-1924)

(arr. R. Boyd/L. Metcalf)

- 4 **Pavane, Op. 50** 4:11

Johann Sebastian Bach (1685-1750)

(arr. R. Boyd/L. Metcalf)

**Two-Part Inventions**

- 5 No. 8 in F Major, BWV 779 0:56
- 6 No. 10 in G Major, BWV 781 0:56
- 7 No. 6 in E Major, BWV 777 2:03
- 8 No. 13 in A Minor, BWV 784 1:12

Ross Edwards (b. 1943)

- 9 **Arafura Arioso** 6:01

Radamés Gnattali (1906-1988)

- 10 **Allegretto Comodo** 4:33

Astor Piazzolla (1921-1992)

(arr. R. Boyd/L. Metcalf)

- 11 **Café 1930** 6:46

Manuel de Falla (1876-1946)

(arr. R. Boyd/L. Metcalf)

**Siete Canciones**

**Populares Españolas**

- 12 I. El paño moruno 1:14
- 13 II. Seguidilla murciana 1:18
- 14 III. Asturiana 2:35
- 15 IV. Jota 3:23
- 16 V. Nana 1:46
- 17 VI. Canción 1:06
- 18 VII. Polo 1:34

Arvo Pärt (b. 1935)

(arr. R. Boyd/L. Metcalf)

- 19 **Spiegel im Spiegel** 8:29

Steve Porcaro (b. 1957)

John Bettis (b. 1946)

(arr. R. Boyd/L. Metcalf)

- 20 **Human Nature** 2:43

## **JAIME ZENAMON** (b. 1953)

### *Reflexões No. 6*

Jaime Zenamon was born in La Paz, Bolivia, and has lived in Israel, Spain, Portugal, Germany, and Brazil. This international mix of influences is evident in his music, which is both evocative and difficult to categorize. There are some moments when his South American identity comes through, but he also draws a great deal of inspiration from Western Classical and Contemporary styles. A guitarist himself, Zenamon displays a deep understanding of the strengths and mechanics of both guitar and cello, and how to balance the two. This three-movement work, though rather short, feels like a complete story. It opens with the flowing, energetic yet wistful "Fluido," followed by the melancholic, meandering "Doloroso" and closes with the lively, bounding "Vivissimo." —LM

## **GABRIEL FAURÉ** (1845-1924)

### *Pavane*

I have always been partial to French music, and have loved this melody for as long as I can remember. I played this piece in orchestra for the first time in college and delighted in the juxtaposition of the plucked cello line with the beautiful, haunting melody. Making an arrangement for our two instruments was not

without its challenges, but it represents our best guess at what Fauré would have written had he composed it for cello and guitar. Though it does stray from the orchestral original, we believe the result captures the nostalgic melancholy of the piece. —LM

## **JOHANN SEBASTIAN BACH** (1685-1750)

### *Two-Part Inventions*

Playing J.S. Bach's music is at once the most enlightening and the most maddening musical undertaking for both Rupert and me. We've spent a staggering number of hours individually with the solo suites, written for our instruments. However, the two-part keyboard inventions lend themselves most naturally to our duo. We hope that playing the two hands on separate instruments, one bowed and one plucked, highlights new characters and nuances that may not be heard when played on one instrument. We chose the F and G major inventions for their bubbly playfulness, the E major for its musical tug-of-war, and the A minor for its austere yet skittish elegance. —LM

## **ROSS EDWARDS** (b. 1943)

### *Arafura Arioso*

A few years ago we asked Ross Edwards, one of Australia's most eminent composers, whether he had ever written anything for cello and guitar. He responded a few days later, having made us an arrangement of the second movement of his guitar concerto (*Arafura Dances*), with the orchestral part reduced to a single cello. The Arafura Sea is located to the north of Australia, and the work captures the beauty and expanse of the vast Australian outback. In Edwards's words, the piece portrays the "calm and reflective" nature of the Northern Territory, and the music "floats mysteriously on the balmy tropical air". —RB

## **RADAMES GNATTALI** (1906-1988)

### *Allegretto Comodo*

One of the few pieces on this album originally composed for cello and guitar, "Allegretto Comodo" by Radames Gnattali is the first movement of his *Sonata for Cello and Guitar*. Written in Rio de Janeiro in 1969, this movement, although composed in strict classical style, is imbued with the rhythms and harmony of the *choro*, the street music of Brazil.

We love this piece for the way Gnattali has created a truly equitable duo; each instrument is given solo sections, and neither instrument exclusively plays the melody. Also of note is the way the different timbres of the instruments are explored, most noticeably when the melody and accompaniment is traded between the parts, and when the cello plays *pizzicato* ("plucked") in imitation of the sound of the guitar. —RB

## **ASTOR PIAZZOLLA** (1921-1992)

### *Café 1930*

The Argentinian composer Astor Piazzolla revolutionised the tango, taking it from music used to accompany dance, to an art form intended to be performed on the concert hall stage. "Café 1930" is the second movement of his four-movement work *Histoire du Tango (History of the Tango)*, originally scored for flute and guitar, which tells the evolution of the tango throughout the twentieth century. Starting as the salacious music of the streets and bordellos of Buenos Aires at the turn of the century, by the 1930s the tango had become more refined, romantic, and socially accepted, and was performed in cafés throughout the city —RB

## **MANUEL DE FALLA** (1876-1946)

### *Siete Canciones Populares Españolas*

One of Spain's most celebrated composers, Manuel de Falla collected the melodies of these seven popular Spanish songs during the beginning of the 20th century. Scored by Falla for voice with piano accompaniment, the piano part often mimics the sound of the guitar, Spain's national instrument, and that used in flamenco and to accompany popular song.

These seven songs are all about love, life and loss; the lyrics thinly veiled allegories of the consequences of these experiences. "El paño moruno" tells the story of two ladies gossiping about a cloth in a store, which, having been dropped on the ground has a stain on it, and is consequently worth less than it once was. "Seguidilla murciana" tells the story of a coin that has been passed from hand to hand so often that its face has rubbed off, rendering it worthless. In "Asturiana", a man sits under a weeping willow tree and starts to cry; the tree, seeing the man cry, also starts to cry. In "Jota", a young couple meet in secret and remark that no one thinks they love each other because no one ever sees them speaking. Towards the end of the song, while saying goodnight, they utter "adios" before a brief silence as they kiss, and then one hears the sound of a horse galloping off into the distance. "Nana"

is a lullaby, in which a mother sings her newborn child to sleep. "Canción", which translates literally as "song", is about an exasperated girl complaining to her mother that although her boyfriend says he does not love her, already he has loved her. And in "Polo", a lady screams of the revenge she wishes to take on an unfaithful lover. Happy stuff. —RB

## **ARVO PÄRT** (b. 1935)

### *Spiegel im Spiegel*

I believe that the best music demands reflection and contemplation from the listener. *Spiegel im Spiegel* is an extreme example of this. The literal translation of the title is "mirror in the mirror". One could look at the music itself—rising and falling scales that mirror one another and always return to the central note—to understand how the piece is inherently reflective. But also, while either listening to or performing this piece, invariably my mind quiets and travels inward, forcing an intimate contemplation of my own thoughts. It seems to do the same for audiences, who often say that it moved them to tears or otherwise deeply affected them. I choose to play this work at original violin pitch, rather than a cello transposition, because of the delicate color it produces. —LM

## MICHAEL JACKSON (1958-2009)

### *Human Nature*

The cello is the instrument that most closely resembles the human voice. And the guitar is the instrument found in practically every style of music. Thus with the combination of cello and guitar, a vast expanse of repertoire is open to us, and we're excited to share with you our arrangement of Michael Jackson's "Human Nature", included on *Thriller*, the best-selling album of all time. The song also has significance for us, as its lyrics can easily be interpreted as an affectionate love song for New York City, our adopted hometown. —RB



## BOYD MEETS GIRL

Boyd Meets Girl pairs Australian classical guitarist Rupert Boyd with American cellist Laura Metcalf. Acclaimed soloists in their own right, as a duo they perform an eclectic and engaging range of repertoire, from the baroque through modern day, including many of their own arrangements. Boyd has been described as "truly evocative" by *The Washington Post*, and as "a player who deserves to be heard" by *Classical Guitar Magazine*, while Metcalf, also a member of the ensembles Sybarite5 and Break of Reality, has been called "brilliant" by *Gramophone*. Boyd Meets Girl has toured throughout the USA, Australia, India and Nepal, including appearances at the Newport Music Festival (Rhode Island), the Gharana Music Festival (Kathmandu, Nepal) and the Monsoon Music Festival (Kolkata, India). A happily married couple, the duo lives in New York City.

[boydmeetsgirlduo.com](http://boydmeetsgirlduo.com)

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## Boyd Meets Girl

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