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dreams



Karin Schaupp



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| 1 | MAXIMO DIEGO PUJOL b.1957
Verde Alma (Innocent Soul) | 3'13 |
| 2 | AGUSTÍN BARRIOS MANGORÉ 1885-1944
Un sueño en la floresta | 6'46 |
| 3 | JOHANN SEBASTIAN BACH 1685-1750/CHARLES GOUNOD 1818-1893
(arr. Giac Giacomantonio)
Ave Maria
with Brett Dean <i>viola</i> | 3'17 |
| 4 | GEORGE FRIDERIC HANDEL 1685-1759 (arr. Jan-Olof Eriksson)
Lascia ch'io pianga (O Let Me Weep) from Rinaldo | 3'15 |
| 5 | FRANCISCO TÁRREGA 1852-1909
Capricho Arabe (Arabian Caprice) | 4'34 |
| 6 | AGUSTÍN BARRIOS MANGORÉ
Julia Florida | 4'10 |
| 7 | ROBERT SCHUMANN 1810-1856 (arr. Agustín Barrios Mangoré)
Träumerei (Dreaming) from Kinderszenen (Scenes from Childhood),
Op. 15 No. 7 | 2'55 |
| 8 | ISAAC ALBÉNIZ 1860-1909 (arr. Karin Schaupp)
Tango from España, Op. 165 No. 2
with David Leisner <i>guitar</i> | 3'01 |

9	ENRIQUE GRANADOS 1867-1916 (arr. Miguel Llobet) La Maja de Goya from Tonadillas en un estilo antiguo	4'44
10	ERIK SATIE 1866-1925 (arr. Carlos Barbosa-Lima) Gymnopédie No. 1	3'14
11	MARGUERITE MONNOT 1903-1961 (arr. Roland Dyens) Hymne à l'amour (Hymn to Love)	2'53
12	HEITOR VILLA-LOBOS 1887-1959 Study No. 8	3'29
13	PHILLIP HOUGHTON b.1954 Faerie	1'58
14	JOHN DOWLAND 1563-1626 (arr. Karin Schaupp) Melancholy Galliard	3'36
15	DOMENICO SCARLATTI 1685-1757 (arr. Karin Schaupp) Sonata K.208: Andante è cantabile	3'41
16	FERNANDO SOR 1778-1839 Andante, Op. 43 No. 5	4'57
17	PIETRO MASCAGNI 1863-1945 (arr. Giac Giacomantonio) Intermezzo from Cavalleria Rusticana	2'56
	Total Playing Time	63'22

With the increasing stress of modern life, music which engages directly with human emotions has become more necessary and popular than ever, and few instruments can capture that language of the heart like the guitar. 'The guitar lends itself perfectly to lyrical, dream-like, but passionate music,' says Karin Schaupp as she puts the finishing touches to *Dreams*, her fourth solo album and her first for ABC Classics.

The German-born guitarist has been looking forward to making *Dreams* for years. Even in amidst previous recording projects she's been assembling the repertoire, finding the pieces which she loves and which fit the slow, sensual mood and literally keeping them in her bottom drawer. 'When I went to make the recording, the hardest thing was choosing only one CD's worth,' she says. 'If you think about the pieces most commonly associated with the guitar – the slow movement of Rodrigo's *Concierto de Aranjuez*, for instance, or Tárrega's *Recuerdos de la Alhambra* – they're all slow. That's a statement in itself.'

Slow-moving music *Dreams* may be, but as Karin says, 'every piece has a story,' and the technical challenge which each one presents to guitarists is formidable. 'True legato is one of the most difficult things to achieve on the guitar,' she says. 'The guitar has quite a "vocal" quality but if you break up the line by not having legato, the instrument's rather short sustain becomes particularly exposed. That's the biggest challenge

with this kind of repertoire – to make the guitar sing.' Several pieces, indeed, emanate from vocal music, but Karin's technique is more than up to the challenge. Ever since she took up the instrument at the age of five, her mother Isolde – a well-known guitar teacher – has instilled in her the importance of sustaining the lyrical line in her playing. Evidently she learned the lesson well, as critical praise for her legato has been a consistent feature of her international career.

Yet with her previous recordings demonstrating a dazzling virtuosity, the more sensual, mesmerising repertoire captured on *Dreams* may come as a surprise to her legions of admirers. 'Over the past few years I've found more depth and calmness in my performances,' she says. 'It's always been important to me to be in the moment with my audience, rather than simply pushing something out. I want to play from the heart and soul even when there's no one else in the room. I get into that zone and just allow it to happen.'

Getting into the zone is something Karin Schaupp also does when it comes to selecting repertoire. Robert Schumann's floating-on-air **Träumerei (Dreaming)**, from *Kinderzenen (Scenes from Childhood)*, in the arrangement by the great Paraguayan guitarist/composer Agustín Barrios Mangoré (known simply as Barrios), for instance, is a piece which few other guitarists play. Karin found it while flicking through the Barrios Anniversary Edition prepared by the

English guitarist Chris Dumigan and transcribed from Barrios' original recordings (because of his busy concert schedule and inspired method of working, Barrios never actually wrote down many of his own compositions). 'This Schumann arrangement was very difficult on first reading but I thought it was amazing,' says Karin of her initial encounter with the transcription. 'Initially I didn't learn to play the piece, but when I knew I was making this recording I thought it just had to go on.' In Barrios' transcription, the bottom string must be tuned down from E to C. As Karin says, 'It makes the string very loose, low-sounding and mellow.'

At the opposite end of the tuning scale is Barrios' mighty **Un sueño en la floresta**, which, notoriously, requires a high C, and so a guitar with 20 frets. While it is theoretically possible to 'cheat' the high note on recordings made without a 20-fret instrument, Karin resisted doing so and waited instead until she had her current Simon Marty spruce-top instrument, custom-made in 2002 and including that crucial note. 'The 20th fret is a useful thing to have anyway, but I specifically wanted to get it on this guitar to learn this piece and play it,' she says. *Sueño* as guitarists know it was composed in 1918, two years after Barrios had moved to Brazil. 'I've always loved this piece,' Karin says. 'It touches your heart with its beauty and when this recording came up I just knew I had to learn it.' For Karin, its special magic comes through the glorious use of tremolo. 'Tremolo has always

been a specialty of mine,' she says, 'and this is probably the best and most substantial tremolo piece in the guitar repertoire. It's also far and away the most difficult.'

Less difficult but by no means straightforward is the Bach/Gounod **Ave Maria**, a work which is loved by audiences around the world – but not on guitar! 'There is an arrangement of it for solo guitar by Francisco Tárrega,' says Karin, 'but as beautiful as it sounds to guitarists, to anyone else it's not really the sort of piece to play without a long sustain.' Her friendship with former Berlin Philharmonic violist Brett Dean prompted husband Giac to make the arrangement recorded here. 'To me, viola and guitar is a stunning combination of colours,' she says. 'It might seem unusual to have just one track on the album with viola on it, but musically it seemed the right thing to do.' With both Brett and Karin 'feeling' the music in the same way, it was recorded quickly in a moment of mutual inspiration.

Over recent years, Karin has corresponded regularly with Swedish guitarist and arranger Jan-Olof Eriksson. One of the pieces which he sent her was **Lascia ch'io pianga (O Let Me Weep)**, the famous mezzo-soprano aria from *Rinaldo*, Handel's first opera composed expressly for the London stage. A favourite of Handel himself (he'd already used the melody twice before), the aria wasn't the kind of music that Karin would ever have planned to perform



on guitar, but somehow she found herself drawn to its obvious 'vocal' quality. 'When I play,' she says, 'I'm not aware of the guitar as a separate object. It becomes almost a part of me.' Having played through Handel's simple testament to the cruelty of fate, she added it to the list of pieces that she knew just had to be on the recording.

While Handel's music makes occasional appearances in the guitar repertoire, Domenico Scarlatti's keyboard sonatas are regularly arranged for the instrument as many of them sit very comfortably under the guitarist's fingers. And none more so than the **Sonata K.208** which requires only a few octave transpositions here and there and no key change at all to be adapted by Karin herself for the six-stringed instrument. 'I've performed several of Scarlatti's sonatas – faster ones in particular – but not this one,' Karin says. 'It's one I've always loved and it just seemed to belong on the album.' Dating from 1753, its gentle *Andante è cantabile* melody in A major is full of Spanish-sounding arabesques – the sort of Hispanic style that make his works so suitable for guitar transcription.

When preparing the original repertoire list for the album, one of the first pieces Karin chose was Barrios' sensual **Julia Florida**. 'It's a piece I've played since I was 14, and among guitarists it's a real staple of the repertoire,' she says.

Composed in December 1938, by which stage Barrios was Professor of Guitar at the National Conservatory in San Salvador, it's a barcarolle

dedicated to the niece of Francisco Salazar, one of his friends and admirers. 'Barrios did that sort of thing quite a lot,' Karin says. 'He enjoyed writing pieces for friends and acquaintances.'

Another repertoire staple is **Capricho Arabe** by Francisco Tárrega, the Spanish composer who in the second half of the 19th century became the 'father' of the modern guitar through introducing new playing techniques and writing many appealing works for the instrument. But while the *Arabian Caprice* is a predominantly lyrical and romantic work, its quicker tempo and 'Moorish' harmonies make it somewhat atypical of the other selections on the album. Karin says she included it to add contrast. Another work which she has played since her teens, it was composed by Tárrega in Seville following a visit to Algeria and an influential meeting with French composer and fellow 'orientalist' Camille Saint-Saëns.

Karin has always enjoyed performing ensemble music and even though the **Tango** by Isaac Albéniz (composed as part of his *España* suite for solo piano) can be played solo, her preference is to have two guitars – as she regularly did when playing it from the age of 13 with her mother's students. Usually, two-guitar arrangements of the piano solo favour just one instrument, with the second guitarist simply following the piano's left-hand part. But in Karin's own arrangement, the two guitarists are treated

as equals, with a genuine dialogue between parts. Her partner in this recording is distinguished American guitarist David Leisner, whom she met when they both performed at a British festival in 2003. 'I loved David's playing and we got on extraordinarily well,' she says. 'As it turned out, David was coming to Brisbane for a visit, so once I'd made the basic version, we then spent a couple of days working together on the arrangement of the piece. We are very different players but we just seemed to "gel".'

The sensuality of the tango is matched by **La Maja de Goya**, which composer Enrique Granados based on a controversial diptych by the Spanish artist (Granados' collection of six 'Goyescas' for solo piano brought him international fame on their publication in 1911). In one of Goya's paintings, the woman reclines on a couch fully-clothed, while in a second painting she holds the identical pose but is stark naked. 'The expression on her face is understated but very intense,' Karin says. 'I always imagine that the two sections of Granados' piece refer to the two paintings.' An extensive work with a feverish intensity, she's performed it often in concert but until now has 'never found the place to put it on disc'. The transcription here is by the great Spanish guitar master Miguel Llobet, whose stellar performing career in the early 20th century has seen him sometimes regarded as the pathfinder for Andrés Segovia.

When it comes to dreamy, hypnotic pieces though, nothing can match the vast popularity of **Gymnopédie No.1** by Erik Satie, composed in 1888 as an early contribution to French impression. In this guitar arrangement by Brazilian Carlos Barbosa-Lima, the E string is tuned down to D and the A string to G, meaning that not only is the work in its original piano key, but the two bass notes which form the backbone of the work are both played on open strings, for optimum resonance. 'Carlos is one of the great guitarists of our time,' says Karin, who performs with him regularly as a member of the World Guitar Trio. 'His arrangements are always quite inspired,' as the distinctive use of harmonics demonstrates here.

Another great contemporary guitarist/arranger is Frenchman Roland Dyens, whom Karin first met at a German festival in 1998. 'Roland gave me a bunch of his most recent arrangements,' Karin says of that first meeting, 'including a volume of French popular songs. I recorded two of them on my previous CD but this one, **Hymne à l'amour**, is the more famous one. It really matches the mood of the CD. This piece really makes me think of my childhood. Somehow my parents must have played Edith Piaf recordings at home because when I first saw the music, it seemed so familiar to me.' To achieve the unusual tone-colour of the setting, the lowest string of the guitar is tuned down a semitone to E-flat and the piece as a whole is played in a flat

key. According to Karin, the sound ‘has a mellow quality’ and shows off the guitar’s ability to accompany itself while conveying the poignant melody so typical of the legendary Piaf’s performance style.

While **Study No. 8** by Brazilian Heitor Villa-Lobos was conceived (unlike *Gymnopédie* and *Hymne à l’amour*) as an authentic guitar piece, Karin describes it as being ‘a bit left of centre’ in terms of the other repertoire on the album. ‘It has a certain darkness and depth,’ she says of the work composed for Segovia in the late 1920s as part of a set of twelve such pieces. Although she’s been playing it since the age of 14, her interpretation has changed considerably, especially over recent years after having played much Brazilian music with Carlos Barbosa-Lima. ‘There’s a “European” way of playing Brazilian music and a “Brazilian” way,’ she laughs. ‘There’s a certain melancholy in the rubato which makes the difference.’

Throughout her international career, Karin has showcased the music of Australian composers, including that of her good friend Phillip Houghton. **Faerie** is from a set of ten pieces which Phil wrote in 2002 just after his new baby son Ethan was born,’ she says. ‘The piece is really simple and beautiful, and its harmony and use of the capo on the third fret gives it such a lovely colour.’ Prefaced by a quote from 17th-century French philosopher Blaise Pascal – ‘The heart has its reasons, which reason cannot

know’ – the work is the concluding piece of *Gothica: Book of Spooks and Spectres*. With his interest in the supernatural (‘a world we cannot seem to get our minds around’), the composer says that the challenge of the work lies in the performer creating the ‘atmosphere’ and ‘feel’ of the ‘fantastical’ subject matter. Aside from the work’s inherent beauty, Karin also had another reason for including it here. ‘This is Phil’s 50th birthday year, so I especially wanted to have a piece of his on the album!’

Whereas Houghton dedicated *Faerie* to his son, **Andante** by Fernando Sor reminds Karin of her mother. ‘I remember my mother playing this piece,’ she says, ‘and that triplet melody in the middle, in particular, made me want to play the guitar myself. I must have heard it at an important stage.’ A prolific composer for guitar, Sor’s engaging music offers riches to both beginners and professional players alike. This *Andante* was one of about 85 guitar ‘miniatures’ which the Spanish master composed in the early part of the 19th century. Noble, stylish, and well-known to guitarists, strangely enough, however, Karin has only just taken it into her repertoire. ‘It just seemed to work in the context of the album and like all the pieces I’ve recorded here, it’s particularly meaningful to me. It really reminds me of when I started to play the guitar.’

The **Melancholy Galliard** by John Dowland is one of those works which everybody knows when they hear it, but whose title in isolation





might not ring a bell. A galliard is a Renaissance dance often paired with the pavane, and this particular work's stately progress has made it popular in advertising and television soundtracks. Although it was originally composed for lute back in the time of Shakespeare, it sits comfortably in arrangements for the modern guitar. Karin often plays it as a concert opener, with the capo placed on the third fret giving it the key signature, bright sound, and intriguing tone-colour more in keeping with the ancient instrument for which it was written.

For Karin, the most unexpected piece on the album is also the most 'special'. The famous orchestral **Intermezzo** from the one-act opera *Cavalleria Rusticana* by Pietro Mascagni may not initially seem like a work whose lush orchestral sonorities could be adapted for guitar. But it was the piece to which Karin walked down the aisle when she and Giac married in 2000. 'It's obviously very meaningful to us, and since that time Giac's been saying it would work as a guitar piece, especially the second section in tremolo,' she says. Soon after their wedding, Giac wrote out the transcription for his new wife. Not that the reduction of the much-loved interlude, which acts as the calm before the storm in the opera (it precedes a duel) was entirely inappropriate. There is in fact an original piano score of the piece, written in Mascagni's own hand. 'I'm not usually a big fan of doing orchestral works on solo guitar,' Karin says, 'but

somehow this really works. Now I'm really enamoured of it.'

It's appropriate that one of the biggest crowd-pleasers on the album (and the opening track) should be from a composer who has in fact stayed with the Schaupp family. Argentinian guitarist/composer Maximo Diego Pujol has visited Australia several times, and while at the Schaupp residence he and Karin performed together and became friends. 'He had just written this piece and I really loved it,' says Karin, who learned the piece immediately, while Pujol was still staying with her family. Literally translated, **Verde Alma** means 'green soul' but Karin prefers the looser translation of 'innocent soul'. Written for the composer's wife Cecilia, it has the character of a popular song, and like everything else on this dream of an album, it inspires the imagination while soothing the senses.

Martin Buzacott

Karin Schaupp

Karin Schaupp is one of the most outstanding young guitarists on the international scene. She performs widely on the international stage, as a recitalist, concerto soloist and festival guest. Her playing receives the highest acclaim from critics and audiences alike and she is held in great esteem by her peers worldwide. She has given countless recitals in Australia, Europe, Asia, the US, Mexico and Canada. Karin Schaupp's unique stage presence and magical, passionate playing have inspired several composers to write works especially for her.

Karin Schaupp has appeared on live television in many parts of the world. In 1997 she performed live as a Special Guest Artist to 20 million viewers and listeners in China, on the occasion of China Radio International's 50th Anniversary celebrations. More recently, Karin Schaupp was invited to join a prestigious line-up of international artists in the opening Gala of the Goodwill Games, which was broadcast on live international television. She has also appeared on German, American and Canadian television and some of her Australian TV appearances have resulted in an overwhelming response from viewers, with record numbers of viewers calling in. Karin Schaupp also plays regularly on radio, including numerous broadcasts of live recitals, as well as many interviews and guest appearances.

Karin Schaupp's guitar training began at the age of five and she first performed in public the following year. While still in her teens she won prizes at international competitions in Lagonegro (Italy) and Madrid, where she was also awarded the special competition prize for the Best Interpretation of Spanish Music.

Taught almost exclusively by her guitarist mother Isolde Schaupp, Karin Schaupp completed her tertiary music studies at the University of Queensland with First Class Honours, a Master's degree and a University Gold Medal. Most recently she was awarded the prestigious Music Council of Australia Freedman Fellowship in recognition of her achievements.

Karin Schaupp has previously released three highly acclaimed solo CDs: Soliloquy (1997), Leyenda (1998) and Evocation (2000). Recently, she has extended her performing activities to become a founding member of two new guitar ensembles, The World Guitar Trio based in the USA (with Chris McGuire and Carlos Barbosa-Lima) and Saffire: The Australian Guitar Quartet (with Slava Grigoryan, Gareth Koch and Antony Field). Saffire's recent debut CD for ABC Classics reached No. 1 on the classical charts and won the 2003 ARIA award for Best Classical Album.

Karin Schaupp has also been involved in a number of other collaborative CD projects including concertos by Philip Bracaran, Ross Edwards and Peter Sculthorpe for ABC Classics.

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Karin Schaupp plays a 2002 spruce top guitar by Simon Marty.

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Dedications

Track 1 – for Shannon and John

Track 2 – for my parents

Track 4 – for Oma Lotte

Track 10 – for Giselle

Track 17 – for my husband

www.karinschaupp.com

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