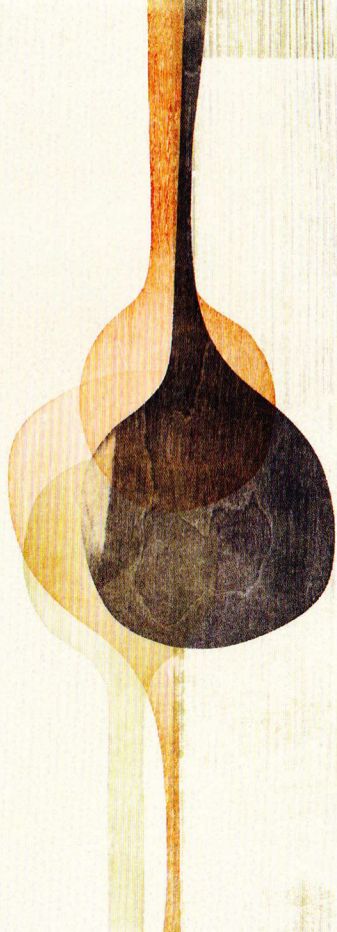


lines color & form: music of bryan johanson  
luke trimble guitar matthew keating cello



#### LUKE TRIMBLE, CLASSICAL GUITAR

Award-winning guitarist Luke Trimble graduated cum laude with a Bachelor of Music from Portland State University under the direction of guitarist and composer Bryan Johanson. As an advocate of new music, Luke continues to promote the performance and commission of solo and chamber works for guitar by *West Coast* composers, i.e., Washington, Oregon & California. This is highlighted by the frequent performance of works by Bryan Johanson, Lou Harrison, Terry Riley, and Ralph Towner among others. Luke has been featured on Hawaii Public Radio. He has performed with members of the Honolulu Symphony, the Air Force Band of the Pacific, the UH Contemporary Music Ensemble, and numerous chamber players. Luke plays a 1990 Dake Traphagen guitar.



#### MATTHEW KEATING, CELLO

Matthew Keating is a critically acclaimed cellist based in Southern California. Matthew has performed with the American Youth Symphony under the direction of Alexander Treger, the Debut Orchestra under the direction of Joann Carniero, and the Honolulu Symphony under the direction of Andreas Delfs. Performances include the Walt Disney Concert Hall, Royce Hall, as well as recording sessions at Capitol Records collaborating with CBS studios, Burt Bacharach, and Jeff Goldblum among others.

#### ABOUT THE COMPOSER

Award-winning composer Bryan Johanson (b. 1951) takes inspiration from sources as varied as poets Sappho and Samuel Beckett, medieval physiology, ancient Roman history, and the grain of his personal experience. A native of Portland, Oregon, Johanson is an artist rooted in the Pacific Northwest and intent on communicating the textures of Oregon in his music.

Performed, recorded and published nationally and internationally, Johanson's work has won major awards from the St. Paul Chamber Orchestra, the Aspen Music Festival, the Kennedy Center, UCLA and the Estergom International Guitar Festival. Johanson studied composition with Charles Jones and Pulitzer Prize-winning composer William Bolcom. Johanson's catalogue of over eighty compositions features three symphonies, concertos for violin, guitar, cello and piano, numerous chamber works, song cycles and choral works, as well as compositions for solo instruments. In recent years he has focused a major portion of his creative energy on writing chamber music that includes guitar.

THIS DEBUT recording by guitarist Luke Trimble and cellist Matthew Keating, features works by the American classical guitarist and composer Bryan Johanson.

The guitar and cello together present an intriguing set of challenges and possibilities. The guitar is plucked. The fundamental sound of each note is followed by immediate decay. In contrast, the cello is bowed. It is much louder and swells with sustain. And while the cello has been in favor for nearly 300 years, the modern guitar is still emerging as a concert instrument. As a result, there is very little music available for the two instruments.

Bryan Johanson's unique mixture of capricious eclecticism brings the guitar and cello together not as distant relatives, but as a matched pair. It is with great care and familiarity of the guitar's timbres and techniques, and the cello's rich palette of color and nuance, that Johanson enables in this unusual duo a most unique and remarkable voice.

This recording is a small sample of an invaluable collection of music that Bryan Johanson has composed for guitar and cello. While this project hopes to expand the guitar's repertoire and to make the classical guitar attractive to a wider audience, it is above all and most genuinely inspired by the pure joy that comes from playing this remarkable music.

*Spring, Op. 1*, written in 1977 for guitar alone, is Bryan Johanson's first completed work. It offers an extraordinary look at a young composer, and a peerless impression of youth and vigor. Rigorous counterpoint, pithy harmonies, and lyric melody elicit a striking musical voice that is both emergent and sublime.

Domenico Scarlatti (1685-1757) was an Italian composer who spent much of his life in the service of Portuguese and Spanish royal families. His fame rests almost exclusively on music for solo keyboard and is best known for the roughly 555 keyboard sonatas composed in Madrid during the last 25 years of his life. His sonatas reflect a colorful and emotional Iberian way of life: the fire of flamenco, the click of castanets, the strumming of guitars and the thump of muffled drums. And yet they manage to retain many Italian elements, not infrequently preserving the bel canto style. While his music is most intimately bound with the sound of the harpsicord, these Iberian ingredients alongside the plucked strings of the harpsicord make for a natural transition to the guitar. Johanson's inclusion of the cello among these transcriptions — marked with impeccable legato, graceful phrasing, and an agile flexible technique — highlight the hallmarks of an Italian-originated bel canto style that prevailed throughout most of Europe during the 18th century.

One of the major challenges in programming new music for the guitar and cello comes from the lack of repertoire written specifically for the two instruments. Of what little music there is to choose from, much of the repertoire has been transcribed from familiar works by Manuel de Falla, Isaac Albeniz, J.S. Bach, Bartok, Piazzolla, Satie, Granados, Schubert, and Debussy among others. Although these arrangements and transcriptions are a welcome addition to the relatively small body of music for guitar and cello, they are often less convincing than their original instrumentation. Both the *Berceuse* and *A Simple Serenade* serve as a brief sampling of the many new original works Johanson has written especially for these two instruments.

There are two versions of the *Berceuse*. The first was originally scored for cello and guitar and is presented here in its original form. The second, for clarinet and guitar, is best described in the liner notes of Johanson's 2000 recording, *The Secret Guitar*:

"The *Berceuse* was written while I was composing a much larger work, in this case *The Secret Guitar*. During the summer of 1992, I was experiencing the first joys of fatherhood. Our daughter Molly was born in April, and I was spending the summer at home composing and learning to care for her. The *Berceuse* was music that came to me out of the amazing depth of feeling all new parents experience..."

Written in 2003, *A Simple Serenade* is a large 23 minute work in seven movements. Here the guitar and cello find a most emphatic, and seemingly natural affinity for each other. Compositionally, Johanson presents an abundance of forms: a prelude, a plaintive ballad with an obstinate bass line, a guitar solo, a dance in the form of a valse, a cello solo, a theme and variations, and a raucous *Finale, alla gigue*.

Luke Trimble  
October 2012

#### ACKNOWLEDGMENTS

We would like to extend a very special thank you to all of the friends and family that helped make this possible, and to Duncan Dempster for creating the artwork used for the album cover. We would also like to thank Bryan Johanson for writing this music, and for all of the insight, encouragement, and support along the way.

*www.luketrimble.com*

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*Spring, Op. 1 - for guitar alone*

1. I *Moderato e molto sostenuto - Allegro molto*
2. II *Adagio cantabile*
3. III *Allegro vivace*

*Three Sonatas by Domenico Scarlatti - transcribed for cello & guitar*

4. *Sonata for keyboard in D major, K. 333 (L. 269) - Allegro, Allegrissimo*
5. *Sonata for keyboard in A major, K. 208 (L. 238) - Andante cantabile*
6. *Sonata for keyboard in G major, K. 431 (L. 83) - Allegro*

*7. Berceuse, for cello & guitar*

*A Simple Serenade, for cello & guitar*

8. I *Prelude*
9. II *Arioso*
10. III *Serenade*
11. IV *Valse*
12. V *Scherzo*
13. VI *Variations*
14. VII *Finale, alla gigue*

*total playing time 43' 06"*



[www.luketrimble.com](http://www.luketrimble.com)

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