

**J. S. BACH (1685-1750) ORCHESTRAL SUITES — ARRANGED FOR GUITAR QUARTET**

**Suite No. 3, BWV 1068 in D Major [trans. A Major] arr. by Tadeu do Amaral [17:10]**

- 1** Ouverture (6:43)
- 2** Air (3:51)
- 3** Gavottes I & II (2:59)
- 4** Bourrée (1:06)
- 5** Gigue (2:30)

**Suite No. 2, BWV 1067 in B Minor [trans. E minor] arr. by Tadeu do Amaral [18:23]**

- 6** Ouverture (6:40)
- 7** Rondeau (1:34)
- 8** Sarabande (2:26)
- 9** Bourrées I & II (1:44)
- 10** Polonaise & Double (3:04)
- 11** Menuet (1:26)
- 12** Badinerie (1:29)

**Suite No. 1, BWV 1066 in C Major [trans. E Major] arr. by Everton Gloeden [20:29]**

- 13** Ouverture (6:46)
- 14** Courante (1:54)
- 15** Gavottes I & II (2:37)
- 16** Forlane (1:32)
- 17** Menuets I & II (2:59)
- 18** Bourrées I & II (2:21)
- 19** Passepieds I & II (2:20)

**Suite No. 4, BWV 1069 in D Major [trans. A Major] arr. by Edelton Gloeden [18:01]**

- 20** Ouverture (7:12)
- 21** Bourrées I & II (2:33)
- 22** Gavotte (1:34)
- 23** Menuets I & II (4:13)
- 24** Réjouissance (2:28)

**BRAZILIAN GUITAR QUARTET • QUARTETO BRASILEIRO DE VIOLÕES**

**Paul Galbraith • Edelton Gloeden • Everton Gloeden • Tadeu do Amaral**

**TOTAL PLAYING TIME: 74:05**

“H<sup>aving</sup> it both ways” was one of Bach’s specialties, despite the fact that it got him into trouble. Actually it still does. Maybe it’s because we tend to take things merely at face value. “You can’t have it both ways!” we’ll say. But Bach’s genius could and did.

Take Bach’s approach to instrumental and vocal writing: “...often ignoring the [instrument’s or voice’s] basic qualities,” we’re told by a fairly recent mainstream musical dictionary. But is this true?

The idea probably stems from the very nature of Bach’s musical thought, and the demands it imposes on the interpreter, since his understanding of specific instrumental and vocal techniques was profound (to put it mildly), and almost invariably firsthand. In fact, a reappraisal of accepted notions of instrumental technique has been the response to Bach’s music by countless great musicians, from Chopin to Casals. It was Casals, for instance, who claimed that his discovery of the Six Cello Suites in his teens caused a total revolution in his approach to cello playing, and that it subsequently took a full twelve years before he felt able to present one of the suites in public.

One could call the kind of technique required for interpreting Bach “supra-instrumental” (or in the case of singers, “supra-vocal”). Meaning that Bach went both within, and at the same time beyond, each instru-

ment’s identity. Take, for example, the famous *Badinerie* from the second Orchestral Suite (heard on this recording). Bach wrote a highly virtuosic solo flute part, which to this day remains one of that instrument’s most brilliant showpieces. And precisely part and parcel of the challenge for flautists is that Bach — on the surface at least — leaves no space to breathe!

But in answer to the question, “where on earth do you breathe?” (since he didn’t seem to breathe anywhere in his Bach playing — and this was before circular breathing!) the leading French flautist, Phillippe Gaubert, is reputed to have stated: “the whole time — I breathe the whole time! Except you won’t notice, because I breathe inside the music, into every little motive.” Paul Tortelier called it learning to breathe à la Bach, like a fish under water, rather than the “come-up-for-air” approach.

In other words, the technical challenges posed by Bach’s music are primarily interpretive ones. Once the musical aim is clear, then the means to achieve it begin to emerge. And the astounding thing with Bach is that his music, when approached in this light, can be felt — and hence, made to sound — idiomatic on practically any instrument! It’s possibly this transformatory potential in Bach’s music that has led musicians to consider Bach the cornerstone of all classical music-making.

And it's with this firmly in mind, that the apparent contradiction in terms of playing the Bach Orchestral Suites on four guitars "ain't necessarily so." Of course, the proof of the musical feast is in the hearing. But in case you're wondering whether one can really have one's cake and eat it (or in this case, perform it), please remember: the master of having it both ways was the great man himself. So, may we tempt you to a little Bach à la BGQ?...

*Paul Galbraith*

#### *A note on Bach's Orchestral Suites —*

Bach's four Orchestral Suites were written during the years 1717 to 1723, when he was Kapellmeister at the court of Prince Leopold of Anhalt-Cöthen, where he had one of Europe's finest orchestras at his disposal. Another happy coincidence was that the prince was a Calvinist whose court's ascetic religious ser-

vices obviated the need for Bach to write weekly church music. As a result, he devoted most of his efforts during this time to instrumental and orchestral composition, and thus produced an unprecedented string of masterpieces, including Book One of the Well-Tempered Clavier, the French and English keyboard suites, the Concerto in D minor for Two Violins, the Sonatas and Partitas for Unaccompanied Violin, the Brandenburg Concertos and the Orchestral Suites.

The suites were composed for varying instrumental combinations. The movements vary in character and are based on popular dance rhythms of the day. While they may not realize it, most concert-goers are familiar with at least one of the suites, the third in D Minor, for its second movement is the famous and oft-played Air on the G String.

One of the world's most sought-after guitar ensembles, The **Brazilian Guitar Quartet** was formed to explore the new possibilities offered by combining traditional six-string instruments with the eight-string guitar developed by quartet member Paul Galbraith, and now played on this recording by both Paul and Everton Gloeden. The BGQ's debut CD "*Essência do Brasil*" (DE 3245) has been showered with praise not only in the U.S. and Brazil but also in France,

England and Japan, and made *Audiophile Edition's* "Best Recordings of 1999" list.

**Paul Galbraith** first won public acclaim in Great Britain when at the age of 17 his performance at the Segovia International Guitar Competition won him the Silver Medal. Segovia, who was present for the competition, called his playing "magnificent."

His career has included engagements with some of the finest international orches-

tras (Moscow Chamber Orchestra, Royal Philharmonic, Chamber Orchestra of Europe, BBC Philharmonic, Scottish Symphony Orchestra, English Chamber Orchestra, BBC Scottish Orchestra, Scottish Baroque Orchestra, Ulster Orchestra, Hallé Orchestra and Scottish Chamber Orchestra among them). He has toured the U.S., Canada, Spain, Italy, Greece, the Czech Republic, Norway, Hungary, Brazil, China, India and Iceland. Together with the St. Petersburg String Quartet he has commissioned a new Quintet for Guitar and Strings from the Georgian Composer Zurab Nadarejshvili, which they will premiere in 2001.

Paul Galbraith's double CD of the Complete Solo Bach Violin Sonatas and Partitas (DE 3232) was nominated for a 1998 Grammy® Award in the category of Best Solo Instrumental Album. This recording was also chosen as one of the two best CDs of 1998 by *Gramophone* Magazine, which called it "a landmark in the history of guitar recordings." This recording received a "Four Star" rating in *Stereo Review*, and reached the TOP 10 of the classical charts in *Billboard* Magazine.

In Galbraith's unique playing style, his eight-string guitar is supported by a metal endpin, similar to that of a cello, which rests on a wooden resonance box. Born in Scotland, he has lived in Brazil since 1996.

**Edelton Gloeden** is one of the most outstanding Brazilian guitarists today. He began his professional career at an early age, appearing in recitals, chamber ensembles and soloist with orchestra. He gave innumerable first performances of works by Brazilian composers, such as Francisco Mignone, Camargo Guarnieri, Cláudio Santoro, Mario Ficarelli, Olivier Toni, Gilberto Mendes, Paulo Costa Lima and Paulo Porto Alegre.

He holds a professorship at the Department of Music of the University of São Paulo and is a familiar figure at music festivals throughout Brazil. Edelton Gloeden is presenter and producer of (and brains behind) the Guitar in the Concert Era, a program broadcast weekly by Rádio USP-FM of São Paulo, since August 1994, and other series such as Guitar, Paths of Sound and Guitar, Great Concertos, broadcast by Rádio Cultura FM of São Paulo, one of the most important classical radio stations in Latin America.

He performs Brazilian music, old and new, in *A Brazilian Celebration*, released by the Paulus label (Brazil) in 1998 with the flautist José Ananias.

Throughout a twenty-year career, **Everton Gloeden** has appeared as soloist and chamber music colleague alongside some of the most important musicians in and outside of Brazil.

Gloeden won 2nd Prize in two important

guitar contests: the Palestrina International Competition in Porto Alegre, Brazil, and the Hof International Competition in Germany. He also won a scholarship to Cambridge, England from the Vitae Foundation.

His albums include a disc of Latin American guitar music for the American OEA label, a recording of Bach's complete lute music, and a recital disc including the José Sonata and Ponce's Folias de España Variations for the São Paulo EGTA label.

He scripted and presented the series 6 Strings-Panorama of the Guitar in the 20th Century for São Paulo's Radio Cultura FM Station, one of the most important classical radio stations in Latin America.

Gloeden studied with Henrique Pinto, Guido Santórsola, Eduardo Fernandez and Abel Carlevaro. He holds a Masters in Musicology from the University of São Paulo.

He has given recitals at the Hall of the Americas in Washington DC, gave the first performance in Brazil of the complete lute works of Bach, as well as recitals in England, Germany (including the Frankfurt Opera House) and a recent opening recital at the International Festival of Caracas, Venezuela, one of the most esteemed of its kind in the world.

Born in São Paulo, **Tadeu do Amaral** began his musical studies at the age of ten. Among

his first teachers were Vital Medeiros, Isaías Savio, Léo Soares, and later Theodoro Nogueira, Marília Pini, Walter Lourenção and Cláudio Santoro. He took part in many music seminars including one directed by Alberto Ginastera.

Beside a solo career including performances in Brazil's major concert halls, he has collaborated with many of Brazil's preeminent musicians, including Flávio Stein, Eduardo Gramani, Maria Alice and Zélia Brandão, Angela Barra and Ricardo Lopes Garcia.

Do Amaral has an extremely active career in the state of Santa Catarina. Through a variety of activities in many cities, he has had a pioneering role in teaching and widening the appreciation of guitar in a region in which it was relatively unknown. In recent years he has taught at the music festivals of Londrina and Cascavel, and adjudicated at those of Minas Gerais, Joinville and Florianópolis.

In 1993 and 1995 respectively, he released the CDs "Música Espanhola" and the collected works of Mexican composer Manuel Ponce, both of which were highly praised in journals including *Classic CD* and *Guitar Player*.

Since 1985, when he gave a series of recitals of works by English composers, Tadeu do Amaral has specialized in presenting comprehensive cycles, including the guitar works by the Polish composer Alexandre Tansman, and lute works of Bach.