



PAUL  
GALBRAITH

BACH

THE SONATAS  
& PARTITAS

for unaccompanied violin  
COMPLETE

arr. Galbraith  
for  
8-string  
guitar

A  
2-CD  
SET



"[He has brought] revolutionary change to playing the guitar... an amazing clarity and a huge dynamic range I have never before heard from any guitarist."

*The Times of London*

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*Classical Guitar*

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## THE SONATAS & PARTITAS for unaccompanied violin

### DISC ONE

- 1~4 Sonata No. 1, BWV 1001 (15:33)
- 5~12 Partita No. 1, BWV 1002 (21:36)
- 13~16 Sonata No. 2, BWV 1003 (18:30)

### DISC TWO

- 1~5 Partita No. 2, BWV 1004 (30:25)
- 6~9 Sonata No. 3, BWV 1005 (19:15)
- 10~16 Partita No. 3, BWV 1006 (12:34)

TOTAL PLAYING TIME: DISC ONE: 55:39 • Disc Two: 62:15

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## J. S. BACH: THE SONATAS & PARTITAS

FOR UNACCOMPANIED VIOLIN, ARR. GALBRAITH FOR 8-STRING GUITAR

### DISC ONE

#### SONATA NO. 1, BWV 1001, IN A MINOR [ORIG. G MINOR] [15:33]

1. **Adagio** (5:27)
2. **Fuga** (4:56)
3. **Siciliano** (2:40)
4. **Presto** (2:30)

#### PARTITA NO. 1, BWV 1002, IN B MINOR [21:36]

5. **Allemanda** (2:21)
6. **Double** (2:31)
7. **Corrente** (3:00)
8. **Double** (2:12)
9. **Sarabande** (3:46)
10. **Double** (4:16)
11. **Tempo di Bourrée** (1:45)
12. **Double** (1:44)

#### SONATA NO. 2, BWV 1003, IN B MINOR [ORIG. A MINOR] [18:30]

13. **Grave** (3:59)
14. **Fuga** (5:41)
15. **Andante** (6:16)
16. **Allegro** (2:33)

DISC ONE TOTAL PLAYING TIME: 55:39

### DISC TWO

#### PARTITA NO. 2, BWV 1004, IN E MINOR [ORIG. D MINOR] [30:25]

1. **Allemanda** (2:30)
2. **Corrente** (1:30)
3. **Sarabanda** (3:48)
4. **Giga** (2:43)
5. **Ciaccona** (Chaconne) (19:56)

#### SONATA NO. 3, BWV 1005, IN D MAJOR [ORIG. C MAJOR] [19:15]

6. **Adagio** (5:41)
7. **Fuga** (8:37)
8. **Largo** (2:28)
9. **Allegro assai** (2:29)

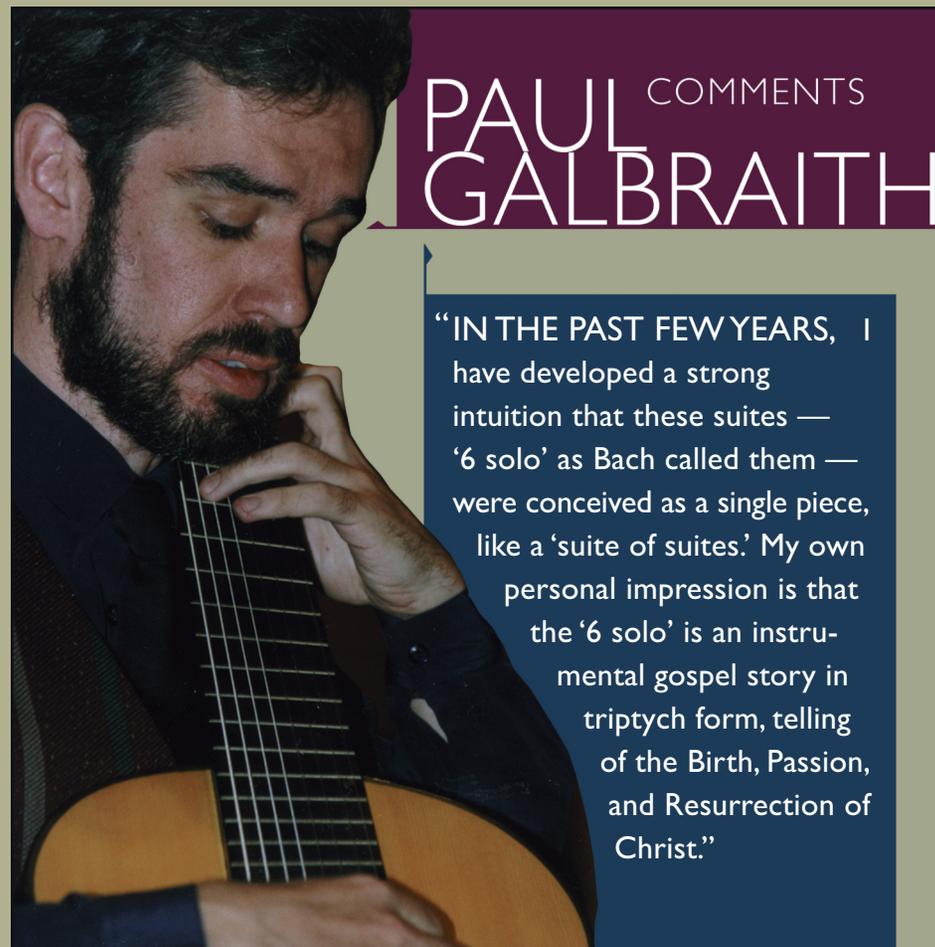
#### PARTITA NO. 3, BWV 1006, IN E MAJOR [12:34]

10. **Preludio** (4:02)
11. **Loure** (1:26)
12. **Gavotte en Rondeau** (2:40)
13. **Menuet I** (:53)
14. **Menuet II** (1:48)
15. **Bourrée** (:44)
16. **Gigue** (1:03)

DISC TWO TOTAL PLAYING TIME: 62:15

Paul Galbraith, 8-string guitar

*Dedicated to George Hadjinikos,  
great musician and teacher,  
in his 75th year  
P.G.*



## PAUL GALBRAITH

COMMENTS

“IN THE PAST FEW YEARS, I have developed a strong intuition that these suites — ‘6 solo’ as Bach called them — were conceived as a single piece, like a ‘suite of suites.’ My own personal impression is that the ‘6 solo’ is an instrumental gospel story in triptych form, telling of the Birth, Passion, and Resurrection of Christ.”

Information about Paul Galbraith and his guitar: [www.PaulGalbraith.com](http://www.PaulGalbraith.com)

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## NOTES ON THE PROGRAM

As long ago as 1958, Julian Bream published an article in *Guitar Review* to the effect that the Six Violin Sonatas and Partitas were ideal for the guitar, as if they had been written for the instrument. Bach's own fluid concept of possible interchange between instruments in these works can be clearly seen from the fact that the Third Violin Partita exists in an original lute version (BWV 1006A), and that the Second Violin Sonata also exists in a keyboard version.

For my own transcription of the Sonatas and Partitas — or “6 Solo,” to use Bach's own title — I have drawn from Bach's own transcriptions as well as the contemporaneous lute adaptation of the Fugue from Sonata I and Brahms' marvellous piano version of the Chaconne for left hand alone. For the remaining works, I've treated the arrangements according to the demands of the music, since the texture of the writing varies considerably throughout. To my mind the variation in texture was intentional on Bach's part, in order to provide diversity and contrast. So there are times when I felt it was vital to refrain from adding anything to entire single-line movements. The *Doubles* in Partita I, for example, suggest a rich polyphonic texture largely through a conscious suppression of “filling-out.” But there are also occasions when the music seems to demand a fuller realization, and here I've made full use of

the Baroque lute range of my 8-string guitar.

Bach wrote the set in alternating forms: Sonata I, Partita I, Sonata II, Partita II, Sonata III, Partita III. Some other readings have grouped the three Sonatas together and the three Partitas separately. Not that these versions don't work well! But it had been a dream of mine for some time to perform the “6 Solo” in the way in which it was composed, since I had a strong intuition that it was conceived as a single piece, like a “suite of suites.”

It was with the development of my new 8-string guitar in 1994 that I found a way to perform this music “in one go,” since the instrument's extra high and low strings permitted the the same tuning to be retained throughout. While studying it on this instrument, and performing it over several years, I began to perceive the interconnections within the music.

I now feel convinced that a thematic thread runs through the work, and that its origins lie in an *Urtema* (root theme) which is the theme of Sonata III's Fugue. This *Urtema* is itself a variant on “Come Holy Ghost,” a popular hymn tune of the day which is symbolic of Christ's Resurrection. The use of this Resurrection theme towards the end of a lengthy — one could say epic —

work by Bach, who so personified Luther's vision of "theology through music," hints strongly at a biblical-style narrative. My own personal impression is that the "6 Solo" is an instrumental gospel story in triptych form, telling of the Birth, Passion, and Resurrection of Christ.

Here are some pointers to the narrative as I see it:

After the declamatory introduction of the opening *Adagio*, Bach gives us a fugue that is highly reminiscent of his "Unto Us a Child Is Born" fugue from Cantata 42. The *Siciliano* that follows is the perfect cradle song, such as you find in the Christmas Oratorio. To me, Partita I brings Christ's own voice (given here a contrastingly high pitch) in B minor, Bach's most personal key.

The Passion music begins with the *Grave* of Sonata II, where the step-wise descending bass symbolizes departure from the world. This motive, which stems directly from the descending scale outline of the Resurrection theme, is further intensified through its use as a bass line throughout Partita II, culminating in the continuous variations which constitute the *Chaconne*, one of Bach's (and music's) undisputed and fathomless masterpieces. The *Chaconne* arrives at a pivotal moment in the "6 Solo": the "Golden Section," in fact, of ancient Greek architectural theory. That the *Chaconne* mirrors the overall structure of the "6 Solo" in its triptych form as well as in its 32 segments (the "6 Solo" has 32 movements) — and

that in his manuscript Bach links it without a break to the opening *Adagio* of the following Sonata III — seem like further evidence of the overall unity of the set.

This *Adagio* seems to emerge from the *Chaconne's* shadow, oscillating in its laboured tread between a promised new home-key and the previous, still-remembered home-key of the *Chaconne*. The dotted rhythm, generally symbolic (in early music) of suffering, seems to carry a heavy weight and suggests to me the clear imagery of "The Way of the Cross." There are even three dramatic cadential "falls" before we finally arrive at the tonic major cadence, which has thus far been denied us (in fact we have no certainty throughout this movement of what key we are in at all, until this final cadence).

Furthermore, the entire work has thus far been almost wholly in the minor (the exceptions are the two slow movements from Sonatas I and II). So, this is the first time that Bach gives us a real major mode feeling, and in its immediate wake comes the Resurrection theme. The long withheld and eventually released major mode now carries us with a joyful exuberance through to the end of the "6 Solo." Bach crowns the work with some of the happiest music he ever wrote. In fact, Bach, in his Cantata 29, set the Prelude to Partita III with the words "We Thank Thee, God, We Thank Thee."

*Paul Galbraith*

## ARTIST BIOGRAPHY

**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.” The following year he went on to win a BBC T.V. Young Musician of the Year Award.

These awards helped launch an international career including performances with some of the finest orchestras in Britain and Europe (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). Concert tours have taken him to the U.S., Canada, Spain, Italy, Greece, the Czech Republic, Norway, Hungary, Brazil, China, India and Iceland. Since 1983, Galbraith has studied with the Greek conductor and pianist George Hadjinikos.

Galbraith’s unique playing position was first revealed at the Edinburgh Festival in 1989. His guitar is supported by a metal endpin (similar to that of a cello) which rests on a wooden resonance box. The instrument itself was designed by Galbraith in collaboration with renowned builder David Rubio. The eight strings and extraordinary design of this guitar effectively increase the instrument’s range and possibilities to an extent never before possible.

The standard six strings are “surrounded” by two extra ones, higher and lower, thus extending the range both ways. This would normally be impossible with fixed string length. However, this problem was solved by varying the string length on a slanting bridge, an idea borrowed from the Renaissance “Orphereon” instrument which used this unique system (unique, that is, to fretted instruments, since the harp, and all keyboard instruments, have varied string lengths). The instrument’s range has enabled Galbraith to make transcriptions of works by composers not usually associated with the guitar, such as Haydn, Schubert and Brahms.

In 1995, Galbraith gave the world premiere of his transcription of Bach’s complete solo violin sonatas and partitas at the Philadelphia Bach Festival, and in 1996 he performed them at the Edinburgh Festival. BBC TV chose to film this concert and broadcast part of it across Great Britain as one of the highlights of the festival. In August ‘96, his CD of Brahms and other composers was chosen “Best of the Month” by BBC Radio.



“Worth travelling long distances to hear.” *The Guardian*

“Playing of mind-boggling brilliance. . . His technique is breathtaking, yet at no time was it in any way more important than the music. His Bach is deeply felt and his technique allows those feelings to come across to us with a wonderful easiness.” *The Scotsman*

“The best guitarist of his generation” *Classical Guitar*

“What many had come to see and hear was the revolutionary change he has brought to playing the guitar...the results were truly remarkable, with an amazing clarity and a huge dynamic range I have never before heard from any guitarist. The audience was held spellbound.” *The Times of London*

“He has not only mastered his instrument technically but has the ability to gain access into its inner mysteries.” *Classical Guitar Magazine*

“Galbraith achieved a considerable feat in both transcribing and committing to memory Bach’s six solo Sonatas and Partitas, and went on to play them with a real sense of having something to communicate in the music, rather than simply technical virtuosity. . . a luscious augmentation of instrumental sonority and colour made this concert a thoroughly enjoyable experience.

Both Galbraith and his instrument have the potential to do remarkable things.” *Glasgow Herald*

“Galbraith’s performance throughout is compelling.” *Classic CD*

“On Tuesday evening in the Grand Hall I fell in love with a combination of artist, instrument and music. Pianissimos of the lightest delicacy contrasted with moments of almost awesome power. I’ve never heard anyone play like this. Galbraith seemed to have transcended technique and established a personal connection with an inner source allowing the music to communicate amazingly directly. Everything sounded like a masterpiece that evening.” *Classical Guitar*

“Paul Galbraith has something near genius.” *Classical Music*

“He produced music of unusual color, richness and virtuosity.”  
*Philadelphia Inquirer*

“His musicality is so ‘authentic’ that every note carries the hallmark of truth and academic notions of scholarship became superfluous. He held his audience in rapt silence as if spellbound by some magician.” *The Scotsman*