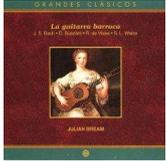


La Guitarra Barroca - Julian Bream (1994)

Wpisany przez bluesever

Wtorek, 05 Kwiecień 2016 16:08 -

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01. Pavanas (Sanz) (04:00) 02. Galliardas (Sanz) (01:27) 03. Passacalles (Sanz) (02:55)
04. Canarios (Sanz) (01:22) 05. Villano (Guerau) (01:39) 06. Canario (Guerau) (01:16) 07.
Prelude in D minor, BWV 999 (J.S. Bach) (01:38) 08. Fuge in A Minor, BWV 1000 (J.S. Bach)
(05:30) 09. Passacaille (Weiss) (04:27) 10. Fantasie (Weiss) (02:03) 11. Tombeau sur le mort
de M. Comte de Logy (Weiss) (06:03) 12. Suite In D Minor - Prelude (Visee) (00:59) 13. Suite
In D Minor - Allemande (Visee) (01:48) 14. Suite In D Minor - Courante (Visee) (01:27) 15.
Suite In D Minor - Sarabande (Visee) (01:54) 16. Suite In D Minor - Gavotte (Visee) (00:47) 17.
Suite In D Minor - Menuets I and II (Visee) (02:49) 18. Suite In D Minor - Bourree (Visee)
(00:42) 19. Suite In D Minor - Gigue (Visee) (01:17) 20. Aria Con Variazione Detta La
Frescobalda (Fresobaldi) (05:29) 21. Sonata in E Minor, K.11 (D. Scarlatti) (04:02) 22. Sonata
in E Minor, K.87 (D. Scarlatti) (02:30) 23. Sonata in C# Minor (D. Cimarosa) (03:05) 24. So
nata in A (D. Cimarosa) (01:46) Julian Bream – baroque guitar

The notes point out that a 'Baroque' guitar had 5 pairs of strings rather than the six single strings of the modern guitar. I have been unable to find a picture of Bream playing any type of guitar other than the modern 6-string instrument, and I assume that is what he is using for this disk. It is not surprising that some of the lute works have had to be transposed to be played on the modern guitar since the lute has a greater range than the guitar. The Bach tracks here are probably the best 6-string guitar performances of these works. Lindberg's lute is a thinner sounding instrument and Lindberg is further from the microphone than Bream, whereas Junghänel is more closely miked and hence richer sounding. Paul Galbraith performing on an 8-string guitar is generally superior in sound, concept and clarity of articulation. Lindberg and Galbraith show the most imagination in improvising ornaments on repeats. Junghänel plays skilfully but without much emotion. Bream's performance of the Sarabande of the e-minor suite is one of his finest recordings, one of the finest guitar recordings ever made, but Galbraith and Lindberg give him a close race. The lute disks and the Bream disk have some high frequency finger-scrape noises, whereas the Galbraith disks have none, and Galbraith's sound is warmer in tone. Either Galbraith is a more articulate performer, or some electronic filtering has been applied to remove the noises.

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The performances clearly show the genius of Weiss, friend of Bach, probably the greatest lute virtuoso of all time, from whom we have so little written music. The other works are all very interesting and worthy of their companions on this disk. ---Paul Shoemaker, musicweb-international.com

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