



The elegant *Menuets I & II* form the fifth movement of the first *Partita in B Flat, BWV 825* for harpsichord.

The *Air* from the third *Suite in D*, better known as the "Air on the G String", has contributed as much to the fame of the Leipzig cantor as any other of his "hit" tunes. The lovely melody of this gentle piece serves as a fitting ending to what is hoped will be an enjoyable melodic experience for owners of this album.

Bach is Beautiful was recorded in Malibu, CA in 1972.

Art of Almeida was recorded in Hollywood, CA in 1970.

**Producer:** Giveon Cornfield

**Engineer:** Bruce Leek

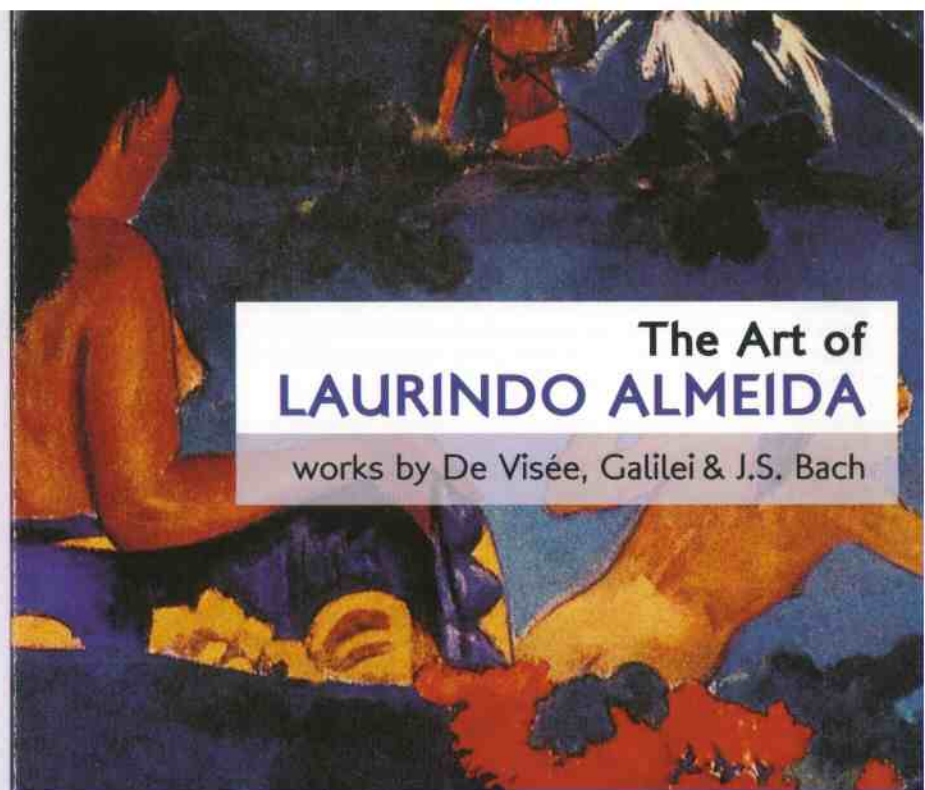
**Graphic Design:** Randal Boutilier

FOR MORE INFORMATION,  
OR A FREE MARQUIS CATALOGUE, CONTACT:

**MARQUIS**

30 KENILWORTH AVENUE  
TORONTO, ONTARIO, CANADA M4L 3S3  
TEL: 888-627-6165  
FAX: 416-690-7346  
INFO@MARQUISCLASSICS.COM

83101 Printed in Canada



## The Art of LAURINDO ALMEIDA

works by De Visée, Galilei & J.S. Bach

Laurindo Almeida, Guitar

**ORION**  
master recordings

### **Laurindo Almeida (1917-1995)**

One of the world's foremost great concert guitarists, Laurindo Almeida played dozens of concerts performing the works of the masters. He brought Bossa Nova to the United States long before it was called that. He has scored many films, often composing, then playing his own music, and his famed recordings include everything from Bach to a beautiful solo album of Broadway favourites.

Almeida was born in Sao Paulo, Brazil of a musical family. He moved to the United States in 1947, having already become one of Brazil's most famous musicians.

As a young musician touring Paris, Almeida became enamored with the legendary jazz stylist Django Reinhardt, and the music of this great innovator stayed with him. Upon coming to Hollywood his interest in the things that were happening in American jazz led him to Stan Kenton and a new career. In 1950, Laurindo Almeida left Kenton to play concerts, to record and to compose. In 1977, he was awarded the Certificate of Appreciation from the American String Teachers Association for "A lifetime of dedicated and distinguished service to the guitar in the United States".

Laurindo Almeida passed away on July 26, 1995 in Los Angeles, California. He was nearly 78 years of age.

### **Vincenzo Galilei (1520's-1591): Little Suite**

Vincenzo Galilei, father of the astronomer Galileo, studied music under the famous Zarlino in Venice. He became a well-known lutenist and composer. All that remains of his work are two books of madrigals and a book of lute pieces, which include those rendered here.

### **Robert de Visée (c.1650-1725): Suite in D Minor**

Robert de Visée, musician at the court of Louis XIV is well known to players of the guitar. The *Suite in D minor* is in four movements: *Prélude* – *Allemande* – *Sarabande* – *Gigue*. Almeida has selected movements, which he feels best exemplify the style and content of De Visée's work and of his time.

Almeida's unerring good taste is reflected in his choice of selections for this album, ranging far and wide in the vast pastures of Bach's melodious *oeuvre*. The arrangements – all by Almeida – call for two guitars at all times, and in two of the selections (*Fugue in G minor* and *Sleepers, awake*), three are required. This was achieved, of course, by means of multiple track recording techniques.

*Jesu, Joy of Man's Desiring* is the famous Chorale that occurs twice in the Cantata BWV 147. Together with the celebrated *Air on the G String*, it was been the subject of countless arrangements and transcriptions for all manner of instruments.

The sprightly *Gavottes I & II* are taken from the *Suite No. 6 in D major, BWV 1012* for violoncello alone. The second of the two gavottes (as is the case with the second of the *menuets*, also on his record), actually serves as a trio, and is made up of two distinctly separate, alternating episodes, beautifully compatible with the first gavotte, which is then repeated *da capo*.

The exquisite *Sicilienne* is probably one of the greatest melodies of all time. In its original version, it forms the second movement of the *Sonata in E Flat major, BWV 1031* for flute and harpsichord. The incomparable melody arches gracefully over throbbing triplets in the accompaniment.

The "Little" *Fugue in G Minor*, is a prime example of his unchallenged supremacy in fugal writing. The typically brief, positive opening statement is almost immediately repeated in the bass, while the top line, as it were, develops, into a series of elaborations on the same theme. The same process soon occurs in the bass, while the melody occasionally returns in both parts – only to give way again to more elaboration, while the plot thickens as the piece progresses.

*Sheep May Safely Graze* is another famous melody borrowed from a cantata, this time the secular BWV 208, a paean to the joys of the hunt. Bach wrote close to a score of such cantatas, at a time when music was emerging as an entertainment form that hitherto was the domain of the church alone.

The *Prelude in C Major* is the first of the "mighty 48" Preludes and Fugues comprising the monumental *Well Tempered Clavier*. One of the most famous adaptations is the famous *Ave Maria* of Charles Gounod – the melody of the Frenchman's inspiration floating over Bach's rhythmic punctuation.

*Sleepers, awake* achieved fame as a Chorale prelude for organ, Bach's own transcription this time. The bouncy, good humoured tune lends itself admirably to all types of interpretation, and has been a notable hit in jazz arrangements.

*Quia respexit* (For He has regarded) is in the original a beautiful soprano aria from the *Magnificat in D, BWV 243*. The happy inspiration of including the arrangement of this aria in the album came from Laurindo Almeida's wife, soprano Deltra Eamon.

ORIGINAL