



CHANNEL CLASSICS

CCS 18798

Toyohiko Sato **6**

Three Solo Suites
J.S. Bach

transcriptions for lute

J.S.Bach (1685-1750)

Three Solo Suites

transcribed and performed on a baroque lute strung entirely in gut by **Toyohiko Satoh**



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Suite in Es Dur (orig. G Dur BWV 1007)

1 Prelude	3.01
2 Allemande	5.02
3 Courante	3.21
4 Sarabande	2.41
5 Menuet I & II	3.46
6 Gigue	1.46

Suite in a moll (orig. d moll BWV 1008)

7 Prelude	3.34
8 Allemande	3.35
9 Courante	3.13
10 Sarabande	3.22
11 Menuet I & II	3.19
12 Gigue	3.03

Suite in B Dur (orig. Es Dur BWV 1010)

13 Prelude	4.20
14 Allemande	5.16
15 Courante	3.58
16 Sarabande	3.41
17 Bourée I & II	5.51
18 Gigue	3.38

Total time 67.07

Instrument used:

14-course baroque lute, made by Richard Berg in 1981/1998 in Ottawa, Canada after an original instrument made by Hans Burkholtzer in 1596 in Füssen and modified into baroque lute by Thomas Edlinger II in 1705 in Prague.

Stringing: Treble gut, Pistoy gut and Gimp gut strings made by Gamut Académie Strings in Duluth, USA.

C & P 2001
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Made in Germany



recording session

Toyohiko Satoh was born in 1943 in Japan. After his study in Tokyo, in 1968 he came to Europe to study the lute with Eugen Dombois at the Schola Cantorum Basiliensis in Basel, Switzerland.

Since 1970 when he made the world first baroque lute solo album, he has recorded extensively for several labels and since 1990 for Channel Classics for the new CD series.

Not only his solo recordings but also ensemble recordings brought consistent honours and awards.

His formal debut in the Carnegie Recital Hall in 1982 made a profound sensation in The New York Times. He performed in many Festivals as the Vienna Musikwochen, Holland Festival, Toronto Festival, Flanders Festival, etc.

Since 1973 he is lute professor at the Royal Conservatory of Den Haag, Holland. He frequently gives masterclasses in various countries, such as Italy, Germany, the USA, Canada and Japan. Since 1981 he is also active as a composer. He has performed his compositions in several festivals in the USA, Portugal, Holland and Japan. 2 CD's with his own compositions has been made also for Channel Classics with his ensemble Alba Musica Kyo. With Alba Musica Kyo he performs medieval, renaissance and early baroque music as well as contemporary music.

A part of his compositions and 'Method for the Baroque Lute' are published by Tree Edition in Germany and Academia Music in Japan. Since 2000 he is the president of the LGS-Japan (Lute & Early Guitar Society of Japan) and the LGS-Europe.

BACH AND THE LUTE

Johann Sebastian Bach is known to modern listeners as one of the pillars of western music. In addition to his huge numbers of vocal works (such as his Cantatas and Passions) he composed music for many different instruments. Bach is known to have been an excellent organist and harpsichord player, although he seems to have preferred the clavichord, a softer instrument whose ability to achieve vibrato and dynamic change allowed for greater musical diversity. Bach is also known to have played the viola and there is even some suggestion that he may have played the lute. In a letter of recommendation for his student Johann Ludwig Krebs (1713-1780), Bach states that Krebs had not only studied keyboard instruments and composition with him, but also the lute. Despite this assertion, it seems somewhat doubtful whether Bach actually played the lute. In all his compositions for the lute Bach always creates problems which are technically impossible for the player without some sort of modifications.

In early 8th century the Arabic lute (Ud) was introduced to Europe by the Moors in their conquest and occupation of the Iberian peninsula (today's Spain). From this beginning, the standard form of the 'western' lute gradually emerged as the prevalent musical instrument in European culture. By the 16th century the lute was so popular that it could be said "any educated person should be able to play the lute". Indeed even Da Vinci and Galilei played the lute well.

With its sonorous sound and polyphonic capabilities, the lute was an instrument well suited to the musical language of the renaissance. However, during the 17th

century, with the advent of tonal harmony and the clear division of vocal and instrumental music, the lute began to lose favor to the harpsichord, which had the technical advantages offered by the keyboard. To keep abreast of this newly emerging 'baroque style', French lutenists such as René Mesangeau and Ennemond Gaultier developed a new d-minor (baroque lute) tuning for the lute which suited this new style better. This d-minor tuning was embraced by lutenists in the Germanic countries of Europe and was the tuning for the lute with which Bach became acquainted and upon which all his lute music was composed.

Without a doubt Bach preferred the lute and admired the greatest lutenist of his age, Silvius Leopold Weiss (1686-1750) who was employed at the court of Dresden, one of the most important European musical cultural centres of the time. His reputation was such that in his later years, Weiss was the best paid instrumentalist in all of Europe. Wilhelm Friedeman Bach, one of Johann Sebastian's sons and organist in Dresden, took the initiative to introduce his father to Weiss. At this meeting the two masters apparently cultivated a friendship.

Both composers owned lutes made by Johann Christian Hoffmann, a master luthier in Saxony and appeared to share a common musical perspective. It is even known that Bach used one of Weiss' solo sonatas (Dresden #22 in A major) as the basis for one of his Violin Sonatas (BWV 1025). Despite Bach's keen awareness of the lutenist's art, his compositions for the lute seem to have been composed on a 'Lautenwerk', a keyboard instrument whose bowled body and gut stringing gave it a lute-like sound.

Some lute compositions of Bach, such as the Partita in E major (BWV 1006a) and the 'Pièces pour la Luth à Monsieur Schouster' in g minor (BWV 995), are idiomatically quite well suited to the instrument. This fact may point to a more assured understanding of the lute which Bach gained from his relationship with Weiss.

The three works on this CD were transcribed from the cello to the lute by myself. Although the cello and the lute are very different instruments (one bowed, one plucked) they share similar string lengths and tonal ranges, which makes music composed for the cello suitable for transcription to the lute. The advantages of the lute in this are all its harmonic possibilities. For all the transcriptions every effort has been made to preserve Bach's musical ideas while drawing on various technical solutions employed by Weiss in his music.

All three works follow the French Suite model, a typical form of instrumental music in the baroque. A suite constituted a series of dance movements with Allemande-Courante-Sarabande-Gigue being the most prevalent. A prelude was often used to introduce the suite and it was not uncommon for this piece to be improvised by the lutenist. As the suite evolved, during the later stages of the 17th century it became customary to insert other dances between the four basic movements. In the time of Bach it had become normal to place a minuet after the sarabande or other so called 'peasant dances' (such as Bourée, Gavotte and Paysanne) finding favor as well.

The suite in Eb major (BWV 1007) is a transcription of the first cello suite. For the prelude Bach utilized a 'campanella' technique, a device which allows all the plucked strings to ring continuously. To realize this effect on a d-minor

baroque lute the key had to be transposed from G major to Eb. Although with this transposition the second minuet becomes Eb minor, a key which was never used on the lute, a solution can be found in the use of high positions similar to those in Weiss' own music. C major is another possibility, but with this transposition, most of the suites' range becomes too low to be suitable on the lute.

The second suite (BWV 1008) has been transposed from d minor to a minor. Again in this suite a 'campanella' technique is utilized in some parts of the prelude and courant.

The last suite (BWV 1010) has been transposed from Eb major to Bb. Similar to the suite in Eb major this suite opens with an arpeggiated prelude, a style which is very suitable for the lute.

An aspect of this recording which deserves special mention is stringing. A lute strung entirely in gut was used. My first experience recording with gut strings was 6 years ago when I recorded the 'Style brisé' CD on my original French baroque lute (Laurentius Greiff 1613). The treble (first) string was a particular challenge. I had to use as many as 6 per day. Keeping the instrument in tune was also a major problem. Needless to say that if the situation were similar today this Bach recording would have been a nightmare. The development of gut strings for the lute in the past 6 years has improved remarkably. Only 4 treble strings were required for the entire three day session and strings have become much more stable. We now are another step closer to the performance of Bach's time.

Toyohiko Satoh

COLOPHON

Production
Producer
Assistant producer
Recording engineer, editing
Cover photo
Cover design
Liner notes

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Technical information

Microphones
Digital converter
Speakersystems
Amplifiers
Recording location
Recording date

Bruel & Kjaer 4003
24 Bit Prism / Genex Recorder
Audio Lab, Holland
van Medevoort, Holland
Doopsgezinde Kerk, Deventer, The Netherlands
January 2001

DISCOGRAPHY

solo

CCS 0490
CCS 2291
CCS 3091
CCS 7795
CCS 8795

Toyohiko Satoh 1: Baroque Lute Recital: Bach a.o.
Toyohiko Satoh 2: Zamboni & Scarlatti
Toyohiko Satoh 3: The Art of Spanish Variations
Toyohiko Satoh 4: Robert de Visée
Toyohiko Satoh 5: Style brisé': Gaultier &
The French Lute School

with Alba Musica Kyo

CCS 3291
CCS 4692
CCS 5793
CCS 7094
CCS 11497

Modern works of Toyohiko Satoh I
Modern works of Toyohiko Satoh II
Landini & His Time
Machaut & His Time
Music of Shakespeare