



REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO



SEVIQC
BREŽICE

Edin Karamazov (HR)

Četrtek / Thursday, 13.8.15, 20:30
Kostanjevica na Krki, Nekdanji cistercijanski samostan
Former Cistercian Monastery

Petek / Friday, 14.8.15, 20:30
Celje, Stara grofija / *Old Counts' Mansion*



Johann Sebastian Bach

Izvirna glasba za violino in čelo v priredbi za lutnjo
Original violin & original cello music transcribed for the lute

Transkripcije, predelave, transpozicije in priredbe so bile del baročnega glasbenega življenja in Bach je bil z njimi dobro seznanjen. Njegov sodobnik je dejal, da je Bach na primer igral Sonate in partite za solo violino na čembalo, pri čemer je dodal toliko harmonije ali basov, kot se mu je zdelo potrebno. Poleg tega imamo primere Bachovih priredb tako tujih kot lastnih skladb. Bach torej za lutnjo ni pisal novih del posebej za ta instrument, temveč je predeloval svoje skladbe, ki so že obstajale, v druge oblike. Edin Karamazov si tako ne prizadeva, da bi neskončno dokazoval, da so takoimenovane Bachove skladbe za lutnjo zares izvorno namenjene za ta instrument, temveč raje vzame dela za solo violino ali čelo in jih spremeni v nove skladbe za lutnjo. Pri tem se (kolikor je možno) drži izvornih zapisov, glasbene namembnosti, fraziranja in artikulacije, a jih hkrati priredi na lutnji lasten način, tako da so prijetne za igranje in poslušanje.

O projektu

Edin Karamazov se raje izogne besedni zvezi »priredbe za lutnjo izvornih skladb za violino ali čelo« in uporablja, kot meni, ustrežnejše poimenovanje: »različice za lutnjo skladb, ki temeljijo na različicah za violino ali čelo«. Same različice skladb za violino ali čelo namreč pogosto ne izvirajo iz teh instrumentov, temveč iz nekega glasbenega ideala, ki presega kateri koli instrument. Nekatere skladbe programa je za druge instrumente priredil že Bach ali njegovi glasbeni kolegi, vključno z njegovim sinom in zetom, zato se izvedba teh del na lutnji zdi povsem naravna. Zanimiva je anekdota nekega Bachovega sodobnika o tem, kako je Bach zvečer pogosto sedel za klavir in igral Sonate in partite za violino ter improviziral glasove in harmonije, ki jih na violino ni mogoče izvesti. Za lutnjista je izbira klavirkorda razumljiva, saj je ta izmed vseh glasbil s tipkami po glasbenem jeziku najbližji lutnji, kar se tiče udarca, dinamike in intimnosti. Gre za projekt, ki je izredno ustvarjalen in navdušujoč, kajti ko glasbenik preigra toliko Bacha, umetniško – in nekoliko tudi drugače – živi na neki drugi eksistenčni ravnini. Končno, kot je dejal Stravinski: »Bach je naš največji evropski skladatelj,« s čimer bi se skoraj vsako lahko strinjal. V Sonatah in partitah ali v Suitah za čelo je toliko primerov, zlasti v kontrapunktičnih pasajah, kjer se zdi, da glasba ni za violino, ampak proti violini. Violinist se mora pogosto ukvarjati le z okornim vodenjem loka, poskusiti hkrati igrati različne glasove z lokom, ki je v

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prvi vrsti namenjen igranju ene linije na eni struni. Čeprav sicer obstajajo primeri polifoničnega igranja na violino iz Nemčije iz časa pred Bachom, je očitno, da so Sonate in Partite v velikih pogledih prezahtevne za glasbilo. Karamazov vsekakor meni, da je vredno prisluhniti mirnejšemu in manj nasilnemu pristopu k tej glasbi, ki ga lahko omogoča lutnja.

O koncertnem programu

Bach je bil glasbeni ekolog, mojster recikliranja svojih lastnih kompozicij, ki je precej svojih del za enega ali več inštrumentov priredil v skladbe za druge. Veliko del se zdi napisanih abstraktno, kot da ne »pripadajo« točno določenemu inštrumentu, zato se je pragmatičnemu razumu in ušesu 18. stoletja zdelo popolnoma naravno prirediti jih inštrumentu po želji.

Med tako imenovanimi »uradnimi« Bachovimi skladbami za lutnjo obstajata dve takšni priredbi: Partita št. 3, BWV 1006, iz repertoarja za solo violino postane BWV 1006a za lutnjo in Suita št. 5 za čelo postane Suita za lutnjo v g-molu, BWV 995. Seveda pa so lutnjisti glasbo prirejali že stoletja – več kot polovica evropske glasbe za lutnjo iz obdobja renesanse je nastala iz priredb vokalnih skladb. V času francoskega baroka si je Robert de Visee nenehno »sposojal« skladbe za orkester in glasbila s tipkami od svojih sodobnikov in jih prirejal za teorbo. Veliki nemški lutnjist, Bachov prijatelj, pa naj bi violinske koncerte igral kar neposredno na lutnjo.

Ti primeri priredb niso podani kot nekakšno upravičenje projekta Karamazova, saj jih ta niti ne potrebuje. Namenjeni so predvsem sodobnemu glasbenemu mislecu (ki o »avtentičnosti« pogosto ve več kot glasbeniki v preteklosti) za razmislek o eksperimentiranju in raziskovanju, ki sta za glasbenike povsem naravna. Ko glasbenik sedi brez not sam z glasbilom, namreč preigrava melodije, ki jih je slišal tu in tam in si jih prisvaja. Ta ustvarjalni trenutek ima v sebi tudi nekaj alkimije, ki je prisotna v glasbenem svetu že od nekdaj.

Karamazov ni prvi, ki je Bachove skladbe za solo čelo in violino priredil za glasbilo iz družine lutenj. Obstajajo namreč nekatere čudovite priredbe tako za baročno lutnjo kot za francosko/italijansko teorbo ali kitarone (izraza sta zamenljiva). Vendar Karamazov meni, da iz več razlogov nobeno od teh glasbil ne ujame zvokovnega in estetskega ideala, ki se njemu zdi najprimernejši za prvo od šestih suit za solo čelo. Če naj uporabimo na baročni lutnji njen celotni zvočni razpon, je potrebno suito transponirati v register, v katerem izgubi značaj robustnega globokega glasu, ki je sestavni del melodičnosti Suite št. 1 za čelo. Na nižje uglaseni teorbi to lastnost sicer ujamemo, a ker ima inštrument skoraj brez izjeme enojne strune, izgubimo nekaj uglasjenosti in zgovornosti, ki jo nasprotno ima lutnja s svojimi dvojnimi strunami in seveda, v nižjem registru, oktavnimi strunami (v paru z basovskimi, ki ji omogočajo odprtost in transparentnost). Bachovo ustvarjanje v suitah za čelo in violino je izjemno raznoliko in domiselno: melodično, silovito, presenetljivo nežno, odkrito lirično, nato skrbno preiščeno v podrobnostih pri zapleteni figuraciji ... Karamazov v svojem prirejanju za lutnjo vidi izziv, da bi se približal temu, »kar bi bil Bach sam naredil«, ko bi priredil glasbo enega medija za drugega. Nihče seveda ne more z gotovostjo vedeti, kakšen bi bil rezultat, a poznavanje njegove komorne glasbe in skladb za glasbila s tipkami nam lahko pomaga. Kjer je kompozicija za čelo melodična z občasnimi akordi (mestoma v alemandah in sarabandah), lutnja omogoča polnejšo spremljavo; kjer se samostojna melodična figura ponovi (couranta v Suiti št. 1 za čelo), se lahko doda bas, da pojasni harmonične sekvence; ob nenadnih spremembah v frazi in humorju (gigue v Partiti za violino) lahko lutnja ustvari polifonično kontinuiteto; kjer enoglasna melodija potrebuje samostojno basovsko linijo (mouet v Suiti št. 1 za čelo), se lahko ustvari bas; kjer en glas v partiturah za violino ali čelo napeljuje k dvema ali trem (v alemandah), lahko te glasove nadalje razvijemo na arhelutnji, in tako dalje. Tempi lahko včasih malce presenetijo poslušalce, navajene različic za solo čelo in violino. Zaradi resonančnosti in polnejše ubranosti lutnje se lutnjist hitreje najde v nekaterih robustnejših plesnih ritmičnih suit, a brez potrebe po hitenju. Tišina onkraj glasbe je stalni prijatelj in spremljevalec vsakega glasbenika, ki igra na zgodnja brenkala.

O umetniku

Edin Karamazov se je rodil leta 1965 v Zenici, Bosna in Hercegovina. Bil je varovanec Sergia Celibidacheja in je začel svojo glasbeno kariero kot klasični kitarist, nato pa je študiral baročno lutnjo pri Hopkinsonu Smithu na glasbeni akademiji Schola Cantorum Basiliensis v Baslu, Švica.

Kot lutnjist-solist je Karamazov debitiral leta 1998, ko je v zadnji minuti nadomestil legendarnega Juliana Breama. Od takrat se je uveljavil kot najbolj zanimiv in karizmatičen lutnjist današnjega časa.

Njegovi navdušujoči in virtuozni nastopi na lutnji in kitari ter repertoar, ki sega od klasikov 16. stoletja do sodobne glasbe, so deležni najvišjih ocen in pohval brez primere od kritikov v Evropi in Ameriki. Kot solist je nastopil in snemal z vodilnimi mednarodnimi ansambli in umetniki stare glasbe, kot so Hilliard Ensemble, Hespèrion XX, Andreas Scholl, pa tudi s Stingom. Edin Karamazov, edinstven interpret in mojster številnih starih in sodobnih strunskih inštrumentov, je nastopil na mnogih velikih odrih, kot so Concertgebouw v Amsterdamu, Wigmore Hall v Londonu, Philharmonie v Berlinu in Konzerthaus na Dunaju, če jih omenimo le nekaj. Še vedno pa tako kot v mladih letih uživa v impromptu nastopih na ulici.

Njegova diskografija pri založbi Decca zajema plošči *A Musical Banquet* in *Wayfaring Stranger*, obe z Andreasom Schollom. Prva je zbirka skladb za lutnjo, druga pa zbirka ljudskih pesmi. Z izjemno uspešnim albumom s Stingom, *Songs from the Labyrinth*, ki je izšel pri Deutsche Grammophon, ni postal le svetovno in izvenznanrsko slaven, temveč je obudil tudi »renesanso lutnje« v 21. stoletju. Njegova zadnja plošča pri Decci je prejela odlične kritike. *The Lute is a Song* vključuje solo skladbe J. S. Bacha, Lea Brouwerja, Zambonija in Domeniconija ter Händlove arije z Andreasom Schollom, Purcelllove z Renée Fleming, tradicionalno makedonsko pesem z makedonsko pevko in avtorico Kaliopi in skladbo, ki so nastala v sodelovanju s Stingom.

Edin Karamazov igra na več brenkal iz različnih kultur in obdobjih ter ostaja zavezan raziskovanju rabe lutnje v sodobni glasbi in sodobnih improvizacijskih kontekstih. Poleg solističnih nastopov uživa tudi ob spremljanju pevcev različnih slogov in tradicij.

Johann Sebastian Bach (1685 – 1750)

Suite I. (BWV 1007)

6 Suites a Violoncello Solo senza Basso.

Partia 2da á Violino Solo senza Basso.. (BWV 1004)

Sei solo. à Violino senza Basso accompagnato. Libro Primo. Da Joh:
Seb: Bach. ao: 1720.

Seviq Brežice
**Edin Karamazov - Original violin & original cello music
transcribed for the lute**

Transcriptions, re-workings, transpositions and arrangements were part of baroque musical life and Bach was no stranger to these practices. A contemporary commented that Bach would play the solo violin Sonatas and Partitas on the harpsichord adding as much in the way of harmony or basses that he found necessary. We have examples of Bach's arrangements of other peoples' compositions as well as his own. When Bach wrote for the lute he did not write new works especially for the instrument but reworked compositions of his that already existed in other forms. Instead of labouring over perpetuating the idea that the so-called lute pieces of Bach are proper lute pieces Edin Karamazov prefers to take the works for unaccompanied violin or cello and make them into new works for lute, keeping (as much as possible) to the original text, musical intention, phrasing and articulation, yet transforming them in a way particular to the lute so that they are satisfying to play and to hear.

About the project

Edin Karamazov prefers not to use the words 'lute transcriptions of the originals for violin or cello.' but circumvents the issue by saying 'lute versions of pieces based on the violin/cello versions'. The violin or cello versions themselves are so often not born on the instruments themselves, but come from some musical ideal above and beyond any instrument. In Bach's lifetime, some of these works were adapted for other instruments by Bach himself and by instrumentalists in his circle, including his son and son-in-law. So it seems a natural extension of these works to try them on the lute. There's an interesting anecdote, related by a contemporary of Bach, that often in the evenings he would sit down at the clavichord and play the Sonatas and Partitas for Violin, extemporizing the voices and harmonies which are impossible on the violin. It's no mystery to a lute player why he would choose the clavichord because of all the keyboard instruments this is the one with the musical language closest to the lute in terms of touch, dynamics and intimacy. This is an extremely creative and gratifying project because when one is playing so much Bach, one sort of lives artistically — and a little bit in some other way — on a different plane of existence. After all, as Stravinsky said, "Bach is our greatest European composer," something with which almost anyone would agree. There are so many instances in the Sonatas and Partitas or in Cello Suites, especially in contrapuntal passages, where the music seems to be almost not for the violin, but against the violin. Often the violinist is reduced to an awkwardness of bowing, trying to play different voices at the same time with a bow primarily intended for playing a single line on a single string. Although there are other examples of polyphonic playing on the violin from Germany in the generation before Bach, the demands of the Sonatas and Partitas really seem to go beyond the instrument in several cases. All in all, Karamazov thinks that it is worth listening to the more peaceful approach, the more non-violent approach that the lute can bring to these works.

About the concert programme

Bach was a musical ecologist, the masterful recycler of his own compositions, arranging more than a few from one instrument or combination of instruments to another. Many of his works seem conceived on a somewhat abstract plane, above and beyond any specific instrument, and it was completely natural for the pragmatic eighteenth-century mind and ear to adapt them to the instruments of its choice.

Among the so-called "official" lute works of Bach, there exist two such adaptations: From the solo violin repertoire, the Third Partita, BWV 1006, becomes BWV 1006a for the Lute, and the Fifth Cello suite is transformed into the Lute Suite in g minor, BWV 995. Of course, lutenists had been adapting music for their instrument for centuries. More than half of the continental lute music of the Renaissance is made up of adaptations of vocal works. In the French baroque, Robert de Visé couldn't stop making transcriptions for his theorbo or orchestral and keyboard works by his contemporaries. The great German lutenist, a friend of Bach's, was said to have played violin concertos directly on the lute.

These examples of adaptations are not given as kind of "justification" for the present project as if the idea needed to be defended historically. It is more to guide the modern musical thinker (who sometimes knows more about "authenticity" than did the musicians of former times) to the state of experimentation and discovery that is completely natural for the musician, who sits alone with one's instrument without a score, playing melodies and harmonies that he or she has heard here or there and making them his or her own. There is alchemy to this creative moment which has been part of the musician's world from the beginning of time.

Karamazov is not the first person to have rethought Bach's cello & violin solo music on a member of the Lute family. There have been some beautiful renditions of these works on the Baroque lute as well on the French/Italian theorbo or chitarrone (the terms can be used interchangeably). For various reasons, neither of these instruments match the sound and aesthetic ideal that I find most appropriate for the first of the six suites for cello solo. On the baroque lute, if one is to use the full range of the instrument, the suite must be transposed to a register where they lose the robust chest-voiced character which is an inherent part of the melodiousness of the first Suite for cello. On the lower pitched theorbo/chitarrone, we do find this character, but since the instrument is almost universally single strung, we lose some of the lute's nobility and eloquence that is derived from its double strings and notably, in the lower register, from the octave strings that are coupled with the basses and give them a ringing openness and transparency.

Bach's writing in cello and violin suites is as varied and inventive as ever. Melodious, boisterous, amazingly delicate, expansive lyrical, then cleverly busy with detail in complicated figuration... Karamazov so sees his intention in arranging for a plucked instrument as a challenge to approach "what Bach himself might have done" in adapting a piece from one medium to another. No one can ever know for sure, of course, but familiarity with his chamber music and keyboard works give clues. Where the cello writing is melodious with occasional chords (places in the allemandes and sarabandes), the plucked instrument can provide a fuller accompaniment; where an unaccompanied melodic figure is repeated (courante of the First Cello suite), a bass can be added that clarifies the harmonic sequences; where the capricious turns of phrase and wry humour (Gigue of the Violin Partita) suggest polyphonic continuity, the lute-instrument can realize this; where a single melody seems to suggest the need for an independent bass line (Menuett of the First Cello suite), a bass can be created; where one voice in the cello or violin score suggests two or three (in the Allemandes), these voices can be further developed on the Archlute, etc. The tempos may occasionally be somewhat of a surprise to listeners used to solo cello or violin versions. With the resonance and fuller harmonies of the lute, one tends to roll more with some of the more robust dance rhythms of these suites, with no need to rush through. The silence beyond the music is the constant friend and companion of any player of early plucked instruments.

About the artist

Edin Karamazov was born in 1965 in Zenica, Bosnia and Herzegovina. A protégé of Sergiu Celibidache, he began his musical career as a classical guitarist before taking up the Baroque lute, which he studied with Hopkinson Smith at the Schola Cantorum Basiliensis in Basle, Switzerland.

Karamazov made his solo debut as a lutenist in 1998, stepping in at the last minute for the legendary Julian Bream. Since then he has established himself as today's most exciting and charismatic player of the lute. His thrilling virtuoso performances on the lute and guitar, with a repertoire that ranges from 16th-century classics to the music of today, have garnered rave reviews and unprecedented critical acclaim in Europe and America. As a soloist he has performed and recorded with leading international early music ensembles and artists including the Hilliard Ensemble, Hespèrion XX, Andreas Scholl as well as Sting. A consummate interpreter and master technician on numerous early and contemporary stringed instruments, outstanding recital artist Edin Karamazov has appeared at numerous major venues, including the Amsterdam Concertgebouw, London's Wigmore Hall, Berlin's Philharmonie, and Vienna's Konzerthaus, among many others. Looking back to his early days, he continues to enjoy giving impromptu performances on the street.

His discography for Decca includes the CDs *A Musical Banquet* – a collection of lute songs with Andreas Scholl and *Wayfaring Stranger* – folksongs with Andreas Scholl. The highly successful album *Songs from the Labyrinth* with Sting, released on Deutsche Grammophon, has not only made him a household name far beyond the confines of the early-music world but also launched a new "lute renaissance" for the 21st century. His latest recording for Decca has been released to great acclaim: *The Lute is a Song* comprises solo works by J. S. Bach, Leo Brouwer, Zamboni and Domeniconi as well as arias by Handel with Andreas Scholl, Purcell with Renée Fleming, a traditional Macedonian song with Macedonian singer and songwriter Kaliopi, and a work by and with Sting.

Edin Karamazov plays several plucked instruments of various cultures and epochs and remains committed to exploring the use of lutes in modern music and contemporary improvisational contexts. In addition to his solo career he enjoys accompanying singers in different styles and backgrounds.

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These examples of adaptations are not given as kind of "justification" for the present project as if the idea needed to be defended historically. It is more to guide the modern musical thinker (who sometimes knows more about "authenticity" than did the musicians of former times) to the state of experimentation and discovery that is completely natural for the musician, who sits alone with one's instrument without a score, playing melodies and harmonies that he or she has heard here or there and making them his or her own. There is alchemy to this creative moment which has been part of the musician's world from the beginning of time.

Karamazov is not the first person to have rethought Bach's cello & violin solo music on a member of the Lute family. There have been some beautiful renditions of these works on the Baroque lute as well on the French/Italian theorbo or chitarrone (the terms can be used interchangeably). For various reasons, neither of these instruments match the sound and aesthetic ideal that I find most appropriate for the first of the six suites for cello solo. On the baroque lute, if one is to use the full range of the instrument, the suite must be transposed to a register where they lose the robust chest-voiced character which is an inherent part of the melodiousness of the first Suite for cello. On the lower pitched theorbo/chitarrone, we do find this character, but since the instrument is almost universally single strung, we lose some of the lute's nobility and eloquence that is derived from its double strings and notably, in the lower register, from the octave strings that are coupled with the basses and give them a ringing openness and transparency.

Bach's writing in cello and violin suites is as varied and inventive as ever. Melodious, boisterous, amazingly delicate, expansive lyrical, then cleverly busy with detail in complicated figuration... Karamazov so sees his intention in arranging for a plucked instrument as a challenge to approach "what Bach himself might have done" in adapting a piece from one medium to another. No one can ever know for sure, of course, but familiarity with his chamber music and keyboard works give clues. Where the cello writing is melodious with occasional chords (places in the allemandes and sarabandes), the plucked instrument can provide a fuller accompaniment; where an unaccompanied melodic figure is repeated (courante of the First Cello suite), a bass can be added that clarifies the harmonic sequences; where the capricious turns of phrase and wry humour (Gigue of the Violin Partita) suggest polyphonic continuity, the lute-instrument can realize this; where a single melody seems to suggest the need for an independent bass line (Menuett of the First Cello suite), a bass can be created; where one voice in the cello or violin score suggests two or three (in the Allemandes), these voices can be further developed on the Archlute, etc. The tempos may occasionally be somewhat of a surprise to listeners used to solo cello or violin versions. With the resonance and fuller harmonies of the lute, one tends to roll more with some of the more robust dance rhythms of these suites, with no need to rush through. The silence beyond the music is the constant friend and companion of any player of early plucked instruments.

About the artist

Edin Karamazov was born in 1965 in Zenica, Bosnia and Herzegovina. A protégé of Sergiu Celibidache, he began his musical career as a classical guitarist before taking up the Baroque lute, which he studied with Hopkinson Smith at the Schola Cantorum Basiliensis in Basle, Switzerland.

Karamazov made his solo debut as a lutenist in 1998, stepping in at the last minute for the legendary Julian Bream. Since then he has established himself as today's most exciting and charismatic player of the lute. His thrilling virtuoso performances on the lute and guitar, with a repertoire that ranges from 16th-century classics to the music of today, have garnered rave reviews and unprecedented critical acclaim in Europe and America. As a soloist he has performed and recorded with leading international early music ensembles and artists including the Hilliard Ensemble, Hespèrion XX, Andreas Scholl as well as Sting. A consummate interpreter and master technician on numerous early and contemporary stringed instruments, outstanding recital artist Edin Karamazov has appeared at numerous major venues, including the Amsterdam Concertgebouw, London's Wigmore Hall, Berlin's Philharmonie, and Vienna's Konzerthaus, among many others. Looking back to his early days, he continues to enjoy giving impromptu performances on the street.

His discography for Decca includes the CDs *A Musical Banquet* – a collection of lute songs with Andreas Scholl and *Wayfaring Stranger* – folksongs with Andreas Scholl. The highly successful album *Songs from the Labyrinth* with Sting, released on Deutsche Grammophon, has not only made him a household name far beyond the confines of the early-music world but also launched a new "lute renaissance" for the 21st century. His latest recording for Decca has been released to great acclaim: *The Lute is a Song* comprises solo works by J. S. Bach, Leo Brouwer, Zamboni and Domeniconi as well as arias by Handel with Andreas Scholl, Purcell with Renée Fleming, a traditional Macedonian song with Macedonian singer and songwriter Kaliopi, and a work by and with Sting.

Edin Karamazov plays several plucked instruments of various cultures and epochs and remains committed to exploring the use of lutes in modern music and contemporary improvisational contexts. In addition to his solo career he enjoys accompanying singers in different styles and backgrounds.