“I’ve never heard anyone play like this.” Classical Guitar

PAUL GALBRAITH plays HAYDN

“[He has brought] revolutionary change to playing the guitar…” The Times of London

KEYBOARD SONATAS (arr. Galbraith for 8-String Guitar)

1-3 Hob. XVI:46
4-6 Hob. XVI:47
7-8 Hob. XVI:44
9-11 Hob. XVI:2

Paul Galbraith, 8-string guitar
Franz Joseph Haydn (1732-1809) Keyboard Sonatas
Arranged by Paul Galbraith for 8-string guitar

Sonata in C Major, Hob. XVI:46 [orig. in A-Flat Major] [17:39]
1 Allegro moderato (6:40)
2 Adagio (7:47)
3 Finale – Presto (3:12)

Sonata in A Major, Hob. XVI:47 [orig. in F Major] [11:36]
4 Moderato (4:28)
5 Larghetto (4:00)
6 Allegro (3:08)

Sonata in B Minor, Hob. XVI:44 [orig. in G Minor] [11:17]
7 Moderato (6:44)
8 Allegretto (4:33)

Sonata in C Major, Hob. XVI:2 [orig. in B-Flat Major] [16:23]
9 Moderato (3:57)
10 Largo (7:46)
11 Menuet and Trio (4:40)

Paul Galbraith, 8-string guitar

Total Playing Time: 56:55
"We would run through... Haydn... and Mozart. I was deeply saddened by the fact that the guitar, an instrument so rich in shading and so suited to the dreams and fantasies of a composer, should be so lacking in beautiful works such as these. (This) compelled me to seek... to dig a deeper and wider course so that greater streams of music could flow through it."

Segovia, from his autobiography

In the event, several of the great composers of the Classical era sound surprisingly good on guitar, and perhaps none more so than Haydn.

Part of the reason for Haydn’s remarkable suitability for the guitar may be that the oft-used quote about the guitar being “a miniature orchestra” might equally read “a miniature string quartet” — the very genre Haydn so wholly personified.

For one of the guitar’s strongest attributes is its ability to suggest, at times unerringly, the individual and composite strands which make up the characteristic “homophonic polyphony” of the string quartet texture.

Looking at the Haydn piano sonatas, one can recognise, almost at random glance, the master quartet writer’s mind at work. Haydn, like Mozart, was a fine violinist/violist — it’s known that he occasionally enjoyed playing string quartets with his younger musical colleague and close friend — but unlike Mozart was no virtuoso keyboard player.

And whilst Mozart’s keyboard writing enjoys exploiting the keyboard’s technical as well as expressive possibilities, Haydn’s on the other hand sets out on a more intrinsically exploratory path, using the keyboard as a means to a musical, but often barely pianistic, end.

The combination of Haydn’s suppressed pianism (excepting in large part the last six sonatas, which were written for a virtuoso pianist), together with harmonic — as opposed to melodic — innovation (Haydn versus Mozart!), makes for a concentrated, condensed style of writing which, when adapted to the Rubio eight-string guitar, sounds and feels idiomatic.

In fact, had Haydn known the guitar in its current state of evolution, he couldn’t, we can’t help thinking, have written for it better, more guitaristically.

The common complaint amongst pianists that the Haydn piano sonatas are too difficult for students and too easy for virtuosi is only true, of course, if you confine the notion of technique to mere note-spinning, whereas in reality it naturally covers the whole interpretive expanse. However, it is true that certain challenges to the already accomplished player in producing the notes in the first place can often lead to stimulation of the interpreter’s imagination. One has only to look at the string writing in Haydn’s great string quartets to gain a concrete idea of the reciprocal challenges calculated by Haydn, even down to the subtlest “portamento” or “slide.”

These challenges are further intensified with Haydn in that technical difficulties tend to be sublimated. “It may be hellish to play in F-sharp minor,” Haydn seems to say, “but you’ve got to make it sound like child’s play!”

In this sense, too, Haydn on guitar is definitely challenging and stimulating all round!

There’s no doubt that the guitar has gained, with the adaptation of the Haydn piano sonatas, a truly substantial repertoire both in size and scope. In fact, the present selection of four representative sonatas is only the tip of the iceberg, with over 50 playable sonatas to choose from, and barely any two remotely alike.

And who knows; maybe the guitar can also play a part in rediscovering “the great unknown,” as Casals called Haydn.

Paul Galbraith

Paul Galbraith’s double CD of the Complete Solo Bach Violin Sonatas and Partitas (DE 3232) was nominated for a 1998 Grammy® Award in the category of Best Solo Instrumental Album. This recording was also chosen as one of the two best CDs of 1998 by Gramophone Magazine, received a “Four Star” rating in Stereo Review, and reached the Top 10 of the classical charts in Billboard. Forthcoming Delos releases include discs of Haydn keyboard sonatas, the complete Bach lute suites, Bach keyboard concertos, and international folk songs.

Galbraith was recently featured on National Public Radio’s “All Things Considered” and “Performance Today.” He toured the U.S. last year as soloist with the Moscow Chamber Orchestra, performing his guitar arrangement of the Bach F minor Keyboard Concerto. He also performed this concerto with the National Chamber Orchestra of Chile in Prague’s Dvořák Hall. Other recent and upcoming performances include the Los Angeles Bach Festival, a New York début at the Frick Collection, a return engagement to the Caramoor Summer Festival, and appearances on Lincoln Center’s “Great Performances.”

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 BBC T.V.’s Young Musician of the Year Award.

These awards helped launch an international career including engagements 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). He has toured the U.S., Canada, Spain, Italy, Greece, the Czech Republic, Norway, Hungary, Brazil, China, India and Iceland.

Galbraith’s unique playing style 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 eight strings and extraordinary design of his guitar effectively increases the instrument’s range and possibilities to an extent never before possible.

Paul Galbraith has lived in Brazil since 1996. His principal teacher, since 1983, has been the Greek conductor, pianist and philosopher George Hadjinikos.

OTHER RECORDINGS WITH PAUL GALBRAITH:

- **BACH: The Sonatas and Partitas for unaccompanied violin (complete), arr. Galbraith for 8-string guitar** • Grammy® nomination • recorded 20-bit • DELOS 3232 (DDD)

- **Essência do Brazil** • Villa-Lobos • Guarneri • Mignone • Gomes • Brazilian Guitar Quartet: Paul Galbraith, 8-string guitar; Edelton Gloeden, Everton Gloeden, Tadeu do Amaral, 6-string guitars • DELOS 3245 (DDD)

---

Executive Producers: Amelia S. Haygood, Carol Rosenberger
Recording Producer: Peter S. Myles
Recording Engineer: Jeff Mee
Editing: Chris Landen, Dmitry Missailov
Production Associate: Phyllis Bernard

First Congregational Church, Los Angeles

20-bit Digital Processing: Prism AD-1
Digital Editing: Sonic Solutions
Monitor Loudspeakers
  Recording: Genelec 1030A
  Postproduction: Waveform Mach 13

Microphones: Sennheiser MKH-20, Neumann KM 84
Console: Soundcraft Spirit Folio
Cover, Inlay and Disc photos: Gloria Flügel

Creative Direction: Harry Pack, Tri-Arts and Associates
Graphics: Mark Evans

Special Thanks
Lisa Sapinkopf, Lisa Sapinkopf Artists, Berkeley, California
Antonio Tessarim, Brazilian luthier, for his beautiful resonance box

Recorded with MONSTER CABLE®
Haydn’s suitability for the guitar was an early discovery for me. Even as a nine-year-old, I gravitated toward the music of Mozart and Haydn, and was soon trying out piano music of both composers on my six-string guitar. I found that Mozart was difficult to transcribe for my instrument, whereas Haydn looked really playable — tantalisingly so.

Haydn piano sonatas quickly became a kind of regular hobby with me, as I would constantly return to the Haydn book I had, each time with slightly more success than on the previous visit.

Finally, in my late teens, I plucked up the courage to perform one. Ironically, in hindsight, I innocently chose one of the most challenging and least guitaristic ones — thus learning to swim à la Haydn at the deep end!

Reaction was mainly favourable, provided, I was told, you closed your eyes whilst listening; the sound was fine, but the constant shifting necessary to play this music on the six-string was distracting to watch!

Having let the Haydn question rest for a couple of years, I had a eureka moment one morning. I’d recently bought four volumes containing all 62 sonatas, and had chanced upon Hob. No. 25. This all of a sudden was it! There and then I resolved to explore all four volumes...

Most of the Haydn sonatas could be made to work, but none quite as completely, as guitaristically, as No. 25. The technical difficulties involved in realising the music generally felt out-of-kilter with Haydn’s “little ado about much” expressive world.

But my eureka moment with Haydn had in turn opened up to me a favourite Brahms piece (the Variations Op. 21a), and that piece had pushed the six strings to — and beyond — their limits.

I needed an instrument which would enable me to realise more fully and completely this glorious music. Working together with luthier David Rubio, we came up with the eight-string “Brahms Guitar,” so called because you could play Brahms on it!

The result for the Haydn sonatas was that they too finally fell into place. They not only sounded fuller and better, but they felt right, as if Haydn himself had had an intimate knowledge of this instrument, and had written these extraordinary works especially for it.

All we need now to fully establish this new-found guitar repertoire is to fake some original “guitar sonata” Haydn manuscripts… Watch this space…

Paul Galbraith
GALBRAITH plays
HAYDN

*KEYBOARD SONATAS
(arr. Galbraith for 8-String Guitar)
Hob. XVI:46
Hob. XVI:47
Hob. XVI:44
Hob. XVI:2

DELOS
© 1999 Delos International, Inc.
ORIGINAL DIGITAL RECORDING
Recorded and Manufactured in the U.S.A.