



J. S. Bach

Goldberg Variations

Ludmilla Tschakalova | *Harpsichord* • Geert Van Gele | *Recorders*

J. S. Bach (1685-1750) *Geert Van Gele, recorders and Ludmilla Tschakalova, harpsichord*

1	Aria from <i>Goldberg Variations BWV 988</i>	4:30
2	Variatio 1	2:13
3	Variatio 3 Canone all' Unisuono	2:44
4	Variatio 7	2:09
5	Variatio 8	2:20
6	Variatio 12 Canone alla Quarta	2:47
7	Adagio from <i>Partita in A min. for Violin Solo BWV 1003</i> (Harpsichord BWV 964)	2:48
8	Allegro	5:44
9	Allemande from <i>Partita in D min. for Violin Solo BWV 1004</i> (Voice Flute)	5:31
10	Adagio from <i>Sonata in B min. for Violin and Obligato Harpsichord BWV 1014</i>	3:14
11	Allegro	3:38
12	Andante	3:09
13	Allegro	4:21
14	Andante from <i>Partita in A min. for Violin Solo BWV 1003</i> (Harpsichord BWV 964)	4:50
15	Allemande from <i>Partita in D min. for Violin Solo BWV 1004</i> (Voice Flute)	3:25
16	Variatio 13 from <i>Goldberg Variations BWV 988</i>	4:03
17	Variatio 15 Canone alla Quinta	3:53
18	Variatio 18 Canone alla Sexta	1:40
19	Variatio 19	1:17
20	Variatio 21 Canone alla Settima	2:31
21	Variatio 30 Quodlibet	1:27
22	Aria (reprise)	4:46

Total: 73:08

About the program

The art of transcribing musical compositions from one medium to another has existed for centuries. To this day it is to be found in all Western musical genres, sometimes forming a large part of a musician's repertoire and re-creative process. Possibilities and examples are far too many to be named here. But we can find for instance, from the past to the present, original vocal or instrumental works appearing in versions for keyboard or a plucked stringed instrument, keyboard compositions performed by a cappella vocal groups, organ compositions re-worked for a group of wind or stringed instruments, works for a solo instrument with accompaniment transcribed for solo keyboard, and even whole symphonies transcribed for the piano or a smaller instrumental ensemble. In the past, this "translation" of a particular work was often carried out by the composer of the original, who was in most cases a highly proficient player. But there are also examples to be found of a work by one composer appearing in a version by another, where

the original vocal or instrumental material has been transcribed for another medium. In more recent times, composers as well as non-composing instrumentalists and singers have continued to embrace the potential of the transcription. Sometimes a change of key or range is necessary to ensure the successful outcome of the transcription, and the original material may in some cases be pared down, padded out, or elaborated upon. Johann Sebastian Bach (1685-1750) was no stranger to any of these practices. He excelled in them, as he excelled in all else. His sublime mastery of this art is to be heard in some of the works on this compact disc. Other transcriptions recorded here by Geert Van Gele (recorders) and Ludmilla Tschakalova (harpsichord) have been realized by the players themselves, or by another player. Bach's "Goldberg Variations" (BWV 988), composed for the harpsichord, provide a treasure trove for the aspiring transcriber. Ludmilla Tschakalova and Geert Van Gele have

selected and transcribed a number of variations and canons from this monumental work. In the Aria and selected variations, the harpsichord uses the original bass lines, fleshing them out where necessary in basso continuo style, while the recorder plays the solo line originally written for the harpsichordist's right hand. In the canons, the harpsichord takes the bass and one of the canonic lines, the recorder the second. Three movements (Adagio, Allegro and Andante) from Bach's partita for solo violin in A minor (BWV 1003) are to be heard as solo harpsichord pieces, but then in breathtaking transcriptions realized by the composer himself (BWV 964). Bach chose to transpose the pieces to the key of D minor (the Adagio and Allegro) and F major (Andante). The sonata for recorder and harpsichord to be heard on this disc was transcribed from the original sonata for violin and obbligato harpsichord in B minor (BWV 1014) by Luc Dekelver. Again, a transposition of key proved favorable, the Adagio, Allegro and second Allegro now heard in D minor, the Andante in F major, instead of the original D major .

Geert Van Gele transcribed both solo pieces Allemande and Courante for the voice flute, a tenor recorder in D. The origins are to be found in the second partita for solo violin, BWV 1004.

Ludmilla Tschakalova

Ludmilla Tschakalova was born in London (UK), where she studied piano and harpsichord at the Royal College of Music. Further studies at the Royal Flemish Conservatory of Music in Antwerp led to permanent residence in Belgium. She has appeared, both as soloist and in partnership with others, in many European countries, including the United Kingdom, Belgium, Holland and Poland. Ludmilla Tschakalova pioneered harpsichord tuition in municipal music schools in Flanders, establishing several classes for this instrument, and co-founded the Flemish Harpsichord Society (www.vlaamseklavecimbelvereniging.be) in 2006. Ludmilla Tschakalova has also taught at the Antwerp Royal Flemish Conservatory of Music and given master classes on a variety of topics related to the harpsichord, both in Belgium and abroad.

Geert Van Gele

After finishing his studies at several conservatories in Flanders with honours, Geert Van Gele went on to co-found the Flanders' Recorder Quartet. For ten years he performed and recorded with the Quartet in Europe and both North- and South America, winning along the way several important international competitions. Since then he has pursued a solo-career. He is a founding member of Sospiri Ardenti, an ensemble focusing on staged chamber music performances from the Baroque era, as well as Quadrivium, ensemble for Medieval music. He is regularly invited to give masterclasses. As a soloist he is admired as much for his interpretations of Bach and his performances of early Italian baroque music as for his mastery of contemporary recorder literature – all of which repertoires he has recorded on CD. In 2009 he founded the record label, Kattenberg Recordings. He considers himself primarily a recorder player, but frequently performs on harpsichord, organetto and bass guitar.

About the instruments

The harpsichord used on this recording was made for Ludmilla Tschakalova in the Swedish atelier Kilströms Klafvessinmakeri in 2006-2007. This two-manual instrument was inspired by the "Versailles Ruckers", originally made in Antwerp by Ioannes Ruckers in 1628, and later adapted in Paris to the French mode at the beginning of the 18th century. The Kilström instrument has a range of FF-d"', two registers sounding at 8' pitch, one at 4' pitch, and a buff stop.

The recorders:

Voice Flute (tenor in D) after Rottenburgh by Guido Klemisch, Netherlands 1980's - *Tracks 1, 3, 7, 15, 16, 22.*

Tenor recorder in C after Bressan by Joachim Rohmer, 2010's - *Tracks 4, 6, 18, 20.*

Bass recorder in F after Denner by Guido Klemisch, Netherlands 1970's - *Tracks 17, 19.*

Alto recorder in F after Steenberg by Rob Turner, USA 1992 - *Tracks 10, 11, 12, 13.*

Soprano recorder in C after Terton by Hans Schimmel, 1980's - *Tracks 2, 5, 21.*

Recording: Kattenberg, Borgerhout (B),
January, February 2015
Production, editing & mastering: Geert Van Gele
Notes: Ludmilla Tschakalova
Design concept: Hans De Cock

*This recording is issued by Kattenberg Recordings, Kattenberg 43, 2140 Borgerhout, Belgium
View our catalogue at www.kattenberg.net*

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