



BRUNO MADEIRA

A R A B E S C O S

DOWLAND • BACH • GIULIANI • MERTZ

ADS

ARABESCOS

Bruno Madeira romantic guitar

John Dowland (1563-1626)

1. A Fantasia (P1a) 4:07

Johann Sebastian Bach (1685-1750)

Suite pour la luth (BWV 995)

2. Prelude 5:30

3. Allemande 5:39

4. Courante 2:25

5. Sarabande 4:05

6. Gavotte I & Gavotte II en rondeau 4:38

7. Gigue 2:29

Mauro Giuliani (1781-1829)

8. Grande Ouverture (opus 61) 8:06

Joseph Kaspar Mertz (1806-1856)

Bardenklänge (opus 13)

9. Unruhe 1:55

10. An die Entfernte 4:31

total timing: 45:36

**Performed on a romantic guitar by Lúcio Jacob (2013),
with D'Addario Pro-Arté EJ43 strings*



Bruno Madeira

Awarded in over twenty Brazilian and international competitions, classical guitarist Bruno Madeira has been standing out as a soloist, chamber musician, teacher, and researcher. He holds a Doctorate in Music from the Universidade Estadual de Campinas (UNICAMP) and has performed as a soloist and chamber musician (in duos with flute, piano, voice, and violin) at various festivals and concert series in Brazil, Argentina, Germany, Ecuador, the Czech Republic, and Slovakia. In 2022, he released the album *Colunas* (ProAC/SP), featuring Latin American music for solo guitar. He has taught at the Universidade do Estado de Santa Catarina and the Universidade Federal de São Carlos.

ACKNOWLEDGEMENTS

To Ana Tayahi, André Mehmar, Gustavo Cândido, Leandro Brenner, Raquel Aranha, Régis Bonilha, Renato Cardoso and Wilson Campos, who contributed in different ways to the realization of this project.

I would also like to thank the support of my family, friends and students, whose curiosity about the project made me think even more about it. And especially to Daniela Rivera Madeira, who, on top of everything else, took care of Sofia, our favorite gavotte dancer.



ARABESCOS

The romantic guitar is a six-string instrument that gave rise to the modern guitar we know today. Popular in the first half of the 19th century, it features a delicate, light, and resonant sound that sometimes evokes earlier instruments, such as lutes and baroque guitars, but at other times points to characteristics of the modern guitar. The idea behind the repertoire of this album was to explore the possibilities offered by the romantic guitar to perform works from different stylistic periods of the past – Renaissance, Baroque, Classicism, and Romanticism.

From the English composer **John Dowland** (1563-1626), a prominent figure in Elizabethan Renaissance music, I present *A Fantasia (P1a)*, originally composed for lute. Its character of optimism and satisfaction contrasts with the melancholy found in many other works by the composer. Imitation between voices and counterpoint define the beginning of the piece, which later features fast scale passagework and ends with an injection of energy brought on by a metric change.

Since its rediscovery in the early 19th century, the music of **Johann Sebastian Bach** (1685-1750) has captivated musicians generation after generation. Seeking to present my perspective of his monumental work, I chose to focus on the *Suite pour la luth (BWV 995)*, a lute transcription by Bach himself based on the original cello version (BWV 1011). In French style, the suite showcases distinctive features of Bach's compositions, such as his deep mastery of counterpoint techniques (for example, in the *Prelude* and *Gigue*), grounding in Baroque dance rhythms (among them, *Gavottes* and *Courante*), and a kind of profound, intimate expressiveness (present in the ornamented *Allemande*, but even more evident in the *Sarabande*).

At the turn of the 18th to the 19th century, Vienna was a city of great cultural vibrancy, attracting musicians from all over. Among them was the Italian **Mauro Giuliani** (1781-1829). During his time in the city, Giuliani composed one of his three sonatas for the romantic guitar, although he did not title it as such, instead calling it *Grande Ouverture (Opus 61)*. In this work, a fine example of the Italian opera overture style, Giuliani skillfully explores the possibilities of this new six-string instrument. Imitations of orchestral instruments, melodies in the tradition of bel canto, and various arpeggio patterns are some of the characteristics of the piece, revealing similarities between Giuliani's music and that of his close friend, Rossini.

Finally, the album includes two pieces from the collection *Bardenklänge (Opus 13)*, by **Joseph Kaspar Mertz** (1806-1856) – *Unruhe ("Restlessness")* and *An die Entfernte ("To the distant beloved")*. The Romantic style is already noticeable in Mertz's compositions in the titles themselves, which evoke an early 19th-century trend of referring to states of mind and literature – especially those addressing folk and bardic themes. In his works, Mertz explores harmonic tensions and chromaticism, creates wide dynamic and character contrasts, and engages in dialogue with prominent contemporary pianists such as Mendelssohn, Schubert, and Schumann.

This repertoire was precisely captured in immersive audio, within the incredible natural acoustics of Estúdio Monteverdi (Mairiporã, São Paulo-Brazil), on a delightful weekend in November 2024. I invite you to enjoy the nuances, delicacies, and arabesques of this repertoire, sharing with me the indescribable sensation of connecting with the wonders left to us by Dowland, Bach, Giuliani, and Mertz. Happy listening!

BRUNO MADEIRA January 2025





Bruno Madeira

Premiado em mais de vinte concursos nacionais e internacionais, o violonista Bruno Madeira vem se destacando como solista, camerista, professor e pesquisador. Doutor em Música pela Universidade Estadual de Campinas, Bruno se apresentou como solista e camerista (em duos com flauta, piano, canto e violino) em diversos festivais, salas e séries de concerto do Brasil, Argentina, Alemanha, Equador, República Tcheca e Eslováquia. Em 2022 lançou o álbum “Colunas” (ProAC/SP), com música latino-americana para violão solo. Foi professor da Universidade do Estado de Santa Catarina e da Universidade Federal de São Carlos.

AGRADECIMENTOS

À Ana Tayahi, André Mehmar, Gustavo Cândido, Leandro Brenner, Raquel Aranha, Régis Bonilha, Renato Cardoso e Wilson Campos, que contribuíram de diferentes formas para a concretização desse projeto.

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ARABESCOS

A guitarra romântica é um instrumento de seis cordas que deu origem ao violão que conhecemos nos dias de hoje. Popular na primeira metade do século XIX, ela apresenta uma sonoridade delicada, leve e ressonante, que por vezes lembra instrumentos mais antigos, como alaúdes e guitarras barrocas, mas, por outras, aponta para características do violão moderno. A ideia do repertório desse álbum foi aproveitar as possibilidades que a guitarra romântica oferece para a realização de obras de diferentes períodos estilísticos do passado – renascentista, barroco, clássico e romântico.

Do inglês **John Dowland** (1563-1626), expoente da música renascentista elizabetana, é apresentada *A Fantasie (Pia)*, composta originalmente para alaúde, cujo caráter de otimismo e satisfação contrasta com a melancolia presente em muitas outras obras do compositor. A imitação entre vozes e o contraponto caracterizam o início da peça, que depois apresenta trechos escalares rápidos e termina com uma injeção de ânimo decorrente de uma mudança na métrica.

Desde sua redescoberta nas primeiras décadas do século XIX, a música de **Johann Sebastian Bach** (1685-1750) tem atraído músicos geração após geração. Procurando expor minha visão de sua monumental obra, escolhi me debruçar sobre a *Suite pour la luth* (BWV 995), uma transcrição para alaúde feita pelo próprio Bach a partir do original para violoncello (BWV 1011). Em estilo francês, a suíte mostra características marcantes das composições bachianas, como o profundo domínio de técnicas de contraponto (por exemplo, no *Prelude e Gigue*), o embasamento em ritmos de danças barrocas (entre elas, as *Gavottes* e a *Courante*) e um tipo de expressividade profunda e íntima (presente na ornamentada *Allemande*, mas ainda mais evidente na *Sarabande*).

Na virada do século XVIII para XIX, Viena foi uma cidade de grande efervescência cultural, atraindo músicos de vários lugares. Entre esses músicos, estava o italiano **Mauro Giuliani** (1781-1829). Durante sua permanência na cidade, Giuliani compôs uma de suas três sonatas para guitarra romântica, apesar de não tê-la batizado com esse título, e sim como *Grande Ouverture (Opus 61)*. Nessa obra, fina representante do estilo de abertura de ópera italiana, Giuliani explora habilmente as possibilidades desse novo instrumento de seis cordas simples. Imitações de instrumentos de orquestra, melodias na tradição do bel canto e diversos padrões de arpejos são algumas das características da peça, que revelam similaridades entre a música de Giuliani e a de Rossini, um de seus amigos mais próximos.

Por fim, constam no álbum duas peças da coletânea *Bardenklänge (Opus 13)*, de **Joseph Kaspar Mertz** (1806-1856) – *Unruhe* (“Inquietação”) e *An die Entfernte* (“À amada distante”). O estilo romântico já é percebido nas composições de Mertz nos próprios títulos, que evocam uma tendência do início do século XIX de se fazer referências a estados de ânimo e à literatura – essa, em especial, quando aborda temas folclóricos e relativos aos bardos. Em suas obras, Mertz explora tensões harmônicas e cromatismo, cria amplos contrastes dinâmicos e de caracteres e dialoga com eminentes compositores pianistas da época, como Mendelssohn, Schubert e Schumann.

Esse repertório foi precisamente captado, em áudio imersivo, na incrível acústica natural do Estúdio Monteverdi (Mairiporã, São Paulo-Brasil), em um prazeroso fim de semana de novembro de 2024. Convido você a apreciar as minúcias, delicadezas e arabescos desse repertório, compartilhando comigo a indescritível sensação de estar em contato com as maravilhas que Dowland, Bach, Giuliani e Mertz nos deixaram. Boa escuta!

BRUNO MADEIRA Janeiro 2025



ADS Multichannel Discrete Array



ADS specializes in high-resolution recordings and immersive formats. We select exceptional acoustic environments, such as concert halls and large venues, to capture the purity and depth of musical performance. These venues are our blank canvases, where music comes to life with clarity and authenticity. We use state-of-the-art technology and advanced multi-channel recording techniques, such as surround sound and immersive audio, to create three-dimensional soundscapes. Each recording is meticulously planned to preserve the spatiality, dynamics and nuances of the environment, resulting in an experience that not only reproduces sound, but also conveys emotion and artistic intent. Our goal is to make the listener feel as if they are at the center of the performance, enveloped by every note and silence. Our process is guided by a delicate balance: the proximity of the instruments and the spatiality. It is in this delicate balance that the real magic of recording takes place. As producers and engineers, we act as interpreters of the artistic vision, where each project is a unique work, shaped by the interaction between the artist, the environment and the technology. Unlike traditional formats that confine music to a fixed plane, immersive audio creates a sonic universe for the listener to explore, feel and interact with. Imagine being able to walk between instruments, feel the distance between each note, and feel the music moving around you. This is the promise of immersive audio: an experience that redefines what is possible in music reproduction, transforming the listener into an integral part of the work.

Gustavo Cândido Recording producer, Balance engineer & Founder

A R A B E S C O S

Bruno Madeira romantic guitar

RECORDING PRODUCER & BALANCE ENGINEER Gustavo Cândido

ARTISTIC PRODUCTION & ARRANGEMENTS Bruno Madeira

EDITING, MIX & MASTERING Gustavo Cândido

PRODUCED by ADS with co-producer Estúdio Monteverdi

SESSION PHOTOS & GRAPHIC DESIGN Gustavo Cândido

EXECUTIVE PRODUCER Gustavo Cândido

ADS⁰⁰⁶

Recorded at Estúdio Monteverdi, São Paulo, Brazil

02-03 November 2024 by ADS | High Fidelity

ADS use for this recording Merging Technologies HAPI MKII Premium converters with preamps, Schoeps, DPA, Neumann and OKTAVA microphones, Van Den Hul INTEGRATION HYBRID and VAN DAMME cables, RME ADI-2 PRO FS and Sennheiser HD600 for monitoring recording, REAPER and PYRAMIX workstation on Ravenna AoIP and Dynaudio Contour S series (surround main speakers) & Dynaudio Emit 20 (height speaker) for immersive monitoring in mastering room. **Original recording format in immersive 5.0.4-channel, 24 bit at 176.4 kHz** sampling rate and mastering for high definition DXD (Digital eXtreme Definition) and DSD (Direct Stream Digital) with Sigma Delta Modulators by Merging Technologies.

- Immersive discrete 5.0.4 format (Embedded audio 5.1.4 but no LFE channel)
- Dolby Atmos 5.0.4 format (Embedded audio 5.1.4 but no LFE channel)
- Auro-3D 5.0.4 format (Embedded audio 5.1.4 but no LFE channel)
- Surround 5.0 format (Embedded audio 5.1 but no LFE channel)

AURO[®]
AUDIO

Dolby Atmos

DSD
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