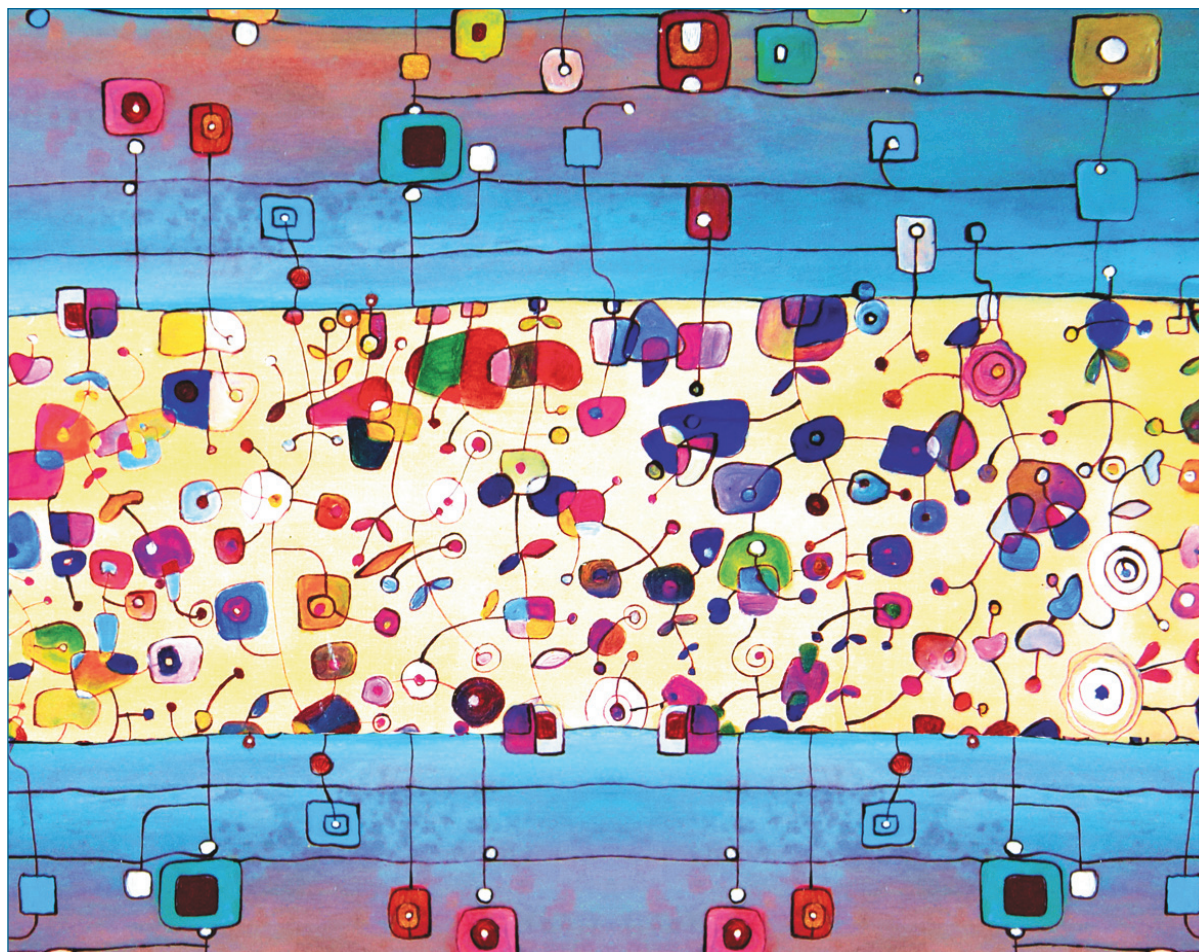


BEATLES GO BAROQUE • 2

Day Tripper • Norwegian Wood • Get Back
Nowhere Man • Yesterday • and many more

Peter Breiner and His Orchestra



Beatles Go Baroque • 2

Johann Sebastian Bach (1685–1750)			
Keyboard Concerto No. 1, BWV 1052		10:45	
1	Come Together	2:55	13 Because (Autumn II)
2	Blackbird	4:44	14 Back in the U.S.S.R. (Winter I)
3	Drive My Car	3:06	15 Julia (Winter II)
Violin Concerto No. 1, BWV 1041		9:07	16 Get Back (Summer III)
4	I Want to Hold Your Hand	2:58	Johann Sebastian Bach
5	Something	3:24	Mass in B minor, BWV 232
6	Day Tripper	2:45	17 Here, There and Everywhere
Brandenburg Concerto No. 2, BWV 1047		10:05	(Kyrie)
7	Nowhere Man	3:11	18 Yesterday (Et in terra pax)
8	While My Guitar Gently Weeps	3:40	19 Hello, Goodbye (Et resurrexit)
9	Ob-La-Di, Ob-La-Da	3:14	The Beatles
Antonio Vivaldi (1678–1741)			Abbey Road Medley (attacca)
The Four Seasons, Op. 8		24:26	20 Golden Slumbers – Carry That Weight –The End
10	A Day in the Life (Spring I)	3:33	Johann Sebastian Bach
11	Norwegian Wood (Spring III)	3:48	Brandenburg Concerto No. 3, BWV 1048
12	Octopus's Garden (Autumn I)	4:04	21 Her Majesty
			Arrangements by Peter Breiner

With *Beatles Go Baroque • 2* – and, for that matter, with its predecessors in Peter Breiner’s stylistically expansive catalogue, *Beatles Go Baroque* and its close relation, *Elvis Goes Baroque* – we have not only a delightful series of cross-century mashups, but also an opportunity to test a notion that a growing number of musicians have come to believe in.

To state it most plainly, in a quotation attributed variously to Duke Ellington, Richard Strauss and Louis Armstrong: ‘There are only two kinds of music – good music, and bad music.’

For Peter Breiner, the good music category includes not only the great classics and contemporary scores, but also the best popular music. Specifically, in the case of the present recording, that means the music of two 18th-century masters, Johann Sebastian Bach and Antonio Vivaldi, on one hand, and songs by The Beatles (John Lennon, Paul McCartney, George Harrison and Ringo Starr are all represented here as composers) on the other.

The connections between The Beatles and classical music go back to The Beatles era itself, probably because

classical musicians have always recognised the inherent musicality and originality of The Beatles’ songs. Leonard Bernstein declared the Lennon-McCartney composing team ‘the Schuberts of our time’ as far back as 1964, and around the same time, Leopold Stokowski declared that he saw some value in their work as well.

Peter Breiner’s Beatles-and-Baroque experiments began in 1983, when Bohdan Warchal, the legendary founder and conductor of the Slovak Chamber Orchestra, asked him to write an encore piece for the ensemble. Breiner responded by taking five Beatles songs and creating a Baroque *concerto grosso*. The piece was a hit with the orchestra and its audiences, and soon the Capella Istropolitana, led by Libor Pešek (who was then the music director of The Beatles’ hometown orchestra, the Royal Liverpool Philharmonic Orchestra) made a radio recording, which in turn led to *Beatles Seasons* – an EMI collection in which the label, strangely, abandoned Breiner’s carefully-considered *concerti grossi* concept, taking apart each suite and presenting the tracks willy-nilly.

That was put right when Breiner remade the set for Naxos as *Beatles Go Baroque*, released in 1992 with Breiner’s track order restored. The appeal of Breiner’s arrangements, to say nothing of his evident love and knowledge of The Beatles canon, was clear: the album soon went multi-platinum. Returning for a second volume, Breiner did not want to simply repeat the original album’s idea of taking Beatles tunes and cloaking them in Baroque garb, with Bach, Handel and Vivaldi as stylistic templates. This time, he was determined to match The Beatles’ compositions to beloved works by Bach, and movements from Vivaldi’s *The Four Seasons*, and to keep the Baroque originals largely intact. The Beatles, Bach and Vivaldi move in and out of the spotlight, in the spirit of a true 21st-century mashup.

There is often more here than meets the eye. The opening movement of Breiner’s Beatlised version of Bach’s *Keyboard Concerto No. 1, BWV 1052* – heard here with the piano as the solo instrument – takes its themes from *Come Together*, a song John Lennon began as a presidential campaign song for the LSD avatar Timothy Leary – but it also looks back at one The Beatles’ own inspirations, Chuck Berry (whose publisher sued Lennon for copyright infringement because of similarities in the lyrics to Berry’s *You Can’t Catch Me*). Beyond that, though, the verses of the song are virtually spoken, in a repeating four-note motif. You see something similar in the third movement, where Breiner draws on the Lennon-McCartney song *Drive My Car*, in which the first three lines of the verse rest on a single note, with variation held off until the final line – and then a bluesy refrain, accompanied by thoroughly Bachian string figuration.

So total up what you have in these outer movements: Bach’s *Concerto* asserts itself regularly, The Beatles’ tunes are heard clearly, there’s a hint of Chuck Berry, some proto-minimalism, and a hint of how Bach might have handled a blues turn. Where, you may ask, is the Beatles’ great melodic gift? Listen to the slow movement, where McCartney’s graceful *Blackbird* soars over the dark contours of Bach’s chromatic accompaniment, first in a straightforward piano reading, then as a dialogue between piano and violin and finally in a stylishly embellished form.

Breiner delays Bach’s appearance in the first movement of the *Violin Concerto No. 1, BWV 1041*, in favour of a cello

turn based on the between-the-lines bass guitar turn in *I Want to Hold Your Hand* – the melody of which suits the Baroque style so perfectly that Breiner subjects its opening line to a series of modulations that become a convincingly Bachian sequence. The cellos take a prominent role in the finale, as well, playing the riff that defines *Day Tripper* even more than its melody – but reconfigured here as semiquaver triplets. Sharp-eared listeners will also hear a quick hint of *You’ve Got to Hide Your Love Away* as a brisk figure between the verses. For the central slow movement, Breiner lets Bach’s sweetly-turned violin theme morph into Harrison’s *Something* – here fitted out with some *glissandi* and bent notes.

Another Harrison tune – the exquisitely melancholy *While My Guitar Gently Weeps* – animates the central movement of Breiner’s reconfigured *Brandenburg Concerto No. 2, BWV 1047*. Mostly, it is heard as a secondary theme, against the native Bach melody, but it makes its mark. The surrounding movements draw on Lennon’s introspective *Nowhere Man*, played by the winds and brasses, and McCartney’s jaunty *Ob-La-Di, Ob-La-Da*, with its raucous piano introduction amusingly transferred to the harpsichord.

Breiner’s use of Beatle sources for his recasting of the Vivaldi is quite adventurous. Who would have thought that the grand ternary composition *A Day in the Life* could have been made to fit within the contours of Vivaldi’s *Spring*? But it does, just as the almost childlike innocence and melodic appeal of Ringo Starr’s *Octopus’s Garden* is beautifully suited to the opening movement of *Autumn*, Vivaldi’s solo violin line weaving and diving around Starr’s cheerful strains. *Norwegian Wood, Because* (which, incidentally, has a chord progression derived from the opening arpeggios of Beethoven’s *Moonlight Sonata*, played backwards) and *Back in the U.S.S.R.* are the subjects of other movements, with *Get Back* as the engine driving a zestily rustic, high-energy reconsideration of the finale of *Summer*.

Breiner returns to Bach – the *Mass in B minor, BWV 232*, this time – for an inventive suite using three of McCartney’s most enduring tunes, *Here, There and Everywhere* (as the *Kyrie*), the wistful *Yesterday* (for the *Et in terra pax*) and *Hello, Goodbye* (as a thematically apt underpinning to the *Et resurrexit*).

To close the set, Breiner turned to the closing section of the last album the Beatles recorded, *Abbey Road*. Briefly setting aside the idea of weaving Beatles tunes into specific works, he gives the closing medley of *Abbey Road* a more generalised Vivaldian orchestration, focusing instead on the details of The Beatles' *Golden Slumbers*, *Carry That Weight* and *The End*, right down to the three-way guitar duel at the centre of *The End*. And just as *Abbey Road* ends, after a pause, with an incomplete McCartney snippet, *Her Majesty* – a song missing its last chord, the closing piece in a

dominant-tonic resolution – Breiner weaves *Her Majesty* into the opening movement of the *Brandenburg Concerto No. 3, BWV 1048*, giving it not one, but two incomplete resolutions – first cutting off the *Brandenburg* theme at the dominant, then having the harpsichord offer an equally unresolved quotation from *Let It Be*.

It's a perfect Beatles in-joke. And you know that can't be bad.

Allan Kozinn

Peter Breiner and His Orchestra

Peter Breiner and His Orchestra has been performing Peter Breiner's Beatles *concerti grossi* for several decades in many countries worldwide and consists of top musicians from France, Austria, Germany, Japan and Slovakia, where they perform as soloists and members of top orchestras.

Conductor
Peter Breiner
Violin Solo
Dalibor Karvay
First Violins
Rado Cikatricis
Zuzana Paštěková
Marek Jurán
Liga Olosová
Second Violins
Jozef Ostrolucký
Ján Kružliak
Adam Szendrei
Anežka Karová

Violino Concertato
Juraj Tomka (1–3, 10–16, 20, 21)
Violas
Veronika Kubešová
Ľudovít Kara
Roman Rusňák
Martin Mierny
Cellos
Ken-Wassim Ubukata
Ľudovít Kanta
Katarína Kozelková
Cello Concertato
Pavol Mucha (1–3, 20, 21)
Double Bass
Marián Vavro

Flutes
Martina Kuštárová (7–9)
Veronika Vítázková
Oboes
Matúš Veľas (7–9)
Róbert Krchniak
Bassoon
Peter Kajan
Trumpet
Matthias Hoefs (7–9)
Harpsichord
Agi Ferienčíková
Piano
Maroš Klátik (1–3)

Peter Breiner

Born in Slovakia in 1957, Peter Breiner started playing the piano at the age of four and composing at the age of nine. After being accepted to the Conservatory in Košice, Slovakia at the age of ten, he studied composition at the Academy of Music in Bratislava. He lived in Toronto, Canada from 1992 until 2007 when he moved to New York. He is one of the world's most recorded musicians, with over 200 albums released and multiple streams and downloads. Known as a conductor, composer, pianist and arranger, he has conducted, often doubling as a pianist, the Royal Philharmonic Orchestra, the Bournemouth, Jerusalem, New Zealand, Moscow and Polish National Radio Symphony Orchestras, the Hong Kong Philharmonic Orchestra, the Slovak Philharmonic and the Orchestre National de France, to mention just a few. His compositions and arrangements have been played in concerts and broadcast worldwide, and some of the most prestigious ballet companies have used his music in numerous performances. He has published two books of essays and he is also active as a journalist, talk show host and footballer.

www.peterbreiner.com

Photo © Gulnara Samojlova



Dalibor Karvay

Dalibor Karvay started playing violin at the age of three under the guidance of his father, and in 1999 began studies at the Vienna Conservatoire with professor Boris Kuschmir. His most notable achievements to date include winning the Grand Prix at the 2002 Eurovision Young Musicians competition, and First Prize at both the 2003 Tibor Varga International Violin Competition and the 2008 Moscow International David Oistrakh Violin Competition. As a soloist Karvay has worked with many renowned conductors including Leif Segerstam, Ion Marin, Hiroyuki Iwaki, Jaap van Zweden, Marek Janowski and Alexander Rahbari. He has also appeared with numerous prestigious orchestras such as the Rundfunk-Sinfonieorchester Berlin, the English Chamber Orchestra, the Camerata Salzburg, the Orchestra Ensemble Kanazawa, the Nationaltheater-Orchester Mannheim, the ORF Radio-Symphonieorchester Wien, the Wiener KammerOrchester and the Arthur Rubinstein, Slovak and Czech Philharmonics. Karvay is also a professor at the Music and Arts University of the City of Vienna. He plays on a violin made by Viennese luthier Julia Maria Pasch. **www.daliborkarvay.com**

Photo © Peter Brichta



Juraj Tomka

Juraj Tomka (b. 1986) studied at the Conservatory in Bratislava, the Academy of Performing Arts in Bratislava, the University of Music and Performing Arts Vienna and the Escuela Superior de Música Reina Sofía, Madrid. He was the recipient of the Yamaha Music Foundation Award in 2010. He has participated in masterclasses with prestigious artists such as Jindřich Pazdera, Vesselin Parashkevov and Serguei Azizian, and has played in international orchestras including the Wiener Jeunesse Orchester and the European Union Youth Orchestra under the leadership of world-famous conductors. He is currently the first violinist of the Mucha Quartet and has also performed as a soloist with the Slovak Radio Symphony Orchestra, the Slovak Sinfonietta Žilina and the Slovak State Philharmonic Orchestra Košice among others, and has also appeared at the Bratislava Music Festival. He has been a member of the Slovak Philharmonic, Capella Istropolitana, Spira mirabilis and the Slovak Quartet among others. He also works as a violin teacher at the Conservatory and Academy in Bratislava.

Photo © Gabriel Szakál



Matthias Hoefs

Matthias Hoefs studied with Peter Kallensee at the Hamburg University of Music and Theatre, and Konradin Groth at the Karajan Academy of the Berliner Philharmoniker. At 18 he was engaged as solo trumpeter at the Philharmonisches Staatsorchester Hamburg, where he was involved in opera performances for 16 years. At the same time he became a member of the German Brass Ensemble, with whom he continues to achieve worldwide success. Since their first performance in 1985, he has written numerous tailored, cross-genre arrangements for himself and the ensemble. Hoefs is a 'trumpet ambassador' in his home state of Schleswig-Holstein in northern Germany, in co-operation with the instrument makers Max and Heinrich Thein. Since 2000 he has taught at the Hamburg University of Music and Theatre. In addition to his extensive concert performances as soloist and chamber musician, Hoefs has produced numerous solo albums, and over 20 recordings with German Brass. In October 2016 the ensemble received an ECHO Klassik award.

www.matthiashoefs.de

Photo © Sibylle Zettler



Maroš Klátik

Maroš Klátik (b. 1983) studied at the Bratislava Conservatory, the Janáček Academy of Music and the Academy of Music and Performing Arts in Bratislava. He has received awards at numerous international piano competitions, has appeared in solo and chamber recitals across Europe and the US, and has performed as a soloist with the Moravian Philharmonic and the Slovak State Philharmonic Košice among many others. As an accompanist he regularly works with leading Slovak operatic soloists, and teaches at the Bratislava Conservatory and the Academy of Music, Banská Bystrica.

Photo © Julián Veverica



Martina Kuštárová

Martina Kuštárová (b. 1990) studied at the Bratislava Conservatory, the University of Music and Performing Arts Vienna and the Hochschule für Musik und Theater München. Her numerous awards include First Prize at the International Independent Music Competition 'Individualis', Kiev. She is a member of flute ensemble Flautissimo and the Excess Quartet, and has also performed internationally with many orchestras, such as the Mahler Philharmoniker and the Slovak Philharmonic, and is currently a soloist in the Czech National Symphony Orchestra.

Photo © Sabrina Ilijin



Matúš Veľas

Matúš Veľas (b. 1989) studied at the State Conservatory in Košice and at the Academy of Music and Performing Arts in Bratislava. A multi-award-winning artist, he has performed across Europe and Asia. His vast repertoire spans solo and chamber works, and he has collaborated as a soloist with the Slovak State Philharmonic Košice and Capella Istropolitana among others. From 2011 to 2016 he was principal oboe of the Slovak Radio Symphony Orchestra and in 2015 he became principal oboe of the Slovak Philharmonic.

Photo © Darina Kocianová



Pavol Mucha

Pavol Mucha (b. 1987) studied at the Bratislava Conservatory, the Academy of Music and Performing Arts in Bratislava and the Academy of Performing Arts in Prague, and at the University of Music and Performing Arts Vienna and the Escuela Superior de Música Reina Sofía, Madrid as a member of the Mucha Quartet. He has won awards at numerous competitions, and participated in The International Holland Music Sessions. Mucha has performed in various ensembles and orchestras, and has appeared as a soloist with the Bohuslav Martinů Symphony Orchestra and Capella Istropolitana among others. He currently teaches at the Conservatory and Academy in Bratislava.

Photo © Gabriel Szakál



To Cary

With many thanks to:



Classical musicians have always recognised the musicality and originality of The Beatles' songs, Leonard Bernstein declaring the Lennon-McCartney composing team 'the Schuberts of our time'. This sequel to Peter Breiner's multi-platinum *Beatles Go Baroque* (Naxos 8.555010) takes the original concept even further, keeping 18th-century masterpieces such as Vivaldi's *The Four Seasons* and Bach's famously stylish and beautiful *Violin Concerto No. 1* largely intact, elegantly combining them with The Beatles' most enduring melodies to create a joyously genuine 21st-century mashup.

BEATLES GO BAROQUE • 2

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|--------------|--|--------------|
| 1–3 | J.S. Bach: Keyboard Concerto No. 1, BWV 1052 | 10:55 |
| | Come Together / Blackbird / Drive My Car | |
| 4–6 | J.S. Bach: Violin Concerto No. 1, BWV 1041 | 9:15 |
| | I Want to Hold Your Hand / Something / Day Tripper | |
| 7–9 | J.S. Bach: Brandenburg Concerto No. 2, BWV 1047 | 10:12 |
| | Nowhere Man / While My Guitar Gently Weeps / Ob-La-Di, Ob-La-Da | |
| 10–16 | Antonio Vivaldi: The Four Seasons, Op. 8 | 24:48 |
| | A Day in the Life / Norwegian Wood / Octopus's Garden /
Because / Back in the U.S.S.R. / Julia / Get Back | |
| 17–19 | J.S. Bach: Mass in B minor, BWV 232 | 9:45 |
| | Here, There and Everywhere / Yesterday / Hello, Goodbye | |
| 20 | The Beatles: Abbey Road Medley (attacca) | 4:05 |
| | Golden Slumbers / Carry That Weight / The End | |
| 21 | J.S. Bach: Brandenburg Concerto No. 3, BWV 1048 | 0:51 |
| | Her Majesty | |

A detailed track list can be found inside the booklet

Peter Breiner and His Orchestra

Dalibor Karvay, Violin Solo

Arrangements by Peter Breiner

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