



**JOHANN SEBASTIAN BACH (1685-1750)**  
**Goldberg-Variationen / Goldberg Variations**

Aria mit verschiedenen Veränderungen vors Clavicimbals mit 2 Manualen, BWV 988  
 Clavier-Übung, Part Four  
 Version for string trio by Bruno Giuranna

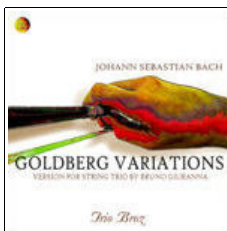
Aria	Variatio 16
Variatio 1	Variatio 17
Variatio 2	Variatio 18, <i>Canone alla Sesta</i>
Variatio 3, <i>Canone all'Unisono</i>	Variatio 19
Variatio 4	Variatio 20
Variatio 5	Variatio 21, <i>Canone alla Settima</i>
Variatio 6, <i>Canone alla Seconda</i>	Variatio 22
Variatio 7, <i>Al tempo di Giga</i>	Variatio 23
Variatio 8	Variatio 24, <i>Canone all'Ottava</i>
Variatio 9, <i>Canone alla Terza</i>	Variatio 25, <i>Adagio</i>
Variatio 10, <i>Fughetta</i>	Variatio 26
Variatio 11	Variatio 27, <i>Canone alla Nona</i>
Variatio 12, <i>Canone alla Quarta</i>	Variatio 28
Variatio 13	Variatio 29
Variatio 14	Variatio 30, <i>Quodlibet</i>
Variatio 15, <i>Canone alla Quinta</i>	Aria da capo

**Program Note**

The *Air with 30 variations* (BWV 988), composed by Bach around 1741, was dedicated to his student Johann Gottlieb Goldberg and published in Nuremberg by Balthasar Schmid. According to Johann Nikolaus Forkel, Bach's first biographer, the Maestro wrote this work on commission from Count Hermann Carl von Keyserling, the Russian ambassador in Dresden and Goldberg's patron, who wanted to listen to music during his long sleepless nights.

Although originally written for harpsichord, itself offering the most unimaginable expressive possibilities, the Goldberg Variations have been the subject of various transcriptions for different instrumental combinations. It is these that allow you to appreciate the thick contrapuntal texture of the composition perhaps more clearly than the keyboard version. If we consider that in past centuries transcriptions were common practice and that the same Bach transcribed numerous concertos by Vivaldi for organ, we can easily overlook the purists' reservations and appreciate this creative approach to his work.

*"From a performance practice point of view, the suggestion to divide the magnificent structure of the Goldberg Variations into three large sections, in which the variations flow into each other without breaks, helps to emphasise the work majestic dimensions."* (Bruno Giuranna)



This version, unpublished, was recorded in 2008 as premiere recording by Trio Broz for the label Velut Luna. The CD, much appreciated by critics and public, has been reviewed by major national newspapers, by specialized magazines, and has been presented at national (Radio 3 Radioclassica) and foreign (the Austrian O1) radio stations.



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**2<sup>nd</sup> Prize at "Premio del Disco di Classica 2009"**

(International prize for the best CD of classical music reviewed in Italy in 2009)