

**PHILIPS**

PHS 600-259 **STEREO**

**IST  
426**

Siegfried  
Schwab  
World  
Renowned  
Guitarist

From  
Bach to Almeria  
with Voice  
and Orchestra

# FABULOUS TITANIC



Mercury Record Corporation, 35 E. Wacker Drive, Chicago, Illinois 60601 • Printed in U.S.A.



Bach: **COURANTE IN D MAJOR**  
MRC Music Inc., (BMI)...2:56  
Guglielmi: **PRELUDE**  
MRC Music Inc., (BMI)...2:15  
Carulli: **SONATA IN C MAJOR**  
MRC Music Inc., (BMI)...5:09  
Schwab: **BOSSA NOVISSIMA**  
MRC Music Inc., (BMI)...3:52  
Schwab: **CANTO MINORE**  
MRC Music Inc., (BMI)...2:45

Bach: **ALLEMANDE IN A MAJOR**  
MRC Music Inc., (BMI)...4:16  
Bach: **PRELUDE IN D MINOR**  
MRC Music Inc., (BMI)...2:51  
Carcassi: **CAPRICCIO**  
MRC Music Inc., (BMI)...1:56  
Almeida: **CORO E BATUQUE**  
MRC Music Inc., (BMI)...4:32  
Schwab: **CANZION**  
MRC Music Inc., (BMI)...3:42

PHS 600-259  
PHM 200-259

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Arranged By Siegfried Schwab  
The Voice Of Rosy Of The Rosy Singers  
The Max Kayser String Quartet

Jurgen Ehlers, bass  
Tom Holm, percussion  
Igor Rosenow, flute, percussion

## THE FABULOUS GUITAR OF SIEGFRIED SCHWAB

RECORD USE BY DATE (Pencil Entry)				

PLAY CHECKED CUTS ONLY	
SIDE 1	SIDE 2
Cut 1	Cut 1
Cut 2 ✓	Cut 2 ✓
Cut 3	Cut 3
Cut 4 ✓	Cut 4 ✓
Cut 5 ✓	Cut 5
Cut 6	Cut 6
OTHER RESTRICTIONS:	

...nguish, who speaks through  
...derstood by many kinds of  
...e moves from Bach and  
...y virtuoso masterpieces of  
...azz and the contemporary  
...ng, reveals a mind both  
...disc, which releases the  
...beginning of a promising  
...d Siegfried Schwab's first  
...y.

St. Thomas had personally been present at a church service in Harlem. In certain phrases memories of Bach-Gounod's *Ave Maria* float back to us. The Max Kayser violin quartet's energetic bow technique ensures that the contrasting melodic lines are clearly distinguishable from each other. Schwab plays the *Capriccio* by Matteo Carcassi (1792-1853) and the *Larghetto and Rondo from the Sonata in C major* by Carulli (1770-1841), impressively and with apparent ease, achieving a mastery for which great pianists are constantly striving. He fills virtuoso passages with such expression that one not only hears brilliant runs but rich melodies.

...eady praised by an  
ever-growing number of fans in Europe who have been charmed by the taste and artistry of his guitar.

Born and raised in a small town in south-western Germany, he began, at the age of 13, to study classical guitar at the Academy of Music in Mannheim. At the same time, he found himself experimenting with other string instruments. The guitar and banjo soon carried him into the world of jazz and the blues. Travelling through two distinct musical worlds at such a young age is responsible for the tension which marks his music. Founded in the classical tradition, he seeks to express himself in a modern idiom. This record is an example of how well he resolves this modal ambivalence.



Three of the pieces in this album are original compositions, while the others bear the mark of his mind. The Bach courante is rendered with an up-tempo jazz beat, a jaunty bass-drum combo keeping the brisk pace set by the playful guitar. One envisions the dallying notes of the guitar romping here and there as the steady and dependable bass carries the piece forward. It is obvious that he has heard the Swingle Singers. The excitement grows from his ability to suggest the jazz mood without destroying the baroque mode of the piece.

With disarming lack of respect he subjects the *Allemande in A major* to a few Amen-harmonies, as if the organist of

His original composition, *Canto Minore*, seems almost oriental. In the steady, understated drone of the guitar he achieves a subtle raga like form through which the imagination flies. One thinks of the Rainy Days Ragas of Peter Walker. Unlike Walker, however, Siegfried Schwab exerts more control over his strumming. He never lets you forget that each chord is comprised of individual and distinct tones.

When asked about his ideals and favorite masters, he generally names Segovia and Laurindo Almeida. Although he still looks up to them, many people are of the opinion that his artistry equals theirs. In respect to Almeida, the composer's *Coro e Batuque*, is included in the album. The voice of Rosy, well-known on the continent as the leader of the "Rosy-Singers" can be heard on this title as well as the soulful slow *Bossa Novissima* which Schwab wrote for the singer in 1966.

This is happy music: *Canzion*, composed by Schwab, features Igor Rosenow on the flute, lending an Elizabethan, Robin-Hood like quality to the melody, while the guitar, speaking in the soft and distant voice of harmonic overtones, sustains the dialogue. In the *Prelude* by Guglielmi, the guitar-bass-percussion combo is joined by the Max Kayser string quartet.

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Side 1

**FABULOUS GUITAR  
SIEGFRIED SCHWAB**

1. COURANTE IN D MAJOR (J. S. Bach) - 2:56
2. PRELUDE (E. Giuliani - Guglielmi) - 2:15
3. SONATA IN C MAJOR: LARGHETTO -  
RONDO (Carulli) - 5:09
4. BOSSA NOVISSIMA (S. Schwab) - 3:52
5. CANTO MINORE (S. Schwab) - 2:45



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Side 2

**FABULOUS GUITAR  
SIEGFRIED SCHWAB**

1. ALLEMANDE IN A MAJOR (J. S. Bach) - 4:16
2. PRELUDE IN D MINOR (J. S. Bach) - 2:51
3. CAPRICCIO (Carcassi) - 1:56
4. CORO E BATUQUE (L. Almeida) - 4:35
5. CANZION (S. Schwab) - 3:42