

**SAMBACH**  
**BACH, JOBIM, VILLA-LOBOS**  
**LINUS ROTH**  
**ORQUESTRA JOHANN SEBASTIAN RIO**



## Orquestra Johann Sebastian Rio

### **Felipe Prazeres**

Artistic Director

#### Violins I

**Felipe Prazeres** (concertmaster)

**Maressa Carneiro**

**Fabio Peixoto**

**Thiago Teixeira**

#### Violins II

**Tomaz Soares**

**Luisa de Castro**

**Ivan Scheinvar**

**Ana Catto**

#### Violas

**Daniel Albuquerque**

**Ivan Zandonade**

**Marcio Sanches**

#### Cellos

**Mateus Ceccato**

**Kayami Satomi**

#### Double bass

**Rodrigo Favaro**

#### Harpsichord

**Eduardo Antonello**

#### Guitar

**Lula Washington**

#### Percussion

**Eber Freitas**



In 2017, I had the extraordinary opportunity to perform at a music festival in Belem, a captivating city situated in Brazil's Amazon River delta. Initially, I was invited to play Max Bruch's *Violin Concerto* with the Youth Symphony Orchestra of the festival. However, just two weeks before the concert, I received an intriguing request to also perform Vivaldi's *Four Seasons* with a new chamber orchestra from Rio de Janeiro called Johann Sebastian Rio. The combination of their hometown name with Bach's name, which translates to "river" in German, piqued my curiosity. A Brazilian ensemble whose dedication to the composer Bach is embedded in their name and identity? I eagerly agreed, realizing that making the long journey to the Amazon River would allow me to perform two concerts instead of just one.

During rehearsals with Johann Sebastian Rio, it became abundantly clear that there was remarkable chemistry between us. From the very first note, we connected musically in such a natural and harmonious way, and their exceptional musicianship simply dazzled me. The concerts were a resounding success, and it was only natural for us to yearn for more collaborative performances together. Those days felt like being a gold hunter who had stumbled

upon a true gem making a truly remarkable discovery, the ensemble Johann Sebastian Rio, and that feeling persists to this day.

Before their debut on the concert stage, Johann Sebastian Rio had already gained a following through their YouTube series, featuring videos that were amusing, meaningful, or entertaining, always with a captivating story. The ensemble's exceptional performances in these videos garnered significant attention and praise, leading to their sold-out debut concert at the Teatro Municipal in Rio de Janeiro.

One series on their YouTube channel particularly caught my attention: "Johann convida! – Johann invites." In this series, they invited soloists from different countries and various instruments to perform a piece together. I felt deeply honored when Felipe Prazeres, their artistic director, offered me the opportunity to create a YouTube video together for this series. I felt deeply honored when Felipe Prazeres, their artistic director, offered me the opportunity to create a YouTube video together for this series. We chose the first movement of Bach's E major concerto, and as an additional piece, I performed a composition called „Santa Maria". This Brazilian *Choro*, a quintessential traditional music style, stands as one of

the renowned melodies that epitomizes the rich musical heritage of Brazil... This experience marked my initiation into the world of Brazilian music.

Inspired by our collaboration and driven by a desire to merge Bach, the "spiritus rex" of the orchestra, with Brazilian music, I conceived the idea of creating a program that intertwined the two. Villa-Lobos emerged as the perfect bridge between Bach and the vibrant sounds of Brazil. Ivan Zandonade, the solo violist of the ensemble, began composing arrangements of famous samba melodies. When I received the music, I was captivated by the stunning and imaginative arrangements. This marked the birth of our project, **SamBach**.

We planned to commence rehearsals in March 2020, coinciding with my scheduled performance of the Beethoven Violin Concerto in Rio de Janeiro. Unfortunately, due to newly implemented lockdown restrictions, the concert was canceled right after the general rehearsal. The uncertainty of returning to Europe and the following three-year halt imposed by the pandemic left us wondering when we would be able to bring SamBach to life. But we never harbored a single doubt that it would come to fruition.

Three years later, in March 2023, we finally had the opportunity to organize two concerts at the Sala Cecilia Meirelles in Rio de Janeiro, followed by the recording of the album. The concerts were truly extraordinary, and it was during the finale of "Mas que nada" when the audience joined in singing that an indescribable and unforgettable moment unfolded.

While samba music naturally calls for traditional percussion instruments, and we incorporated an amplified guitar, the orchestra maintained its classical formation. We even kept the harpsichord, adding a surprising yet distinctive color to the Sambas and Bossa Nova pieces.

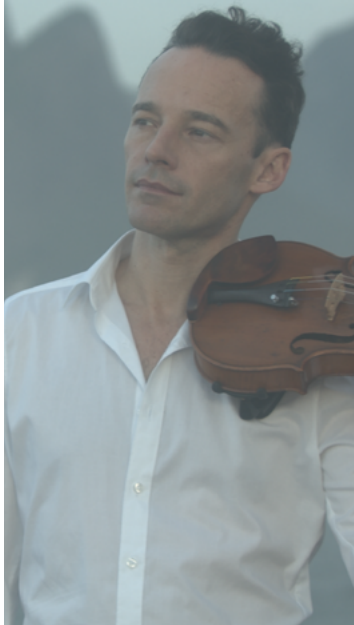
Songs like "The Girl of Ipanema" and "Mas que nada" capture the essence of the Brazilian way of life – the melancholy, the rhythm, and the liberating spirit. The element of syncopation, where the rhythm is shifted but still harmoniously fits together, exemplifies the Brazilian way of life for me. It's about taking that extra moment, that pause in life, and using it to send a simple smile out into the world.

My time with Johann Sebastian Rio was profoundly inspiring, and we grew even closer as a musical family. Personally, this project

represents a celebration of freedom, both musically and spiritually. SamBach can be regarded as an Ode to freedom, friendship, and especially intercultural dialogue between people of different nations. It represents the rare fusion in which a German musician immerses in the rhythms of Samba in Brazil, accompanied by an ensemble from Rio de Janeiro that embraces the German composer Bach as their guiding light.

I extend my heartfelt gratitude to my dear friends and colleagues of Johann Sebastian Rio, as well as everyone involved in bringing this project to fruition.

*Linus Roth*



## Linus Roth, violin

Linus Roth, who already received the ECHO KLASSIK Award as «Best Newcomer» of 2006 for his début CD on the label EMI, has received his second ECHO award in 2017 for a recording of the violin concertos by Shostakovich and Tchaikovsky with the London Symphony Orchestra under Thomas Sanderling.

Linus Roth has made a name for himself internationally not just with standard repertoire, but also with his discovery or rediscovery of works that have undeservedly fallen into oblivion. He has devoted special attention to the works of Mieczysław Weinberg, both in concerts and the recording studio, being the first violinist to have recorded this composer's complete Œuvre on CD. Making Mieczysław Weinberg's works known to a wider audience is also the aim of the International Weinberg Society, which Linus Roth founded in 2015.

Linus Roth attended the preparatory class of Prof. Nicolas Chumachenko at the Musikhochschule in Freiburg, Germany, before going on to study with Prof. Zakhar Bron. Subsequently, he pursued his studies for several years with Prof. Ana Chumachenko. While studying, he held a scholarship from the Anne-Sophie Mutter Foundation.

In October 2012, Linus Roth was appointed professor for violin at the “Leopold-Mozart-Zentrum” at Augsburg University and is also the artistic director of the 10th Leopold Mozart International Violin Competition in Augsburg. In addition, Linus Roth is the artistic director of the international festival Ibiza Concerts, which he himself founded, and of the music festival Schwäbischer Frühling in Ochsenhausen, Germany.

Linus Roth plays on the Stradivarius violin “Dancla” from 1703 – a kind loan from the music foundation of the L-Bank Baden-Württemberg.

## Orquestra Johann Sebastian Rio

Founded just over eight years ago by musicians Felipe Prazeres, Ivan Zandonade, Eduardo Pereira, and producer Vanessa Rocha, the Johann Sebastian Rio chamber orchestra comprises 18 renowned musicians from Rio de Janeiro, accompanied by a team with extensive experience in the cultural realm. This dynamic ensemble seamlessly combines their expertise and reputation with a relaxed and innovative approach, aiming to bring the beauty of concert music to a wider audience.

Johann Sebastian Rio's captivating audiovisual productions, currently consisting of

eighteen video clips, can be enjoyed on various social media platforms. The orchestra has achieved sold-out performances in prestigious venues throughout Rio de Janeiro, including Theatro Municipal, Sala Cecília Meireles, Cidade das Artes, Auditorio do BNDES, Teatro Riachuelo, Imperator, Casa Firjan, Vivo Rio, and Teatro Prudential.

Collaborating with both national and international musical talents, Johann Sebastian Rio has shared the stage with acclaimed artists such as Linus Roth, Domenico Nordio, Carlos Prazeres, Marco Pereira, Gilberto Gil, and Alceu Valença, among others. The orchestra has also been invited to participate in renowned concert hall seasons and prestigious music festivals, including the Winter Festival in Campos de Jordão and the Pará International Music Festival.

Under the artistic direction of conductor and violinist Felipe Prazeres, a versatile artist esteemed in both classical and popular music circles, Johann Sebastian Rio continues to make an indelible mark in the music world.

Recorded: March 24 & 25 and March 27 & 28 2023 at Sala Cecilia Meireles, Rio de Janeiro (Brazil)

Recording, mixing and mastering **Steven Maes for MotorMusic Classic**

Musical director and editing **Felicia Bockstael**

This audio recording is also available as a high-quality immersive experience:



[motormusic-classic.eu](https://motormusic-classic.eu)

[motormusic.eu](https://motormusic.eu)

[motormusic-mastering.eu](https://motormusic-mastering.eu)

Evil Penguin Music Publishing

[eprclassic.eu](https://eprclassic.eu)

2023 EPRC 0055

An Evil Penguin Classic production.

In collaboration with **Linus Roth**

[www.linusroth.com](https://www.linusroth.com)

This is a high resolution audio recording.

Graphic design & layout **Lucia Ghielmi**

Technical supervision **Helena Gaudeus**

Photos **Fabian Cantieri**

Johann  
Sebastian  
Bach

SA CECÍLIA  
LA MEIRELES



Secretaria de  
Cultura e Economia  
Criativa



GOVERNO DO ESTADO  
RIO DE JANEIRO

<b>JOHANN SEBASTIAN BACH (1685-1750)</b> Concerto in E Major BWV 1042	
1. I. Allegro	07:52
2. II. Adagio	06:42
3. III. Allegro assai	02:53
<b>HEITOR VILLA-LOBOS (1887-1959)</b>	
4. Villa Cantilena & Melodia Sentimental	07:05
<b>ANTÔNIO CARLOS JOBIM (1927-1994)</b>	
5. Desafinado / Garota de Ipanema	04:28
6. Samba de uma Nota Só	03:49
<b>MARCOS VALLE (*1943)</b>	
7. Samba de Verão	03:26
<b>NOEL ROSA (1910-1937)</b>	
8. Gago Apaixonado	03:52
<b>ARY BARROSO (1903-1964)</b>	
9. Aquarela do Brasil	04:48
<b>ASSIS VALENTE (1911-1958)</b>	
10. Brasil Pandeiro	04:28
<b>WALDIR AZEVEDO (1923-1980) / JACOB DO BANDOLIM (1918-1969)</b>	
11. Brasileirinho / Assanhado	05:14
<b>ZEQUINHA DE ABREU (1880-1935)</b>	
12. Tico-tico no Fubá	03:40
<b>JORGE BENJOR (*1939)</b>	
13. Mas que nada	05:16
<b>PIXINGUINHA (1897-1973) E BENEDITO LACERDA (1903-1958)</b>	
14. Um a zero	02:09
<i>All pieces but Bach's are arrangements by Ivan Zandonade</i>	64:44