



DISC 1
SUITE N°1
SUITE N°2
SUITE N°6

DISC 2
SUITE N°3
SUITE N°4
SUITE N°5

Per Corinne



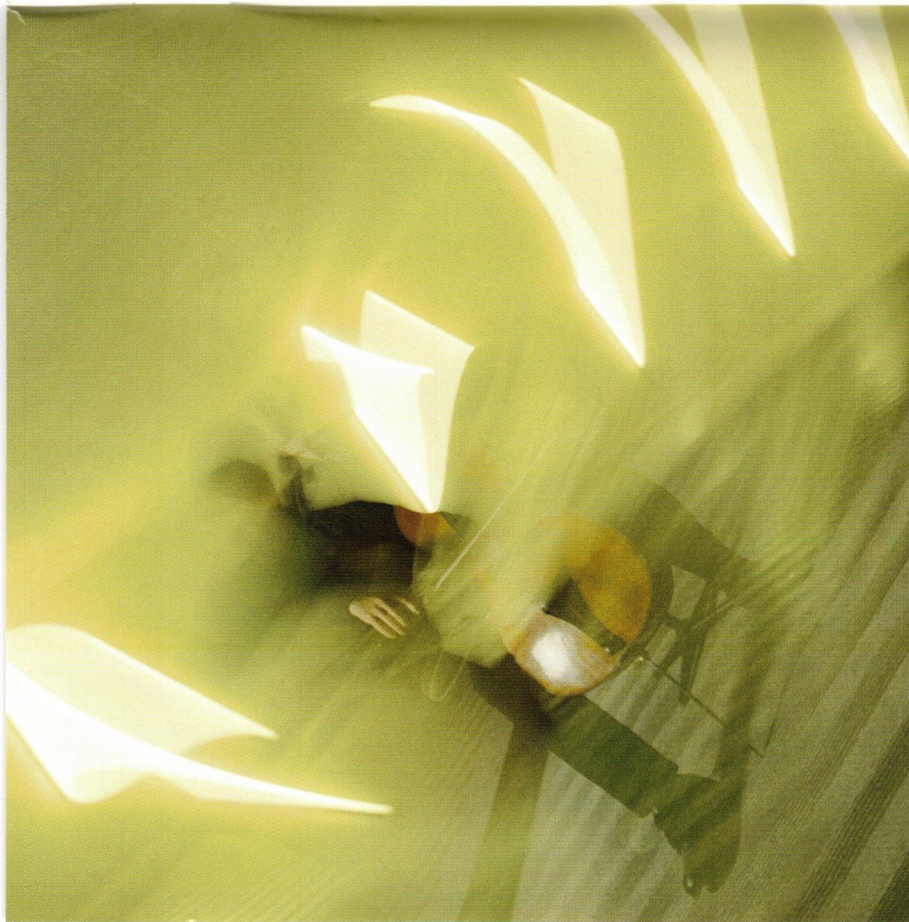
J.S. BACH
6 SUITES
PETER
MARTI
CELLO
SOLO

SWISS
pan

JOHANN SEBASTIAN BACH (1685-1750)

DIE SECHS SUITEN FÜR VIOLONCELLO SOLO
LES SIX SUITES POUR VIOLONCELLE SOLO
LE SEI SUITE PER VIOLONCELLO SOLO
THE SIX SUITES FOR SOLO CELLO

BWV 1007-1012



J. S. BACH
6 SUITES
PETER
MARTI
CELLO
SOLO

AUFGENOMMEN Im Sommer 2001 in der Kartause Ittingen / TG

PRODUKTION Quantaphon AG, Postfach 962, CH-8212 Neuhausen am Rheinfall

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CD 1**SUITE NO. 1 G-DUR BWV 1007**

EN SOL MAJEUR / IN SOL MAGGIORE /

IN G MAJOR 17:52

1 Prélude 2:42**2** Allemande 4:19**3** Courante 2:40**4** Sarabande 2:55**5** Menuet I / II 3:32**6** Gigue 1:44**SUITE NO. 2 D-MOLL BWV 1008**

EN RÉ MINEUR / IN RE MINORE /

IN D MINOR 19:25

7 Prélude 3:45**8** Allemande 3:03**9** Courante 2:17**10** Sarabande 4:30**11** Menuet I / II 3:06**12** Gigue 2:44**SUITE NO. 6 D-DUR BWV 1012**

EN RÉ MAJEUR / IN RE MAGGIORE /

IN D MAJOR 32:47

13 Prélude 5:34**14** Allemande 8:52**15** Courante 4:08**16** Sarabande 5:11**17** Gavotte I / II 4:36**18** Gigue 4:26**CD 2****SUITE NO. 3 C-DUR BWV 1009**

EN UT MAJEUR / IN DO MAGGIORE /

IN C MAJOR 23:08

1 Prélude 4:04**2** Allemande 3:41**3** Courante 3:34**4** Sarabande 4:10**5** Bourrée I / II 4:10**6** Gigue 3:24**SUITE NO. 4 ES-DUR BWV 1010**

EN MI BÉMOL MAJEUR / IN MI BEMOLLE

MAGGIORE / IN E FLAT MAJOR 25:47

7 Prélude 4:31**8** Allemande 4:37**9** Courante 3:44**10** Sarabande 4:08**11** Bourrée I / II 5:32**12** Gigue 3:15**SUITE NO. 5 C-MOLL BWV 1011**

EN UT MINEUR / IN DO MINORE /

IN C MINOR 26:47

13 1. Prélude 6:14**14** 2. Allemande 7:07**15** 3. Courante 2:17**16** 4. Sarabande 3:58**17** 5. Gavotte I / II 4:53**18** 6. Gigue 2:18

JOHANN SEBASTIAN BACH

THE SIX SUITES FOR SOLO CELLO

PETER MARTI



THE WORK

The Cello Suites were probably written between 1717 and 1723, while Bach was Kapellmeister at the court of Prince Leopold von Anhalt-Cöthen. No autograph has survived, but we have four manuscript copies, the one made by Bach's wife Anna Magdalena being particularly significant.

Bach's visionary genius is impressively apparent in these six Suites. What marvellous music for an instrument that had barely begun to take the Viola da Gamba's place! Very few works for solo cello had been written before.

However, the Suites, for a long time, were all but forgotten. When the 19th century rediscovered J. S. Bach's music, the six works were printed in 1825, but they were considered curiosities and, at best, instrumental studies.

We are indebted to Pablo Casals for giving back to the Six Suites their deserved reputation in the early 20th century; his concerts and recordings of these works were acclaimed by audiences everywhere.

Furthermore, the 20th century finally saw significant compositions for solo cello being added to the repertoire.

THE INTERPRETATION

When I was eight years old, I first heard the Fifth Suite, played by Pablo Casals. This was the beginning of my enthusiasm for Bach's masterpiece. In these works I experience all aspects of human existence: the miracle of life, exuberant joy and poignant melancholy, the ephemeral and the eternal.

A few years ago a serious accident – which I fortunately survived without lasting effects – changed my life. At this point, I began playing the Suites with deeper consciousness, and I am grateful for being allowed to recreate this phenomenal work of art with my hands, my spirit and my soul.

I consider the Suites as a cycle. The sequence of movements is consistent: The *Prélude* is followed by the usual late baroque dance movements *Allemande*, *Courante*, *Sarabande*, *Gigue*. But after the Sarabande, Bach inserts a pair of dances: *Menuet I* and *II* (Suites 1 and 2), *Bourrée I* and *II* (Suites 3 and 4), *Gavotte I* and *II* (Suites 5 and 6). This results in three pairs of Suites, the first and last pairs containing one work each in minor mode. This transparent structure makes the evolution from one Suite to the other very patent.

The 1st Suite charms the listener with its natural simplicity. The Prélude reminds me of the moment when I first held my new born children in my arms: so small, but how perfect!

The 2nd Suite with its deep feelings forms a striking contrast. From the start, a d-minor chord leads into an atmosphere of meditative melancholy. The Sarabande is obviously the saddest of the whole cycle. The work ends with an energetic Gigue.

The 3rd Suite is full of vitality and contrasts: Breathtaking power in the final cadenza of the Prélude, fragility in the Sarabande, confidence in the First Bourrée and a reflective Second Bourrée.

The 4th Suite unites power and elegance. Through the choice of E flat-major – with the affecting c-minor as its parallel mode – Bach has obtained a wonderfully sensual sonority.

In the Prélude the majestic sequence of chords explores the various colours of sound. And what marvellous polyphony Bach allows the cello in the Sarabande and the Second Bourrée!

The 5th Suite is set in the "Destiny Mode" c-minor (Bach asks for a "scordatura": the top string has to be tuned down from a to g). The Prélude in two parts gives the whole Suite an expansive mood: after an Overture, we hear a theme full of suspense. While the following movements in the first four Suites were stylized dances, Bach here writes character pieces. This is especially true for the Sarabande: in a space apparently devoid of time it opens a window to Eternity.

The 6th Suite (originally written for a five-stringed instrument) is written in luminous D-major. The Allemande is particularly impressive: it is untypical, unearthly; the Sarabande forms a perfect sequel. The Second Gavotte sounds a surprisingly outgoing bagpipe tune. The cycle ends with a triumphant Gigue, giving a spark of Eternity to mortal life.