

Lewitus/ Bach project- Inbar Solomon

The Recorder, being ancient almost as the human voice, has similarities to singing in its essential aspects. It is the closest instrument to the soul, having no buffers between the air stream in the body and the sound coming out. This could be the reason for its suitability to describe religious texts and prayers, therefore it is so fitting that Hans Lewitus chose the instrumentation of a Recorder consort to perform J. S. Bach's sacred works. This album creates a dialogue between the Recorder and the human Voice, both being not one specific instrument, but rather a family of timbres and sounds.

This album also reflects a story about the transformation of a piece throughout four centuries. The original compositions originated in the Renaissance and Baroque period in the 16th-17th centuries after religious texts, to which J. S. Bach added a Bass line in the 18th century. More than 200 years later, at the end of the 20th century, Hans Lewitus added two additional inner voices, creating an orchestration of a Recorder consort. A couple of decades later, in 2019, I had the privilege with the opportunity and freedom to search for new orchestrations inside the framework of the Recorder consort, creating the versions for this collection that you are holding now.

My colleagues and myself were excited and delighted to contribute to such an emotional and special project. Lewitus' idiomatic composing for the Recorder reflects his deep understanding and familiarity with this family of instruments and the performers specializing in it. I am sure that Recorder players, students and amateurs worldwide will enjoy performing these beautiful pieces, and I invite you to listen and join us in this special musical journey.

In 1736, Georg Christian Schemelli published in Leipzig his *Musicalisches Gesang-Buch* (Musical song book), a collection of sacred songs with texts in the tradition of Pietism and probably intended for private contemplation. The melodies are often like simple arias rather than chorales, and the arioso-like quality of these songs makes them especially charming and sets them apart from the customary sacred songs and chorales of their time, allowing singers to create a much more intimate individual interpretation.

Bach provided the figured bass for melodies and also contributed some of his own melodies. Exactly how many and which ones is not known with exactitude.

I will not contribute to any controversy on this subject.

My father wrote arrangements for 75 of these songs and the German publisher Schott Music GmbH & Co.KG, Mainz decided to publish ,18 of them in a book titled *BACH. Geistliche Lieder in, Sacred Songs for Recorder-Quartet Arranged by Hans Lewitus* in 1974.

According to my father's book: **Track 1** *Gib dich zufrieden und sei stille* **Track 2:** *Auf Auf! Die rechter Zeit ist hier* and **Track 16:** *Kommt Seelen, diese Tag* are Johann Sebastian Bach melodies.

My intention with this CD is mainly to provide to our world the joy of his recorder arrangements, regardless of text or melody authorship, and with the exceptional interpretation by a group of wonderful talented professional Israeli artists.

Ricardo Lewitus