

THANK YOU

Heartfelt gratitude to Dennis Patrick for making this recording possible, Akemi Mercer for her ears and advice, Yehonatan Berick for constant support, Ron Searles for working magic, the Canada Council for the Arts and the Musical Instrument Bank, David Jaeger for guidance, and Alison Melville for believing in this project. I would like to especially thank the anonymous donor of the 1696 Bonjour Stradivarius Cello generously on loan from the Canada Council for the Arts Musical Instrument Bank.

CREDITS

Producers

Rachel Mercer

Akemi Mercer

Recording Engineer

Dennis Patrick

Mixing & Mastering Engineer

Ron Searles

Recorded at

Walter Hall, Toronto

September 22 & 23, 2011

Photos

David Leyes (cover)

Bo Huang (cd back)

Nikki Wesley, The Oakville Beaver Newspaper
(booklet page 5)

Akemi Mercer (booklet page 7)

C. Lantinga (Stradivarius photos)

Design

Yesim Tosuner (backyarddesign.ca)

Manufacturer

Music Manufacturing Services, Toronto

RACHEL MERCER **BACH** SUITES FOR SOLO CELLO



JOHANN SEBASTIAN BACH

CD 1

Suite No. 1 in G major, BWV 1007 18:40

1. Prelude 2:44
2. Allemande 4:57
3. Courante 2:38
4. Sarabande 2:53
5. Menuet I & II 3:34
6. Gigue 1:54

Suite No. 3 in C major, BWV 1009 22:17

1. Prelude 3:52
2. Allemande 3:57
3. Courante 3:33
4. Sarabande 3:43
5. Bourrée I & II 3:53
6. Gigue 3:19

Suite No. 5 in C minor, BWV 1011 24:10

1. Prelude 6:26
2. Allemande 5:21
3. Courante 2:03
4. Sarabande 3:11
5. Gavotte I & II 4:48
6. Gigue 2:21

CD 2

Suite No. 2 in D minor, BWV 1008 20:08

1. Prelude 3:54
2. Allemande 3:42
3. Courante 2:31
4. Sarabande 4:13
5. Menuet I & II 2:55
6. Gigue 2:53

Suite No. 4 in E \flat major, BWV 1010 24:52

1. Prelude 4:12
2. Allemande 4:24
3. Courante 3:32
4. Sarabande 4:07
5. Bourrée I & II 5:35
6. Gigue 3:02

Suite No. 6 in D major, BWV 1012 30:00

1. Prelude 5:28
2. Allemande 7:53
3. Courante 3:46
4. Sarabande 4:24
5. Gavotte I & II 4:07
6. Gigue 4:22

Recorded on the 1696 Bonjour Stradivarius Cello, generously on loan from
the Canada Council for the Arts Musical Instrument Bank

I play Bach all the time.

To flex my fingers, to find the natural resonance of a cello new to me, to let my natural voice emerge, to enjoy solitude, to explore range, key and colour of sound, to physically and mentally find grounding, to feel the vibration of earth, nature and spirit; the resonance of life, as a form of meditation, to experience the infinite nature of time.

I play Bach to find inner peace.

The Cello Suites have been a part of my cello life from the start, learning movements here and there from the Suzuki Cello books. Eventually I studied them all with different teachers, performing them on recitals, for competitions and auditions. At some point I realized that as a busy professional musician, exploring much varied repertoire, playing Bach almost daily gave me that feeling of grounding and stability that many of us seek in life. When I play Bach for myself, I lose all sense of time and self, and emerge with a quiet heart, peaceful head and steady hand. I have had the good fortune to play on a few wonderful and special instruments, and have discovered that beginning with Bach is a way for me to enter into this new relationship gently and allow the instrument's particular voice to emerge naturally.

I play Bach to enjoy the cello, unadorned.

And so, when I received the loan of the 1696 Bonjour Stradivarius Cello from the Canada Council Musical Instrument Bank, my first performance was of the Allemande from the 6th Suite. I still remember drawing the open C-string and feeling the quivering life of this beautiful instrument, an instrument which had already been alive



for 20 years when these Suites were written. I realized I was to have a special relationship with this cello and began performing the Suites as much as possible, alone and in cycles. I love sharing this music with different audiences and experiencing the reaction to this old music, played on an instrument even older, but alive and in our time. It is simple and it is beautiful.

I play Bach to share beauty.

This recording is meant to, as much as possible, capture the energy and atmosphere of a live performance. It is a representation of 30-something years of living with these Suites and the cello. My wish is that you may find some connection to this music that resonates deep within, as I have had the great fortune to experience.

Rachel Mercer
November 2013

ABOUT RACHEL MERCER

Described as a "pure chamber musician" (Globe and Mail) creating "moments of pure magic" (Toronto Star), Canadian cellist Rachel Mercer has demonstrated her love for sharing music through performance since she was three years old. Winner of the 2009 Canada Council Musical Instrument Bank Competition, Rachel was awarded the use of the 1696 Bonjour Stradivarius cello until 2012. Grand prize winner of the 2001 Vriendenkrans Competition in Amsterdam, Rachel made her European debut in the Concertgebouw and has appeared as a soloist and chamber musician on five continents. Besides this Pipistrelle release, she can be heard on Naxos, Dalia Classics and EnT-T.



JOHANN SEBASTIAN BACH

CD 1

1 - 6	Suite No. 1 in G major, BWV 1007	18:40
7 - 12	Suite No. 3 in C major, BWV 1009	22:17
13 - 18	Suite No. 5 in C minor, BWV 1011	24:10

Total Running Time: 65:17

CD 2

1 - 6	Suite No. 2 in D minor, BWV 1008	20:08
7 - 12	Suite No. 4 in E \flat major, BWV 1010	24:52
13 - 18	Suite No. 6 in D major, BWV 1012	30:00

Total Running Time: 75:12

Recorded on the 1696 Bonjour Stradivarius Cello, generously on loan from the Canada Council for the Arts Musical Instrument Bank

www.rachelmercercellist.com



Canada Council
for the Arts

Conseil des arts
du Canada



© 2013 Rachel Mercer. All Rights Reserved.
Unauthorized duplication is a violation of applicable laws.
Recorded and edited in Canada. Manufactured in Canada.

