



**Bach & Pärt**

**Arabella Steinbacher**

Christoph Koncz · Stuttgarter Kammerorchester

**BACH & PÄRT****Arvo Pärt (1935)**

1 **Fratres (version for violin, string orchestra and percussion)** 12. 34

**Johann Sebastian Bach (1685-1750)****Violin Concerto in E Major, BWV 1042**

2 I. Allegro 7. 42  
3 II. Adagio 6. 31  
4 III. Allegro assai 2. 41

**Violin Concerto in A Minor, BWV 1041**

5 I. Allegro moderato 3. 36  
6 II. Andante 6. 08  
7 III. Allegro assai 3. 45

**Concerto for Two Violins, Strings, and Continuo in D Minor, BWV 1043 \***

8 I. Vivace 3. 36  
9 II. Largo ma non tanto 6. 06  
10 III. Allegro 4. 44

**Arvo Pärt**

11 **Spiegel im Spiegel +** 11. 26

Total playing time: 68. 56

**Arabella Steinbacher**, violin

\* **Christoph Koncz**, violin 2

+ **Peter von Wienhardt**, piano

**Stuttgarter Kammerorchester****Violin 1**

Lavaard Skou Larsen (concertmaster),  
Yu Zhuang, Piotr Szabat, Katharina Fasoli,  
Amane Horie

**Violin 2**

Klaus von Niswandt, Małgorzata Keitel,  
Dorothea Knell, Kirsten Harms

**Viola**

Kamila Mayer-Mastowska, Iiro Rjakoski,  
Emanuel Wieck, Rebecca Irion

**Cello**

Nikolaus von Bülow, Ofer Canetti,  
Ulrike Eickenbusch

**Double bass**

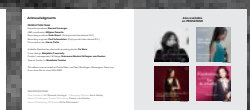
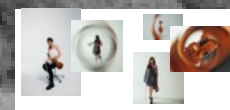
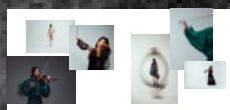
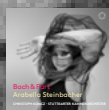
Renger Woelderink, Yeonhwa Lee

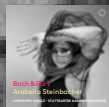
**Harpichord**

Evelyn Laib

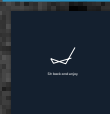
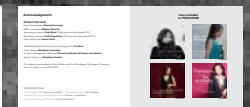
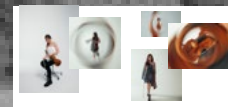
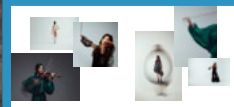
**Percussion**

Grzegorz Chwalinski





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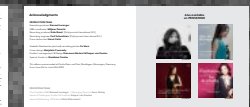
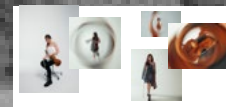
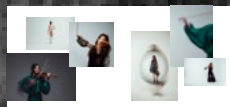
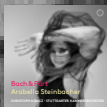




The slow movement from Bach's A Minor Concerto was the reason that, at the age of four, I knew I wanted to play the violin for the rest of my life. Of course, I had no idea at the time what that would really mean – but I was so overwhelmed by the beauty and depth of Bach's music that there was no question for me: I simply had to become a musician!

For me, Pärt's music represents our human nature, the inner struggle that we must deal with repeatedly throughout our lives. From the quiet beginning, "Fratres" which increases to absolute ecstasy... and suddenly time stands still, the feeling of eternity arises.

As different as Bach and Pärt may be, they have a spiritual and sacred origin in common. Their music takes me back to myself and brings me peace every time I hear or play it.





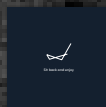
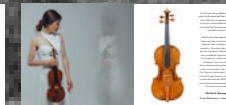
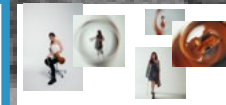
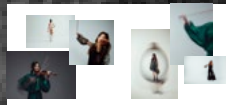
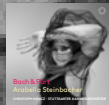
Christoph Koncz, Arabella Steinbacher  
& Stuttgarter Kammerorchester

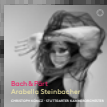
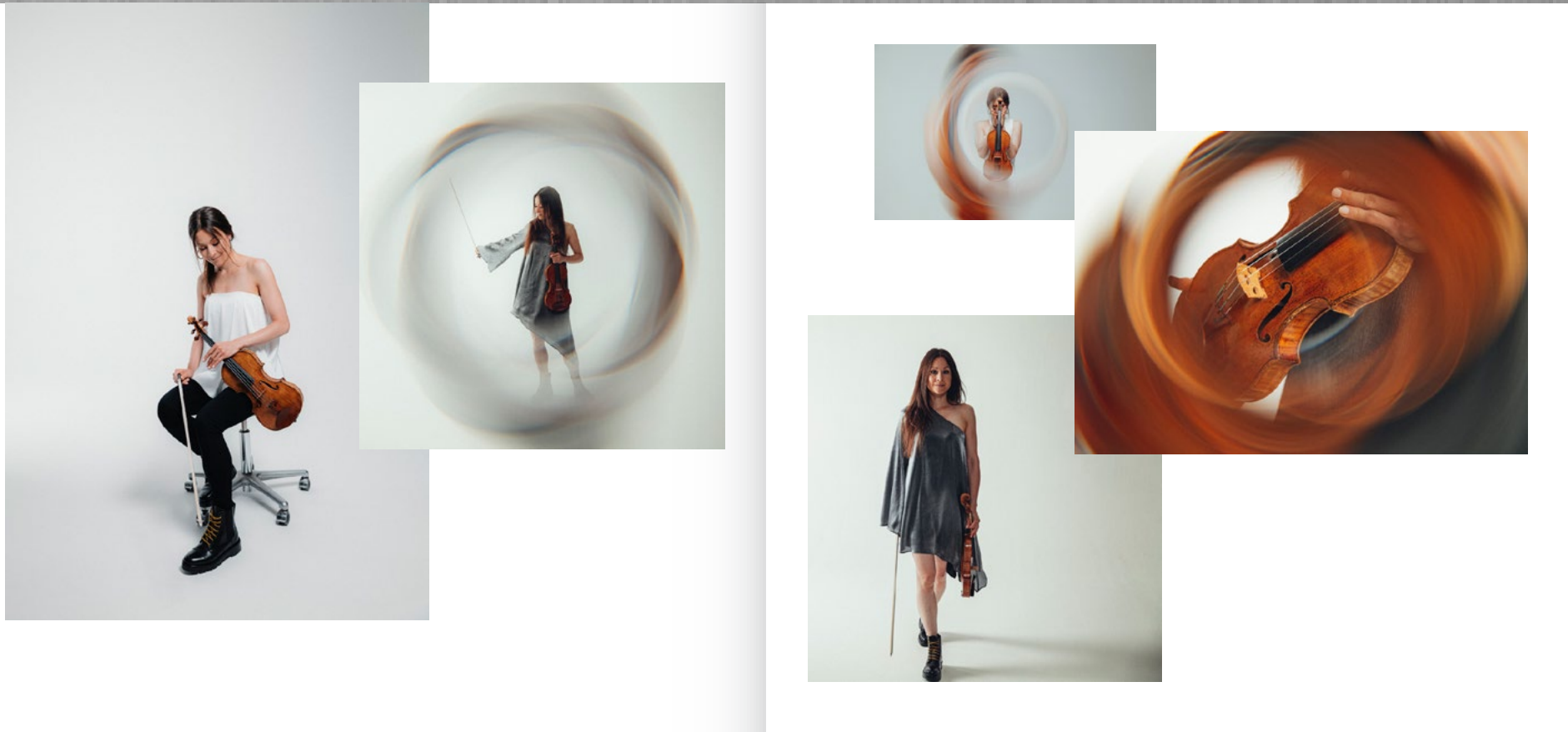


Der langsame Satz aus Bachs a-Moll Konzert war tatsächlich der Grund, aus dem ich bereits mit vier Jahren wusste, dass ich mein Leben lang Geige spielen möchte. Zu diesem Zeitpunkt hatte ich natürlich keine Vorstellung davon, was dies wirklich bedeuten würde - aber ich war so überwältigt von der Schönheit und Tiefe der Musik Bachs, dass es für mich gar keine Frage war: Ich musste einfach Musikerin werden!

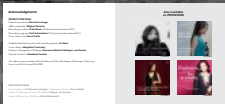
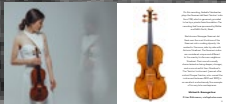
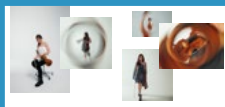
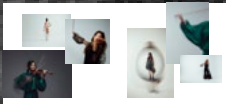
Pärts Musik repräsentiert für mich unsere menschliche Natur, den inneren Kampf, mit dem wir uns immer wieder, ein Leben lang auseinandersetzen müssen. Vom ruhigen Beginn steigert sich „Fratres“ bis hin zur absoluten Ekstase... und auf einmal steht die Zeit still. Das Gefühl der Ewigkeit entsteht.

So unterschiedlich Bach und Pärt auch sein mögen: beide verbindet der spirituelle und geistliche Ursprung. Ihre Musik führt mich jedesmal, wenn ich sie höre oder spiele, zurück zu mir selbst und lässt Frieden in mir einkehren.





Musik	
Titel	Violin
Genre	Classical
Produktion	...
...	...





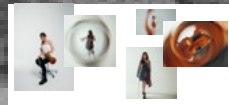
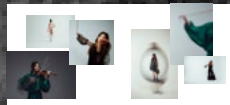
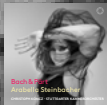
On this recording, Arabella Steinbacher plays the Guarneri del Gesù 'Sainton' violin from 1744, which is generously provided to her by a private Swiss foundation. The recording itself was sponsored by Walter and Edith Fischli, Basel.

Bartolomeo Giuseppe Guarneri del Gesù was the most illustrious of the Guarneri violin-making dynasty. He worked in Cremona, side-by-side with Antonio Stradivari. The Guarneri violins are considered unique and different to the ones by his famous neighbour Stradivari. Their sound is usually characterised as being deeper, stronger, and more colourful than Stradivari's. The 'Sainton' instrument [named after violinist Prosper Sainton, who owned the instrument between 1850 and 1890] is an excellent and extremely fine example of his very late masterpieces.

**Michael A. Baumgartner**

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## Acknowledgments

### PRODUCTION TEAM

Executive producer **Renaud Loranger**

A&R coordinator **Miljana Parcetic**

Recording producer **Erdo Groot** (Polyhymnia International B.V.)

Recording engineer **Carl Schuurbiers** (Polyhymnia International B.V.)

Piano technician **Hervé Catin**

Arabella Steinbacher photos & recording photos **Co Merz**

Cover design **Marjolein Coenrady**

Product management & Design **Francesca Mariani & Kasper van Kooten**

Special thanks to **Grozdana Carelse**

*This album was recorded at Kirche Peter und Paul, Reutlingen-Gönningen, Germany, from June 21st to June 24th 2022.*

### PENTATONE TEAM

Vice President A&R **Renaud Loranger** | Managing Director **Sean Hickey**

Head of Catalogue, Product & Curation **Kasper van Kooten**

Head of Marketing, PR & Sales **Silvia Pietrosanti**

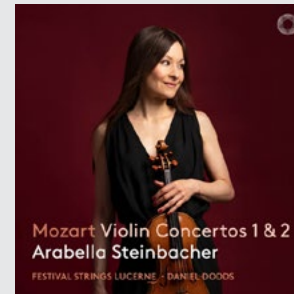
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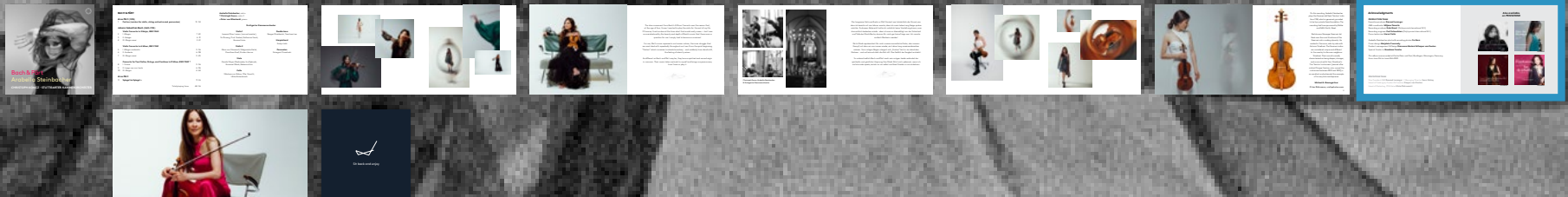
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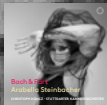
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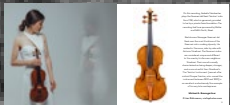
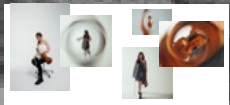
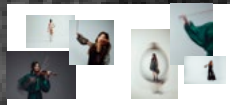
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Komposition	
Shahin Shakhmurov	
Violin	
Violoncello	
Kontrabaß	
Viola	
Klarinette	
Fagott	
Flöte	
Harfe	
Orchester	





Sit back and enjoy

