

NAXOS

**J.S. BACH**

**Cello Suites**

**(Complete)**

**Maria Kliegel**

**2 CDs**



<b>CD1</b>	<b>71:56</b>	<b>CD2</b>	<b>76:56</b>
<b>Suite No. 1 in G major, BWV 1007</b>	<b>18:08</b>	<b>Suite No. 3 in C major, BWV 1009</b>	<b>22:50</b>
1 Prélude	2:47	1 Prélude	3:58
2 Allemande	5:00	2 Allemande	3:45
3 Courante	2:28	3 Courante	3:10
4 Sarabande	2:57	4 Sarabande	4:43
5 Menuet I & II	3:27	5 Bourrée I & II	4:14
6 Gigue	1:30	6 Gigue	2:59
<b>Suite No. 2 in D minor, BWV 1008</b>	<b>20:13</b>	<b>Suite No. 4 in E flat major, BWV 1010</b>	<b>26:04</b>
7 Prélude	3:42	7 Prélude	5:20
8 Allemande	3:43	8 Allemande	4:39
9 Courante	2:01	9 Courante	3:34
10 Sarabande	4:55	10 Sarabande	4:26
11 Menuet I & II	3:18	11 Bourrée I & II	5:24
12 Gigue	2:34	12 Gigue	2:40
<b>Suite No. 6 in D major, BWV 1012</b>	<b>33:35</b>	<b>Suite No. 5 in C minor, BWV 1011</b>	<b>28:02</b>
13 Prélude	5:27	13 Prélude	6:30
14 Allemande	8:52	14 Allemande	6:57
15 Courante	3:52	15 Courante	2:14
16 Sarabande	5:48	16 Sarabande	4:41
17 Gavotte I & II	5:00	17 Gavotte I & II	5:08
18 Gigue	4:37	18 Gigue	2:33

## Johann Sebastian Bach (1685-1750)

### Cello Suites

Johann Sebastian Bach was born at Eisenach in 1685 into a family of musicians. The early death of his parents left him in the care of his eldest brother Johann Christoph, organist in Ohrdruf where he remained for five years, until becoming a pupil at the Michaelisschule in Lüneburg in 1700. Three years later he was appointed court musician in Weimar, but after a few months moved to Arnstadt as organist at the Neuekirche. In 1707 he moved to a similar position at the Blasiuskirche in Mühlhausen, where he married his cousin Maria Barbara. The following year brought appointment to Weimar as organist and chamber musician to Duke Wilhelm Ernst, one of the two rulers of the Duchy. In 1714 he was promoted to the position of Konzertmeister, consolidating still further his position as an authority on the construction of the organ and his reputation as a performer. In 1717 he left the service of the Duke, who briefly had him imprisoned for his temerity in trying to leave Weimar, and took a more congenial position as Kapellmeister to the young Prince Leopold of Anhalt-Cöthen. At Cöthen he was able to concentrate on secular music, since the Pietist practices of the court obviated the need for elaborate church music. It was only the marriage of the Prince to a woman whom Bach described as without musical interests that induced him to seek employment elsewhere.

In 1723 Bach signed a contract with the Leipzig authorities as Thomaskantor with teaching responsibilities at the Thomasschule, some of which could be delegated, and the charge of music in the principal city churches. By 1729 he had also taken on the direction of the university collegium musicum, a society established earlier in the century by Telemann, godfather of Bach's fifth child, Carl Philipp Emanuel, and the Leipzig city council's first choice as Thomaskantor. Bach remained in Leipzig as Thomaskantor until his death in 1750. His earlier years there involved him in the composition of a quantity of

church music, while the demands of the collegium musicum were met by the re-arrangement of earlier instrumental concertos for one or more harpsichords. He continued to write extensively for the keyboard and to collect and edit his earlier compositions, particularly in the four volumes of his *Clavierübung*.

Bach wrote his six *Suites* for unaccompanied cello at Cöthen, about the year 1720. It is thought that the first four, at least, were written either for Christian Ferdinand Abel, bass viol player at Cöthen, or for Christian Bernhard Linike, more probably the latter. Abel, appointed to Cöthen in 1715 is not known to have been a cellist, while Linike was distinguished rather as a player of the cello and in this capacity had been appointed to the musical establishment of the court in Cöthen in 1716, thus rejoining former colleagues from the Prussian court musical establishment, disbanded in 1713 by Friedrich Wilhelm I on his accession to his father's throne. Both musicians were friends and colleagues of Bach. The original autograph of the suites is lost and the earliest copy is that made by the Gräfenroda organist and composer Johann Peter Kellner in about 1726. This is followed by that in the hand of Bach's second wife, Anna Magdalena, made probably in 1727 or 1728 for the Brunswick-Wolfenbüttel chamber musician Georg Heinrich Ludwig Schwaneberger, who had visited Leipzig at the time and taken lessons in thoroughbass from Bach, for whose daughter Regina Johanne he stood as godfather.

Each of the six cello suites opens with a *Prélude*. *Suite No. 1 in G major, BWV 1007*, has an introductory movement in which the changing harmonies are made clear in arpeggiated form. The usual *Allemande* and *Courante* are followed by a slow *Sarabande*, with a repeated *Menuet II* framing a *G minor Menuet II*. The suite ends, as it should, with a *Gigue*.

*Suite No. 2 in D minor, BWV 1008*, opens again with an elaborate *Prélude*, ending with a series of grandiose arpeggiated chords. Once again the

*Allemande* and *Courante* lead to a *Sarabande* and a D minor *Menuet I* is repeated to frame a D major *Menuet II*, before a lively final *Gigue*.

*Suite No. 3 in C major, BWV 1009*, has a *Prélude* that is marked *Presto* in a slightly later source. This opens boldly with a descending scale and an arpeggio that ends on the resonant bottom string of the instrument. A relatively elaborate *Allemande* is paired with a simpler *Courante*, followed by a stately *Sarabande*, a well-known movement that leads to the still more familiar pair of *Bourrées*, the second in C minor. The suite ends with an energetic *Gigue*.

The fourth of Bach's cello suites, the *Suite in E flat major, BWV 1010*, opens, like the others, with a demanding *Prélude*. An *Allemande* follows, paired with a *Courante*, leading to a contrasting slow *Sarabande*. A busier first *Bourrée* is followed by a second that is simpler in texture and in the same key. The last movement is a lively *Gigue*.

The fifth and six of Bach's cello suites differ in various ways from the first four. The fifth, the *Suite in C minor, BWV 1011*, was originally written in *scordatura*, a practice sometimes found in string music of the period, with the top A string of the instrument tuned down to G. The opening *Prélude* has a slower, embellished introduction before an extended faster fugal

section in triple metre, its fugal texture largely implied. An ornamented *Allemande* is duly followed by its companion *Courante* and a slow *Sarabande* that strangely avoids the chordal pattern of its predecessors. A first *Gavotte* is repeated after the unusual compound rhythm of the second *Gavotte* and the suite ends with a *Gigue* in dotted rhythm.

The sixth of the suites, the *Suite in D major, BWV 1012*, is written for a five-string instrument, with an additional top string tuned to E. It has been suggested that Bach wrote this more difficult suite for the *viola pomposa*, a five-string viola that found occasional use from 1725 to about 1770. It seems, however, that Bach designed this work for the *violoncello piccolo*, a smaller form of cello, designed for more elaborate solo work and one that he uses elsewhere. The *Prélude* opens with the characteristic sound of *bariolage*, as the player repeats the note D on alternate strings. The *Allemande* has elaborate figuration and the companion *Courante* again exploits the wider possible range of the five-string instrument. A *Sarabande* is followed by a pair of *Gavottes*, played in alternation, and the suite ends with the customary and here demanding *Gigue*.

**Keith Anderson**

## Maria Kliegel



A native of Dillenburg, but living in Essen since 1975, Maria Kliegel is one of the leading cello virtuosi of our time and the most recorded on CD. After earlier training in Germany, she continued her studies with Janos Starker at Indiana University in the United States, and won first prize at the American College Competition, at the First German Music Competition, and at the Concours Aldo Parisot. After her triumph at the Rostropovich Competition in 1981, she began a series of outstanding international concerts and tours, playing in Basle, with the National Symphony Orchestra in Washington and with the Orchestre National de France in Paris, always accompanied by Mstislav Rostropovich conducting. Successful concert events have naturally led to numerous recording sessions for radio, television and for record labels. In 1990, when she recorded Alfred Schnittke's *First Cello Concerto*, the Russian composer recognized her interpretation as the standard recording of the work, a judgement echoed by critics when the recording appeared on Marco Polo, and later on Naxos (8.554465). Maria Kliegel appears regularly as a guest soloist at venues all over the world, as well as with her duo partner, the American pianist Nina Tichman,

and, since 2001, with her and the violinist Ida Bieler in the newly established ensemble Das Klaviertrio. She has an exceptionally wide repertoire and her versatility and interest in exploring newer works has stimulated contemporary composers to write music for her to perform, for example *Hommage à Nelson* by Wilhelm Kaiser-Lindemann (Naxos 8.554485), dedicated to Nelson Mandela. As a result of the composition's success, Maria Kliegel was invited by the former South African President to give a private recital. In March 2004 she received an invitation by the German President Johannes Rau to his Berlin residence to play at a musical soirée in a recital with Nina Tichman before a distinguished audience. Maria Kliegel's many recordings for Naxos include concertos and other cello works by Beethoven, Bloch, Brahms, Bruch, Dohnányi, Dvořák, Elgar, Lalo, Saint-Saëns, Shostakovich, Schumann, Tavener and Tchaikovsky. She has also recorded a large volume of chamber music by Brahms, Chopin, Gubaidulina, Kodály, Mendelssohn and Schubert. She plays the legendary Ex-Gendron cello made by Stradivarius in 1693, an instrument owned for over thirty years by Maurice Gendron and placed at her disposal by the Stiftung für Kunst und Kultur in North Rhine Westphalia. In November 1998, Maria Kliegel was appointed member of the board of the influential Deutscher Musikrat (German Music Council), and in 1999, she was awarded the Order of Merit of the Federal State of North Rhine Westphalia by State President Wolfgang Clement. She has served as a professor at the Cologne Musikhochschule since 1986.

Also available:



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Playing Time  
2:28:52

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Bach's six unaccompanied *Cello Suites*, written around 1720 while he was in the service of the young prince Leopold of Anhalt-Cöthen, are the first truly virtuosic works written for the instrument. Each of the *Suites* consists of a series of dance forms, although this simple description belies the astonishing variety and complexity of the music. Nearly three centuries after their composition, the *Suites* remain the supreme test of a cellist's technical and musical capability. Leading cello virtuoso Maria Kliegel performs them here on a cello made by Stradivarius in 1693.

## Johann Sebastian BACH

(1685-1750)

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## Maria Kliegel, Cello

Recorded at the Phoenix Studio, Budapest, Hungary, in May 2003  
 Producer: Ibolya Toth • Engineer: János Bohus • Editor: Mária Falvay  
 Booklet Notes: Keith Anderson

Cover image: *J.S. Bach as musical director of the Court Orchestra of Köthen c.1720*,  
 by Johann Jakob Ihle (1702-1774) (AKG-Images)

A full track list can be found on page 2 of the booklet