



Handwritten musical score for a piece titled "Suite 2 de Prelude". The score is written on ten staves. The first four staves contain the main body of the music, which is a prelude. The fifth staff is a single line with the handwritten text "Suite 2 de" written across it. The remaining six staves continue the musical notation, showing a continuation of the prelude. The notation includes various rhythmic values, accidentals, and phrasing slurs. The handwriting is in a cursive style, characteristic of 18th or 19th-century manuscripts.

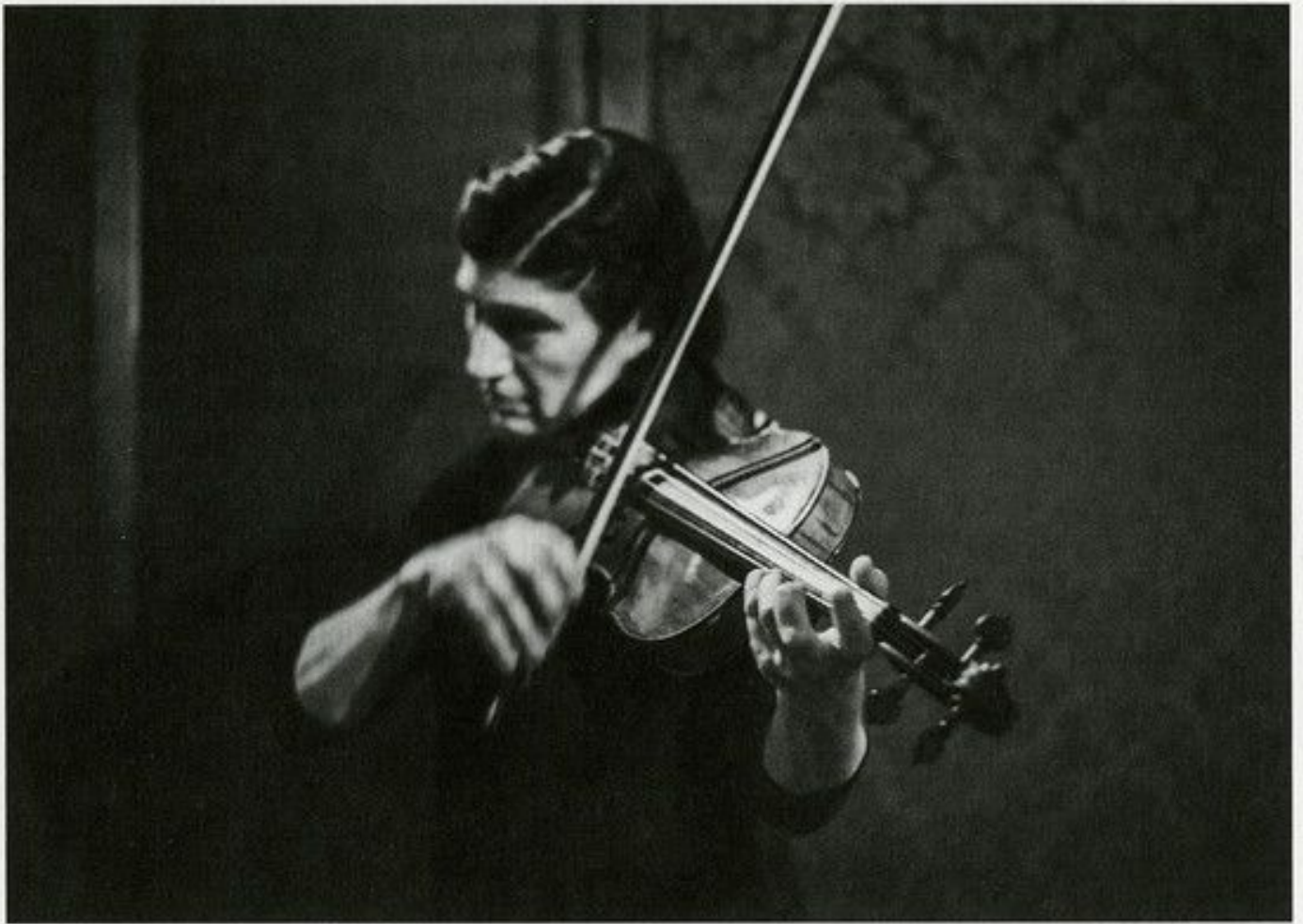


Living with Bach: a true and faithful companion who patiently provides a merciless and transparent reflection of one's failings in vision and simultaneously gives the deepest of comfort in all circumstances.

This work with music is a parable and a guide for all of life's challenges and joys – as every evening brings a hard-earned understanding, and every morning a dawning realization that yesterday's revelations were missing a layer of meaning and balance.

Whether through the Maze of the Minotaur or on the pathways of Chartres, Bach leads us to new insights as we approach the mysterious and miraculous point of intersection where craft and art become one, where intention is free of longing, where the intangible properties of energy, resonance and space create a palpable architecture and a universal home in sound.

Kim Kashkashian



Wer mit Bach lebt, hat einen wahrhaftigen und zuverlässigen Gefährten, der mit nie versiegender Geduld unseren falschen Vorstellungen einen gnadenlos klarsichtigen Spiegel vorhält und uns zugleich in allen Situationen tiefsten Trost gewährt.

Die Arbeit an der Musik ist ein Gleichnis und ein Wegweiser für alle Herausforderungen und Freuden des Lebens, denn jeder Abend schenkt uns eine mühevoll errungene Erkenntnis, und an jedem Morgen dämmert uns die Einsicht, dass in den Offenbarungen des vorigen Tages eine Ebene der Bedeutung, ein Element der Balance noch fehlte.

Ob in der Höhle des Minotaurus oder in der Kathedrale von Chartres – Bach leitet uns durch alle Labyrinth und führt uns zu immer neuen Ein- und Ausblicken, während wir uns dem geheimnisvollen, wunderbaren Schnittpunkt nähern, wo Kunst und Handwerk eins werden, wo das Streben frei von Verlangen ist und wo aus ungreifbaren Elementen wie Energie, Resonanz und Raum eine konkrete Architektur und eine universelle Heimat im Klang entsteht.

Kim Kashkashian









## J.S. Bach – Six Suites for Viola Solo

BWV 1007–1012

CD 1	1–6	<b>D minor</b>	BWV 1008	Suite II	
		Prélude			4:09
		Allemande			4:15
		Courante			2:12
		Sarabande			4:24
		Menuet I / II			3:41
		Gigue			2:57
	7–12	<b>G major</b>	BWV 1007	Suite I	
		Prélude			2:18
		Allemande			4:38
		Courante			2:56
		Sarabande			2:34
		Menuet I / II			3:38
		Gigue			4:59
	13–18	<b>C minor</b>	BWV 1011	Suite V	
		Prélude			2:28
		Allemande			4:51
		Courante			2:33
		Sarabande			3:02
		Gavotte I / II			5:50
		Gigue			2:32

CD 2	1-6	<b>E-flat major</b>	BWV 1010	Suite IV	
		Prélude			4:48
		Allemande			4:10
		Courante			3:51
		Sarabande			3:34
		Bourrée I / II			5:28
		Gigue			2:45
	7-12	<b>C major</b>	BWV 1009	Suite III	
		Prélude			3:30
		Allemande			4:00
		Courante			3:32
		Sarabande			3:30
		Bourrée I / II			4:00
		Gigue			3:33
	13-18	<b>D major</b>	BWV 1012	Suite VI	
		Prélude			5:01
		Allemande			7:28
		Courante			4:02
		Sarabande			4:17
		Gavotte I / II			5:02
		Gigue			4:46

## PRELUDE *Six Suites for Viola Solo*

Nothing quite like these suites – solo pieces coming from a low register – had existed before, and there has been a lot of speculation about the instrument, or instruments, they were designed for, whether the cello as we know it or a kind of jumbo viola, rested on the shoulder. To transfer them to the regular viola is therefore not such a stretch (or to use a specially adapted instrument in the case of the last, where the best source, a copy by Anna Magdalena Bach, indicates an instrument with a fifth, high E string). Since the viola's tuning reproduces the cello's an octave higher, the music is placed in the same region with regard to the instrument, while taking on a different kind of sombreness, a different kind of dazzlement, a different kind of self-examination.

There is always a prelude, a beginning. And so that these preludes can initiate pathways that are essentially harmonic, they spring off from the key-determining elements of arpeggio and scale – as do so many of the movements that will follow them, often along pathways that are not dissimilar. Each suite is a landscape, which each prelude sets out, with chord progressions, rhythmic features, expressive nuances and turns of phrase that will be re-encountered as succeeding movements fill in more detail.

In the sequence devised by Kim Kashkashian and Manfred Eicher for this recording, the first beginning comes from the second work in the set, perhaps the most inward, in D minor. From an arpeggio to establish that key, it immediately ventures into a diminished chord. What

was already in shadow, in the minor, becomes darker still, and, typically, the gesture returns to open several of the movements that follow. The early sources do not stipulate tempos, but this is obviously a slow movement, whose triple time gives it something of the character of a sarabande, gravest of Bach's dance measures. Gradually reaching ever higher, it touches G, the ultimate reach of these suites (except for the sixth), then falls towards a pause, followed by a grounding.

■ This choice of opener gives to the whole two-hours-plus cycle a kind of wide-spanning integrity, resolving from D minor to the D major of the final suite.

■ Along the way, in other preludes, we move through common time, whether realized in unbroken running semiquavers (G major) or in quavers stepping deeply down (C major), through triple time again but now in song (E flat) or through an excited, exciting 12/8 (D major). A particular feature of the suite that remains, the C minor, is the tuning of the top string down from A to G, which Bach introduced perhaps to facilitate some of this work's sonorous and often dark chords – as heard in the prelude, which has the form of a French overture: an introductory slow section in dotted rhythm is answered by a fugue packed almost entirely into one line. A few other movements achieve this feat of tracing fully voiced and even polyphonic music in a single line, notably the sarabande of this same suite, which almost contents itself with a single rhythmic value, primal melody.

## ALLEMANDE

Bach almost certainly wrote these suites when, in his mid-thirties, he was at the court of the young Prince Leopold of Anhalt-Köthen, fifty kilometres north-west of Leipzig. The prince, a Calvinist, had no need of church music, but evidently looked forward to instrumental works by his composer, and evidently had skilled musicians to play them – including, of course, Bach himself.

The prelude will have prepared the ground in each suite for dances in an unvarying sequence: allemande, courante, sarabande, minuet/ bourrée/gavotte (these three types each represented twice), gigue. All are movements that must travel from the tonic key put forward by the prelude to the dominant in the first section, and back to the tonic in the second, both sections being repeated. One source of the pathos of repetition may be that a return to the very beginning remains an option in the first part but not in the second. The allemande of the second suite starts with a theme that echoes through the first section in higher registers, but that the instrument cannot find again in the second, though it searches. Also missing is the delightful skid in demisemiquavers.

Small values such as these will condition choices of tempo. Of course, there are other factors as well, including dotted rhythm, which virtually determines a stateliness in the C minor suite's allemande, or a folk-tune character, which the allemandes of the C major and E flat suites have (along with many others among the dance movements, not least in these two works), and which ordains livelier movement.

## SARABANDE

Exemplary for the effect of short rhythmic values, however, is the D major allemande. Its crotchet beats divided into up to twelve parts (triplet hemidemisemiquavers), it becomes fully a slow movement, gaining an added gravity from leaning towards related minor keys. As the sense of a metre dissolves, time almost stops. But not quite. Kim Kashkashian retains a pulse, which, as throughout these recordings, comes from the music, not from the clock. Bach's dances are not for jaunting feet but made rather of shapes and images moving in the mind, and moving even here, in such stillness.

## COURANTE

In every dance the second half mirrors the first in much of its detail, supporting, confirming, progressing in the same light, yet doing so differently, becoming, through contrast, completion. The relationship is one that exists between the members of a human couple. Or between an instrument and a musician.

This twofoldness in the dances, a twofoldness met so often and each time differently, is easily taken care of by the run of the melody, how it flexes between activity and cadence. Form is not imposed but constantly in process of creation. And of course, disciplined form offers endless opportunities for interpretative nuance.

## ALLEMANDE

Listen, for example, to the C minor courante. As with the D major allemande, rhythmic values effectively predetermine tempo, but in the opposite direction, the almost unbroken run of semiquavers asking for speed and making this one of the shortest movements in the entire collection (as the D major allemande is by some way the longest). The meaning of that speed, though, is up to the performer. Is this the exhilaration of running or of running away? Kim Kashkashian holds the two in balance, her running (French *courir*, to run) being characteristically in directions signed by the music.

Or listen to the courante in this latter one's relative major, E flat, from the immediately preceding suite, for an example of how rhythmic life is stamped into each motif a little differently depending on the motif's rhythmic structure – whether it goes in quavers, semiquavers or triplet quavers, where its accents fall, and so on – so that all varieties can interact, converse, and thereby create the whole, join in a game of harmonic snakes-and-ladders.

What unites all six so different courantes is what united all six so different allemandes: metre, now  $3/4$ . There is something else, too, found in each section of every courante and only sporadically elsewhere: a bounce on the first note, unaccented-accented, upbeat-downbeat, at once affirming the starting point and forming a springboard from which the music can launch itself.



## SARABANDE

Always the succession of six movements is the same (not counting the different choices for fifth place), and always the dances are bipartite in form. With Bach, these matters of inevitability seem natural. The movements of each suite fit together not just because all are in the same key but also by virtue of motifs and harmonic progressions echoing from one to another, and of how in character and tempo the movements complement one another.

To dash, quirkiness, spirit and joy, as found in so many of the dances, the sarabandes respond with these same qualities decelerated: stilled and distilled, as if felt with the wisdom of age.

Several dimensions of aging are happening at once. Through the sequence of sarabandes we arrive in the final suite at what may be the wisest, speaking largely in chords (after the pure melody of its predecessor), chords that can only enhance the free ripple of the occasional short unaccompanied runs. Then again, within each sarabande (and, indeed, within each dance), the second section cannot but take the first into account, and in doing so will very often be longer – three times as long in the case of this D major piece.

There is also the matter of ornamentation. With very rare exceptions, Kim Kashkashian does not ornament first time round. In repeats, though, she does, in ways that not only literally ornament the line but sometimes also echo a motif, Bach's original melody so often being ornament in slow motion. Made aware that we have heard the line before,

unornamented, we are taken on further in time. But the ornamented line, not heard this way before, also gives us the music refreshed. It both was and is.

MINUET

BOURRÉE

GAVOTTE

The instrument is finding its voice, through the musician. The musician is finding a voice, through the instrument. It is the same voice. It is also an unexpected voice, coming from an instrument much more used to holding a middle or bass line. The harmony must now, most of the time, be left implicit, while the voice sings.

Uniformity shivers at this point, the first two suites having a minuet, the next two a bourrée, and the final two a gavotte. These are, of course, different forms. Not only are minuets in triple time, against the common time of the other two, but the three types of dance have distinct characters, to the extent that the two dances in each pair resemble one another far more than do the instances of the other dance types assembled here. There is no confusing, for example, the rustic bump of the bourrées with the courtliness of the gavottes.

Variety, however, folds into uniformity again – Bachian, various uniformity – since in each suite this fifth movement offers a pair of

dances, the first reprised without its repeats to complete an A-B-A pattern. Each section of the first dance is thus heard three times: plain, ornamented and, as Kim Kashkashian chooses, again plain. Not only does this enhance symmetry, it also shows that, after embellishment, which refreshes, the original can once again be fresh.

In the first three suites, the second dance of the pair is in the major mode to the first's minor (or vice versa). The coupling of major and minor at these points is another instance of the suites' reconciliation of differences, reinforced in the measure that the second dance is a variant of the first: note, for instance, how the two bourrées of the third suite begin with the same motif, in the major then the minor.

There is no alternation of mode in the subsequent three suites, but rather switch of character. In the E flat suite, for example, the bluff motif of the first bourrée gives rise, right way up and upside down, to an amusingly garrulous second section, more than three times as long as the first, after which the second bourrée could hardly be more succinct.

To take another example, the first gavotte of the C minor suite steps with a determined grace (or is it a graceful determination?), encrusted with chords as a formal jacket may be with orders, against which the second presents a single line hurrying in search of itself, running, perhaps humorously, into partial versions that slip away in different directions.

## GIGUE

Gigues are all the same, rollicking in groups of three notes, in 3/8 (D minor, C minor, C major), 6/8 (G major, D major) or 12/8 (E flat).

Gigues are customarily high-spirited. But not always (D minor).

Gigues disremember. But not always (G major, smudged with the G minor of this suite's second minuet).

Gigues are set clear towards the finish. But not always (C minor).

Gigues may re-encounter their opening themes. On the way to different destinations (E flat).

Gigues may move through passages over a drone. Sometimes (C major).

Gigues have the tang of folk music. But also bravura (D major).

Gigues complete the landscape drawn in each key, not by the composer, not by the instrument, not by the performer, but by all three – complete it and leave.

Paul Griffiths

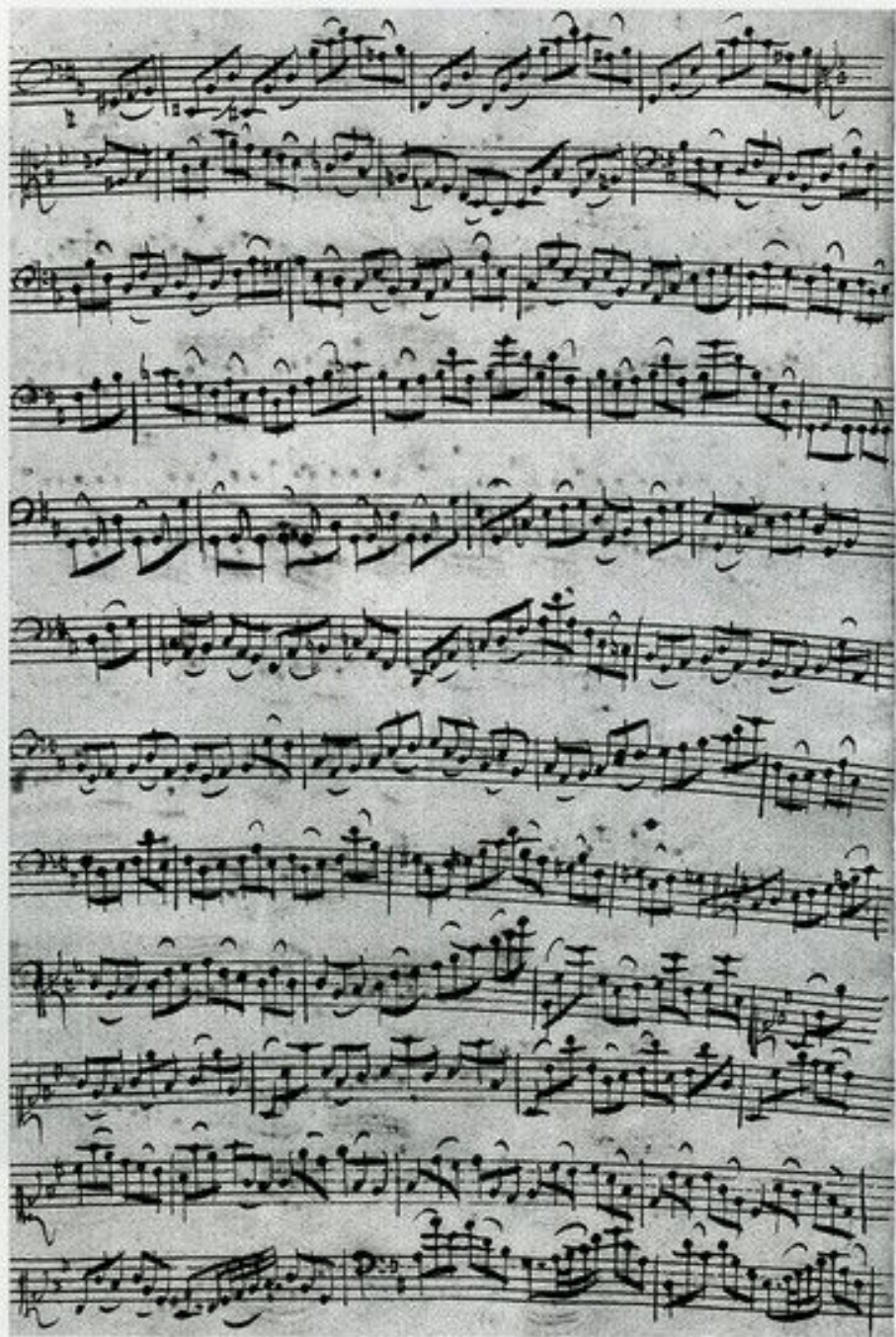


*La Fin des Sixtes*

*Suite*  
*G. Healey Gossler*

*Andante*

The image shows a page of handwritten musical notation. At the top, the title "Suite" is written in a cursive hand, followed by the composer's name "G. Healey Gossler". Below this, the word "Andante" is written in a similar cursive style. The music itself is arranged in ten staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values, rests, and dynamic markings such as "p" (piano) and "p<sup>o</sup>". The handwriting is fluid and characteristic of the late 19th or early 20th century.













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Tonmeisterin: Judy Sherman  
Liner photos: Claire Stefani,  
Caterina di Perri (1, 5, 8/9), Roberto Testi (27)  
Cover photo: Jan Kricke  
Design: Sascha Kleis  
Mastering: Christoph Stickel  
Produced by Manfred Eicher

An ECM Production

Kim Kashkashian plays a Peter Greiner viola  
and a 5-string viola made by Francesco Bissolotti,  
Cremona, 1989 (BWV 1012)

Manuscript pages of Suites II, V, VI from Anna Magdalena Bach's  
copy, made between 1727 and 1731, reprinted by courtesy of  
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