

DISC 1 (58:28)

Suite No. 1 in G major, BWV 1007

- 1 Prélude (2:39)
- 2 Allemande (4:16)
- 3 Courante (2:43)
- 4 Sarabande (3:25)
- 5 Menuet I & II (3:14)
- 6 Gigue (1:37)

Suite No. 2 in D minor, BWV 1008

- 7 Prélude (3:37)
- 8 Allemande (3:09)
- 9 Courante (2:13)
- 10 Sarabande (4:47)
- 11 Menuet I & II (3:05)
- 12 Gigue (2:37)

Suite No. 3 in C major, BWV 1009

- 13 Prélude (3:37)
- 14 Allemande (3:21)
- 15 Courante (3:19)
- 16 Sarabande (4:06)
- 17 Bourrée I & II (3:21)
- 18 Gigue (3:01)

DISC 2 (77:07)

Suite No. 4 in E flat major, BWV 1010

- 1 Prélude (4:25)
- 2 Allemande (4:29)
- 3 Courante (3:35)
- 4 Sarabande (4:21)
- 5 Bourrée I & II (4:32)
- 6 Gigue (2:30)

Suite No. 5 in C minor, BWV 1011

- 7 Prélude (6:44)
- 8 Allemande (5:35)
- 9 Courante (2:04)
- 10 Sarabande (3:01)
- 11 Gavotte I & II (4:36)
- 12 Gigue (2:15)

Suite No. 6 in D major, BWV 1012

- 13 Prélude (5:06)
- 14 Allemande (7:51)
- 15 Courante (3:39)
- 16 Sarabande (4:20)
- 17 Gavotte I & II (3:49)
- 18 Gigue (4:15)

J. S. BACH
The Six Cello Suites
performed on viola

Patricia McCarty
viola

TODAY IT STRIKES US AS INCOMPREHENSIBLE that the music of Johann Sebastian Bach should ever have been in need of revival. However, in 1789, only thirty-nine years after Bach's death, Mozart expressed amazement that so many Bach works were completely unknown to him for the rarity of their performance. By 1824, the subject of Bach prompted Beethoven to pose the question, "Why is he dead?" and to offer his own pessimistic prediction that he might live again "if he is studied, and for that we have no time." While the music of Bach has always been beloved and revered by professional musicians, it took Mendelssohn's 1829 performance of the *St. Matthew Passion* — one hundred years after its last Leipzig performance — to launch a lasting movement for public recognition.

Schumann discovered that Bach's grave in Leipzig was unmarked, and when Mendelssohn gave an organ concert to raise funds for the memorial slab, Schumann wrote in his concert review that Bach "seems

to grow more profound the oftener he is heard." It is Schumann who in 1837 publicly urged publication of Bach's complete works, and by 1850 had helped found the Bach-Gesellschaft to begin this monumental project, which was not completed until 1900.

It is believed that Bach composed the six *Suites* for solo cello between 1717-1723, during his years as Kapellmeister at the court of Anhalt-Cöthen, likely for either the cellist or bass viol player in the orchestra there. As is true of many of his instrumental works, the composer's autograph score has disappeared, and the earliest sources of these works remain the copies made from different originals by Anna Magdalena Bach and Johann Peter Kellner around 1726-30. The Bach-Gesellschaft edition was published in 1879, and it is likely a copy of this edition the young Pablo Casals discovered in a secondhand bookshop in Barcelona around 1900, a time when this music was known more as pedagogical than concert material.

Through his concert performances and legendary recordings of the cello suites, Casals guaranteed for posterity that this repertoire would be played and beloved not only by cellists, but also eventually in versions for lute, viola, violin, piano, bassoon and trombone. Since the letters of C.P.E. Bach reveal that at musical parties his father used to improvise on the works of others, "if he was in a cheerful mood and knew that the composer of the piece would not take it amiss," one

hopes that these modern day arrangements of his cello suites might be received in similar spirit. That J.S. Bach also enjoyed playing the viola makes one wonder if he might have played them on viola as well.

Sources consulted in my study of these suites include facsimiles of the Anna Magdalena Bach, the Kellner and two later eighteenth century anonymous manuscripts in the edition published by Bärenreiter in 1991, as well as the printed compilation of them in Bärenreiter's 1988 *Neue Ausgabe* edition, and the 1988 Dover reprint of the 1879 Bach-Gesellschaft edition. Bach's own transcription of the fifth suite for lute, BWV 995, was also studied in the *Neue Ausgabe* edition. Indications of slurs, ties, and even some actual notes vary tremendously among these sources, and in many cases it is up to the performer to choose from several possibilities. Bowings have been devised to convey much of the intent of the early manuscripts within the context of the modern bow. Personal preference accounts for my decisions to retain normal tuning instead of *scordatura* in the fifth suite, and to play the sixth suite in the original key of D major rather than the often done transcription to the key of G. All suites are performed in the natural acoustic of the Troy Savings Bank Music Hall in Troy, New York.

— PATRICIA MCCARTY

PATRICIA McCARTY

viola

AN ACTIVE PROPONENT OF THE SOLO VIOLA, Patricia McCarty has performed to consistent critical acclaim throughout North America, Europe and Japan, appearing as soloist with orchestras such as the Detroit Symphony, Houston Symphony, Boston Pops, Orchester der Beethovenhalle Bonn, l'Orchestre de la Suisse Romande, Turiae Camerata of Valencia, and Kyoto and Shinsei Nihon Symphonies, among others. Her recital appearances include New York, San Francisco, Boston, Detroit, Valencia, Geneva, five International Viola Congresses, and a debut at London's Wigmore Hall hailed by the *Times* to be "an outstanding exhibition of string playing of the highest American class." Winner of the First Silver Medal and Radio Prize in the Geneva International Competition when she was eighteen, Ms. McCarty has also been awarded two National Endowment for the Arts Solo Recitalist Grants and the John Knowles Paine Award for performance of new American music. Her recordings have received international accolades including *Gramophone's* "Critics' Choice" (works by Rebecca Clarke) and *Strad* "Selection CD" (Bach Cello Suites).

As chamber musician Ms. McCarty has performed at festivals including Aspen, Marlboro, Tanglewood, Sarasota, Bowdoin, Aria (Canada) and Hokkaido (Japan). She has recorded works by Brahms and

Dvorak with the Boston Symphony Chamber Players, and has toured with them as well as with Music from Marlboro, the Lenox Quartet and Boston Chamber Music Society. Other collaborations include musicians as diverse as composer Lou Harrison and his gamelan ensemble, contralto Maureen Forrester, and jazz pianist Keith Jarrett, whose work *Bridge of Light* for viola and orchestra Ms. McCarty commissioned, premiered and has recorded for ECM. She has performed numerous world premieres, and her research of viola repertoire and pedagogy has produced articles published in *Strad*, *Symphony Magazine*, *Strings*, *American Viola Society Journal*, and *American String Teacher*. Former assistant principal violist of the Boston Symphony Orchestra, Patricia McCarty presently is faculty member of the Boston Conservatory, the Longy School of Music in Cambridge, and the Meadowmount School of Music.

Recorded at the Troy Savings Bank Music Hall, Troy, New York,
September 10, 1998;
January 3, June 2, September 2, October 25, 1999;
January 16, 2000,
by agreement with the Troy Savings Bank Music Hall Corporation.

Produced by RONALD WILKISON and DAVID WALTERS
Engineered and mastered by DAVID WALTERS
Photos: SUSAN WILSON
Graphic design: ALISON TOLMAN-ROGERS
Production assistant: JENNIFER HEFLER

© & © 2000, ASHMONT MUSIC

All rights reserved. Unauthorized duplication is a violation of applicable laws. Made in USA.
www.ashmontmusic.com



