

J. S. BACH
SONATAS • PARTITAS • SUITES
COMPLETE ARRANGEMENTS FOR
SOLO RECORDER
by Frans Brüggen

BOLETTE ROED



JOHANN SEBASTIAN BACH

(1685–1750)

Sonatas · Partitas · Suites

**Complete arrangements for solo recorder by
Frans Brüggen (1934–2014)**

CD 1

11 Movements from the Sonatas and Partitas for violin solo arranged for recorder solo

from **Violin Partita No. 3 in E major, BWV 1006**

- | | | |
|---|--|------|
| 1 | Preludio | 4:15 |
| 2 | Gavotte en rondeau | 3:08 |
| 3 | Bourrée | 1:40 |
| 4 | Gigue | 2:16 |
| 5 | Adagio from Violin Sonata No. 1 in G minor, BWV 1001 | 3:56 |
| 6 | Allegro from Violin Sonata No. 2 in A minor, BWV 1003 | 7:20 |
| 7 | Allegro assai from Violin Sonata No. 3 in C major, BWV 1005 | 6:05 |

from **Violin Partita No. 2 in D minor, BWV 1004**

- | | | |
|----|-----------|------|
| 8 | Allemanda | 5:17 |
| 9 | Corrente | 3:06 |
| 10 | Sarabanda | 3:56 |
| 11 | Giga | 5:19 |

CD 2

Suites Nos. 1-3 for cello solo arranged for recorder solo

Suite No. 1 in G major, BWV 1007

1	Prelude	3:08
2	Allemande	4:46
3	Courante	2:48
4	Sarabande	2:25
5	Menuet I & II	2:52
6	Gigue	1:37

Suite No. 2 in D minor, BWV 1008

7	Prelude	3:43
8	Allemande	3:44
9	Courante	2:41
10	Sarabande	3:34
11	Menuet I & II	3:01
12	Gigue	3:05

Suite No. 3 in C major, BWV 1009

13	Prelude	3:18
14	Allemande	3:35
15	Courante	3:08
16	Sarabande	3:33
17	Bourrée I & II	3:06
18	Gigue	3:42

Bolette Roed, recorder

Recorders:

CD 1

Alto A392 Hz, boxwood, by Ralf Ehlert (after Bizey) (tracks 1-4);
Soprano 4th flute in Bb' A415 Hz, boxwood, by Jean-Luc Boudreau
(after Bressan) (track 5); Soprano 5th Flute in c'' A415 Hz, boxwood,
by Fred Morgan/Nikolaj Ronimus (after Stanesby senior) (track 6);
Alto in g' A415 Hz, boxwood, by Fred Morgan (after Bressan) (track 7);
Alto in f' A415 Hz, boxwood, by Fred Morgan (after Bressan)
(tracks 8 & 9); Alto in g' A415 Hz, boxwood, by Fred Morgan
(after Bressan) (track 10); Soprano 5th flute in c'' A415 Hz, boxwood,
by Fred Morgan/Nikolaj Ronimus (after Stanesby senior) (track 11)

CD 2

Voiceflute in d' A415 Hz, boxwood, by Fred Morgan
(after Stanesby and Bressan)





Johann Sebastian Bach

*"I was obliged to be industrious.
Whoever is equally industrious will succeed equally well."*
Johann Sebastian Bach

***Standing on the shoulders of giants:
my quest to interpret Bach and Brüggen***

The Brüggen arrangements of solo music by J.S. Bach had long been on my mind as a potential recording project. In fact, it had been more than five years since I first took on this repertoire during Polish summer music festivals and started contemplating the idea of recording this remarkable repertoire on my beloved recorder. Frans Brüggen's edition (Zen-On, 1973 & 1977) had long been sitting on my shelves and I started to formulate my goal when embarking on this great Bach adventure: to create my own version and a new way for the listener of tuning into these amazing violin and cello masterpieces.

In pursuing this goal, my musical loyalty was two-fold: in the first instance to J.S. Bach himself, but also to the superbly elegant and wise adaption by Brüggen around 40 years ago, for his beloved recorder.

But in the words of the composer himself, I was "obliged to be industrious" for a couple of years, before I felt that I had sufficiently interpreted and internalized this famous repertoire, and before I had managed to find a suitable place to record this collection.

Now, at the beginning of 2017, I had finally committed myself to the idea of taking on the challenge, but I still needed the right place to record them. A location that of course suited the recorder well, but also (preferably) a place that would complement the music and time period of J.S. Bach. Having eliminated a number of locations for reasons of sound or availability, I found myself one weekend in a rental car to the island of Als, in one of the southern-most parts of Denmark.

The crown jewel of this island is the the Augustenborg Castle (built 1770-1776), which turned out to be perfect both in terms of architecture, ambiance and acoustics. From the outside, the church (“Augustenborg Slotskirke”) looks like an integrated section of the castle, but the inside reveals a splendid rococo-style church where no expense was spared. The marble floor in combination with the wooden benches gave sufficient resonance and the high ceilings provided the “air” for the recorder in a room that was neither too large or too small.

Only the recording itself remained – *11 movements from the sonatas and partitas for solo violin, and 3 suites for solo cello*. I had found a location that suited both Bach and Brüggen.

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Brüggen, the trailblazer

The Dutch world-renowned recorder player and conductor, Frans Brüggen (1934-2014) was an eminent musician. He created a renewed focus on the recorder at a time when the instrument and its repertoire had slipped into relative obscurity. With his impressive knowledge and deep - almost intuitive - understanding of in particular 18th century music, he was of the greatest importance to the movement of the historically informed performance practice, not only related to his own instrument and its repertoire, but also to orchestral masterpieces of that time. To me, his musical expression is always essential and honest; he includes everyone who wants to listen while at the same time displaying great respect for the instrument, the composer and the historic context of the composition.

His instruments were either rare originals from the 1700's, or when discovering that humid air blown into century old wood could cause it to crack, he entered into close collaboration with the best instrument makers in the attempt to get as close to the originals as possible.

He thus re-discovered the original sound of the recorder, being either the warm and comforting tone of the alto, or an equally warm and clear tone of the soprano. He focused on the many different sizes of the recorder family and introduced dynamics, motion of the phrases, knowledge of embellishments and different styles of the 18th century music. He enlarged the repertoire of the instrument, by commissioning new works from contemporaries – and by arranging already existing works for the recorder. Just like it was common practice in the baroque time. Composers like Bach and Vivaldi did themselves arrange many of their works for different instruments, so in the work of arranging Bach's solo cello and violin pieces for recorder, Brüggem eventually did what Bach himself could have done, had he been inspired by a talented recorder player himself at the time of his compositions.

* * *

Bach, the grand master

I believe that all musicians would agree that you can continue to work on J. S. Bach's music for a lifetime. His scores will continue to challenge you and continuously reveal new colors, they can work in many different tempi and on many different instruments and it will always be valid.

Like my peers, I have always had – and continue to have – enormous respect and admiration for Bach's genius.

As a recorder player the first significant Bach solo piece you come across is his solo partita for traverso (BWV 1013). I remember approaching it with great awe and playing it in masterclasses for different teachers - they all had a varying viewpoints i.e. different ways of phrasing or articulating the music. I remember the feeling of being inferior to this amazing music that you can continue to study forever. The flute partita thus became a natural part and a staple of my repertoire.

The next pieces recorder players take up are the beautiful cantatas, organ trio sonatas, flute and violin sonatas – all perfectly fitting for the recorder. And then there are finally the big solo masterpieces like the cello suites and the violin sonatas and partitas – looking at you from afar. These works are so famous and so masterly played and recorded by many musicians, that one hesitates even more before approaching them. But perhaps this just proves the quality of the compositions, and should not prevent people from playing them. I believe that especially the Brüggen edition is an astounding treasure trove of recorder repertoire, and could – in line with the flute partita – become part of the standard repertoire of any ambitious recorder player.

* * *

Bolette, the prepared mind

A tremendous amount of preparation went into producing these recordings. I remember gazing over the Prelude from Partita III – five pages of 16th-notes – when and where and how to breathe? And I remember the single movements from the sonatas – Adagio, Allegro and Allegro Assai – sounding so elegant on the violin – why even try to make those vertiginous jumps on the recorder? The chords of the cello suites and the many low E's demanding cover of half the bottom hole to create a tone lower than the instrument's "natural" lowest note F.

Reading about Bach and his contemporaries, tracking down Frans Brüggen's own vinyl recording of the suites, studying the facsimiles and working on the scores were naturally involved. Deciding about the keys and which recorders to use. The difficult choice whether to stay in the original key of the suites – or change the original key and instead try to obtain a warmer deep sound with a voice flute in d' – a recorder two notes lower than the normal f-instrument for which Brüggen intended his arrangements.

My quest fulfilled

It eventually all made sense – the breathing became a natural part of the phrasing, the jumps were overcome and the music became part of me. I decided to stay in the original keys during the 11 movements for solo violin and change recorders accordingly. And to play the suites on the beautiful voice in d', thus transposing them down a minor second.

I really loved working on this material and could go on for hours, days and weeks, trying to create a beautiful version of Bach's music – beautiful enough to make my audience relax and enjoy the many colors of the suites and their different dance movements, the virtuosic partitas and the extravagant or deeply engaging sonata movements.

Back in the Augustenborg Castle, my dreamteam of producer Stephan Reh and baroque violinist Aureliusz Goliński, provided the perfect setting and professional guidance throughout the intense and inspiring recording process.

I have a humble wish that this recording has fulfilled my dual loyalty to Bach and Brüggen and will make the listener relax, enjoy and dig into the many small details of the recorders' universe. The language is not spoken out loud, but the message should stand out clear and precise nevertheless. It demands from the listener to sharpen his/her ears, listen to the finer details and dive into the world of Bach and the recorder.

Bolette Roed

Bolette Roed is a Danish-born recorder player continuously striving to extend the instrument's repertoire beyond its established role in Early Music, towards new frontiers of improvisation, folk, and world music. This inquisitive perspective has led her to perform in various unique ensembles, notably the Alpha constellation, a double prize winner at Denmark's Radio's chamber music competition in 2006 and finalist both in the prestigious New York Concert Artist Guild Competition 2008 and the 2010 TEREM Crossover Competition in St. Petersburg. Bolette Roed showcases her range as a soloist as she was awarded DR's "Artist of the year 2005" and is fluent in the world of Medieval, Renaissance, Baroque and Contemporary Music. She further aspires to adapt canonical classical works to the recorder, and stays in constant dialogue with and commissions new works from today's composers.

Since 2004, Bolette Roed has toured extensively as a soloist with the baroque orchestra Arte dei Suonatori and has performed as a soloist with Concerto Copenhagen, the Danish National Chamber Orchestra, the Danish National Symphony Orchestra and the world's oldest orchestra, the Royal Danish Orchestra. Furthermore, she enjoys performing with her ensembles Elephant House Quartet, Concert Pastoral and Sarbak/Roed duo, and she regularly records with orchestra Arte dei Suonatori, with her own ensembles as well as featured appearances.

Bolette Roed is also a devoted and passionate recorder teacher at the Royal Danish Academy of Music in Copenhagen and orchestrates various master classes across Europe. She is also the co-founder of Denmark's baroque music festival "Midsommerbarok" during the Copenhagen summer. Bolette Roed is finally, also a medical doctor from the University of Copenhagen.

www.boletteroed.com



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