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Records

Bach Goldberg Variations | String Trio

CAMERATA
RCO

Members of the Royal Concertgebouw Orchestra

Joh. Seb. Bach

Johann Sebastian

Bach

Goldberg-Variationen

BVW 998

Alle mit verschiedenen Aufzeichnungen
Transkription für Streichtrio 1998

Goldberg Variations
Transcription for String Trio by

Imogen Cooper
London / Paris

Johann Sebastian Bach 1685-1750

Goldberg Variations

BWV 988, Arranged for string trio
by Dmitry Sitkovetsky

Camerata RCO
Members of the Royal
Concertgebouw Orchestra

Annebeth Webb Violin
Jeroen Woudstra Viola
Honorine Schaeffer Violoncello

CD 1

- 1** ARIA
- 2** VARIATIO I
- 3** VARIATIO II
- 4** VARIATIO III Canone all'Unisono
- 5** VARIATIO IV
- 6** VARIATIO V
- 7** VARIATIO VI Canone alla Seconda
- 8** VARIATIO VII Al tempo di Giga
- 9** VARIATIO VIII
- 10** VARIATIO IX Canone alla Terza
- 11** VARIATIO X Fughetta
- 12** VARIATIO XI
- 13** VARIATIO XII Canone alla Quarta
- 14** VARIATIO XIII
- 15** VARIATIO XIV
- 16** VARIATIO XV Canone alla Quinta

- 17** VARIATIO XVI Ouverture
- 18** VARIATIO XVII
- 19** VARIATIO XVIII Canone alla Sesta
- 20** VARIATIO XIX
- 21** VARIATIO XX
- 22** VARIATIO XXI Canone alla Settima
- 23** VARIATIO XXII
- 24** VARIATIO XXIII
- 25** VARIATIO XXIV Canone all'Ottava
- 26** VARIATIO XXV Adagio
- 27** VARIATIO XXVI
- 28** VARIATIO XXVII Canone alla Nona
- 29** VARIATIO XXVIII
- 30** VARIATIO XXIX
- 31** VARIATIO XXX Quodlibet
- 32** Aria da Capo

Total Time 84'03



Perhaps a sleeping pill would have been more practical

Tragic vaudeville in one act
by Thomas A. Beijer

Place and time of action: Dresden, 1743.

Persons:

COUNT CARL HERMANN VON KEYSERLINGK
Russian diplomat. Suffers from insomnia.

JOHANN GOTTLIEB GOLDBERG
Brilliant sixteen-year-old harpsichordist, in the private services of the count.

DOCTOR – silent role

Scene 1

The doctor's office.

COUNT CARL HERMANN VON KEYSERLINGK: Doctor. I can't sleep.

DOCTOR: *(Looks at the Count for a while. Finally, he shrugs his shoulders.)*

Changement.

Scene 2

The Count's bedroom. The Count lies in bed, wearing a pointy nightcap with a long tassel. The young maestro Goldberg preludes a bit on the harpsichord.

COUNT CARL HERMANN VON KEYSERLINGK:

How kind it was of Johann Sebastian, to compose me a new book of keyboard music! 'Perhaps this will make you fall asleep', he wrote. Well, let's hope so. Because that idiot doctor wasn't very serviceable... Hey, Goldberg! Will you please stop playing those stupid scales? Play me Herr Bach's new piece! (*Annoyed, Goldberg looks up from the keyboard. He mumbles something inaudible, takes a brand new, leather bound score from a pile, puts it on the music rack, opens it and starts playing.*)

COUNT CARL HERMANN VON KEYSERLINGK:

Ah... (*Sinks deeper into his pillows.*) How wonderful that is... Good old Sebastian! Simply marvellous! Although, it's suspiciously similar to the Chaconne in G Major by that bloke from Halle, what's his name again, that weirdo who went to London. Well, never mind. Luckily, plagiarism isn't a big sin in the eighteenth century. In contrary to the twentyfirst one. I mean - I can imagine. My God, what a beautiful, restful little aria! And I think it's working already... I'm drowsing... I'm dozing off... Must not forget to send Sebastian a golden goblet filled with one hundred Louis d'Or tomorrow... (*He yawns and falls asleep. Then, Goldberg plays the first variation. The Count jumps straight upright in bed.*)

What on earth! That clown composed a cycle of variations! But what a strange one! The first variation should be a mild, lightly varied version of the theme, not a polonaise! (*Goldberg plays Variation 2*) And now the three four-time suddenly changed into a two-four time... Very unconventional indeed. (*Variation 3*) Oh. It's already done with the two-four time. And now we get a canon, on the unison, I think - yes, the second voice starts on the same note as the first one, one bar later. (*Variation 4*) A *passepied!* Now suddenly it becomes a dance suite! I have to sleep! Not to dance! (*Variation 5*) Look at that guy Goldberg, crosses his hands one over the other like a mad man, what a virtuoso... (*Variation 6*) Another canon. But this one is on the second. So the next one must be on the third. If not, I'll eat my nightcap. (*Variation 7*) No! It's a *gigue!* Does Sebastian really think I'm able to sleep with this dance music? Now the canon on the third has to come - (*Variation 8*) Wrong again! Another virtuoso variation with crossed hands... Well, a promise is a promise... (*The Count takes off his nightcap and starts chewing on the tassel. Goldberg plays Variation 9*) Oh. There it is. Canon on the third. Oh. There it is. Canon on the third. (*The Count puts his nightcap back on.*) (*Variation 10*) A four-part fugue... How wonderful... Never heard a fugue subject with this many ornaments... (*Variation 11*) What's this? A toccata? scales, triads, trills, Goldberg has his hands full with it... (*Variation 12*) Canon on the fourth. Seems like Sebastian wants to go through the whole octave with those canons. But first, he will come again with some kind of dance, I suppose...

(Variation 13) Yup: *Sarabande*. *(Variation 14)* And again a virtuoso toccata. By far the most virtuoso one 'till now...*(Variation 15)* What a shock! For the first time not G Major anymore, but g minor... Such melancholic ascending notes... Such... Hey. Wait a sec... Seems to be... Yes: it's a canon in the fifth. But the second voice is mirrored, goes exactly the other way around... *(Variation 16)* And we're back in Major. How majestic it is, this *ouverture* in the French style... *(Variation 17)* Unbelievable, the way Sebastian makes something genius out of almost nothing, now he builds an entire variation on just some rising and falling thirds! *(Variation 18)* There we are: the canon on the sixth. *(Variation 19)* How beautiful! Just like a nice, little musical snuff box... *(Variation 20)* There he goes again, that Goldberg, with his crossed hands. I wonder if they ever clash... *(Variation 21)* The second variation in g minor. Canon on the seventh. Then we should be near the end, because the octave is actually the unison again. Had that already. How gorgeous this variation is, and how sad... *(Variation 22)* And how consoling this one is! *(Variation 23)* And how virtuoso this one! Look at Goldberg's hands, just like a playing pair of dragonflies... This has to be the final variation. *(Variation 24)* No! Can't believe my ears! A canon in the octave! Johann Sebastian, you genius! Is this the final variation then, now the circle is round? *(Variation 25)* Another one! In minor! So after this one there has to come another one, because it cannot end in minor. What a touching, sorrowful, even tragic variation this is, and how inventive and remarkable are all those chromatic shades, like the shifting colors of a pearl... *(Variation 26)* And what a great contrast, such a

cheerful toccata! This has to be the end. *(Variation 27)* Allright. Now I'll eat my nightcap: a canon on the ninth. *(He takes off his nightcap, but is too astonished to eat it.)* Never heard something like this... *(Variation 28)* How many hands does that Goldberg have? I can hear a bass line and a melody, but I also all kinds of trills in between. Here, Johann Sebastian clearly anticipates on Beethoven. *(The Count's astonishment is so big that it doesn't even comes to his mind that he has never heard of Beethoven, since he is not even born yet.)* *(Variation 29)* Now this has to be the final variation, with its enthusiastic, proud chords. *(Variation 30)* No! *Quodlibet!* On a German folk song! *(He sings along: Ich bin solang niet bei dir g'west, ruck her, ruck her!)* Most merry! This must be the end, no other possibility. *(Aria da capo. In disbelief, the Count gazes at Goldberg. Then, finally, he starts to eat his nightcap.)*

CURTAIN



BarcaNova Records

Was founded in 2015. A unique event in the world of classical music in every aspect. Passion, Perfection and Perseverance. These are our core beliefs that form the basic pillars of success found in every release from BarcaNova Records.

But besides these core beliefs, creating a beautiful piece of musical art requires even more. Musicians, producers, instruments and equipment. Four separate components required to create the very best classical music. Four separate components, which BarcaNova Records fuses to perfection. When the artist is provided with the right tools and is given the freedom to play from the heart, truly unique music is the end result. This is the heart of our philosophy and we are more than delighted to release our first vinyl and SACD together with Camerata RCO.

Founder Hubert Koekenberg is constantly seeking special music productions. Music productions that need to touch and move people emotionally. Nothing is more special than the feeling in your body after a beautiful concert. That is the feeling we want to capture. That is the feeling we want to realise through our unique core beliefs.

BarcaNova Records.
Passion, Perfection and Perseverance.

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Thoughts on Bach Goldberg Variations by Dmitry Sitkovetsky

For me Bach has always been very much the life force of music. He knew something that others didn't know about the secrets of composition. A lot of it is inspiration but it is also a fantastic technique and perseverance. It's enlightened. I've recorded the solo sonatas and partitas twice, in 1984 and once in 1997, and I hope to be able to record them again before I retire. I've spent my most wonderful hours with Bach, not only as a player but also as an arranger, transcribing the Goldberg Variations.

'I was so taken by the last recording Glenn Gould made of it: for me, that was something so different from everything I knew about Bach that I became almost obsessed with the piece. I wanted very much to be part of it. I thought a string trio would be a suitable combination and I started it as a pleasurable exercise for myself. I spent two months between tours and concerts arranging it, probably the most joyous two months I've ever spent with Bach. But now it's taken on a life of its own: it's become almost standard repertoire for string trios, and even a ballet was staged to it. I remember holding the score in my hand back in 1985, "Goldberg Variations for String Trio" published by Doblinger and the recording of it on Orfeo - it was something I'd done as a hobby and all of a sudden there it was!

That's the wonderful thing about transcriptions: once you have finished it, your work is done. Being a performer, every concert is like a rehearsal for the next concert and it's always a learning process. It gave me a serious impetus to do some more, and since I formed my chamber orchestra, I've done something around 50 transcriptions. I love transcribing; that's really my hobby.'





Camerata RCO

Is a unique ensemble. Consisting of members of the Royal Concertgebouw Orchestra in Amsterdam. Playing in the orchestra is a tremendous experience for them. However, they like to expand this joy by playing together in a small ensemble, which results in a unique chemistry.

Not only is the repertoire of a small ensemble different, chamber music has a more intimate and personal feel. It is refreshing for Camerata RCO to get to know their colleagues in the orchestra better and to play in unique locations. Camerata RCO is fully independent on their repertoire, is completely free to choose what they play, where they play it and with whom.

Camerata RCO plays many concerts in the Netherlands and abroad. The ensemble has residencies in Spaarndam and Dordrecht, as well as Festival Amfiteatrif in Levanto, Italy. They have performed in cities such as New York, Minsk, Tokyo, Seoul, Vienna, Rome, Madrid and Honolulu. The energy that results from these concerts is what inspires most.

camerata-rco.com

Bert van der Wolf

This High Definition Surround Recording was Produced, Engineered and Edited by Bert van der Wolf of NorthStar Recording Services, using the 'High Quality Musical Surround Mastering' principle. The basis of this recording principle is a realistic and holographic 3 dimensional representation of the musical instruments, voices and recording venue, according to traditional concert practice. For most older music this means a frontal representation of the musical performance, but such that width and depth of the ensemble and acoustic characteristics of the hall do resemble 'real life' as much as possible.

Some older compositions, and many contemporary works do specifically ask for placement of musical instruments and voices over the full 360 degrees sound scape, and in these cases the recording is as realistic as possible, within the limits of the 5.1 Surround Sound and the AURO-3D 9.1 standard. This requires a very innovative use of all 6 loudspeakers and the use of completely matched, full frequency range loudspeakers for all 5 discrete channels. A complementary sub-woofer, for the ultra low frequencies under 40Hz, is highly recommended to maximally benefit from the sound quality of this recording.

northstarconsult.nl







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