

J.S. Bach (1685-1750) Suites

Apollo Ensemble



This recording presents alternative settings of three famous works by J.S.Bach, all are attributed to Bach himself. Some of these unfamiliar versions predate the better-known ones. It is not our purpose to contribute to a debate on authenticity, rather to provide the listener with a perspective in which transparency and balance reveal the essential structural integrity of the pieces, aspects which are arguably somewhat veiled in the fuller later versions. Bach's compositional process entailed transcribing and reworking. The juxtaposition of different versions lays bare his compositional method, adapting his own materials to suit differing venues and acoustics conditions, making use of different textures and subtle differences in phrasing and harmony.

In the 2nd and 3rd suites, we have been influenced by Joshua Rifkin's research into the earliest sources of these works and have omitted the flute which appears in a later version. Consequently the flute part is played by the violin. The transposition from B-minor to A-minor –brings out a more resonant quality in the string consort. Similarly, the 3rd suite is now presented in a string version of the better-known setting with trumpets and oboes. What is lost in pomp and grandeur is gained in transparency and clarity. Musicologists confirm that the version presented here predates the better known version with trumpets and timpani. The resulting sonority enables us to better appreciate Bach's intricate thought processes.

Within this chamber music concept, Bach works to incorporate elements of French style [itself influenced by Italian music] fusing German counterpoint

with dance movements to create an alchemy of unusual clarity.

In presenting these the leanest and cleanest versions of Bach's orchestral ouvertures, we have attempted to make the music's structure more perceptible to the listener.

Apollo – son of Zeus and Leto, is the god of light, fine arts and harmony and leader of the nine Muses.

The Apollo Ensemble, founded in 1992, lives up to its name: *ensemble* – together. For the group, ensemble-play means to search for the extremes of playing together and to pursue an intense interaction between its musicians. Apollo is the Greek sun-god who is accompanied by the nine muses, the goddesses of the arts and sciences. These different art forms and the science of playing together are the main source of inspiration for the Apollo Ensemble's projects and programmes. The Apollo Summeracademy, an international course for chamber music is a yearly recurring event. In 2008 the chamber music festival Travelling in Baroque was added in order to programme a wealth of special chamber music around the Apollo Ensemble. The Apollo Ensemble performs all over the world in many leading festivals and major concert halls.

David Rabinovich, violinist and artistic leader of the Apollo Ensemble. The Apollo Ensemble's artistic leader is violinist David Rabinovich. Born in the former Soviet Union, Rabinovich studied with Zahar

Bron at the Glinka Conservatory in Novosibirsk. After completing his studies, he became Bron's assistant. In Novosibirsk he performed with the Novosibirsk Philharmonic Orchestra and the Novosibirsk Opera Orchestra. In 1994 he came to the Netherlands to study the baroque violin at the Royal Conservatory of The Hague. Today, the range of his activities is both diverse and international; he is a violinist in several prestigious baroque orchestras, such as the Amsterdam Baroque



Orchestra, the Orchestra of the Age of Enlightenment, and King's Consort. The conductors he has worked with include Simon Rattle, William Christie, and Philippe Herreweghe. Ton Koopman often invites Rabinovich to his orchestra as leader of the second violin section or as participant in his chamber music programs.

Rabinovich is very passionate about chamber music, the most intense form of ensemble playing and musical interaction. Leading a chamber music ensemble without a conductor is only one of his many talents. Under his guidance the Apollo Ensemble has developed into a top rate ensemble with a clear vision of its own.

Recordings

David Rabinovich's music can be enjoyed from countless CD-, radio- and DVD recordings, among which the complete Bach cantatas, the suites, Fontana's sonatas and Bach's Brandenburg concertos, on various labels.. His longstanding experience as solo player, artistic leader and concertmaster makes David Rabinovich a frequently invited guest-musician to give master classes, lead projects or coach ensembles.

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CRC 3083

DDD

Suite IV, BWV 1069	(23:13)
1 Overture	12:09
2 Bourrée I & II	2:22
3 Gavotte	2:07
4 Menuet I & II	4:07
5 Rejouissance	2:27

David Rabinovich, Igor Ruhadze – violin, Tamara Mkrtychyan - viola, Sergei Istomin – cello, Ofer Frenkel , Gilberto Caserio, Peter Tabori– oboe, Thomas Oltheten - bassoon ,
Marion Boshuizen – harpsichord

Suite II, BWV 1067	(22:12)
6 Overture	10:23
7 Rondeau	1:47
8 Sarabande	2:40
9 Bourrée I & II	1:44
10 Polonaise	3:03
11 Menuet	1:09
12 Badinerie	1:24

David Rabinovich – violin solo, Daria Gorban – violin I ripieno, Igor Ruhadze – violin II, Tamara Mkrtychyan – viola, Sergei Istomin – cello, Marion Boshuizen – harpsichord

Suite III, BWV 1068	(22:13)
13 Overture	9:45
14 Air	4:14
15 Gavotte I & II	4:08
16 Bourrée	1:04
17 Gigue	3:00
Total time:	67:41

David Rabinovich & Igor Ruhadze – violin, Tamara Mkrtychyan – viola, Sergei Istomin – cello,
Marion Boshuizen – harpsichord
Pitch: a1 = 392 Hz



Recorded August 2008 & July 2009 at Doopsgezinde Kerk Deventer, The Netherlands. Produced by Helix Audio, Bert van Dijk. Engineered by Thomas Oltheten. Cover: Poussin: *David's Triumph*.
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