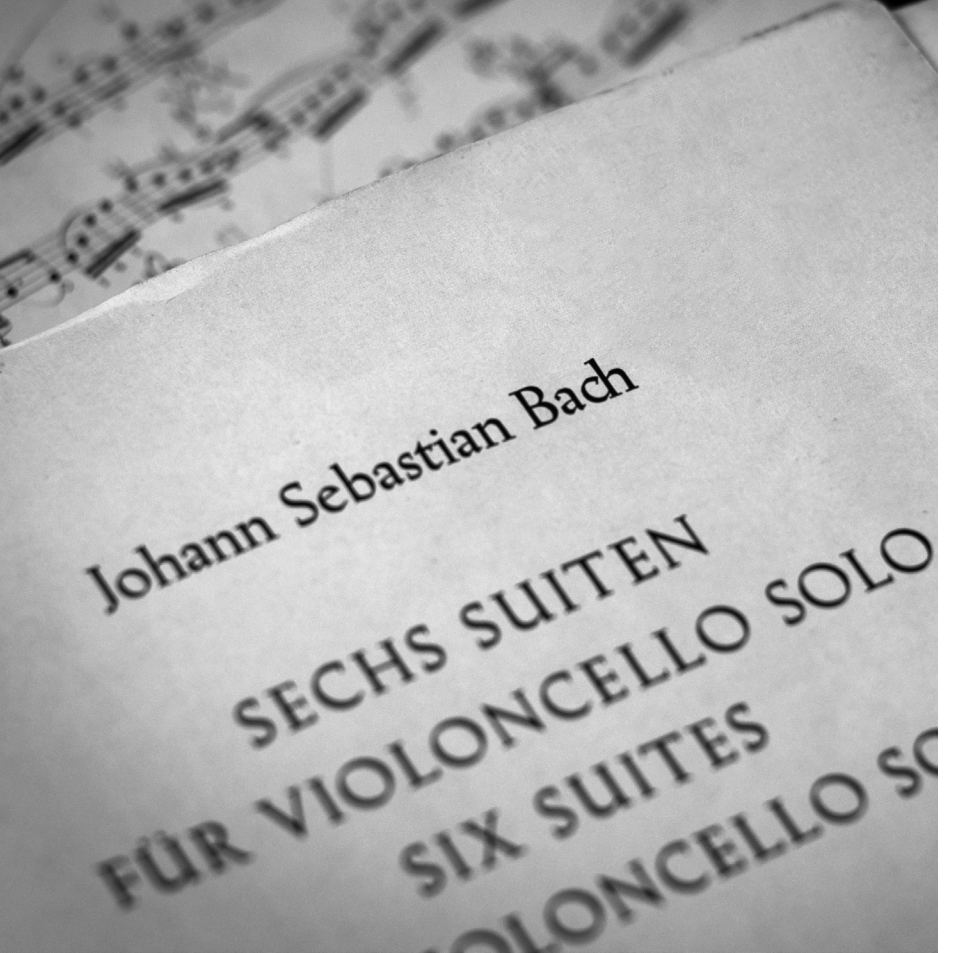


Bach | Complete Suites for Unaccompanied Cello  
Played by Quirine Viersen

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Johann Sebastian Bach

SECHS SUITEN

FÜR VIOLONCELLO SOLO

SIX SUITES

VIOLONCELLO SOLO

**Johann Sebastian Bach** 1685-1750

BWV 1007-1012 Complete Suites  
for Unaccompanied Cello

**Played by Quirine Viersen**

# CD 1

## Suite I in G Major BWV 1007

<b>1</b>	Prelude	02:13
<b>2</b>	Allemande	03:46
<b>3</b>	Courante	02:29
<b>4</b>	Sarabande	03:00
<b>5</b>	Menuet I & II	02:58
<b>6</b>	Gigue	01:47

## Suite VI in D Major BWV 1012

<b>7</b>	Prelude	04:36
<b>8</b>	Allemande	06:34
<b>9</b>	Courante	03:49
<b>10</b>	Sarabande	04:25
<b>11</b>	Gavotte I & II	04:12
<b>12</b>	Gigue	04:24

## Suite II in D minor BWV 1008

<b>13</b>	Prelude	03:12
<b>14</b>	Allemande	03:06
<b>15</b>	Courante	01:52
<b>16</b>	Sarabande	04:59
<b>17</b>	Menuet I & II	02:53
<b>18</b>	Gigue	02:36

## Suite III in C major BWV 1009

<b>19</b>	Prelude	03:06
<b>20</b>	Allemande	03:28
<b>21</b>	Courante	02:43
<b>22</b>	Sarabande	04:07
<b>23</b>	Bourree I & II	03:35
<b>24</b>	Gigue	03:10

## Suite V in C minor BWV 1011

<b>25</b>	Prelude	05:51
<b>26</b>	Allemande	05:05
<b>27</b>	Courante	02:03
<b>28</b>	Sarabande	04:19
<b>29</b>	Gavotte I & II	04:21
<b>30</b>	Gigue	02:05

## Suite IV in E flat major BWV 1010

<b>31</b>	Prelude	03:53
<b>32</b>	Allemande	03:58
<b>33</b>	Courante	03:43
<b>34</b>	Sarabande	04:46
<b>35</b>	Bourree I & II	04:58
<b>36</b>	Gigue	02:31



## The life energy of Bach

Quirine Viersen returns to the cello suites of Johann Sebastian Bach on the new label BarcaNova Records. She decided she wants to share with you the development she has gone through after deep inner work. Just as the cello suites were a new journey for Bach, they signify now the same for her. "How you are as a person, will reflect in the way you play the music. My story has changed and together with my journey also the way I play. More than ever before I have a story to tell. "

It was in 2010, just after the birth of her eldest daughter that Viersen recorded Bach's cello suites for the first time on the label Globe - a beautiful and precious blueprint of her life at that time. "Those recordings are very much connected to the beginning of my new life. Your own life renews through the new life you gave. "

But after the birth of her twin daughters two years later, Viersen found herself in desperation about her life as a professional musician. She was less visible on stage because of motherhood and wondered why she wanted to play cello anyway. The music of Bach proved to be her anchor during this challenging period in her life. "Bach gave me, time and again, life energy. Through his purity he brought me back to my own purity and closer to the answer on my questions. "

So again, she immersed herself in Bach's cello suites, fascinated by the process that composing must have been for Bach himself. Never had he chosen this form for his musical expression. Due to the enormous development in length and size of the structure, Viersen suspects that they have been an experiment for Bach himself, possibly even study material. "The further you get into the suites, the larger the intervals and bigger the technical challenges. It demonstrates that Bach was becoming more and more aware of the enormous possibilities. Therefore I think I know that they have been a new quest for Bach, a new journey, a journey of which I have the honour to make it over and over again. Music is never the same, always in motion and therefore there is always a new story to tell. "

## **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 next VINYL and SACD together with Quirine Viersen.

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 realize through our unique core beliefs.

BarcaNova Records.

Passion, Perfection and Perseverance.

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## Biography Quirine Viersen

*'Flexibility is a musical element'*

'It is essential to me to study and perform music on an emotional level. Searching for the human element in the composer's background brings me closer to the music. It seems the right way to let the listener join me in the flow, to become "unchained" together. Heinrich Schiff once described me as a *Bauchmusiker*. Next to the values of analysis and knowledge, my music-making does follow its most powerful path when it comes from the gut.'

'Motherhood is closely linked to my career. My children are a constant mirror to everything I do, think and feel. This has given me new and invigorating ways in communicating through music. It is as if I don't *play* anymore, I just *am*.'

### Stepping stones

Quirine's father, Yke Viersen (cellist in the Royal Concertgebouw Orchestra), was a logical first influence on her talent, followed by Jan Decroos and Dimitri Ferschtman. At sixteen, Quirine was the youngest prize winner ever at the Scheveningen International Music Competition.

The insights of Ralph Kirshbaum, Natalia Gutman and Heinrich Schiff proved to be defining. Schiff's teaching on the 'Navarra' technique enriched her playing greatly. Amongst others, she was prize winner at the Rostropovich Competition Paris 1990, at the International Cello Competition Helsinki 1991, and at the Tchaikovsky Competition Moscow 1994. In the same year, she received the most prestigious classical state prize, the Dutch Music Award.

## **Creative collaborations**

Being awarded the Credit Suisse Young Artist Award, Quirine performed with the Vienna Philharmonic under Zubin Mehta at the Lucerne Festival in 2000.

Since then, Quirine has played the cello concerto repertoire with the Royal Concertgebouw Orchestra under Herbert Blomstedt, Ingo Metzmacher and Bernard Haitink, Netherlands Philharmonic Orchestra/Marc Albrecht, St. Petersburg Philharmonic Orchestra/Valery Gergiev, Frankfurt Radio Symphony/Hugh Wolff, Israel Philharmonic Orchestra/Georges Pehlivanian, Vienna Chamber Orchestra/Heinrich Schiff, Malmö Symphony Orchestra/Lawrence Renes, Tokyo Metropolitan Symphony Orchestra/Jean Fournet and others.

Recent engagements include the Barber *Cello Concerto* (Niederrheinische Sinfoniker under Diego Martin-Etxebarria), Korngold's *Cello Concerto* (at the International Cello Biennial Amsterdam) and the *cello arrangement of Mozart's Flute Concerto* (Arnhem Philharmonic Orchestra/Lucas Macias Navarro and the Netherlands Chamber Orchestra).

After working and recording extensively with Silke Avenhaus for almost twenty years, Quirine has sought out new duo collaborations. Recitals with pianist Enrico Pace kicked off with great success at the Concertgebouw, Amsterdam in 2017. Previous and continuing collaborations include Antje Weithaas, Thomas Beijer, Leonidas Kavakos and Liza Ferschtman; with invitations from Delft Chamber Music Festival, Rheingau Music Festival, Mondsee Tage, Luzerner Festwochen and the Salzburger Festspiele.

Quirine Viersen performs on the 'Joseph Guarnerius Filius Andreae' from 1715, previously played by André Navarra and kindly provided by the Dutch National Instrument Fund.





## 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](http://northstarconsult.nl)



## De Koepelkerk, Renswoude

Until 1638 the inhabitants of Renswoude churched in Scherpenzeel. In April 1638 Johan van Reede, Heer van Renswoude, submitted a request to the States of Utrecht to have his own church and preacher. This permission was granted fast and on the 11th of November 1638 the first minister, Michaël Middelhoven, was confirmed. In August 1639 the first stone of the present church was placed construction lasted until 1641.

The church is build in renaissance style, the design is a Greek cross with a dome supported by pillars, or Ionic columns. A special feature is the weather vane which has the shape of a fish, in Greek ICHTVS. Translated these refer to the first letters of the words Jesus Christ God's Son Saviour. The main entrance of the church is pointing towards the castle because it was originally a castle chapel for Protestant worship. The 17th century entrance portal was removed during the restoration of 1935-1937. During this restoration the square facing brick was placed one and a half meters lower. The stone contains the alliance weapons of Van Reede-Van Eede and is decorated with the Danish order of the Elephant. The 8 escutcheons depicted in the oval medallions on the dome's ceiling are from the donors who provided financial support for the construction of the church. Hanging below them are twelve regal coats of arms. Furthermore, on the north side there are still the mourning coats of arms which can be compared with tombstones in a graveyard and which are in memory of the Heren en Vrouwen van Renswoude who are buried in the crypt. The church contains also a 17th century pulpit with a rich brass reader, a reader's lectern and a wooden offering block dating from 1649 with a baptism basin holder. The consistory dates from 1855, but has subsequently undergone some modifications. In 1922, Maximilian Jacob Leonard Baron Taets van Amerongen van Renswoude renounced all rights and transferred the building to the Reformed Church Congregation.







**Recorded at**, Koepelkerk, Renswoude, The Netherlands  
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**Recording producer**, Bert van der Wolf

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