

J.S. BACH

Six Suites for Viola Solo
BWV 1007-1012

Simone Libralon



Johann Sebastian Bach 1685-1750
Six Suites for Viola Solo BWV 1007-1012

Suite No.1 BWV1007

1. I. Prélude	2'58
2. II. Allemande	2'41
3. III. Courante	1'26
4. IV. Sarabande	1'30
5. V. Menuet I / II	2'13
6. VI. Gigue	1'03

Suite No.2 BWV1008

7. I. Prélude	4'30
8. II. Allemande	1'52
9. III. Courante	1'18
10. IV. Sarabande	2'45
11. V. Menuet I / II	1'55
12. VI. Gigue	1'27

Suite No.3 BWV1009

13. I. Prélude	4'29
14. II. Allemande	2'13
15. III. Courante	1'39
16. IV. Sarabande	2'21
17. V. Bourrée I / II	2'29
18. VI. Gigue	1'56

Suite No.4 BWV1010

19. I. Prélude	3'42
20. II. Allemande	2'16
21. III. Courante	1'51
22. IV. Sarabande	2'17
23. V. Bourrée I / II	3'55
24. VI. Gigue	1'41

Suite No.5 BWV1011

25. I. Prélude	6'53
26. II. Allemande	3'23
27. III. Courante	1'06
28. IV. Sarabande	1'24
29. V. Gavotte I / II	3'08
30. VI. Gigue	1'14

Suite No.6 BWV1012

31. I. Prélude	4'53
32. II. Allemande	3'49
33. III. Courante	2'07
34. IV. Sarabande	2'51
35. V. Gavotte I / II	3'20
36. VI. Gigue	2'21

*Conforto e spiritualità,
Energia e tecnica,
Austerità e leggerezza,
Amore per la vita.*

Bach's *Suites BWV 1007-1012* are, unquestionably, among the most important works composed for an unaccompanied string instrument. Their extraordinary compositional quality means they can assimilate, with remarkable adaptability, to the full range of taste and style associated with any historical and artistic period. The way they can lend themselves to differing interpretations ensure they always exercise a "contemporary" appeal.

In Bach's work we have a lifelong companion that unfailingly touches that emotional chord we need in the varied and contrasting moments of human experience - a safe haven reserved for intimate spirituality.

This recording is the result of a long period of study, concerts and research that led me to develop my own style hand-in-hand with establishing the character of this work.

The decision not to play any *ritornello* passages is central to the modern vision I want to convey. Nowadays, in the digital age, our sense of time and, by that token, our notion of listening, are radically different. Our lives are increasingly frenetic and we are showered with stimuli. The passage of time is non-stop and the pace, seemingly, is ever quicker.

I've always thought of the sound of Bach in keyboard-related terms: fresh and light like a harpsichord, with the depth and solemnity of the organ, but sensed throughout as a continuum that conceals great compositional and conceptual complexity.

Johann Sebastian Bach (1685–1750) wrote the Suites BWV 1007–1012 between 1717 and 1723, when he was *Kapellmeister* in Köthen. A Suite is a set of compositions in dance style. The original structure was a sequence of four main dances, different in nature and tempo: an Allemande (moderately paced); a Courant (lively); a Sarabande (meditative); and a Gigue (bright and jovial). Bach adds a Prélude at the beginning of each Suite to set the general tone of the composition and he includes Galanteries (*Menuets* in Suite I and II, *Bourrées* in Suite III and IV, and a *Gavotte* in Suite V and VI) between the Sarabande and the Gigue.

The sixth Suite, originally intended for Viola Pomposa (a five-stringed instrument) and written in the key of D major is presented here in the G major version for Viola.

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A member of LaVerdi, Milan Symphonic Orchestra, **Simone Libralon** began his viola studies in Italy, before continuing with Andreas Willwohl at the Nuremberg University of Music. After participating in several masterclasses with major viola players, including Jurij Bashmet and Kim Kashkashian, he was inspired to pursue a career as a soloist.

In recent years he has given recitals to highlight the viola's distinctive features, presenting a soloist repertoire that ranges from the instrument's origins through to contemporary viola compositions. His transcriptions of other important works arranged for the viola are also included. As a soloist Simone also undertakes studies and co-operates with various exponents of several artistic fields such as painting, literature, and architecture, extending to astrology and other cultural themes: his aim is to identify contrasts and similarities that deepen and emphasize emotional perception as a whole.

As a chamber music player, Simone has worked with Alessandro Commellato, the Apollon Musagete Quartett and I Solisti della Verdi. His earlier musical experience includes a period as Principal viola in the Miami Music Festival and playing in the Orchestra Cherubini conducted by Riccardo Muti.



to Bianca and Alessandro