

# Six Shades of Bach

## Max Lilja



## SIX SHADES OF BACH

### Suite 1, "Köthen" (After J.S. Bach's BWV 1007)

1	I. Prélude	2. 40
2	II. Allemande	1. 44
3	III. Courante	1. 13
4	IV. Sarabande	1. 15
5	V. Minuet I & II	1. 36
6	VI. Gigue	1. 10

### Suite 2, "Maria" (After J.S. Bach's BWV 1008)

7	I. Prélude	4. 21
8	II. Allemande	1. 41
9	III. Courante	1. 23
10	IV. Sarabande	2. 36
11	V. Minuet I & II	1. 08
12	VI. Gigue	1. 52

### Suite 3, "Anna Magdalena" (After J.S. Bach's BWV 1009)

13	I. Prélude	2. 46
14	II. Allemande	1. 45
15	III. Courante	1. 31
16	IV. Sarabande	2. 03
17	V. Bourrée I & II	1. 42
18	VI. Gigue	1. 44

### Suite 4, "Leipzig" (After J.S. Bach's BWV 1010)

19	I. Prélude	4. 49
20	II. Allemande	2. 12
21	III. Courante	1. 54
22	IV. Sarabande	1. 55
23	V. Bourrée I & II	2. 36
24	VI. Gigue	1. 58

### Suite 5, "Death" (After J.S. Bach's BWV 1011)

25	I. Prélude	6. 12
26	II. Allemande	2. 49
27	III. Courante	1. 28
28	IV. Sarabande	1. 34
29	V. Gavotte I & II	1. 59
30	VI. Gigue	2. 09

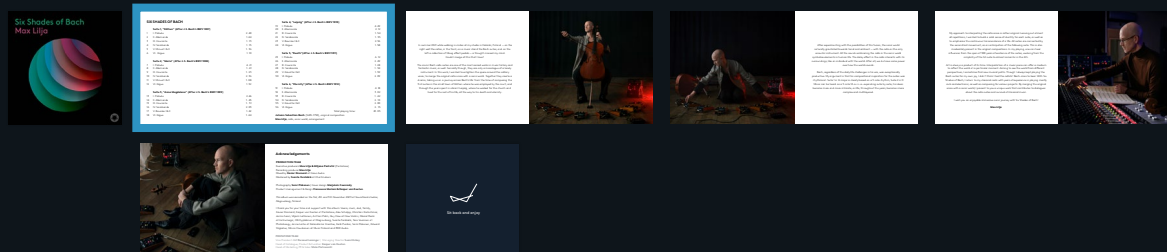
### Suite 6, "Eternity" (After J.S. Bach's BWV 1012)

31	I. Prélude	4. 18
32	II. Allemande	3. 02
33	III. Courante	1. 42
34	IV. Sarabande	2. 10
35	V. Gavotte I & II	2. 00
36	VI. Gigue	2. 15

Total playing time: 81. 05

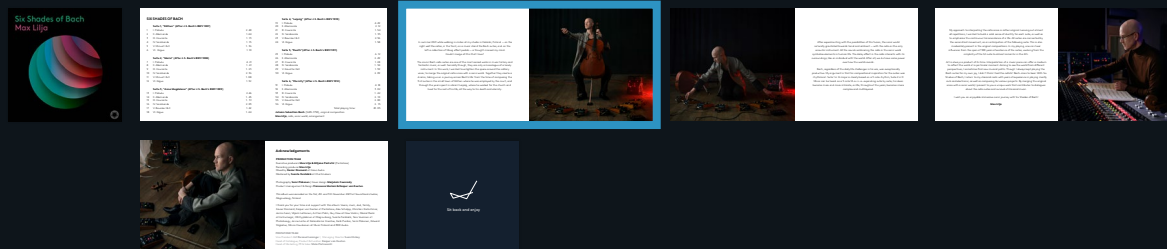
**Johann Sebastian Bach** (1685-1750), original composition

**Max Lilja**, cello, sonic world, arrangement



In summer 2021 while walking in circles at my studio in Helsinki, Finland — on the right wall the cellos, in the front, on a music stand the Bach suites, and on the left a collection of Moog effect pedals — a thought crossed my mind.  
 Could I merge all this that I love?

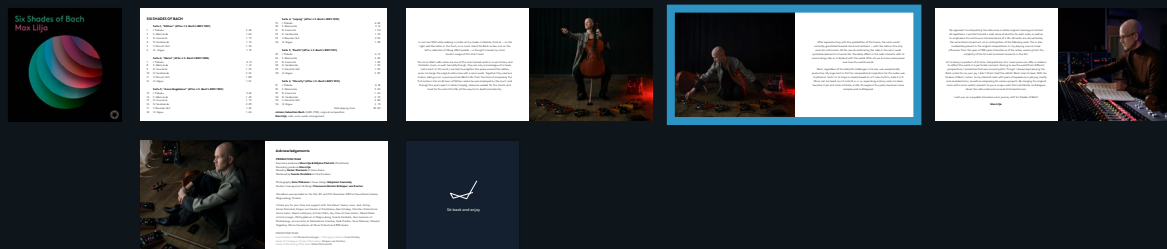
The iconic Bach cello suites are one of the most sacred works in music history and fantastic music, as well. Sonically though, they are only a monologue of a lonely instrument. In this work, I wanted to enlighten the space around the solitary voice; to merge the original cello score with a sonic world. Together they create a drama, taking us on a journey across Bach's life: from the time of composing the first suites in the small town of Köthen where he was employed by the court, and through the years spent in vibrant Leipzig, where he worked for the church and lived for the rest of his life, all the way to his death and eternity.





After experimenting with the possibilities of this fusion, the sonic world naturally gravitated towards tonal and ambient – with the cello as the only acoustic instrument. All the sounds embracing the cello in the sonic world symbolise elements in human life. The delay effect in the cello interacts with its surroundings, like an individual with the world. After all, we do have some power over how the world sounds.

Bach, regardless of the daily life challenges in his era, was exceptionally productive. My argument is that his compositional inspiration for the suites was rhythmical. Suite 1 in G major is clearly based on a 3 note rhythm, Suite 2 in D Minor can be heard as a 5 note M-a-r-i-a – expanding suite by suite, his ideas become more and more intricate, as life, throughout the years, becomes more complex and multilayered.

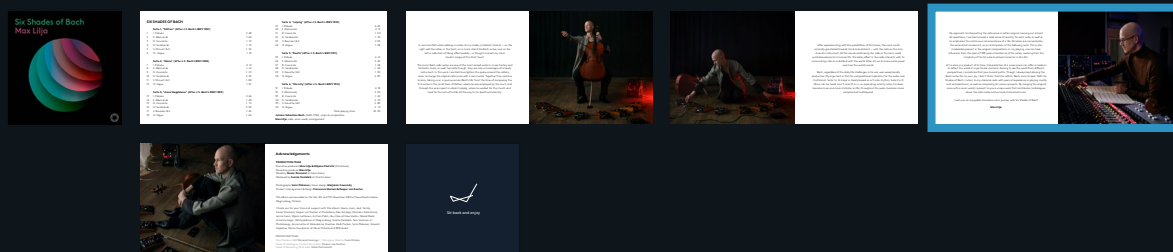


My approach to interpreting the cello score is rather original. Leaving out almost all repetitions, I wanted to build a solid sense of identity for each suite, as well as to emphasise the continuous transcendence of a life. All suites are connected by the second last movement, as an anticipation of the following suite. This is also moderately present in the original compositions. In my playing, one can hear influences from the span of 300 years of existence of the suites, evolving from the simplicity of the 1st suite to almost romantic in the 6th.

Art is always a product of its time. Interpretation of a music piece can offer a medium to reflect the world at a particular moment. Aiming to see the world from different perspectives, I sometimes find new musical paths. Though I always kept playing the Bach suites for my own joy, I didn't think I had the cellists' Bach-cross to bear. With Six Shades of Bach, I return to my classical roots with years of experience in playing mostly rock and electronic, as well as composing for various projects. By merging the original score with a sonic world, I present to you a unique work that contributes to dialogues about the cello suites and survival of classical music.

I wish you an enjoyable immersive sonic journey with Six Shades of Bach!

**Max Lilja**





## Acknowledgements

### PRODUCTION TEAM

Executive producers **Max Lilja & Miljana Parčetić** (Pentatone)

Recording producer **Max Lilja**

Mixed by **Xavier Dromard** at Caius Audio

Mastered by **Svante Forsbäck** at Chartmakers

Photography **Sami Piskonen** | Cover design **Marjolein Coenrady**

Product management & Design **Francesca Mariani & Kasper van Kooten**

*This album was recorded on the 3rd, 4th and 5th November 2023 at Soundtrack studios, Magnusborg, Finland.*

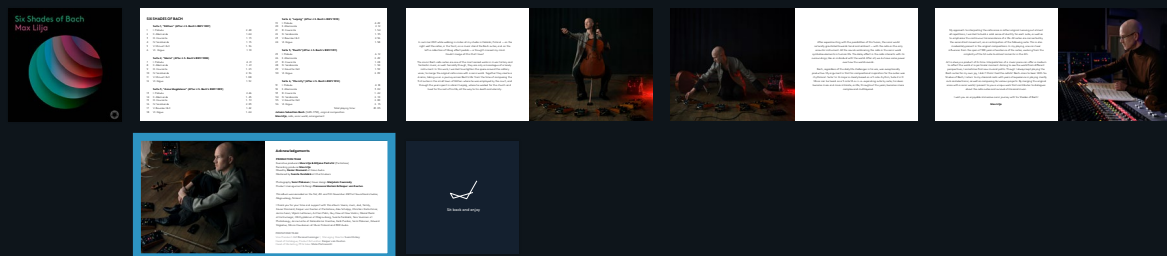
I thank you for your time and support with this album: Veera, mum, dad, family, Xavier Dromard, Kasper van Kooten at Pentatone, Alex Scholpp, Christian Kretschmar, Jarmo Saari, Viljami Lehtonen, Anttoni Palm, Guy How at How Violins, Marcel Reski at Instrumagic, Olli Kyykkänen at Magnusborg, Svante Forsbäck, Tero Vuorinen at Photoboogy, Janne Laiho at Kalasatama Creative, Eerik Purdon, Sami Piskonen, Edward Stigzelius, Minna Huuskonen at Music Finland and RME Audio.

### PENTATONE TEAM

Vice President A&R **Renaud Loranger** | Managing Director **Sean Hickey**

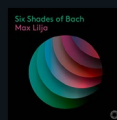
Head of Catalogue, Product & Curation **Kasper van Kooten**

Head of Marketing, PR & Sales **Silvia Pietrosanti**



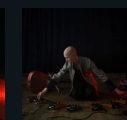
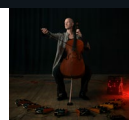


Sit back and enjoy



Track	Time	Track	Time
1. Prelude in G major, BWV 1001	0:00	11. Minuet in G major, BWV 1001	0:00
2. Minuet in G major, BWV 1001	0:00	12. Minuet in G major, BWV 1001	0:00
3. Minuet in G major, BWV 1001	0:00	13. Minuet in G major, BWV 1001	0:00
4. Minuet in G major, BWV 1001	0:00	14. Minuet in G major, BWV 1001	0:00
5. Minuet in G major, BWV 1001	0:00	15. Minuet in G major, BWV 1001	0:00
6. Minuet in G major, BWV 1001	0:00	16. Minuet in G major, BWV 1001	0:00
7. Minuet in G major, BWV 1001	0:00	17. Minuet in G major, BWV 1001	0:00
8. Minuet in G major, BWV 1001	0:00	18. Minuet in G major, BWV 1001	0:00
9. Minuet in G major, BWV 1001	0:00	19. Minuet in G major, BWV 1001	0:00
10. Minuet in G major, BWV 1001	0:00	20. Minuet in G major, BWV 1001	0:00

Information about the album, including track listing and artist details.



Information about the album, including track listing and artist details.

Information about the album, including track listing and artist details.

Information about the album, including track listing and artist details.



Information about the album, including track listing and artist details.

