

A photograph of violinist Midori Seiler playing a violin. She is wearing a black long-sleeved dress and has her eyes closed in concentration. The background is a plain, light grey color. The text is overlaid on the image in large, white, sans-serif font.

MIDORI SEILER

BACH

THE VIOLIN

SONATAS

Sei Solo.

Violino
senza
Basso
accompagnato.

Libro Primo.

Da

John Eliot Gardiner
Violino.



Violin Sonata No. 1
G minor, BWV 1001

- 01 **Adagio** 4:26
- 02 **Fuga Allegro** 4:42
- 03 **Siciliana** 3:50
- 04 **Presto** 3:38

Violin Sonata No. 3
C major, BWV 1005

- 09 **Adagio** 4:37
- 10 **Fuga** 13:47
- 11 **Largo** 3:30
- 12 **Allegro assai** 6:56

Violin Sonata No. 2
A minor, BWV 1003

- 05 **Grave** 4:04
- 06 **Fuga** 7:19
- 07 **Andante** 5:34
- 08 **Allegro** 5:32

MIDORI SEILER

Violine

“A triumph of spirit over matter”

PHILIPP SPITTA

This statement by Bach’s biographer Philipp Spitta to sum up the Ciaccona in Partita No. 2 in D minor is in fact true of the entire *Sei Solo* cycle. The sublimity and originality of these compositions can never be emphasised enough. Johann Sebastian Bach extravagantly draws on his rich fund of musical idiom to create harmonies and tone colours that reveal his masterstroke: by applying rigidly entrenched rules he gives free rein to the creative spirit. The rules of “pure composition”, which until this cycle were applied only in large-scale polyphonic works for ensembles and in choral and keyboard works, are now being imposed by Bach on the little four-stringed violin in an uncompromising and, at times, awe-inspiring manner. Did I become a violinist to play Bach’s solo works or do I play Bach’s solo works in order to be a violinist? All I can say for sure is that my inner urge to play and master these pieces has been my motivation for many years, an ambition that continues to push me to the limits and beyond. The *Sei Solo* works are but a small part of Johann Sebastian Bach’s phenomenal oeuvre. Yet, their performance is the most important part of my violin-playing career and the tribute to my many hours of practice.

MIDORI SEILER





»Triumph des Geistes über die Materie«

PHILIPP SPITTA

Diese Charakterisierung des Bach Biographen Philipp Spittas zum Ciaconna der zweiten Partita trifft auf den gesamten Zyklus der »Sei Solo« zu. Das Superlativhafte und Originäre dieser Kompositionen kann nie zur Genüge hervorgehoben werden. Verschwenderisch greift Johann Sebastian Bach mit Harmonik und Farbreichtum in den Fundus seiner Klangsprache, um dabei seine große Meisterschaft zu offenbaren: Mit Hilfe festgezurrtter Regeln dem kreativen Geist die größte Freiheit zu ermöglichen. Die Regeln des »reinen Satzes«, die bislang nur in der Polyphonik des großen Klangapparates für Ensemble oder Chor- sowie Tastenwerken Anwendung fanden, zwingt Bach der kleinen viersaitigen Violine auf, kompromisslos und bisweilen fingerbrecherisch. Bin ich Geigerin geworden, um Bachs Solowerke zu spielen, oder spiele ich Bachs Solowerke, um Geigerin zu sein? Ich weiß nur so viel: Der innere Antrieb, diese Stücke zu spielen, zu »meistern«, ist seit vielen Jahren mein Motor, der mich immer wieder an Grenzen führt und darüber hinaus. Innerhalb des gewaltigen Lebenswerkes Johann Sebastian Bachs sind die »Sei Solo« nur ein kleiner Bestandteil. Innerhalb meines Geigerinnenlebens sind sie jedoch der Hauptteil, Lebenswerk meiner Übestunden.

MIDORI SEILER

Recorded at

Johann-Sebastian-Bach-Saal, Köthen from September 26 – 28, 2015



MIDORI SEILER violin

INES KAMMANN recording producer & mastering engineer

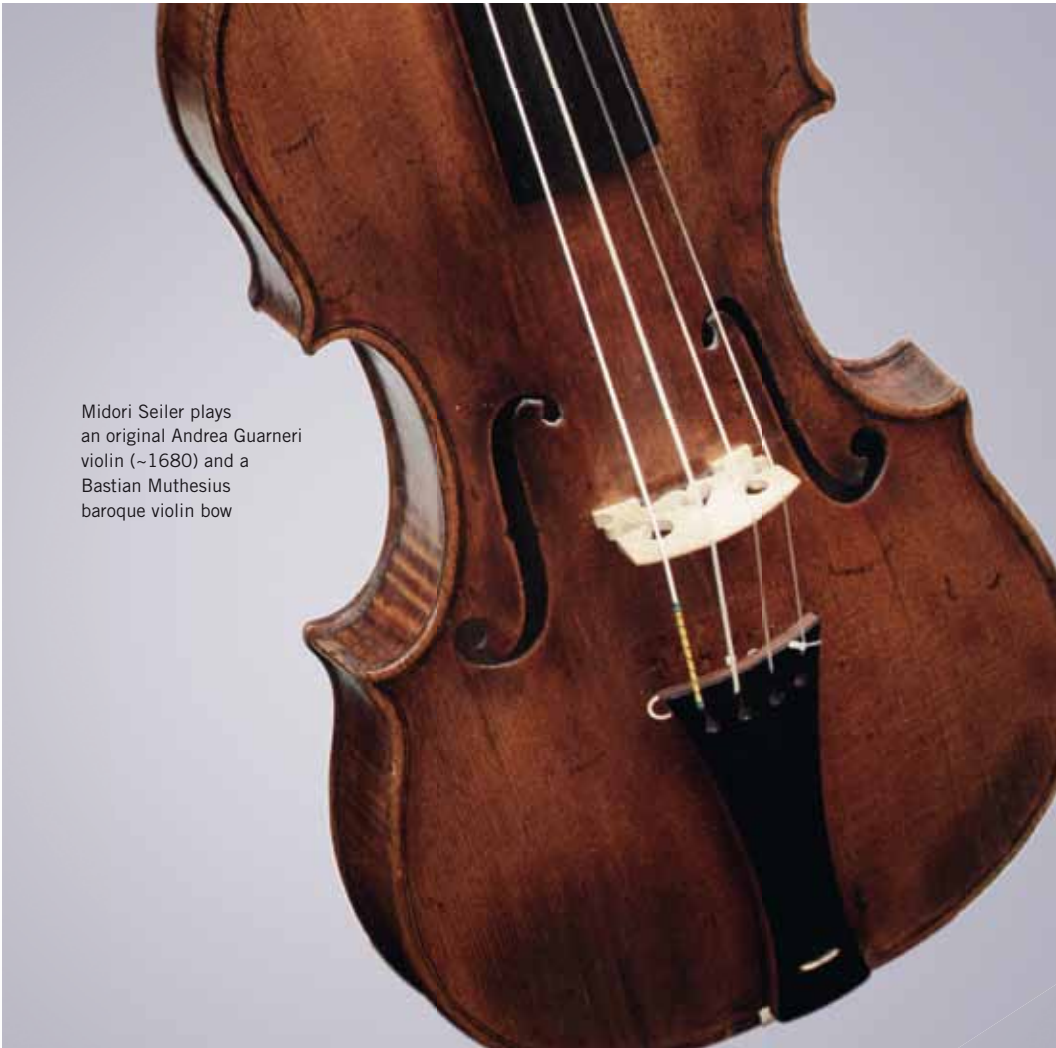
recorded with Neumann and Schoeps microphones
and Studer preamplifiers 96 kHz/24 Bit recording

GREGOR HOHENBERG photographs
except page 8-9 photographs by Folkert Uhde and
Burkhard Scheibe (Midori Seiler playing)

GERD SCHRÖDER for www.groothuis.de design

SVEN SCHUHMAN executive producer

management and booking:
Anne Röwekamp · Uhde & Harckensee MusikManagement
www.uhmm.de



Midori Seiler plays
an original Andrea Guarneri
violin (~1680) and a
Bastian Muthesius
baroque violin bow

THANK YOU

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