

A photograph of a woman with short brown hair, wearing a dark, textured, long-sleeved dress, playing a cello. She is seated on a black folding chair, looking upwards and to the right with a focused expression. The background is a light, textured wall.

Emilia Baranowska

Bach suites
1 and 3 for cello
BVW1007/9

BASE2 MUSIC

DSD
Direct Stream Digital
DXD
Digital Extreme Definition

Emilia Baranowska - *one of the greatest cellists in the world* (France Soir)

Emilia Baranowska - *a virtuoso* (France America)

Emilia Baranowska - *a superior artist* (Le journal de Genève)

Main programme recorded at 'Burletts', Bramber, West Sussex

Suite 3 C Major:

1 Prelude	3.57
2 Allemande	3.56
3 Courant	4.24
4 Sarabande	4.38
5 Boureé 1 and 2	4.49
6 Gigue	4.08

Suite No 1 G Major:

1 Prelude	2.48
2 Allemande	3.51
3 Courante	3.00
4 Sarabande	4.33
5 Minuet 1 and 2	4.27
6 Gigue	2.11

Live concert at St George's Church, West Grinstead, West Sussex

Suite 3 C Major:

1 Prelude	4.30
2 Allemande	4.20
3 Courant	3.57
4 Sarabande	4.39
5 Boureé 1 and 2	4.36
6 Gigue	4.36

Suite No 1 G Major:

1 Prelude	1.17
2 Allemande	1.11
3 Courante	4.15
4 Sarabande	3.00
5 Minuet 1 and 2	7.01
6 Gigue	2.21

Born in Sofia, Emilia Baranowska began piano lessons at the age of four with her mother, Maria Dimitrova-Baranowska, a pianist and renowned teacher. At the age of nine, Emilia switched to the cello and became a student of the great Bulgarian cellist Zdravko Yordanov, a disciple of Rostropovitch. Her encounters with Eleferios Papastavro, a disciple of Pablo Casals who taught in Paris, and with a German couple, Ernst and Margrit Hermann, patrons of the arts, changed the course of her life. At the age of 18, Emilia left her native country and settled alone in Paris to pursue her musical studies at the École Normale Supérieure de Musique from where she graduated with a 'Licence de Concert' diploma.

Emilia's international career was launched when she was 19. She played at one of the most important European festivals, the Donaueschinger Musiktage in Germany. The president of the festival at the time was Professor Ernst Hermann himself. She then embarked upon a 10-concert tour of Greece, replacing the ailing Papastavro. She performed these concerts with the eminent pianist Yannis Papadopoulos, who was the musical partner of Spanish cellist Gaspar Cassado. The deep artistic link between the two musicians opened up new horizons for the young cellist. A few years later, she won the 'Special Prize for the Best Interpretation of Spanish music' at the International Music Competition in Granada, Spain. This was followed by recordings for the prestigious French television show 'Prélude à l'Après-Midi', on channel FR3, including 'Drei Fantasiestücke' op. 73 by Schumann, and the cello Sonata of Claude Debussy.

At the age of 21, Emilia began teaching: her first engagement as cello professor was at the Conservatoire de Musique in Colmar. With the Colmar Chamber Orchestra, she played the Haydn C major Concerto, in a four concert tour in France and Switzerland. Emilia obtained French citizenship by naturalisation after spending five years as a French resident.



Photo: Christophe Gateau



Emilia's first record, 'Cello and Voice', with the great Bulgarian bass Boris Christoff, was recorded by Deutsche Grammophon. French television brought her more fortune in the form of an important encounter. Invited to take part in a show featuring the Istomin-Stern-Rose trio, she played the prelude from Bach's Suite n° 5 for solo cello, which drew the attention of Leonard Rose: he invited Emilia to the Juilliard School in New York. With a scholarship from the French Ministry of Foreign Affairs, she went to the United States and completed her post-graduate degree with the highest distinction granted by the Juilliard School, the Professional Study Plan.



Upon returning to Paris, a new stage of Emilia's life began, as she met various composers who wrote and dedicated one or several of their works to her. First was George Zamfir, who composed 'Three Pieces for Cello and Pan Flute' in order to have the opportunity to play with her. The piece's world premiere took place in the Basilique de Saint-Maximin in France. He subsequently wrote a Concerto for Cello, Pan Flute and Symphonic Orchestra.

The Argentinian composer Sergio Calligaris dedicated his 'Suite op. 28 for solo cello' to Emilia. It was published by Carisch Editions, and premiered at the 'Fondation Mozart' in Lausanne (Switzerland). Invited by the Georgian conductor Jasung Kakhidze and the brand-new French Embassy in Georgia, Emilia travelled to Tbilisi to give a concert with the Tbilisi Symphonic Orchestra, playing a Haydn & Fauré programme. Yet another composer, Vahtang Kakhidze, son of the conductor, composed a Concerto for Cello and Chamber Orchestra for Emilia, which was premiered in Paris in 1994, as well as 'Alleluia' for cello and organ, recorded for the German company Beaux in 1995, with Jean-Paul Imbert at the organ.



Jean-Paul Imbert had been introduced to Emilia a few years prior by George Zamfir. Jean-Paul became a friend and key musical partner to her. He introduced her to the Festivo recording company, for whom they recorded Bach's works for cello and organ, under the title of 'Bach an' Alpe'. The two artists gave a concert with this very programme on 2 January 2000 at the Papal Basilica of Saint Paul Outside the Walls, Rome. This was the first concert of the millennium in the Italian capital. It was also the first concert Emilia played on her new cello, made especially for her by the French violin maker Pierre Caradot, who appeared in the film 'Chez elle: Ailleurs - Les voyages d'Emilia Baranowska' by film-maker Paul Champart in 2012.

In 2022 Jean-Paul Imbert introduced Jake Purches (Base2 Music) to Emilia, via an invitation to see her play at the Bulgarian Embassy in London, which gave rise to this album of Bach suites for solo cello.



After a long absence, Emilia began again to receive regular invitations to return to her native country, to give concerts and master classes. This is when she renewed contact with the composer Dimitar Christoff, whom she had known since childhood. Having written many pieces for cello, he dedicated several of his compositions to her: 'Il violoncello abbandona la mano destra al pianoforte' for cello and piano, premiered in Sofia in 1993, with pianist Marco Giovanetti; and then 'La Concertante' for cello and chamber orchestra, which also had its first performance in Sofia, in 2003.

Contemporary American music also holds an important place in Emilia's repertoire. Composer John Musto dedicated his 'Sonata for cello and piano' to Emilia in 2019. In 2012, Chinese-American composer Jing Ling Luo dedicated her piece 'Spirare, Potes Spirare', for cello and flute, to Emilia and to flautist Emmanuel Pahud. In 2003 William Bolcom met Emilia when she recorded his sonata for cello and piano for Italian radio with Alessandro Stella at the piano. Bolcom wrote his 'Fantasia Concertante' for cello clarinet and orchestra for her, premiered in Sofia in 2005 with the Sofia Philharmonic and clarinetist Rossen Idealov. Emilia also included Bolcom's Suite n°1 for solo cello in her concert at the Carnegie Hall in 2008, along with Brahms and Shostakovich sonatas (with pianist Dimitri Vassilakis).

In 1994 the Georgian composer Vahtang Kakhidze wrote for Emilia Baranowska the 'Alléluia' for cello, organ and voice. The piece was recorded in Alpes d'Huez with Jean-Paul Imbert for the German label Beaux. Kakhidze also composed a piece for cello and orchestra entitled 'Moon dances', which was recorded by Sony Music.

Emilia plays regularly in most European countries, and has appeared as a soloist with numerous orchestras: the Sofia Chamber Orchestra, Orchestra of Europe, Südwestfunkorchester Orchestra, Sofia Philharmonic Orchestra, Bulgarian Radio Orchestra, Plovdiv Symphonic Orchestra, Prague Philharmonic Orchestra Tbilisi Symphony Orchestra, Orchestre de Chambre de Versailles, Orchestre de Chambre 'Les Solistes Français', Bodensee Symphony Orchestra, and the French-German Youth Orchestra ... playing her favourite concerti: Haydn, Schumann, Elgar, Lalo, Brahms... She has also performed in the United States, Mexico, China, Canada, Morocco and Lebanon. Live performances and recordings of Emilia have been broadcast by numerous radio stations around the world: Radio France, Radio de la Suisse Romande, Radio Vatican, Radio USA Washington, National Radio of Spain, National Radio of Bulgaria, Radio Russia, South Korean Radio Radio Mexico and Polish Radio.

Emilia has been invited to give cello master classes at the 'Fondation Mozart' in Lausanne, the Académie Internationale de Musique de Val d'Isère, France; the French Institutes in Sofia, Rabat and Florence; and the Académie Internationale de Musique 'Nadia Boulanger', France. The founder and artistic director of the latter, the pianist and last disciple of Boulanger, Emile Naoumoff, is also a musical partner to Emilia: they have played together in Paris and in Budapest, where they performed the complete Beethoven sonatas for cello and piano. They have also given concerts in Rabat, Geneva and Bern, and Mexico City, at the Auditorio Blas Galindo.



Emilia Baranowska recording the Bach suites 1 and 3 in the music room of 'Burletts'



Johann Sebastian Bach.



Left page is a part of the Prélude and right page the Allemande of suite 3 in C Major





Pierre Albrand

From the outset of her concert career, Emilia's talent was noticed by several great artists, such as cellists Pierre Fournier, Andre Navara, and Jacqueline Du Pré. In 1992, Emilia had the honour of meeting conductor Carlos Kleiber. In their correspondence, the demanding and uncompromising Kleiber expressed his deep appreciation of her playing and artistry.

In 1988, Emilia's daughter Elisabeth was born of her marriage to sculptor Philippe Angot. In June 2013 Emilia performed the 'Adagio' composed for her by her daughter, at a concert at the Villa Bonaparte in Rome recorded by Radio Vatican. Elisabeth subsequently studied composition at the UdK (Universität der Künste) in Berlin and is now a composer. In Berlin, where she has also been based for several years, Emilia teaches and performs, giving concerts at the Brandenburg Festival, the BKA Theater, the French Embassy Auditorium, the Konzerthaus and the Berlin Philharmonic Hall. In 2013, Emilia founded a new concert series in Berlin, called 'Prélude à l'après-midi', of which she is the artistic director. She appeared on German Regional Television (RBB channel), in January 2014, on a programme named 'Abendschau'.

Emilia met Enrique Barenboim, the father of the great conductor Daniel, in Paris. Enrique was a great musician and pedagogue. After this meeting, Emilia was invited to study with the great cellist Jacqueline du Pré, wife of Daniel Barenboim. Emilia visited Jacqueline in 1978 four times before illness made any further visits impossible. After this time, Emilia moved to New York and the Julliard School to study under Léonard Rose.



Enrique Barenboim

Johann Sebastian Bach was born in Eisenach, in Thuringia, in 1685 and died at Leipzig in 1750, aged sixty five. Bach lived in Protestant north Germany in the days when music there made an important part of the splendour of court, of municipal dignity, religious observance and of the daily happiness of the people. He occupied successively the posts of choir-boy, violinist in the orchestra of a prince, organist of town churches, chief musician in court, and cantor of a municipal school with charge of the music in its associated churches.

This last position was at Leipzig, with the St Thomas Church and School of which city his name is chiefly connected, since he remained there for almost the last thirty years of his life, at first composing much of the vast output of church music which, through apparently the product of a short period, gives him the distorted reputation of being primarily a 'religious composer'; then producing monuments of his art such as the Goldberg Variations, the Musical Offering, and the Art of Fugue; and finally collecting his works for future preservation. He returned from court life to the life of a church musician with some reluctance, and he experienced a good deal of that tribulation that often comes from contact between the clerical outlook and the artistic temperament.

Bach played many instruments, and as clavichordist, harpsichordist and organist was supreme for his day. He was twice married and the parent of twenty children, of whom several attained a high position in his own profession. Towards the end of his life his eyesight failed and his last months were spent in total darkness. He was an indefatigable student of his art, eagerly learning from whatever he could procure of the production of other nations. His work closes a 'school', that of the later ontrapuntal style, of which the fugue is the most definite expression, and (more narrowly considered) that of north German Protestantism to which the chorale was an element of inspiration. He represents, too, the period when the suite, as distinct from the sonata, reached its highest point.

Text: Percy A Scholes - Oxford companion of music.

The six cello suites, BWV 1007–1012, are for unaccompanied cello by Johann Sebastian Bach. They are some of the most frequently performed solo compositions ever written for cello. Bach most likely composed them during the period 1717–1723, when he served as Kapellmeister in Köthen. The title given on the cover of the Anna Magdalena Bach manuscript was 'Suites à Violoncello Solo senza Basso' (Suites for Cello Solo without Bass).

As usual in a Baroque musical suite, after the prelude which begins each suite, all the other movements are based around baroque dance types: the cello suites are structured in six movements each: prelude, allemande, courante, sarabande, two minuets or two bourrées or two gavottes, and a final gigue. Gary S. Dalkin of MusicWeb International called Bach's cello suites 'among the most profound of all classical music works' and Wilfrid Mellers described them in 1980 as 'Monophonic music wherein a man has created a dance of God'.

Due to the works' technical demands, étude-like nature, and difficulty in interpretation because of the non-annotated nature of the surviving copies, the cello suites were little known and rarely publicly performed until they were recorded by Pablo Casals (1876–1973) in the early 20th century. They have since been performed and recorded by many renowned cellists and have been transcribed for numerous other instruments; they are considered some of Bach's greatest musical achievements.

Text: Wikipedia - [https://en.wikipedia.org/wiki/Cello_Suites_\(Bach\)](https://en.wikipedia.org/wiki/Cello_Suites_(Bach))

Here, we present Base2 Music's first disc featuring cellist Emilia Baranowska performing Bach's Suites No. 1 in G major (BWV 1007) and No. 3 in C major (BWV 1009). This recording is available on SACD in two versions. The main program was recorded at 'Burletts', the home of Humphrey Avon in Bramber, West Sussex, using the DSD (Direct Stream Digital) audio process, which is considered to be as pure as possible in the digital domain and more analogue-like in its recording method than the more common PCM (Pulse Code Modulation) audio. The DSD stream is presented unaltered on the stereo high-definition track of the SACD.

A simultaneous analogue recording was made on 1/4 inch half-track tape with 'Dolby A' noise reduction.

The live recording, which is only available on SACD mode, was recorded at St. George's Church in West Grinstead, West Sussex, in front of an audience of approximately 90 people. The sound was recorded in DXD 352.8 kHz sampling at 32 bits integer in multi-channel audio, which includes sounds from the audience. The program is the same as the main recording, but the interpretation is quite different. It is interesting to compare the private recording in a house with the live performance in a church.

The stereo microphones used for the recording were sE Voodoo ribbons supplemented by a Sennheiser MKH8020 omni microphone. All cables were made of silver wires with cloth dielectrics ('Silver Lining') supplied by Gekko Cables. Audio monitoring during editing was done using Giya G2 speakers supplied by Vivid Audio UK Ltd., designed by Laurence Dickie. The live concert is also available in 5.0 surround sound on the multi-channel audio option of the SACD.

Text: Jake Purches, Producer Base 2 Music.



J.S.Bach



St George's Church, West Grinstead



Luthier Pierre Caradot, maker of Emilia's Cello.



Recording at 'Burletts'



Humphrey Avon, owner of 'Burletts'



Jacqueline du Pré



'Burletts'



Emilia and Jake Purches



Elisabeth Angot, Composer
Emilia's daughter

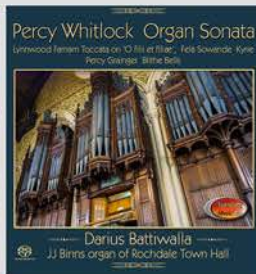
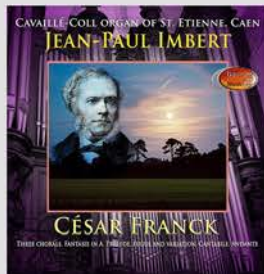
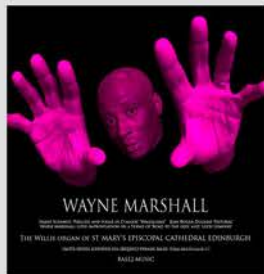


DVD Paul Champart 2012



St George's Church concert





CREDITS:

Producer, recording engineer: Jake Purches

Recorded in DSD 5.6 MHz stereo (main programme) and the concert in 352 kHz 32 bit DXD

Location assistance: Victoria Cahill

Recording location: 'Burletts' house, Bramber, West Sussex, UK (main programme) and St George's Church, West Grinstead, West Sussex, for the concert. Date: 16-18 September 2022

Album notes: Emilia Baranowska, Jake Purches

Colour photographs: Jake Purches, photographed in the gardens of 'Burletts'

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Laurence Dickie for the Vivid Audio Giya G2 and S12 surround sound loudspeakers

Thanks also to Rev. Alison Letschka, rector, and to Ian Balls, and the Friends of St George's

Jean-Paul Imbert for the introductions, Jelita Purches and Christoph Martin Frommen

A Jake Purches audiophile high-definition recording

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Emilia Baranowska



Base2 Music 011A-DSD
Base2 Music 011B-DXD
Base2 Music 011C-DXD 5.0

Bach suites 1 and 3 for cello

BVW1007/9

Suite No 3 C Major

1 Prelude

2 Allemande

3 Courant

4 Sarabande

5 Bouree 1 and 2

6 Gigue

Suite No 1 G Major

1 Prelude

2 Allemande

3 Courante

4 Sarabande

5 Minuet 1 and 2

6 Gigue

DSD main programme at 'Buletts' - DXD Live concert at St George's Church, West Grinstead.
Suite 3 then 1 sequence chosen by the artiste for musical flow preference.

DSD direct - main programme only.
DXD direct - Live Concert programme Stereo and 5.0 multichannel

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Front cover photo: Pierre Albrand

Base2 Music Unit 6 Star Road Partridge Green UK email base2music@gmail.com

DSD
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