



# B.ACH

Kersten McCall

Olga Matieva | Tjeerd Top

Benedikt Enzler | Mariya Semotyuk

Julie Moulin | María Cristina González

## B.ACH

Kersten McCall flute  
Olga Matieva harpsichord (tracks 2-5, 6, 7-10 & 17-19)  
Tjeerd Top violin (tracks 17-19)  
Benedikt Enzler cello (tracks 7-10 & 17-19)  
Mariya Semotyuk flute (tracks 6 & 12-15)  
Julie Moulin alto flute (tracks 6 & 12-15)  
María Cristina González alto flute (tracks 6, 11, 12-15)

### 1 To Bach 0:28

Johann Sebastian Bach (arr. Kersten McCall)

#### Partita in A minor, BWV 1013

- |   |                  |      |
|---|------------------|------|
| 2 | Allemande        | 5:03 |
| 3 | Corrente         | 3:54 |
| 4 | Sarabande        | 4:20 |
| 5 | Bourrée anglaise | 2:41 |

Kersten McCall

### 6 Zifix! 1:54

Johann Sebastian Bach (arr. Kersten McCall)

#### Sonata in C major, BWV 1033

- |    |                          |      |
|----|--------------------------|------|
| 7  | Andante - Presto         | 1:23 |
| 8  | Allegro                  | 2:34 |
| 9  | Adagio                   | 1:23 |
| 10 | Menuetto I - Menuetto II | 2:21 |

	Kersten McCall	
11	Ach	1:25
	Johann Sebastian Bach (arr. Kersten McCall)	
	Sonata in C major, BWV 1005	
12	Adagio	2:36
13	Fuga	6:51
14	Largo	2:44
15	Allegro assai	5:00
	Johann Sebastian Bach / Paul Frick	
16	Et Expecto (rearrangement)	1:51
	Johann Sebastian Bach (arr. Kersten McCall)	
	Sonata in A major, BWV 1032	
17	Vivace	6:00
18	Largo e dolce	2:46
19	Allegro	4:27
	Total playing time	58m52s





## This is not Bach.

I guess that everyone has a story with Bach: musicians, music lovers, classical players, improvisers, composers, rock- as well as folk musicians. Most of these stories probably start with a recording that was playing at home, and very likely it was the Goldberg Variations played by Glenn Gould. Or the Cello suites played by Pablo Casals, Henryk Szeryng playing the Chaconne or Willem Mengelberg conducting the St. Matthew Passion. Maybe it was Stokowski's arrangement of Toccata and Fugue in D minor. Some probably don't even know that they are hearing a Bach tune when listening to Paul Simon's American Tune or Paul McCartney's Blackbird. However, I did not have this early positive exposure to Bach's music — on the contrary, I was scared of it. The first time I played Bach was at the age of 12, at the National Youth Competition in Germany. I performed the E-flat major Sonata with my father accompanying me on the piano. The jury had only two comments: 'find a better pianist' and 'this is not Bach'.

This is not Bach. How many times must I have heard this comment? Not only about my own playing, but that of friends, classmates or my brother, who is a pianist. How do you deal with this type of criticism? Work on your skills? Do more research? Learn all the rules? Behave in a certain way? Or just avoid this music altogether? I went for the last option.

My moment of awakening happened quite late at the age of 20, during a rehearsal of Bach's Christmas Oratorio. My professor, who knew about my problems with Bach, asked me to play this gig with her. No words, no explanation, no teaching, just playing. We started the Sinfonia, and I was immediately taken. Bach was beautiful!

What followed was a journey of learning and discovery. Slowly the godlike, untouchable monument that was Bach became a person, a composer just like my dad, a man who was not only a genius inventor of music but a phenomenal improviser and restless discoverer of new techniques in writing and playing, a collector of earlier music, and someone who was always curious about the works

of others. Being responsible for entire concert seasons in Köthen, Weimar or Leipzig he was also a very practical man. Copying his own work (and that of others), transcribing it, parodying and rearranging it into new combinations was common practice. Therefore, a great deal of his work is not original music but actually copy-pasted, and many pieces that have survived until today are arrangements of other versions of earlier transcriptions of new combinations of different movements from...

Years ago, a friend of mine gave me his 'completion' (only a few bars) of the A major sonata's first movement. I was so electrified by the idea that one can actually do this: lay hands on a masterpiece, restore it, be Bach's assistant, apprentice or student. Over several years I worked on my own completion of this piece, testing it in various performances, correcting, destroying, reconstructing until I ended up with the version you hear on this recording. In the spirit of transformation, I decided to arrange it into a trio sonata with violin to bring more clarity to the polyphonic structure.

With that, my appetite was whetted. I started working on other pieces that I found worthy of getting some sort of makeover or 'explanation'. I initially created my versions of the two originally solo pieces, the A minor Partita and the C major violin Sonata to explain the structure of the music, its harmony, phrasing and character. The urge and necessity to do this has very much been a result of teaching. It was teaching that brought up such questions as where to breathe, which notes to emphasize and how to phrase, and it was teaching that made me doubt many traditions or habits that everybody (including myself) seems to agree to without actually knowing where they come from.

So here is the result of my journey... so far. And for the first time, people might be right in saying: This is not Bach! Indeed, it is not. But it is his spirit, and that's what matters most to me.





## About the pieces

Although Bach's Partita (originally 'Solo pour la flute traversière') is considered one of the major works for this instrument, it is also one of the most feared ones and only rarely played in flute recitals. Perhaps because there are some misconceptions about this piece: there is no place to breathe in the Allemande, the Corrente is too difficult, the Sarabande is too weird, the Bourrée too ordinary. The lack of a manuscript has made it a hotbed not only for all kinds of research, speculation and theories but also for method books, etudes and breathing exercises. By adding a harpsichord to it, I wanted to bring clarity to some unanswered questions and controversial ideas about its structure, harmonies and phrasing, making it eventually more joyful to play and for the audience easier to understand.

Zifix! (short for 'Kreuzkruzifixhimmelherrgottsakramentmileckstamarsch!' a swear most common in German Bavaria). You could hear it this way: Four flutes trying to remember 'Cruzifixus' from Bach's B minor Mass while being disturbed by the harpsichord, which, without success, is trying to become member of their group, finally getting angry and leaving the scene. Imagine Ives' Unanswered Question in a different setting.

The C major Sonata (widely known for its virtuoso second movement) is one of the works attributed to Bach, but very obviously the piano part could never have been written by Johann Sebastian, as it is too poor and inactive in its bassline without offering any counterpart to the flute. Still, the flute part with its beautifully shaped melodies feels very much like his writing. I want to believe that he wrote this piece as an exercise for a student or one of his children to write an accompaniment. In this case the student was me.

Ach — more a sound than a word, really. In German it can have so many meanings: expressing desire and longing, sorrow and regret, hope and dreams as well as belittling and mocking. No choral work, no poem, no song without it. And it provides three quarters of HIS name. How could I resist?

BWV 1035 showcases Bach's enjoyment in pushing instrumental limits by giving a melody instrument like the violin the task of playing a complex polyphonic piece with four voices. Breaking it up into four individual parts made perfect sense to me, on top of the fact that it was great fun completing every voice and composing additional lines. Perhaps this is an idea of what it might have been originally?

Et Expecto — Bach's last words (at least one of the last pieces he wrote), moving through the entire circle of fifths, it symbolizes the human journey from death to resurrection. I recorded this five-voice acapella piece from the B minor Mass in separate tracks on flute, alto flute and bass flute, making it the perfect material for Paul Frick to transform it into a dreamlike underwater- or outer space soundscape.

It was probably due to a lack of paper that Bach wrote the first movement of his A major Sonata on the empty staves underneath another, larger score, the C minor Double Concerto for two harpsichords. Unfortunately, somebody at the time cut out the staves with the flute sonata from almost half of the pages, leaving us with the first 62 and the two final bars. A tragedy it seems — but what an opportunity! Now I have to apologize to the reader for getting a little technical: Luckily for us, Bach revealed the musical themes in the first half of the movement. Therefore, it seems rather easy - and tempting - to simply repeat what has been written before, using Bach's formulas to maneuver the ship from B minor back to A major. This is a possibility, and it is the one used by most publishers. However, I felt there had to be more. Bach would have surprised us with some unexpected turns, modulations, stretto, new elements and counterpoint, a climax perhaps, like in his B minor Sonata, or, to make a long story short, he would have 'composed' and not just followed a formula. Composing is very much about making decisions, and every decision comes with certain consequences, especially when writing in the style of someone else. I made three major decisions: 1. There shall be chromaticism. 2. There has to be a climax. 3. It needs increasing density of polyphonic structure (stretto). The consequences that

came with these decisions were: 1. any chromatic element needs to reappear at least twice and not as a single event. 2. the climax has to be built up properly by increasing the density in polyphony and harmony, and it has to be placed far enough from the middle but not too close to the end to enable the music to calm down again before preparing for the recapitulation. 3. in order to make use of stretto, I had to examine Bach's material thoroughly to discover its potential to modulate and eventually overlap.

The end result might be a few bars too long and it contains some moments teetering on the edge of possibility. But the process of writing (over the course of almost ten years) has taught me more about Bach and myself than any schoolbook could and it's the reason you're holding this recording in your hands now.

Thank you...

**Olga, Mariya, Julie, Maria Cristina, Tjeerd and Benedikt** - for your friendship, commitment and beautiful playing. **Paul** - for adding a little (Tangerine) dream to this album. **David and Henk** - for borrowing and transporting the harpsichords, and **Anastasia** - for tuning. **Aysha** - for advice and text corrections. **Bia** - for the cool pictures. The TRPTK team **Brendon, Hans and Bart** - for believing in this project and for your magic work. The **Waalse Kerk, Jasper and Mirna** - for being so kind, generous and cool with everything. The **Prix de Salon** of the **Concertgebouw Orchestra** - for making this recording possible. **Eva Kingma** and **Brannen Brothers** - for their wonderful flutes and for contributing to this project.

**Kersten McCall**

## The instruments played on this recording:

Kersten and Mariya: Brannen (14K Brögger, Lafin)

Julie: Kingma Alto Flute (Kingma-Brannen)

Maria Cristina: Kingma Alto flute (Kingma-Brannen open hole)

Olga: T. Crijnen after Ruckers 1624, G. Sterkman after french masters (track 17-19)

Tjeerd: A. Stradivari 1713 'Pingrille'

Benedikt: Giovanni Grancino, 1719

### Et expecto:

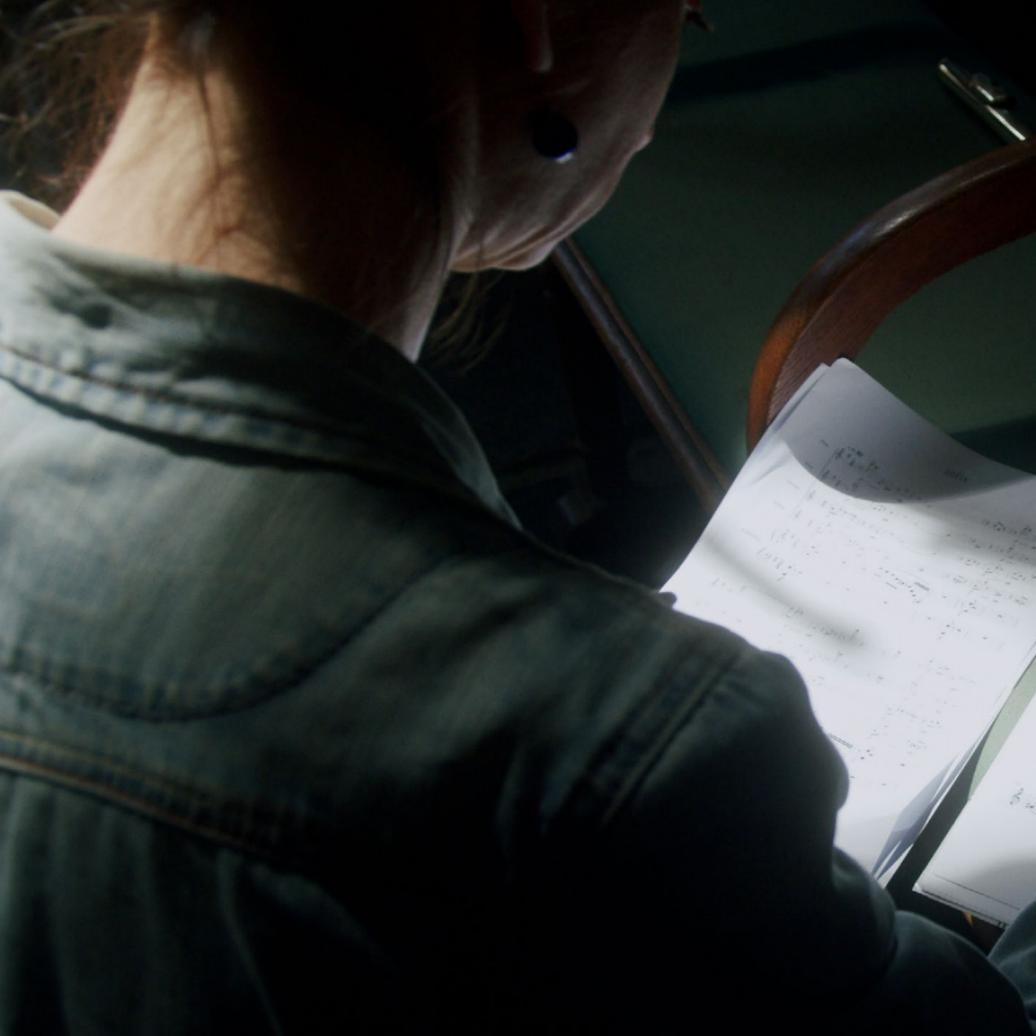
Kersten: Brannen, Kingma Alto Flute, Kingma Bass Flute

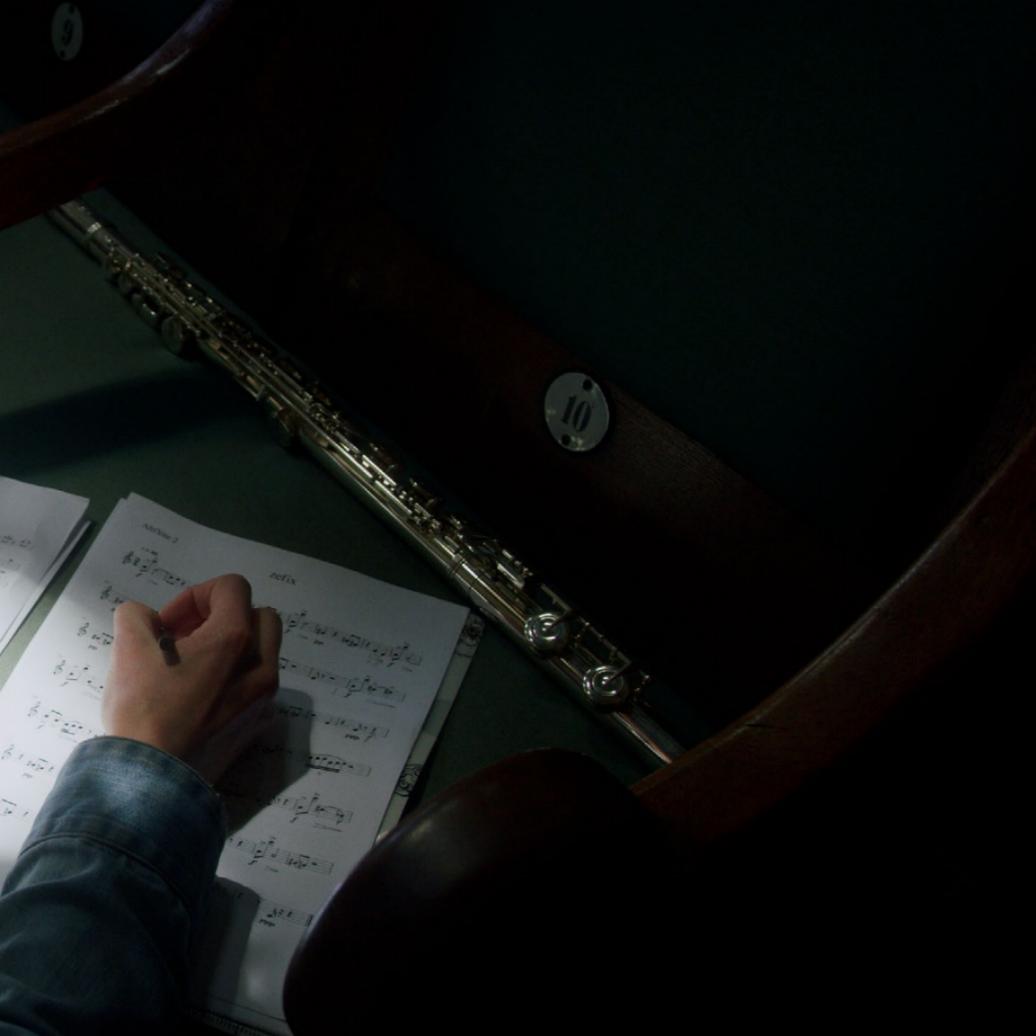
Paul: Moog Minitaur, Roland SH-101,  
Eventide Space/Time Factor, Ableton Live 11, Mackie 1402 VLZ4



Brannen Brothers  
Flutemakers, Inc.



















## TRPTK

Our goal is to create immersive experiences through sound. By creating an acoustic hologram, we try to give you the illusion of being at the world's most beautiful concert halls and churches – all without ever leaving your listening room.

No costs or efforts are spared to seize that magical moment in which music is being created, and bring it home to you in the highest quality possible. Why? Simply because this is how music is supposed to be experienced: fresh and alive, not canned and with a stale aftertaste of conservation. To us, music is life, and should be lived to the fullest in an authentic and uncompromising way. Through these recordings, we bring you closer to the music than you've ever imagined. The devil is in the details, and the ability to catch those makes all the difference between good quality and excellent quality. Listening to our recordings, you're able to perceive every breath, every bowing, every movement with astonishing clarity. Not only do you hear the music, you hear the music as it's being created. This adds a human dimension to your listening experience, connecting you instantly and instinctively with artists from all over the world.

The basis for all our recordings is our Optimised Omnidirectional Array (OOA) of microphones, which I developed for my Master's Degree in Audio Engineering in 2013. The aim of OOA is to create a truly accurate image of the soundstage, while retaining uncoloured transparency in the tonal characteristics of the recording. This means, in musical terms, that every little detail of the original performance and its acoustic surroundings is accurately recorded, and perfectly reproduced.

We choose our artists not just by their ability to amaze us. We're eager to collaborate with musicians and composers who walk that fine line between renewing genres and connecting to audiences. Together with them, we can achieve our goal of creating daring recordings that stay loyal to the idea of always aiming for the highest quality possible. Because at TRPTK, we bring you not just the sound, but the core of music.

**Brendon Heinst** founder, recording and mastering engineer at TRPTK

# Equipment used on this recording

## Microphones

DPA d:dicate 4041-SP

Ehrlund EHR-M

## Microphone preamplifiers

Millennia HV-3D-8

## AD/DA conversion

Merging Technologies Hapi

Merging Technologies Anubis

Grimm Audio CC2 master clock

## Monitoring

KEF Blade Two

KEF LS50 Meta

Hegel H30

Hegel C55

## Cabling

Furutech custom microphone cables

Furutech custom loudspeaker cables

Furutech custom power cables

Grimm Audio TPR8 breakout cables

## Tuning

JCAT Optimo 3 Duo

JCAT M12 Switch Gold

JCAT NET Card XE

Computer Audio Design GC3

Furutech NCF Boosters

For a full list of specifications,  
please visit [more.trptk.com/ttk0096](https://more.trptk.com/ttk0096)



## Credits

Recording & mastering engineer **Brendon Heinst**

Assistant engineer **Bart Koop**

Editor **Hans Erbllich**

Instrument tuning **Anastasia Vledouts**

Liner notes **Kersten McCall**

Cover photography **Beatriz Lerer Castelo**

Artwork **Brendon Heinst**

Recording dates **May 16<sup>th</sup> to 18<sup>th</sup>, June 15<sup>th</sup> 2022**

Recording location **Waalse Kerk, Amsterdam (NL)**

Recording format **11.2MHz 1bit in 5.1.4-channel immersive**

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