



Johann Sebastian  
**Bach**

**6 Suites**

BWV 1007-1012

**Lillian  
Fuchs**

Mozart Duo in B-flat, K.424

Martinů Three Madrigals

with Joseph Fuchs

*Biddulph*  
RECORDINGS

J. Abresch  
87.

# CD I

## BACH Suite No. 1 in G, BWV 1007

1	Prélude	2:43
2	Allemande	4:17
3	Courante	2:06
4	Sarabande	2:36
5	Menuet I & II	3:44
6	Gigue	1:39

## BACH Suite No. 2 in D minor, BWV 1008

7	Prélude	4:20
8	Allemande	2:42
9	Courante	2:00
10	Sarabande	3:40
11	Menuet I & II	3:50
12	Gigue	2:48

## BACH Suite No. 3 in C, BWV 1009

13	Prélude	3:50
14	Allemande	2:56
15	Courante	2:14
16	Sarabande	3:12
17	Bourée I & II	4:10
18	Gigue	2:28

BACH Suite No. 4 in E-flat, BWV 1010

19	Prélude	4:34
20	Allemande	3:19
21	Courante	2:35
22	Sarabande	3:44
23	Bourée I & II	4:49
24	Gigue	1:29

CD 2

BACH Suite No. 5 in C minor, BWV 1011

1	Prélude	7:41
2	Allemande	4:39
3	Courante	2:12
4	Sarabande	2:18
5	Gavotte I & II	4:14
6	Gigue	1:44

BACH Suite No. 6 in D, BWV 1012

7	Prélude	4:53
8	Allemande	5:32
9	Courante	1:51
10	Sarabande	3:02
11	Gavotte I & II	3:31
12	Gigue	3:22

**unaccompanied viola**

MOZART Duo No. 2 in B-flat, K424

13	Adagio – Allegro	6:14
14	Andante cantabile	3:22
15	Andante grazioso	7:46

MARTINU Three Madrigals

16	Madrigal I: Poco allegro – Poco vivo	3:56
17	Madrigal II: Poco andante – Andante moderato	5:48
18	Madrigal III: Allegro – Moderato	5:18

**with Joseph Fuchs (violin)**

Bach Suites 1 & 3 were recorded on 14, 17 & 26 May 1954 and first issued on US Decca DL 9914; Suites 2 & 6 were recorded on 3, 7 & 8 May 1951 and first issued on US Decca DL 9544; Suites 4 & 5 were recorded on 16 May 1952 and first issued on US Decca DL 9660.

Mozart Duo No.2 in B-flat and Martinu *Three Madrigals* were recorded on 12 June 1950 and first issued on US Decca DL 8510.

In the world of 20th-century American string playing, most of the publicity went to exotic imports such as Kreisler, Heifetz, Milstein, Szigeti, Primrose, Feuermann and Piatigorsky. Many fine players who were American born were neglected by the wider public, although their merits were considerable. Among this distinguished sub-stratum, none shone with a greater lustre than the violinist Joseph Fuchs (1900-1997) and his violist sister Lillian (1903-1995).

Among six children of an immigrant couple, they and brother Harry – a fine cellist who was principal of the Cleveland Orchestra – were the musicians. Both studied at the Institute of Musical Art with Louis Svecenski and Frans Kneisel (members of the Kneisel Quartet), and both eventually taught in adjoining studios at its successor, the Juilliard School – Joseph from 1946, Lillian from 1971. Joseph made his début at the Aeolian Hall, New York, in 1920. He spent some time in Germany, even cutting some records, and led the Cleveland Orchestra for 15 years from 1926 before finally settling for a solo and teaching career.

Lillian, one of the mighty atoms of the viola, was encouraged by Kneisel to switch from violin to the larger instrument. Despite her diminutive size, she found she had the requisite hand stretch. She played for two decades from 1925 in the Perolé Quartet, named for its sponsors the Pereira, Robson and Leventritt families. Every Sunday the group played a full programme on the WOR radio network; and a wonderful off-the-air Brahms Piano Quintet survives, with Carl Friedberg at the piano. A few commercial records were also made. In fact, in 1939 the Perolé shared a New York concert series with the Busch Quartet. Lillian Fuchs was a familiar figure in Hausmusik at the homes of wealthy New York music-lovers and gave private chamber music classes for young players at the Leventritt apartment.

Before joining the Juilliard Faculty she taught at the Manhattan School from 1962. She was also an excellent composer, beginning in 1947 with arrangements, including a viola version of Mozart's G major Violin Concerto with her own cadenzas. Her first original works, the *12 Caprices* (1950), were followed by a *Sonata Pastorale* (1956), *16 Fantasy Études* (1959) and *15 Characteristic Studies* (1965), as well as violin pieces for her brother. Jacques de Ménéasce and Bohuslav Martinu wrote sonatas for her and Quincy Porter composed a duo for viola and harp. With Joseph free of the orchestra and Lillian released from the quartet, brother and sister became a regular violin and viola duo.

After hearing them play the two Mozart duos, Martinu wrote his *Madrigals* for them early in 1947 (they gave the

première in New York on 22 December). Later Porter wrote them a duo and Vittorio Rieti a triple concerto (with piano as the third instrument). In 1947 the Fuchsés founded the Musicians' Guild, a flexible chamber group with violinist William Kroll and pianist Frank Sheridan as its other 'regulars'. It lasted 11 years. Joseph and Lillian Fuchs also became known for their performances of Mozart's *Sinfonia concertante* – two commercial recordings were made and there is a live performance from the 1953 Prades Festival with Pablo Casals conducting.

In the early years of LP, the Fuchsés often took their 1722 'Cadiz' Stradivari violin and Gasparo da Salò viola to the studios of Brunswick Records. Among their recordings together were Beethoven string trios with brother Harry or Leonard Rose; the Beethoven Serenade, Op.25, with Julius Baker; and the Martinu and Mozart duos reissued here. Later they taped both Mozart Duos for Columbia. Lillian Fuchs recorded de Ménéscé's sonata and her other discs included Mozart's 'Kegelstatt' Trio, with Reginald Kell and Mieczyslaw Horszowski, and Roussel's Trio, Op.40, with Baker and brother Harry. But in telephone conversations with the present writer, she made it clear that she was proudest of her pioneering recordings of the Bach Suites.

As well she might be. Bach himself played the viola, and it has been suggested by some scholars that he may have originally worked out the Suites on the viola rather than the cello for which they were written. Lillian Fuchs's sinewy, athletic yet always sensitive interpretations certainly make it sound possible. 'I think I must have had a pretty good bow arm,' she modestly told an interviewer years later. These recordings have become legendary and have not been superceded. Tiny in stature she may have been, but Lillian Fuchs was a giant of the viola.

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