

con-genius. Every note of his carries a reflection of something outstanding and inconceivable. When you are standing on a shore you know for sure if it is a bay, sea or ocean. You know it from some subtle signs like strength of the wind or waves height. In Bach's case it's always an ocean shore. Bach's music – is music in the last instance, but "musical sermon" is primary in it. Whatever he wrote was service to God, interpretation of the sacred texts with the help of music. I have discovered recently: a miracle occurs in almost every piece of his music. Let's take Prelude C major from the first volume of WTC: on Evorsky's opinion, it's about the Annunciation - Archangel is flying to tell Mary that she is going to give birth to Messiah. The miracle of the Immaculate Conception amazingly takes place in front of our eyes while music sounds!.

- Among other Bach's compositions you play French Suite. Why is just that very piece?

I'm familiar with great number of interpretations of clavier suites by Bach and almost all of them overlook that this music is a dance first of all, and a dance of the "courteous century of King the Sun". Surprisingly, Bach, who never left Germany, was able to convey the spirit of French courtly culture so precisely. Essentially, his music is continuation of high-society chatter but significant chatter, when life is a polite game. All this music is aesthetic to the limit, refined and somewhat mannered. There are no true feelings here but "game of feelings", everything non-serious. All musical tissue consists of bows, curtsies and small steps. *Courante*, seeming to be a folk dance, is in truth a stylization: these are aristocrats disguised in shepherds and shepherdesses who portray a pastoral. *Sarabande* is a philosophical centre of the Suite. Bach's sarabandes are difficult for playing: it's - Improvisation, but improvisation "armoured in iron rhythm". An utmost emotion of improvisation should be combined with calmness of the special sarabande rhythm, and they are really incredibly difficult to be combined.

- There are a lot of disputes on how to play Bach's music. What do you think about it?

- Bach's music for me is not a flat picture but a bas-relief when melodic drawing beside two common measurements: altitude and length – gets the third one: 3D volume. A melody is supposed not to be played but sculptured the same way as bas-reliefs on ancient Greek vases. Fighting heroes are portrayed there, while an ornament is waving between them. I always kept asking myself: what is the main here, what is the background for what – ornament for figures or figures for ornament? Something similar happens to Bach. When playing his music I try to avoid acceleration and retarding, everything in one tempo, with black & white dynamics – and still surprises occur on every step!

- What are your creative plans?

- I dream of recording of Two-voice inventions and Three-voice symphonies, as well as all French, English suites and partitas. My ultimate objective is to issue anthology of Bach's clavier music. I do have to say in that area.

JULIA MONASTYRSKAYA

piano

Bach

Partita e-mail
Two-voice Suite G Dur
Sarabande and Fugue C dur
Prelude and Fugue es mail
Prelude and Fugue H dur

фортепиано

ЮЛИЯ МОНАСТЫРСКАЯ

Юлия Монастырская фортепиано

J.S. Бах

1-7. Партита ми минор/ Partita e mi

I. Toccata	8:29
II. Allemanda	3:12
III. Courante	4:54
IV. Arias	1:30
V. Sarabande	5:30
VI. Gavot	1:02
VII. Giga	5:58

8-14. Французская сюита соль мажор/ The French Suite G Dur

I. Allemanda	3:01
II. Courante	1:44
III. Sarabande	4:53
IV. Gavot	1:05
V. Bourrée	1:19
VI. Lour	1:46
VII. Giga	3:37

Прелюдии и фуги из ХТК том I/ Preludes and Fugues from the WTC vol.1

15-16. Прелюдия и fuga до мажор/ Prelude and Fugue C dur	4:22
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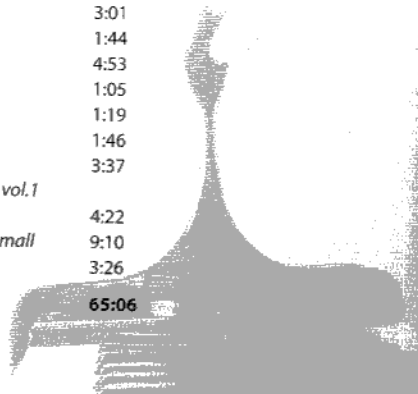
17-18. Прелюдия и fuga ми бемоль минор/ Prelude and Fugue es mi	9:10
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19-20. Прелюдия и fuga си мажор/ Prelude and Fugue H dur	3:26
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Total time:

65:06

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