

## BACH IN JAZZ

Maurizio Simonelli, *cello*  
Gerardo Iacoucci, *piano*

01. Cello Suite No. 1 in G Major, BWV 1007: I. Prelude	02:50
02. Cello Suite No. 1 in G Major, BWV 1007: II. Allemande	02:32
03. Cello Suite No. 1 in G Major, BWV 1007: III. Courante	01:47
04. Cello Suite No. 1 in G Major, BWV 1007: IV. Sarabande	01:49
05. Cello Suite No. 1 in G Major, BWV 1007: V. Menuet I - Menuet II	02:58
06. Cello Suite No. 1 in G Major, BWV 1007: VI. Gigue	02:58
07. Sonata for Cello and Piano No. 1 in G Major, BWV 1027: I. Adagio	01:03
08. Sonata for Cello and Piano No. 2 in D Major, BWV 1028: II. Allegro	02:09

Total Time: 16:06



Recorded at the Studio of Maestro **Pietro Liberati** (2021 - Frosinone, Italy)  
Recorded and Mixed by **Daniele Palermi**  
Producer Manager **Rosella Clementi** | Publishing Supervisor **Romano Di Bari**  
Artwork **Chiara Gimmelli** | Cover Art Cello in an artistic abstract illustrations with grainy textures

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#### JOHANN SEBASTIAN BACH'S CELLO TODAY

Gerardo Iacoucci has already ventured into the relationship between jazz and classical music by writing scores for the Aura Trio ('Chamber Jazz Trio', 2011). Now the Maestro is proposing a work on Johann Sebastian Bach, which he also arrives at through the study of Lennie Tristano. In his new project, Iacoucci avoids acting on the music of the composer from Eisenach in the sense of 'classical standards'. Rather, he identifies a "leading sound" in the Bachian cello, which he uses in the seven pieces of the "Bach Suite in G major", to which he has added the "Sonata No. 1 BWV 1001" and the "Sonata No. 2, Second Movement, BWV 1028" for cello and harpsichord. He has thus chosen to revisit Bach's works 'in a modern key', writing his own 'variations' for the first seven titles for the cellist Maurizio Simonelli (an instrumentalist with international experience who teaches at the "L. Refice" Conservatory in Frosinone). The writing is, moreover, imagined as improvisation with respect to an "original" updated in terms of pronunciation, accents and timbre. In the sonatas, on the other hand, the pianist-composer takes the field, alongside Simonelli. In "Preludio", "Allemanda" and "Corrente" Gerardo Iacoucci works on the accents, introducing an underground "swing" that renews the original rhythmic impetus. In "Sarabanda" and in the two minutes, the Maestro works on the volume of the sound (more decisive) and on the "timing". In the "Giga", the seventh moment of the "Bach Suite", there is a shrewd and happy equilibrium between sound, attack and swing, in a balance favored by the danceability of the piece which, in the finale, acquires speed and momentum. In the pages for cello and harpsichord, "Sonata No. 1 BWV 101" appears more inspired and convincing. The sound of Gerardo Iacoucci's piano becomes clearer and more relaxed than that of the harpsichord, the rigid counterpoint dissolves into a sort of accompaniment, favoring the transformation from 'Sonata' to 'Song'. The most effective pages - in my opinion - are precisely those in which the 'jazz re-signification' does not erase Eisenach's genius, but rather illuminates it with a different light and perspective. Precedents in the Bach-Jazz relationship include John Lewis and the Modern Jazz Quartet, Les Swingle Singers, Yo Yo Ma with Bobby McFerrin, Cyrus Chestnut, the Danish Saxophone Quartet, Uri Caine, Enrico Pieranunzi, Giovanni Sollima and Ernst Reijseger. Gerardo Iacoucci thus adds his meditated reinterpretation to a wide and varied corpus of 'jazzy' Bach albums, thanks also to the interpretative sensitivity of Maurizio Simonelli, a cellist who perfected his skills at the school of Radu Aldulescu and André Navarra and is constantly active with the Quartetto Galileo.

Luigi Onori



Photographer Gianfranco Ferraro



**Maurizio Simonelli** began studying cello and composition at the age of 12. He graduated in cello at the age of twenty-two, perfecting himself at the school of Radu Aldulescu and André Navarra. In 1988 he graduated from the Accademia Chigiana in Siena and the following year, with full marks, he completed the chamber music course at the Accademia Nazionale di Santa Cecilia under the guidance of Maestro Riccardo Brendola. He continued his concert career in national and international tours (Switzerland, France, Spain, Morocco, Austria, South America and the United States), in duo and trio formations. He played Vivaldi's "The Four Seasons" with Nigel Kennedy on live television (Rai 3). In 2014 he was invited to play C.Saint-Saens' cello concerto by the Poli Orchestra della Calabria at the Cathedral of Cosenza. He teaches cello at the 'Licinio Refice' Conservatory in Frosinone.

**Gerardo Iacoucci** Pianist, Composer, Conductor. Born in Veroli (FR), he began studying piano at the age of nine and in 1948 made his first experiences with traditional jazz. In 1956 he obtained the "Diploma in Choral Music and Choir Direction" at the Conservatory of Music in Piacenza. From 1966 to 1969 he attended the course of Composition and Arrangement at the Berklee School of Music in Boston U.S.A. In 1975 he was one of the founders of the "Scuola Popolare di Musica di Testaccio di Roma". In 1976 he was appointed jazz teacher at the "L.Refice" Conservatory of Music in Frosinone. In 1982 he was invited to conduct the Big-Bands of Rai in Rome and Milan. He conducted the Symphony Orchestra of the Frosinone Conservatory of Music in George Gershwin's "Rhapsody in Blue". He plays very often in the United States of America: Boston, New York, New Orleans and in the latter, in 1989, he received the Honorary Citizenship. He has recorded an LP for solo piano "Jazz a Confronto" on the Oro label, one as choirmaster of the "New Spiritual Singers" and a CD with his "Modern BigBand" on the Yvp Music label. He has written music for films shot in France, Germany, Spain, Belgium and Holland. He has performed with Lillian Terry, Gianni Basso, Dusko Gojkovic, Kenny Clark, All Grey, Lee Konitz, Steve Grossmann, John Mosca, Etta Cameron. As a pianist and composer he follows in the footsteps of Lennie Tristano. For some years he was also the pianist and conductor of Milly, Josephine Baker and Domenico Modugno. He is the author of the treatise "Big-band harmonic solutions for the modern arranger" published by Ricordi in 2002. From 2008 to 2012 he recorded a cd "Tribute to Lennie Tristano" on the Alpha Projects label, a cd "Piano and Strings" on the Flipper Music label, a cd "Chamber Jazz Trio" on the Flipper Music label, a cd "Season" on the Flipper Music label, a cd "Jazz Piano History" on the Deneb label and a cd "Do you know what it means to miss New Orleans?" on the Lake label and a cd "Dis-nous, Josephine..." on the Lake label.