

J. S. BACH: THE OVERTURE IN B MINOR, BWV 831:  
A DISCUSSION OF ITS ORIGIN AND STYLE;  
PERFORMANCE PRACTICE ISSUES AND THEIR APPLICATION TO THE MODERN  
PIANO.

by

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We accept this dissertation as conforming  
to the required standard

THE UNIVERSITY OF BRITISH COLUMBIA

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Department of Music

The University of British Columbia  
Vancouver, Canada

Date March 14 / 2003

# In Recital

*Iwona Kaminska-Bowlby*, pianist

In a doctoral degree recital

With Friends,

*Mari Hahn*

*Adrian Dyck*

*Diederik van Dijk*

*Chris Bowlby*

and

*John McMillan*



Tuesday, March 14, 2000  
Eight o'clock in the evening  
at the UBC Recital Hall  
6361 Memorial Road

*This recital is in partial fulfilment of the doctor of musical arts degree program at the University of British Columbia*

-program-

Fantasie in f minor, Op. 103, D. 940 (1828)

Franz Schubert

Allegro molto moderato—Largo—Allegro vivace—Tempo I

(1797-1828)

*Iwona Kaminska-Bowlby and Chris Bowlby, pianists*

Mother Goose, 5 Children's Pieces (ca. 1910)

Maurice Ravel

I Pavane of Sleeping Beauty in the Forest

(1875-1937)

II Tom Thumb

III Little Plain Jane, Empress of the Chinese Nodding Dolls

IV Conversations of Beauty and the Beast

V The Fairy Garden

*Iwona Kaminska-Bowlby and Chris Bowlby, pianists*

*John McMillan, narrator*

-intermission-

from *Liederkreis*, Op. 39 (1840)

Robert Schumann

*In der Fremde*

(1810-1856)

*Intermezzo*

*Waldeggespräch*

*Die Stille*

*Mondnacht*

*Auf einer Burg*

*Wehmut*

*Im Walde*

*Frühlingsnacht*

*Mari Hahn, soprano*

*Iwona Kaminska-Bowlby, piano*

Piano Trio, Op. 121a (ca. 1816)

Ludwig van Beethoven

Introduzione: Adagio assai—Thema: Allegretto

(1770-1827)

*Adrian Dyck, violin*

*Diederik van Dijk, violoncello*

*Iwona Kaminska-Bowlby, piano*



## Program Notes

Franz Schubert wrote much music for four-hands, the most familiar being the *Military March in D*. While Mozart wrote some of his piano duets for playing tours he undertook with his sister, Schubert composed his for a more practical reason. Lacking the influence and money to hire an orchestra, he knew he and his friends could play chamber music at one of the many Schubertiads. It is not even known if Schubert ever heard one of his symphonies performed. With these limitations in mind, it is not surprising to hear orchestral effects in Schubert's piano music. One duet, the *Grand Duo in C*, was later orchestrated by Joseph Joachim. The *Fantasie in f minor* was written in that most productive and final year of Schubert's all too short life, 1828. The fantasie is different from earlier duets, by its polyphonic construction and use of fugue. Written at the same time as the *String Quintet in C* and the last, great sonatas, this work is emotional and dramatic. In four movements, the work is played in a continuous flow creating a sense of unity from four dissimilar sections. Also binding the work is the reappearance of the opening theme as a counter subject in the closing fugue.

Between 1908 and 1910, Ravel produced *Ma mère l'oye, or Mother Goose* for children of close friends, a suite of five movements for piano duet based on the popular children's stories of the same name. During these same years, Ravel saw the death of his father and wrote *Gaspard de la nuit*, one of his most serious and most technically demanding works of the piano repertoire. It is peculiar that in this same period in his life, the composer produced works of complete diversity. The *Mother Goose* Suite shows the composer's flair for story-telling and his connection with fairy tales and the magical world of children's imaginations. The idea serving as the framework for the suite was the story of Sleeping Beauty, where the separate movements are as dreams. In the final movement, she awakes to the kiss of Prince Charming, finding herself in a magic garden. At the request of Jacques Rouché, Ravel orchestrated and rewrote the suite into a ballet, adding a prelude and four interludes linking the re-ordered movements together. The orchestrated version was first performed at the Théâtre des Arts on the 28th of January, 1912.

"The cycle of Eichendorff is for me, the most romantic and depicts much of you," wrote Robert Schumann in his letter to Clara from May 22, 1840. This year, often referred to as the "year of song," was a remarkable point in music history. Schumann was not only a master of melody and counterpoint but also, himself, was familiar with literature, being a writer as well, and had a deeply poetic imagination. The Lieder of Schumann are like portraits of his creative genius and are the summation of a true romantic art. In contrast with the poetry of Jean Paul and Heinrich Heine, that of Baron Joseph von Eichendorff is perhaps the most romantic in meaning. The poems themselves are not linked together in a cyclic unifying theme but are separate miniatures. *Liederkreis* represents the deep happiness that Schumann shared with Clara and he wrote of, "sinking into complete meditation." The dramatic centre of the cycle is *Mondnacht*, where one may come to awareness of his life of suffering to come.

The Piano Trio, Op. 121a, by Beethoven, is a set of ten variations for piano, violin and cello based on Wenzel Müller's aria "*Ich bin der Schneider Kakadu*" (I'm

Cockatoo, the tailor-man) from his opera, *Die Schwestern von Prag*. Most likely unknown to us today, Müller was one of the most popular opera composers in Vienna during the time of Beethoven. If one could walk the streets of Vienna around 1795, many townspeople could be heard whistling tunes from this opera. It was not uncommon for composers to set popular themes of operas to variation, often as either for a small ensemble or for piano solo. Beethoven first sketched this work sometime between 1803 and 1806 but set it aside. He came back to it some ten years later and finally published it in 1824. Though the theme is light and humorous, much of this work contains a grave and deeply personal style. Like many of Beethoven's late works, the parts interact in a highly contrapuntal manner. A serious introduction counterbalances the carefree nature of the theme. After ten variations and the increasing momentum of the coda, it could be understood why the variations of Beethoven are some of the most celebrated in history.

*Program notes by Iwona Kaminska-Bowlby and Chris Bowlby*

A special heartfelt thank you—

My thanks goes out to all the musicians who made this recital possible: to Mari Hahn, whose voice helped me to better understand the meaning of Schumann's Lieder, to Adrian Dyck and Diederik van Dijk, whose natural musical ability was both a joy and an inspiration to behold, to my husband, Chris Bowlby for always being there and to John McMillan who, with his charisma, added a special something to make it memorable.

*My thanks to you all!*

Die Ähren wogen sacht,  
 Es rauschten leis' die Wälder,  
 So sternklar war die Nacht.  
 Und meine Seele spannte  
 Weit ihre Flügel aus,  
 Flog durch die stillen Lande,  
 Als flöge sie nach Haus.

vii. Auf einer Burg  
 Eingeschlafen auf der Lauer  
 Oben ist der alte Ritter;  
 Driben gehen Regenschauer,  
 Und der Wald rauscht durch das Gitter.  
 Eingewachsen Bart und Haare,  
 Und versteinert Brust und Krause,  
 Sitzt er viele hundert Jahre  
 Oben in der stillen Klause.  
 Draussen ist es still und friedlich,  
 Alle sind ins Tal gezogen,  
 Waldesvögel einsam singen  
 In den lleren Fensterbogen.  
 Eine Hochzeit fährt da unten  
 Auf dem Rhein im Sonnenscheine,  
 Musikanten spielen munter,  
 Und die schöne Braut, die weinet.

ix. Wehmut  
 Ich kann wohl manchmal singen,  
 Als ob ich fröhlich sei,  
 Doch heimlich Tränen dringen,  
 Da wird das Herz mir frei.  
 Es lassen Nachtigallen,  
 Spielt draussen Frühlingsluft,  
 Der Sehnsucht Lied erschallen  
 Aus ihres Kerkers Gruft.  
 Da lauschen alle Herzen,  
 Und alles ist erfreut,  
 Doch keiner fühlt die Schmerzen,  
 Im Lied das tiefe leid.

xi. Im Walde  
 Es zog eine Hochzeit den Berg entlang,  
 Ich hörte die Vögel schlagen,  
 Da blitzten viel Reiter, das Waldhorn klang,  
 Das war ein lustiges Jagen!  
 Und eh' ich's gedacht, war alles verhallt,  
 Die Nacht bedeckt die Ründe,  
 Nur von den Bergen noch rauschet der Wald,  
 Und mich schauert's im Herzensgrunde.

xii. Frühlingsnacht  
 Über'm Garten durch die Lüfte  
 Hört'ich Wandervögel zieh'n,  
 Das bedeutet Frühlingsdüfte,  
 Unten fängt's schon an zu blüh'n.  
 Jauchzen möchte'ich, möchte weinen,  
 Ist mir's doch, als könnt's nicht sein!  
 Alte Wunder wieder scheinen  
 Mit dem Mondesglanz herein.

Gently swayed the ears of corn.  
 The woods softly rustled,  
 And the night was bright with stars.  
 And my soul spread  
 Wide its wings,  
 And flew over the silent land,  
 As if it were flying home.

In a Castle  
 Up there keeping watch,  
 The old knight has fallen asleep;  
 Rain showers down,  
 And the woods rustle through the iron bars.  
 With his hair and beard grown together as one,  
 His breast and his ruff turned to stone,  
 He has sat for hundreds of years  
 Up in his silent cell.  
 Outside it is peaceful and still,  
 All the people gone to the valley;  
 And solitary woodland birds sing  
 In the empty window arches.  
 A wedding party sails below  
 On the sunlit Rhine;  
 Musicians are playing merrily,  
 And the lovely bride weeps.

Melancholy  
 I can even sing at times,  
 As if I were happy;  
 But secretly my tears well up,  
 And my heart is set free.  
 Outside the nightingales  
 In the spring breeze  
 Sing out their yearning songs  
 From their deep prison.  
 Then all hearts listen  
 And are made glad,  
 But no one feels the grief  
 In the song of deep suffering.

In the Woods  
 A wedding party passed below the mountainsides,  
 I heard the birds singing.  
 Many riders flashed by, the horn sounded –  
 It was a merry hunt!  
 Before I had time to think,  
 The company enfolded in darkness.  
 Now only the woods rustle on the mountains,  
 And my heart is filled with foreboding.

Spring Night  
 Over the garden through the breeze,  
 I heard the birds of passage flying,  
 Heralding of spring's fragrance;  
 Below already it begins to bloom.  
 I want to shout with joy, and weep –  
 I can hardly believe it is true!  
 Old miracles appear again  
 In the shining splendour of the moon.

i. In der Fremde

Aus der Heimat hinter den Blitzen rot  
Da Kommen die Wolken her,  
Aber Vater und Mutter sind lange tot,  
Es kennt mich dort keiner mehr.  
Wie bald, ach wie bald kommt die stille Zeit,

Da ruhe ich auch, und über mir  
Rauscht die schöne Waldeinsamkeit,  
Und keiner kennt mich mehr hier.

ii. Intermezzo

Dein Bildnis wunderselig  
Hab' ich im Herzensgrund,  
Das sieht so frisch und fröhlich  
Mich an zu jeder Stund'.  
Mein Herz still in sich singet  
Ein altes, Schönes Lied,  
Das in die Luft sich schwinget  
Und zu dir eilig zieht.

iii. Waldesgespräch

'Es ist schon spät, es ist schon kalt,  
Was reit' st du einsam durch den Wald?  
Der Wald ist lang, du bist allein,  
Du schöne Braut! ich führ' dich heim!'  
'Gross ist der Männer Trug und List,  
Vor Schmerz mein Herz gebrochen ist,  
Wohl irrt das Waldhorn her und hin,  
O flieh! Du weisst nicht, wer ich bin.'  
'So reich geschmückt ist Ross und Weib,  
So wunderschön der junge Leib;  
Jetzt kenn' ich dich – Gott steh' mir bei!  
Du bist die Hexe Lorelei.'  
'Du kennst mich wohl, von hohem Stein  
Schaut still mein Schloss tief in den Rhein.  
Es ist schon spät, es ist schon kalt,  
Kommst nimmermehr aus diesem Wald!'

iv. Die Stille

Es wiess und rät es doch keiner,  
Wie mir so wohl ist, so wohl!  
Ach, wüsst' er nur Einer, nur Einer,  
Kein Mensch es sonst wissen soll!  
So still ist's nicht draussen im Schnee,  
So stumm und verschwiegen sind  
Die Sterne nicht in der Höh',  
Als meine Gedanken sind.  
Ich wünscht', ich wär' ein Vöglein,  
Und zöge über das Meer,  
Wohl über das Meer und weiter,  
Bis dass ich im Himmel wär'!

v. Mondnacht

Es war, als hätt' der Himmel  
Die Erde still geküsst,  
Dass sie im Blütenschimmer  
Von ihm nur träumen müsst'!  
Die Luft ging durch die Felder,

In Foreign Parts

From beyond the lightning flashes,  
Clouds come from my homeland.  
Father and mother are long since dead,  
And no one here knows me any more.  
How soon, oh, how soon will come that quiet  
time

When I too shall rest! And over me  
In lovely solitude, the woods will rustle,  
And no one here will know me any more.

In wondrous joy your image  
I hold deep in my heart.  
It looks at me, so happy and bright,  
Every hour of the day.  
Softly my heart sings to itself  
An old and lovely song,  
That soars into the air  
And swiftly flies to you.

Dialogue in the Woods

'Already it is late, already cold –  
Why do you ride alone through the woods?  
The way through the wood is long, you are alone.  
You lovely bride, I will carry you come!'  
'Great is the guile and cunning of men,  
My heart is broken with grief.  
The straying horn sounds her and there.  
O fly! You know not who I am!'  
'In fine array are horse and bride,  
Of wondrous beauty her young form;  
I know you now – may God protect me!  
You are the siren, Lorelei!'  
'You know me indeed – from a high rock  
My castle looks still and deep into the Rhine.  
Already it is late, already cold –  
Nevermore will you leave these woods!'

Tranquillity

No one knows, no one can guess  
How happy I am, how happy!  
Ah, if one only knew, only the one –  
And no one else at all!  
The snow outside is not as still,  
And secret and silent  
The stars in their heights are,  
But not as silent and still as my thoughts.  
I wish I were a little bird  
And went over the sea –  
Indeed over the sea and further  
Until I were in heaven!

Moonlit Night

It was as if heaven  
Had softly kissed the earth,  
And earth in blossoming splendour  
Could only dream of heaven.  
A breeze passing over the fields

## In Recital

*Iwona Kaminska-Bowlby*, pianist

In a doctoral degree recital



*photograph taken from Warsaw, Poland, today*

Wednesday, August 30, 2000  
Eight o'clock in the evening  
UBC Recital Hall  
6361 Memorial Road

*This recital is in partial fulfilment of the doctor of musical arts degree program at the University of British Columbia*

-program-

Sonata in e minor, Op. 90 (1814)

Ludwig van Beethoven

- i. *Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck* (1770-1827)
- ii. *Nicht zu geschwind und sehr singbar vorgetragen*

Sonata in b minor, Op. 58 (1844)

Frédéric Chopin

- i. *Allegro maestoso* (1810-1849)
- ii. *Scherzo: Molto vivace*
- iii. *Largo*
- iv. *Finale: Presto, non tanto*

-intermission-

Sonata No. 6 in A Major, Op. 82 (1939-40)

Sergei Prokofiev  
(1891-1953)

- i. *Allegro moderato*
- ii. *Allegretto*
- iii. *Tempo di valzer lentissimo*
- iv. *Vivace*

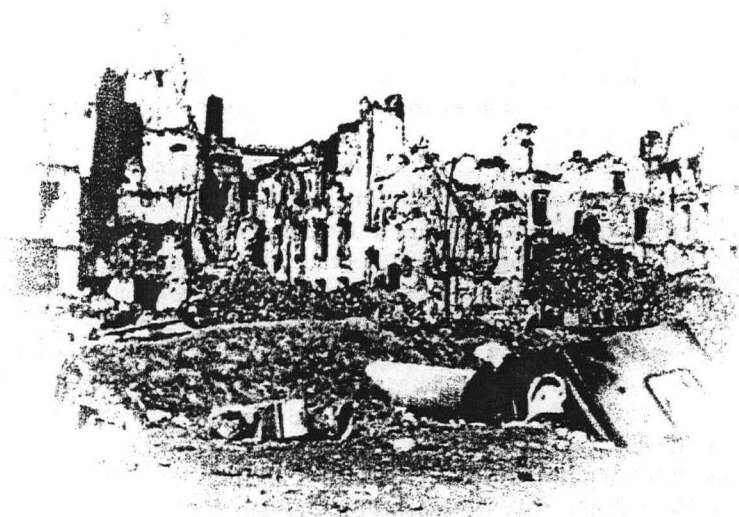
### Program Notes

In 1810, Beethoven completed his, Op. 81a sonata, titling each of the three movements, "*The Departure*," "*The Absence*" and "*The Return*" respectively, referring to the departure and return of Archduke Rudolf, his great friend and patron. Wars had wracked Europe for many years and Beethoven was apprehensive of the political changes brought on by Napoleon. In many ways, however, his music was equally detached from worldly concerns. A new stage of his art was beginning evolved. The sonata in e minor, Op. 90, is considered by many to be the first of his late-period piano sonatas. Form, which had been central in his revolutionary thinking in the past, seemed less important than lyricism and poetic inspiration by this time. The first movement is marked by despair and tragedy, perhaps a reflection of the times in which Beethoven lived. The last movement, however, delves into a deeper spiritual side that is removed from all things earthly. A similar emotional journey was later developed in his last sonata, Op. 111, written in 1822. Also a two-movement work, this sonata ascends from a tragic existence into a spiritual transcendence.

From the end of the 18<sup>th</sup>-century to the end of World War I (1918) the forces of Germany, the Austro-Hungarian Empire and the Russians had divided and were occupying Poland. During this time, Poland no longer existed on any European maps. The Polish language was no longer the official language; it was banned from use in any schools or public offices. Many Polish artists, painters and poets chose an existence of artistic freedom in exile over living in a foreign land on native soil. During Napoleon's attempt to conquer Russia, many Polish patriots joined in his cause in hopes of freeing Poland during the campaign. However, the attempt was a failure. The next attempt of freedom was the November uprising of 1831, which occurred while Chopin was abroad. This too was resulted in failure. It was for this cause that Chopin was inspired to write his immortal "Revolutionary" etude. Mickiewicz, Norwid and other Polish poets continued to support the cause of Polish liberation in their life in other countries. Chopin's music also was patriotically charged in such a way that Norwid described as, "cannons concealed among flowers." This demonstrates Chopin's predilection for writing beautiful phrases and figurations for the piano, while retaining a strong emotional or patriotic message. The edition of the sonata in b minor, Op. 58 that will be performed is taken from the new National Polish Edition, which was recently compiled by Chopin scholar, Jan Ekier, based on last corrections of Chopin.

The Sonata No. 6 in A Major is the first of three sonatas by Prokofiev that are known as the "War Sonatas." Prokofiev, himself, did not entitle the sonatas, "War Sonatas," but the character of these works effectively displays what Prokofiev had in mind. The sixth and seventh sonatas were written simultaneously in 1939-1940. They are the most disturbing of the nine piano sonatas, perhaps a reflection of the events of the region. During this moment, Russia was not yet involved in World War II against the Third Reich; however, on September 1<sup>st</sup>, 1939 the Nazis attacked Poland, and had occupied Czechoslovakia. As a result of the Ribentropp/Molotov pact, the Russians consequently invaded Poland from the East on September 17, 1939. The atmosphere in Eastern Europe was filled with rumours of war. Even though Russia was not yet directly involved in war with the Nazis, war had indeed

begun. Of the three war sonatas, this is the only written in four movements. Despite the dominating feeling of anxiety and turbulence, all three sonatas contain extremely poetic and sensual slow movements. The piano sonatas of Prokofiev are considered pinnacles of 20<sup>th</sup>-century sonata.



*photograph taken from Warsaw, Poland, 1945*



University of British Columbia

Presents:

**A LECTURE RECITAL** by

*Iwona Kaminska-Bowlby*

***French Overture in b minor, BWV 831 by Johann Sebastian Bach. A Discussion of Style, Performance Practice Issues and Their Application to the Modern Piano.***

~program~

Lecture

~pause~

*Französische Ouverture*, BWV 831

Johann Sebastian Bach

- i. *Overture*
- ii. *Courante*
- iii. *Gavotte I & II*
- iv. *Passepied I & II*
- v. *Sarabande*
- vi. *Bourrée I & II*
- vii. *Gigue*
- viii. *Echo*

Sunday, June 30, 2002 at 3:00 pm  
Gessler Hall  
UBC School of Music, Room 116  
Admission free

*This recital is presented in partial fulfillment of the DMA degree.*

### program

Italian Concerto in F Major, BWV 971 (1735)

Johann Sebastian Bach  
(1685-1750)

- I. [ ]
- II. Andante
- III. Presto

Sonata in C Minor, Op. 111 (1821-2)

Ludwig van Beethoven  
(1770-1827)

- I. Maestoso—Allegro con brio ed appassionato
- II. Arietta—Adagio molto semplice e cantabile

### intermission

Chorale Prelude "Nun komm' der Heiden Heiland"

Bach/art. Ferruccio Busoni  
(1866-1924)

Sonata No. 2 in A Major, Op. 21 (1911)

Karol Szymanowski  
(1882-1937)

- I. Allegro
- II. Theme and variations

## *Under the influence of Johann Sebastian Bach...*

During 1735 in Leipzig, J. S. Bach published the second part of his *Clavierübung*. The purpose of these *Klavier Lessons* was to present within keyboard idioms two dominating national and orchestral styles of the day: the concerto modeled after Italian masters and the French overture suite. The opposition of major and minor modes, as well as tonalities, placed a tritone apart, underlines the contrast of the two orchestral genres: F major for the *Italian Concerto*, and B minor for the French Overture. Bach's fascination with the Vivaldian "modular" approach prompted him to transcribe 21 such concerti to harpsichord and organ during his years in Weimar, 1713-1714. Through the expansion of the solo part in the fifth *Brandenburg Concerto*, BWV 1015, the harpsichord reached an unprecedented level of emancipation from its ordinarily accompanimental role within the basso continuo. The *Italian Concerto*, BWV 971, for solo harpsichord represents the culmination of this independence. In both works from *Clavierübung II*, the keyboard instrument was elevated to a self-sufficient and highly expressive role. Both were written for a double-manual harpsichord, in which Bach indicated the manual changes by markings of *forte* and *piano*. Similarly to many organ works, these indications serve to punctuate the form and suggest different registrations and colors rather than a clear-cut

contrast in volume. The *Italian Concerto*, BWV 971, was written in three movements, the first and third of which allude to contrasts between *tutti* and *solo* parts. In the second movement, the melodic material of the right hand is clearly inspired by florid Italian vocal writing.

The influence of J. S. Bach on Beethoven's creative output is of paramount importance. His first teacher, Neefe, exposed him to Bach's *Das Wohltemperirte Klavier*. Later in life, Beethoven's friendship with the Archduke Rudolph, owner an extensive collection of rare compositions in the old-fashioned learned-style, led to the intensive study of many more polyphonic works. Fugal writing came to culmination in the last five of his piano sonatas, as well as many other instrumental works. The two movements of Beethoven's final sonata, Op. 111 in C minor, represent the ultimate opposition of drama and tragedy versus heavenly transcendence. The sharply dotted rhythms of the opening section clearly point to the French overture style—together with the persistent exploration of diminished harmonies, contribute to the immense tragedy and seriousness. In the first movement, Beethoven combines elements of sonata and fugal forms, adding to the intensity and excitement. The melodic contour and the harmonic progression of the Arietta from the second movement bears a resemblance to a theme by Diabelli, which was sent to Beethoven and many other composers in 1819. However, the theme from the second movement of Op. 111 is the apotheosis of the sublime, thus representing the full maturity of his creative genius. The journey from the first statement of the Arietta through the variations to the coda encompasses an incredibly kaleidoscopic transformation of sound, color, texture and mood, and creates an experience which might be described as, "profound meditation and exalted revelation."

Ferruccio Busoni was also devoted to the intense study of the music of J. S. Bach. Aside from many arrangements of original works by Bach, the contrapuntal music also influenced his own compositional style. The Lutheran hymn, "Nun komm' der Heiden Heiland" (Now comes the gentile's savior) BWV 661, was originally arranged by Bach for organ. In transcribing this music for piano, Busoni succeeded in presenting organ-like qualities, which are noticeable in the steady bass progression. Each statement of the chorale is treated in the coloristic manner—using more and more elaborate melodic motion.

Karol Szymanowski completed his Second Piano Sonata in the summer of 1911, after having had very prolific years in his family estate, in Tymosowka. The composer would always retreat to this country manor whenever he needed to focus on his work or when he was fed up with the atmosphere of gossip and envy, which surrounded him in Warsaw. Similarly to the Second Symphony in B-flat major, the Second Sonata in A major was written in a highly modernistic harmonic language while adhering to traditional form. It is written in two movements, the first maintaining sonata form procedure, and the second being a set of variations. The influence of J. S. Bach is obvious in the monumental fugue, which forms the climactic finale of the last movement. Here, a listener may

identify many traditional fugal devices, such as the presentation of the theme in inversion, augmentation, stretto and frequent pedal points. The reminiscence of the Baroque era also influenced the fifth and sixth variations, which in a very peculiar and capricious manner allude to the styles of the Sarabande and Minuette respectively. The Second Sonata was dedicated and premiered by Szymanowski's friend, Artur Rubinsteim in Warsaw. Later it formed an important part of the repertoire of the performing giants of the following years, such as Mieczyslaw Horzowski and Sviatoslav Richter, but is seldom played today.

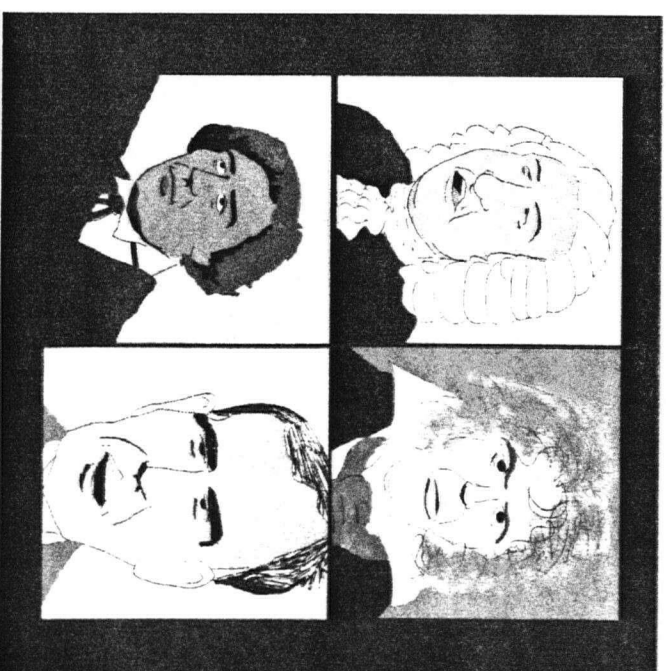
Born in Warsaw, Poland, Iwona Kaminska-Bowlby earned her Master of Arts in Music degree and post-graduate performance diploma from the Frederic Chopin Academy of Music in Warsaw, where she studied with professors Andrzej Stefański and Tatiana Schebanova. After the completion of her Master of Music degree in piano performance at the University of Nebraska, she continued her studies at the University of Alberta in Edmonton, and University of British Columbia in Vancouver, Canada for her doctoral degree in piano performance. Ms. Kaminska-Bowlby has participated in such music festivals as the Schleswig-Holstein festival in Lübeck, Germany, the Chopin Festival in Duszynki-Zdroj, Poland, and the Mozarteum Sommerakademie in Salzburg, Austria. During her North American graduate studies, she broadened her knowledge by studying performance on harpsichord and organ, coming into contact with such eminent Baroque performers as Igor Kipnis, Doreen Oke and Dr. George Ritchie. Ms. Kaminska is the recipient of several distinguished awards in Europe and North America, and the winner of several concerto competitions. Among her influential teachers are Boris Bloch, Dr. Mark Clinton, and Dr. Henri-Paul Siestie.

program notes by Iwona Kaminska-Bowlby  
cover art by Christopher Bowlby

*All are welcome to the reception to follow the performance.*

**UBC School of Music**  
presents

## Iwona Kaminska-Bowlby



in a doctoral piano recital

3 o'clock  
January 26, 2003  
UBC School of Music Recital Hall

this recital is in partial fulfillment of the DMA degree in piano performance

## Abstract

The French Overture, BWV 831, is rarely performed, being one of the most misunderstood keyboard works by J. S. Bach. Pianists' frequent criticism arises because the work fails to be measured in the same flamboyant and virtuosic style of the Partitas. It is often discarded for being too long and containing too many simplistic dances. However, J. S. Bach did not intend for this work to continue the compositional ideas from *Clavierübung I*, but rather to present an idiomatic keyboard version of the orchestral overture suite in the French manner. This genre came into being in Germanic lands at the beginning of the XVIII<sup>th</sup>-century. In many movements from BWV 831, Bach presented the most salient characteristics of French style, with which he was familiar from his early teenage years in Lüneburg.

During the XX<sup>th</sup>-century, an explosive amount of research was devoted to the performance practice issues of early music. The existence of an earlier C minor version of the French Overture, BWV 831a, has been a particularly important puzzle piece in the controversial issue of over-dotting. Through an examination of contemporary treatises, current scholarly articles and comparative score reading, many suggestions regarding meter, tempo, phrasing, articulation, dynamics and affect are presented in this paper in general discussion; specific application to the particular problems within the movements of BWV 831 are also presented herein. The fact that this suite is often performed on the modern piano should not obstruct performers from seeking the most appropriate, historically informed interpretation. Furthermore, since the modern instrument is fully capable of presenting the core gestures of the style, the ideas within this discussion may contribute to a more enriching, meaningful performance of this work and like others.

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To my parents, Josef Kaminski and Irmina Kaminska,  
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## **Part One: Style**

## Introduction

*Clavierübung II* by Johann Sebastian Bach comprises two large keyboard works: A *Concerto after the Italian Taste*, BWV 971, and an *Overture after the French Manner*, BWV 831. Both works were intended for a performance on a harpsichord with two manuals, which is often indicated in the score by the inclusion of *forte* and *piano* markings. There is no extant autograph manuscript of the *Overture*, BWV 831, which makes the printed version of *Clavierübung II* the most important source.

This pedagogical work was first published in Leipzig around Easter, 1735.<sup>1</sup> The first edition was prepared by four engravers under the supervision of Christoph Weigel Jr. and contains many errors; a second corrected edition appeared a year later in 1736. The *Overture*, BWV 831, exists also in an early version, BWV 831a in the key of C minor, and it is preserved in two extant copies, the first by Anna Magdalena Bach and a second by Johann Gottlieb Preller. The former is generally considered the more important one, for it includes corrections by Johann Sebastian. Preller's copy is less reliable since it lacks Bach's authorization. Aside from the key, the main difference between the two versions lies in the degree of dotting of the outer sections of the opening movement. It is important to note that the C minor version dates from around 1730, the same year of the newspaper announcement of *Partita V*, BWV 829, and it is possible the *Overture* is the Seventh Partita referred to in the same announcement.<sup>2</sup> It is generally presumed that the *Overture* must have been composed around the same time as the Six Partitas. The C minor version of BWV 831 could not be included in *Clavierübung I* because this set already contained a C minor<sup>3</sup> work as well as another composition opening with a free movement entitled "*Overture*."<sup>4</sup> The organic ordering scheme of the set of Partitas with regard to chosen tonalities and style did not allow for any redundancies.

The purpose of *Clavierübung II* was to present in the clearest possible manner the two dominant orchestral genres featuring the two leading national styles of the day. The German word, "*Übung*," in the

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<sup>1</sup> Christoph Wolff, *Bach. Essays on His Life and Music* (Cambridge, Massachusetts: Harvard University Press, 1991), p. 204.

<sup>2</sup> David Schulenberg, *The Keyboard Works of J. S. Bach* (New York: Schirmer Books, 1992), p. 420.

<sup>3</sup> *Partita*, BWV 827.

<sup>4</sup> *Partita*, BWV 828, first movement.

title implies a pedagogical function for the set and is often translated into English as “practice”. More importantly, however, it should be understood more in terms of a lesson, resulting in a translation of the title as “Keyboard Lessons.” The genres that are presented in the second part of the series, a concerto and an *ouverture*, had already appeared previously in Bach’s oeuvre. His fascination with the ritornello procedure and, particularly, the Vivaldian “modular” compositional approach led to his transcription of 21 foreign concerti for harpsichord and organ during the Weimar years of 1713/1714 (BWV 972-987 and 592-596). Through the expansion of the solo part in the Fifth Brandenburg Concerto, BWV 1050, this instrument reached an unprecedented level of importance and emancipation. The Italian Concerto for solo harpsichord represents the culmination of this process and combines the traditional ritornello influences with the more current German *galant* features, such as regular phrasing and “sigh” figures.

Similarly, the *Ouverture* is an unsurpassed achievement in its genre. Bach’s authorship of the two early, pre-Weimar works, the *Ouverture* in F major, BWV 820, and the *Ouverture* in G minor, BWV 822, is often questioned and it is possible that they are transcriptions of unknown orchestral works. Without a doubt, the opening movement of *Partita IV* in D major, BWV 828, is the only other keyboard suite with clear implications of the overture style. In the light of the paucity of *ouvertures* for solo harpsichord, BWV 831 stands out as a particularly original and important work because of its large dimensions and clear representation of style, both in the overture movement as well as in following dances. In both of the works, which constitute this collection, BWV 971 and BWV 831, Bach elevated the role of harpsichord, making it a self-sufficient and highly expressive instrument.

## Early Influences

Johann Sebastian Bach was first exposed to French music and musicians as early as 1700. Having been forced to leave Ohrdruf (where he was not given any more *hospitia*<sup>5</sup>), Bach and his friend, Georg Erdmann, continued their education in St. Michael's School in Lüneburg<sup>6</sup>. Several factors associated with this move influenced his musical development to a high degree. The entire city of Lüneburg with its court and schools was infiltrated with French art and culture. Already during the years, 1695-8, this city witnessed the completion of a new ducal castle on the city's market square, which happened to be close in proximity to St. Michael's School. Here, as well as in the entire area of Brunswick, Duke Georg Wilhelm and the duchess, Eléonore Desmier d'Olbreuse, promoted French music and culture.<sup>7</sup> As a result, a band of musicians was employed at the Lüneburg court consisting primarily of French performers. Also, in the year 1656, a new school for young nobility was added to the old Latin one, which Bach was to attend forty-four years later. Despite the fact that the new institution had completely different faculty and that contact between the students of both schools was restricted, there were still opportunities for young musicians to meet and influence one another.<sup>8</sup>

One of the most important and influential figures in Bach's musical education was Georg Böhm, the organist of St. John's church, the biggest church in Lüneburg. It is not known whether Johann Sebastian obtained any official instruction from Böhm, but in 1775 C.P.E. Bach mentioned him as one of the most important influences on his father. Interestingly, Carl Philipp, probably in order to idealize the portrait of his father, did not refer to Böhm as a teacher but as a "Lüneburg organist"<sup>9</sup>. Johann Sebastian must have developed a particular attachment to Böhm's suites and an *Ouverture* because they survived in the Möller Manuscript and the Andreas Bach Book<sup>10</sup>. It is currently believed that Johann Sebastian

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<sup>5</sup> A scholarship.

<sup>6</sup> Christoph Wolff, *Johann Sebastian Bach, The Learned Musician* (New York: W. W. Norton and Company, 2000), p. 41.

<sup>7</sup> Ibid., p. 57.

<sup>8</sup> Ibid., p. 57. Students had neighbouring dormitories and participated in the joint choir.

<sup>9</sup> Ibid., p. 60.

<sup>10</sup> Ibid., p. 61.

compiled these manuscripts while living in his brother's house in Ohrdruf in 1702.<sup>11</sup> The set represents the music that Bach was exposed to in Lüneburg to a large degree and, aside from Böhm's *Ouverture*, one can also find works by French composers, such as Nicolas-Antoine Lebeque and François Dieupart.

One of the keyboard pieces that young Bach must have become acquainted with while studying in Lüneburg is Böhm's transcription of the orchestral suite for the clavier, the *Ouverture* in D major. The first movement displays the basic features of the genre such as the dotted opening section with a proper ending on the dominant, which leads to the faster, fugal middle part. At the end of the fugue, one can observe the return of the slower section with the pointed rhythm, which underlines the orchestral quality of the piece. One also notices the apparent avoidance of the dances typically associated with the keyboard suite in the remaining part of Böhm's *Ouverture* in D major, which includes an *Air*, a *Rigaudon* with *Trio*, a *Rondeau*, a *Menuet*, and a *Chaconne*.

The above-mentioned sources, the Andreas Bach Book and the Möller Manuscript, also contain the *Ouverture* in F major, BWV 820, and the *Ouverture* in G minor, BWV 822. It is uncertain whether both pieces are original compositions by J. S. Bach, or merely transcriptions from other, unknown orchestral works, as was the practice. It is significant that one can find keyboard arrangements of orchestral music by Lully and Agostino Steffani in the Möller Manuscript as well as arrangements of early suites by Georg Philipp Telemann in the Andreas Bach Book.

The early *Ouverture* in F major, BWV 820, has smaller dimensions and simpler texture than the *Ouverture* in G minor, BWV 822. Following David Schulenberg, the English word, "overture", will be used in the paper in reference to the opening movement, and the word, "ouverture", to the entire compositional compilation.<sup>12</sup>

BWV 820 contains only five movements with the characteristic dominance of the opening overture part. The order of the cycle is interesting: *Ouverture*, *Entrée*, *Menuet and Trio*, *Bourrée* and

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<sup>11</sup> Ibid., p. 73. Christoph Wolff suggests that Sebastian may have gotten the famous "Moonlight" manuscript back from Johann Christoph while staying with his brother in 1702 and in return, he left the compilation of pieces composed or acquired during his stay in Lüneburg.

<sup>12</sup> Schulenberg, p. 30.



*Gigue* and resembles that of BWV 831, which, similarly, features a *Bourrée* as a neighbouring movement to the *Gigue*. There is another common feature at the end of the opening movement. In both cases the fugal section ends with a reprise (BWV 820: bb. 89-106, BWV 831: bb. 122-143). The similarity ends with this polyphonic part, for there is no return of the characteristic dotted section, which creates such a powerful effect in BWV 831. The closing dances in this early *Ouverture*, the *Bourrée* and *Gigue*, resemble their later counterparts in BWV 831 with regard to the two-part texture and generally simple, unpretentious character. Another common feature of both *Gigues* is their non-imitative character.

Also the *Ouverture* in G minor, BWV 822, features some characteristics that point to the later work, BWV 831. Again there is a reprise in the fugal section (mm. 104 ff.) and in the middle section of the fugue there is a progression that makes use of a circle of fifths going from a B-flat major-minor seventh chord in bar 69 to G-flat major in bar 76; also, there is a diatonic circle of fifths that starts in measure 97 on a B-flat sonority and modulates to G minor in measure 104. It is not uncommon for Bach to make the central sections of his early fugues the most harmonically active, but the fugal part of the later work, BWV 831 features the most adventurous passages in its central section, which also makes use of the circle of fifths (mm. 89-96). Like the *Ouverture* in B minor, BWV 831, the opening movement of the *Ouverture* in G minor, BWV 822, also ends with a reminiscence of the slow dotted section. The form and characteristically quick scales of the overture enhance the brilliant orchestral quality of the movement. Another similarity between BWV 822 and 831 lies in the fact that their *Gigues* clearly resemble canaries, the French version of this dance, which also occurs in the French Suite in C minor, BWV 813. Despite the fact that the imitation is rarely occurring in movements of this type, it is employed in BWV 822 as well as in the *Gigue* from BWV 813. The B sections of the *Gigues* from the early suite, BWV 822, as well as of the *Gigue* from BWV 831 are dominated by a sequential phrasing technique.

Whether both early *Ouvertures*, BWV 820 and 822, are original compositions of Bach or are merely transcriptions, it is fascinating to observe how many of their features are present in the later work, BWV 831. The similarities between these pre-Weimar works and the overture-suite from *Clavierübung II* are even more striking when one considers the period of approximately twenty-five years that separates

their composition and the fact that there is no similar keyboard suite that Bach composed during the intervening period.

## Emergence of the Overture Suite in an Orchestral Style

The opposition of French and Italian national styles was already a *cliché* by the 1730's. Every Partita from *Clavierübung I* exhibits features that are characteristic of both national styles. *Clavierübung II*, with its *Concerto nach Italienischen Gusto* and *Ouverture nach französischer Art*, represents an attempt to clarify and purify these national characteristics. Both works, however, already represent the German version of the two styles of the late 1720's and early 1730's.

Orchestral overtures in the French style were developed and popularized in Germanic lands as a result of widespread admiration for the music of the Sun King, Louis XIV. The ballet suites of French composers served mostly as intermezzi in operas; the appearance of the orchestral overture suite, written in imitation of such works, was invented and popularized by German composers, such as J. S. Küsser and Telemann. Among the earliest works written in this genre were the *Fünf Grosse Ballette nach der lustigen Französichen Manier* (1664) by J. C. Horn, *Lust Music* by Georg Bleyer (1670) and other works by J. S. Küsser, J. C. F. Fischer and later, Handel, Bach and Telemann, from whom we have 135 extant overtures. The genre of the orchestral suite proper is thus representative of a German culture. As Bach's student, Philipp David Kräuter reported, such pieces were performed and assigned as a part of regular composition projects during his studies in Weimar<sup>13</sup>. It is then reasonable to assume that similar pieces were also presented at other fashionable courts such as Cöthen. Orchestral overtures were often transcribed for the keyboard (like the above-mentioned D major *Ouverture* by Georg Böhm) which eventually led to the development of an original keyboard genre, the *clavier-ouverture* suite.

The main idea of the orchestral suites was the inclusion of both free and stylized dances adhering to no particular formula, such as the one Germans inherited from Froberger: the *allemande*, *courante*, *sarabande*, and *gigue*. In the orchestral suites of Bach and his contemporaries, it was rare to find these traditional dances together. In addition, the *allemande* is not present in any of Bach's orchestral suites but is associated with keyboard sets. The "French" quality is stressed by the inclusion of *gavottes*, *passepieds*, and *bourrées* and minuetts, most often appearing in pairs.

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<sup>13</sup> Wolff, p. 136.

Starting around the 1720's, composers such as Telemann added a new feature to the orchestral suite: the use of a soloist in a *concertante* manner. As a result, a hybrid genre came into existence, the concerted overture. In this type of piece, as the name suggests, one or more instruments are treated as a *concertino*. The use of the soloist in the concerted overture is much less virtuosic than it is in the concerto proper. J. S. Bach's four orchestral suites in C major, BWV 1066, B minor, BWV 1067, D major, BWV 1068, and D Major, BWV 1069, are representative of the new genre. Of these four, BWV 1066, 1068 and 1069 were most likely composed toward the end of the Cöthen period.<sup>14</sup> BWV 1067, however, is now thought to have been written later since the autograph of flute and viola can be dated to the late 1730's. Joshua Rifkin, in his yet unpublished article, "The 'B minor Flute Suite' deconstructed: New Light on Bach's *Ouverture*, BWV 1067" argues convincingly that BWV 1067 existed in an early A minor version. The author also suggests that the original *concertante* instrument was the violin and not the transverse flute (since the middle C's in the earlier A minor version are not playable on the Baroque flute).<sup>15</sup> It is known that around 1729-30, J. S. Bach copied such a composition in G minor by his cousin, Johann Bernhard Bach of Eisenach. This piece must have been of particular interest to Johann Sebastian for he rarely copied other composers' works. Rifkin points to many similarities between BWV 1067 and Bernhard Bach's work, such as the rhythmic patterns in the middle imitative section of the first movement. Both works make use of upbeats after the dotted section, leading to the fugal part.

Also, the distinction between the harmonic progression of BWV 1067 and the three "*Cöthen Overtures*" points to a different date of origin for these works<sup>16</sup>. Rifkin also points out the close relationship of the *Badinerie* of the B minor Suite to the *Scherzo* from the Partita in A minor, BWV 827. The presumed date of origin of BWV 1067 indicates a much later time than that of the Cöthen

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<sup>14</sup> Joshua Rifkin, "The 'B minor Flute Suite' Deconstructed: New Light on Bach's BWV 1067." This article will appear in *Bach Perspectives* 6.

<sup>15</sup> Joshua Rifkin also excludes the possibility of an oboe, because it would have to play a C-sharp in the A minor version, which is impossible on the Baroque oboe.

<sup>16</sup> BWV 1067 is characteristic of the harmonic changes that occur on every quarter-note beat, whereas the three other overtures have the obvious pace of a half note.

Ouvertures, probably around 1731, after the publishing of *Clavierübung I* as a compilation. It is apparent, then, that Bach was actively engaged in the composition of ouvertures in the years around 1730.

The C minor version of BWV 831 copied by Anna Magdalena Bach dates from the same period. Not surprisingly, the new genre of the concerted overture also found its outlet as an original keyboard composition. Bach now took a further step toward creating an original suite inspired by an orchestral genre, having been exposed from his early years to various clavier transcriptions of orchestral works. The close proximity between the composition of BWV 1067 and the first version of BWV 831 explains many parallels and similarities between the two works.

The transposition of the *Ouverture*, BWV 831, from C minor to B minor was not due to any special attachment to the key of B minor. It is widely believed that the new key was chosen in order to create the strongest possible contrast with the tonality of F major in the *Concerto nach Italienischen Gusto*, BWV 971. This tritone relationship between the two works, as well as the juxtaposition between the major and minor keys of *Clavierübung II*, help to underline the differences of the two genres. It is also important that Bach's published works from 1735 do not repeat any tonalities from *Clavierübung I*.

The differences between the C minor version, BWV 831a, and the B minor version, BWV 831, consist mostly of alterations to the notation within the dotted sections of the overture. Since this issue is closely related to the performance problems of the piece, it will be presented later in this discourse in greater detail. Also, with the transposition to a lower key, Bach had to do some minor adjustments in places that used the low G of the keyboard.

## Orchestral Features of the French Overture, BWV 831

The French Overture, BWV 831, comprises the largest number of dance movements in all of J. S. Bach's keyboard suites. As expected, it opens with a movement in the overture style and is followed by ten dance movements: *Courante*, *Gavotte I*, *Gavotte II*, *Passepied I*, *Passepied II*, *Sarabande*, *Bourrée I*, *Bourrée II*, *Gigue*, and *Echo*. The expansive overture movement, as it does in the early keyboard suites, BWV 820 and 822, dominates BWV 831. The magnificent orchestral character is achieved by the movement's large proportions and by the framing of the fugal part between two equally lengthy dotted slow sections. Of Bach's earlier clavier works, only the *Ouverture* in G minor, BWV 822, has a similar structure, a fact cited by scholars in support of its orchestral origin. The dotted sections of this early work are much shorter and of uneven length: the A section is 17 measures in length, while the B section is only 10 measures in length. In all of Bach's orchestral suites there is a return of the slow dotted part. However, just as in BWV 822, these reprises are shorter than the opening statements. The structure of the opening movement of BWV 831, presented below, shows how Bach achieves perfect symmetry within the movement where all three dotted sections are the same length:

**Table 1.**

### Overture: Formal Scheme

Section	A	B	A'	B	A'
Number of measures	20	123	20	123	20

One of the most striking orchestral features of the overture movement from BWV 831 is the adaptation of the ritornello form in the fugal section. The ritornello and episode sections are clearly contrasted by the use of texture, register, musical material, and additional indications of *forte* and *piano*. Also, the solo part's non-virtuosic use of simple broken triad figurations in a two-part texture clearly points to the concerted overture type. The elements of *solo-tutti* writing returns in the last movement, the *Echo*, and is also emphasized by *piano* and *forte* indications, giving the entire piece an overall cyclic impression.

The pairing of popular dances, such as the gavotte, passepied, and bourrée, was a common French ballroom practice. BWV 1066, often referred to as more “French” than the other three orchestral suites, features one more pair of dances than BWV 831: *Minuets I and II*. In BWV 831, the second of the pair of *Gavottes* contrasts with the first through the use of a much lower register, thinner texture as well as a less adventurous rhythm. Such a marked difference in register and attack density between the two dances clearly implies the use of a distinctive solo instrument in the second *Gavotte*, such as a lute. One can observe a similar contrast between the pair of *Passepieds*. The second one, written in a musette style, creates a much more intimate impression. Again, the thinner texture, more predictable rhythm and stepwise melodic motion are used to create enormous contrast with the wild character of the first *Passepied*.

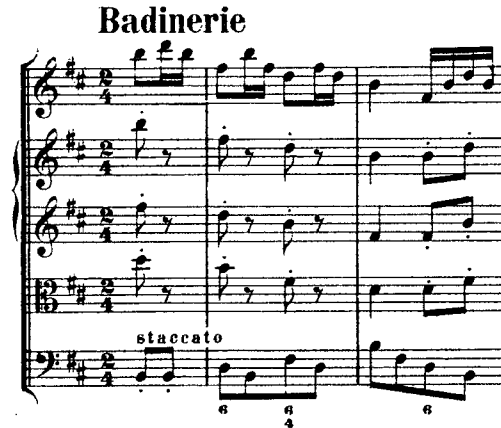
Perhaps one of the most striking characteristics of BWV 831 is the order of the movements which departs from the traditional German ordering of such dances and is as follows: courante, gavotte, passepied, sarabande, bourrée, gigue and echo. In *Partita IV*, BWV 828, another keyboard work that opens with an overture style movement, the keyboard idiom is more obvious since it contains all the basic dances in traditional order: allemande, courante, sarabande, and gigue.<sup>17</sup> The presence of the allemande in BWV 828 emphasizes the keyboard idiom of this work. Conversely, the lack of this dance is a feature of the orchestral suites and of BWV 831. All the orchestral suites lack allemandes and avoid a strong traditional dance order. Another similarity between BWV 831 and three of Bach’s orchestral suites<sup>18</sup> is the conclusion of each of these sets with rare dances or even pieces without a dance association. BWV 1066 concludes with a pair of *Passepieds*, BWV 1067 with a *Badinerie*, BWV 1069 with a *Rejouissance* and BWV 831 with an *Echo*. Another obvious similarity between the last movements of the Orchestral Suite, BWV 1067, and the *Ouverture*, BWV 831, is that both *Echo* and *Badinerie* display concerto elements and are written in the same 2/4 meter. The main motives of both pieces use the characteristic rhythm of the dactylic *figurae corta*:

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<sup>17</sup> One of the few irregularities in the form of BWV 828 is the insertion of an *Aria* after the *Courante*, which parallels the inclusion of *Gavottes* in the same place in BWV 831.

<sup>18</sup> With the exclusion of Suite No. 3, BWV 1068.

Example 1



Example 2



Another similarity between the *Ouverture*, BWV 831, and the orchestral suites lies in the parallel dance types which appear in both. The bourrée is included in BWV 831 as it is in all the orchestral suites. However, it is featured in only two of the English and two of the French Suites, and in none of the Partitas. All of the orchestral suites, with the exception of BWV 1067, also include gavottes which appear as the third dance in such cycles, just as in the case of BWV 831. The four-voice texture of the *Sarabande* from BWV 831 is not only very unique but also underscores the orchestral nature of the work. The lack of keyboard arpeggios on the strong beats of the *Sarabande* is surprising in a work for solo keyboard, and also underlines the orchestral approach.

None of J. S. Bach's orchestral suites include more than one of the four traditional dances, and, moreover, two of them, BWV 1068 and BWV 1069, have none at all. However, in keeping with the



keyboard suites, BWV 831 includes three of the four traditional suite movements, the courante, sarabande and gigue. The *Ouverture*, BWV 831, then, displays a number of orchestral features, without losing the most necessary connection to the traditional solo keyboard genre.

## Overture movement: Style and Form

The majestic French overture took its origin from its intended function as processional music, necessarily of a character and style appropriate for the entrance of the Sun King. Many generations of composers from Lully through Bach and Handel wrote compositions in this style reflecting the brilliance of royalty with the intention of arousing feelings of pride and supremacy. Johann Sebastian Bach contributed many ensemble and keyboard works using this genre. Besides the four Orchestral Suites, BWV 1066-1069, there are the overtures to Cantatas, BWV 97, 110 and 119, and the choral fantasy from the *Cantata*, BWV 61. His early fascination with the French overture is reflected by the presence of many such pieces in the early Möller and Anna Magdalena Bach Manuscripts. Aside from the early *Ouvertures*, BWV 820 and 822, which are of questionable authorship<sup>19</sup>, the overture style is also present in the *Fugue* in D major from *Das Wohltemperierte Klavier I*, BWV 850, the *Partita* in D major, BWV 828, the *Ouverture*, BWV 831, the *Praeludium*, BWV 552/1, *Variation 16* from the *Goldberg Variations*, and *Contrapunctus 6 (in stile francese)* from the *Kunst der Fuge*.

The overtures comprises two sections, A and B, where contrast is achieved through the juxtaposition of a slow homophonic section, frequently in the meter of 2 (crossed) with a fast, imitative segment, often in a compound meter. Some overtures end with a return to the dotted section, as is the case with BWV 831, thus resulting in the formal scheme, ABABA. However, many are written in a simple AB pattern. The portrayal of royal pride and brilliance is attained in the opening section by an extremely florid homophonic texture, containing punctuated rhythms and fast scale-like passages. Pieces that exhibit frequent rhythmic dotting of varied degrees, *tirades* (fast scale-like passages) and homophonic texture in a meter of 2<sup>20</sup> are associated with the French overture style. A careful distinction should be made between the compositions in this complex, *alla francese*<sup>21</sup> style, and those with little more than persistent dotting, such as the opening movement of the *Partita* in C minor, BWV 826. As David

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<sup>19</sup> It is still uncertain whether both pieces are original keyboard compositions by J. S. Bach or merely transcriptions from unknown orchestral works.

<sup>20</sup> Sometimes it is in 4/4, as appearing in some of Handel's overtures.

<sup>21</sup> *Contrapunctus 6* from *Kunst der Fuge*.

Fuller points out in his article, "The Dotted Style in Bach, Handel, and Scarlatti", such opening movements closer display the Italian style, which can be seen, for example, in many introductory movements by Corelli<sup>22</sup>.

The existence of two versions of the *Ouverture*, BWV 831, for decades has been a subject of controversy. Whether the printed version represented the same idea written in an improved and more precise notation or whether it presented an altered musical composition was the primary question. The early version in C minor existed in a manuscript by Anna Magdalena Bach as well as in a manuscript by Johann Gottlieb Preller. The later version in B minor was published in *Clavierübung II* in 1735, and re-edited in 1736. The purpose for the change of key from C minor to B minor was to achieve the highest degree of tonal contrast to the Italian Concerto from the same set, enhanced by the tritone relationship as well as the juxtaposition of a major and minor mode. The more controversial issue that is associated with the existence of the two versions corresponds to the sharpened rhythms of the later publication. Many scholars, such as Michael Collins, Christoph Wolff and John O'Donell<sup>23</sup> believe that the second version represents an improved notation of the first and that "the realizations of the dotted values are identical in both versions..."<sup>24</sup>. Also, the existence of the second and "improved" (with regard to notation) version of BWV 831 is taken as a proof of Bach's understanding of the importance of correct performance practice<sup>25</sup>. Frederic Neumann, on the other hand, argued against this notion and believed that the two versions represented two diverse musical presentations, maintaining that each should be performed exactly as written<sup>26</sup>. David Schulenberg suggests that some of the rhythms may have been changed, while others were re-written in a more precise manner.<sup>27</sup>

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<sup>22</sup> David Fuller, "The Dotted Style in Bach, Handel, and Scarlatti," in *Bach, Handel, Scarlatti: Tercentenary Essays*, ed. Peter Williams (Cambridge University Press, 1985), p. 99-117.

<sup>23</sup> John O'Donell, "The French Style and the Overtures of Bach," *EM* 7 (1979), p. 190, 336.

<sup>24</sup> Preface in Johann Sebastian Bach, *Italienisches Konzert und Französische Ouverture. Zweiter Teil der Clavierübung*, ed. Walter Emery (Kassel, 1977), p. v.

<sup>25</sup> George Stauffer, "Changing Issues of Performance Practice," in *The Cambridge Companion to Bach*, ed. John Butt (Cambridge University Press, 1997), p. 203.

<sup>26</sup> Frederic Neumann, "Rhythm in the Two Versions of Bach's French Overture, BWV 831," in *Essays in Performance Practice* (Ann Arbor, Michigan, 1982), p. 99.

<sup>27</sup> Schulenberg, p. 305.

As one can see in Table 1 above, the form of the overture movement of BWV 831 is perfectly symmetrical. The closure of the movement with a second dotted section of the same length as the first is not a necessary requirement imposed by formal tradition. The symmetry here creates an extremely majestic and powerful impression. Although they are precisely of the same length, the two dotted sections of the overture are not identical, but make use of similar rhythmic and motivic gestures. The concluding slow section surprisingly introduces a new progression almost immediately in measure 145. Here, a  $\text{III}^7$  harmony in the second half of the measure is transformed into a secondary dominant leading to the subdominant ( $\text{V}^7/\text{iv}$ ). From this point on, the listener is exposed to a completely different harmonic progression than that of the opening dotted section.

Typically for any binary structure, the slow dotted section comprises three long phrases: phrase 1 (measures 1 - 5<sup>1</sup>), phrase 2 (measures 5-13<sup>1</sup>), and phrase 3 (measures 13<sup>2</sup>-20). The opening phrase is based on a descending circle of fifths progression:

**Table 2.**  
**Overture: Descending Circle of 5ths Progression**

Measure	2	3 <sup>1</sup>	3 <sup>2</sup>	4	5
Harmony	D maj <sup>7</sup>	G maj	C# half-dim <sup>7</sup>	F# maj	B min

However, the next sequential segment begins with an ascending circle of fifths pattern, which then cadences in measure 10:

**Table 3.**  
**Overture: Ascending Circle of 5ths Progression**

Measure	6	7	8 <sup>1-2</sup>	8 <sup>3-4</sup>	9-10
Harmony	D maj	A maj	E min	B <sup>7</sup>	E min/F# maj

The following measures, 10-13, establish the new key of F-sharp minor. The new key is then clearly stabilized by means of an exact repetition of the opening melodic and harmonic progression from measures 1-5 but in the key of the minor dominant. This restatement of the familiar material helps to create an aura of stability and majesty, which is essential to the character of the French overture and also

contributes to the symmetry of this three-phrase structure. The closing measures make use of strongly cadential material and conclude with an uplifting turn to the major dominant. This extensive and persistent use of the circle of fifths progression is the most striking harmonic device in the opening section. In the first phrase the descending circle of seventh chords serves to establish a dissonant and expressive harmonic language that effectively releases tension through each statement of the sequential unit. The second phrase, however, uses an ascending progression to heighten the tension and, with each step, brings the listener closer to the climactic arrival on the dominant in measure 10. When the new key of F-sharp minor is firmly established in measure 13, the same descending pattern as that of the first phrase is restated.

One should also note the perfectly arch-shaped contour of the opening phrase. It begins on F-sharp<sup>4</sup> in the middle register and reaches through an octave to an early high point on the second beat of the second measure. This creates a heightened sense of grandeur, accomplished by exploring a large melodic range within a short period of time. The phrase ending is marked by a return to the original F-sharp pitch three measures after the peak. This reach upwards to high F-sharp<sup>5</sup> represents an urgent increase of tension while the following descent represents a very slow release of tension. It is the circle of fifths pattern that helps to control the slow descent. This combination of effective melodic writing with the dissonant harmonic pattern creates an extremely captivating and powerful impression at the very beginning of the *Ouverture*. Also, in comparison with the *Partita IV*, BWV 828, the *Ouverture*, BWV 831, abounds in accented dissonances and frequent points of imitation. All these characteristics point toward a composition on a much grander scale than previous ouvertures for solo keyboard.

The concluding slow section of the first movement of BWV 831 commences with the quotation of the initial motive from measures 1-2. From this point on, however, it does not repeat any material from the opening section literally, but makes use of similar motivic gestures. One is surprised in the second half of measure 145 by the use of the B<sup>7</sup> chord as the dominant of the subdominant and with it, the appearance of the new leading tone. This new pitch appears in the same measure and voice shortly after an *appoggiatura* on D on the strong beat of the same bar. The key of E minor seems to dominate the

section from measures 145 to 151. A descending circle of fifths, progressing steadily every half measure is used in order to relax the build up of tension in measures 154 to 156:

**Table 4.**  
**Overture-Reprise: Descending Circle of 5ths Progression**

<b>Measure</b>	154 <sup>1-2</sup>	154 <sup>3-4</sup>	155 <sup>1-2</sup>	155 <sup>3-4</sup>	156 <sup>1-2</sup>
<b>Harmony</b>	F# <sup>7</sup>	B <sup>7</sup>	E <sup>(7)</sup>	A <sup>(7)</sup>	D maj

This is the only progression through a circle of fifths in this section; its descending direction stresses the decrease of intensity that takes place in the ending section.

Interestingly, the opening section of the *Orchestral Suite in B minor*, BWV 1067, with which the *Overture*, BWV 831, shares several similarities, also makes clear use of a very similar circle of fifths progression. Measures 4-8 are based on the following sonorities: F-sharp major, B major, E minor, A major and D major. This harmonic progression moves slowly, placing the main chords on the downbeats on longer note values. Extensive use of the circle of fifths progression is an integral part of other overtures from the orchestral suites, such as in measures 4-7 of the slow closing section of the *Orchestral Suite in C major*, BWV 1066. However, the intensity that it creates in the *Overture*, BWV 831, is unprecedented.

The middle part of the *Overture*, BWV 831, presents the perfect combination of ritornello form and fugue. In order to make these formal procedures even more clear, Bach suggests the use of both manuals of the harpsichord by the indications *forte* and *piano*. In the table below, one can see the alignment of the ritornello and fugal sections in the B section of BWV 831:

**Table 5:**  
**Overture: Ritornello/Fugal Formal Plan**

Ritornello/ Solo Group	R1	S1	R2	S2	R3	S3	R4
Fugal Section	exposition	episode	group entry	episode	group entry	episode	reprise
Measures	20-46	47-58	59-76	77-88	89-103	104-122	123- 143
Key	b-	b- to D+	D+ to f#-	f#- to A+	A+ to e-	e- to b-	b-

By comparison, the imitative middle part of *Partita IV*, BWV 828/1, does not exhibit such a clear formal plan; the fugal and concerto-like features are much less clearly delineated and the movement explores writing more idiomatic to the keyboard. Also, because of the much looser treatment of the ritornello procedure, BWV 828/1 more closely resembles the preludes of the English Suites No. 2-6, BWV 807-811, than the highly organized fugal section of the *Ouverture*, BWV 831/1. The texture of the B section of BWV 828/1 also does not help to clearly delineate the form. Starting in measure 48, the second ritornello is stated within the same two-part writing as the previous solo section. Idiomatic keyboard writing is present throughout the *Partita*, especially in measures 36, 40 and 54 where the scalar figurations encompass more than two octaves.

The ritornello of the opening movement of the middle section of the *Ouverture* presents the fugal subject in the meter of 6/8, which is typical for such sections. The joyous and energetic momentum of the gigue rhythm creates enormous contrast with the preceding processional segment. The main motive, which starts with an upbeat and explores large, well-articulated leaps through an octave, contributes to the festive character of this section. The four fugal entries proceed continuously, not in a traditional fugal order (alto, soprano, tenor, bass) but rather in a descending manner starting from the highest voice. Every *tutti* and *solo* section is clearly punctuated by the use of strong cadential formulas and strengthened by the use of *hemiola*. The first two solo episodes are based on the same melodic material. The third is also based on motivic gestures from the previous solos but it is enriched by an additional polyphonic voice which plays a much more active role than that of basso continuo imitation. This duet-like section, eight

measures in length, makes use of the melodic formulas of the fugal subject. In measure 112 however, it gives way to the main solo material.

The *piano* sections are written in a contrastingly sparse three-voice texture. The main melodic idea is based on a broken chord figuration taken from idiomatic string writing and is placed above the continuo-like accompaniment. The melodic material of the solo sections is sparse and simple, similar to measures 55-62 of the Orchestral Suite in B minor, BWV 1067, where the solo part is written in continuous eighth notes and accompanied by sparse, strongly articulated quarter notes. The contrast between *solo* and *tutti* is underlined by a sudden shift to the lower register during the first two episodes.

The third ritornello constitutes the most dramatic, harmonically unstable and technically demanding part of the overture. Surprisingly, Bach continues the melodic pattern from the *solo* in this middle *tutti* section: the right hand part in measure 89 draws from the melodic figure of the *solo* from measures 85<sup>2</sup> and 86<sup>1</sup>. The harmonic progression that underlines the four statements of the motive is based upon an ascending circle of fifths: in measure 89, A major; in measure 91, E minor; in measure 93, B minor and in measure 95, F-sharp minor. Similarly to the beginning of the fugue, the voices present the melodic gesture in descending order, from soprano to bass. In measures 91-93 three changes of manuals in the left hand contribute to the generally higher level of difficulty. This ritornello does not give a complete statement of the fugal subject but instead the fugal entries are drawn on material taken from the *solo* section. This is balanced by the incorporation of the fugue subject in the last solo section (top voice, measures 104-107). The entire fugue closes with the reprise of the first tutti, a clear reference to ritornello form and the orchestral suite which again creates a sense of balance and symmetry within the fugue itself.

The schematic character of the middle section with its strongly articulated episodes and ritornellos, as well as with the use of the same musical material as the *solo* section, often serves against this work as the main criticism. When the entire fugue and the following dotted sections are repeated, they may contribute to the impression that the opening overture dominates the entirety of BWV 831.



## Dances

### Courante

There are seven different dance types in the *Ouverture*, BWV 831, of which three occur in pairs: *Courante*, *Gavotte I* and *II*, *Passepied I* and *II*, *Sarabande*, *Bourrée I* and *II*, *Gigue* and *Echo*. Altogether the ten movements constitute a bigger part of this suite, and, especially with the pairs being played *alternativement*, create an overwhelming impression. As a group, the dances counterbalance the long, impressive overture movement. Bach contrasts the simplicity of the fast movements with the slower and extremely expressive *Courante* and *Sarabande*. Finally, the concluding *Gigue* with its fast scales and sharply dotted rhythms, as well as the *Echo* with its concerto-like writing give a cyclic impression of the entire suite.

As mentioned above, the suite does not contain an allemande and, instead, the first dance is a French *Courante*. In the majority of his French courantes, Bach's use of meter contributes to the elusive quality of the dance, resulting in some sections being clearly written in 6/4 or 3/2. Bach clarifies this division of 3/2 or 6/4 by the harmonic progression, appropriate beaming of notes and by other means of accentuation, such as with a mordent or an arpeggio. In the case of *Partita IV*, BWV 828, for example, the ambiguity of the beat structure in measure one is elucidated by the placement of a mordent above the pitch "b", suggesting a strong triple meter. In this work, one can find many problems of bar division throughout the intricate measures. It is also worth mentioning that, of the entire set of Six Partitas, only two include French courantes: *Partita II*, BWV 826, and *Partita IV*, BWV 828. The *Courante* from the *Ouverture*, BWV 831, is one of the few such works by Bach that is entirely written in the meter of 3/2, making this movement metrically simpler than the one from BWV 828.

As one would expect to see in a courante written in the French style, the one from BWV 831 opens with a typical upbeat of an eighth note and abounds with the characteristic dotted quarter/eighth note rhythm. In comparison with those *Courantes* in the French style from BWV 826 and 828, this *Courante* exemplifies a much more persistent use of the characteristic rhythmic formula which occurs in almost every measure of the A section of the dance. In BWV 828 the short eighth note is often replaced

by flowing sixteenth notes introduced by a tie which tends to weaken this prominent rhythmic feature. In the case of that from BWV 828, the unifying and dominant rhythmic gesture appears to be *figurae corta*<sup>28</sup>. In this light, Bach returns to the traditional rhythms in the *Courante* of BWV 831, making this piece more suitable for an *Ouverture nach Französischer Art*.

Bach's understanding of the dance steps of a courante is exhibited by the unique rhythm of the bass part at the beginning of the piece (measures 1-3). The left hand's figuration does not follow any of the basic metric patterns but is written as a series of hemiolas made clearly audible by the use of pedal points in the bass register. These rhythmic patterns crossing bar lines emphasize the distinctive steps of the dance. Bach repeats this left hand gesture in measures 20-21 but on the subdominant pitch, creating an appropriate subdominant preparation for the concluding cadential section.

Like the other two Leipzig *Courantes*, BWV 831/2 has a predominantly three-voice texture. The polyphonic interplay between voices is more intriguing and subtle here than in the *Courantes* from *Clavierübung I*. The texture is also enriched by the inclusion of imitative moments, as in measure 4 between the *appoggiaturas* to F-sharp or in measures 8-9, where the last three eighth notes of beat three in the soprano part are imitated in the following bar by the bass. In this respect, one can see a similarity with the *Courante* from *Partita II*, BWV 826, which already starts in the first two measures with imitative counterpoint. The degree of polyphonic intensity, however, seems to be much higher in BWV 831/2. This can be observed in measures 5-7, where the four-note gesture stressed with a slur is presented in different voices in contrary motion and in measure 6 where the entries occur one quarter note apart.

BWV 831/2 comprises two sections of identical length. Each twelve-measure section can be divided into two phrases according to the strong cadential punctuation. The first phrase is four bars long and encompasses a range from B<sup>3</sup> to C-sharp<sup>5</sup>. After the leap of a perfect fourth on the first beat of the first measure, the melody progresses mostly in stepwise motion, reaching its highest note in measure 4. The following six-bar phrase is chromatic, containing extremely expressive leaps. The melody makes use of a higher register and an expanded range reaching high F-sharp<sup>5</sup> before descending to the initial pitch of

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<sup>28</sup> A *figurae corta* comprises two sixteenth notes and an eighth note, or vice versa.

F-sharp<sup>4</sup>. Exceptional tension is achieved in measures 6 and 7 by the more intense polyphonic interplay between voices enriched by chromatic alterations which contribute to the dissonant character of the work. For example, the A major sonority at the downbeat of measure 6 is followed by an ascent of eighth notes to the D-sharp placed on the important third beat of the measure. At the same time, the polyphonic melody moving in contrary motion in the bass part passes through the pitch of G<sup>2</sup>. This is aligned with the accented D-sharp<sup>5</sup> in the soprano part and thus creates a tritone between the two voices. The downbeat of the next measure does not bring a satisfactory release of this tension, leading to another tritone between E<sup>2</sup> and A-sharp<sup>2</sup>, this time explored melodically in the bass part. At this moment on the third beat of measure 7, the melody reaches its peak on F-sharp<sup>5</sup>, approached by an expressive leap of a perfect fourth. From this point on, the degree of intensity slowly decreases by a gradual descent to the original pitch of F-sharp<sup>4</sup>.

The second section of the *Courante* divides into two six-bar phrases. Beginning on C-sharp<sup>4</sup>, it arrives on an early high point, F-sharp<sup>5</sup>, on the first measure of the second section. This high note is preceded by an affective octave leap upward. The remainder of the phrase, with its predominantly stepwise motion, brings a gradual relaxation of tension until the cadence in D major in measure 18. The last phrase, however, counteracts this temporary relief through a large upward leap of a tenth, arriving on the peak, G<sup>5</sup> in measure 21. In measure 19, two pairs of adjacent tritones are juxtaposed within the melody occurring within a half step of one another: the accented A-sharp<sup>4</sup> on the downbeat progresses to E<sup>4</sup>, after which the melody proceeds from D-sharp<sup>4</sup> to A<sup>4</sup>. The tension created by this extensive use of tritones is relieved by a consonant subdominant sonority in measure 20. It is here where the expressive ascent from E<sup>4</sup> to the peak, G<sup>5</sup>, takes place, contributing to the *Affekt* of hopefulness that is often associated with this dance.<sup>29</sup>

BWV 831/2 is the last of Bach's courantes. Its unsurpassed quality is achieved by ingenious affective polyphonic writing in conjunction with the traditional rhythmic gestures of the French style.

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<sup>29</sup> Ernest C. Harriss, *Johann Mattheson's Der vollkommene Capellmeister. A Revised Translation with Critical Commentary* (Ann Arbor, Michigan: UMI Press, 1981), p. 462.

### Gavottes I, II

The gavotte became a very popular dance during the 1720's and 1730's and, not surprisingly, is frequently included in many of J. S. Bach's suites. This dance is associated with the meter of "C slash" or "2", which defines the basic rhythmic unit as a half note. A typical late 17<sup>th</sup>- or early 18<sup>th</sup>-century French gavotte contained regular phrases which began with an anacrusic half note and finished with a half note downbeat.<sup>30</sup> BWV 822/3 offers a typical example of such a dance. Its predictable and regular melodies dominate the entire piece and make use of typical French dotted rhythms on the penultimate beat of each phrase. The *Gavottes* from the Third English Suite, BWV 808, and the Sixth English Suite, BWV 811, also exemplify many common features of this dance. That of BWV 808 combines French regularities and ornamentation with various Italianisms, such as triadic motives and abundant leaps. Both suites contain a second *Gavotte* written in a musette style. As might be expected, the *Gavottes* from the Fourth, Fifth, and Sixth French Suites, BWV 815, 816 and 817 have a predictable phrasing and flowing character. The only counterpart in *Clavierübung I* is the movement, *Tempo di gavotta*, from *Partita VI*, BWV 830. Its complexity and non-French nature, however, cause it to stand out as an atypical example. With its frequent triplets and dotted rhythms, this *Gavotte* is strongly influenced by an Italian violinistic style.<sup>31</sup> Perhaps the most striking and irregular feature of this movement is the juxtaposition of duple and triple beat division which creates many performance problems.

BWV 831/3 then represents a return to a more traditional form and style. Clear and balanced phrases, typical metric structure and consistent duple division of the beat may be observed within this dance. The A section of *Gavotte I* is eight measures long while the B section is doubled in length. The incorporation of sixteenth-note *tirades* enriches the texture, although this is lacking in the gavottes from earlier compilations. At the end of the first phrase, the *tirades* help to create increased momentum towards the cadence. In the second part, however, these figures are found within more dissonant

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<sup>30</sup> Early French gavottes commenced on downbeats, which became a feature of later Italian dances of this type.

<sup>31</sup> Schulenberg, p. 295. The *Tempo di Gavotta* from the *Partita*, BWV 830, draws from a version of the *Sonata* for Violin in G major, BWV 1019a. The same version of the sonata comprises a harpsichord movement that reappears as a *Corrente* in *Partita VI*, BWV 830.

sonorities, serving to create greater agitation towards the climax in measures 16-18. This section of the piece contains a surprising series of consecutive diminished chords, occurring on the upbeat of measure 16 and the downbeat and upbeat of measure 17. The harmonic tension of this section is magnified by the ascent of the phrase. A further implication of the diminished harmonies may also be found outlined on the strong beats in measures 16 and 17. The four-note slurring stresses the violinistic character of the *tirades* and contributes to the orchestral qualities. The concluding segment, from measures 20 to 24, contains a surprising restatement of the opening upbeat motive an octave higher which reaches upward to the highest pitch of the movement. *Gavotte I* successfully contains unexpected harmonic, registral and textural elements within the simplicity of traditional gavotte rhythm and phrasing.

Unlike the paired *Gavottes* of the English Suites, the second *Gavotte* of BWV 831 is not written in a *musette* style. The contrast between these two dances is achieved through the change to the relative major key, the shift to a lower overall register and by the suggested change of manuals. This distinct change of texture and colour brings to mind a solo instrument with a simple continuo accompaniment. The connection with the previous dance is achieved by a common rhythmic figure found in the opening. Regular phrasing, rhythmic uniformity and an abundance of stepwise passages all contribute to the traditional quality of the dance. *Gavotte II* contains more ornaments and, in the right hand of measures 13-15, introduces written-out mordents emphasized by articulation marks. Despite the inclusion of some Italianate syncopation French simplicity seems to dominate throughout until the elegant ending gestures.

### *Passepieds I, II*

The *Passepied* which follows embodies a much less common dance type. Originating in Brittany, the *passepied* belongs to a fast group of dances in triple meter. They are characteristically homophonic and containing an abundance of unusual offbeat accents, hemiolas and long phrases. Very few examples of such dances exist in Bach's compositional output. Besides the paired set in BWV 831, two *Passepieds* are included in the fifth English Suite, BWV 810, one in *Partita V* in G major, BWV 829, and one in the first Orchestral Suite, BWV 1066. The pair from BWV 831 represents a masterful example of this dance type. Because of its near exact repetition of the initial material at the end of the movement, the structure

resembles rounded binary form. The only *passepied* by Bach that does not follow traditional form is that from the fifth English Suite which follows *rondeau* structure.

The most striking characteristic of *Passepied I*, BWV 831, is the powerful dissonance placed at the opening of the dance. This unexpected sonority is stressed by a trill which later recurs in measures 5, 8 and 25 as a distinguishing gesture. By comparison, the *Passepied* from BWV 829 opens with a similar rhythmic pattern and mordent on the downbeat but is far less dissonant. In BWV 831, however, the dissonant trill is added to the already dissonant C-sharp half-diminished seventh chord. Though less dissonant because of its position within a pure B major sonority, the opening of the B section begins with a similar trill. An unexpected offbeat accent is created by the placement of another trill on the diminished harmony in measure 20, serving to prepare for the return of the energetic opening motive three bars later.

The highly dissonant nature of *Passepied I* from BWV 831 is a distinguishing trait from other dances of this type and, moreover, this movement is also the most rhythmically varied. Each bar of the opening four-bar phrase consists of different rhythmic patterns, whereas the *Passepieds* from the BWV 810 and BWV 829 are written in a uniform and flowing manner. *Passepied I* from BWV 809 is dominated by an even flow of sixteenth notes in a two-part polyphonic texture. Even though the *Passepied* in BWV 829 is similar in rhythm to BWV 831/4, its character is less explosive because it contains more stable patterns of sixteenth notes. Although the phrases of the *Passepied* in BWV 831 are divided into regular four-bar segments, especially apparent in the second section, the dance has a startling breathless quality. The forward momentum of the movement is achieved through varied rhythm between the voices. For example, an ascending scale in the middle voice immediately disturbs the release of tension, which occurs on the downbeat of measure 16. Similar rhythmic agitation is created in measures 12, 17 and 20. The volatile character of *Passepied I* is amplified in measures 5 and 6 by the hemiola over the chromatic ascent in the bass.

Like the other movements of BWV 831, the texture of *Passepied I* also exhibits elements of orchestral writing. The opening phrase is primarily in four parts, creating a contrast to the thinner texture of the middle part. Instrumental *obligato* writing appears in the low and middle voices of measures 16-17

and 20-24. The *Passepieds* of BWV 810 and BWV 829 represent a much more idiomatic keyboard technique and are fashioned in a thinner two or three voice texture.

*Passepied II* presents a strong contrasting mode, character, texture, rhythm and register. Like *Passepied II* of BWV 810, this dance is written in a *musette* style. More rhythmic regularity is presented here with a clear oscillation of eighth notes and sixteenth notes from one measure to the next. *Passepied II* frequently draws comments regarding its unusual B major tonality; however, one should not forget that the original C major key was quite common, and that the B major key results only from the transposition of the entire suite. The first expansive orchestral *Passepied* differs from the thinner, three-part texture of *Passepied II*. The melodic parallel thirds in measures 1-2, 5-6, 9-10, 17 and 21 emphasize the extremely narrow register of the *musette*, creating a much more intimate character. Similarly to *Gavotte II*, the differentiation of register and texture suggests a soloistic approach rather than an orchestral one.

The pedal point, characteristic of *musette* style pieces, establishes the same harmony through measures 1 and 2. This results in a cancellation of the strong harmonic distinction between upbeat and downbeat, found in the sharply dissonant beginning of *Passepied I*. Through the use of a deceptive cadence in measure 4 as well as extensive use of *hemiolas* in measures 11-16, Bach creates an uninterrupted melodic flow. In the last phrase of *Passepied II* (measures 17-24), Bach quotes the melodic and rhythmic gestures from the first phrase of the same movement. It is built, however, on a different harmonic pattern. Again, a circle of fifths progression is used in order to create a fluid line: measures 17-19 are based on a C-sharp major seventh harmony, leading to F-sharp major and finally resolving to the tonic.

The richly varied harmonic language, texture and register in *Passepied I* and *II* create an enormous contrast, further strengthened through the suggestion of the rustic instrument, the *musette*.

### Sarabande

The slow and ceremonious sarabande is present in Bach's suites from the earliest years of his compositional career, occurring in such early works as the *Suite* in B-flat, BWV 821, the *Suite* in F minor, BWV 823, and the *Partie* in A major, BWV 832. Within his thirty years of experience, Bach composed

sarabandes in a variety of styles and forms. The English Suites exemplify the composer's innovative harmonic language, elaborated keyboard figurations and mastery of French and Italian embellishments. Homophonic textures are enriched by occasional polyphonic treatment, such as, for example, the first English Suite, BWV 806, where the main rhythmic motive is subjected to extended imitation in measures 25-30. Consecutive diminished chords are used in order to build up tension within phrases, such as in measures 13-15 of the *Sarabande* from the third English Suite, BWV 808. Chromaticism and invertible counterpoint often appear in the French Suites, for example, in the fourth French Suite in E-flat major, BWV 815 (measures 1-4).

Without doubt, the *Sarabandes* in *Clavierübung I* present the highest degree of stylization and sophistication. Beginning with *Partita I*, BWV 825, one encounters intense lyrical writing that is strongly influenced by the Italianate melodic style. The traditional sarabande rhythm is often abandoned, as with the *Sarabande* from *Partita II*, BWV 826. In *Partita III*, BWV 827 and *Partita VI*, BWV 830, exuberant and florid keyboard figurations dominate the texture and character of the dances. The wide stylistic variety of the *Sarabandes* of *Clavierübung I* is also evident by the many different upbeat patterns with which they begin.

In contrast with those in the Six Partitas, the *Sarabande* from *Clavierübung II* is written in a much more traditional rhythmic language. As was common in many of Bach's sarabandes, this dance starts on the downbeat and clearly preserves the conventional dotted quarter/eighth note rhythmic gesture on beats 2 and 3. The mordent and dissonant harmonic sonorities stress the weight of the second beat, magnifying the profundity of this dance.

The *Sarabande* from the *Ouverture* in B minor, BWV 831, distinguishes itself from other works of this type by the prevalence of strict four-part texture which strongly implies its orchestral nature. It lacks the flamboyant keyboard figurations that may otherwise be found in *Sarabandes* from the English Suites or Partitas. Because of the extremely reserved approach to ornamentation and lack of arpeggiation marks that are closely associated with idiomatic keyboard writing, the orchestral quality is further



emphasized. Only embellishments of a simple French manner are suggested, consisting of mordents, trills and highly expressive *appoggiaturas*.

The four-part texture of this *Sarabande* is intensely polyphonic. The bass in measure two imitates the main melodic motive appearing in the soprano part in measure one. Present again in the bass in measure four, the motive is afterwards inverted and imitated by the soprano. This is followed by the next imitative entrance, occurring in the lowest voice in measure 6. Likewise, the B section contains imitation between soprano and bass voices in measures 13-14, and (in reverse order) in measures 20-21. Bach differentiates the less active voices with a completely independent contour and rhythm as well. In the first four measures of the B section an increase in rhythmic activity occurs in the voices, contributing to clearer polyphony and overall flow.

Perhaps the most remarkable characteristic of this *Sarabande* is the degree of simultaneous or adjacent dissonances. Table 6 below shows the progression from B minor to E minor in measures 2-3. The basic harmonic progression is shown in a table below:

**Table 6.**

**Sarabande: Harmonic Progression, Measures 1-4**

measure 1			measure 2		measure 3		measure 4
<i>i</i>	<i>ii</i> $\frac{1}{2}$ <sup>o7</sup>	V	<i>i</i>	V	VI	<i>iv</i>	V

This simple harmonic plan is obscured by the presence of strong accented dissonances and suspensions, delaying the resolution to G major until beat 2 of measure 3. Within this progression, two specific dissonant combinations are extremely disconcerting. First is the occurrence on mm. 2/2 with the accented passing tones, F-sharp and D, which obfuscate the clear dominant sonority. The second instance is the D-sharp diminished triad immediately following on beat three. The presented harmonies also result in an adjacent cross-relation of pitches: the D in the soprano part is juxtaposed to D-sharp on beat three in the tenor. In the same measure, the A-sharp in the tenor conflicts with an A-natural in the alto on beat three. This premature instance of dissonance supports the intensity of the first phrase which reaches its highest note, F-sharp<sup>5</sup> (the second highest in the movement) on the mm. 2/3.

Measures 8-10 mark the presence of another intensely dissonant harmonic progression. The avoided cadence in A major in measure 8 is followed in the proceeding measure by a B major-minor seventh chord with a delayed root due to a suspension in the soprano. On beat two of this measure the chord changes its quality to a B minor-minor seventh. The progression eventually resolves to the expected dominant, F-sharp minor. Again, the passing tones and suspensions are responsible for the ambiguity of the harmonic rhythm.

Despite its regular phrasing, the *Sarabande* is extremely flowing. Linear voice leading and the use of avoided cadences in measures 8 and 16 achieve forward motion in this dance. One of the remarkable melodic features is the arch-like shape; especially clear in the first and second phrase (mm. 1-4 and 5-8). The expressive upward leap from F-sharp to C-sharp in the opening motive becomes a perfect fourth by inversion in the B section, providing a "subject and answer" quality. The same upward fifth motive is expanded into a more affective interval of an octave found in the bass in measure 20 and the soprano in measure 21. In measures 22 and 26 the melodic progression outlines diminished chords which intensifies the expression of this section.

Only one of Bach's orchestral suites, BWV 1067, features a *Sarabande*. BWV 831/4 closer resembles the *Sarabande* from BWV 1067 than any of its earlier keyboard counterparts. One common feature is the highly polyphonic texture. The melody, introduced in the first violin and flute parts of BWV 1067/3, is imitated in canon in the bass part a measure later at the lower twelfth. This procedure dominates the entire movement. Although the use of dissonance in BWV 1067/3 is not as pronounced as in the *Sarabande* from BWV 831, one can still find an abundance of piquantly accented sonorities. Like the *Sarabande* from BWV 831, the dance from the Orchestral Suite also makes use of avoided cadences. In fact, only one strong cadence is used in each half of the dance.

Although BWV 831/4 does not develop the idiomatic keyboard writing of the *Sarabandes* in the six Partitas, it does incorporate a unique approach to texture and contributes to the orchestral quality of this *Ouverture*. While the *Sarabandes* in the Partitas explore a more Italianate vocal approach to the melody and texture, the *Sarabande* of BWV 831 indulges in the serious learned style.

### *Bourrées I, II*

Making use of all the traditional features of this joyous dance, *Bourrée I* provides a much-needed relief from the sombre nature of the preceding *Sarabande*. Written in the traditional meter of “2” the movement is cast in a perfectly balanced binary form, each half comprised of twelve measures and opening with the characteristic quarter-note upbeat. The regular phrases are built from rhythmic patterns of four half-bar segments in simple two-part texture. Following a standard procedure, the harmony changes every beat in all but three measures. Forward movement here is propelled by the use of syncopation in one of the two voices (measures 4, 5 and 8). This *Bourrée* is in all respects highly conventional.

In contrast, *Bourrée II* exhibits a few features not commonly associated with this dance. One feature, which is lacking in other bourrées by Bach, is the unusual three eighth-note opening upbeat. This flowing gesture might be more appropriate for prelude-like writing than for a fast, cheerful dance. Also, the frequent inclusion of four sixteenth note groups, for example in measures 5, 7, 17 and 18, is unique, lacking in the respective dances from Bach’s earlier clavier sets. The harmonic progression here relies to a high degree on sequences, which further affirms the *preludium* style. In the second part of *Bourrée II*, sequential phrasing prevails throughout measures 13 to 18. Here, the first two-bar sequence is followed by a shorter one (one-bar long). This sequential compression brings a brief relaxation in measure 20 to the music following a cadence in A major. However, persistent sequential writing returns in measures 21 and 22. Perhaps used as a novelty for contrast against the textbook qualities of *Bourrée I*, this sequential technique is atypical.

Very few of Bach’s suites include these dance movements. Besides BWV 831, only two English Suites contain such representations: A major, BWV 806, and A minor, BWV 807, as well as two French Suites: G major, BWV 816, and E major, BWV 817. Similarly to the *Ouverture*, BWV 831, the *Bourrées* from the two English Suites appear in pairs, the second one set in a *musette* style. Interestingly, none of the Partitas contain this dance. However, all of Bach’s orchestral suites feature bourrées as well as the early clavier *Ouvertures*, BWV 820 and 822. Similarly to that of BWV 831, the *Bourrée* from the

Orchestral Suite in B minor, BWV 1067, adheres very closely to the rhythmic traditions of this dance. Thus, Bach's bourrées are more closely associated with the orchestral genres with further allusions made by the sparse use of ornaments in both dances as well as the indication to change manuals in *Bourrée II*. Certainly this straightforward character was more suitable for an orchestral-hybrid work than for a virtuosic, flamboyant clavier setting, as was prominent in the Partitas.

### Gigue

The *Gigue* from BWV 831 originates from the French canarie which occurs in only one other suite by Bach, namely the French Suite in C Minor, BWV 813. Another similar example is found in the early *Ouverture* in G Minor, BWV 822, but, as mentioned before, this piece may have been a transcription of an unknown work. Giges-canaries typically have an extremely fast tempo, persistent dotted rhythms, balanced phrase structures and transparent textures with little or no counterpoint.

The *Giges* from BWV 813 and 831 share many common characteristics. Both were originally written in C minor, commence with an upbeat figure and make consistent use of dotted rhythms. Moreover, both works are comparable in length; the *Gigue* from the French Suite, BWV 813, encompasses 84 bars of music written in 3/8 meter, while the dance from BWV 831 encompasses 49 measures written in 6/8.

One trademark of the canarie, the balanced phrase structure is clearly present in the *Gigue* of the French Overture. In the counterpart from the French Suite, the regular phrasing is apparent only at the beginning of its two binary halves. Here the regular segmentation is obscured by a strong downbeat impression in measure 8, which one might expect to be the concluding measure of a regular phrase. These overlapping motives help to create a longer, breathless phrase. In BWV 831/7, Bach presents the dance with traditional, clearly recognizable features.

A simple texture, another common characteristic of the French canarie, is also prevalent in the *Giges* from the French Overture and the C-minor French Suite. The former is written entirely in two voices, while the latter has a texture expanding from two to three voices at the concluding cadence (measures 45 to 47). The simplicity of this movement is emphasized by another typical trait of the

Canarie—its non-imitative character. Even the *Gigue* from the C-minor French Suite contains several points of imitation, most notably, those in measures 11-12 and 14-17 which contribute to the unpunctuated phrasing. However, the only trace of imitation in the *Gigue* of the French Overture is found in measures 40-43, pronounced by fast scale-like figurations.

The harmonic language of this *Gigue* relies heavily on sequences and suspensions seen in the two-bar sequential segments of measures 4-8. In order to create more momentum in the phrase, Bach shortened the sequential unit to one measure in the proceeding two bars. The same technique can be seen in the second part of the dance where two-measure sequences are featured in measures 21-24 followed by shorter sequential units thereafter. The momentum that is thus achieved is strengthened in the second part by frequent appearances of *tirades* in measures 24-26, 36-37 and 40-45. The interval between these faster melodic gestures seems to quicken towards the end of the movement, generating greater momentum and tension. The climax on the diminished chord in measure 46 is preceded by an increase in rhythmic activity, resulting from a long scale-like figure in the bass in measure 25. Not surprisingly, this climactic moment is accompanied by a thickening of texture. The difference between the energetic endings of the *Gigue* from the C-minor French Suite and this dance lies in the rhythm of the fast *tirades*: in the latter they are incorporated within a dotted rhythm, which increases tension and excitement, while the former relieves tension in the dotted figures through the inclusion of 16<sup>th</sup>-notes.

By utilizing the simple canarie, Bach emphasized the French qualities of the Overture. Despite the use of this uncomplicated and mostly homophonic type of gigue, the work ends with a powerful climax that is accomplished by the addition of fast *tirades*, reminiscent of an overture movement in French style.

### Echo

Like the Orchestral Suites, BWV 1067 and 1069, which conclude respectively with a *Badinerie* and a *Rejouissance*, a character piece takes the last place in the *Ouverture*, BWV 831. Written in 2/4 meter, the humorous *Echo* makes reference to the concerto. Similarly to the fugal sections of the overture, frequent dynamic markings are found in this movement which imply quick changes of keyboard

manuals and clearly allude to the differentiation of *solo* and *tutti* sections. The solo entrances are extremely brief, often comprised only of a three-note interjection, with the exception of the four-measure segments between measures 13-17 and 45-48. The *concertante* manner of these quick utterances is emphasized by a momentary *tacet* in other parts. Drawing from the principal motive of the *figurae corta*, the two longer soloistic appearances occur within a reduction of texture and are combined with the countersubject. Four-part texture is prevalent within the *tutti* sections, thus creating a strong contrast through juxtaposition with quick solo interpolations.

The *Echo* is constructed from a rounded binary structure in which the melodic return occurs in the tenor in measures 62-65 followed by a quotation from the last seven measures of the first part, this time in the expected tonic. This familiar return bears a relationship with the reprise of the concluding fugal *tutti* section from the overture. Another significant concerto-like feature is the second appearance of the initial theme in the solo part in measures 13-16. As might be expected in a concerted overture, the melodic material is not virtuosic and may have been inspired by a solo flute or violin. The figuration of the new countersubject, which accompanies the tenor part in measures 62-65, clearly imitates idiomatic violin figuration. However, all other solo entrances may have been composed with other soprano instruments in mind.

The joyous and humorous character of the *Echo* is made clear by persistent appearances of two common types of *figurae corta*. The main four-bar phrase makes extensive use of the dactylic type whereas the brief soloistic entrances utilize the contrasting anapaestic form of the figure. In measures 6-8, one can observe a struggle between these two rhythmic figures further highlighted by *forte* and *piano* dynamic contrasts. The solo part features the dactylic form of *figurae corta* only twice when quoting the main melodic motive from the initial *tutti* sections (measures 13-16 in the soprano and 45-48 in the tenor).

The second section of the movement opens with a series of modulations. In measure 35 the C-major sonority stands out against the preceding A-major chord. The startling quality of this progression results from the cross relation of C-sharp, the third of the major triad, and the following pitch, C-natural

as the root of the proceeding chord. The modulation leads to E minor in measure 36/2. The next six bars lead to A major in measure 38, D major in 40 and eventually to the statement of the main theme in G major, again making use of the circle of fifths in a sequential presentation. Altogether, the listener hears five key changes within only ten measures of the piece.

Although echo movements were featured in German and Dutch organ music from the early Baroque, they are rare in Bach's keyboard collections. The English and French Suites, as well as *Clavierübung I* all lack an echo. However, the early *Suite* in B-flat, BWV 821, includes an *Echo*.<sup>32</sup> This movement from the early suite features regular echo-like measures indicated through alternations of *forte* and *piano* appearing frequently until bar 36. However, no such exact repetition of musical material occurs in BWV 831; the motives recur at different pitch levels and are often modified.

Aside from the general references to orchestral writing in this *Echo*, specific parallels may be found to the last movement of the Orchestral Suite in B Minor, BWV 1067. The concluding piece of this orchestral work, the *Badinerie*, also makes extensive use of the dactylic type of *figurae corta* in its main motive and the anapaestic type elsewhere. Bach carefully chose a movement with strong concerto features to conclude the French Overture, highlighting the orchestral dimension of the work. An overall balance with the opening overture may also be perceived because of the usage of similar features, such as the presence of figures similar to the fast *tirades* from the slow portion of the overture as well as an evocative return to ritornello writing.

The French Overture often draws criticism from performers because of its daunting length or because of the inclusion of too many simplistic dances. This is because the purpose of this work is misunderstood. Firstly, it is not simply another keyboard suite, or a "seventh" Partita. As discussed above, the work is an original keyboard composition reflecting the new German genre, the orchestral ouverture suite. The large balanced overture movement lacks any predecessors in the keyboard writing of Bach. The *Gavottes*, *Passepieds*, *Bourrées* and *Gigue* each embody the traditional features and

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<sup>32</sup> The *Echo* movement appears also in a *Partita* on *O Gott du frommer Gott*, BWV 767, and in the chorale, "Ich hab' mein' Sach'", BWV 1113, from *Neumeister Chorales*.

stereotypes, contributing to the pedagogical idea of a publication of “Keyboard Lessons”. Within their instructional nature, one can appreciate the extension of harmonic and rhythmic idioms as well as the contrast and dramatic contour. The slow *Courante* and *Sarabande* are masterpieces without precedents; they represent the peak of affective writing and the perfect combination of traditional forms with dissonant and innovative harmonic language.



## **Part Two: Performance Practice Issues**

## The Sources

The sources quoted in Part Two are chosen according to their pertinence to J. S. Bach, his family, students and geographical proximity. Unfortunately, the only primary sources by Bach that relate to performance practice issues are the following: original fingerings in a facsimile of the *Applicatio*, BWV 994, and the *Praembulum*, BWV 930. Important secondary sources from Bach's immediate circle are C. P. E. Bach's *Versuch über die wahre Art das Clavier zu spielen*, *Prelude & Fughetta* in C Major, BWV 870a<sup>33</sup>, and Johann Nicolaus Forkel's biography of the composer titled, *Über Johann Sebastian Bachs Leben, Kunst und Kunstwerke*. Forkel's biography from 1802 is of key importance because it includes information from Bach's sons, Carl Philip Emanuel and Wilhelm Friedemann. Much valuable information may also be gathered from reports of Bach's students and "grand students"(students of the students), as well as other writers of the same generation who lived in geographical proximity such as Johann Joachim Quantz, Johann Mattheson, and Friedrich Marpurg.

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<sup>33</sup> This is an early version of the *Prelude and Fugue* in C major, BWV 870, from *Das Wohltemperierte Klavier, II*. It appears in Vogler's manuscript, who studied with Bach in Leipzig in 1729.

## Issues of Over-dotting

The idea of sharpening the dotted rhythm, or the “over-dotting” of such rhythms in French overtures and suite movements was presented as early as 1916 by Arnold Dolmetsch in “The Interpretation of the Music of the XVII<sup>th</sup> and XVIII<sup>th</sup> Centuries Revealed by Contemporary Evidence.” This was largely supported by the main German sources from the mid-18<sup>th</sup> century including the treatises of Quantz and C. P. E. Bach. One of Neumann’s arguments against this obligatory over-dotting stated that a lack of non-German sources would not support this French practice. In the article, “The French Style and the Overtures of Bach”<sup>34</sup>, John O’Donell proved otherwise and quoted fragments from an Englishman, Roger North from 1728 as well as numerous French sources, including Gigault, L’Affillard, Montclair and Hottetere, all of who discussed Lully’s “jerky” style.<sup>35</sup> It is not surprising, then, that the over-dotting technique was described extensively in treatises by German theorists such as C. P. E. Bach and Quantz. The relevance of these sources should not be understated; the authors reacted and described the style that had been present for many decades in German Courts and in the works of many German composers. Throughout history, theorists and reporters of artistic trends reported on pre-established styles, which needed years to develop and crystallize. The opponents of the “dotted-style” criticize the “late” publishing date of treatises by Quantz and Bach. However, these works described ideas or forms that had been perfected and established long before the writing was compiled. Even though the concerted *ouverture* came to existence through influences from French musical culture, it was long developed and known as a purely German phenomenon by the time of C. P. E. Bach’s and Quantz’ essays. Here is how Quantz himself described it: “...Lully provided good models for it [*ouverture*]; but some German composers, among others especially Handel and Telemann, have far surpassed him...since the *ouverture* produces such a good effect, however, it is a pity that it is no longer in vogue in Germany.”<sup>36</sup> Even

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<sup>34</sup> John O’Donell, p. 336.

<sup>35</sup> Ibid., p. 336.

<sup>36</sup> Johann Joachim Quantz, *On Playing the Flute. A Complete Translation with an Introduction and Notes by Edward R. Reilly* (London: Faber and Faber, 1966), p. 316.

though the popularity of the overture may have been declining, as mentioned by Quantz, composers such as Handel were still composing them well into the mid-18th century.

Besides Quantz and C. P. E. Bach, many more German sources from around the mid-18<sup>th</sup> century mentioned the “jerkiness” of overture-style compositions. In the article, “A Reconsideration of French Over-Dotting”, Michael Collins presents statements from Johann Mattheson and Adolf Scheibe, among others. One particularly illuminating fragment from Sulzer’s publishing from 1775, the “Allgemeine Theorie der Schönen Künste” says:

“Above all [the *ouverture*] is usually a piece of serious but fiery character in 4/4 measure. The movement is stately, the beats are slow, but adorned with many small notes. The beats must be performed with fire and proper deliberation so that the other voices in strict or free imitation can be supported. All good masters have always brought this imitation into *ouvertures*, with more or less art, according to the seriousness of the occasion for the *ouverture*. The main notes are usually dotted, and in performance the dots are held longer than their value. After these main notes follow a greater or lesser number of small ones that must be played with the greatest speed and in so far as possible played staccato, which I admit does not always apply when ten, twelve or more notes come in the space of a crotchet.”<sup>37</sup>

The importance of this source is largely due to the fact that it was written by a student of Kirnberger who in turn was a student and supporter of J. S. Bach<sup>38</sup>. Not only is there an indication of prolonged dots, but also a strong suggestion of staccato articulation that should be applied to the fast scales of a movement.

In his *Versuch*, Quantz explained the general convention of lengthening the dots of 8<sup>th</sup>, 16<sup>th</sup>, and 32<sup>nd</sup> notes in order to present the “animation that these notes must express”<sup>39</sup>. In chapter 17 of the same source, the author speaks more specifically about the performance of fast *tirades* when they occur after the dotted note:

“The dotted note is played with emphasis...All dotted notes are treated in the same manner if time allows; and if three or more demisemiquavers follow a dot or rest, they are not always played with their literal value, especially in slow pieces, but are executed at the extreme end of the time allotted to them, and with the greatest possible speed, as is frequently the case in overtures, entrees, and furies.”<sup>40</sup>

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<sup>37</sup> Michael Collins, “A Reconsideration of French Over-dotting,” *ML* 50, No.1 (1969), p. 120.

<sup>38</sup> *Ibid.*, p. 121. The author of the article from Sulzer’s publishing was J. A. P. Schulz.

<sup>39</sup> Quantz, p. 67.

<sup>40</sup> *Ibid.*, p. 291.

A similar description of the general rule of the lengthening of dotted notes can be found in C. P.

E. Bach's treatise:

"Because proper exactness is often lacking in the notation of dotted notes, a general rule of performance has been established which, however, suffers many exceptions. According to this rule, the notes which follow the dots are to be played in the most rapid manner, and often they should be. But sometimes notes in other parts, with which these must enter, are so divided that a modification of the rule is required. Again, a suave affect, which will not survive the essentially defiant character of dotted notes, obliges the performer slightly to shorten the dotted note. Hence, if one kind of execution is adopted as the basic principle of performance, the other kinds will be lost."<sup>41</sup>

C. P. E. Bach's passage illuminates many important interpretational issues related to the problem of over-dotting. First, it mentions the problem of inexact notation with regard to dotted rhythms. This technical imprecision allowed not only to over-dot, or double-dot certain passages but also to under-dot, depending on the style and *Affekt* of a musical composition. Due to this, it is often believed that J. S. Bach rewrote the rhythmic patterns of the *Ouverture*, BWV 831. In the above-mentioned fragment, one can also find a confirmation of the appropriateness of sharpened rhythm for the bold and pompous defiance of a piece such as this. However, perhaps the most important sentence is the last, in which the author clarifies that such lengthening is not the only possibility, otherwise the performer's personal preference will be compromised. Thus, it is important to remember that such interpretational manipulations should be a means to an end and must be subservient to the portrayal of a particular *Affekt*, and not resulting from a mechanical adaptation of the idea.

Graham Pont proves the many possible degrees of dotting in his examination of Battishill's alterations in Handel's keyboard overtures. J. Battishill, who was believed to have known Handel's performances from personal experience, made alterations and additional interpretative notes to the composer's overtures, which were set for harpsichord and organ and reissued in 1785. This annotated manuscript contains some important pieces of evidence regarding performance practices of French overtures and allowed the author to present several conclusions in support of many possible degrees of the over-dotting. In 11 out of 20 overtures, G. Pont found modifications that confirmed the idea of sharpened

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<sup>41</sup> C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, trans. and ed. William J. Mitchell (New York, London: W. W. Norton & Co, 1949), p. 372.

rhythms. However, 7 of the overtures were unaltered, even though they contain other changes. This rhythmic sharpening is further confirmed by the fact that Handel himself rewrote some rhythms during the transcription from the orchestral medium to the keyboard. The juxtaposition of more or less rhythmic compression within individual overtures, such as those from *Jephta*, *Berenice*, and *Serse*, emphasized a broad range of possibilities that could have been employed. From Battishill's annotations it is also clear that there was little rhythmic consistency within the application of these alterations; meaning that various degrees of dotting may have been present simultaneously or in immediate succession.

A comparison of the C minor and B minor versions of Bach's *Ouverture*, BWV 831, reveals that dotted quarter/eighth note combinations were sharpened by substituting the eighth note with a sixteenth note. This occurs in the following measures: 3 (first half in the soprano, second half in the alto), 5 (second half), 6 (second half), 7 (second half), 9 (first half), 10, 15 (the soprano in the first half, second half in the alto) and 18 (second half). In these examples (with an exception of measures 9 and 10), Bach emphasizes a sharp articulation of the dotted rhythm by the inclusion of a 16<sup>th</sup> note rest before the short note. A temporary weakening of tension explains the lack of such a rest in measures 9 and 10, implied by the stepwise descending motion in the soprano and the contrary, conjunct motion towards the middle register in the bass. A missing rest before the 16<sup>th</sup> notes does not suggest a complete lack of articulation which went hand in hand with the dotted rhythms, but perhaps a smaller degree of such punctuation. As revealed in Battishill's corrections of Handel's overtures, these various degrees of dotting coexisted within many other compositions in this style.

More troubling to explain were alterations that involved the dotted quarter note tied to 16<sup>th</sup> notes, occurring in measures 2 (soprano, second half), 3 (bass), 4 (first beat soprano), 6 (soprano, first beat), 8 (soprano, first beat), 11 (soprano, first beat), 12 (soprano first beat), 13 (soprano first beat), 14 (soprano second beat), 15 (bass), 16 (soprano first beat, bass second beat) and 17 (soprano first beat). The main problem arose from the fact that these gestures lacked dots but instead had ties. Therefore these areas cannot be subjected to over-dotting. Frederic Neumann used this point against the idea of rhythmic equivalency between the two versions of BWV 831. John O'Donnell explained this matter in his article

about the French style, stating that the contraction of three such 16<sup>th</sup> notes after a tie is possible simply because it does not distort the basic rhythm: “But the contraction of three semiquavers does not disturb the rhythmic integrity of any structural values, and synchronizes perfectly with the inequalization of the quavers”<sup>42</sup>. Closely related to the issue of over-dotting, the above-mentioned *notes inegales* practice was extensively documented in French and German sources. As early as 1695, Georg Muffat, who had studied for six years in Paris with Lully, described this inequality with special reference to pieces in the overture meter of 2: “all the difference [between a slow 2 in the bar and an ordinary C with four in the bar] consists, in that under the last, several quavers continued in succession (here drawing of four 8<sup>th</sup> notes) cannot be alternately dotted...drawing dotted 8<sup>th</sup> with a 16<sup>th</sup> and another dotted 8<sup>th</sup> with a 16<sup>th</sup> etc. for elegance in performance, like the others; but should be expressed strictly the one equal to the other [because of the four-square character].”<sup>43</sup>

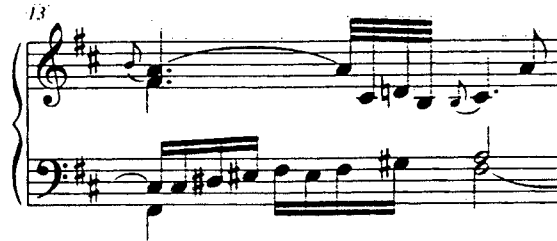
Perhaps the most confusing point of comparison between both versions of the *Ouverture*, BWV 831, exists in bars 11-12, where, in the earlier version, Bach combines the quick upbeat figures in the left hand while sustaining simple 16<sup>th</sup> note notation in the right hand. In the corresponding measures of the B minor version, both right and left hand parts feature quick 32<sup>nd</sup> note upbeats. As O’Donell explains, the three 16<sup>th</sup> notes of the right hand could easily be understood and performed as faster upbeats since they did not alter the basic metric pulse and could easily be synchronized with unequal 8<sup>th</sup> notes. They were most likely written as 32<sup>nd</sup> notes in order to create a distinction from the series of continuous 16<sup>th</sup> notes in measure 13 in the left hand. The same author later points to the similarity of this melodic line, consisting of eight 16<sup>th</sup> notes in the left hand of measure 13, with an identical figuration in variation No. 16 of the *Goldberg Variations*, which is seen below. The dots added above the notes were meant not only as articulation marks but also to warn against inequality.

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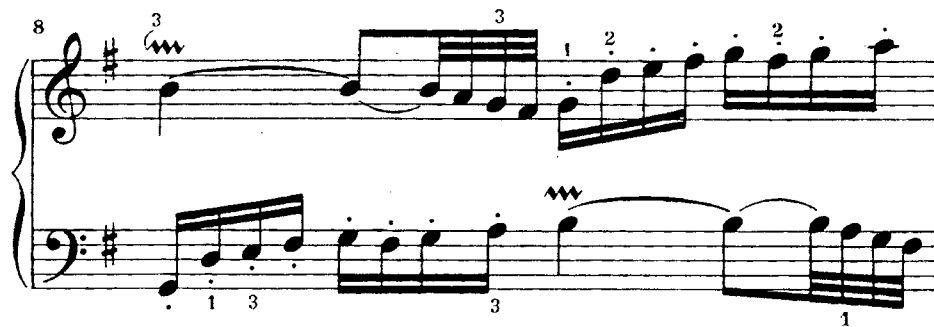
<sup>42</sup> O’Donell, p. 342.

<sup>43</sup> Robert Donnington, *The Interpretation of Early Music* (London: Faber & Faber, 1963), p. 456.

### Example 3



### Example 4



Important performance decisions need to be made regarding the alignment of the short notes following dotted ones. In the example from his *Versuch* (chapter V, paragraph 21), Quantz clearly suggests that the vertical synchronization of the last, quick upbeat figures in overture movements needed to be applied. Therefore, the only over-dotting that may be made to the already “dotted” *Overture* from BWV 831 should take place after the dotted-quarter notes, resulting in the 8<sup>th</sup>-notes being sharpened to 16<sup>th</sup>-notes. In his article discussing the performance of Handel’s overtures, Graham Pont revealed, however, that according to Battishill’s annotations, such synchronization of upbeats was neither consistent nor obligatory. As seen in the overture to “Alexander”, different upbeat figures coexisted in the keyboard and orchestral versions of overture movements.

The C minor version of BWV 831 also existed in a copy belonging to Johann Gottlieb Preller. The slow overture of this version is cited as an argument against those who believe that both C minor and B minor versions are representations of the same idea. The main argument arises from the fact that many of the figurations have ornaments occurring on the third of four 16<sup>th</sup> notes which creates a much more



flowing and a far less “jerky” impression. However, the manuscript of this version is not closely associated with the immediate circle of Bach and may just represent Preller’s personal preference. Also, misunderstandings of the overture style, as seen in Preller’s copy, may have led Bach to rewrite the *Overture*, BWV 831, in more precise manner<sup>44</sup> for pedagogical purposes.

An incredible amount of research and scholarly arguments support the notion that both versions represent an equivalent musical idea. It is important to realize that the “over-dotted” version was the one J. S. Bach decided to publish in his “Keyboard Lessons” which demonstrates his attempt to assert this particular manner of performance. The rhythms of the B minor version of BWV 831 are already “over-dotted”, especially if played at an adequate speed suggested by the meter of 2, and do not require additional prolongation of the dotted notes. However, the early C minor copy, BWV 831a, does not necessarily represent a substandard piece of music and may be chosen for a performance, as well. Pianists and harpsichordists are given much more straightforward performance indications in the later, printed version of the *Overture*, which Bach achieved through a more systematic, clear notation.

When analyzing the music and making important performance decisions, one should avoid the mathematic and mechanical approach to the realization of rhythm in this style. The lively tempo, indicated by the typical overture meter of C (crossed), indicates a steady, half-bar pulse which is divided into a downbeat and upbeat. It is important to remember that the Baroque Era was a time of creativity and improvisation, which would make stale performances highly undesirable. The characteristic *tirades* could also be approached in several ways, ranging from an execution at their notated evenness, or with an improvisatory-like freedom; for example, starting slowly and accelerating towards the downbeat. As G. Pont points out in some of Handel’s overtures, such as *Il Pastor Fido*, the fast scales were written in accelerated rhythmic values, starting as 16<sup>th</sup> notes, then changing into 32<sup>nd</sup> notes, etc.<sup>45</sup>. The flexibility and freedom within the steady beats can add the necessary vivaciousness to pieces of homogenous rhythmic patterns. In light of Baroque aesthetics, after all, a piece must be approached with personal

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<sup>44</sup> O’Donell, p. 343.

<sup>45</sup> Graham Pont, “French Overtures at the Keyboard: ‘How Handel Rendered the Playing of Them,’” *Musicology* 6 (1980), p. 40.

emotional engagement and, as C. P. E. Bach suggested: “A musician cannot move others unless he too is moved. He must of necessity feel all of the affects that he hopes to arouse in his audience, for the revealing of his own humour will stimulate a like humour in the listener...”<sup>46</sup>. The academic knowledge of performance practice should not be used then to paralyse and limit creative thinking, but rather the contrary; it should be a means to make conscious artistic decisions guided by acquired knowledge. A piece in an overture style has much space for such decisions, whether it is with regard to adjustments to the degree of dotting, the *Affekt*, the overall speed, the problem of voice synchronization or a flexible approach to *tirades*.

The overture movement is not the only one from BWV 831 that relates to the issue of sharpened dotted rhythms. For the penultimate movement of the suite, Bach chose a gigue based on a canarie, which was a typical French dance. In this movement, the persistent dotting can also be approached in a vivacious manner that might benefit from clear articulation. According to Quantz, the speed of this dance was so extreme that, similarly to the overture movement, the performer did not have enough time to apply over-dotting: “the *gigue* and the *Canarie* have the same movement. If written in 6/8, each bar has one [human] pulse beat...In the *Canarie*, which consists always of dotted notes, the bowing is short and sharp.”<sup>47</sup> The suggested tempo of performing one measure of 6/8 within one human pulse is so fast that it leaves no room for any over-dotting and demands extremely energetic and articulated playing. Towards the end of the movement, there are many fast *tirades*, which intensify the drive towards the final cadence.

The brilliant performance of such fast movements that included sharply dotted rhythms and fast, scale-like figurations, is much more challenging on the modern piano than on the harpsichord. The composer provides a solution for better articulation by the insertion of a 16<sup>th</sup> note rest before the short upbeat whether a single note or a *tirade*. C. P. E. Bach describes the performance of such figures as follows: “...in rapid tempos prolonged succession of dots are performed as rests, the apparent opposite

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<sup>46</sup> C. P. E. Bach, p. 152.

<sup>47</sup> Quantz, p. 291.

demand of the notation notwithstanding<sup>48</sup>. The interpretation of the dot as a clear separation can be extremely helpful on the modern piano since it serves as a means to articulate; both as a strong, energetic finger-articulation as well as a control for the flow of movement.

We know that the tempi of 18<sup>th</sup>-century performances were significantly faster than those generally adopted today. As mentioned above the meter (2) of the overture suggests a clear division of the bar into a downbeat and an upbeat. The pendulum marking for the canarie also indicates a tempo that “pushes performers to the limit”<sup>49</sup>. However, these 18<sup>th</sup>-century practices should be approached with extreme caution when performing Baroque repertoire on the piano. For the sake of clarity, which was of the utmost importance in the Baroque Era, the tempo should be adjusted on the modern piano so the slower attack and decay do not create muddy and unfocused articulation; otherwise the result may sound like an unwanted series of 20<sup>th</sup>-century style clusters. The heavier action of a piano and its slowly developing sound makes transparency an incredibly difficult task. The realisation of the typically fast *tirades* described by late-Baroque writers as being sharply articulated is even more problematic on the modern instrument. A particular threat to clarity is posed by the presence of *tirades* or consecutive 16<sup>th</sup> notes in the bass register as in measures 15, 17, and 148. In measure 156 (the return of the dotted section) the busy, stepwise figuration in the right hand, if compressed into a quick, half-measure beat, would also result in an extremely unclear sonority on the modern piano. Therefore, performance of such movements on the piano requires a tempo adjustment. The tempo depends not only on the particular performer’s ability to cleanly articulate, but also on the particular piano and the conditions of the recital hall.

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<sup>48</sup> C. P. E. Bach, p. 157.

<sup>49</sup> Betty Bang Mather, *Dance Rhythms of the French Baroque: A Handbook for Performance* (Bloomington: Indiana University Press, 1987), p. 223.

## Meter and Tempo

In the performance of Baroque music, it is crucial to understand the importance of the metric structure of a particular piece. The projection of note groupings is essential to correct phrasing which was subordinate to the meter. Many writers before and after Bach discussed this organization of notes, often referred to by different terminology, but essentially describing the same patterns. The "superior regard" was given to metrically strong notes, which came on the beat at all rhythmic levels of the meter. Such notes were called "intrinsically long" by German theorists, or by J. A. Scheibe as *anschlagende* and *druchgehende* (struck and passing), by Girolamo Diruta as *nota buona* and *cattiva* ("good" and "bad"). Many other writers, among them, Johann Gottfried Walther in his *Musickalisches Lexicon* (1732) and before him, Georg Muffat in the preface to his *Florilegium Secundum* (1698), described the same phenomenon. The essence of the metric scheme is clearly expressed by Muffat in following words:

"Of all the notes found in any composition to be played, there are those that are good (*nobiliiores; edle, buone e principali, bonne, noble ou principales*), and others that are bad (*ignobiliiores, seu viliores, schlechte, cattive, òvili; chetives ou viles*). Good notes are those that seem naturally to give the ear a little repose. Such notes are longer, those that come on the beat or essential subdivisions of measure, those that have a dot after them, and (among equal small notes) those that are odd-numbered and are ordinary played down-bow. The bad notes are all the others, which like passing notes, do not satisfy the ear so well, and leave after them a desire to go on."<sup>50</sup>

This grouping into pairs occurs on every level (sixteenth notes, eighth notes, quarter notes, etc). In addition, the barline signified the most prominent stress on the first and strongest beat. The second and fourth beats in common time were considered to be the weak ones; however, some weight was given to the third beat. The classification of four quarters in common time into strong, weak, medium-strong, weak beats is also applied to smaller note values, such as eighth notes in 3/2 meter. The articulation of the strong and weak notes then should be understood vertically, which is very different than more modern approaches to performance. This systematic organization of notes is particularly necessary and most obvious in dance movements. However, the same approach should be maintained in polyphonic textures.

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<sup>50</sup> George Houle, *Meter in Music, 1600-1800: Performance, Perception and Notation* (Bloomington: Indiana University Press, 1987), p. 82.

Aside from numerous Baroque treatises, strong metrical articulation, particularly of downbeats, is evident from the sources that present fingerings. One primary source, J. S. Bach's *Applicatio*, presents a fingering in which the longer fingers cross over the shorter ones. The notes that inevitably have implied stress, by fingerings such as 3-4-3-4-3-4 for the ascending scale of the right hand, fall on metrically strong beats, creating the impression of two-note groupings. It is important to observe that this early fingering pattern, stemming from the English Virginalists, appears still to be functional as late as the middle years of Bach's career. The *Clavier-Buchlein vor Wilhelm Friedemann* containing the *Applicatio* and *Praembulum* dates from the 1720's, the same decade that witnessed the first and separate publications of the *Partitas*.

The original fingerings in the *Prelude and Fughetta* in C Major, BWV 870, are more significant because of the complex texture of the music. Even though the manuscript of these works is in Vogler's hand, who was Bach's student, the fingerings are considered to be reliable because of their similarity to the fingerings that have been preserved by many of his other students. These works date from the mature period of Bach's career (1727-1731)<sup>51</sup>; therefore the pedagogical implications of the sources are extremely important. Many characteristics of Bach's fingering practice are revealed in BWV 870a, for example, the obvious relation of the strong fingers to the strong beats. It is impossible to describe all such instances of fingering patterns; but of particular note is Bach's avoidance of finger substitutions resulting in the use of the same finger for two consecutive notes. If the music is performed with the suggested fingering, clear articulation of the downbeats is inevitable. Even in the second measure, the use of the fifth finger on the first beat is not necessary because this voice can begin with the smoother motion of the fourth finger placed on the same key at the end of the previous measure. The placement of the fifth finger suggests that Bach intended a slightly more articulated downbeat. The consecutive use of two fifth fingers at the end of measure 7 and at the beginning of measure 8 also emphasizes the strong first beat and exemplifies the avoidance of finger substitution which would result in a smoother articulation of the

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<sup>51</sup> Quentin Faulkner, *J. S. Bach's Keyboard Technique: A Historical Introduction* (St Louis: Concordia Publishing House, 1984), p. 13.

notes. The same articulation is implied at the beginning of measure 14 where the fifth finger is clearly used as a means of stressing the downbeat. This articulation must have been important; otherwise the fourth finger could easily play the note “e” on the first beat of the soprano part in measure 14.

These eighteenth-century fingerings clearly emphasize the metrical organization of works from the period. However the early to mid-eighteenth century witnessed an evolution in fingering patterns due to the popularization of equal temperament and the resulting experimentation with more chromatic keys. It is not known if, or to what degree, Bach’s fingering fell into line with the more modern practice. However, the importance of stressing metrically strong beats was crucial well into the mature period of his life.

Aside from the systematic pairing of notes, sources like C. P. E. Bach’s *Versuch* indicate that groupings of four notes was also possible, resulting in the fingering 1-2-3-4. As many performance decisions at this time were governed by personal taste, it would have been up to the performer to decide which grouping was more appropriate for a particular tempo and *Affekt*.

In fast tempi the idea of “strong and weak” beat alteration was extended from the level of the beat to that of the measure. According to J. P. Kirnberger, a series of measures could be perceived as an alternation of strong and weak measures, regardless of what meter they were written.<sup>52</sup> Such “two-bar” measures emphasize the flowing quality of music and are particularly useful in movements using fast triple meter, such as passepieds, minuets or canaries.

The downbeat took the strongest stress in triple meter and its energy and articulation would be prolonged through the second beat. Unlike the weak fourth beat in 4/4 meter, the last beat of a measure in triple time would imply significantly greater stress than the second beat and be understood as an upbeat. According to writers such as Loulié and Muffat, the speed of the composition related to the strength of the upbeat. The following is a fragment from Etienne Loulié<sup>53</sup>: “The measure [3/1, 3/2, 3/4, 3/8, 3/16, & 3] is given in three ways: (1) two downstrokes and one upstroke for slow tempos, (2) one downstroke,

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<sup>52</sup> Paul Badura-Skoda, *Interpreting Bach at the Keyboard*, trans. Alfred Clayton (New York: Oxford University Press Inc., 1993), p. 21.

<sup>53</sup> Houle, p. 87.

lasting two times, and one upstroke, for faster tempos, (3) one downstroke, lasting three times, for very fast tempos...”

Durational divisions of the pulse indicated by the meter were grouped according to the standard rule of pairing of good and bad notes. In compound meters, the identity of the first two notes as downbeat and the third one as upbeat recurs with each three note group. The downbeat-upbeat relationship was applied to the halves of measures in 6/8 meter, while a three-note grouping was applied in 9/8 meter.

J. S. Bach often stressed the meter through the inclusion of articulation marks as in the example from the basso continuo part of the second movement from *Lobe den Herren*, BWV 69:<sup>54</sup>

Example 5



Similar examples may be found in the Violino I part in the Fifth Brandenburg Concerto, BWV 1050/3, or in the Viola part of the Fourth Brandenburg Concerto, BWV 1049/3.

There is a definite relationship between meter and the application of rhythmic alteration, or *inégalité*. Many French and German writers described this technique in which notes are performed unequally. When deciding on the application of *notes inégales*, the following conditions need to be taken into consideration: only in passages in conjunct motion and in rhythmic values which are subdivisions of the basic pulse may this occur. This technique was applied primarily to pieces in a moderate tempo. However it was also applied in slower or slightly faster tempi. In most cases, the first of a pair of notes was given a stress which would corroborate the metric structure of the piece. The opposite inequality, where the first note was the shorter of two notes, is believed to have been a rare occurrence. It was up to the performer to decide on the type and degree of inequality which, depending on the character of the

<sup>54</sup> G. Ritchie and George Stauffer, *Organ Technique. Modern and Early* (Oxford University Press, 2000), p. 203.

piece, could range from very slight and lilting to very sharp and jolting. Even though the phenomenon of *inégalité* is associated with French music, Robert Donington suggested that it should also be applied to the music of Bach.<sup>55</sup> French writers did not agree upon two-note slurring as a necessary prerequisite for indicating the presence of *inégalité*. However, it is important to remember that slurs over more than two notes or dots (or dashes) meant a cancellation of inequality.

One of the crucial elements associated with meter is tempo. The performers of the Baroque Era understood the implications of speed that were inherent in the time signature and often associated with particular genres or styles of music. As Johann Peter Sperling states, the “upper number shows the quantity or how many notes are in the measure. Next, the bottom number shows the quality or what kind of note makes up the number counted in the measure.”<sup>56</sup> It was generally understood then that the greater the denominator of the signature, the faster the tempo of the piece. However, everyone agreed that tempi might be modified according to the character and *Affekt* of the composition. As Kirnberger writes: “The tempo *giusto*, even in the case of dance movements, can be modified by the character of the movement concerned”<sup>57</sup>

One should not forget the necessity of maintaining a strict pulse which is documented by many writers and by surviving organ barrels. However, flexibility was necessary especially with regard to the punctuation of form at particular points—for instance, as in the ends of *tutti* or *solo* sections in ritornello form.

We know that Bach’s tempi were very fast. C. P. E. Bach and J. S. Bach’s student, Johann Friedrich Agricola, both reported on the rapidity of his tempi: “[J. S. Bach] was very accurate in his conducting and very sure of his tempo, which he usually made very lively.”<sup>58</sup> It can be assumed then, that

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<sup>55</sup> Robert Donington, p. 462. Donington gives several examples where Bach’s notation suggests *inégalité*; one of which is in the duet, “Domine Deus” from the *Gloria* of the *Mass in B minor*, occurring in the dotted rhythms at the beginning. *Inégalité* can be applied later, when the theme returns in equal note values.

<sup>56</sup> Quoted in Houle, p. 43.

<sup>57</sup> Quoted in Badura-Skoda, p. 81.

<sup>58</sup> Quoted in Donington, p. 384.



Bach's tempi were faster than usual even for his contemporaries, making them seem even faster to modern ears.

## Articulation

Baroque keyboard articulation has been the subject of much research, debate and several dissertations. The issue is a complicated one even concerning the instruments Bach knew, played and for which he composed. However, answers to these issues become even more elusive and complex when it comes to the modern piano. The action and sound of the early piano with which J. S. Bach had the opportunity to experiment is as distant from the modern piano as those of the harpsichord and clavichord. Furthermore, although Bach approved of Silbermann's new pianoforte<sup>59</sup> (after criticizing the earlier models for their heavy action), his keyboard works were written with organ, harpsichord or clavichord in mind. The importance of the harpsichord as a primary instrument is evident from his estate after his death which included seven harpsichords and a spinet. Whereas the action and the sound of the harpsichord is so vastly different from the modern Steinway, its clarity and brilliance may still serve to enlighten the modern performer, allowing her or him to consider similar qualities on the piano. In searching for insights into the articulation of Bach's music, it is extremely beneficial to survey contemporary treatises and reports on Bach's own performance. Even though this knowledge may not be directly applied to the modern piano, it may result in new technical solutions and original and thoughtful interpretations.

Forkel, Bach's first biographer, presented C. P. E. Bach's detailed description of his father's technique.<sup>60</sup> It includes indications as to the intended articulation. In a paragraph about "gliding" from one key to another, the author clarifies the purpose: "...so that the two tones are neither disjoined from each other nor blended together."<sup>61</sup> There follows a passage which should act to motivate all keyboard performers:

"The drawing back of the tips of the fingers and the rapid communication, thereby effected, of the force of one finger to that following it produces the highest degree of clearness in the expression of the single tones so that every passage performed in this manner sounds brilliant, rolling, and round, as if each tone were a pearl."<sup>62</sup>

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<sup>59</sup> Hans T. David and Arthur Mendel, eds., *The Bach Reader. A Life of Johann Sebastian Bach in Letters and Documents* (New York: W. W. Norton & Company Inc., 1972), p. 259.

<sup>60</sup> *Bach Reader*, p. 307-308.

<sup>61</sup> *Ibid.*, p. 308.

<sup>62</sup> *Ibid.*, p. 308.

It is clear from these descriptions that the notes, when well-articulated, produced a transparent and brilliant effect. Even minimal experimentation with the harpsichord action will illuminate the subtle nuances of articulation that result from the technique of “drawing back” of the fingertips. Carl Philipp Emmanuel also described this manner of performance:

“There are many who play stickily, as if they had glue between their fingers. Their touch is lethargic, they hold notes too long. Others, in an attempt to correct this, leave the keys too soon, as if they burned. Both are wrong. Midway between these extremes is best. Here again I speak in general, for every kind of touch has its use.”<sup>63</sup>

Many other writers of the period described the same type of well-articulated touch which, as Wilhelm Marpurg notes in his *Anleitung zum Clavierspielen*, is “...always assumed, is never indicated”<sup>64</sup>. Thus, such an approach to articulation was dominant in late Baroque performance. The resulting sound of such playing would be similar to that achieved by playing two consecutive notes as connected as possible with only one finger. This also indicates that the degree of articulation is dependent on the intervallic span between notes, since it is obvious that it takes less time to play an interval of a second with one finger than an octave. As a result, stepwise motion prompts the most adjunct articulation; yet, it does not mean a modern legato touch.

These technical descriptions and suggestions may be helpful in developing a particular pianistic approach to articulation, a kind that would aim toward the qualities of clarity and brilliance. It is obvious that the technique of “drawing back” of the fingertips appropriate on the harpsichord is extremely difficult when applied to the heavy action of the modern piano. Perhaps the most important example is the aural idea of the “ordinary touch”, which might lead a pianist to search for more transparent ways of presenting the majority of Baroque textures. Pianists should not be discouraged by the naturally massive sound of Steinway pianos; after all, the reverberation of the impressive German churches did not prevent organists and other ensembles from following their “ordinary procedures”.

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<sup>63</sup> C. P. E. Bach, p. 149.

<sup>64</sup> Faulkner, p. 39.

A highly articulated style does not exclude or contradict the importance of “singing” which Bach stressed in the preface to the Inventions.<sup>65</sup> The *cantabile* style of the Baroque Era was subservient to the proper delivery of words and the metrical accentuation of music. The declamatory articulation of instrumental music was underlined by Mattheson: “... for, as we have seen, instrumental melody differs from vocal pieces mainly in the fact that the former, without the aid of words and voices, tries to say just as much as the latter does with words...”.<sup>66</sup>

The “singing” style that Bach and many of his contemporaries advocated should not be confused with romanticized legato playing. Even in performing the music of the nineteenth century, one cannot succeed in creating a *cantabile* line by linking the pitches alone. It is the inner shaping, the creation, continuity, culmination and release of tension that contribute to the singing line. This may very well include articulated and metrically stressed notes.

Many writers, including Marpurg, stressed the importance of the clear delineation of Baroque *figurae* such as the *figurae corta* (its dactylic and anapaestic types), *messanza*, and *suspiratio*. Many keyboard figurations make use of the *messanza figurae*, which is characterized by three (or more, depending on the basic grouping) stepwise movements and one leap over a single harmony as well as two-note and four-note *appoggiaturas*. A stronger emphasis on the first notes of such patterns is necessary for a clear delineation of the *figurae* that in turn emphasize the rhetorical gestures of the music and clarify the larger units of compositions.

Aside from varying the ordinary touch, much evidence eludes to the relation between dissonance and a “slurred” manner of performance. The effective use of harmonic tension and its resolution was associated with finger legato which intensified accented slides upwards or downwards. Much evidence also reveals the association of sorrowful emotions with slurring, and affects of extreme joy or anger with a detached style. C.P.E. Bach also elaborates on this idea of the departure from the normal manner,<sup>67</sup> remarking that more connected and sharp articulation both have their use in specific musical contexts.

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<sup>65</sup> Bach Reader, p. 86.

<sup>66</sup> Harriss, p. 427.

<sup>67</sup> C. P. E. Bach, p. 149.

Thus, a performer must choose the most appropriate touch with regard to the careful analysis of the melodic line and the affections that are evoked in a particular piece or within a section.

Relatively few articulation marks, such as slurs and dots (or dashes), may be found in Bach's oeuvre, confirming the notion that performers were well versed in existing conventions. It is helpful to remember that the slur was invented to substitute the ligature that indicated long melismas. Such relation of the slur to these long melodic decorations implied a grouping of the notes and not a legato style of playing; melismas in compositions of the early Baroque period called for some articulation. It was customary that such decorations were based on a single harmony, and called for a slight emphasis of the first note of the grouping.

Bach's solo clavier music requires less slurring indications than his solo violin music, where it is necessary for indicating bowing. The importance of appropriate slurring in string music was magnified by the fact that the distinction between the up-bow and down-bow was much stronger on period instruments.<sup>68</sup> This is pertinent because slurrings in Bach's keyboard works highlight violinistic gestures. For example, slurrings that articulate *figurae* appear in the entry of the solo organ part in BWV 35/1<sup>69</sup> as well as in the harpsichord Concertos, BWV 1052 and 1053.<sup>70</sup> The organ part of BWV 29/3 from 1731 represents identical slurring to the violin part preceding it, and resembles the slurs of *Gavotte II* of BWV 831. The slurs that extend over the basic beat of a measure, such as in the first movement of the Italian Concerto, BWV 971 (mm. 69-70), and in the *Courante* (m. 19) eliminate the usual metric stresses by establishing only one strong emphasis on the beginning of the slur. This contributes not only to the flow of the music but adds much variety to the late-Baroque palette of articulation.

It should be recognized then, that slurring in Bach's music connotes much more than the legato touch. It may either corroborate the apparent metric structure, or impose an atypical figuration, thus it may project a different *Affekt*. Interpretive markings pertaining to articulation are often clarified by the

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<sup>68</sup> The more articulated sound resulted mainly from two factors: the bow was heavier at the heel, while the gut strings had less tension.

<sup>69</sup> Butt, p. 171.

<sup>70</sup> Ibid., p. 172-3.

addition of dots placed over notes without slurs so that there is not necessarily any association between a dot and the modern staccato marking; the performer must decide on the degree of articulation, taking into account the *Affekt* of the work and personal taste.

A performance of Bach's music on the modern piano may be enriched by many nuances of Baroque articulation. The clarity that so many witnessed in Johann Sebastian's performances may be accomplished on the modern piano by many means of articulation, ranging from that reminiscent of the normal procedure, the medium non-legato through the extreme, with various degrees of finger and arm staccato. Variety of touch may result from the application of different amounts of energy and speed to particular notes, as well as an "airy" separation between them. Metrical organization necessitates articulation on a basic level; however, other subtleties may also determine the degree of articulation, for example, the intervallic content, harmonic structure and *Affekt* of the music. The heaviness of the action of the piano, one's personal technical capabilities and sensitivity may obstruct clarity within the articulation. Again, slight tempo adjustments may help to produce the brilliant and transparent sounds sought by the performer.

Caution is particularly important when attempting to imitate the "drawing" finger technique that is often applied on the harpsichord. The substantial amount of weight that a contracting finger must apply on a modern piano may lead to various hand injuries which are less likely to occur while articulating in like manner on the harpsichord, even with all the stops being used. This strenuous technique may be possible for some pianists, but it might be harmful for others. Healthier ways may be found to accomplish the desired goal. A large range of dynamics should aid in the articulation of certain figures and a lighter manner of playing may widen the spectrum of touch.

## Dynamics

Perhaps the most problematic matter in the interpretation of Baroque music on the modern piano arises from the instrument's ability to produce a wide range of dynamics. Ironically, the number of dynamic markings in Bach's keyboard music is extremely small and serves mostly as a means of delineating form. The only keyboard instrument that was capable of dynamic shading before the invention of pianoforte was the clavichord, reported by Forkel to be Bach's favourite instrument:

"He liked best to play upon the clavichord; the harpsichord, though certainly susceptible of a very great variety of expression, had not soul enough for him; and the piano was in his lifetime too much in its infancy and still much too coarse to satisfy him. He therefore considered the clavichord as the best instrument for study, and in general, for private musical entertainment. He found in the most convenient for the expression of his most refined thoughts, and did not believe it possible to produce from any harpsichord or pianoforte such a variety in the gradations of tone as on this instrument, which is, indeed, poor in tone, but on a small scale extremely flexible."<sup>71</sup>

The clavichord is capable of many dynamic and colouristic nuances within its limited volume and can also make use of the unique expressive means of a *Bebung*.<sup>72</sup> The vast historical separation between the world of the modern piano and the delicate clavichord is emphasized in the following words by E. Bodky: "Yet even the art of touch of the greatest piano virtuoso cannot compete with the much more refined shadings possible on the tiny clavichord..."<sup>73</sup> Despite this negative remark, Forkel's report on the importance of expressive dynamic gradations should serve to encourage the performer to use the dynamic resources of any instrument. Aside from the harpsichord and organ, on which dynamic gradations were limited to the use of different registrations, all other instrumentalists and singers were capable of changes in volume which were always a primary means of expression. Bodky<sup>74</sup> also warns pianists against long, romanticized *crescendos* that were first practiced by the orchestra in Mannheim, representing then a different historical characteristic.

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<sup>71</sup> Bach Reader, p. 309.

<sup>72</sup> Forkel underestimated the importance of harpsichord, because as many as seven such instruments were listed on Bach's estate catalogue, while no clavichord was mentioned.

<sup>73</sup> Erwin Bodky, *The Interpretation of Bach's Keyboard Works* (Cambridge: Harvard University Press, 1960), p. 91.

<sup>74</sup> Ibid., p. 94.

Dynamic shadings were for a very long time the most natural way of creating musical expression, advocated by the Florentine Camerata for the affective performance of any composition.<sup>75</sup> As David Boyden points out in his article,<sup>76</sup> the invention and development of the fortepiano at the beginning of the eighteenth-century was influenced by the growing need to create dynamic contrast on a keyboard instrument.

Subtle dynamic shadings are helpful in the shaping of melodies, which should still adhere to the above-mentioned principles of intervallic content, meter, declamation and harmony. According to Mattheson, instrumental melody, especially within dance movements, must observe such "geometric" progressions even more than the vocal melody.<sup>77</sup> Several authors such as Quantz and Mattheson discussed the importance of a natural singing line. C. P. E. Bach expressed this in following words:

"Above all, lose no opportunity to hear artistic singing. In so doing, the keyboardist will learn to think in terms of song. Indeed, it is a good practice to sing instrumental melodies in order to reach an understanding of their correct performance. This way of learning is of far greater value than the reading of voluminous tomes or listening to learned discourses."<sup>78</sup>

As a result of such approach, the intensification of dynamics parallels the greater tension generated by ascending melodies and vice-versa.

Quantz confirmed the need for more intense dynamics according to the notes, motivic content and dissonance:

"The accompanist will often encounter notes that require more emphasis than the others, and thus he must know how to strike them with greater liveliness and force, and how to distinguish them clearly from the other notes that do not require emphasis. The former include the long notes intermingled among quicker ones, also the notes with which a principal subject enters, and above all the dissonances. A long note, which may be struck with its lower octave, interrupts the liveliness of the melody. The *thema* always requires an increase in the strength of the tone to make its entry clear (...)."<sup>79</sup>

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<sup>75</sup> David Boyden, "Dynamics in Seventeenth- and Eighteenth-Century Music," in *Essays in Honour of Archibald T. Davison by His Associates* (Cambridge: Harvard University, Department of Music, 1957), p. 185-6.

<sup>76</sup> Ibid., p. 188.

<sup>77</sup> Harriss, p. 427.

<sup>78</sup> Bach, p. 151-2.

<sup>79</sup> Quantz, p. 254.



In the next paragraph, Quantz indicates that highly dissonant sonorities, augmented and diminished intervals, deceptive cadences and chromatically altered notes require much dynamic variation contributing to a richer interpretation.<sup>80</sup>

Robert Marshall, in his article, "Tempo and Dynamics in the Bach sources: A Review of the Terminology", discusses the existing dynamic marks in Bach's oeuvre.<sup>81</sup> On the basis of the dynamic marks in Bach's scores, he draws several important conclusions. Especially illuminating is the preponderance of softer dynamic indications, which explore the many shadings of *piano* and *pianissimo*. However, Bach never suggested a dynamic louder than *forte*. A *diminuendo* effect is implied in the violin, viola, traverso and continuo parts in measures 76-79 of the final chorus of the 1736 version of the *St. Matthew Passion* by the markings, *piano-pp-pianissimo*<sup>82</sup>, where, in accordance with contemporary terminology, the *pp* meant *piu piano* and not *pianissimo*. A clear *diminuendo* is also apparent in the viola part of the Harpsichord Concerto in D major, BWV 1054. Furthermore, Marshall establishes Bach's expressive use of very soft dynamics, describing them as "meditative" or "sombre".<sup>83</sup> Especially striking in this regard is the cantata *O heil'ges Geist-und Wasserbad*, BWV 165, where the *pianissimo* dynamics in the string parts of the recitative, "Ich habe ja, mein Seelenbräutigam", illuminate the words "when all strength is gone".<sup>84</sup> Marshall's findings encourage the exploration of softer and more intimate colour shadings on the modern piano, appropriate in contemplative and thoughtful compositions.

Terraced dynamics, as they have often been referred to, resulted from a punctuation of form which in concerto movements would arise from the alternation between *tutti* and *solo* sections. In his keyboard works, Bach punctuated such large passages with the indications of *piano* and *forte*. It is important to realize, however, that the individual sections were not intended to be performed monotonously within single dynamic levels. Since orchestral instruments were capable of producing

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<sup>80</sup> Ibid., p. 254-5.

<sup>81</sup> Robert L. Marshall, "Tempo and Dynamic Indications in the Bach Sources: A Review of the Terminology," in *Bach, Handel, Scarlatti: Tercentenary Essays*, ed. Peter Williams (Cambridge University Press, 1985), p. 263.

<sup>82</sup> Ibid., p. 263.

<sup>83</sup> Ibid., p. 266.

<sup>84</sup> "wenn alle Kraft vergehet".

*crescendi* and *diminuendi*, musicians naturally created dynamic shadings within each level of the terrace. Also, *forte* and *piano* indications in ritornello movements were not necessarily understood as representations of extreme contrast. Quantz explained it in following words:

“The Forte and Piano must never be unduly exaggerated. The instruments must not be handled with more force than their constitution permits, since the ear will be most disagreeably affected, especially in a small place. You must always be able, in case of necessity, to express an additional Fortissimo or Pianissimo.”<sup>85</sup>

In Bach’s organ and harpsichord output, *forte* and *piano* meant simply a change of manuals which was always carefully marked by the composer.<sup>86</sup> This manner of indication was used for pieces that imitated orchestral style, such as the organ work, *Prelude* in E-flat, BWV 552/1, from *Clavierübung III*, written in the style of the French overture. Bach also indicated dynamics in orchestral-style works for a double manual harpsichord, namely the Italian Concerto, BWV 971, and the *Ouverture*, BWV 831. Special kinds of “terraced dynamics”, which also appear in the second part of Bach’s Keyboard Lessons, result from echo effects. This technique is described by Quantz in the chapter, *Of the Duties of Those Who Accompany a Concertante Part*: “In the repetition of the same or of similar ideas consisting of half or whole bars, whether at the same level or in transposition, the repetition of the idea may be played somewhat more softly than the first statement.”<sup>87</sup> As Quantz indicates, the repetition of the motive may be played softer, but, similarly to ritornello dynamics, does not necessitate the use of the extreme ends of volume.

Within larger sections, dynamics were suggested by textural changes. The increase of voices within a movement would naturally result in a *crescendo* effect, and vice versa. The *Prelude* in B-flat minor, BWV 867, from *Das Wohltemperierte Klavier I* perfectly exemplifies the role of texture in creating a dynamic plan: the climax is achieved by the increase in number of voices from four at the commencement of the piece, to nine in the climax in measure 23. In further examination of Bach’s dynamics, Marshall points to the composer’s objectives to bring out important motives and to clearly

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<sup>85</sup> Quantz, p. 274-5.

<sup>86</sup> George Stauffer and Ernest May, *J. S. Bach as Organist. His instruments, Music, and Performance Practices* (Bloomington: Indiana University Press, 1986), p. 203-207.

<sup>87</sup> Quantz, p. 277.

differentiate between solo voices and accompaniment. The alternation of *poco forte* with *piano* in the oboe part during the first solo section of the cantata, *Christen ätzt diesen Tag*, BWV 63, serves to distinguish between the important motive and the later return to a purely accompanimental role. Such emphasis of prominent motives and fugal subjects was discussed by many writers of the era.

## Affect

In accordance with the prominent rhetorical art of the Baroque, the main goal of musicians was to deliver to listeners the appropriate affects of musical works. In vocal compositions, the passions were interrelated with the lyrics. Instrumental dance movements were also associated with different affects. Performers were expected to recognize, either through knowledge or musical intuition, the various passions expressed in a piece and to know how to convey them clearly to the audience.<sup>88</sup> Matheson discussed such need for correct understanding of the affects in following words:

“Meanwhile because the proper goal of all melodies can be nothing other than the sort of diversion of the hearing through which the passions of the soul are stirred: thus no one at all will obtain this goal who is not aiming at it, who feels no affection, indeed who scarcely thinks at all of a passion; unless it is one which is involuntarily felt deeply.”<sup>89</sup>

Many aspects of interpretation, such as volume, tempo and articulation, must be chosen according to the emotions of particular works. In particular, dynamics, in conjunction with appropriate articulation, are extremely helpful in projecting the *passions*, as mentioned by C. P. E. Bach: “The volume and time value of ornaments must be determined by the affect.”<sup>90</sup> Earlier in 1619, Praetorius mentioned that violinists used bowing and dynamics to project different affects.<sup>91</sup> Particularly important was to recognize the importance of dissonances which, as Quantz wrote, “...serve as the means to vary the expression of the different passions.”<sup>92</sup>

In a paragraph concerning the understanding of a piece’s true affect,<sup>93</sup> C. P. E. Bach discusses the possibility to slightly vary the tempo:

“Yet certain purposeful violations of the beat are often exceptionally beautiful. However, a distinction in their use must be observed: In solo performance and in ensembles made up of only a few understanding players, manipulations are permissible which affect the tempo itself; here, the group will be less apt to go astray than to become attentive to and adopt the change...”

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<sup>88</sup> Gregory Butler, “The Projection of Affect in Baroque Dance Music,” *EM* 12, No. 2 (May, 1984), p. 201.

<sup>89</sup> *Ibid.*, p. 425.

<sup>90</sup> Bach, p. 150.

<sup>91</sup> Badura-Skoda, p. 134.

<sup>92</sup> Quantz, p. 254.

<sup>93</sup> Bach, p. 150.

In his article, Gregory Butler presents ideas of theorists, Thomas Mace and Johann Mattheson, who corroborate the possibility to fluctuate the tempo within a particular composition.<sup>94</sup>

The relationship between articulation and *Affekt* is discussed by many writers of the seventeenth- and eighteenth-centuries. Among them, Quantz gives the following advice:

“...Flattering passages in the Adagio must not be attacked too rudely with the stroke of the tongue and bow, and on the other hand joyful and distinguished ideas in the Allegro must not be dragged, slurred, or attacked too gently.”<sup>95</sup>

In analysing the affect of an instrumental work, the aspects of melodic direction, range, tessitura, intervallic content and harmonic progression need to be examined. Mattheson's *Der vollkommene Capellmeister* described in detail the passions of several instrumental forms and dance types. One can also find explanations of how particular affects are depicted by various musical means. For example, the passion of joy, which depicts the expansion of the soul, is heard in large and expanded intervals. Conversely, conjunct melodic motion is characteristic of sadness, representing a contraction of the soul. Among other aspects, the direction of the melodic line can naturally portray the affect of hope and despair; i.e. with the former representing an elevation and the latter, a depression of the soul.<sup>96</sup>

A meaningful performance of Baroque music requires knowledge, imagination and intuition; all of these must contribute to the most expressive musical delivery of affects. It should be remembered that “Where there is no passion, no affect to be found, there is also no virtue...”<sup>97</sup>

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<sup>94</sup> Butler, p. 203-207.

<sup>95</sup> Quantz, p. 125.

<sup>96</sup> Harriss, p. 104-5.

<sup>97</sup> Ibid., p. 104.

## **PART THREE: APPLICATION**

## Overture

### Meter and Tempo

The tempo of the overture has been the subject of much research. The most significant findings of the correct tempo made by John O'Donell and David Fuller resulted in a range of tempi from MM=57 to the half note to MM=72 to the quarter note in the slow opening.<sup>98</sup> The performance of the movement on the modern piano, however, creates other problems and requires adjustments.

As with any Baroque composition, the consideration of the proportion suggested by the time signature should be given utmost consideration. There is only one extant statement by J. S. Bach about the meter commonly associated with the French Overture:

"It must, however, be noticed, that in the present day one single kind of time is indicated in two ways, thus: C 2, the second way being used by the French in pieces that are to be played quickly or briskly, and the Germans adopting it from the French. But the Germans and Italians abide for the most part by the first method, and adopt a slow time..."<sup>99</sup>

The time signature of the overture movement (crossed C) indicates the clear division of the measure into a downbeat and an upbeat. The relatively thick texture of the dotted part of BWV 831 makes performance of such movements at a historically accurate tempo difficult. The metronome marking of 80 to a half note in the dotted section might be realistic if it were performed on a harpsichord. However, performance on the modern piano necessitates a tempo adjustment in order to project the brilliance and clarity of the dotted rhythms as well as fast *tirades*. A listener should clearly hear the half note division of the bar with the stronger emphasis on the downbeat. The strong projection of the first beat can be achieved by a slight articulation at the barline, a feeling of resistance before the main beat and by creating a suspended impression on the preceding upbeat figure. This "suspension" arises from a necessary control of time that should be precisely observed in order to create a noble and serious mood. The degree of articulation at the barline may vary according to its placement in a phrase and the implied harmony. The damper pedal, a purely pianistic resource, may be used with extreme control in order to

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<sup>98</sup> John O'Donell, "The French Style and the Overtures by Bach," *EM* 7 (1979), p. 190; David Fuller, *G. F. Handel: Two Ornamented Organ Concertos, Op. 4 Nos. 2 and 5, as Played By an Early Barrel Organ* (New Jersey: Hackensack, 1980).

<sup>99</sup> Quoted in Donington, p. 385.

emphasize the weight and importance of this part of the measure. The speed of the opening movement must be slower on the piano than on harpsichord and suitable to the technical abilities of the performer, the qualities of the particular instrument and the acoustics of the performance space.

In the left hand of measure 13 of BWV 831, there is a passage comprising eight sixteenth notes in conjunct motion. While the dots over a similar passage in measure 8 of the sixteenth variation of the *Goldberg Variations* suggest equality, the absence of such dots may imply that these sixteenth notes could be performed as *inégaies*.

The fugal section in 6/8 meter would normally have adhered to the pulse of the opening section, with half a measure of the former occupying the same time as a measure of the latter. However, the consistently shorter note values in the fugal section give the impression of a faster tempo. As the fugue starts with an upbeat to the second half of measure 20, a performer is given the difficult task of projecting the “real” downbeat that occurs in measure 21. Even though the tonic harmony of the opening statement of the subject supports the downbeat, the sudden fast motion with an upbeat figure in measure 20 makes it very hard to clearly project the most important part of the measure. Aside from the clear division of the measure into strong and weak parts, the compound meter of 6/8 implies other nuances. The three eighth notes of each half measure may be understood as weak and strong on this level of subdivision by treating the first two as a downbeat and the third one as an upbeat. This distinctive grouping does not contradict the sharp articulation of the eighth notes inherent in their disjunct intervallic motion, which is indicated with staccato markings. One can project the downbeat and upbeat grouping on the modern piano easily by means of dynamic intensification on the more important beats (first and last eighth notes) and the slight agogic stresses.

At the eighth note level, one should have a clear understanding of two-note groupings. The strength of these metrical nuances may vary according to the speed of the movement; the faster the speed, the less variety there can be on the smaller-note level. The only tempo alterations in the fugal section occur at the cadences closing each ritornello and solo section, where there are clearly audible *hemiolas* in



all parts. This rhythmic device should be well articulated because it denotes the climax of each section and creates contrast within the fast momentum of the movement.

### Articulation

The strongest articulation in the slow sections of this movement should be applied to the downbeats. These are also stressed by frequent *appoggiaturas* (mm. 2, 4, 7-8, 13-14, and 16-18). The intense character of these dissonant gestures is projected by a slurred style of performance and may be emphasized by careful use of the damper pedal. Also, in order to project the division of the measures into halves, there should be a slight emphasis in the middle of the bar. The beats that are embellished by trills are made to stand out, not only by their careful placement within the phrase, but also by emphasizing the first notes of the trill. The dissonant quality of the ornament starting from the auxiliary note often amplifies the pre-existing harmonic tension (m. 8, second beat) and needs to be stressed by the performer.

A different articulation may serve to differentiate between the degrees of dotting. When performing on the modern piano, it may be helpful to exaggerate the implied silence of the dot. In the first measure, the rising minor sixth in the soprano and the dot suggest a momentary silence. The resulting interpretation of this gesture is vastly different from any that might arise from an approach based on later musical styles. In some measures, Bach clarifies the articulation by the insertion of sixteenth note rests within the dotted rhythm, and in so doing indicates the strongest possible articulation. This sharp, articulated dotting might be contrasted with the lighter articulation implied in places where the descending conjunct melody suggests a temporary relief of accumulated tension (m. 9). There are places in the left hand (m. 9, 13) where the performer may experiment with the ordinary touch and conventional note-groupings. Where the dotted section returns, Bach underlines the clear stress of the first note of the measures by employing two-note slurrings in the right hand figuration. This figuration consists of a *figurae corta* pattern, which may have been understood and articulated in a variety of ways if not specified otherwise. The stresses resulting from the slurrings create a marked emphasis, contrasting with the more stately dotted rhythms of the measures framing this passage.

Bach indicates the detached and joyful character of the fugue by the inclusion of dots over groups of three eighth notes. According to Quantz, the same articulation should be sustained in all similar eighth note motives: "Note here in passing that if many figures of the same sort follow one another, and the bowing of only the first is indicated, the others must be played in the same manner as long as no other species of notes appears."<sup>100</sup> In such detached patterns, a performer may add articulation to enhance the metric scheme of triple patterns. Such a distinctively separated manner of playing constitutes a common part of general piano technique and is featured in a variety of styles, including jazz. The circular groups of sixteenth notes over a single harmonic sonority should be stressed by an emphasis on the first of the group. Depending on tempo and personal taste, one may adhere to the convention of strong-weak pairing in these fast figurations. When performing strenuous fast sections, such as the middle section of the *Overture*, one should keep in mind the oft-noted clarity of Bach's playing. These fast figurations call for a relatively strong finger articulation reminiscent of the one that results from "drawing" the fingertips on a harpsichord. The fugal section from the first movement of the *Overture* is very taxing, mostly because of its length and the continuous figurations. Simultaneous use of the arm with finger staccato seems appropriate for many passages where one hand is moving in eighth note rhythm while the other moving simultaneously in sixteenth notes.

The solo sections of the ritornello are varied not only by their texture and overall dynamic level but also by their implied articulation. The slurs over the last five notes of the sixteenth note groups in measures 47-48 and 77-78 suggest a different interpretation than might otherwise be expected. The figurations consist of arpeggiations devoid of conjunct motion. Therefore they may imply a strongly articulated touch and slight grouping of the first, third, and fifth notes. The slur, however, implies a clear separation of the first note of the group from the following five. This clearly indicates a very detached performance of the first, un-slurred note, and the grouping of the following five into one gesture where only the first would receive a slight emphasis. Thus, all five notes should sound as if they were played under one bow. The remaining figurations in each solo section are unmarked and left to the performer to

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<sup>100</sup> Quantz, p. 217.

interpret according to conventional groupings and intervallic relationships. Also, bearing in mind that these represent the solo sections of an orchestral ritornello-form movement, important decisions should be made with regard to the eighth note accompaniment in the left hand. A performer might decide between various degrees of detached articulation in the left hand, ranging from a sonorous, strong *staccato* to a more finger-like “plucking” resembling a continuo realization.

### Dynamics

The dotted sections as well as the central portion's opening ritornello of the *overture* are representative of a full orchestral sound. Bach controlled the varying intensity of *forte* through a masterful choice of instrumentation, resulting in a louder sonority when such instruments as timpani were used. The large dimensions and rich texture of the *Ouverture's* slow opening imply a powerful *forte*. According to the natural shaping of the melodic lines and the harmonic structure, a performer should mould the phrases within the overall *forte* dynamic. For example, in the first phrase, the most intense touch would be appropriate in measure 4, in which several pitches explore the highest register with the underlying dominant sonority bringing the tension to its peak. The rapidly descending line in measure 5, including two expressive *appoggiaturas*, brings the resolution to the early climax. The slurred *appoggiaturas* call for two-note *diminuendi*. According to the contemporary treatises, chromatically altered notes should also be highlighted. Such an example may be seen in the next phrase, on the downbeat of measure 8. The accented D-sharp indicates a temporary shift to the key of E-minor and should be highlighted by a more intense dynamic. Because of its placement in the lower register, the return of the opening material in measures 13-17 in the new key of F-sharp minor may be performed softer than in its initial statement. The strong cadential progression in measures 17-20 that closes the opening movement includes a reach upward to high D<sup>5</sup> in the soprano with a simultaneous descent of the bass to B<sup>1</sup>. By creating the largest span between the parts, reaching over three octaves, Bach signals the final cadence, which calls for a *crescendo* and returns to the full orchestral sonority.

Already in the second measure of the last dotted section, a performer must make a special attempt to emphasise the chromatically altered second beat of the measure, D-sharp<sup>2</sup>. It is used as a leading tone

to E minor which is established in the following four measures. Perhaps the most intense *crescendo* is suggested in measures 150 and 151. Again, the pitch, D-sharp<sup>2</sup>, is used to modulate to E minor. This time, however, it is interwoven into the rhythmically persistent and consistently ascending melodic line, eventually reaching to the highest pitch of the section, A<sup>3</sup>. A series of staggered *diminuendo* levels may be applied to descending sequences, such as measures 154 (second half) to 156. Each level should be enriched by the expressively slurred *appoggiaturas*, which necessitate the use of two-note *diminuendi*. The final cadential phrase in measures 160 to 163 calls for another strong dynamic return to the assertive orchestral *forte*.

The ritornello section of the overture movement is very clearly outlined by the use of *forte* and *piano* markings. According to the contemporary theorists, each statement of the fugal subject should be emphasized dynamically. The inner shaping of the florid figurations should be subjected to the natural aspects of “singing”, where the direction of the line suggests *crescendi* or *diminuendi*. It is interesting to note that the strong cadential ending of the first ritornello in measure 47 still necessitates the use of *forte* on the first beat of the measure. A performer must exercise significant control in order not to weaken this effect by anticipating the incoming contrast. Bach clearly placed the *piano* markings on the second beat, thus asserting a full sound on the downbeat. In this case, this fragment presents a greater challenge on the modern piano. A harpsichord provides a solution through a change of manuals.

As Marshall proves, the *piano* indication suggests a change of registration which does not necessarily mean a monumental difference in volume. There are three solo sections in this ritornello section and a performer may vary the dynamic shadings of each of the sections. Aspects such as register and placement within a larger form may be useful when deciding different levels of volume and colour for the three solo sections.

Similarly to the pronouncement of fugal subjects, the familiar triadic motive of the *solo* part (measure 47 and 48) should also be brought out when it reappears in measures 51, 52 and 53 or in the following *solo* parts. Again, a pianist should carefully finish the *solo* section within the chosen dynamic

level in measure 59 in order to more effectively show the shift to the ritornello section on the second note of the measure.

The third ritornello is the most adventurous and interesting. The change of texture from *solo* to full *tutti* proceeds gradually. First, the *forte* indication occurs only above the soprano part, whereas all other parts accompany within the previous dynamic/registration level. In each two measure group, a new part is added to the full *tutti* sound: in measure 91 the alto is added, in 93, a tenor and finally in 95, a bass. All new voice entries should be highlighted dynamically, thus creating one of the most powerful climaxes of the *ritornello*.

The opening of the last *solo* section resembles an instrumental duet. The performer here is challenged by the presence of important melodies in two of the polyphonic parts. Whereas the alto returns to the familiar triadic motive from the previous *solo* parts, the soprano makes use of the *ritornello* gestures. In measure 112, the lower voice loses its soloistic qualities and continues in a purely accompanimental role, resembling idioms of basso continuo. Again, the main motive from the *solo* section appears in the soprano part and should be emphasized in performance.

### Affect

The main affect of the overture arises from its origins as a processional for the entrance of the king. The music should evoke feelings of pride, supremacy and generosity.<sup>101</sup> As a type of march, the character should also portray courage and fearlessness, excluding performances that are too fast or unpredictable.<sup>102</sup> The affects that are associated with an overture movement thus require, above all, a steady, non-erratic pulse and well-settled rhythms. As music designated to accompany the entrance of higher mortals, the chosen tempo must not be too fast or frivolous. A dynamic of *forte* is appropriate for an overture style movement, not only because of its suitability to characterize royal power, but also because it represents an orchestral *tutti*. In the case of the opening movement of BWV 831, the dense texture and large dimensions create the impression of a particularly rich orchestration which should

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<sup>101</sup> Harriss, p. 467.

<sup>102</sup> Ibid., p. 455.

encourage pianists to seek the most sonorous colours. To effectively deliver the overture's affects, a performer must choose a very distinctive, highly detached, never over-lapping articulation. Pride and superiority cannot be projected through an inarticulate, hasty performance. Brilliance should originate from the fast *tirades* and trills. The joyous nature of the middle fugal part is evident from the wide intervals of the subject.

## Courante

### Meter and Tempo

The 3/2 meter of the *Courante* indicates the division of quarter notes into three groups of two. Resulting from the abundance of eighth note figurations, one may perceive a flowing nature in this type of dance. The courante is acknowledged to be the slowest of all dances in triple meter because of its slow basic pulse of a half note. As is typical of triple meter, the largest stress should be given to the downbeat, thus creating a strong feeling of arrival. The third beat should also be emphasized as leading to the next strong arrival on the downbeat of the following measure. In measures 1-3, as well as in measures 20-21, the triple meter in the right hand is disturbed by the *hemiolas* in the left hand. These pedal points are clearly audible on the harpsichord due to their placement in the resonant bass register and thus should be projected strongly on a modern piano. The characteristic rhythmic pattern of the courante is a dotted quarter note plus an eighth note. This typical pattern amplifies the strong first and third beat groups in almost every measure of this *Courante*. According to Quantz, one should emphasize this dotted gesture by lengthening the longer note.<sup>103</sup> The clear projection of the downbeat may be achieved by a slight delay at the barline for a clear articulation, not only by dynamic means alone. Techniques such as the use of upward or downward arpeggiation of chords at varying speeds may also be applied. The degree and means of articulation may be varied depending on phrase development and harmony. For example, the downbeat in measure 4 culminates in heightened tension, accumulating from the beginning of the piece and, therefore, should be emphasized more strongly than the downbeats of measures 2 and 3. Similarly, the only strong internal cadence of the second section in measure 18 should be made more prominent by prolonging the preceding upbeat and sonorous arpeggiation of the following downbeat. These internal cadences are particularly important due to the irregular phrasing of a courante. Again, one means to add emphasis and resonance on the modern piano is the use of the damper pedal. However, as with all Baroque music, it should be used with caution so that it does not obscure the overall clarity and voice leading.

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<sup>103</sup> Quantz, p. 290.

Conjunct eighth note movement dominates the *Courante*, giving the performer the opportunity to use *note inégales*. Many writers strongly suggest synchronizing unequal eighth notes with the last notes of dotted rhythms in other voices. For example, in measure 3, the two last sixteenth notes in the tenor should be aligned with the last C-sharp in the soprano. Considering the elegant and flowing character of the courante, the long-short inequality would be more appropriate than the opposite. One should also consider the abundant slur signs over four or more notes as cancellations of inequality.

### Articulation

Articulation in dance movements should enhance idiomatic rhythmic patterns. Thus, all the prominent dotted rhythms of the courante should be emphasized. A distinct agogic articulation should be made between the shortened eighth note upbeat and the downbeat of the first measure and in other similar patterns. Likewise, a sharper manner of articulation may underline the resonant hemiolas in the bass (in measures 1-2 and 20-21) which make use of large intervals. The expressive quality of the upward leaps in the melody calls for a particularly detached touch at certain points, such as prior to the third beat of measure 7. Even more attention should be given to the expanded version in the upward leap of an octave before the third beat of measure 13. Strong articulation may be extremely helpful to depict the drama implied in the enlarged intervallic span in the main melodic motive. The climax of the second section occurs in measure 21 as a result of arpeggiation, which reaches the highest note of the movement, G<sup>5</sup>. This evocative gesture also requires a more detached and intense articulation.

The abundance of *appoggiaturas* requires a more expressive and slurred performance. This should be particularly intense during chromatic passages such as that which occurs on the first and third beats of measure 4. The performer should take note of the frequent synchronization of dissonant figures and trills that start with auxiliary notes on the strong metric beats of the courante, seen here in measures 1-2, 4-6, 10, 14-17, 19, 21-22 and 23. There are many opportunities for slurring within *notes inégales* applicable to the pervasive conjunct motion in eighth notes. In some cases, in keeping with similar gestures in string playing, Bach specifies the articulation of four-note groupings, in which the first note takes a slight stress as, for example, in measure 6 (both hands) or measure 7 (left hand). The suggested



articulation is varied by the addition of a longer slur that extends over two beats found in measure 22 in the left hand. On the last beat of measure 21 in the right hand there is a *figurae corta* pattern where the melodic contour resembles the figuration from measure 156 of the *Overture*. The slurring of the two fast notes suggested for that passage might as well be applied here.

The intense character of this dance offers many opportunities to experiment with varying degrees of slurred, detached and neutral articulations. Like the *Sarabande*, this movement offers an enormous range of possibilities to be explored on the modern piano. The range of touch that is implied in this movement requires great control with regard to timing, proper weight to particular notes, the speed of the attack and the use of the damper pedal.

### Dynamics

The *Courante* gives many opportunities for the use of dynamic nuances. In particular, the expressive *appoggiaturas* require a two-note *diminuendo* within the phrases' larger dynamic levels. A performer should observe the direction of the musical lines in order to plan the most "cantabile" shaping of the passages. The first phrase, which starts in the middle register of the keyboard, brings the opportunity to make a very smooth *crescendo* in measure 4, in which a melodic line ascends stepwise towards the climax on the downbeat of the following measure. A higher register and larger span between the soprano and bass occurs in the following phrase, thus implying a dynamic intensification. The chromatically altered notes and highly dissonant sonorities in measures 6 and 7 create a climax in the first part of the courante, which necessitates the use of stronger dynamics, perhaps reaching to a *forte* level. A decrease of tension in the remaining part is evident from the slowly descending melodic line. Aside from dynamics that are characteristic of the natural shaping of phrases, brief moments of imitation should also be emphasized. Such moments may be found in the *appoggiaturas* in measure 4 as well as the three-note ascending fourth motive in measure 8 (soprano) and 9 (bass).

The second part of the *Courante* begins in a significantly higher register than the first and in the third beat reaches to F-sharp<sup>5</sup>. Also, the large span between the soprano and the bass suggests more intense dynamics. After this early melodic peak, the phrases descend to the middle register, eventually

resting on the D major sonority in measure 18. According to the ever-important principles of shaping the line in accordance with its contour, this section calls for a significant decrease in dynamic level. The most intense point of the piece occurs on the last phrase in measures 20-21, where the melody reaches from E<sup>4</sup> to G<sup>5</sup>. The *Courante* of BWV 831 gives many opportunities for expressive, soft dynamic levels which may enrich a performance on the modern piano.

### Affect

For Mattheson, the courante should express “tender longing”,<sup>104</sup> “sweet hopefulness”, “something hearty” and also something “cheerful”.<sup>105</sup> In this *Courante*, there are many ascending passages that clearly reflect the aspect of hope. Aside from the direction of the melody and its intervallic content, the register and range also suggest the elevation of tension, and thus, dynamics. For example, the stepwise ascending line in measure 3, which encompasses the middle register from B<sup>3</sup> to C-sharp<sup>5</sup>, implies a *crescendo* within softer dynamics. Later, the more expansive line from measures 5-7 proceeds in ascending gestures reaching F-sharp<sup>5</sup>. The significantly larger tension of this fragment is emphasized by imitative passages moving in contrary motion in the left hand, which extend the range between the hands to over three octaves in measure 7. In measures 20-21, a *crescendo* of a wider expressive range may be helpful. The arpeggiated melody of the right hand extends through a tenth and reaches the highest note of the piece, G<sup>5</sup>. The importance of this pitch is stressed by the dissonant, minor second *appoggiatura*. Mattheson singled out this small interval as being particularly expressive: “...The musical emphasis is unusually prominent in the ascending half tone.”<sup>106</sup>

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<sup>104</sup> Harriss, p. 425.

<sup>105</sup> Ibid., p. 462.

<sup>106</sup> Ibid., p. 428.

## Gavottes I, II

### Meter and Tempo

Like the opening movement and the *Bourrées*, *Gavottes I* and *II* are written in the meter of 2, which “indicates that the notes must be played at twice their regular [that is, meter of C] tempo.”<sup>107</sup> Not all dances in the same meter share the same tempo, and, as Quantz suggests,<sup>108</sup> the “Gavotte is more moderate in tempo [than the Rigaudon]”. Also, the complexity of the steps associated with the gavotte requires a slower speed. Unlike the *Courante*, the phrase structure and rhythm of the *Gavottes* are highly predictable. A typical gavotte of the late Baroque starts on the half note upbeat and proceeds in regular rhythmic groupings of eight half notes. The beginning of such groupings should be articulated at the same time as the main division of the phrase into two halves. These across-the-barline groupings make the articulation of the downbeats quite difficult. However, despite this irregularity of phrasing, the strong downbeats need to be articulated in order to maintain the gavotte identity. This is particularly difficult at the first downbeat which Bach weakens by the tied bass note. At the end of first section in measure 7, the accumulation of tension is achieved by the quickening of harmonic rhythm to four quarter notes per measure which, as a result, should increase the number of metric accents to four. Means of highlighting the meter and phrasing may range from slight and “elegant” delays of the downbeats to stronger dynamic accents in more dissonant sections, such as measures 16-18. *Gavotte II* presents melodic material in conjunct eighth note motion, giving a perfect opportunity to apply inequality. If *inégalité* is employed, it then creates considerable rhythmic variety within groups of slurred notes or in groups where only the last three notes (of four) are connected, which otherwise might not be open to such alteration. Again, in order to project the nuances of gavotte phrasing and rhythm, a pianist should exercise control so as to present a very precise metrical delineation.

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<sup>107</sup> Ibid., p. 290.

<sup>108</sup> Ibid., p. 291.

### Articulation

The slurs in *Gavotte I* and *II* are also highly characteristic of this dance. They accompany the four-note *appoggiaturas* on beat 2 of measures 1, 5 and 9, as well as the sixteenth note *tirades*. Again, single bow articulation is implied, in keeping with the stress on the first note. This stress is easily realized in performance not only by an increase of finger speed but also by the slight separation of the stressed notes from the preceding figurations. To project the regular phrasing of the dance a similar control of agogic placement should mark the articulation of melodic segments. Perhaps the most effort might be applied to setting the downbeat of the principal phrase (m. 1), where the strong stress is weakened by the tied note in the bass. In measures 2, 3 and 12, the strong beats are underlined by the use of mordents. In other places, however, it is up to the performer to project the idiomatic rhythm. The tempo and figurations of the gavotte, even when applied to performance on the modern piano, do not require strenuous finger articulation. Even if the “drawing back” of the fingertips is applied to the fast sixteenth note *tirades*, the resulting tension of the hand may be relaxed during the following longer note. The strong beats of *Gavotte I* can be easily underlined through a judicious use of the damper pedal on the quarter note downbeats. One should be particularly careful in places where dissonant ornaments accompany these strong beats. The expressive slurring appropriate to the *appoggiaturas* should not obscure the all-important clarity.

The lower register of *Gavotte II* and its flowing manner call for a lighter approach to articulation on the modern piano. This movement is easy to articulate on the more sonorous harpsichord but a performance on the piano requires more focus. Much of the stepwise motion of the right hand may be played using *inégalité*, although a light but energetic finger-articulation is required to preserve the transparency of the texture. It may be beneficial for the overall presentation to clearly delineate the left hand in which the disjunct quarter notes would have been played extremely *detaché* on a bass instrument. Particularly interesting are the groups of slurred and dotted eighth notes that contrast with the rest of the movement. As mentioned above, the dots are used in order to clarify the slur marks which in this case imply the grouping of the last three notes. These markings, extremely rare in Bach’s keyboard

compositions, occur in measures 13-15 (right hand), 17-18 (left hand) and 20-22 (right hand). This articulation is juxtaposed with the regular four-note slurs appearing in measures 18 and 19 of the right hand. The shifting of stresses between the first and second note of the four-note groupings contributes to the playfulness of the movement and requires quick adjustments of touch. The relatively low tessitura of this movement, thin texture and the dynamic marking, *piano*, suggest the use of a different manual on the harpsichord, perhaps the use of a buff or lute stop. The modern piano offers no similar solutions. Therefore the performer must strive for a distinctively different colour. In such situations pianists often make use of the *una corda* pedal, which, together with clear articulation, may successfully help to capture the playfulness of the dance.

### Dynamics

*Gavotte II* bears a *piano* indication, which tacitly suggests the dynamic of *forte* for *Gavotte I*. As mentioned before, it is understood by Bach scholars that such markings suggest the change of colour of different registrations and not a dramatic contrast of volume. The thick texture and the use of a large range might encourage the performer to use the piano's full sonority. Regular phrasing and infrequent use of dissonance in the first part of the dance allows for a straightforward dynamic plan. However, the second part of *Gavotte I* contains many surprising persistent dissonant sonorities, intensified by an ascent to the higher register. An example of this may be found in measures 12-14, in which all the voices shift to the higher octave. After a cadence in F-sharp minor in measure 16, bringing with it only a temporary release of tension, a new dissonant progression proceeds. Again it leads to the higher register and makes extensive use of diminished seventh chords (measures 16-18). As a result of this ascent, the opening motive is restated in measures 20-21 an octave higher, the entire movement cadencing in a more intense manner than it begins. According to these observations, a performer should save the more sonorous *forte* for the second part of the dance, thus starting the piece at a *mezzo-forte* level.

The two-part texture of the second *Gavotte* implies the use of more subdued dynamics. The bass line resembles a basso continuo part and should be performed softer than would normally be appropriate for the accompaniment. However, the solo part does not have to be performed strictly *piano*. The

decrease in dynamic level is inevitable with the reduction of full *tutti* to *solo* texture. But it does not mean that the solo instrument is expected to play at its lowest dynamic levels. The regular, arch-shaped phrases of *Gavotte II* can be shaped in a natural *cantabile* style, which was always advocated by many theorist and performers of the Era.

### Affect

According to Mattheson, this dance should evoke feelings of jubilation.<sup>109</sup> The melodic line of *Gavotte I* is abundant with larger intervals, which corroborate the theorist's suggested affect. Such passions can be portrayed by sharp, energetic articulation that should be particularly brilliant in passages containing *tirades*. A more intense type of "jubilation" is suggested in the second half of *Gavotte I*, in measures 12-17, where the listener is exposed to many dissonant sonorities and an ascent to higher registers. Louder dynamics and masterfully articulated ornaments may benefit the effectiveness of the interpretation of these agitated phrases.

When choosing the most appropriate tempo it is also important to remember that "The skipping nature is a true trait of these gavottes; not the running."<sup>110</sup> A hasty performance may contribute to a less poignant articulation and create the impression of a very different affect. Depending on the quality of the particular piano and concert venue, a performer should strive for the speed in which clarity, brilliance and jubilant playfulness can be clearly presented.

The melodic line of the second *Gavotte* is more conjunct and the range of voices much smaller. Within the individual phrases, the dominating intervals are seconds and thirds, alluding to a much more disciplined affect. Generally softer dynamic levels, as well as a smaller range of *crescendi* and *diminuendi*, are more appropriate. The affect of "jubilation" and the skipping nature are apparent in measures 13-15 and 17-22, where the composer alternates more and less common types of articulation.

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<sup>109</sup> Ibid., p. 452.

<sup>110</sup> Ibid., p. 453.

## Passepieds I, II

### Meter and Tempo

Implied by the meter of 3/8, a very lively tempo is confirmed by pendulum indications which suggested a speed of around MM=90 per measure. Quantz proposes a brisk tempo for this dance: "A passepied is played a little more lightly, and slightly faster than the preceding [the menuet]."<sup>111</sup> This dance is distinguished from the slower menuet not only by its speed, but also by its sudden accents and longer phrases. Given the fast momentum of this dance, measures may be combined into pairs and given a downbeat and an upbeat treatment. This grouping is possible in measures 1-4 of the *Passepied* in which measures 1 and 3 are metrically strong. Interrupting this regularity, Bach includes hemiolas in measures 5 and 6 of the A section. The two-bar grouping may be preserved in the B section of the movement, which again is broken up by the appearance of hemiolas in measures 29-30. The dissonant trills on the downbeats in measures 1, 5, 9, 25 and 29 should be extremely well articulated. Again, the damper pedal may be used in order to stress the importance of this distinctive, dissonant downbeat. A cautious performer will be careful not to obscure quick passages with excessive pedaling. Depending on the chosen tempo, one may attempt to produce clear groupings of eighth notes within the downbeat and upbeat structure. If the speed is not too fast, the grouping of sixteenth notes into strong-weak pairs should also be projected. In addition, if the tempo taken is not too extreme, *notes inégales* may be applied to the conjunct sixteenth note motion.

The projection of metric nuances in a fast tempo is very difficult on the modern piano and can be successfully accomplished only through extremely precise articulation. Interpreting such a movement on the modern piano requires a strong and energetic finger technique for the fast and brilliant passages. However, the judicious use of arm weight may be helpful in projecting the most dissonant downbeats.

*Passepied II* presents a distinct contrast to its counterpart through a *musette*-like style, texture, and its homorhythmic character. Whereas the nature of the first dance requires agogic accents, the second pastoral dance is less harmonically and rhythmically active and, thus, demands less articulation of

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<sup>111</sup> Quantz, p. 291.

downbeat and upbeat. The subtle grouping of eighth notes – two in a downbeat plus an upbeat of one – contributes to the colourfulness of this otherwise less adventurous section. This rhythmic grouping alternates with faster figurations arising from the realization of accented *appoggiaturas*. However, larger two-measure groupings may still be preserved. Again, the hemiolas in bars 15 and 16 signify the end of the section and call for a stronger distinction of articulation.

While working on a subtle metric presentation in *Passepieds I* and *II*, sensitivity to the vertical alignment of releases is required which brings special challenges in measures where the left hand holds pedal notes. The narrow range of the keyboard and frequent parallel movement of thirds allows less arm freedom and use of weight, which would normally make vertical articulation easier. Therefore one needs to exercise finger and forearm control, much in the manner of harpsichord technique.

#### Articulation

There are fewer articulation marks in this dance than in the previous movements. Only a few violinistic slurs appear in measures 13 and 14 and are clarified by dots. These markings indicate accents on the first notes of each bar. The greater energy generated by these added accents is released by the *appoggiatura* on the downbeat of measure 16, calling for a more slurred interpretation.

A strong articulation before strong beats may result in a slight delay. Also, arm weight helps to emphasize the particularly dissonant sonorities. The turbulent character of the movement as well as the very fast tempo and grouping of measures into segments result in a stronger articulation of the important sonorities. The tempo should be chosen according to the qualities of the particular instrument and venue. The degree of metric grouping within smaller note values is another decision to be made.

The musette character of *Passepied II* requires a less strenuous approach. The pervading conjunct motion and the consecutively paired *appoggiaturas* (measures 5-6, 17-18) lead to a closer contact between the fingers and the keyboard. Also, the slower rhythmic motion offers more room for metric nuance, such as the grouping of eighth notes into downbeats and upbeats. In a piece of such a limited range and conjunct melodic motion, the performer should be particularly attentive to the clarity of



the texture. All the means of articulation should be subordinated to clarifying melodic and rhythmic patterns.

### Dynamics

Again, *Passepieds I* and *II* may be performed with different registrations in mind, paralleling the different instrumental groups of the orchestra. In the first dance, the rich texture and highly dissonant harmony call for the use of the piano's rich and sonorous sound. After a courageous *forte* opening, a brief relief is brought in measure 4 by the implication of a *diminuendo* at the end of the first phrase. However, the following phrase needs no decrease in dynamics, but vice-versa, implies an even stronger ending on the dominant chord in measure 8. In the second part of *Passepied I* a performer may observe a thinner texture and less dissonant harmony. The decrease in intensity parallels the descent of the soprano from the fifth to the lower pitches of the fourth octave, thus providing the opportunity for a dynamic relaxation. However, from measure 16 the soprano line begins to ascend, the dissonant sonorities of measures 21 and 24 signalling the return of the opening material. A sonorous *forte* should be considered for this passage because of its thicker texture and bold harmony. The dissonant trills on the downbeats in measures 1, 5, 9, 25 and 29 ought to be emphasized by the dynamic contrast that is possible on the modern piano.

The second *Passepied* contains a surprisingly placid harmonic language and unusually narrow texture. Pianists here are given the opportunity to explore softer dynamic levels and two-note *diminuendi* called for by the series of *appoggiaturas*. The most significant *crescendo* is implied in measures 9-12, where the soprano line ascends to the higher registers while the lower voices expand the distance between the hands by staying in the middle octaves.

### Affect

Mattheson described the *passepied* as being "quite close to frivolity: for with all its disquiet and inconstancy, such a *passepied* has by no means the zeal, passion or ardour which one comes across with a volatile gigue."<sup>112</sup> Later in the same paragraph he adds that this kind of dance "...does not have anything

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<sup>112</sup> Harriss, p. 460.

detestable or unpleasant about it...”<sup>113</sup> The affect of frivolity and playfulness is detectable in the dance through dissonant trills placed on accented dotted eighth notes. These harsh dissonances distinguish this *Passepied* from many other dances of this type, creating a more passionate impression than the statement suggested by Mattheson. The temporary violence that arises from the diminished and augmented sonorities can be counterbalanced by light, sharp and playful articulation in the measures consisting of regular eighth and sixteenth notes. The affect of frivolity and inconsistency may be further presented in measures 13, 14 and 22, where the last eighth note is separated from the slurred group of sixteenth notes. The humorous and flirtatious character of these gestures is evident from the sudden leap upward after the descending motives. It is this continuous juxtaposition of highly dissonant downbeats with the playful and elegant passages of even eighth notes that contributes to the inconsistency of this dance. Aside from the harmony, the general direction of the melodic lines also contributes to the various passions: the intense, zealous passages, such as measures 1-2, 5-8, 25-26 and 29-31 explore the upper range of the dance, A-sharp<sup>4</sup> to F-sharp<sup>5</sup>, and thus call for louder dynamics. A *diminuendo* occurring in measures 3-4 and 8-15 can portray the relaxation of the accumulated tension, in which the melodic line descends to B<sup>3</sup> and D<sup>4</sup>. An astonishing amount of varying passions are incorporated into this relatively short movement, making for a correct performance of this dance a very difficult task.

The second dance of the pair is more representative of the less passionate affects described by Mattheson. The consonant sonorities and narrow melodic range dominate: in measures 1-8, it encompasses barely an octave from C-sharp<sup>4</sup> to C-sharp<sup>5</sup>. In measures 17-24, the last phrase of the dance explores the middle register and span from B<sup>3</sup> to C-sharp<sup>5</sup>. Typically, binary movements often include the most adventurous section at the beginning of the B part: the melodic line in measures 9-16 explores the largest and highest range from D-sharp<sup>4</sup> to G-sharp<sup>5</sup>. The phraseology of *Passepied II* differs with its counterpart because of the dominance of stepwise motion and arch-like shaping. All of these aspects evoke more pleasant affects in this dance, described by Mattheson as a little inconstant but charming.<sup>114</sup>

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<sup>113</sup> Ibid., p. 460.

<sup>114</sup> Ibid., p. 460.

As a result, softer dynamics and a more moderate range of *crescendi* and *diminuendi* should be applied.

Also, nuances of articulation should avoid a sharper staccato touch which might lead to a presentation of quite different affects.

## Sarabande

### Meter and Tempo

The intense character of this dance requires a slow tempo, which Quantz presents as a tempo of MM=80 to the quarter note.<sup>115</sup> The *Sarabande* features an emphasis on the second beat, intrinsic to the idiomatic strum of the early guitar. Bach stresses this beat by the use of dissonant harmonies intensified by the longer dotted quarter note. Such rhythmic patterns are found in measures 1, 5, 13 and 21 which significantly mark the beginnings of particular phrases. In all these instances, the added ornaments stress second beats while in many other measures second beats are emphasized by the dotted rhythms alone, strengthened every so often by mordents. For example, see measures 4 (bass), 6 (bass), 7 (soprano), 8 (alto), 10 (soprano) and 16-17 (bass). In the B section, the dotted quarter/eighth rhythm is expanded into a quarter and four sixteenth notes with the first sixteenth tied to the preceding quarter note. This rhythmic diminution does not weaken the impression of the extended second beat. As in the *Courante*, the short notes following the dotted quarter may be delayed. The downbeat of the following measures may be stressed as well, bringing a temporary relief in intensity that is accumulated in the prolonged, dissonant second beat.

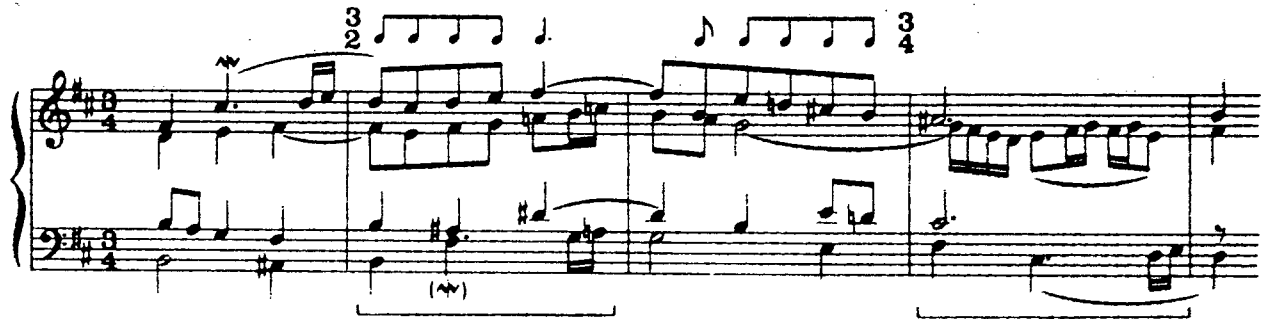
A pianist may use a variety of means to project these rhythmic patterns, ranging from agogic accents to those borrowed from harpsichord technique such as arpeggiation, added ornaments and prolonged trills. Other idiomatic resources of the modern piano such as the use of dynamics and the damper pedal may also be called upon. The profundity and grandeur of all of Bach's sarabandes requires control of tempo and metric accentuation. The intensity may degenerate if a performer surrenders to the "easy" flow of melodies. In order to prevent the interpretation from becoming rhythmically monotonous the performer may choose from a variety of articulations and dynamics available on the modern piano. Some measures may be projected in groups of two in order to achieve varying degrees of metric stress.

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<sup>115</sup> Quoted in Donington, p. 403.

Elaborate hemiolas occur throughout the *Sarabande*. In measures 1-4 in the two upper voices, there is an allusion to the slower meter of 3/2:<sup>116</sup>

Example 6



A similar rhythm appears in measures 6-7 and 18-19. Here a performer is responsible for the difficult task of presenting both rhythmic levels - the hemiola in the right hand as well as the typical *sarabande* gestures in other voices. It is also possible to apply *inégalité* to the sixteenth notes, to as few as two at a time.

A questionable slur at the beginning of the *Sarabande* may be found, extending over the barline into the first beat of the next bar. As David Schulenberg points out, this is probably a result of an engraving error. Schulenberg compares the initial pattern from measure 1 in the soprano with the identical rhythm from the aria of the *St. Matthew Passion*, “Ach, nun ist mein Jesus hin”, BWV 244/30<sup>117</sup>, which features short slurs within the measures.

#### Articulation

The highly expressive style of the *Sarabande*, and its melodic nature leaves little opportunity for a strongly detached manner of playing. For conjunct motion the articulation may range from the ordinary manner to the more slurred type, depending on the activity and harmonic sonority. Such articulation conveys the intense meaning of music and also helps to project the metric characteristics of this dance. The extreme chromaticism and dissonant *appoggiaturas* encountered in measure 7 of the soprano part

<sup>116</sup> Badura-Skoda, p. 37.

<sup>117</sup> Schulenberg, p. 307.

calls for a more slurred style. The melodic contour of the soprano in measure 11 (second and third beat) suggests two-note groupings implying a slurred interpretation. A similar gesture occurs in measure 26 (first and second beats). However, here the interval of the second group is extended to a third. According to common practice, slurring is appropriate to chromatic intervals such as the minor second, less typically to the third. The four-note *appoggiaturas*, which occur in the soprano in measures 9 and 27, may also benefit from a more connected style of articulation.

Even though many performers apply intense legato to all sarabande-like movements, the orchestral features of the *Sarabande* should influence the interpretation. Together with the intervallic content of the melodies, the orchestral nature of this movement calls for more articulation especially in such places as beats one and two of measure 1 in the soprano part. Another difficulty of performing a work of such dense polyphony and orchestral features is the necessity to synchronize all the voices vertically, rendering the use of the damper pedal problematic. A more detached manner of playing should be applied to the ascending motive from the opening measures which, in the second half of the movement, is expanded to the octave (m. 20 in the bass, m. 21 in the soprano). The sections of the *Sarabande* featuring upward arpeggiation in the melody (mm. 6 and 22) require more prominent articulation, typical of the more declamatory style of this movement.

As mentioned before, slurring over barlines most likely reflects mistakes in engraving; therefore the strong articulation of the first beat should not be avoided. However, long slurs in the middle voices in measures 4 and 16 call for only one stress at beginnings. These slurs occur at the end of four-measure phrases and, with their more flowing quality, help to create a temporary relief of tension.

It is often difficult for pianists to refrain from the continuous application of overlapping legato, especially in such slow movements as the sarabande. However, the expressive quality of the intensely slurred style should be reserved for particularly meaningful moments in this dance.

### Dynamics

A rich variety of dynamic shading should be helpful in the performance of the profound *Sarabande*. The first four-bar phrase is arch-shaped, its peak falling in the middle register on the pitch, F-

sharp<sup>5</sup>. Highly chromatic harmonies accompany the ascending melodic line and necessitate an expressive *crescendo*. Similarly, the second phrase in measures 5-8 also climaxes in the middle, this time on the pitch, E<sup>5</sup> of the soprano line. The polyphonic character of the piece gives many opportunities to highlight the main motives when they appear in different voices. For example, the bass line of measures 2, 4 and 6 of the first part make use of the main melodic gesture in its normal or inverted form. Within the long *crescendi* and *diminuendi*, a pianist should not miss any opportunity to enrich expression through carefully planned, two-note *appoggiaturas*. One such example can be found in measure 11 in the soprano part, where the notes on the second and third beat may be grouped into two-note *diminuendi*.

In the second section of the *Sarabande*, a wider range of dynamics may be used, which is made plain through the larger intervals and different ranges that are explored. The first phrase of this section makes use of the highest register and eventually rests on E<sup>5</sup>. Its harmonic progression also suggests crescendo-like qualities in the modulation from B minor in measure 13 to E minor in measures 15-16. The modulation is emphasized by the chromatic minor second ascent from D<sup>5</sup> to D-sharp<sup>5</sup> on the second beat of measure 14, the leading tone of the new key. The second phrase of the section, which centres on the lower pitch B<sup>4</sup> and has more diatonic character and lower range, brings a temporary release and, thus, a decrease in dynamic level to lower shades of *mezzo forte/piano*. Finally, measures 21-28 call for the richest palette of colouristic and dynamic shadings. A change in dynamics, perhaps a *subito mp* or *p*, will emphasize the unexpectedly low pitch of B<sup>3</sup>, which makes use of a surprising one-octave distance from the preceding long pitch of B<sup>4</sup> in measure 20. In measure 21, after the evocative upward octave leap over a B dominant-seventh harmony, another surprising expressive progression of a minor second between the pitches, G<sup>4</sup> (included in the sixteenth note *appoggiatura* on beat three) and G-sharp<sup>4</sup> (placed on the downbeat of the next measure), may be found. Again, the elevated intensity and *crescendo* are stressed by the fact that this chromatic shift diverts the progression elsewhere. A more expansive dynamic crescendo may accompany beats two and three of measure 22, where the melody arpeggiates through a dissonant diminished chord, filling in the upward tritone leap.

The climax of the section occurs in measure 26 and requires a skilful gradation of dynamics. It is approached first by mostly stepwise ascending motion in bars 24-25, and again uses the tritone gesture between A-sharp<sup>4</sup> and E<sup>5</sup>, embellished by a dissonant *appoggiatura* to A-sharp<sup>4</sup>.

### Affect

Mattheson describes sarabandes in the following words:

“This has no other emotion to express but ambition; Yet it differs from the above-mentioned types in the fact that the sarabande for dancing is stricter and yet much more bombastic than the others; so that it permits no running notes, because *Grandezza* abhors such, and maintains its seriousness.”<sup>118</sup>

The sombre grandeur affect of the sarabande is projected through a slow tempo and a strong emphasis of the prominent second beat. In instances where the characteristic short-long rhythm opens the phrase, the affect is heightened by all rhythmic, ornamental and harmonic means.

In the *Sarabande* from BWV 831, the affect of ambition<sup>119</sup> is represented by the gesture of the rising perfect fifth which is found later in the bass in measures 14 and 20 and in soprano of measure 21, this time as a leap of a perfect octave. A performer should portray this dramatic leap by all means, such as the dynamic intensification on the second note of each gesture, a delay or prolongation of the longer note or by an added ornament. The “ambitious” character radiates from the ascending, conjunct motion of the soprano until it reaches the peak, F-sharp<sup>5</sup>. This again calls for a more expressive touch, necessary also because it is tied with the downbeat of the next measure. When the main gesture is inverted in measure 5 into a descending fourth, its “ambitious” character is immediately re-established by the ascending arpeggio in measure 6 and by the gradual elevation of the phrase to a higher register, coming to rest on C-sharp<sup>5</sup>. The progression in measure 9 (D-sharp half-diminished seventh going into B minor<sup>6</sup>) is embellished by many passing tones while a chromatically descending bass line emphasizes its intensity. Again, affects of extreme seriousness and profoundness are presented through dissonant voice leading, demanding a great deal of tempo control and clarity from a performer. The first part of the *Sarabande*

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<sup>118</sup> Harriss, p. 461.

<sup>119</sup> Ibid., p. 461.



concludes with two extremely meaningful *appoggiaturas* that evoke affects of nobility and grandeur. A pianist should separate these two note gestures and shape the pitches with expressive *diminuendi*.

The second part of the *Sarabande* contains more rhythmic agitation through the inclusion of many sixteenth note groups. The moving voices initially explore the highest range that is used in this movement, from F-sharp<sup>4</sup> to F-sharp<sup>5</sup>, with most notes lying between C-sharp<sup>5</sup> and F-sharp<sup>5</sup>. This active, emotionally heightened section creates the opportunity to use not only a wider and louder dynamic range, but also to accelerate slightly, as discussed by many theorists such as Mace or C. P. E. Bach. The expressive ascending minor second in measure 14 should be dynamically illuminated, occurring between the two most prominent beats of the bar. The second phrase, which is lower in register and explores the fourth octave of the modern piano, brings optimism amid the serious nature of the dance through its temporary closing in G major in measure 20. A successful delivery of this profound-to-relaxed change of affect may benefit from adequate flow and use of less intense dynamics. However, one should avoid the temptation to place and hold the second beat; a more slurred articulation is also necessary to project the intensity of the chromatic passages in measures 21-22, 24-25. The preponderance of minor second progressions, broken diminished chords and overall dissonant harmonies imply not only mere seriousness, but also immense pain and struggle. Through careful placement of notes and pulling back the tempo, a performer may best deliver these profound emotions of the *Sarabande*.

The climax in measure 26 on F-sharp<sup>5</sup> may benefit from its final preparation through affective *appoggiaturas* on beats one and two. Again, similarly to the melodic soprano line from measure 2, this F-sharp should be carefully given its proper emphasis and value, since it is tied to the downbeat of the next measure. The slight delay of the tonic sonority on the first beat of bar 27 can highlight the climax of the previous measure, thus creating an intense experience for both the performer and the audience.

## Bourrées I, II

### Meter and Tempo

*Bourrée I* exhibits many characteristics of the traditional French court dance. The meter of 2 suggests a clear division of the bar into downbeat and upbeat. The sources all agree on a very fast tempo, confirmed by the French pendulum markings up to MM=120.<sup>120</sup> Quantz, however, suggests a slower speed of a quarter note=160.<sup>121</sup> Johann Mattheson mentions a faster speed and lighter character when he refers to the character of the bourrée as “more flowing, smooth, gliding, connected than that of the gavotte.”<sup>122</sup>

The regular phrasing consists of four-beat segments, each beat equalling a half note. Here, the performer should articulate clearly between the upbeat and the downbeat especially at the beginning of each two-bar segment. This regular meter contributes to the “relaxed, easy-going, and comfortable” affect of the piece<sup>123</sup> and therefore one should not prematurely condemn the dance for being too simplistic. Since the dance is written within duple rhythmic divisions on all levels, the pairing of notes into “good” and “bad” should be observed, and may be underlined by the use of inequality in conjunct eighth note figurations such as those encountered in bass in measures 4, 13, 14, 16 and 17 and soprano in measures 2, 7-9, 14 and 19. As with any other vivacious piece from the eighteenth century performed on the modern piano, an appropriate tempo must be chosen in consideration of clarity. Again, no fixed metronome markings should be given since the quality of the piano, its action, the technique of the performer and the concert hall all determine what tempo should be adopted. The faster the speed the less opportunity there is for *inégalité*, which contributes to the richness of the rhythmic content. In measures 5 and 21-23, there are slurs over three- and four-note groups indicating an evenness of execution.

As opposed to *Bourrée I*, *Bourrée II* features less traditional characteristics. However it should be treated metrically the same. The division of phrases into four-beat segments is evident here as well.

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<sup>120</sup> Mather, p. 218.

<sup>121</sup> Donington, p. 403.

<sup>122</sup> Harriss, p. 454.

<sup>123</sup> Ibid., p. 454.

Also, the atypical upbeat of three eighth notes should be separated from the strong downbeat in the first measure in order to present the true character of the dance. The prelude-like texture of much of this *Bourrée* makes the projection of the meter particularly difficult, especially in measures 5-8, where the first note of the second half of the measure may sound as though it were the concluding note of the downbeat. While agogic punctuation before downbeats is easy to manage, there should be a slight stress in the middle of the measure. Bach brings back the idiomatic rhythmic patterns of the bourrée at the end of each section (measures 9-12, 23-28) as if to clarify the ambiguities of the movement. This clear hierarchy of strong and weak beats and measures should also emphasize this contrast.

### Articulation

The traditional style of *Bourrée I* calls for a very quick tempo, the distinctively sharp articulation of quarter notes contributing to its energetic and joyful character. Conjunct eighth note motion gives the opportunity to use *notes inégales*. However, in such a fast tempo it may be limited to clear groupings of strong and weak beats. Slurs in the soprano of measures 5 and 22 bring on a brief relaxation of the articulation and, again, are reminiscent of a single-bow gesture. All eighth notes require a strong finger articulation. The strong beats may be stressed by the use of agogic punctuations before each four-beat segment. The pairing of notes contrasts with the concluding measures in the left hand (bars 21-23) where the four-note slurs imply stresses only on the main beats. A slight accent on the first note of these slurs may be realized by the use of arm weight, bringing a temporary relaxation of the prevailing finger-oriented articulation of eighth notes.

In *Bourrée II* the inclusion of dissonant *appoggiaturas* on the main beats in measures 1-2, 21-22 and 24 requires more variety in touch and expression. Groupings of sixteenth notes on the downbeats of “strong” measures constitute a new characteristic figure in *Bourrée II*, in which the first note should be emphasized. In order to stress the character of this prelude-like dance the performer should use all possible techniques of articulation. Only sparing use of the damper pedal should be made, perhaps only briefly on the dissonant *appoggiaturas* and in the concluding measures of each section at measures 12 and

28. The fast tempo of this dance requires a well-articulated manner of the performance, with energetic attacks and controlled placement of the main beats in all the phrases.

### Dynamics

Similarly to the pairs of *Gavottes*, the first *Bourrée* implies a louder range of dynamics than the second, which bears the indication of a *piano*. As with many other examples of Bach's use of *piano* and *forte* indications, they should here be understood as portraying the change of instrumental timbre and colour rather than simply a contrast of volume. The melodic soprano line of the first *Bourrée* is composed mostly of rather small intervals. Such construction contributes to the flowing character of the line and makes interpretation a simple task in accordance with the ever-important rules of singing. The second part of the dance opens with more intensity on the dominant sonority and higher register; therefore it suggests application of more expansive dynamic levels than the opening section.

The second *Bourrée* relies heavily on sequential techniques, which may be enhanced by careful dynamic planning. Interestingly, a wide range of the keyboard is used in this dance. The first four-bar phrase starts in the middle register and is built from three sequential statements that could represent three slightly different dynamic levels. However, in measure 4, the F-sharp major arpeggio reaches to a surprisingly high register an octave higher, to E<sup>5</sup> and D<sup>5</sup>. In measure 5 a performer is again exposed to descending sequences, implying perhaps a decrease in intensity and therefore, levels of *diminuendo*. The last phrase of the first section leads to the climax on the dominant chord, which should be emphasized with an appropriate *crescendo*. In a similar manner, decreasing dynamic levels may be applied to the descending passages in measures, 12-16. Following this, however, a large *crescendo* is implied by the series of ascending sequences in measures 17-18 and 21-22, leading to a climax in measure 24. Such extensive and persistent use of sequence creates an exciting effect in the second *Bourrée* which can easily be projected through the use of many dynamic levels.

### Affect

Mattheson describes the true character of a bourrée as “contentment and pleasantness”, being also somewhat “untroubled or calm”.<sup>124</sup> The author is very generous with his descriptions of this dance, also mentioning other characteristics, such as placidity, slowness, complaisance and agreeableness. It is obvious from his descriptions that nothing too serious, tragic or profound needs to be presented in this movement. In order to present such easy-going affects, a pianist should articulate lightly and rather sharply and avoid extremely overt dynamics. The careful execution of two-note slurs occurring in the soprano in measures 5, 21, 22 and 23 of *Bourrée II*, as well as the slurs in the bass in measures 21-24, contribute to the playfulness of the movement. In order to present the *Bourrée* in accordance to such characteristics as agreeableness and placidity, a performer should stress the dissonant *appoggiaturas* on the downbeats of measures 1, 2, 21, 22 and 24 of the second *Bourrée* very tastefully, without monumental dynamic differences between the first and the second note. The more appropriate method of underlining these gestures would result from the prolongation of the dissonant note rather than accenting it too harshly.

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<sup>124</sup> Ibid., p. 454.

## Gigue

### Meter and Tempo

The French version of the gigue is often referred to as a *Canarie*. Many writers stress the faster tempo of this kind of gigue, which is also confirmed by French pendulum markings<sup>125</sup>. Quantz indicates a tempo of MM=160 to the dotted quarter, which, in the case of the *Gigue*, represents half a measure. The division of the measure into strong and weak halves is apparent from the 6/8 time signature and is easy to project given the persistent rhythmic patterns of the piece. According to Quantz,<sup>126</sup> the dotted rhythms should be over-dotted while all the fast notes of the *tirades* ought to be placed at the extreme end of the beat. The sharp articulation, typical of the *canarie*, should be stronger on the downbeats with even more emphasis given to the first beats of larger phrase units. Grouping of measures into pairs is evident from the beginning of the movement, where the downbeat in measure 1 coincides with the highest pitch of the melody (B with *appoggiaturas*), from which it descends into the “weaker” measure. The sequential writing, based on two-measure segments (measures 5- 6, 7- 8), emphasizes this pairing as well. The agitation towards the climactic cadences is achieved by the abandonment of such two-measure groupings in favour of stresses on the downbeats of each measure. This is suggested by the texture in the concluding phrase of the first part, in measures 42-44.

The heavier action as well as the slowly developing sound of the modern piano requires a slower tempo than would be desirable on a harpsichord. Additionally, a faster finger motion is needed in order to accomplish a maximally vibrant sound. All pianistic means should be applied to the projection of the meter in each bar and to underline the pairing of measures when applicable. Depending on the desired intensity, the agogic accents may be amplified by dynamics and the thoughtful application of the damper pedal.

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<sup>125</sup> Mather, p. 223.

<sup>126</sup> Quantz, p. 290.

### Articulation

This type of gigue, the canarie, features an extremely fast tempo and sharp articulation. Only the downbeats require the use of arm weight to approximate the articulation of a violin's down-bow gesture. Many commentators such as Quantz and Muffat describe the extremely detached manner of performance of the canarie, obvious from its persistent dotted rhythms. The sharpness of finger staccato contrasts with the frequent *appoggiaturas* on the downbeats of measures 1, 17, 28, 29, 30 and 32, as well as in the middle of bar 27. These dissonant *appoggiaturas* present the only slurred elements in this vivacious type of gigue. Just like the slow section of the *Overture*, the fast *tirades* that lie within the dotted rhythms in measures 9-10, 24-26, 36-37 and 40-44 should also be played with the maximum articulation regardless of the speed. The only slurs that indicate an articulation out of the ordinary occur in the soprano part in measures 33 and 34. Only the first note of such a grouping should be stressed, eliminating the normal articulation between the eighth note and remaining group of sixteenth notes. Such slurring does not exclude the crisp articulation of sixteenth notes within the slur and, thus, it does not indicate legato.

The necessary articulation of the *Gigue* relies not only on energetic fingertips but also on the projection of the silences indicated by dots. Also, the slower quarter and eighth note rhythms call for a very detached manner of performance which should be sharper than the ordinary touch in order to emphasize the character of the piece. Again, on a modern piano this calls for tempo adjustments and exceedingly energetic finger technique. The use of pedal must be judicious and devoted to the projection of downbeats. In measures 28, 30 and 32 the pedal should not blend the arpeggiated chord in the left hand with the dissonant *appoggiaturas* in the right hand.

### Dynamics

The *Gigue* from BWV 831 bears no dynamic indications, leaving the matter to the performer to decide on the volume level. Many *appoggiaturas* give the opportunity to apply expressive *diminuendi* within larger levels of volume. The direction of the first phrase, as well as its harmonic plan, suggest the application of a *diminuendo* in the descending line of the second measure, after which it turns into a *crescendo* towards the dominant harmony on the second beat of measure 3 and arrives on the tonic in

measure 4. Beginning with measure 5, a long *crescendo* leads to the climax of the first part of the dance, occurring on measures 15 and 16. This increase in intensity makes use of two-bar ascending sequences in measures 5-8. These in conjunction with the rising melody and incorporation of fast *tirades* in measures 9 and 10 accumulate tension that is prolonged through measure 16. However, this is not an example of a long *crescendo* in the Mannheim style; each of the sequential phrases should be rounded off with elegant *diminuendi*.

The second part of the *Gigue* again commences with expressive *appoggiaturas* requiring two-note *diminuendi*. Similarly to the opening phrase, the melodic line in measures 17 to 21 peaks early in measure 18. From this point on, the descending direction and consonant harmony imply a *decrecendo*. From measure 21-24, a performer may use more intense dynamics for the ascending sequences. A sudden use of brilliant *tirades* in measures 24 to 26 entails more expansive sonorities, perhaps reaching to the louder levels of *mezzo forte* or *forte* in measure 28. In the following part of this *Gigue*, a similar approach of dynamically layered sequences should predominate: measures 29-35 include a series of ascending patterns which lead in measures 36 and 37 to a climax. However, the final emotional peak and inevitable increase in volume is achieved later through the accumulation of five notes forming a diminished seventh chord on the downbeat of measure 46. A pianist needs to keep in mind that the most vibrant *forte* should be saved for this moment.

### Affect

"Something fresh and lively"<sup>127</sup> is a common feature for all types of giges. According to Mattheson, this French canarie should have "eagerness and swiftness" and at the same time a little "simplicity".<sup>128</sup> In order to project these affects, a performer should aim for a very fast tempo as suggested by other contemporary writers and French pendulum markings. "Freshness and liveliness" would be best depicted by sharp articulation in conjunction with a separation of the notes which should arise from the correct understanding of the dots. A pianist should experiment with lighter dynamic levels,

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<sup>127</sup> Harriss, p. 457.

<sup>128</sup> Ibid., p. 457.



saving the most courageous *forte* for the climax in measure 46. Simplicity within this dance is evident from its thin, predominantly non-imitative texture. A performer should not obscure it by playing too heavily or slurred.

## Echo

### Meter and Tempo

The strong-weak pairing of measures is integral to the metric structure of the *Echo*. This grouping may be preserved throughout the entire piece, even within the exchanges between *tutti* and *solo* (measures 22-25 and 54-61). The texture and dynamics corroborate this approach by the synchronization of the strong measures with the *tutti* segments. In measures 58- 61 where the suggested dialogue between instrumental parts takes place, the loud *tutti* falls only on downbeats of “strong” measures. The metrical pattern of one longer unit made up of two short measures implies 4/4 meter through these two-measure groupings, the first beat being strong, the third somewhat strong, and the second and fourth beats weak. Aside from the strong downbeat, a performer should make a slight separation before the third beat (second measure). This may require special attention from the pianist, who might be more accustomed to a smooth flow into the downbeat in most phrases.

Metrical control is also necessary for the realization of the orchestral style that is evoked in the *Echo*. Since most pianists are concerned mostly with the initial creation of a sound, in using the damper pedal it is particularly important to be attentive not only to the quality and duration of the sound but also to its precise point of release. This also relates to the control of finger releases in the polyphonic textures, as, for example, in the second half of measure 3 where the quarter-note, B, in the alto should be precisely held and released at the same time as the entire vertical sonority.

### Articulation

The dotted style of the *Overture* is evoked by the use of fast *tirades* and dotted rhythms in the *Gigue*; the concerto style returns in the concluding *Echo*. This movement makes extensive use of both dactylic and anapaestic *figurae corta*. There is no general rule of thumb for articulating these metrical feet; the two sixteenth notes are often indicated with a slur or articulated staccato, which is particularly helpful in organ performances. This interpretation helps to project the clarity in larger reverberant halls and churches. Thus, a pianist should also choose to articulate the *figurae corta* according to the acoustic conditions of the venue and the particular instrument. The fast tempo of the music leaves little time for

staccato articulation to be applied to all the notes but it may be possible when the entire piece is performed at a slower pace. The different version of this *figurae corta*, which appears in brief soloistic entries in measures 5, 7, 37 and 39, has identical counterparts in measures 5 and 21 in *Bourrée I*. The folding of this figure into one gesture in the solo sections suggested in *Bourrée I* could set up a contrast with the more expansive figure that characterizes the *tutti* sections.

Pairing on all levels of rhythmic structure establishes the metrical hierarchy governing the articulation in this concerto movement. The only exceptions are the scale-like passages that appear in measures 23, 25, 55 and 57. Here the implication of the slur points to only one metrical stress, at the beginning of the measure. It is often assumed that in places where Bach indicated only the first of a number of groups in a particular section the performer should continue the same execution until a different texture or pattern is indicated. In this light, one can conclude that all the soloistic scales would be articulated in the same way. On the level of two-measure units the downbeats of the “strong” measures, such as 1, 3, and so on, may be enhanced by the use of the damper pedal in addition to the application of arm weight.

### Dynamics

According to Quantz and many other contemporary writers, the echo effect can be used in passages in which a motive is repeated, whether on the same or a different pitch level. The repetition of the motive may be played slightly slower or softer, but similarly to ritornello dynamics, this does not necessitate the extreme ends of possible volume. In the case of the *Echo*, the solo interjections occur frequently within fast rhythms, demanding a high degree of control from a pianist. The *forte-piano* dynamics represent changes of manuals on a harpsichord, also implying that such shifts allows for slightly more time than it might occur on a single keyboard. By taking extra time a pianist may imitate the change of the manuals and clearly present the planned colour and dynamic changes. In measures 13-16 a *piano* indication is placed only above the top voice, suggesting the commencement of the solo material. However, this implies that the rest of the parts should be understood within the *tutti*. In this situation, the solo part should be dynamically louder than the accompanying voices, since it carries the

main melodic idea and is representative of a solo instrument. Therefore, the *piano* marking bears a rather opposite meaning to the one generally expected: it points to the dominating voice. Aside from the *piano* and *forte* indications, the thickness of texture also alludes to the orchestral timbres delineating sections within concerto form; full texture representing *tutti*, while the single line marks solo sections.

### Affect

Echo movements do not represent stylized dances per se and Mattheson did not describe their affect. However, in a paragraph discussing *Sinfonias*, the author simply advises that "... the expression of the affects in such a sinfonia would have to conform to those passions which predominate in the work itself."<sup>129</sup> The predominant *figurae corta* in the Echo movement is associated with spirited and joyful affections, requiring fast *tempi* and crisp articulation. Regardless of how the main rhythmic motives are interpreted, whether staccato or with connected sixteenth notes, they should stand out in a performance. Contrasting and colourful dynamics may contribute to the affects of this movement. Feelings of playfulness or jesting come to mind after a comparison to other works of J. S. Bach, such as the *Badinerie* of the *Orchestral Suite* in B-minor, BWV 1067, and the *Scherzo* in A-minor, BWV 827. These works were written approximately in the same timeframe and make use of similar meters and rhythms, creating similar affects. As the word, *Echo*, refers to many repetitions of small sections in BWV 831, the title *Badineri* represents the German spelling of the word *Battinerie* and is explained by Joshua Rifkin as the Gallic counterpart of a *Scherzo*.<sup>130</sup> In order to portray playfulness and humour, pianists should aim for immaculately crisp articulation of individual notes and a vigorously fast tempo with large colouristic variety.

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<sup>129</sup> Ibid., p. 467.

<sup>130</sup> Rifkin, p. 23.

## Summary

The projection of the basic meter and its nuances on different rhythmic levels requires a great deal of discipline and control when played on the modern piano. A lack of understanding of these subtleties often leads to a mechanical approach to Bach's music, in which few downbeats are clear and the reading may be dominated by long-winded phrasing. Naturally, the interpretation of a particular performer should be the result of both a conscious decision and, as stressed so often by Bach's contemporaries, personal taste. However, in order to make a thoughtful decision, the performer must be aware of the rich palette of possibilities offered in Baroque performance. The modern piano creates many interpretative problems, but it also possesses many new means of expression which, when applied with knowledge, technique and control, may contribute to a better presentation of metric intricacies.

The expressive quality of dynamics in Bach's works on the modern piano is left entirely to the discretion of the performer. A pianist should be encouraged to experiment with the dynamic and colouristic possibilities of the instrument which, when in conjunction with historical knowledge, will result in a more meaningful performance of music from this era. One common misunderstanding is Bach's use of the markings, *forte* and *piano*, in ritornello movements and paired dances. As Marshall indicates in his article, the keyboard works of Bach have almost no dynamic markings and if they do, these markings represent the formal caesuras and indications for registration changes. It is interesting to notice how the correct understanding of the meaning of such markings may enrich performances, giving more opportunities to explore the different colours of the modern piano which may be inspired by organ or harpsichord registration. Thorough the examination of polyphonic lines, texture, harmony and melodic structure, a performer is provided all necessary information to create a meaningful dynamic interpretation.

Many theorists of the Baroque stressed the importance of affective music making. In the search for the most meaningful performance, a performer should use theoretical knowledge and musical intuition. However, this should never result in a cold or automatic interpretation, and, as C. P. E. Bach

said: "Play from the soul, not like a trained bird."<sup>131</sup> A pianist needs to incorporate the cerebral aspect into a meaningful and emotional interpretation.

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<sup>131</sup> Bach, p. 150.

## Conclusions

The twentieth century was a time when an enormous amount of research was devoted to historically informed performance practice. With it came a revival of period instruments such as the harpsichord, fortepiano and tracker organs. At the same time, in the parallel world of keyboard performance, concert halls have reverberated with various, and often questionably romanticized, interpretations of J. S. Bach's music. Paradoxically, depending on whether the performer was a pianist or harpsichordist/organist, this music has been subjected to vastly diverging approaches with regard to every aspect of musical interpretation. Many orthodox performers who specialize in Baroque music assert that pianists should not perform works by J. S. Bach and, by extension, all music that was not intended for the piano. On the other side of the fence, pianists tend to disregard Baroque performance practice issues, brushing them aside with the assertion that since it is performed on the modern piano, it does not need to reflect any stylistic features and can take advantage of the plethora of possibilities offered by a modern Steinway.

Yet pianists, as well as all other instrumentalists across the world, are required from the earliest days of their musical education to perform works from different stylistic periods, including Baroque music. Moreover, many schools, colleges, universities and competitions specifically require works by J. S. Bach. Ironically, his music has been made accessible to general audiences to a large degree through piano recitals. But there seems to be incredibly vast areas of disagreement among pianists with regard to how the style of Baroque composers should be presented. Interpretations range from extremely cold, objective renderings articulated throughout with strong staccatos to over-pedaled, over-slurred phrases that are closer in style to the music of Rachmaninov, resulting in long lines that cross barlines.

The piano repertoire is dominated by romantic music. It is no wonder, then, that characteristics of this style infiltrated the music of both earlier and later historical eras. As the emotional aspect of musical creation and performance may be, to a high degree, similar throughout the ages, its manner of presentation varied according to the particular style, nationality, available instruments and many other contributing factors.

The performer has the unique responsibility to acquire the essential knowledge of a particular style and/or composer that will enable her or him to make a conscious interpretive decision. The fact that the music is performed on a modern instrument unknown to Bach should not prevent the performer from searching for the most appropriate stylistic interpretation. There is no reason why the knowledge of this style should be more common among harpsichordists and organists than among pianists. It is generally expected from vocal ensembles that they project the correct declamation of the text of a work. Just because so many of these groups consist entirely of female voices and, as such, are not considered representative of Baroque performance practice, this fact cannot be used as an excuse for less distinct diction.

Many of the most important aspects of Baroque performance may be achieved on the modern piano. Above all, pianists should aim for clarity which was not only idiomatic for the instruments and the style, but was also reported as the most striking feature of Bach's clavier playing. One of the most difficult issues is articulation, which forces the pianist to be extremely judicious with the use of pedal and requires continuous control of transparency and vertical releases. In multi-movement works, such as the French Overture, BWV 831, one is exposed to a kaleidoscopic range of textures, dance types and affections which give the opportunity to use many nuances of touch, from a close legato to a very sharp staccato and everything in between. Thus, within the seemingly rigid metric rules, a rich spectrum of articulation and dynamics may result in a very satisfying performance.

Aside from the importance of clarity, many referred to J. S. Bach's so-called "quiet" manner of performance. Scheibe described it in following words:

"One is amazed at his ability and one can hardly conceive how it is possible for him to achieve such agility, with his fingers and with his feet, in the crossings, extensions, and extreme jumps that he manages, without mixing in a single wrong tone, or displacing his body by any violent movement."<sup>132</sup>

The description above was an important part of Bach's performances and is corroborated by another description by Birnbaum:

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<sup>132</sup> Bach Reader, p. 238.



“...the quite special adroitness, even at the greatest speed, in bringing out all the tones clearly and with uninterrupted evenness...”<sup>133</sup>

Clearly, the intensity and integrity of Bach’s performances did not allow for flashy showmanship or any musical distortion. All the elements of meter, declamation and articulation were integrated into a uniform experience.

The modern pianist is privileged to have access to a great amount of historical evidence that has been gathered and re-evaluated in the course of the twentieth century. Out of respect for arguably the greatest composer in the history of Western civilization and in search of the most rewarding interpretation of his music, the modern musician should make every attempt to deepen her or his knowledge of this composer’s style. The final interpretation should result from a conscious decision based on the aesthetics of the Baroque Era.

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<sup>133</sup> Ibid., p. 242.

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# In Recital

*Iwona Kaminska-Bowlby, pianist*

In a doctoral degree recital



*photograph taken from Warsaw, Poland, today*

Wednesday, August 30, 2000  
Eight o'clock in the evening  
UBC Recital Hall  
6361 Memorial Road

*This recital is in partial fulfilment of the doctor of musical arts degree program at the University of British Columbia*

-program-

Sonata in e minor, Op. 90 (1814)

Ludwig van Beethoven

- i. *Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck* (1770-1827)
- ii. *Nicht zu geschwind und sehr singbar vorgetragen*

Sonata in b minor, Op. 58 (1844)

Frédéric Chopin  
(1810-1849)

- i. *Allegro maestoso*
- ii. *Scherzo: Molto vivace*
- iii. *Largo*
- iv. *Finale: Presto, non tanto*

-intermission-

Sonata No. 6 in A Major, Op. 82 (1939-40)

Sergei Prokofiev  
(1891-1953)

- i. *Allegro moderato*
- ii. *Allegretto*
- iii. *Tempo di valzer lentissimo*
- iv. *Vivace*

## Program Notes

In 1810, Beethoven completed his, Op. 81a sonata, titling each of the three movements, "*The Departure*," "*The Absence*" and "*The Return*" respectively, referring to the departure and return of Archduke Rudolf, his great friend and patron. Wars had wracked Europe for many years and Beethoven was apprehensive of the political changes brought on by Napoleon. In many ways, however, his music was equally detached from worldly concerns. A new stage of his art was beginning evolved. The sonata in e minor, Op. 90, is considered by many to be the first of his late-period piano sonatas. Form, which had been central in his revolutionary thinking in the past, seemed less important than lyricism and poetic inspiration by this time. The first movement is marked by despair and tragedy, perhaps a reflection of the times in which Beethoven lived. The last movement, however, delves into a deeper spiritual side that is removed from all things earthly. A similar emotional journey was later developed in his last sonata, Op. 111, written in 1822. Also a two-movement work, this sonata ascends from a tragic existence into a spiritual transcendence.

From the end of the 18<sup>th</sup>-century to the end of World War I (1918) the forces of Germany, the Austro-Hungarian Empire and the Russians had divided and were occupying Poland. During this time, Poland no longer existed on any European maps. The Polish language was no longer the official language; it was banned from use in any schools or public offices. Many Polish artists, painters and poets chose an existence of artistic freedom in exile over living in a foreign land on native soil. During Napoleon's attempt to conquer Russia, many Polish patriots joined in his cause in hopes of freeing Poland during the campaign. However, the attempt was a failure. The next attempt of freedom was the November uprising of 1831, which occurred while Chopin was abroad. This too was resulted in failure. It was for this cause that Chopin was inspired to write his immortal "Revolutionary" etude. Mickiewicz, Norwid and other Polish poets continued to support the cause of Polish liberation in their life in other countries. Chopin's music also was patriotically charged in such a way that Norwid described as, "cannons concealed among flowers." This demonstrates Chopin's predilection for writing beautiful phrases and figurations for the piano, while retaining a strong emotional or patriotic message. The edition of the sonata in b minor, Op. 58 that will be performed is taken from the new National Polish Edition, which was recently compiled by Chopin scholar, Jan Ekier, based on last corrections of Chopin.

The Sonata No. 6 in A Major is the first of three sonatas by Prokofiev that are known as the "War Sonatas." Prokofiev, himself, did not entitle the sonatas, "War Sonatas," but the character of these works effectively displays what Prokofiev had in mind. The sixth and seventh sonatas were written simultaneously in 1939-1940. They are the most disturbing of the nine piano sonatas, perhaps a reflection of the events of the region. During this moment, Russia was not yet involved in World War II against the Third Reich; however, on September 1<sup>st</sup>, 1939 the Nazis attacked Poland, and had occupied Czechoslovakia. As a result of the Ribentropp/Molotov pact, the Russians consequently invaded Poland from the East on September 17, 1939. The atmosphere in Eastern Europe was filled with rumours of war. Even though Russia was not yet directly involved in war with the Nazis, war had indeed

begun. Of the three war sonatas, this is the only written in four movements. Despite the dominating feeling of anxiety and turbulence, all three sonatas contain extremely poetic and sensual slow movements. The piano sonatas of Prokofiev are considered pinnacles of 20<sup>th</sup>-century sonata.



*photograph taken from Warsaw, Poland, 1945*



# In Recital

*Iwona Kaminska-Bowlby, pianist*

In a doctoral degree recital

With Friends,

*Mari Hahn*

*Adrian Dyck*

*Diederik van Dijk*

*Chris Bowlby*

and

*John McMillan*



Tuesday, March 14, 2000  
Eight o'clock in the evening  
at the UBC Recital Hall  
6361 Memorial Road

*This recital is in partial fulfilment of the doctor of musical arts degree program at the University of British Columbia*

-program-

Fantasie in f minor, Op. 103, D. 940 (1828) Franz Schubert  
Allegro molto moderato—Largo—Allegro vivace—Tempo I (1797-1828)  
*Iwona Kaminska-Bowlby and Chris Bowlby, pianists*

Mother Goose, 5 Children's Pieces (ca. 1910) Maurice Ravel  
I Pavane of Sleeping Beauty in the Forest (1875-1937)  
II Tom Thumb  
III Little Plain Jane, Empress of the Chinese Nodding Dolls  
IV Conversations of Beauty and the Beast  
V The Fairy Garden  
*Iwona Kaminska-Bowlby and Chris Bowlby, pianists*  
*John McMillan, narrator*

-intermission-

from *Liederkreis*, Op. 39 (1840) Robert Schumann  
*In der Fremde* (1810-1856)  
*Intermezzo*  
*Waldeggespräch*  
*Die Stille*  
*Mondnacht*  
*Auf einer Burg*  
*Wehmut*  
*Im Walde*  
*Frühlingsnacht*  
*Mari Hahn, soprano*  
*Iwona Kaminska-Bowlby, piano*

Piano Trio, Op. 121a (ca. 1816) Ludwig van Beethoven  
Introduzione: Adagio assai—Thema: Allegretto (1770-1827)  
*Adrian Dyck, violin*  
*Diederik van Dijk, violoncello*  
*Iwona Kaminska-Bowlby, piano*

Die Ähren wogten sacht,  
 Es rauschten leis' die Wälder,  
 So sternklar war die Nacht.  
 Und meine Seele spannte  
 Weit ihre Flügel aus,  
 Flog durch die stillen Lande,  
 Als flöge sie nach Haus.

#### vii. Auf einer Burg

Eingeschlafen auf der Lauer  
 Oben ist der alte Ritter;  
 Drüben gehen Regenschauer,  
 Und der Wald rauscht durch das Gitter.  
 Eingewachsen Bart und Haare,  
 Und versteinert Brust und Krause,  
 Sitzt er viele hundert Jahre  
 Oben in der stillen Klause.  
 Draussen ist es still und friedlich,  
 Alle sind ins Tal gezogen,  
 Waldesvögel einsam singen  
 In den Ileren Fensterbogen.  
 Eine Hochzeit fährt da unten  
 Auf dem Rhein im Sonnenscheine,  
 Musikanten spielen munter,  
 Und die schöne Braut, die weinet.

#### ix. Wehmut

Ich kann wohl manchmal singen,  
 Als ob ich fröhlich sei,  
 Doch heimlich Tränen dringen,  
 Da wird das Herz mir frei.  
 Es lassen Nachtigallen,  
 Spielt draussen Frühlingsluft,  
 Der Sehnsucht Lied erschallen  
 Aus ihres Kerkers Gruft.  
 Da lauschen alle Herzen,  
 Und alles ist erfreut,  
 Doch keiner fühlt die Schmerzen,  
 Im Lied das tiefe leid.

#### xi. Im Walde

Es zog eine Hochzeit den Berg entlang,  
 Ich hörte die Vögel schlagen,  
 Da blitzten viel Reiter, das Waldhorn klang,  
 Das war ein lustiges Jagen!  
 Und eh' ich's gedacht, war alles verhallt,  
 Die Nacht bedeckt die Runde,  
 Nur von den Bergen noch rauschet der Wald,  
 Und mich schauert's im Herzensgrunde.

#### xii. Frühlingsnacht

Über'm Garten durch die Lüfte  
 Hört'ich Wandervögel zieh'n,  
 Das bedeutet Frühlingsdüfte,  
 Unten fängt's schon an zu blüh'n.  
 Jauchzen möcht' ich, möchte weinen,  
 Ist mir's doch, als könnt's nicht sein!  
 Alte Wunder wieder scheinen  
 Mit dem Mondesglanz herein.

Gently swayed the ears of corn.  
 The woods softly rustled,  
 And the night was bright with stars.  
 And my soul spread  
 Wide its wings,  
 And flew over the silent land,  
 As if it were flying home.

#### In a Castle

Up there keeping watch,  
 The old knight has fallen asleep;  
 Rain showers down,  
 And the woods rustle through the iron bars.  
 With his hair and beard grown together as one,  
 His breast and his ruff turned to stone,  
 He has sat for hundreds of years  
 Up in his silent cell.  
 Outside it is peaceful and still,  
 All the people gone to the valley;  
 And solitary woodland birds sing  
 In the empty window arches.  
 A wedding party sails below  
 On the sunlit Rhine;  
 Musicians are playing merrily,  
 And the lovely bride weeps.

#### Melancholy

I can even sing at times,  
 As if I were happy;  
 But secretly my tears well up,  
 And my heart is set free.  
 Outside the nightingales  
 In the spring breeze  
 Sing out their yearning songs  
 From their deep prison.  
 Then all hearts listen  
 And are made glad,  
 But no one feels the grief  
 In the song of deep suffering.

#### In the Woods

A wedding party passed below the mountainsides,  
 I heard the birds singing.  
 Many riders flashed by, the horn sounded –  
 It was a merry hunt!  
 Before I had time to think,  
 The company enfolded in darkness.  
 Now only the woods rustle on the mountains,  
 And my heart is filled with foreboding.

#### Spring Night

Over the garden through the breeze,  
 I heard the birds of passage flying,  
 Herald of spring's fragrance;  
 Below already it begins to bloom.  
 I want to shout with joy, and weep –  
 I can hardly believe it is true!  
 Old miracles appear again  
 In the shining splendour of the moon.

### i. In der Fremde

Aus der Heimat hinter den Blitzen rot  
Da Kommen die Wolken her,  
Aber Vater und Mutter sind lange tot,  
Es kennt mich dort keiner mehr.  
Wie bald, ach wie bald kommt die stille Zeit,

Da ruhe ich auch, und über mir  
Rauscht die schöne Waldeinsamkeit,  
Und keiner kennt mich mehr hier.

### ii. Intermezzo

Dein Bildnis wunderselig  
Hab' ich im Herzensgrund,  
Das sieht so frisch und fröhlich  
Mich an zu jeder Stund'.  
Mein Herz still in sich singet  
Ein altes, Schönes Lied,  
Das in die Luft sich schwinget  
Und zu dir eilig zieht.

### iii. Waldesgespräch

'Es ist schon spät, es ist schon kalt,  
Was reit'st du einsam durch den Wald?  
Der Wald ist lang, du bist allein,  
Du schöne Braut! ich führ' dich heim!'  
'Gross ist der Männer Trug und List,  
Vor Schmerz mein Herz gebrochen ist,  
Wohl irrt das Waldhorn her und hin,  
O flieh'! Du weisst nicht, wer ich bin.'  
'So reich geschmückt ist Ross und Weib,  
So wunderschön der junge Leib;  
Jetzt kenn' ich dich – Gott steh' mir bei!  
Du bist die Hexe Lorelei.'  
'Du kennst mich wohl, von hohem Stein  
Schaut still mein Schloss tief in den Rhein.  
Es ist schon spät, es ist schon kalt,  
Kommst nimmermehr aus diesem Wald!'

### iv. Die Stille

Es wiess und rät es doch keiner,  
Wie mir so wohl ist, so wohl!  
Ach, wüsst' er nur Einer, nur Einer,  
Kein Mensch es sonst wissen soll!  
So still ist's nicht draussen im Schnee,  
So stumm und verschwiegen sind  
Die Sterne nicht in der Höh',  
Als meine Gedanken sind.  
Ich wünscht', ich wär' ein Vöglein,  
Und zöge über das Meer,  
Wohl über das Meer und weiter,  
Bis dass ich im Himmel wär'!

### v. Mondnacht

Es war, als hätt' der Himmel  
Die Erde still geküsst,  
Dass sie im Blätenschimmer  
Von ihm nur träumen müsst'!  
Die Luft ging durch die Felder,

### In Foreign Parts

From beyond the lightning flashes,  
Clouds come from my homeland.  
Father and mother are long since dead,  
And no one here knows me any more.  
How soon, oh, how soon will come that quiet  
time

When I too shall rest! And over me  
In lovely solitude, the woods will rustle,  
And no one here will know me any more.

In wondrous joy your image  
I hold deep in my heart.  
It looks at me, so happy and bright,  
Every hour of the day.  
Softly my heart sings to itself  
An old and lovely song,  
That soars into the air  
And swiftly flies to you.

### Dialogue in the Woods

'Already it is late, already cold –  
Why do you ride alone through the woods?  
The way through the wood is long, you are alone.  
You lovely bride, I will carry you come!'  
'Great is the guile and cunning of men,  
My heart is broken with grief.  
The straying horn sounds her and there.  
O fly! You know not who I am!'  
'In fine array are horse and bride,  
Of wondrous beauty her young form;  
I know you now – may God protect me!  
You are the siren, Lorelei!'  
'You know me indeed – from a high rock  
My castle looks still and deep into the Rhine.  
Already it is late, already cold –  
Nevermore will you leave these woods!'

### Tranquillity

No one knows, no one can guess  
How happy I am, how happy!  
Ah, if one only knew, only the one –  
And no one else at all!  
The snow outside is not as still,  
And secret and silent  
The stars in their heights are,  
But not as silent and still as my thoughts.  
I wish I were a little bird  
And went over the sea –  
Indeed over the sea and further  
Until I were in heaven!

### Moonlit Night

It was as if heaven  
Had softly kissed the earth,  
And earth in blossoming splendour  
Could only dream of heaven.  
A breeze passing over the fields

## Program Notes

Franz Schubert wrote much music for four-hands, the most familiar being the *Military March in D*. While Mozart wrote some of his piano duets for playing tours he undertook with his sister, Schubert composed his for a more practical reason. Lacking the influence and money to hire an orchestra, he knew he and his friends could play chamber music at one of the many Schubertiads. It is not even known if Schubert ever heard one of his symphonies performed. With these limitations in mind, it is not surprising to hear orchestral effects in Schubert's piano music. One duet, the *Grand Duo in C*, was later orchestrated by Joseph Joachim. The *Fantasie in f minor* was written in that most productive and final year of Schubert's all too short life, 1828. The fantasie is different from earlier duets, by its polyphonic construction and use of fugue. Written at the same time as the *String Quintet in C* and the last, great sonatas, this work is emotional and dramatic. In four movements, the work is played in a continuous flow creating a sense of unity from four dissimilar sections. Also binding the work is the reappearance of the opening theme as a counter subject in the closing fugue.

Between 1908 and 1910, Ravel produced *Ma mère l'oye, or Mother Goose* for children of close friends, a suite of five movements for piano duet based on the popular children's stories of the same name. During these same years, Ravel saw the death of his father and wrote *Gaspard de la nuit*, one of his most serious and most technically demanding works of the piano repertoire. It is peculiar that in this same period in his life, the composer produced works of complete diversity. The *Mother Goose* Suite shows the composer's flair for story-telling and his connection with fairy tales and the magical world of children's imaginations. The idea serving as the framework for the suite was the story of Sleeping Beauty, where the separate movements are as dreams. In the final movement, she awakes to the kiss of Prince Charming, finding herself in a magic garden. At the request of Jacques Rouché, Ravel orchestrated and rewrote the suite into a ballet, adding a prelude and four interludes linking the re-ordered movements together. The orchestrated version was first performed at the Théâtre des Arts on the 28th of January, 1912.

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Cockatoo, the tailor-man) from his opera, *Die Schwestern von Prag*. Most likely unknown to us today, Müller was one of the most popular opera composers in Vienna during the time of Beethoven. If one could walk the streets of Vienna around 1795, many townspeople could be heard whistling tunes from this opera. It was not uncommon for composers to set popular themes of operas to variation, often as either for a small ensemble or for piano solo. Beethoven first sketched this work sometime between 1803 and 1806 but set it aside. He came back to it some ten years later and finally published it in 1824. Though the theme is light and humorous, much of this work contains a grave and deeply personal style. Like many of Beethoven's late works, the parts interact in a highly contrapuntal manner. A serious introduction counterbalances the carefree nature of the theme. After ten variations and the increasing momentum of the coda, it could be understood why the variations of Beethoven are some of the most celebrated in history.

*Program notes by Iwona Kaminska-Bowlby and Chris Bowlby*

A special heartfelt thank you—

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*My thanks to you all!*

# In Recital

*Iwona Kaminska-Bowlby, pianist*

In a doctoral degree recital



*photograph taken from Warsaw, Poland, today*

Wednesday, August 30, 2000

Eight o'clock in the evening

UBC Recital Hall

6361 Memorial Road

*This recital is in partial fulfilment of the doctor of musical arts degree program at the University of British Columbia*

*-program-*

Sonata in e minor, Op. 90 (1814)

Ludwig van Beethoven

- i. *Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck* (1770-1827)
- ii. *Nicht zu geschwind und sehr singbar vorgetragen*

Sonata in b minor, Op. 58 (1844)

Frédéric Chopin  
(1810-1849)

- i. *Allegro maestoso*
- ii. *Scherzo: Molto vivace*
- iii. *Largo*
- iv. *Finale: Presto, non tanto*

*-intermission-*

Sonata No. 6 in A Major, Op. 82 (1939-40)

Sergei Prokofiev  
(1891-1953)

- i. *Allegro moderato*
- ii. *Allegretto*
- iii. *Tempo di valzer lentissimo*
- iv. *Vivace*



## Program Notes

In 1810, Beethoven completed his, Op. 81a sonata, titling each of the three movements, "*The Departure*," "*The Absence*" and "*The Return*" respectively, referring to the departure and return of Archduke Rudolf, his great friend and patron. Wars had wracked Europe for many years and Beethoven was apprehensive of the political changes brought on by Napoleon. In many ways, however, his music was equally detached from worldly concerns. A new stage of his art was beginning evolved. The sonata in e minor, Op. 90, is considered by many to be the first of his late-period piano sonatas. Form, which had been central in his revolutionary thinking in the past, seemed less important than lyricism and poetic inspiration by this time. The first movement is marked by despair and tragedy, perhaps a reflection of the times in which Beethoven lived. The last movement, however, delves into a deeper spiritual side that is removed from all things earthly. A similar emotional journey was later developed in his last sonata, Op. 111, written in 1822. Also a two-movement work, this sonata ascends from a tragic existence into a spiritual transcendence.

From the end of the 18<sup>th</sup>-century to the end of World War I (1918) the forces of Germany, the Austro-Hungarian Empire and the Russians had divided and were occupying Poland. During this time, Poland no longer existed on any European maps. The Polish language was no longer the official language; it was banned from use in any schools or public offices. Many Polish artists, painters and poets chose an existence of artistic freedom in exile over living in a foreign land on native soil. During Napoleon's attempt to conquer Russia, many Polish patriots joined in his cause in hopes of freeing Poland during the campaign. However, the attempt was a failure. The next attempt of freedom was the November uprising of 1831, which occurred while Chopin was abroad. This too was resulted in failure. It was for this cause that Chopin was inspired to write his immortal "Revolutionary" etude. Mickiewicz, Norwid and other Polish poets continued to support the cause of Polish liberation in their life in other countries. Chopin's music also was patriotically charged in such a way that Norwid described as, "cannons concealed among flowers." This demonstrates Chopin's predilection for writing beautiful phrases and figurations for the piano, while retaining a strong emotional or patriotic message. The edition of the sonata in b minor, Op. 58 that will be performed is taken from the new National Polish Edition, which was recently compiled by Chopin scholar, Jan Ekier, based on last corrections of Chopin.

The Sonata No. 6 in A Major is the first of three sonatas by Prokofiev that are known as the "War Sonatas." Prokofiev, himself, did not entitle the sonatas, "War Sonatas," but the character of these works effectively displays what Prokofiev had in mind. The sixth and seventh sonatas were written simultaneously in 1939-1940. They are the most disturbing of the nine piano sonatas, perhaps a reflection of the events of the region. During this moment, Russia was not yet involved in World War II against the Third Reich; however, on September 1<sup>st</sup>, 1939 the Nazis attacked Poland, and had occupied Czechoslovakia. As a result of the Ribentropp/Molotov pact, the Russians consequently invaded Poland from the East on September 17, 1939. The atmosphere in Eastern Europe was filled with rumours of war. Even though Russia was not yet directly involved in war with the Nazis, war had indeed

begun. Of the three war sonatas, this is the only written in four movements. Despite the dominating feeling of anxiety and turbulence, all three sonatas contain extremely poetic and sensual slow movements. The piano sonatas of Prokofiev are considered pinnacles of 20<sup>th</sup>-century sonata.



*photograph taken from Warsaw, Poland, 1945*

# In Recital

*Iwona Kaminska-Bowlby, pianist*

In a doctoral degree recital

With Friends,

*Mari Hahn  
Adrian Dyck  
Diederik van Dijk  
Chris Bowlby  
and  
John McMillan*



Tuesday, March 14, 2000  
Eight o'clock in the evening  
at the UBC Recital Hall  
6361 Memorial Road

*This recital is in partial fulfilment of the doctor of musical arts degree program at the University of British Columbia*

-program-

Fantasie in f minor, Op. 103, D. 940 (1828) Franz Schubert  
Allegro molto moderato–Largo–Allegro vivace–Tempo I (1797-1828)  
*Iwona Kaminska-Bowlby and Chris Bowlby, pianists*

Mother Goose, 5 Children's Pieces (ca. 1910) Maurice Ravel  
I Pavane of Sleeping Beauty in the Forest (1875-1937)  
II Tom Thumb  
III Little Plain Jane, Empress of the Chinese Nodding Dolls  
IV Conversations of Beauty and the Beast  
V The Fairy Garden  
*Iwona Kaminska-Bowlby and Chris Bowlby, pianists*  
*John McMillan, narrator*

-intermission-

from *Liederkreis*, Op. 39 (1840) Robert Schumann  
*In der Fremde* (1810-1856)  
*Intermezzo*  
*Waldeggespräch*  
*Die Stille*  
*Mondnacht*  
*Auf einer Burg*  
*Wehmut*  
*Im Walde*  
*Frühlingsnacht*  
*Mari Hahn, soprano*  
*Iwona Kaminska-Bowlby, piano*

Piano Trio, Op. 121a (ca. 1816) Ludwig van Beethoven  
Introduzione: Adagio assai–Thema: Allegretto (1770-1827)  
*Adrian Dyck, violin*  
*Diederik van Dijk, violoncello*  
*Iwona Kaminska-Bowlby, piano*

### i. In der Fremde

Aus der Heimat hinter den Blitzen rot  
Da Kommen die Wolken her,  
Aber Vater und Mutter sind lange tot,  
Es kennt mich dort keiner mehr.  
Wie bald, ach wie bald kommt die stille Zeit,

Da ruhe ich auch, und über mir  
Rauscht die schöne Waldeinsamkeit,  
Und keiner kennt mich mehr hier.

### ii. Intermezzo

Dein Bildnis wunderselig  
Hab' ich im Herzensgrund,  
Das sieht so frisch und fröhlich  
Mich an zu jeder Stund'.  
Mein Herz still in sich singet  
Ein altes, Schönes Lied,  
Das in die Luft sich schwinget  
Und zu dir eilig zieht.

### iii. Waldesgespräch

'Es ist schon spät, es ist schon kalt,  
Was reit'st du einsam durch den Wald?  
Der Wald ist lang, du bist allein,  
Du schöne Braut! ich führ' dich heim!'  
'Gross ist der Männer Trug und List,  
Vor Schmerz mein Herz gebrochen ist,  
Wohl irrt das Waldhorn her und hin,  
O flieh'! Du weisst nicht, wer ich bin.'  
'So reich geschmückt ist Ross und Weib,  
So wunderschön der junge Leib;  
Jetzt kenn' ich dich – Gott steh' mir bei!  
Du bist die Hexe Lorelei.'  
'Du kennst mich wohl, von hohem Stein  
Schaut still mein Schloss tief in den Rhein.  
Es ist schon spät, es ist schon kalt,  
Kommst nimmermehr aus diesem Wald!'

### iv. Die Stille

Es weiss und rät es doch keiner,  
Wie mir so wohl ist, so wohl!  
Ach, wüsst' er nur Einer, nur Einer,  
Kein Mensch es sonst wissen soll!  
So still ist's nicht draussen im Schnee,  
So stumm und verschwiegen sind  
Die Sterne nicht in der Höh',  
Als meine Gedanken sind.  
Ich wünscht', ich wär' ein Vöglein,  
Und zöge über das Meer,  
Wohl über das Meer und weiter,  
Bis dass ich im Himmel wär'!

### v. Mondnacht

Es war, als hätt' der Himmel  
Die Erde still gekusst,  
Dass sie im Blütenschimmer  
Von ihm nur träumen müsst'  
Die Luft ging durch die Felder,

### In Foreign Parts

From beyond the lightning flashes,  
Clouds come from my homeland.  
Father and mother are long since dead,  
And no one here knows me any more.  
How soon, oh, how soon will come that quiet  
time

When I too shall rest! And over me  
In lovely solitude, the woods will rustle,  
And no one here will know me any more.

In wondrous joy your image  
I hold deep in my heart.  
It looks at me, so happy and bright,  
Every hour of the day.  
Softly my heart sings to itself.  
An old and lovely song,  
That soars into the air  
And swiftly flies to you.

### Dialogue in the Woods

'Already it is late, already cold –  
Why do you ride alone through the woods?  
The way through the wood is long, you are alone.  
You lovely bride, I will carry you come!'  
'Great is the guile and cunning of men,  
My heart is broken with grief.  
The straying horn sounds her and there.  
O fly! You know not who I am!'  
'In fine array are horse and bride,  
Of wondrous beauty her young form;  
I know you now – may God protect me!  
You are the siren, Lorelei!'  
'You know me indeed – from a high rock  
My castle looks still and deep into the Rhine.  
Already it is late, already cold –  
Nevermore will you leave these woods!'

### Tranquillity

No one knows, no one can guess  
How happy I am, how happy!  
Ah, if one only knew, only the one –  
And no one else at all!  
The snow outside is not as still,  
And secret and silent  
The stars in their heights are,  
But not as silent and still as my thoughts.  
I wish I were a little bird  
And went over the sea –  
Indeed over the sea and further  
Until I were in heaven!

### Moonlit Night

It was as if heaven  
Had softly kissed the earth,  
And earth in blossoming splendour  
Could only dream of heaven.  
A breeze passing over the fields

Die Ähren wogten sacht,  
Es rauschten leis' die Wälder,  
So sternklar war die Nacht.  
Und meine Seele spannte  
Weit ihre Flügel aus,  
Flog durch die stillen Lande,  
Als flöge sie nach Haus.

vii. Auf einer Burg  
Eingeschlafen auf der Lauer  
Oben ist der alte Ritter;  
Drüben gehen Regenschauer,  
Und der Wald rauscht durch das Gitter.  
Eingewachsen Bart und Haare,  
Und versteinert Brust und Krause,  
Sitzt er viele hundert Jahre  
Oben in der stillen Kause.  
Draussen ist es still und friedlich,  
Alle sind ins Tal gezogen,  
Waldesvögel einsam singen  
In den lleren Fensterbogen.  
Eine Hochzeit fährt da unten  
Auf dem Rhein im Sonnenscheine,  
Musikanten spielen munter,  
Und die schöne Braut, die weinet.

ix. Wehmut  
Ich kann wohl manchmal singen,  
Als ob ich fröhlich sei,  
Doch heimlich Tränen dringen,  
Da wird das Herz mir frei.  
Es lassen Nachtigallen,  
Spielt draussen Frühlingsluft,  
Der Sehnsucht Lied erschallen  
Aus ihres Kerkers Gruft.  
Da lauschen alle Herzen,  
Und alles ist erfreut,  
Doch keiner fühlt die Schmerzen,  
Im Lied das tiefe leid.

xi. Im Walde  
Es zog eine Hochzeit den Berg entlang,  
Ich hörte die Vögel schlagen,  
Da blitzten viel Reiter, das Waldhorn klang,  
Das war ein lustiges Jagen!  
Und eh' ich's gedacht, war alles verhallt,  
Die Nacht bedecket die Runde,  
Nur von den Bergen noch rauschet der Wald,  
Und mich schauert's im Herzensgrunde.

xii. Frühlingsnacht  
Über'm Garten durch die Lüfte  
Hört'ich Wandervögel zieh'n,  
Das bedeutet Frühlingsdüfte,  
Unten fängt's schon an zu blüh'n.  
Jauchzen möchte' ich, möchte weinen,  
Ist mir's doch, als könnt's nicht sein!  
Alte Wunder wieder scheinen  
Mit dem Mondesglanz herein.

Gently swayed the ears of corn.  
The woods softly rustled,  
And the night was bright with stars.  
And my soul spread  
Wide its wings,  
And flew over the silent land,  
As if it were flying home.

In a Castle  
Up there keeping watch,  
The old knight has fallen asleep;  
Rain showers down,  
And the woods rustle through the iron bars.  
With his hair and beard grown together as one,  
His breast and his ruff turned to stone,  
He has sat for hundreds of years  
Up in his silent cell.  
Outside it is peaceful and still,  
All the people gone to the valley;  
And solitary woodland birds sing  
In the empty window arches.  
A wedding party sails below  
On the sunlit Rhine,  
Musicians are playing merrily,  
And the lovely bride weeps.

Melancholy  
I can even sing at times,  
As if I were happy;  
But secretly my tears well up,  
And my heart is set free.  
Outside the nightingales  
In the spring breeze  
Sing out their yearning songs  
From their deep prison.  
Then all hearts listen  
And are made glad,  
But no one feels the grief  
In the song of deep suffering.

In the Woods  
A wedding party passed below the mountainsides,  
I heard the birds singing.  
Many riders flashed by, the horn sounded –  
It was a merry hunt!  
Before I had time to think,  
The company enfolded in darkness.  
Now only the woods rustle on the mountains,  
And my heart is filled with foreboding.

Spring Night  
Over the garden through the breeze,  
I heard the birds of passage flying,  
Heralding of spring's fragrance;  
Below already it begins to bloom.  
I want to shout with joy, and weep –  
I can hardly believe it is true!  
Old miracles appear again  
In the shining splendour of the moon.

## Program Notes

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University of British Columbia

Presents:

**A LECTURE RECITAL** by

*Iwona Kaminska-Bowlby*

***French Overture in b minor, BWV 831 by Johann Sebastian Bach. A Discussion of Style, Performance Practice Issues and Their Application to the Modern Piano.***

~program~

Lecture

~pause~

*Französische Ouverture, BWV 831*

Johann Sebastian Bach

- i. *Overture*
- ii. *Courante*
- iii. *Gavotte I & II*
- iv. *Passepied I & II*
- v. *Sarabande*
- vi. *Bourrée I & II*
- vii. *Gigue*
- viii. *Echo*

**Sunday, June 30, 2002 at 3:00 pm  
Gessler Hall  
UBC School of Music, Room 116  
Admission free**

*This recital is presented in partial fulfillment of the DMA degree.*

identify many traditional fugal devices, such as the presentation of the theme in inversion, augmentation, stretto and frequent pedal points. The reminiscence of the Baroque era also influenced the fifth and sixth variations, which in a very peculiar and capricious manner allude to the styles of the Sarabande and Minuette respectively. The Second Sonata was dedicated and premiered by Szymanowski's friend, Artur Rubinstein in Warsaw. Later it formed an important part of the repertoire of the performing giants of the following years, such as Mieczyslaw Horzowski and Sviatoslav Richter, but is seldom played today.

Born in Warsaw, Poland, Iwona Kaminska-Bowlby earned her Master of Arts in Music degree and post-graduate performance diploma from the Frederic Chopin Academy of Music in Warsaw, where she studied with professors Andrzej Stefański and Tatiana Schebanova. After the completion of her Master of Music degree in piano performance at the University of Nebraska, she continued her studies at the University of Alberta in Edmonton, and University of British Columbia in Vancouver, Canada for her doctoral degree in piano performance. Ms. Kaminska-Bowlby has participated in such music festivals as the Schleswig-Holstein festival in Lübeck, Germany, the Chopin Festival in Duszyniki-Zdroj, Poland, and the Mozarteum Sommerakademie in Salzburg, Austria. During her North American graduate studies, she broadened her knowledge by studying performance on harpsichord and organ, coming into contact with such eminent Baroque performers as Igor Kipnis, Doreen Oke and Dr. George Ritchie. Ms. Kaminska is the recipient of several distinguished awards in Europe and North America, and the winner of several concerto competitions. Among her influential teachers are Boris Bloch, Dr. Mark Clinton, and Dr. Henri-Paul Sicsic.

program notes by Iwona Kaminska-Bowlby  
cover art by Christopher Bowlby

*All are welcome to the reception to follow the performance.*

UBC School of Music  
presents

## Iwona Kaminska-Bowlby



in a doctoral piano recital

3 o'clock

January 26, 2003

UBC School of Music Recital Hall

this recital is in partial fulfillment of the DMA degree in piano performance

### program

Italian Concerto in F Major, BWV 971 (1735)

- I. [ ]
- II. Andante
- III. Presto

Johann Sebastian Bach  
(1685-1750)

Sonata in C Minor, Op. 111 (1821-2)

- I. Maestoso-Allegro con brio ed appassionato
- II. Arietta-Adagio molto semplice e cantabile

Ludwig van Beethoven  
(1770-1827)

### Intermission

Chorale Prelude "Nun komm' der Heiden Heiland"

Bach/arr. Ferruccio Busoni  
(1866-1924)

Sonata No. 2 in A Major, Op. 21 (1911)

- I. Allegro
- II. Theme and variations

Karol Szymanowski  
(1882-1937)

### Under the influence of Johann Sebastian Bach...

During 1735 in Leipzig, J. S. Bach published the second part of his *Clavierübung*. The purpose of these *Clavier Lessons* was to present within keyboard idioms two dominating national and orchestral styles of the day: the concerto modeled after Italian masters and the French overture suite. The opposition of major and minor modes, as well as tonalities, placed a tritone apart, underlines the contrast of the two orchestral genres: F major for the *Italian Concerto*, and B minor for the French Overture. Bach's fascination with the Vivaldian "modular" approach prompted him to transcribe 21 such concerti to harpsichord and organ during his years in Weimar, 1713-1714. Through the expansion of the solo part in the fifth *Brandenburg Concerto*, BWV 1015, the harpsichord reached an unprecedented level of emancipation from its ordinarily accompanimental role within the basso continuo. The *Italian Concerto*, BWV 971, for solo harpsichord represents the culmination of this independence. In both works from *Clavierübung II*, the keyboard instrument was elevated to a self-sufficient and highly expressive role. Both were written for a double-manual harpsichord, in which Bach indicated the manual changes by markings of *forte* and *piano*. Similarly to many organ works, these indications serve to punctuate the form and suggest different registrations and colors rather than a clear-cut

contrast in volume. The *Italian Concerto*, BWV 971, was written in three movements, the first and third of which allude to contrasts between *tutti* and *solo* parts. In the second movement, the melodic material of the right hand is clearly inspired by florid Italian vocal writing.

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Ferruccio Busoni was also devoted to the intense study of the music of J. S. Bach. Aside from many arrangements of original works by Bach, the contrapuntal music also influenced his own compositional style. The Lutheran hymn, "Nun komm' der Heiden Heiland" (Now comes the gentle savior) BWV 661, was originally arranged by Bach for organ. In transcribing this music for piano, Busoni succeeded in presenting organ-like qualities, which are noticeable in the steady bass progression. Each statement of the chorale is treated in the coloristic manner—using more and more elaborate melodic motion.

Karol Szymanowski completed his Second Piano Sonata in the summer of 1911, after having had very prolific years in his family estate, in Tymoszwka. The composer would always retreat to this country manor whenever he needed to focus on his work or when he was fed up with the atmosphere of gossip and envy, which surrounded him in Warsaw. Similarly to the Second Symphony in B-flat major, the Second Sonata in A major was written in a highly modernistic harmonic language while adhering to traditional form. It is written in two movements, the first maintaining sonata form procedure, and the second being a set of variations. The influence of J. S. Bach is obvious in the monumental fugue, which forms the climactic finale of the last movement. Here, a listener may

identify many traditional fugal devices, such as the presentation of the theme in inversion, augmentation, stretto and frequent pedal points. The reminiscence of the Baroque era also influenced the fifth and sixth variations, which in a very peculiar and capricious manner allude to the styles of the Sarabande and Minuette respectively. The Second Sonata was dedicated and premiered by Szymanowski's friend, Artur Rubinstein in Warsaw. Later it formed an important part of the repertoire of the performing giants of the following years, such as Mieczyslaw Horszowski and Sviatoslav Richter, but is seldom played today.

Born in Warsaw, Poland, Iwona Kaminska-Bowlby earned her Master of Arts in Music degree and post-graduate performance diploma from the Frederic Chopin Academy of Music in Warsaw, where she studied with professors Andrzej Stefański and Tatiana Schebanova. After the completion of her Master of Music degree in piano performance at the University of Nebraska, she continued her studies at the University of Alberta in Edmonton, and University of British Columbia in Vancouver, Canada for her doctoral degree in piano performance. Ms. Kaminska-Bowlby has participated in such music festivals as the Schleswig-Holstein festival in Lübeck, Germany, the Chopin Festival in Duszyniki-Zdroj, Poland, and the Mozarteum Sommerakademie in Salzburg, Austria. During her North American graduate studies, she broadened her knowledge by studying performance on harpsichord and organ, coming into contact with such eminent Baroque performers as Igor Kipnis, Doreen Oke and Dr. George Ritchie. Ms. Kaminska is the recipient of several distinguished awards in Europe and North America, and the winner of several concerto competitions. Among her influential teachers are Boris Bloch, Dr. Mark Clinton, and Dr. Henri-Paul Siesic.

program notes by Iwona Kaminska-Bowlby  
cover art by Christopher Bowlby

*All are welcome to the reception to follow the performance.*

UBC School of Music  
presents

## Iwona Kaminska-Bowlby



in a doctoral piano recital

3 o'clock

January 26, 2003

UBC School of Music Recital Hall

this recital is in partial fulfillment of the DMA degree in piano performance

### program

Italian Concerto in F Major, BWV 971 (1735) Johann Sebastian Bach  
I. [ ] (1685-1750)

- II. Andante
- III. Presto

Sonata in C Minor, Op. 111 (1821-2) Ludwig van Beethoven  
I. Maestoso-Allegro con brio ed appassionato (1770-1827)  
II. Arietta-Adagio molto semplice e cantabile

### intermission

Chorale Prelude "Nun komm' der Heiden Heiland" Bach/arr. Ferruccio Busoni  
(1866-1924)

Sonata No. 2 in A Major, Op. 21 (1911) Karol Szymanowski  
I. Allegro (1882-1937)  
II. Theme and variations

## Under the influence of Johann Sebastian Bach...

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