



Andrea  
**BACCHETTI** plays  
**BACH**

**TWO-PART  
INVENTION & SINFONIAS**  
AND OTHER KEYBOARD WORKS



CDS 629/1-2 - DDD  
DIGITAL RECORDING

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# JOHANN SEBASTIAN BACH

(Eisenach, 1685 - Leipzig, 1750)

TWO-PART INVENTIONS & SINFONIAS  
and other keyboard works

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ANDREA BACCHETTI

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# DISC 1

## **TWO-PART INVENTIONS BWV 772-786**

**26:16**

<b>1</b> - No. 1 in C major BWV 772	1:27
<b>2</b> - No. 2 in C minor BWV 773	2:16
<b>3</b> - No. 3 in D major BWV 774	1:10
<b>4</b> - No. 4 in D minor BWV 775	0:56
<b>5</b> - No. 5 in E flat major BWV 776	2:22
<b>6</b> - No. 6 in E major BWV 777	3:54
<b>7</b> - No. 7 in E minor BWV 778	1:27
<b>8</b> - No. 8 in F major BWV 779	1:01
<b>9</b> - No. 9 in F minor BWV 780	2:10
<b>10</b> - No. 10 in G major BWV 781	0:55
<b>11</b> - No. 11 in G minor BWV 782	1:49
<b>12</b> - No. 12 in A major BWV 783	1:41
<b>13</b> - No. 13 in A minor BWV 784	1:57
<b>14</b> - No. 14 in B flat major BWV 785	1:47
<b>15</b> - No. 15 in B minor BWV 786	1:24

## **SINFONIAS BWV 787-801**

**32:48**

<b>16</b> - Sinfonia No. 1 in C major BWV 787	1:28
<b>17</b> - Sinfonia No. 2 in C minor BWV 788	2:16
<b>18</b> - Sinfonia No. 3 in D major BWV 789	1:37



<b>19</b>	- Sinfonia No. 4 in D minor BWV 790	3:25
<b>20</b>	- Sinfonia No. 5 in E flat major BWV 791	2:03
<b>21</b>	- Sinfonia No. 6 in E major BWV 792	1:34
<b>22</b>	- Sinfonia No. 7 in E minor BWV 793	1:49
<b>23</b>	- Sinfonia No. 8 in F major BWV 794	1:49
<b>24</b>	- Sinfonia No. 9 in F minor BWV 795	5:30
<b>25</b>	- Sinfonia No. 10 in G major BWV 796	1:32
<b>26</b>	- Sinfonia No. 11 in G minor BWV 797	2:06
<b>27</b>	- Sinfonia No. 12 in A major BWV 798	2:02
<b>28</b>	- Sinfonia No. 13 in A minor BWV 799	1:58
<b>29</b>	- Sinfonia No. 14 in B flat major BWV 800	1:53
<b>30</b>	- Sinfonia No. 15 in B minor BWV 801	1:46

**FRENCH SUITE NO. 6 IN E MAJOR BWV 817**

**17:39**

<b>31</b>	- I Allemande	3:27
<b>32</b>	- II Courante	1:45
<b>33</b>	- III Sarabande	3:40
<b>34</b>	- IV Gavotte	1:15
<b>35</b>	- V Polonaise	1:46
<b>36</b>	- VI Menuet	1:34
<b>37</b>	- VII Bourrée	1:28
<b>38</b>	- VIII Gigue	2:44

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# DISC 2

<b>PARTITA NO. 2 IN C MINOR BWV 826</b>	<b>20:51</b>
1 - I Sinfonia	4:50
2 - II Allemande	4:49
3 - III Courante	2:11
4 - IV Sarabande	3:16
5 - V Rondeau	1:45
6 - VI Capriccio	4:00

<b>SECHS KLEINE PRÄLUDIEN</b>	<b>14:21</b>
7 - Prelude in C major BWV 933	2:10
8 - Prelude in C minor BWV 934	2:25
9 - Prelude in D minor BWV 935	1:37
10 - Prelude in D major BWV 936	3:09
11 - Prelude in E major BWV 937	2:35
12 - Prelude in E minor BWV 938	2:25

<b>SECHS KLEINE PRÄLUDIEN</b>	<b>6:05</b>
13 - Prelude in C major BWV 939	0:37
14 - Prelude in D minor BWV 940	0:51
15 - Prelude in E minor BWV 941	0:43
16 - Prelude in A minor BWV 942	0:38
17 - Prelude in C major BWV 943	1:53
18 - Prelude in C minor BWV 999	1:23

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**KLEINE PRÄLUDIEN AUS DEM CLAVIERBÜCHLEIN VOR  
WILHELM FRIEDEMANN BACH**

**9:15**

<b>19</b>	- Prelude in C major BWV 924	0:47
<b>20</b>	- Prelude in D minor BWV 926	1:26
<b>21</b>	- Prelude in F major BWV 927	0:36
<b>22</b>	- Prelude in G minor BWV 930	2:31
<b>23</b>	- Prelude in F major BWV 928	1:32
<b>24</b>	- Prelude in D major BWV 925	1:32
<b>25</b>	- Prelude in A minor BWV 931	0:51

**KLEINE FUGEN UND PRÄLUDIEN MIT FUGHETTEN**

**22:20**

<b>26</b>	- Fughetta in C minor BWV 961	1:54
<b>27</b>	- Fugue in C major BWV 952	1:26
<b>28</b>	- Fugue in C major BWV 953	2:08
<b>29</b>	- Präludium and Fughetta in G major BWV 902a	3:25
<b>30</b>	- Präludium and Fughetta in D minor BWV 899	3:23
<b>31</b>	- Präludium and Fughetta in E minor BWV 900	6:08
<b>32</b>	- Präludium and Fugue in A minor BWV 895	3:56

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**T**he so-called Klaviermusik, which in its day was performed either on the harpsichord or the clavichord (as well as on the modern piano today), contains a number of compositions written by Bach primarily during his stay in Köthen from 1717 to 1723. The situation is outlined brilliantly by Alberto Basso in his *Frau Musica*, where he writes of Bach's Klaviermusik of this period that "The basis of all of Bach's output during the Köthen years would seem to be defined by two collections clearly intended for the use of family members, and constructed so as to provide a practice tool of a very particular outline. The first of these anthologies bears the title *Clavierbüchlein vor Wilhelm Friedemann Bach*. [...] The other collection for family use, which is apparently another source of Bach's harpsichord music, is the *Clavierbüchlein vor Anna Magdalena Bachin anno 1722*, as the addressee herself writes on the title page of the manuscript."

Composition of the *Clavierbüchlein* for his eldest son Wilhelm Friedemann was begun in 1720 and completed several years later. This celebrated collection of works contains, among other things, a progressive series of pieces for keyboard instruments, including the fifteen Two-Part Inventions BWV 772-786, and the fifteen Sinfonias BWV 787-801 (the latter are better known by the erroneous title Three-Part Inventions). As will later also be the case in the Preludes and Fugues of the Well-Tempered Klavier, Bach follows a chromatic series of tonalities in the Two-Part Inventions and the Sinfonias, from C major to B minor – yet in contrast to the later Well-Tempered

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Klavier, he here avoids the most difficult key signatures, restricting himself only to those most commonly used. These thirty pieces, all of a strictly monothematic nature, are generally very short and draw on all the technical and instrumental practices of the day, moving effortlessly from dance to fugue, from an expressive piece to canon. The Sinfonias, all in three voices, naturally exhibit more complex and instrumental writing than the Two-Part Inventions.

Even the first six of the French Suites BWV 812-817 were composed by Bach during his Köthen years, probably toward the end. The sixth of these though, in E major, certainly dates to the first Leipzig period, and was likely written in 1724-25. It may be that the six harpsichord pieces, like the Two-Part Inventions and the Sinfonias, were written with specific pedagogical intent, given that the composer copied the first six of them from the *Clavierbüchlein* series written for his second wife Anna Magdalena. The title French Suites, while not Bach's own, is nonetheless a precise description of the contents and form of these compositions: they are suites that contain, beyond the four "fixed" characteristic dances (Allemande, Courante, Sarabande, and Gigue), also dances that are typically French, and were "in" at the time: the bourrée, menuet, loure, and gavotte. Moreover it is known that Bach on several occasions expressed his admiration for his contemporary harpsichordists in France. These works, then, are a sort of personal homage on the part of the German composer for the French style that played such a large role in the devel-

opment of his own instrumental language (consider, for example, the Brandenburg Concerti and the four Overtures for orchestra). The Suite No. 6 in E Major BWV 817 is the one that offers the greatest number of movements – 8 in all – including a Polonaise, the fifth. As with the other suites, here too the individual pieces are relatively simple in form; as Alberto Basso writes, "there is a marked predilection for a structure in which the melody predominates over contrapuntal combinations and over techniques of contrast. Another aspect of this arrangement is that the collection meets one of the criteria of intimate Hausmusik: severe in the first three suites, in minor keys, and happy in the other three, whose tonality is major. Contemporary performance of these pieces would seem to have been more easily suited to the clavichord than the harpsichord." Current opinion holds that, in contrast, the six Partitas for harpsichord BWV 825-830 were composed by Bach during his first stay in Leipzig around 1723-25. In any case it is certain that they were published in 1726 as the first section of the *Klavierübung*. Bach did not bestow the title of Partitas on these works lightly: while formally quite similar to the French Suites and English Suites, these pieces are different from them in a number of respects. Their general outline is almost identical, with both the Partitas and the Suites offering an introductory piece followed by four or more dances. This introduction varies from *partita* to *partita* (a *Praeludium* in the first, a *Sinfonia* in the second, a *Fantasia* in the third, and so on), while new elements are occasionally introduced into the usual series of



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dances, such as the Rondeau and Capriccio of the second Partita, the Burlesca and the Scherzo of the third, and the like. These are not the only differences, as in addition to the usual French titles, we also find a few in Italian – also no coincidence, as such sections are composed in the Italian (or at least Italianizing) style, while the other dances are more obviously inspired by French models. All of this is naturally filtered through Bach's supreme contrapuntal sensitivity that gives free voice and spirit to the "light" elements of the dance in creations of self-sufficient perfection. One need only listen to the magnificent Sinfonia that opens the Partita no. 2 in C Minor, so shot-through with pathos, to understand that this body of work is imbued with a quite different feeling, more severe and composed than the French Suite in E Major. The Capriccio that concludes the piece is extraordinary, marked by taut three-voice writing and great virtuosic energy.

The Clavierbüchlein for his son Wilhelm Friedemann is source not only of the Two-Part Inventions and the Sinfonias, but also the Kleine Präludien BWV 924-32 which, together with the Sechs kleine Präludien BWV 933-38 and the Fünf kleine Präludien BWV 939-43, have long figured as one of the classics of musical pedagogy, on the harpsichord as well as the piano. The Präludium in C minor BWV 999 (Track 18 on CD 2) is, by contrast, originally written for the lute and published in the Bach-Gesamtausgabe in the latter half of the 19<sup>th</sup> century as originally a harpsichord piece. Rounding out the second CD, on tracks 26-32, is a variegated series of Preludes, Fugues,

and Fughettas. None of these works has survived in autograph form; all stem from various manuscript collections of the age.

Danilo Prefumo  
(Translated by Jim Tucker)

Born in 1977, **Andrea Bacchetti** received at an early age the counsel of musicians such as Karajan, Magaloff, Berio, and Horszowski. His debut performance took place at the age of 11 with *I Solisti Veneti* under the baton of Claudio Scimone. He subsequently played on numerous occasions in international festivals such as Lucerne, Salzburg, Belgrade, Santander, Antibes, Bologna, Brescia and Bergamo, Turin, Milan (the MITO Milan-Turin Festival), Como, La Coruña, Pesaro, Bellinzona, Ravenna, Ravello, Bad Wörishofen, and Husum.

He has played in the major centres of music, including the Konzerthaus in Berlin, the Salle Pleyel, the Salle Gaveau, Piano 4\*\*\*\* (Paris); the Rudolfinum Dvůrák Hall in Prague; La Scala and the Sala Verdi in Milan; the Teatro Coliseo in Buenos Aires; the Ateneo Romano in Bucharest; the Rachmaninoff Saal, The Moscow State Philharmonic Society, and the Moscow Conservatory, all in that city; the Auditorium Nacional d'España as part of their "Great Performers" series, the Teatro Real and Teatro Monumental in Madrid; the Mozarteum Brasileiro of Sao Paulo; the Zentrum Paul Klee in Berna; the Leipzig Gewandhaus; the Associazione Scarlatti in Naples; the Università La Sapienza and Philharmonic Academy in Rome.

He has appeared with conductors and orchestras of international renown, including the Lucerne Festival Strings, the Camerata Academica of Salzburg, RTVE Madrid, ONBA

Bordeaux, and the MDR Sinfonie-Orchester of Leipzig, to name a few. He has toured in Japan and South America, and collaborates regularly with Rocco Filippini, the Prazák Quartet, the Ysaÿe Quartet, and with the choreographer Virgilio Sieni.

Worthy of mention in his international discography are Bach's English Suites, the CD *Berio Piano Works* on Decca; a DVD of Bach's Goldberg Variations on Arthaus; an SACD with Cherubini's Six Sonatas, and another with the Sonatas of Galuppi on RCA Red Seal and Sony/BMG.

All of these recordings have all received praise and international review prizes in publications that include the *BBC Music Magazine*, *Gramophone*, the *International Record Review*, the *American Record Guide*, *Fanfare*, *Japan Record Gejiutzu*, *Piano News*, *International Piano*, *Piano Magazine*, *Diapason*, *Le Monde de La Musique*, *Pizzicato*, *Crescendo*, *Musik und Theater*, *Musica*, *Amadeus*, *Ritmo*, *CD Compact*, and *Mundoclasico*. The CD *Berio Piano Works* was nominated for the Premio Amadeus in 2005; the Goldberg Variations DVD for *Classic Voice's* Premio della Critica italiana in 2008. The Cherubini and Galuppi CDs were among the best selling albums of 1008.

Mr. Bacchetti's concerts have been broadcast by RadioTre, BBC Radio 3, Austria's ORF, Radio France, Switzerland's RSI and DRS2, Radio New Zealand, Spain's RNE, and the MDR in Leipzig.



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