



Andrea  
Bacchetti

Mister  
**Bach's**  
European  
Journey



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# Johann Sebastian Bach

(1685 - 1750)

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## ENGLISH SUITE BWV 810

1	Prelude	5:31
2	Allemande	1:46
3	Courante	1:02
4	Sarabande	1:30
5	Passpied I	1:19
6	Passpied II	0:25
7	Passpied I (da capo)	1:22
8	Gigue	1:34

## FRENCH SUITE BWV 816

9	Allemande	1:32
10	Courante	0:49
11	Sarabande	2:26
12	Gavotte	0:32
13	Bourrée	0:42
14	Loure	1:04
15	Gigue	1:47

## ENGLISH SUITE BWV 807

16	Prelude	4:31
17	Allemande	1:32
18	Courante	0:50
19	Sarabande	1:24
20	Bourrée I	0:58
21	Bourrée II	0:27
22	Bourrée I (da capo)	1:01
23	Gigue	1:11

## FRENCH OUVERTURE BWV 831

24	Ouverture	6:34
25	Courante	1:11
26	Gavotte I	0:43
27	Gavotte II	0:43
28	Gavotte I (da capo)	0:45
29	Passpied I	0:28
30	Passpied II	0:27
31	Passpied I (da capo)	0:32
32	Sarabande	1:57
33	Bourrée I	0:30
34	Bourrée II	0:37
35	Bourrée I (da capo)	0:31
36	Gigue	1:02
37	Echo	1:36

## CHROMATIC FANTASY AND FUGUE BWV 903

38	Fantasia	7:18
39	Fuga	5:13
40	DUETS BWV 802	3:14
41	DUETS BWV 803	2:51
42	DUETS BWV 804	3:55
43	DUETS BWV 805	2:10

**TOTAL TIMING 1:17:32**

# THE MUSICAL JOURNEYS OF MISTER BACH

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Mario Marcarini

If a quick overview on the places where Johann Sebastian Bach's life occurred (Eisenach, Ohrdruf, Lüneburg, Arnstadt, Mühlhausen, Weimar, Köthen, Leipzig) would leave really little doubt about the “germanity” of his formation and existence, the musical stylings of the composer (Eisenach, March 21st 1685 – Leipzig, July 28th 1750) actually were much broader and eclectic horizons, embracing the entire European continent, he surely didn't lack courage nor energy to undertake even very long journeys without the support of any kind of mean of transport, especially if the purpose was musical knowledge (well-known is the episode of his useless “pilgrimage” on foot in 1719 to meet Georg Friedrich Haendel in Dresda), but still Bach never left the territories of German language during all of his life in

contrast to his colleagues, some of which may be qualified as the precursors of the more modern globetrotters.

The flow of ideas and musical papers still was so strong in Europe in the first half of the 18th century that it would allow even the more “static” composers to enjoy and acknowledge the evolution of styles in all of the Old continent almost instantaneously, without leaving necessarily the country. In Bach's private library, as in the one of his ancestors (many of which dedicated to the profession of composer or instrumentalist) sure didn't miss papers of Italian, French, obviously German, but also northern or even Iberian composers, which had been fundamental to the education and the evolution of the composer's style, which as already known dedicated to the activity of transcribing, reworking and

aesthetic refinement of his own language throughout the knowledge of the typical repertoires of countries even faraway from Germany. The proposed musical selection is then a sentimental itinerary, more than geographic, accomplished through some characteristic sites of the cosmopolitan inspiration for Bach's keyboard's art: we start with the English Suite Bwv 810, followed by the Bwv 807, both afferent to the group of Six Suites countersigned by the numeration Bwv 806-811. Musicology didn't manage to reconstruct with accuracy the date of these artworks' composing, being doubtfully traced back between 1715 and 1723. Given the extreme variety of the inspirations, some scholars believe indeed that they could originate from creative moments even very distant chronologically from one another. The denomination "English" comes from a fascinating hypothesis by Johann Nikolaus Forkel, who thought of a commissioning by some unidentified English patron. Even more captivating is Karl Geiringer's idea, who suggested individuating in Charles Dieupart's artworks (1670 - 1740 more less) the fundamental inspiration to the conception

of the entire anthology: in fact the French harpsichordist's music was well known to Johann Sebastian Bach, and Dieupart had spent part of his career in London. The English Suites present as very large architectural structures (up to 8 movements, as in the case of the Bwv 810), all of which inspired by the archaic forms of dance (Sarabande, Gigue, Gavotte etc etc...) and preceded by Preludes often with even very strict formulation.

Maybe a little more appealing to ear, but surely not less engaging for the complexity of its conceiving, the French Suites Bwv 812 - 817 were named this way in 1762 by Friedrich Wilhelm Marpurg because of the evident, immediate trace of elements taken from transalpine tradition, like the denomination of the dance movements; the praxis was confirmed by earlier mentioned Nikolaus Forkel in a writing from 1802, recently contradicted by modern musicology, which doesn't hesitate to identify mostly Italian stylistic features in the harmonic conduction, and also pointing out the employment of dance movements (as the Polonaise) non afferent to the French modality. The composing of these Six Suites

is located between 1717 and 1723.

The French Overture BWV 831 doesn't have any chronological link to the French Suites, but it shows incontestably the Author's will, who from the very beginning, through the title (this time original), intends to approach a stylistic world, the French one, whose examples sure didn't miss in the libraries of the German courts and which he himself had the opportunity to learn about, as already mentioned, through the acknowledgement of works by Dieupart, by De Grigny, but especially by Francois Couperin, a really admired composer by Bach. This artwork is of extremely large proportions, divided in no less than eleven movements, the first of which, a large Overture, makes explicit reference to Jean Baptiste Lully's examples. It was then published by Bach himself in 1735.

Also the Chromatic Fantasy and Fugue in D minor (Chromatische Fantasie und Fuge) Bwv 903 can be inserted in the same chronological area of the French Suites (1717 - 1723); Bach had reviewed it and licensed a definitive version in 1730 in Leipzig. Not a few musicologists had claimed it was a visionary, free and extrav-

agant work, a true masterpiece capable of projecting keyboard's art into the future (no coincidence that the paternity of the work was also attributed to two of Johann Sebastian's sons, namely Carl Philipp Emanuel and Wilhelm Friedermann). The "musical journey" ends with the Duets Bwv 802 - 805, brief yet extremely intense compositions belonging to the third part of the "Clavier- Übung", the collection of artworks for the keyboard that Johann Sebastian Bach published in four different parts between 1731 and 1741. About the very complicated and often cryptic course that Bach had charted in this third anthology (1739), all historians and critics agree on a peaceful mixture of styles, always suspended between formal rigor (fugues, counterpoint) and the ability to strike the audience through virtuosity and expressivity at the same time.



## ANDREA BACCHETTI

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**Y**et still very young he gathers advice from Karajan, Magaloff and Berio. He makes his debut at eleven years old in Milan with the Solisti Veneti conducted by Claudio Scimone. He performs in Festivals such as Lucerne, Salzburg, Toulouse (Piano aux Jacobins), Lugano, Sapporo, Brescia and Bergamo, La Roque d'Anteron (Radio France), Milan (Mi.To), La Coruna (Mozart Festival), Pesaro, Ravenna, Warsaw (Beethoven Festival); and in musical centres such as: Konzerthaus (Berlin), Salle Pleyel (Paris), Rudolfinum Dvorak Hall (Prague), Rachmaninov Saal, The Moscow State Philharmonic Society (Moscow), Auditorium Nacional de Espana (cycle Scherzo and CNDM), Teatro Real (Madrid), Musashino Concert Hall (Tokyo), Asahi Hall (Tokyo), Parco della Musica (Rome), Gewandhaus (Leipzig). He has worked with several Orchestras (Lucerne Festival Strings, Camerata Salzburg, RTVE Madrid, MDR Leipzig, Filarmonica della Scala, Nazionale della Rai, ORF Vienna, Philharmonie der Nationen, Hamburg, Enescu Philharmonic, Bucarest) and with conductors such as Venzago, Luisi, Zedda, Lu Ja, Justus Frantz, Baumgartner, Manacorda, Chung, only to name a few.

Among his discography, surely to be mentioned are the SACD with the Sonatas by Cherubini (Penguin Guide UK, Rosette 2010), The Scarlatti Restored Manuscript (winner of the ICMA 2014 Baroque Instrumental), Inventions and Sinfonias by Bach (CD of the month for BBC Music Magazine, September 2009), The Italian Bach (CD of the month for Record Geijutsu, May 2014), Bach "The Keyboard Concertos" with the Strings Orchestra from RAI (Supersonic Pizzicato, July 2016). Also remarkable are the collaborations with partner such as R. Filippini, Prazak Quartet, Sestetto Stradivari from the Accademia Nazionale di Santa Cecilia, Quatour Ysaye, Uto Ughi, Maxence Larrieu, "W.A. Mozart: Piano Concertos K. 414 & K. 271. Live at Teatro Carlo Felice, Genova" with Fabio Luisi, one of the most appreciated Italian conductors in the world, heading up the Orchestra of the Teatro Carlo Felice in Genoa, recorder for the label Concerto Classics.

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*Text and biography translated by Thomas Pennisi*

## IL PIANOFORTE

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**I**l M<sup>o</sup> Andrea Bacchetti ha personalmente selezionato presso la Showroom della fabbrica Bösendorfer il prezioso Concert Grand 280VC con il quale ha deciso di realizzare questo CD. Il modello gran coda 280 Vienna Concert è un pianoforte da concerto completamente riprogettato che, pur rimanendo fedele alla filosofia del suono viennese, riesce valorizzare il principio di risonanza del mobile, tipico di ogni strumento Bösendorfer.

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## THE PIANO

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**Bösendorfer**

# Johann Sebastian Bach

(1685 - 1750)

1-8 English Suite Bwv 810

9-15 French Suite Bwv 816

16-23 English Suite Bwv 807

24-37 French Overture Bwv 831

38-39 Chromatic Fantasy and Fugue Bwv 903

40-43 Duets Bwv 802, 803, 804, 805

**TOTAL TIMING 1:17:32**



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Bacchetti



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