Building on Bach: 6 New Suites for Solo Cello

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Abstract
(ENG)

My project explores the intersection between performance and composition by using historically informed methods to create six new Bach-inspired suites for solo cello. As both a cellist and a composer, I have the privilege to be able to show musicians and audiences that it is possible to resurrect the golden age of the performer-composer.

Bach's six suites for solo cello are central to the baroque repertoire and provide the perfect vehicle for applying the techniques that I have developed as a performer-composer. To construct my suites, I draw on Bach's own method of recycling (and reusing) his own music and music by his contemporaries. Bach relied on borrowed music to construct more than a quarter of his compositions, which enabled him to meet the high demand of score production required of his posts as music director at various courts and cities. In my compositions, I use the same method of creative recycling, taking Bach's suites as the basis for structural imitation and applying a variety of eighteenth-century compositional techniques. I draw from the writings of Bach scholars—including John Butt, Malcolm Boyd, Christoph Wolff, and Gesa Kordes—to enhance my understanding of the eighteenth-century tools that Bach used.

This thesis will include an annotated score providing examples from Bach's recycled works, a list of material I have borrowed, written score analyses, reflections on my exploration of Bach's method of recycling musical material, and explanations of how I interpreted and employed these methods. These materials will ensure that the project is of practical value to others who wish to follow the model that I am developing.

My Bach-inspired cello suites will provide listeners and performers alike with the unique opportunity to hear a treasured historical style through the hands, pen, mind, and ears of a living performer-composer. My work will demystify Bach's music by demonstrating how musicians today can emulate his compositional process by following an accessible series of steps. Through this project, I will expand the solo cello repertoire and show others how to discover the performer-composer within themselves.

Abstract
(FR)

Mon projet explore le croisement entre l'interprétation et la composition en utilisant des méthodes fondées sur l'étude de l'histoire pour créer six nouvelles suites pour violoncelle seul inspirées de Bach. En tant que violoncelliste et compositrice, j'utiliserai mes compétences pour montrer aux musiciens et au public qu'il est possible de ressusciter l'âge d'or de l'interprète-compositeur.

Les six suites pour violoncelle seul de Bach sont au cœur du répertoire baroque et constituent le modèle parfait pour appliquer les techniques que j'ai développées en tant qu'interprète-compositrice. Pour construire mes suites, je m'inspirerai de la méthode de Bach qui consiste à recycler et réutiliser sa propre musique et celle de ses contemporains. Bach s'est appuyé sur des emprunts pour construire plus d'un quart de ses compositions, ce qui lui permettait de répondre à la forte demande de production de partitions qu'impliquaient ses fonctions de directeur musical auprès des cours princières ou des villes où il était engagé. Dans mes compositions, j'utilise la même méthode de recyclage créatif, en prenant les suites de Bach comme base de l'imitation structurelle et en appliquant une des diverses techniques de composition du XVIIIe siècle. Je m'inspire des écrits des spécialistes de Bach, dont John Butt, Malcolm Boyd, Christoph Wolff et Gesa Kordes, afin d'améliorer ma compréhension des techniques de composition du XVIIIe siècle que Bach utilisait.

En plus de composer de nouvelles suites, je produirai également une thèse de recherche. Celleci comprendra une partition annotée fournissant des exemples d'œuvres recyclées de Bach, un tableau du matériel que j'ai emprunté, des analyses de partitions écrites, des réflexions sur mon exploration de la méthode de recyclage de Bach, et des explications sur la façon dont j'ai interprété et utilisé ces méthodes. Ces documents permettront de s'assurer que le projet possède une valeur pratique pour ceux qui souhaitent suivre le modèle que je développe.

Mes suites pour violoncelle inspirées de Bach offriront aux auditeurs et aux interprètes l'occasion unique d'entendre et d'expérimenter un style musical à l'origine historique précieuse, à travers les mains, la plume, l'esprit et les oreilles d'une interprète-compositrice vivante. Mon travail servira à démystifier la musique de Bach en montrant comment les musiciens d'aujourd'hui peuvent imiter son processus de composition en suivant une série d'étapes compréhensibles et accessibles. Grâce à ce projet, tout en élargissant le répertoire du violoncelle solo, je montrerai aux autres comment découvrir l'interprète-compositeur qui sommeille en eux.

Introduction

The most celebrated instrumental composers of the eighteenth-century saw their composing as an extension of their playing. Today, many musicians view composition and performance as separate activities. This thesis/research-creation project explores the intersection between performance and composition using historically informed methods to produce six new Bach-inspired suites for solo cello.

Despite the abundance of research and studies on Bach, he is still somewhat of an elusive figure, especially with regard to his complete musical output. The catalog of Bach's works found in C. P. E. Bach (1714-1788) and Johann Friedrich Agricola's (1720-1774) *Nekrolog* lists many of his best-known and most distinctive compositions,[1] but scholars have long recognized that many of his works have not survived. Some Bach specialists have tried to reconstruct these lost works by drawing on Bach's method of creative borrowing. Through conducting research on Bach's compositional methods, I have discovered a series of patterns in his parody writing. I have drawn on these methods to create entirely new works and expand the solo cello repertoire.

In addition to writing six Bach-inspired cello suites, I have formulated an accessible series of steps for musicians to emulate Bach's compositional process and write their own Bach-Inspired compositions. Through this work, I demystify aspects of Bach's often mystique laden compositional process, expand the solo cello repertoire and show others how to discover the performer-composer within themselves.

Part One of this thesis will provide the contextual background for this research-creation project. This includes a background of the creative practices applied by the eighteenth-century performer-composer, a comprehensive summary of Bach's techniques for parody writing, a chronology of Bach-inspired music, and a comprehensive examination of Bach-inspired works in the modern sphere. Part two of this thesis focuses on the research-creation project itself. This includes a project description, methodology, explanation of musical decisions, and an annotated

[1] Carl Philipp Emanuel Bach and Johann Friedrich Agricola, *Nekrolog, or, Obituary Notice of Johann Sebastian Bach*. (London: Travis & Emery, 2009), 167-168.

score from my Suite in E Minor. These materials will ensure that this project is of practical value to others who wish to follow the model that I have developed.

Chapter 1: The Performer-Composer

The Golden Age of the Performer-Composer

The eighteenth century was a golden age of the performer-composer. If the past two centuries have come to understand performing, composing, and improvising as distinct musical competencies, eighteenth century musicians regarded them as overlapping and intertwined. The modern division of artistic practices was, in part, born of *Werktreue*, the rise of a canon of masterworks, and the increasingly specialized education that musicians receive through professional training. Bruce Haynes draws a connection between the rise of canonism and the overspecialization of music disciplines. He lists five corollaries of the canonic ideology that form the assumptions of classically oriented musicians: "1. Great respect for composers, represented by the cults of genius and originality, 2. The almost scriptural awe of musical "works," 3. An obsession with the original intentions of the composer, 4. The practice of listening to music as a ritual, and 5. The custom of repeated hearings of a limited number of works."[2]

Most if not all music institutions provide budding artists with an education that is densely influenced by and focused on the examination and interpretation of canonic works. Performance majors are trained to perform and interpret written music and are discouraged from changing any detail of the so-called "masterpieces" of the past. This is perhaps why conservatories tend to produce musicians who are proficient in reading, memorizing and performing music, yet lacking in the areas of improvisation and composition. Outside of the academic sphere, great composers are expected to hand their work to great musicians with a superior talent for bringing out its nuances. In contrast, most eighteenth-century musicians were expected to be equally well versed in the practices of performance, composition, and improvisation, which enabled them to actively create new music and participate in performances of their music.

Professional musicians of the eighteenth century relied on the church or the aristocracy for patronage and were often expected to compose new music on a weekly basis. Considering that these compositions were eventually performed by the composers themselves, there was no need for them to include heavily nuanced musical indications. Following the disunion of the composer and the performer in the early Romantic period, composers embedded detailed and

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[2] Bruce Haynes, *The End of Early Music : A Period Performer's History of Music for the Twenty-First Century*. (Oxford: Oxford University Press, 2007), 6.

nuanced musical instruction into their works as a means to communicate musical idioms to the performer. Pre-Romantic scores require the performer to develop a deeper understanding of expressive practices, as the scores themselves provide little guidance on how to phrase gestures, employ dynamics, shape notes, articulate passages, manipulate tempo, and interpret rhythms.

In the past century, musicians have started to consult source material for more information on how to interpret historical scores. Upon exploration of historical treatises, performers and musicologists have uncovered information regarding historical conventions and stylistic performance practices that could be applied to these scores. This dedication to exploring the many artistic facets of historical music making resulted in the birth of the historically informed performance practice movement (HIP.) In addition to exploring source material to inform their musical style and interpretation, HIP specialists perform on historical instruments (or replicas of historical instruments) with aim to reproduce the sounds that might have been heard centuries ago.

Despite the many achievements to have come from HIP initiatives, the movement often overlooks one of the most important facets of early music—the creative practices of the performer-composer. Although there have been initiatives to reconstruct lost/incomplete historical works, it is still somewhat rare for HIP specialists to actively engage with composition. Reconstructions produced by HIP specialists are generally rooted in musicological incentive—to piece together something records prove to have existed, and to use historical research and source material to recover missing or incomplete historical works. This is to say, for the sake of reconstruction of the work rather than the reconstruction of the art form itself.

Over the past four years, I have immersed myself in the creative practices of the eighteenth-century performer-composer by composing and performing my own six Bach-inspired cello suites. After completing this project, I have found that reviving the creative practices of the eighteenth-century musician has made me a more complete HIP musician. This work has provided me with the opportunity to enhance my performance and composition skills in tandem, immerse myself in eighteenth-century pedagogy, and to develop a comprehensive understanding of baroque forms, harmonic principals and dance styles.

Bach the Performer-Composer

Today we celebrate Bach as one of the world's most brilliant composers, yet at the time of his death he was commemorated as the greatest organist and clavier player known to Germany. When Bach was appointed in Leipzig at the St. Thomas Church and School in 1723, he was expected to compose, copy, rehearse, and perform music for the city's four churches each Sunday.[3] His mastery of both composition and performance continued to flourish in tandem over the duration of his career. His virtuosity as a performer and improviser informed the masterworks that would later render him one of the most brilliant and influential composers of all time. Bach's unity of improvisation, performance, and composition is what allowed him to develop a uniquely cosmopolitan style, expand the bounds of keyboard technique, and to master the art of contrapuntal writing.

Although Bach never left German-speaking lands during his lifetime, he had access to music from other European countries. Bach's studies in performance, composition, and work as a copyist allowed the composer to familiarize himself with a variety of national styles. In the eighteenth century, copyists were expected to participate in a variety of musical activities such as transcribing, arranging, analyzing, revising, and elaborating on extant work. Bach's work as a copyist often required him to adapt music intended for a certain instrument to be playable on other instruments. He learned French and Italian styles through copying, arranging, and transcribing. Through combining his skills as a performer and composer, Bach produced repertoire that was stylistically representative of both French and Italian music. Bach became acquainted with the French style when he was a choral scholar at the St. Michael Latin School in Lüneburg (1700-1702.) This is when the composer gained access to music by Nicolas de Grigny (1672-1703), Jean-Henri d'Anglebert (1629-1691) and Charles Dieupart (1676-1751). He paid homage to these composers by copying their music and writing new compositions that contain characteristic elements of their style. In addition to his appreciation for French music, Bach had an affinity for Italian composition. He took a particular interest in the repertoire of Girolamo Frescobaldi (1583-1643) and wrote arrangements of music by Giovanni Battista Pergolesi (1710-1736), and Antonio Vivaldi (1678-1741.) Bach's unique cosmopolitan style was influenced by his familiarity with French and Italian keyboard repertoire, and his work as a copyist resulted in

[3] Susan Lewis Hammond, (2015). *Music in the Baroque World: History, Culture, and Performance* (New York: Routledge, Taylor & Francis Group, 2016), 7.

a distinctive German style that combined the three dominant European musical genres. The influence of various national styles can be observed in the musical structures, genres, written ornamentation, and harmonies contained in Bach's compositions.

Bach's integration of performance and composition allowed him to develop new keyboard techniques which would posthumously influence music pedagogy for centuries to come. During Bach's early years, his older brother Christoph encouraged him to master the art of keyboard playing. During the most formative years of Bach's life, his brother earnestly tutored him and helped him develop a solid keyboard technique. His brother's mentorship rendered young Bach proficient in the skills of applying both hands and feet on the organ, conveying stylistic idioms pertaining to a wide variety of keyboard genres, improvisation (in both free invention or based upon a given subject or choral tune), and knowledge of varied composition approaches based upon the repertoire he studied.[4] Bach's strong foundation in keyboard technique allowed him to challenge many technical conventions of his time. In addition to teaching his brother keyboard technique, Christoph also mentored young Bach in the art of improvisation. He encouraged young Sebastian to practice improvising preludes, toccatas, fugues, and ricercars. These major keyboard genres and styles would later become central facets of Bach's compositional output. Bach's profound mastery of improvisation in his early days burgeoned in his later years. Bach was said to have been able to improvise perfect counterpoint inlaid with strange and beautiful ideas as fluently as he was able to write them down in his compositions. In the eighteenth century, counterpoint was considered a vehicle for creativity, rhetoric, and expression. Bach's profound mastery of counterpoint set him apart from other composers and has served as a pedagogical model for a variety of artists for centuries after his death. His contrapuntal language was developed through an amalgamation of studies in keyboard performance, improvisation, and theology. Bach often incorporated cryptograms and number symbolism (often related to Lutheran theology) into his contrapuntal writing. This can best be observed in *The Art of Fugue*, *The Well-Tempered Clavier*, and *Chromatic Fantasy and Fugue*. Bach's counterpoint is indicative of the composer's "remarkable ability to synthesize the various components of his musical science in light of his strong sense for unified structures."[5]

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[4] Christoph Wolff, *Johann Sebastian Bach: The Learned Musician* (New York: W.W. Norton, 2000), 44.
[5] Christoph Wolff, *Johann Sebastian Bach: The Learned Musician* (New York: W.W. Norton, 2000), 50.

Chapter 2: Bach and the Parody Process

The Parody Process

"Parody" describes the creative practice of borrowing extant musical material and transforming it into a new composition. This practice was first used in the construction of vocal works but was later applied to a variety of musical genres and mediums. Creative borrowing as a compositional technique existed as early as the fourteenth century, yet the term "parody" did not appear until 1587, when Jakob Paix wrote “parodia” on a page of a Mass.[6] In Missa ad imitationem,” Paix labels each musical selection quoted in his mass. In the seventeenth and eighteenth centuries, composers used a similar technique of creative borrowing to expedite both vocal and instrumental score production. The practicality of this technique allowed for composers to achieve large scale score production in a relatively short period of time. In the modern musicological sphere, the term “parody” is used as a general term to describe the compositional practice of creative borrowing. Some parody compositions hold profound creative merit, while others “represent no more than a competent manipulation of scissors and paste.”[7] According to Johann Mattheson (1681-1764), composers must elaborate and enhance borrowed material when constructing new works. He continues to say that if a composer is gifted enough to not have to draw on already constructed works for inspiration, then they should be generous when it comes to sharing their musical ideas—but this is an incredibly rare instance. Even the most prolific composers rely on creative borrowing, and if done correctly, it can hold significant creative merit.

Bach’s Method of Parody

Nearly a quarter of Bach’s works are parodies.[8] Many composers used parody writing as a means to quickly produce new music, but research suggests that this was not always Bach’s reason for doing so. In many cases, his elaborate process of writing parody was thought to have been more time consuming than writing an entirely new composition.[9] Bach’s parody compositions can be divided into the following three methodological categories: 1. parody through

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[6] Michael Tilmouth and Richard Sherr. "Parody (i)" (Grove Music Online, 2001).
[7] Ibid.
[8] Gesa Kordes, “Self-Parody and the ‘Hunting-Cantata," BWV 208 - an Aspect of Bach's Compositional Process.” *Bach* Vol. 22, no. 2, (Fall-Winter 1991): 35.
[9] Ibid

transcription/arrangement 2. parody through revision, and 3. parody through elaboration. In the following sections, I will discuss examples of each type.

Parody through Transcription/Arrangement

Bach often transcribed his own music, as well as the music of his contemporaries. In "Bach as Transcriber," Leslie D. Paul describes Bach's instrumental music as being eminently suitable for transcription and arrangement.[10] Bach's approach to transcribing his own instrumental music varies from his other methods of parody writing because it is the only instance in which we find examples of Bach fully preserving the musical and rhetorical integrity of its original. When Bach transcribes a piece, he does so in a way that transform(s) the source material into a piece that is idiomatically appropriate.[11] This can be observed in Bach's violin and cello arrangements for lute (BWV 995, BWV 1000, and BWV 1006a.) With the polyphonic capabilities of the lute in mind, Bach spells out implied harmonies written for violin and cello using arpeggiations, melodic leaps, and multi-stop chords. The liberties that Bach afforded himself in the lute transcriptions can be attributed as creative interpretations of idiomatic differences.

Bach's early practices in arrangement/transcription evolved into a style of free transcription during his Weimar period (1700-1702), during which he wrote sixteen pieces for the harpsichord. In these pieces, Bach adds imitative contrapuntal passages extending the source material and enhancing the overall complexity of the work. His elaborated arrangements of violin concertos are ascribed to a variety of composers including Antonio Vivaldi (1678), Alessandro Marcello (1673-1747), Prince Johann Ernst (1696-1767), and Georg Phillip Telemann (1681-1767). When arranging works written by other composers, Bach never accepted it as a principle that the ideas of the originals should be scrupulously respected. Leslie D. Paul asserts that Bach's "procedure was to devise a new composition out of given material by his own musicianship, he showed no compunction in making drastic changes."[12]

Paul provides a cohesive account of Bach's liberties in transcription, listing four examples of Bach's "drastic changes" to the original scores. The first technique in which he alters extant material was his translation of idioms from one instrument to another. This is

[10] Leslie D. Paul, "Bach as Transcriber." *Music & Letters* 34, no. 4 (October 1953): 306.
[11] Scott Workman, "J.S. Bach's Lute Suite BWV 1006a: A Study in Transcription." (April 2014): 104.
[12] Leslie D. Paul, "Bach as Transcriber." *Music & Letters* 34, no. 4 (October 1953): 308.

evident in the rich polyphony in the solo lines of his harpsichord concertos, compared to their violin solo counterparts. The second technique is that he consistently revised the form of each movement in order to make it more balanced and coherent. This is why his harpsichord concertos are not of equal length to their violin concerto counterparts. The third technique is that Bach frequently incorporated his trademark fugues, counterpoint, and canonic imitation as a method to improve upon the extant material and make his transcribed works entirely his own. Lastly, Bach incorporated more key changes than the original material in order to accommodate the inclusion of fugues, counterpoint, and canons.

In "Bach the Transcriber: His Organ Concertos after Vivaldi,", Vincent C. K. Cheung lists the following eleven types of alternations Bach uses in his transcriptions of Vivaldi's music: 1. Alteration of note range. The highest note Bach's organ in Weimar could reach is the "c" two octaves above middle-c. Therefore, every passage in Vivaldi's concertos that went above this note had to have been changed. This is likely why in the case of BWV 594 (modeled after Vivaldi's Op. 7 no. 11) Bach transposes the entire concerto down a tone, from D major to C major. 2. Alteration of note values. This can be observed in ripieno sections where Bach shortens Vivaldi's note values and adds rests in order to create a *detaché* effect on the organ. 3. Rhythmic alteration. Bach occasionally changes rhythms in both solo and ripieno parts in order to enhance the virtuosic characteristics of the music. These alterations are generally made through turning slower note values into faster ones (without altering the harmonic rhythm.) 4. Harmonic alteration. Bach occasionally altered harmonies to accommodate sections where he had increased the polyphonic texture or in the instances where he had added a contrapuntal section. 5. Note alteration. This is mostly prevalent in sections where Bach has to accommodate range limitations of the organ. He makes up for these constraints through downward octave leaps instead of upward in order to maintain the gestural rhetoric of the passage. 6. Textural alteration. Bach would occasionally fill out lines in the bottom line of the solo as well as the ripieno parts in order to improve upon complexity and density. 7. Altered spelling of chords. With this alteration, Bach enhances Vivaldi's tutti sections through filling in chords. This demonstrates variety and contrast between solo and ritornello sections. 8. Filling in rhythmic holes. To reinforce his theory, Cheung draws on T. Göllner, who asserts that "the keyboard player was always concerned with the continuity of sound in relation to the actions of the keys. He did not like rhythmic holes. The flow of musical sound must not be interrupted, and whenever individual chords could be

connected, they were taken out of their polyphonic context and treated as separate entities which could be joined together by means of certain keyboard figurations and passages." 9. Realization of implied counterpoint. Bach enhances the complexity of Vivaldi's concertos through inserting compete canons into his music. 10. Addition of new lines. Bach sporadically incorporates additional voices in order to enrich and thicken the texture of the music. 11. Prescribed ornamentation. Bach's written ornamentation consisted of symbols and diminutions.

Parody Through Revision

In his biography of Bach, Johann Nikolaus Forkel (1749-1818) expresses "both surprise and delight at the means [Bach] employed to make, little by little, the faulty good, the good better, and the better perfect." Bach's method of self-parody, and parody through revision evolved profoundly in his Leipzig years (1723-1744), during which he showed no compunction in making drastic changes to source compositions and invented entirely new musical structures to embellish the original material. Szymon Paczowski notes that it is important to understand Bach's methods of revision because it allows people to "arrive a bit closer to Bach's lost works."[13] The Mass in B Minor is somewhat of a musical recycling exercise consisting of Bach's self-parodies. In this case, Bach recycled music that celebrated nobility, and improved upon the source material in order to render it suitable for a sacred setting. Additionally, Bach uses the polonaise, a popular Polish dance movement, and expands upon it in the case of "Et resurrexit." Bach had likely chosen the polonaise for this movement because, according to Bach's student Johann Philipp Kirnberger (1721-1783), "the polonaise is known to have been treated as a majestic processional dance, ceremonious and chivalrous, with a slow tempo."

Parody through Elaboration

Elements of elaboration are prevalent in nearly all of Bach's parody compositions. Some techniques Bach uses to elaborate upon extant material includes reworking their musical textures, extending structures, adding new imitative sections, and embellishing upon rhetorical gestures. In some cases, Bach elaborates upon the borrowed music to the point where the new music departs significantly from the source material. This is particularly true in the case of

[13] Szymon Paczkowski, "On the Problems of Parody and Style in the "Et Resurrexit" from the Mass in B Minor by Johann Sebastian Bach." *Bach* 37, no. 2 (2006): 6.

Bach's *Hunting Cantata,* BWV 208 self-parodies. The *Hunting Cantata* is one of Bach's earliest surviving secular cantatas. It was written in 1713, while the composer was living in Weimar. This music was intended as a gift for his neighboring ruler, Duke Christian**.** He famously incorporated hunting horns into this cantata as a tribute to the Duke, who was an avid hunter. The text for this cantata was written by Salomon Franck. It was inspired by classical mythology, specifically Diana, Goddess of the hunt. Bach used this music as creative stimulus to compose a number of new works. The composer reused excerpts from the *Hunting Cantata* in several of his sacred cantatas. In these cases, he strategically aligns the secular music with sacred text through a process of altering syllabic stresses, rewriting rhetorical gestures, providing musical imagery, altering structures, and reworking choices of instrumentation. Bach's reason for using the *Hunting Cantata* aria "Weil die wollenreichen Herden" as his parody source for "Mein gläubiges Herze" (BWV 68.2) evidentially had more to do with the source's musical potential rather than its compatibility with the new text setting.

The text for "Weil die wollenreichen Herden" goes as following:

(Soprano II: Pales)
While the flocks rich in wool
Through this widely honored field
Are joyfully driven,
Long live this hero of Saxony!

In contrast, the text for "Mein gläubiges Herze" goes as following:
(Soprano Aria)
My faithful heart,
Delight, sing, play
Your Jesus is here!
Away with sorrow, away with lamenting,
I will only say to you: My Jesus is near.[14]

[14] "Bach Notes and Translations," Bach Notes and Translations, accessed April 17, 2023, https://www.emmanuelmusic.org/learn-engage/bach-notes-and-translations.

"Mein gläubiges Herze" is the second movement of *Also hat Gott die Welt geliebt*, BWV 68 and was completed in 1725, as a musical offering to the second day of Pentecost. The sacred text for this musical setting holds significantly different rhetorical significance than what is conveyed in Franck's secular text. Bach's inventive elaboration successfully transforms the musical rhetoric in a way that it aligns with the new text. Considering that the text for "Mein gläubiges Herze" portrays a jubilant profession of faith, Bach elaborates upon the original musical material in a way that uses performance considerations, instrumentation, and invention to render the music compatible with the rhetoric of the new text. One significant difference between the old and new versions of this musical material is that Bach incorporates a violoncello piccolo obbligato part into "Mein gläubiges Herze." During the second half of his life, Bach experimented with designating obbligato parts to the violoncello piccolo in his cantatas. This instrument (also referred to as the viola pomposa) was particularly useful for high, polyphonic and virtuosic passages because of the instrument's upper fifth string. The violoncello piccolo was not as common of an obbligato instrument as, for example, the violin. By incorporating use of this instrument, the composer was able to incorporate an unprecedented sound to result in a novel listening experience for those who attended the church service in which it was to be played. Bach was able to feature this instrument in "Mein gläubiges Herze" by expanding upon the form of the original version.

Figure 2.1in Kordes, "Table 3" [15]

BWV 208/13			BWV 68/2		
m./Line	Ostinato-Element	Key	m./Line	Ostinato-Element	Key
1-4	1	F	1-4	1	F
5-8 1+2	2	F	5-8 1+2	2	F
			9-12 1+2+3	3	F
			13-16 1+2+3	4	mod
9-12 3+4	3	C	17-20	5	C
13-14 1	Insertion (Ins)	mod	21-24 4+5+6	Ins	mod
			25-28 4+5+6	6	d
15-17 2	4	F	29-32	7	d
18-20 2	Ins	mod	33-36 4+5+6	Ins (Retransition)	mod
21-24 3+4	5	Bb	37-40 1+2	8	F
25-28 3	Ins	mod	41-44 1+2+3	9	F
29-32 3+4	6	F	45-48 2	Ins	mod
33-36	7	F	49-52 1+2+3	10	F
			53-79:	"RITORNELLO" (BWV 1040)	

The structural changes Bach makes in his parody elaborate on existing elements of the source music. Observe how in Figure 2.1 the structure of the original version follows a *da capo* form alternating between closely related major keys while the new version is structured as a ritornello aria and incorporates a “B section” in the key of D Minor. The violoncello piccolo part in this section evolves into an imitative three-part contrapuntal passage. These elaborations to an already well constructed composition alter rhetorical meaning, improve upon textures, and extend the overall duration of the piece.

[15] Gesa Kordes, “Self-Parody and the ‘Hunting-Cantata," BWV 208 - an Aspect of Bach's Compositional Process.” *Bach* Vol. 22, no. 2, (Fall-Winter 1991): 51.

Chapter 3: Bach's Legacy: A Chronology of Bach Inspired Music

Bach's Legacy

Bach left behind a valuable legacy as both a composer and a pedagogue. Ever since the so-called "Bach Revival" of 1829, Bach's music has been a central part of the collective musical consciousness. In 1974, Fred Blanks conducted a survey that proved that the repertoire of Bach is performed more than any other composer in the classical music sphere.[16] Today, Bach remains one of the most celebrated and performed composers. Although during his lifetime his music was considered old-fashioned, almost immediately after his death composers began to find inspiration in his music and have continued to engage with it for well over two centuries. The spirit of Bach's compositional prowess is encapsulated in a variety of Bach-inspired works conceived of by the composer's distant artistic successors. A chronological examination of the body of Bach-inspired repertoire allows for a better understanding of Bach's posthumous influence. Composers who have drawn on Bach's music and teachings in their own compositional output include (but are not limited to) Wolfgang Amadeus Mozart (1756-1791), Robert Schumann (1810-1856), Frédéric Chopin (1810-1849), Franz Liszt (1811-1886), Johannes Brahms (1833-1897), Charles Gounod (1818-1893), Anton Bruckner (1824-1896), Eugéne Ysaÿe (1858-1931), Dmitri Shostakovich (1906-1975), Heitor Villa-Lobos (1887-1959), and Mario Castelnuovo-Tedesco (1895-1968). These adaptations range from strict transcription to free invention and vary in style depending on the composer.

Despite the past two centuries of fervent Bach sensationalism, the composer did not achieve widespread fame during his own lifetime. Bach's complex music was generally considered difficult for recreational music study. Composers like Georg Phillipp Telemann (1681-1767) and George Frideric Handel (1685-1759) were consecrated over Bach and they died having accrued more money and fame than Bach had ever known during his lifetime. These composers enjoyed greater popularity in their lifetimes because of their sensible approach to composition and their aptitude for writing palatable music for the public.

During Bach's lifetime and for some time after his death, his music was considered old-fashioned compared to the emerging aesthetics of the Galant style, and very few of Bach's works were published. His music was only known to his own students and small circles of

[16] Fred R. Blanks, "A Musical Popularity Poll." *Musicology Australia* 4, no. 1, (March 1974): 57.

connoisseurs. These factors explain why Bach's music was hardly studied or performed until Mendelssohn's 1829 Bach revival. However, composers who had come to familiarize themselves with Bach's music typically felt so drawn to it that they were compelled to write their own Bach-inspired compositions. The following sections will examine the corollaries of Bach's impact on Viennese classicism and German romanticism and provide a chronological account of Bach-inspired compositions both pre- and post-Bach revival.

Early Bach Transcriptions

If not for Baron Gottfried Van Swieten (1734-1803), Bach's music and teachings might have fallen into oblivion just after the composer's death. Through correspondences with the notable Northern German musicians in Bach's circle, such as Johann Philipp Kirnberger (1721-1783) and C.P.E. Bach (1714-1788), Van Swieten obtained a collection of music by Bach and Handel. Van Swieten's post as director of the imperial library in Vienna enabled him to introduce German Baroque repertoire into the Viennese circuit of music. Composers like Mozart, and Beethoven credited Van Swieten for having introduced them to the wondrousness of Bach. Both composers wrote their own Bach transcriptions, and those who have knowledge of their music will come to understand the remarkable influence of Bach's contrapuntal style in their compositions.

Mozart's introduction to Bach's music made a profound impact on his musical taste and style. When Mozart was in his early 20s, Bach had become the composer's greatest source of inspiration. According to Warren Kirkendale, Mozart had occupied himself with the music of Bach more intensively than any other composer had during his time.[17] On April 10th, 1782 Mozart wrote to his father: "I go to the house of Baron van Swieten every Sunday at 12 o'clock—and nothing is played there but Handel and Bach. I am making a collection of Bach's fugues, those of Sebastian as well as Emanuel and Friedemann."[18] Mozart was so inspired by Bach's music that he went on to arrange a selection of Bach's fugues as chamber music pieces.

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[17] Warren Kirkendale, "More Slow introductions by Mozart to Fugues of J. S. Bach?" *Journal of the American Musicological Society*, (Spring 1964): 64.
[18] Warren Kirkendale, "More Slow introductions by Mozart to Fugues of J. S. Bach?" *Journal of the American Musicological Society*, (Spring 1964): 44.

Figure 3.1 Mozart's String Trio/Quartet/Quintet Arrangements of Bach's Fugues

BWV	Title/Movement/Key	Instrumentation	KV	Transposition	Instrumentation	Movements
863	WTC I, fugue in E-flat minor	Clavier	404a (1)	D minor	String trio	1. Adagio (Mozart?) 2. Fugue
883	WTC II, fugue in F-sharp minor	Clavier	404a (2)	G minor	String trio	1. Adagio (Mozart?) 2. Fugue
882	WTC II, fugue in F-sharp major	Clavier	404a (3)	F minor	String trio	1. Adagio (Mozart?) 2. Fugue
527 & 1080	Organ Sonata no. 3, Adagio & Art of Fugue, Contrapunctus 8	Organ	404a (4)		String trio	1. Adagio 2. Fugue
526	Organ Sonata No. 2, Largo and Fugue	Organ	404a (5)		String trio	1. Largo 2. Fugue
***FK 31** **(WF Bach)**	"Eight Fugues", Fugue no. 8 in F minor	Clavier	404a (6)		String trio	1. Adagio (Mozart?) 2. Fugue
548	Organ Fugue no. 2 in E minor	Organ	405 (1)		String quartet	1. Adagio (anon) 2. Fugue
877	WTC II, fugue in D-sharp minor	Clavier	405 (2)	D minor	String quartet	1. Andante ma non troppo (anon) 2. Fugue
876	WTC II, fugue in E-flat major	Clavier	405 (3)		String quartet	1. Adagio cantabile (anon) 2. Fugue
891	WTC II, fugue in B-flat minor		405 (4)	B minor	String quartet	1. Adagio (anon) 2. Fugue
874	WTC II, fugue in D major	Clavier	405 (5)		String quartet	1. Larghetto cantabile (anon) 2. Fugue
878	WTC II, fugue in E major	Clavier	405 (6)		String quartet	1. Adagio (anon) 2. Fugue
849	WTC I, fugue in E-sharp minor	Clavier	(1)	D minor	String quintet	1. Adagio (anon) 2. Fugue
867	WTC I, fugue in B-flat minor	Clavier	(2)	A minor	String quintet	1. Adagio (anon) 2. Fugue
546	Fugue in C minor	Organ	(3)		String quintet	1. Adagio 2. Fugue

The manuscripts detailed in figure 3.1 are part of the "Kaisersammlung," a music collection owned by Emperor Franz II. As indicated in figure 3.1, Mozart adds his own compositional flavor to these chamber works by adding (what is believed by some to be his own) original

preludes to pair with each of the Bach fugue transcriptions. [19] Other than the aforementioned preludes, Mozart scrupulously follows the characteristics of the original fugues in his transcriptions for string ensemble. The only alterations Mozart makes to Bach's fugues are occasional transpositions and alterations of tempo indication (in each instance slowing the original fugue tempo.) In a letter to his father dated 1782, Mozart writes that: "If a fugue is not played slowly it is impossible to hear the entries of the subject clearly, and it therefore loses its effect."[20]

Although he did not have as extensive of an output of Bach transcriptions as Mozart did, Beethoven was a self-proclaimed subscriber of Bach.[21] Upon hearing that Hoffmeister was to publish Bach's music beginning in 1801, Beethoven wrote a letter to him which read: "That you plan to publish the works of Sebastian Bach rejoices my heart, which beats in unison with the high artistry of this forefather of harmony."[22] According to surviving records of Beethoven's public performances, the composer mostly performed his own work. However, letters from Carl Czerny (1791-1857) indicate that Beethoven often performed selections from the WTC for his friends. Compared to Mozart's extensive output of Bach transcriptions, Beethoven wrote far fewer, one for string quintet and one for string quartet. Below I have included a table of Beethoven's Bach transcriptions along with other Bach transcriptions from the early 1800s.

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[19] Warren Kirkendale, "More Slow introductions by Mozart to Fugues of J. S. Bach?" *Journal of the American Musicological Society*, (Spring 1964): 47.
[20] Alfred Einstein, and Marianne Brooke, "Mozart's Four String Trio Preludes to Fugues of Bach." *The Musical Times* 77, no. 1117, (March 1936): 210.
[21] Donald W. MacArdle. "Beethoven and the Bach Family." *Music & Letters* 38, no. 4, (October 1957): 354.
[22] Ibid

Figure 3.2: Other Bach Arrangements of the Classical Period/Early Romantic

Composer	Nationality	Piece	Instrumentation	Year Published	Borrowed Bach Material
Ludwig van Beethoven (1770-1827)	German (lived in Vienna)		String quintet	1801	Fugue WTC I, B-flat minor
Ludwig van Beethoven	German		String quartet	1817	Fugue WTC, B minor
Samuel Wesley (1766-1837) and C. F. Horn (1762-1830)	English	"12 Preludes and Fugues"	String quartet	1807	Excerpts from the WTC I&2
Wilhelm Braun (1796-1867)	German/French	*Six Fugues du célèbre J.Seb. Bach* (arranged as a suite)	String quartet	1821	Fugues from WTC II (C minor, E-flat major, B-flat minor, and B major

Post-Revival Bach Parodies and Transcriptions

Bach's widespread posthumous fame can be attributed to the so-called "Bach revival" of 1829, after which the number of Bach arrangements, transcriptions, and parodies grew exponentially. Felix Mendelssohn's (1809-1847) production of the St Matthew Passion was the first time that Bach's music had been performed for a large-scale audience. This performance was so well received that it sparked an international interest in the music and teachings of Bach. Prior to the revival, Bach's legacy had only just made its way to the Northern German and Viennese circles. Mendelssohn's knowledge of Bach can be attributed to his great-aunt, Sara Levy (1761-1854).

Sara Levy was a skilled keyboardist, and a friend to the Bach family. During her studies Bach's son Wilhelm Friedemann Bach (1710-1784) she became acquainted with the music and teachings of J. S. Bach. She collected Bach's scores, and passed them down her family lineage. Her older sister Bella Salomon (Mendelssohn's maternal grandmother) gifted her grandson a manuscript copy of the unpublished autograph score of Bach's *St. Matthew Passion*. If not for this gift, there would be no Bach revival of 1829 as we know it. In addition to introducing her family to the music and teachings of Bach, she also provided scores to the Sing-Akademie zu Berlin. This musical society was founded in 1791 by Carl Friedrich Christian Fasch (1736-1800). Going against the grain of ensembles performing mostly newly composed music, Fasch formed this society to revive the music of the past. Prior to Fasch's death, Carl Friedrich Zelter took over his position, and dedicated his greatest efforts to carrying on the Akademie's legacy. Fasch was a

pupil of C. P. E. Bach and had introduced some of J. S. Bach's music to his audiences in Berlin through Akademie performances. Before meeting the Mendelssohns, Zelter only knew of Bach through these performances and what was available to him in the Akademie's archives. Once he started teaching Felix Mendelssohn, he gained knowledge of Levy's collection. She would grant him access to some of these scores, which he would incorporate into his programming with the Akademie. Her contribution to the Akademie led to Bach becoming a household name in Berlin. Christoph Wolff provides a comprehensive account of the role Sara Levy played in her family's knowledge and appreciation of Bach's teachings and music.[23]

After the Bach revival, the late composer became a growing international sensation. Composers like Felix Mendelssohn, Robert Schumann (1810-1856), Charles Gounod (1818-1893), Johannes Brahms (1833-1897), Ferruccio Busoni (1866-1924), Heitor Villa-Lobos (1887-1959) and Dmitri Shostakovich (1906-1975) became enchanted with Bach and professed their admiration for his compositional prowess by writing their own Bach-inspired compositions. These Bach-inspired works range in style, some of them being straight transcriptions of Bach's music and others drawing freely from Bach's compositional techniques. This section will provide a chronology of Bach-inspired works by the aforementioned composers.

Figure 3.3 Post-Revival Bach-Inspired Works (by the aforementioned composers)

Composer	Nationality	Piece	Instrumentation	Bach Reference
Felix Mendelssohn	German	Chaconne	Violin and Piano	Chaconne, BWV 1004
Felix Mendelssohn	German	Mein glaubiges Herze	Piano	Mein glaubiges Herze, BWV 68
Felix Mendelssohn	German	Chromatic Fantasy	Piano	BWV 903
Felix Mendelssohn	German	C Minor Piano Trio	Violin, cello, and piano	Gelobet seist du, Jesu Christ, BWV 91
Robert Schumann	German	Cello Sonatas	Cello and piano	Cello Suites, BWV 1007-1012
Robert Schumann	German	Violin Partitas	Violin and piano	Violin Partitas, BWV 1001-1006
Robert Schumann	German	Album for the Young (1. Melodie 2. Soldier's March 3. Humming Song 5. Little Piece 6. Poor Orphan Child 14. Little Study 33. Vintage Time)	Piano	Thematic material from Freu'dich sehr, O meine Seele, BWV 32
Robert Schumann	German	6 Fugues on B. A. C. H.	Organ	B. A. C. H. motif

[23] Rebecca Cypess and Nancy Sinkoff, *Sara Levy's World: Gender, Judaism, and the Bach Tradition in Enlightenment Berlin*. (New York: University of Rochester Press, 2018), 39-51.

Charles Gounod	French	Méditation sur le Premier Prélude de Piano de S. Bach	Violin or cello and piano (optional harmonium)	Prelude, BWV 846
Johannes Brahms	German	Chaconne	Piano	Chaconne, BWV 1004
Johannes Brahms	German	Presto	Piano	Presto, BWV 1001
Johannes Brahms	German	Cadenza for J. S. Bach: D Minor Concerto	Piano	BWV 1052
Johannes Brahms	German	Cello Sonata in E Minor	Cello and piano	BWV 1080 Contrapunctus III, *Art of the Fugue* (theme inspiration) and Contrapunctus XIII, *Art of the Fugue* (fugato theme)
Johannes Brahms	German	“Die Kränze”	Voice and piano	Bach-inspired
Johannes Brahms	German	"Auf dem Kirchhofe"	Voice and piano	BWV 244
Johannes Brahms	German	12 Organ Preludes, Op. 122	Organ	BWV 244
Ferruccio Busoni	Italian	Toccata, Adagio and Fugue in C Major	Piano	BWV 564
Ferruccio Busoni	Italian	Prelude and Fugue in D Major	Piano	BWV 532
Ferruccio Busoni	Italian	Prelude and Fugue in E-Flat Major	Piano	BWV 552
Ferruccio Busoni	Italian	Toccata and Fugue in D Minor	Piano	BWV 565
Ferruccio Busoni	Italian	Chaconne in D Minor	Piano	Chaconne, BWV 1004
Ferruccio Busoni	Italian	Prelude: Allegretto tranquillo, con semplicità devotaa	Piano	Wachet auf, ruft uns die stimme, BWV 645
Ferruccio Busoni	Italian	Prelude: Adagio	Piano	Nun komm’ der Heiden Heiland, BWV 659
Ferruccio Busoni	Italian	Prelude: Vivace maestoso	Piano	Komm, Gott Schöpfer, heiliger Geist, BWV 667
Ferruccio Busoni	Italian	Prelude: Allegro	Piano	Nun freut euch, lieben Christen gmein, BWV 734a
Ferruccio Busoni	Italian	Prelude: Andante	Piano	Ich ruf’ zu dir, Herr Jesu Christ, BWV 639
Ferruccio Busoni	Italian	Prelude: Un poco agitato	Piano	Herr Gott, nun schleuß den Himmel auf, BWV 617
Ferruccio Busoni	Italian	Prelude: Andante mesto	Piano	Durch Adams Fall ist ganz verderbt, BWV 637
Ferruccio Busoni	Italian	Prelude: Molto sostenuto	Piano	Durch Adams Fall ist ganz verderbt, BWV 705
Ferruccio Busoni	Italian	Prelude: Allegro marcato	Piano	In dir ist Freude, BWV 615
Ferruccio Busoni	Italian	Prelude: Andante nonn troppo	Piano	Jesus Christus, unser Heiland, BWV 665
Ferruccio Busoni	Italian	Prelude and Fugue in E Minor	Piano	BWV 533
Heitor Villa-Lobos	Brazilian	Bachianas Brasileiras 1-9	No 1: cello orchestra No. 2: orchestra No. 3: piano and orchestra	Bach-inspired compositional techniques

			No. 4: piano No. 5: soprano and cello orchestra No. 6: flute and bassoon No. 7: symphony orchestra No. 8: symphony orchestra No. 9: chorus or string orchestra	
Dmitri Shostakovich	Russian	24 Preludes and Fugues, op. 87	Piano	Inspired by Bach's Well-Tempered Clavier

Mendelsohn's Bach Transcriptions/Arrangements: As previously mentioned, Felix Mendelssohn came from a family line that had knowledge of Bach before his music and teachings were known to the wider public. The connection between the Mendelssohn family and the Bach family dates back to the late 1700s. Sara Levy studied with W. F. Bach and was a patron of C. P. E. Bach. Since then, the Mendelssohn family was dedicated to studying and performing the music of Bach as well as preserving the composer's works in their collection of music. Both Felix and his sister Fanny studied the WTC (Well-Tempered Clavier) in the formative years of their music studies. During Felix Mendelssohn's early years, it was still somewhat unprecedented for composers to perform music that was not their own, especially in public settings. However, Mendelssohn was so enamored with the music of Bach that he performed the composer's repertoire throughout the duration of his career. In his late teens and early twenties, Mendelssohn frequently performed Bach's organ works at St. Paul's Cathedral. The culmination of his enthusiasm for Bach manifested in the iconic Bach revival of 1829, attributed to Mendelssohn's large-scale production of the *St. Matthew Passion*. Mendelssohn's Bach adaptations are now widely considered anachronistic in the context of performance practice. Reviews of his Bach performances suggest that Mendelssohn persistently imposed performance practice conventions of his day on Bach's quintessentially baroque style music. On November 14th, 1840 he wrote to his sister Fanny: "I permit myself the freedom to render the [Bach's] arpeggios with all sorts of crescendos and pianos and fortes, with pedal of course, and with the bass notes doubled. Furthermore, at the beginnings of the arpeggios I emphasize the little connecting notes (the quarter notes in the middle voices, for example), just as I do occasionally with melodic notes when the same thing happens, thereby adapting these remarkable harmonic progressions to our

stout new pianos."[24] His freedom in interpretation extended beyond his performances, into a series of Bach transcriptions.

Figure 3.4 (a) Chromatic Fantasy, BWV 903, Bach (b) Chromatic Fantasy, Mendelssohn m.47

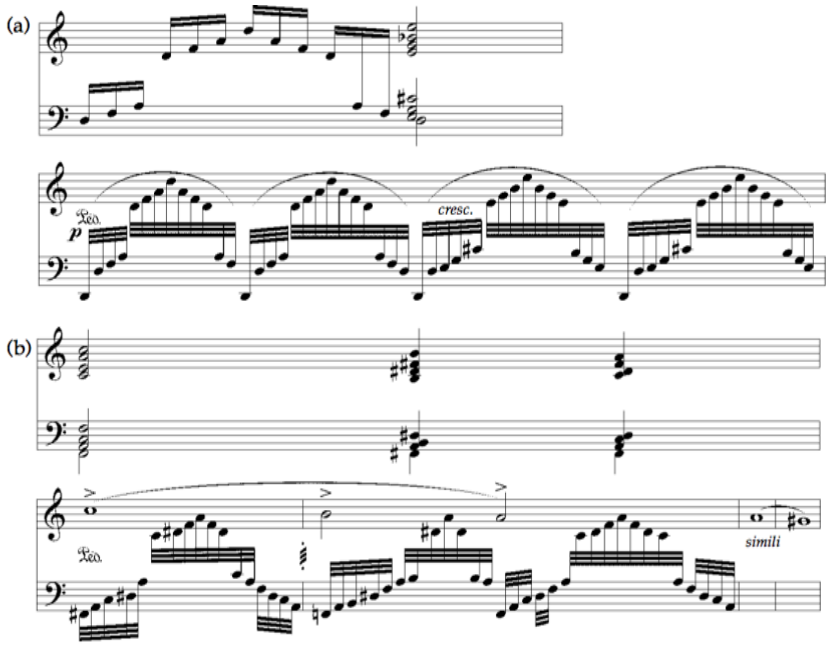

Figure 3.4 reveals some of the ways in which Mendelssohn's adaption varies from Bach's. For instance, Mendelssohn chooses to turn Bach's harmonic arpeggiations into block chords. Additionally, Mendelssohn notates a slur over the bar line, which is now generally accepted as highly uncharacteristic of baroque music. Mendelssohn's Bach adaptations, including his piano transcription of "Mein glaubiges Herze," BWV 68 and his violin and piano arrangement of the Chaconne in D Minor, BWV 1004 all incorporate similar Romantic-style conventions.

Schumann's Bach Arrangements: Clara and Robert Schumann gained access to Bach's music later in their careers, despite having no known connection to the Bach family. Schumann famously said that Bach's WTC was his "daily bread,"[25] and claimed that his study of Bach's music taught him to purify and strengthen his own work. Schumann regarded Bach's cello suites as the most beautiful and important compositions for the cello. In the 1850s, he wrote his own

[24] Matthew Dirst, *Engaging Bach: The Keyboard Legacy from Marpurg to Mendelssohn. Musical Performance and Reception* (Cambridge University Press, 2012), 153.
[25] Matthew Dirst, *Engaging Bach: The Keyboard Legacy from Marpurg to Mendelssohn. Musical Performance and Reception* (Cambridge University Press, 2012), 164.

piano accompaniment to Bach's cello suites and violin partitas. Schumann's Bach arrangements contain harmonies and expressive indications that are more reflective of his own style and taste than the baroque style. His articulations and expressive markings often result in the extension of phrases and sustain the music over the bar lines. Schumann's Bach arrangements were nearly forgotten, until German musicologist Joachim Draheim recovered the autograph of Schumann's arrangement of Bach's third cello suite in C Major, which in turn, is the only surviving Bach transcription for cello by Schumann.

Gounod's *Méditation sur le Premier Prélude de Piano de S. Bach*: Despite his distant proximity to Bach, Charles Gounod wrote one of the most famous Bach adaptations of all time. Some eighty years after Bach's prelude, BWV 846 was conceived of Gounod decided to use this prelude as an accompaniment to what is now widely considered to be the most familiar "Ave Maria" melody. Mendelssohn had introduced Gounod to Bach's keyboard music in 1840. Upon hearing Bach's prelude, BWV 846, Gounod was so inspired that he immediately wrote down a melody to go along with the music. The first performance of *Méditation sur le Premier Prélude de Piano de S. Bach* took place in 1854. Although written for violin and piano, he had famous cello virtuoso Adrien-François Servais (1807-1866) premiere his work, with the violin part played down an octave. Gounod would later incorporate this cello version of the solo line into the published version of his work.

Brahms's Bach Inspirations: As someone in the same circles as Schumann and Mendelssohn, Brahms was well aware of Bach's music and teachings. Brahms was enchanted with Bach and regarded his music as "great and profound in nature."[26] His Bach adaptations range in style, from arrangement to inspired invention. In 1852, Brahms wrote a collection of left-hand studies for the piano which incorporated several Bach transcriptions. He likely found ease in arranging Bach's violin music for left hand since the piano left hand is similar in range to the violin. In the following years he continued to write more piano arrangements of Bach's music. His Symphony no. 4 contains quotes and musical idioms related to Bach. Some of Brahms's most subtle

[26] Raymond Kendall. "Brahms's Knowledge of Bach's Music." *Papers of the American Musicological Society*, (1941): 55.

allusions to other music appear in his chamber music, of which remnants of Bach's music can be found.

Busoni's Piano Arrangements of Bach's Music: Busoni's piano arrangements of Bach's music belong to a collection known as the Bach-Busoni Editions. The Italian pianist/composer/conductor's father introduced him to Bach in his early years, and he had garnered a great respect for the composer since the beginning of his studies. Above Busoni's copy of Bach's Prelude XVI, WTC I, he wrote that "Bach…is characterized above all by masculinity, energy, immensity and grandeur." He idolized Bach and found that his music was so perfect that it did not require "excessive expressivity" from the performer.[27] Busoni traveled quite a bit during the duration of his career, and on his tours he frequently performed the music of Bach. Upon request, he started arranging Bach's music to be playable on contemporary instruments. Busoni developed a passion for transcription and considered it as a serious individualistic art form. In *Sketch of a New Aesthetic of Music*, Busoni wrote the following:

> Every notation is in itself the transcription of an abstract idea. The instant the pen seizes it, the idea loses its original form…a transcription does not destroy the archetype, which is therefore, not lost through transcription…the performance of a work is also a transcription, and still, whatever liberties it may take, it can never annihilate the original.[28]

One of his most famous Bach arrangements for piano is that of the Chaconne in D Minor from the Violin Partita no. 2, BWV 1004. This is perhaps the most dramatic arrangement of Bach's Chaconne, combining styles and genres in an agglomerative virtuosic masterwork for solo piano. This composition features a variety of combined genres and styles including the lament, lyrical song, toccata, hymn-chorale, cadenza, recitative, sonata and concerto. He embeds this fusion of styles and textures skillfully within the overarching structure of a Chaconne.

Bachianas Brasileiras: By the time *Bachianas Brasileiras* was conceived of Bach had already become a household name. Heitor Villa-Lobos regarded Bach's oeuvre as being "a kind of

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[27] Grigory Kogan, *Busoni's Interpretations of Bach. Articulation* (Suffolk: Boydell & Brewer, 2010), 40.
[28] Ferruccio Busoni, *Sketch of A New Esthetic of Music*, trans. Theodore Baker (New York: G. Schirmer, 1911), 17-18

universal folkloric source, rich and profound…linking all peoples." Composed between 1930 and 1945, the nine *Bachianas Brasileiras* are compositions that pay homage to Bach through combining baroque styles and forms with Brazilian folk melodies and rhythms. The instrumental forces required to play these pieces range in scale from wind duo (at the smallest scale) to symphony orchestra and chorus (at the largest scale). In *Bachianas Brasileiras*, Villa-Lobos calls for a diverse range of symphonic instruments that would not yet have been conceived of during Bach's time. In *'Bachianas Brasileiras' in Performance,* Michael Round provides an outline of each piece along with information regarding their instrumentation, date of publication, and movement types.[29]

Figure 3.5 *Bachianas Brasileiras* (titles and instrumentation)

Title	Date	Movements	Instrumentation
No. 1	1930	I. Introdução/Embolada II. Prelúdio/Modinha III. Fuga/Conversa	Orchestra of eight (or more) cellos
No. 2	1930	I. Prelúdio/Canto do capadócio II. Aria/Canto de nossa terra III. Dança/Lembrança do Sertão IV. Tocata/ O Trenzinho do Caipira	Large chamber orchestra
No. 3	1938	I. Prelúdio/Ponteio II. Fantasia/Devaneio III. Aria/Modinha IV. Tocata/O Trenzinho do Caipira	Piano and orchestra
No. 4	Mvt. I&II, 1941 Mvt. III, 1935 Mvt. IV Mvt. V, 1930	I. Prelúdio/Introdução II. Coral/Canto do Sertão III. Aria/Cantiga IV. Dança/Miudinho	Piano
No. 5	Mvt. I, 1938 Mvt. II, 1945	I. Aria/Cantilena II. Dança/Martelo	Soprano and orchestra of eight (or more) cellos
No. 6	1938	I. Aria/Chôro II. Fantasia	Flute and bassoon
No. 7	1942	I. Prelúdio/Ponteio II. Giga/Quadrilha Caipira III. Tocata/Desafio IV. Fuga/Conversa	Orchestra
No. 8	1944	I. Prelúdio II. Aria/Modinha III. Tocata/Catira Batida	Orchestra

[29] Michael Round, "'Bachianas Brasileiras' in Performance." *Tempo*, no. 169, (June 1989): 35.

		IV. Fuga	
No. 9	1945	I. Prelúdio II. Fuga	*A capella* chorus or string orchestra

Dmitri Shostakovich and the WTC: Shostakovich was known to have revered the music of Bach more than any other composer.[30] In a remarkably short period of less than five months that took place between 1950 and 1951, Shostakovich composed a total of 48 Bach-inspired movements (Op. 87). Shostakovich wrote this collection of music as a tribute to Bach in commemoration of the bicentenary of his death. The form and structure of Op. 87 aligns with that of the WTC. Shostakovich fuses Bach-like counterpoint with harmonies indicative of stylistic trends of Russian twentieth-century music such as neoclassicism and atonality. Shostakovich was considered to be somewhat of a master of the hidden message, often composing music with coded meaning. This can be seen in Op. 87 which embeds Jewish and Russian folk tunes into a variety of baroque forms and structures. He craftily inserts his "DSCH" musical signature throughout this collection.

[30] Henderson, Lyn. "Shostakovich and the Passacaglia: Old Grounds or New?" *The Musical Times* 141, no. 1870 (2000): 53.

Chapter 4: New Bach

What is "New Bach"?

Bach left an incredible mark on our culture, inspiring artists of the past eighty years to create a variety of innovative forms and expressions. This is apparent in the classical sphere as well as many other genres of music, art, and literature. Popular bands and artists such as The Swingle Singers, The Beatles, Nina Simone, Paul Simon and The Beach Boys have credited Bach as the inspiration behind some of their albums. Bach's music has been included on soundtracks of award-winning films such as Fantasia (1940), The Godfather (1972), Boogie Nights (1997), and Hannibal (2001). Artist Paul Klee has stated that he was deeply influenced by Bach, and some of his paintings make direct references to the composer in their titles.[31] Graphic artist Max Escher names Bach as one of his greatest sources of inspiration. He draws a parallel between his own systematic approach to design and Bach's signature contrapuntal repetition and symmetry.[32] Whether we are aware or not, Bach's music exists everywhere and has become a facet of modern arts and culture.

In this chapter, "New Bach" is an umbrella term referring to a variety of modernist artistic responses to and recasting of Bach's music since around 1940. While Bach's music has been engaged with in a variety of ways over the past 80 years, I will divide my examples into two broad categories: Bach reconstructed and Bach reinvented.

Reconstruction in the context of New Bach that usually aims to mimic the composer's composition language as closely as possible. Through a process of reusing extant material, musicologists are performing a kind of hypothetical Bach self-borrowing. Bach reconstructions are rooted in musicological research and follow an agenda of completing Bach's lost music. They combine surviving libretti, score fragments, and records of instrumentation with newly constructed music that aims to resemble Bach's compositional voice. The newly constructed music often includes arrangements or transcriptions of Bach's extant musical material. This style of creating New Bach allows musicologists to test their theories on the origins of Bach's lost compositions. Furthermore, it expands the repertoire and fills the gap of Bach's lost music. In

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[31] Richard Verdi, "Musical Influences on the Art of Paul Klee." *Art Institute of Chicago Museum Studies* 3 (1968): 81.

[32] Douglas Hofstadter, *Gödel, Escher, Bach: An Eternal Golden Braid* (New York: Basic Books, 1979).

general, reconstructions of Bach's music require the practitioner to follow a rigorous methodology drawing on Bach's compositional practices while engaging with his scores.

Reinvention in the context of New Bach tends to promote freedom and creativity. Bach reinventions draw attention to novelty and modern elements including new sounds, timbres, and visual representations of the composer's music. This approach to creating New Bach does not always require a rigid methodological approach and may or may not be rooted in musicological research. The key difference between Bach reconstructed and Bach reinvented has to do with the intention of authenticity. While reconstructions aim to achieve a realistic and convincing Bach-like sound using the composer's compositional methods and instruments that would have been familiar to the composer, the aim of reinvention is to create something entirely new, separate from Bach. This is especially true in cases of interdisciplinary inventions that incorporate modern technology and media.

Bach Reconstructed

It has been widely accepted that a significant portion of Bach's works are either missing or incomplete. Bach enthusiasts marvel at the sheer volume of Bach's musical output, while lamenting over the irretrievable losses. Until recently, a standardized practice for performing, interpreting, and writing about Bach's lost music has not yet been universally accepted. The practice of reconstructing Bach's lost scores was popularized in the 1960s, as a response to the emerging trend of exploring and performing a composer's complete works. Some Bach enthusiasts have taken it upon themselves to complete missing movements of the composer's incomplete works by drawing on Bach's own method of parody writing. Most, if not all of the notable Bach reconstructions have evoked a great deal of criticism from Bach scholars. John Butt harshly stated that any attempt at reconstructing Bach is a "fruitless enterprise typical of a late-20th century neurosis concerning the imperfections of history, a fear of historical loss and a nostalgia for what once was."[33] The most popular Bach reconstruction is the missing *St. Mark Passion*. Tangible evidence of the piece exists in the form of a surviving libretto by Picander, but

[33] John Butt, Review of *Reconstructing Bach?*, by Reinhard Keiser, A. H. Gomme, and Bach. *Early Music* 26, no. 4 (November 1998): 673.

the music is lost. Many Bach specialists have undertaken their own reconstructions of this lost composition, as shown in Figure 4.1.

Figure 4.1 The *St. Mark Passion* Reconstructions

Version	Date	Recording(s)	Methods Used
Diethard Hellman, and Johannes Koch	1964 (completed) 1999 (published by Carus-Verlag)	-Wolfgang Gönnenwein, the South German Madrigal Choir, and the Pforzheim Chamber Orchestra (Erato, 1965) -Bongiovanni (1984) -Michael Alexander Willens, Ensemble Amarcord, and the Kölner Akademie (Dresden, 2009) (recording of live performance)	-Parodies of Bach's extant material -Borrowed orchestration from BWV 198 (some choruses call for spoken delivery of the text)
Simon Heighes	1995	-Roy Goodman, the European Union Baroque Orchestra, and the Ring Ensemble of Finland (Brilliant Classics, 1996) -Jörg Breiding and the Knabenchor Hannover Hannoversche Hofkapelle (Rondeau Production, 2014)	-Parodies of Bach's extant material -Borrowings from Reinhard Keiser's (1674-1734) *St. Mark Passion*
Andor Gomme (editor)	1997 (Bärenreiter-based on the New Bach Edition)	-Geoffrey Webber, the Choir of Gonville & Caius College and the Cambridge Baroque Camerata (Recording in 1998, issued by ASV in 1999)	-Parodies of Bach's extant material including BWV 198 and choruses from BWV 204, 216, 120a, and 54. -Borrows from Reinhard Keiser's *St. Mark Passion* recitatives and turba choruses
Rudolf Kelber	1998	-Kantorei St. Jacobi Hamburg and the Cythara-Ensemble, (1999)	-Pasticcio style (incorporating parodies of Bach, Keiser, Telemann as well as his own newly composed music.)
Ton Koopman	1999	-Ton Koopman, the Amsterdam Baroque Choir, and the Amsterdam Baroque Orchestra (recorded in 1999, issued by Erato in 2000) -Ton Koopman, The Amsterdam Baroque Choir, and the Amsterdam Baroque Orchestra (Recorded in 2000, issued by Challenge Classics in 2005) -DVD: video recording of a live performance	-Parodies of Bach's extant material including the opening chorus of BWV 25, and turba choruses from BWV 179 -Self-composed recitatives in a free style
Jörn Boysen	2010	-No recordings, live performances in the Netherlands (2011), and Germany (2011 and 2012)	-Parodies of Bach's extant material including choruses and arias from BWV 198 and one aria from BWV 54 -Self-composed recitatives, turba choirs, and one aria
Alexander Ferdinand Grychtolik	2010 (published by Edition Peters)	-No recordings, live performances at the Thüringer Bachwochen Festival (2007), and at the 23rd Bach Festival	This was the very first reconstruction of the late version of Bach's *St. Mark Passion*. This uses an unknown text discovered in Saint Petersburg in 2009. In this version, Bach makes several small changes to Picander's libretto. -Parodies of Bach's extant material

			-Incorporates some Bach-inspired self-compositions
Freddy Eichelberger (editor and project leader), Laurent Guillo (researcher), Sharon Rosner (editor), and Itay Jedlin (artistic advisor)	2015	-Recorded performance led by Itay Jedlin with Le Concert Étranger at the 2015 Ambronay Festival. This recording was filmed and broadcasted by French national television	-Parodies of Bach's extant material -Edition of a 1744 version of the piece that uses BWV 198 -Incorporates newly composed Bach-style recitatives, turba choirs, and chorals
Andrew Wilson-Dickson	2016	-No recordings, live performance by the Welsh Camerata and Welsh Baroque Orchestra in Cardiff, 2016)	-Parodies of Bach's extant material including BWV 198, 7, 54, and 171 -Incorporates newly composed Bach-style recitatives and turba choruses
Andreas Fischer	2015 (completed) 2016 (published)	-Andreas Fischer and the Cantorey St. Catharinen Orchestra (Musikproducktion Dabringhaus und Grimm, 2019)	-Parodies of Bach's extant material -Avoids parodying Bach's other passions
Jordi Savall	2018	-Performance with Jordi Savall and the Philharmonie de Paris aired on BBC Radio 3, (2018)	-Parodies of Bach's extant material
Bálint Karosi	2023	-No recordings, performance with the Saint Peter's Bach Collegium Period Orchestra and the Saint Peter's Choir scheduled for April 7th (2023)	-Five borrowed movements from the Trauer-Ode, BWV 198 -Incorporates newly composed Bach-style recitatives and turba choruses

Bach Reinvented

In the past century, Bach's music has inspired a variety of interdisciplinary projects. This includes but is not limited to visual storytelling through animation and music, classical music crossovers, and music comedy. In 1908 French artist Émile Cohl created the first film through what is now considered to be traditional animation methods. This development of animation enabled Leopold Stokowski to realize his vision of a surreal, visually spectacular film to interpret music by Bach and others. Stokowski partnered with Walt Disney to create an artistic medium that would provide spectators with an aesthetically curated audio/visual experience. Well before partnering with Disney, Stokowski had envisioned a movie devoted to the music of his favorite composer, Bach. He had already written an orchestral transcription of Bach's *Toccata and Fugue in D Minor,* BWV 565 for symphony orchestra and dreamed of incorporating a visual storytelling aspect into his work. This dream would become a reality when his transcription of Bach's *Toccata and Fugue in D Minor* featured as the opening act of Disney's iconic film, *Fantasia* (1940).

Fantasia is a fantastic example of remediation, with Stokowski using technological advances in animation as a vehicle for expression in his transcription of the *Tocatta and Fugue in*

D Minor. Film scholars use the term "remediation" to refer to the process of merging old traditions with modern art and technology. Jean-Marc Larrue aligns "remediation" with "Wagner's *Gesamtkunstwerk*, [which] truly and durably became established when electric media were gradually being adopted during the first third of the 20th century. Most digital works borrow, reference, steal, appropriate, and re-use both content and form derived from other works and from other films and media. Remediated work is the intersection between immediacy and hypermediation. In contrast to the spirit of reconstruction, the concept of immediacy "ignore[s] the presence of the medium and the act of mediation,"[34] therefore the notion of authenticity is completely disregarded. Hypermediacy is represented as a common ground between reconstruction and remediation.

Another example of Bach remediated is Wendy Carlos and Rachel Elkind's album, *Switched-On Bach* (1968). Both *Fantasia* and *Switched-On Bach* present spectacular fusions of baroque and modern aesthetics by adding 20th century timbres and their affordances. In 1964, Robert Moog created a monophonic synthesizer consisting of a variety of modules of voltage-controlled oscillators, amplifiers, envelope generators, and filters linked together by patch chords and controlled by a keyboard. Several years later, he joined forces with Wendy Carlos, who agreed to perform exclusively on the instrument in an effort to help him improve its functions. This caught the attention of Rachel Elkind, who felt that Bach played on the Moog had a potential for superior dynamic contrast, clarity, and nuance. Carlos and Elkind selected music to transcribe and record by picking a "top ten list of sorts" from Bach's complete works.[35] In order to capture Bach's contrapuntal mastery, Carlos elected to record each musical line separately, and stack them on top of one another. This arduous process was made even more difficult as Carlos encountered technical challenges having to do with the Moog synthesizer, including that of its lack of touch sensitivity. Through her unwavering determination Carlos ultimately succeeded in this collaborative artistic endeavor. Carlos and Elkind both agree that each artist contributed equally to the making of the album. Both artists had something unique to add to the mix, Elkind with her background in jazz, Broadway, and popular music, and Carlos with her expertise in classical music and academic composition of electronic music. Their artistic abilities

[34] David J. Bolter and Richard A Grusin, *Remediation: Understanding New Media* (Massachusetts: MIT Press, 2000), 37.
[35] Amanda Sewell, *Wendy Carlos: A Biography*. (New York: Oxford University Press, 2020), 48.

combined made for a sensational album that represents both old and new artistic styles, appealing to a broad spectrum of music enthusiasts.

Musicologist Peter Schickele (b. 1935) also made historical music accessible to wider audiences with his "laugh-out-loud funny" parodies of Bach. He boldly divorced himself from the stuffy academic archetype that he associated with musicologists by creating an alter ego known as “P. D. Q. Bach.” The output of P. D. Q. is extensive, both as P. D. Q. the character and P. D. Q. the composer. The fictional character has been brought to life via radio shows, talk shows, music albums, and even a "biography." Schickele first workshopped his P. D. Q. Bach persona at the Juilliard School of Music, where the concept was quickly shot down and labeled as “inappropriate.”[36] The institution’s rejection of this idea only fueled Schickele to make P. D. Q. even more ridiculous. He mocked institutional elitism by making the P. D. Q. character a flagrant caricature of the high-brow music scholar. After graduating from Juilliard, Schickele accepted an invitation to host a radio show in which he named the *Schickele Mix.* This platform allowed Schickele the freedom to make P. D. Q. as eccentrically ludicrous as he so desired. On this radio show, Schickele introduced two different personas that featured as reoccurring characters. He called the first character “Professor Schickele.” In this role, Schickele assumes the role of a “stuffy music historian from the fictional University of Southern North Dakota at Hoople.” The Professor Schickele character claims to have discovered J. S. Bach’s forgotten son, P. D. Q. Bach. The other persona is that of P. D. Q. himself, the last of J. S. Bach’s “twenty-odd children.”

In response to the popularity of this show, Schickele wrote an entire satirical biography for P. D. Q. Bach and produced a substantial musical output under the P. D. Q. Bach pen name. In chapter four of *The Definitive Biography of P.D.Q. Bach,* Schickele provides an annotated catalogue of the music of P. D. Q. Bach. He categorizes the fictional composer’s musical output into four chronological sections: The Initial Plunge, The Soused Period, Contritio and Undiscovered Works. The ordering of each section of music is not consistent with the timeline in which Schickele actually produced each piece. According to *The Definitive Biography of P.D.Q. Bach, Traumerei* was written in the “initial plunge” of P. D. Q.’s career. This period of P. D. Q. his career is described as a short period of six days, in which P. D. Q was living in Vienna, having been abandoned by his teachers. Schickele states that the musical output during this

[36] Tammy Ravas, *Peter Schickele : A Bio-Bibliography* (Connecticut: Praeger, 2004), 6.

period of P. D. Q. Bach's life was modeled after the music he heard when he was a boy in Leipzig, including that of Vivaldi, Telemann, and his father J. S. Bach. Outside of fiction, Schickele released *Traumerei* as an LP in 1967. Although it is meant to be a part of the *Notebook for Betty-Sue Bach, S. 13 going on 14*, it is featured as a stand-alone track on "Report from Hoople: P. D. Q. Bach on the air." The recording features frequent interruptions, including babies crying, farm animals moaning, drunken men singing, adults chatting, clumsy page turns, and glass breaking. The title of this piece was inspired by Robern Schumann's *Träumerei,* a selection from his 1938 *Kinderszenen* collection of piano pieces. In *The Definitive Biography of P.D.Q. Bach,* Schickele discusses the question of instrumentation with regard to the performance of *Traumarei.* The piece is representative of the baroque period than it is of the classical period, thus begs the question of why it was written for the piano instead of the harpsichord. The attention brought to this issue is yet another example of Schickele mocking the academic's obsession with authentic instrumentation. Schickele writes that the question of authentic instrumentation in *Traumarei* is "as misleading as the question itself…the tone of the Furtfurt piano (used by P. D. Q.) is resoundingly tinny; in fact its timbre may perhaps be described as an almost uncanny combination of harpsichord and kazoo."[37] This piece, which was incorporated into Schickele's P. D. Q. Bach comedic routine, is representative of Schickele's progressive approach to performance practice. He uses compositional methods that were familiar to Bach such as borrowing ideas from other composers and notating his inventions at the keyboard.

New Bach: A Mixed Review

Of the aforementioned examples, those that embrace the modernization of Bach through innovation and creation (*Fantasia* and *Switched-On Bach*) have enjoyed popular success, while those that claim to provide a historically authentic reproduction of Bach have been denounced and excoriated. Those that fall in the middle, such as Schickele's running joke about the fictitious P. D. Q. character elicit the attention of both the general public and music academics. His work parodies the serious musicology and the cult-like worship of genius composers such as Bach. Stokowski's orchestral adaption of Bach's *Toccata and Fugue in D Minor* has been described as a triumphant and warm and throaty roar of music that brings the original work to a

[37] Peter Schickele and Carole Lowenstein, *The Definitive Biography of P. D. Q. Bach, 1807-1742?* (New York: Random House, 1976), 177.

new dimension through its profound transparency and refinement.[38] Fantasia was a massive sensation, ranking favorably in the Top Ten Films category of the 1940 National Board of Review Awards, receiving DVD Exclusive awards, two Academy Honorary Awards, a Hugo Award (Best Dramatic Presentation, 1941) and making it onto the Vatican's list of the top 45 "great films". Another great success, *Switched-on Bach* was considered a game changer for those who formerly perceived electronic music as being, ugly, inaccessible and gimmicky sounds for pop records.[39] Carlos was revered for being "modern in a way that people didn't know classical music could [be]… expanding the boundaries of electronic music" and conveying familiar Bach compositions in a way that is uniquely "modern and beautiful."[40] *Switched-on-Bach* won three Grammy Awards (including "Best Classical Album") and was installed into the National Recording Registry (2005) for its historical, cultural, and aesthetic importance. Bach reinventions such as *Fantasia* and *Switched-on-Bach* seem to have a disproportionately positive review in comparison to the aforementioned Bach reconstructions.

The closer the Bach-inspired work orbits around the musicological sphere, the more it seems to be met with negative reception. John Butt's essay "Reconstructing Bach?" provides a critical perspective on that particular reconstruction of Bach as well as the concept of Bach reconstructions in general. Butt describes the Bärenreiter edition of Gomme's BWV 247 as appearing like "any other blue-covered Bach score from this publisher and will thus carry with it the assumed distinction of the Neue Bach Ausgabe." He harshly remarks that "this edition does not belong to [the Neue Bach Ausgabe] in any way, and it should not be brought with that assumption in mind…"[41] When answering the question of "is this Bach?" Daniel R. Melamed has said, "no: it represents the work of a modern-day musician. The participation of specialist performers on eighteenth-century style instruments (surely a thought-provoking choice in a work arguably composed in the late twentieth century) and a world-famous conductor might make the appearance of this version a significant event, but the work is not Bach, however it might be advertised. Perhaps it represents, like so many other reconstructions, a kind of synthetic Bach Experience—all the trappings of a Bach performance without an actual Bach composition at its

[38] Daniel Goldmark and Yuval Taylor, *The Cartoon Music Book*, (Chicago: A Cappella, 2002), 74.
[39] Louis Niebur. "'Switched-On Bach'—Wendy Carlos (1968)." (Library of Congress, 2005.)
[40] Louis Niebur. "'Switched-On Bach'—Wendy Carlos (1968)." (Library of Congress, 2005.)
[41] John Butt, Review of *Reconstructing Bach?*, by Reinhard Keiser, A. H. Gomme, and Bach. *Early Music* 26, no. 4 (November 1998): 675.

center."[42] To this point, Butt, in his article, picks apart Gomme's reconstruction section by section, outlining the errors in Gomme's interpretation of Bach's compositional language.

As hilariously alluded to in Schickele's P. D. Q. biography, J. S. Bach is often sensationalized to the point of idolatry. It would be impossible to promote a so-called historically authentic reconstruction of Bach without rousing the fervid Bach purists and gatekeepers. *Fantasia* and *Switched-on-Bach* exist as their own artistic entities, separate from any notion of historical authenticity. They are Bach-inspired rather than Bach-beholden and are revered as some of the most creative and imaginative fusions of old and new styles. Conversely, Bach reconstructions aim to present a historically authentic representation of Bach's compositional voice. Some tensions in New Bach relate to a kind of paradox: those reconstructions that aspire toward historical authenticity can never fully achieve their goal of being a genuine Bach creation; yet those reinventions that aspire to imagine Bach's music in new and modern forms will, in turn, challenge the tastes of Bach purists.

[42] Daniel R. Melamed, *Hearing Bach's Passions* (New York: Oxford University Press, 2005), 109.

Part 2

Chapter 5: Project Description

Inspired by the creative practices of the eighteenth-century performer-composer, I have written six cello suites drawing on the music and compositional methods of Bach. This process has enabled me to expand on my approach to historically informed performance practice through discovering the composer-performer within myself. By sharing this work, I will show musicians and audiences how it is possible to rediscover the golden age of the performer-composer in the modern sphere.

Bach's six suites for solo cello are central to the baroque repertoire and have provided the perfect vehicle for testing out my techniques as a cellist-composer. In my compositions, I take the cello suites (BWV 1007-1012) as the basis for structural imitation while drawing rigorously from a series of compositional tools known to Bach.

Bach demonstrates a fluency in his harmonic language that was attained through years of applied keyboard studies including that of figured bass. My work aims to provide the modern-day musician who may not have a background of specialized keyboard studies with methodology to imitate Bach's musical style using an accessible series of steps. This step-by-step guide on how to create new Bach-inspired music draws on fundamental principles of theory, analysis, musicology, and performance. The creative borrowing process that I have used in the construction of my suites draws on Bach's method of writing parody. This applied study of Bach's parody method has allowed me to develop a comprehensive understanding of Bach's cello suites, while expanding the solo cello repertoire with a fresh set of Bach-inspired suites.

By discovering the performer-composer within myself, I hope to motivate musicians and music lovers in general to view Bach in a new light. In part, this new view of Bach will provide insight on how he followed specific rules of composition. My aim is not to detract from his brilliance, but rather to shed light on his methodical approach to writing music and to demystify the compositions that are often considered to be untouchable, hallowed masterworks. My Bach-inspired cello suites will therefore provide spectators and performers alike with a unique opportunity: a means to experience a treasured historical style through the hands, pen, mind and ears of a living performer-composer.

Chapter 6: Creating Bach-inspired Cello Suites

Methodology

Bach's style of parody writing ranged from strict copy to inspired invention. Similarly, some of my Bach-inspired movements are strict arrangements of Bach's extant works, and others are so loosely inspired by Bach's extant works that they are hardly traceable. I have elected to use Bach as my model for parody writing because compared to other composers, his method of parody allows for a great deal of freedom, variation, and incorporation of personal preference and style. The aim of this project is to produce new Bach-inspired pieces that are uniquely mine, rather than representative of Bach's authentic compositional language. To ensure that this work is of value to others who wish to pursue similar work, I have created a comprehensive five-step method for using parody and creative borrowing to construct new Bach-style compositions. I have followed this guide throughout the construction of my cello suites.

1) **Choose a movement and perform a basic structural analysis.**

The new Bach-inspired suite will be modeled after each movement of Bach's existing suites. Create a figured bass line to go along with the movement you will model your piece after. This will later serve as inspiration for your movement's structure, meter, length, harmonic motion, and harmonic pulse. As a general principle, your new movement should use the same meter and number of measures.

2) **Choose a new key for your parody movement.**

Note that this step does not have to be repeated for each movement of your new suite. Use your model from step 1 and create a general plan for which key areas you will go to using the key you have selected. When using a relative major or minor from the original model, it is important to make changes accordingly when the music moves to a new key area (such as the dominant, relative minor/major, parallel minor/major.)

* In the construction of my suites, I have elected to avoid the keys that Bach already wrote cello suites in. In most cases, I will simply use the relative minor or major key to whichever suite I am using as a model. If the key is not well suited for the instrument you are writing for, pick another key that better suits the instrument.

3) **Familiarize yourself with the dance type.**

Each Bach cello suite includes a prelude and five dance movements. A thorough understanding of the composer's treatment of dance movements is central to the construction of the suite. Meredith Little and Natalie Jenne's study of dance styles in Bach's music provides useful insight for developing a comprehensive understanding of each dance style in relation to Bach's repertoire.[43]

4) **Select passages and motifs from Bach's cantatas and instrumental works that can be used in the new movement.**

Following Bach's own multi-faceted style of parody writing, this can be an incredibly free process. Choose a movement from Bach's extant works and select motifs and passages that you can elaborate on while following your structural outline. In most cases this will require you to make significant alterations to the original material, including but not limited to transposing the original, reducing multi-voice lines, adjusting articulations, and changing note values.

When borrowing from instrumental repertoire: Search for a movement title that is the same as the movement you are writing (if you are writing a prelude, explore other Bach preludes, if you are writing a gigue, consult other Bach gigues, etc.) When searching, look for material that has the same tonality and number of measures as your model. If you successfully find music with the same phrase lengths and measure numbers as the movement you are using as a model, all you will have to do next is transpose the music into your selected key (if needed) and rework certain passages in a way that it is best suited for your instrument.

Arranging/transcribing instrumental music is a wonderful starting point for those who are new to composition. When I started this project, I mainly transcribed movements from Bach's violin partitas. The violin has similar polyphonic capabilities to the cello therefore I did not have to make many drastic alterations. I began by inputting an Urtext score into notation software and transposing the music down an octave (or two) and into whichever key I was using. I would then play each passage on my cello and make adjustments as needed. As I continued this work, I

[43] Meredith Little and Natalie Jenne. *Dance and the Music of J. S. Bach* (Bloomington: Indiana University Press, 2001).

became more comfortable with writing newly composed passages, and I ended up deleting most of my strict arrangements.

When borrowing from Bach's vocal works: Little and Jenne have compiled a list of Bach cantata movements that are consistent with various dance styles. Dance styles represented in cantata movements follow a different structure from Bach's dance movements in his suites and partitas. Therefore, you will want to choose selected melodies and motifs that you will be able to plug into the structural outline you have made in steps 1 and 2. You will then elaborate on these passages and invent new passages that follow the harmonic outline of your structure.

*In some cases, I use notation software to first write a bass line, then fill in the melody inspired by the parody material. This is especially helpful in my process of expanding on the borrowed material and creating new passages.

5) **With your instrument's capabilities and limitations in mind, adjust the music and elaborate as needed to fit your structure.**

After following steps 1-4, you can play with the rules in order to make the music uniquely yours, and playable on your instrument. Listen back to your composition, test out each passage on your instrument, and make alterations as needed. This could mean adjusting the structure, rewriting melodies, incorporating ornamentation, etc. In most cases, Bach would make considerable changes to the extant material in his parodies, each change having a specific purpose. Each alteration you make should be done so with intention. Pay special attention to implied polyphony, voice leading, and idiomatic writing.

I have taken a lot of freedom and liberty in this step. This free approach has allowed me to add my own personal flavor to this music, just as Bach incorporated his own style into each of parody works. I often incorporate passages that suit my strengths and capabilities as a cellist.

Suite Structure and Movement Styles

Bach wrote six suites with six movements each. The structure of each suite goes as follows:

I. Prelude
II. Allemande
III. Courante

IV. Sarabande

V. Minuets 1&2, Bourrées 1&2, or Gavottes 1&2

VI. Gigue

My suites follow this same structure. My first suite will be modeled after Bach's first suite, my second modeled after Bach's second, and so on. Each movement will take into consideration Bach's treatment of suite movements. Refer to the following descriptions of each suite movement while completing step 3.

Prelude

In Bach's period, a prelude was not only a name for a piece of music but also an activity, since the German verb "präludiren" meant "to improvise."[44] The prelude was historically used as a preamble to a larger work. It was something of a practicality that served as an elevated warmup for the performer to explore the key area they are going into and test the acoustics of the room.[45] C. P. E. Bach describes the function of a prelude in the final chapter of his keyboard treatise:

> There are occasions when an accompanist must extemporize before the beginning of a piece. Because such an improvisation is to be regarded as a prelude which prepares the listener for the content of the piece that follows, it is more restricted than the fantasia...The construction of the former is determined by the nature of the piece which it prefaces; and the content or affect of this piece becomes the material out of which the prelude is fashioned.[46]

Preludes were often improvised and provided an opportunity for the performer to showcase their inventive virtuosity. Bach was celebrated for his extraordinary abilities in improvisation. His composed preludes reflect this improvisatory style and suggest music that had once been improvised. Bach's was celebrated for his ability to improvise preludes. His composed preludes oftentimes reflect an improvisatory style, indicative of something he either had at one point improvised or could have improvised. Bach's written preludes are said to be the pinnacle of the movement type's development.[47] Most of Bach's instrumental works from his Cöthen period

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[44] David Ledbetter and Howard Ferguson. "Prelude." *Grove Music Online* (2001).
[45] Allen Winold, *Bach's Cello Suites: Analyses and Explorations* (Bloomington: Indiana University Press, 2007), 12.
[46] C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, trans. and ed. William J. Mitchell (New York: W. W. Norton, 1949), 431.
[47] David Ledbetter and Howard Ferguson. "Prelude." *Grove Music Online* (2001).

begin with a prelude. Bach demonstrates variety in his preludes for solo cello. Each cello prelude explores the possibilities of harmonic progressions within the key and includes a cadenza-like section, and pedal point section leading into the final cadence.

Allemande

(Duple Dance)

The allemande is the most elusive dance type. Very little is known about the origins and there are no surviving choreographies assigned to this dance. First seen in the sixteenth century, the allemande was most often used as a processional-type movement. The allemande is a prelude-like movement in duple meter and structured in groups of two to three strains.[48] It is often compared to the prelude because of its improvisatory nature. The earliest examples of this dance come from Germany and are sometimes titled "Teutschertanz" or "Dantz." There are some examples of early allemandes from Italy titled "bal todescho," "bal francese," or "tedesco." Corelli suggests a range of tempi for the allemande, from largo at the slowest to presto at the fastest.

Bach wrote a total of 37 allemandes. He draws on a variety of styles in his allemandes including the French overture style (BWV 827 and 830) as well as the ornamental aria (BWV 828 and 829). Bach's allemandes are often harmonically dense, contrapuntal, and polyphonic in nature. His allemandes are stylized to suit the more balanced baroque music structure. Bach includes an allemande in all six of his cello suites.

Courante

(Compound Time)

The courante is a serious, noble and grand French dance that moves in 3/2 meter, and occasionally 6/4 meter. It is considered one of the first fundamental dances and was Louis XIV's favorite dance type. The courante's melody is traditionally in an uneven, triple meter, in which two 3/4 measures or six quarter notes become the metrical unit. Assorting to Johann Mattheson, the passion or emotion which must be rendered in the courante is sweet hope, as its powerful characteristics are grounded in a profound spirit of hope. The courante is traditionally defined by its distinctive dance steps that require gliding movement across bar lines.

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[48] Meredith Little and Suzanne G. Cusick. "Allemande." *Grove Music Online* (2001).

Bach's courantes hardly align with the traditional French dance. In some cases, Bach uses a French title "courante" for music that closely resembles the Italian corrente. For example, Bach consistently uses the title "courante" in his cello suites, although only the fifth suite has a true French courante, while the others are more Italianate. Many of his French style courantes contain hemiola effects that run counter to the notated meter. Such metrical manipulation would be especially difficult to dance to. Another difference between traditional French courantes and Bach's courantes is its distinguishably balanced structure. Traditionally, the French courante will contain frequent meter changes to avoid repetition and balance.[49] As demonstrated in Bach's courantes, each strain holds an even number of measures, which are often divisible by four.[50] Although Bach frequently strays from the characteristics of the traditional French Courante, those in his English suites closely resemble the traditional dance. This is particularly true in the case of the third English suite, BWV 808 where both meter and harmonic structure flourish in tandem. He uses 3/2 except for the final measure of each strain, leaving the listener free to follow the voices without fear of complexity, as in a vocal duet or trio.[51] Despite the complexity of the music, the bowings often strictly adhere to the dance style. He often uses dotted rhythms to create the illusion of lightness and definition within complex harmonic textures.

Minuet

(Triple Dance)

The minuet is the most popular of all baroque dances. The music is traditionally in 3, and each dance step takes two measures to complete. It represents the elegance and nobility of the French baroque. Mattheson describes the minuet as being moderate and cheerful. It is played in such a fashion that it almost carries or lifts the dancer up.

Bach's minuets adhere strictly to the traditional characteristics of the dance. Bach demonstrates a clear understanding of the traditional French minuet in his compositional procedures, metric indications, and phrase structures. Bach's minuets often contain four-measure units woven into strains of eight measures total. During his lifetime, Bach wrote a total of

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[49] Meredith Little and Natalie Jenne. *Dance and the Music of J. S. Bach* (Bloomington: Indiana University Press, 2001), 118.
[50] Meredith Little and Natalie Jenne. *Dance and the Music of J. S. Bach* (Bloomington: Indiana University Press, 2001), 123.
[51] Meredith Little and Natalie Jenne. *Dance and the Music of J. S. Bach* (Bloomington: Indiana University Press, 2001), 125.

twenty-eight titled minuets, and seventeen additional minuet-like movements with alternative titles.

The implied polyphony seen in Bach's minuets for cello align marvelously with the key characteristics of the dance. He uses arpeggios and broken-chord figures to create stresses and hemiolas.

Bourrée

(Duple Dance)

The bourrée is a French dance that is cheerful and spirited in nature. It begins with a quarter-note pickup and is often set in 2, C, or cut-C. Mattheson notes that the word "bourrée" means something filled, stuffed, well-set, strong, important, and even soft or tender; more suited to pushing, slipping and sliding than to lifting hopping or jumping. This dance is considered to be relatively simple compared to the other types of French dances.

Bach wrote over twenty bourrées during his lifetime. He included bourrées in every one of his orchestral suites. He typically respected the key characteristics of the traditional bourrée, but often added his own personal flavor through variation in harmonic rhythm, longer phrases, and obscuring the four-measure phrase structures using harmonic patterns to displace the stress expected to fall upon the cadences. He often writes bourrées in sets of two, sometimes transforming the second bourrée into a quasi-musette.

Bach includes a set of bourrées in both his cello suite in C Major (BWV 1009) and E-flat Major (BWV 1010.) In both of these suites, he uses articulation techniques that align with the structure of a French bourrée. This typically includes placing a quarter note or an ornament where a stress is required and using shorter note values and no ornaments when the stress is to be delayed.

Gavotte

(Duple Dance)

The gavotte was originally a court dance and was prominent from the late 1500s to the late 1700s. It is very similar to the bourrée, except that the pickup lasts two quarter notes instead of one. Assorting to Mattheson, gavotte melodies are traditionally less flowing, smooth, and gliding

than the bourrée; the affect is really a truly blissful rejoicing. Although the gavotte is in duple meter, the rhythm is set into two half-bars that divide into smaller note values.

Bach wrote gavottes for violin, keyboard, lute, cello, orchestra, and incorporated gavotte-like movements in many of his vocal works. All of his gavottes incorporate a half note pickup followed by a stressed downbeat. The gavotte was most popular in the 1720s and 1730s, during which time Bach vigorously incorporated gavottes into his music. Bach typically wrote gavottes in pairs. Many of his gavottes are based on a three-part texture including a melodic idea, running eighth notes, followed by a musette-like section in the second gavotte.

Bach includes a set of gavottes in both his cello suite in C Minor (BWV 1011) and D Major (BWV 1012). His cello suite in C Minor is the most characteristically French out of all his cello suites, therefore it is expected that the gavotte in C Minor is particularly indicative of the traditional French style. This is especially true in the case of his second gavotte, where he uses constant triplet figures which are central to the French *double.* Bach's gavottes in D Major were likely influenced by François Couperin, as they incorporate heavy four-note chords outlining the harmonic rhythm and emphasis on the first and second beats. This aligns with Couperin's prescribed articulations for the gavotte.

Sarabande

(Triple Dance)

The sarabande originated in New Spain and was popularized in Spain as a fiery and tempestuous dance. It was subsequently deemed lascivious and banned by the Spanish Inquisition, but eventually it was transformed into the stately French courante that we know today. In contrast to the original Latin American/Spanish version, the French sarabande is calm, serious, balanced, and ordered. The movement is soft and passionate, and always set in a slow triple.[52] The French sarabande is typically structured in phrases of four. The distinguishing feature of the French sarabande is in the dance's syncopation. The most typical rhythmic pattern includes an emphasis on the first beat, followed by a lift and a swell on the second beat. Occasionally the first bar is followed by two bars of hemiola. In some cases, the sarabande will begin with a strong half note followed by a quarter note later cadencing in a quarter followed by a lift and then a half note.

[52] Tilden A. Russel, *Theory and Practice in Eighteenth-Century Dance: The German-French Connection*, (Newark: University of Delaware Press, 2018), 29.

Figure 6.1: In Little and Jenne, "Fig VII-3: Typical rhythmic patterns in the sarabande."[53]

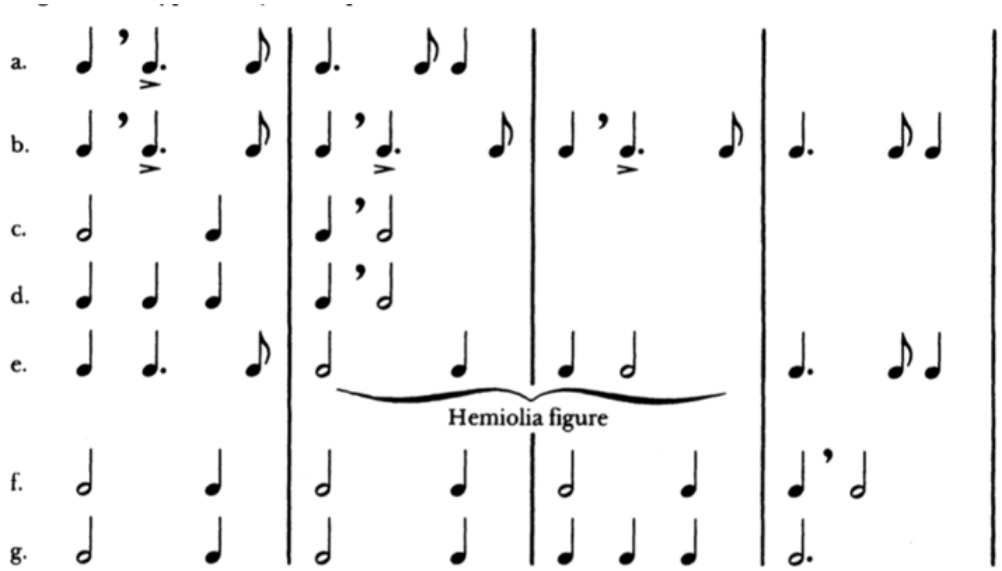


Figure 6.1 shows the various rhythmic patterns most common in a French Sarabande.

Bach treasured this dance type and wrote more sarabandes than any other dance type. Bach's style of writing sarabandes varied more than his writing of any other dance type. His sarabandes varied in length, structure, form, and affect. He experimented with writing sarabandes in *da capo* form, and occasionally incorporates a petite reprise.

The sarabandes in each of Bach's cello suites vary drastically in length, structure, form and affect. He generously applies use of the feminine cadence in his sarabande in G Major. His sarabande in D Minor follows the syncopated model (pattern "a" in figure 1) and elaborates on this rhythmic pattern by adding ornaments and implied articulation derived from the harmonic rhythm. This sarabande embraces the flowing D Minor affect described by Mattheson. In contrast, Bach's sarabande in C Major is bright and suggests a slightly faster sarabande tempo. He draws on pattern "f" of figure 1 while supporting balanced and cohesive four-bar phrase structures. This is made clear through the harmonic rhythm, and the bowings that are quite consistent between both the Anna Magdalena and Kellner editions. His sarabande in E-flat Major is reminiscent of the *entrée grave* (French overture) style. He draws from pattern 'd' of figure 1

[53] Meredith Little and Natalie Jenne. *Dance and the Music of J. S. Bach* (Bloomington: Indiana University Press, 2001), 97.

and alternates between four- and eight-measure phrases. Bach's sarabande in C Minor is exceptionally striking and experimental in nature. He completely strays from the rhythmic patterns in figure 1 and instead writes running eighth notes throughout the duration of the movement. The writing is designed so that the listener's attention is centered on the melodic line with only ambiguous hints of a bass line. His sarabande in D Major is equally experimental, demanding a great deal of technical demand in his polyphonic writing. He demonstrates a clear chordal texture, almost resembling that of a chorale. Considering that this sarabande is written in 3/2, it is likely intended to be performed at a slow and stately tempo.

Gigue

(Compound time)

The gigue is a joyful dance in duple time. There are a variety of types of gigues, the three most popular being the giga I, giga II, and the French gigue. A characteristic feature of the giga I is that its triple pulse is felt on the lowest metric level.[54] It has a slower harmonic rhythm which allows the performer to let the music speak at a fast tempo. The identifying characteristic of a giga II is in its running eighth notes. It is common for a giga II to contain a relatively dense harmonic texture, therefore suggesting a slightly slower tempo compared to a giga I. The French gigue is similar to the giga II in metric structure but varies in that it repeatedly uses the "*sautillant*" figure, thus emulating a graceful lilt.[55] The *sautillant* figure is a dotted rhythm which is most often a dotted eighth followed by a sixteenth and ending in an eighth when in 6/8, and includes a dotted quarter followed by an eighth and ending in a quarter when in 6/4. Some French gigues feature the *sautillant* figure continuously (in at least one voice) throughout the duration of the dance movement. Harmonic changes almost always occur on the first big beat, and sometimes on the last beat as well. The dance contains hopping and leaping motions which align with four-measure phrases.

Bach's gigues vary in style, and he uses titles such as "Gigue," "Giga," "Jigg," and "Gique". He often uses gigues (or gigue-like movements) to bring a suite or cantata to a close. Based on

[54] Meredith Little and Natalie Jenne. *Dance and the Music of J. S. Bach* (Bloomington: Indiana University Press, 2001), 153.
[55] Meredith Little and Natalie Jenne. *Dance and the Music of J. S. Bach* (Bloomington: Indiana University Press, 2001), 145.

analysis of his gigue-like movements, Little and Jenne have concluded that Bach's gigues can be divided into three types: the French gigue, giga I and giga II. Giga I was a popular style of gigue in Germany and was used by many of Bach's contemporaries including Handel and Buxtehude. In the German style, the giga I allowed for contrapuntal, imitative, and sometimes fugal writing. Bach wrote a total of fifteen giga I-like virtuosic instrumental movements. The movements that follow the structure of a giga I usually begin with a theme followed by imitation and elaboration (often flashy and virtuosic) of that theme throughout the movement. Bach's movements that follow the structure of a giga II are his most harmonically dense, lengthy and experimental of all his other gigues. There are very few examples of German gigues that follow the structure of a giga II, and it was likely that Bach's writing was influenced by French repertoire. In contrast to Bach's style of writing a giga II, his French gigues were relatively simple in terms of texture, structure, and harmonic motion. Each of Bach's French gigues are in minor keys, begin with an upbeat, and repeat the *sautillant* figure. His French gigues are highly imitative and feature a relatively balanced style of phrasing compared to his other gigues.

Bach uses the giga II structure for four out of six of his solo cello suites. This includes his suite in G Major, D Minor, C Major, and D Major. He uses note values, and articulation to emphasize the defining qualities of a giga II. Bach's gigue for solo cello in C Minor aligns with the structure of a French gigue. The harmonic motion of this gigue illuminates a hidden *sautillant* figure that is audible on the measure level. Instead of using dotted rhythms, he incorporates running eighth notes which outline a large scale *sautillant* harmonic pulse. His gigue in E-flat Major is stylistically representative of the French gigue due to its persistent use of the *sautillant* figure. He uses shorter note values when driving each strain to a cadence.

Melodic Inspiration

Bach wrote over 200 cantatas during his lifetime. Many of his cantata movements are based on popular dance styles and have provided melodic inspiration for my Bach-inspired cello suites. Figure 6.2 summarizes Little and Jenne's findings in their study of dance-like movements among Bach cantatas. I have drawn from their findings throughout the process of selecting parody material for my own Bach-inspired suites.

Figure 6.2: Dance-like Movements among Bach Cantatas[56]

BWV	Movement	Dance Type
1	1	Giga II-like
1	3	Bourrée-like
1	5	Minuet-like
2	5	Bourrée-like
6	1	Sarabande-like
7	4	Giga I-like
8	4	Giga II-like
11	1	Gavotte-like
11	8	Minuet-like
19	5	Loure-like
21	10	Passpied-like
22	4	Minuet-like
25	5	Minuet-like
28	5	Giga II-like
29	3	Bourrée-like
29	7	Bourrée-like
30	1	Gavotte-like
32	3	Minuet-like
32	5	Gavotte-like
35	5	Bourée-like
36	3	Minuet-like
36	7	Giga II-like
39	3	Minuet-like
43	3	Giga II-like
44	3	Sarabande-like
48	1	Sarabande-like

BWV	Movement	Dance Type
152	8	Minuet-like
170	5	Bourrée-like
173	4	Minuet
175	4	Bourrée-like
176	3	Gavotte-like
180	2	Bourrée-like
181	1	Bourrée-like
182	4	Gavotte-like
182	8	Giga II-like
184	2	Minuet-like
184	6	Gavotte-like
185	1	Loure-like
186	10	French Gigue-like
192	3	Giga I-like
193	1	Bourrée-like
193	3	Minuet-like
194	5	Gavotte-like
194	8	Giga I-like
194	10	Minuet-like
195	1	Giga II-like
197	8	French Gigue-like
199	8	Giga I-like
201	3	Bourrée-like
202	7	Giga II-like
202	4	Minuet-like
205	11	Giga II-like

[56] Meredith Little and Natalie Jenne. *Dance and the Music of J. S. Bach* (Bloomington: Indiana University Press, 2001), 204-259, and 299-306.

49	3	Minuet-like
57	3	Sarabande-like
62	2	Passpied-like
63	1	Giga II-like
64	5	Gavotte-like
65	1	Giga II-like
65	6	Minuet-like
68	2	Bourrée-like
68	2	Gavotte-like
77	5	Sarabande-like
80	5	Giga II-like
91	3	Sarabande-like
92	8	Minuet-like
93	3	Minuet-like
94	3	Minuet-like
94	6	Giga II-like
96	5	Sarabande-like
100	4	Bourrée-like
101	6	Loure-like
107	3	Bourrée-like
107	7	French Gigue-like
110	1	Giga I-like
112	4	Bourée-like
122	1	Minuet-like
122	4	French Gigue-like
123	1	Giga I-like
124	1	Sarabande-like
125	2	Sarabande-like
129	4	Giga II-like
130	5	Gavotte-like

206	11	Giga I-like
207	1	Giga II-like
208	14	French Gigue-like
208	15	Giga II-like
210	2	Minuet-like
210	6	Sarabande-like
211	4	Minuet-like
211	8	French Gigue-like
212	2	Bourrée-like
212	6	Giga II-like
212	8	Sarabande-like
212	14	Minuet-like
212	20	Giga II-like
212	24	Bourrée-like
213	1	Minuet-like
213	13	Gavotte-like
214	5	Minuet-like
214	9	Giga II-like
215	1	Giga II-like
215	7	Bourrée-like
226	1	Giga II-like
232	4	Giga II-like
238	1	Giga II-like
243	2	Minuet-like
244	68	Sarabande-like
245	13	Sarabande-like
245	39	Sarabande-like
248	15	Minuet-like
248	26	Minuet-like
248	47	Bourrée-like

132	1	French Gigue-like
134	6	Giga II-like
135	3	Sarabande-like
140	4	Bourrée-like
140	6	Bourrée-like
144	2	Minuet-like
145	3	Giga II-like
149	4	Minuet-like
150	7	Ciaccona
152	6	Loure-like

248	62	Bourrée-like
248	64	Bourrée-like
249	1	Giga II-like
249	3	Giga II-like
249	5	Sarabande-like
249	11	Giga II-like

Other Considerations

Instrumentation: Solo cello tuned C-G-D-A

Considering the multitude of cello-like instruments of Bach's time, it is unclear which instrument these suites are intended for, or even whether Bach had a specific type of instrument in mind. The fifth suite is in scordatura tuning, as noted in each source. The sixth suite is likely intended for the violoncello piccolo. Christoph Wolff theorizes that Bach may have written these suites with flexibility of instrumentation in mind.[57] Similarly, I have written my suites with flexibility of set up in mind. With aim to make this music accessible to as many cellists as possible, I have decided to write for the standard 4 string cello tuned C-G-D-A. I have written this music through the lens of a baroque cellist, testing each passage with my Phoebe model baroque bow (made by Louis Bégin) and a late eighteenth-century unlabeled German cello restored to baroque set up with Gamut strings (C—silver wound medium+, G—silver wound 2.30mm, D—varnished lyon gut 1.58mm, and A—varnished lyon gut 1.20mm). As previously mentioned, I have accounted for flexibility of set up and anticipate that this repertoire is also well suited for the standard modern cello with steel strings, and Tourte style bow. If other instrumentalists are interested in

[57] Christoph Wolff *Bach's Musical Universe: The Composer and His Work* (New York: W. W. Norton & Company, 2020) 96.

performing these suites, they might consider arranging the music for their given instrument with great sensitivity towards idiomatic writing.

Range: C2-Octave 4

Bach only explores the 5th octave in the sixth suite. Considering that this suite is intended for the violoncello piccolo and my suites are intended for a standard 4-string cello tuned C-G-D-A, I opted to limit my range to the fourth octave.

Figure 6.3: Range in Bach's Cello Suites

Suite	Range (lowest to highest)
BWV 1007 (Suite in G Major)	Prelude: C2-G4 Allemande: D2-G4 Courante: C2-D#4 Sarabande: C2-D4 Minuets 1&2: C2-Eb4 Gigue: D2-E4
BWV 1008 (Suite in D Minor)	Prelude: C#2-G4 Allemande: D2-F4 Courante: D2-G4 Sarabande: C2-F4 Minuets 1&2: D2-G4 Gigue: C2-F4
BWV 1009 (Suite in C Major)	Prelude: C2-G4 Allemande: C2-G4 Courante: C2-E4 Sarabande: C2-G4 Bourrées 1&2: C2-F4 Gigue: C2-G4
BWV 1010 (Suite in E-flat Major)	Prelude: C2-F4 Allemande: C2-G4 Courante: C2-G4 Sarabande: C2-A4 Bourrées 1&2: C2-G4 Gigue: Eb2-Eb4
BWV 1011 (Suite in C Minor)	Prelude: C2-F4

	Allemande: C2-G4 Courante: C2-G4 Sarabande:C2-F4 Gavottes 1&2: C2-F4 Gigue:C2-G4
BWV 1012 (Suite in D Major)	Prelude: D2-G5 Allemande: C2-D5 Courante: D2-B4 Sarabande: D2-C5 Gavottes 1&2: D2-B4 Gigue: C#2-D5

Implied polyphony: Tonal Voice Leading

In the construction of his cello suites, Bach masterfully writes implied polyphony suited for a single voice instrument with limited capacity for double stops. With consideration to principals of tonal voice leading, Bach often writes implied polyphony combining melody, bass, harmonic filler and occasionally inner voices. On a bowed bass instrument, the only options for double stops would be to use two neighboring strings together, or chords with 3-4 neighboring strings. Bach often finds ways to imply polyphony without the use of double stops, especially through leaps that suggest a compound melody. In each case, he is very careful to maintain tonal voice leading.

Rhetoric: Draw on Bartel and Bach

I have drawn on Dietrich Bartel's research for ideas on how to employ rhetoric in my suites. I examined Bartel's study of music-rhetorical figures, and then compared them to similar passages in the Bach cello suites for ideas on how to adjust these figures in a way that they are suitable for the cello.[58]

Bowings and Articulation: There is no surviving autograph of Bach's cello suites. Of the historical sources, what remains are four manuscripts: Anna Magdalena Bach (first half of the

[58] Dietrich Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music* (Lincoln: University of Nebraska Press, 1997).

18th century, Johann Peter Kellner (first half of the 18th century), the Westphal copy (by two copyists from the mid 18th century), and an unlabeled copy from the end of the 18th century. I have drawn mostly on the Anna Magdalena and Kellner manuscripts for ideas on bowings and articulations. I consider these to be the most reliable sources because of their proximity to the composer.

Ornamentation: Add when pertinent to voice leading

Note that when it comes to the interpretation of my cello suites, the performer is invited to incorporate whichever ornaments they feel add to the rhetorical value of the composition. At times I write ornamentation into certain passages, especially in the cases that it is pertinent to voice leading. Another case in which I include written ornamentation is when I want to add variation to a repeating musical figure.

Breaking Rules: Prioritize idiomatic writing and incorporate elements of your unique composition/performance style.

Once I have created a template for the new suite, I vigorously expand upon borrowed melodic ideas. I test each passage by playing them on the cello and make adjustments as needed. My aim is to make each passage speak as beautifully as possible with the instrument's capabilities and limitations in mind. Just as Bach wrote much of his keyboard music that aligned with his abilities on the instrument, I have written with my strengths as a cellist in mind. My broader goal for these suites is to create something that is uniquely my own. I take Bach as inspiration, but I do not try to achieve an authentic version of his compositional voice. I allow myself to incorporate certain virtuosic passages that I can confidently purvey on cello, and I include sequences that I find most pleasing. For example, I love deceptive cadences and Bach does not use those all that much in his cello suites. As a personal compositional signature, I incorporate many deceptive cadences into my work.

Chapter 7: Construction and Analysis: Bach-Inspired Suite in E Minor

Key: E Minor

Structural Model: Suite no. 1 in G Major, BWV 1007

Movements and Parody Material:

- **I.** **Prelude** (Prelude in C Minor, BWV 847)
- **II.** **Allemande** (Violin Partita no. 2, Allemande, BWV 1004)
- **III.** **Courante** ("Erschüttre dich nur nicht, verzagte Seele" from *Was Gott tut, das ist wohlgetan*, BWV 99)
- **IV.** **Sarabande** ("Ach, es bleibt in meiner Liebe" from *Du sollt Gott, deinen Herren, lieben*, BWV 77)
- **V.** **Minuets 1&2** ("Murre nicht, Lieber Christ" from *Nimm, was dein ist, und gehe hin*, BWV 144)
- **VI.** **Gigue** ("Laß, Seele, kein Leiden" theme from *Ärgre dich, o Seele, nicht*, BWV 186)

I. Prelude

-Choose a movement and perform a basic structural analysis.

Movement Title: Prelude

Key: G Major

Meter: 4/4

Pick Up: N/A

Number of measures: 42

Structural outline: This movement contains three distinguishable sections

1. Harmonic exploration of G Major (mm.1-22)
2. Cadenza-like section (mm. 22-31)
3. Pedal point leading to the final cadence in G Major (mm. 31-42)

Key areas:

Section 1: Harmonic Exploration of G Major

-G Major (mm. 1-4), harmonic change every whole note

-Sequence starting in E Minor (m. 5), harmonic change=two half notes followed by a whole note. This section leads to a cadence in E Minor (m. 8)

-1 bar of transition (harmonic change on whole note) resolving on a D Major cadence (m. 10)
-Abrupt shift to minor tonality (m. 11), 3-bar linear descending sequence to D Major (m. 15)
-4 measures of G Major pedal (mm. 16-19)
-3 measures of transitional material into cadence on D Major (m. 22)
Section 2: Cadenza-like section
-Cadenza-like section teasing a D pedal with frequent shifts in tonality from major to minor (mm. 22-31)
Section 3: Pedal point leading to the final cadence in G Major
-6 measures of quarter note changes from D Major to A Major followed by rising motion over an A pedal (mm. 31-36) leading the music to a D pedal (m. 37)
-Two measures of an ascending chromatic scale in dissonance with the D pedal, rising on each eighth note (mm. 37-38) bringing the melodic line to G (m. 39) that dovetails as the start of a cadential sequence.
-4 measures of D Major bass pedal with a repeated G in the Melodic line leading to an F# (m. 41) in the melodic line that finally cadences in a G Major chord (m. 42)

-Choose a new key for your parody movement.

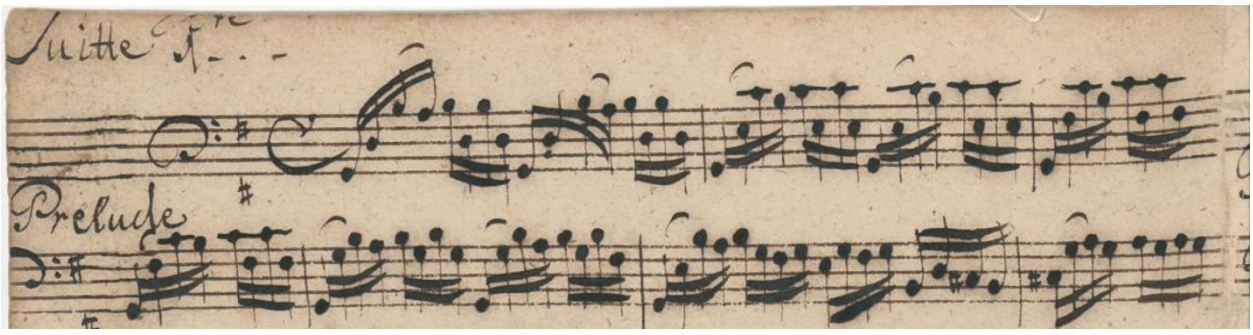
I used Bach's suite in G Major as the model for this first suite, therefore this piece will be in the relative key of E minor. The E minor chord spelled E2-B2-G3-E4 resonates beautifully on the cello and fits perfectly in the hand in second position. Bach's G Major suite incorporates keys closely related to the home key. I take a similar approach in my prelude, with an ample exploration of E minor and visits to A Minor, B Minor, C Major, G Major, and D Major.

-Select passages and motifs from Bach's cantatas and instrumental works that can be used in the new movement.

I used Bach's prelude in C Minor, BWV 847 as inspiration for my prelude. I then transposed selected passages to E Minor. This piece is especially well suited for my suite because of its structural similarities to the model. Both Bach's prelude in G Major, BWV 1007 and prelude in C Minor, BWV 847 are in 4/4 and use running sixteenth notes throughout the duration of the piece. They are also similar in length the G Major prelude is 42 measures long and the C Minor

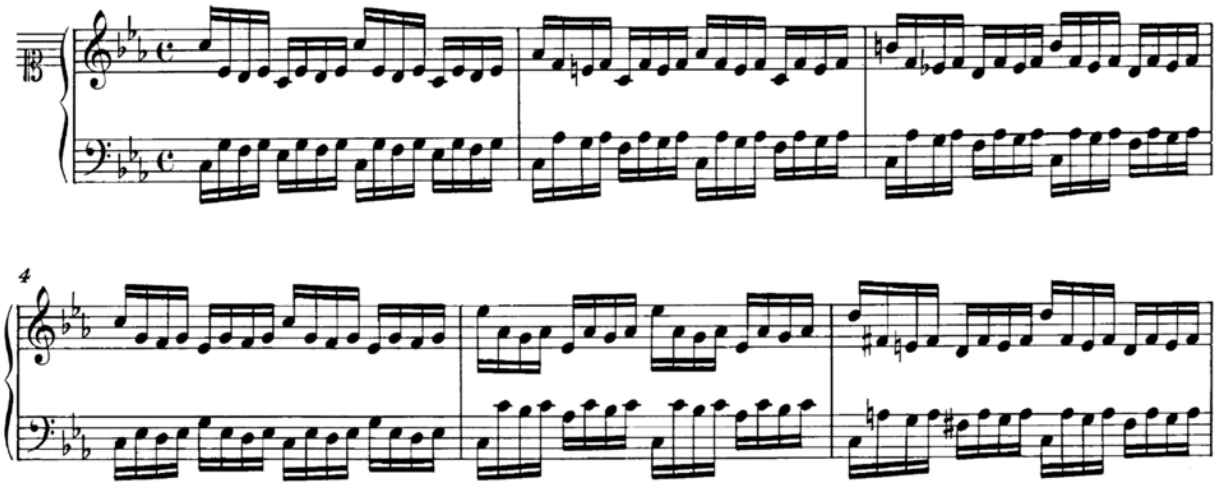
prelude is 38 measures long. The opening four bars of each piece follow a similar harmonic pattern:

Figure 7.1: Prelude, BWV 1007 (mm. 1-5.5)



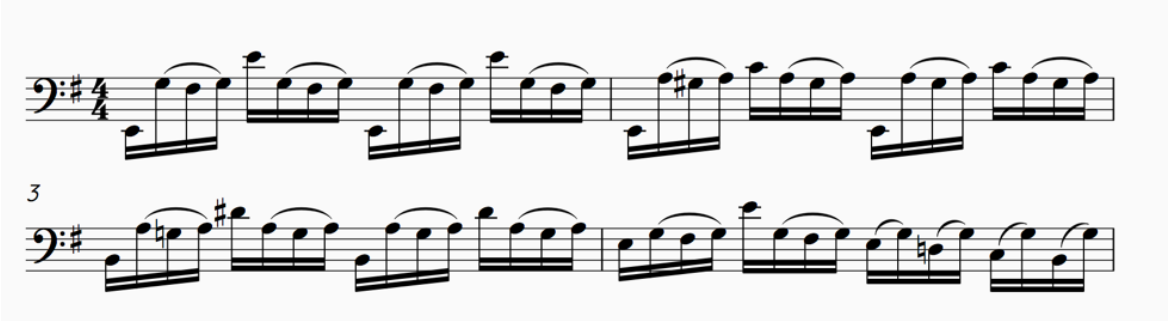
*Anna Magdalena Bach

Figure 7.2: Prelude, BWV 847 (mm. 1-6)



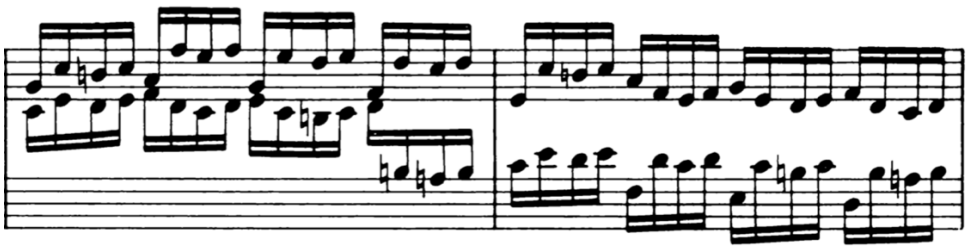
Each piece starts with the tonic harmony, followed by a measure of subdominant, a measure of dominant, and then returning to the tonic harmony. Following this pattern, I have transposed the opening four measures of Bach's C Minor Prelude and altered it in a way that best suits the cello.

Figure 7.3: Korotkin, Prelude in E Minor (mm. 1-4)



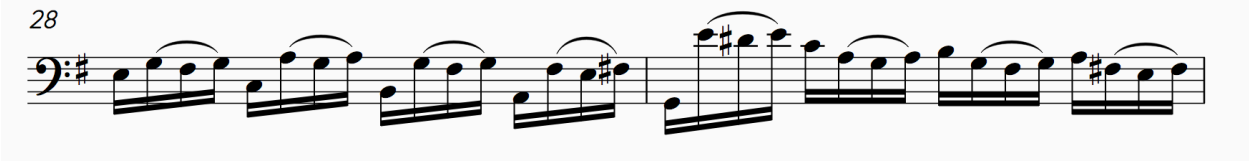
The other section I borrowed from the E Minor Prelude is the sequence Bach uses to prepare the final pedal point section:

Figure 7.4: Prelude, BWV 847 (mm. 32-33)



Note that Bach exchanges the figure shown in the highest voice of measure 32 with the lowest voice in m. 33. This creates a dramatic effect that while possible on keyboard, is not replicable on the cello. I recreated this effect by jumping up an octave in the second iteration of this figure. After transposing it to fit my suite and making idiomatic alterations, this is what I arrived with:

Figure 7.5: Korotkin, Prelude in E Minor (mm. 28-29)



-With your instrument's capabilities and limitations in mind, adjust the music and elaborate as needed to fit your structure.

Using my instrument as my guide I have tested out both the structures and ideas of BWV 1007, and BWV 847. After a process of copying, pasting, and deleting passages I arrived with a movement that is loosely based on the structure of the Prelude from BWV 1007 taking figural inspiration from the Prelude of BWV 847.

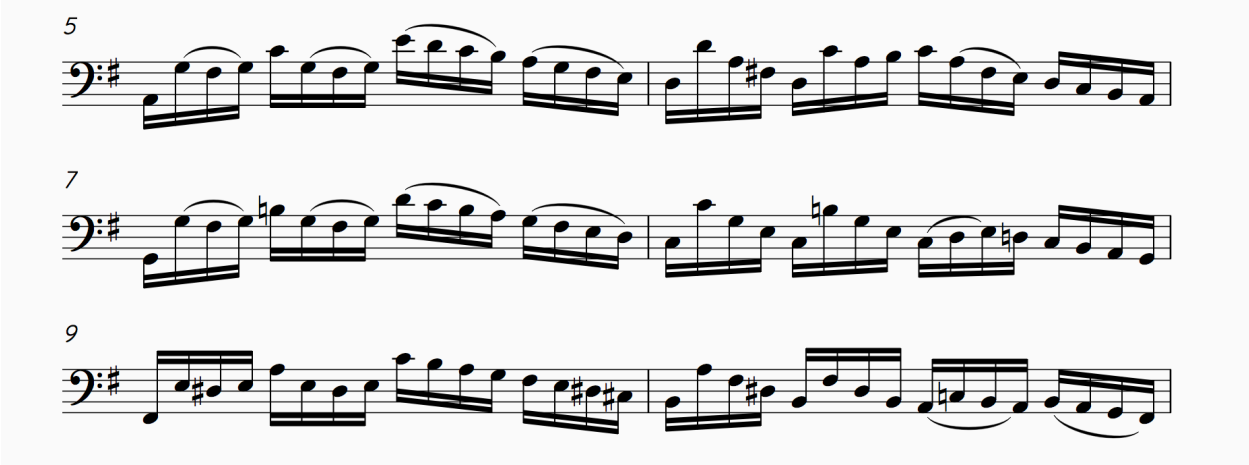
The structure of my prelude goes as follows:

1. Harmonic exploration of E Minor (mm. 1-23)
2. Cadenza-like section (mm. 24-29)
3. Pedal point leading to the final cadence in E Minor (mm. 30-34)

Section 1: Harmonic exploration of E Minor

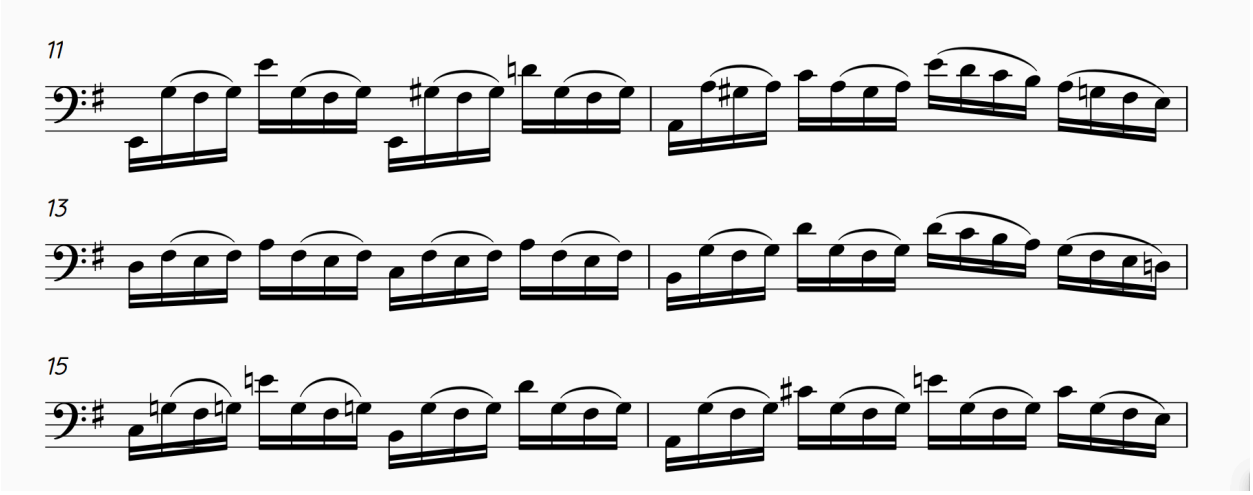
After taking inspiration from the first four measures of Bach's prelude in C Minor, I go on to write a completely original six bar passage loosely inspired by the harmonic structure of the equivalent passage in Bach's Prelude in G Major.

Figure 7.6: Korotkin, Prelude in E Minor (mm. 5-10)



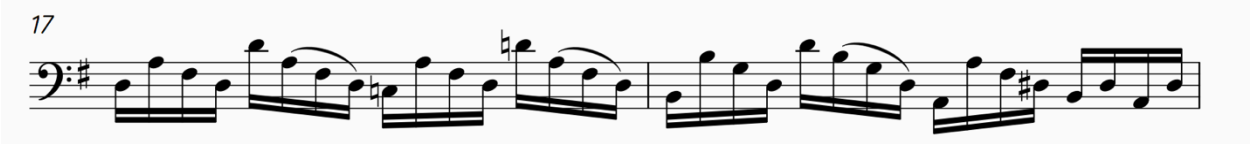
I use a circle of fifths sequence to bring the music back to the home key. My sequence lasts six measures, whereas the corresponding passage in Bach's G Major suite lasts four measures followed by two bars of transition leading to the dominant key. M. 10 is used as a transition into the home key.

Figure 7.7: Korotkin, Prelude in E Minor (mm. 11-16)



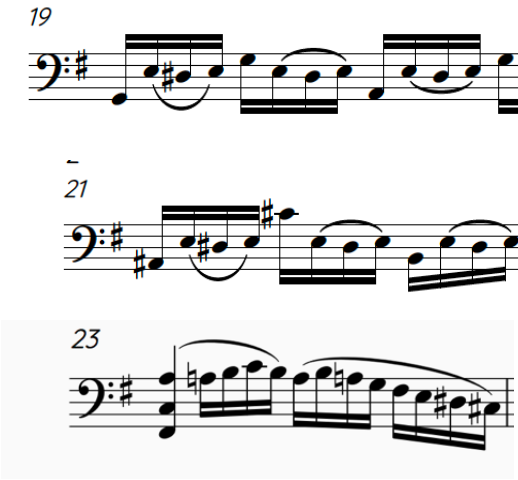
As seen in m. 11 the music returns to the figure shown in the very opening passage, but instead of staying in E Minor, I raise the G to a G# in the second half of the bar to prepare another circle of fifth's sequence going from A Major (m. 12) to D Major (m. 13), to G Major (m. 14) to C7 (m. 15). The second half note of m. 15 is a first inversion G Major chord which modulates to an A7 chord on m. 16. Each chord is spelled out and spread over three strings, fitting perfectly in one hand position on cello.

Figure 7.8: Prelude in E Minor (mm. 17-18)



The A7 chord resolves to a D Major chord on bar 17. In the second half of Bar 17 the chord pivots to a D7 as the bass D drops to a bass C while keeping the high D pedal. The high D pedal lasts one more half note in m. 18 over a second inversion D Major chord. The high D pedal then drops to an A outlining a B7 chord.

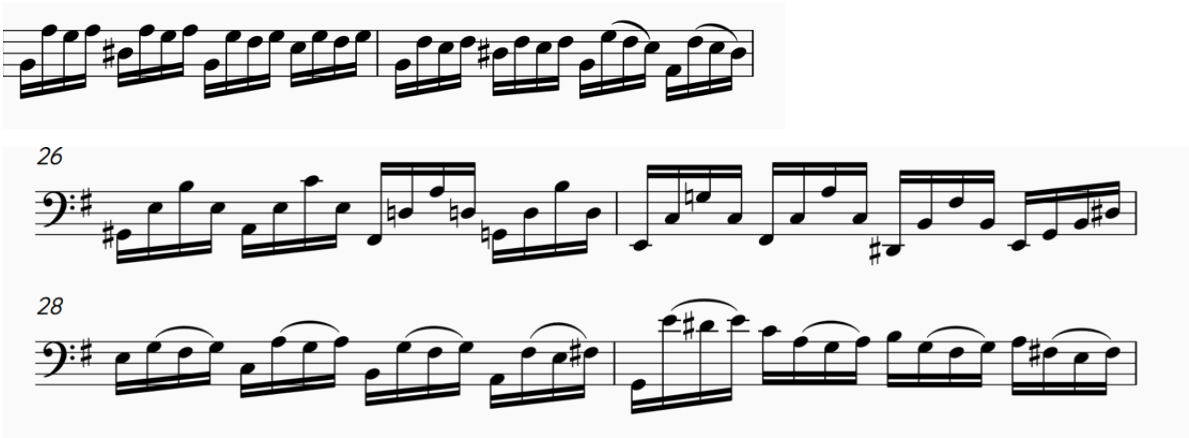
Figure 7.9: Korotkin, Prelude in E Minor (mm. 19-23)



The B7 chord in m. 18 resolves to a first inversion E Minor chord in m. 19. I repeat the E and G for two measures while using an ascending sequence on every half note in the bass line. I modulate to an A# in the bass of the first half note of m. 21 which then resolves to a second inversion E Minor chord. The harmonic rhythm then changes from half notes to quarter notes in m. 22, outlining a descending sequence in the bass starting on a C. This sequence leads to a F# diminished chord on m. 23.

Section 2: Cadenza-like section

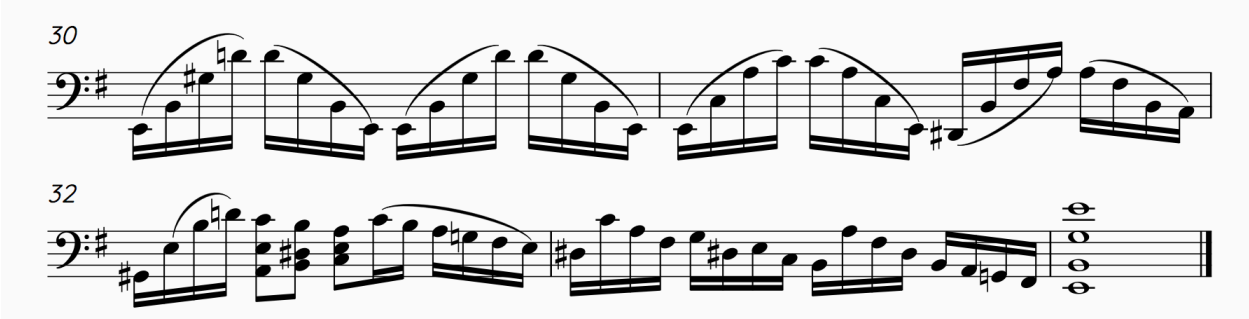
Figure 7.10: Korotkin, Prelude in E Minor (mm. 24-29)



The cadenza-like section of my Prelude lasts a duration of six measures (mm. 24-29). The dominant is emphasized in mm. 24-25, leading to a loose outline of the tonic in mm. 26-29.

Section 3: Pedal point leading to the final cadence in E Minor

Figure 7.11: Prelude in E Minor (mm. 30-34)



This pedal point section is relatively short, lasting only one and a half bars. I begin m. 32 with a rising sequence that travels from G#-A-B-C, then back to a pedal on the dominant on m. 33 resolving to the final E Minor chord in m. 34.

II. Allemande

-Choose a movement and perform a basic structural analysis.

Movement Title: Allemande

Key: G Major

Meter: 4/4

Pickup: sixteenth note

Number of measures: 32

Structural outline:

A Section (16 measures, four bar phrase + two bar phrase + two bar phrase + two bar phrase + two bar phrase +four bar phrase) starting in G Major and ending in D Major.

B Section (16 measures, seven bar phrase + two bar phrase + four bar phrase + three bar phrase) starting in D Major and ending in G Major.

-Select passages and motifs from Bach's cantatas and instrumental works that can be used in the new movement.

For this allemande I have specifically selected a movement that resembles the structure of BWV 1007.2. The Violin Partita no. 2, allemande, BWV 1004 has the same exact number of measures

as BWV 1007.2. In this case, I have decided to transpose the selected parody material to E Minor (down an octave) and make adjustments to each passage after testing them on my cello.

-With your instrument's capabilities and limitations in mind, adjust the music and elaborate as needed to fit your structure.

I have made several alterations in my adaptation of BWV 1004.1. My alterations include: 1. Articulation 2. Rhythm 3. Octave placement. Considering that my Prelude contains a reoccurring broken chord figure across all four strings, I wanted to show contrast in my allemande by writing more linear passages.

Figure 7.12: BWV 1004.1 (mm.1-2)

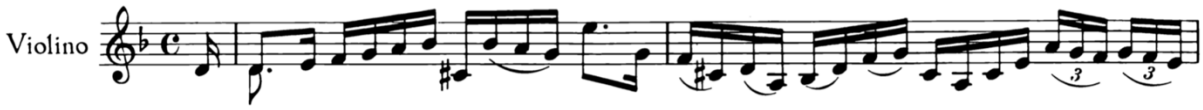
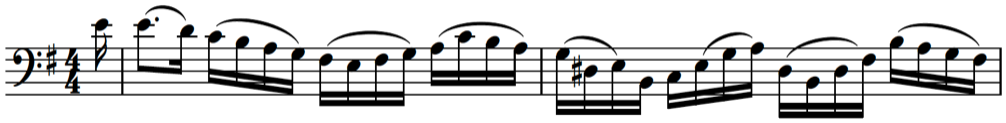


Figure 7.13: Korotkin, Allemande in E Minor (mm. 1-2)



The first difference between my allemande and the parody source can be observed in the opening figure. Bach emphasizes the first downbeat with a double stop (the lowest possible D on Violin) which creates a dark and heavy affect. I imagined my allemande to be light and mysterious, in contrast with the preceding dark and tempestuous prelude. In order to achieve a light and lyrical affect, I decided to open this movement on an E4, leading to a descending scale. My first measure contains mostly stepwise motion, whereas Bach's contains a dramatic diminished seventh plunge between beats two and three. Both opening measures suggest a I-V pattern changing on the half note, but Bach's is more dramatic as it contains the seventh, whereas mine does not. Additionally, I have elected to not include triplets in beat four of m. 2 in order to keep the consistency of the running sixteenth notes.

Figure 7. 14: BWV 1004.1 (mm. 3-6)

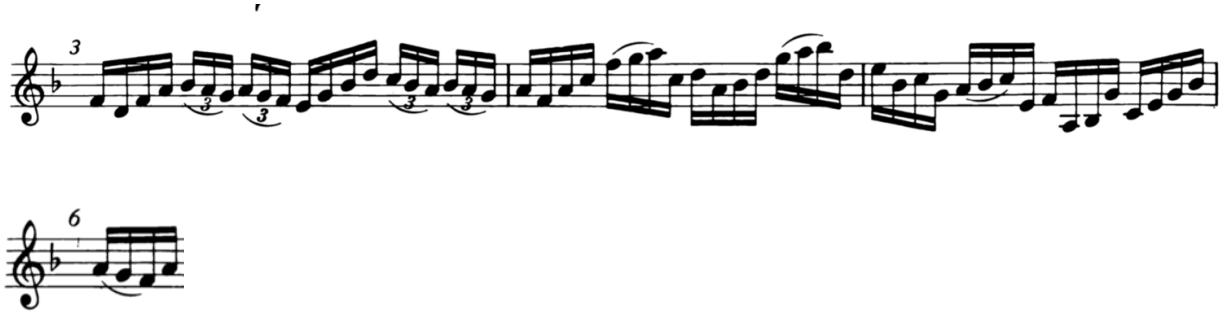
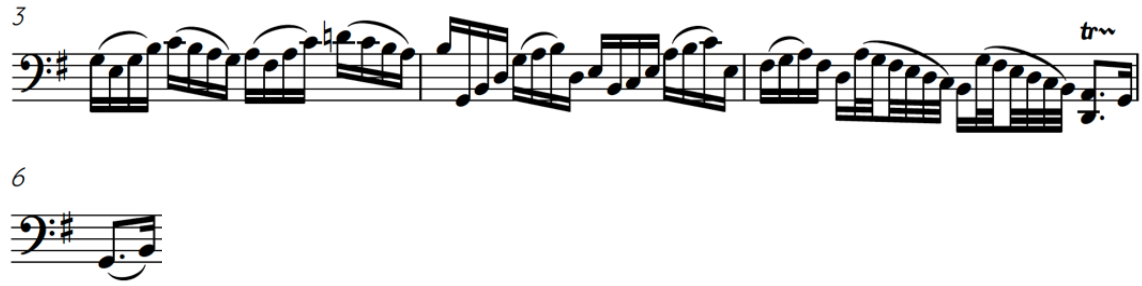


Figure 7.15: Korotkin, Allemande in E Minor (mm. 3-6)



As can be observed in the third measure of figure 7.15, I closely followed the harmonic motion of BWV 1004.1 while altering the rhythmic notation. Instead of using triplets, I continue the running sixteenth note pattern. I copy the second measure from BWV 1004.1 with the only difference of plunging down an octave leap between the first and second sixteenth note. I had to make this octave leap to avoid the sequence rising beyond an E4. I change the harmonic motion in the fifth measure by teasing a deceptive cadence on the third beat, and then preparing a PAC in G Major. My cadence resolves on the tonic while Bach's resolves on the third, as an appoggiatura to the tonic. Apart from the dotted eighth note gesture that opens the movement, the fifth measure shows the first departure from a pattern of running sixteenth notes. I wrote a cascading thirty-second note passage to strengthen the cadential sequence. This should be an indication to the performer to take a proper breath after the resolution on measure six.

Figure 7.16: BWV 1004.1 (mm. 6-7)

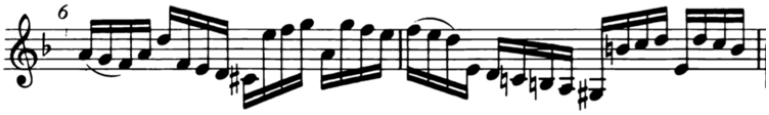


Figure 7.17: Korotkin, Allemande in E Minor (mm. 6-7)

Bach links his cadence to its subsequent phrase, which serves as a bridge to the following sequence. In contrast, I create a break in the running sixteenth note passage by writing a dotted eighth note tied to a sixteenth note. Even though I slurred the dotted eighth note to the sixteenth note, a moment of space should be observed in performance between the G and the B-natural in the first beat of the sixth measure. I included the slur so that beat two arrives at an up bow, which tends to deemphasize it. Consequently, the rising bass line in beats three and four are more perceptible. I alter the seventh measure by writing a completely linear passage in contrast with Bach's dramatic octave jumps.

Figure 7.18: BWV 1004.1 (mm. 8-10)

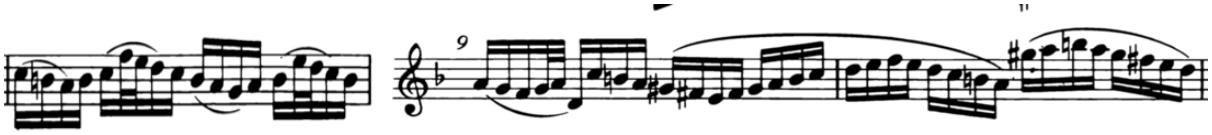
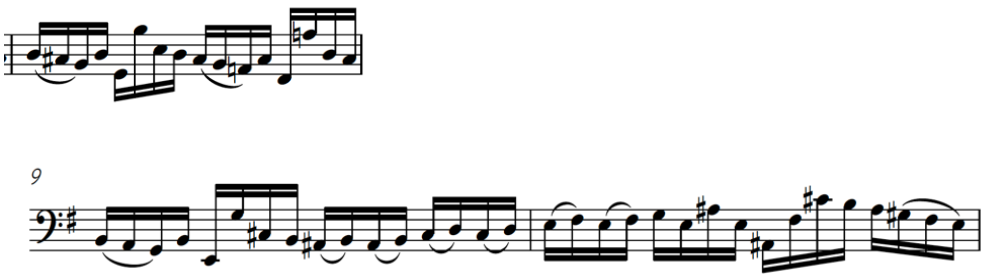


Figure 7.19: Korotkin, Allemande in E Minor (mm. 8-10)



The eighth measure of BWV 1004.1 follows a circle of fifths sequence and includes rhythmic alterations between the running sixteenth note pattern on the second and fourth beats. As can be observed, I have inverted the harmonic sequence and preserved the running sixteenth note

passage. Inspired by Bach's method of varying the second and fourth beats, I have included octave jumps to create some variation and prepare the following pedal-point measures. Measures 8-10 of BWV 1004.1 are fixed on the dominant of A minor. Bach uses a melismatic passage under a long slur to prepare the final sequence of the A section. In my allemande I hover over the dominant of B Minor, using a rising neighbor tone passage to prepare the final sequence of the A section.

Figure 7.20: BWV 1004.1 (mm. 11-16)

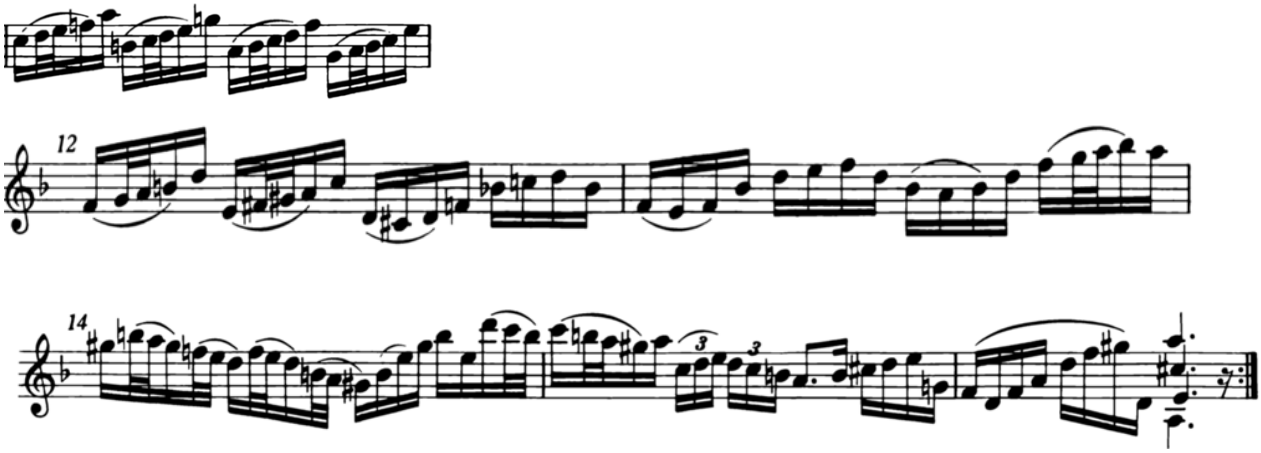
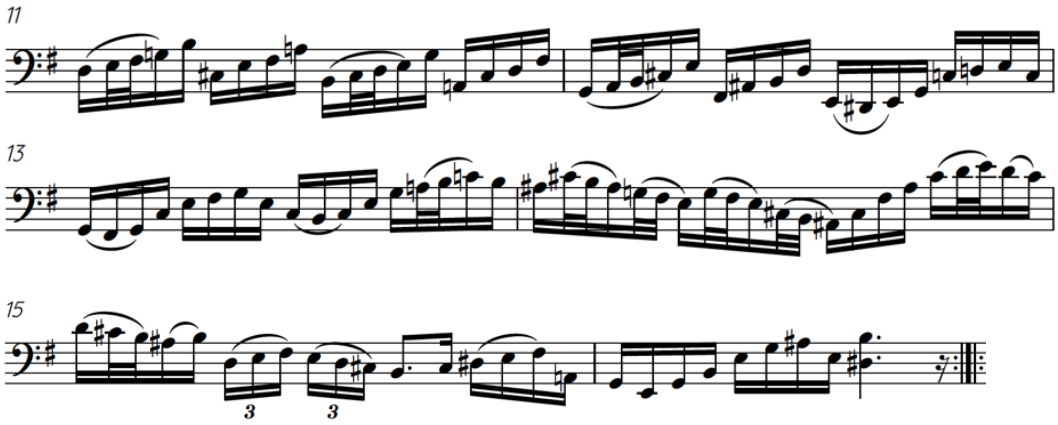


Figure 7.21: Korotkin, Allemande in E Minor (mm. 11-16)



I make few alterations to mm. 11-16 of BWV 1004.1. Bach repeats the sixteenth/thirty-second note figure on each beat of mm. 11-12.5 while I alternate that figure between groups of sixteenth notes. Bach's pattern is quite rustic, which does not align with the affect I am aiming for therefore I have changed the pattern in order to evoke a feeling of lightness. Everything else remains the same except the very last note, which I have reduced to a two-note double stop with

the third in the bass. I decided not to use a four-note chord because I wanted to lighten up the cadence.

Figure 7.22: BWV 1004.1 (mm. 17-19)

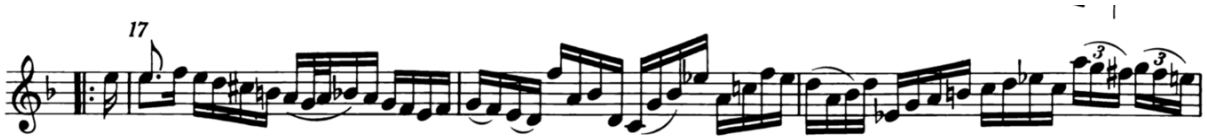
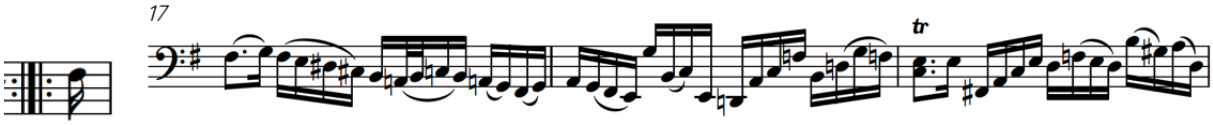


Figure 7.23: Korotkin, Allemande in E Minor (mm. 17-19)



I slightly alter the pulse of the B section in relation to the parody source. Mm. 17-18 of my allemande mostly align with mm. 17-18 of BWV 1004.1 with the exception of additional slurs. I included these slurs to create flow and lightness. I interrupted this flow on m. 19 by changing the rhythm in order to encourage the performer to take a breath between harmonic sequences. Instead of using triplets on the last beat of m. 19, I keep the running sixteenth notes in order to properly prepare the bass note.

Figure 7.24: BWV 1004.1 (mm. 20-22)

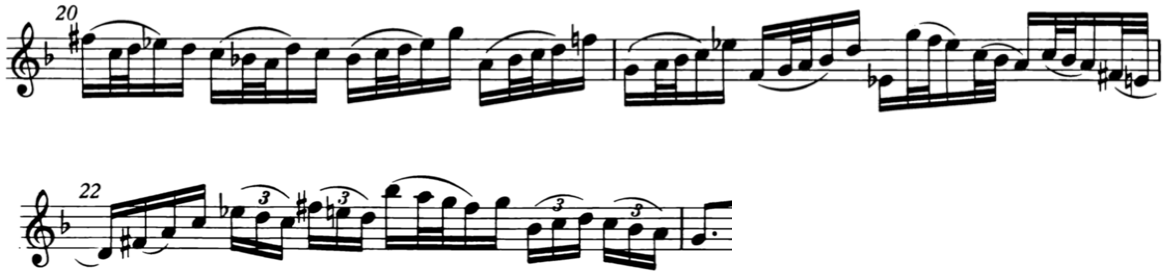
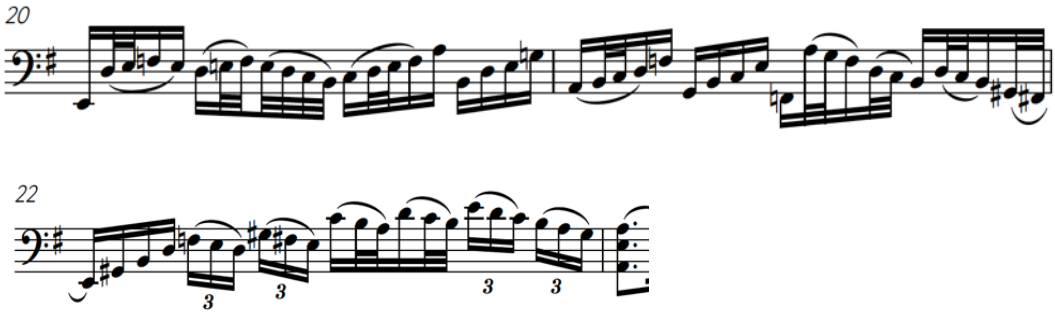


Figure 7.25: Korotkin, Allemande in E Minor (mm. 20-22)



I added a bass note to m. 20 to create an illusion of having a low E pedal point throughout the first two beats. I altered the rhythm in the same way as I did in the earlier corresponding passage (mm. 11-12.5) to maintain consistency. Up until m. 22, the music has been set in a lower register on the cello. I used the rising passage in m. 22 as an opportunity to venture into the higher register through a climatic rising sequence containing alternating rhythmic patterns.

Figure 7.26: BWV 1004.1 (mm. 23-27)

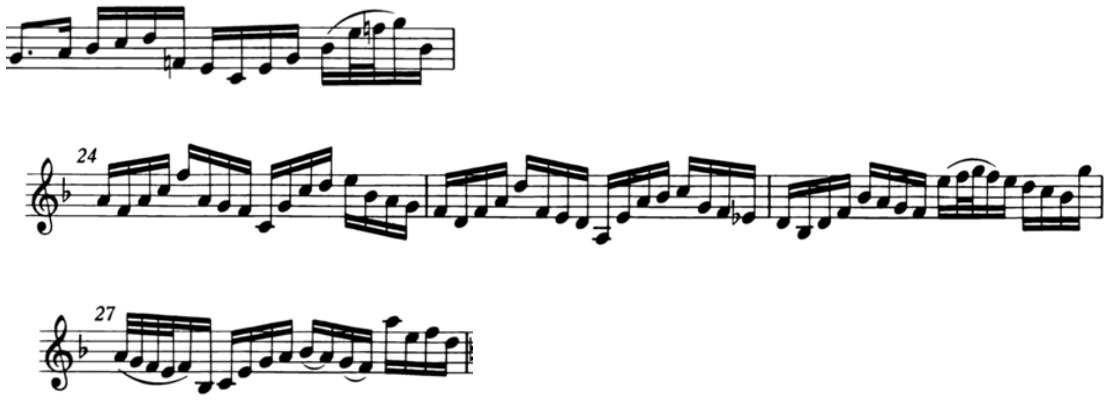
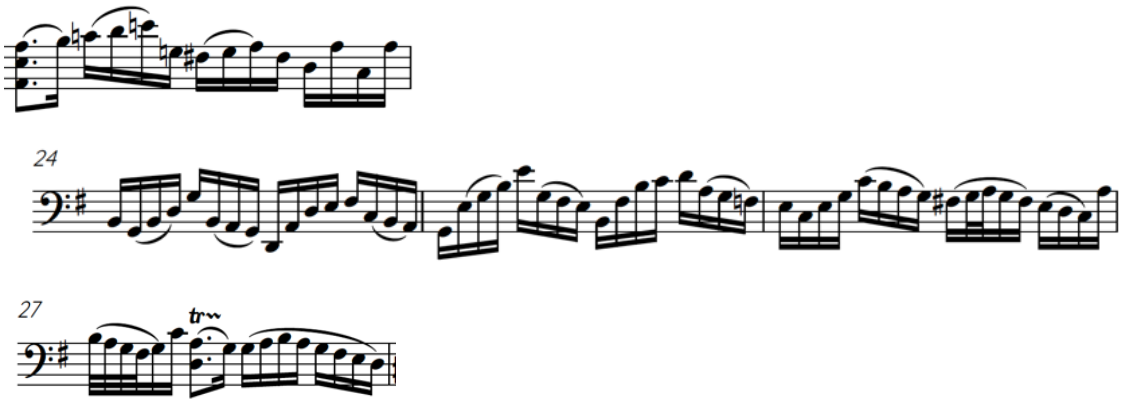


Figure 7.27: Korotkin, Allemande in E Minor (mm. 23-27)



My alterations to the parody source in m. 23-27 have mostly to do with matters of range and articulation. I prepared a low B in m. 24 so that the sequence does not start above an E4. I ran into the same issue at m. 25 which was solved by moving the passage up an octave. These alterations led me to slightly alter the harmonic pattern from the parody source throughout mm. 26-27. In order to maintain a pattern of linear motion, I wrote a brief cadence on G on the third beat of m. 27. I have incorporated slurs into this sequence in order to maintain a light affect.

Figure 7.28: BWV 1004.1 (mm. 28-32)

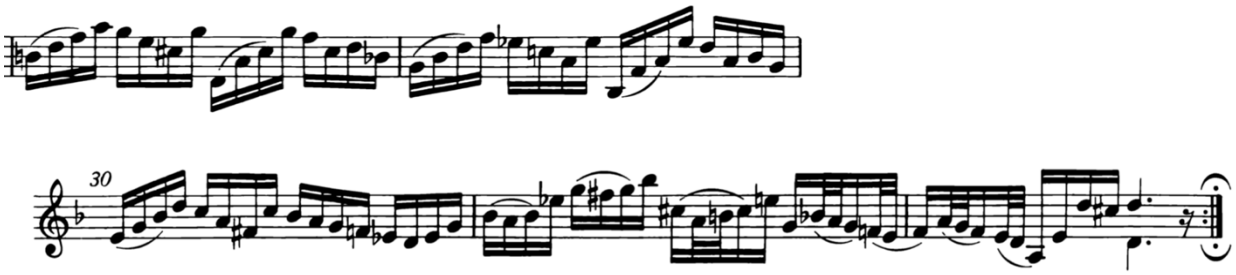
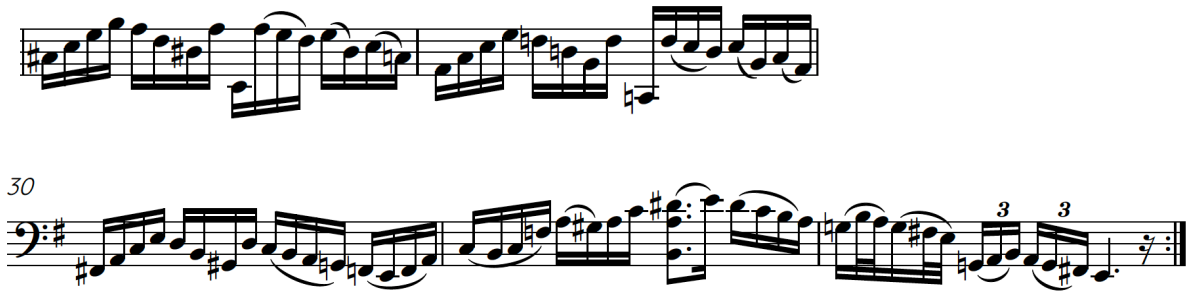


Figure 7.29: Korotkin, Allemande in E Minor (mm. 28-32)



I alter the figuration on the third beats of mm. 28 and 29 through adding a large intervallic jump which emphasizes the bass notes. Mm 30-31 are quite similar to the parody source with the exception of the dotted eighth note chord on the third beat of m. 31. I included this dramatic chord to create space and tension in the music. Lastly, I changed the rhythmic figuration on the second beat of m. 32 so that it rhythmically emulates the ending of my A section.

III. Courante

-Choose a movement and perform a basic structural analysis.

Movement Title: Courante

Key: G Major

Meter: 3/4

Pickup: eighth note

Number of measures: 42

Structural outline:

A Section: (18 measures, four bar phrase + four bar phrase + two bar phrase + two bar phrase + three bar phrase + three bar phrase) starting in G Major and ending in D Major

B Section: (24 measures, four bar phrase + two bar phrase + four bar phrase + two bar phrase + two bar phrase + three bar phrase + three bar phrase + four bar phrase) Starting in D Major and ending in G Major.

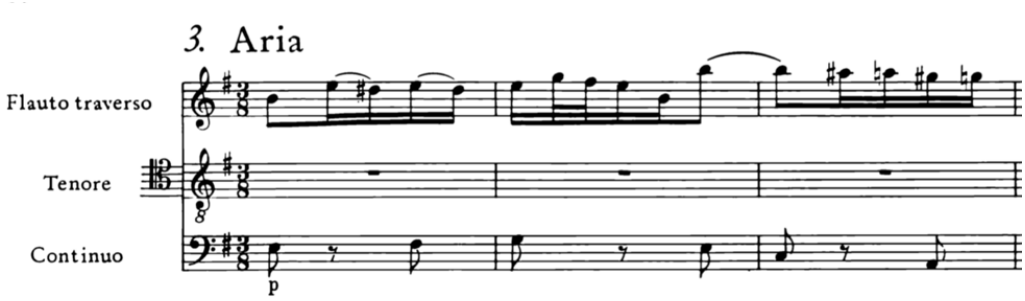
-Select passages and motifs from Bach's cantatas and instrumental works that can be used in the new movement.

This courante departs so significantly from the parody source that a listener would be hard pressed to identify it. I have used one melodic pattern, and one rhythmic pattern from “Erschüttre dich nur nicht, verzagte Seele” from *Was Gott tut, das ist wohlgetan*, BWV 99 in the construction of my courante:

Pattern 1: Rising chromatic motion

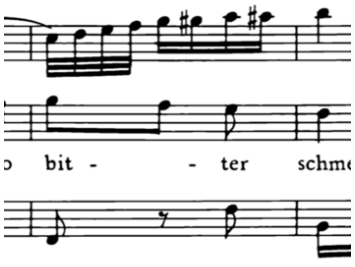
BWV 99.1 contains a flute obligato part with a pattern of chromatic motion.

Figure 7.30: BWV 99.1 (mm. 1-3)



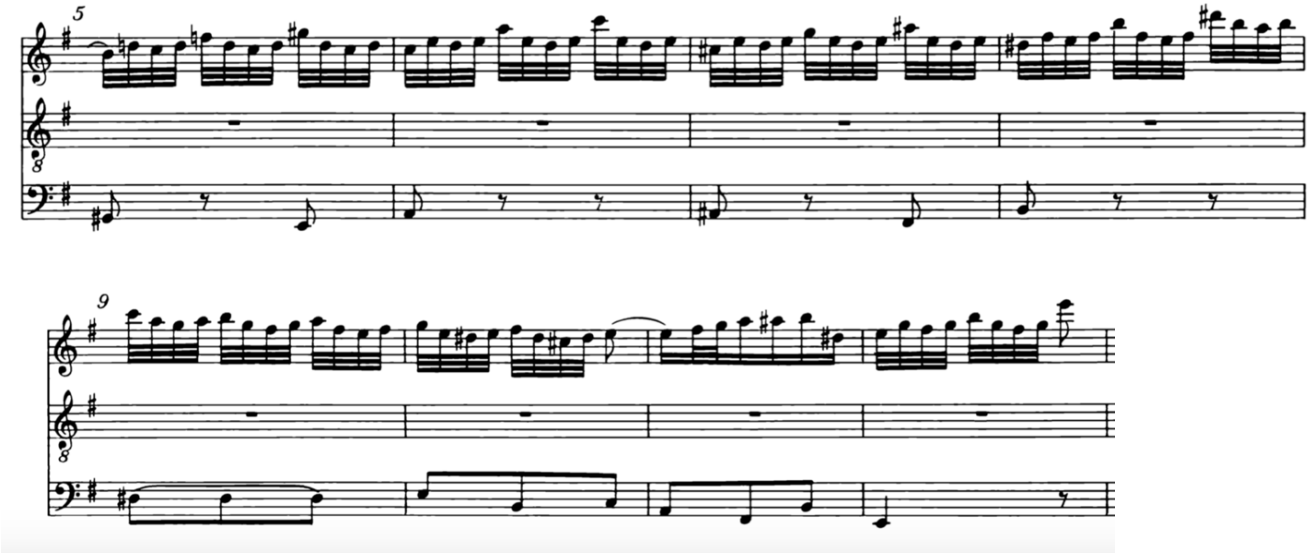
The first time this can be observed is in the third measure of the aria. The flute obligato line of this aria contains a total of seven descending chromatic figures (mm. 3, 23, 31, 55, 63, 67, 87) and eleven ascending chromatic figures (mm. 11, 19, 25, 27, 39, 40, 43, 75, 95, 96, 118).

Figure 7.31: Ascending chromatic figure, BWV 99.1 (m. 11)



Pattern 2: Running 32nd notes *In my Courante I use running 16th notes.

Figure 7.32: BWV 99.1 (mm. 5-12)

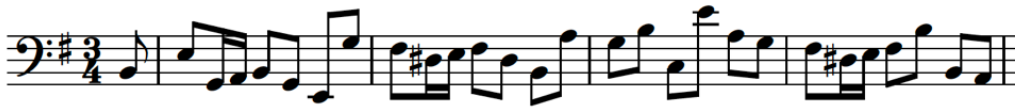


I use a similar pattern of running fast notes throughout my courante.

-With your instrument's capabilities and limitations in mind, adjust the music and elaborate as needed to fit your structure.

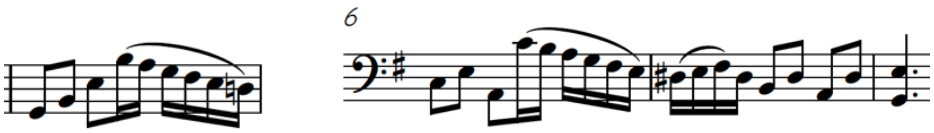
The opening phrase of the Courante in E Minor quite loosely resembles the opening phrase of the flute obbligato line in BWV 99.1.

Figure 7. 33: Korotkin, Courante in E Minor (mm. 1-4)



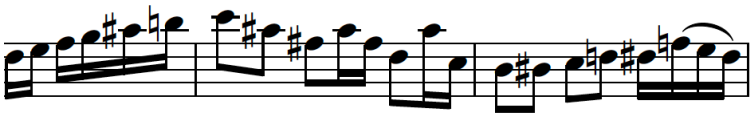
The opening phrase moves from the tonic (m. 1) to the dominant (m. 2) and leads to a half cadence.

Figure 7.34: Korotkin, Courante in E Minor (mm. 5-8)



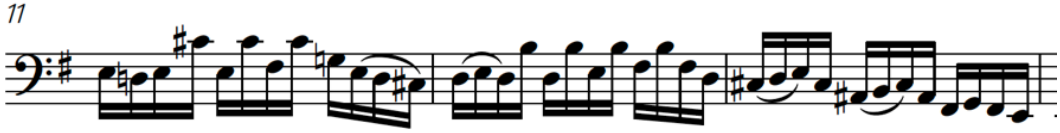
The pattern in the fifth measure is repeated up a step in the sixth measure. The cadential sequence begins in the seventh measure and resolves to a G-E double stop in the eighth measure. I alternated between virtuosic leaping passages and cascading sixteenth notes which all fit nicely in a single hand position on cello.

Figure 7.35: Korotkin, Courante in E Minor (mm. 8.5-10)



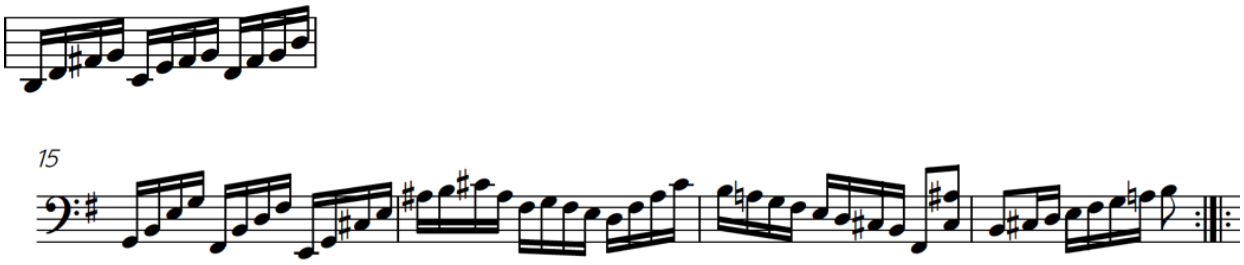
I use the rising sixteenth notes in the second half of measure 8 to modulate to the dominant of B Minor. The ascending chromatic figure borrowed from BWV 99.2 can first be observed on the third beat of m. 10.

Figure 7.36: Korotkin, Courante in E Minor (mm. 11-13)



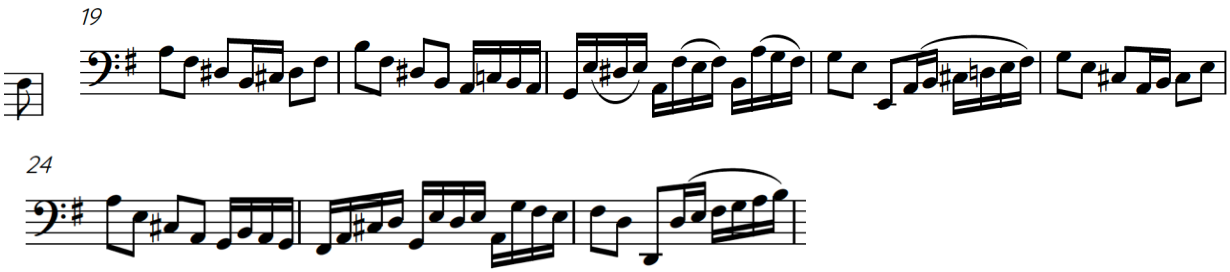
I wrote a pattern of running sixteenth notes (inspired by the running thirty-second notes of BWV 99.2) throughout m. 11. The passage in m. 11 repeats in m. 12 up a step with slight alterations made for the sake of idiomatic writing. M. 13 can be considered as a transitional bar that helps to prepare the final sequence of the A section.

Figure 7.37: Korotkin, Courante in E Minor (mm. 14-18)



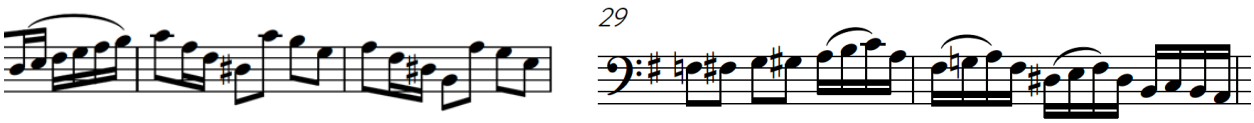
I keep the running sixteenth note pattern until the final cadential sequence in m. 18. The A section cadences in B Minor with an ascending tag that fills out the measure.

Figure 7.38: Korotkin, Courante in E Minor (mm. 19-26)



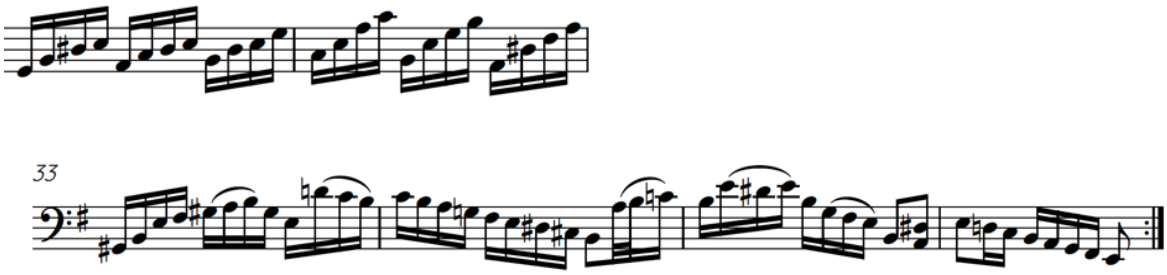
The opening phrase of the B section circles B Minor and cadences in E Minor on the second beat of m. 22. The consequent phrase of the B section (mm. 23-26) begins in A Major and follows a similar pattern. This phrase ultimately cadences in D Major on the second beat of m. 26.

Figure 7.39: Courante in E Minor (mm. 26.5-30)



The pattern seen in m. 27 repeats a step lower in m. 28. Measure 29 takes inspiration from the ascending chromatic pattern in the flute obbligato line of BWV 99.2. The chromatic motion of F-natural-F-sharp-G-natural-G sharp kicks off the running sixteenth note four beat bridge into the closing sequence of this movement.

Figure 7.40: Korotkin, Courante in E Minor (mm. 31-36)



The final sequence of the B section follows the same running sixteenth note pattern as the corresponding area of the A section. In my first draft of this movement, I jumped from measure 31 to 35. I added the material shown in mm. 33 and 34 because this cadence seemed too abrupt considering the time spent in other key areas in the B section. The evaded cadence in m. 33 allows me to spend more time in the dominant of E Minor in order to achieve a strong final cadence.

IV. Sarabande

-Choose a movement and perform a basic structural analysis.

Movement Title: Sarabande

Key: G Major

Meter: 3/4

Pickup: N/A

Number of measures: 16

Structural outline:

A Section (eight measures, four bar phrase + four bar phrase) starting in G Major and ending in D Major.

B Section (eight measures, four bar phrase + four bar phrase) starting in D Major and ending in G Major.

Sarabande pattern E[59]

[59] Meredith Little and Natalie Jenne. *Dance and the Music of J. S. Bach* (Bloomington: Indiana University Press, 2001), 97.

Figure 7.4: In Little and Jenne, Pattern E, "Fig VII-3: Typical rhythmic patterns in the sarabande."

-Select passages and motifs from Bach's cantatas and instrumental works that can be used in the new movement.

I used "Ach, es bleibt in meiner Liebe" from *Du sollt Gott, deinen Herren, lieben*, BWV 77 as melodic inspiration for my sarabande. This cantata movement uses sarabande-like melodic figures but is not structured like a true sarabande. I borrow from the opening melody in the tromba line (transposed down a fourth.) In order to follow the structure of sarabande pattern E, I have slightly altered the rhythm of this melody.

Figure 7.42: BWV 77.5 (mm. 1-4)

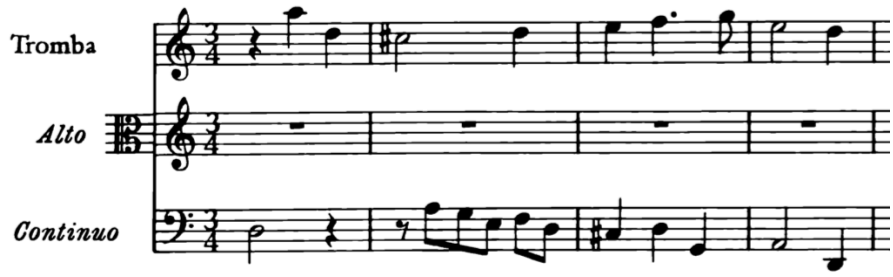
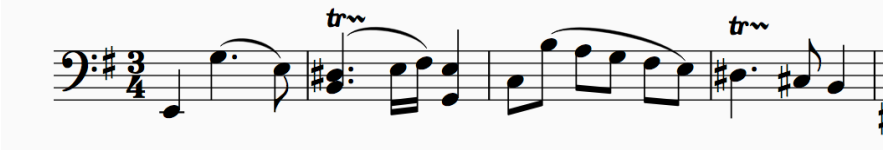


Figure 7.43: Korotkin, Sarabande in E Minor (mm. 1-4)



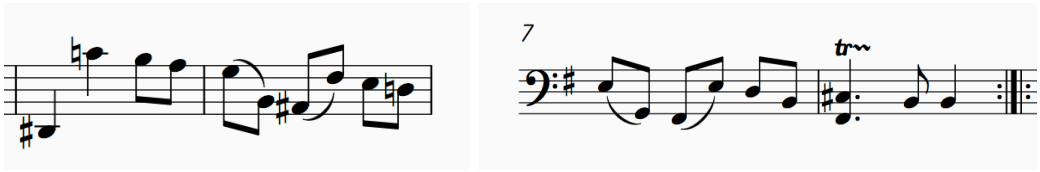
I continue to elaborate on this melody throughout the duration of the movement.

-With your instrument's capabilities and limitations in mind, adjust the music and elaborate as needed to fit your structure.

I use the same structure outlined in step 1 throughout this Sarabande. Using this structure, I elaborate on the melody from the first four measures of BWV 77.5. As can be observed in mm. 1-4, I create implied polyphony through stating the bass line on beat one, moving to the soprano line in beats two and three, and emphasizing both the soprano and bass voices through an

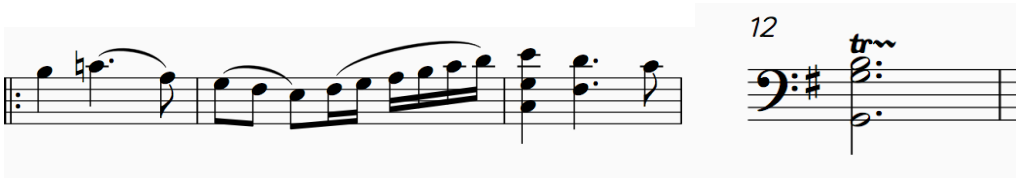
idiomatically appropriate double stop on the downbeat of measure two. Each two-bar gesture leads to a concluding four-bar phrase.

Figure 7.44: Korotkin, Sarabande in E Minor (mm. 5-8)



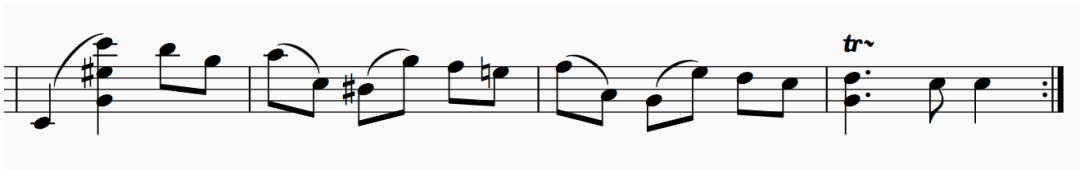
Following the structure of BWV 1007.4, the second four measure phrase concludes the A section, and cadences on the dominant key.

Figure 7.45: Korotkin, Sarabande in E Minor (mm. 9-12)



The first phrase of the B section starts in B Major and transforms into a G Major cadence in m. 12.

Figure 7.46: Korotkin, Sarabande in E Minor (mm. 13-16)



The final phrase recycles the sequence used in mm. 6-7 and returns to the home key of E Minor. I was careful to make sure each pair of intervallic leaps fits easily in a single hand position on cello.

V. Minuets 1&2

-Choose a movement and perform a basic structural analysis.

Movement Title: Minuets 1&2

Keys: G Major (Minuet 1) and G Minor (Minuet 2)

Meter: 3/4

Pickup: N/A

Number of measures: minuet 1—24, minuet 2—24

Structural outline:

Minuet 1

A Section: (eight measures, four bar phrase + four bar phrase) starting in G Major and ending in D Major.

B Section: (16 measures, four bar phrase + four bar phrase + four bar phrase + four bar phrase) starting in D Major, cadencing in E Minor in m. 16. The final four measure sequence cadences in G Major.

Minuet 2

A Section: (eight measures, four bar phrase + four bar phrase) starting in G Minor and ending on the dominant of G Major.

B Section: (16 measures, four bar phrase + four bar phrase + four bar phrase + four bar phrase) starting on dominant and resolving to the tonic on the last beat of m. 10. A circle of fifths continues until m. 12 and prepares a rising sequence that cadences via hemiola in Bb major on m. 16. The next four measures go to a quarter note on the third beat of a two-measure statement, leading towards a running eighth note sequential passage that persists throughout mm. 21-23. The final cadence is in G Minor, with a return to minuet 1.

-Select passages and motifs from Bach's cantatas and instrumental works that can be used in the new movement.

I use the first eight measures of "Murre nicht, Lieber Christ" from *Nimm, was dein ist, und gehe hin*, BWV 144 as melodic inspiration for my first minuet. This portion of the cantata closely resembles the structure of a traditional minuet.

Figure 7.47: BWV 144.2 (mm. 1-8)

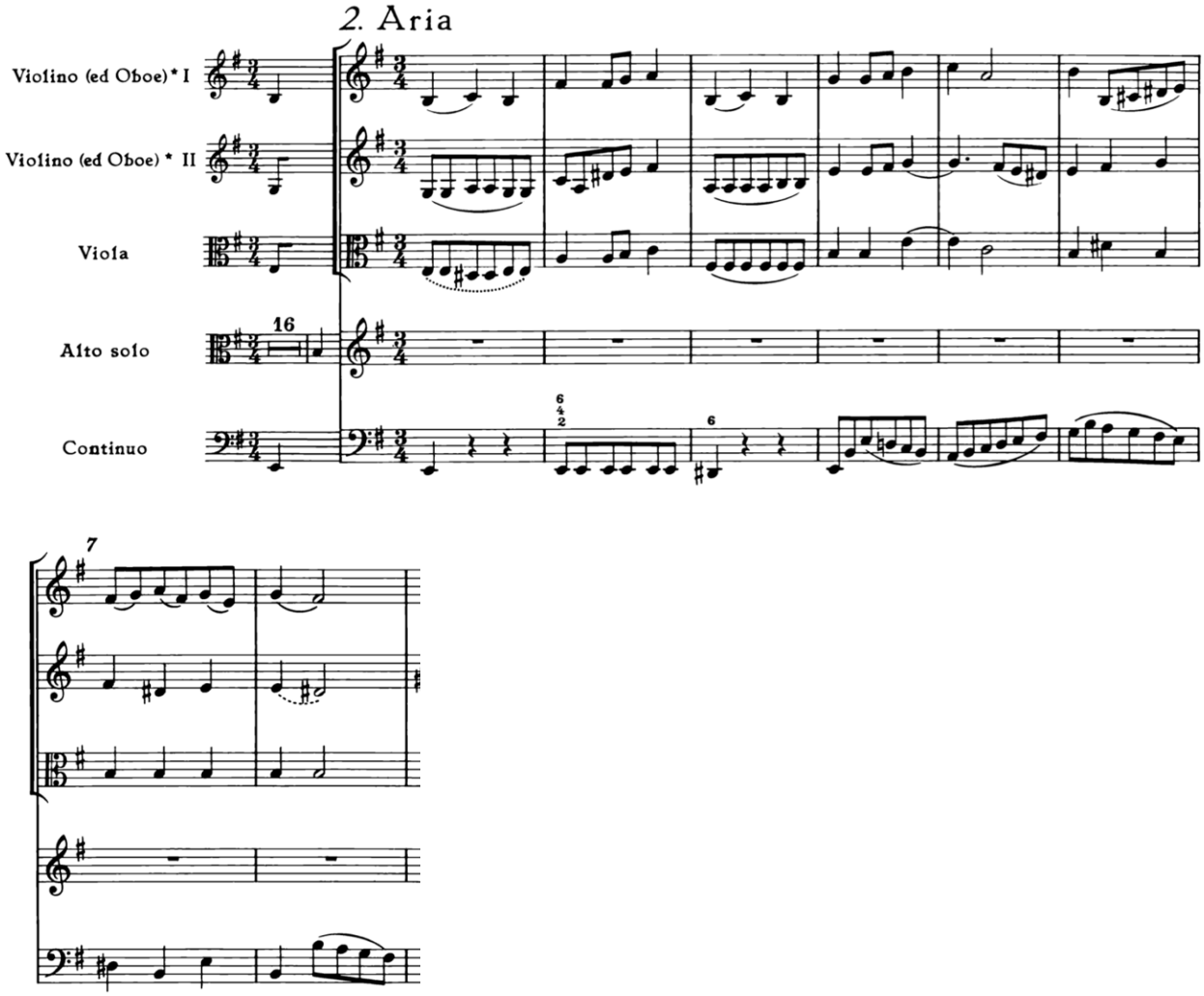
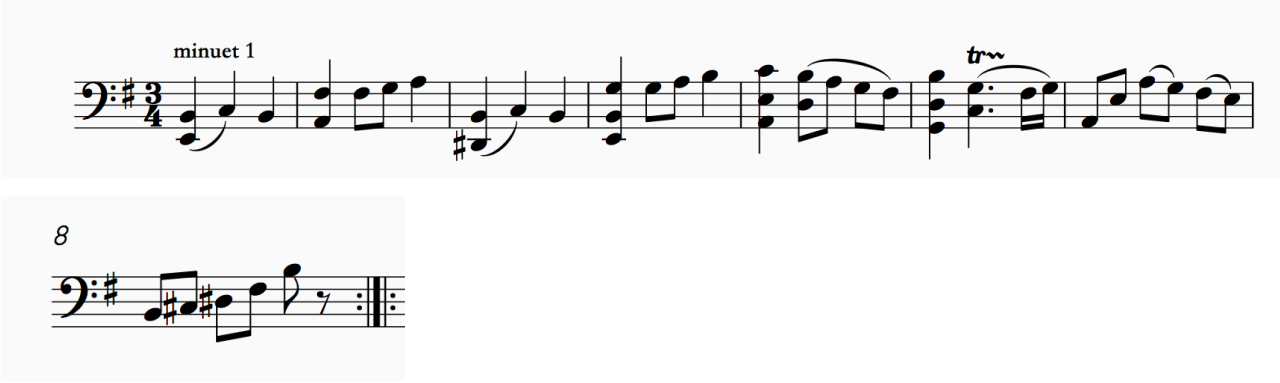


Figure 7.48: Korotkin, Minuet 1 in E Minor (mm. 1-8)

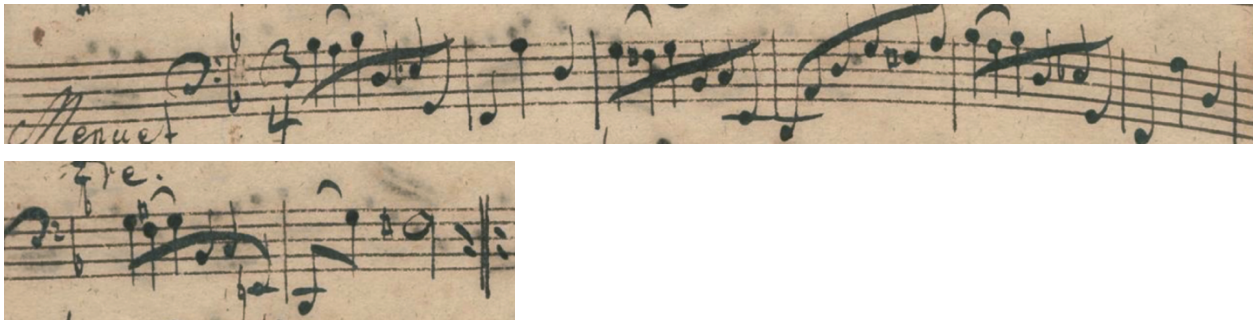


I have made several adjustments in order to make the passage shown in figure 7.47 playable on the cello. As can be observed in figure 7.48, I consolidate the first violin and cello lines on beat

one of the first minuet by spelling out a double stop (E-B). I retain the harmonic progression of BWV 144.2 throughout the first four measures of this movement. The only harmonic alteration I make is between measures seven and eight where I continue the descending sequence in order to cadence on the dominant (following the structure of BWV 1007.5).

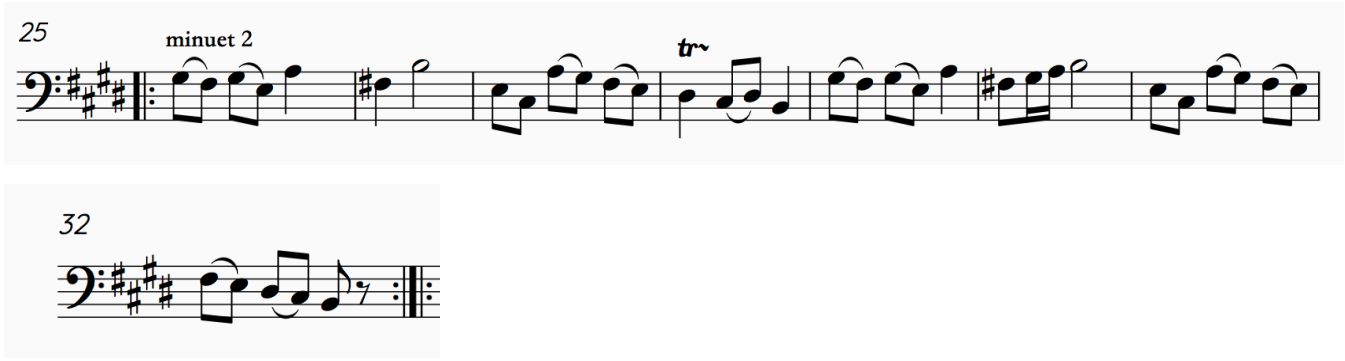
The harmonic sequence of the second minuet does not borrow from BWV 144.2. Instead, it is structurally inspired by the harmonic sequence of minuet 2, BWV 1007 transposed to E Major.

Figure 7.49: Minuet 2, BWV 1007.5 (mm. 1-8)



The harmonic rhythm lasts a dotted half note, moving in a descending scale from G-F-Eb-D.

Figure 7.50: Minuet 2 in E Major (mm. 1-8)

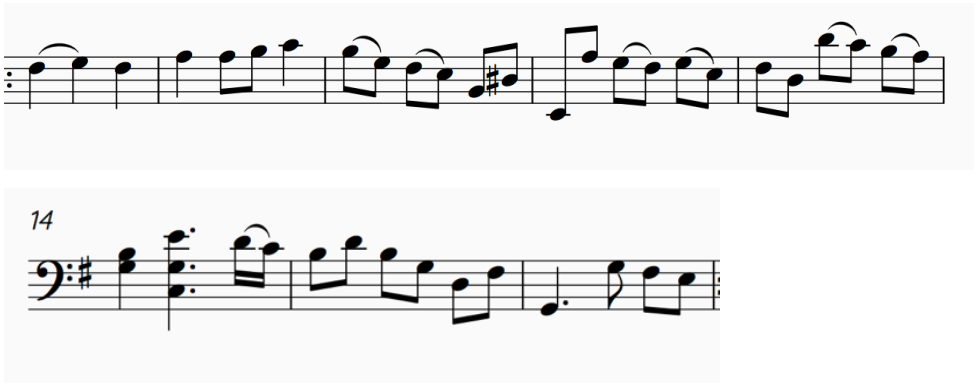


My second minuet follows the same harmonic rhythm and descending pattern seen in Bach's minuet in G Minor, moving from G-F#-E-D.

-With your instrument's capabilities and limitations in mind, adjust the music and elaborate as needed to fit your structure.

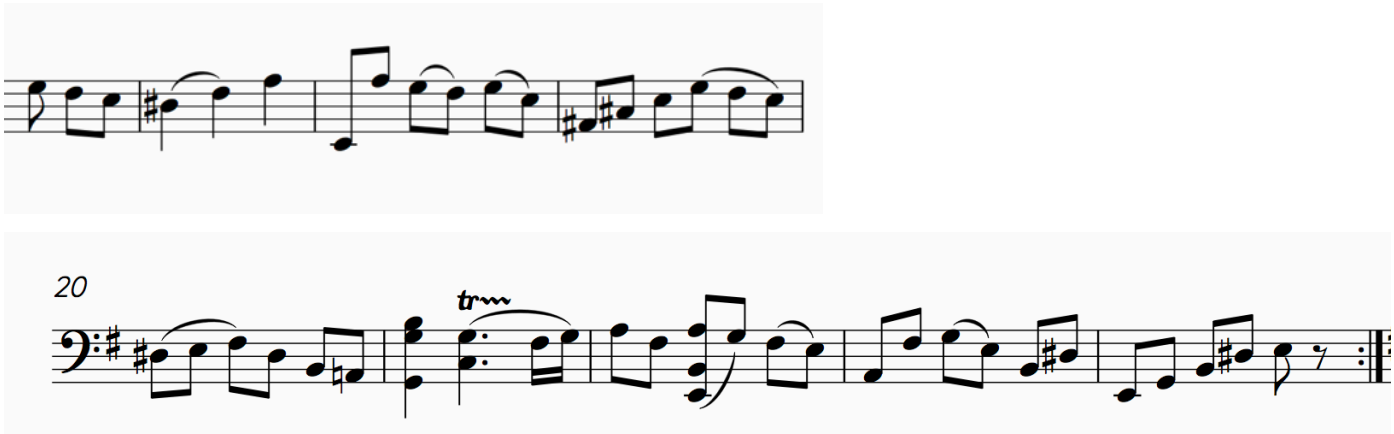
The B section of my first minuet contains newly composed music loosely elaborating on the first eight measures of BWV 144.2.

Figure 7.51: Korotkin, Minuet 1 in E Major (mm. 9-16)



Much like in the corresponding phrase of minuet 1 from BWV 1007, these two four bar phrases are connected through moving eighth notes. The first masculine cadence in the B section is on the downbeat of m. 16.

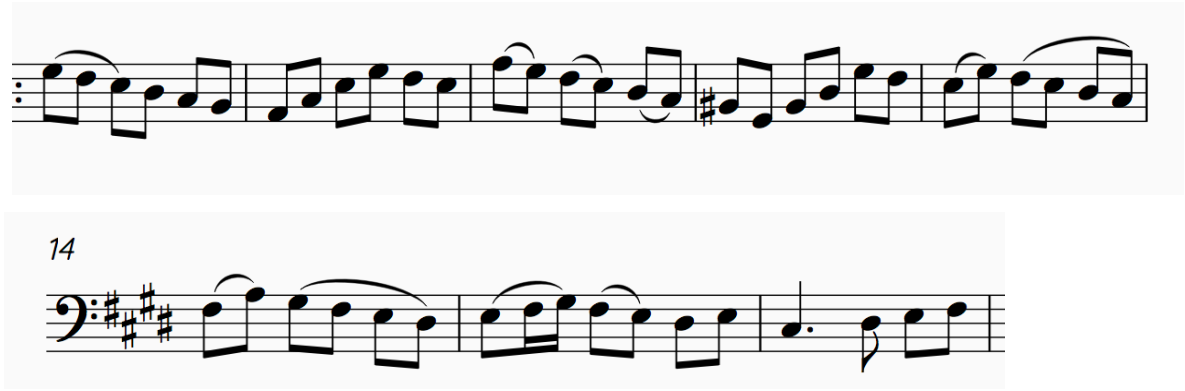
Figure 7.52: Korotkin, Minuet 1 in E Minor (mm. 16.5-24)



The final eight measures of my first minuet mirror the final eight bars of Bach's first minuet from BWV 1007. I write a four-measure phrase with harmonic change on each dotted half note connected to a final four measure sequence that cadences in the home key.

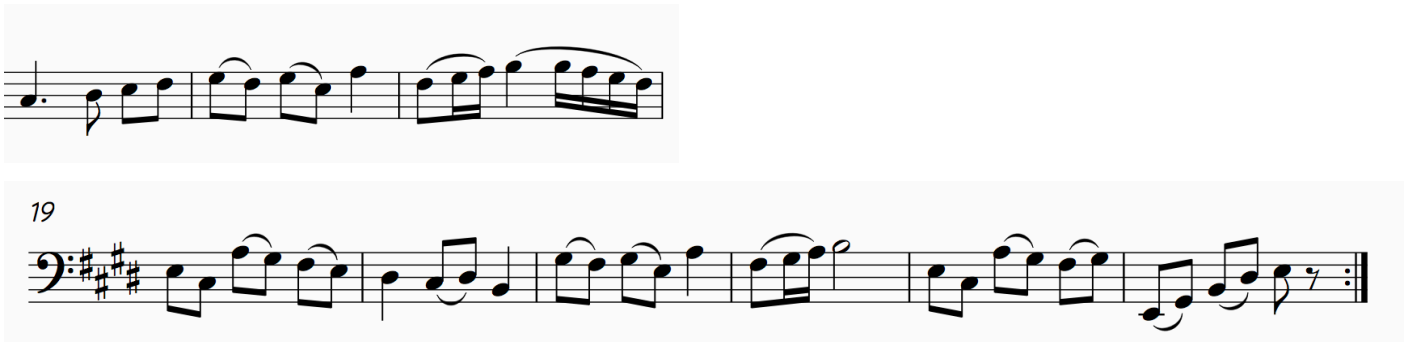
As previously mentioned, the A section of my second minuet follows the harmonic structure of Bach's second Minuet, BWV 1007 (transposed to E Major). The second eight bars are freely composed.

Figure 7.53: Korotkin, Minuet 2 in E Major (mm. 9-16)



One reason why I decided to write completely new music for mm. 9-16 is because I had to find a creative solution for writing idiomatic passages in the home key. The key of E Major is particularly awkward on the cello because the open C, G, and D strings are not used in the scale. With this in mind, I have found creative solutions to minimize leaps and jumps that would require frequent shifting of hand positions, possibly creating unwanted breaks in between phrases and gestures. Instead, I rely on linear motion to create a coherent harmonic pattern. This makes it possible for certain hand positions to be maintained throughout slurs and gestures.

Figure 7.54: Korotkin, Minuet 2 in E Major (mm. 16-24)



I returned to the pattern in the first eight bars of this minuet to close this movement. I have made two significant alterations to the original in this passage. First, I have ornamented the melodic gesture in mm. 18 and 22, and second, instead of resolving on the dominant, I make my final cadence resolve to the tonic in m. 24.

VI. Gigue

-Choose a movement and perform a basic structural analysis.

Movement Title: Gigue

Key: G Major

Meter: 6/8

Pickup: Eighth Note

Number of measures: 34

Structural outline:

A Section: (12 measures, four bar phrase + four bar phrase + four bar phrase) The first phrase begins in G Major and half-cadences on the dominant. The second phrase is a sequence that cadences in A Major on the fourth eighth note of measure eight. Mm. 9-10 are an ascending D Minor pattern that moves from F-G-A-Bb on each dotted quarter and prepare a cadential sequence that begins on m. 11 and resolves to D Major on the fourth eighth note of m. 12.

B Section: (22 measures, four bar phrase + four bar phrase + four bar phrase + four bar phrase + six bar phrase) The first phrase starts on the dominant and leads into a second statement in E Minor. This prepares a circle of fifths sequence with a descending melodic line (mm. 9-10) which leads to a cadential sequence starting in m. 19 resolving to an E Minor chord in m. 20. This cadence is followed by 4 measures of a D pedal (mm. 21-24). Mm. 25-26 follow an ascending patter in in G Minor, preparing the cadential sequence starting in m. 27. The G on beat on of measure 28 dovetails as both a resolution to the G Minor cadential sequence, and the beginning of an ascending pattern (mm. 28- 32.) This ascending pattern resolves in a G Major chord that closes that piece.

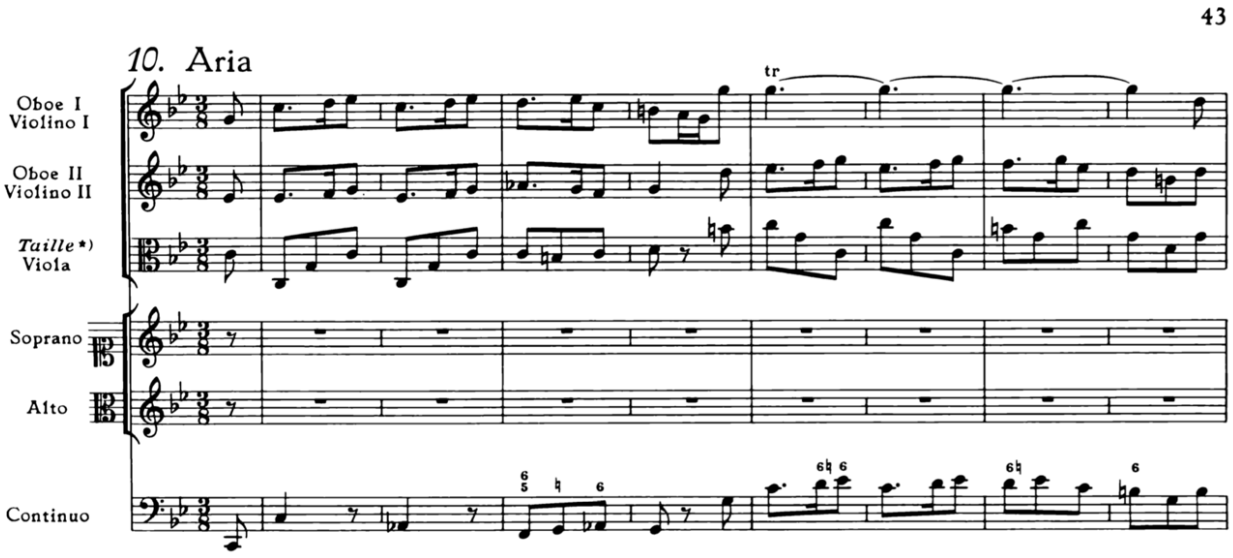
*Considering that most of Bach's gigues in minor keys resemble the French gigue, I will use the *sautillant* figure as a repeated motif in my music.

-Select passages and motifs from Bach's cantatas and instrumental works that can be used in the new movement.

I will use the opening of "Laß, Seele, kein Leiden" from *Ärgre dich, o Seele, nicht*, BWV 186 as inspiration for my gigue. This cantata movement uses a French gigue-like *sautillant* figures but is not structured like a French gigue, therefore I had to draw on the musical structure of Bach's

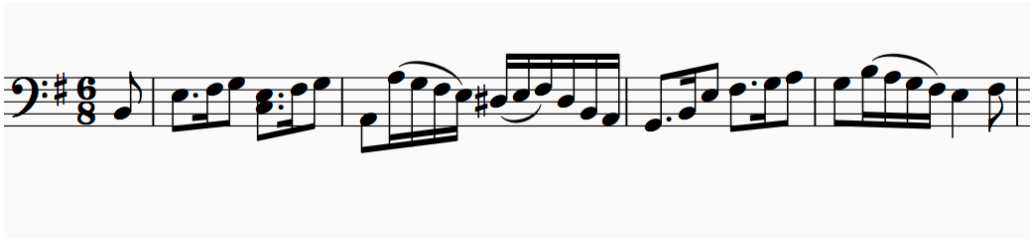
gigue in G Major throughout my composition. Additionally, this piece is in 3/8 and my gigue is in 6/8, therefore I will not be able to copy any exact passages from the aria in my suite.

Figure 7.55: BWV 186.10 (mm.1-8)



The opening melody of my piece is loosely inspired by the first two bars of BWV 186.10

Figure 7.56: Korotkin, Gigue in E Minor (mm. 1-4)

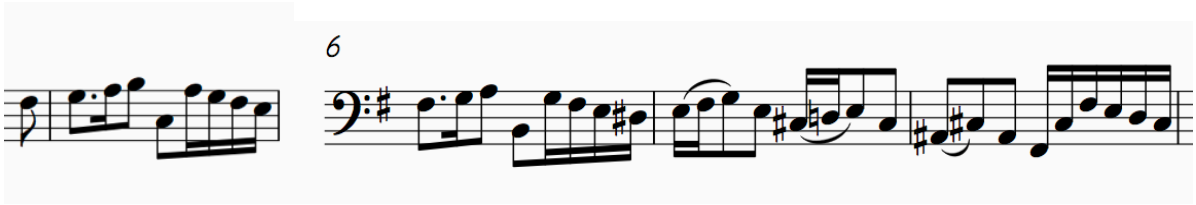


I have transposed the opening two bars of BWV 186.10 to E Minor and consolidated the oboe one/violin one and continuo parts in the second dotted quarter note of the first measure. I have ornamented all of measure two in order to create an idiomatic and linear passage that fills in the harmonies of the parody source. Instead of repeating the first gesture up a third (as seen in the oboe II/Violin II line of BWV 186.10) I modulate to the dominant (incorporating the *sautillant* figure) and resolve on the tonic on the second dotted quarter note of the fourth measure.

-With your instrument's capabilities and limitations in mind, adjust the music and elaborate as needed to fit your structure.

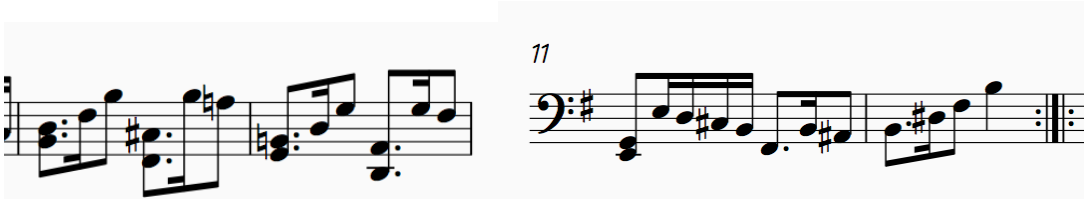
I have drawn on the structure of Bach's G Major gigue in BWV 1007 throughout the construction of this movement. The first version of my gigue contained the exact number of measures as Bach's gigue in G Major (34). I found that the pedal point phrase was too repetitive in E Minor (compared to the possibilities in G Major), and I deleted two bars from my work, resulting in a 32 measure Gigue. The A section of my Gigue follows the same exact structure of Bach's Gigue in G Major: 12 measures, and three four measure phrases.

Figure 7.57: Gigue in E Minor (mm. 5-8)



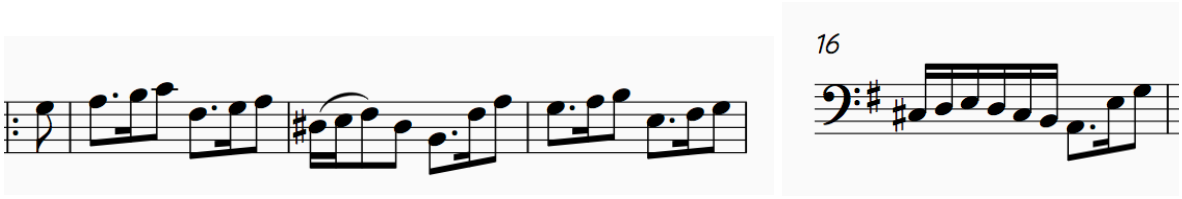
I carry a circle of fifths sequence through measures five and six, and then prepare a modulation to B Minor by speeding up the harmonic rhythm in measure six, and half-cadencing in B Minor in measure seven.

Figure 7.58: Gigue in E Minor (mm. 10-12)



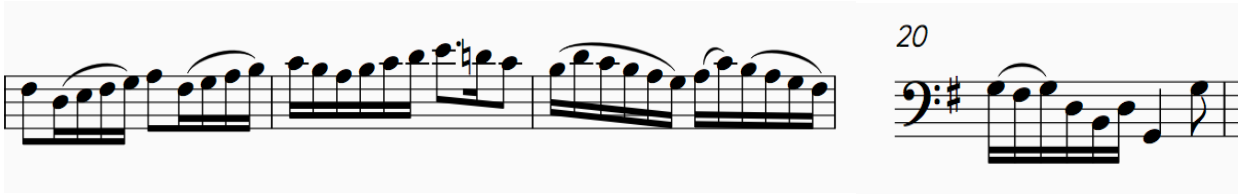
I get a little bit experimental in the final phrase of the A section. I wanted to include some virtuosic material for the cello, since it is the final movement. The Romanesca sequence would require practice, but each *sautillant* figure fits perfectly in a single hand position. The virtuosity of this passage would be demonstrated in the cellist shifting between each double stop. I decided to write a Picardy cadence, so that the A Section closes on the dominant of E Minor.

Figure 7.59: Gigue in E Minor (mm. 13-16)



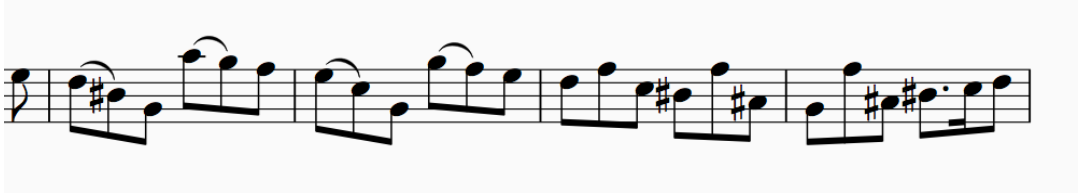
The opening four measure phrase of the B section mirrors the structure of the opening four measure phrase of the B section in BWV 1007.6. The opening two bar gesture contains *sautillant* figures on the dominant which then modulate to the dominant of D major. I have ornamented m. 16 by adding sixteenth note diminutions, providing contrast from the first gesture.

Figure 7.60: Gigue in E Minor (mm. 17-20)



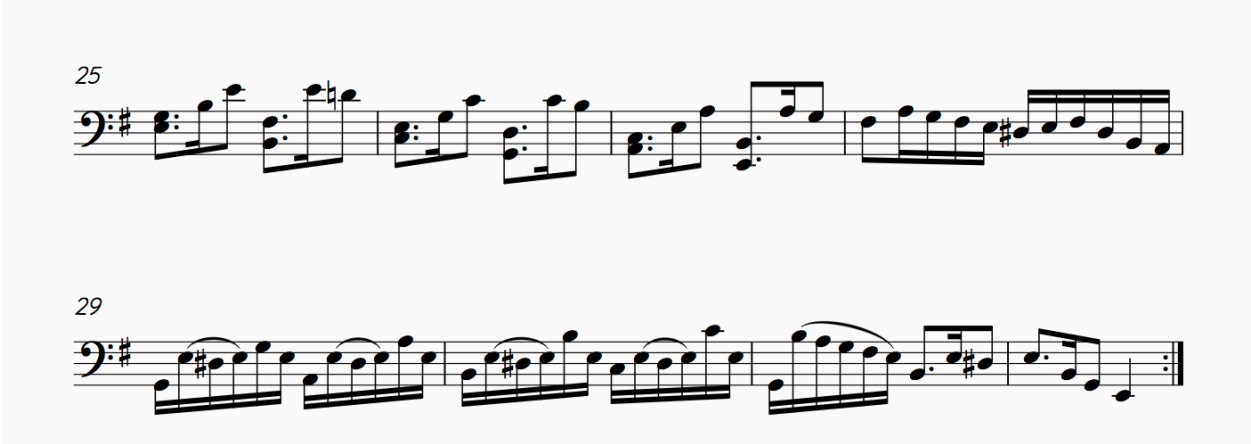
Mm. 17-18 show a climatic rising pattern in D Major that reaches a dramatic high point on the high E on the second dotted quarter note of m. 18. This high E descends into a cadential sequence in m. 19 that cadences in G Major in m. 20.

Figure 7.61: Gigue in E Minor (mm. 21-24)



In this section I take a detour from the structure of BWV 1007.6. I swiftly modulate to the dominant of E Minor and keep the B pedal in the soprano line for a duration of four measures, with aim to prepare the final sequence. In order to highlight the drama of this section, I have diverted from the reoccurring *sautillant* passage. This is the only phrase in which no dotted eighths appear. I create drama in m. 23 by incorporating a virtuosic jumping passage.

Figure 7.62: Gigue in E Minor (mm. 25-32)



The Romanesca sequence returns in m. 25 and persists through m. 28. This leads into a final pedal point cadential sequence that dramatically brings the suite to a grand close in E Minor.

Conclusion

By creating six new Bach-inspired suites I have immersed myself in the creative practices of the eighteenth-century performer-composer, developed a comprehensive understanding of Bach's parody process and expanded the somewhat limited solo cello repertoire.

Through immersing myself in the creative practices of the eighteenth-century performer-composer I have come to understand that the combination of performance and composition is crucial to the applied study of historically informed performance practice. HIP ensembles, institutions, and workshops around the world mainly focus on the study of historical instruments, music research and music interpretation. Not only would more students engaging with composition enhance their ability to interpret and analyze baroque music, but it would help to expand and diversify the largely male dominated Eurocentric canonic repertoire.

My comprehensive examination of Bach's parody works has allowed me to emulate his multi-faceted compositional process. Until now, my musical background has been centered on performance and interpretation. Prior to my doctoral studies, I had little to no background in composition or advanced music theory. Through this process of drawing on Bach's method of parody, I have been able to build on already well-constructed works and musical idioms to create my own music. In an age where music studies are becoming increasingly specialized, it is rare for artists to be well versed in both performance and composition. For that reason, there are not as many performer-composers today as there have been in past centuries. Performers might feel hesitant to start composing because of their lack of experience and study in music composition and theory. The parody method can both serve as a tool to performers who are taking their first plunge into the world of composition and serve as a useful exercise to those who are already experienced composers.

There are not as many pieces written for unaccompanied cello as there are for some other instruments such as flute and violin. While social distancing during the global pandemic, I felt as if I had limited repertoire to choose from. That very dilemma is what inspired me to focus this project on writing suites for solo cello. Although my suites were constructed through studying Bach's compositional methods and engaging with his scores, my compositions are highly original. My suites fall within the same genre as Bach's, but they do not sound like him at all. I have incorporated my personal style into these works, and they contrast significantly from other solo cello works. I have broader goals of publishing these works and recording them on an

album. By sharing this work, I hope to motivate other cellists to explore this new repertoire and perhaps write their own. I anticipate that other cellists will want to perform and record these pieces that are, at this point in time, relatively unknown to the general public.

Describing the value of model composition in historical styles, Bruce Haynes writes:

> Period composing is the most profound use we musicians have yet made of Period styles, applying them to our imagination and our dormant sense of improvisation. Composition, particularly in Period style, is a very small step from performing and improvising. Still, it demands knowledge and the practice of new techniques, as well as trust in ourselves that we have at last completely taken these styles on board.[60]

My six cello suites are an innovative contribution to the extensive conglomeration of Bach-inspired musical forms and expressions. Bach's legacy has influenced art and culture now for over two centuries. My cello suites do not replicate Bach or claim to be better than Bach. Although taking inspiration from Bach, these suites are spectacularly different from those that he wrote and reflect upon my own unique and newly discovered compositional voice.

[60] Bruce Haynes, *The End of Early Music : A Period Performer's History of Music for the Twenty-First Century*. (Oxford: Oxford University Press, 2007), 214.

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Appendix

The following compositions represent the cumulative outcome of this research-creation project. I consider these compositions to be works in progress. I composed these suites throughout four years of D.Mus. studies at McGill University, and they reflect the various stages of my artistic development. This project has allowed me to develop a strong sense of competency as a composer, and I will go on to dedicate the next few months to applying my newfound knowledge to these compositions in order to bring them to the best quality possible.

I would like to acknowledge and give my warmest thanks to the committee members who have guided me through this endeavor. The completion of this project would not have been possible without the expertise and support of Susie Napper, Matthias Maute, and Edward Klorman.

Bach-Inspired Cello Suites 1-6

By Jessica Korotkin (b. 1994)

- **Suite 1 in E Minor**

(Composed in 2023)

- **Suite 2 in F Major**

(Composed in 2019)

- **Suite 3 in A Minor**

(Composed in 2020)

- **Suite 4 in G Minor**

(Composed in 2022)

- **Suite 5 in A Major**

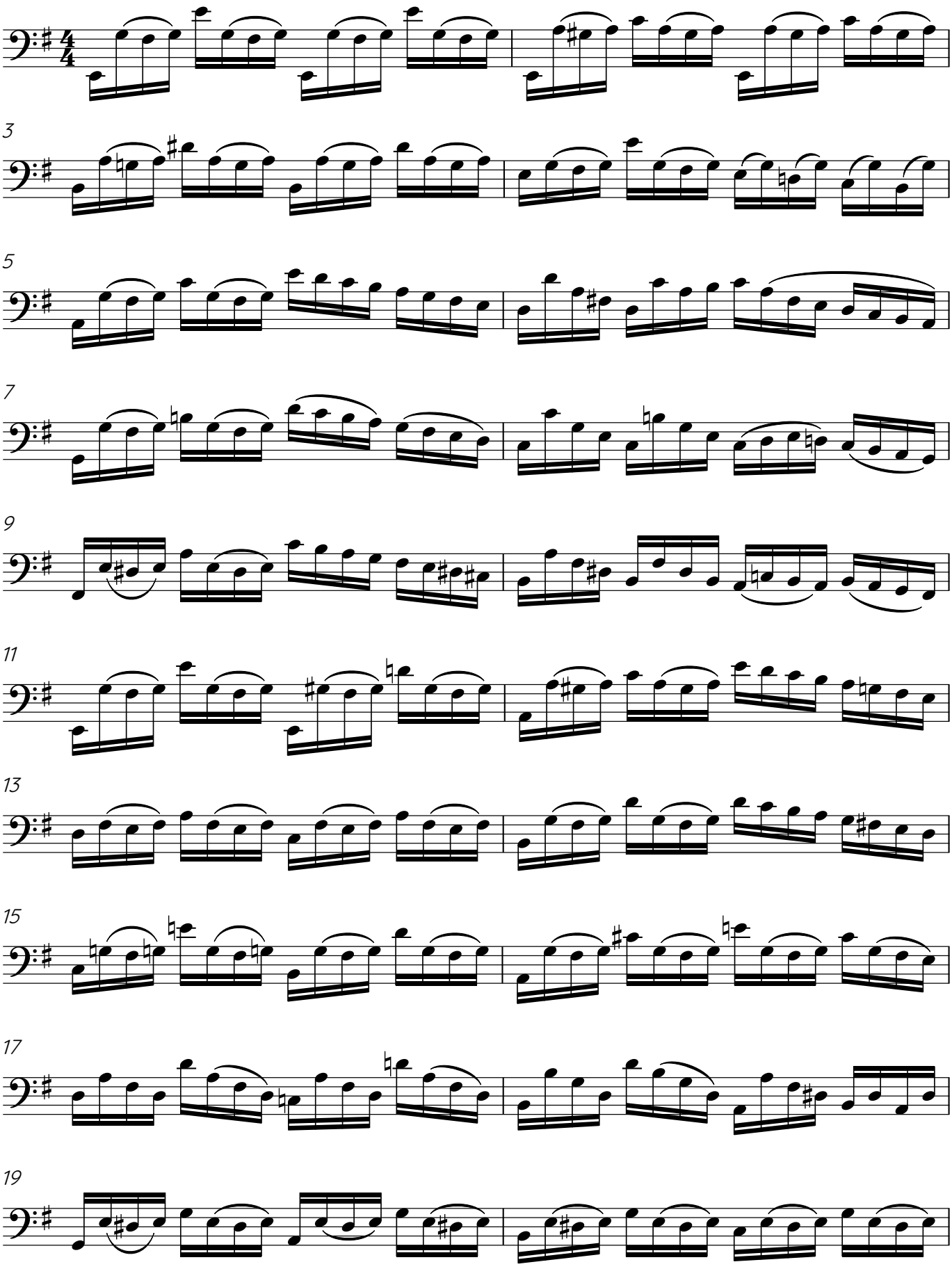
(Composed in 2020)

- **Suite 6 in B Minor**

(Composed in 2021)

Suite no. 1

Prelude



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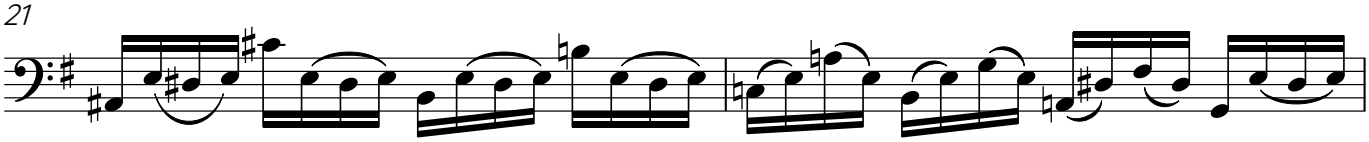

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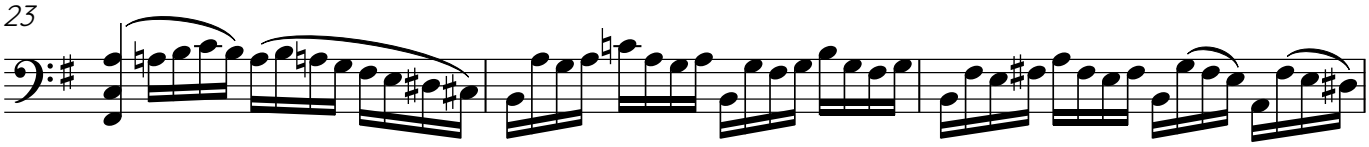

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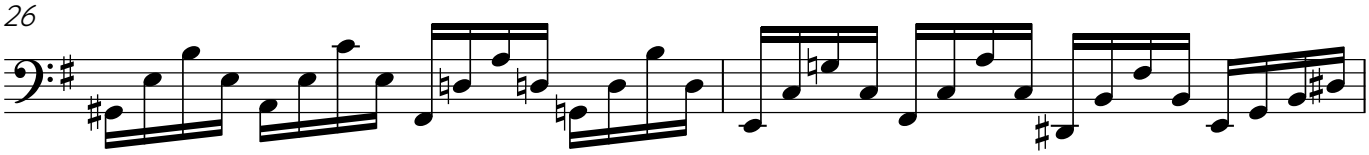

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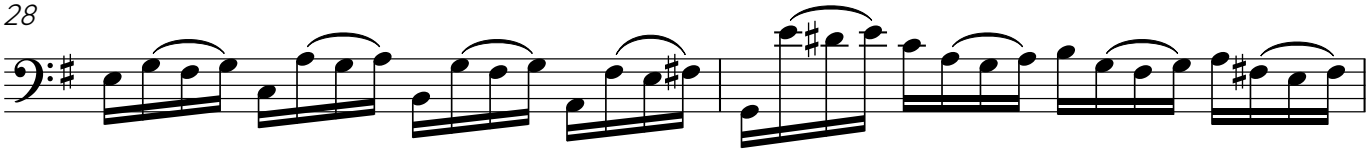

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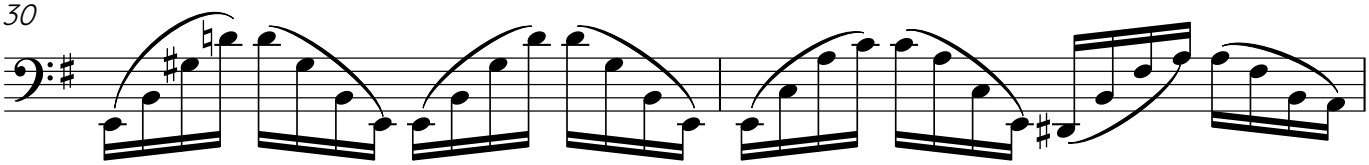

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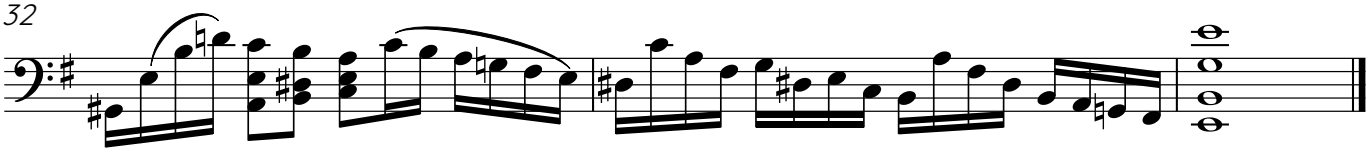

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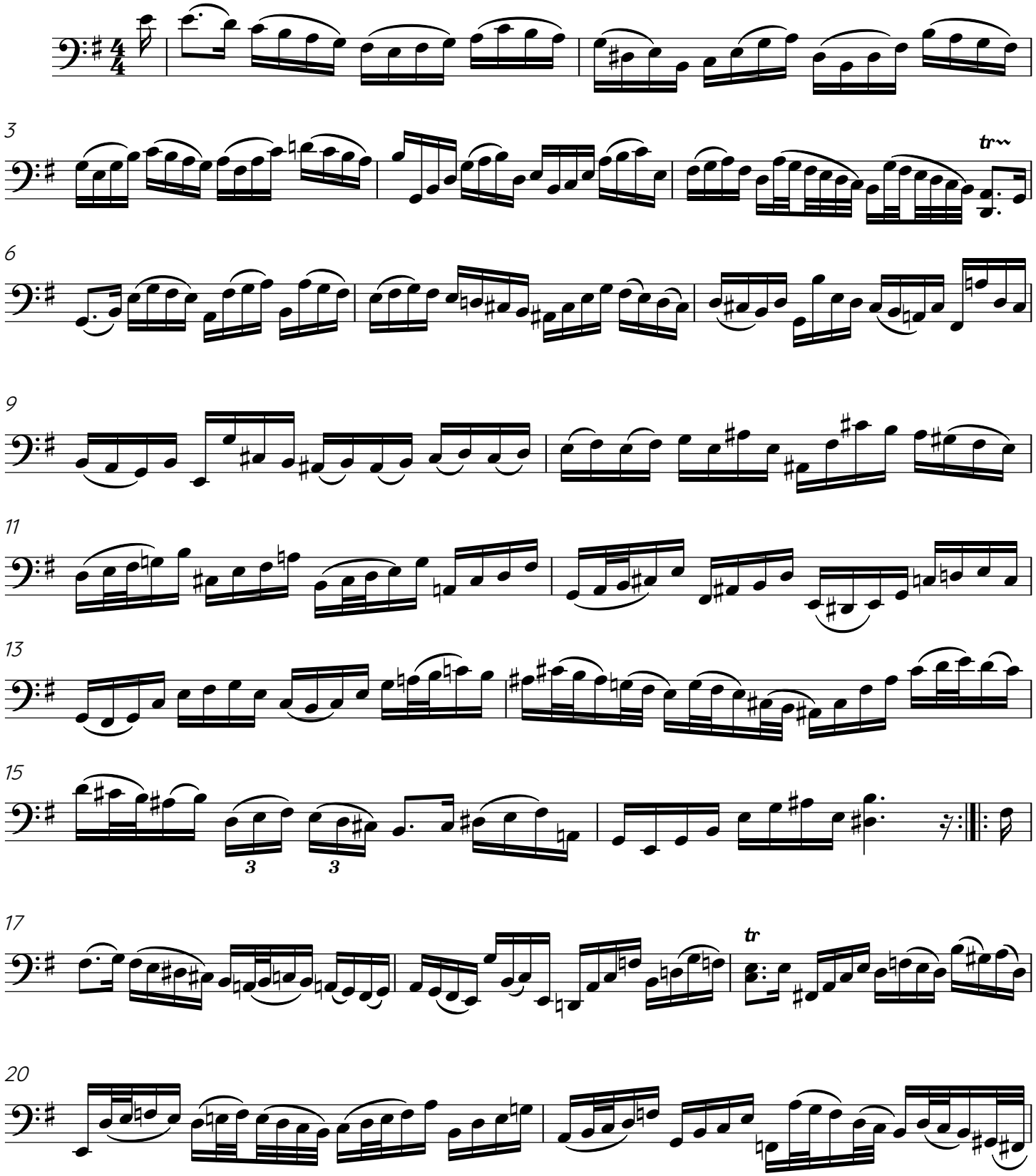

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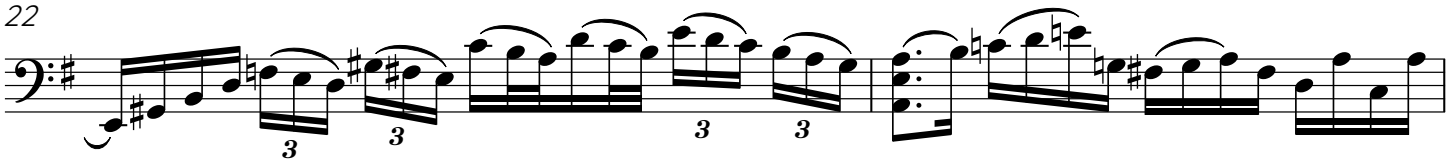

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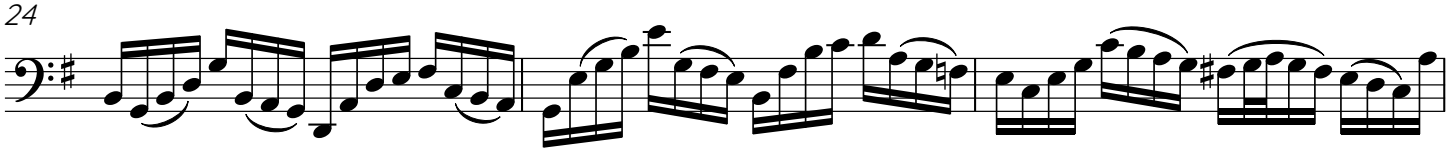

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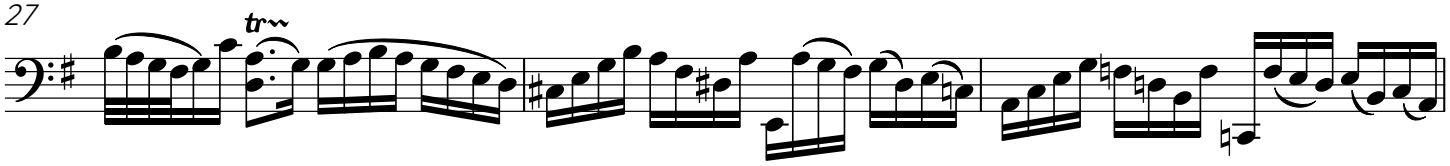

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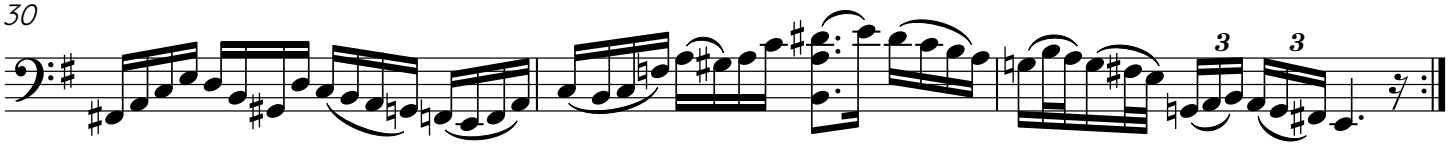

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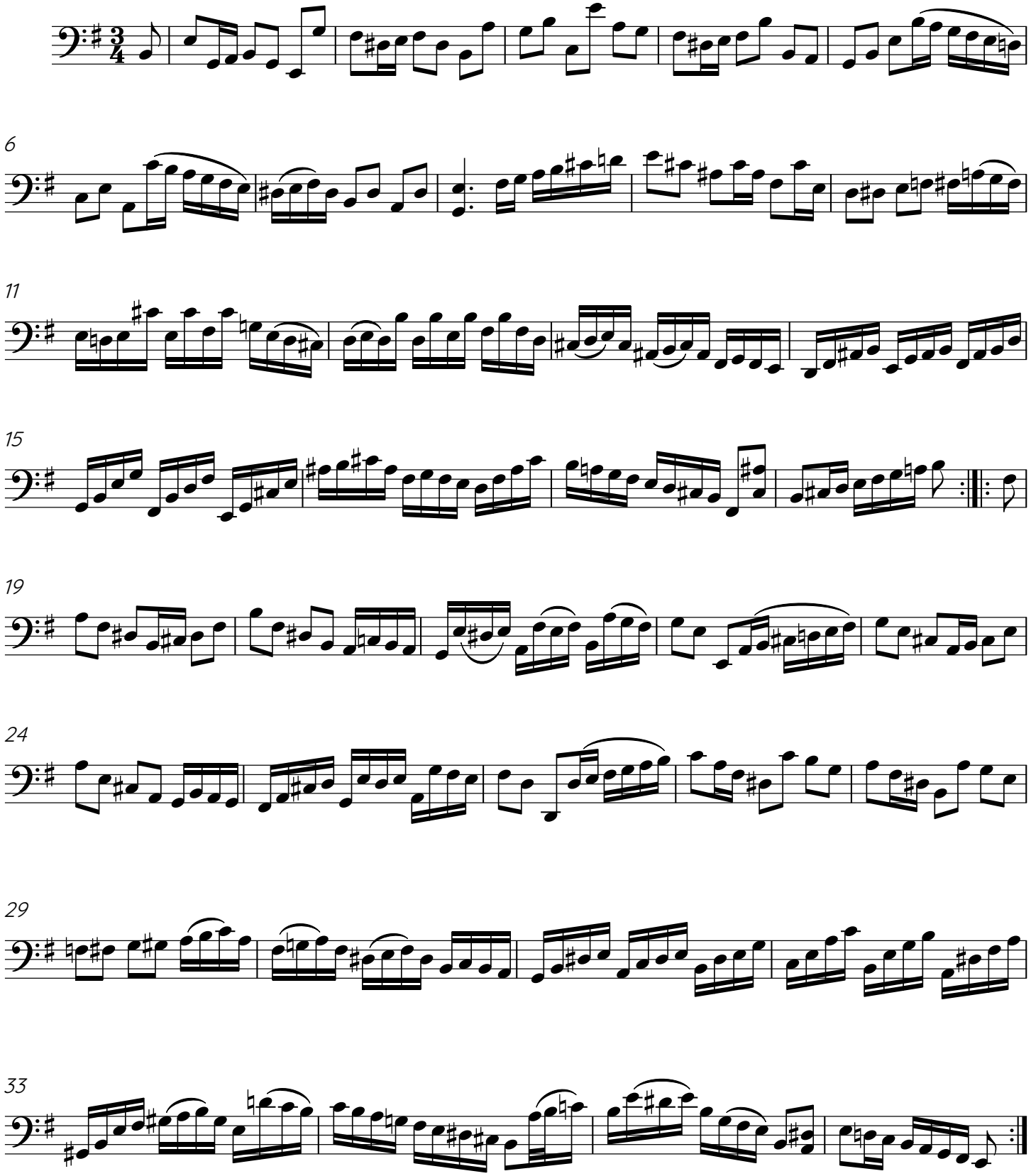
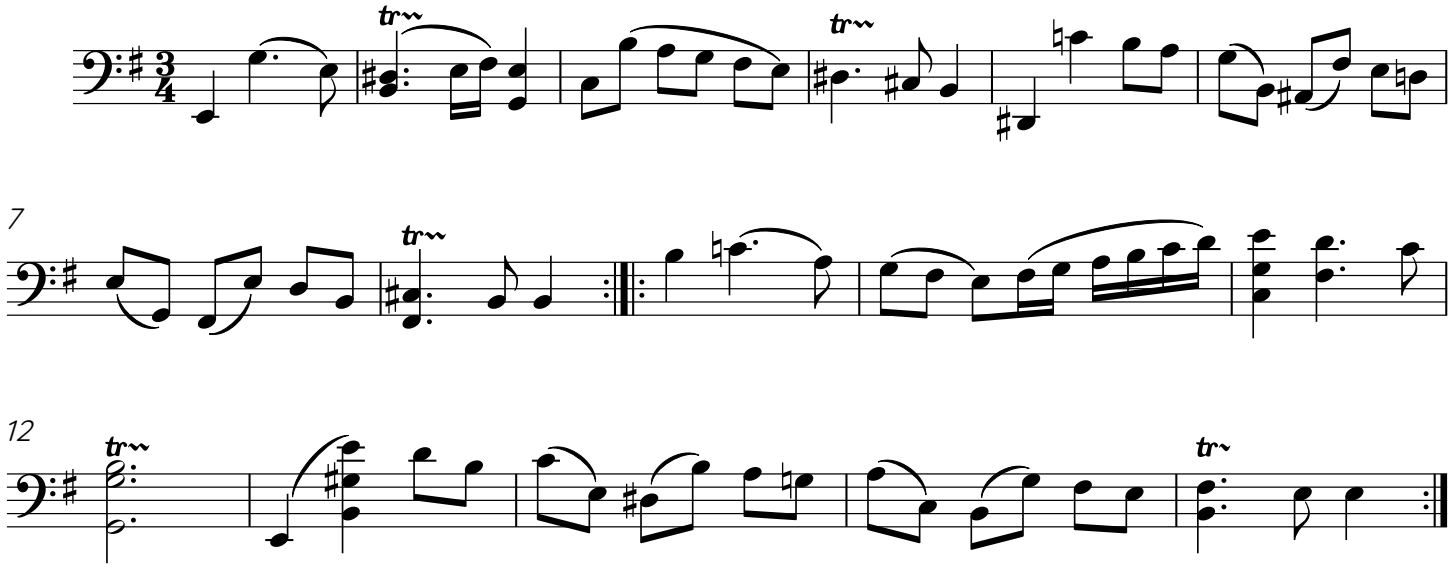
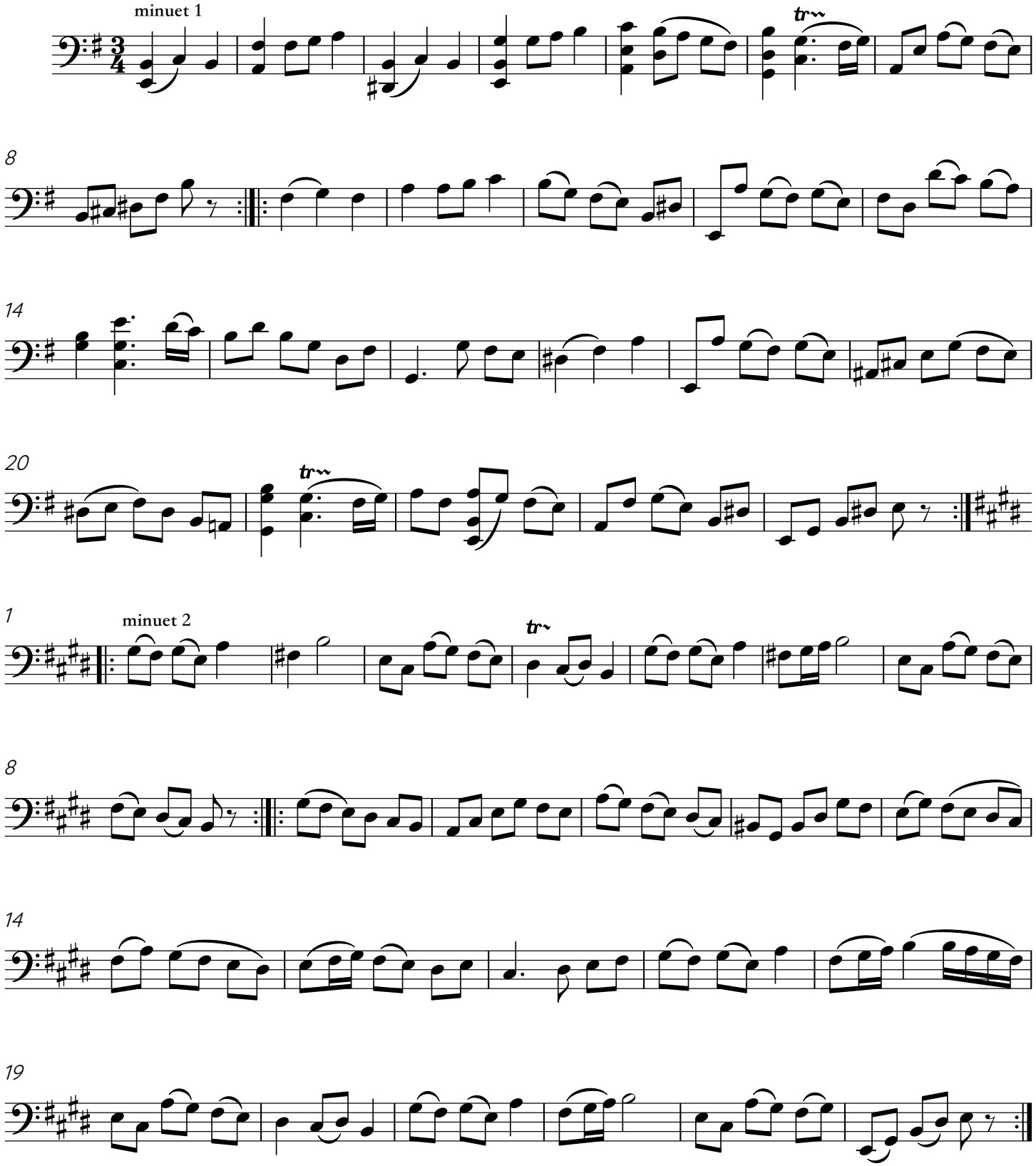


Sarabande



Minuets 1&2



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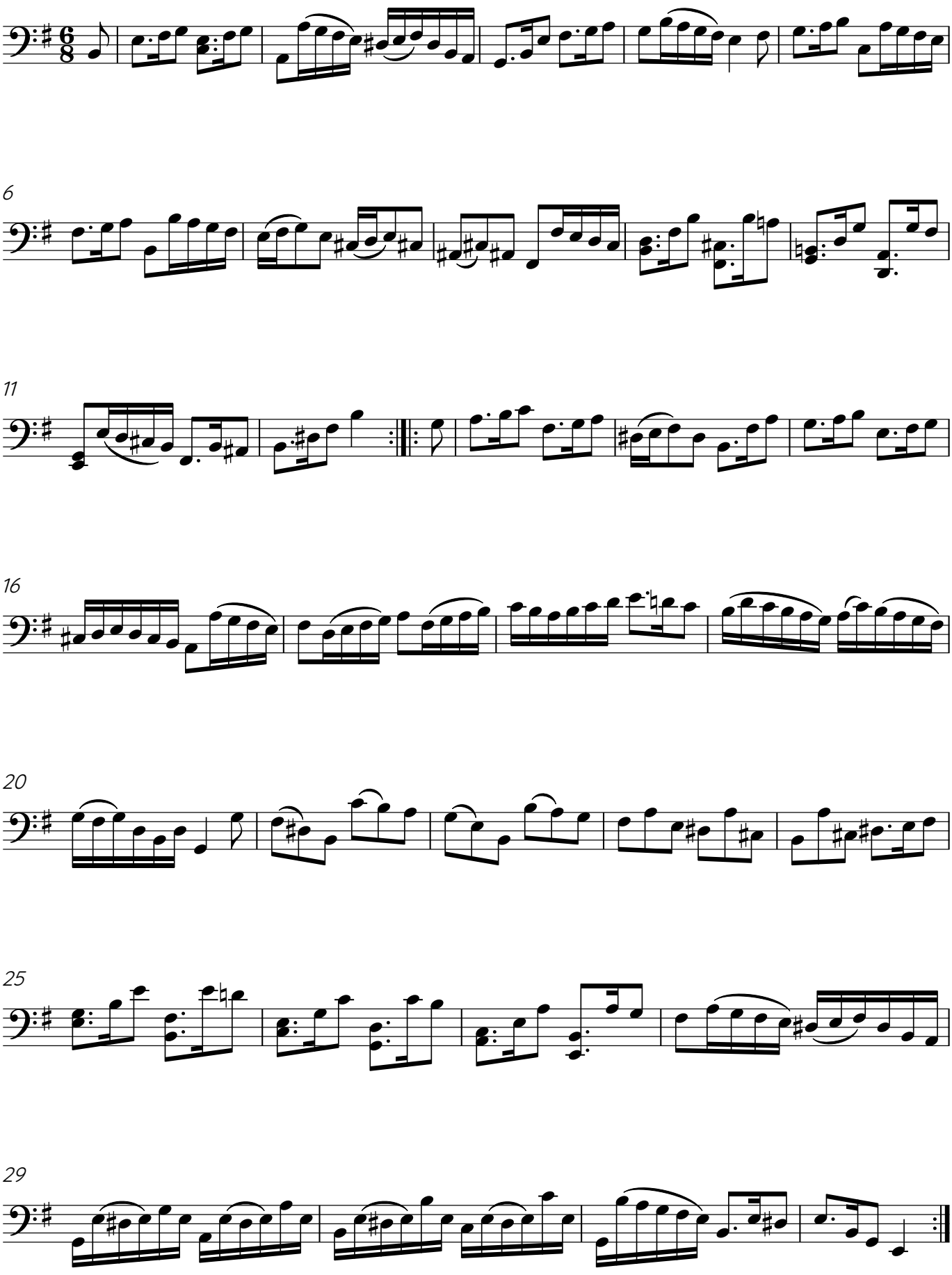

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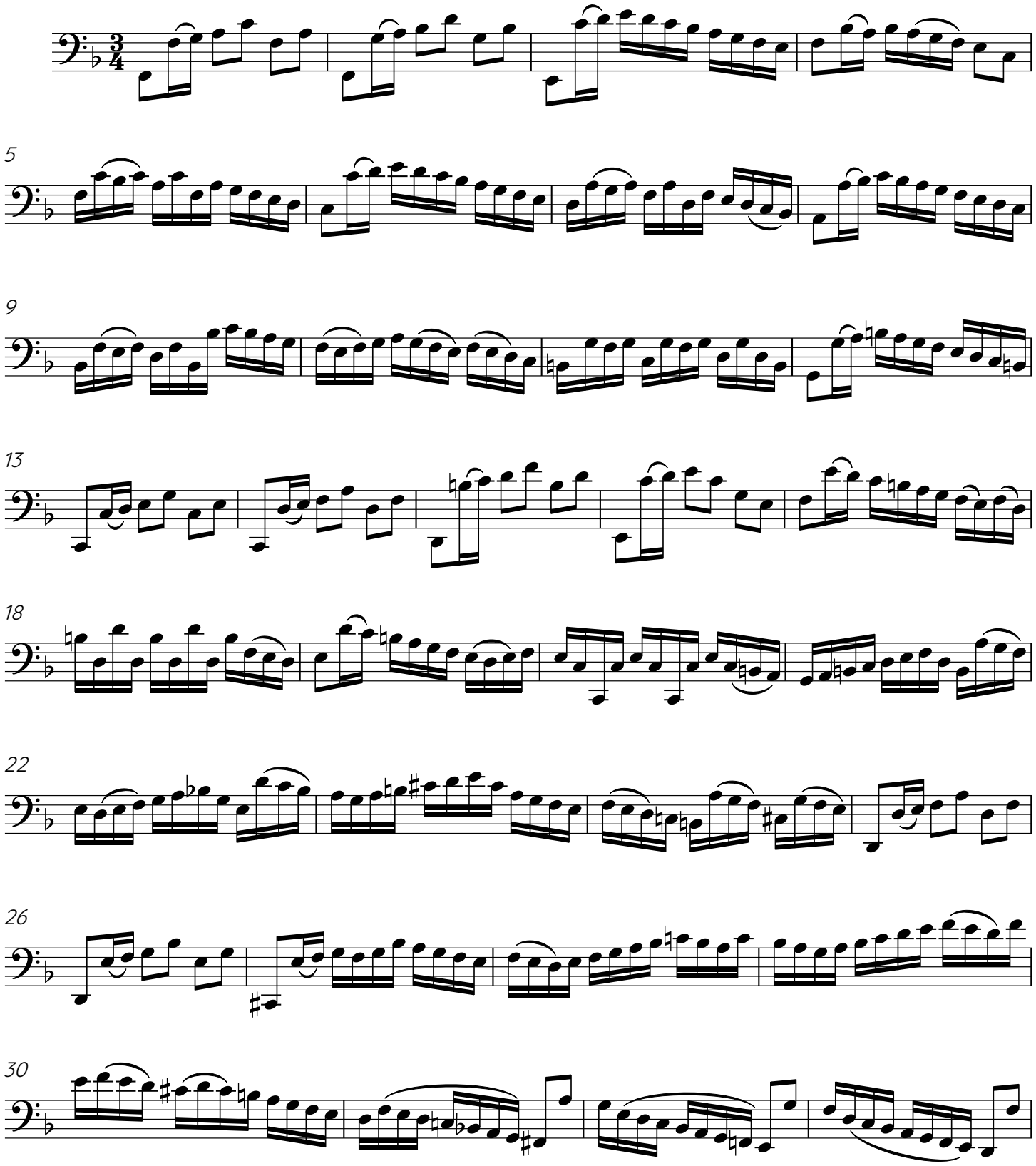

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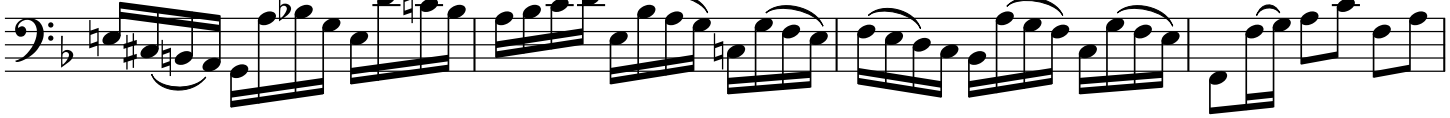

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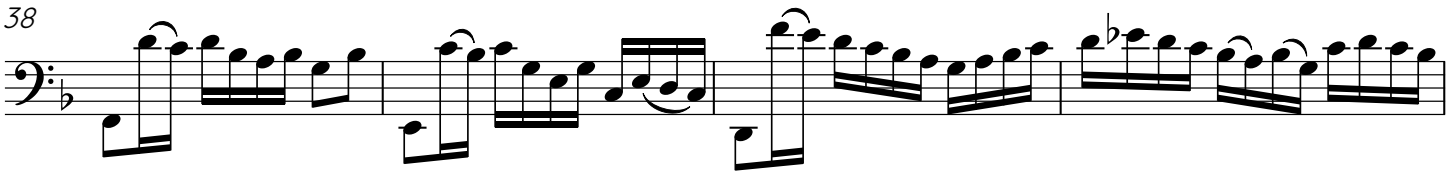

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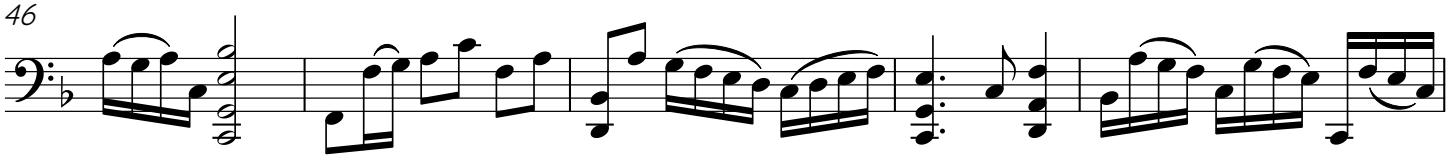

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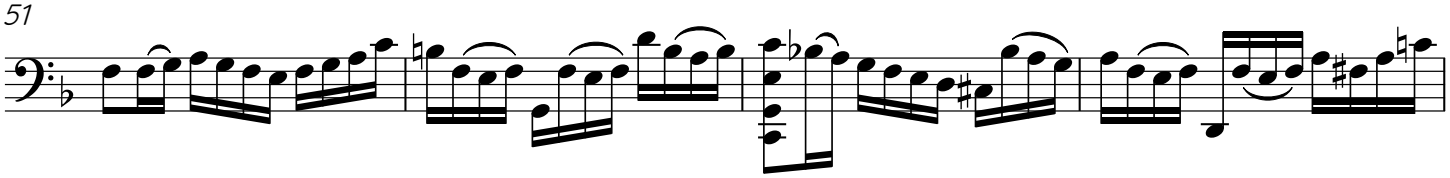

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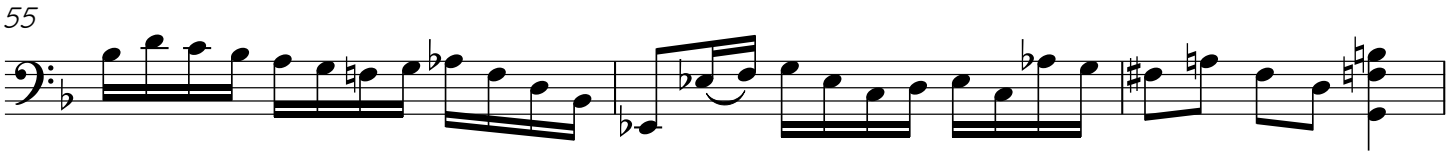

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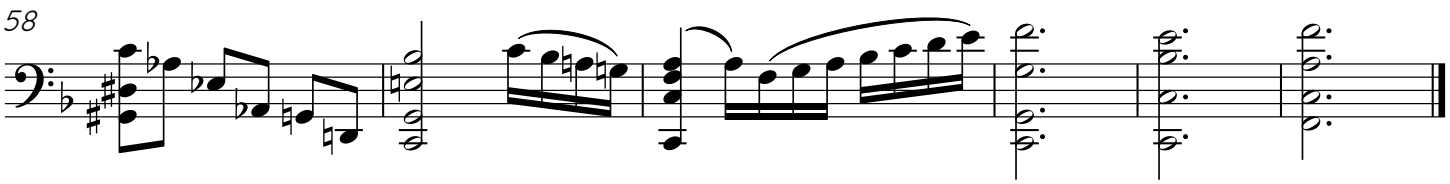

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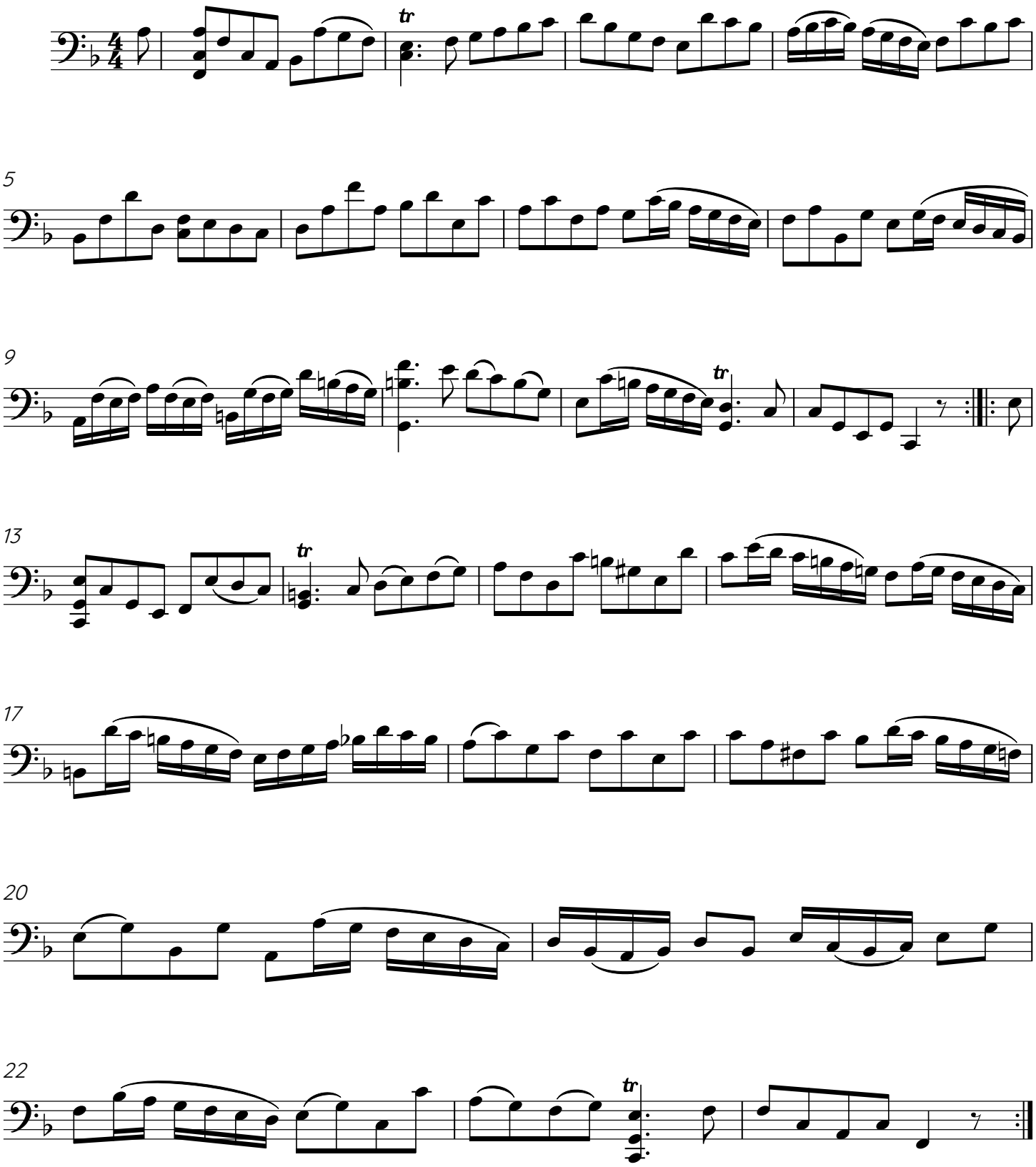
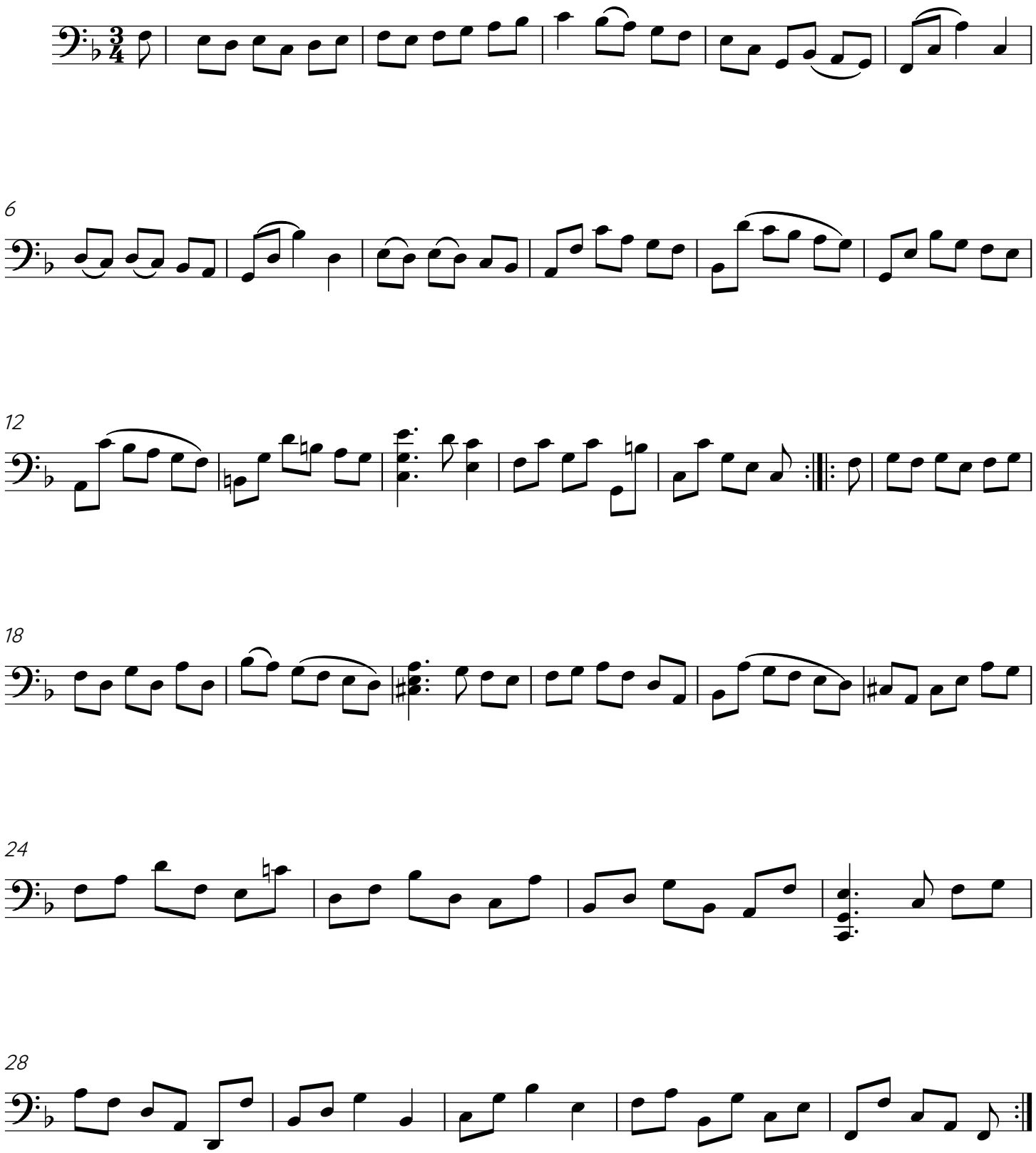
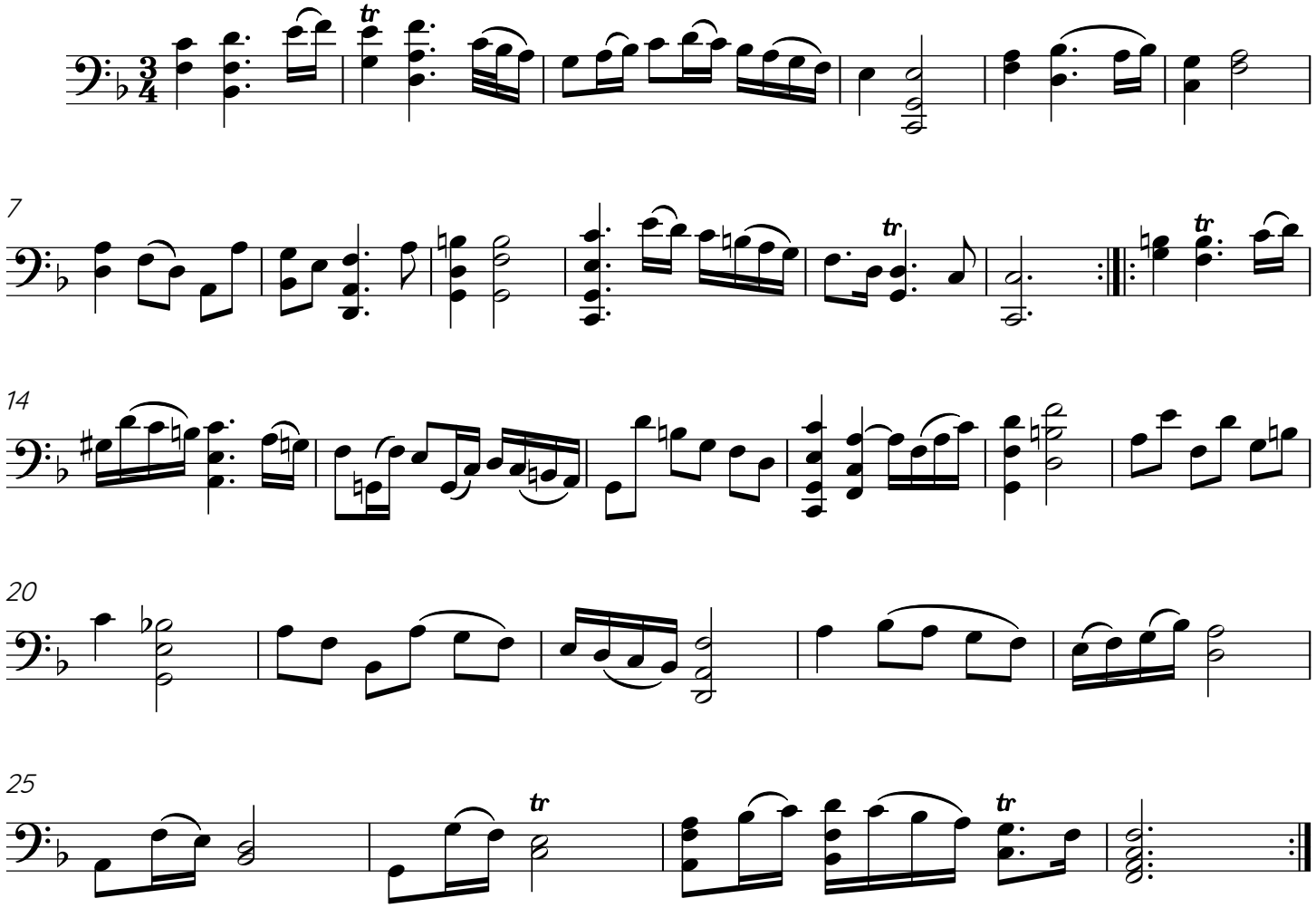


Courante

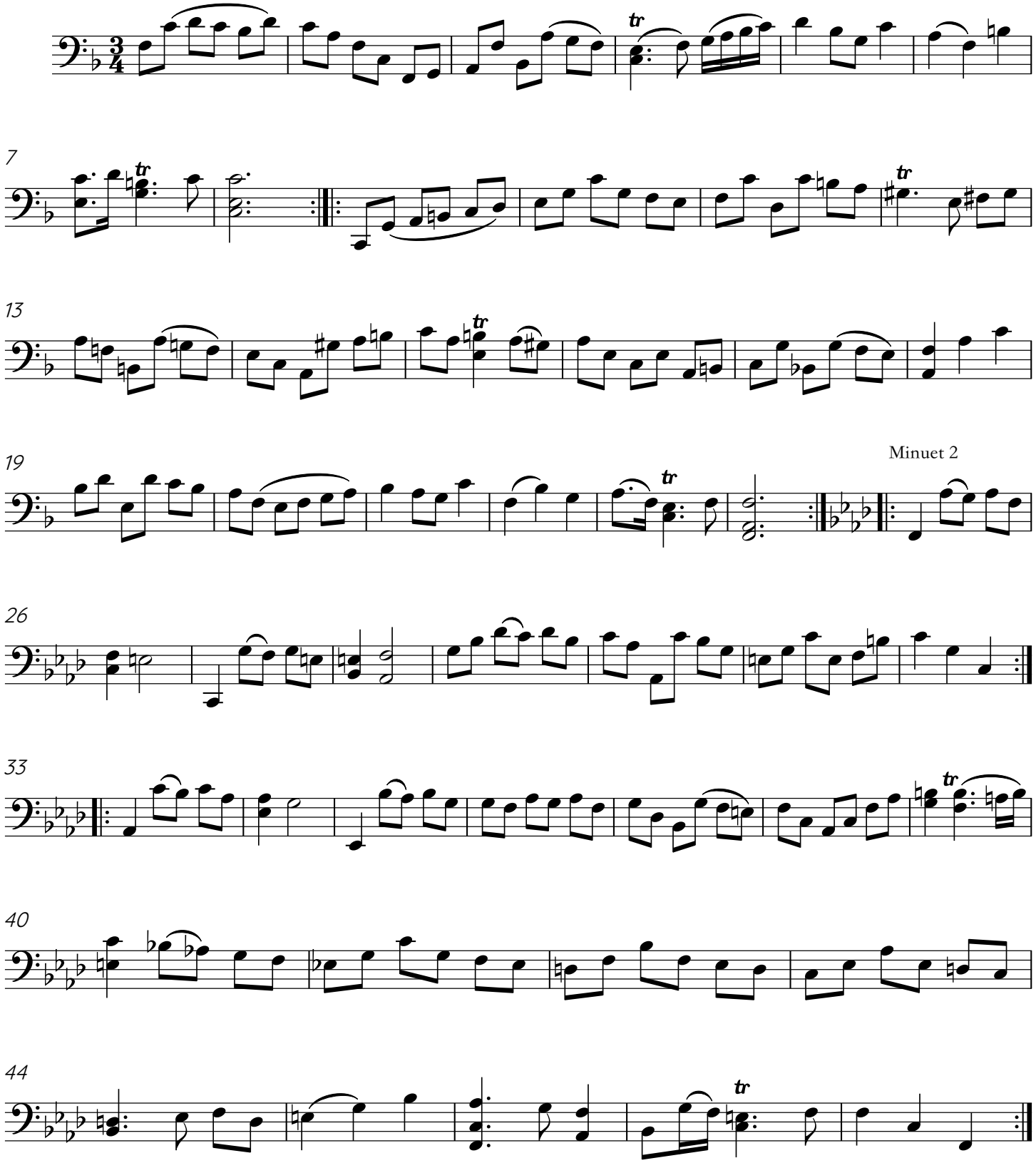


Sarabande



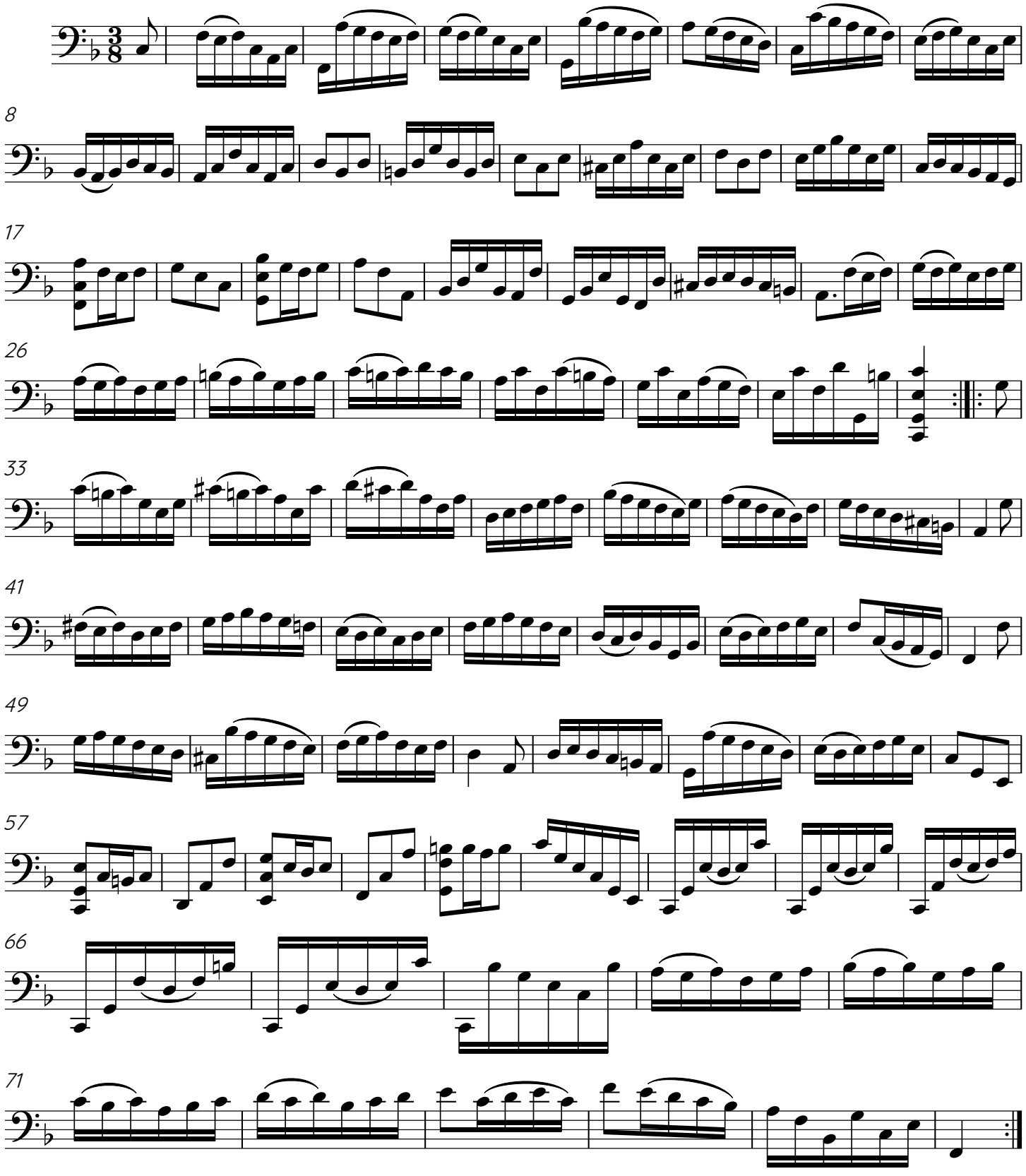
Minuets 1&2

Minuet 1



Minuet 2

Gigue



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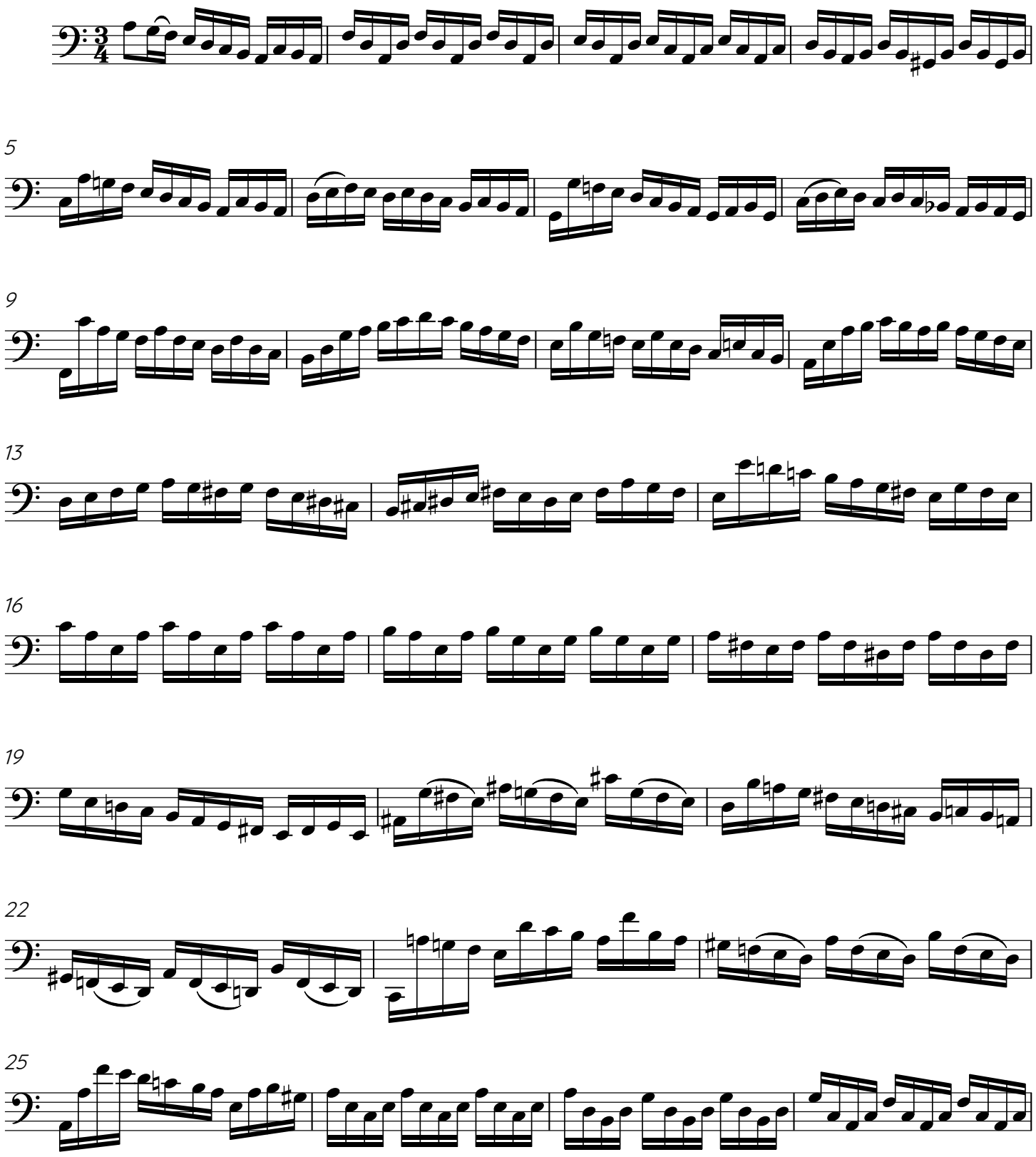

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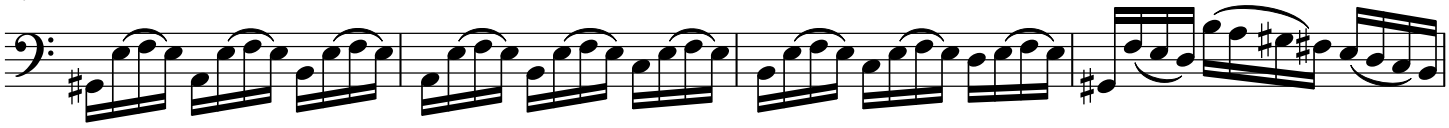

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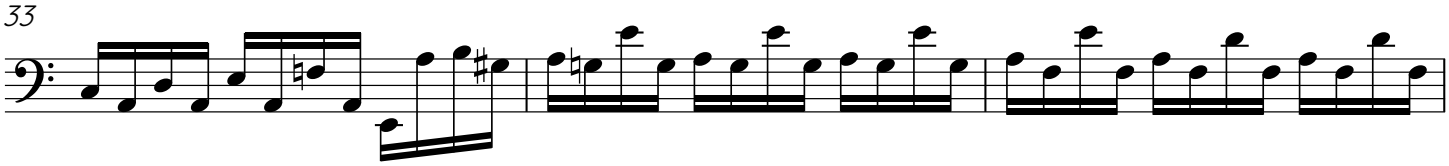

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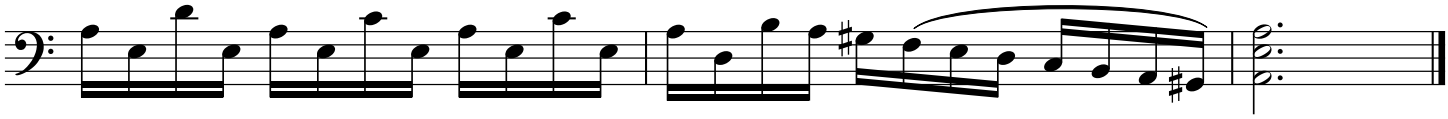

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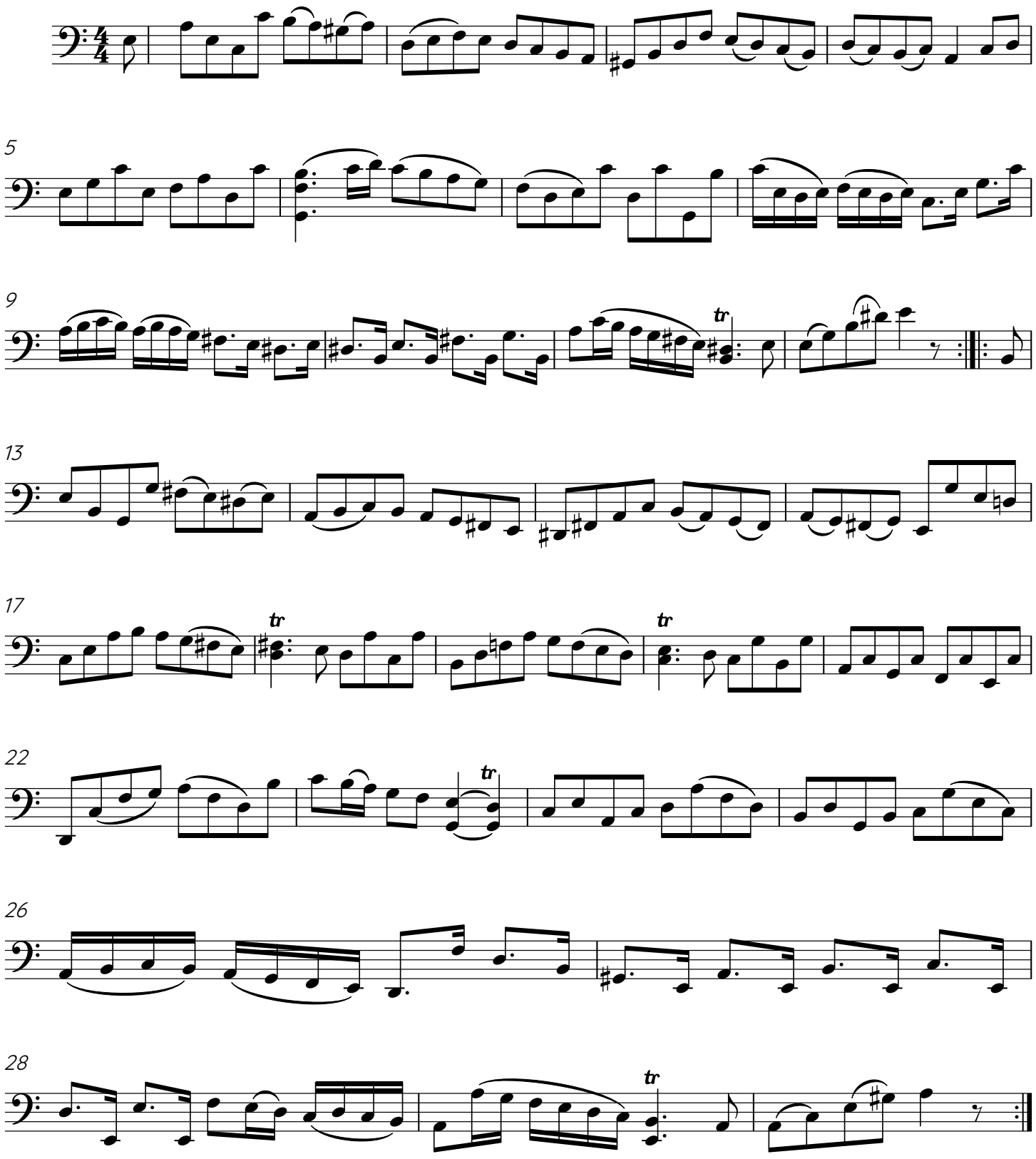
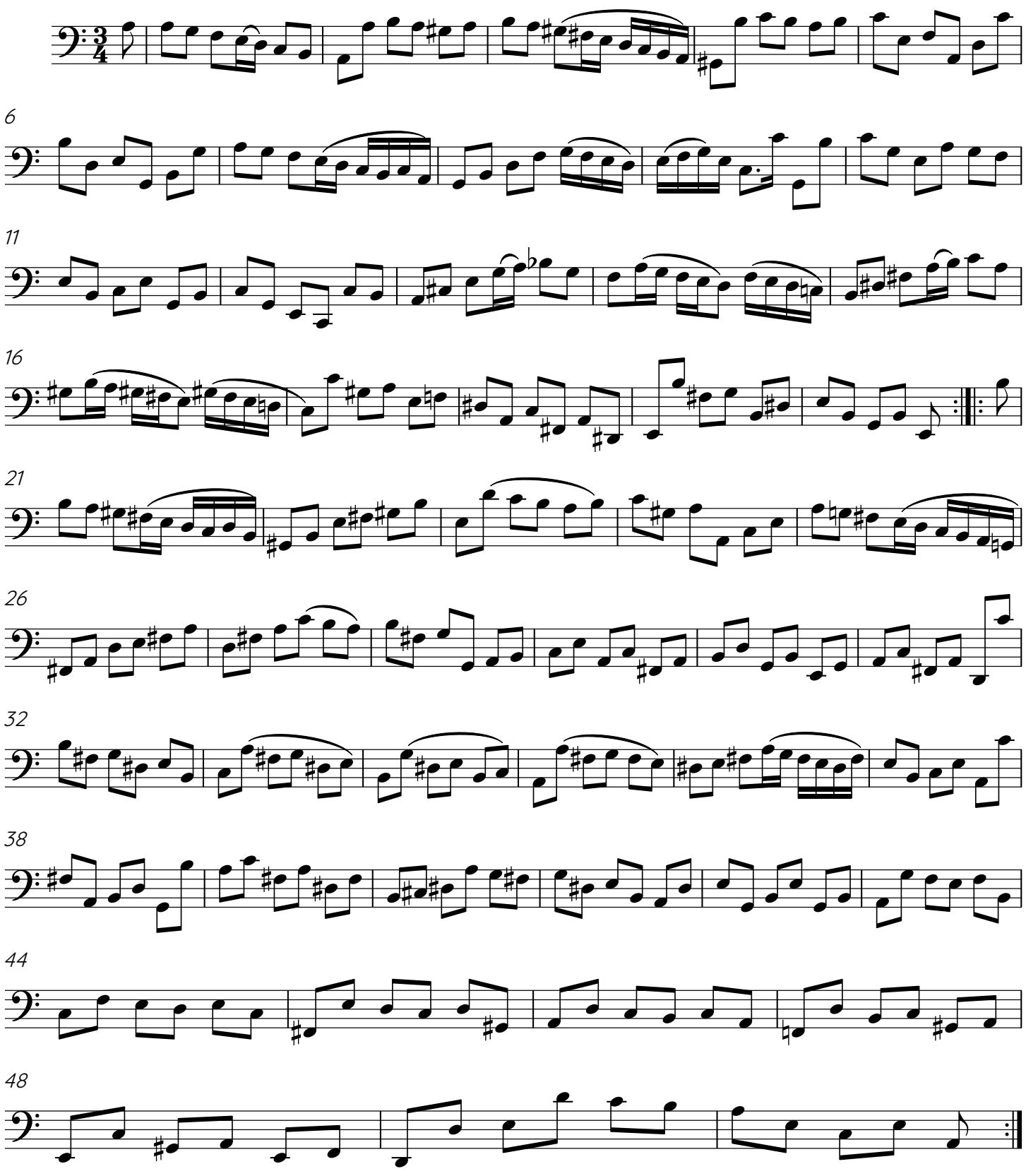
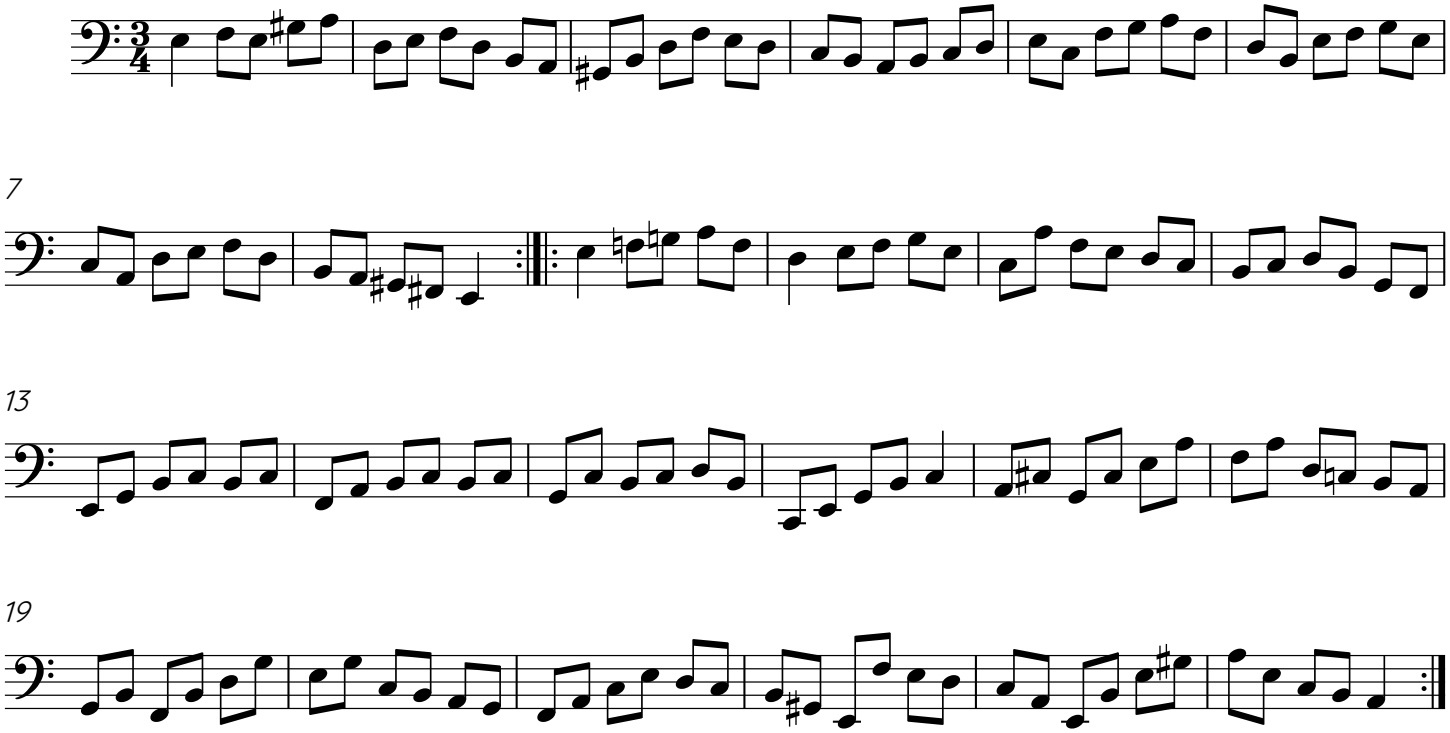


Courante

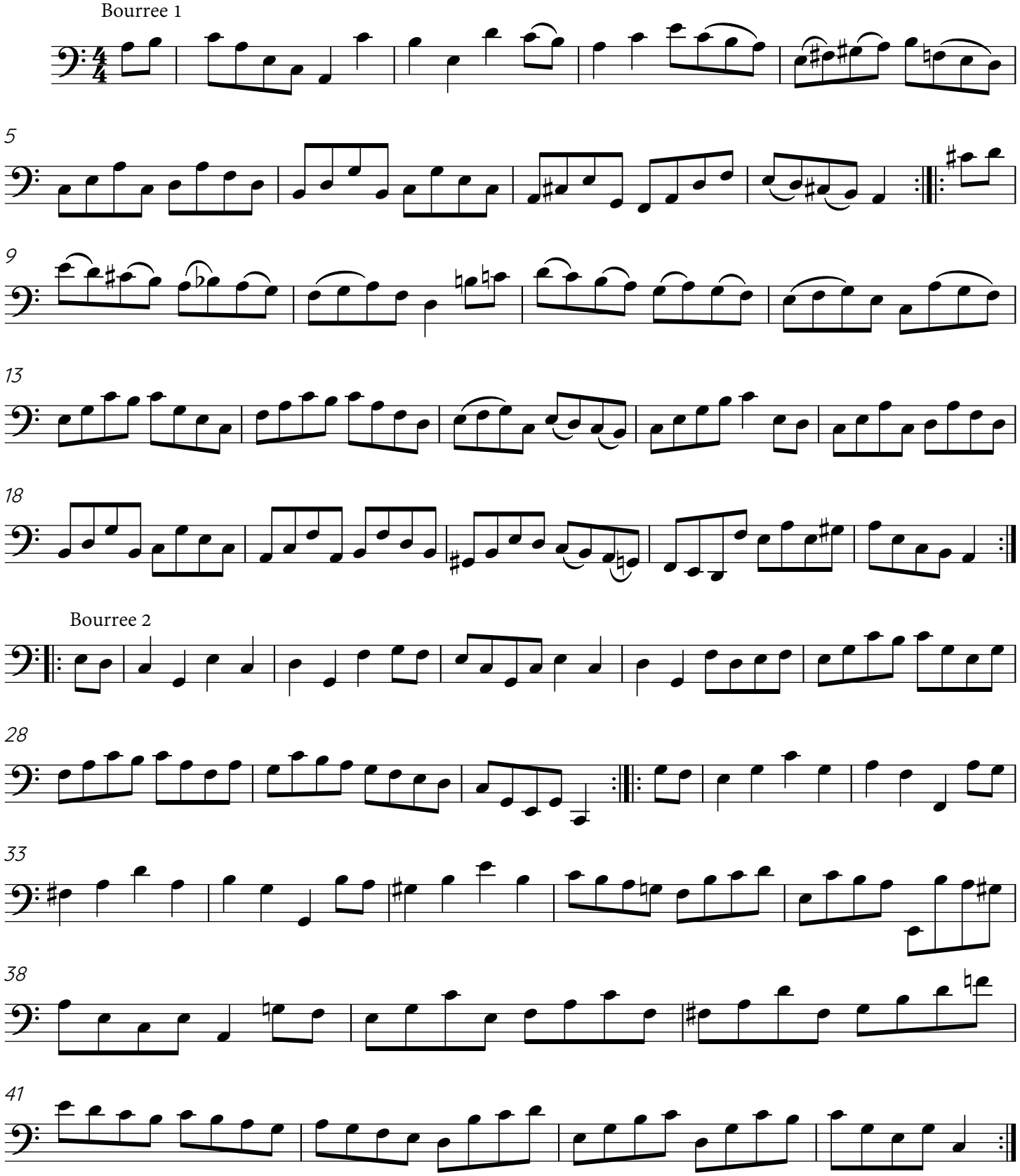


Sarabande



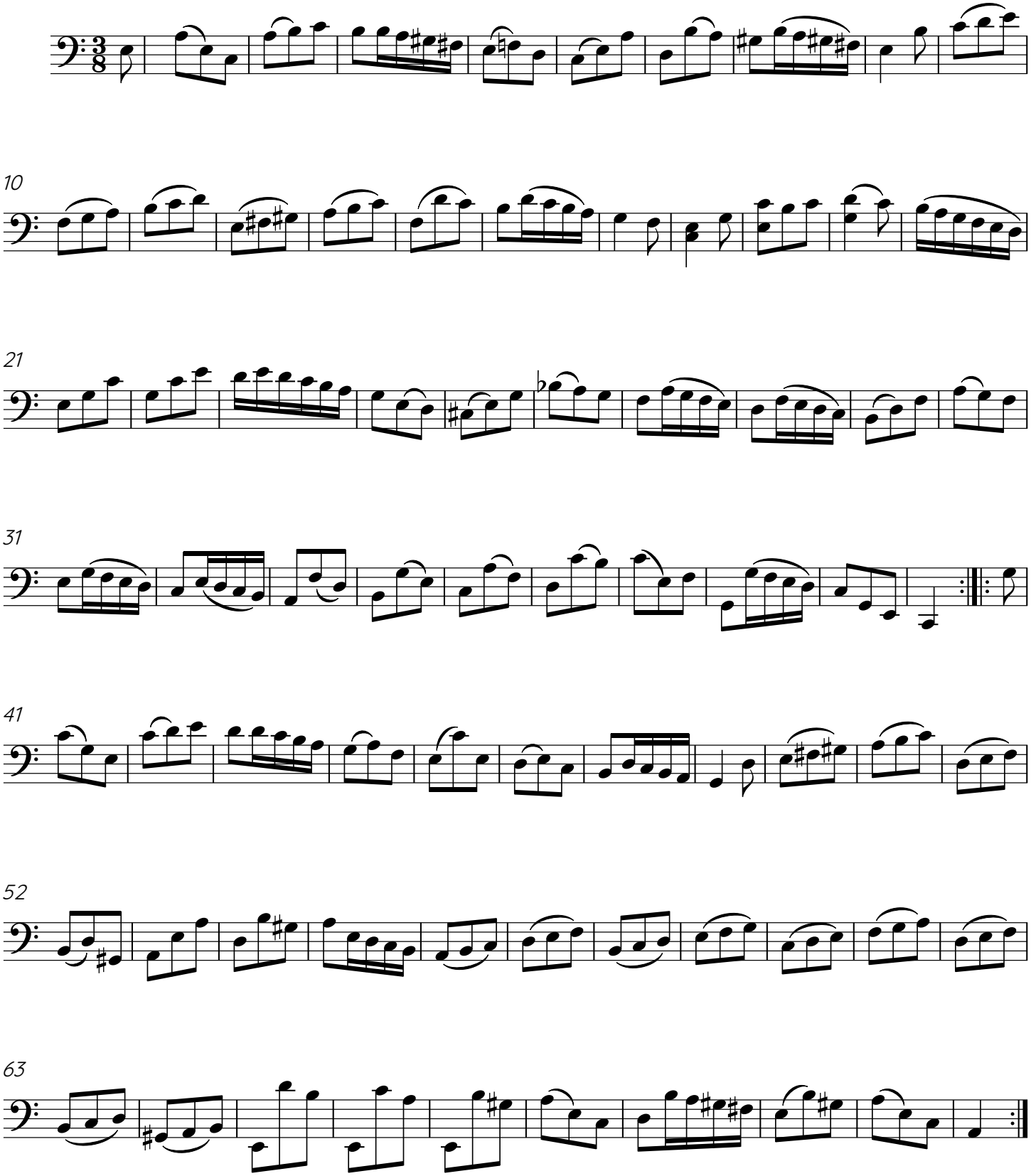
Bourrees 1&2

Bourree 1



Bourree 2

Gigue



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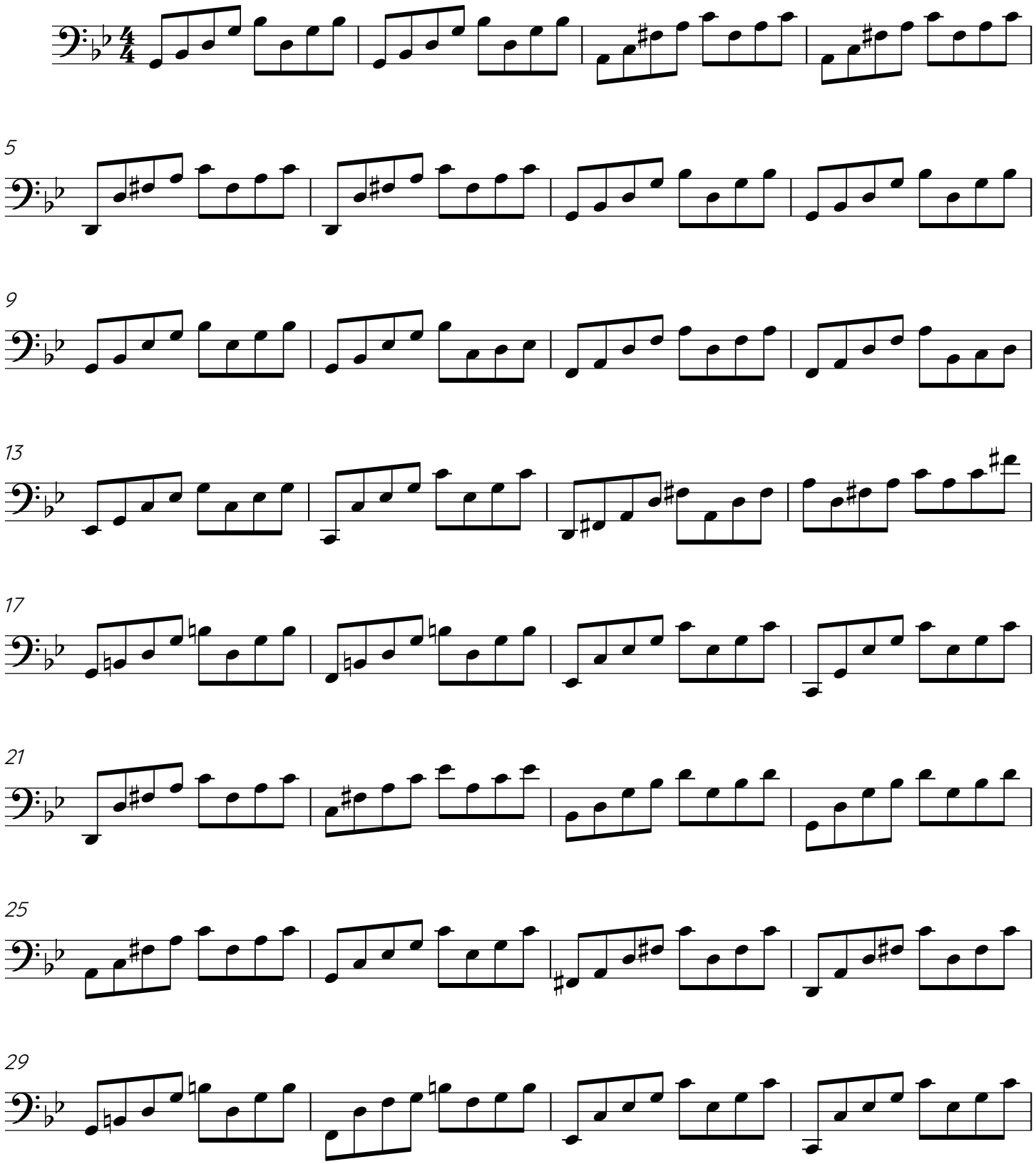
Prelude



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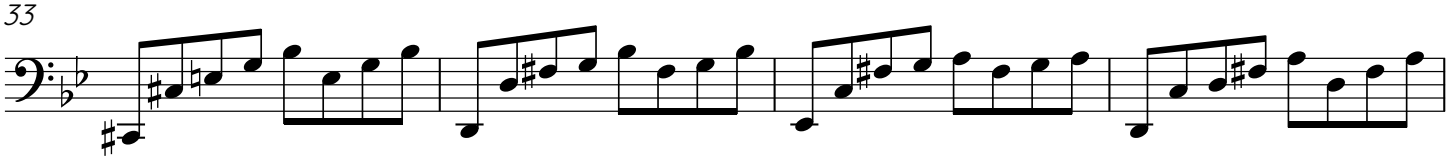

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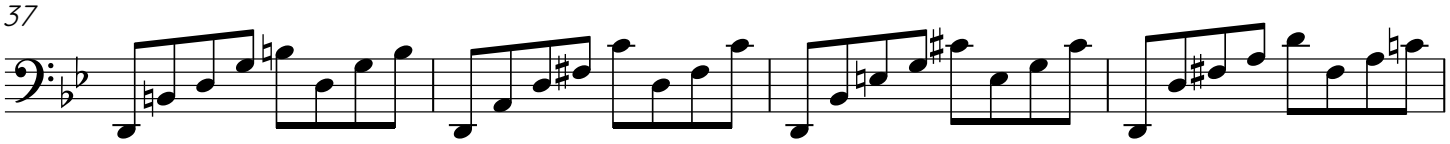

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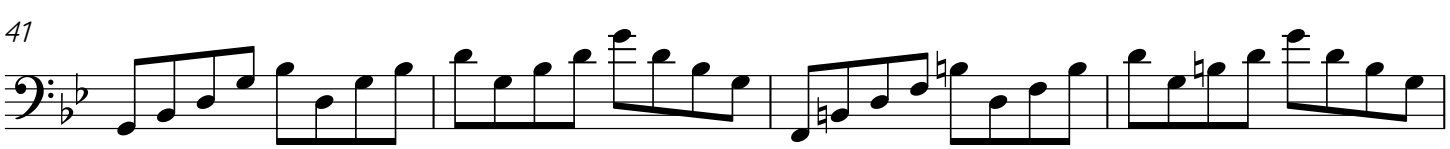

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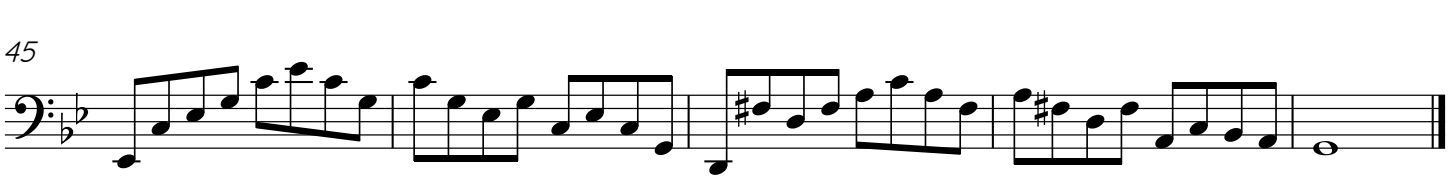
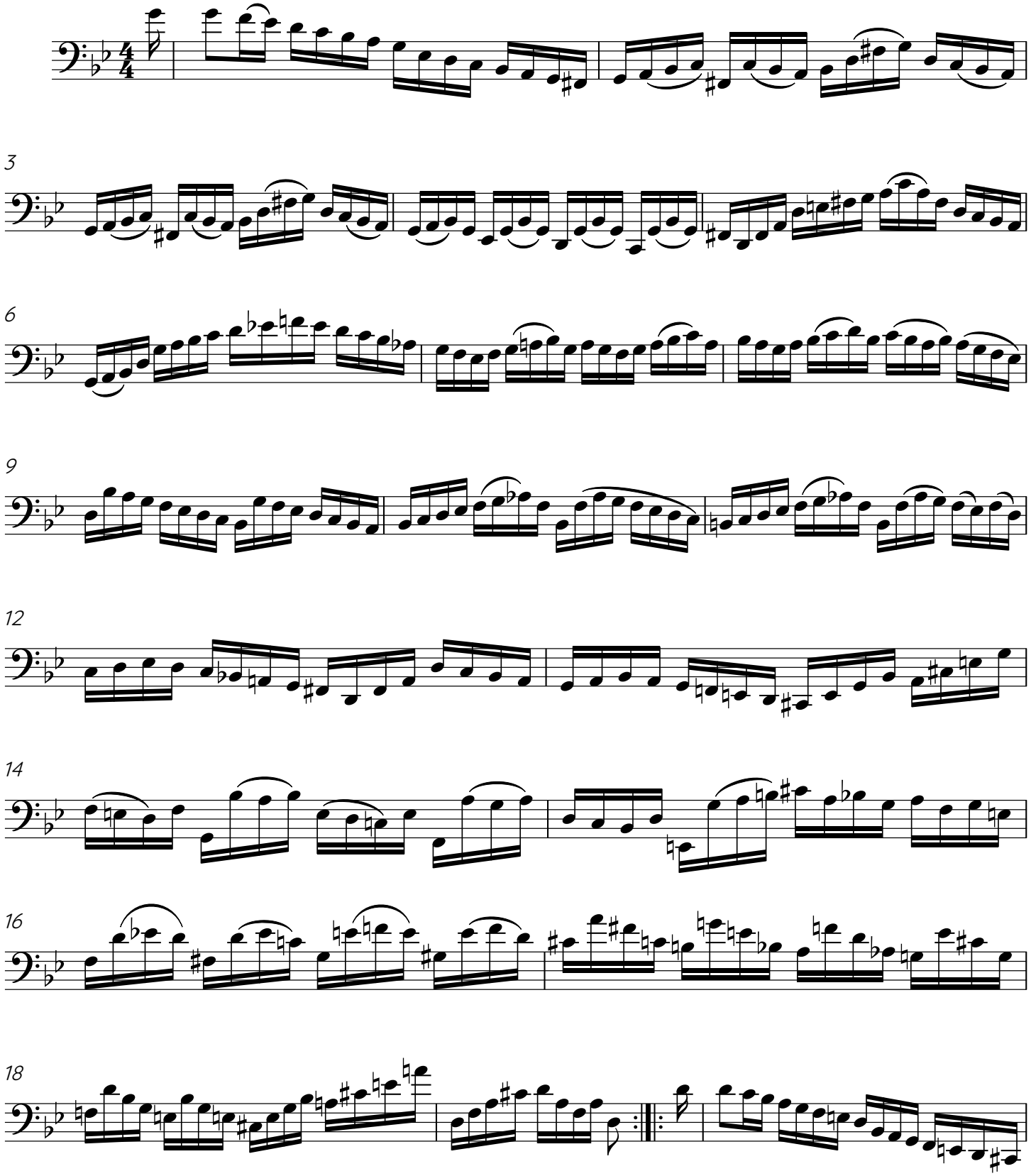


Allemande



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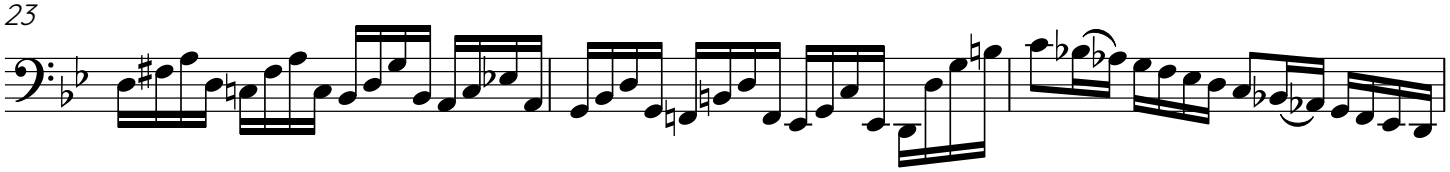

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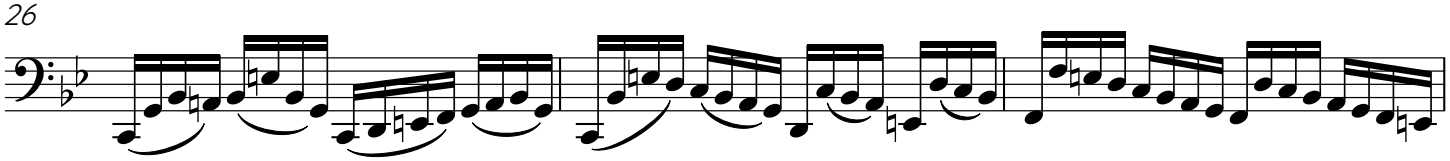

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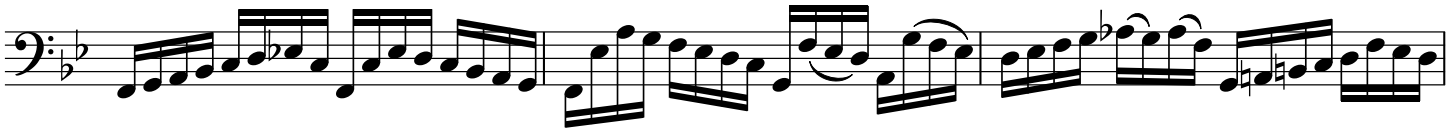

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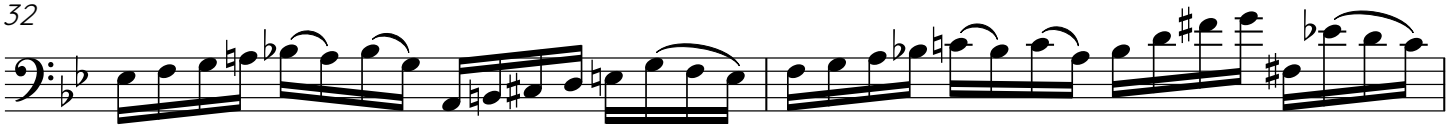

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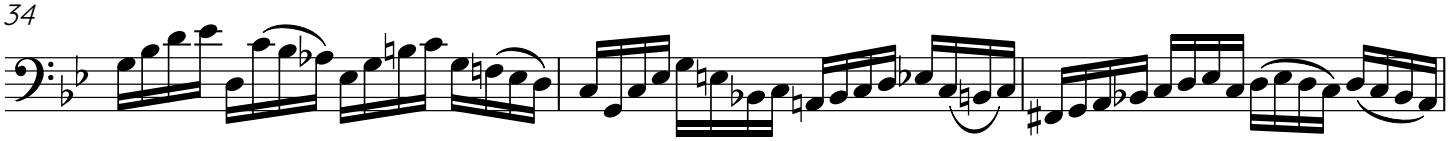

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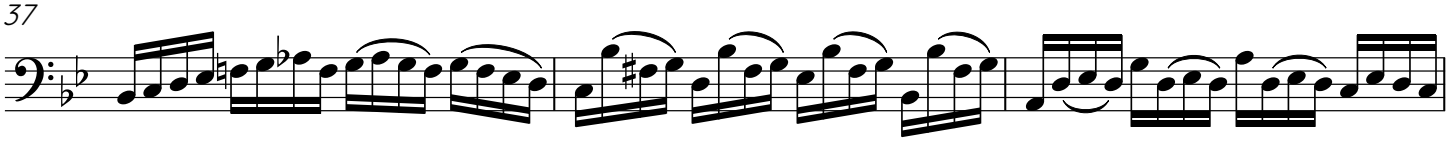

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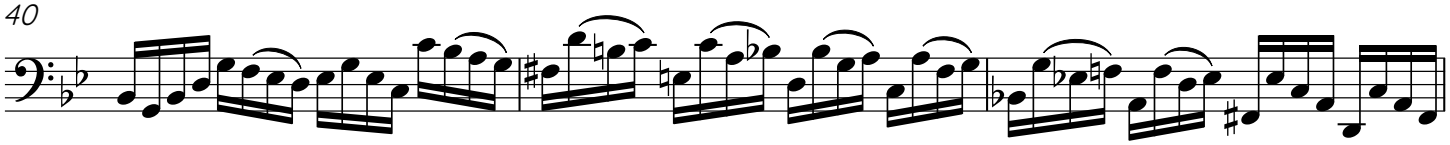

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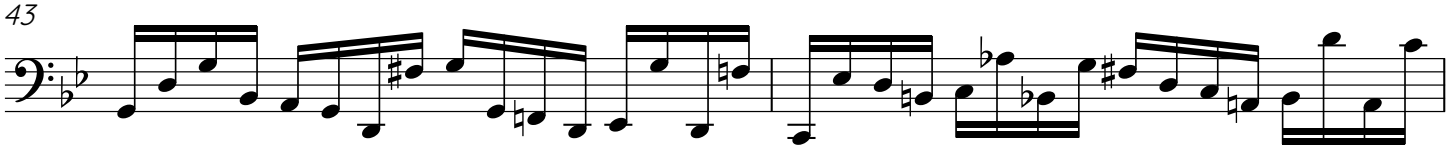

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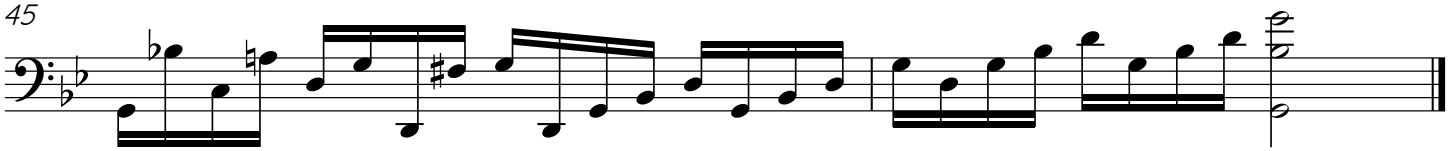
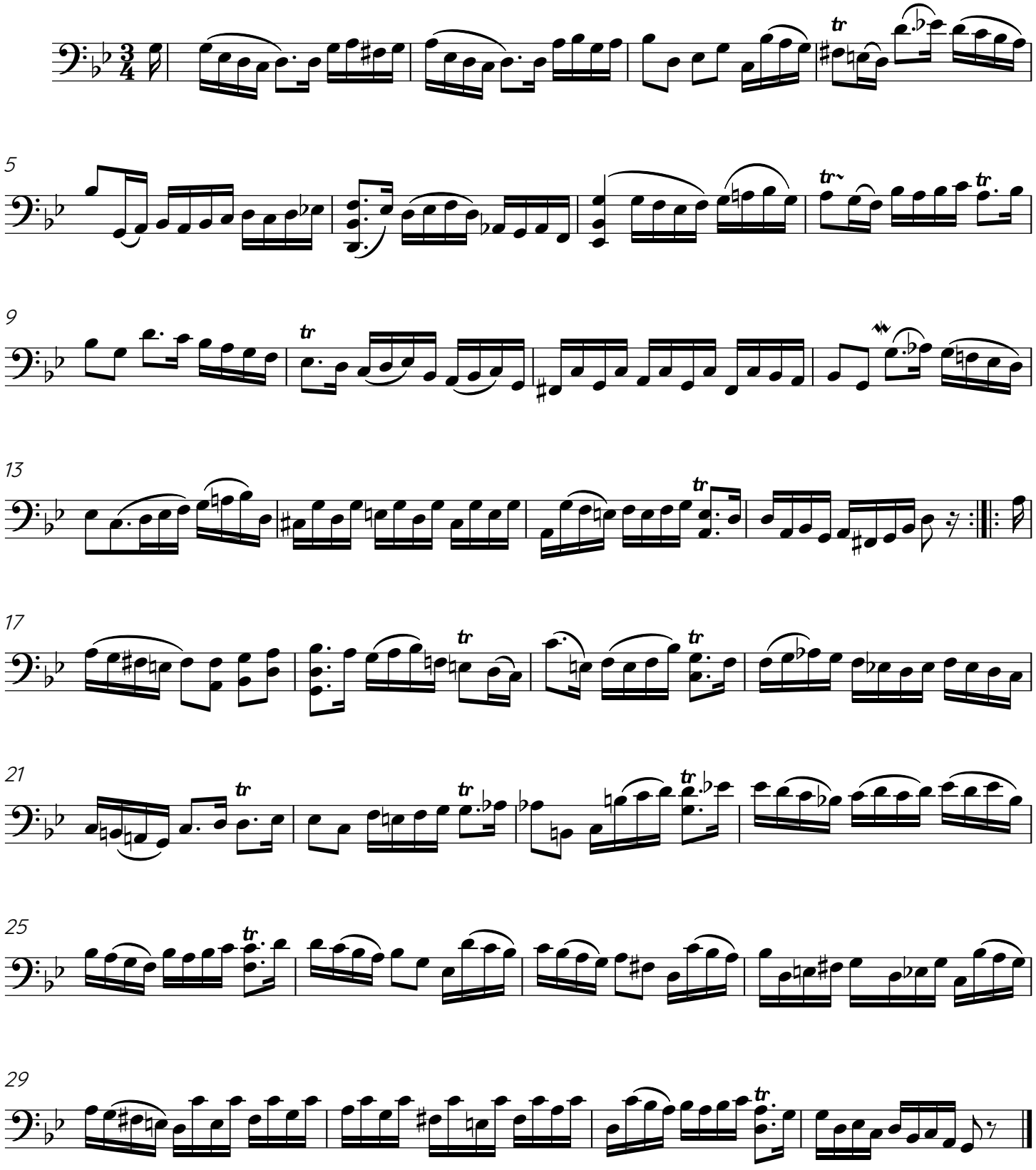
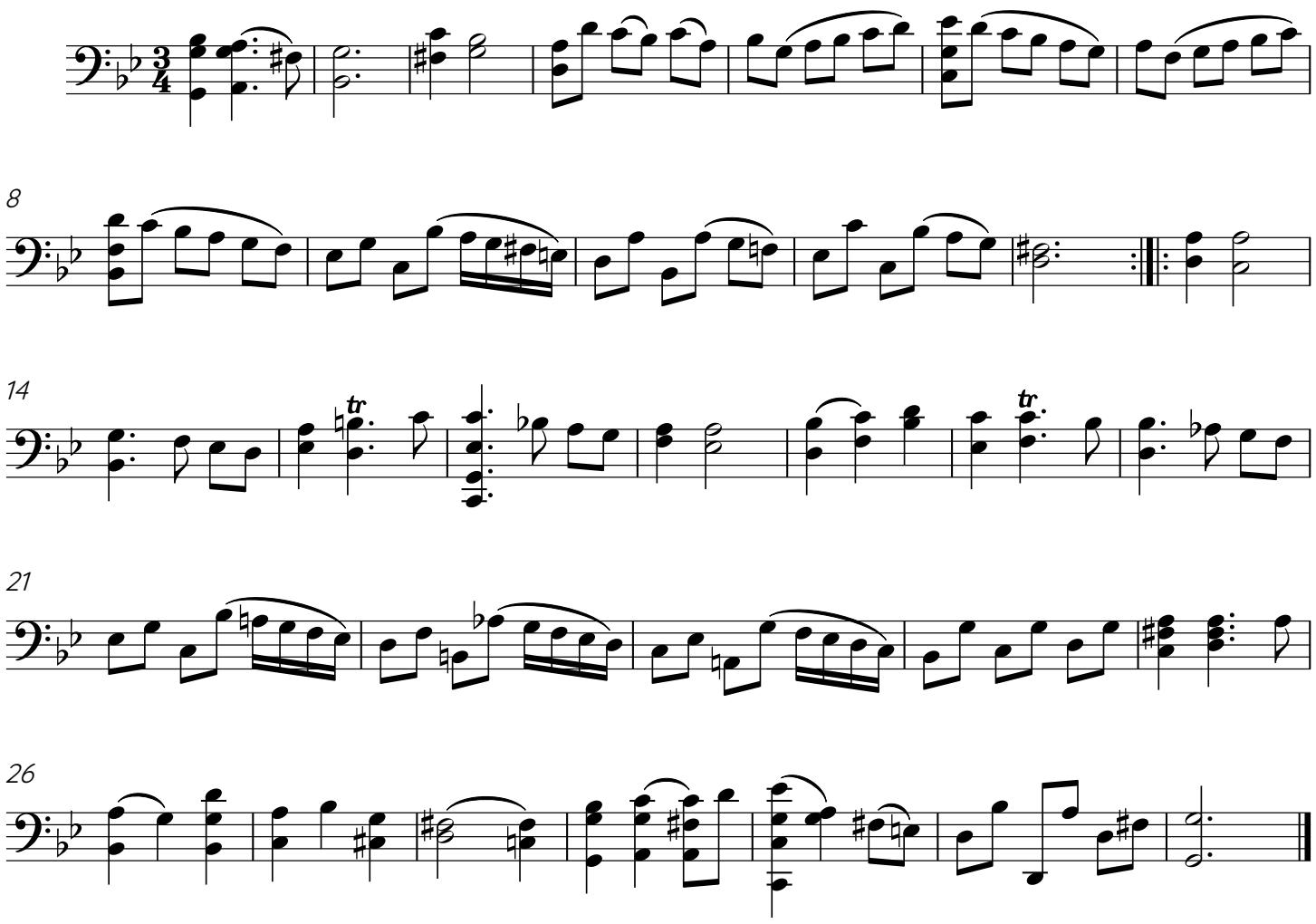


Courante

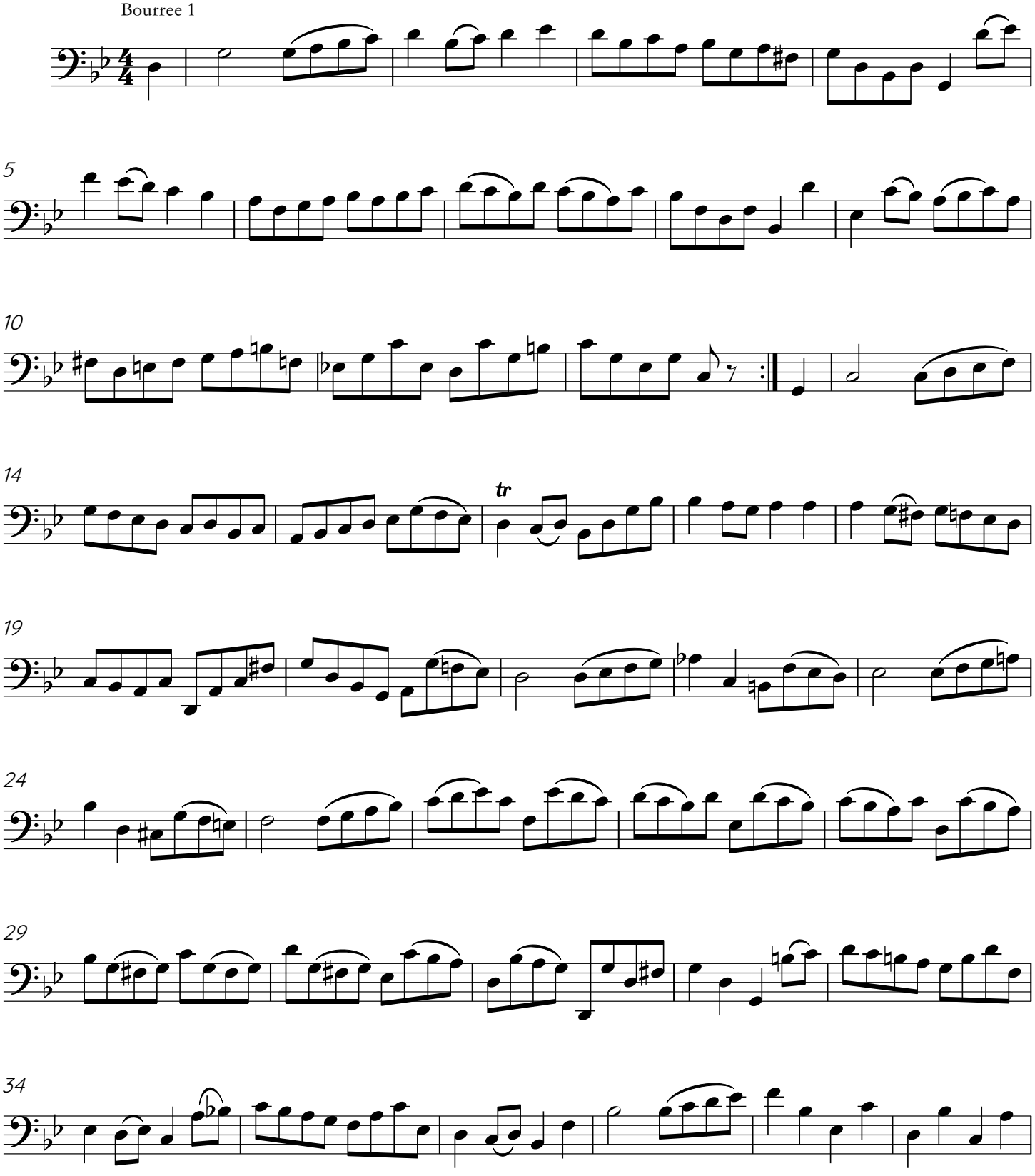


Sarabande



Bourrees 1&2

Bourree 1



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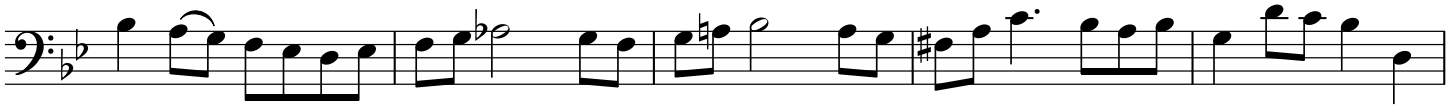

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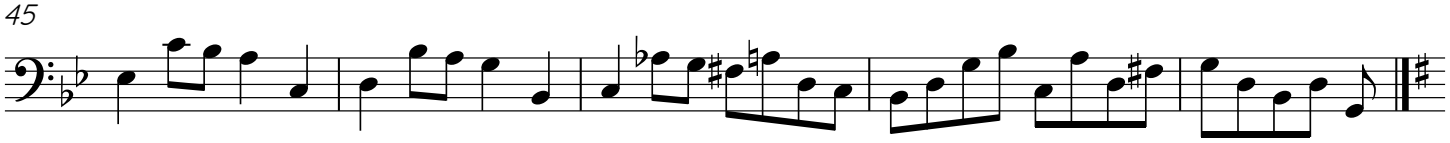
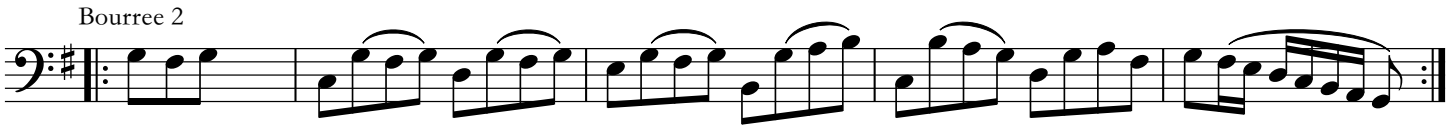
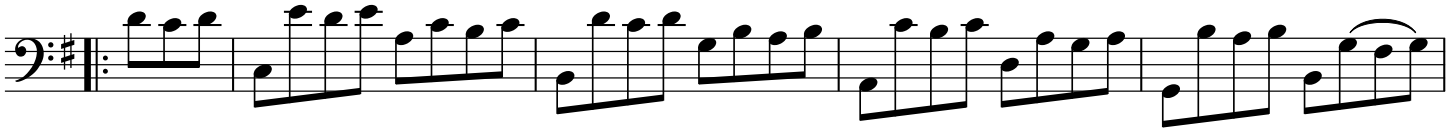


Bourree 2





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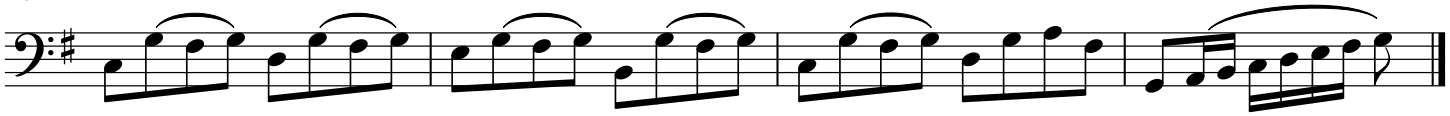
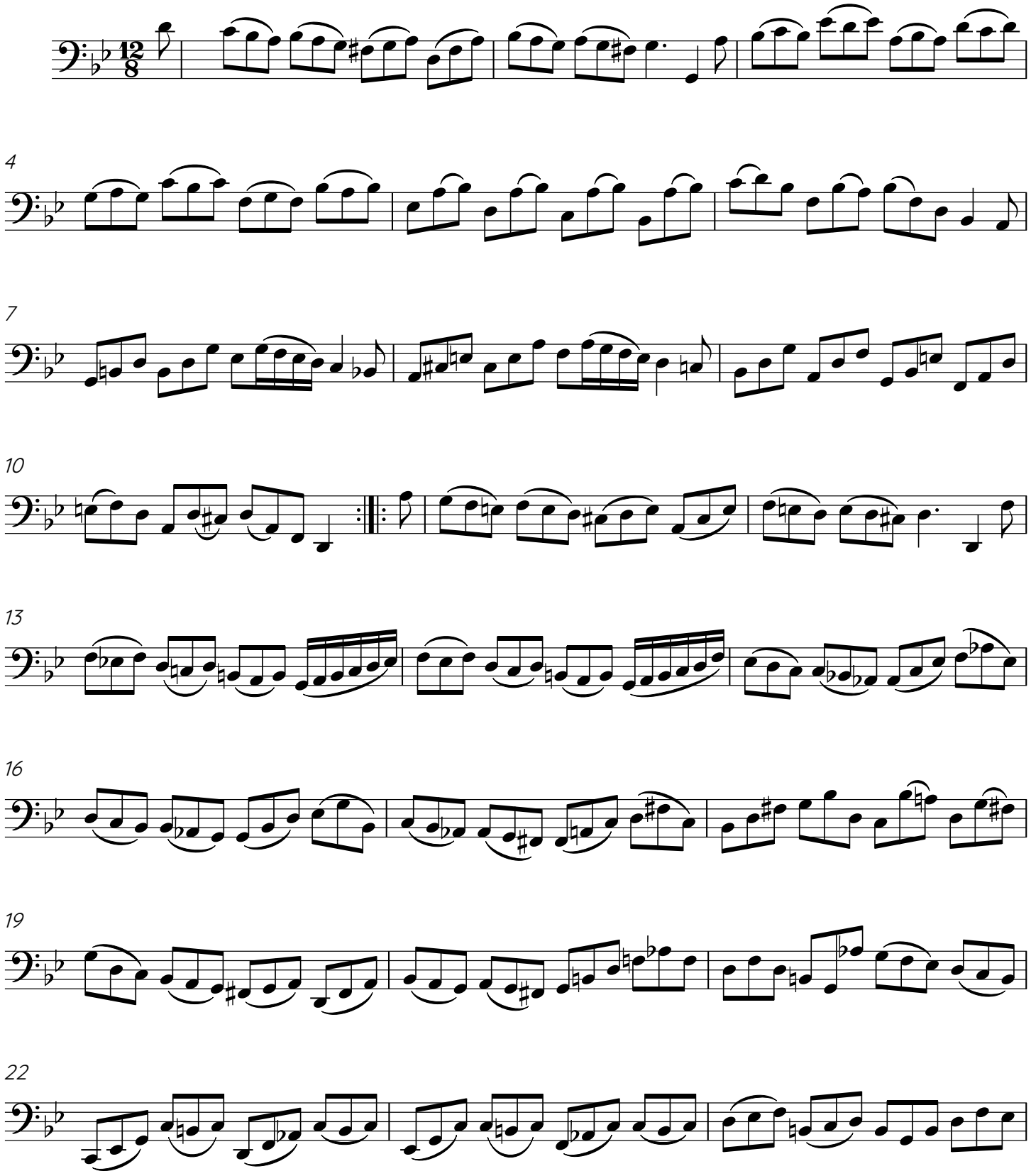


Gigue



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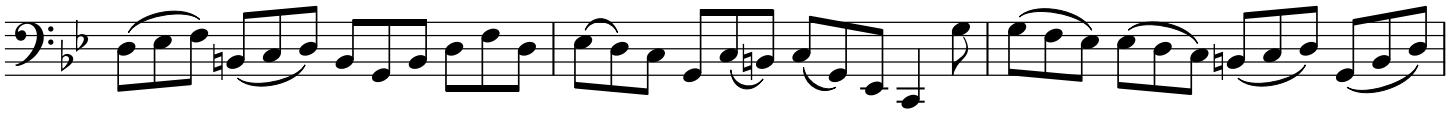

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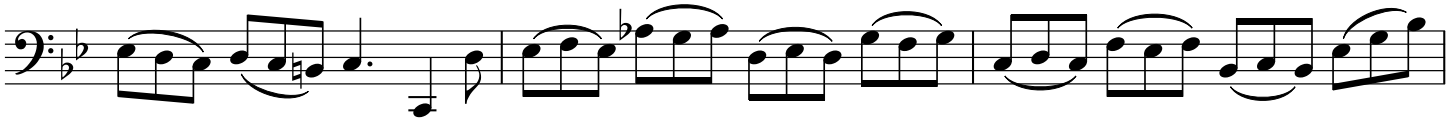

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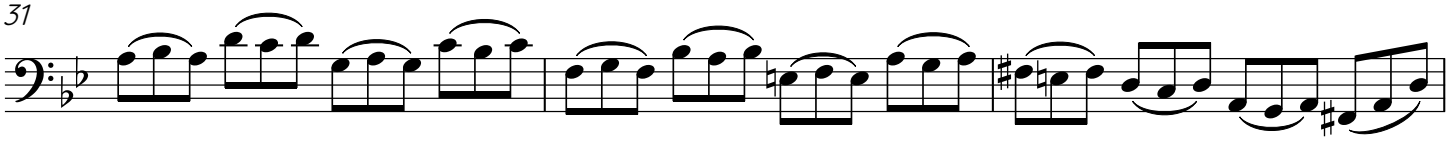

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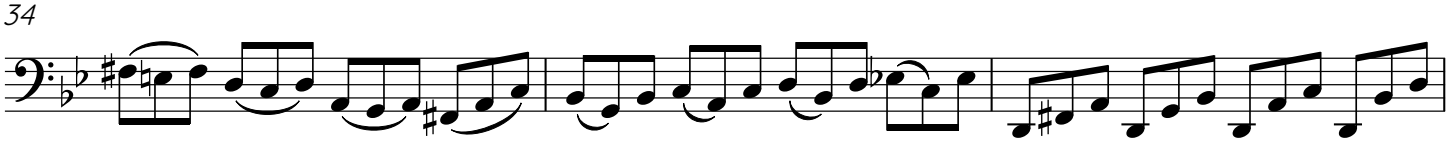

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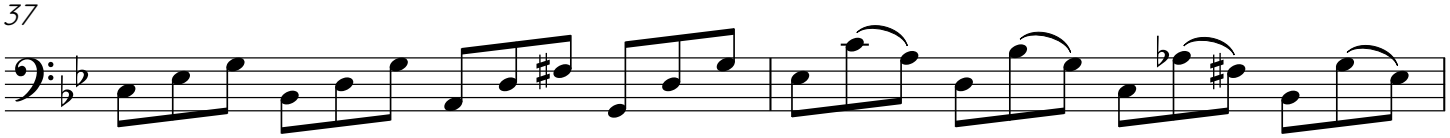

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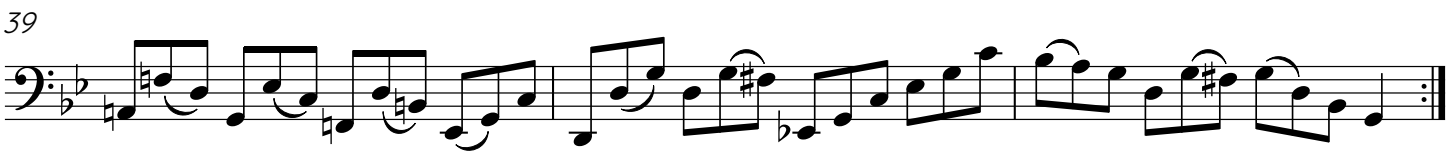
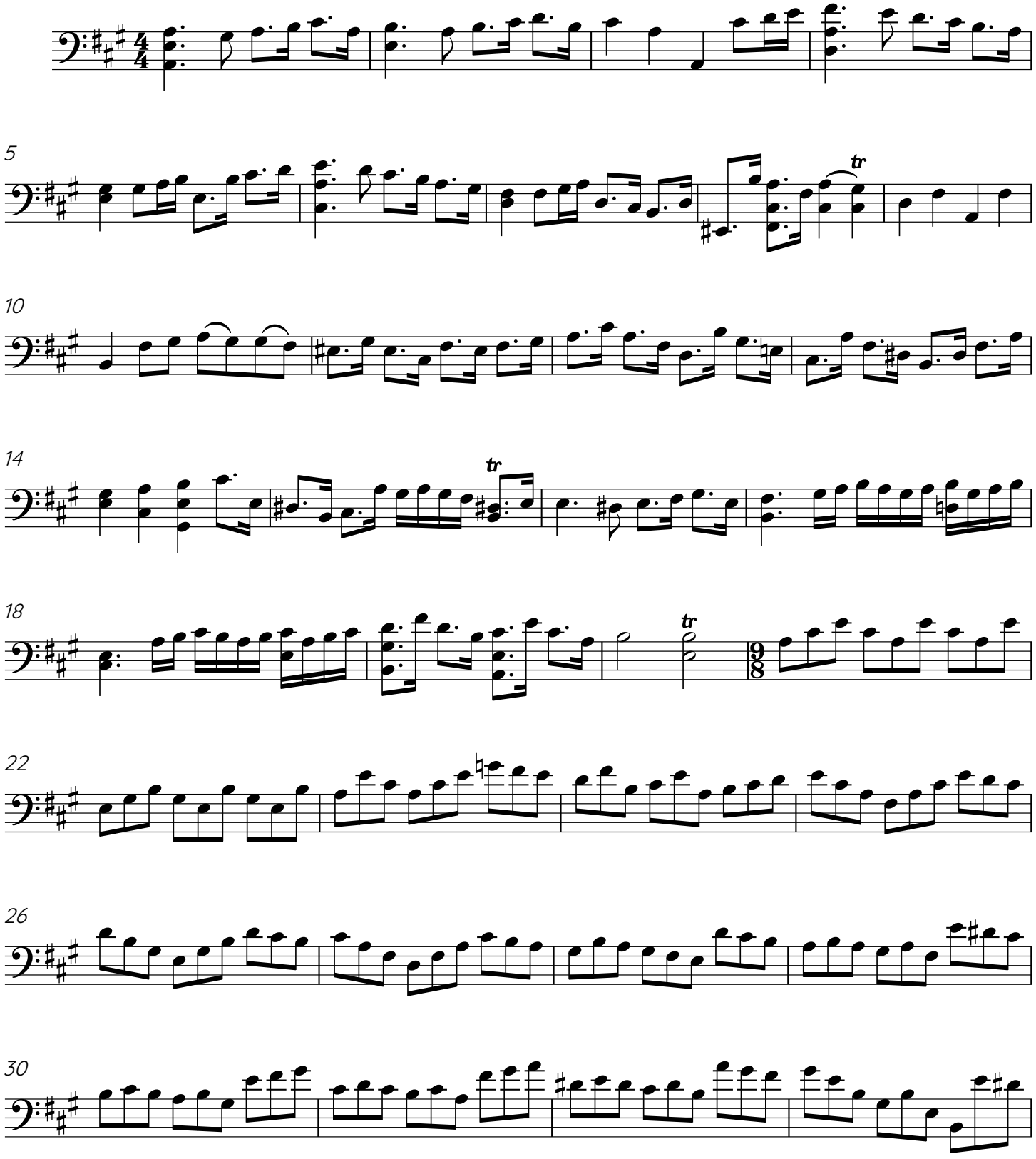


Suite no. 5

Prelude



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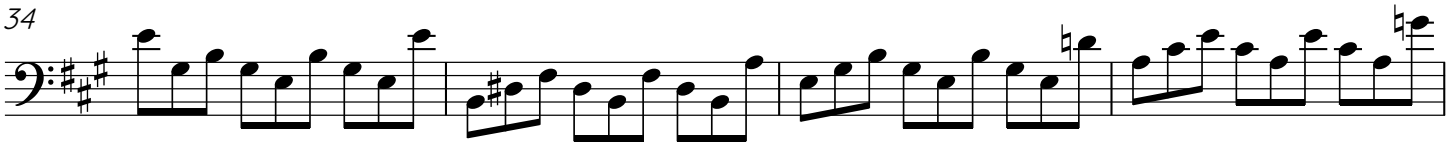

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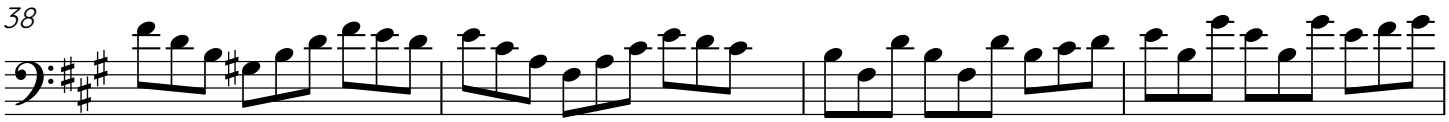

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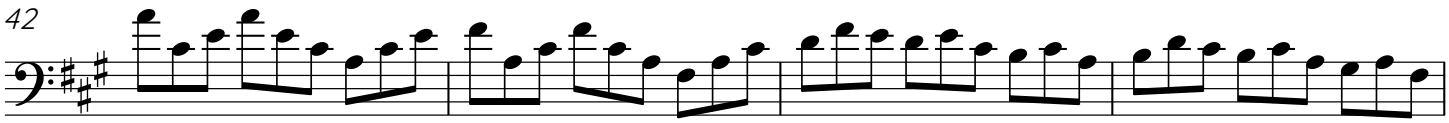

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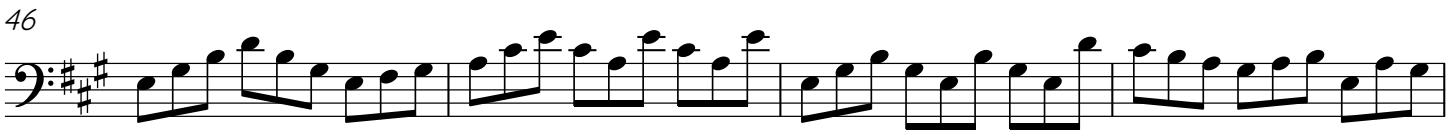

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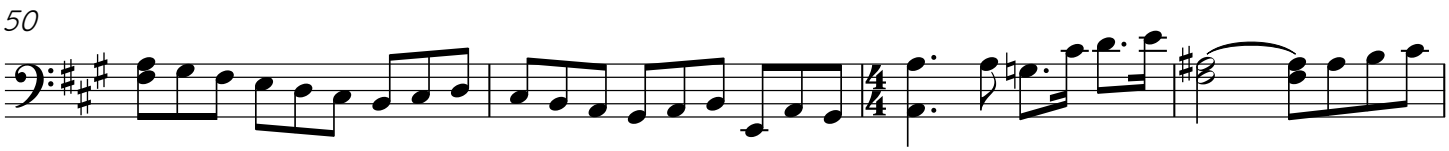

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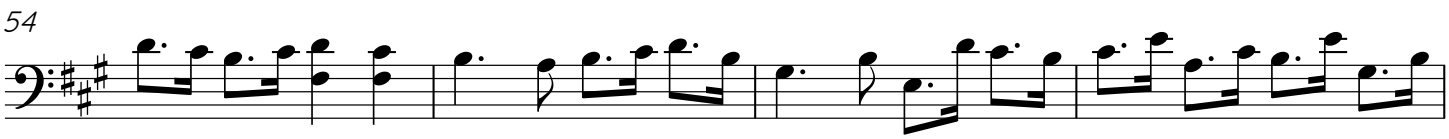

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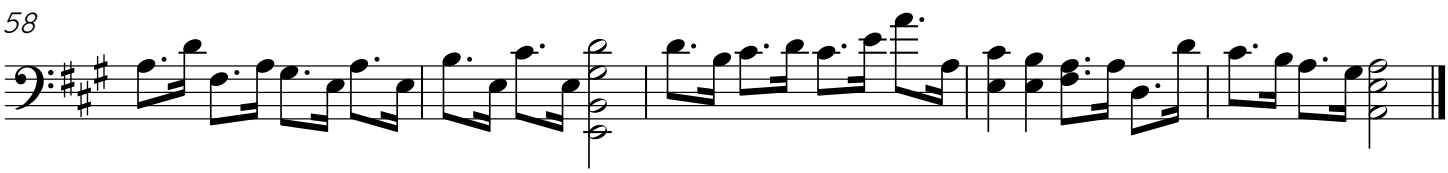
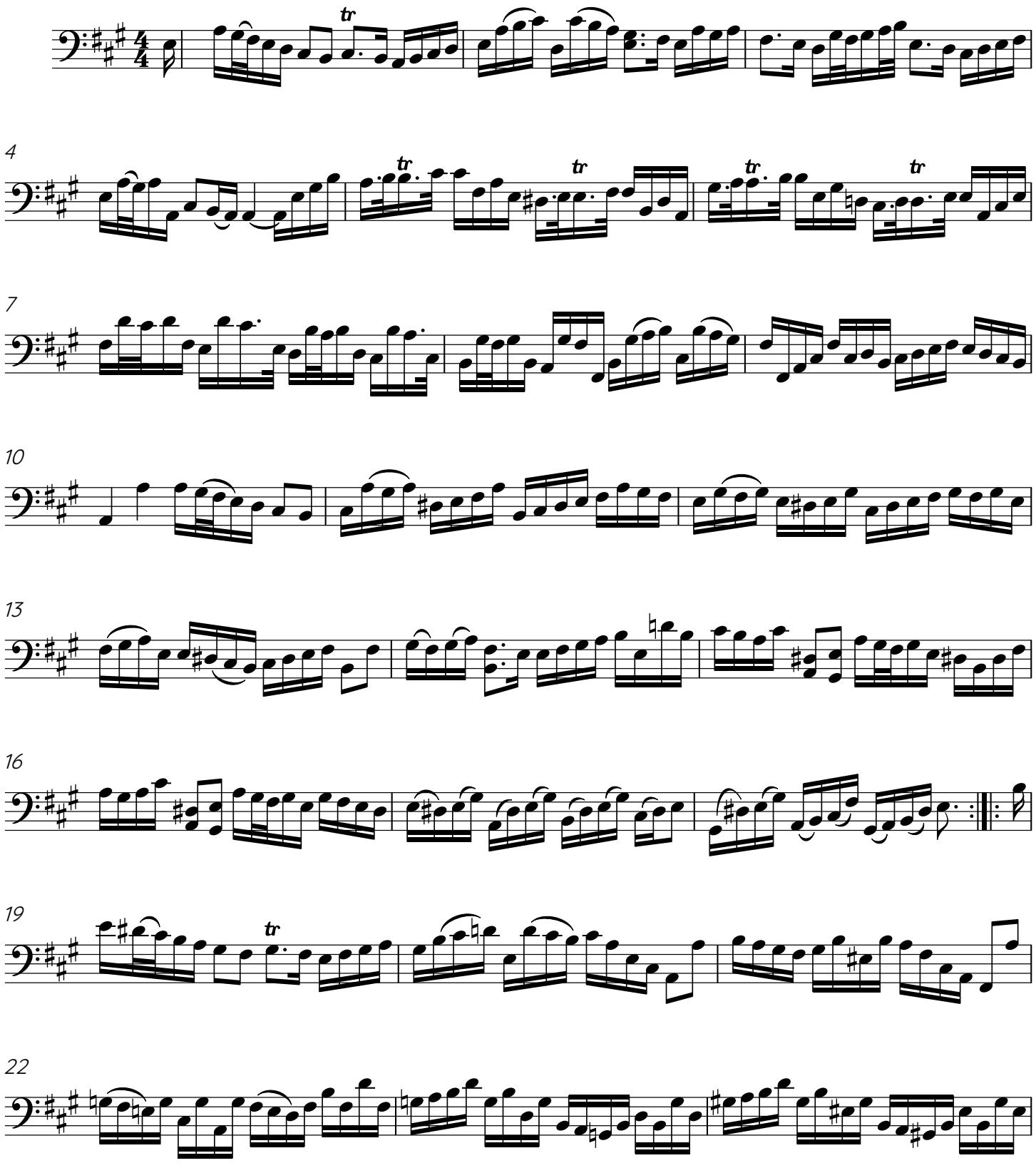


Allemande



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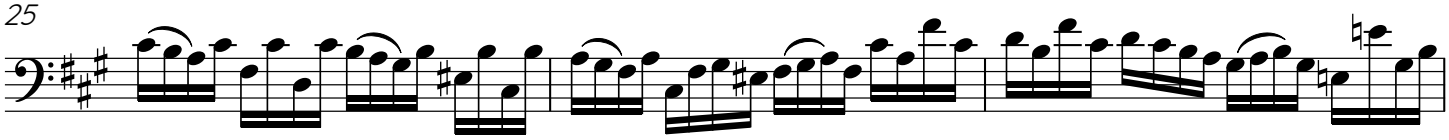

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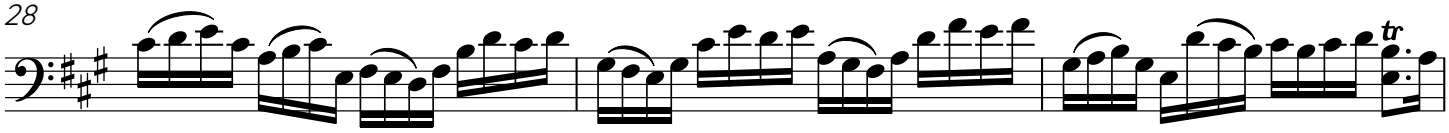

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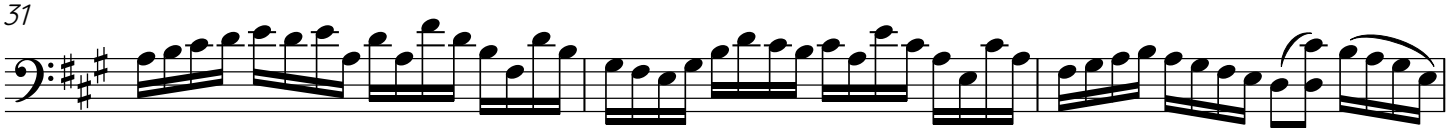

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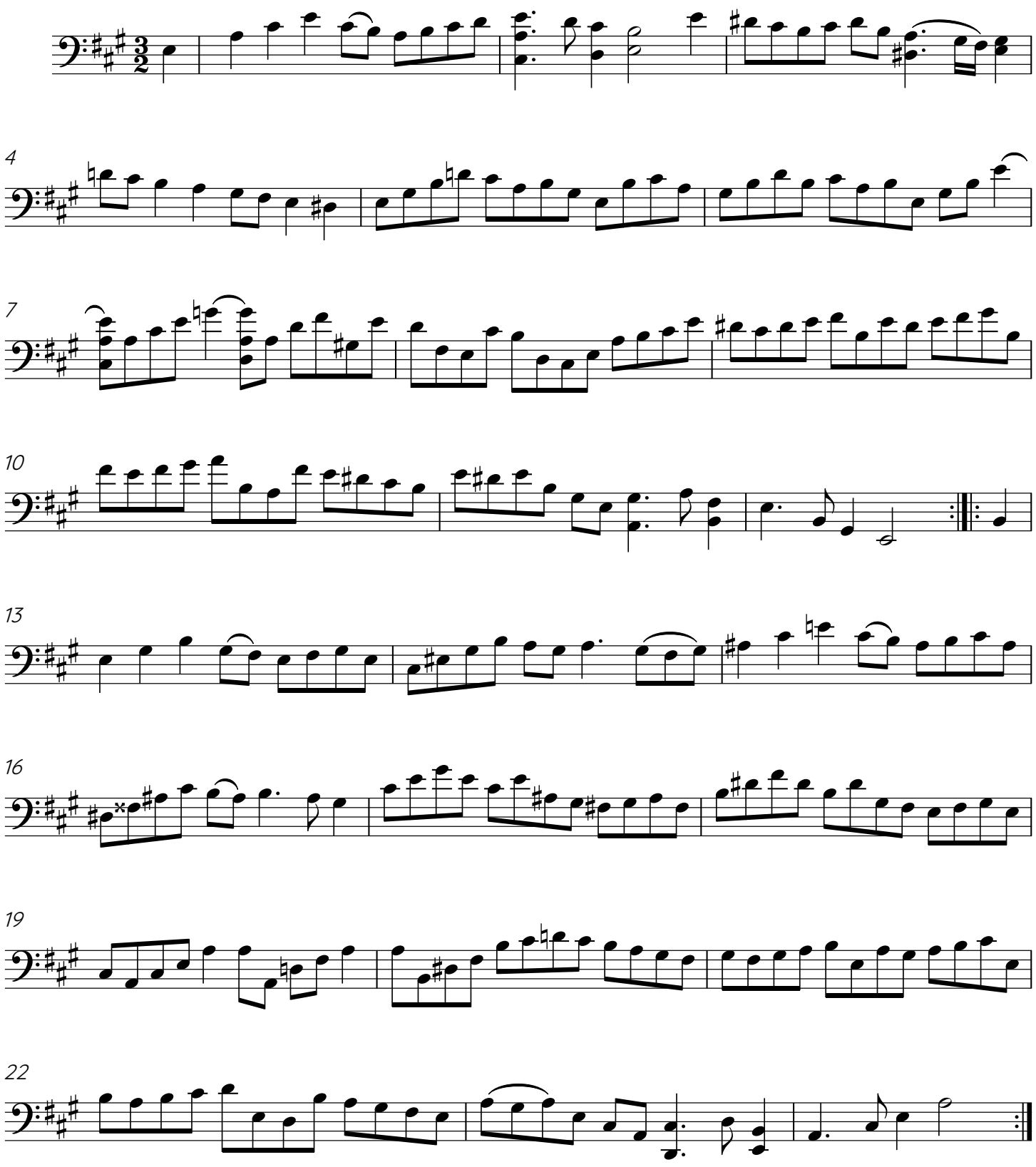
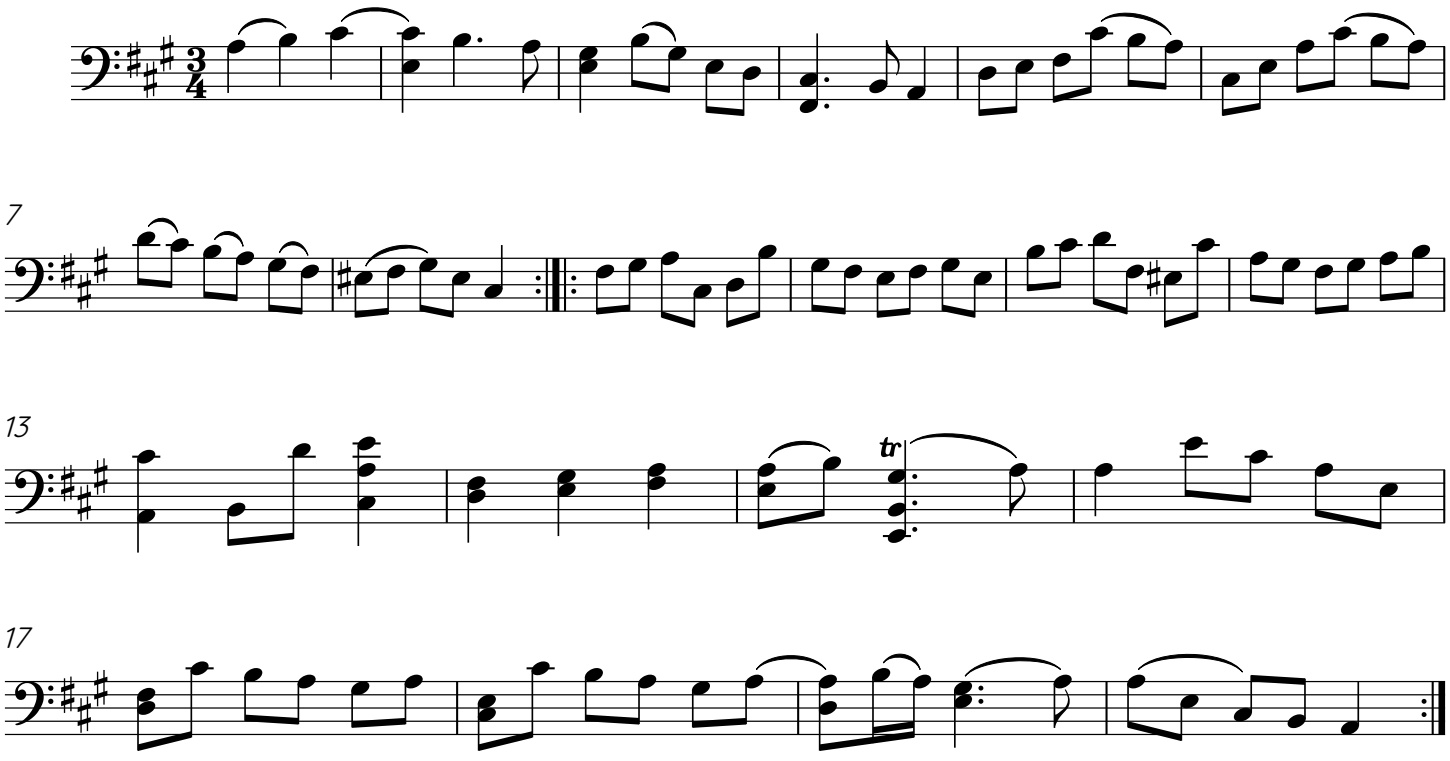
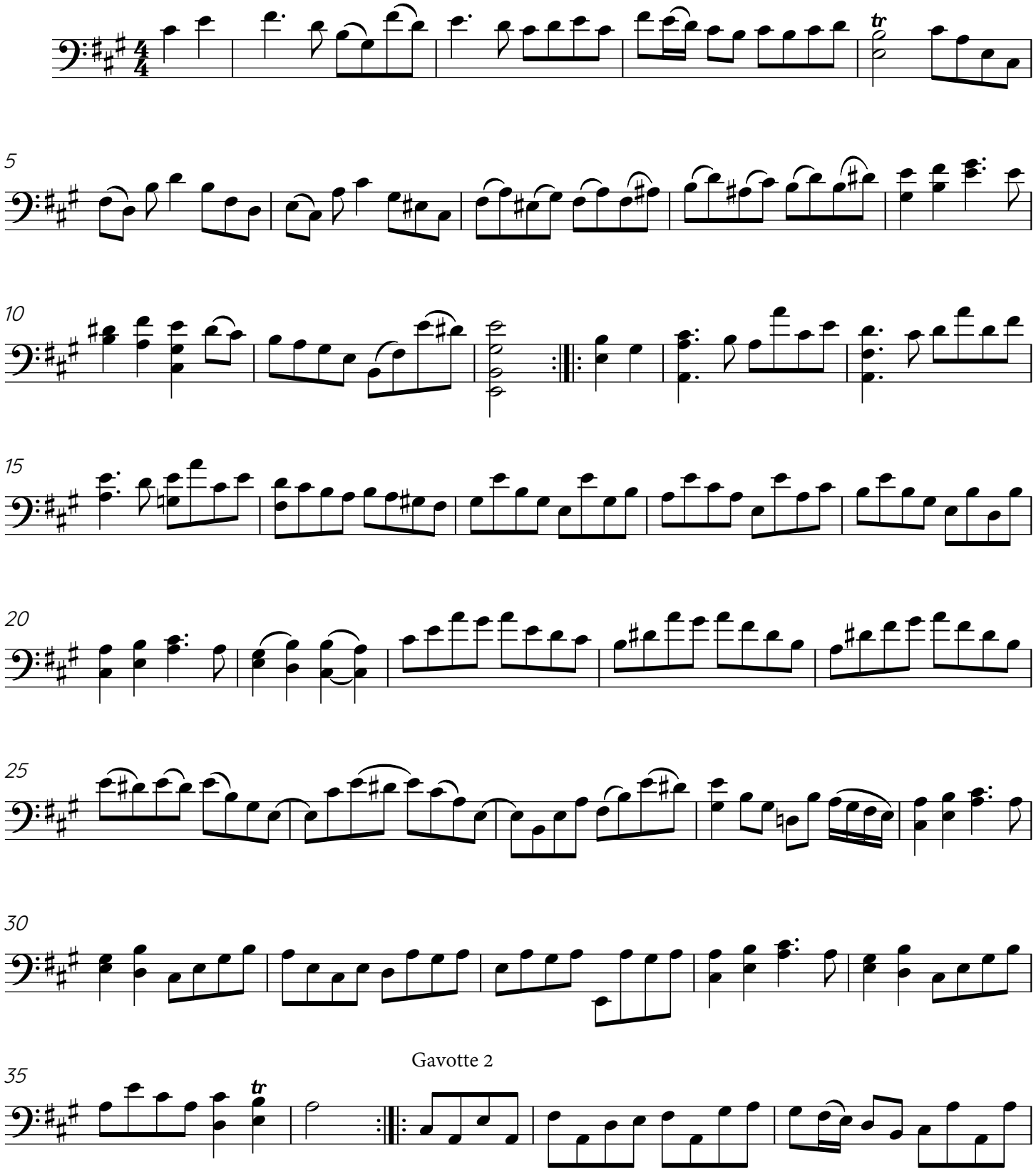


Sarabande



Gavottes 1&2

Gavotte 1



Gavotte 2

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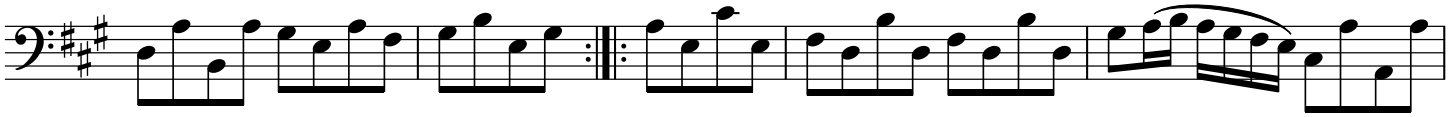

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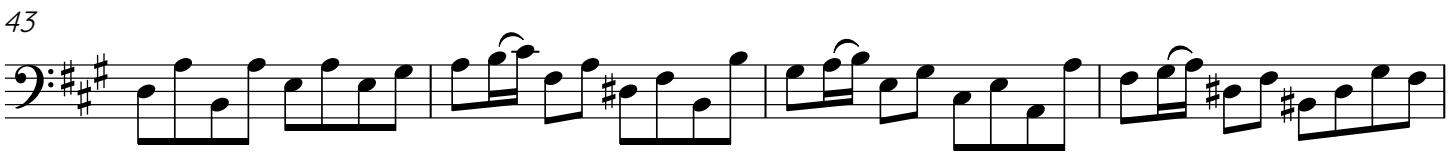

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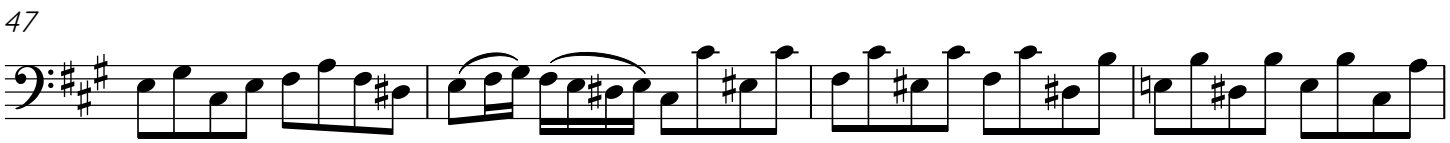

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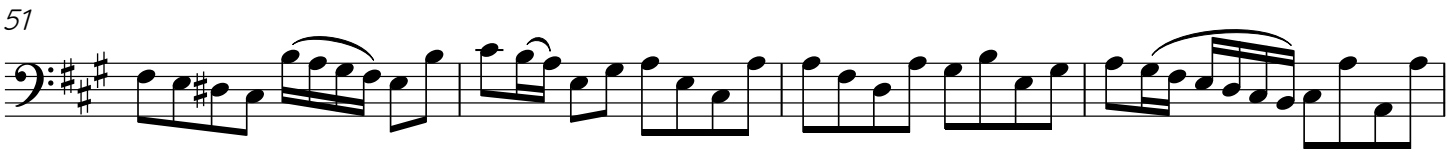

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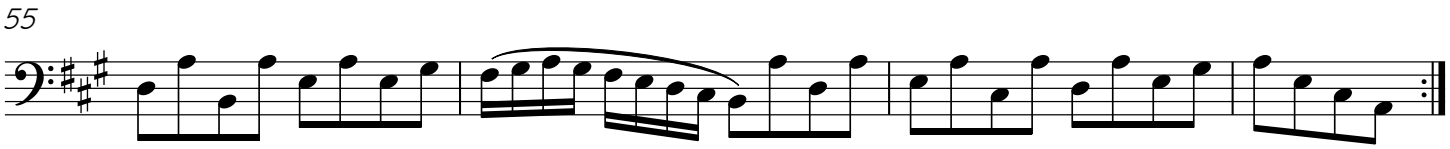
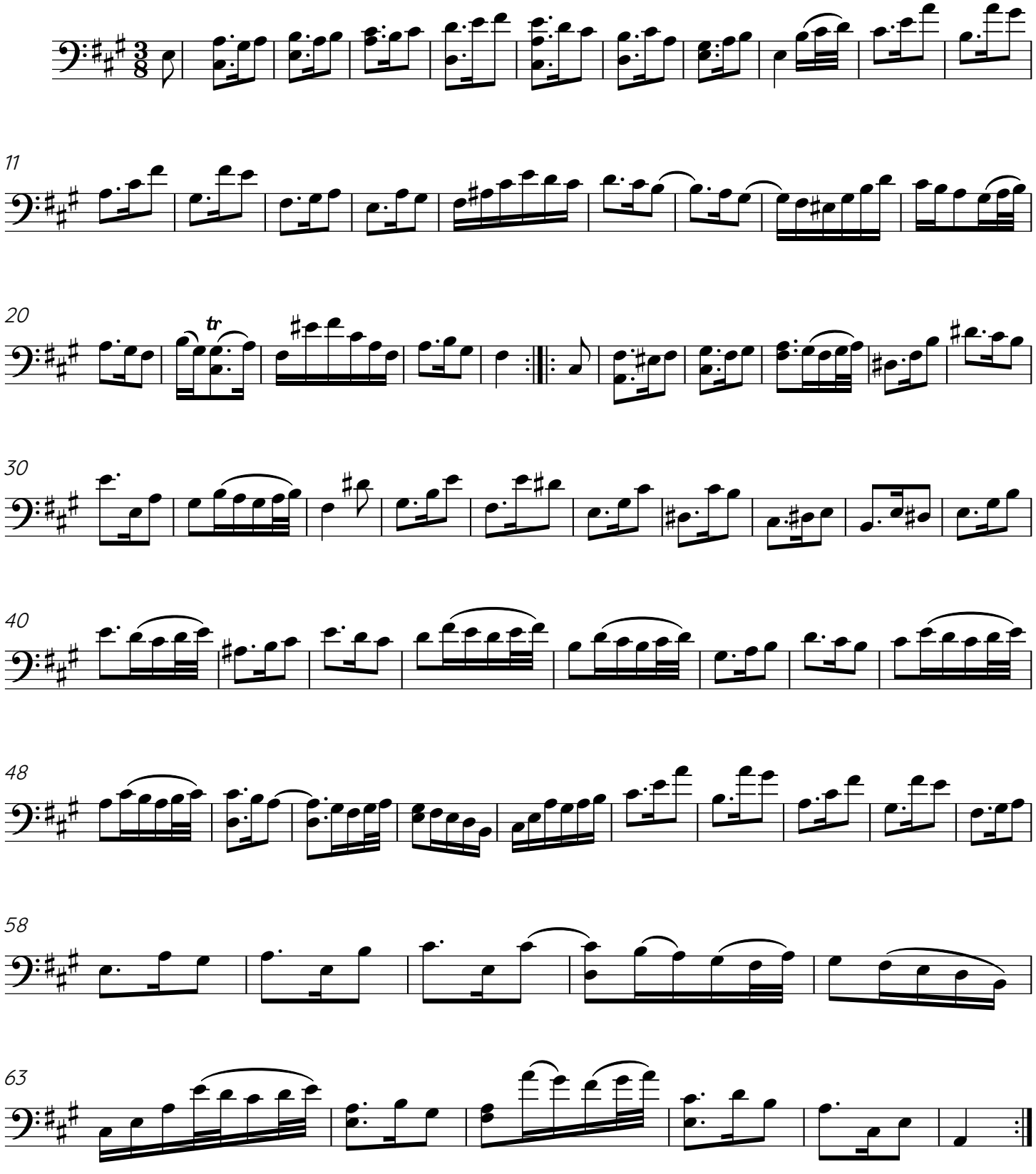
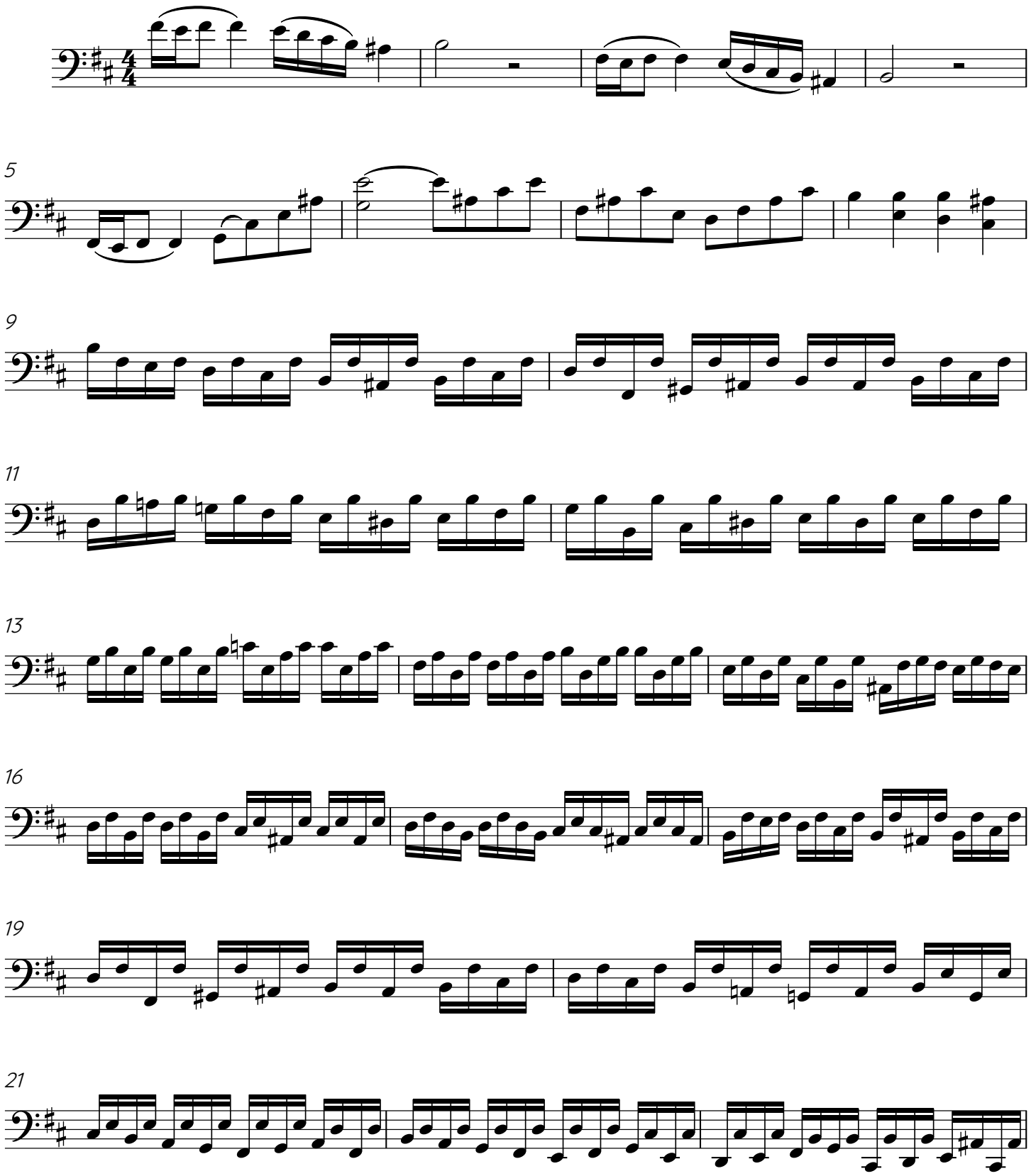


Gigue



Suite no. 6

Prelude



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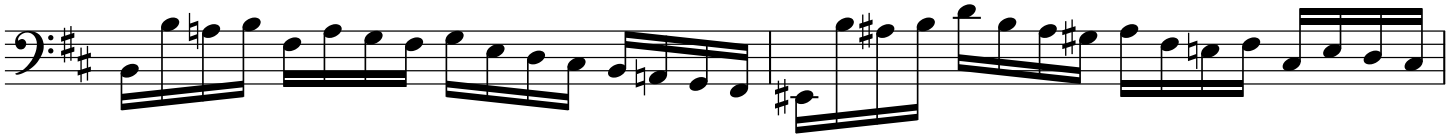

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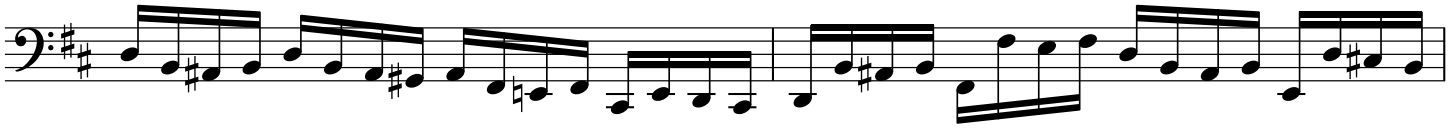

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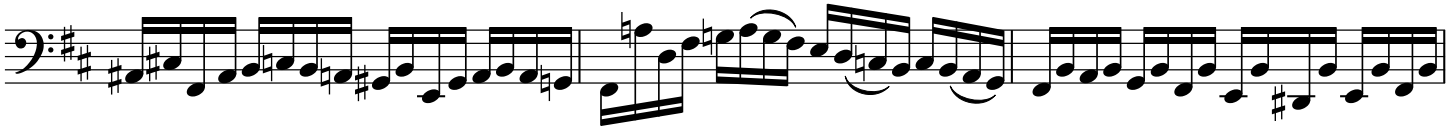

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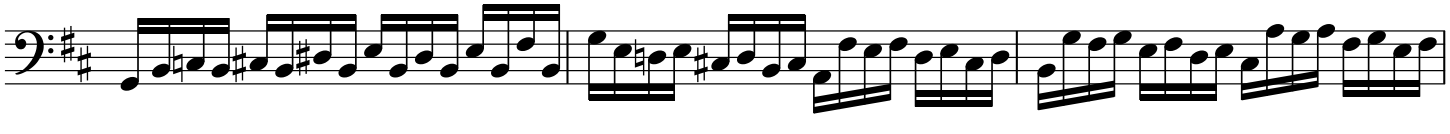

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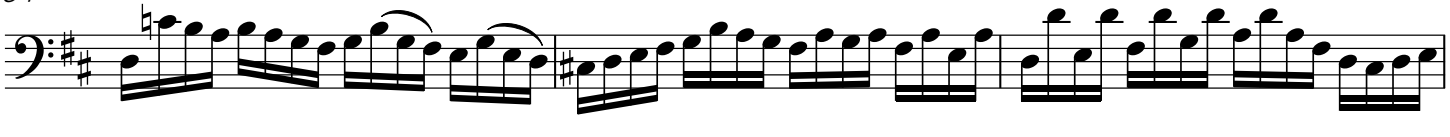

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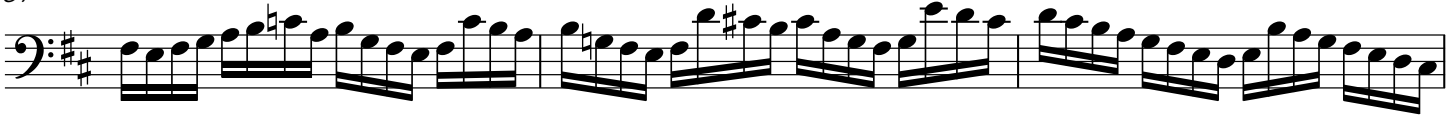

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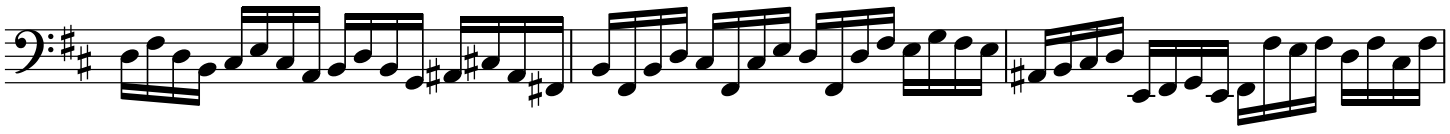

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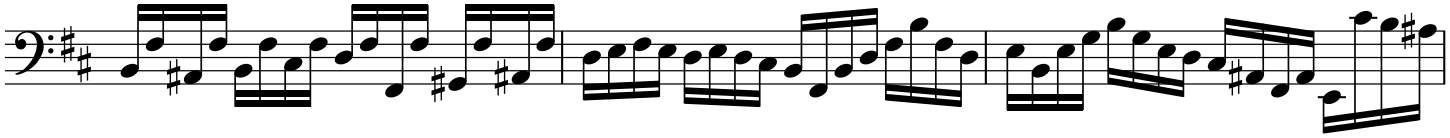

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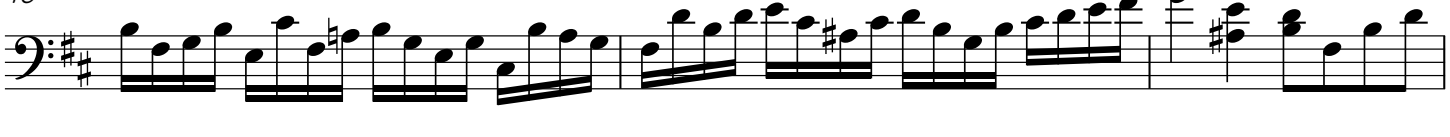

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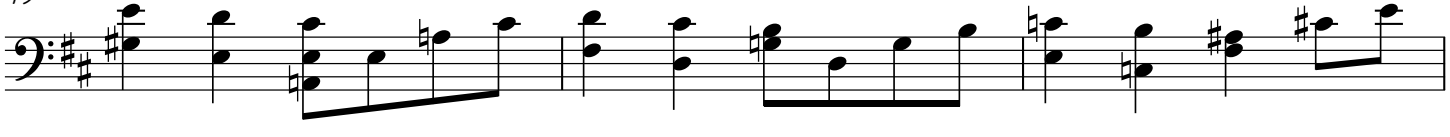

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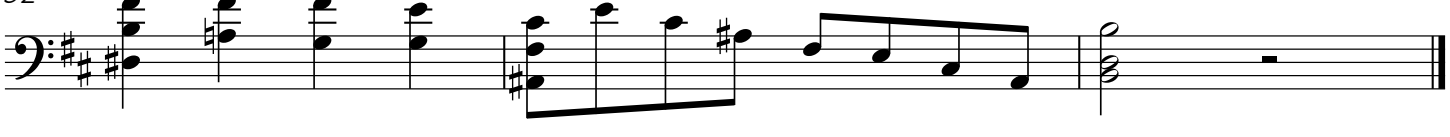
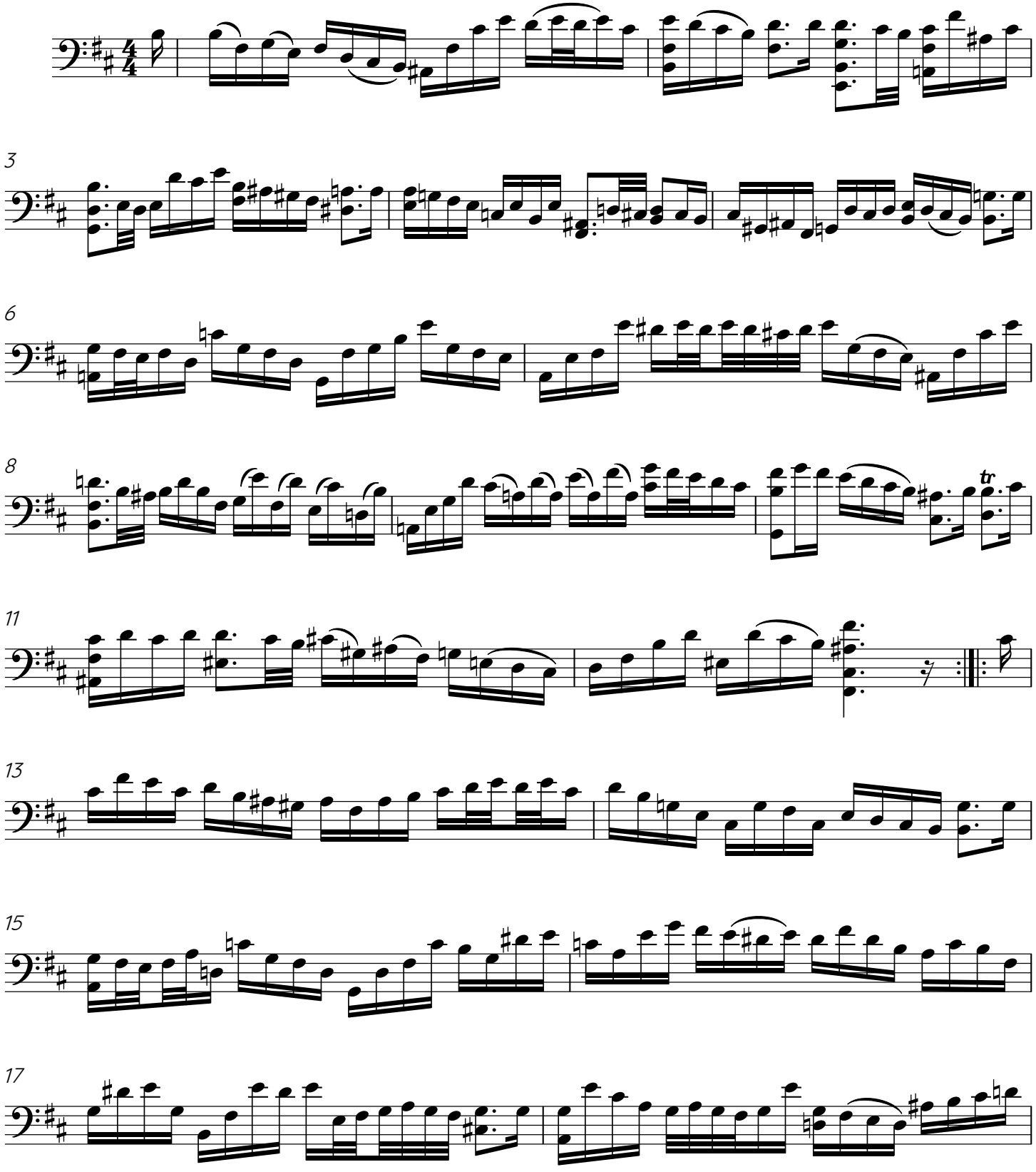


Allemande



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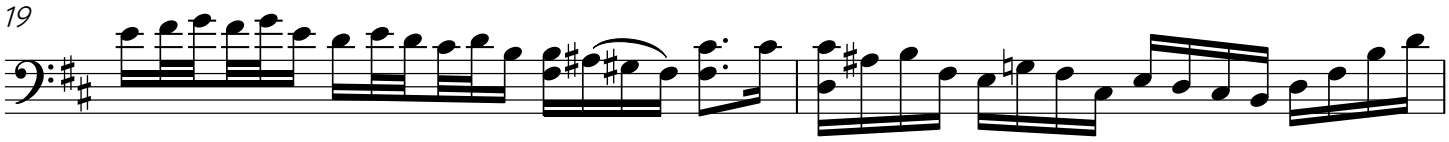

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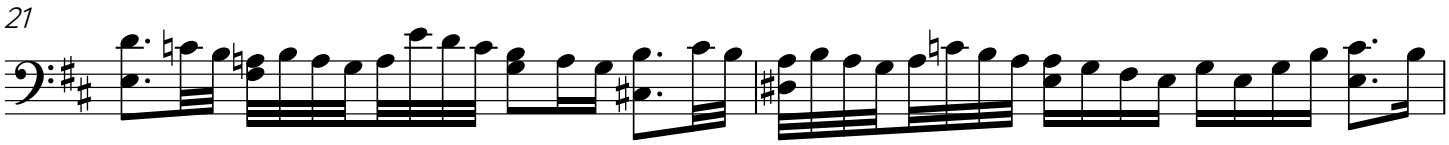

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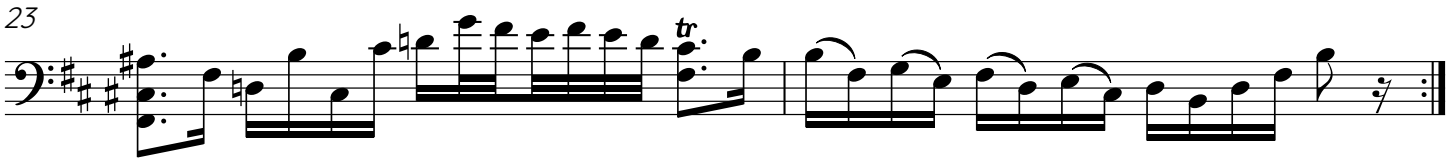

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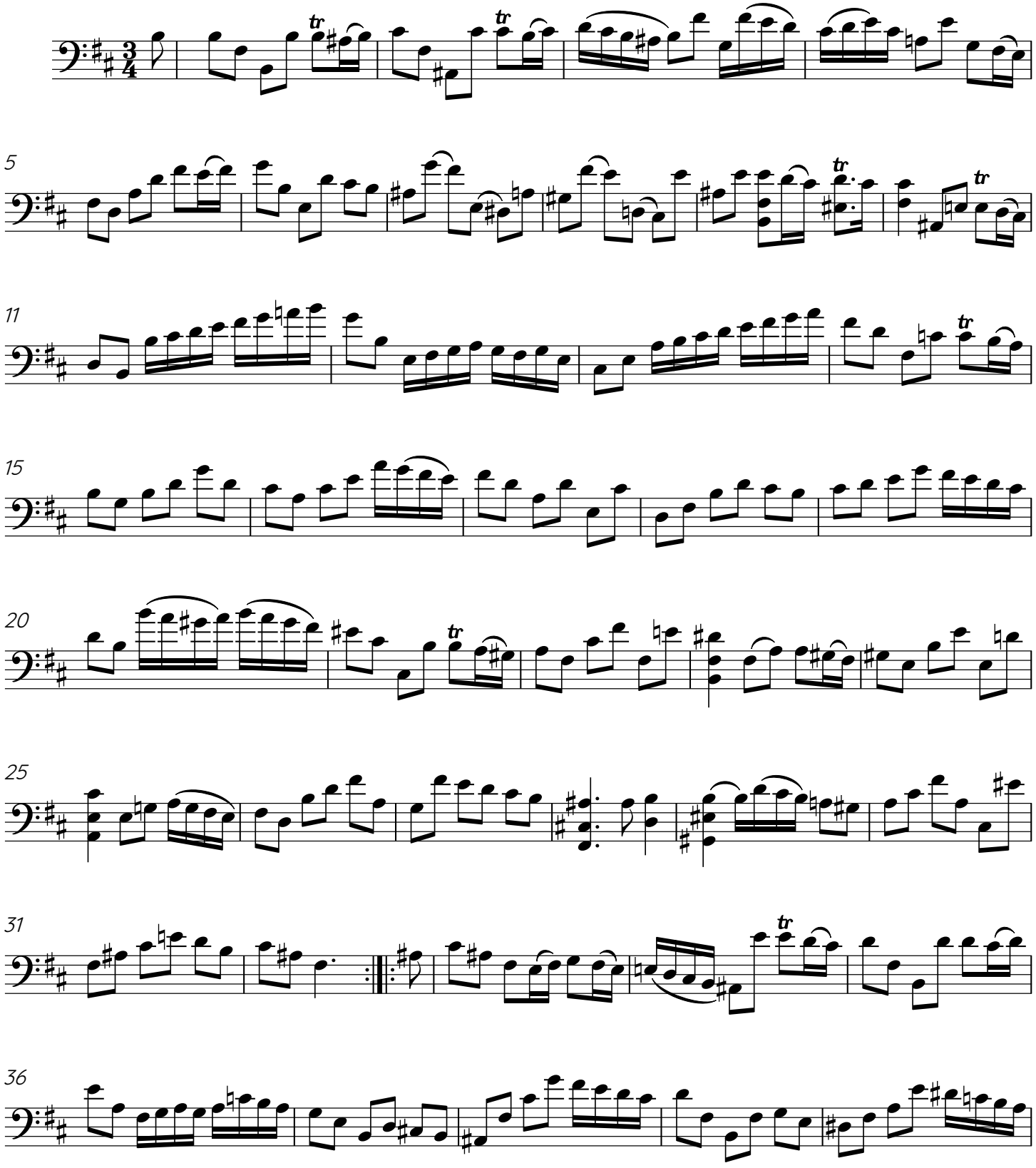

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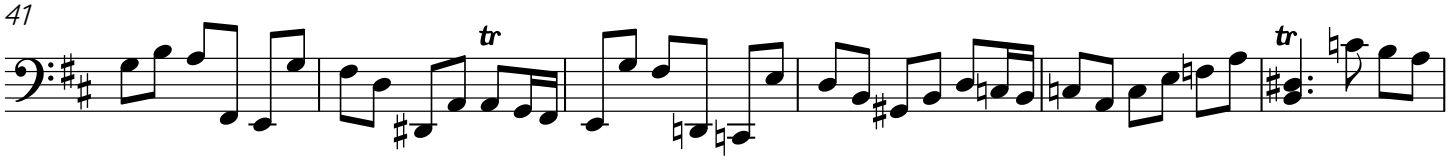

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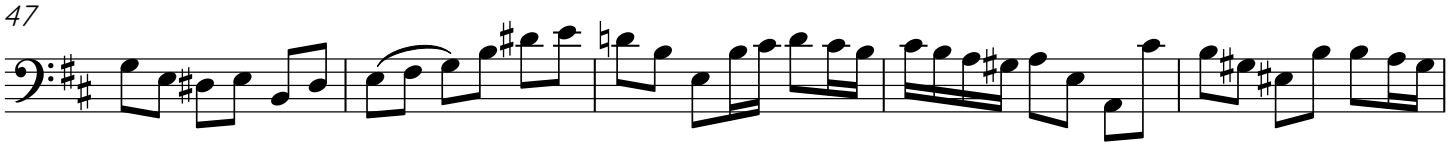

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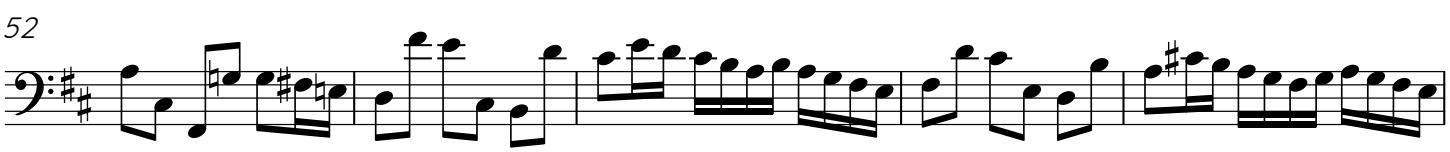

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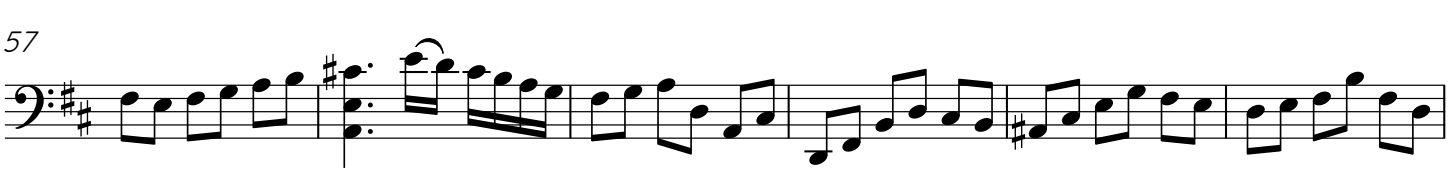

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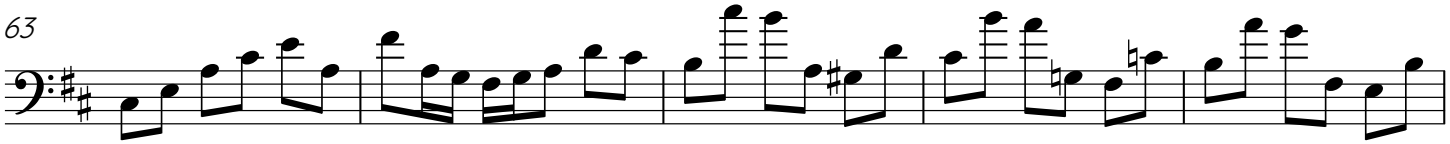

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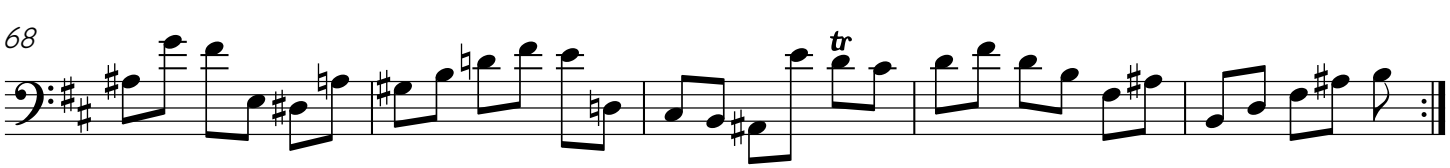
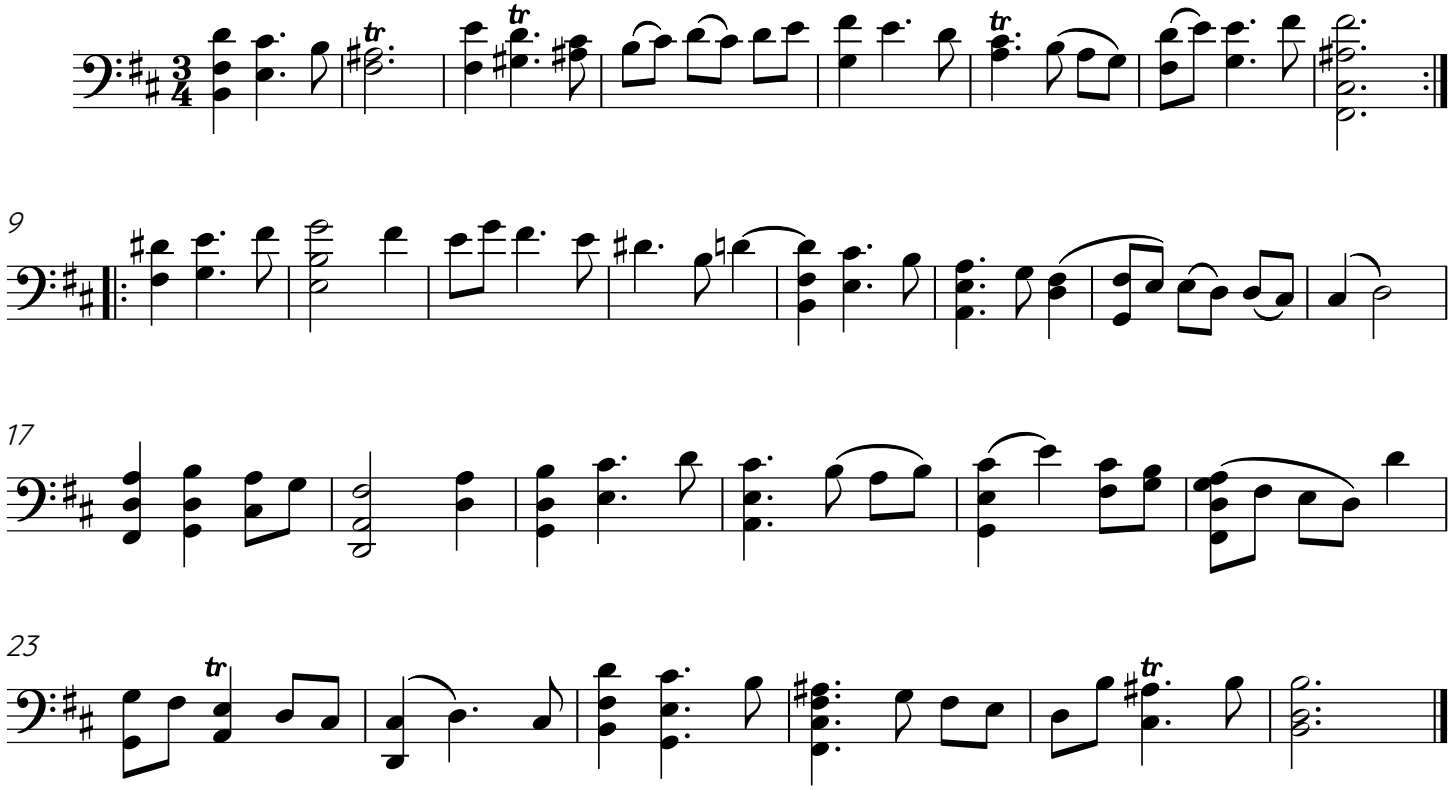
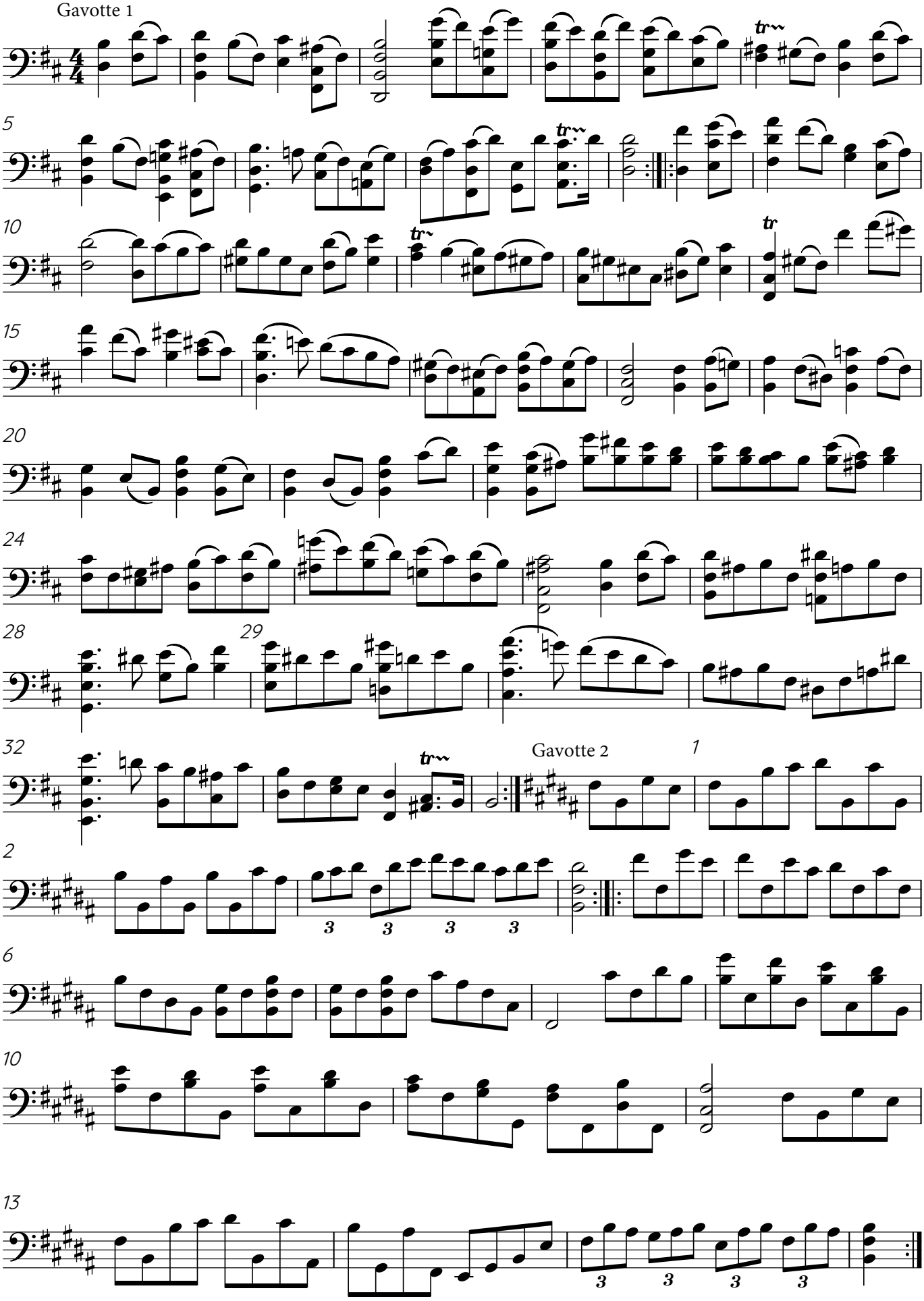


Sarabande



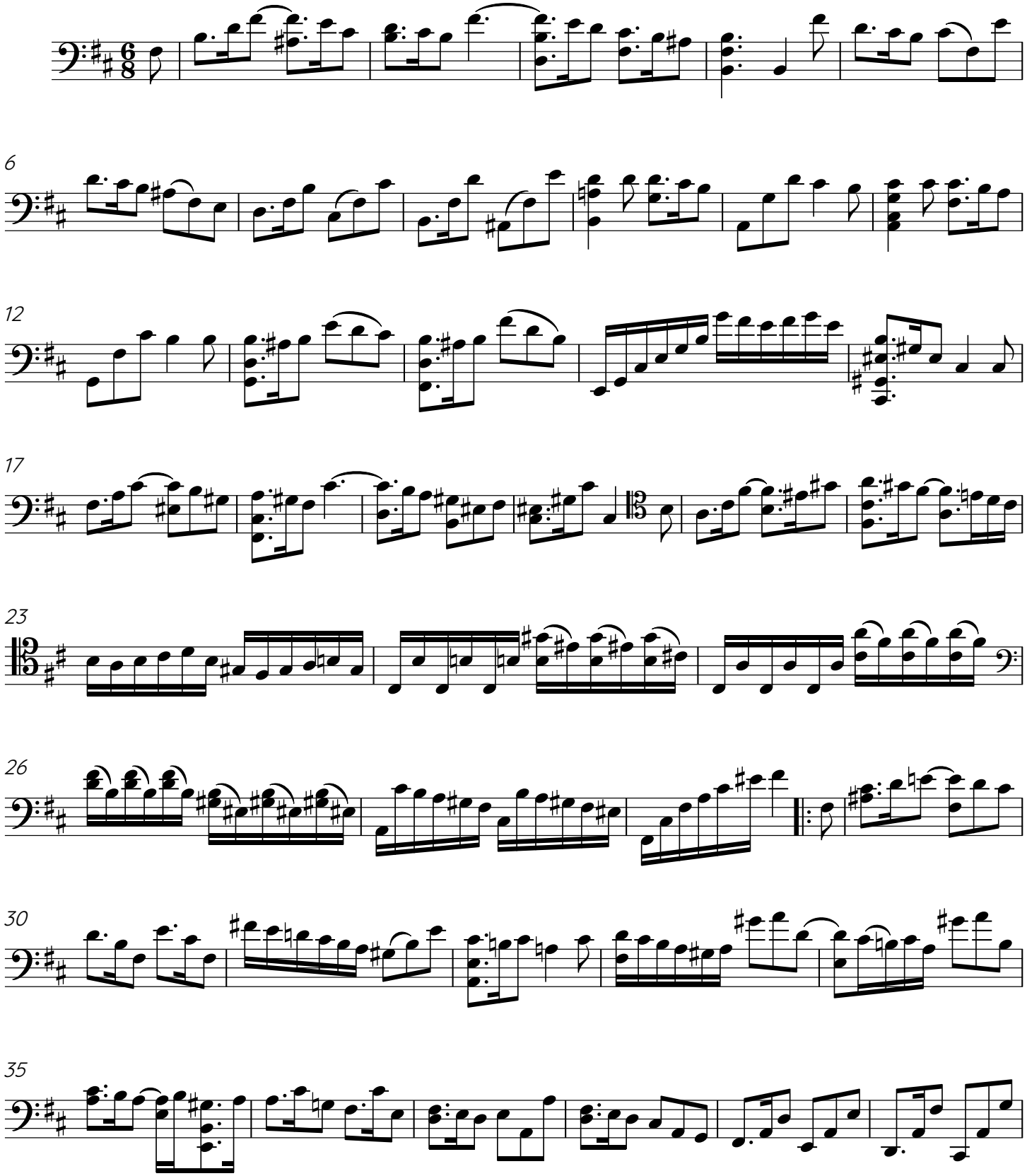
Gavottes 1&2

Gavotte 1



Gavotte 2

Gigue



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