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12-8-2010

# Concert: Johann Sebastian Bach: Fifteen Inventions, Fifteen Sinfonias

Jean Radice

Taylor Aretz

Michael Gaertner

Scott Gentile

Natalie Khatibzadeh

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**Authors**

Jean Radice, Taylor Aretz, Michael Gaertner, Scott Gentile, Natalie Khatibzadeh, Kelly McKee, Zachary Stadtmueller, and Lena Weinstein

**Johann Sebastian Bach:  
Fifteen Inventions  
Fifteen Sinfonias**

**Faculty Harpsichordist  
Jean Radice**

**Student Harpsichordists**

**Taylor Aretz**

**Michael Gaertner**

**Scott Gentile**

**Natalie Khatibzadeh**

**Kelly McKee**

**Zachary Stadtmueller**

**Lena Weinstein**

**Hockett Family Recital Hall  
Wednesday, December 8, 2010  
7:00 p.m.**

## **Program**

Invention 1/C Major, BWV 772

*Scott Gentile*

Invention 2/C Minor, BWV 773

*Zachary Stadtmueller*

Invention 3/D Major, BWV 774

*Kelly McKee*

Invention 4/D Minor, BWV 775

*Taylor Aretz*

Invention 5/E-flat Major, BWV 776

*Natalie Khatibzadeh*

Invention 6/E Major, BWV 777

*Michael Gaertner*

Invention 7/E Minor, BWV 778

*Jean Radice*

Invention 8/F Major, BWV 779

*Scott Gentile*

Invention 9/F Minor, BWV 780

*Natalie Khatibzadeh*

Invention 10/G Major, BWV 781

*Taylor Aretz*

Invention 11/G Minor, BWV 782

*Lena Weinstein*

Invention 12/A Major, BWV 783

*Michael Gaertner*

Invention 13/A Minor, BWV 784

*Taylor Aretz*

Invention 14/B-flat Major, BWV 785

*Jean Radice*

Invention 15/B Minor, BWV 786

*Kelly McKee*

**Pause**

- Sinfonia 1/C Major, BWV 787  
*Scott Gentile*
- Sinfonia 2/C Minor, BWV 788  
*Zachary Stadtmueller*
- Sinfonia 3/D Major, BWV 789  
*Kelly McKee*
- Sinfonia 4/D Minor, BWV 790  
*Taylor Aretz*
- Sinfonia 5/E-flat Major, BWV 791  
*Natalie Khatibzadeh*
- Sinfonia 6/E Major, BWV 792  
*Michael Gaertner*
- Sinfonia 7/E Minor, BWV 793  
*Jean Radice*
- Sinfonia 8/F Major, BWV 794  
*Scott Gentile*
- Sinfonia 9/F Minor, BWV 795  
*Natalie Khatibzadeh*
- Sinfonia 10/G Major, BWV 796  
*Taylor Aretz*
- Sinfonia 11/G Minor, BWV 797  
*Lena Weinstein*
- Sinfonia 12/A Major, BWV 798  
*Michael Gaertner*
- Sinfonia 13/A Minor, BWV 799  
*Taylor Aretz*
- Sinfonia 14/B-flat Major, BWV 800  
*Jean Radice*
- Sinfonia 15/B Minor, BWV 801  
*Kelly McKee*

## Program Notes

The *Inventions* and *Sinfonias* of Johann Sebastian Bach (1685-1750) were originally written into the *Little clavier book* of his twelve-year-old son Wilhelm Friedemann in 1722, when Bach was Kapellmeister in Cöthen. In that collection Bach called them *Preambles and Fantasies*, written as fifteen two-part and fifteen three-part pieces in the fifteen major and minor keys used at that day. The order of the pieces in the *Little clavier book* was as follows: beginning upwards from C major, using the keys whose triads fall into the key of C major—C major, D minor, E minor, F major, G major, A minor, and then descending from B minor—B minor, B-flat major, A major, G minor, F minor, E major, E-flat major, D major, C minor. In 1723, Bach produced a fair copy of the pieces in the order being performed tonight, with changes in both the part-writing and extending the length of several of the pieces. The title page of the 1723 copy clearly states the pedagogical aim of the set.

### An Honest Guide

by which the lovers of the *clavier*, and particularly those who desire to learn, are shown the plain way not only (1) to learn to play neatly in two parts, but also, with further *progress*, (2) to play correctly and well in three *obligato parts*; and, at the same time, not only to obtain good musical *themes*, but also to develop them well; above all, however, to achieve a *cantabile* style of playing, and, along with it, to gain a strong foretaste of *composition*.

Compiled by

*Joh: Seb: Bach:*  
Chapel-Master to the  
Prince of Anhalt-Cöthen.

*in the year of our Lord 1723. etc.*

Therefore, if we are to subscribe to the goals set forth by Bach, the performer must be able to perform the voice parts technically correct, play the voice parts *kantabel*, like vocal melodies, and gain a “foretaste” of the extraordinary variety of ways in which an entire movement can be derived from a single musical thought.

### About the tuning

In J. S. Bach’s obituary it was reported: “In the tuning of harpsichords, he achieved so correct and pure a temperament that all the tonalities sounded pure and agreeable. He knew of no tonalities that, because of impure intonation, one must avoid.”

Bradley Leyman’s research on “modified meantone” tuning as applied to Bach’s music, was first published in an *Early Music* (Oxford University Press) article, February-May 2005, and was based on analysis of Bach’s extant keyboard music, a historical study of tuning methods, and the suspiciously irregular drawing on the title page of Bach’s *Well-Tempered Clavier*. Leyman believes that Bach’s elegant diagram defines that “correct and pure” temperament, and “establishes a specific set of sounds for every musical scale and for all harmonies. Every major scale and minor scale sounds different from every other. A tuner of harpsichords, making the intervals very slightly compromised on purpose (as Bach’s drawing indicates), ends up with a keyboard tuned beautifully for music in all keys. The result sounds almost like equal temperament in its smoothness, and it similarly allows all keys to be used without problem, but it has much more personality and colour.”

Our sincere gratitude to Don McKechnie for utilizing the “Bach Lehman” tuning on both (Hubbard and Dowd) harpsichords this evening.

Notes by Jean Radice

## **Ithaca College School of Music**

Ever since its founding in 1892 as a Conservatory of Music, Ithaca College has remained dedicated to attracting the most talented young musicians, and then immersing these students in an advanced culture of musical learning that positions them to be leading professionals in music. As the conservatory evolved into a comprehensive college with expanded academic offerings, the School of Music has continued to earn its reputation as one of the best in the nation.

Through a blend of world-class faculty, state-of-the-art facilities, professional performance opportunities, access to liberal arts classes, and a beautiful campus setting, students grow in a challenging yet supportive community.

Not only do students have access to our broad music curriculum, but they can also take classes in any of the College's other schools and divisions. As a result, graduates are well prepared for a host of careers and work in almost every music field imaginable. School of Music alumni include symphony, opera, and Broadway performers; faculty members and deans at prestigious universities and colleges; teachers in school systems through the country; music therapists, composers; publicists; audio engineers in professional studios; and managers in the music industry. The School of Music boasts a 100% job placement for music education graduates, and 98% placement for other graduates into jobs or graduate schools.

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