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### Recital: Harpsichord Studio Recital

Jean Radice

Mary Holzhauer

Nicholas Place

Jonathan Riss

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ITHACA COLLEGE

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SCHOOL OF MUSIC

**HARPSICHORD STUDIO RECITAL**

**Jean Radice  
Mary Holzhauer  
Nicholas Place  
Jonathan Riss**

**Hockett Family Recital Hall  
Tuesday, October 21, 2008  
7:00 p.m.**

ITHACA

## PROGRAM

*Das Wohltemperierte Klavier II*

(The Well-Tempered Clavier II), BWV 870–893

Johann Sebastian Bach

(1685–1750)

- 1 Prelude and Fugue in C Major, BWV 870
- 2 Prelude and Fugue in C Minor, BWV 871
- 3 Prelude and Fugue in C-sharp Major, BWV 872
- 4 Prelude and Fugue in C-sharp Minor, BWV 873
- 5 Prelude and Fugue in D Major, BWV 874
- 6 Prelude and Fugue in D Minor, BWV 875
- 7 Prelude and Fugue in E-flat Major, BWV 876
- 8 Prelude and Fugue in D-sharp Minor, BWV 877
- 9 Prelude and Fugue in E Major, BWV 878
- 10 Prelude and Fugue in E Minor, BWV 879
- 11 Prelude and Fugue in F Major, BWV 880
- 12 Prelude and Fugue in F Minor, BWV 881
- 13 Prelude and Fugue in F-sharp Major, BWV 882
- 14 Prelude and Fugue in F-sharp Minor, BWV 883
- 15 Prelude and Fugue in G Major, BWV 884
- 16 Prelude and Fugue in G Minor, BWV 885
- 17 Prelude and Fugue in A-flat Major, BWV 886
- 18 Prelude and Fugue in G-sharp Minor, BWV 887
- 19 Prelude and Fugue in A Major, BWV 888
- 20 Prelude and Fugue in A Minor, BWV 889
- 21 Prelude and Fugue in B-flat Major, BWV 890
- 22 Prelude and Fugue in B-flat Minor, BWV 891
- 23 Prelude and Fugue in B Major, BWV 892
- 24 Prelude and Fugue in B Minor, BWV 893

BWV 870, 871, 876, 877, 886, 887

Jean Radice

BWV 874, 875, 884, 885, 890, 891

Mary Holzhauser

BWV 880, 881, 888, 889, 892, 893

Nicholas Place

BWV 872, 873, 878, 879, 882, 883

Jonathan Riss

Mary Holzhauser, Nicholas Place, and Jonathan Riss  
are from the studio of Jean Radice.

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## WTC Book II Notes

Notes for the pieces written by their respective performers with alterations and additions by Mark A. Radice

### BWV 870

The second volume of Well-Tempered Klavier opens with two highly contrasting pieces: the Prelude, with its opening and closing pedal point and closely-woven four-part texture, is reminiscent of works for organ; the three-part Fugue has an endless stream of 16<sup>th</sup> note motion, with a delightful harmonic expansion in the coda.

### BWV 871

The Prelude in C minor follows the style of a two-part invention. Bach instructs that both halves of the binary form are to be repeated. The four-part Fugue has a somber subject one measure in length, in a moderate tempo, with a striking use of augmentation.

### BWV 872

The C-sharp-major Prelude is in a very unusual binary form in which Bach not only dispenses with the customary repetitions of each half, but also changes meter at the beginning of the second half of the form. The perpetual arpeggiated sixteenth-note figures in the opening, common-time section are reminiscent of the Praeludium of BWV 846 from Das Wohltemperirte Clavier, Vol. I. This figure is abruptly interrupted by a three-part fughetto in simple triple meter that closes the Praeludium. The three-voice fugue is unorthodox in its immediate use both of stretto and inversion. Unusual, too, is the absence of a second exposition in the later part of the fugue; however, having stated the subject and its inversion so relentlessly in the first exposition, there is little need to hear it again. The modification of Bach's typical procedure at the opening of the piece is brilliantly accommodated by deft alterations in carrying out the design of the movement.

### BWV 873

The compound triple meter Praeludium makes extensive use of ornamentation, especially appoggiaturas, to convey reservation and lament rather than the pastorale affection often associated with this meter during the Baroque. The compound quadruple meter (12/16) of the three-voice fugue is a perpetuum mobile that preserves this rhythmic flow throughout all seventy-one measures of its duration.

### BWV 874

The D-major Prelude is a binary-form movement with the curious meter indication of alla breve (what some call "cut time") and 12/8 simultaneously. The movement alternates between sprightly flourishes (i.e., those passages to be played in 12/8) and more staid, chordal passages (i.e., those to be played in alla breve meter). Though the Fugue utilizes four voices almost throughout, with many overlapping subject entrances. Notice how the entrances of the four voices are irregular and unpredictable by comparison to most of Bach's other fugues.

### BWV 875

#### D Minor

The two-voice, D-minor Prelude with its unrelenting rhythmic drive, contains many lively exchanges between the two voices. The Fugue is based on a striking subject that divides most dramatically into a head and tail, the former being marked by diatonic melodic contours and triplet divisions of the beat, the latter by chromatically descending lines in duple divisions of the beat.

### BWV 876

The Prelude in E-flat major has a flowing gracefulness beginning with the bass line and shifting into the appoggiatura figure in the right-hand, making it one of the easiest of the preludes to appreciate at a first hearing. The four-voice Fugue, in *alla breve*, has the character of a *ricercar*. Owing to the conspicuous reiteration of syncopated patterns, this fugue begins to assume the characteristics of a highly specialized type of *ricercar*, namely, the *capriccio*. Characteristically, *capriccios* (like those by Girolamo Frescobaldi) have some quirky feature in the design of the subject: chromaticism, reiterated suspensions, or, as in this case, syncopations.

### BWV 877

The Prelude in D-sharp minor is in two-part invention style and in binary form. Bach indicates repeats for both segments of the movement. The four-part Fugue is one of the saddest in the book, with a deeply expressive subject.

### BWV 878

The pedal point that begins and ends the Praeludium is not unlike that of many of Bach's organ works, or of the Praeludium from BWV 870; besides the obvious difference in tonal centers, the juxtaposition of the two major subjects in the prelude between tonic and dominant as well as the division of the piece into two repeated sections distinguishes BWV 878 from BWV 870. The fugue, in *alla breve* time, is one of those reminiscent of the older *ricercar* tradition.

### BWV 879

The two-part Praeludium, in simple triple meter utilizes many different styles of ornamentation, juxtaposing the major theme between the dominant with two repeated sections, as it is with the BWV 878 Praeludium). The fugue, in three voices and simple duple meter, alternates between sixteenth note and eighth-note triplets in both hands. The perpetual motion of the fugue is momentarily suspended on a pause chord ( $V^4_2$ ) before continuing on for the conclusion of the piece.

### BWV 880

The F-major Prelude, written in 3/2, ought to be executed in a slow and deliberate tempo, as this was an inherent element of that meter from the time of Georg Muffat (who commented in *Florilegia* of 1695 that "3/2 requires a restrained movement") well beyond the time of Kirnberger (who in *Die Kunst des reinen Satzes*, 1776, notes: "The 3/2 meter [requires] a heavy and slow delivery"). Conspicuous, too, is the dense, five-part texture often used in French keyboard pieces (especially *courante* movements) written in that meter. By contrast, the fugue, in 6/16 meter, is quite spritely.

#### BWV 881

The F-minor Prelude is in binary form with the first half ending on the relative major, A-flat. As with most binary forms, each half is to be repeated. A performer of the Baroque era may well have added ornamentation for these repetitions. The Fugue is a very lively and flowing piece with a memorable subject.

#### BWV 882

The dotted eight/sixteenth rhythm provides a deliciously infectious accompaniment to the melody in this simple duple meter, two-part prelude. The three-part fugue theme starts on the anacrusis with a trill and immediately makes use of the flattened seventh scale degree and secondary dominant to take the listener and performer through a whirlwind of tonal centers before the final cadence.

#### BWV 883

Sixteenth-note triplets alternating with duple divisions of the beat require utmost rhythmic precision in the execution of this Prelude. The three-part fugue in common time that follows starts out with a simple (and deceptively easy) figure alternating between intervallic eighth notes, and lower neighbor sixteenth notes and quarter notes, before unraveling into perpetual sixteenth-note passages for the rest of the fugue.

#### BWV 884

The G-major Prelude is simple in sound and texture. The harmonic nature of this prelude makes it a welcome palette cleanser. The Fugue uses a subject based on an arpeggiated triad and has a lilting, dance-like feel.

#### BWV 885

The thick textures and dotted rhythms of the G-minor Prelude are reminiscent of the beginning of a French overture. The Fugue is in four parts has a thick texture and is based on a very stately subject.

#### BWV 886

The Prelude in A-flat Major contains all of its thematic material in the first two bars, and is enriched by its 32<sup>nd</sup>-note figurations. The four-part Fugue has a lengthy subject that appears no fewer than fifteen times. This subject is set against a strikingly chromatic, syncopated countersubject.

#### BWV 887

The Prelude in G-sharp Minor is clearly intended for the harpsichord, since the words "piano" and "forte" appear at measures 3 and 5, indicating a change of keyboard. The expansive three-part Fugue is in double-fugue form, with the two subjects combining in a forceful and somber close.

#### BWV 888

The A-major Prelude and Fugue are a very happy sounding and dance-like set; quite lively.

### BWV 889

This A-minor prelude starts out in a unique manner in that Bach uses all twelve tones in the first measure. Intense chromaticism of this sort permeates the fugue, as well. The statement of the subject and its answer employ the entire, twelve to aggregate before the third voice in this three-part fugue has even entered. The fugue is marked by dramatic flourishes.

### BWV 890

The B-flat-major Prelude uses flowing sixteenth-note triplet figures. If taken at a lively pace, this prelude has the feel of a gigue; however, the unusual meter signature, 12/16, might also be interpreted in a more lyrical, pastorale manner. The Fugue has a thinner texture and contains a subject using many graceful, two-note slurs.

### BWV 891

The B-flat minor Prelude is surprisingly contrapuntal and presents the more intellectual side of Bach, while still showing his melodic skill. The Fugue is complex, dark, and foreboding. Perhaps the temperament of Bach's instrument suggested these affections owing to the key of this particular Prelude and Fugue.

### BWV 892

The B-major Prelude features imitative counterpoint with two cadenza like sections. This four-voice fugue has a stately subject with a decided flavor of the stile antico. As was customary for such pieces, the meter signature is *alla breve* (i.e., two half notes per measure, or what some call "cut" time). This fugue stems from the *ricercar* tradition; however, Bach used that designation—which would have been a clear indication of being "old fashioned"—in only two instances, both occurring in the 1747 score of the Musical Offering.

### BWV 893

The B-minor Prelude is full of imitative counterpoint and interesting sequences. The fugue has a very lively subject and is full of fast running lines and lots of ornamentation.