



Faculty Tuesdays Series

**Bach Transcribed: Works for Violin solo
Transcribed for Harpsichord**

Robert Hill, harpsichord

7:30 p.m., Tuesday, Nov. 13, 2018
Grusin Music Hall
Imig Music Building



College of Music
UNIVERSITY OF COLORADO **BOULDER**

CU ★ PRESENTS

Program

Adagio in C Major BWV 966

Transcribed from the Trio Sonata in C Major (Hortus Musicus, 1688)

Johann Adam Reincken
(1623-1722)
trans. Johann Sebastian Bach
(1685-1750)

Sonata in C Minor

Transcribed from the Sonata in G Minor for Violin solo BWV 1001

Adagio

Fuga. Allegro (based on BWV 539, a transcription by J. S. Bach for organ)

Siciliano

Presto

Johann Sebastian Bach
trans. Robert Hill

Adagio BWV 965

Transcribed from the Trio Sonata in A Minor (Hortus Musicus, 1688)

Johann Adam Reincken
trans. Johann Sebastian Bach

Sonata in G Major

Transcribed from the Sonata in C Major for Violin solo BWV 1005

Adagio BWV 968 (transcription by J. S. Bach?)

Fuga. Allegro.

Largo

Allegro

Johann Sebastian Bach

Intermission

Adagio in G Minor BWV 982

Transcribed from the Concerto in B-Flat Major

Prince Johann Ernst of Saxe-Weimar
trans. Johann Sebastian Bach

Partita in G Minor

Transcribed from the Partita in D Minor for Solo Violin BWV 1004

Allemanda

Corrente

Sarabanda

Giga

Ciaccona

Johann Sebastian Bach
trans. Robert Hill

Harpichord by Keith Hill, Manchester, Michigan after Johannes Ruckers, Antwerp, ca. 1640.

Program notes

In the 18th century, the transcription for solo harpsichord—of string solo and orchestral music—was frequently practiced, not least by Johann Sebastian Bach. Bach's transcriptions of Italian concerti by Antonio Vivaldi and others mark a milestone in Bach's own development as a composer. But the models that Bach drew on extended also to chamber music, including trio sonatas by Tomaso Albinoni and Bach's elder North German colleague Johann Adam Reincken (1623-1722). In the later 18th century, Bach's biographer Johann Nikolaus Forkel reports (presumably based on his exchanges with Bach's two eldest sons) that Bach enjoyed playing his own works for solo violin, arranged for keyboard. A few transcriptions from his circle survive, including the Fugue in D minor for organ BWV 539 after the solo violin sonata fugue in G minor BWV 1001, as well as the Adagio BWV 968 from the solo violin Sonata in C Major BWV 1005 and a complete transcription in D minor BWV 964 of the Sonata in A minor BWV 1003. But as musically remarkable as the latter two transcriptions are, Bach's authorship of them cannot be established with certainty.

For tonight's program, I am playing my own transcriptions of Bach's solo violin pieces, basing my transcription technique on the style of surviving transcriptions from Bach's circle. In order to emphasize the close relationship between this undertaking and Bach's own transcription activity for solo harpsichord, I preface each of my own transcriptions with movements selected from Bach's transcriptions of contemporary string chamber music.

Finally, a word about the *Chaconne*, the final movement on this program: this monumental piece that concludes the Partita in D Minor BWV 1004 has been a favorite transcription piece since the end of the 19th century, and so has come to be seen as a free-standing work in its own right. Although I well understand the attraction of separating this piece from its context, I find that this *Ciaccona* is best experienced as the culmination of the magnificent suite that precedes it!

About the performer

Robert Hill

Robert Hill, Professor of Harpsichord and Eugene D. Eaton Chair in Baroque Music Performance at the University of Colorado at Boulder College of Music, was previously professor of historical keyboard instruments and performance practice at the University of Music in Freiburg, Germany. Hill studied harpsichord with Gustav Leonhardt at the Sweelinck Conservatory in Amsterdam and earned his doctorate in musicology at Harvard University with a dissertation on the sources and authenticity issues for the early keyboard music of Johann Sebastian Bach.

Hill's performances as a harpsichordist and fortepianist focus on solo and chamber music from 1600-1915. His recordings on labels including DG Archive, Haenssler, Naxos, MDG, JPC, Ars Musica and CPO emphasize the music of J.S. Bach and his sons. His recordings have won several prestigious awards, including the Deutsche Schallplattenpreis (2001), the Cannes Classical Award (2002), and the Diapason d'Or (2008). As a musicologist, Hill is mainly occupied with performance practice issues during the transition from the late-romantic to the neoclassical periods at the beginning of the 20th century.

Upcoming performances

🎫 Ticketed events 📺 Live broadcast at cupresents.org

Wednesday, Nov. 14

Symphonic Band 📺

7:30 p.m., Macky Auditorium

Thursday, Nov. 15

Wind Symphony 📺

7:30 p.m., Macky Auditorium

Friday, Nov. 16

Artist Series

Sarah Chang, violin

Julio Elizalde, piano 🎫

7:30 p.m., Macky Auditorium

Thursday, Nov. 29

Symphony Orchestra 📺

7:30 p.m., Macky Auditorium

Friday, Nov. 30

Early Music Ensemble 📺

7:30 p.m., Grusin Music Hall

Saturday, Dec. 1

African Highlife Ensemble 📺

7:30 p.m., Grusin Music Hall

Sunday, Dec. 2

Japanese Ensemble 📺

2 p.m., Grusin Music Hall

Gamelan Ensemble 📺

4:30 p.m., Grusin Music Hall

Dec. 7-9

Holiday Festival 🎫

Macky Auditorium

Monday, Dec. 10

Concert Band and

Campus Orchestra 📺

7:30 p.m., Grusin Music Hall

Monday, Dec. 17

Artist Series

Canadian Brass 🎫

7:30 p.m., Macky Auditorium

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