

J . S . B A C H

CIACCONA

B I N H U

guitar



SUPER AUDIO CD

eudora





To my father

01. PRELUDE, from the Partita BWV 1006 04:21

SONATA BWV 1001

02. *I. Adagio* 03:45

03. *II. Fuga. Allegro* 05:24

04. *III. Siciliana* 02:40

05. *IV. Presto* 04:37

SONATA BWV 1003

06. *I. Grave* 04:07

07. *II. Fuga* 07:22

08. *III. Andante* 05:09

09. *IV. Allegro* 06:18

10. CHACONNE, from the Partita BWV 1004 14:31

II. SINFONIA BWV 156 04:03

TOTAL TIME

62:24

Ciaccona

KATHY ACOSTA ZAVALA & BIN HU

Johann Sebastian Bach (1685–1750)

Since the rediscovery of Johann Sebastian Bach's works in the first half of the 19th century, a musical phenomenon known as the «Bach Revival,»¹ musicians of all instruments have included Bach's works in their repertoires as technical, musical and artistic proving tools to showcase their instruments' capabilities. The guitar has been no exception. Legendary figures such as Tárrega, Llobet, Barrios, Segovia, and Presti – just to name a few – transcribed and performed works by J.S. Bach. The works on this CD continue this tradition with a fresh look at methods of transcription, the use of *scordatura* (tuning the strings to pitches different from the usual, in this case pitches similar to a lute), and selective programming that includes Bach's solo instrumental works for violin and his church cantata.

04
05

¹ Nicholas Temperley and Peter Wollny, «Bach Revival,» *Grove Music Online*, accessed September 8, 2017, http://www.oxfordmusiconline.com.ezproxy2.library.arizona.edu/subscriber/article/grove/music/01708?q=bach+revival&search=quick&pos=1&_start=1#firsthit.

Tracks one through ten of this CD include selections from *Bach's Drei Sonaten und Drei Partiten für Violine allein* (Three Sonatas and Three Partitas for Solo Violin), BWV 1001–1006.² The compositional time frame for these works falls around 1720 while Bach was in Cöthen working for the court of Prince Leopold. The album opens with the *Prelude* from the E-Major Partita, a piece that has been cemented in the guitar repertoire as one of the most frequently played works by Bach. Next, it features two sonatas from the violin repertoire. These two sonatas, BWV 1001 and 1003, are structured in the four-movement *sonata da chiesa* tradition, which alternates between slow and fast movements. Following these sonatas is the *Chaconne* from the last movement of the Violin Partita No. 2 in D Minor, BWV 1004, which is also a complete and freestanding work in its own right. The album concludes with the *Sinfonia* from Bach's Church Cantata, BWV 156.

Prelude, from the Partita BWV 1006: A Unique Movement

Throughout the violin partitas and sonatas, Bach showcases a survey of dances and genres. When analyzing the repetition of certain dances and *sonata da chiesa* movements, one notices the recurrence of the allegro and fugue in the sonatas and the sarabande and allemande in the partitas. The familiar pattern created by these recurrences is diversified when Bach includes a chaconne as the final dance in his D-Minor Partita (BWV 1004) and a prelude to begin his E-Major

² Wolfgang Schmieder, *Thematisch-Systematisches Verzeichnis Der Musikalischen Werke Von Johann Sebastian Bach: Bach-Werke-Verzeichnis (BWV)* (Wiesbaden: Breitkopf & Härtel, 1990), 919.

Partita (BWV 1006). These two musical forms only appear once throughout Bach's unaccompanied violin works, which makes these two movements unique.

Historically, preludes were used by composers as improvisatory harmonic introductions, the sole purpose of which was to establish the key of a multi-movement work.³ The Violin Partita No. 3 in E Major, BWV 1006, opens with a prelude followed by six dances: *Loure*, *Gavotte en Rondeaux*, *Menuet I*, *Menuet II*, *Bourée*, and *Gigue*. The opening prelude of this dance suite functions as a virtuosic *praeambulum*. It is set in through-composed form and features the perpetual rhythmic motion seen in Bach's allegro and presto movements. Bach's borrowing and adaptation habits are particularly evident in this opening movement. He uses the musical content of the E-major prelude as an orchestral *Sinfonia* in the cantata «*Wir danken dir, Gott, wir danken dir*,» BWV 29, and as an introduction to the second part of another cantata, «*Herr Gott Beherrscher aller Dinge*,» BWV 120a. In addition, the whole suite appears transcribed in an autographed score that does not indicate a specific instrumentation. This score has been catalogued as BWV 1006a which dates back to Bach's Leipzig years.⁴ It is important to mention that scholars have argued about whether or not BWV 1006a is a lute work. While some claim that Bach intended this for lute, others believe that Bach's intention with BWV 1006a was to compose an instrumental work for the harpsichord in lute style, which ultimately would have been realized on an instrument called the lute-harpsichord.⁵ All in all, Bach's diverse musical settings of the E-major prelude allow transcribers a varied range of perspectives and enrich the transcription process.

³ David Ledbetter and Howard Ferguson, «Prelude,» *Grove Music Online*, accessed November 28, 2017, <http://www.oxfordmusiconline.com.ezproxy2.library.arizona.edu/subscriber/article/grove/music/43302>.

⁴ Schmieder, *Thematisch-Systematisches Verzeichnis Der Musikalischen Werke Von Johann Sebastian Bach*, 729.

⁵ Frank Koonce, Johann Sebastian Bach: *The Solo Lute Works* (San Diego: Neil A Kjos Music Company, 1989), 137.

Sonata BWV 1001: Manuscript, Structure and Transcription

The G-Minor Sonata opens with an adagio and ends with a sequentially driven presto movement. The opening movement sets a dramatic and solemn tone that leads the listener into the contrapuntal settings of the next movement. The second movement is structured in one of Bach's signature forms, the fugue. In *The New Bach Reader*, two leading Bach scholars, Hans T. David and Arthur Mendel, regard Bach as the «greatest master of fugue who ever lived.»⁶ This fugue and the one that follows later on this CD in BWV 1003 are testaments to Bach's fugal mastery. The concise one-measure subject used in the four-voice G-minor fugue tests the imagination, precision and articulation capabilities of the performer.

In addition, this particular fugue has both an organ and lute counterpart (BWV 539 and BWV 1000). The latter was intabulated by Bach's pupil Johann Christian Weyrauch⁷. The fugue recorded on this CD is an arrangement by Marco Tamayo, who introduced the use of a lute-like *scordatura* to perform this fugue, modeling the lute tablature of Weyrauch. Expanding the original idea of Tamayo, Hu recorded the entire BWV 1001 sonata using the same *scordatura* on this CD, which not only provides a more open sonority, but also lends itself to ornamentations stylistically characteristic of music written for the lute.

⁶ Hans T. David, Arthur Mendel, and Christoph Wolff, eds., *The New Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents* (New York: W.W. Norton, 1998), 13.

⁷ Lutenist Johann Christian Weyrauch made a «French lute tablature of the G-Minor Violin Fugue.» See Stanley Yates, *J. S. Bach: Six Unaccompanied Cello Suites Arranged for Guitar* (Pacific, MO: Mel Bay, 1998), 155. In addition, Weyrauch's tablature can be found in the Musikbibliothek der Stadt Leipzig.

The third movement of the G-Minor Sonata, the *Siciliano*, introduces a melodious and charming aria-like slow dance setting not frequently seen in Bach's writing. This slow movement serves as a perfect pairing to the *Presto*, which brings the sonata to a close with Bach's signature showcase of virtuosity.

Sonata BWV 1003: Transcription Model and Structure

The A-Minor Sonata is a testament to Bach's own arrangement practices. Bach himself rearranged this sonata for the harpsichord in the key of D minor, BWV 964.⁸ The existence of both manuscript copies provides transcribers with a detailed map of how Bach would have adapted a piece to fit the idiosyncrasies of a specific instrument. As Stanley Yates points out, BWV 964 is arranged by Bach to have a «wholly-consisted three-voice keyboard texture,»⁹ thus setting it apart from its original textural setting in BWV 1003. The transcription featured on this CD falls somewhere in the middle ground between these two versions. While faithful to the original violin version, some extra basses have been added or transposed to the lower octave in passages where they are considered absent or compromised due to the bowing technique of the violin. These added basses are intended to enrich the harmony and to intensify the drive of harmonic tension in the cadences.

The A-Minor Sonata opens with a solemn, improvisatory-sounding grave movement and ends with an arpeggio-based motivic allegro. The first movement's harmonic structure functions as

⁸ Schmieder, *Thematisch-Systematisches Verzeichnis Der Musikalischen Werke Von Johann Sebastian Bach*, 700.

⁹ Yates, *J. S. Bach: Six Unaccompanied Cello Suites*, 155.





a prelude to the subsequent fugue by ending in the dominant key, E major, and resolving directly to the sonata's key, A minor, at the entrance of the fugal theme. The nine-note fugal theme is first stated in the middle range and is masterfully set into a web of imitation. In this *Fuga*, Bach reaches a perfect balance between the fugal passages and the interjections of the flowing episodes. The simple texture of the *Andante*, the third movement of this sonata, highlights a melodious character reminiscent of an aria or chanson and is structured in binary form. Bach ends the sonata with a contrasting *Allegro* movement, also structured in binary form, featuring notated echo markings on repeated passages¹⁰ and perpetual rhythmic motion.

Chaconne, from the Partita BWV 1004: Its Roots and New Stature

«The unaccompanied sonatas and partitas for violin and for violoncello represent another instance of Bach's taking hints from the past and basing on them structures of the utmost complexity.»¹¹

CHRISTOPH WOLFF

The interpretation of Bach's *Chaconne* on the guitar enables a natural return to the dance's autochthonous design, which utilized instruments such as guitar, tambourine, and castanet.¹²

¹⁰ These notated dynamic marking can also be found in the harpsichord counterpart manuscript, BWV 964. See David Schulenberg, *The Keyboard Music of J.S. Bach*, 2nd ed. (New York: Routledge, 2006), 358.

¹¹ David et al., eds., *The New Bach Reader*, 15.

¹² Alexander Silbiger, «Chaconne,» *Grove Music Online*, accessed October 1, 2017, http://www.oxfordmusiconline.com.ezproxy2.library.arizona.edu/subscriber/article/grove/music/05354?q=chaconne&search=quick&pos=1&_start=1#firsthit.

The chaconne is a dance form with origins which can be traced back to Spanish popular musical culture in the late 16th century.¹³ While the roots of the chaconne echo back to the Spanish – and later Italian – musical tradition, Bach’s violin chaconne uses the basic template «provided by chaconne and passacaglia dance scenes in Lully’s *tragédies lyriques*.»¹⁴ During Lully’s time, the chaconne flourished as a concluding dance, being placed either at the conclusion of a scene or an entire operatic work.¹⁵ For Bach, this dance archetype became the conclusion of his D-Minor Partita, a multi-movement work, and a statement of genre reinvention.

The mastery of this piece lies in the psychological journey on which one embarks while listening to each couplet. In the words of Alexander Silbiger, when listening to the *Chaconne*, «[one] commences an intense personal journey that passes through a range of emotions, which hardly need verbal description here.»¹⁶ One of the most characteristic elements transferred over from the Lullyan chaconne, and one of the most exquisite moments of pensiveness and calmness in Bach’s *Chaconne*, is the presence of the parallel major middle section.¹⁷ Bach places this major key couplet majestically by creating an auditory landscape that is reminiscent of the grandeur of French operatic settings, and which contrasts with the heavily charged dramatic opening and several virtuosic couplets.

¹³ Ibid.

¹⁴ Alexander Silbiger, «Bach and the Chaconne,» *Journal of Musicology* 17, no. 3 (1999): 363.

¹⁵ An example of this can be seen in Lully’s *Phaëton*, where the second act comes to completion with a chaconne.

¹⁶ Silbiger, «Bach and the Chaconne,» 374.

¹⁷ Ibid., 373.

It is with his chaconne setting for the unaccompanied violin that «Bach fundamentally and irrevocably change[s] the conception of the chaconne genre.»¹⁸ Furthermore, it is with the guitar transcriptions that the dance archetype returns to its Spanish roots in a showcase of virtuosity and musical polish.

The *Chaconne* on this CD is another instance of using the lute-like *scordatura* when transcribing Bach's music to the guitar as a means of maintaining proper voice-leading and of facilitating technical issues. An example that showcases the smooth voice-leading capabilities this *scordatura* provides can be found at 00:08 (measure 2), where the original voice-leading in the inner voice (F–G) can be preserved. Another example of technical facilitation in this transcription can be observed in the arpeggio passage at 05:41 (measure 106), where the superposition of B \flat from the inner voice can easily be reached without straining the left hand. Furthermore, this *scordatura* also enables the retention of violinistic idiosyncracies, which Bach, being a violinist himself, built into this masterpiece. One of the violinistic effects that is retained, exhibited at 12:40–13:23 (measures 228–239), is the *bariolage*, a special color-mixing effect achieved by the alternations of notes on adjacent strings, one of which is usually open. In this particular example, Bach's writing takes advantage of the violin's open A string, which is not found on the guitar. In Segovia's and many other popular transcriptions, the moving melodic notes are played on the same string as the fixed A note to avoid left hand stretches, while in other transcriptions, the A note is transcribed to a higher octave in order to preserve the string alternations. Unfortunately, neither of the results is totally satisfactory. When attempting to

¹⁸ Ibid., 384.

find solutions to preserve both the string alternations and the color of the harmonic unisons and seconds, the use of *scordatura* to create an open string seems the most effective way to allow the passage to be fully rendered on the guitar.

Finally, it is worth mentioning the use of transposition in the overall structure of this transcription. First, the original key has been transposed to C minor to accommodate the tuning. Moreover, in the harmonic sequences at 03:28–03:40 (measures 64–67), some of the scale passages have been transposed to a higher octave to allow for the addition of basses. A final example illustrating this transpositional resource can be heard in the beginning of the major section at 07:08–07:33, which was transposed to the same octave as the violin's range in order to create a warm and heavenly aura.

Sinfonia BWV 156: The Embodiment of the Phrase *Soli Deo Gloria*

«The focus of his emotional life was undoubtedly on religion,
and on the service of religion through music.»¹⁹

HANS T. DAVID and ARTHUR MENDEL

The last piece featured on this CD is directly connected to Bach's commitment to the precept: *Soli Deo Gloria* (Glory to God Alone). This piece is an arrangement by David Russell of the opening movement, *Sinfonia*, of BWV 156, which bears the following title: «*Ich steh mit einem Fuß im Grabe*» («I stand with one foot in the grave»). This church cantata was written for the Third

¹⁹ David et al., eds., *The New Bach Reader*, 21.

Sunday after Epiphany, 22 January during Bach's Leipzig years (1723–1730), and has been dated to 1730.²⁰ The text is musically delivered to the audience by Bach's effective word painting. The *Sinfonia* acts as an instrumental introduction to the cantata, in which Bach employs descending motifs played by the continuo section in the cantata setting to musically portray the imagery of humanity descending to the grave. The descending motifs can be clearly heard in David Russell's arrangement. This symbolism is brought forward by the text in the movements which follow. This piece was originally a violin concerto which has been lost, but it also exists as the second movement of the Concerto for Harpsichord and Orchestra in F Minor, BWV 1056.²¹ Thus, this *Sinfonia* is another example of Bach's musical borrowings and adaptations.

Acknowledgement

The artist wants to express his sincere gratitude to the Northern Trust/Piper Enrichment Award for funding this project, and also to Anthony and Suzanne Hayt, Tom Patterson, Julia Pernet, Elaine Rousseau, David Russell, and Marco Tamayo for their mentorship, inspiration and support for this project.

²⁰ William G. Whittaker, *The Cantatas of Johann Sebastian Bach, Sacred and Secular*, vol. 1 (London: Oxford University Press, 1959), 276.

²¹ *Ibid.*, 277.

Bin Hu

was born in 1987 in Tianjin, China. He began classical guitar lessons at age 11 with Zhiwei Li, a pioneer and founder of the first classical guitar school in China. He then studied privately in Beijing with Jiajiong Li of the Central Conservatory of Music. His undergraduate studies were with Heiki Mätlik at the Estonian Academy of Music and Theatre in Tallinn. He then went to Salzburg to study with Marco Tamayo at the Universität Mozarteum where he obtained his Master of Arts degree with distinction. He is currently completing his Doctor of Musical Arts degree at the University of Arizona with Professor Tom Patterson. Within the framework of his studies Hu also took part in master classes taught by Sérgio and Odair Assad, David Russell and Ricardo Gallén, among others.

He appears on stage as a solo guitarist, chamber musician, and soloist with orchestra and has performed in Austria, China, Denmark, Estonia, Finland, Indonesia, Italy, Malaysia, the Philippines, Spain and the USA. Among the works he has premiered, the most important was with Pärnu Linnaorkester, Estonia, when he gave the world première of a guitar concerto composed by Jorge Rodriguez-Caballero.

As a scholar, he has been invited to several musical institutes in China to present a variety of topics regarding Baroque performance practice. His scholarly activities and interpretations of Bach's music culminated in winning the 2016 David Russell Bach Prize. David Russell, judge of this competition, remarked after hearing Hu's interpretation of Bach's Violin Sonata No. 2 in A Minor, BWV 1003, «Bin's performance was powerful and convincing, among the best performances of this sonata I have heard.»

Hu plays a guitar made by Andreas Kirmse.

RECORDING DATA

Recording: June 27-29, 2016 at Auditorio San Francisco, Ávila, Spain

Producer and recording engineer: Gonzalo Noqué

Equipment:

Sonodore and Schoeps microphones;
Merging Horus microphone preamplifier and AD/DA converter;
Pyramix Workstation; Sennheiser headphones; Amphion speakers

Original Format: DSD256 (11.289MHz)

Surround version: 5.0

BOOKLET INFO

Photos: Guosheng Li (pp. 2-3), Gonzalo Noqué (pp. 10-11, 18-19)

Graphic design: Gabriel Saiz (Filo Estudio)

EUD-SACD-1803

©&© 2018 Ediciones Eudora S.L., Madrid

www.eudorarecords.com

This SACD was recorded using the DSD (Direct Stream Digital™) recording system. There are three programs contained in each SACD: the first is a standard CD stereo version that will play on any device that will play a CD, and that any CD player will simply find and play. The second and third versions are high definition DSD stereo and surround (5.0) versions that can only be played on an SACD player, which must be instructed as to which program you wish to play.

DSD and SACD are trademarks of Sony.



