



Waon
RECORDS

J.S. Bach e l'Italia Ai Yoshida - organ

WAONCD-170 Digital Booklet

バッハとイタリア 吉田 愛 パイプオルガン

ヨハン・セバスティアン・バッハ (1685-1750)

- 1-2. 前奏曲とフーガ ト長調 BWV541 7'46"
前奏曲／フーガ
3. イタリア風のアリアと変奏 BWV989 12'45"
- 4-6. 協奏曲 ト長調 BWV592 8'32"
ザクセン＝ヴァイマル、ヨハン・エルンスト公子のヴァイオリン協奏曲ト長調による
アレグロ・アッサイ／グラーヴェ／プレスト
- 7-9. トリオ・ソナタ ハ短調 BWV526 12'43"
ヴィヴァーチェ／ラルゴ／アレグロ
- 10-12. 協奏曲 ヘ長調 BWV978 8'05"
アントニオ・ヴィヴァルディのヴァイオリン協奏曲ト長調 op.3 Nr.3(RV310)による
アレグロ／ラルゴ／アレグロ
13. フーガ ロ短調 BWV579 5'08"
アルカンジェロ・コレッリのテーマによる
- 14-16. トッカータ、アダージョとフーガ ハ長調 BWV564 15'24"
トッカータ／アダージョ／フーガ

J.S.Bach e l'Italia Ai Yoshida - organ

Johann Sebastian Bach (1685–1750)

- 1-2. **Präludium und Fuge G-Dur BWV541** 7'46"
Präludium/ Fuge
3. **Aria variata alla maniera italiana BWV989** 12'45"
- 4-6. **Concerto G-Dur BWV592** 8'32"
nach einem Concerto G-Dur für Violine, Streicher und Basso continuo von Johann Ernst Prinz von Sachsen-Weimar
Allegro assai/ Grave/ Presto
- 7-9. **Trionsonata c-moll BWV526** 12'43"
Vivace/ Largo/ Allegro
- 10-12. **Concerto F-Dur BWV978** 8'05"
nach dem Concerto G-Dur op.3 Nr.3(RV310)
für Violine, Streicher und Basso continuo von Antonio Vivaldi
Allegro/ Largo/ Allegro
13. **Fuga h-moll BWV579** 5'08"
über ein Thema von Arcangelo Corelli
- 14-16. **Toccata, Adagio und Fuge C-Dur BWV564** 15'24"
Toccata/ Adagio/ Fuge

Disposition of Andrea Zeni-Organ 2006

Chiesa Parrocchiale S.Giuseppe di Bolzano, Italy

Grand'Organo (C-g^m)

Quintadena	16'
Principal	8'
Hohlflöte	8'
Octav	4'
Spitzflöte	4'
Superoctav	2'
Mixtur 4-5f	1 1/3'
Trompete	8'

Positivo (C-g^m)

Gedackt	8'
Principal	4'
Rohrflöte	4'
Sesquialtera 2f	
Octav	2'
Scharf 4f	1'
Dulzian	8'
Tremulant	

Pedale (C-f⁺)

Subbass	16'
Octavbass	8'
Posaune	16'
Trompete	8'

GO/Ped

Pos/Ped

Pos/GO

Temperament: Lambert, a¹=440Hz

Registrations [r.Hd]right Hand, [l.Hd]left Hand

1-2. Präludium und Fuge G-Dur BWV541

Präludium/ GO: P8, O4, S2, Mix, Pos/GO
Pos: G8, P4, O2, Scharf
Ped: S16, O8, T8, Pos/Ped
Fuge/ Ped: +P16, -O8

3. Aria variata alla maniera italiana BWV989

Tema/ GO: H8, O4 (l.Hd)
Pos: G8, P4, R4, Sesq, Trem (r.Hd)
Ped: S16, O8
Var1/ GO: H8, S4
Var2/ GO: H8, O4 (l.Hd)
Pos: G8, P4 (r.Hd)
Var3/ GO: H8, O4, S2 (r.Hd)
Pos: D8, P4 (l.Hd)
Var4/ GO: T8, S2, Pos/GO
Pos: P4, O2, Sesq
Var5/ GO: H8, S2
Var6/ GO: H8 (r.Hd)
Pos: G8, Trem (l.Hd)
Ped: Pos/Ped
Var7/ Pos: R4
Var8/ Pos: G8, D8, P4, O2, Sesq
Var9/ GO: P8, O4, S2, Mix
Var10/ GO: P8, T8, O4, S2, Mix, Pos/GO
Pos: D8, P4, O2
Ped: S16, P16, O8

4-6. Concerto G-Dur BWV592

Allegro assai/ GO: P8, O4, S2
Pos: G8, P4
Ped: T8, GO/Ped
Grave/ GO: Q16 (octave upper)
Pos: G8, R4, Trem
Ped: O8
Presto/ GO: P8, H8, O4, S2, Mix
Ped: S16, T8, GO/Ped

7-9. Triosonata c-moll BWV526

Vivace/ GO: H8, O4 (l.Hd)
Pos: G8, P4 (r.Hd)
Ped: O8
Largo/ GO: H8, S4 (r.Hd)
Pos: G8, R4 (l.Hd)
Ped: O8
Allegro/ GO: H8, O4, S2 (l.Hd)
Pos: G8, P4, O2 (r.Hd)
Ped: S16, O8, Pos/Ped

10-12. Concerto F-Dur BWV978

Allegro/ Pos: G8, R4, O2
Largo/ GO: P8
Allegro/ Pos: G8, P4, O2

13. Fuga h-moll BWV579

GO: P8, O4
Pos: R4
Ped: S16, O8, Pos/Ped

14-16. Toccata, Adagio und Fuge C-Dur BWV564

Toccata/ Pos: G8, P4, O2, Scharf
Ped: S16, O8, Pos/Ped
T13 GO: P8, O4, S2, Mix, Pos/GO
Ped: +P16, +T8, +GO/Ped
Adagio/ GO: P8 (r.Hd)
Pos: R4 (octave lower), Trem (l.Hd)
Ped: S16
T23 -Trem, +GO/Ped
Fuge/ GO: P8, O4, S2, Mix, Pos/GO
Pos: G8, D8, P4, O2, Scharf
Ped: S16, P16, O8, T8, Pos/Ped

バッハとイタリア J.S.Bach e l'Italia

ドイツ中部に位置する美しい町ヴァイマル。ここはシラーやゲーテらの文豪、フンメルやリストらの音楽家が過ごした芸術の町であり、そして何よりも、ヨハン・セバスティアン・バッハが、1708～1717年の9年間、宮廷オルガニスト兼コンサートマスターとして活躍した場所である。

当時のザクセン＝ヴァイマルの共同統治者、ヴィルヘルム・エルンスト公とエルンスト・アウグスト公は学問や芸術を愛し、その保護の下バッハは、この地で多くのカンタータや、彼の主要なオルガン作品の殆どを生み出したのだった。

バッハは生涯、ドイツの地を離れたことはなかった。しかし、海外からドイツを訪れる芸術家との交流や、ヨーロッパ各地で出版、写譜された楽譜を手に入れることにより、彼は過去の巨匠達の音楽のみならず、同時代の様々な国の作品を研究し、自らの音楽に積極的に取り入れ発展させていったのだった。それらは作品の随所に見出すことができる。北ドイツ、中部・南ドイツ、オランダ、フランスから発信された芸術様式に次いで、バッハが強く感化されたのは、イタリアからの音楽であった。

このCDには、バッハがヴァイマル時代に作曲した数多くの鍵盤作品を中心に、イタリアに繋がる曲を集めた。ヴァイマル宮廷でも鳴り響いたであろう「バッハとイタリア」の生き活きたコラボレーションをお聴きいただけたら幸に思う。

1-2. 前奏曲とフーガ ト長調 BWV541

華やかで勢いに溢れた単旋律で始まる前奏曲。これは、北ドイツ・オルガン楽派の巨匠ブクステフーデらが発展させた典型的なオープンニングの形であるが、バッハは青年時代に北ドイツを旅して彼らの音楽から多くの影響を受けており、この曲の冒頭にも反映されている。しかしそれに続くのは、当時イタリアで一世を風靡していた合奏協奏曲のスタイルだ。この前奏曲でバッハは、北ドイツとイタリアの2つの様式を調和させている。

フーガのテーマは、ヴィヴァルディの合奏協奏曲「調和の靈感」Op.3-11の3楽章冒頭や、バッハのカンタータ21番「わがうちに憂い満ちし時」で歌われる合唱テーマとも似ている。どちらも1714年頃に作曲され、このフーガとの共通性も見出せる。

ヴァイマル時代に書かれたこの作品は、その後バッハの息子達の中でもオルガンの名手として知られた長男ヴィルヘルム・フリーデマンが、1733年にドレスデン聖ソフィーエン教会のオルガニストの職に応募した際、そのオーディション用の作品として、父バッハが息子に持たせている。息子の就職先を気遣う父の面影と、高度な演奏技術や最新の作曲技法を披露させようとする教師としての姿が伺える。

3. イタリア風のアリアと変奏 BWV989

この作品は、ヴァイマル時代の1714年頃に作曲された。イタリア語で表記されたタイトルが特徴的なこの作品は、バッハと同世代のイタリア人作曲家、ドメニコ・ジボリ(1688-1726)の鍵盤作品「パルティータ 短調」との共通性を見出せる。装飾音で飾られた情愛と悲哀に溢れたこの美しい主題は、イタリアの典型的なアダージョ楽章を思わせる。続く10の変奏は、9つが2声部で書かれ、最終曲のハーモニー豊かな4声部が、先の4声部の主題と対に全体を包

んでいる。2段譜、手鍵盤用に書かれているため、チェンバロで演奏されることが多いが、このCDでは、パイプオルガンの持つ様々な音色の組み合わせを各変奏に生かして演奏している。

4-6. 協奏曲 ト長調 BWV592

10-12. 協奏曲 ヘ長調 BWV978

バッハは1713-1714年の短期間に、ヴィヴァルディやマルチェッロ、トレッリ、テレマンらの合奏協奏曲を、鍵盤楽器用に多数編曲している。これは、エルンスト・アウグスト公の異母兄弟ヨハン・エルンスト公子(1696-1715)が、1713年に留学先のオランダから、沢山のイタリア合奏協奏曲の楽譜を持ち帰ったことに由来する。

音楽の才に恵まれたこの公子は、ヴァイオリンやオルガンを弾き、作曲もした。また芸術に関心が高く、持ち帰ったこれらの書籍のために、彼の「紅城」の図書館に追加の楽譜用書架を設置した程だった。

公子はアムステルダムで、イタリアの合奏協奏曲を鍵盤楽器用に編曲し演奏することで有名な盲目のオルガニスト、ヤン・ヤコブ・デ・グラーフに会ったと思われる。公子はヴァイマルに戻った際、恐らく同じことを彼の音楽教師であるヴァルターやバッハにも依頼したのではないだろうか。

バッハは、これらの世俗的な最新流行の作品の編曲を、宮廷教会の礼拝以外での演奏会や式典などで披露し、公爵や来賓の人々を喜ばせたのだろう。

トラック4-6の「協奏曲 ト長調」は、ヨハン・エルンスト公子が自ら作曲した合奏協奏曲を、バッハがオルガン用に編曲したものである。また、トラック10-12の「協奏曲 ヘ長調」は、ヴィヴァルディの合奏協奏曲Op.3-3が原曲である。いずれにしてもバッハは、この「イタリア体験」を通して、ただ編曲するのではなく、基の素材を上手く調整し直し、鍵盤

楽器上でより効果的に表現できるよう、例えば必要に応じて旋律や和声を変えたり、小節数を増やしたりして、新たな作品として創り出すべき素晴らしい才能を発揮している。

このCDに収められたどちらの協奏曲とも、イタリア合奏協奏曲の〔急-緩-急〕の3楽章様式を受け継いでおり、「協奏曲 ト長調」では、原曲での合奏とソロ部分の対比を、オルガンの2段の鍵盤を使い分けることで模倣している。

7-9. トリオ・ソナタ 短調 BWV526

イタリアに起源を持つトリオ・ソナタは、2つの旋律楽器と通奏低音の、3つの声部からなる室内合奏曲で、バロック時代の伝統的な音楽形式の1つである。

このバッハのオルガンの為のトリオ・ソナタは、その3つの声部を右手、左手、足鍵盤に割り振り、手足を個々に駆使しながらオルガン一台で演奏される。

協奏曲と同じく〔急-緩-急〕の3楽章で構成される各楽曲は、元々トリオ形式の室内楽作品として異なる時期に作られ、カウンタータの中にも見出せるが、バッハはそれらを1727-1732年にライプツィヒでオルガン用に編曲、また新たに作曲して書き加え、6曲のトリオ・ソナタ集として纏めた。

バッハ一族と直接関わりのあった音楽家J.N.フォルケルは、この作品について1802年に次のように記述している。「バッハはこれらを長男ヴァイヘルム・フリーデマンのために書いた。フリーデマンはこれらを練習し、そのお陰で後に偉大なオルガニストとなったのだ。これらの曲の美しさを上手く言い表すことなど出来ない。これらは作曲家の最も円熟した時期に作曲され、バッハの主要な作品と評価されるようになるだろう。」

このように、この6つのトリオ・ソナタは、オルガン演奏技法を極めるのに役立つよう目論んだ一種の教材で、その通り極めて難易度の高いものである。また楽譜に、演奏者への

様々なフレーズや装飾音の指示がバッハ自身により明確に書き込まれており、彼の教育的意図が伺える。

CDに収められたハ短調のトリオ・ソナタは、元々2つのヴァイオリンと通奏低音のために作曲され、快活で情熱的な1、3楽章と、ため息のモチーフが絡み合う叙情的な2楽章が印象的である。

13. フーガ ロ短調 BWV579

バッハは若い時から、ラインケン、レグレンツィ、アルビノーニ、コレリらのフーガの大家の作品を研究し、自身もフーガの作曲に積極的に取り組んだ。この作品はその1つで、1689年に出版されたコレリトリオ・ソナタ集Op.3-4に基づいている。

コレリに代表されるイタリアの作品は、流れるような美しい旋律が特徴的だが、バッハはここで、そのカンタービレの魅力を保ちながら、フーガの主題と対比主題の二重対位法を上手く調整し直した。またそれに伴い、原曲では35小節の小品であったのに対し、バッハはそれを102小節にまで引き伸ばし、また、3声部のトリオ様式で書かれた原曲に、ペダル声部を書き加えて4声のフーガとするなど、新しい作品として割り上げている。

14-16. トッカータ、アダージョとフーガ ハ長調 BWV564

CDの最後に収録されたこの作品は、バッハのヴァイマル時代の音楽経験が総括して反映されていると言えるだろう。バッハが様々な新しい音楽様式に対する知識を得ただけでなく、その全てを超越して独自の音楽を創造していく様子を見ることができる。

3楽章からなるこの曲は、北ドイツ・オルガン楽派のトッカータ様式を真似た、手鍵盤での即興的な単旋律のバッサッジョで始まり、それはやがて足鍵盤での華麗なペダルソロに

受け継がれる。続く合奏協奏曲様式による部分ではオルガンをフルに使い、煌びやかな上行の音形と駆り立てられる様なリズムで、躍動感に満ち溢れている。

アダージョは、イタリアの「通奏低音に伴奏されたソロ」の様式に従っている。ヴァイオリン風の甘美で哀愁を帯びた旋律を、チェロを真似た継続的な1オクターブ跳躍のペダルの伴奏が支え、最後に不協和音の掛留音を重ねたイタリア風の楽節で結ばれる。

ヴィルトゥオーゾな6/8拍子のフーガは、休符で3分割された主題や、付点音符のカデンツ、分散和音など、他に類を見ない個性的なアイデアが盛り込まれ、絶え間なく躍動する16部音符によってエネルギーに展開する。

特に興味深いのは最後10小節で、突如現れるペダルソロに続く即興的なカデンツ、手鍵盤の高音部から最低音のドまで落下していく16音符の分散和音など、トッカータ風の愛嬌に溢れた仕草で幕を閉じる。

18世紀を代表するフルート奏者J.クヴァンツは、彼の著書「フルート奏法試論」で次のように述べている。「驚嘆すべきJ.S.バッハは、近時ついにオルガン芸術を最高の完成度にまでもたらしめた。彼の亡き後は多少ともその道に励むものの数が少ないので、この芸術が再び衰えたり死滅したりしないことこそ望まれる。」

バッハの没後約260年、彼の才能と精神は今日誰よりも賞賛され、その音楽はこれからも益々輝きを放ち続けていくことだろう。

(吉田 愛)

吉田 愛 YOSHIDA, Ai

東京都出身。武蔵野音楽大学卒業後、渡独。ドイツ・リュウベック音楽大学、同大学院に於いて、ディプロマ及びドイツ国家演奏家資格を最優秀にて取得。また文化庁芸術家在外研修員として同校教会音楽科に在籍し、ドイツ教会音楽家資格を得る。

1996年オランダ・マーストリヒト、2002年スイス・ローザンヌでの各国際コンクールなどでの入賞を機に演奏活動を開始。現在はイタリアを拠点に、ヨーロッパ各地の歴史的名器を使用した国際フェスティバルや、アメリカ、日本のコンサートホールなどで広く演奏活動を行っている。また、ウィーン・アカデミーを始めとするバロックオーケストラで、通奏低音奏者、ソリストとしても活躍している。2002～2006年、盛岡市民文化ホール専属オルガニストとして、パイプオルガンの様々な啓蒙活動に務めた。

オルガンを藤枝照久、マルティン・ハーゼルベック、古典奏法をロレンツォ・ギエルミの各氏らに師事。

日本オルガニスト協会、日本オルガン研究会会員。

アンドレア・ゼーニ・オルガン

オルガン建築家アンドレア・ゼーニ氏は、北イタリアのトレンティーノ＝アルト・アディジェ州に広がる魅力的なドロミテ山塊の一角、ヴァル・ディ・フィエンメ(フィエンメ渓谷)の村、テゼロに工房を構えています。

この工房は1996年に設立され、オルガンへの深い情熱と旺盛な研究心により、伝統的な建築技法と美学に基づいた、様々なスタイルによる新しいオルガンを生み出し続けています。代表作品として以下のオルガンが挙げられます。

- ・トレヴィンゾ県 サルガレーダ市教会/フランス・ロマン派様式 (1999/II/P/26)
- ・ポルデノーネ県 サンタ・ルチア・ディ・ブドイア市教会/フランス古典派様式(2000/II/P/17)
- ・ヴィチエンツァ市 サンタ・マリア・デイ・セルヴィ教会/ドイツ・後期バロック様式(2000/II/P/30)
- ・ホルツァーノ市 サン・ジュゼッペ教会/北ドイツ・バロック様式(2006/II/P/19)

ゼーニ工房の最高品質の材質を使用した誠実な楽器製作と、オルガン一台一台の特徴を考慮した慎重で的確な整音技術は、他のオルガン建築同業者や国際的に著名なオルガニスト達からも高く評価されています。

(ホームページ: <http://www.andreazeni.it>)

J.S.Bach and Italy

Weimar is a beautiful city located in the center of Germany – the city of art where famous composers, for example Hummel and Liszt, and great literary figures, such as Schiller and Goethe, spent their days. In particular, the city is known as the place where Johann Sebastian Bach flourished as the court organist and concertmaster for nine years (1708–1717).

The co-monarchs of Saxe-Weimar at that time, Duke Wilhelm Ernst and Duke Ernst August showed a profound appreciation for academic scholarship and the arts, and under their patronage, Bach was given opportunities to create many of his cantatas and major organ music pieces there.

Bach never travelled out of Germany. Through exchanges with foreign artists visiting the country as well as efforts to collect published and transcribed musical scores, he learned diverse European music from the masterpieces of ancient maestros as well as contemporary composers and actively incorporated elements of their work into his own. Their influence can be seen everywhere in his work. Next to art from the northern, central and southern parts of Germany, the Netherlands and France, Bach was also strongly inspired by music from Italy.

This CD is a collection of mainly keyboard pieces

composed by Bach during his days in Weimar, which are associated with Italy. Enjoy the dynamic collaboration between “Bach and Italy”, which might have been played in the Weimar court.

1-2. Prelude and Fugue in G major BWV 541

This prelude starts with a brilliant passage filled with liveliness, which is the typical opening developed in north German organ school and played by highly regarded composers such as Dieterich Buxtehude. Bach in his younger days was strongly inspired by their music during his travels in the region and his experience there is reflected in the beginning of this piece. The opening is followed then by a form of Italian concerto grosso which was popular in the music world at that time. Bach juxtaposed the style of North German music with that of Italy very nicely in this work.

The theme of the fugue part sounds similar to the opening part of the third movement of Concerto Op. 3-11 from “L'Estro Armonico” by Vivaldi – and also the theme of the chorus part in Bach’s Cantata BWV21 “Ich hatte viel Bekümmernis (I had much distress),” both of which were composed around 1714 and have much in common with this fugue.

This work composed at Weimar is the one that Bach gave to Wilhelm Friedemann, his eldest son who achieved fame later as an organist in his own right, for Wilhelm’s audition when he applied for the position of organist at St. Sophia’s Church in Dresden in 1733. This episode reflects Bach’s role

as a father who worries about his son's job prospects and his other role as a teacher who hopes that his pupil can display advanced playing skills and the latest composing technique in public.

3. *Aria variata alla maniera italiana* BWV 989

This piece was composed around 1714 in Weimar. As suggested by the Italian title, it shares some similarities with the keyboard music “Partite in A Minor” by Domenico Zipoli (1688–1726), another Italian composer of Bach's generation.

The beautiful theme is full of affection and sorrow and adopts grace notes to give the impression of a typical Italian Adagio movement. Among the ten variations that follow, nine are written in two voices, and the final one has four voices which pervade the entire work, coupled with the theme, which had also four voices.

This piece is often played with cembalo as it is written on a grave stave for two hands (“manualiter”). In this CD, it is played with the organ, making full use of various combinations of colors of the instrument in each variation in this work.

4-6. Concerto in G major BWV 592 **10-12. Concerto in F major BWV 978**

Bach arranged many of the concerti grossi of Vivaldi, Marcello, Torelli and Telemann for the keyboard in a short period between 1713 and 1714. This period coincided with the return of Johann Ernst of Saxe-Weimar (1696–1715) in 1713, the

half-brother of Duke Ernst August, with many musical scores of Italian orchestral music from the Netherlands where he had been for study.

The prince—a talent of music—was capable of playing the violin, organ and writing music. He had such a profound love for the arts that he installed additional storage racks in the library of his “Rotes Schloss” for those music scores he had brought home. In Amsterdam, he might have met the blind organist Jan Jacob de Graaf, who was known for his skills in arranging and performing Italian concerti grossi on keyboard instruments. When the prince came back to Weimar, he probably asked his teachers, Johann Gottfried Walther and Bach, to do the same. Bach arranged such popular pieces and played them probably in concerts and ceremonies, other than services at the court chapel, to entertain the dukes and their guests.

“Concerto in G major” (Tracks 4 to 6) is the concerto grosso composed by Johann Ernst of Saxe-Weimar and later arranged by Bach for organ. “Concerto in F major” (Tracks 10 to 12) is arranged piece based on Concerto Grosso Op. 3-3 of Vivaldi.

In any case, Bach demonstrated his innate talent in using the “Italian experience” to re-arrange original materials into new pieces by changing melodies and harmonies or adding bars so that they can be played more effectively on keyboard instruments.

Both concertos in this CD have the typical 3-movement form of [fast-slow-fast], which is often found in Italian concerti grossi. In “Concerto in G

major,” the two keyboards of the organ imitate the contrast between full and solo parts of the orchestra.

7-9. Trio Sonata in C minor BWV 526

The trio sonata is a traditional baroque musical form that originated in Italy. It is a chamber concerto, composed of two solo melodic instruments and a basso continuo, making three voices in all. This trio sonata by Bach is played on one organ with each of the three parts taken by the right hand, left hand and pedals respectively.

Each trio composition in the 3-movement form of [fast-slow-fast] was originally written in different periods. As they were found in his cantatas, Bach arranged them for organ and added new compositions, making six trio sonatas, in Leipzig between 1727 and 1732.

J.N.Forkel, a musician close to the Bach family, wrote in 1802: *“Bach penned the six trio sonatas for Wilhelm Friedemann Bach and Friedemann practiced them, which later made him a great organist. It is difficult to express the beauty of these pieces well. They were written by a composer in his most mature period and they would be viewed as major works of Bach.”*

These six trio sonatas are learning tools designed to help people master organ techniques, and as such they are very challenging to learn. In addition, there are instructions in the form of articulations and ornamentations provided on the scores for the player’s reference by the composer himself, which seems to

reflect the educational purpose Bach had intended. “Trio Sonata in C minor” in this CD was originally written for two violins and basso continuo. The first and third movements are pleasant and passionate and together with the emotional second movement with the speechless motif leave a deep impression.

13. Fugue in B minor BWV 579

From his early years, Bach studied the pieces written by masters of fugue, such as Reincken, Legrenzi, Albinoni and Corelli, and at the same time he was working actively on his own fugue compositions. This is one of those pieces written then and is based on Sonata Op 3-4 published by Corelli in 1689.

Although Italian music, including Corelli’s, is characterized by smooth and beautiful melodies, Bach arranged this well, using the double counterpoint between the subject and contra subject while maintaining the attraction of the cantabile. With the arrangement, he transformed a short piece with 39 bars into a composition of 102 bars. In addition, he changed the three-voice trio form into a four-voice fugue by adding the pedal part.

14-16. Toccata, Adagio and Fugue in C major BWV 564

It can be said that Bach’s musical experience at Weimar is well reflected in this piece, which comes last in this CD. This composition helps listeners to see how Bach learned and acquired new knowledge

in various music styles and created his unique music that extends beyond all such knowledge.

This piece composed of three movements. The Toccata opens with a passaggio of a single improvisational melody played by two hands and introduced then into brilliant pedal solo. This style is affected by North German organ school. For the “concerto grosso” style following the pedal solo, the organ is fully used, which creates a gorgeous melodic minor mode and an inspiring rhythm that gives the music a sense of dynamism.

The Adagio is in accordance with the Italian style of a “solo accompanied by basso continuo.” The mellow and wistful melody in a violin-like sound is supported by the continuous accompaniment of pedals in an ottava cello-like sound in the octave jumping form, ending with dissonance chords, called in Italian “Durezza et Legature.”

The fugue in virtuoso six-eight beats offers unique features, such as the theme divided into three parts with rests, cadences of dotted notes and arpeggios. With sixteen notes continuously beating, the part proceeds energetically. Of particular interest are the last ten bars, which have an improvised cadence following the unexpected pedal solo and widespread figuration of sixteen notes, starting from high parts and descending to the lowest key of keyboard “DO,” leading the closing.

J.J.Quantz, one of the best flutists of the 18th century, said in *On Playing the Flute*: “Amazing J.S. Bach has finally brought the organ art to the highest

perfection level. I wish that the art wouldn't lose its edge or disappear after his death as there are a few followers who are eager to preserve somehow what he has done.”

It has been almost 260 years since Bach passed away. His talent and spirit will always be highly appreciated and shine for eternity.

(By Ai Yoshida; translated by Mizuho Sasaki)



Ai Yoshida

Lives in Italy and performs regularly as a soloist in many international festivals featuring historical instruments in Europe and at concert halls in U.S.A. and Japan. She is also active as a continuo playing performer and a soloist with the Vienna Academy Orchestra and other baroque orchestras and choirs.

Ai Yoshida was born in Tokyo and graduated from Musashino Academia Musicae in Japan and specialized her study at Musikhochschule Lübeck in Germany, where she obtained the qualification for church music and received organ performance diploma (Konzertexamen) with the highest distinction.

She studied organ with Teruhisa Fujieda, Martin Haselböck and Lorenzo Ghielmi and participated in numerous master classes in Europe.

She is a prizewinner at international organ competitions in Maastricht in the Netherlands (1996) and Lausanne in Switzerland (2002).

From 2002 to 2006 she was the titular organist at the Morioka Civic Cultural Hall in Japan and committed to bringing organ music to a wider audience.

Organ of Andrea Zeni

Organ builder Andrea Zeni lives and works in Tesero (province of Trient, Italy), which is located in the Valley of Fiemme in the fascinating Dolomite mountains.

In 1996 he started working independently in his own laboratory following a period of intensive study and passionate research. He manufactures new organs of various dimensions with different historical and aesthetic characteristics.

Some of his masterpieces include the organ in Salgareda (Treviso) in romantic French style (1999/II/P/26), in S.Lucia di Budoia (Pordenone) in classic French style (2000/II/P/17), S.Maria in Foro detta dei Servi (Vicenza) in late German baroque style (2000/II/P/30) and S.Giuseppe (Bolzano), which is inspired by the North German baroque style (2006/II/P/19).

He has been praised by other organ manufacturers and famous international organists for the excellent materials used in manufacturing his organs and the quality of the instrument features.

(Homepage: <http://www.andreazeni.it>)

J.S.Bach e l'Italia

Nella splendida città di Weimar, in cui operarono personalità come Schiller, Göthe e musicisti come Hummel e Liszt, visse dal 1708 al 1717 Johann Sebastian Bach.

Weimar rappresenta una tappa importante, sappiamo infatti che gran parte della sua musica d'organo fu scritta proprio qui. Il ruolo di Bach fu quello di Organista e "Konzertmeister" presso i duchi coreggenti Wilhelm Ernst ed Ernst August, grandi mecenati della musica e dell'arte in generale.

Qui Bach ebbe modo di avere innumerevoli scambi con vari musicisti stipendiati a corte e di avere a disposizione manoscritti e stampe musicali di "prima mano" provenienti da tutta Europa (fatto importante se pensiamo che Bach non si recò mai all'estero). Fra gli autori olandesi, tedeschi, francesi ed italiani, furono proprio le composizioni di questi ultimi che ispirarono maggiormente Bach e che servirono ad espandere la sua immaginazione musicale.

Questo disco raccoglie alcune fra le maggiori pagine organistiche in stile italiano scritte per il Castello di Weimar.

1-2. Preludio e Fuga in sol maggiore BWV541

In questa brillante ed energica figurazione iniziale del preludio, possiamo scorgere l'influsso tedesco del nord, D.Buxtehude in particolare. Bach ebbe modo di conoscere ed ascoltare questo grande musicista rimanendone fortemente influenzato. Il brano continua poi richiamando alla mente lo stile italiano. Vediamo dunque armonizzati fra loro i due stili, quello della Germania del nord e quello dell'Italia.

Il soggetto della Fuga in levare, con la stessa nota ribattuta più volte è un tipico esempio del canto vocale italiano e ricorda la cantata BWV21 "Ich hatte viel Bekümmernis" dello stesso Bach, come anche il terzo tempo del Concerto Op.3-11 da "L'estro armonico" di A.Vivaldi.

Questa composizione probabilmente fu poi affidata a Wilhelm Friedemann, il figlio maggiore di Bach, musicista dalle qualità eccezionali, per la sua partecipazione al concorso per il posto di organista presso la chiesa di St.Sophien a Dresda che vinse nel 1733.

3. Aria variata alla maniera italiana BWV989

Questo brano fu composto nel 1714 a Weimar e reca il titolo originale proprio in questa lingua. Vi possiamo trovare alcune somiglianze con la Partita in la minore dell'italiano Domenico Zipoli (1688-1726), contemporaneo di Bach.

L'inizio cantabile e con espressive fioriture è tipico della musica italiana. Il tema è a 4 voci, seguito poi da 9 variazioni a 2 voci e dall'ultima variazione

ancora a 4 voci.

Il brano è scritto interamente su due pentagrammi, dunque “manualiter”. Solitamente eseguito al cembalo è qui riproposto all’organo, strumento al quale ben si adatta grazie anche alle varie possibilità timbriche disponibili.

4-6. Concerto in sol maggiore BWV592

10-12. Concerto in fa maggiore BWV978

Era la primavera del 1713, quando il diciassettenne Johann Ernst(1696-1715), fratellastro del duca Ernst August, fece ritorno dal suo grande viaggio nei Paesi Bassi, portando con se una cospicua quantità di copie di musica recente comprate ad Amsterdam, fra cui alcuni concerti strumentali di musica italiana (Vivaldi, Marcello, Torelli).

Sappiamo infatti che il giovane principe dovette dotare la biblioteca del “Palazzo Rosso” di scaffali supplementari per accogliere la nuova musica appena importata.

È possibile che ad Amsterdam, Johann Ernst abbia incontrato l’organista cieco Jan Jacob de Graaf, famoso per le sue esecuzioni all’organo dei concerti italiani. Probabilmente questo fatto lo invogliò a farsi trascrivere da Bach e Walther svariati concerti che presumibilmente lo stesso Sebastian eseguiva per allietare le 2 famiglie ducali, gli ospiti e i dignitari forestieri durante le sue performance.

Già allievo di Walther, il principe si dedicò allo studio del violino, dell’organo e della composizione. Suo è il “Concerto in sol maggiore per violino archi e

continuo”, trascritto per organo da Bach(track4-6). Egli come nel “Concerto in fa-maggiore” trascritto per tastiera dal Concerto op.3-3 di Vivaldi (track10-12), non si limita a ricopiarne la musica, ma modifica a volte la struttura dei brani, l’armonia, la lunghezza e le note, dando prova della sua maestria nell’arte della trascrizione.

I due concerti qui proposti, sono divisi nei tempi: veloce - lento - veloce. Nel concerto in Sol maggiore si alternano le due tastiere dell’organo, come nel dialogare fra il Tutti e il Solo, tipico dei concerti italiani.

7-9. Sonata in trio in do minore BWV526

La trisonata deriva dalla tradizione del primo barocco italiano, dove le 2 parti superiori erano assegnate principalmente a due strumenti (esempio 2 violini) accompagnate da un basso continuo (scrittura in trio).

Scritte in forma tripartita come i concerti, ogni tempo delle 6 trisonate per organo di Bach, originariamente fu scritto in periodi diversi della sua vita, per poi confluire nell’ordine che conosciamo dopo il lavoro di riordino a Lipsia.

Queste composizioni richiedono un altissimo grado di preparazione tecnica da parte dell’esecutore. La seconda trisonata in do minore presenta come le altre, una scrittura indipendente, affidando ai diversi corpi d’organo una parte ben distinta: mano sinistra su una tastiera, mano destra su un’altra e pedale. Johann Nikolaus Forkel, nella prima biografia dedi

cata a Bach (1802) scrive, *“Bach compose le 6 trisonate per il suo primogenito, Wilhelm Friedemann a scopo di studio per prepararlo a diventare quel grande organista che più tardi divenne. La loro bellezza non sarà mai abbastanza esaltata. Create quando l'autore aveva raggiunto la piena maturità, queste sonate possono essere considerate il suo principale capolavoro in tale genere”*.

13. Fuga in si minore BWV579

Bach fece tesoro dei preziosi insegnamenti appresi attraverso le musiche dei grandi compositori di fughe come Reinken, Buxtehude, Legrenzi, Albinoni e Corelli. Lui stesso si dedicò fin da giovane allo studio della fuga raggiungendo livelli artistici impressionanti, mai toccati da nessun altro dopo di lui. Le musiche italiane furono un'attrattiva per Bach, come il soggetto della Fuga in si minore, preso in prestito dalla Sonata IV Opus 3 del 1689 di Arcangelo Corelli.

Questa fuga può essere un esempio di “apprendistato” dove però l'arte della trascrizione si rivela già notevole. Il compositore intensifica il contrappunto fra soggetto e controsoggetto, estende la lunghezza del pezzo dalle 39 battute originali di Corelli a 102, in più aggiunge una quarta voce alle tre originarie affidandola al pedale.

14-16. Toccata, Adagio e Fuga in do maggiore BWV564

L'ultimo brano del disco potrebbe essere inteso

come il riassunto dell'esperienza musicale di Weimar. Qui non sono presenti soltanto i nuovi stili musicali, ma Bach trascende il tutto per dare vita in una fusione perfetta, ad un grande capolavoro.

Il brano diviso in 3 parti inizia con una Toccata virtuosistica “nordica” alla tastiera, la quale introduce un grande assolo virtuosistico del pedale. Segue poi una sezione concertistica in organo pieno nello stile italiano con una tipica figura ritmica melodica ascendente molto brillante.

L'Adagio, scritto come ad imitare un assolo di violino accompagnato dal continuo (come negli Adagi italiani) è un brano di rara bellezza ed intensità.

La melodia viene affidata alla mano destra accompagnata dalle armonie della mano sinistra, sostenuta dal basso del pedale che procede con una caratteristica figura ritmica in ottavi. La melodia infine converge in “accordi dissonanti” (che ricordano le “Durezza e legature” italiane).

In questa Fuga virtuosistica nel tempo di sei ottavi vi sono molte idee originali: il caratteristico soggetto che inizia con una figura ritmica particolare intervallata da pause che si ripete tre volte, per essere seguita poi da un turbinio di crome che vanno a dissolversi in una cadenza col punto; il decentrarsi dell'armonia in varie sezioni ritmiche di alcuni episodi; le 10 battute finali dove il pedale dà inizio ad una cadenza con figurazione di toccata, che partendo dall'alto scende fino all'ultimo DO della tastiera, concludendo così il brano.

Il grande didatta e virtuoso di flauto J.J.Quantz,

contemporaneo di Bach scrisse: *“Il meraviglioso Bach ha elevato l’arte organistica dei nostri giorni alla più alta perfezione; c’è solo da augurarsi che dopo la sua scomparsa i musicisti che all’organo dedicano le loro energie, possano, malgrado il loro numero esiguo, salvarlo da una nuova decadenza, se non addirittura dal suo definitivo tramonto.”*

Possiamo constatare con gioia che il genio e lo spirito di Johann Sebastian Bach brillano più che mai nel firmamento della musica.

(Ai Yoshida, trad. Alex Gai)

Ai Yoshida

vive in Italia e svolge attività concertistica come solista in numerosi festival organistici internazionali in tutta Europa, U.S.A. e Giappone.

È richiesta come interprete di musica da camera e collabora con diverse orchestre e cori.

Ai Yoshida è nata a Tokyo, ha studiato al “Musashino Academia Musicae” in Giappone, e successivamente si è perfezionata presso la “Musikhochschule Lübeck” in Germania, dove ha ottenuto il diploma di musica sacra e il diploma di solista col massimo dei voti.

Ha studiato organo con Teruhisa Fujieda, Martin Haselböck, Lorenzo Ghielmi e ha seguito numerosi corsi con interpreti europei.

Ha vinto i concorsi organistici internazionali di Maastricht –Olanda (1996) e di Lausanne–Svizzera (2002).

Dal 2002 al 2006 ha ricoperto la carica di organista titolare alla “Morioka Civic Cultural Hall” in Giappone, affiancando all’attività d’insegnante quella di programmatrice di concerti, seminari musicali con bambini, adulti e diverse associazioni musicali.

Organo Andrea Zeni

L'organaro Andrea Zeni vive e lavora a Tesero (provincia di Trento, Italia), località situata nella Val di Fiemme, immersa in un incantevole paesaggio montano dolomitico.

Dal 1996, con attente osservazioni, studio, ricerca e passione, ha realizzato nuovi organi di varie dimensioni con diversi riferimenti storici ed estetici, tra i quali spiccano gli organi di:

- Salgareda(TV) in stile romantico francese (1999/II/P/26)
- S.Lucia di Budoia(PN) in stile classico francese (2000/II/P/17)
- Vicenza(VI) Chiesa di S.Maria in Foro detta dei Servi in stile tardo-barocco tedesco(2000/II/P/30)
- Bolzano(BZ) Chiesa Parrocchiale di S.Giuseppe ispirato agli organi barocchi della Germania del nord (2006/II/P/19)

Grazie ai materiali di ottima qualità, alla serietà della lavorazione unita alla cura scrupolosa nell'intonazione degli strumenti, ha ricevuto significativi apprezzamenti, da colleghi organari e da organisti di fama internazionale.

(<http://www.andreazeni.it>)



Claudio Bez

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DAW: Apple Logic

Producer: Kazuhiro Kobushi 小伏和宏

Recording Director: Alex Gai アレックス・ガイ

Recording and Editing: Roberto Chinellato ロベルト・キネッラート

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