Produced by Andrew Kazdin G010003292949N

SIDE 1 Toccata in C Minor, BWV 911 Toccata in G Minor, BWV 915

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Early in the sistereth cornurs, however, the term also identified their pieces and, by the end of the contrag, seemid kinh of heyboard compositions as well. Some, such as the travest ingent or distract, as then, syncapout, chromate, distraction for the significant of the contract for mode definition of the contract of mode definition of the contract of the contrac

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The further history of the toccata to the time of Bach can be traced in somewhat greater detail in the notes to Volume I

GLENN GOULD

BACH: TOCCATAS

of Glenn Gould's complete recording of Bach's roccaras. The three major toccata types that came down from the Renaissance through the Baroque and which are represented in Bach's total output of toccatas, are 1) the Southern and Central German type that served as introduction to a suite (the only example by Bach is in his Sixth Partits): 2) the North German type, as composed by Buxtehude. This represents the toccata as "contrasting" form, the so-called Gothic toccata with its free and rhapsodic toccara, prelude or fancasia followed by a fugue-a work with two separate movements of about equal size (as in Bach's organ toccatas and fantasias); 3) the toccata as a "mosaic" form, a composite work, as in Froberger's Southern German style deriving from the Italian model of Frescobaldi, as in Bach's seven clavier toccatas. (However, Bach's clavier toccatas also differ from his earlier and less sophisticated organ toccutas in being more stylistically international by mingling Italian, French, and South German elements with the North German.)

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The Toccaria in E Minot, BWV 914, was probably writer in 1700 at Weimra and reveals the milwence of the North Germans Bwatchude and Pachthel. (For example, the sub-rect of the main fugue-as well as notice reheave-coorsin figures based on the alternation of two notes). Place one of the Toccasia Gegin in the style of the fire, substanting petidudes of Toccasia Gegin in the style of the fire, substanting petidudes of techniques." with the word "fagues," what day academic devices must the term "double fugue", what day academic devices must the term "double fugue" suggests! Ver, in the

SIDE 2

Toccata in G Major, BWV 916
Toccata in E Minor, BWV 914"

double fugue that follows, Barh gives us a lyrical, melanchely piece, at times mediative, at times yearning, in the strong, improvisionsly finants that follows—the most important section of part one—alagio rectatives occasionally blassom into melimans are motional high points with full choods and laze-like progregativant moreovally alternating with runs and scales—the progregativant moreovally alternating with runs and scales—developed, three part fugue, levely despite ins chromaticism. A possage recalling the rhythmic abandon of the slow memors concluded the Discours.

Iso from Weimar, about 1710, comes the urbane Toccara in G Minor, BWV 915, which features long fugues like those in the D-minor and F-sharp minor Toccatas recorded in Volume 1 of this series, but its five sections are not long enough to be called movements. In the first part, a brief introductory allegro improvisational flourish leads to a somewhat longer prelude, an Adagio arioso or developed recitative. The third section, a Handelian fugue in B-flat, alternates twiti and sali (the oldest manuscript of this toccara exhibits the dynamic markings, forte and pions) as it moves away from the tonic, an unusual procedure in Buch's roccaras. What might be interpreted as an interlude, an Adapis fantasia in G minor, and the prelude serve to frame the Fugue. The recitative quality of the interlude gives way as it accelerates and ends brillianely so as to introduce the second part of the Toccara with another equally Handelian fugue, about twice as long as its companion. A codalike improvisation repeats the flourish heard at the

One copy of the Tuccus in G Major, BWV 916, pmbally written at Wisman in 109, has one down to us in the hand of Bath's pupil Heinrich Nikolaus Gerber; it bears the inscription. Concerno se teccars, Georente or toccass, the the North German keyboard style into the Italian threemovements concerno from. The first momente, Panta, Hernates pade "sado" passages with sections of chordel texture, just an orderbard concern wood instrapor the concernior with the tant or spinst. The tylical sadogs oncoverne in E beings the Toccas to a close.

- Peter Eliot Stone

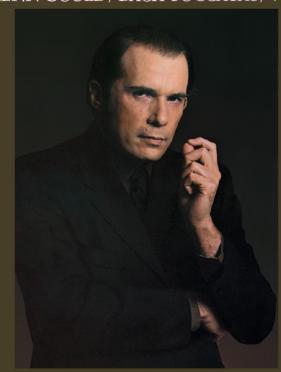
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GLENN GOULD / BACH TOCCATAS / VOL.2



Johann Sebastian Bach 1685-1750

Toccatas Vol. 2

_	Toccata in C minor BWV 911 c-Moll · en ut mineur	11:16
	Toccata in G minor BWV 915 g-Moll · en sol mineur	8:46
	Toccata in G major BWV 916 G-Dur · en <i>sol</i> majeur	8:55
	Toccata in E minor BWV 914 e-Moll · en <i>mi</i> mineur	8:36

Total Time 37:55

Glenn Gould piano

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Producers: Andrew Kazdin [1-3]; Paul Myers [4]

Recording Engineers: Fred Plaut, Kent Warden & Frank Dean Dennowitz

Cover Design: Nancy Greenberg \cdot Cover Photo: Don Hunstein \cdot Liner Notes: Peter Eliot Stone

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Toccata in E minor previously released on MS 6498 (CD 17)

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The toccatas of Johann Sebastian Bach (1685–1750) culminate the development of a genre whose origin, while perhaps not lost, is certainly beclouded. During the Renaissance, the term "toccata" (or tucket, *touche*, or *Tusch*) referred to brass fanfares at ceremonies. The earliest known fanfare toccata dates from 1393, and its type was to endure in the *toccata* (that is, overture) to Monteverdi's *Orfeo* (1607) and in the *sinfonie* of the eighteenth-century Italian opera.

Early in the sixteenth century, however, the term also identified lute pieces and, by the end of the century, several kinds of keyboard compositions as well. Some, such as the *toccate ligature e durezze*, are slow, syncopated, chromatic, dissonant and even imitative. Others, the *toccate in moda di trombetto*, appear to be fanfares for the keyboard. Still others, with no additional title save for mode or tone, contain sustained notes and scale passages that alternate with imitative sections. This type first appeared in print in 1591 but appears to have been already a part of a keyboard tradition begun in Venice around 1575. This "Venetian" toccata evolved into the familiar keyboard toccata whose first phase included compositions by Andrea Gabrieli, Annibale Padovano and Claudio Merulo.

In his *The Origins of the Toccata*, Murray C. Bradshaw lists a number of assumptions that have been made about the toccata. Supposedly, 1) it was the first non-vocal, purely instrumental music associated with neither liturgy, dance, program nor extramusical function, grounded in itself rather than in someone else's theme for which it supplied variations, and was therefore the second major free type of organ music, the first being the prelude; 2) it

represented improvisational practice and 3) grew out of the keyboard *inton-azione* which stemmed from the prelude; 4) basic to its structure was the contrast between imitative sections and virtuoso passages; 5) and because its tonalities were ambiguous, the title type, *Toccata del IV tono*, for example, must have been solely a tradition.

Bradshaw believes that the origin of the toccata and intonazione of which it is an enlargement lies in the *falsobordone* which was, shortly before 1480, a part-song type that closely followed the notes and forms of the Gregorian psalm tones for Vespers. The *falsobordone* became very popular in the sixteenth century and consequently was, in the simplest instrumental guises, transcribed verbatim from the vocal originals. By 1557, keyboard transcriptions of psalm tones existed with most of the characteristics generally assigned to *intonazioni* and their presence resolves the mystery of the "birth, full-grown," of Andrea Gabrieli's intonazioni, which served as preludes to give the pitch to singers. Vocal falsibordoni (unembellished, then embellished), keyboard falsibordoni, intonazioni, and almost all Venetian toccatas published between 1591 and 1604 were based on psalm tones. However, the embellishments and divisions that had been added hid not only the form of the psalm tones but their tunes, which functioned as canti firmi. Thus, almost none of the five assumptions is valid.

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Free instrumental polyphony characterizes the clavier toccatas. The slow movements progress in a stately fashion, often richly lyrical, sometimes with recitative-like melodic snatches, but more often with highly expressive lines which sing against a strong individual bass line and active inner parts. These slow movements do not reproduce the embellished long-lined melodies, the relatively stable bass lines, and the chordal inner voices of the slow movements of concertos or sonatas. With two possible exceptions, dance rhythms are absent. The toccatas embrace improvisations, rhapsodies, fantasias, adagios, and simple, energetic, instrumental fugues that avoid the learned style and often end with an impetuous toccata gesture in the coda.

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The Toccata in E minor (BWV 914) was probably written in 1710 at Weimar and reveals the influence of the North Germans Buxtehude and Pachelbel. (For example, the subject of the main fugue – as well as other themes – contains figures based on the alternation of two notes.) Part one of the Toccata begins in the style of the free, unbarred preludes of the French harpsichord school. If one associates "learned techniques" with the word "fugue," what dry academic devices must the term "double fugue" suggest! Yet, in the double fugue that follows, Bach gives us a lyrical, melancholy piece, at times meditative, at times yearning. In the strong, improvisatory fantasia that follows – the most important section of part one – adagio recitatives occasionally blossom into melismas at emotional high points with full chords

and lute-like appoggiaturas nervously alternating with runs and scales idiomatic to the harpsichord. Part two exposes a strict, fully-developed, three-part fugue, lively despite its chromaticism. A passage recalling the rhythmic abandon of the slow sections concludes the Toccata.

Also from Weimar, about 1710, comes the urbane Toccata in G minor (BWV 915) which features long fugues like those in the D minor and F-sharp minor Toccatas recorded in Volume I of this series, but its five sections are not long enough to be called movements. In the first part, a brief introductory allegro improvisational flourish leads to a somewhat longer prelude, an Adagio arioso or developed recitative. The third section, a Handelian fugue in B-flat, alternates *tutti* and *soli* (the oldest manuscript of this toccata exhibits the dynamic markings, *forte* and *piano*) as it moves away from the tonic, an unusual procedure in Bach's toccatas. What might be interpreted as an interlude, an *Adagio* fantasia in G minor, and the prelude serve to frame the Fugue. The recitative quality of the interlude gives way as it accelerates and ends brilliantly so as to introduce the second part of the Toccata with another equally Handelian fugue, about twice as long as its companion. A coda-like improvisation repeats the flourish heard at the beginning.

One copy of the Toccata in G major (BWV 916), probably written at Weimar in 1709, has come down to us in the hand of Bach's pupil Heinrich Nikolaus Gerber; it bears the inscription, "concerto seu toccata," (concerto or toccata). Like the Organ Toccata in C major, BWV 564, it introduces the North German keyboard style into the Italian three-movement concerto form. The

first movement, Presto, alternates rapid "solo" passages with sections of chordal texture, just as an orchestral concerto would juxtapose the concertino with the *tutti* or *ripieni*. The lyrical adagio movement in E minor gives the necessary respite before the Allegro fugue brings the Toccata to a close.

PETER ELIOT STONE

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