

BACH AND THE PIANO: EDITIONS, ARRANGEMENTS
AND TRANSCRIPTIONS FROM CZERNY TO RACHMANINOV

by.

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ABSTRACT

There is a tendency to regard the pianistic reinterpretation of Bach's harpsichord, organ, chamber, and orchestral works as an unfortunate idiosyncrasy of the Romantic perception of the music of the past. Accordingly, while much has been written of the resurrection of the choral works, the role of the piano in the Bach revival of the nineteenth century has received little scholarly attention.

From the evidence in contemporary letters, diaries, concert reviews, articles, and published versions of his music, this dissertation isolates a number of conventions in Bach interpretation in the nineteenth century and explains the Romantic proclivity for rewriting the Urtexts when transferring them to the piano. In addition, a nomenclature, that takes into account the different compositional techniques employed in the arranging and transcribing of Bach's music, is defined and supported with explications and examples.

Chapter 1 surveys the part Bach's music played in romantic pianists' repertoires and establishes the framework for a detailed discussion, in Chapter 2, of

performance practices and the various schools of Bach interpretation in the nineteenth century. Chapter 3 focuses on the rewriting of Bach's music and on the techniques utilized in creating an idiomatic piano repertoire from Bach's oeuvre. The emendations to the Urtexte dealt with in Chapter 2 have to do primarily with piano technique, while those considered in Chapter 3 are related more to aesthetic and utilitarian concerns. There is a progression in the sequence of chapters from Bach piano repertoire in general, including works appropriated from other media (Chapter 1), through piano editions of his harpsichord and clavichord works (Chapter 2), to arrangements and transcriptions of his harpsichord, organ, chamber, and orchestral compositions. The final chapter assesses a number of definitions of "arrangements" and "transcriptions," cites their inadequacy, and sets forth new definitions on the basis of the various factors discussed in the preceding two chapters. An extensive biblio-discography of Bach Bearbeitungen, the first of its kind, concludes the dissertation.

By exploring the anachronistic conjunction of Bach and the piano, and examining the editions, arrangements, transcriptions, and paraphrases it fostered, this dissertation chronicles the course of a unique

relationship between performers and composers and the
music of Bach.

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TABLE OF CONTENTS

ABSTRACT	ii
TABLE OF CONTENTS	v
ACKNOWLEDGEMENTS	vi
INTRODUCTION	1
CHAPTER	
1. Bach and the Piano: Repertoire and Reception in the Nineteenth Century	3
2. The Romantic Reinterpretation of Bach's <u>clavier</u> music	31
3. Piano Arrangements and Transcriptions of Bach's Music	71
4. Bach <u>Bearbeitungen</u> and Nomenclature	107
CONCLUSION	168
BIBLIOGRAPHY	169
APPENDIX A	180
APPENDIX B	181
APPENDIX C	183
APPENDIX D	186
NOTES TO APPENDIX D	239

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INTRODUCTION

The rendering of Bach on the piano engendered new conventions in the interpretation of his music that were, in turn, propagated in performing editions, arrangements, and transcriptions. In this way the piano, performers, and editors were equal but interdependent partners in the pianistic reinterpretation of Bach's oeuvre. A monograph on Bach and the piano, therefore, must adopt a comprehensive perspective that eschews the temptation to divorce compositional processes from pianistic techniques or an arranger's method from his pragmatic intent.

Yet the extant scholarly studies that discuss Bach piano editions, arrangements, and transcriptions are devoted to the works of a single Bearbeiter; analyse, compare, and contrast the merits of different versions of a single work; make reference to Bach in a general discussion of a composer's arrangements, transcriptions, and paraphrases; cite Bach adaptations as examples in an inquiry into nomenclature; or discuss the interpretation of Bach from a musical and/or pianistic standpoint.

Clearly, what is lacking is an integrated study which documents, in a broader way, the causal relationship between the purposes and methods of editors, arrangers, and transcribers. Indeed, in chronicling the role of the

piano in the Bach revival and assessing its subsequent bearing on Bach reception up to the onset of the Second World War, it is evident that a multiplicity of factors contributed to the adaptation of Bach's clavier¹, organ, chamber, and orchestral works to the piano, and to the rewriting of many of his Urtexte; 'arrangers' and transcribers' compositional methods often differed as sharply as did their musical proclivities. These matters have, as yet, received scant critical scrutiny. The present study is intended to repair, at least in part, this sizable rift in musical historiography.

¹ Throughout the dissertation the word clavier specifically denotes a stringed keyboard instrument.

CHAPTER V

BACH AND THE PIANO:
REPERTOIRE AND RECEPTION IN THE NINETEENTH CENTURY

Although Bach's music had been neglected in the late eighteenth century, from the very beginning of the Romantic era there was considerable interest in its publication, performance, and critical evaluation. As early as January 1801, Beethoven wrote to his publisher, Franz Anton Hofmeister in Leipzig, expressing interest in his plan to publish Bach's works and offering to assist in the collection of subscriptions in Vienna.¹ By the end of 1801 Hofmeister's edition of the Well-Tempered Clavier had appeared in Vienna and, in conjunction with Kühnel, in Leipzig. The editions of Nägeli of Zürich and Simrock of Berlin were also available.

Each of these editions was based on a different source: Nägeli on the so-called Zürich autograph, and Simrock and Hofmeister on the Schwenke and Forkel

¹ Ludwig van Beethoven, The Letters of Beethoven, collected, translated, and edited by Emily Anderson, 3 vols. (London: MacMillan and Co., Ltd., 1961), 1:47.

4

manuscripts respectively. Only Nägeli's source was reliable, although "just as Nägeli naively tried to improve Beethoven's Sonata, Op. 31, No. 1 . . . it is highly probable that he attempted to do the same thing with Bach"² and his edition of the Well-Tempered Clavier is, in many respects, a distortion of the autograph. Simrock's edition is based on a manuscript which contains many readings not found in the autograph and is therefore unreliable, and Forkel's copy, used by Hofmeister, is incomplete and notoriously inaccurate. Moreover, the Hofmeister edition, instigated and supervised by Forkel himself, contains extensive cuts. In the Prelude in c minor (Bk. I), for example, mm. 28-34 are missing and only one measure remains of mm. 35-38. In other words, the final eleven measures of the prelude are reduced to one, and the tempo changes, clearly marked in the autograph, are omitted altogether. The fact remains, however, that the Well-Tempered Clavier, after not having been published at all in Bach's lifetime and only in a few excerpts in

² Hans Bischoff, "Preface" to Bach: The Well-Tempered Clavichord [sic], translated by Gertrude Wedeen and Alexander Lipsky (Scarsdale, N.Y.: Edwin F. Kalmus, 1942), p. 7.

the half-century after his death,³ was now available in three editions which assiduous performers, at least theoretically, could compare and contrast in order to arrive at relatively faithful readings of the works in question.⁴

Hofmeister and Kühnel continued to publish Bach's clavier works in installments until 1806, at which time C.F. Peters took over the task. By 1817 Bach's "Oeuvres complètes" for clavier were available and, as well, Peters had brought out the Motets (BWV 225-230) in 1802-03, the Magnificat (BWV 243) in 1811, and the Sonatas for violin and harpsichord (BWV 1014-1019) between 1804 and 1817. There followed, again issued under the imprint of Peters in Leipzig, editions of the Sonatas and Partitas for solo violin (BWV 1001-1006), the Suites for solo cello (BWV

³ Before the turn of the century Kirnberger had published the a minor Prelude (Bk.II) and b minor Fugue (Bk.I), and Reîchardt had published the f minor Fugue (Bk.II). In 1799 Augustus F. Krollmann reproduced the first Prelude and Fugue of Bk.II in his Essay on Practical Musical Composition. At that time, he noted that if sufficient interest were shown he would continue with the publication of the "24 Fugues by Sebastian Bach," but this plan was never realized. See J.S. Shedlock, "Das wohltemperierte Clavier," Musical Times, 1 October 1883, p. 587.

⁴ The Simrock edition appears to have been reprinted prior to 1808 by Broderib and Wilkinson in London, and Wesley and Horn's edition followed in 1810-1813. Thus, by 1808 the Well-Tempered Clavier had been issued by publishing houses in Vienna, Leipzig, Zürich, Berlin, and London.

1007-1012) and finally, between 1844 and 1847, the complete organ works. Many other editions, particularly of the organ and clavier works, had appeared in the meantime so that by mid century all of Bach's most significant solo instrumental pieces, but few of the vocal works, were readily available, often in a number of editions of varying merit.

These sundry publications sparked considerable controversy and discussion and, in the course of the next few decades, the publications of Kühnel, Trautwein, Peters, Holle and others were regularly reviewed. At the same time, Bach's works were subjected to careful, albeit rather subjective and misinformed scrutiny in the important journals of the day. The very first volume of the Allgemeine musikalische Zeitung, founded by Friedrich Rochlitz (1769-1842) in 1798, included a portrait of Bach, and in 1803 Rochlitz published his own seven-page article "Ueber den Geschmack an Sebastian Bachs Kompositionen, besonders für das Klavier."⁵ Rochlitz began his discussion, cast in the form of an open letter to "a friend," by admonishing his reader that the profound glories of Bach's music do not offer themselves up easily

⁵ Friedrich Rochlitz, "Ueber den Geschmack an Sebastian Bachs Kompositionen, besonders für das Klavier," Allgemeine musikalische Zeitung, 5, no. 31 (27 April 1803), pp. 509-522.

and by comparing Bach in this regard to Homer, Shakespeare and Goethe:

Are you suggesting that I would laugh at you because you could not cultivate any taste for Bach's clavier compositions? . . . I hasten to confess that there was a time when I, too, found much of the Iliad boring, when I tolerated only with great pain the mixture of the comic and the tragic in Shakespeare, and when I read Goethe's Tasso only in order to extract beautiful sentences from it. I had as good intentions then as you have now. However, what one in polite conversation calls good intentions means as little as what one no less mistakenly calls healthy common sense. In addition to such good intentions . . . there must now be a serious, continuous, and fully-ordered striving.

Rochlitz went on to list what he perceived to be the principal features of Bach's music, among them the emphasis on imagination and intellect,⁶ the lack of purely sensual appeal, and the combination of the greatest possible unity with the greatest possible diversity.

Rochlitz explained that Bach achieved this amalgam of

⁶ "Ich würde Dich verlachen, dass Du, ohngeachtet Deines guten Willens, den Bachschen Klavierkompositionen keinen Geschmack abgewinnen kannst? . . . will ich Dir nur gestehen, dass es eine Zeit gab, wo auch ich gar Vieles in der Ilias langweilig fand, die Vermischung des Komischen und Tragischen im Shakespeare nur mit grösstem Verdruss ertrug, und Göthe's Tasso nur lesen mochte, um mir schöne Sentenzen daraus abzuschreiben. Und ich hatte doch hier so guten Willen, als Du dort. Aber es ist überhaupt mit dem, was man in der gemeinen Konversation guten Willen nennet, so wenig gethan, als mit dem, was man dort, nicht weniger missbräuchlich, gesunden Menschenverstand zu nennen pflegt. Es muss zu diesem guten Willen . . . ein ernsthaftes, anhaltendes und wohlgeordnetes Streben kommen." Ibid., p. 509. The translations are my own unless otherwise indicated.

freedom and restraint by contriving each piece around a central idea and then by associating it with one or more parallel ideas. In this way, "in [his] most successful works everything is seen as important (nothing else is possible without detracting from the whole), and yet at the same time free (every part is independent)."⁷

Following a discussion of the Chorales and the Well-Tempered Clavier, Rochlitz concluded his article by recommending certain preludes and fugues from the last-named work; he also warned that in the preludes in c minor and D major from Book I care must be taken to use the sustaining pedal sparingly. Rochlitz was one of the first to address in print specifically pianistic problems in the interpretation of Bach's clavier music.

Perhaps the leading advocate of Bach's clavier works in the first half of the nineteenth century was Robert Schumann. His many writings appeared in the Neue Zeitschrift für Musik, founded in 1834, some fourteen years before the untimely but temporary demise of the Allgemeine musikalische Zeitung. Through these two journals the musicians of the early and mid-nineteenth century, especially in Germany, were kept abreast of the publication of Bach's music and were well informed about

⁷ Ibid., p. 514.

the different types of editions that were currently available.

The importance of Schumann's advocacy cannot be over-estimated. Although his enthusiasm for Bach led him to credit the Leipzig master with more than his due--Bach can neither be credited with the invention of variation form⁸ nor was he the first composer to write pieces expressly for students⁹--Schumann urged again and again that Bach's works be more readily available. In 1837, "when all eyes [were] fixed more than ever upon J.S. Bach as one of the greatest creators of all times,"¹⁰ Schumann wrote that it was "about time . . . that the German nation resolved to make a complete edition of all works by Bach and publish them."¹¹ This idea was realized with the founding of the Bach-Gesellschaft in 1850, and by the end of the century its task was complete. In the meantime, countless piano editions, arrangements, and transcriptions by famous and infamous editors had made

⁸ "Whoever invented the first variations was certainly no bad fellow (and after all, was it not Bach?)." Robert Schumann, On Music and Musicians, edited by Konrad Wolff, translated by Paul Rosenfeld (New York: McGraw-Hill, 1964), p. 66.

⁹ "The most laudable Bach . . . was the first to undertake to write for students. . . ." Ibid., p. 67.

¹⁰ Ibid., p. 88.

¹¹ Ibid., p. 222.

their way into general circulation. When the chronologically arranged recital program came into vogue about 1860, Bach became a staple of many pianists' repertoires.

This is not to say that Bach's clavier works were unknown to the concert-going public until mid century. Although it is unlikely that Beethoven included any Bach on his concert programs, even though Neefe considered the Well-Tempered Clavier the non plus ultra of art and taught Beethoven excerpts from it as far back as 1781, other concert artists at the turn of the century are known to have maintained Bach in their active repertoires. John Field (1782-1858), who inherited his taste for Bach from Czerny, introduced a selection of Bach's preludes and fugues to Paris and other European centres during his much-touted tour of 1802-03 and taught a considerable amount of Bach's music to his pupils. Joseph Lipavsky, (1769-1810), John Baptiste Cramer (1771-1858), and, from 1810 onwards, Alexandre Pierre François Boëly (1785-1858) were also responsible for bringing Bach's clavier pieces to the public's attention. In addition, Ignaz Moscheles (1794-1870) included the d minor clavier concerto, BWV 1052, with added wind parts of his own devising, and several preludes and fugues from the Well-Tempered Clavier in his concert repertoire.

Chopin, like Schumann, had a tremendous admiration for Bach whose keyboard works he had studied with Zywny. Friedrich Müller-Streicher, one of Chopin's pupils, maintained that his mentor was able to play the Well-Tempered Clavier from memory, and on the authority of Mikuli it is known that Chopin taught his students to play at least a few of Bach's fugues. Although Chopin prepared for his concerts by playing, just beforehand, excerpts from the Well-Tempered Clavier, he seems not to have played them publicly.¹² On 15 December 1833 he did appear with Liszt and Hiller in Paris in a performance of a Bach Adagio which, according to a report in Revue Musicale, displayed ". . . an understanding of its character and perfect delicacy."¹³

While it is common knowledge that Mendelssohn was one of the principal early advocates of Bach's choral

¹² Although by mid-century Bach was universally extolled as appropriate fare for careful study, much of his music was considered ineffective in a public or even semi-private forum. In 1874 Amy Fay complained that at Tausig's and Kullak's conservatories she had "wasted quantities of time over things which are beautiful enough, and do to play to one's self, but which are not in the least effective to play to other people either in the parlour or in the concert-room--as Bach's Toccata in C, for example. Such things take a good while to learn and are of no practical advantage afterward." Amy Fay, Music-Study in Germany, reprint of 1880 edition (New York: Dover, 1965), p. 318.

¹³ Revue Musicale, 21 December 1833. Quoted in Adam Zamoyski, Chopin: A Biography (London: Granada Publishing Ltd., 1981), p. 135.

music and that he introduced several of the organ works to English audiences at his recitals at St. Paul's Cathedral in 1829 and 1832, it is less well known that he played Bach's clavier works at a number of charity and benefit concerts. A few days prior to Moscheles' concert in Leipzig on 9 October 1835, Mendelssohn accompanied Moscheles, Clara Wieck, and a young pianist from Bremen, Louis Rakemann,¹⁴ in a performance of Bach's Concerto for three harpsichords, BWV 1063. Little more than a month later, on 9 November, Mendelssohn himself took one of the solo parts in the first performance of the concerto in the Leipzig Gewandhaus, in collaboration with Wieck and Rakemann. Mendelssohn played the Triple Concerto with two new partners, Liszt and Hiller, again in Leipzig in 1840, and in 1844 he performed it in London with Moscheles and Thalberg. Salomon has left us an account of that performance at which Moscheles and Thalberg improvised cadenzas and Mendelssohn followed suit,¹⁵ "taking up the threads from the subject of the concerto; then suddenly rousing himself, he wound up with a wonderful shower of

¹⁴ Spelled "Rackemann" in Berthold Litzmann, Clara Schumann: An Artist's Life, translated and abridged from the fourth edition by Grace E. Hadow, 2 vols. (New York: Da Capo Press, 1979), 1:76.

¹⁵ Westerby mentions only Moscheles and Mendelssohn. Herbert Westerby, The History of Pianoforte Music, reprint of the 1924 edition (New York: Da Capo Press, 1971), p. 188.

octaves, indescribable in effect and never to be forgotten."¹⁶ The audience's unrestrained enthusiasm at the end of the performance, which Salamon concludes was meant mostly for Mendelssohn, suggests that a "shower of octaves" was deemed entirely appropriate in a Bach concerto.

The matter of Mendelssohn, octaves, and interpretive liberties in Bach in general arises again in connection with the Chromatic Fantasy and Fugue. In a letter to his sister, Fanny Hensel, dated 14 November 1840, Mendelssohn explained that "the arpeggios in the chromatic fantasy are certainly the chief effect. I take the liberty to play them with all possible crescendos, and pianos, and fortissimos, pedal of course, and to double the notes in the bass."¹⁷

Aside from the Triple Concerto and the Chromatic Fantasy and Fugue, Mendelssohn maintained in his repertoire the d minor clavier concerto, which he played in Leipzig in 1837, and miscellaneous preludes and fugues from the Well-Tempered Clavier. It was Mendelssohn's

¹⁶ Quoted in Harold Schonberg, The Great Pianists from Mozart to the Present (New York: Simon and Schuster, 1963), p. 220.

¹⁷ Felix Mendelssohn Bartholdy, Letters of Felix Mendelssohn Bartholdy from 1833 to 1847, edited by Paul and Dr. Carl Mendelssohn Bartholdy, translated by Lady Wallace (London: Longman, Green, Longman, Roberts, and Green, 1863), p. 216.

performance of the c-sharp minor prelude and fugue, at his home on 28 April 1840,¹⁸ that inspired Clara Schumann's performance of Bach. She wrote to Robert in May 1840 as follows: "You will forgive me for not playing the Bach fugues before.¹⁹ I was always too shy [because] I know that you have heard them in their greatest perfection from Mendelssohn. . . . Since I heard Mendelssohn play the c-sharp minor fugue . . . a new light has broken upon me as to how they ought to be played, and now I play some of them well, I think."²⁰

Clara had played Bach's music on many informal occasions prior to hearing Mendelssohn. She had included Bach in her daily practice regimen since the summer of 1830, had sight-read, with Robert, Bach's fugues arranged as duets, and had played Bach's Fugue in C-sharp major for Mendelssohn and others on her birthday, 13 September 1835. From the repertoire list compiled by Litzmann²¹ it is evident that before 1840 she had publicly performed four

¹⁸ The work was in Clara's repertoire as early as 1832.

¹⁹ In a letter dated 17 March 1838 Robert had asked Clara why, of all of Bach's works, she only played the Fugue in C-sharp major.

Incidentally, in standard nineteenth-century usage the term "fugue" often implied prelude, toccata, or fantasy and fugue.

²⁰ Litzmann, Clara Schumann, 1:293.

²¹ Reproduced in a condensed form as Appendix A.

fugues from the Well-Tempered Clavier, including the ones in C-sharp major and c-sharp minor. She scored a considerable success at a private party at Fischhof's home, just prior to the first of her two public concerts in Vienna in 1837, when she had to repeat a Bach fugue at the audience's insistence. She received the same response and encored the fugue at the second of her Leipzig programs, on 21 December 1837. Her father wrote in his diary, "Clara founded a new era of piano-playing in Vienna. . . . To play a Bach fugue twice in a concert in Vienna is unheard of."²²

Throughout the 1840s, Clara purged her repertoire of many bravura works and programmed an increasing number of selections by Bach, Beethoven, and Mendelssohn. By 1860 her repertoire included several more preludes and fugues, the Concertos for two and three keyboards,²³ the Chromatic Fantasy, at least five movements from the English Suites, two of the sonatas for violin and clavier, and the Organ Prelude and Fugue in a minor which she

²² Litzmann, Clara Schumann, 1:131.

²³ According to Clara's diary she and Brahms played the Double Concerto in C major at a chamber music soirée on 22 January 1860 before which time she had never heard the second part.

played in her own arrangement.²⁴ She subsequently added to her repertoire the organ preludes and fugues in e minor and b minor,²⁵ the Italian Concerto, and the partita in G major.

It may well be that Clara's initial reluctance to perform Bach publicly was only partly due to her feelings of inadequacy when compared to Mendelssohn. On the whole, audiences were not kindly disposed towards Bach, and his works frequently fell on uncomprehending ears. Robert frequently remarked on this state of affairs and noted that when Clara played a Bach fugue at Monsieur Wieck's salon, in May 1832, "the right people were not present."²⁶ Clara's father, too, felt that only connoisseurs could appreciate Bach and that artists who dared play his works in public should anticipate a near-empty hall and a cool

²⁴ The Organ Fugue in a minor is entered in Litzmann's repertoire list in 1854. It is known, however, that Clara played this work publicly on 26 March 1848 in Leipzig. She also played an unidentified Bach Prelude and Fugue in a minor on 15 December 1848 in Vienna and at least three times the previous year: in Vienna on 10 January, in Brünn on 22 January, and at the Singakademie in Berlin on March. Whether this work is from the Well-Tempered Clavier or is the aforementioned organ fugue is unclear.

²⁵ Whether or not these preludes and fugues, like the Organ Prelude and Fugue in e minor, were arranged by Clara herself is not evident from the printed programs of her concerts.

²⁶ Litzmann, Clara Schumann, 1:49.

reception from those who did attend.²⁷ Clara herself wrote to Robert from Paris in 1839 that "no one will listen to Bach fugues here, not even the connoisseurs,"²⁸ and three years later noted that audiences were "taught to think more of virtuosity than of real music. A Bach fugue, for example, bores them."²⁹

The mysteries of Bach's fugues did not fully reveal themselves to Clara, either, until she began to study them in earnest in the 1840s. In 1838 Robert wrote to Clara that he wished she had taken the time to study the form and structure of fugues while in Paris where there were theorists capable of giving her guidance. In 1841, during the first few weeks of married life, he undertook to supervise Clara's studies, and by October they had completed a systematic and thorough investigation of Book I of the Well-Tempered Clavier. They then abandoned Bach temporarily in order to pursue another of Robert's interests, the writings of Shakespeare.

It should be noted that the acclaim Clara received

²⁷ As late as 1914 Busoni encountered the same problem when he gave the first all-Bach recital in Berlin. According to Dent this recital "for the benefit of war charities was received by the musical patriots with discourteous ingratitude." Edward J. Dent, Ferruccio Busoni: A Biography (London: Oxford University Press, 1933), p. 221.

²⁸ Litzmann, Clara Schumann, 1:215.

²⁹ Ibid., 1:316.

for her Bach playing in Vienna in 1837 appears to have been, up to that time, an isolated incident. Matters improved considerably in subsequent years, and after her first performance in 1873 of a piano arrangement of the Organ Prelude and Fugue in e minor, she confided to her diary, "I could never have believed [the work] would make such an impression on the public--but I was inspired as I seldom am by Bach when I play him in public, he puts such a tremendous strain on every faculty."³⁰ Perhaps it was not coincidental that, as her Bach playing improved in her own estimation, her audience's enthusiasm for the repertoire increased proportionately.

Franz Liszt, who in many ways represented a pianistic and musical aesthetic at odds with Clara Schumann's, was nonetheless enamoured of Bach. He included many of Bach's works in his concerts and taught a variety of them to his pupils in Leipzig and Weimar. Liszt's "public" repertoire between 1838 and 1848 included Bach's organ fugues (which he played in his own arrangements), preludes and fugues from the Well-Tempered

³⁰ Ibid., 2:295.

Clavier, the Chromatic Fantasy,³¹ the Triple Concerto, and the Goldberg Variations. Liszt taught his pupils Bach's organ and clavier fugues, the Chromatic Fantasy, and transcriptions by Saint-Saëns of movements from the sonatas and partitas for solo violin, by Tausig of the Organ Toccata in d minor, BWV 565, and by Raff, Zichy, and Brahms of the Chaconne from the Second Partita for Solo Violin, BWV 1004.

In Liszt's teaching, certain points arose again and again concerning the correct pianistic interpretation of Bach's music. He cautioned his students to avoid too dry or learned a manner in order to eschew the conservatory style of playing he deplored. In the Chromatic Fantasy and Fugue he required that virtuosity be held in check and that the recitative be free but unmannered. In the same vein, he asked that the cadenza-like runs in his arrangement of the a minor Organ Fugue (BWV 543) be played freely and that the trill at m. 22 be stretched out as if a fermata were indicated. Lachmund reported that Liszt's

³¹ Von Bülow's edition of the Chromatic Fantasy and Fugue, which Liszt taught to at least one of his pupils in Weimar in 1884, was not in print at the time Liszt was active as a virtuoso. Jerger, in his notes to Göllerich's Tagebuch (p. 101, n. 374), makes mention of a version of the Fantasy (without the Fugue) by Liszt, but this is not included in any catalogue of the composer's works, nor is it mentioned in Friedrich Schnapp, "Verschollene Kompositionen Franz Liszts," in Von Deutscher Tonkunst: Festschrift für Peter Raabe (Leipzig: C.F. Peters, 1942).

own performance of the Fugue was not stiff and dry, as was usual in Bach playing at the time, and that great rhythmic freedom gave his reading a quasi-improvisatory quality.³²

According to both Lachmund and Göllicherich, who recorded Liszt's comments at lessons some two years apart, their teacher had two cardinal rules for the interpretation of fugues: pianists should think like organists, letting the keys up at precisely the right moment in order to prevent the sounds from overlapping except where indicated; the fugue subject should be played in the same manner, with a similar rhythm at each recurrence, but with variations in dynamics at the player's discretion.³³

Despite the rhapsodic praises bestowed by his students on Liszt's Bach-playing and favourable notices in the Allgemeine musikalische Zeitung and elsewhere, those performances were not without their detractors. Glinka, who admitted that he was able to recover a degree of objectivity only after shaking in the blind enthusiasm that usually greeted Liszt's playing, noted that, although Liszt knew practically all of the Well-Tempered Clavier by heart, his playing of Bach and of the classical masters in

³² Carl V. Lachmund, Mein Leben mit Franz Liszt (Eschwege: G.E. Schroeder, 1970), p. 83.

³³ Ibid., p. 84 and August Göllicherich, Franz Liszts Klavierunterricht, edited by Wilhelm Jerger (Regensburg: Gustav Bosse Verlag, 1975), p. 56.

general "had no real dignity; there was something 'bangy' about his touch."³⁴ Clara Schumann was of much the same opinion and recorded that after she and Liszt played Schumann's Genoveva Overture at her home in 1855, with Liszt "banging" and choosing such an unreasonable tempo that she was reduced to tears, he played Bach's Chromatic Fantasy "equally horribly."³⁵ By this time, however, Clara could hardly be considered impartial in any matter concerning Liszt, and it was Liszt's performance of this very piece that Rellstab had spoken of so highly.³⁶

Incidentally, in later life Liszt did not count the Chromatic Fantasy among his favourite works by Bach: "I do not like the piece, although I know that it is magnificent. To me it is lacking novelty."³⁷

Other pianists who performed Bach's works publicly at mid-century included Ferdinand Hiller (1811-1885), who has already been mentioned in connection with the Triple Concerto, and Sir Charles Hallé (1819-1895). Both

³⁴ Sam Morgenstern, editor, Composers on Music, (New York: Pantheon Books Inc., 1956), p. 129.

³⁵ Litzmann, Clara Schumann, 2:110.

³⁶ See Milton Sutter, "Liszt and the Performance of Bach's Organ Music," Referate des 2. europäischen Liszt-Symposiums, Eisenstadt, 1978 (München: Musikverlag Emil Katabichler, 1981), p. 208.

³⁷ "Das Stück mag ich nicht, obwohl ich weiss, dass es herrlich ist. Es ist mir zu wenig Novität." GÖllerich, Franz Liszts Klavierunterricht, p. 56.

pianists were more conservative in their outlook than the majority of their contemporaries, and certainly more so than Louis Moreau Gottschalk (1829-1869) who also played Bach. Adolphe von Henselt (1814-1889) maintained Bach's works in his repertoire, at least for a time, and is purported to have played Bach's fugues on a daily basis. His manner of practising them was highly unorthodox, as von Lenz explains:

Such a study of Bach as Henselt made . . . has never been heard of. He played the fugues most diligently on a piano so muffled with feather quills that the only sound heard was the dry beat of the hammers against the strings; it was like the bones of a skeleton rattled by the wind! In this way the great artist spared his ears and his nerves, for he reads, at the same time, on the music rack . . . the Bible--truly the most appropriate companion for Bach.³⁸

Von Bülow (1830-1894), who in his student days at the Leipzig conservatory practised Bach's two-part inventions with octaves in both hands,³⁹ later included Bach's preludes and fugues in his concert repertoire. Although Huneker characterized von Bülow's Bach-playing as cerebral and pedantic, the editorial additions and emendations in his versions of the Chromatic Fantasy and Fugue and

³⁸ Wilhelm von Lenz, The Great Piano Virtuosos of Our Time From Personal Acquaintance, translated by Madeleine R. Baker, reprint of 1899 edition (New York: Da Capo Press, 1973), p. 135.

³⁹ He did so at the suggestion of Otto Goldschmidt. See C.A.B., "Hans von Bülow in his Letters," Musical Times, 1 March 1896, p. 156.

Italian Concerto suggest otherwise.⁴⁰

In any event, none of the aforementioned pianists could be said to have specialized in Bach's music. It was left to Ferruccio Busoni (1866-1924), of the following generation, to accord Bach a central place in his repertoire. Edward Dent suggests that Busoni's first introduction to Bach may have been in the form of Gounod's infamous Méditation on the Prelude in C major, since a piece from Busoni's juvenalia bears a resemblance to Gounod's arrangement. In all likelihood, Busoni had heard Gounod's piece played on the violin by his father who, in turn, heard it sung by Tamberlik on New Year's Eve in 1869. What is certain is that Busoni's appreciation for Bach was fostered by his father. In 1923 Busoni acknowledged this debt in the epilogue to his edition of Bach's complete clavier works: "I have to thank my father for the good fortune that he kept me strictly to the study of Bach in my childhood . . . in a time and in a country in which the master was rated little higher than Czerny. . . ." ⁴¹

Busoni's devotion to Bach's cause, and specifically to Bach and the piano, is well documented and will be considered in some detail later on in connection with his

⁴⁰ Von Bülow's Bach editions are discussed in Chapters II (p. 67-70) and IV (pp. 137-140, 150-151).

⁴¹ Dent, Ferruccio Busoni, p. 17.

editions of Bach's music. For now it is enough to know that Busoni's repertoire included some fifty pieces by Bach, about half of which he performed in arrangements and transcriptions by Liszt, Tausig and, of course, himself. Many of the works left in their original form were single short movements--an invention or an excerpt from one of the suites--while the arrangements were of substantial and generally complete works. Busoni was one of the first pianists to give all-Bach recitals and, after rejecting much of the virtuoso repertoire, as Clara Schumann had done over a half-century earlier, Busoni confined his playing almost exclusively to Bach, Mozart, and a few pieces by Beethoven.⁴²

Anton Rubinstein (1830-1894), whose repertoire as a student excluded Bach, developed a keen interest in the composer once he embarked on his professional career. Even though he was born more than thirty years before Busoni, his attitude towards Bach and his playing of the master's music were an anomaly in the late nineteenth century. This is not to say that Rubinstein's performances completely belied the romantic tradition; in some respects, he was typical of his time. It is curious, for example, that despite an exceptional concern for Werktreue, and although he was fastidious with respect to

⁴² Busoni's Bach repertoire is given as Appendix B.

"repeats" and "da capos" in the classical repertoire, he considered them superfluous in the music of Bach.⁴³ But Rubinsteins's attitudes to Bach were clearly anachronistic. He viewed Bach's music as a deeply personal expression of an emotionally complex man and spoke of the fire that Bach had kindled in the fugue, a form which, in Rubinstein's opinion, had previously been purely academic and mathematical. He maintained that "Bach's fugues exhibit all possible moods of the soul, [that] even in the smallest ones we encounter the greatness of this man."⁴⁴

Eugène d'Albert, who would have taken exception to Rubinstein's assessment of the emotional content of Bach's music, was decidedly more representative of his generation than Rubinstein. In the preface to his edition of the Well-Tempered Clavier (1906), d'Albert cautioned that

⁴³ This was a notion to which almost all romantic performers and critics subscribed, even those who maintained that otherwise one should adhere scrupulously to the text. Bernard Shaw, for one, believed like Rubinstein that one should always observe repeats except in Bach. See William Irvine, "G.B. Shaw's Musical Criticism," Musical Quarterly, 32, no. 3 (1946), p. 325.

⁴⁴ "Bachs Fugen zeigen alle möglichen Seelensstimmungen, und selbst in den kleinsten tritt uns die Grösse dieses Mannes entgegen." Anton Rubinstein, Die Meister des Klaviers: Musikalische Vorträge über die Entwicklung der Klavier-Komposition, translated by M. Bessmertny (Berlin: Harmonie [Verlagsgesellschaft für Literatur und Kunst], o.J.), p. 13.

. . . there are many things in the art of Bach that are no longer congenial to us. I know there are people who can listen for hours to his cantatas without showing any apparent boredom. These people are either hypocrites or pendants. Bach knew nothing about the gradations of passions, of sorrow, of love, and he did not suspect the possibility of expressing them through music.⁴⁵

In yet another respect, Rubinstein broke ranks with the majority of his contemporaries and many of his successors. He was deeply engrossed in the still nascent controversy concerning the aptness of the piano as a vehicle for Bach's music and was virtually alone in his generation in denying the universal superiority of the piano over the instruments of Bach's day. He believed that the sonority of the harpsichord and clavichord was an integral feature of Bach's clavier works that could not be effectively reproduced on the piano. Yet despite his belief that he was at a disadvantage in this repertoire, he played Bach often, but tried to simulate changes in harpsichord registration and the gradations of tone and dynamics of the clavichord by means of careful pedalling and articulation.

Busoni, too, was well aware that the instruments of Bach's time bore little resemblance to the modern piano and were possessed of many unique qualities. According to

⁴⁵ Quoted in Wanda Landowska, Landowska on Music, collected, annotated, and translated by Denise Restout (New York: Stein and Day, 1964), p. 85.

Dent, Busoni "knew too much [italics mine] about the harpsichord to have any sentimental illusions about it"⁴⁶ and was not at all interested in reproducing harpsichord effects on the piano. This dilemma--not whether the piano was appropriate to Bach, which was more or less agreed upon, but whether certain concessions were in order to duplicate the timbre and dynamics of the harpsichord or clavichord--arose only late in the century, when many musicians conceded that Bach may have conceived his works specifically for the instruments of his time. Earlier in the century this was not an issue since it was assumed, without ever being substantiated, that Bach must have been dissatisfied with the instruments at his disposal. Why, the romantics asked, would one seek to imitate instruments whose shortcomings were obvious?

Rubinstein's ideas, therefore, ran counter to the current of nineteenth-century opinion, not only because his appraisal of the relative worth of the harpsichord and clavichord, on the one hand, and the piano, on the other, differed from his contemporaries' but also because it was commonly held that Bach himself must have been aware that his music could not be done justice on the instruments of his time.

Oscar Bie, writing in 1899, thought it especially

⁴⁶ Dent, Ferruccio Busoni, p. 259.

tragic that Bach could never have heard his music as it ought to be played; he reasoned that "perhaps it is the wisdom of Fate to ordain that the cup of the artist should ever be dashed by a certain bitterness, the conscious falling short of attainment as it appears in complete idea before his mind."⁴⁷

Spitta, in the second volume of his monumental study of Bach (1880), echoed the sentiments of almost all of the romantics when he wrote that "the ideal instrument which floated in the mind of Bach" was not the clavichord, harpsichord, or even the organ. "No instrument but one which should combine the volume of tone of the organ with the expressive quality of the clavichord, in due proportion, could be capable of reproducing the image which dwelt in the master's imagination when he composed for the clavier. Every one sees at once that the modern pianoforte is in fact such an instrument."⁴⁸

Bie concurred with Spitta, a decade later, noting that "all that Bach dreamed of, the pianoforte gave."⁴⁹ He

⁴⁷ Oscar Bie, A History of the Pianoforte and Pianoforte Players, translated by E.E. Kellett and E.W. Naylor, reprint of the 1899 edition (New York: Da Capo Press, 1966), p. 124.

⁴⁸ Philipp Spitta, Johann Sebastian Bach, translated by Clara Bell and J.A. Fuller-Maitland, 2 vols. (New York: Dover Publications Inc., 1951), 2:44.

⁴⁹ Bie, A History, p. 124.

even went one step further to assert that the esteem the romantics accorded Bach's clavier music was linked to the preeminence of the piano, that only when played on such an instrument could the genius of Bach's music be fully appreciated:

When the instrument necessary to the full interpretation of Bach's clavier-music, the pianoforte, had arrived within measurable distance of perfection, then did Bach's own Art reach its highest formal expression, then once more did the fashion of things suffer a change, and his work began to take its place as a colossal monument. . . . Wherever a pianoforte is found, there is [Bach's] temple.⁵⁰

Matters changed somewhat with the construction of modern harpsichords in the 1880s, with Albert Schweitzer's cautious polemics on behalf of the harpsichord at a time when the controversy concerning Bach and the piano did not "as yet occupy the general public very seriously, as it [could] form no conception of the instruments Bach used,"⁵¹ and with the pioneering efforts of Wanda Landowska.⁵² Nonetheless, most practical musicians were still unwilling to cede to the harpsichord the piano's

⁵⁰ Ibid., p. 125.

⁵¹ Albert Schweitzer, J.S. Bach, translated by Ernest Newman, reprint of the 1911 edition, 2 vols. (London: Adam and Charles Black, 1952), 1:352.

⁵² Fétis had advocated the use of period instruments as early as the 1830s, and featured them during his famous Concerts Historiques in Paris in 1832-1833. His efforts had little, if any, subsequent influence.

firmly entrenched position as the preferred medium for the performance of Bach's music. Nikisch conveyed to Landowska his opinion that the Chromatic Fantasy and Fugue was an aberration on the harpsichord⁵³, and, as late as 1913, Hugo Riemann maintained that the Well-Tempered Clavier could make its full effect only when played on the modern piano.

Thus it was that during and even beyond the twilight of Romanticism, a pianist and composer (Busoni), a historian and philologist (Bie), a musicologist (Spitta), a conductor (Nikisch), and a theorist (Riemann) were in complete agreement on one fundamental issue of Bach Aufführungspraxis: the piano was not only the appropriate, but the ideal vehicle for the performance of Bach's music. That this opinion should predominate at the end of the century is not surprising. Fostered by scholars, editors, and performers who were simply in accord with the tenor of their times in equating Bach's "clavier" with the modern piano, this attitude had gone all but unchallenged for almost a century.⁵⁴

⁵³ Landowska, Landowska on Music, p. 354.

⁵⁴ Many must have looked askance, however, when "clavier" was rendered as "piano" throughout Rosenfeld's 1946 translation of Schumann's On Music and Musicians, a faux pas that resulted in such absurdities as "Bach . . . grew up at the piano [and] . . . may often have sketched at this instrument." (p. 63.)

CHAPTER 2

THE ROMANTIC REINTERPRETATION OF BACH'S CLAVIER MUSIC

The rendering of Bach on the piano and the concomitant change in timbre is only the most salient feature of the romantic recasting of Bach's clavier music. After Bach's death, a vital link had been severed with the performance practices of the baroque era, and the integrity of the "Bach Revival" was compromised from the outset by misunderstandings and, at worst, by flagrant misrepresentations of his music. While the disregard for certain baroque conventions, like over-dotting, notes inégales and, to a lesser extent, improvised ornamentation had little to do with the piano's ascendancy per se, the distortion of dynamics, phrasing and articulation was bound up with the revolutionary possibilities afforded by the instrument. Double-dotting or notes inégales are just as feasible, if less effective, on the piano as on the harpsichord, but to abstain from playing crescendos or

diminuendos, or from using different articulations to separate the strands of a polyphonic fabric, is to deny the piano's inherent nature and, in a sense, its raison d'être. The piano came into being and was favoured by the romantics for the very reason that it was capable of effects which differed from those of any one instrument of the preceding era. It was only natural that the romantics imposed on the music of the past effects indigenous to their preferred instrument.

Witness the matter of articulation. It is of little importance in the present context whether legato articulation became the norm in the romantic era because the piano could be played legato easily and effectively, or whether the piano rose to preeminence in the nineteenth century because it satisfied the romantics' predilection for legato articulation. The point is that many eminent scholars now believe that the standard touch on keyboard instruments in Bach's time was non-legato, an opinion substantiated by C.P.E. Bach, Marpurg, and Türk. Early fingerings, including examples of Bach's contemporaries, also indicate that unless non-legato was the norm the flow of the musical line would be interrupted by the crossing

of fingers and the shifting of hands.¹

It was probably not until Czerny's time that legato touch became standard in the piano performance of baroque music. From then on, so-called "Bach-legato" was used indiscriminately until Busoni questioned its validity late in the century. In his editions, for the first time "non troppo legato" is met with frequently. There is also evidence that variety in articulation may have been of the utmost importance and that two-note slurs, usually with the first note all but imperceptibly prolonged, were employed liberally in the baroque era. Kirkpatrick suggests that echo effects were used less often, and changes in articulation more often than has hitherto been believed.

Therefore the romantics altered the articulation of Bach's music by taking legato as the norm and stressing consistency at the expense of variation while they betrayed the timbre of his works by transferring them to

¹ For a summary of recent findings concerning articulation in the seventeenth and eighteenth centuries see Beatrice Ganz, "Problems of Articulation in Baroque Keyboard Music," Bach, 7, no. 2 (1976), pp. 3-13.

Incidentally, Kochevitsky proposes that legato is appropriate in slow pieces, non-legato to staccato in fast pieces, and at a moderate tempo melodic seconds should be played legato, thirds, fourths, and fifths portamento, and larger intervals staccato. It is the opinion of Ganz and most other musicologists that this is far too restrictive, and certainly performers have never followed Kochevitsky's guidelines with any consistency. See Kochevitsky, "Performing Bach's Keyboard Music--Articulation," Bach, 4, no. 1 (1973), pp. 21-25.

the piano. What is more, discrepancies between the baroque and romantic ideas of articulation and timbre are paralleled by similar disparities in tempo, dynamics, rhythm and phrasing.

It is erroneous to assume, however, that there was one school of thought in the nineteenth century concerning the interpretation of Bach's keyboard music. While an interest in stylistic interpretation and in fidelity, not to corrupt printed texts but to autograph and manuscript sources, gradually but substantially eroded the romantic and sentimental view of Bach which had caused performers, often unwittingly, to distort the spirit and substance of his music, and while in some quarters subjective interpretation gave way to a misinformed but well-intentioned approximation of Werktreue, it cannot be said that one attitude towards Bach's music ever succeeded in supplanting the others until quite recently. Even among those who advocated recasting Bach's music in the aesthetic mold of romanticism there was little unanimity as to whether his music should be discreetly edited, completely rewritten and "updated," or a compromise forged between these two extremes. Rather, at the end of the nineteenth century there coexisted, somewhat uncomfortably, at least three schools of Bach interpretation: one which deviated frequently from the

text and was rooted in romanticism, another which espoused strict adherence to the score, and a third which altered the text in accordance with supposed performance conventions of the baroque era. These schools could be characterized as "subjective," "objective," and "authentic," respectively.

The objective school sought to purge Bach's music of romantic accretions but went no further, failing to grasp that the next logical step was to glean from contemporary treatises, manuscripts, and printed editions information concerning the manner in which Bach's music was played in his own day. It was only at the turn of the present century, with the advent of Dannreuther, Landowska, Dolmetsch and others who espoused historical authenticity in the performance of early music, that such scientific methodology was brought to bear on the interpretation of Bach. The objective approach was no more valid, historically, than the subjective, and objectivity was not, in this instance, akin to authenticity. Consistency was the order of the day, and uniformity in dynamics and articulation were extolled to the detriment of expressivity. There resulted a dry and pedantic manner of Bach-playing that not only ran counter to the more typically romantic, subjective Bach style, established early on in the nineteenth century, but was at

odds with what is now known of performance conventions of the seventeenth and eighteenth centuries.

Even Anton Rubinstein, whose understanding of Bach outstripped that of the majority of late nineteenth-century pianists, advocated a dry and uniform manner of Bach-playing, typical of the 1850s and 1860s, in a few of the preludes and fugues of the Well-Tempered Clavier. During his lectures at the St. Petersburg Conservatory in the late 1880s, he noted that the C major Prelude from Book I must be "dry [and] loud, without any nuance until the end. As well, the Second Prelude, in c minor, must be played without any shading, and the second fugue, which is marked staccato, . . . can only be played with a hard, dry staccato."² It is significant, however, that these excerpts--or at any rate, the preludes--are more akin to etudes than most of the pieces in the Well-Tempered Clavier, and that elsewhere Rubinstein spoke of the "melodious" and "tender" nature of the third prelude, the "depth" and "poetry" of the eighth fugue, and so forth. Rubinstein believed that an arid, mechanical rendering of Bach was on the whole inappropriate and that objectivity

² " . . . trocken, laut, mit einem Ton ohne jede 'Nuance' bis zu Ende . . . Auch das zweite Präludium c-moll muss ohne alle Schattierungen gespielt werden, und die zweite Fuge, welche mit einem Staccato bezeichnet ist, kann meiner Meinung nach nur mit einem schweren, trockenen Staccato ausgeführt werden . . . " Anton Rubinstein, Die Meister des Klaviers, p. 12.

in Bach interpretation ran counter to the substance of the majority of his works. In other words, what Rubinstein thought was appropriate only in certain, isolated instances, the proponents of "objectivity" believed was applicable to the entirety of his oeuvre.

The fact that Bach's music was often misinterpreted, or rather was not interpreted at all, but simply reproduced in a straightforward, mechanical manner, is not unrelated to the issue of notation. According to the vanguards of objectivity, there was little in Bach's music that needed to be interpreted, since, for all practical intents and purposes, his notation was precise and complete. They substantiated their claims with a report from 1737 in which Johann Adolph Scheibe complained that "every ornament, every little grace, and everything that one thinks of as belonging to the method of playing [Bach] expresses completely in notes."³ What they did not realize is that freedom and constraint are purely relative and that, as Pincherle so vividly explains, romantic performers were "bound hand and foot, gagged, almost entirely destitute of the creative activity

³ Quoted in Hans T. David and Arthur Mendel, editors, The Bach Reader, revised edition, translations by Arthur Mendel (New York: W.W. Norton, 1966), p. 238.

accorded to their distant precursors at a time when the written work was treated with astonishing casualness."⁴ When Donington cautions that what must be avoided today is not so much overplaying as underplaying in the guise of authenticity, he is describing a phenomenon that can be traced back directly to the mid nineteenth century.⁵

A.B. Marx, in a series of articles in the Allgemeine musikalische Zeitung, was one of the first to challenge the merits of objectivity in the interpretation of Bach. He began with an article on the Chromatic Fantasy and Fugue that appeared at the end of January, 1848 in which he decried the widespread notion that Bach's music was irrelevant to the modern world. The vituperative vigor with which he addressed his readers gives some indication of his apostolic devotion to Bach's cause:

Can one even hope to get a little attention for this subject-matter in our day and age, when a new genius comes along every day and a new "original work" every hour? Aren't the Classicists already crying in a blasé manner from the right: "Connu!", and the Modernists from the left, a sarcastic: "Rococo!"? Won't the musical stragglers from the bygone days of the Tieck-Schlegel kind of Romanticism, who like to date

⁴ Marc Pincherle, "On the Rights of the Interpreter in the Performance of 17th and 18th-Century Music," Musical Quarterly, 44, no. 2 (1958), p. 146.

⁵ Robert Donington, The Interpretation of Early Music, revised edition (London: Faber and Faber, 1974), p. 49.

the invention of Romanticism in music from their own birthday, mutter something about pigtails and wigs and in any case endorse the philosophical trend of the day: that the Chromatic Fantasia does not give expression to the spirit of 1847 and is therefore not worth talking about?

I can't deny that my subject-matter is outmoded. However--why outmoded if the work isn't outmoded? Is it at all possible for a work of art, a genuine one I mean, to become outmoded? Isn't each one an eternal testimony to the spirit of art and an eternal lesson? No topic is outmoded about which something worthwhile can still be said.

Before embarking on a detailed and, in part, analytical study of the Chromatic Fantasy and Fugue, Marx discredited the then popular view that Bach was an uncompromisingly severe man and musician: "Such a man our Bach never was. He was a true artist who carried in his

⁶ "Darf man wohl für diesen Gegenstand in unserer Zeit, die jeden Tag ein neues Genie und jede Stunde ein neues Originalwerk bringt, ein wenig Aufmerksamkeit hoffen?--Wird nicht schon rechts von den Klassischen ein blasirtes: Connu! und links von den Modernen ein spöttelndes: Rokoko! gerufen?--Werden nicht die musikalischen Nachzügler der einstmaligen Tieck-Schlegel'schen Romantikasterei, die just von ihrem eignen Geburtstag her die Erfindung der Romantik in der Musik datiren, etwas von Zopf- und Perückenstyl murmeln und jedenfalls die Tendenzphilosophen demonstrieren: dass in der chromatischen Fantasie nicht die Idee der Achtzehnhundertsiebenvierzigerzeit ausgesprochen sei und es daher nicht der Mühe lohne, von ihr zu reden?

Ich kann nicht ableugnen, dass mein Thema ein veraltetes ist. Aber--warum denn veraltet, wenn das Werk nicht veraltet ist? Kann denn ein Kunstwerk, ein wahres mein' ich, veralten? Ist nicht jedes ein ewiges Zeugniß für den Kunstgeist und eine ewige Lehre? Kein Thema ist veraltet, über das noch etwas Erspriessliches zu sagen bleibt." A.B. Marx, "Seb. Bachs chromatische Fantasie," Allgemeine musikalische Zeitung, 50, no. 3 (19 January 1978), p. 33.

heart the fullness of real, many-faceted human life and poured it into his music.⁷

Most significantly, Marx linked the "classical" conception of Bach as an archaic, stern, and humourless Kapellmeister with current conventions in the interpretation of his music. According to Marx, Bach was regarded as the

. . . "Old Master" walking about in a serious, upright and inexorable manner with his grim smile, burning eyes and trim wig . . . who sees a fugue in every measure, a canon in every fugue . . . and who forges an iron chain of chords and voices, so that no breath of feeling may waft through.

In turn, this view of Bach conditioned the manner in which his music was played. Marx ironically explained that

. . . [Bach] must be performed in the "classical" style: pure, clean, solid, strictly measured, every note as prescribed, and above all calm, very calm! Anyone who wants to add "modern sentimentality" or "romantic gushing and fantasy," or to act as freely as a Beethoven might allow or demand, would misunderstand the Master and "his style"; yes, even deface and

⁷ "Ein solcher ist ja aber unser Bach nimmer gewesen. Er war ein wirklicher Künstler, trug in seinem Herzen das wirkliche volle allseitige Menschenleben und strömte dies in seinen Werken aus." Ibid., p. 34.

⁸ ". . . ernsthaft gediegen unerbittlich einherschreitender Altmeister mit dem grimmlächelnden Gesicht und den brennenden Augen und der Stutzperücke . . . , bei dem jeder Takt eine Fuge und jede Fuge eine Kanonik . . . und ein Akkord an den andern, eine Stimme an die andere ehern geschmiedet ist, dass kein Hauch fessellosen Gemüths hindurchwehen kann." Ibid., p. 33.

profane him.⁹

Marx took exception to the brilliant, regular and strident style of Bach-playing that was in vogue in the 1850s and 1860s and recognized that, although this approach was undoubtedly a reaction against the excess of subjectivity earlier in the century, there was a middle ground that might more nearly approximate the composer's intentions:

Was the mind and soul of the people in olden times radically differently constituted to our own? Had not Bach made his task to describe, and did he not surrender himself to, these feelings of joy, anger, pain, grief, and sadness with a deeply moved soul? Is it not characteristic of profoundly stirred feelings that its undulations sometimes swell in violent and rash agitation, and sometimes soften down to calm and quiet depths? Or do we want to escape from this eternal and true phenomenon because it is so often exaggerated in the wrong place . . . ?¹⁰

Many other writers, performers, and pedagogues rejected what they had viewed as pedantry and a lack of imagination. Franz Liszt, who believed that the "new"

⁹ " . . . [Bach] muss "klassisch" vorgetragen werden: rein, sauber, fest, strenggemessen, jede Note nach Vorschrift und vor Allem ruhig, ganz ruhig! Wer da "moderne Sentimentalität" und "romantische Schwärmerei und Phantasterei" einrühren wollte, oder nur so ungebunden agieren, wie ein Beethoven vielleicht erlaubt oder fordert, der würde den Meister und "seinen Styl" missverstehen, ja entstellen und profanieren." Ibid., p. 33.

¹⁰ Quoted in Maria Levinskaya, The Levinskaya System of Pianoforte Technique and Tone-Colour (London: J.M. Dent and Sons Ltd., 1930), p. 243.

style of Bach interpretation in the 1850s emanated from the conservatories and was, therefore, unquestionably suspect, has already been mentioned in this connection. Closer to our own day, the advocates of objectivity were firmly trounced by Dalcroze,¹¹ Huré,¹² and especially Landowska who noted that "they are rarely scholars but sciolists, [for whom] the execution of the tiniest passage according to their own rules is dearer than all the beauties of art."¹³

Yet despite the mid-century efforts of Schumann, Marx, and Liszt, and the fin-de-siècle writings of Dalcroze, Huré, Landowska and others, objectivity in Bach-playing, first apparent prior to Czerny's publication of the Well-Tempered Clavier in the late 1830s and resurgent in the latter half of the century, experienced another reactionary blossoming around 1920. As Jörg Demus explains,

The excessively subjective virtuoso-pianistic Bach interpretation of many interpreters from Czerny to Busoni with its use of effects often brought in from outside (Edwin Fischer said "pasted on"), was

¹¹ E. Jacques Dalcroze, "Causerie Musicale: La Tradition," [sic] Bulletin Français de la Société Internationale de Musique, 4, no. 6 (15 June 1908), pp. 651-661.

¹² Jean Huré, "Les Dogmes Musicaux," Monde Musical, 1906-1908.

¹³ Landowska, Landowska on Music, p. 95.

replaced around the end of the First World War, especially in German-speaking regions, by a movement calling itself "modern objectivity," that rejected not only the manner of interpretation of the preceding eras, but often its entire music as well. The ramifications of this movement--that on account of an "historicizing view" that completely misinterpreted the historically given facts of the style of interpretation of the baroque era insisted solely on fidelity to the text (how little the old texts tell us about their performance!), and on an adherence to the chosen tempo . . . and whose hallmark was a certain "shirt-sleeved" musical indifference hostile to expressiveness--extend into our own time [1954].¹⁴

Demus went on to note that in the 1950s yet another Bach "school," that gleaned interpretive clues from the musical context and, it might be added, gave much more than passing notice to the documentation available in contemporary theoretical treatises, renounced in toto the "classical" approach to Bach's music. Demus suggested

¹⁴ "Die übertrieben subjektivierte, vielfach mit von aussen herangezogenen (Edwin Fischer sagt: "aufgeklebten") Effekten operierende, virtuos-pianistische Bachauffassung vieler Interpreten von Czerny bis Busoni wurde etwa nach Ende des ersten Weltkrieges, vor allem im deutschen Sprachbereich, abgelöst durch eine sich "moderne Sachlichkeit" nennende Richtung, welche mit der Interpretationsweise der vorhergehenden Epoche auch vielfach deren ganze Musik über Bord warf. Die Ausläufer dieser Richtung, der es--auf Grund einer, die historisch überlieferten Fakten vom Interpretationsstil des Barockzeitalters völlig missverstehenden "historisierenden" Anschauung--lediglich auf "Texttreue" (wie wenig sagen uns doch die alten Texte über ihren Vortrag aus!), Festhalten einer einmal angeschlagenen Bewegung . . . ankam und deren Kennzeichen eine gewisse espressivofeindliche, in "Hemdärmeln" musizierende Gleichgültigkeit war, reichen bis in unsere Zeit." Jorg Demus, "Bach am Klavier," Oesterreichische Musikzeitschrift, 9 (January 1954), pp. 16-17.

that the next step was to combine tradition and innovation, to create a "synthesis between the valuable and lasting achievements of our time and those of 'tradition', or to put it simply, to erect a bridge back to the art of the 'grand old men' of the piano."¹⁵ In any event, it was not until well into the twentieth century, and particularly in the last thirty years or so, that classical objectivity gave way to the stylistic authenticity which now constitutes the dominant trend in Bach interpretation.

But what of the subjective approach which was clearly most typical of the nineteenth century and gave vent to a variety of artistic Darwinism that cannot be imagined in any other age?

It is evident that, in the nineteenth century, performers and editors, to say nothing of scholars, were unable or unwilling to perceive Bach as a scion of sixteenth and seventeenth-century forms and styles nor as an outstanding representative of the musical idioms of his own time and place. They reasoned that if Bach himself was not a romantic then he certainly anticipated romanticism and could best be understood from a romantic,

¹⁵ ". . . eine Synthese zu schaffen zwischen den als wertvoll und dauerhaft erwiesenen Errungenschaften unserer Zeit mit denen der Tradition, oder kurz gesagt: eine Brücke zu schlagen zurück zur Kunst der "grand old men" des Klaviers." Ibid. p. 17.

and in the case of clavier works, pianistic perspective. That Bach had assimilated many of the techniques of the Renaissance masters, had anticipated the galant style, and had influenced, at times profoundly, the classicists through Beethoven, was of little importance to them. What mattered most to them was that Bach was relevant to the Romantic Age, that nineteenth-century musicians comprehended Bach as those of the eighteenth century had not, and that Bach's influence on the Romantics was qualitatively and quantitatively greater than his influence on the Classicists. Schumann insisted that "Mendelssohn, Bennet, Chopin, Hiller--in fact the whole [German] Romantic school is far nearer to Bach in its music than Mozart ever was; indeed, it has a thorough knowledge of Bach."¹⁶

It is significant that the Romantics, who unabashedly subscribed to an evolutionary theory of art and aesthetics, did not perceive that Bach influenced Chopin, for example, but that the former's music presaged the latter's. Liszt commented that in Bach's preludes he heard much that resembled Chopin, not that in Chopin's preludes he heard much that resembled Bach¹⁷, and Rubinstein discerned in the Goldberg Variations a

¹⁶ Schumann, On Music and Musicians, p. 93.

¹⁷ GÖllerich, Franz Liszts Klavierunterricht, p. 44.

foreshadowing of the pianistic techniques of Cramer, Czerny, Hüntten and even Liszt, rather than an assimilation by these composer/pianists of Bach's techniques.¹⁸ There is much more involved here than mere semantics; the Romantics' outlook evidences the belief that what was important in the greater scheme of things was not their affinity with Bach but Bach's affinity with them. An a-posteriori assessment of Bach's worth so coloured the Romantics' perception of his music that nearly everyone, from Marx onwards, heard presentiments of Romanticism in the Chromatic Fantasy and Fugue.¹⁹ By the end of the century the identification of Bach with Romanticism was complete, and some writers heard almost all of the Romantics in almost all of Bach's music: "A Michel Angelo [sic] does not include a Rembrandt, nor a Rembrandt a Monet; but in Bach there is a Beethoven, a Schumann, a Wagner."²⁰ Bie heard Schumann throughout Bach's D-major Toccata and in the closing measures of the E-major Prelude

¹⁸ Rubinstein, Die Meister des Klaviers, p. 17.

¹⁹ Wanda Landowska was one of the first to challenge the romantic notion that the Chromatic Fantasy and Fugue's significance lay in its anticipation of Romanticism: ". . . if we must see a happy message in the Chromatic Fantasy, it is not Beethoven, Chopin, or Schumann whom it heralded, but composers much newer to us because they are little known, such as Bach's precursors, Frescobaldi, Buxtehude, the lutenists, and others." Landowska, Landowska on Music, p. 49.

²⁰ Bie, A History, p. vi.

of the Well-Tempered Clavier (Book I). With respect to the Partitas, he assured his readers that it was "no mere fancy" to hear in the B-flat major corrente, Chopin; in the B-flat major gigue, Schumann; in the c-minor sinfonia, Beethoven; [and] in the c-minor Rondo and Capriccioso [sic], Mendelssohn.²¹ Since Bach's music resounded with the strains of Romanticism, Bach could be claimed by the Romantics as one of their own, and in some circles this notion persisted well past the turn of the century. As late as 1924, Westerby could write in all seriousness that "Bach's music, as a rule, is purely subjective and reflective in tone . . . the language of a poet and a recluse."²² He recommended that, in order to grasp the emotional content of the preludes and fugues of the Well-Tempered Clavier, students should refer to the programmatic titles, redolent of the European salon,

²¹ Ibid., p. 104.

²² Westerby, The History, p. 45.

assigned to them by "Carmen Sylvia, Queen of Rumania."²³

Although Bie's and Westerby's polemics are extreme, they are nothing more than an inevitable consequence of the romanticization of Bach that had begun a century earlier and which had played a decisive role in the interpretation of his music throughout the Romantic Era.

While the subjective, romanticized style of Bach-interpretation was embraced by the majority of editors in the nineteenth century, it is possible to trace in various editions of Bach's clavier works, from Czerny onwards, the entire course of the development from objectivity, through subjectivity, to the reactionary resurgence of objectivity that ultimately led to stylistic authenticity.

²³ These titles are listed in Appendix C.

Many other musicians of the late nineteenth and early twentieth centuries devised programs for Bach's clavier pieces. Rubinstein, for one, heard more than a simple interplay of parts in the working-out of the twenty-second fugue of the Well-Tempered Clavier (Bk. I). He imagined "a wagon going round and round a heath, and on the wagon a peasant sits and sings." (" . . . einem Wagen . . . rundherum Heide--und auf dem Wagen sitzt der Bauer und singt.") Rubinstein, Die Meister des Klaviers, p. 14.

Busoni, too, affixed extra-musical labels to a few of Bach's preludes and fugues. As a boy of fourteen he named the first four preludes of the Well-Tempered Clavier "water," "fire," "earth," and "air," heard a "butterfly alighting on a flower and then flying off in a zig-zag" in the theme of the C-sharp major Fugue, and imagined a rocket which "shot up . . . , fell slowly to earth, and left a bad smell behind in its final diminished seventh" in the subject of the two-part Fugue in e minor. Dent, Ferruccio Busoni, p. 39.

Busoni, however, largely abandoned the idea of "programmatic" Bach as he grew older but, as Westerby attests, others did not.

It may well be that the Bach editions published in the first quarter of the nineteenth century were responsible for fostering the objective approach to the interpretation of his music. Forkel and other editors of the Well-Tempered Clavier faithfully reproduced the manuscript sources without editorial intrusions, apart from some unnecessary truncations. That the manuscripts themselves were often unreliable and that obvious printing errors and unintentional misreadings of the text abounded and were all-too-frequently perpetuated in subsequent editions, does not alter the fact that these early editors published only what could be gleaned directly from the manuscripts in as literal a form as possible.

Wesley and Horn's "New and Correct Edition of the Preludes and Fugues of John Sebastian Bach," issued in London between 1810 and 1813, was the first edition to attempt something more. As well as correcting many of the errors in previous editions and restoring the pieces to their original length, the editors employed a series of symbols "explanatory of the several ingenious and surprising Contrivances in the treatment of the Subject throughout all the Fugues."²⁴ Whenever the subject or

²⁴ Samuel Wesley and Carl Friedrich Horn, "Preface," S. Wesley and C. F. Horn's New and Correct Edition of the Preludes and Fugues of John Sebastian Bach (London: Robert Birchall, 1810-13),

answer appeared in its original form, or was inverted, augmented, diminished or otherwise altered, one of several wedge-shaped or rectangular symbols was inserted above or below the appropriate voice. These symbols elucidated the underlying structure of the fugues for the layman and were not associated with any specific mode of interpretation. As in the continental editions from the turn of the century, the editors refrained from affixing or appending interpretive suggestions to the score.

Given the relative profusion of expression markings in Beethoven's sonatas or, more especially, in contemporary salon pieces, Bach's works must have appeared to performers rather stark and foreboding. Players with nothing more to go on than the notes themselves attempted little more than a "correct" reading of the text, and there arose a style of interpretation that failed to do justice to Bach's music or, for that matter, to fire the romantic imagination.

Schweitzer reasoned that "when Liszt and Bülow in the middle of the nineteenth century, undertook to show the public again the living Bach, they had to fight a tradition that made stiffness, pedantry, and absence of temperament the true requisites for Bach playing."²⁵

²⁵ Schweitzer, J.S. Bach, 1:355.

Accordingly, editors from Czerny and Tausig to von Bülow, d'Albert, Busoni and others took it upon themselves to provide interpretive suggestions which, in the absence of autograph facsimiles or Urtext editions, were often construed by performers as imperatives.






Czerny's version of the Well-Tempered Clavier, published by C.F. Peters in 1837,²⁶ was the first edition to be heavily annotated with dynamics, metronome markings, fingerings, phrasing, and pedalling. In the preface to volume I, Czerny noted that his interpretive ideas were based, in part, on a "vivid recollection" of Beethoven's performances of many of the preludes and fugues. Just how vivid Czerny's recollection was is a matter of conjecture. Although Czerny's dynamic markings contradict Beethoven's own annotations in his copy of the Well-Tempered Clavier, Czerny's editorial additions are certainly more Beethovenian than Bachian and in all likelihood reflect the spirit, if not the letter, of Beethoven's Bach playing. It is significant that Czerny even purported to rely on Beethoven, whose readings were undoubtedly idiosyncratic to begin with. To Czerny it mattered little

²⁶ Le Clavecin bien tempéré ou préludes et fugues dans tous les tons et demi-tons sur les modes majeurs et mineurs par Jean Sebastian Bach. Edition nouvelle, soigneusement revue, corrigée et doigtée, ainsi que pourvue de notifications sur l'exécution et sur les mesures des temps. . . . 2 vols. (Leipzig: C.F. Peters, 1837).

that Beethoven had no particular knowledge of baroque performance practices, since stylistic authenticity was not a criterion for good, nineteenth-century performing editions of early music. Czerny's anachronistic dramatization of the preludes and fugues was calculated to foster an understanding and appreciation of Bach in the 1830s, regardless of what might have been done interpretively a century earlier. In this respect, and in its decidedly pianistic bearing,²⁷ Czerny's edition set an important precedent; it became the model for countless Bach editors over the next fifty years, most of whom were primarily interested in supplying an ever-burgeoning shoal of amateur players with instructive performing editions of the "classical repertoire."

Czerny's editorial tamperings are extensive. In a great many instances he substitutes a simple trill for a mordant, trillo und mordant, doppeltcadence und mordant, or accent und trillo. That Bach distinguished between these embellishments and indicated by various means whether trills should commence with an ascending or

²⁷ Czerny did not preclude the possibility that the Well-Tempered Clavier could be played on the organ, but noted that his suggested tempi would have to be moderated accordingly. When Czerny's edition was published in England by R. Cocks and Co. (c. 1845), it was entitled "C. Czerny's New Edition of John Sebastian Bach's 48 Preludes and Fugues for the Piano-Forte or Organ." [italics mine.]

descending upbeat, or no upbeat at all, is ignored by Czerny. Both the Wagnerian-Volkman and Fischhoff autographs of the prelude in F-major (Bk. I), for example, include  (m.3, top voice and elsewhere),  (m.4 top voice and elsewhere),  (m.13, middle voice, and m. 17, top voice), and  (m.14, bottom voice). Czerny, perhaps following the lead of Friedemann Bach, renders all these as . Although the interpretation of some signs may have been variable in the baroque era, and occasionally the autographs are unclear, Czerny is hardly justified in replacing four distinct types of embellishments with one. The editor also gives fingerings which imply that trills begin on the principal note, which, of course, is usually inappropriate in the music of Bach.

Czerny alters many accidentals, fills in some chords, thins out others, and occasionally rewrites final cadences. In Book I he omits the Tierce de Picardie found in all the autographs of the Preludes in f-sharp minor, b minor, and the Fugue in g minor, and in all but the Zürich autograph of the Prelude in e minor. He adds one or more notes to the final chord of the Fugue in d-sharp minor, the Fugue in b minor, and the Prelude in c minor, omits notes in the final chord of the Preludes in f-sharp minor and a minor, and completely rewrites the final measure of the Fugue in e minor. More flagrant

still is the addition of an entire measure, consisting of a left-hand tonic octave, at the end of the Prelude in B-flat major.

Other features of Czerny's edition are more a matter of taste than factual misrepresentation. On the whole, his tempi are extremely fast²⁸ and reflect his pedagogical interest in dexterity and velocity and his dynamic markings, including sudden fortes and drawn-out crescendos, have much more to do with the late eighteenth and early nineteenth centuries than with the seventeenth or early eighteenth centuries.²⁹ Czerny also suggests that the left-hand notes be doubled in octaves from the third beat of m.35 to the end of the Fugue in c minor, and in the last three measures of the Fugue in D major. It is

²⁸ This matter is dealt with in detail in Erwin Bodky, The Interpretation of Bach's Keyboard Works (Cambridge, Mass.: Harvard University Press, 1960), pp. 112-115 and Appendix B.

²⁹ It is Chiapusso's belief that Czerny's dynamic markings bear evidence of Beethoven's knowledge, gleaned through Gottlieb Neefe, of the symphonic effects of the Mannheim School. Chiapusso also contends that Czerny's dynamics "give a picture of Bach seen through the eyes of the young Beethoven, when he was still a strict classicist." Jan Chiapusso, "Editions of the Piano Works of J.S. Bach," M.T.N.A. Proceedings, Series 38 [1944], p. 349.

As noted earlier, Czerny's indebtedness to Beethoven has not been proven and, in any event, the "Mannheim connection" is suspect. It could be argued, as well, that Beethoven was never a strict classicist.

difficult to accept Bodky's thesis that these doublings are remnants "of a vague knowledge of the 'Old Style,'"³⁰ since nowhere else does Czerny obviously imitate the harpsichord or defer to the performance conventions of Bach's time. It is probable that Czerny meant only to increase the brilliance of the last few measures to provide what, in his estimation, was a more satisfactory cadence.

Five different factors account for the discrepancies between Czerny's edition and the autographs and manuscripts of the Well-Tempered Clavier. In the first place, Czerny apparently based his edition on unreliable manuscripts and printed editions and, in the absence of a definitive edition with which to compare them, he blindly perpetuated a number of misreadings; indeed, many of the incorrect accidentals in Nägeli and Hoffmeister (Forkel) recur in Czerny. Czerny's deliberate changes fall under four broad headings: they may be attempts to correct errors in the sources, to make the pieces more pianistically effective, to reproduce on the instrument effects indigenous to the instruments of Bach's time, and to update or "improve" the original in order to make it more palatable to nineteenth-century performers and audiences. The boundaries between these possibilities

³⁰ Bodky, Interpretation, p. 16.

are by no means fixed. The change of an accidental may be a "correction" or an "improvement"; the adding of octaves could be construed as a romanticization or, as Bodky suggests, an effort to imitate the harpsichord or organ; the redistribution of voices might be intended to make a passage more effective from either a pianistic or musical standpoint.

Czerny was, in any event, exercising what the Romantics believed was an editor's prerogative, or some might even say obligation to present the score as he perceived it in as "playable" a form as possible. Czerny's contributions to the Well-Tempered Clavier were entirely in keeping with the romantic notion of the way to prepare performing editions of music from the past. This is borne out by Schumann's review in the Neue Zeitschrift für Musik: "We approve, for the most part, of [Czerny's] tempo indications and also of his introductory remarks on the performance of the whole, as well as of his indications for the shading of each piece; the latter instructions we consider especially desirable, for nothing can be more tiresome or contrary to the meaning of Bach than to drone out his fugues or to restrict one's representation of his creations to a mere emphasis on the successive entries of the principal theme."³¹ In other

³¹ Schumann, On Music and Musicians, p. 89.

words, a "subjective" edition like Czerny's was needed to counter undue objectivity in the interpretation of Bach.

Yet by the time Czerny's edition appeared in print, subjectivity in Bach interpretation was an established fact in some quarters. While it exerted a considerable influence on the performance of Bach, the reverse is true as well. If Czerny's Well-Tempered Clavier was, in fact, based on performances by Beethoven, then the musical conceptions predated their publication by over a decade. It might be argued convincingly that most nineteenth-century Bach editions were compendiums, ex post facto, of interpretive conventions rather than harbingers of a style that had yet to gain a foothold among the majority of performers and pedagogues.


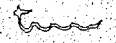
That the freedom evident in nineteenth-century Bach editions reflected the liberties many performers took as a matter of course is undeniable. The printed text, whether edited or not, was no more sacrosanct to performers than were the autographs and manuscripts to editors, and, by mid century, even the most conservative and well-intentioned pianists were not bound to the letter of the text even when it faithfully represented the composer's intentions.

Clara Schumann, for example, who was a purist when compared to the majority of her colleagues, altered Bach's

music to a lesser extent but in much the same way as Czerny had, a generation earlier. In 1840 Robert criticized Clara for arbitrarily doubling in octaves a passage in a Bach fugue, since in doing so she "had added a fifth voice incompatible with four-part writing."³² Because she was only twenty at the time and had just begun to study Bach's oeuvre, youthful enthusiasm compounded by ignorance may account for what was, in her husband's estimation, a lapse in taste and logic. Less easily dismissed are the changes Clara made in the Chromatic Fantasy and Fugue which did not enter her repertoire until 1854. Although it purported to have "eine Bezeichnung ihres wahren Vortrags, wie derselbe von J.S. Bach auf W. Friedemann Bach, von diesem auf Forkel und von Forkel auf seine Schüler gekommen," the edition she used was remarkably inaccurate.³³ Clara cannot be faulted on this account alone; few other editions were available at the time and they were just as fallacious as the one published by Peters. Moreover, Clara made a few annotations in her copy--adding or altering an ornament--which displayed some sympathy with baroque style. Surprisingly, some of these alterations are consistent with the autograph and

³² Litzmann, Clara Schumann, 1:315.

³³ Leipzig: C.F. Peters, [1819?]. The quotation is from the title page.

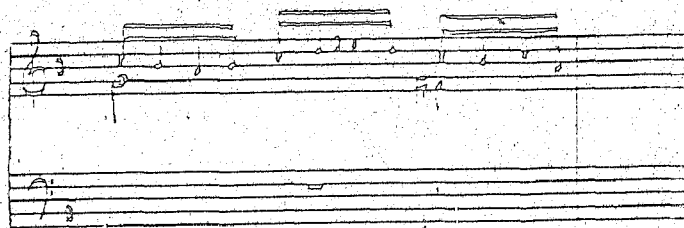
manuscript sources. In m. 49 of the fantasy, for example, she replaces  with , and in m. 46 of the fugue she adds a trill in the lowest voice. These revisions are identical with what appear in the Bach-Gesellschaft edition and may be classed as corrections on Clara's part. In two instances, however, she changes passages which Peters had printed correctly. In m. 17 of the fugue she changes the alto-voice G to an F-sharp to effect a complete change of harmony (see Example 1).

EXAMPLE 1

a) BWV 903, Fugue, mm. 15-18.



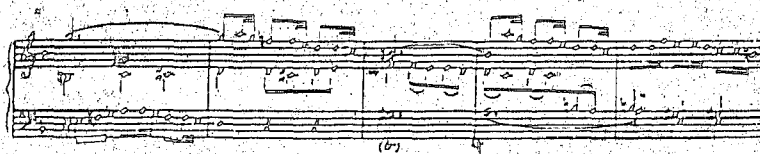
b) Clara Schumann's version of m. 17



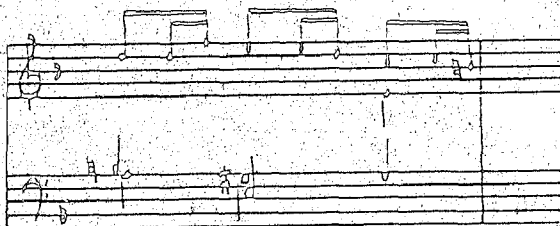
Secondly, the two lowest voices exchange notes at m. 48 in the original text, but Clara takes the E in the bass up an octave, thereby confusing the voice-leading (see Example 2).

EXAMPLE 2

a) BWV 903, Fugue, mm. 44-48.



b) Clara Schumann's version of m. 48:



It is unlikely that Clara mistakenly second-guessed Bach in an attempt to correct probable errors in the Peters edition. She simply preferred her versions to the originals. It is symptomatic of her generation that she saw fit to improve upon Bach.

Clara did believe that editors should not dictate interpretation and that students, in particular, must be encouraged to think for themselves. She found von Bülow's densely annotated Bach editions particularly offensive:

I have been trying to induce Hiller to write about Bülow's edition of Bach . . . and to warn people against it. He so disfigures the works by his analyses that they are hardly recognizable, and he allows no grain of imagination or feeling to develop in his pupils. I have always forbidden my pupils to

use these editions.³⁴

Her opinion opposed Robert's views, already cited in reference to Czerny's edition of the Well-Tempered Clavier. But some forty years separated their pronouncements on the issue, and much had changed in the meantime. The value of heavily edited and annotated Bach editions had been in question for some time, and by the 1880s many musicians considered them an impediment. Anton Rubinstein's opinion was typical of the more historically conscious musicians of his time. He viewed editorial "corrections" and suggestions with suspicion, and lamented the fact that pianists were inclined to play Bach according to Kroll or Czerny without thinking for themselves or formulating ideas based on an historical knowledge, however rudimentary, of baroque style.

In fact, dissatisfaction with the available editions of Bach's music dated back to the 1830s and centered around four separate issues: texts were fraught with misreadings and misprints; over-zealous editors had revised the texts unnecessarily; the true spirit of Bach's music had been eclipsed by editorial phrasing, articulation, dynamics, and pedalling; interpretive decisions, in the opinion of Clara Schumann and others

³⁴ Litzmann, Clara Schumann, 2:364.

were properly the domain of performers, not editors.

Robert Schumann had written about "the errors that custom, tradition, and even anxious reverence permitted to continue [to appear in Bach's works]"³⁵ and had cited specific instances in the Organ Toccata and Fugue in F major and the Art of Fugue. Chopin, too, had written to Julian Fontana in 1839 that he was spending his days at Nohant "correcting the Paris edition of Bach; not only the engraver's mistakes, but also the mistakes hallowed by those who are supposed to understand Bach."³⁶

It was the Bach-Gesellschaft, founded at mid century by Moritz Hauptmann, Otto Jahn, Carl Ferdinand Becker and Robert Schumann, that was supposed to set things straight by publishing Bach's complete works purged of editorial intrusions. It is now well known that the Bach-Gesellschaft editions contain many misreadings and that editorial decisions were often based on romantic misconceptions about Bach's music in particular and baroque music in general. A. Dörffel, for example, who edited volume 45,³⁷ believed it "strange that J.S. Bach

³⁵ Schumann, On Music and Musicians, p. 52.

³⁶ Fryderyk Chopin, Chopin's Letters, collected by Henryk Opieński, translated by E.L. Voynich, reprint of 1931 edition (New York: Vienna House, 1971), p. 205.

³⁷ In part a revised edition of volume 13, including the English and French Suites.

"permitted almost unlimited freedom as to the 'how' of performance and as to the artistic interpretation of his music."³⁸ Clearly, any edition based on such erroneous assumptions as these could not but betray Bach's intentions.

What is of prime importance here, however, are not the relative merits and shortcomings of the Bach-Gesellschaft, but the reception accorded its editorial philosophy. While Liszt, Moscheles, Spohr, and other musical luminaries wholeheartedly supported the Gesellschaft's aims, others saw little value in publishing Bach's texts with nothing more than a critical commentary and then leaving performers to their own devices. It mattered little that the editors were more scrupulous in their adherence to the autograph and manuscript sources than their predecessors had been. Many believed that this was a reactionary trend, a reversion to turn-of-the-century editorial practices, intensified by an even greater fidelity to the original texts. That Bach's music could not benefit from editing seemed to some musicians to be part and parcel of the Gesellschaft's attempts to deify Bach. Max Reger "resigned publicly from the Bachgesellschaft [sic] because [he] could not sympathize with its prevailing views and because the evangelical

³⁸ Quoted in Fritz Rothschild, The Lost Tradition in Music: Rhythm and Tempo in J.S. Bach's Time (London: Adam and Charles Black, 1953), p. 2.

religiosity with which it invested [Bach] seemed to [him] too hampering."³⁹ Like Reger, most editors continued to look more to Czerny than to the Gesellschaft which, in consequence, did little to stem the tide of densely annotated and revised editions of Bach's music.

Among the most important post-Gesellschaft editions is Busoni's complete clavier works, published between 1894 and 1923.⁴⁰ More than remnants of Czerny's style are evident here, and in the Well-Tempered Clavier Busoni adopts and even amplifies some of Czerny's suggestions. Busoni, like Czerny, does not preclude the possibility of adding left-hand octaves at the conclusion of the Fugue in c minor (Bk. I). "The editor, however, agrees with Franz and Dresel⁴¹ in allowing them first to enter with the entrance of the theme, and also supports

³⁹ Morgenstern, ed., Composers on Music, p. 370.

⁴⁰ These form two complete collections: 1) Bearbeitungen, Uebertragungen, Studien und Kompositionen für das Pianoforte nach Johann Sebastian Bach von Ferruccio Busoni (Leipzig: Breitkopf und Härtel, c. 1894-c. 1920), and 2) Joh. Seb. Bach Klavierwerke. Neue Ausgabe von Ferruccio Busoni, Egon Petri, und Bruno Mugellini (Leipzig: Breitkopf und Härtel, c. 1894-c. 1923). The latter (Busoni-Ausgabe) includes two works not found in the former (Bach-Busoni gesammelte Ausgabe). Both collections include original compositions based on Bach's music or evocations of his style, and arrangements and transcriptions of organ and other works.

⁴¹ Das wohltemperirte [sic] Klavier . . . herausgegeben von Robert Franz und Otto Dresel (Leipzig: Breitkopf und Härtel, c. 1890).

the opinion that this addition cannot be considered a violation of Bach's style."⁴² Busoni also recommends adding a lower octave at the beginning of the Presto of the Prelude in c minor, and using the "third" pedal to sustain it through six full measures to simulate a pedal-point. In the original, the bass note is held for only one sixteenth-beat beyond the first measure.

These changes are typical of Busoni's editions. He felt that the rendering of harpsichord works on the piano gave license, or perhaps created the necessity to alter the text. He consciously set out to repair the damage that "objectivity" and "tradition" had done but claimed that he resisted the temptation to modernize Bach's works: "On the contrary, by cleaning them of the dust of tradition, I try to restore their youth, to present them as they sounded to people at the moment when they first sprang from the head and pen of the composer."⁴³

Ironically, Busoni's diligence may have sometimes led him astray. In a footnote to the Fugue in D major (Bk. I), he admonished players to give the sixteenth-notes their full due, since inattentive performers usually

⁴² Eight Preludes and Fugues from Johann Sebastian Bach's Well Tempered Clavichord [sic], Vol. I, revised and annotated by Ferruccio Busoni (New York: G. Schirmer, 1894). Footnote 4 to Fugue in c minor.

⁴³ Dent, Ferruccio Busoni, p. 110.

shortened the sixteenths and prolonged the dotted eighths. Today many scholars agree that over-dotting is in order throughout the fugue in deference to baroque practices.

In many instances Busoni's romantic bias is apparent. He thought nothing of completely rewriting the final fugue of the Capriccio on the Departure of a Beloved Brother, quoted Goethe as an epigram to the Fugue in f-sharp minor (Bk. II), thought the Prelude in c minor (Bk. I) "comparable to an agitated stream reflecting the flames of conflagration,"⁴⁴ and, of course, transcribed various violin and organ works for the piano. But Busoni looked forward as well as backward, and his significance is not limited to the nineteenth century. Although Wanda Landowska insisted that Busoni knew nothing of Bach's style, Jörg Demus wrote of the wealth of interest and originality in Busoni's version of the Well-Tempered Clavier,⁴⁵ Hermann Keller acknowledged the present-day usefulness of Busoni's editions when consulted in

⁴⁴ Eight Preludes and Fugues, footnote to Prelude in c minor, p. 2.

⁴⁵ Demus, "Bach am Klavier," pp. 12-13.

conjunction with a reliable Urtext,⁴⁶ and Ralph Kirkpatrick confessed to having "profound sympathy and respect" for Busoni's editions which he characterized as "the work of an extraordinary musical mind."⁴⁷

Posterity has not dealt so kindly with von Bülow's versions of the Italian Concerto and Chromatic Fantasy and Fugue, published by Schirmer in 1896. Like Busoni's editions of these works, von Bülow's were predated by the Bach-Gesellschaft's: the Italian Concerto, edited by Becket, had appeared in 1853, and the Chromatic Fantasy, edited by Naumann, had been published in 1890. But von Bülow's aims were very different from Becket's or Naumann's. In his preface to the Chromatic Fantasy, von Bülow reasoned that, because the work heralded the arrival of romanticism in piano music, it--more than any other of Bach's works--needed to be fully annotated and revised for the instruction and edification of performers. Only in this way could "the stilts of 'scholarly interpretation'" be discarded in favour of "emotional eloquence, confident

⁴⁶ Hermann Keller, The Well-Tempered Clavier by Johann Sebastian Bach, translated by Leigh Gardine (London: George Allen and Unwin Ltd., 1976), p. 203.

⁴⁷ Ralph Kirkpatrick, Interpreting Bach's Well-Tempered Clavier: A Performer's Discourse of Method (New Haven: Yale University Press, 1984), p. 19.

of its effect."⁴⁸ Von Bülow had a second purpose: to render the piece more accessible by writing out the arpeggios and indicating fingering, phrasing, articulation, and tempi. Finally, he sought to "exhibit the psychological, internal unity of the Fantasy and the Fugue--to present these two pieces as a bipartite monologue . . ." ⁴⁹ by beginning the fugue attacca, in the quiet and tranquil manner in which the Fantasy ended, and then gradually increasing the tempo until a climax was reached in the final measures.⁵⁰ Von Bülow noted that his model was Mendelssohn's e-minor Fugue which he hoped would have a retroactive influence on the interpretation of fugues in general. He also felt that it was necessary to thicken the texture, by doubling notes and filling out chords, and to add colour, by simulating the tone of an organ; he did not want to "belittle [the piece] by an

⁴⁸ Hans von Bülow, "Preface," Bach: Chromatic Fantasy and Fugue (New York: G. Schirmer, 1896), p. 1.

⁴⁹ Ibid.

⁵⁰ This interpretation was apparently adopted by Eugène d'Albert. Konrad Wolff heard him perform the Chromatic Fantasy and Fugue in 1922, and reports that "his playing, impressive as it was, could have been depicting the spread of an epidemic from the outbreak of an isolate case to a general bubonic plague!" Konrad Wolff, Masters of the Keyboard: Individual Style Elements in the Piano Music of Bach, Haydn, Mozart, Beethoven, and Schubert (Bloomington: Indiana University Press, 1983), p. 47.

imitation of the spinet or clavichord."⁵¹ Von Bülow concluded his preface by assuming "full responsibility for certain liberties, in which he [was] led by a reverence of quite a different nature from the letter-worship of antiquarian sticklers. . . ." ⁵²

Spitta maintains that von Bülow went astray in an attempt to make Bach's music seem simpler than it really is. Dorian concurs that "from spiritual beginnings" von Bülow deteriorated "to a musical headwaiter, eager to serve the à la carte taste of his illustrious clientele."⁵⁵ Landowska criticizes the way von Bülow rendered ornaments as if they were mere adjuncts to the melody and finds his version of the Chromatic Fantasy and Fugue unnecessarily theatrical. She and others condemn his blatant romanticization of the text, finding in it more of Mendelssohn, Chopin, and Liszt than Bach. Chiapusso traces von Bülow's phrasing in the Italian Concerto to the violin and finds it ipso facto inappropriate, citing the slow movement as an example of von Bülow's efforts to improve on Bach by minimizing the dissonances. Indeed, a whole book could be filled with


⁵¹ von Bülow, "Preface." p. 2.

⁵² Ibid.

⁵⁵ Dorian, The History of Music in Performance, pp. 293-294.

denigrations of von Bülow's Bach.

Most of these criticisms are entirely justified from the standpoint of stylistic authenticity, but what is important in the present context is that the very notion of Werktreue was anathema to von Bülow. He made no effort to reproduce Bach's text faithfully nor did he simply append to it interpretive suggestions as might be found in a performing edition. Instead, he rewrote the music to make it idiomatic to the piano in accordance with his personal taste and the aesthetics of his time. More than an edition, his is a wholesale transcription of Bach's text. While performing editions make interpretive suggestions that may or may not have much to do with Bach's style, transcriptions convey imperatives that elevate the editor to the status of a collaborator. In effect, the result is not Bach, edited by von Bülow, but Bach-von Bülow.



CHAPTER 3

PIANO ARRANGEMENTS AND TRANSCRIPTIONS
OF BACH'S MUSIC

Why and how von Bülow altered Bach's text can only be appreciated by considering the rationale behind Bach transcriptions in general. While it is easy to understand why harpsichord works were transferred to the piano--the harpsichord had become all but obsolete by about 1800--it is less readily apparent why organ, string, chamber, orchestral, and even choral works entered the pianists' repertory. If the laws of supply and demand are invoked by way of explanation, these still fail to account for the radical metamorphoses Bach's music underwent at the hands of arrangers and transcribers like von Bülow. What, then, are the reasons for the proliferation of piano transcriptions of Bach's music in the nineteenth and early twentieth centuries?

In pragmatic terms, arrangements and transcriptions were not infrequently undertaken at the urging of profit-minded publishers in order to expand the repertoire of instruments or ensembles for which there existed few original compositions. In the nineteenth century, solo woodwinds and brasses, and domestic chamber groups of

miscellaneous winds and strings, with or without a spinet or harmonium, would fall into this category. In the case of the piano, this rationale is largely irrelevant. On the other hand, while there was never a serious lack of material, the piano's burgeoning popularity did create a seemingly insatiable appetite for new repertoire that could partly be satisfied by transcriptions. Thus it was not so much a shortage of repertoire as an abundance of pianos and pianists that accounts, to a great extent, for the remarkable profusion of piano transcriptions in the nineteenth century.

Secondly, the popularity of certain works created a demand for arrangements and for tuneful, readily-comprehensible pieces like "Jesus bleibet meine Freude," from the cantata Herz und Mund und Tat und Leben (BWV 147), the siciliano movement of the Second Flute Sonata (BWV 1031), the air from the Orchestral Suite in D major (BWV 1068) and the largo from the Harpsichord Concerto in f minor (BWV 1056); these were transcribed any number of times for sundry solo instruments and ensembles. The same is true of more problematical, large-scale works like the Organ Prelude and Fugue in a minor (BWV 543), the Toccata in d minor (BWV 565) and the Chaconne from the Second Partita for Solo Violin (BWV 1004) which lent themselves to virtuoso piano transcriptions and to elaborate

□ orchestral adaptations by Raff, Stokowski, and others.

It was, however, not only tuneful and popular, or dramatic and easily romanticized works that fell into the eager hands of arrangers and transcribers. Altruistic composers endeavoured to bring comparatively unknown works to the attention of both amateur and professional pianist by means of transcriptions. In particular, since organists and organ recitals were rarities in the nineteenth century in comparison with pianists and pianos, Liszt, Busoni, and innumerable lesser talents sought to make several of Bach's organ works more widely known by arranging them for piano. Busoni, for example, explained:

that which induced [him] to arrange a selection of Bach's Chorale-Preludes for the pianoforte was not so much to furnish a sample of his capabilities as an arranger as the desire to interest a larger section of the public in these compositions which are so rich in art, feeling and fantasy and thereby to gradually awaken in music-loving circles a desire to become acquainted with the remaining works of this class--of which over one hundred are in existence.¹

A.M. Henderson, in the preface to his own volume of Bach's arrangements, published by Schirmer in 1910, expressed

¹ Ferruccio Busoni, "Preface," Bach-Busoni Organ Choral Preludes [sic], (New York: Carl Fischer, Inc., 1925), p. 1

sentiments redolent of Busoni's:

The Organ Chorale-Preludes of Johann Sebastian Bach contain some of the most beautiful and most characteristic examples of this great master's art, yet they remain, strangely enough, among the least known of his works and are but little played even by organists. With the desire to make a few of these beautiful compositions better known I have made the following . . . transcriptions for piano.

Many scholars and pianists, including some who patently disapproved of arrangements designed solely to satisfy public demand, conceded that performances of Bach's works on the piano were preferable to no performances at all. Arthur Hoérée, who regarded piano arrangements of Bach's works with a great deal of suspicion, made an exception in the case of the Organ Chorale²-Preludes. He cited W. Gillies Whittaker who, in the preface to his piano album of thirty-five chorale preludes (Oxford University Press), justified his transcriptions on the grounds that organists rarely played the pieces for manuals alone, presumably because they considered the absence of pedal parts indicative of artistic inferiority. Hoérée, like Busoni, Henderson and Whittaker, believed that piano arrangements were needed in order to gain for the chorale preludes the audience they

² A.M. Henderson, "Preface," Bach: Eight Organ Chorale-Preludes, transcribed for piano (New York: G. Schirmer Inc., 1910), p. 3.

deserved.³

Friedrich Spiro, in the Neue Zeitschrift für Musik, wrote disparagingly of "concert" transcriptions but acknowledged the efficacy of near-literal arrangements in disseminating Bach's music. In this connection, he singled out Liszt's Bach arrangements, and the sensibilities that inspired them, as particularly praiseworthy:

On his extensive journeys [Liszt] acted as an apostle, not only through his fascinating performances of Bach's piano pieces, . . . but he also accomplished a true feat within his special field, transcription. He transcribed with exemplary fidelity a series of the master's most complicated major works--specifically the seven great organ preludes and fugues--for piano. It was not a matter of new piano triumphs: he could at any time have reaped these more easily with his own tarantellas, Norma fantasies, etc. On the contrary, he placed his own genius with noble eagerness in the service of a great cause and thus helped misunderstood masterpieces gain recognition. . . .⁴

³ See Arthur Hoérée, "J.S. Bach, ses transcripteurs, ses interprètes, ses auditeurs," Revue Musicale, 121 (December 1932), p. 74.

⁴ "Er wirkte auf seinen weiten Wanderfahrten als Apostel nicht nur durch seinen faszinierenden Vortrag Bäch'scher Klavierwerke . . . sondern er vollbrachte auf seinem Spezialgebiete der Transkription eine wirkliche Tat, indem er eine Reihe der kompliziertesten Hauptwerke des Meisters, nämlich sieben grosse Orgelpräludien und Fügen mit musterhafter Treue fürs Klavier übertrug. Hier handelte sich nicht um neue pianistische Triumphe: solche hätte er mittels seiner Tarantellen, Normaphantasien etc. jederzeit billiger einheimen können. Nein, hier stellte er mit edlem Eifer sein Genie in den Dienst einer grossen Sache und half verkannten Meisterwerken zur Geltung . . ." Friedrich Spiro, "Bach und seine Transkriptoren," Neue Zeitschrift für Musik, 71, no. 40 (28 September 1904), pp. 680-681.

Hoerée echoed Spiro's evaluation of Liszt's arrangements but added the proviso that it was necessary to regard [Liszt's Bach volume] as a document destined, not for public performance, but for the education of music-loving pianists who wish to have contact with some of the highest thought of Jean-Sebastien."⁵ Indeed, both Spiro and Hoerée were of the opinion that piano transcriptions should be utilized for private study and a pianist's own edification rather than for the delectation of the concert-going public.

Albert Schweitzer and Pablo Casals, both of whom were deeply involved in the later stages of the "Bach Revival" and advocated the use of modern-day equivalents of the instruments of Bach's time, spoke in defence of the didactic value of transcriptions. Because amateur and professional pianists alike could benefit from an intimate acquaintance with works conceived for other instruments, Schweitzer thought piano versions of Bach's organ works were unobjectionable provided they were written by masters of the art of transcription like Liszt, Saint-Saëns, Busoni, Reger, Philipp, d'Albert,

⁵ Il faut considérer ce travail comme un document destiné non à l'exécution publique, mais à l'éducation du mélomane pianiste voulant prendre contact avec quelques-unes des plus hautes pensées de Jean-Sébastien." Hoerée, "J.-S. Bach, ses transcripteurs," p. 74.

Vianna da Motta, and Ansorge.⁶ Casals concurred with Schweitzer and, as recently as 1950, wrote that "Bach's music is not sufficiently known [to pianists]; since contact with Bach's music should be direct . . . a piano transcription is fully justified."⁷

The aforementioned chorale-prelude arrangements of Busoni and Henderson conform admirably to the conditions set by Spiro, Hoerée, Schweitzer and Casals as prerequisites of a "justifiable" transcription. Although their efforts cannot be construed as simplifications, both Busoni and Henderson were quick to point out that their arrangements were not technically taxing, and were designed for home as well as concert use. Busoni explained that the style he adopted for his versions of ten chorale preludes, "which we take leave to describe as 'in chamber-music style' as in contradistinction to 'concert-arrangements' rarely requires the highest skill of the player, with the exception only of the art of pianoforte-touch, which must certainly be at the player's command. . . ."⁸ Busoni intended his chorale prelude

⁶ See Schweitzer, J.S. Bach, 1:319.

⁷ Pablo Casals, letter to Arthur Briskier, December 1950. Quoted in Arthur Briskier, A New Approach to Piano Transcriptions and Interpretation of Johann Sebastian Bach's Music (New York: C. Fischer, 1958), p. 3.

⁸ Busoni, "Preface," Bach-Busoni Organ Choral Preludes [sic], p. 1.

arrangements to constitute a mid-way point in a "high-school of pianoforte playing," more difficult, certainly, than the Inventions and Sinfonias, but not nearly so complex as his concert transcriptions of the organ preludes and fugues or the violin Chaconne. Henderson, as well, espoused a didactic intent for his own edition of eight chorale preludes: "While suitable for concert use, they are, at the same time, not too difficult for good amateurs, and form the most admirable material for practice, especially for the study of part-playing, and singing-tone with accompaniment in the same hand."⁹

Like pianists, composers could also reap benefits from arranging and transcribing Bach's music. In the eighteenth century it was customary for composers to hone their skills by copying out or arranging works they especially admired. A century after Mozart adapted several of Bach's clavier fugues for strings, seeking primarily to deepen his own understanding of the music, Brahms was inspired to transcribe the violin Chaconne by a similar need to involve himself as completely as possible in Bach's music. In a letter to Clara Schumann he explained that "if one has no supremely great violinist at hand, the most exquisite of joys is

⁹ Henderson, "Preface," Bach: Eight Organ Chorale-Preludes, p. 3.

probably to let the Chaconne ring in one's mind. But the piece certainly inspires one to occupy oneself with it somehow;¹⁰ hence his arrangement for piano, left hand alone. But although Brahms's original intent may have been autodidactic, he did publish his arrangement in a collection of studies for the piano so that others could benefit from it.

In sum, composers' desires to familiarize themselves with Bach's works, to provide pianists with material for study, or to popularize pieces that were little played in their original form account for many of the nineteenth and early twentieth-century piano arrangements of Bach's music.

Notwithstanding the altruistic and pedagogical ambitions outlined in the preface to his versions of Bach's chorale preludes, Busoni--perhaps the most intellectual of the great pianist-composers of the Romantic Age--elsewhere defended his transcriptions in more abstract terms than any of the performers, composers, and scholars cited so far. In the Essence of Music and Other Papers and the Sketch of a New Esthetic of Music, Busoni implied that his impetus in arranging Bach's music had little to do with the pragmatic concerns of publishing houses. Neither exclusively

¹⁰ Morgenstern, ed., Composers on Music, p. 211.

didactic nor solely altruistic, he adopted a more philosophical stance, reasoning that since "every notation is, in itself, the transcription of an abstract idea," there was no reason not to transfer pieces from one medium to another. Although "the form, and the musical agency which the composer must decide upon . . . define the way and the limits" of a musical composition, the options are limitless and remain open even after a work is presumed to be finished:

It is much the same as with man himself. Born naked, and as yet without definite aspirations, he decides, or at a given moment is made to decide, upon a career. From the moment of decision, although much that is original and imperishable in the idea or the man may live on, either is depressed to the type of a class. The musical idea becomes a sonata or a concerto; the man, a soldier or a priest. That is an arrangement of the original. From this first transcription to a second step is comparatively short and unimportant. And yet it is only the second, in general, of which any notice is taken; overlooking the fact, that a transcription does not destroy the archetype, which is, therefore, not lost through transcription.¹¹

The composer's role, according to Busoni, is to make the universal specific, to take ideas that are abstract and imaginary at the point of conception and give them a form that can be interpreted by others. This view of the creative process reflects a belief in

¹¹ Ferruccio Busoni, "Sketch of a New Esthetic of Music," Three Classics in the Aesthetic of Music (New York: Dover, 1962), p. 85.

the supra-instrumental nature of music, which Busoni, Casals and others have cited to support the contention that transcriptions are aesthetically, as well as pedagogically justified.¹²

The thesis that Bach composed idealistically, and not empirically for specific instruments and ensembles, recurs in the writings of Kirkpatrick, Tureck, Gould, Kochevitsky, Hans Keller and Briskier.¹³ In particular, the Art of Fugue is often singled out as proof of his withdrawal "from the pragmatic concerns of music-making."

In recent years, Paul Roës and Hans Keller, like Pablo Casals, have taken a tack similar to Busoni's to justify transcriptions. Roës believes that the playing of Bach on the piano "proves that music is stronger than the means applied to its realization. This translation by transcription is comparable to the supremacy of the spirit over matter. . . ." Paul Roës, Music, the Mystery and the Reality, translated by Edna Dean McGraw (Chevy Chase, Maryland: E and M Publishing, 1978), p. xxi. Hans Keller stated more or less the same opinion in less metaphysical terms: "Instrumentation, all scoring (whose tail-end is performance) is stimulation which makes possible the communication of musical thought; as such, it can all be regarded as arrangement. . . ." Hans Keller, "Arrangement for or against?," Musical Times, 110 (January 1969), p. 24.

¹² See Kirkpatrick, Interpreting, pp. 38-45.
Rosalya Tureck, An Introduction to the Performance of Bach, vol. 1 (London: Oxford University Press, 1960).
Glenn Gould, "Introduction," Bach's Well-Tempered Clavier I (New York: Amsco Publishing Company, 1972).
George A. Kochevitsky, "Performing Bach's Keyboard Music--The Choice of an Instrument," Bach, 3, no. 2, pp. 22-27.

¹³ Hans Keller, "Arrangement for or against?," Musical Times, 110 (January 1969), p. 24.
George A. Kochevitsky, "A New Approach to Bach's Well-Tempered Clavier," Musical Times, 110 (January 1969), p. 24.

into an idealized world of uncompromised invention."¹⁴
 Bach's many arrangements of his own works, evocations of
 strings in organ pieces, of choral writing in instrumental
 fugues and so forth, are also frequently enlisted in
 defence of transcription.

It is, however, significant that the Romantics
 themselves seldom if ever speculated on the ideal nature
 of Bach's music in order to substantiate their implicit
 claims for its instrumental adaptability. Long before
 the mid-nineteenth century, the playing of Bach's music
 on the piano was fait accompli because of the piano's
 supposed technological superiority to all earlier
 instruments. Bach's music would have been transcribed
 for the piano regardless of the pragmatism of
 publishers, the aesthetic of arrangers, or the
 metaphysics of aestheticians simply because the
 ascendancy of the piano went hand in hand with the
 resurgence of interest in the music of Bach.

More difficult to explain than the transference
 from one instrument to another is the matter of textual
 emendation. The preference for von Bülow's Bach over
 Bach's own text, like the preference for new instruments
 over old ones, or for Meyerbeer over Monteverdi, can best
 be explained as a musical consequence of the widespread

romantic notion that "newer" was "better," whether the issue was instruments and composers or, for that matter, politics or philosophy.¹⁵ The public considered Bach's music inherently inferior to that of contemporary composers, if only because it dated from the preceding century. Schumann took note of this phenomenon in a review, in the late 1830s, of a concert series devoted to a chronological survey of pieces from Bach to Weber: "Many people behaved as though Bach were being honoured; as though we today were wiser than they were of old; and thought it all 'curious and interesting'! The connoisseurs are worst in this respect."¹⁶

This condescension towards things of the past is of central importance in understanding why arrangers departed from Bach's texts even when a note-for-note transference to the piano would not have been impracticable. Just as old instruments were completely refurbished or superseded by more modern ones, many Romantics believed that Bach's music was destined to become obsolete unless it, too, was updated. As Hoérée explains, transcribers saw fit

to adopt Bach to the taste of the day, to make him profit from the modern acquisitions of technique, of

¹⁵ See Landowska, Landowska on Music, pp. 33-41.

¹⁶ Schumann, On Music and Musicians, p. 225.

the latest improvements in instruments in accordance with Riemann's cherished idea of musical evolution, from its origins right up to Wagner. . . .

In order for Bach to enjoy a resurgence in our perfected climate, he needs trellisses and chemical fertilizers. His wrinkles will not resist clever cosmetic surgery. Finally hot water will be installed on every floor of his scores, renewing the absurdity perpetrated by those who reorchestrate Beethoven's symphonies. The transcribers themselves voluntarily take charge of this rejuvenation.

The updating of Bach's music was extolled by such disparate figures as Mendelssohn, Czerny, Raff, and von Bülow as the only means to ensure its longevity. From 1829, when Mendelssohn, Carl Friedrich Zelter, Johann Nepomuk Schelbe, and Johann Theodor Mosevius rewrote much of the St. Matthew Passion, (and despite the antipodal efforts of the Bach-Gesellschaft), it was widely agreed that Bach's works could be made more relevant by recasting them in the musical styles and idioms of the nineteenth century. It is symptomatic of this revisionist outlook that an unidentified critic praised Ernst Pauer's

17 " . . . de mettre Bach au goût du jour, de le faire bénéficier des acquisitions modernes de la technique, des derniers perfectionnements instrumentaux, selon l'idée chère à Riemann du progrès musical depuis les origines jusqu'à Wagner. . . .

Pour que Bach puisse reflourir sous notre climat perfectionné, il lui faut donc tuteurs et engrais chimiques. Ses rides ne résisteront point à une savante beauté chirurgicale. Enfin, on installera l'eau chaude à tous les étages de ses partitions, renouvelant la plaisanterie à l'endroit des reorchestrateurs des Symphonies de Beethoven. Les transcrits se chargent volontiers de ces rajeunissements." Hoeree, "J.-S. Bach, ses transcrits," p. 76.

transcription of Bach's Chaconne (Leipzig: Senff, 1867) precisely because it imparted "a completely changed character" ("[einen] ganz veränderten Charakter") to the work.¹⁸

This was a time when the cult of the individual was at its apex, when performers and editors saw fit to affix their personal stamp to all of the music that passed through their hands. At the close of the nineteenth century, Nietzsche maintained that interpretation per se is a critico-creative act that necessarily reflects the times and proclivities of the performer. He asked:

Should we put our soul onto the older works according to their own soul? Not at all! Only in approaching them with our soul are old works capable of surviving. It is only our blood that makes them speak to us. The really historical performance would speak to ghosts.¹⁹

Nietzsche's censure of "historical" interpretations would undoubtedly extend to facsimile and Urtext editions of early music. To the Romantics it was self-evident that performing editions should present Bach's music as seen through the eyes of the editor or scribe even if the time elapsed between the writing of the piece and its

¹⁸ Quoted in Georg Feder, "Geschichte der Bearbeitungen von Bachs Chaconne," in Bach-Interpretationen, edited by Martin Geck (Göttingen: Vandenhoeck und Ruprecht, 1969), p. 179.

¹⁹ Quoted in Dorian, A History, p. 111.

eventual publication produced a surfeit of stylistic anachronisms. In fact, what nowadays is regarded as incontrovertibly anachronistic was, to nineteenth-century musicians, nothing more than the editor's personal imprint which, in turn, was an entirely commendable expression of the aesthetics of his time. The romantic predisposition to personalize Bach's oeuvre beyond the fundamental desire to dispel remnants of a bygone musical style or idiom is apparent even in transcriptions--more properly, paraphrases--from the 1930s and '40s. There is much Rachmaninov in his piano adaptation of the E major Präludium for solo violin (BWV 1006/1) and much Siloti in the Bach-Siloti Präludium in b minor from the Clavier-Büchlein für Wilhelm Friedemann Bach (BWV 855a).

Just as they disdained antiquated musical instruments and idioms and elevated the status of the individual, especially the artist, the Romantics wanted to render Bach's music as idiomatically as possible on the piano. Two factors are at work here: the conviction, already discussed in some detail in Chapter 1, that Bach's music could best be served by a modern instrument, and the wish to provide showpieces for audiences who expected pianistic fireworks from the likes of Tausig, d'Albert, or Godowsky. It is in the conscious attempt to forge effective piano music from Bach's organ, violin, and

harpsichord pieces, that the parallels between musical arrangement and literary translation are most conspicuous. As Avril Pymann explains, the translator "has to make up his mind in advance which of his author's qualities he most wishes to communicate to his reader, for only if he has a very good idea of what impression he wishes his rendering to create will he be able to decide the constantly recurring problem of where to sacrifice literal accuracy to the spirit of the language into which he is translating."²⁰ The arranger faces much the same problem and so might also argue that adherence to the model is not the ultimate criterion in assessing a transcription's worth, since the spirit of the score and its effectiveness on the piano may supersede concern for strict textual fidelity.

In the case of Bach's sonatas, suites, and partitas for solo strings, transcribers were more or less bound to add new material if only to create a piano transcription that had an active part for the player's left hand. To this end, what was implicit in the original was often made explicit in the transcription. Saint-Saëns, for example, filled in the harmonies, inferred from Bach's text an original bass line, and occasionally activated inert inner

²⁰ Avril Pymann, "Translator's Note" to *The Jewish Fathers and Children* (London: J.M. Dent and Sons, Ltd., 1952), p. xvii.

voices in his idiomatic arrangements of the bourrée from the Partita No.1 for solo violin (see Example 3).

EXAMPLE 3

a) BWV 1002/4, mm. 1-4.



b) Saint-Saëns's version.

It was also usual for arrangers to take into account the extended range of the piano in transcribing Bach's music. Although Emery and others have isolated instances where Bach was apparently unable to make a virtue of necessity and altered the contour of sequences or transposed passages to keep within the range of the instruments at his disposal,²¹ this seems not to have been a rationale behind altering Bach's texts, since compressed or truncated sequences were regularly left unaltered in nineteenth-century Bach transcriptions. Rather, editors

²¹ See Walter Emery, "Is Your Bach Playing Altered?" *Musical Times*, 112, no. 13, p. 41-42.

took advantage of the piano's extreme registers as a means of dramatizing Bach's music or, like Edmund Hillary, ascended to the summit "because it was there." It is interesting to note that Liszt advised the organist Gottschalg, to discontinue playing the d-minor Toccata "pleno on one manual," as was customary at the time, because nineteenth-century organs afforded more colourful alternatives. In any case, when ". . . playing on a three manual instrument why should the other two manuals be ignored?"²²

Many of Liszt's contemporaries, but curiously not Liszt himself, took a similar stance with respect to the piano. It mattered little that many effects obtainable on the piano, vis-à-vis dynamics, articulation, and pedalling, were unknown in Bach's time. It was often contended that it would be unmitigated pedantry not to exploit fully the piano's resources. Accordingly, just as Pauer had made a new work of Bach's Chaconne by draping it in romantic garb, so many arrangers increased the pianistic impact of his music by compromising both its spirit and substance. In 1904, a critic writing in the Neue Zeitschrift für Musik noted that although Hindemith

²² Milton Carter, "Liszt and the Weimar Composers," Liszt-Studien im Kongress-Bericht, Eisenstadt, 1975 (Graz: Akademische Druck- und Verlagsanstalt), p. 11.

Reinhold had based his transcription of Bach's Violin Sonata in c minor (BWV 1024)²³ on a new edition of the piece by Ferdinand David, the piece had acquired "such a sumptuous vestment through an extremely skillful pianistic transformation, that it almost seemed like a transcription of an organ work. Of course, the character of the violin sonata was thereby lost completely."²⁴

Hinze-Reinhold obviously felt that it was well and proper to add a measure of spurious grandeur to Bach's sonata in order to exaggerate and dramatize the original conception of the work. The aforementioned critic appears to have agreed with this practice; in keeping with the romantic notion that stylistic authenticity was incompatible with pianistic efficacy, he went on to describe Hinze-Reinhold's transcription as a "brilliant recital piece." Nor would the majority of virtuosi raise a dissenting voice. Whether or not any rewriting was necessitated by a change in medium, many pianists

²³ Magdeburg: Heinrichshofens Verlag, c. 1904.

²⁴ "Die Uebertragung lehnt sich an die erste Neuausgabe der Sonate durch F. David . . . , hat aber durch äusserst geschickte pianistisch Umformung ein so kostbares Gewand erhalten, dass sie fast wie die Transkription eines Orgelwerks wirkt. Der Charakter der Violinsonate ist dabei natürlich gänzlich verloren gegangen." Review of J.S. Bach, Sonate in C moll für Violine und unbezifferten Bass. Für Klavier frei übertragen von B. Hinze-Reinhold, in Neue Zeitschrift für Musik, 71, no. 40 (28 September, 1904), p. 687.

~~was~~ Bach's music substantially revised.

Accordingly, even clavier works that could be transferred literally to the piano were often subjected to extensive reworkings. The fact remains that the bulk of Bach's clavier pieces, owing to their relative simplicity when transferred to the piano, were often passed over in favour of more elaborate transcriptions of the preludes, toccatas, and fantasias for organ. Pianists also showed a marked predilection for chamber works, including movements from the sonatas, suites and partitas for strings, blown out of proportion by editorial interpolations to the extent that they indeed resembled transcriptions of organ works.

Performers also demanded that ambiguities in the Urtexte be eliminated and this, too, led to anachronistic solecisms in nineteenth-century Bach editions, arrangements, and transcriptions. Perhaps the most infamous example is Tausig's misinterpretation of the opening mordent of the Organ Toccata in d minor (see Example 4).

EXAMPLE 4

a) BWV 565, m. 1

Adagio

Mandola.

Piano.

The image shows the original notation for the first measure of BWV 565. It is written for Mandola and Piano. The tempo is marked 'Adagio'. The Mandola part has a mordent over the first note, and the Piano part has a similar mordent. The notation is in G minor, 3/4 time.

b) Tausig's interpretation

Adagio

The image shows Tausig's interpretation of the first measure of BWV 565. It is written for Piano. The tempo is marked 'Adagio'. The notation is in G minor, 3/4 time. The first note has a mordent, but the interpretation is more elaborate, with fingerings (5 3 2 1 3 2 1) and dynamics (p) indicated. The piano part has a similar mordent and fingerings (1 2 3 1 2 1).

Similar in kind are von Bülow's painstakingly annotated, written-out arpeggios in the Chromatic Fantasy. While the editor's realizations may have made the composition appear more ingratiating to the dilettanti, there can be no question that the result is an affront to baroque style.²⁵

Neither can the shift in venue that a great deal of repertoire was expected to weather be discounted as a factor in the rewriting of Bach's music. In nineteenth-century concert halls, intimate chamber works by baroque, classical, and even romantic composers were subjected to inappropriately grandiose interpretations or, alternatively, were completely rewritten with a public venue in mind. For example, Weber's Invitation to the Dance, as von Lenz explained, is "an intimate piano-piece, and finds its natural place in the family circle or the drawing room. If it is to appear before an audience of two thousand people, of course it must don ball-attire and

²⁵ Although simplified and purely pedagogical editions lie beyond the scope of the present discussion, it should be mentioned that Bach arrangements intended for amateurs were often quite loyal to the Urtexte. More often than not this fidelity was entirely fortuitous. W. Lamping's comparatively straight-forward treatment of Bach's Chaconne (Leipzig: Breitkopf und Härtel, c. 1887), for example, appears to Feder "to arise less out of artistic conviction than out of practical intent; to produce an easy-to-play [version of the work]" expressly for amateurs. ("... eine Bearbeitung, deren verhältnismässige Originaltreue weniger auf künstlerischer Überzeugung als auf der praktischen Absicht zu beruhen scheint, eine leicht spielbare Fassung herzustellen.") Feder, "Geschichte," p. 181.

appear in the full panoply of the modern Olympic concert grand;²⁶ hence Tausig's full-blown transcription of Weber's unassuming waltz. Presumably Tausig was also aware that Bach's organ works were designed to be played in church and believed that they, too, needed to be transformed in order to be effective in a concert setting. This alone would account for the copious octave doublings in his piano transcription of the Organ Toccata in d minor (BWV 565).

Yet Tausig, like Busoni, Reger, Philipp and countless others, also employs octaves liberally in the least virtuosic of his transcriptions of Bach's Organ Chorale Preludes. In fact, octave doublings are a ubiquitous feature of piano adaptations of Bach's music, whether or not the arranger had a public venue in mind. The predilection for octaves in Bach piano arrangements is one of the more perplexing conundrums of textual emendation.

Some performers and scholars maintain that doublings have more to do with fidelity to the original sources than with virtuosity and concert-hall projection, since they reproduce on the piano effects indigeneous to the instruments of Bach's time. Erwin Bodky, for example, claims that a literal reading on the piano of Bach's

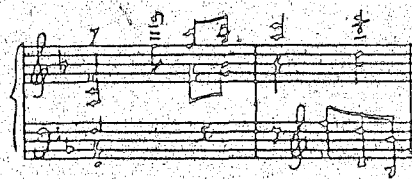
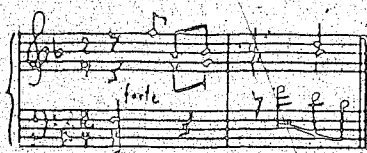
²⁶ von Lenz, The Great Piano Virtuosos, p. 109.

harpsichord works, and especially of the Italian Concerto, would be a "gross caricature" of the composer's intentions. He recommends doubling all tutti passages in octaves (see Example 5).

EXAMPLE 5

a) BWV 971, mm. 1-2

b) Bodky's interpretation



This issue is not nearly as straightforward as Bodky suggests. — He was clearly mistaken when he wrote, in 1960, that "by now everyone acknowledges that in the case of the organ works playing the mere notes [on the piano] would be nonsensical."²⁷ A sampling of other opinions regarding octave doublings renders the complexity of the issue in proper perspective.

Konrad Wolff disagrees with Bodky and contends that where Bach desired octaves he wrote them out; for example, in the closing measures of the Gigue of the Fifth Partita and of the Chromatic Fantasy and Fugue.²⁸ Kochevitsky concurs with Wolff's conclusion but arrives at it by

²⁷ Bodky, Interpretation, p. 95.

²⁸ Wolff, Masters, p. 11.

different means. He acknowledges that in performance on the harpsichord couplers would be engaged in forte passages, but counters that when octaves are produced by "mechanical means, the sensation of octaves is immediately lost in the brilliance and depth of the tone which is evoked. When octaves are played on the pianoforte, on the other hand, the listener is painfully aware that the notes are being doubled."²⁹ Gyorgy Sandor agrees that octaves occur in transcriptions in deference to the mechanical couplers of the organ or harpsichord. Accordingly, he advises pianists to make the doubled notes sound more like overtones than Lisztian octaves.³⁰

Finally, Hoérée has addressed this problem in some detail. He believes that

one of the most tenacious errors [on the part of transcribers] is the substitution of octaves in one hand on the piano for octaves on the organ (produced by couplers or four- and eight-foot stops). The resultant non-légato, the effort of the instrumentalist, always alters the melodic character of the passage. In order to be convinced of this one need only replay the passage with one note in each

²⁹ Kochévitsky, "The Choice of an Instrument," p. 36.

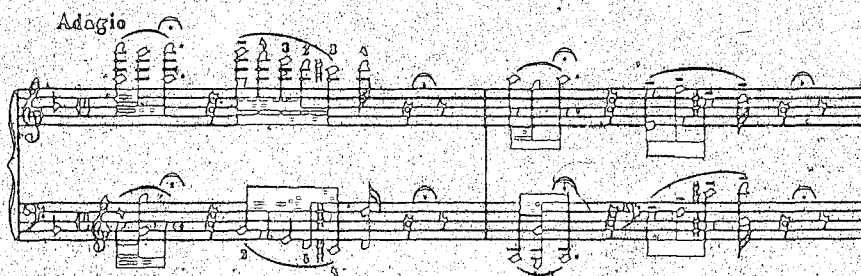
³⁰ G. Sandor, "Are Transcriptions Dead?," Music Journal, 27 (October 1969), p. 23.

hand, the result is clearly different.³¹

Hoerée goes on to speak highly of Busoni's solution in which octaves alternate between the hands, thereby avoiding the disruption of the melodic flow. Busoni sensibly abandons this procedure when the note values are short, adding reinforcement only at the beginning and end of each phrase to create the illusion of consistent octave doublings (see Example 6).

EXAMPLE 6

BWV 565. Opening measures of Busoni's transcription.



Hoerée also applauds Busoni's resourceful handling of the recitativo section at the end of the d-minor Toccata.

Here Busoni simulates the effect of two organ manuals

³¹ "Une des erreurs les plus tenaces, est celle qui remplace l'octavement de l'orgue (par accouplement ou simultanéité de jeux de 8 et 4 pieds) par le jeu d'octaves d'une main au piano. Le non legato, l'effort de l'instrumentiste altèrent toujours le caractère mélodique du trait. Pour s'en convaincre, il suffit de rejouer le passage, une note à chaque main: le résultat est nettement différent." Hoerée, "J.-S. Bach, ses transpositeurs," p. 76.

contrasted by means of different stops. He supposes that one manual reinforces the line one octave higher, and that the second manual does so two octaves higher. Therefore he places the hands sometimes one, sometimes two octaves apart (see Example 7).

EXAMPLE 7

BWV 565. Recitativo of Busoni's transcription.

The musical score for Example 7, BWV 565, Recitativo, is presented in two systems. The first system starts with the instruction "molto pieno sostenuto" and "fff quasi f". The second system ends with "poco rit.". The music is written for piano and features a wide range of notes, with some notes spanning three octaves. The notation includes various dynamics and articulation marks.

Owing to the rapidity of the passage, it sounds as if a middle note fills in the three-octave span when, in reality, only the two outer notes are played. Hoerée concludes that Busoni's version of this passage remains

... light, easy to play, pianistic, while respecting the original sound of the version for organ. Even if we have little taste for the mania for transcribing organ works for the piano, we must respectfully recognize Busoni's effort in the quest for

authenticity.³²

It is significant that all of these writings date from the past two decades, with the exception of Hoérée's article from 1932. In nineteenth-century literature on Bach transcriptions there is little to suggest that octave doublings or transpositions were systematically employed to duplicate the effects of the harpsichord or organ. When Clara Schumann was criticized for adding octaves to the closing measures of a fugue,³³ she acquiesced, acknowledging that a fifth voice, even if only a doubling of the bass line, had no place in a four-part fugue. There is no indication at all that she was attempting to imitate the harpsichord or organ.

Czerny, Franz, Busoni, and von Bülow did agree that the addition of octaves was a violation of Bach's style, but only von Bülow and Busoni mentioned specifically their efforts to imitate the organ. What is most telling, however, is that Busoni claims to have been inspired by the organ in his transcription of the Chaconne, while von

³² "Mais le trait reste léger, aisé d'exécution, pianistique, tout en respectant la sonorité primitive de la version originale pour orgue. Même si l'on goûte médiocrement la manie de transcrire les oeuvres d'orgue pour piano, il y aurait mauvaise grâce à ne pas reconnaître l'effort d'un Busoni en quête d'authenticité." Ibid., p. 77.

³³ See Chapter II, p. 58.

Bülow made the same claim with respect to the Chromatic Fantasy and Fugue. Since neither was an organ piece to begin with, fidelity to the original instrument was obviously not an issue. It seems rather that the organ's potential for dramatic contrasts in timbre, for the coupling of keyboards, its massive sonority, and, in all likelihood, the linking of Bach with piety and devotion caused arrangers to regard the organ as a paradigm when adapting his works to the piano. This is the only possible explanation as to why Hinze-Reinhold's version of an accompanied violin sonata, von Bülow's transcription of a harpsichord work, or Busoni's transcription of a movement from an unaccompanied violin partita should all sound as if they were originally organ works.

At the opposite extreme is Brahms's left-hand arrangement of Bach's Chaconne. Unlike his colleagues, Brahms was very much concerned that his arrangement should reflect the medium for which Bach had originally conceived the composition. While Zichy transcribed the Chaconne for one hand out of necessity (he had only one arm, and wished to construct an arrangement for his own use), Brahms sought to approximate violin techniques as nearly as possible by creating the need to account for shifts in hand position, to arpeggiate chords, and so forth. He explained to Clara Schumann that by playing the Chaconne

with one hand "the same difficulty, the nature of the technique, the rendering of the arpeggios, everything [conspired to make him] feel like a violinist."³⁴

Raff had also tried to emulate the difficulties the Chaconne posed for a violinist, but his animus was far from a fidelity to Bach. He desired to create a virtuosic piece fraught with technical hurdles. His transcription, like those by Pauer and Harthan, is rife with ornamental flourishes and cadenza-like roulades which, like octave doublings, have nothing whatever to do with the violin. They are purely pianistic accoutrements in the service of virtuosity. Thus Raff's method, like his intent, was diametrically opposed to Brahms's. Raff fashioned a transcription that taxed both hands to their limits and, in the process, strayed time and again from the original text. As H. Dieters complained in the Allgemeine musikalische Zeitung, Raff "departed much further from the model than was necessary in attempting to allow the pianist to display a brilliant technique, such as is

³⁴ Morgenstern, Composers on Music, p. 211.

demanded by the Chaconne from a violinist."³⁵

Raff's intentions differed sharply from Brahms's in another respect. Whereas Brahms found no fault with the original text, Raff was convinced that Bach had been prevented from fully realizing his ideas by the violin's comparatively limited contrapuntal capabilities. Raff presumed to improve Bach's Chaconne and cited in his defense the belief that the piece had initially been planned for some other instrument than the violin. In the foreword to his orchestral transcription of the Chaconne, for which his piano version may well have been a sketch,³⁶ Raff claimed that even an amateur could discern from the fragmentary nature of the counterpoint that the violin realization was a "mere arrangement" of a more complex work. The object of Raff's transcription was therefore "to enter into the spirit of the polyphonic content that

³⁵ "Er hat in dem Streben, die brillante Technik, welche die Chaconne von dem Geiger verlangt, auch vom Clavierspieler entwickeln zu lassen, nicht selten sich von dem Bach'schen Muster viel weiter als nöthig entfernt." H. Dieters, Review of J.S. Bach, Ausgewählte Stücke aus den Violin-Solo-Sonaten, für das Piano bearbeitet von Joachim Raff, Heft I Leipziger Allgemeine musikalische Zeitung, 3, no. 21 (20 May 1868), p. 166.

³⁶ See Feder, "Geschichte," p. 178.

must have existed in the first version of the Chaconne."³⁷ Curiously, Carl Debrois van Bruyck, who made the first piano transcription of the Chaconne in 1855, and Busoni, who transcribed the work in the 1890s, also believed that Bach had compromised his conception by scoring the piece for violin, and they, too, had fleshed it out in transferring it to the piano.

Raff's, van Bruyck's and Busoni's emendations would likely fall into Berlioz's category of "corrections from below," tamperings that ultimately weaken, rather than strengthen the model. Regardless of the source of their inspirations, composers throughout history have endeavoured to rectify supposed deficiencies in the works of their predecessors. Many arrangers have added to, subtracted from, or otherwise altered Bach's works under the pretext of improving them.

Whether arrangers sought to improve, personalize, or romanticize Bach's music, to render it more idiomatic to the piano, or more effective in the concert hall, or to reproduce effects indigeneous to baroque instruments, it is evident that composers like Brahms, ~~transcribed~~ transcribed

37. "Dem polyphonen Gehalt, der in der ersten Fassung der Ciaconna gelegen haben muss, nachzuspüren und selbigen im modernen Orchester flüssig zu machen, war nun der Zweck gegenwärtiger Bearbeitung, die kein anderes Verdienst für sich in Anspruch nimmt, als, der erste Versuch dieser Art zu sein." Quoted in Feder, "Geschichte," p. 178.

Bach's works as literally as possible, were the exception and not the norm in the nineteenth century. But when Liszt, in his later years, conveyed his opinion to Zichy that "in transcription one should not invent too much that is new, [that] a certain marital fidelity when compared against the original is best,"³⁸ he was expressing a fairly popular view. Brahms's Chaconne arrangement from 1877, and Liszt's letter to Zichy three years later, heralded the beginning of a new trend in the transcription of Bach's music that gained more and more ground towards the close of the century.

In 1904 an anonymous critic for the Neue Zeitschrift für Musik voiced the sentiments of many of his colleagues in a review of Stradal's transcription of the Organ Prelude and Fugue in G major: "The time when Bach's complete organ works will be transcribed for the piano should no longer be distant, provided that the present pace in transcribing continues. Perhaps one will then,

³⁸ "In den Transkriptionen soll man nicht zu viel Neues erfinden. Eine gewisse eheliche Treue, die man dem Original gegenüber bewahrt, passt am besten." Franz Liszt, Letter to Count Geza Zichy, Weimar, 30 August 1880. Quoted in Friedrich Schnapp, "Verschollene Kompositionen Franz Liszts," Von Deutscher Tonkunst: Festschrift für Peter Raabe (Leipzig: C.F. Peters, 1942), p. 147.

once again, sensibly reach for the originals."³⁹ In the same year, Spiro wrote:

Within their home everyone is at liberty to enjoy transcriptions according to their own pleasure. Yet they no longer have a place on concert programs, since the entire corpus of Bach's valuable piano pieces is available . . . The pianist's first and foremost task is to interpret them, and until they are widely known, he ought not to concern himself with the pieces for organ.⁴⁰

Those musicians, like Spiro, who acknowledged that transcriptions could still serve a didactic purpose, that they could make available works that would otherwise remain inaccessible to the majority of pianists, realized that transcriptions very different from the bulk of those of the nineteenth century were in order. The wholesale rewriting of Bach's music lost favor to Werktreue, and most musicians who continued to condone transcriptions in principle sanctioned only minor, unavoidable departures

³⁹ "Die Zeit, da sämtliche Orgelwerke Bachs bis auf das letzte für Klavier übertragen sein werden, dürfte nicht mehr fern liegen, falls man das augenblickliche Tempo in Transkribieren einhält. Vielleicht greift man dann besonnenerweise wieder zu den Originalen." Review of J.S. Bach. Präludium und Fuge für die Orgel in E moll-- Desgleichen in G dur. Neue Zeitschrift für Musik, 71, no. 40 (28 September 1904), p. 687.

⁴⁰ "Im Hause mag Jeder sich nach Belieben an den Transkriptionen erfreuen; auf Konzertprogramme gehören sie nicht mehr. Denn jetzt ist die ganze Masse der wertvollen Bachschen Klavierwerke da . . . in ihrer Interpretation hat der Spieler seine vornehmste Aufgabe zu suchen, und ehe sie nicht ihre volle Verbreitung gefunden, sollte er sich um die Orgelsätze nicht kümmern." Spiro, "Bach und seine Transkriptoren," p. 681.

from the original text.⁴¹

In 1958 Arthur Briskier published a tract actually entitled A New Approach to Piano Transcriptions and Interpretation of Johann Sebastian Bach's Music (New York: C. Fischer)⁴² which took as its thesis that "piano transcriptions should absolutely conform to the originals, namely, they should contain only notes composed by J.S. Bach, without any additions or modifications."⁴³ Briskier himself wrote nine Bach arrangements that illustrate his viewpoint, and most subsequent arrangers have followed his lead in adhering as closely as possible to Bach's text. A comparison of Tausig's, Busoni's, or Reger's piano versions of the Organ Toccata in d minor (BWV 565) with Briskier's, published by Fischer in the 1950s, or Thomas A. Johnson's, published by Peters in the 1970s, shows how markedly the

⁴¹ The concert paraphrases and transcriptions by Siloti, Rachmaninov and others must be viewed as throwbacks to the bygone era of the great pianist-arrangers. It should be noted, as well, that not all of Siloti's Bach editions treat the original text freely. Compare his paraphrases of the Prelude in c-sharp minor (Well-Tempered Clavier, Bk. II) and of the Prelude in e minor (Clavier-Büchlein für Wilhelm Friedemann Bach) with his carefully edited versions of Szanto's arrangement of the Organ Prelude in g minor (BWV 535) and of Busoni's transcription of the Chaconne.

⁴² This is more or less a reprint of his article "Piano Transcriptions of J.S. Bach," Music Review, 15, no.3 (August 1954), pp. 191-202.

⁴³ Briskier, A New Approach, p. 39.

very concept of transcription has changed over the course of the past century.

CHAPTER 4

BACH BEARBEITUNGEN AND NOMENCLATURE

Because the modus operandi of an arranger is necessarily determined by the raison d'être of his transcription, the methodological inconsistency in Bach transcriptions of the past and the comparative uniformity in recent arrangements is directly related to matters of utility. Arrangements for home use or for the public propagation of neglected or maligned works were usually designed more accurately than were the romanticizations, meant to increase Bach's appeal, or showpieces, designed for a concert setting; indeed, transcriptions of the second type may amount to ostensibly new works. Beyond this broad distinction, however, it is difficult to generalize about the relationship between pragmatic intent and compositional method since two transcriptions of the same work, intended for similar markets and dating from the same time period, are apt to bear little resemblance to one another.

Despite the widely divergent guises Bach's clavichord music has assumed, all piano adaptations of the organ, string, chamber and orchestral works are generally grouped

under the single bipartite rubric "arrangements and transcriptions." Presumably this is to distinguish them from piano "editions" of Bach's clavier works that involve simple editing rather than genuine rewriting of the original text. It has been shown that in actual practice, romantic performing editions of Bach's clavier pieces were often less true to the composer's conception than many arrangements and transcriptions of his organ and violin works. While editors like Czerny added measures or changed cadences, arrangers like Liszt and Brahms did neither.

If only occasional octave doublings or transpositions are involved, piano versions of organ, string, chamber or orchestral pieces are customarily termed "arrangements," while adaptations harbouring major emendations or additions to the Urtexte are usually called "transcriptions." Alternatively, works of both types may be referred to collectively as either arrangements or transcriptions, or may be lumped together under the hybrid cognomen "arrangements and transcriptions" so as to avoid the problem of distinguishing between them. If, on the other hand, the transference is from the harpsichord or clavichord to the piano, no matter how extensive the departure from Bach's text may be, the result is usually known as a piano "edition." One speaks of von Bülow's

"édition" of the Chromatic Fantasy and Fugue, but of Busoni's "transcriptions" of the organ chorale preludes, even though von Bülow takes many more liberties with Bach's text than Busoni does. To add to the confusion, the term "édition" does not usually imply transference, a "transcription" may be a reworking of the text with no change in medium, and a "transcription" for piano of an organ or harpsichord work, playable on one manual without pedals, may not involve any changes at all in the original text. The standard nomenclature for piano versions of Bach's works, unless it is more carefully defined, is therefore entirely inadequate since it fails to elucidate even the most salient features of the works it purports to describe.

There have been numerous attempts to compare and contrast arrangements and transcriptions but, more often than not, they have reinforced the widespread inconsistencies in the traditional definitions of these terms. F. Lombriser, Evelyn Howard-Jones and Felix Oberborbeck have offered solutions to this problem in nomenclature and have cited reworkings of Bach's music in support of their arguments.

Lombriser, for example, defines arrangements as redactions which are improvements, or were intended to be improvements, of the Urtexte. In Lombriser's estimation,

Liszt's revision of Schubert's Wanderer Fantasy fulfills this mandate admirably but von Bülow's arrangement of the Chromatic Fantasy and Fugue is an unmitigated failure, riddled with "absolutely unjustified modifications wrought according to the worst academic spirit."¹ He accuses von Bülow of suppressing Bach's harmonic audacities and dissonances, which he supposes von Bülow thought "too modern," of weighing down the text with superfluous material and giving it a "deplorably banal, neo-romantic aspect" ("une allure neo-romantique d'une déplorable banalité").²

Good arrangements, according to Lombriser, remain faithful to the composer's conception of the piece and even realize it more fully than the model. By incorporating spurious and anachronistic features into the text, bad arrangements violate both the spirit and the letter of the original work. The common denominator in the case of good and bad arrangements is that they both involve a rewriting of the Urtext, whether or not the piece is destined for a new medium. Lombriser goes on to explain that "when the style of writing permits it,

¹ ". . . de modifications absolument injustifiées apportées au style . . . de Bach . . . et faites selon le pire esprit académique. . . ." F. Lombriser, "Transcriptions et arrangements," Schweizerische Musikzeitung, 100, no. 1 (1960), p. 23.

² Ibid., pp. 24-25.

certain compositions can be played on different instruments without the need to resort to arrangements."³

Transcriptions, on the other hand, are adaptations of pieces for an instrument or ensemble other than that which the composer intended. Lombriser distinguishes between four different types: a work written for a specific instrument is transcribed for another instrument; a work written for a vocal or instrumental ensemble is transcribed for a single instrument; a work composed for a single instrument is transcribed for an instrumental ensemble; a work written for an instrumental ensemble is transcribed for another ensemble. Most piano transcriptions of Bach's music belong to the first category. Lombriser cites as examples Brahms's and Busoni's versions of the Chaconne and the latter's adaptations of many of Bach's organ works.

But once Lombriser has established that arrangements are modifications of the text and transcriptions are changes in the medium, he proceeds to use the two terms interchangeably. He proposes that if the Urtexte have not been altered, piano versions of harpsichord works "are not . . . transcriptions, properly

³ "Certaines compositions peuvent être jouées, lorsque l'écriture le permet, sur des instruments différents sans que l'on soit obligé de recourir à un arrangement." Ibid., p. 24.

speaking" ("il n'y a . . . pas transcription proprement dite").⁴ What he evidently means is that they are not arrangements, since his definition of transcriptions has only to do with transference and not textual transmutation. Moreover, one of Lombriser's two examples of an arrangement, von Bülow's version of the Chromatic Fantasy and Fugue, is undeniably a transcription because it is a reworking, specifically for the piano, of a harpsichord piece. Thus, not only is Lombriser inconsistent in his use of the terms arrangement and transcription but at least one of his examples belies his own definitions. It is possible to conclude from Lombriser's article only that arrangements and transcriptions are not mutually exclusive genres.

Evelyn Howard-Jones takes a different approach from Lombriser but runs up against the same problems. He maintains that to arrange is to adapt a work to a new medium with all due respect to the original text. This definition, then, is opposite to Lombriser's. Howard-Jones does concede that arrangements may contain minor textual alterations, but stresses that these are always necessitated by the change in medium. At the other end of the spectrum is the transcription, a complete "recreation

⁴ Ibid., pp. 24-25.

or making over [of a piece] with regard to [its] imaginative and creative content."⁵ Liszt's, Tausig's and d'Albert's versions of Bach's organ works are listed among the examples of transcriptions.

The inclusion of Liszt in this group is singular, for in all but one of his piano adaptations--the Fantasy and Fugue in g minor, BWV 542--he remained much closer to his model than either Tausig or d'Albert did. Because Lombriser's definitions are so nebulous, his example of an arrangement could just as well have been called a transcription. But Howard-Jones is quite precise in his terminology; there can be no doubt that in accordance with his own definitions, the labelling of a work like Liszt's adaptation of the Prelude and Fugue in C major, BWV 547, a "transcription" is a misnomer.

Howard-Jones's handling of von Bülow's edition of the Chromatic Fantasy and Fugue is as untenable as Lombriser's. He acknowledges that von Bülow dramatized Bach's conception by thickening the texture and adding a surfeit of other new material. Yet, despite the fact that it meets all of the criteria for an authentic transcription, he calls von Bülow's version of the Fantasy "almost a transcription or recreation, so vividly does he

⁵ Evelyn Howard-Jones, "Arrangements and Transcriptions," Music and Letters, 16, no. 4 (October 1935), p. 305.

magnify its glories."⁶ (Italics mine.)

Inexplicably, Howard-Jones reserves the term "genuine transcription" for Liszt's version of Bach's organ fugues, works that, with only one exception, would certainly have been among the bona fide arrangements if the author had been consistent in his reasoning. Apparently Lombriser and Howard-Jones both balked at including piano versions of harpsichord works in the categories they reserved for pieces transferred from one medium to another, and were unwilling to grant that piano versions of organ works could be more faithful to their model than piano editions of harpsichord pieces.

Felix Oberborbeck takes a much more expansive view of the issue and seeks to resolve the "Babylonian confusion" of terms throughout the whole gamut of musical borrowings.⁷ He isolates fourteen types of compositions that are something other than original creations, ranging from posthumous completions of works like the Art of Fugue to extant pieces adapted to extra-musical contexts, such as the background to an advertisement or the soundtrack to a film.

⁶ Ibid., pp.308-309.

⁷ Felix Oberborbeck, "Original und Bearbeitung: Versuch einer Klärung der Terminologie," Festschrift Max Schneider (Leipzig: Deutscher Verlag für Musik, 1955), pp. 347-355.

Some of his categories, including Anordnung, Instrumentation, Vokalisierung, Ergänzung, Symbolisierung and Parodie are irrelevant to all or most piano editions of Bach's music, while others, like Veränderung and Registrierung, are of tangential significance and are omitted here for the sake of simplicity.⁸ Arrangement and Transkription are reserved for ensemble reductions of orchestral pieces and instrumental adaptations of vocal works respectively, and in neither case is mention made of the degree of fidelity to the original sources.

It is clear that Oberborbeck considers a change of medium more important than emendations and additions, since all of Liszt's versions of Schubert's Lieder and his operatic paraphrases are called transcriptions, even though very few of the former and none of the latter are straightforward piano adaptations of vocal models. This assessment of the relative importance of medium and content pervades his explications of all of the categories that involve transference.

It is when Oberborbeck deals with qualitative, rather than quantitative criteria, especially in connection with changes in the medium that are not simple

⁸ Veränderungen (Umkleidungen) are variations and Registrierungen are annotated performing editions. The term Registrierung derives from the nineteenth-century practice of indicating the "correct" registration for baroque organ pieces.

reductions (Arrangement), orchestrations (Instrumentation), or reworkings of vocal pieces into instrumental ones and vice versa (Transkription, Vokalisierung), that he fails to define his terms clearly enough for them to be of practical value.

Under Umarbeitung, for example, he lists pieces that involve transference (Pfitzner's symphonic version of his c-sharp minor quartet), others that do not (Wagner's "Paris" edition of his Tannhäuser Overture), and still others that are not based at all on extant sources (Beethoven's Fidelio Overture). Although Oberborbeck cites instances in which the Umarbeiter is not the original composer (the anonymous revision of Haydn's D-major Cello Concerto), Umarbeitungen are too vaguely defined to help differentiate one type of piano adaptation of Bach's music from another.

Herausgaben, which facilitate performances that are not under the composer's direct control, are defined broadly enough to include most piano versions of Bach's instrumental works. Fassungen, which satisfy the added proviso that an editorial decision has been made concerning instrumentation which the composer himself left unspecified, can also be interpreted to include piano editions of Bach's works that may have been conceived without a specific medium in mind. But Herausgaben do not

usually involve transference, and although Fassungen do, in an abstract sense, no rewriting of the original text is necessarily involved beyond changes in clefs and the layout and distribution of the parts. Suffice to say that Bach performing editions for piano that do not alter the original notes are Herausgaben but, at the same time, they may fall into one or more of three other categories (Transkription, Umarbeitung, Fassung), and that piano adaptations of the Art of Fugue are inevitably Fassungen.

This leaves only one category which is by far the most comprehensive with respect to piano adaptations of the music of Bach. Oberborbeck defines Bearbeitungen as revisions of "historical" pieces that accommodate changes in musical, social, and intellectual circumstances since the time the compositions were originally conceived. Because the chronological displacement of the composer from the performers, editors, and audience that embraced his music impelled the romantic reinterpretation of much of Bach's oeuvre and was directly responsible for its consignment to the piano, all piano editions of Bach's music, including Herausgaben and Fassungen, are Bearbeitungen.

¶ We have come full circle. The fact remains that a single term, be it "Bearbeitungen" or "Arrangements and Transcriptions," without innumerable riders regarding the

extent and nature of departures from the letter and (often coincidentally) the spirit of the text, cannot do justice to such a complex phenomenon as the pianistic recasting and musical reinterpretation of Bach's music. Furthermore, it has been shown that Lombriser's and Howard-Jones's definitions of arrangements and transcriptions and Oberborbeck's study of borrowings in general, which are widely representative of the efforts of their colleagues, do not provide effective, universally applicable solutions to the problem of nomenclature.

To accommodate the great diversity in piano Bearbeitungen of Bach's music it is necessary to isolate four discrete types, ranging from editions and arrangements to transcriptions and paraphrases. A summary of the differences between these types is followed by explications and examples (see Table I).

TABLE I

Characteristics of Editions (E), Arrangements (A),
Transcriptions (T), and Paraphrases (P).

	E	A	T	P
1) Interpretive markings, editorial annotations	yes	yes	yes	yes
2) Octave doubling	no	yes	yes	yes
3) Octave displacement	no	yes	yes	yes
4) Cadential alterations	no	yes	yes	yes
5) Spurious repeats	no	yes	yes	yes
6) Implied harmonies realized	no	occ	yes	yes
7) Pianistic figuration	no	no	yes	yes
8) Rhythmic diminution, augmentation	no	no	yes	yes
9) Counterpoint (derivative)	no	no	yes	yes
10) Counterpoint (original)	no	no	no	yes
11) Harmonic scheme altered	no	no	no	yes

Although editorial interpolations concerning interpretation may occur in both editions and arrangements, many piano arrangements of organ and string pieces contain fewer interpretive suggestions than do performing or critical/performing editions of Bach's clavier music.

In 1882 Liszt explained that in his Bach

arrangements he preferred to abstain "from making suggestions concerning expression in order not to give critics occasion to clamour about modernizing Bach."⁹ Four years later he told his Weimar students that he had avoided including dynamic markings in his arrangements because Bach himself had left this matter up to the performers and it would be remiss to contradict the composer's wishes.¹⁰ Whatever the reason--to avoid castigation or out of respect for Bach's text--Liszt's arrangements of the Six Organ Preludes and Fugues, BWV 547-552, are "cleaner" than many editions for organ and, for that matter, most piano arrangements of Bach's organ and string works. Arthur Briskier, for one, adopted an editorial policy diametrically opposed to Liszt's and encumbered Bach's texts with a plethora of articulation dots and slurs, dynamics, fingerings, pedallings and phrase marks. Nonetheless, because the original texts were not altered by Briskier any more than by Liszt, the

⁹ "Wissen Sie, ich ziehe vor, Andeutungen über die Ausdrucksweise eher zu unterlassen, um der Kritik nicht Anlass zu geben, über eine Modernisierung Bachs zu schreien und mich deshalb zu verschlingen." Lachmund, Mein Leben mit Franz Liszt, p. 84.

¹⁰ "Ich habe gar kein f und p angegeben, weil der grosse Bach nichts hinschrieb und man ja nicht etwas ihm hinzufügen dürfte; das wäre Versündigung." Göllerich, Franz Liszts Klavierunterricht, p. 151.

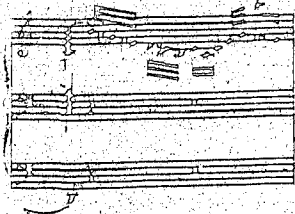
former's adaptations must be classified as arrangements, albeit, ones that are heavily edited.

(Compare Plates I and II, pages 124 and 125).

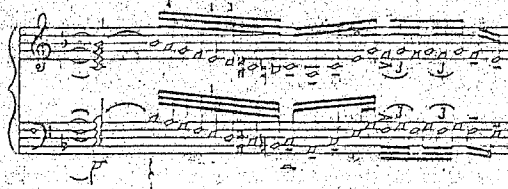
Unlike performing editions, arrangements include octave doubling and/or octave displacement. Passages in Thomas A. Johnson's arrangement of the Organ Toccata in d minor, BWV 565, von Bülow's version of the Chromatic Fantasy and Fugue, BWV 903, and Liszt's arrangement of the Organ Prelude and Fugue in C major, BWV 547, are illustrative of octave doublings which are typical of arrangements of organ and harpsichord works (see Example 8).

EXAMPLE 8

a) BWV 565, m. 11.



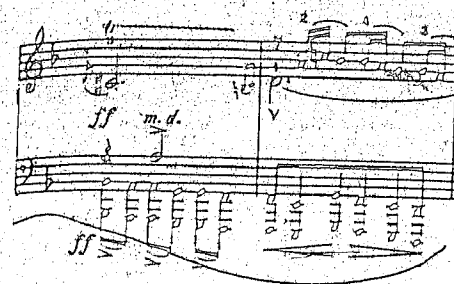
b) Johnson's version.



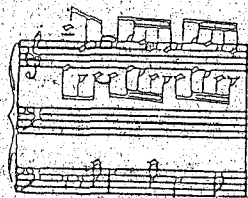
c) BWV 903, Fugue, mm. 144-145.



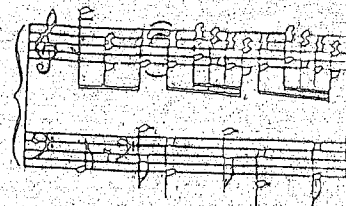
d) von Bülow's version.



e) BWV 547, m. 5.



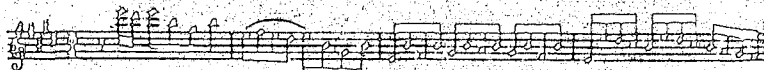
f) Liszt's version.



In order to increase the pianistic propriety or indeed the pianistic difficulty of string works when adapted to the piano, arrangers frequently resorted to octave doublings in their versions of Bach's Suites for Solo Cello and Sonatas and Partitas for Solo Violin. The opening measures of Rafael Joseffy's arrangement of the Präludium of the Third Partita for Solo Violin, BWV 1006, is typical in this regard. Bach's solo line is reinforced one octave above and one octave below the original pitch (see Example 9).

EXAMPLE 9

a) BWV 1006/1, mm. 1-4.



b). Jöseffy's version of mm. 1-3.

A musical score for piano, showing measures 1 through 3. The score is written for both hands on a grand staff. The right hand features a complex texture with multiple voices, including a prominent eighth-note pattern in the upper register. The left hand provides a harmonic and rhythmic foundation. The tempo is marked *leggiero.* and the dynamics range from *f* (forte) to *mf* (mezzo-forte). A dotted line above the first measure indicates a specific rhythmic or articulation detail.

Saint-Saëns's version of the transposed orchestration of the Präludium which Bach used as the Sinfonia to the cantata "Wir danken dir, Gott," BWV 29, also features doublings, first in the right hand and then in both hands (see Example 10).

EXAMPLE 10

Saint-Saëns's version of 29/1.

A musical score for piano, showing measures 1 through 3. The score is written for both hands on a grand staff. The right hand features a complex texture with multiple voices, including a prominent eighth-note pattern in the upper register. The left hand provides a harmonic and rhythmic foundation. The tempo is marked *leggiero.* and the dynamics range from *f* (forte) to *mf* (mezzo-forte).

PLATE I

Liszt's version of the Organ Prelude in C major,
BWV 547, page 1.

The image displays a handwritten musical score for Liszt's version of the Organ Prelude in C major, BWV 547, page 1. The score is organized into five systems, each consisting of two staves (treble and bass clef). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system shows the beginning of the piece with a treble clef and a common time signature. The second system includes a dynamic marking of 'p' (piano) in the bass staff. The third system features a dynamic marking of 'p' in the bass staff. The fourth system includes a dynamic marking of 'p' in the bass staff. The fifth system concludes with a dynamic marking of 'p' in the bass staff. The handwriting is clear and legible, capturing the essence of the original manuscript.

PLATE II

Briskier's version of the Organ Prelude in C major,
BWV 547, page 1.

Molto espressivo
f legato

Cantabile
mf

pp
Sost. Ped. S.P. 2 Ped.

Cantabile
mp

Cantabile
mp

Duration
14 stc. 30 sec.

Saint-Saëns's doublings may be construed as an attempt to reproduce the orchestral texture of the original Sinfonia. In m. 1 of Bach's text the theme is announced by the obligato organ, so the suboctave could have been produced by a sixteen-foot stop. In m. 2 the theme is doubled by the oboes and violins (in unison with the right hand of the organ part), by the violas (one octave lower), and by the continuo and left-hand line of the organ part (two octaves lower) (see Example 11).

EXAMPLE 11

BWV 29/1, mm. 1-5.

The musical score for Example 11, BWV 29/1, mm. 1-5, is presented in a concert band arrangement. The score is in 3/8 time and begins with the tempo marking "Allegretto". The instruments listed on the left are Tromba I, Tromba II, Tromba III, Timpani, Oboe I, Violino I, Oboe II, Violino II, Viola, Organo obligato, and Continuo. The organ part is written in two staves, with the right hand playing the melody and the left hand providing a bass line. The woodwinds and strings play the melody in unison with the organ's right hand, while the violas play one octave lower and the continuo and organ left hand play two octaves lower.

It can be concluded, therefore, that while Saint-

Saëns's doublings were motivated by concerns of fidelity to his source, Joseffy's were prompted by other, probably purely pianistic concerns.¹¹

Yet, just as octaves in one hand on the piano create a very different effect from octaves produced by couplers or stops on the organ or harpsichord, octaves are not an entirely effective means of simulating orchestral doublings; they make legato articulation all but impossible except in certain step-wise progressions. Similarly, octaves on the piano not only reinforce but inevitably alter the articulation of melodic lines conceived for solo woodwinds or strings.

Leopold Godowsky circumvents this problem in his piano versions of six of the Sonatas, Partitas, and Suites for Solo Strings by interspersing single notes with octaves, as Busoni had done in his transcription of the Toccata and Fugue in D minor, BWV 565 (cf. Example 12, below, and Example 6, p. 96).

¹¹ Siloti, in his Edition de concert of the Sinfonia, BWV 29/1, eschews octaves entirely. He renders the theme in m. 1 in single notes in the right hand and in m. 2 in single notes in both hands.

EXAMPLE 12

Godowsky's version of BWV 1002/1 (double), mm. 1-2.

Moderato (♩ = 88-100)

Piano

f sempre quasi staccato

It is striking that Busoni, in his only Bearbeitung of a Bach solo string work, dispenses with the practice, frequently encountered in his transcriptions of Bach's organ works, of alternating octaves with single notes. Busoni, so concerned about fidelity to his sources in his "chamber arrangements" of the organ chorale preludes, is preoccupied with pianistic technique in his concert version of the Chaconne. He rewrites a number of single-line passages completely in octaves and when, on occasion, he introduces isolated single notes, he does so solely to facilitate the execution of leaps (see Example 13).¹²

¹² Siloti, in his reworking of Busoni's transcription, omits the right-hand chords completely so that the octaves can then be split between the hands.

EXAMPLE 13

Busoni's version of BWV 1004/5, mm. 40-42.

Piu mosso, ma misurato
Beugeter, doch immer gemessen
poco cresc.

40410 *leggiero ma marcato*

Most piano Bearbeitungen afford many examples of octave displacement. In Brahms's version of the Chaconne, for example, much of the original text is transposed down an octave or two so that it lies in a range comfortable for the left hand (see Example 14).

EXAMPLE 14

a) BWV 1004/5, mm. 1-5.

b) Brahms's version.



In his transcription of the piece, Busoni begins as Brahms did, with the opening statement of the theme in the bass. Since Busoni's adaptation is for two hands, there was no practical reason to transpose the theme, and Siloti, in his "arrangement" of Busoni's "transcription," felt justified in restoring the passage to its original pitch. Siloti did, however, add some doublings of his own (see Example 15).

EXAMPLE 15

a) Busoni's version, mm. 1-4.

A musical score for the first four measures of Busoni's version. It consists of two staves (treble and bass). The music starts with a forte (f) dynamic. The bass staff has a complex accompaniment with many notes and rests, while the treble staff has a more sparse melodic line. The score is divided into measures by vertical bar lines.

b) Siloti's version, based on "F. Busoni's Transcription and the 'Bach-Society' Edition," mm. 1-4.

♩ = 60-80

pizzicato
ff

p *+p* *+p* *+p* *+p* *+p* *+p* *+p* *+*

In other arrangements, octave doubling and displacement appear in tandem, as, for example, in Siloti's version of Szántó's piano adaptation of the Organ Prelude in g minor, BWV 535 (see Example 16).

EXAMPLE 16

a) BWV 535, mm. 21-24.

b) Siloti's version.

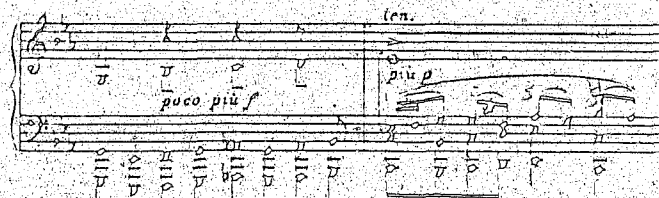
The image displays four systems of musical notation for piano, representing Siloti's arrangement of 'Wachet auf, ruft uns die Stimme'. Each system consists of a grand staff with treble and bass clefs. The first system has a 'pp' dynamic marking. The second system has a 'p' dynamic marking. The third system has a 'pp' dynamic marking. The fourth system has a 'pp' dynamic marking. The notation includes various ornaments, slurs, and dynamic markings like '+p'.

In his arrangement of "Wachet auf, ruft uns die Stimme," BWV 645, Busoni reverses the soprano and tenor lines at m. 43, in effect displacing them by an octave. At the same time he adds octaves to the bass line (see Example 17).

EXAMPLE 17

a) BWV 645, mm. 42-43.

b) Busoni's version.



Der Bassettwan mit Bedeutung.
Il basso con un poco di rilievo.

A comparison of m. 47 in five different arrangements of "Wachet auf, ruft uns die Stimme" shows several of the available options for displacement and doubling. A.M. Henderson displaces the first two eighth notes in the left hand downwards and on the second beat introduces octaves in the bass.¹³ Busoni's approach is the same as Henderson's, except that he suggests reinforcing the chorale melody with octaves. Isidor Philipp adopts the opposite procedure, rendering the eighth notes in octaves and transposing the quarter notes downwards. Myra Hess's version concurs with Philipp's,

¹³ Incidentally, Siloti thought very highly of Henderson's arrangements: "When Siloti went to America, he took with him three books of [Henderson's] Transcriptions for Piano from the works of Bach. He thought sufficiently well of these to play three or four of the arrangements on several occasions, particularly the Sarabande in D (from the 'cello suite), and the short organ prelude and fugue in e minor, which he thought 'very effectively and gratefully transcribed.'" A.M. Henderson, "Personal Memories of Siloti," Musical Opinion, June 1946, p. 262.

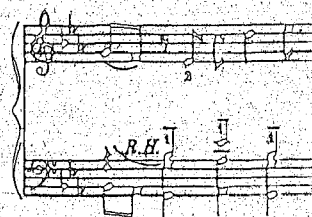
but an octave is added to the first eighth note only. Leonard Borwick simply doubles the entire bass line in octaves (see Example 18).

EXAMPLE 18

a) BWV 645, m. 47.



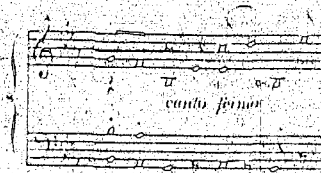
b) Henderson's version



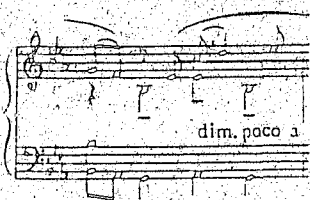
c) Busoni's version.



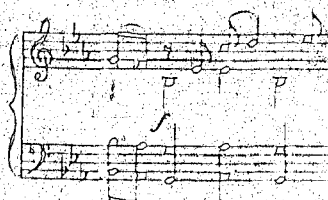
d) Philipp's version



e) Hess's version



f) Borwick's version



Busoni's version of the chorale prelude differs from the other four in one notable respect. At the final cadence, Henderson and Hess double the bass line, Philipp

transposes the left-hand part upwards, and Borwick adds a fifth to the bass octave in the last measure. Busoni, however, not only transposes and doubles the bass line but adds a new inner voice to fill out the two-part texture beginning on the second half of the second beat of the penultimate measure (see Example 19).

EXAMPLE 19

a) BWV 645, final cadence.

b) Busoni's version.

Despite many minor procedural differences, nothing more than doubling, displacement, and the occasional

filling-in of parts are involved in Henderson's, Busoni's, Philipp's, Hess's and Borwick's versions of "Wachet auf, ruft uns die Stimme." For this reason, all five Bearbeitungen must be considered arrangements.

Minor cadential alterations are also characteristic of arrangements. Borwick's inclusion of the fifth in the final tonic octave of "Wachet auf, ruft uns die Stimme" and Busoni's addition of an inner voice to the closing measures of the same piece are among the simplest sorts of cadential changes.

Rewriting frequently occurs at cadences that precede repeat signs in the Urtext, especially if no "second ending" has been supplied by the composer. The first half of the bourrée from the Third Cello Suite, BWV 1009, for example, concludes with a straightforward I-V-I cadence which reoccurs unaltered at the end of the repeat. Agnes Zimmermann evidently felt that Bach's cadence was too perfunctory and so composed two five-note transitions, one heading back to the beginning and the other leading to the second half of the piece (see Example 20).

EXAMPLE 20

a) BWV 1009/5, mm. 7-8.



b) Zimmermann's version.

Cadential alterations in arrangements are limited to the thickening of texture, either by contrapuntal or purely harmonic means and, in the case of non-terminal cadences, to the addition of new melodic transitions. Borwick's, Busoni's, and Zimmermann's adaptations, therefore, are still within the bounds of literal arrangements.

More elaborate emendations at cadences, involving the addition or deletion of beats or measures, occur in transcriptions and paraphrases. Von Bülow, for instance,

protracts by one full measure the final cadence of both parts of the Chromatic Fantasy and Fugue. At the end of the fantasy, the tonic chord is prolonged by two beats while notes are dropped successively to effect a seamless transition to the fugue. In the penultimate measure of the fugue, the scale reaches upwards an extra octave, a triplet figure concluding with an anticipation of the leading-tone is added, and the dominant sonority is prolonged by one beat (see Example 21).

EXAMPLE 21

a) BWV 903, final cadence of the fantasy.



b) von Bülow's version.

First system of musical notation for Bülow's version. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has one flat. The tempo marking *Maeſtoſo* is written above the right-hand staff. Dynamics include *f*, *fz*, and *sfz*. There are also markings for *ten.* (tenuendo) and *pp* (pianissimo). The notation includes various ornaments and fingerings.

Second system of musical notation for Bülow's version. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has one flat. The tempo marking *Adagio* is written above the right-hand staff. Dynamics include *pp* (pianissimo) and *dim.* (diminuendo). There are also markings for *pp* and *pp*. The notation includes various ornaments and fingerings. The system ends with the instruction *attacca la Fuga.*

c) BWV 903, final cadence of the fugue.

Final cadence of the fugue from BWV 903. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has one flat. The notation includes various ornaments and fingerings.

d) von Bülow's version.

In arrangements, octave doublings, transpositions, and textural thickenings are typically employed to vary repeats and "da capos" that occur in the Urtext.

Additionally, these rudimentary variations are utilized in the course of short passages or even complete sections that are reiterated at the arranger's discretion.

Authentic and spurious repeats, with variants, occur in Busoni's version of "Nun freut euch, lieben Christen," BWV 734. Here, the first fifteen measures are repeated, as in Bach's text, but the chorale melody is reinforced with octaves. Busoni also repeats the second half of the chorale prelude (which is not indicated in the original score) and once again he adds octaves to the cantus firmus. Because Busoni's spurious repeat is achieved without otherwise altering the structure of the model, his arrangement may still be considered quite

literal. At the close of the second repeat, however, he extends Bach's cadential progression by one and one-half measures and adds a descending roulade of interlocking sixths based on the final measure of the model (see Example 22).

EXAMPLE 22

a) BWV 734, closing measures.

The image shows a musical score for three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in a lower bass clef. The music consists of several measures of complex, interlocking sixths, culminating in a descending roulade in the final measure. The notation includes various note values, rests, and dynamic markings.

b) Busoni's version.

The image displays three systems of musical notation for a piano accompaniment. Each system consists of a grand staff with a treble and bass clef. The first system shows the initial melodic and harmonic material. The second system includes a dynamic marking of *mp* and a tempo marking of *rit.*. The third system concludes with a *ff* marking and a fermata over the final chord. The notation includes various rhythmic values, accidentals, and articulation marks.

Although, in other respects, Busoni's Bearbeitung follows the Urtext quite literally, the spurious repeat and extended cadence result in a composition that is twenty-three measures longer than the original chorale prelude. This sort of formal elaboration is permissible in arrangements so long as all of the added material is a varied statement or restatement of material already present in the model.

Cadential prolongation also occurs at the end of

Busoni's arrangement of "Ich ruf' zu dir, Herr Jesu Christ," BWV 639. Although Henderson and Philipp double the bass line in octaves, and the former displaces a couple of notes downwards, both arrangers refrain from changing the work's formal structure. Busoni, on the other hand, repeats the final two phrases of the chorale melody, transposed down an octave, thereby delaying the cadence by four complete measures (see Example 23).

EXAMPLE 23

a) BWV 639, final cadence.



b) Philipp's version.

Musical score for Philipp's version, consisting of two systems of piano accompaniment. Each system has a treble clef staff and a bass clef staff. The first system includes a 'C' time signature above the treble staff and a 'C' time signature below the bass staff. The second system includes a 'C' time signature above the treble staff and a 'C' time signature below the bass staff. The score contains various musical notations including notes, rests, and dynamic markings such as *pp*, *p*, and *f*.

c) Henderson's version.

Musical score for Henderson's version, consisting of two systems of piano accompaniment. Each system has a treble clef staff and a bass clef staff. The first system includes a 'C' time signature above the treble staff and a 'C' time signature below the bass staff. The second system includes a 'C' time signature above the treble staff and a 'C' time signature below the bass staff. The score contains various musical notations including notes, rests, and dynamic markings such as *decras.*, *rit.*, and *pp*.

d) Busoni's version.

The image displays three systems of musical notation for a piano accompaniment. The first system includes markings for *ten.* (tension) and *cantando* (cantabile). The second system features *poco* (a little) and *piu oscuro, ma sempre cantando* (more dark, but always cantabile). The third system is marked *molto legato* (very connected). The notation includes treble and bass staves with various notes, rests, and dynamic markings such as *pp* (pianissimo).

Busoni's version of "Ich ruf' zu dir" also affords an example of the realization of harmonies that are only implied in the Urtext. He writes out the repeat of the first phrase of the chorale melody in order to accommodate a variation in the texture of the bass line. The original single-note progression, doubled in octaves in mm. 1-4, is rewritten as three-note chords in mm. 5-8.

Textural thickening, involving the filling-in of chords implied in the model, is usual at major structural junctures and during authentic or inauthentic repeats in arrangements. It occurs in other places, as well, in

transcriptions of organ and harpsichord works and is pervasive in transcriptions of pieces for strings.

Examples are found in von Bülow's version of the Chromatic Fantasy and Fugue, BWV 903 (see mm. 141 and 143 of the fugue), in Busoni's transcription of the Organ Toccata and Fugue in d minor, BWV 565 (see Example 24a-b), and in nearly all piano adaptations of movements from the Suites for Solo Cello and the Sonatas and Partitas for Solo Violin (see Example 24c-d).

EXAMPLE 24

a) BWV 565, m. 2.



b) Busoni's version.

multo sostenuto *lan.*

f non troppo *lan.*

c) BWV 1006/3 mm. 1-8.

Handwritten musical notation for BWV 1006/3 mm. 1-8. The top staff is in treble clef and the bottom staff is in bass clef. The music is in G major and 3/4 time. The first staff contains measures 1-8, and the second staff contains measures 9-16. The notation includes various rhythmic values, accidentals, and phrasing slurs.

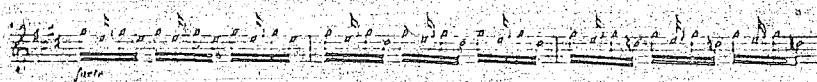
d) Heinze's version.

Handwritten musical notation for Heinze's version of BWV 1006/3 mm. 1-8. The top staff is in treble clef and the bottom staff is in bass clef. The music is in G major and 3/4 time. The notation includes various rhythmic values, accidentals, and phrasing slurs. The first staff contains measures 1-8, and the second staff contains measures 9-16. The notation includes dynamic markings such as *mf*, *p*, and *f*, and articulation marks like accents and slurs.

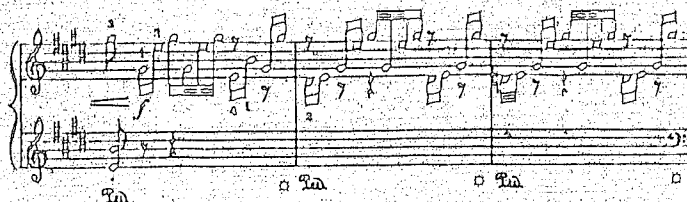
Idiomatic string writing that is ungainly or ineffective when transferred to the piano is often replaced by more pianistic alternatives in transcriptions and paraphrases. Sara Heinze, for example, substitutes broken chords for the virtuosic string-crossings in the Präludium of the Third Partita for Solo Violin, BWV 1006. Heinze takes care, however, to preserve Bach's harmonies (see Example 25).

EXAMPLE 25

a) BWV 1006/1 mm. 17-19.



b) Heinze's version.



Walter Rummel's attempt to remedy the problems caused by the rapidly decaying tone of the piano in transcriptions of string works is more intricate than the substitution of one type of figuration for another. In the preface to his adaptation of the sinfonia of "Weinen, Klagen, Sorgen, Zagen," BWV 12, Rummel explains:

The continuity of sound in the chords formed by the strings has been in this adaptation obtained by means of arpeggios formed entirely out of the notes contained in the chords . . . These arpeggios must always remain in the background and only substitute [for] the lack of sound-continuity of the piano. They should never

disturb the soaring of the melody and only supply its harmonic substance.

In an editorial note on the first page of his transcription, he reiterates his position in what amounts to an impassioned paraphrase of his original preface. However, despite valiant efforts to make his solution seem musically logical and historically innocuous, his arpeggiations result in sonorities that are utterly foreign to baroque music (see Example 26).

EXAMPLE 26

a) BWV 12/1, mm. 1-2.

SINFONIA. Adagio oriol.

Oboe.

Violino I.

Violino II.

Viola I.

Viola II.

Continuo - Fagotto.

¹⁴ Walter Rummel, "Preface," Walter Rummel Adaptations, J.S. Bach, Serie II: Sinfonia, "Weinen, Klagen, Sorgen, Zagen" (London: J. & W. Chester Ltd., 1928), p. 2.

Fugue, allots two and three-quarter beats to a scale that occupies only two beats in the model. He is able, therefore, to begin the scale an octave lower than in the Urtext (see Example 21c-d, pp. 139-140). Other examples of the augmentation of the rate of harmonic change are found in mm. 20, 30 and 33 of von Bülow's version of the Fantasy. Rhythmic diminution, so that notes may be added without changing the harmonic rhythm of the model, occurs in mm. 75-78 of the same work. On account of these factors, von Bülow's version of the Chromatic Fantasy and Fugue is a full-fledged transcription far removed, on a number of counts, from editions and arrangements.

A comparison of parts of Johnson's arrangement with Tausig's transcription of the Organ Toccata and Fugue in d minor, BWV 565, and of Brahms's arrangement with Busoni's transcription of the Chaconne, BWV 1004/5, evince far greater virtuosity in the transcriptions than in the arrangements which always conform rhythmically to the original text.

In the vivace of Tausig's transcription, the upbeats of four thirty-second notes are reinterpreted as ten notes to be rendered in the time of four (see Example 27).

EXAMPLE 27

a) BWV 565, beginning of the vivace.

Musical score for the beginning of the vivace section of BWV 565. The score is written for piano and features a treble and bass clef. The tempo marking "Vivace" is present at the top left. The music consists of a series of eighth and sixteenth notes in the right hand, with a steady accompaniment in the left hand.

b) Johnson's arrangement.

Musical score for Johnson's arrangement of the beginning of the vivace section of BWV 565. The score is written for piano and features a treble and bass clef. The tempo marking "Vivace molto deciso" is present at the top left. The music consists of a series of eighth and sixteenth notes in the right hand, with a steady accompaniment in the left hand. The arrangement includes fingerings and dynamics markings.

c) Tausig's transcription.

Musical score for Tausig's transcription of the beginning of the vivace section of BWV 565. The score is written for piano and features a treble and bass clef. The tempo marking "Vivace" is present at the top left. The music consists of a series of eighth and sixteenth notes in the right hand, with a steady accompaniment in the left hand. The transcription includes fingerings and dynamics markings.

In mm. 73-74 of Busoni's transcription of the Chaconne, notes of indeterminate value supplant the

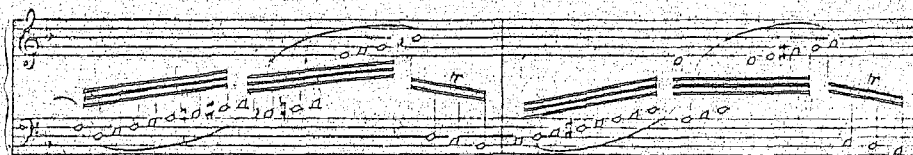
original thirty-second notes (see Example 28).

EXAMPLE 28

a) BWV 1004/5, mm. 73-74.



b) Brahms's arrangement.



c) Busoni's transcription.

Un poco a piacere, ma sempre energico il ritmo
Etwas freier, doch stets mit rhythmischer Energie

A two-staff musical transcription. The upper staff contains a melodic line with slurs and accents, while the lower staff contains a rhythmic accompaniment of thirty-second notes. The notation is in a treble clef and includes various accidentals and dynamic markings. Performance instructions are written above and below the staves, including "Un poco a piacere, ma sempre energico il ritmo" and "Etwas freier, doch stets mit rhythmischer Energie". The lower staff also includes the instruction "pesante" and "len.".

A further attribute of transcriptions is the

contrapuntal treatment of motivic material at places where polyphony was not employed in Bach's text. Added counterpoint is common in transcriptions of string works and, more often than not, it is strictly imitative.

Both Heinze and Saint-Saëns make use of imitation, but in different places, in their transcriptions of the bourrée from the Partita No. 1 for solo violin, BWV 1002. Heinze has the left hand imitate the right in m. 9, a point at which Saint-Saëns supports the melody with left-hand chords. Three measures later, Heinze reverts to chords, while Saint-Saëns engages in strict imitation (see Example 29).

EXAMPLE 29

a) BWV 1002/4, mm. 9-12, Saint-Saëns's version.

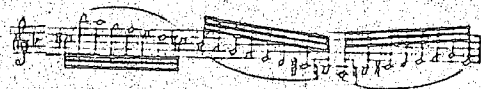
b) Heinze's version.

The contrapuntal use of motives gleaned from the Urtext can be extensive in transcriptions; Liszt's ossia to the first three measures of his version of the "Great" Fantasy and Fugue in g minor, BWV 542, consists entirely of points of imitation (see Plate 3, p. 156).

Non-imitative, derivative counterpoint is also admissible in transcriptions (see Example 30).

EXAMPLE 30

a) BWV 1004/5, m. 72.



b) Busoni's version.

A two-staff musical transcription by Busoni. The upper staff contains a melodic line with a large interval, and the lower staff contains a more rhythmic accompaniment. The piece is marked *sf marcato* and includes dynamic markings like *ten.* and *rit.*

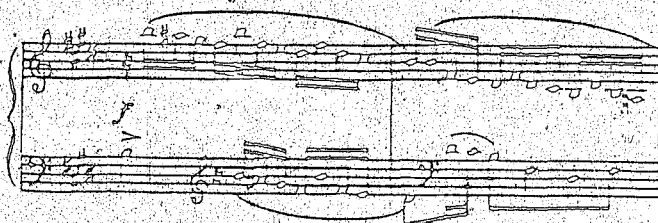
Like Busoni, Heinze and Rachmaninov make contrapuntal use of motives culled from the original text

PLATE III

Liszt's version of the "Great" Fantasy and Fugue in g minor, BWV 542, page 1.

The image displays three systems of musical notation for a piano accompaniment. The first system is marked "Gravo" and "Piano" (pp). It features a treble clef with a key signature of one flat (G minor) and a common time signature. The notation includes a series of slurs and accents over the melody, with dynamic markings like "pp" and "f". The second system is marked "Ossia" and "F". It continues the melodic line with similar slurs and accents. The third system is marked "F" and shows further development of the melodic material, including a final cadence. The bass line consists of simple harmonic accompaniment with chords and single notes. The overall style is characteristic of Liszt's early piano works.

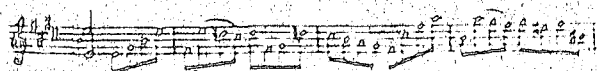
c) Rachmaninov's version.



Rachmaninov, however, goes much further than Heine in increasing the contrapuntal complexity of Bach's text and incorporates original counterpoint into his suite of three movements from the Partita in E major. At m. 48 of the gavotte, he introduces a tenor melody of his own invention, to be played ben marcato against the original violin line which remains unaltered and untransposed in the uppermost voice. He also composes a bass line for the passage and sustains certain lower pitches of Bach's melody in order to create a new alto voice. A full complement of four parts supplants the single-line texture of the Urtext (see Example 32).

EXAMPLE 32

a) BWV 1006/3, mm. 48-51.



b) Rachmaninov's version.

Musical score for Rachmaninov's version. The score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The tempo/mood is marked *Andante*. The dynamics are *p* (piano) and *mf* (mezzo-forte). The instruction *la melodia ben marcata* is written above the upper staff. The music features a complex harmonic structure with many accidentals and a dense texture.

Whether or not he is introducing new contrapuntal activity, Rachmaninov alters Bach's harmonic scheme in a number of places in ways utterly alien to the common practice period. His complete reinterpretation of the original chord progression bears little resemblance to Heinze's straightforward harmonization of mm. 15-16 of the Präludium. (see Example 33).

EXAMPLE 33

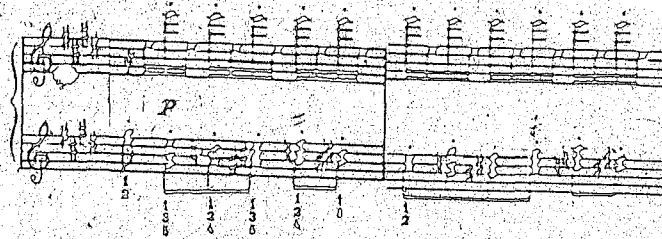
a) BWV 1006/1, mm. 15-16.

Musical score for BWV 1006/1, mm. 15-16. The score consists of a single staff in treble clef. The key signature has one sharp (F#). The tempo/mood is marked *Andante*. The dynamic is *p* (piano). The music is a simple, straightforward harmonization of the original chord progression.

b) Heinze's version.

Musical score for Heinze's version of BWV 1006/1, mm. 15-16. The score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The tempo/mood is marked *Andante*. The dynamic is *p* (piano). The music is a straightforward harmonization of the original chord progression, similar to the version in (a).

c) Rachmaninov's version.

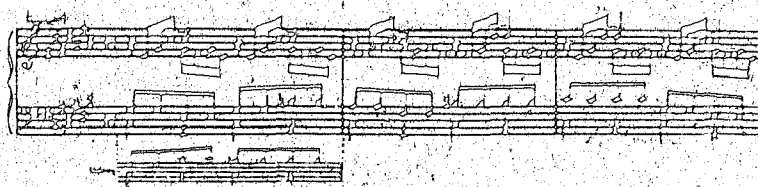


Non-derivative counterpoint and newly contrived harmonies distinguish Rachmaninov's paraphrase from Heinz's transcription.

Alexander Siloti, in his "Paraphrase on the Prelude in C-sharp major" from Book II of the Well-Tempered Clavier, does not go so far as to alter Bach's harmonies but he does derive from them a new inner melody (see Example 34).

EXAMPLE 34

a) BWV 873, mm. 1-2.



b) Siloti's version.

Because this melody is not based on the thematic content of Bach's prelude, but is superimposed on the existing harmonies, Siloti's work is, indeed, a paraphrase.

Siloti's reworking of the Prelude in e minor, BWV 855a, from the Clavier-Büchlein für Wilhelm Friedemann Bach, belongs to a more complex class of paraphrase, similar in kind to Rachmaninov's version of the E-major Präludium. Siloti adds sumptuous harmonies, in association with an inner melody, to Bach's left-hand etude.¹⁵

Yet Siloti's apparent chord changes can all be explained as more complex versions of the original harmonies. The i^7-iv_6 progression in m. 6, for example, at first appears to be changed to $V4/3$ of $VI-iv_6/5$. If the second sixteenth note in the right hand is counted as a chord member, however, the new progression reads $i4/2-$

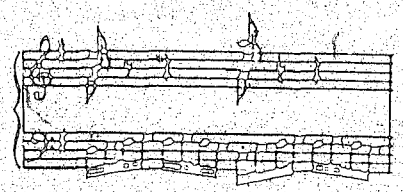
¹⁵ Bach himself completely rewrote this piece as the tenth prelude of Book I of the Well-Tempered Clavier.

iv6/5. Bach's tonic seventh chord has been inverted and a seventh has been added to the chord of resolution. In this analysis, the C in the left-hand thumb is a suspension whose resolution is delayed until the following beat, when it appears as the fifth of the subdominant seventh chord. In this manner, Siloti creates an ostensibly new harmonization using Bach's own progression (see Example 35).

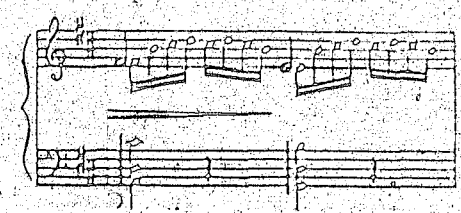
EXAMPLE 35

a) BWV 855a, m. 6.

b) Analysis 1 of Siloti's version.

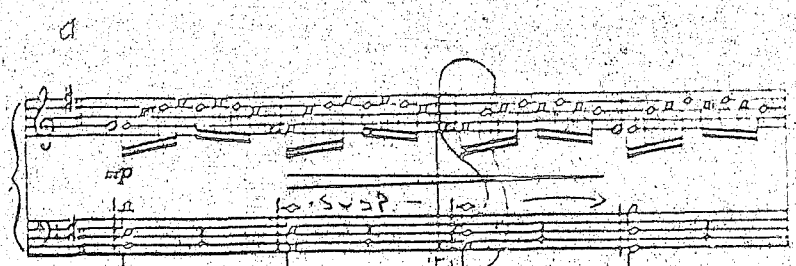


i⁷ iv₆



v₄
—
VI iv₆

c) Analysis 2 of Siloti's version.



i₄ iv₆

Siloti also creates his melodic line from Bach's text. The upper notes of the right-hand chords of the prelude are rendered as a melody by the left-hand thumb. From m. 5 onwards, he arbitrarily selects chord tones from the original harmonies and fashions them into a new alto melody (see Example 36).

EXAMPLE 36

BWV 855a, mm. 5-10, right-hand chords (White notes outline Siloti's melody).



In his adaptations of six of the unaccompanied string works, Godowsky also extracts melodies from Bach's extant texts. Like Raff and van Bruyck,¹⁶ he believed that the

insurmountable limitations of [string] instruments were obstacles to the free unfolding of the master's supreme powers in contrapuntal style and emotional polyphony. . . . In [the] sonatas and suites one feels a colossus in chains, a giant endeavouring to adjust his powers to the limitations of his medium of expression.

¹⁶ See Chapter 3, pp. 100-102.

¹⁷ Leopold Godowsky, "Foreword," Johann Sebastian Bach: Sonata in b minor (No. 2, Violin), very freely transcribed and adapted for the pianoforte by Leopold Godowsky (New York: C. Fischer, 1924), p. i.

Godowsky set out to "emancipate" Bach's string works by eliciting new contrapuntal lines from the skeletal outlines of the Urtexte.

In his adaptation of the courante of the Partita No. 1 for solo violin, BWV 1002, Godowsky prolongs certain notes in Bach's violin line to effect a new melody, much as Rachmaninov did in the gavotte of the Partita No. 3 (cf. the alto melody of Example 32b, p. 159, and the soprano melody of Example 37, below).

EXAMPLE 37

a) BWV 1002/2, mm. 1-4.



b) Godowsky's version.

Andante cantabile ($\text{♩} = 120-132$)

molto appassionato

p

staccato e leggero una corda

Rea

Godowsky builds a new theme from Bach's harmonies in the repeat of the double to the allemande of the First Partita. This is similar to Siloti's approach to the Prelude in e minor, BWV 855a (cf. Example 36, p. 163 and Example 38, below).

EXAMPLE 38

a) BWV 1002/1, double, mm. 1-2.



b) Godowsky's version.

Godowsky's melodies for the courante and allemande seem superficially similar but there is, in fact, an important difference between them. The theme of the courante is a rhythmic reinterpretation of the original.

violin line, with intermittent notes relegated to a role in the accompaniment. Since Godowsky adds nothing substantially new to the text, his version of the courante can be considered a very free transcription. The melody to the double of the allemande, however, is independent of motivic or thematic sources in the model and is simply "tacked-on" to the extant harmonies. Godowsky's "themes, motives or counter-melodies [may be] a logical outgrowth of the inherent musical content"¹⁸ of Bach's pieces, but his version of the double is nonetheless a paraphrase.

More elaborate reworkings of Bach's music, in which formal alterations transcend repetition and prolongation and new melodic and harmonic ideas are interpolated between sections of the Urtex, constitute free variations on borrowed themes and lie beyond the scope of this discussion.

The romantic proclivity for Bach arrangements, transcriptions, and paraphrases may not be unrelated to the vogue for variations in the nineteenth century, but variations and Bearbeitungen are two distinct genres that bear only a coincidental resemblance to one another.

Perhaps Busoni was correct in saying that variations are "least

¹⁸ Godowsky, "Foreword," p. 1.

respectful when most ingenious."¹⁹ While the same could be said of many Bach paraphrases, this is seldom true of arrangements and transcriptions which often reflect current performance practices more than contemporary styles and trends in composition. In any event, piano Bearbeitungen of all four types--editions, arrangements, transcriptions, and paraphrases--are an invaluable seismograph of the changing perceptions of the music of the past.

¹⁹ Busoni, "Sketch of a New Esthetic of Music," p. 86.

CONCLUSION

The pianistic reinterpretation of Bach's music has been shown to be a complex and highly diversified phenomenon, comprising three schools of interpretation and four types of Bearbeitungen, each a means to a different end and embracing various degrees of fidelity to the Urtexte. Yet, while a great deal changed in the period from Czerny, who edited the Well-Tempered Clavier in the 1830s, to Rachmaninov, who paraphrased the third violin partita a century later, the veneration for Bach's music and the propensity for adapting it to the piano remained constant. Although Bach thought little of the piano of his own day, its nineteenth-century counterpart played a role of inestimable significance in the revival of his music and remained the Bach instrument par excellence in the minds of many musicians and scholars for some time to come.

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APPENDIX A

Clara Schumann's Bach Repertoire

(indicating the year each work first entered her repertoire)

Condensed from Litzmann, Clara Schumann: An Artist's Life, Vol. II, pp. 442-452.

- 1832 Fugue, c-sharp minor (WTC)¹
- 1835 Fugues, C-sharp major, D major, F-sharp major
- 1844 Prelude and Fugue, a minor;
Concerto, d minor, three pianos [sic] and orchestra
- 1850 Prelude and Fugue, G major (WTC)
- 1854 Chromatic Fantasia
Prelude and Fugue, a minor, organ (arranged by Clara Schumann)
- 1859 Sonatas for piano [sic] and violin, E major, A major
Concerto for 2 pianos [sic], C major
Sarabande and Bourrée, English Suite, a minor
Sarabande and Passepied, English Suite, e minor
Gavotte, English Suite, d minor
- 1865 Prélude, b minor, organ (arranged)
- 1871 Italian Concerto
- 1872 Prelude and Fugue, e minor, organ (arranged)
- 1873 Partita, G major

¹ The titles are given as they appear on concert programs; more precise identification is usually impossible.

APPENDIX B

Busoni's Bach Repertoire

(indicating the year each work first
entered his repertoire)

Condensed from Dent, Ferruccio Busoni: A Biography, pp.
317-331.

Original Works

- 1875 Prelude and Fugue¹
 Fugue
 Prelude, F major
 Fugue, C major
- 1876 Fugue
 Minuet
 Fugue
 Invention, c minor
- 1877 Fugue, a minor
- 1878 Chromatic Fantasy and Fugue²
 Fugue, a minor
 Preamble, G major
 Sarabande, a minor
 Rondeau, c minor
 Gigue, G major
 Prelude and Fugue, a minor
 Sarabande, b minor
- 1879 Prelude and Fugue, c minor
 Prelude and Fugue, G major
- 1883 Italian Concerto³
 Gavotte, g minor

¹ The titles appear as they are given on concert programs; more precise identification is usually impossible.

² According to Dent (p. 25), this work was first played publicly by Busoni in Vienna in 1877, not in Baden in 1878 as indicated in the repertoire list.

³ This work is omitted from Dent's repertoire list, but is mentioned in the text of his book, p. 46

- 1888 Preludes and Fugues (WTC)
 1898 Concerto, d minor
 1916 Preludes, WTC I: C-sharp major, b-flat minor,
 F-sharp major
 Preludes, WTC II: a minor, D major, f-sharp
 minor

Bach-Busoni

- 1888 Prelude and Fugue, D major, organ
 1890 Prelude and Fugue, E-flat major, organ
 1893 Chaconne
 1899 Toccata, Adagio and Fugue, C major
 1901 Toccata and Fugue, d minor, organ
 "Wachet auf, ruft uns die Stimme"
 "In dir ist Freude"
 1902 "Ich ruf' zu dir, Herr"
 "Nun freut euch, lieben Christen"
Chromatic Fantasia
 1913 Adagio and Fugue, C major, organ
 1914 Capriccio sopra la lontananza del fratello
diletissimo
 Prelude, Fugue and Allegro, E-flat major
Goldberg Variations
 1916 "Komm, Gott, Schöpfer, Heiliger Geist"
 1919 Concerto, d minor

Bach-Liszt

- 1887 Fantasia and Fugue, g minor, organ

Bach-Tausig

- 1885 Toccata and Fugue, d minor, organ

APPENDIX C

Titles suggested by "Carmen Sylvania, Queen of Roumania"
for the preludes and fugues of the Well-Tempered Clavier

Reproduced from Westerby, The History of Pianoforte Music,
pp. 45-47.

Book I

- | | | |
|-----|---------|---|
| 1. | C | P: Sakuntala
F: Her Wanderings in the Forest |
| 2. | c | P: The Pathfinder cheerfully going to
his Goal
F: We should (as Nietzsche says)
dance through life |
| 3. | C-sharp | P: Harvest Festival with desolate
Stubble Fields
F: The Village Dance, with Thought
of Toil |
| 4. | c-sharp | P: Homesickness
F: Comfort to world-weary souls |
| 5. | D | P: Mountain Stream
F: Rustling of the Leaves |
| 6. | d | P: The Conflict of Thought
F: Answer to Doubts |
| 7. | E-flat | P: Procession of Country Holiday-Makers
F: (not named) |
| 8. | e-flat | P: Atonement
F: Salvation to the Sinner |
| 9. | E | P: Lover's Declaration
F: perhaps the response |
| 10. | e | P: Murmur of the Sea
F: Dialogue between Wind and Wave |
| 11. | F | P: (not named)
F: A Breath of Spring |

12. f P: Did I then ask to live?
F: I have borne the Burden of Fate
13. F-sharp P: The Lily-of-the-Valley's Summons to
a Fairy Banquet
F: Love's Young Dream
14. f-sharp P: (not named)
F: (not named)
15. G P: Youth
F: The Rover
16. g P: Eternal Questionings
F: perhaps the answers
17. A-flat P: The Knights of the Round Table
F: Sir Galahad
18. a-flat P: De Profundis
F: Soft Sighs
19. A P and F: Sunshine in the Basilica
20. a P and F: The Secret
21. B-flat P and F: Mayday Song
22. b-flat P and F: Jephtha's Daughter
23. B P and F: Sunday on the Rhine
24. b P and F: Vain Supplication

Book II

1. C P: Departure of the Exiles
F: Their Songs on the Way
2. c P: The Fiery Cross
F: The Coronach
3. C-sharp P: Requiem Aeternam dona nobis, Domine
F: Et Lux perpetua luceat nobis
4. c-sharp P and F: Who shall roll us away the
stone from the door of the Sepulchre?

5. D P and F: O Death, where is thy sting?
O Grave where is thy Victory?
6. d P: The Spirit of the Storm
F: Anarchy
7. E-flat P and F: Portrait of a Girl-Friend
8. d-sharp P and F: Rustling of Autumn Leaves
9. E P and F: Thankfulness for Beauties of
Creation
10. e P and F: Consolation
11. F P: Bridal Song
F: Up into the World
12. f P: (not named)
F: (not named)
13. F-sharp P and F: Quiet Joys of Happy Home
14. f-sharp P: Lover's First Quarrel
F: Reconciliation
15. G P and F: Glad Tidings
16. g P and F: Via Crucis
17. A-flat P and F: A Glorious Career
18. g-sharp P: Scheherazade
F: Clouds from the Narghileh
19. A P and F: Crusader's Return
20. a P and F: Anxious Mother and Wilful Son
21. B-flat P and F: Idyll of Love
22. b-flat P and F: Parting and Tears
23. B P and F: Domestic Peace and Joy
24. b P: Retrospect of Life
F: Last Words

APPENDIX D

A SELECTED BIBLIO-DISCOGRAPHY OF BACH
ARRANGEMENTS, TRANSCRIPTIONS AND PARAPHRASES

The biblio-discography lists, in order of BWV numbers, arrangements, transcriptions and paraphrases from the mid nineteenth century until c. 1982. Omitted are:

- 1) versions of the clavier pieces, BWV 772-990, and of the Art of Fugue, BWV 1080.
- 2) simplified or purely pedagogical editions, such as Siloti's Transkriptionen für die Jugend: Vier Etüden nach den Cello-Suiten.
- 3) Emanuel Moor's arrangements for the "Moor double-keyboard piano" (published by Mathot in Paris and Universal-Edition in Vienna) and G. Johansen's recordings, on a double-keyboard piano, of Bach's complete keyboard works (issued privately on the "Artist Direct" label).
- 4) Unpublished and unrecorded arrangements, including Busoni's version of BWV 686 (Deutsche Staatsbibliothek, Berlin), Rudolf Gruen's adaptations of BWV 543 and 1031/1 (Library of Congress), and Evelyn Howard-Jones's arrangement of BWV 577 (cited in Howard T. Scull's bibliography).
- 5) Editions of works identified in the Bach-Werke-Verzeichnis as lute or clavier pieces (BWV 998) or of lute works that appear in clavier versions in the Bach-Gesellschaft Ausgabe (BWV 999).
- 6) Piano rolls that have never been transferred to disc.

¹ Leipzig: Breitkopf und Härtel, 1925.

² A. Eaglefield Hull, Bach's Organ Works (With a complete list of arrangements of the organ works by Howard T. Scull) (London: Musical Opinion, 1929).

The arranger's name is followed by the publisher and date of the first edition or of the earliest edition for which bibliographical information was available.

Whenever possible, the titles of collections or series in which the arrangements appear or, alternatively, a list of other arrangements contained in the same collection or series are given in the explanatory notes at the end of the biblio-discography.

Playing speeds for the recordings appear after the issue numbers; 78s are listed first, then 45s and 33s. When a pianist has recorded a work more than once his name is repeated before the new label and/or issue number(s). Horowitz, for example, appears twice in connection with Busoni's arrangement of BWV 659; he recorded it in 1947 and again in 1985. If a recording has been assigned two or more sequential issue numbers by the manufacturer--many 78s have numbers for each side of the record and boxed sets often have numbers for each disc--only the first number is given.

The matter of record labels can be confusing; corporations frequently release recordings on a variety of labels and own the distribution rights to performances recorded and often pressed by other companies. Records sometimes appear on different labels in different countries and it is not unusual to find rereleases on new labels

with old issue numbers and vice versa. For further information the reader is referred to the list of parent companies and their subsidiaries in the first volume of The World's Encyclopedia of Recorded Music by Francis F. Clough and G.J. Cuming (London: Sidgwick and Jackson Ltd., 1952).³

The legend for the abbreviations of publishing and recording companies follows on pp. 189-192.

³ Abbreviated to WERM in the endnotes.

ABBREVIATIONS

Publishers

Aibl	J. Aibl (?)
Allan	Allan (Melbourne)
AMPub	Associated Music Publishing (New York)
André	Johann André (Paris)
Augnr	Augener (London)
Bären	Bärenreiter (Kassel)
Bldot	Gérard Billaudot (Paris)
Boose	Boosey & Co. (London)
Bosey	Bosey & Co. (London & New York)
BostM	Boston Music Co. (Boston)
Brkmn	Broekmans en van Poppel (Amsterdam)
BrHr	Breitkopf & Härtel (Leipzig)
Bshks	Boosey & Hawkes (New York)
BStut	Beal Stuttard & Co. (London)
BtBok	Bote & Bock (Leipzig)
ByFrg	Bayley & Ferguson (London?)
CEMus	C.E. Music Publishing Co. (Dublin)
Chapl	Chappell & Co. (London)
Chest	J & W Chester Ltd. (London)
ClmBg	Clementi, Banger, etc. (London)
CmpMs	Composer's Music Corporation (New York)
Cramr	J.B. Cramer & Co. (London)
Curwn	J. Curwen & Sons, (London)
Davis	Davison & Co. (London)
Ditsn	O. Ditson (Boston)
Dmets	Demets (?)
Dnjsk	E. Donajowski (London)
Durnd	Durand (Paris)
EdAsh	Edwin Ashdown (London)
Elkin	Elkin & Co. (London)
ElkVg	Elkan-Vogel Co. (Philadelphia)
ESchb	Edward Schuberth & Co. (New York)
ESchr	E.C. Schirmer (Boston)
Fisch	Carl Fischer (New York)
Fldmn	B. Feldman & Co. (London)
Foley	Charles Foley (New York)
Fotch	Foetisch (?)
Frbrg	Forberg (Leipzig)
Frsth	Forsyth Bros. (London, Manchester)
Fstnr	Adolf Fürstner (Berlin)
Gambl	Gamble Hinged Music Co. (Chicago)
Gsmzi	Gos. mus. izd.-vo. (Moscow)
Guthl	A. Gutheil (Moscow)
Hansn	Wilhelm Hansen (Copenhagen and Leipzig)
Hanur	Hainauer (Breslau)
Hargt	C.J. Hargitt (London)

Harmn Harmonie-Verlag (Berlin)
 Hchnng Hutchings & Romer (London)
 Heinz G. Heinze (Leipzig)
 Heugl Heugel & Cie. (Paris)
 HFlmr Harold Flammer (New York)
 Hfmst Hofmeister (Vienna)
 Hmell J. Hamelle (Paris)
 Howrd Howard & Co. (London)
 Hrnch Hinrichsen Edition (London)
 Hrsch Heinrichschofens Verlag (Magdeburg)
 Hug Hug & Co. (Leipzig)
 IntMs International Music Co. (London)
 JFSch J. Fischer & Bro. (Glen Rock, New Jersey and New York)
 Jrgsn Jurgenson (Moscow)
 JSchb J. Schuberth & Co. (Leipzig)
 Kahnt C.F. Kahnt Nachfolger (Leipzig)
 KPrws Keith Prowse & Co. (London)
 Lckrt F.E.C. Leuckart (Leipzig)
 Leeds Leeds Music Corp. (New York)
 LG&B Leonard, Gould & Boltzler (London)
 Lnsdl C. Lonsdale (London)
 Mills Mills Music Inc. (New York)
 Mnstl Au Ménéstral (Paris)
 Mrdch Murdoch, Murdoch & Co. (London)
 Mthot Mathot (Paris)
 Muzka Muzika (Moscow)
 Novel Novello, Ewer & Co. (London)
 OUP Oxford University Press (London)
 PAPub Pro-Art Publications (New York)
 Petr's C.F. Peters (Leipzig, London, and New York)
 Pitmn Pitman (London?)
 Prs'sr Theodore Presser Co. (Bryn Mawr, Pennsylvania)
 PtWls Patey & Willis (London)
 Raht'r D. Rahter (Hamburg)
 Rcrdi G. Ricordi & Co. (New York)
 Rgina Regina Music Publishing (Leeds)
 RtBdm J. Rieter-Biedermann (Leipzig)
 Rzvlg Rózsavölgyi & Co. (Budapest)
 Schrm G. Schirmer, Inc. (New York)
 Schtt Schott (London)
 Senff Bartholf & Senff (Leipzig)
 Simon C. Simon (Berlin)
 Simps Methuen Simpson, Ltd. (Edinburgh)
 Smrck Simrock (Berlin)
 Stahl Stahl (Berlin)
 StCec St. Cecilia Music Publishing Co. (London)
 Stngr Steingräber (Leipzig)
 StPub State Publishing Co. (Russia)
 Summy C.F. Summy Co. (Chicago)
 Trtwn T. Trautwein (Berlin)

Tslng	Muziekuitgeverij Van Teeseling (Nijmegen, Holland)
UniSc	University Society (New York)
Unvrs	Universal Edition (Wein and New York)
WCzrn	W. Czerny (London)
Weeks	Weekes & Co. (London)
Welbk	Welbeck Music (London)
Willy	Willey & Co. (London?)
Willis	Willis Music Co. (Cincinnati)
WlHlm	Walsh, Holmes & Co. (London)
Wllms	J. Williams (London)
WPxtn	W. Paxton & Co. (London)

Record Companies

AmVox	American Vox
Angel	Angel
ArtDr	Artist Direct
AudSt	Audio Stereo
Bourg	Bourg
Cetra	Cetra (Italy)
ClasEd	Classic Editions
Clssm	Colosseum
Col	Columbia
ColM	Columbia CBS Masterworks
ColOd	Columbia (Odyssey)
ColSP	Columbia Special Products
ColUK	Columbia (United Kingdom)
ColUS	Columbia (United States)
ConHS	Concert Hall Society
Cnt/Es	Counterpoint/Esoteric
CRD	CRD Records Ltd.
DGG	Deutsche Grammophon Gesellschaft
DucTom	Ducretet Thomson
Estrc	Esoteric
Etc	Etcetera
Evrst	Everest
Frgnz	Frequenz
FY	FY (Paris, distributed by RCA)
GCRc	Gloria Chandler Recordings
Genrl	General (previously Gamut and Timely)
HMV	His Master's Voice
IntPL	International Piano Library
KlRec	Klavier Records
LonDT	London: Ducretet-Thomson
London	London

Lumén	Lumen
MHS	Musical Heritage Series
Mldya	Melodiya
Mrcury	Mercury
Mtrpl	Metropole (Paris: distributed by Polydor)
Nimbus	Nimbus Records
Nixa	Nixa Records
Nonsch	Nonesuch
OdeonA	Argentine Odeon
Pacf	Pacific
Pathé	Pathé
Philps	Phillips
Polydr	Polydor
Pnssme	Pianissime
Prlphn	Parlophone
Prtone	Protone
RCAFr	French RCA (Victor)
RecTr	Recorded Treasures Inc.
Royl	Royale
Sefel	Sefel Records
Sonic	Sonic Arts
SPA	SPA Records
Spetrm	Spectrum
Tlfnk	Telefunken
Vangrd	Vanguard
VxNtrs	Voix de Nôtres
Wstmin	Westminister

BWV	TITLE	ARRANGER	PUBLISHER	PIANIST	LABEL, NO., RPM
3 /1	<u>Ach Gott, wie manches Herzeleid</u> (Chor) Adagio	Saint-Saëns, C.	RtBdm 188? ¹	-	-
4 /1	<u>Christ lag in Todesbanden</u> Sinfonia	Powell, D.C.	Augnr 1928 ²	-	-
/4	Jesus Christus, Gottes Sohn	Copeland, G.	Chest - 3	Copeland, G.	Victor 15183 [78]
/7	So feiern wir das hohe Fest	Rummel, W.	Augnr 1928 ⁴	Rummel, W.	Polydr 67932 [78]
8 /?	<u>Liebster Gott,</u> wann werd' ich sterben	Saint-Saëns, C.	RtBdm 188? ⁵	-	-
10 /5	<u>Meine Seel' erhebt den Herren</u> Er denket der Barmherzigkeit	Kelberine, A.	ElkVg 1931	Behrend, J.	Victor 1802 [?]
12 /1	<u>Weinen, Klagen, Sorgen, Zagen</u> Sinfonia	Rummel, W.	Chest 1928 ⁶	-	-
15 /1	<u>Denn du wirst meine Seele</u> nicht in der Hölle lassen (Einleitung)	Saint-Saëns, C.	RtBdm 188? ⁷	-	-
22 /5	<u>Jesus nahm zu sich die Zwölfe</u> Ertöt' uns durch dein' Güte	Ching, J. Cohen, H.	- OUP 1935	Ching, J. Cohen, H.	Argo R1009 [78] Co1UK 4740 [78] Co7UK DB1533 [78] Co1UK LB21 [78] Co1US 17053D [78] London CS7085 [33]
		Geehl, H.	EdAsh 1942	-Larrocha, A. de	-

BWV	TITLE	ARRANGER	PUBLISHER	PIANIST	LABEL, NO., RPM
		Haywood, E.	KPrws 1944 ⁸	-	-
		Kelberine, A.	ElkVg 1931	Kelberine, A.	Victor 1802 [?] HMV DA1576 [?]
		Rebner, W.	Schrm 1940 ⁹	-	-
		Rummel, W.	Chest 1922	Cohen, H. ¹⁰	Co1UK LB21 [78] Co1UK DB1533 [78] Co1UK 4740 [78] Co1US 17053D [78] Co1 GFX136 [78] HMV P858 [78] Polydr 67932 [78]
4	<u>Ein ungefärbt Gemüte</u>				
/6	O Gott, du frommer Gott	Powell, D.C.	Augnr 1927	-	-
29	<u>Wir danken dir Gott</u>				
/11	Sinfonia	Kempff, W.	BtBok c1931	Kempff, W.	Polydr 90189 [78] Decca DE7010 [78] DGG 2530 [33]
		Saint-Saëns, C.	RtBdm - 12	Gelber, B.-L. Troud, R.	HMV 1C03927791 [33] Odeon OD1002 [78] Odeon 123917 [78] OdeonA LDC7501 [33] Orion ORS73113 [33]
		Siloti, A.	Simps c1909 ¹³	Segall, B.	-
		Siloti, A.	Simps c1909 ¹⁴	-	-
30	<u>Freue dich, erlöste Schar</u>				
/1	Freue dich, erlöste Schar	Powell, D.C.	Augnr 1928 ¹⁵	-	-
		Saint-Saëns, C.	Durnd - 15	-	-

BWV	TITLE	ARRANGER	PUBLISHER	PIANIST	LABEL, NO., RPM
35 /5	<u>Geist und Seele wird verwirret</u> Zweiter Teil: Sinfonia	Saint-Saëns, C. Siloti, A.	- - 16 Guthl c1900	- Segall, B.	- Orion ORS73113 [33]
36 /7	<u>Schwingt freudig euch empor</u> Auch mit gedämpften	Bauer, H. Saint-Saëns, C.	Schrm 1939 Durnd - 17	- -	- -
68 /2	<u>Also hat Gott die Welt geliebt</u> Mein gläubiges Herze	Argenston, R. Haywood, E. Heinze, S. Kuhlstrom Lahmeyer, C. Lavignac Lee, E.M. Lemoine, F. 21 Pauer, E. Ritter, E.W. Rummel, W. Scott, C. Tours, B. Wallace, J.	LG&B 1931 ¹⁸ KPrws 1947 ¹⁹ Heinz 1872 ²⁰ Augnr - - 1880 Schrm - Chapl 1946 - 1876 - 1879 - 1871 Chest 1927 ²² Elkin 1931 Weeks 1884 Stngr -	- - - - - - - - - - - Hambourg, M. -	- - - - - - - - - - - HMV B4180 [78] -
75 /7 /12	<u>Die Elenden sollen essen</u> Was Gott tut, das ist wohlgetan Mein Herze glaubt	Murrill, H. Murrill, H.	OUP 1932 OUP 1932	- -	- -

BWV	TITLE	ARRANGER	PUBLISHER	PIANIST	LABEL, NO., RPM
78 /2	<u>Jesu, der du meine Seele</u> Wir eilen mit schwachen, doch emsigen Schritten	Rummel, W.	Chest c1926 ²³	-	-
80 /4	<u>Ein feste Burg ist unser Gott</u> Komm in mein Herzenshaus	Richardson, A.	Augnr 1952	-	-
82 /3	<u>Ich habe genug</u> Schlummert ein, ihr matten Augen	Thiman, E.H.	Augnr 1938	-	-
85 /5	<u>Ich bin ein guter Hirt</u> Seht! Seht! Seht, was die Liebe tut!	Foss, H.J.	OUP 1937	-	-
92 /6	<u>Ich hab in Gottes Herz und Sinn</u> Das Brausen von den rauhen Winden	Rummel, W.	Chest 1928 ²⁴	-	-
94 /2	<u>Was frag ich nach der Welt</u> Die Welt ist wie ein Rauch und Schatten	Rummel, W.	Chest 1928 ²⁵	-	-
99 /1	<u>Was Gott tut, das ist wohlgetan</u> Was Gott tut, das ist wohlgetan	see 100/1			
100 /1	<u>Was Gott tut, das ist wohlgetan</u> Was Gott tut, das ist wohlgetan	Rummel, W.	Chest 1926 ²⁶	-	-
106 /1	<u>Gottes Zeit ist die</u> <u>allerbeste Zeit</u> Sonatine	Davies, E.H.	OUP 1948	-	-

BWV	TITLE	ARRANGER	PUBLISHER	PIANIST	LABEL, NO., RPM
		Friskin, J.	JFsch 1959	Friskin, J.	Vangrd BG543 [33]
		Pope, H.L.	EdAsh 1962	-	-
		Williams, M.	LG&B 1929	-	-
122	<u>Das neugebor'ne Kindelein</u>				
/2	O Menschen, die ihr täglich sündigt	Rummel, W.	Chest 1928 ²⁷	-	-
127	<u>Herr Jesu Christ, wahr'r</u>				
	<u>Mensch und Gott</u>				
/3	Die Seele ruht in Jesu Händen	Bauer, H.	Schrm 1946	-	-
129	<u>Gelobet sei der Herr, mein Gott</u>				
/5	Dem wir das Heilig itzt	Rummel, W.	Chest 1928 ²⁸	-	-
140	<u>Wachet auf, ruft uns die Stimme</u>				
/4 ²⁹	Zion hört die Wächter singen	Bantock, G.	OUP 1932 ³⁰	-	-
		Geehl, H.	EdAsh 1950	-	-
		Haywood, E.	KPrws 1945 ³¹	-	-
		Hess, M.	OUP 1940	-	-
		Kempff, W.	-	Kempff, W.	Decca K958 [78] Decca K28224 [78] Decca CA8252 [78] Polydr 67086 [?] Decca 71124 [45] Decca LXT2820 [33] London LL791 [33] DGG 2530647 [33]
		Le Fleming, C.	Chest 1940	-	-
		Philipp, I.	Heugl 1907 ³²	-	-

BWV	TITLE	ARRANGER	PUBLISHER	PIANIST	LABEL, NO., RPM
146	<u>Wir müssen durch viel Trübsal</u> <u>in das Reich Gottes eingehen</u> /1 ³³ (Instrumentalsatz)	Rummel, W.	Chest 1927 ³⁴	-	-
147	<u>Herz und Mund und Tat und Leben</u> /6 <u>Jesus bleibet meine Freude</u>	Bauer, H.	Schrm 1932 ³⁵	Burton, E.	ClasEd CE1026 [33]
		Bilotti, A.	PAPub 1938 ³⁵	-	-
		Biltris	-	Vries, A. de	Vega 173009 [33]
		Borwick, L.	OUP c1925	-	-
		Ching, J.?	-	Ching, J.	Argo R1009 [78]
		Dawson, F.	CEMus 1928	-	-
		Elaine, Sister	Wilis 1951	-	-
		Freed	Fisch -	-	-
		Geehl, H.	EdAsh 1942	-	-
		Hess, M.	OUP 1926 ³⁶	Boukoff	Bourg BG 3016 [33] Bourg BGC1 [CD] Mtrpl 2599005 [33]
				Castagnetta, G.	- [78]
				Eustis, D.	Artist 501 [33]
				Giesecking, W.	ColUS 17150D [78]
				Hambourg, M.	HMV B8276 [78]
				Hengeveld, G.	Philps N120806 [78] Philps N402018E [45]
				Hess, M.	ColUK D1635 [78] ColUS 2063DM [78] ColUS 4084M [78] HMV B9035 [78] Victor 4538 [78] HMV EA3248 [78] Angel 7P271 [45]

BWV	TITLE	ARRANGER	PUBLISHER	PIANIST	LABEL, NO., RPM
					HMV BLP1103 [33]
					Angel 35591 [33]
					Pearl GEMM288 [33]
				Hollander, L.	RCA LSC2912 [33]
					RCA LM2912 [33]
				Katchen, J.	Decca VIV28 [33]
				Kitain, A.	Estrc ESP3001 [33]
					Cnt/Es 53001 [33]
				Lefébure, Y.	FY FY065 [?]
				Lipatti, D.	ColUK LC30 [78]
					ColUK LF253 [78]
					ColUK LZ9 [78]
					ColUK GQ7232 [78]
					ColUK GQ7248 [78]
					ColUK LF284 [78]
					Col SCBQ3008 [45]
					Col SCBF110 [45]
					Col ESBF112 [45]
					HMV RLS749 [33]
					ColOd 32160320E [33]
					Col FCX494 [33]
					ColUS ML4633 [33]
					Angel Z3924 [33]
				Petrov, N.	Mldya D023027/8 [33]
				Saarinen, G.	Sefel SEFD5029 [33]
				Scharrer, I.	HMV E489 [78]
				Stepan	Sonic 10 [33]
				Vidusso, C.	Prlphn TT9135 [78]
				Weissenberg, A.	HMV ASD2971 [33]
					Angel S37088 [33]

BWV	TITLE	ARRANGER	PUBLISHER	PIANIST	LABEL, NO., RPM
		Hess, M.?	OUP 1926	Collard, C. Doren, M. Eloffe, Ch. Entremont, P.	Pnssme 2016 [33] GCreC MVDP3 [33] VxNtrs ML62 [78] Col MS7175 [33] Col D35791 [33]
		Kempff, W.	BtBok c1938	Frugoni, O. Tetley-Kardos Kempff, W.	AmVox PL7700 [33] Orion 80394 [33] Decca 71124 [45] Decca 2824 [33] London LL791 [33] DGG 2530647 [33]
		L.	OUP 1925	-	-
		Levêque, A.	-	Levêque, A.	HMV K7502 [78]
		Mansfield, P. J.	PetrS 1963 ³⁷	-	-
		Sancan, P.	-	Sancan, P.	RCA Fr 230004 [33]
		Spivak, S.	ESchb 1946	-	-
		Thornton, R. S.	BStuf 1951	-	-
		Williams, F.	HFImr 1942	-	-
155	<u>Mein Gott, wie lang', ach lange?</u>				
/1	Mein Gott, wie lang', ach lange?	Cohen, H.	OUP 1931 ³⁸	-	-
/4	Wirf, mein Herze	Cohen, H.	OUP 1931 ³⁹	Cohen, H.	Col LX 400 ColUS 68388D
156	<u>Ich steh' mit einem Fuss im Grabe</u>				
/1 ⁴⁰	Sinfonia	Beard, G.	Prssr -	-	-
		Davies, E. H.	OUP 1948	-	-
167	<u>Ihr Menschen, rühmet Gottes Liebe</u>				
/5	Sei Lob und Preis mit Ehren Gott	Brewer, G. M.	BostM 1939	-	-

BWV	TITLE	ARRANGER	PUBLISHER	PIANIST	LABEL, NO., RPM
	/13 Weil die wollenreichen Herden	Lipatti, D.	Schtt 1953	-	-
244	<u>Matthäuspassion</u>				
	/12 Blute nur, blute nur	Darnton, C.	StCec 1893 ⁴⁹	-	-
	/53 Befiehl du deine Wege	Davies, E.H. Kempff, W.	OUP 1948 - -	Kempff, W.	Decca K28226 [78] Decca LL791 [33] London LXT2820 [33]
245	<u>Johannespassion</u>				
	/7 O grosse Lieb'	Davies, E.H.	OUP 1948	-	-
	/67 Ruht wohl, ruht wohl, ihr heiligen Gebeine	Dawson, F.	OUP 1942	-	-
248	<u>Weihnachts-Oratorium</u>				
	/10 <u>Sinfonia</u>	Lucas, C.	OUP 1933 ⁵⁰	Backhaus, W. Hambourg, M.	HMV DB2406 [78] Victor 8736 [78] HMV B8276 [78]
	/17 Schaut hin! dort liegt im finstern Stall	Riedel, C.	Kahnt 1904	-	-
	/19 Schlafe, mein Liebster	Kuhlstrom, E.	Augnr -	-	-
	/23 Wir singen dir in deinem Heer	Geehl, H.	EdAsh 1943	-	-
	/24 Herrscher des Himmels, erhöre das Lallen	Rummel, W.	Chest 1938 ⁵¹	-	-
	/64 Nun seid ihr wohl gerochen	Kuhlstrom, E. Delahaye, L.L.	Augnr - - 1871	-	-
253	<u>Ach bleib' bei uns, Herr Jesu Christ</u>	Vaughn-Williams	OUP 1932 ⁵²	-	-

BWV	TITLE	ARRANGER	PUBLISHER	PIANIST	LABEL, NO., RPM
478	<u>Komm, süsßer Tod</u>	Bauer, H. Bridge, F. Kelberine, A. (?)	Schm c1942 OUP 1932 ⁵³ Elkvg 1934	- - Behrend, J.	- - HMV DA1574 [78] Victor 1800 [78]
508	<u>Bist du bei mir</u>	Beard, G. Harris, W.H. Shaw, G. Warren, E.R.	LG&B 1953 ⁵⁴ OUP 1950 Curwn 1941 HFlmr 1939	- + - -	- - - -
517	<u>Wie wohl ist mir, o Freund der Seelen</u>	Davies, E.H.	OUP 1948 ⁵⁵	-	-
518	<u>Willst du dein Herz mir schenken</u>	Davies, E.H.	OUP 1948 ⁵⁶	-	-
525-30	<u>Sechs Sonaten: Orgel</u>				
525	<u>(Es-dur)</u>	Stradal, A.	JSchb -	-	-
526	<u>(c-moll)</u>	Stradal, A.	JSchb - 57	-	-
528	<u>(e-moll)</u>	Stradal, A.	JSchb -	-	-
/3	<u>Andante</u>	Krish, E.	OUP 1950	-	-
529	<u>(C-dur)</u>				
/2	<u>Largo</u>	Feinberg, S.	- -	Feinberg, S.	Mldya D011379 [33]
530	<u>(G-dur)</u>	Bartok, Bela	Rzvlg 1930	-	-

BWV	TITLE	ARRANGER	PUBLISHER	PIANIST	LABEL, NO., RPM
531	<u>Präludium und Fuge C-dur</u>	Herschel Stradal, A.	Dmets - JSchb. -	- -	- -
532	<u>Präludium und Fuge D-dur</u>	Albert, E. d' Busoni, F.	B&Bok 1893 & AMPub 1893 Brthr 1890 ⁵⁸	- -	- -
				Gelber, B.-L. Gilels, E.	HMV 1C03927791 [33] Mldya SRB04110 [?] HMV ASD 2544 [?] Mldya D022925 [33] Mldya 01705 [33] MHS 824369 [33]
				Grünberg, M. Lev, R. Petri, E. Raco, A. de Sandor, G. Spada, P. Preston	Mldya D05098 [33] ConHS CHC12 [?] Wstmin W9348 [?] OdeonA LDC514 [33] ColUS ML4684 [33] Frqnz 3DAG [33] Spctrm 162 [33]
		Busoni, F.? Harris, J.&R. Herschel Phillip Reger, M. Stradal, A.	Brthr 1890 Mills 1949 Dmets - Durnd - Augnr 1895 JSchb c1904	- - - - -	- - - - -
533	<u>Präludium und Fuge e-moll</u>	Busoni, F. Fuleihan, A. Henderson, A. M. Phillip, I. Plato, K. Stradal, A. Whittingham, A.	Brthr 1894 Schrm 1946 ⁶⁰ ByFrg - Durnd - Andre - JSchb - Dnjsk ² 1891	Spada, P. -	Frqnz 3DAG [33] - - - - - -

BWV	TITLE	ARRANGER	PUBLISHER	PIANIST	LABEL, NO., RPM
534	<u>Präludium und Fuge f-moll</u>	Albert, E. d' Stradal, A.	Frbrg c1900 ⁶¹ JSchb c1904	- -	- -
535	<u>Präludium und Fuge g-moll</u>	Blumner Phillip, I. Siloti, A.	Brthr - Durnd - Fisch 1924 ⁶²	- - Ballon, E. ⁶³ Novaes, G. Pollak, D.	- - Decca LX3070 [33] AmVox PL7500 [33] Mldya D004980 [33] ColSP AP12411 [33] Orion ORS73113 [33]
		Stradal, A. Szanto, T. Zadora, M.	JSchb - Kahnt - Schrm 1955	- - -	- - -
536	<u>Präludium und Fuge A-dur</u>	Albert, E. d' Phillip, I. Stradal, A.	Frbrg c1900 ⁶⁴ Mnstl - JSchb -	- - -	- - -
537	<u>Präludium (Fantasie) und Fuge c-moll</u>	Albert, E. d'	Frbrg c1900 ⁶⁵	-	-
538	<u>Präludium (Toccatà) und Fuge (Dorisch)</u>	Albert, E. d' Kabelevsky, D. Karg-Elert, S. Phillip, I. Prostakoff, J. Reger, M. Stark, L. Stradal, A. Tausig, C.	Frbrg c1900 ⁶⁶ Gsmzi 1931 Simon c1908 ⁶⁷ Durnd - Schrm 1956 Augnr - Simon 1880 ⁶⁸ JSchb - -	- - - - - - - - -	- - - - - - - - -

BWV	TITLE	ARRANGER	PUBLISHER	PIANIST	LABEL, NO., RPM
539 ⁶⁹	<u>Präludium und Fuge d-moll</u>	Blummer Clegg Phillip, I. Stradal, A. Zadora, M.	Brthr - Stngr - Durnd - JSchb - Lckrt 1917	- - - - -	- - - - -
540	<u>Präludium (Toccata) und Fuge F-dur.</u>	Albert, E. d' Phillip, I. Pierne, G. Röntgen, J. Plato Stradal, A.	Frbrg c1900 ⁷⁰ Hmell - - 1883 Brthr - André - JSchb c1904	- - - - - -	- - - - - -
541	<u>Präludium und Fuge G-dur</u>	Albert, E. d' Goedike	Frbrg c1900 ⁷¹ StPub -	- -	- -
542	<u>Präludium (Fantasie) und Fuge g-moll</u>	Briskier, A. Liszt, F. Stradal, A. Szántó, T.	Fisch - Trtwn - 72 JSchb - Kahnt c1904	- - Borovsky, A. Grainger, P. Lefébure, Y. Sandor, G. Vlasevko, L.	- - Polydr 516617 [78] Decca CA8212 [78] ColUS M166 [78] ColUS 68005 [78] Philps 6514302 [78] FY FY065 [33] ColUS ML4684 [33] Mldya D013493 [33] -

BWV	TITLE	ARRANGER	PUBLISHER	PIANIST	LABEL, NO., RPM
543	<u>Präludium und Fuge a-moll</u>	Briskier, A.	Fisch 1965	-	-
		Dupont	Schtt -	-	-
		Liszt, F.	Petrs - 73	Boukoff, Y.	Mtrpl 2599005 [33]
				Collard, A.	Col DFX212 [78]
					Saturn MSAS5005 [33]
				Crochet, E.	Mercury SR90519 [33]
				Grainger, P.	ColUS 68004D [78]
				Janis, B.	Victor 120379 [78]
				Joyce, E.	Prlphn A4473 [78]
					Prlphn E11310 [78]
				Lefebure, Y.	FY FY065 [?]
				Levitski, M.	HMV D1619 [78]
				Sandor, G.	ColUS ML4684 [33]
				Solomon	HMV C3376 [78]
				Waal, R. de	Etc ETC1016 [33]
				Weissenberg, A.	HMV ASD2971 [33]
					Angel S37088 [33]
				Weissenberg, S.	Lumen LD3400 [33]
				Yudina, M.	Mldya D9169 [33]
				Liszt, F.?	Petrs -
		Oldberg, A.	Summy 1913	-	-
		Stradal, A.	JSchb -	-	-
		Szántó, T.	Unvrs c1913	-	-
		Zadora, M.	Hansn c1913	-	-
544	<u>Präludium und Fuge h-moll</u>	Briskier, A.	Fisch -	-	-
		Liszt, F.	Petrs - 74	Crochet, E.	Mercury SR90519 [33]
		Stradal, A.	JSchb -	-	-

BWV	TITLE	ARRANGER	PUBLISHER	PIANIST	LABEL, NO., RPM
545	<u>Präludium und Fuge C-dur</u>	Liszt, F.	Petrus - 75	-	-
546	<u>Präludium und Fuge c-moll</u>	Liszt, F. Stradal, A. Szanto, T.	Petrus - 76 JSchb - Schtt -	- - -	- - -
547	<u>Präludium und Fuge G-dur</u>	Liszt, F. Stradal, A.	Petrus - 77 JSchb -	- -	- -
548	<u>Präludium und Fuge e-moll</u>	Feinberg, S. Liszt, F. Philipp, I. Reger, M.	Muzka 1965 Petrus - Mnstl - Augnr 1895	78 - - -	Feinberg, S. - - -
549	<u>Präludium und Fuge c-moll</u>	Henderson, A.M. Herschel Murdoch	ByFrg - Dmets - Schtt -	- - -	- - -
550	<u>Präludium und Fuge G-dur</u>	Stradal, A.	JSchb -	-	-
551	<u>Präludium und Fuge a-moll</u>	Zadora, M.	Lckrt c1917	-	-
552	<u>Präludium und Fuge Es-dur</u>	Borwick, L. Busoni, F. Reger, M.	Augnr 1914 ⁷⁹ Rahtr - ⁸⁰ Augnr 1895	- - -	Fischer, E. HMV DB1991 [78] Victor 7960 [78] Angel GR2036 [33] Gorini, G. Prlphn AB30021 [78] Petri, E. Wstmin W9348 [?] Spada, P. Frqnz 3DAG [33]

BWV	TITLE	ARRANGER	PUBLISHER	PIANIST	LABEL, NO., RPM
		Stark, L. Stradal, A.	Hfmst - JSchb c1904	- -	- -
553-60	<u>Acht kleine Präludien und Fugen</u> (Orgel)	Kabalevsky, D. Schreiber, F.C. Stradal, A.	Unvrs 1931 Schrm 1968 JSchb -	- - -	- - -
553	<u>Präludium und Fuge Nr. 1</u>	Krish, E.	Schtt 1951	-	-
554	<u>Präludium und Fuge Nr. 2</u>	Clegg Henderson, A.M. Herschel	Stngr - ByFrg - Dmets -	- - -	- - -
555	<u>Präludium und Fuge Nr. 3</u>	Beard, G. Darke, H. Holten, W.de Siloti, A.	Prssr 1936 ⁸¹ OUP 1949 ⁸² Tslng 1974 ⁸³ Fisch 1923 ⁸⁴	- - - -	- - - -
				Gelber, B.-L. Segall, B.	HMV 1C03927791 [33] Orion ORS73113 [33]
556	<u>Präludium und Fuge Nr. 4</u>	Herschel Holten, W.de	Dmets - Tslng 1974 ⁸⁵	- -	- -
557	<u>Präludium und Fuge Nr. 5</u>	Holten, W.de	Tslng 1974 ⁸⁶	-	-
558	<u>Präludium und Fuge Nr. 6</u>	Henderson, A.M. Herschel Holten, W.de Kelberine, A. Krish, E.	ByFrg - Dmets - Tslng 1974 ⁸⁷ ElkVg 1935 Augnr 1953	- - - - -	- - - - -

BWV	TITLE	ARRANGER	PUBLISHER	PIANIST	LABEL, NO., RPM
559	<u>Präludium und Fuge Nr. 7</u>	Anderson	ByFrg - 88	-	-
560	<u>Präludium und Fuge Nr. 8</u>	Henderson, A.M. Herschel	ByFrg - Dmets -	- -	- -
561	<u>Fantasie und Fuge a-moll</u>	Herschel Stradal, A.	Dmets - BrthHr 1907	- -	- -
562	<u>Fantasie und Fuge c-moll</u>	Albert, E. d' Stradal, A.	Frbrg - 89 JSchb -	- -	- -
563	<u>Fantasie con imitazione h-moll</u>	Czerny, Griepenkerl, Roitzsch	Petrs -	-	-
564	<u>Toccatà C-dur</u>	Ansorge, C. Briskier, A. Busoni, F.	Fstnr - Fisch - BrthHr 1900 ⁹⁰	- - Borovsky, A.	- - Polydr 27344 [78] Polydr 516641 [78] AmVox 12046 [78] Mercury SR90519 [33] ⁹¹ London CS6866 [33] ⁹² HMV EH682 [78] Victor 11274 [78] Petri, E. Wstmin W9348 [?] Rubinstein, A. HMV DB2421 [78] Victor 8895 [78] Sandor, G. ColUS ML4684 [33] Selivokhin, V. Mldya - [33] Spada, P. Frqnz 3DAG [33]

BWV	TITLE	ARRANGER	PUBLISHER	PIANIST	LABEL, NO., RPM
		Phillip, I.	Mnstl -	-	-
		Stradal, A.	JSchb -	-	-
/2	Adagio	Varella-Sid, S. de	- -	Varella-Sid, S.	Mldya D04294 [33]
		Blumner	Brthr -	-	-
		Hess, M.	OUP 1937	Hess, M. Kitain, A.	HMV C3960 [78] Estrc ESP3001 [33] Cnt/Es 53001 [33]
565	<u>Toccata d-moll</u>	Brassin, L.	Rahtr -	-	-
		Briskier, A.	Fisch -	-	-
		Busoni, F.	Brthr 1900 ⁹³	Ginsburg, G.	Mldya D4634 [33] Mldya D027715 [33]
				Petri, E.	Wstmin W9348 [?]
				Spada, P.	Frqnz 3DAG [33]
				Weissenberg, A.	HMV ASD2971 [33] Angel S37088 [33]
		Cortot, A.	ESchr c1948	-	-
		Friedman, I.	Allan 1947	Friedman, I.	Klvier KS112 [33]
		Henschel	Dmets -	-	-
		Johnson, T. A.	Petr 1972	-	-
		Kabelevsky, D.	- -	-	-
		Kartun, L.	- - 94	Kartun, L.	HMV DB11174 [78]
		Keene, C.	- -	Keene, C.	Prtone PR116 [33]
		Kelberine, A.	Rcrdi 1935	-	-
		Lewis, E.	Frsth 1947	-	-
		Phillip, I.	Durnd -	-	-
		Reger, M.	Augnr 1895	-	-
		Sandor, G.	- -	Sandor, G.	ColUS ML4684 [33]
		Silber, S.	UniSc c1919 ⁹⁵	-	-
		Siloti, A.	- -	Segall, B.	Orion ORS73113 [33]

BWV	TITLE	ARRANGER	PUBLISHER	PIANIST	LABEL, NO., RPM
		Stradal, A. Tausig, C.	JSchb - - 1878	- Borovsky, A. Christie, W. Grainger, P. Hambourg, M. Karena, N. Vlasenko, L. Wild, E.	- Victor 118740 [78] HMV C2394 [78] ColUS 68003D [78] HMV 1704 [78] Pacf P121547 [78] Mldya D017497 [33] AudSt 20082 [33]
566 ⁹⁶	<u>Toccatà E-dur</u>	Stradal, A. Szántó, T.	JSchb - Härmn - 971	- -	- -
572	<u>Fantasia G-dur</u>	Clementi, M. Herschel	ClmBg - Dmets -	- -	- -
/2	Gravement	Bax, A.	OUP 1932	-	-
575	<u>Fuge c-moll</u>	Blanchet Clementi, M. Herschel Stradal, A.	Fotch - ClmBg 1815? Dmets - JSchb -	- - - -	- - - -
576	<u>Fuge G-dur</u>	Borwick	Augnr 1926 ⁹⁸	-	-
577	<u>Fuge G-dur</u>	Judd, G., and Craxton, H. Walker, W. S.	Cramr 1930 ⁹⁹ Chest 1936	- -	- -
578	<u>Fuge g-moll</u>	Borwick, L. Briskier, A. Kresz, N. D. de Murdoch	Augnr 1926 Fisch 1954 OUP 1936 Schtt -	- - - -	- - - -

BWV	TITLE	ARRANGER	PUBLISHER	PIANIST	LABEL, NO., RPM
		Samaroff- Stokowski, O.	ElkVg 1931	-	-
582	<u>Passacaglia c-moll</u>	Albert, E. de Briskier, A. Ducasse Malata, F. Phillip, I. Stradal, A. Weiss, J.	BtBok c1888 Fisch 1959 Durnd - BrHr c1917 Hmell c1910 ¹⁰⁰ JSchb - Stngr 1907	- - - - - -	- - - - - -
590	<u>Pastorale F-dur</u>	Lipatti, D. Whittaker, W.G.	Schtt 1953 OUP 1929	- -	- -
592-7	<u>Sechs Konzerte nach verschiedenen Meistern (Orgel)</u>				
592	<u>Nr. 1 (G-dur)</u>	Stradal, A.	JSchb -	-	-
593	<u>Nr. 2 (a-moll)</u>	Phillip, I. Stradal, A. Feinberg, S.	Durnd 1923 JSchb - - -	- - -	- - -
/1				Feinberg, S.	Plydr 27115 [78]
594	<u>Nr. 3 (C-dur)</u>	Herschel Stradal, A.	Dmets - JSchb -	- -	- -
595	<u>Nr. 4 (C-dur)</u>	Stradal, A.	JSchb -	-	-
596	<u>Nr. 5 (d-moll)</u>	Lev, R.	Fisch c1949	Lev, R.	ConHS AH [78] ConHS CHC21 [33]

BWV	TITLE	ARRANGER	PUBLISHER	PIANIST	LABEL, NO., RPM
		Murdoch, W. Schneider and Murdoch	Augnr c1927 - -	- Brailowsky, A.	- Victor ERB7050 [45] Victor LRM7050 [33] RCAFr 330205 [33]
/3	Largo (Sicilienne)	Stradal, A. Zadora, M. Cortot, A.	Brthr 1897 Srnck 1911 - -	Brailowsky, A. - Cortot, A.	HMV 3704 [78] - HMV DB3261 [78] Victor 15463 [78] Victor M573 [78]
		Henderson, A.H. Lefébure, Y.	ByFgr 1921 - -	- Lefébure, Y.	- FY FY065 [33]
597 /2	<u>Nr. 6 (Es-dur)</u> Gigue	Shaw, G.	Wlms 1912	-	-
599- 644	<u>Orgel-Büchlein</u>	Stradal, A.	JSchb -	-	-
601	<u>Herr Christ, der ein'ge</u> <u>Gottes-Sohn or</u> <u>Herr Gott, nun sei gepreiset</u>	Henderson, A.M. Phillip, I. Winding	Schrm 1910 ¹⁰¹ Heugl 1907 ¹⁰² Hansn -	- - -	- - -
604	<u>Gelobet seist du, Jesu Christ</u>	Winding	Hansn -	-	-
605	<u>Der Tag, der ist so freudenreich</u>	Lambert, C.	OUP 1932 ¹⁰³	-	-

BWV	TITLE	ARRANGER	PUBLISHER	PIANIST	LABEL, NO., RPM
610	<u>Jesu, meine Freude</u>	Murdoch	Schtt -	-	-
614	<u>Das alte Jahr vergangen ist</u>	Bliss, A. Phillip, I. Reger, M. Rummel, W. Tausig, C. Winding	OUP 1932 ¹⁰⁴ Heugl 1907 ¹⁰⁵ Aibl 1900 Chest c1926 ¹⁰⁶ Fstnr - ¹⁰⁷ Hansn -	- - - - - -	- - - - - -
615	<u>In dir ist Freude</u>	Busoni, F. Herschel	Brthr 1898 ¹⁰⁸ Dmets -	Anonymous Jacobs, P. Jokheles, A. Lefébure, Y. Petri, E. Spada, P.	Genrl 1315 [78] Nonsch H71375 [33] Mldya SM03719 [33] FY FY065 [33] ColUS 71463D [78] Wstmin W9347 [33] Frqz 3DAG [33]
617	<u>Herr Gott, nun schleuss den Himmel auf</u>	Busoni, F.	Brthr 1898 ¹⁰⁹	Jacobs, P. Jokheles, A. Spada, P.	Nonsch H71375 [33] Mldya SM03719 [33] Frqz 3DAG [33]
622	<u>O Mensch, beweine dein' Sünde gross</u>	Crochet, E. Friskin, J. Henderson, A.M. Howells, H. Murdoch Phillip, I.	- JFsch 1949 ¹¹⁰ ByFrg 1910 ¹¹¹ OUP 1932 ¹¹¹ Schtt - Heugl 1907 ¹¹²	Crochet, E. Friskin, J. - - - -	Mrcury SR90519 [33] Vangrd BG545 [33] - - - -

BWV	TITLE	ARRANGER	PUBLISHER	PIANIST	LABEL, NO., RPM
		Reger, M.	Aibl -	-	-
		Tausig, C.	Fstnr - 113	-	-
		Winding	Hansn -	-	-
625	<u>Christ lag in Todesbanden</u>	Harris, J. & R.	Mills c1946	-	-
		Herschel	Omets -	-	-
626	<u>Jesu Christus, unser Heiland</u>	Murdoch	Schtt -	-	-
633	<u>Liebster Jesu, wir sind hier</u>	Winding	Hansn -	-	-
634	<u>Liebster Jesu, wir sind hier</u> (Variante von Nr. 633)	Phillip, I.	Heugl 1907 ¹¹⁴	-	-
637	<u>Durch Adam's Fall ist</u> <u>ganz verderbt</u>	Busoni, F.	Brthr 1898 ¹¹⁵	Jacobs, P.	Nonsch H71375 [33]
		Philipp, I.	Heugl 1907 ¹¹⁶	-	-
		Reger, M.	Aibl 1900	-	-
		Winding	Hansn -	-	-
638	<u>Est ist das Heil uns kommen her</u>	Cooper	OUP -	-	-
		Henderson, A. M.	ByFrg 1910 ¹¹⁷	-	-
		Philipp, I.	Heugl 1907 ¹¹⁸	-	-
		Reger, M.	Brthr 1943	-	-
		Winding	Hansn -	-	-
639	<u>Ich ruf' zu dir, Herr Jesu Christ</u>	Busoni, F.	Brthr 1898 ¹¹⁹	Brendel, A.	SPA SPA56 [33]
				Brendel, A.	Philps 9500353 [33]
				Devauchelle, P.	Col GFX136 [78]
				Fischer, E.	HMV DB5688 [78]

BWV	TITLE	ARRANGER	PUBLISHER	PIANIST	LABEL, NO., RPM
					Angel GR2023 [33]
				Gelber, B.-L.	HMV 1C03927791 [33] 120
				Horowitz, V.	Col - [33]
				Jacobs, P.	Nönsch H71375 [33]
				Jokheles, A.	Mldya SM03719 [33]
				Lefebure, Y.	FY FY065 [33]
				Lipatti, D.	ColUK GQX11500 [78]
					ColUK LFX992 [78]
					ColUK LZX263 [78]
					Col LX1427 [78]
					Col ESBF112 [45]
					Col FCX494 [33]
					ColUS ML4633 [33]
					ColOd 32160320 [33]
					HMV RLS749 [33]
					HMV HQM1210 [33]
					Odeon PHQM1210 [33]
				Petri, E.	ColUS 71463D [78]
					Wstmin W9347 [33]
				Sancan, P.	RCAFr 230004 [33]
				Selivokhin, V.	Mldya - [33]
				Spada, P.	Frqz 3DAG [33]
				Trouard, R.	Odeon 1002 [33]
					OdeonA LDC7501 [33]
				Weissenberg, A.	HMV ASD2971 [33]
					Angel S37088 [33]
		Busoni?	Brthr 1898	Bradford, V.	ColUK D02708 [78]
				Zecchi, C.	Cetra CB20353 [78] 121
		Henderson, A.M.	Schrm 1910 122		
		Kelberine, A.	ElkVg 1934	Kelberine, A.	HMV 1574 [78]

BWV	TITLE	ARRANGER	PUBLISHER	PIANIST	LABEL, NO., RPM
		Kempff, W.	BtBok 1954	Kempff, W.	DGG 2530647 [33]
		Murdoch, W.	Schtt -	-	-
		Philipp, I.	Heugl 1907 ¹²³	-	-
		Reger, M.	Aibl 1900	-	-
		Winding	Hansn -	-	-
642	<u>Wer nur den lieben Gott lässt walten</u>	Kelberine, A.	- -	-	-
643	<u>Alle Menschen müssen sterben</u>	Cooper	OUP -	-	-
644	<u>Ach wie nichtig, ach wie flüchtig</u>	Philipp, I.	Heugl 1907 ¹²⁴	-	-
		Reger, M.	Aibl 1900	-	-
		Rummel, W.	Chest c1924 ¹²⁵	-	-
645 ¹²⁶	<u>Wachet auf, ruft uns die Stimme</u>	Bilotti, A.	PAPub 1938 ¹²⁷	-	-
		Borwick, L.	Augnr 1926	-	-
		Busoni, F.	Brthr 1898 ¹²⁸	Bunderroët, A.	LonDT DTL93051 [33]
					DucTom 270C048 [33]
				Jacobs, P.	Nonsch H71375 [33]
				Karena, N.	Pacf PII512 [78]
				Murdoch, W.	Col 9361 [78]
				Petri, E.	ColUS 71463D [78]
					Wstmin W9347 [33]
				Saarinen, G.	Sefel SEFD5016 [33]
				Sancan, P.	RCAFr 230004 [33]
				Schwalb, M.	Royal 1474 [33]
				Solomon, C.	HMV C3768 [78]
				Spada, P.	Frqnz 3DAG [33]

BWV	TITLE	ARRANGER	PUBLISHER	PIANIST	LABEL, NO., RPM
				Trouard, R.	Odeon OD1002 [33]
		Crochet, E.	-	Crochet, E.	OdeonA LDC7501 [33]
		Henderson, A.M.	B1Frg 1910 ¹²⁹	-	Mercury SR90519 [33]
		Hess, M.	OUP 1940	-	-
		Kempff, W.	BtBok 1982& AMpub 1982	-	-
		Stradal, A.	JSchb -	-	-
646	<u>Wo soll ich fliehen hin or Auf meinem Lieben Gott</u>	Stradal, A.	JSchb -	-	-
647	<u>Wer nur den lieben Gott lässt walten</u>	Feiberg, S.	-	-	-
648	<u>Meine Seele erhebt den Herren</u>	Cooper	OUP -	-	-
		Ireland, J.	OUP 1932 ¹³⁰	-	-
		Murdoch, W.	Schtt -	-	-
		Philipp, I.	Heugl 1907 ¹³¹	-	-
		Stradal, A.	JSchb -	-	-
		Tausig, C.	Fstnr - 132	-	-
649	<u>Ach bleib' bei uns, Herr Jesu Christ</u>	Feinberg, S.	Unvrs 1925 ¹³³	Feinberg, S.	Polydr 27115 [78]
		Murdoch, W.	Schtt -	-	-
		Stradal, A.	JSchb -	-	-
		Szántó, T.	Kahnt - 134	-	-
		Vaughn-Williams	OUP 1932 ¹³⁵	-	-

BHW	TITLE	ARRANGER	PUBLISHER	PIANIST	LABEL, NO., RPM
650	<u>Kommst du nun, Jesu,</u> <u>vom Himmel herunter</u>	Henderson, A.M. Murdoch, W. Stradal, A.	ByFrg - Schtt - JSchb -	- - -	- - -
651	<u>Fantasia super: Komm,</u> <u>heiliger Geist, Herre Gott</u>	Reger, M. Stradal, A.	Aibl 1900 JSchb -	- -	- -
652	<u>Komm, heiliger Geist, Herre Gott</u>	Stradal, A.	JSchb -	-	-
653	<u>An Wasserflüssen Babylon</u>	Reger, M. Stradal, A.	Aibl 1900 JSchb -	- -	- -
654	<u>Schmücke dich, o liebe Seele</u>	Reger, M.	Aibl 1900	-	-
655	<u>Trio super: Herr Jesu Christ,</u> <u>dich zu uns wend'</u>	Feinberg, S. Murdoch, W. Stradal, A.	Unvrs 1925 ¹³⁶ Schtt - JSchb -	Balestreri, O. - -	Prlphn PE134 [78] - -
656	<u>O Lamm Gottes unschuldig</u>	Borwick, L. Stradal, A. Tausig, C.	OUP 1927 JSchb - Fstnr - 137	- - -	- - -
657	<u>Nun danket alle Gott</u>	Reger, M. Stradal, A.	Aibl 1900 JSchb -	- -	- -
658	<u>Von Gott will ich nicht lassen</u>	Stradal, A.	JSchb -	-	-

BWV	TITLE	ARRANGER	PUBLISHER	PIANIST	LABEL, NO., RPM
659	<u>Nun komm' der Heiden Heiland</u>	Buřoni, F.	Brthr 1898 ¹³⁸	Brendel, A. Flier, J. Geiber, B.-L. Horowitz, V.	Philps 9500353 [33] Mldya D13021 [33] HMV 1G03927791 [33] RCA DM1284 [78] RCA 120730 [78] RCA WDM1284 [45] RCA WDM1605 [45] RCA ARMI2717 [33] RCA LM1171 [33]
				Horowitz, V. Jacobs, P. Jokheles, A. Lipatti, D.	DGG 419045-1 [33&CD] Nonsch H71375 [33] Mldya SM03719 [33] Co1 ESBP112 [45] Co1 GQX11500 [33] Co1 LFX992 [33] Co1 LZX263 [33] EMI 1210 [33] EMI RLS749 [33] Co10d 32160320 [33] Co1US ML4633 [33] Co1 FCX494 [33] Odeon PHQM1210 [33]
				Selivokhin, V. Spada, P. Weissenberg, A.	Mldya - [33] Frqnz 3DAG [33] HMV ASD2971 [33] Angel S37088 [33]
		Crochet, E. Kempff, W.	- - 139 BtBck 1982& AMpub 1982	Crochet, E. Kempff, W.	Mrcury SR90519 [33] Decca K28223 [78] Decca LXT2820 [33]

BWV	TITLE	ARRANGER	PUBLISHER	PIANIST	LABEL, NO., RPM
				Kempff, W.	London LL791 [33] DGG 2530647 [33]
		Stradal, A.	JSchb -	-	-
660	<u>Nun komm' der Heiden Heiland</u>	Stradal, A.	JSchb -	-	-
661	<u>Nun komm' der Heiden Heiland</u>	Stradal, A.	JSchb -	-	-
662	<u>Allein Gott in der Höh' sei Ehr'</u>	Feinberg, S. Stradal, A.	- JSchb -	Feinberg, S.	Mldya D011379 [33]
663	<u>Allein Gott in der Höh' sei Ehr'</u>	Stradal, A. Szántó, T.	JSchb - Kahnt -	-	140
664	<u>Trio super: Allein Gott in der Höh' sei Ehr'</u>	Stradal, A.	JSchb -	-	-
665	<u>Jesus Christus, unser Heiland</u>	Busoni, F.	BrHr 1898 ¹⁴¹	Jacobs, P. Jokheles, A. Spada, P.	Nonsch H71375 [33] Mldya SM03719 [33] Frqz 3DAG [33]
		Feinberg, S. Stradal, A.	Unvrs 1925 ¹⁴² JSchb -	-	-
666	<u>Jesus Christus, unser Heiland</u>	Murdoch, W. Stradal, A.	Schtt 1928 ¹⁴³ JSchb -	-	-
667	<u>Komm, Gott Schöpfer, heiliger Gott</u>	Busoni, F.	BrHr 1898 ¹⁴⁴	Jacobs, P. Saarinen, G. Spada, P.	Nonsch H71375 [33] Sefel SEFD5016 [33] Frqz 3DAG [33]
		Stradal, A.	JSchb -	-	-

BWV	TITLE	ARRANGER	PUBLISHER	PIANIST	LABEL, NO., RPM
668	<u>Vor deinen Thron tret' ich</u>	Petri, E.	Bshks 1949	Petri, E.	Wstmin 18844 [33] Wstmin W9327 [33]
		Reger, M.	Aibl 1900	-	-
680	<u>Wir glauben all'an einen Gott</u>	Tausig, C.	Fstnr - 145	-	-
691	<u>Wer nur den Lieben Gott</u> <u>lässt walten</u>	Doflein	Bären 1951	-	-
		Kelberine, A.	ElkvG 1935	-	-
		Keller	Bären 1929	-	-
		Stradal, A.	JSchb -	-	-
		Winding	Hansn -	-	-
705	<u>Durch Adam's Fall ist</u> <u>ganz verderbt</u>	Busoni, F.	Brthr 1898 ¹⁴⁶	Jacobs, P. Spada, P.	Nonsch H71375 [33] Frqz 3DAG [33]
706	<u>Liebster Jesu, wir sind hier</u>	Besly	Bosey 1928 ¹⁴⁷	-	-
/1	Vers 1	Henderson, A.M.	ByFrg 1910 ¹⁴⁸	-	-
711	<u>Allein Gott in der Höh sei Ehr'</u>	Feinberg, S. Murdoch, W.	Unvrs c1925 ¹⁴⁹ Schtt -	Feinberg, S.	Polydr 27115 [78] -
720	<u>Ein' feste Burg ist unser Gott</u>	Murdoch, W.	Schtt 1928	-	-
721	<u>Erbarm' dich mein, O Herre Gott</u>	Borwick, L. Haywood, E. Henderson, A.M. Philipp, I.	OUP 1928 ¹⁵⁰ KPrws 1945 ¹⁵¹ ByFrg 1910 ¹⁵¹ Heugl 1907 ¹⁵²	- - - -	- - - -

BWV	TITLE	ARRANGER	PUBLISHER	PIANIST	LABEL, NO., RPM
727	<u>Herzlich tut mich verlangen</u>	Beard, G.	LGB 1934 ¹⁵³	-	-
		Henderson, A.M.	ByFrg 1910 ¹⁵⁴	-	-
		Kelberine, A.	ElkVg 1930	Kelberine, A.	HMV DA1575 [78] ¹⁵⁵ Victor 1801 [78]
		Kempff, W.	BtBck 1982 & AMPub 1982	Kempff, W.	DGG 2530647 [33]
		Langrish, V.	OUP 1940	-	-
		Murdoch, W.	Schtt 1928	-	-
		Philipp, I.	Heugl 1907 ¹⁵⁶	-	-
		Reger, M.	Aibl 1900	-	-
		Walton, W.	OUP 1932	-	-
		Winding	Hansn -	-	-
729	<u>In dulci jubilo</u>	Berners, G.	OUP 1932 ¹⁵⁸	-	-
		Murdoch, W.	Schtt -	-	-
		Zadora	Smrck -	-	-
731	<u>Liebster Jesu, wir sind hier</u>	Besly	Bosey 1928 ¹⁵⁹	-	-
		Cohen, H.	OUP 1928 ¹⁶⁰	Cohen, H.	Co1UK LB21 [78] Co1UK DB1533 [78] Co1UK 4740 [78] Co1US 17053D [78] London 7085 [33] ¹⁶¹ Lumen 208017 [78]
		Rummel, W.	Chest 1924 ¹⁶²	Larrocha, A. de Duvauchelle, P.	-
		Borwick, L.	Augnr 1926 ¹⁶⁴	-	-
		Busoni, F.	Brthr 1898 ¹⁶⁵	Busoni, F.	Co1UK L1476 [78] IntPL IPL104 [33] RecTr GCP771 [33]
734 ¹⁶³	<u>Nun freut euch, lieben Christen g'mein</u>				

BWV	TITLE	ARRANGER	PUBLISHER	PIANIST	LABEL, NO., RPM
				Horowitz, V.	HMV DA1388 [78] RCA 1690 [78] Angel COLH300 [33]
				Jacobs, P.	Nonsch H71375 [33]
				Karena, N.	Pacf-PI1512 [78]
				Petri, E.	ColUS 71463D [78] Wstmin W9347 [33]
				Saarinen, G.	Sefel SEFD5016 [33]
				Spada, P.	Frqnz 3DAG [33]
				Trouard, R.	Odeon 1002 [33] OdeonA LDC7501 [33]
				Weissenberg, A.	HMV ASD2971 [33] Angel S37088 [33]
		Kempff, W.	BtBock 1982 ¹⁶⁶	Kempff, W.	Decca LXT2820 [33] London LL791 [33] DGG 2530647 [33]
736	<u>Valet will ich dir geben</u>	Murdoch, W. Reger, M.	Schtt - Aibl 1900	- -	- -
737	<u>Vater unser im Himmelreich</u>	Tausig, C.	Fstnr - 167	-	-
740	<u>Wir glauben all' an einen Gott, Vater</u>	Whittaker, W.	OUP 1932 ¹⁶⁸	-	-
745	<u>Aus der Tiefe rufe ich</u>	Kelberine, A. Krish, E. Murdoch, W. Szántó, T.	- OUP 1954 Schtt - Kahnt - 169	Kelberine, A. - - -	Victor 14207 [78] - - -

BWV	TITLE	ARRANGER	PUBLISHER	PIANIST	LABEL, NO., RPM
751	<u>In dulci jubilo</u>	Kempff, W.	BtBok 1954	Kempff, W. Kempff, W.	Decca LXT2820 [33] London LL791 [33] DGG 2530647 [33]
753	<u>Jesu, meine Freude</u>	Keller	Bären 1929 ¹⁷⁰	-	-
754	<u>Liebster Jesu, wir sind hier</u>	Murdoch, W.	Schtt 1928	-	-
759	<u>Schmücke dich, o liebe Seele</u>	Reger, M. Stradal, A.	- JSchb - 171	- -	- -
760	<u>Vater unser im Himmelreich</u>	Murdoch, W. Rummel, W.	Schtt - 172 Chest 1926 ¹⁷³	- -	- -
770	<u>Partita diverse (sopra: Auch, was soll ich Sünder machen?)</u>	Siloti, A.	Guthl -	-	-
996	<u>Suite e-moll (Laute)</u>	Bischoff, H. Czerny, Griepenkerl & Roitzsch Petri, E.	Stngr - - Petrs - Brthr 1923	- - - -	- - - -
997	<u>Partita c-moll (Laute?)</u>	Ferguson Franz, R. Petri, E. Tureck, R.	Schtt 1950 - 1881 Brthr 1923 OUP 1961	- - - -	- - - -
1001	<u>Sonate I (g-moll) Violine allein.</u>	Godowsky, L. Pauer, E.	Fisch 1924 ¹⁷⁴ Augnr -	- -	- -
/3	Sarabande				
/3	Siciliano				

BWV	TITLE	ARRANGER	PUBLISHER	PIANIST	LABEL, NO., RPM
	/4 Presto	Brahms, J.	Senff 1878 ¹⁷⁵	-	-
		Brahms, J.	Senff 1878 ¹⁷⁶	-	-
		Raff, J.	RtBdm 1867 ¹⁷⁷	-	-
1002	<u>Partita I (h-moll) Violine allein</u>	Godowsky, L.	Fisch 1924 ¹⁷⁸	-	-
	/1 <u>Allegro</u>	Pick-		-	-
		Mangiagalli, R.	Rcrdi c1921 ¹⁷⁹	-	-
	/3 Sarabande	Aguilar, E.	Hchng 1885	-	-
		Brower, G.A.	CmpMs 1922	-	-
		Pauer, E.	Augnr -	-	-
		Raff, J.	RtBdm 1867 ¹⁸⁰	-	-
	/4 Tempo di Bourrée	Brown, A.H.	Pitman -	-	-
		Cremer, F.	Augnr 1895 ¹⁸¹	-	-
		Geehl, H.	EdAsh 1944	-	-
		Heinze, S.	Heinz 1866 ¹⁸²	-	-
		Pauer, E.	Augnr -	-	-
		Raff, J.	RtBdm 1867 ¹⁸³	-	-
		Rolande, G.	- 1880 ¹⁸⁴	-	-
		Saint-Saëns, C.	Hargt 1862 ¹⁸⁵	Burton, E.	ClasEd 1024 [33]
		Taylor, W.F.	Willy 1886 ¹⁸⁶	-	-
		Tours, B.	Schmi c1892	-	-
1003	<u>Sonate II (a-moll) Violine allein</u>	Godowsky, L.	Fisch 1924 ¹⁸⁷	-	-
	/1 <u>Grave</u>	Raff, J.	RtBdm 1867 ¹⁸⁸	-	-
	/2 <u>Fuga</u>	Raff, J.	RtBdm 1867 ¹⁸⁹	-	-
	/3 <u>Andante</u>	Aguilar, E.	Hchng 1885	-	-
		Saint-Saëns, C.	RtBdm -	190	-
		Siloti, A.	Fisch c1927	-	-

BWV	TITLE	ARRANGER	PUBLISHER	PIANIST	LABEL, NO., RPM
1004	<u>Partita II (d-moll) Violine allein</u> /5 Chaconne	Brahms, J. Briskier, A. Brocca, D. Busoni, F.	Senff 1878 ¹⁹¹ Fisch - WCzrn 1884 ¹⁹³ Brthr c1897 ¹⁹⁴	Wittgenstein - - Bertolini, L. Bolet, J. Boukoff Brailowsky, A. Bunderroët, A. Busoni, F. Cherkasøky, S. Gedda-Nova, N. Gelber, B.-L. Gianoli, R. Harris, J. Kitain, A. Larrocha, A. de Loriod, Y. Michelangeli	Orion 7028 [33] ¹⁹² - - Cl'ssm CLPS1024 [?] RCA ARL20512 [33] Bourg BG3016 [33] Bourg BGC1 [CD] Mtrpl 2599005 [33] Victor ERB7050 [45] Victor LRM7050 [33] RCAFr 330205 [33] LonDT DTL93051 [33] DucTom 270C048 [33] Evrst X906 [33] Nimbus NIM5021 [CD] Mldya D4280 [33] HMV 1C03927791 [33] Wstmin WL5101 [?] Nixa WLP5101 [33] Victor 12353 [78] Victor M506 [78] Estrc ESP3001 [33] Cnt/Es 53001 [33] London CS6866 [33] Pathe PDT149 [78] HMV DB21005 [78] HMV FBLP1044 [33] HMV QBLP1044 [33] Odeon QBLP1044 [33] Mldya D20427 [33]

BWV	TITLE	ARRANGER	PUBLISHER	PIANIST	LABEL, NO.	RPM
					Odeon QALP5345	[33]
					Cetra L0525	[33]
				Paperno, D.	Mldya D5000	[33]
				Petri, E.	ColUS 17582D	[78]
					ColUS MX313	[78]
					ColUS ML2049	[33]
					IntPL IPL104	[33]
				Pollak, D.	Mldya D004980	[33]
					ColSP AP12411	[33]
				Rubinstein, A.	RCA ARL1-3342	[33]
				Smith, R.	Nimbus NIM5013	[CD]
				Spada, P.	Frqnz 3DAG	[33]
				Then-Bergh, E.	HMV GEH1207	[78]
				Tritt, W.	ConHS SMS2937	[33]
				Weissenberg, A.	HMV ASD2971	[33]
					Ange1 S37088	[33]
				Wolff, E.	ColUS 690870D	[78]
					ColUS X91	[78]
		Harthan, H.	Hanvr 1892/3	-	-	-
		Lamping, W.	Brthr 1887/8	-	-	-
		Pauer, E.	Senff 1867	-	-	-
		Philipp, I.	Durnd 1926 ¹⁹⁵	-	-	-
		Pillney, K.H.	Brthr 1968	-	-	-
		Räff, J.	RtBdm - ¹⁹⁶	-	-	-
		Schubert, F.L.	Brthr - ¹⁹⁷	-	-	-
		Sieveking, M.	Stahl 1914	-	-	-
		Siloti, A.	Fisch 1924 ¹⁹⁸	Segall, B.	Orion OSR73113	[33]
		Wilschav, C.	Jurgn 1879	-	-	-
		Zichy, G.	Rahtr 188? ¹⁹⁹	-	-	-

BWV	TITLE	ARRANGER	PUBLISHER	PIANIST	LABEL, NO., RPM
1005	<u>Sonate III (C-dur) Violine alleine</u>				
	/1 Adagio	Raff, J.	RtBdm 1867 ²⁰⁰	-	-
	/2 Fuga	Raff, J.	RtBdm 1867 ²⁰¹	-	-
		Saint-Saëns, C.	RtBdm 188? ²⁰²	-	-
	/3 Largo	Saint-Saëns, C.	RtBdm 188? ²⁰³	-	-
1006	<u>Partita III (E-dur) Violine allein</u>	Duck, L.	Hnrch 1955	-	-
	/1 ²⁰⁴ Preludio	Duck, L.	Hnrch 1955	-	-
		Heinze, S.	Heinz 1866 ²⁰⁵	-	-
		Joseffy, R.	Schrm c1895	-	-
		Katwijk, P. van	Chest 1938	-	-
		Kelberine, A.	-	Behrend, J.	Victor 14207 [78]
		Labunski, V.	BtBck c1924	-	-
		Mannes, L.	Ditsn c1929	-	-
		Pick-	-	-	-
		Mangiangualli, R.	Rcrdi 1921 ²⁰⁶	-	-
		Rachmaninov, S.	Foley 1933 ²⁰⁷	Bolet, J.	RCA ARL10357 [33]
				Fowke, P.	CRD CRD1096 [33]
				Laredo, R.	CoIM M35151 [33]
				Ohlsson, G.	Angel SQ37219 [33]
				Rachmaninov, S.	Victor 118607 [78]
					Mldya D8245 [33]
					RCA ARM30261 [33]
		Slenczynski, J.	Schrm 1934	-	-
		Brown, A. H.	Pitmn -	-	-
	/3 Gavotte en Rondeau	Geehl, H.	EdAsh 1948	-	-
		Heinze, S.	Heinz 1866 ²⁰⁸	-	-
		Joseffy, R.	Andre c1880 ²⁰⁹	-	-
		Pauer, E.	Augnr -	-	-

BWV	TITLE	ARRANGER	PUBLISHER	PIANIST	LABEL, NO., RPM
		Rachmaninov, S.	Foley 1933 ²¹⁰	Fowke, P. Laredo, R. Ohlsson, G. Rachmaninov, S.	CRD CRD1096 [33] ColM M35151 [33] Angel SQ37219 [33] Victor 118607 [78] Mldya D8245 [33] Mldya D031033 [33] RCA ARM30261 [33]
		Rockstro, W.S.	- 1871	-	-
		Saint-Saëns, C.	RtBdm 188? ²¹¹	-	-
		Tours, B.	Schmr -	-	-
		Weimar, H.	Ofbch - 212	-	-
/4	Menuett I, Menuett II	Aguilar, E.	Hchng 1885	-	-
		Brower, G.A.	CmpMs 1922	-	-
		Griffiths, G.R.	Chapl 1878 ²¹³	-	-
		Heinze, S.	Heinz 1872 ²¹⁴	-	-
		Pauer, E.	Augnr -	-	-
		Raff, J.	RtBdm 1867 ²¹⁵	-	-
/6	Gigue	Rachmaninov, S.	Foley 1933 ²¹⁶	Fowke, P. Laredo, R. Ohlsson, G. Rachmaninov, S.	CRD CRD1096 [33] ColM M35151 [33] Angel SQ37219 [33] Victor 118607 [78] Mldya D8245 [33] Mldya D031033 [33] RCA ARM30261 [33]
1007-					
1012	<u>Sechs Suiten Violoncello allein</u>	Raff, J.	- 1870-72	-	-
1007	<u>Suite I (G-dur) Violoncello allein</u>				
/5	Menuett I, Menuett II	Fallberg Heinze, S.	Summy - Schrm 1898 ²¹⁷	-	-

BWV	TITLE	ARRANGER	PUBLISHER	PIANIST	LABEL, NO., RPM
	/6 Gigue	Pauer, E.	Augnr - 218	-	-
		Pauer, E.	Augnr - 219	-	-
1008	Suite II. (d-moll) <u>Violoncello allein</u>	Godowsky, L.	Fisch 1924 ²²⁰	-	-
	/4 Sarabande	Pauer, E.	Augnr -	-	-
1009	Suite III. (C-dur) <u>Violoncello allein</u>	Godowsky, L.	Fisch 1924 ²²¹	-	-
	/5 Bourrée I, Bourrée II	Benichov, d'A.	Welbk 1968 ²²²	-	-
		Desjoyeaux, N.	Mnstl 1904 ²²³	-	-
		Fryer	Cramr 1932	-	-
		Geehl, H.	EdAsh 1948	-	-
		Heinze, S.	Heinz 1866 ²²⁴	-	-
		Kühlstrom, E.	Augnr 1901 ²²⁵	-	-
		Linde, E.	PtWls 1886	-	-
		Pauer, E.	Augnr -	-	-
		Prior, M.	- 1881	-	-
		Rivenall, F.	- 1870	-	-
		Trego, S.	- 1876	-	-
		West, G.F.	- 1881	-	-
		Zimmermann, A.	Novel - ²²⁶	-	-
1010	Suite IV. (Es-dur) <u>Violoncello allein</u>	Hodge	Brthr 1921	-	-
	/1 Prelude	Siloti, A.	Fisch 1931	-	-
	/4 Sarabande	Fryer	Cramr 1932	-	-
	/5 Bourrée I, Bourrée II	Jacobson, M.	Curwn 1934	-	-
		Pauer, E.	Augnr -	-	-

BWV	TITLE	ARRANGER	PUBLISHER	PIANIST	LABEL, NO., RPM
1017	<u>Sonate IV (c-moll)</u> <u>Violine und Klavier</u>				
/1	Siciliano	Kuhlstrom, E. Stark, L.	Augnr 1906 ²⁴⁰ Brthr - 241	- -	- -
1018	<u>Sonate V (f-moll)</u> <u>Violine und Klavier</u>				
/3	Adagio	Siloti, A.	Fisch c1927	-	-
1019	<u>Sonate VI (G-dur)</u> <u>Violine und Klavier</u>				
/2	Largo	Doflein	Bären 1951	-	-
1024	<u>Sonate c-moll für</u> <u>Violine und bezifferten Bass</u>	Hinze- Rheinhold, B.	Hrsch c1904	-	-
1031	<u>Sonate II (Es-dur)</u> <u>Querflöte und Klavier</u>				
/2	Siciliano	Stradal, A. Alkan, Ch. V. Cernikoff, W. Galston Henseler, R. Hughes, E. Kempff, W.	JSchb 18-? Bldot c1970 Schtt 1913 Hansn - Smrck - 242 Schrm 1926 BtBck -	- - - - - - Kempff, W.	- - - - - - Polydr 90188 [78] Polydr 25312 [78] Decca DE7019 [78] Decca K28223 [78] Decca LXT2820 [33] London LL791 [33]

BWV	TITLE	ARRANGER	PUBLISHER	PIANIST	LABEL, NO., RPM
				Kempff, W. Lipatti, D.	DGG 2530647 [33] EMI 1210 [?] EMI RLS749 [?] ColUK LF284 [78] ColUK GQ7248 [78] Col SCBQ3008 [45] Col ESBF112 [45] Col SCBF110 [45] Colod 32160320 [33] Col FCX494 [33] ColUS ML4633 [33] Odeon PHQM1210 [33]
		Krish, E. Kuhlstrom, E. Lüstner, C.	OUP 1945 Augnr 1901 ²⁴³ - -	- - Weissenberg, A.	- - HMV ASD2971 [33] Angel S37088 [33]
		Nieland, H. Pauer, E. Siloti, A. Spencer, A. Zadora, M.	Brkmn 1957 ²⁴⁴ Augnr - - - Summy 1921 Smrck c1911	- - Segall, B. - -	- - Orion ORS73113 [33] - -
1035	<u>Sonate II (E-dur)</u> <u>Querflöte und bezifferten Bass</u> /3 <u>Siciliano</u>	Pauer, E.	Augnr -	-	-
1046	<u>Konzert (F-dur)</u> <u>(Brandenburg)</u> /4. <u>Menuetto</u> /5 <u>Polacca</u>	Stradal, A. Johnson, T.A. Johnson, T.A.	JSchb 19-? Hnrch c1955 ²⁴⁵ Hnrch c1955 ²⁴⁶	- - -	- - -

BWV	TITLE	ARRANGER	PUBLISHER	PIANIST	LABEL, NO., RPM
1047	<u>Konzert (F-dur)</u> <u>(Brandenburg)</u> /2 Andante	Goosens, E.	OUP 1932 ²⁴⁷	-	-
1048	<u>Konzert (G-dur)</u> <u>(Brandenburg)</u>	Johnson, T.A. Stradal, A.	Hnrch c1955 JSchb -	- -	- -
1052	<u>Konzert I (d-moll)</u> <u>(Klavier)</u>	Kullak Stradal, A.	BtBck c1876 JSchb -	- -	- -
1056	<u>Konzert V (f-moll)</u> <u>(Klavier)</u> /2 Largo (see also 156/1)	Stradal, A. Besly, M. Bilotti, A. Cortot, A.	JSchb - Boose 1925 PAPub 1938 ²⁴⁸ - -	- - - Cortot, A.	- - - HMV DA1898 [78] HMV DB3262 [78] Victor 14612 [78] Klavier KS110 [33] HMV ALP1197 [33] HMV QALP10080 [33] HMV FALP349 [33] Pathé FALP349a [33] Tlfnk LC0366 [33]
		Craxton Geehl, H. Kempff, W.	OUP 1926 EdAsh 1948 ²⁴⁹ BtBck -	Katsaris, C. - Kempff, W. Kempff, W.	- - Polydr 66685 [78] DGG 2530647 [33]
		Pirani, M.	Schrm -	-	-

BWV	TITLE	ARRANGER	PUBLISHER	PIANIST	LABEL, NO., RPM
1066- 1069	<u>Ouvertüren (Orchester)</u>	Henderson, A.M.	ByFrg 1911	250	-
1066	<u>Ouvertüre C-dur</u>	Raff, J.	-	1875	251
1067	<u>Ouvertüre h-moll</u>	Raff, J.	-	1875	252
/7	<u>Badinerie</u>	Rajna, T.	IntMs	1967	253
1068	<u>Ouvertüre D-dur</u>	Raff, J.	-	1875	254
/2	<u>Air</u>	Aguilar, E.	Davis	1884	-
		Bantock, G.	WPxtn	1942	-
		Diggle, R.	Summy	c1939	-
		Duke, H.	Fldmn	1969	-
		Geehl, H.	EdAsh	1948	255
		Haywood, E.	KPrws	1966	256
		Johnson, T.A.	Petrs	1969	-
		Kleinmichel, R.	-	1879	-
		Lee, E.M.	Mrdch	1931	-
		Parsons, A.R.	Schmr	1877	257
		Pauer, E.	Augnr	1881-4	258
		Pickles, S.	Rgina	1967	259
		Reeves, E.	WlHlm	1930	260
		Schulhoff, J.	Novel	c1880	261
		Siloti, A.	Fisch	c1928	-
/3	<u>Gavotte I, Gavotte II</u>	Brocca, D.	-	1871	-
		Brown	Pitm	-	-
		Parsons, A.R.	Schrm	1877	262
		Pauer, E.	Augnr	1881-4	263
		Schulhoff, J.	Novel	c1880	264
		Taylor, W.F.	Willy	1886	265

BWV	TITLE	ARRANGER	PUBLISHER	PIANIST	LABEL, NO., RPM
/4	Bourrée	Aguilar, E.	Davis 1884	-	-
		Heinze, S.	Schrm 1898 ²⁶⁶	-	-
		Pauer, E.	Augnr 1881-4 ²⁵⁷	-	-
/5	Gigue	Aguilar, E.	- 1875	-	-
		Noble, S.J.	Lnsdl 1861-4 ²⁶⁸	-	-
1069	<u>Ouverture D-dur</u>	Raff, J.	- 1875 ²⁶⁹	-	-
1079	<u>Musikalisches Opfer</u>				
/8	Trio für Flöte, Violine und Continuo	Jemoli, H.	Hug. -	-	-
Anh 57	<u>Jesu Leiden, Pein und Tod</u>	Szántó, T.	Kahnt - 270	-	-

NOTES

- 1 Premier recueil (Saint-Saëns's Bach Bearbeitungen were published in two volumes of six pieces each).
- 2 Published with BWV 4/7.
- 3 Walter Rummel Adaptations, Series I, No. 7.
- 4 Published with BWV 4/1.
- 5 Called "Andantino." Premier recueil.
- 6 Series II, No. 2.
- 7 Deuxième recueil.
- 8 Favourite Classics, No. 3.
- 9 Series I, No. 1.
- 10 According to WERM (I, p. 31), Cohen recorded Rummel's version, not her own.
- 11 Also see BWV 1006/1.
- 12 Premier recueil.
- 13 Edition de concert.
- 14 Edition en forme d'étude pour les deux mains.
- 15 Not part of either recueil.
- 16 Premier recueil.
- 17 Deuxième recueil, no 11.
- 18 The Portrait Gallery, No. 26.
- 19 Favorite Classics, No. 24.
- 20 Heinze, Bach Album of Twenty-One Favorite Pieces for the Piano.
- 21 Pseudonym of George Frederick West.
- 22 Series II, No. 3.

- 23 Series II, No. 1.
- 24 Series II, No. 5.
- 25 Series II, No. 6.
- 26 Series I, No. 5.
- 27 Series II, No. 4.
- 28 Not part of Series I-III.
- 29 Also see BWV 645.
- 30 A Bach Book for Harriet Cohen (various contributors).
- 31 Favourite Classics, No. 9.
- 32 Douze Chorals Transcrits pour Piano par I. Philipp, no 3.
- 33 Also see BWV 1052/1.
- 34 Series III, No. 1.
- 35 Published with BWV 645 and 1056/2.
- 36 New and Revised Edition, December 1931.
- 37 Piano or organ (manualiter).
- 38 Published with BWV 155/4.
- 39 Published with BWV 155/1.
- 40 Also see 1056/2.
- 41 Series III, No. 2.
- 42 Series II, No. 7.
- 43 Series III, No. 3.
- 44 Published with BWV 208/9.
- 45 Called "Blithe Bells" by Grainger. Published in simplified and concert versions.
- 46 Favourite Classics, No. 4.

- 47 Published with BWV 208/8.
- 48 Published with BWV 208/13.
- 49 Twelve Classical Gatherings from the works of the Great Masters, No. 9.
- 50 Transposed from G to G-flat.
- 51 Not part of Series I-III.
- 52 A Bach Book for Harriet Cohen.
- 53 Ibid.
- 54 Portrait Gallery, No. 72.
- 55 Published with BWV 518.
- 56 Published with BWV 517.
- 57 Im Salon. Ausgewählte Vortragsstücke für Piano
- 58 Bach-Busoni gesammelte Ausgabe, Bd. III.
- 59 Ibid., Bd. V. Also Busoni-Ausgabe, Bd. I.
- 60 Early Classic Masters for Piano.
- 61 d'Albert, Sechs Präludien und Fugen für Orgel. Für das Pianoforte zu zwei Händen, Nr. 5.
- 62 Prelude only, after Szántó. Alexander Siloti Concert Repertoire, No. 10.
- 63 Recording advertised but not issued.
- 64 d'Albert, Sechs Präludien und Fugen.
- 65 Ibid.
- 66 Ibid.
- 67 Toccata only.
- 68 Toccata only.
- 69 Also see BWV 1000 and 1001/2.

- 70 d'Albert, Sechs Präludien und Fugen.
- 71 Ibid.
- 72 Liszt, Sechs Präludien und Fugen und Fantasie und Fuge, Heft 2.
- 73 Ibid., Heft 1.
- 74 Ibid., Heft 2.
- 75 Ibid., Heft 1.
- 76 Ibid., Heft 1.
- 77 Ibid., Heft 2.
- 78 Ibid., Heft 2.
- 79 Prelude only.
- 80 Bach-Busoni, Bd. III.
- 81 Prelude only.
- 82 Prelude only.
- 83 van Holten, 4 Kleine Präludien en Fuga's (No. 1).
- 84 Prelude only. Alexander Siloti Concert Repertoire
No. 1.
- 85 van Holten, 4 Kleine Präludien en Fuga's (No. 2).
- 86 Ibid., No. 3.
- 87 Ibid., No. 4.
- 88 Fugue only. Anderson, Selected Transcriptions, Book
1, p. 65.
- 89 d'Albert, Sechs Präludien und Fugen und Fantasie und Fuge (c-moll).
- 90 Bach-Busoni, Bd. III.
- 91 Adagio only.
- 92 Adagio only.

- 93 Bach-Busoni, Bd. III.
- 94 Based on Tausig and Busoni.
- 95 University Course of Music Study.
- 96 Also: Fassung in C-dur.
- 97 Fassung in C-dur.
- 98 Borwick, Concert Transcriptions for Pianoforte,
No. 1.
- 99 The Craxton-Moffat Collection of Old Keyboard Music,
No. 12.
- 100 Trois nouvelles études pour piano, tirées des
pièces d'orgue de J. Séb. Bach [par] I. Philipp, no 2.
- 101 Henderson, 8 Organ Chorale Preludes, No. 6.
- 102 Philipp, Douze Chorals, no 7.
- 103 A Bach Book for Harriet Cohen.
- 104 Ibid.
- 105 Philipp, Douze Chorals, no 8.
- 106 Series I, No. 6.
- 107 Choralvorspiele für die Orgel (Pedal und Manual)
von Johann Sebastian Bach für das Clavier übertragen von
Carl Tausig, Nr. 2.
- 108 Bach-Busoni, Bd. III.
- 109 Ibid.
- 110 Henderson, 8 Organ Chorale Preludes, No. 8.
- 111 A Bach Book for Harriet Cohen.
- 112 Philipp, Douze Chorals, no 11.
- 113 Tausig, Choralvorspiele für die Orgel, Nr. 3.
- 114 Philipp, Douze Chorals, no 9.
- 115 Bach-Busoni, Bd. III.

- 116 Philipp, Douze Chorals, no 12.
- 117 Henderson, 8 Organ Chorale Preludes, No. 4.
- 118 Philipp, Douze Chorals, no 5.
- 119 Bach-Busoni, Bd. III.
- 120 This recording, distributed to Columbia Records executives at Christmas, 1969, was never released commercially.
- 121 According to WERM, Zecchi recorded Reger's arrangement, not Busoni's.
- 122 Henderson, 8 Organ Chorale Preludes, No. 5.
- 123 Philipp, Douze Chorals, no 4.
- 124 Ibid., no 10.
- 125 Series I, No. 2.
- 126 Also see BWV 140/4.
- 127 Published with BWV 147/6 and 1056/2.
- 128 Bach-Busoni, Bd. III.
- 129 Henderson, 8 Organ Chorale Preludes, No. 7.
- 130 A Bach Book for Harriet Cohen.
- 131 Philipp, Douze Chorals, no 1.
- 132 Tausig, Choralvorspiele für die Orgel, Nr. 6.
- 133 Feinberg, Vier Choralvorspiele von J. S. Bach. Für Klavier bearbeitet von Samuel Feinberg.
- 134 Szántó, Vier Orgel-Choralvorspiele von J. S. Bach für das Pianoforte übertragen von Theodor Szanto, Nr. 2.
- 135 A Bach Book for Harriet Cohen.
- 136 Feinberg, Vier Choralvorspiele.
- 137 Tausig, Choralvorspiele für die Orgel, Nr. 4.

- 138 Bach-Busoni, Bd. III.
- 139 Sources do not indicate which of Bach's settings of "Nun komm der Heiden Heiland" was arranged by Crochet. Possibilities, other than BWV 659, are BWV 599 and BWV 699.
- 140 Szántó, Vier Orgel-Choralvorspiele, Nr. 4.
- 141 Bach-Busoni, Bd. III.
- 142 Feinberg, Vier Choralvorspiele.
- 143 Scull omits mention of this arrangement, but does list Murdoch's name in connection with BWV 626 (another of Bach's version of "Jesus Christus, unser Heiland). A. Eaglefield Hull, Bach's Organ Works, (London: Musical Opinion, 1929).
- 144 Bach-Busoni, Bd. III. Kindermann lists two versions by Busoni of BWV 667, only one of which seems to have been published. Jürgen Kindermann, Thematisch-chronologisches Verzeichnis der musikalischen Werke von Ferruccio B. Busoni (Regensburg: Gustav Bosse Verlag, 1980).
- 145 Tausig, Choralvorspiele für die Orgel, Nr. 1.
- 146 Bach-Busoni, Bd. III.
- 147 Transposed from A to G.
- 148 Henderson, 8 Organ Chorale Preludes, No. 3.
- 149 Feinberg, Vier Choralvorspiele.
- 150 Favourite Classics, No. 11.
- 151 Henderson, 8 Organ Chorale Preludes, No. 2.
- 152 Philipp, Douze Chorals, no 2.
- 153 Portrait Gallery, No. 41.
- 154 Henderson, 8 Organ Chorale Preludes, No. 2.
- 155 The pianist may be Behrend.
- 156 Philipp, Douze Chorals, no 6.
- 157 A Bach Book for Harriet Cohen.

- 158 Ibid.
- 159 Published with BWV 706.
- 160 Incorrectly identified in WERM as BWV 633.
- 161 Incorrectly identified on the record jacket as BWV 633.
- 162 Series I, No. 3.
- 163 Also see BWV 734a.
- 164 Borwick, Concert Transcriptions for Pianoforte, No. 3.
- 165 Bach-Busoni, Bd. III.
- 166 Based on BWV 307 and 734.
- 167 Tausig, Choralvorspiele für die Orgel, Nr. 5.
- 168 Published under its own cover in 1929 and in A Bach Book for Harriet Cohen in 1932.
- 169 Szántó, Vier Orgel-Choralvorspiele, Nr. 1.
- 170 BWV 753 is a fragment. It was completed and transcribed by Keller.
- 171 May be BWV 654.
- 172 With an introduction added by Murdoch.
- 173 Series I, No. 4.
- 174 Sonatas and Suites for violin solo and violoncello solo, very freely transcribed and adapted for the pianoforte by Leopold Godowsky, No. 1.
- 175 Brahms, Studien für das Pianoforte, Nr. 3 (Erste Bearbeitung).
- 176 Ibid., Nr. 4 (Zweite Bearbeitung).
- 177 Ausgewählte Stücke aus den Violin-Solo-Sonaten für das Pianoforte bearbeitet von Joachim Raff, Heft III.
- 178 Godowsky, Sonatas and Suites, No. 2.

- 179 Published with 1006/1 as Due preludii.
- 180 Raff, Ausgewählte Stücke, Heft III.
- 181 Anthologie classique et moderne, no 110.
- 182 Heinze, Bach Album.
- 183 Raff, Ausgewählte Stücke, Heft III.
- 184 Incorrectly called "Gavotte."
- 185 Premier recueil, no 4. "Publiée, par erreur, sous le titre de Gavotte dans les précédentes éditions."
- 186 Willey and Co.'s Classical Series, No. 11.
- 187 Godowsky, Sonatas and Suites, No. 3.
- 188 Raff, Ausgewählte Stücke, Heft II.
- 189 Ibid.
- 190 Premier recueil.
- 191 Brahms, Studien für das Pianoforte, Nr. 5.
- 192 Could be Geza Zichy's version, but more likely Brahms's.
- 193 "Fragments . . . de la Chaconne".
- 194 Bach-Busoni, Bd. III.
- 195 Revision of Raff's transcription.
- 196 Raff, Ausgewählte Stücke, Heft I.
- 197 Based on Mendelssohn's version for violin with piano accompaniment.
- 198 "Arranged by A. Siloti after F. Busoni's Transcription and the 'Bach-Society' Edition." Alexander Siloti Concert Repertoire, No. 9.
- 199 For left hand.
- 200 Raff, Ausgewählte Stücke, Heft IV.

- 201 Ibid.
- 202 Deuxième recueil.
- 203 Ibid.
- 204 Also see BWV 29/1.
- 205 Heinze, Bach Album.
- 206 Published with BWV 1002/2 as Due preludii.
- 207 Published with BWV 1006/3 and 6.
- 208 Heinze, Bach Album.
- 209 For left hand.
- 210 Published with BWV 1006/1 and 6.
- 211 Deuxième recueil.
- 212 Einzelne Sätze aus klassischen Werken für
Pianoforte übertragen, Nr. 35.
- 213 Extracts from J. S. Bach, Corelli and Handel.
- 214 Heinze, Auserlesene Stücke aus den Violin und
Violoncello Solo-Sonäten (1872). An earlier edition
(1866) omitted BWV 1006/4.
- 215 Raff, Ausgewählte Stücke, Heft III.
- 216 Published with BWV.1006/1 and 3.
- 217 Heinze, Bach Album.
- 218 Published with BWV 1007/6 and 1012/5. Also in
Monthly Musical Record, 14 (1884), pp. 83-84.
- 219 Published with BWV 1007/5 and 1007/6.
- 220 Godowsky, Sonatas and Suites, No. 4.
- 221 Ibid., No. 5.
- 222 Bourrée II only.
- 223 "Supplément au Ménestrel du 4 décembre 1904."

- 224 Heinze, Bach Album. Incorrectly called "Louré."
- 225 Anthologie classique et moderne (Eighth Series).
- 226 Compositions by John Sebastian Bach, Edited by Berthold Tours. Transposed from C to G and c to g.
- 227 Godowsky, Sonatas and Suites, No. 36.
- 228 Heinze, Bach Album. Incorrectly called "Intrada."
- 229 Classical Gems. Published with BWV 1012/5.
- 230 Classic Themes, ancient and modern, arranged by C. Bühner (24 Nos.), No. 8.
- 231 Gavotte I only.
- 232 Heinze, Bach Album. Also in Heinze, Auserlesene Stücke.
- 233 Also in Monthly Musical Record, 14 (1884), pp. 85-86.
- 234 Gavotte I only.
- 235 Pseudonym of William Smith Rockstraw.
- 236 Art Treasures, selected and arranged from the scores of the greatest composers of all ages, Series I.
- 237 Classical Gems. Published with BWV 1012/4.
- 238 Classical Gems.
- 239 Compositions by John Sebastian Bach, Edited by Berthold Tours. Gavotte I only.
- 240 Anthologie classique et moderne (Eighth Series).
- 241 Perles Musicales. Sammlung kleiner Klavierstücke für concert und salon.
- 242 Album der beliebtesten Salonstücke für Pianoforte.
- 243 Anthologie classique et moderne (Eighth Series).
- 244 Piano or organ.
- 245 Published with BWV 1046/5.

- 246 Published with BWV 1046/4.
- 247 A Bach Book for Harriet Cohen.
- 248 Published with BWV 147/6 and 645.
- 249 Published with BWV 1068/2.
- 250 Selected movements.
- 251 Published with BWV 1067 and 1068 or 1069.
- 252 Published with BWV 1066 and 1068 or 1069.
- 253 Thomas Rajna Transcriptions, No. 1.
- 254 Could be BWV 1069. Published with BWV 1066 and 1067.
- 255 Published with BWV 1056/2.
- 256 Favourite Classics, No. 42.
- 257 Published with BWV 1063/3 and 4 in Gleanings from the works of the celebrated composers. Transcriptions for the piano (22 Nos.), No. 18.
- 258 Published with BWV 1068/3.
- 259 Lilac Series, No. 82.
- 260 Published with two movements from the third English Suite in "The Brown Cover Edition", No. 140.
- 261 Published with BWV 1068/3.
- 262 Published with BWV 1068/2.
- 263 Published with BWV 1068/2 and 4 in Gleanings, No. 18.
- 264 Published with BWV 1068/2.
- 265 Willey and Co.'s Classical Series, No. 26.
- 266 Heinze, Bach Album.
- 267 Published with BWV 1068/2 and 3 in Gleanings, No. 18.

268 Classical and celebrated Compositions, ancient and modern, for the pianoforte, No. 15.

269 Could be BWV 1068. Published with BWV 1066 and 1067.

270 Szántó, Vier Orgel-Chorälverspiele, Nr. 3.

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