EDITION A. GUTHEIL

meiner Tochter Kyriena.

J. S. BACH.

PRÉLUDE

(aus dem

„Clavier-Büchlein für Wilhelm Friedemann Bach")

Concert-Transcription

von A. SILOTI.

Preis: — Mrk. 65 Pf. / — R. 30 Kop. netto.

PROPRIÉTÉ DE L'EDITEUR.
MOSCOU chez A. GUTHEIL
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St PETERSBOURG chez A. JOHANSEN Perspective de Nevsky N° 68.
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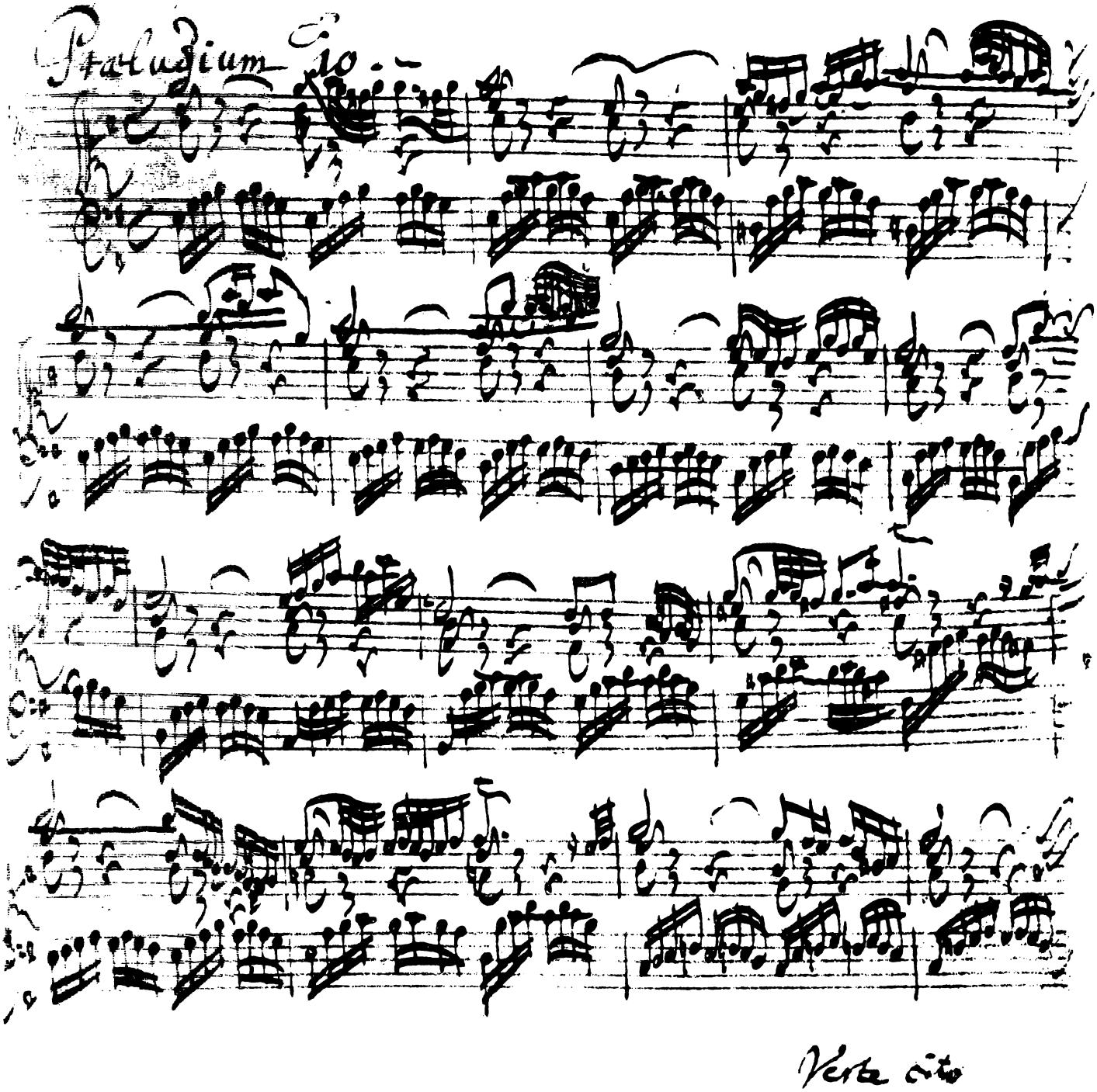

Manuscript of PRELUDIUM NO. X in E minor

DAS WOHTEMPERIERTE KLAVIER by JOHANN SEBASTIAN BACH

(see page 4 for an earlier version of the PRELUDIUM).

The Bach transcription, once a popular selection on programs of many pianists is frowned upon by todays intellectuals mainly for not having originated in it's present form or dimensions. A purist scoff, this supposedly illegitimacy when considering that the art of transcription can be traced throughout musical history,it's practioners includes J.S. Bach. An occasional past master; a Horowitz, Rubinstein or Novaes—will program one of the big Busoni, Siloti or Liszt organ transcriptions, thereby enabaling todays audience to decide for themselves the only criteria that matters--did they listen, did they enjoy the experience?--and the answer invariably is always yes indeed!

The simplest is sometimes the most effective example in the art of transcriptin, and no Bach transcription has ever been more aesthetically effective and pleasing than the limpid and euphonlously beautiful J.S. Bach/ Siloti Prelude in B minor. Alexander Siloti (I863-I945) dedicated this transcription as follows: "Meiner Tochter Kyriena" (My Daughter-Kyriena).

This work may appear deceptively easy to the inexperienced performer because of it's lack of a great number of notes or complex rhythms. There is a different type technical command needed here than the mearely physical; an attilude definitely more cerebral than physical dictates a subtle approach for color, nuance and restraint, instead of power and release.

A performance tradition surrounds this prelude in Russia, where it is commonly played throughout twice. The first time emphasis centers on the continuous motion of I6th notes in the treble. The I6th note figuration is performed distinctly and pronouncedly almost like a Czerny etude, however all dynamic and rhythmic indications are observed throughout. In the last measure there is a noticable retard which immediately is picked up and leads directly into a repeat of the entire prelude, but this time with a difference: emphasis is now directed to the lower or bass staff, fully realizing the harmonic values of this composition. The thumbs in both hands alternatively play out the inner voice indicated by half-note values, whereas by comparison during the first run through the half notes were not stressed. The cantilena of the inner voices now employed in the repeat can only be realized if the I6th note figurations are now a murmur resembling but a faint echo. The chords in the accompaniment need not be arpeggiated as indicated, which was most likely employed for a simpler execution. A distribution between the hands will enable the performer to be able to achieve this goal if so desired.

The stylistic trait of dividing the melody in the middle of the piano between the two hands has usually been attributed to Sigismund Thalberg, and before him to Eli Parish-Avars, the Harpest, the first performer to do this however was neither Thalberg or Parish-Avars, but; Francessco Giuseppe Pollini (I763-I846), Pollini was first to make use of three staves for piano music. This innovation seems to have become widespread and was adopted by Mendelssohn in the first movement of his second concerto Op. 40, also his E minor prelude. Robert-Suchumann used this effect very tellingly in his Romance in F sharp Op. 28 No.2 and also Chopin in his Etude in A flat Op. 25 No. I.

A cantilena approach to Bach on the keyboard can hardly be labeled 'Victorian' if such a description could ever apply, any more than a performance of Das Wohtemperierte Klavier on the concert grand be considered 'Baroque'. The J.S. Bach/Siloti Prelude remains therefore a much needed example in our vocabulary of expression on the modern piano. If any justification is ever needed for the existence of this particular transcription, a plea should be made not for it's greatness, but for it's great beauty.

THE PUBLISHER

* The J.S. Bach/Siloti Prelude is in preparation to be released on MUSICAL SCOPE RECORDS

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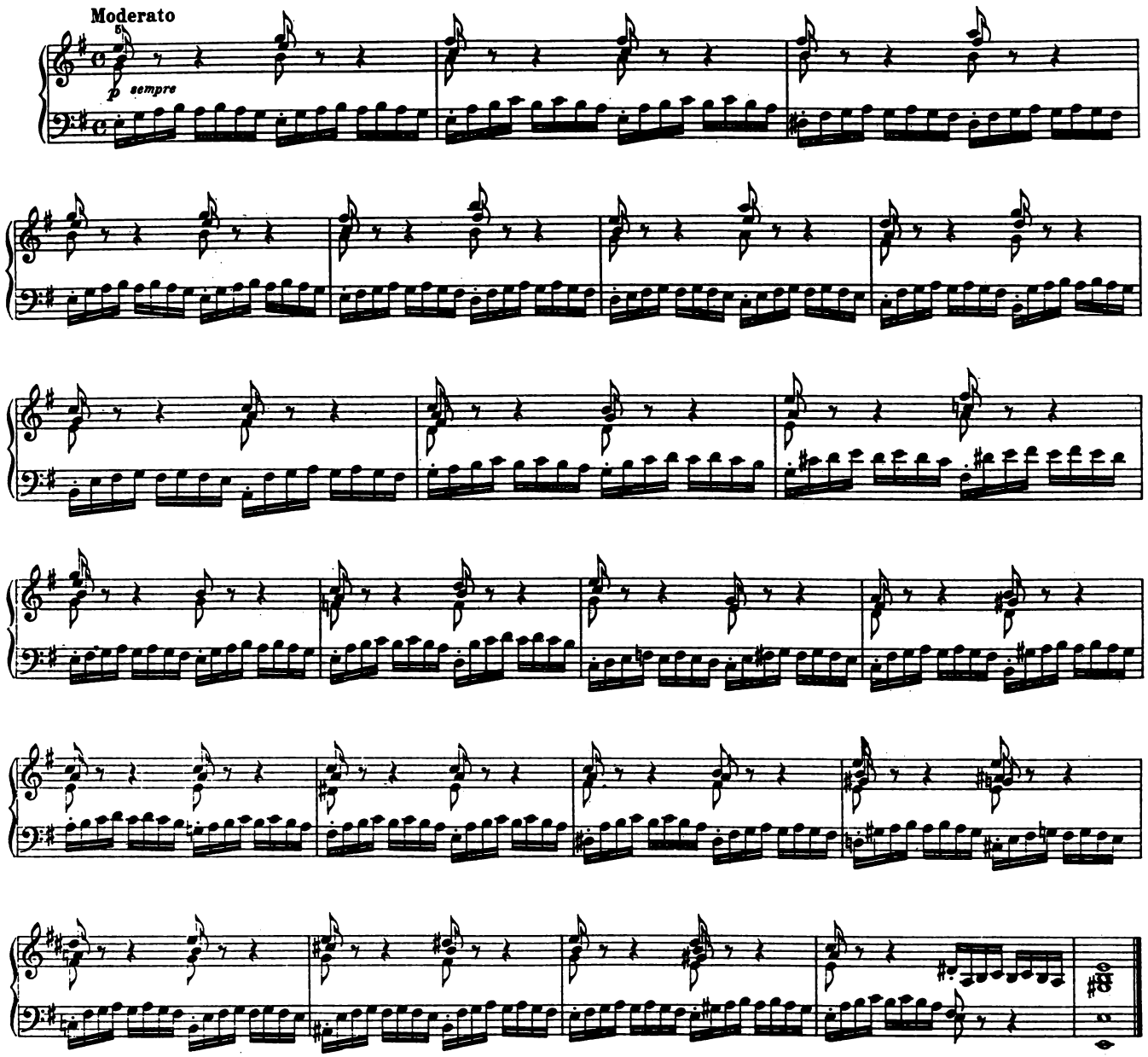

Johann Sebastian Bach PRELUDIUM NO. V

Clavier-Buchlein fur Wilhelm Friedemann Bach

моей дочери Кирiенъ.

Прелюдія

(изъ „Нотной книжки для Вильгельма Фридемана Баха")

I. С. БАХА.

Концертная транскрипція
А. ЗИЛОТИ.

meiner Tochter Kyriena

Prélude

(aus dem „Clavier-Büchlein für Wilhelm Friedemann Bach")

von J. S. BACH.

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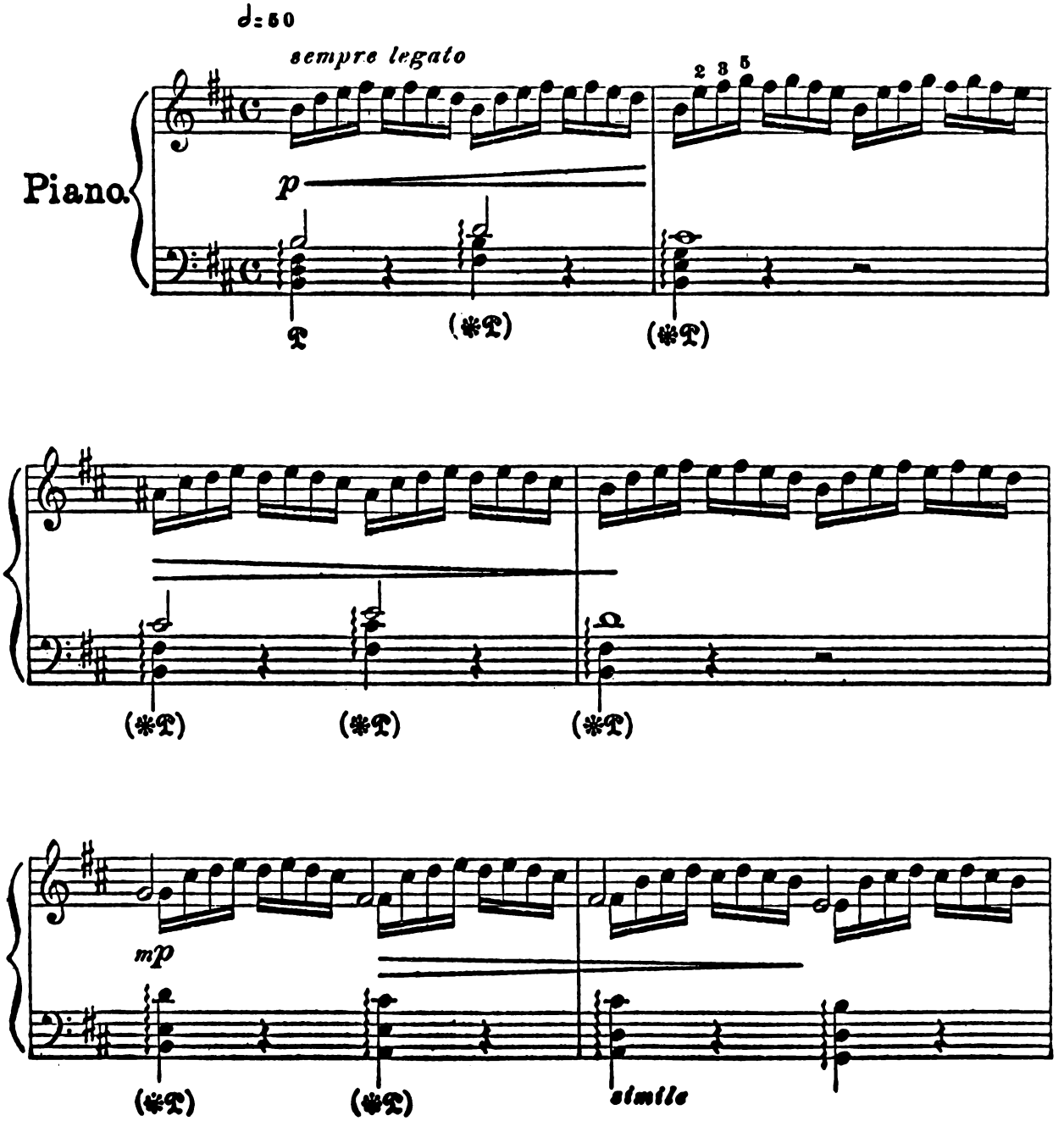

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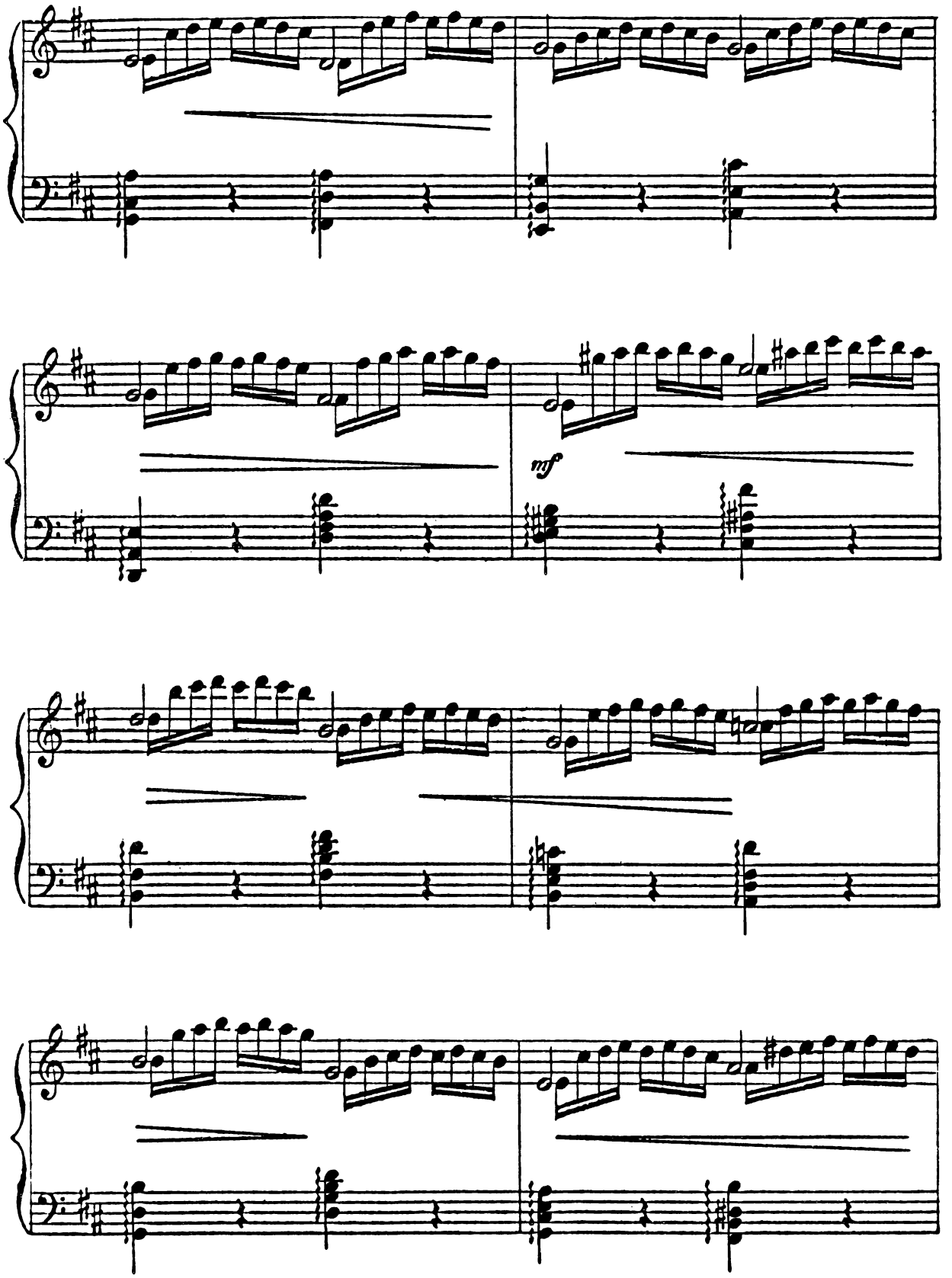
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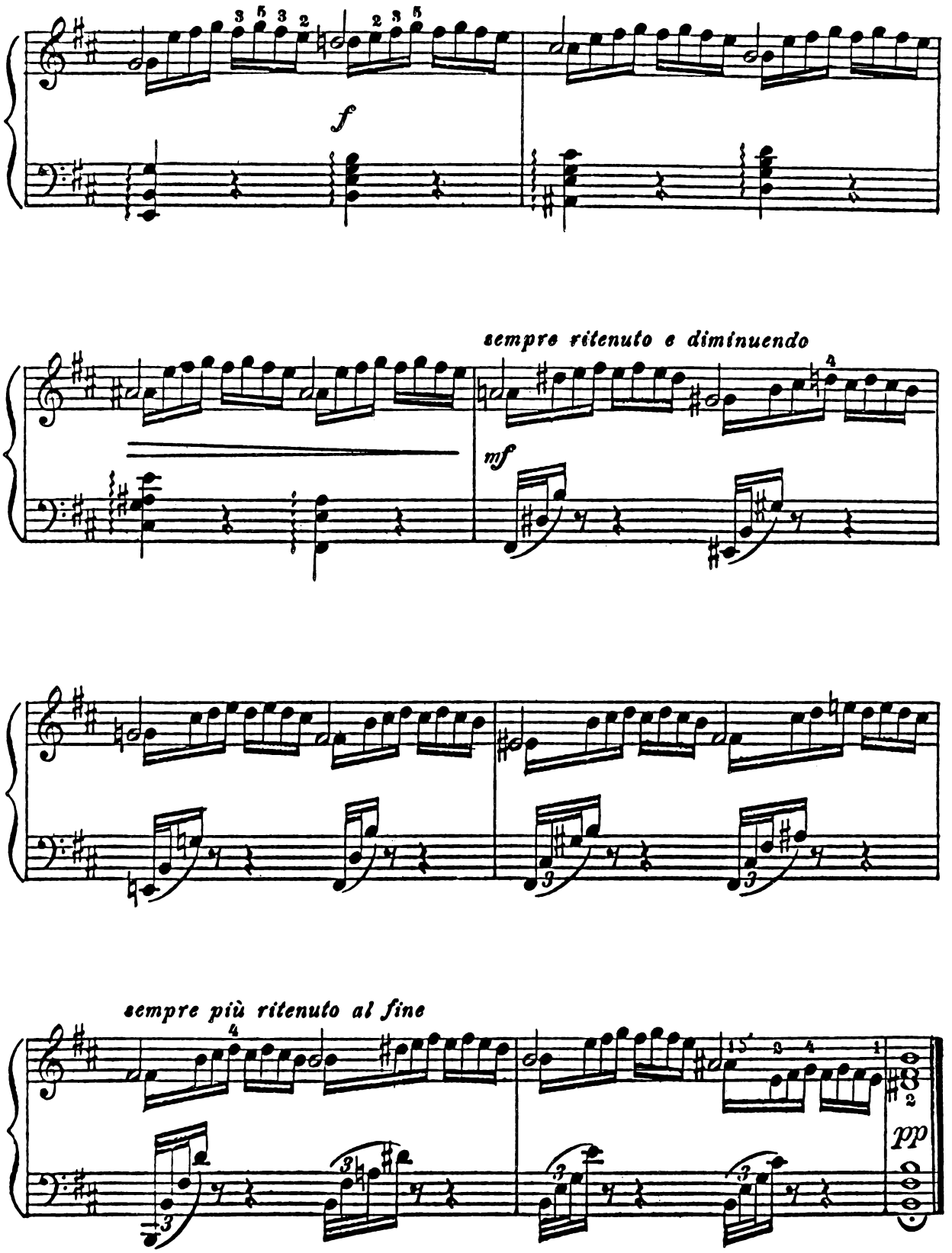
f
sempre ritenuto e diminuendo
mf
sempre più ritenuto al fine
pp

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