

JOHANN SEBASTIAN BACH

Goldberg Variations

*A rare full-length performance
plus the 14 canons on the Goldbergs
and the Italian Concerto*

ELIZABETH ANDERSON



JOHANN SEBASTIAN BACH

Goldberg Variations

with all repeats

*14 canons on the first 8 bass notes of
the Goldberg Variations*

Italian Concerto

ELIZABETH ANDERSON — HARPSICHORD

**WITH LUCINDA MOON AND STEPHEN FREEMAN
BAROQUE VIOLINS IN THE FOURTEEN CANONS**

COMPACT DISC A	1 - 3	ITALIAN CONCERTO	BWV 971
	4 - 19	GOLDBERG VARIATIONS	BWV 988
COMPACT DISC B	1 - 16	GOLDBERG VARIATIONS	(CONT)
	17 - 30	FOURTEEN CANONS	BWV 1087
TIMINGS		ITALIAN CONCERTO	15'02"
		GOLDBERG VARIATIONS	93'01"
		FOURTEEN CANONS	10'36"

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digital

Elizabeth Anderson's harpsichord (pictured) is a copy of an instrument by Pascal Taskin, built in Paris in 1769, and now a part of the historical instrument collection at the University of Edinburgh. Originating from a Hubbard kit, the instrument was modified and assembled by Alastair McAllister of Melbourne in 1984. It has a Louis XIV apron stand and a lid painting by Iris and Warren Anderson. The instrument's specification is two manuals with shove coupler and three choirs of strings: an 8' and 4' on the lower manual and an 8' with buff stop on the upper manual.



COMPACT DISC A

ITALIAN CONCERTO BWV 971

Second Part of the Clavier Übung...

Italian Concerto for a harpsichord with two manuals

Zweyter Theil der Clavier Übung...

Concerto nach Italienischen Gusto vor ein Clavicymbel mit zweyen Manualen

1	(Allegro)	4'24"
2	Andante	5'47"
3	Presto	4'50"

GOLDBERG VARIATIONS BWV 988

Clavier Übung...

Aria with Different Variations for a harpsichord with 2 manuals

Clavier Übung...

Aria mit verschiedenen Veränderungen vors Clavicimbal mit 2 Manualen

4	Aria	4'53"
5	Var. 1. a 1 clav.	2'18"
6	Var. 2. a 1 clav.	1'58"
7	Var. 3. Canone all'Unisuono. a 1 clav.	2'02"
8	Var. 4. a 1 clav.	1'14"
9	Var. 5. a 1 ô vero 2 Clav.	2'26"
10	Var. 6. Canone alla Seconda. a 1 clav.	1'45"
11	Var. 7. al tempo di Giga. a 1 ô vero 2 Clav.	1'50"
12	Var. 8. a 2 Clav.	2'33"
13	Var. 9. Canone alla Terza. a 1 clav.	2'03"
14	Var. 10. Fugetta. a 1 clav.	1'48"
15	Var. 11. a 2 Clav.	2'19"
16	Var. 12. Canone alla Quarta. a 1 clav.	2'37"

17	Var. 13. a 2 Clav.	6'13"
18	Var. 14. a 2 Clav.	2'32"
19	Var. 15. Canone alla Quinta. a 1 clav. andante	5'34"

COMPACT DISC B

1	Var. 16. Overture. a 1 clav.	3'10"
2	Var. 17. a 2 Clav.	2'49"
3	Var. 18. Canone alla Sexta. a 1 clav.	1'38"
4	Var. 19. a 1 clav.	1'15"
5	Var. 20. a 2 Clav.	2'49"
6	Var. 21. Canone alla Settima. a 1 clav.	3'21"
7	Var. 22. a 1 clav. alla breve	1'42"
8	Var. 23. a 2 Clav.	2'38"
9	Var. 24. Canone all'Ottava. a 1 clav.	2'25"
10	Var. 25. a 2 Clav. adagio	8'31"
11	Var. 26. a 2 Clav.	2'50"
12	Var. 27. Canone alla Nona. a 2 Clav.	2'04"
13	Var. 28. a 2 Clav.	3'07"
14	Var. 29. a 1 ô vero 2 Clav.	2'58"
15	Var. 30. Quodlibet. a 1 clav.	2'09"
16	Aria	5'15"

FOURTEEN CANONS BWV 1087

Various canons upon the first 8 bass notes of the preceding aria

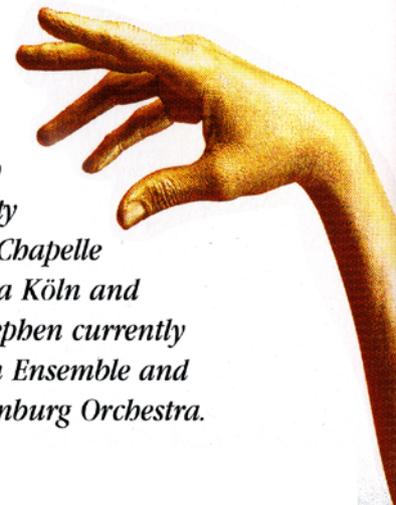
Verschiedene Canones über die ersten acht Fundamental-Noten vorheriger Arie

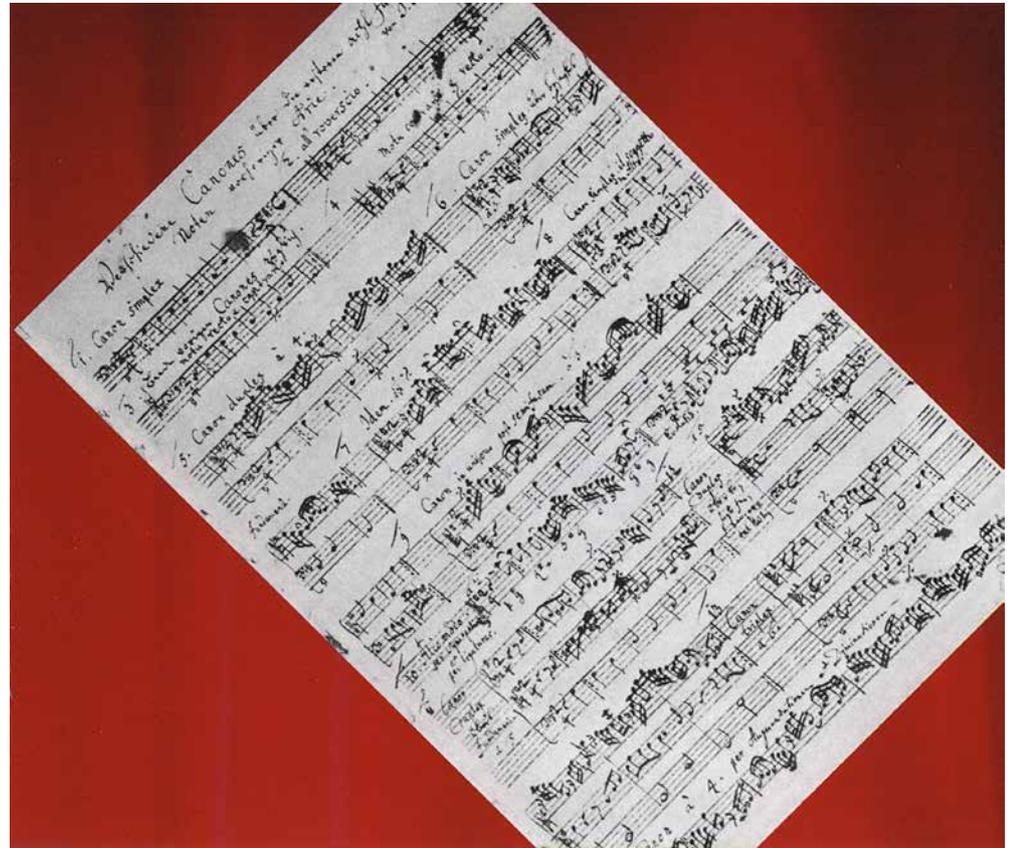
17	Canon Simplex	0'36"
18	All' roverscio	0'35"
19	Beede vorigen Canones zugleich, motu recto e contrario	0'34"
20	Motu contrario e recto	0'29"
21	Canon duplex à 4	0'34"
22	Canon simplex über besagtes Fundament à 3	0'37"

23	Idem à 3	0'36"
24	Canon simplex à 3, il soggetto in Alto	0'38"
25	Canon in unisono post semifusam à 3	0'30"
26	a. Alio modo, per syncopationes et per liguritas à 2 b. Evolutio	0'29"
27	Canon duplex übers Fundament à 5	0'37"
28	Canon duplex über besagte Fundamental-Noten à 5	1'00"
29	Canon triplex à 6	0'50"
30	Canon à 4 per Augmentationem et Diminutionem	2'22"

Lucinda Moon graduated from the Victorian College of the Arts in 1991 and was awarded the Willem van Otterloo and Nickson Travelling Scholarships to pursue postgraduate studies in baroque violin. She undertook two periods of study with Sigiswald Kuijken at the Royal Conservatorium, the Hague, graduating in 1995. Lucinda is principal violinist with the Elysium Ensemble, and is also the leader of the Australian Brandenburg Orchestra.

Stephen Freeman, upon completing studies at the Canberra School of Music, undertook three years of postgraduate study at the Royal Conservatorium, the Hague, under Ryo Terakado. During this time, he performed with the European Community Baroque Orchestra, La Chapelle Royale, La Stravaganza Köln and Concerto Currende. Stephen currently performs with Elysium Ensemble and the Australian Brandenburg Orchestra.





In November 1993, many people were turned away from Elizabeth Anderson's sold-out performance of Bach's Goldberg Variations at Ormond College. The programme was repeated to a second full-house. During the following year, Anderson gave 18 performances of the work throughout Australia and Europe, culminating in recording sessions for this CD.

Since then Elizabeth Anderson has emerged as one of Australia's most sought-after harpsichordists, fulfilling, on average, one solo engagement per week, as well as her ongoing ensemble and teaching work. She has made multiple appearances in many major Australian festivals, such as the Adelaide Festival, the Barossa International Music Festival, the Melbourne International Festival of the Arts, the Melbourne International Festival of Organ and Harpsichord, the Castlemaine State Festival and the Collins St Grand Musical Promenade. She has worked with the Australian Chamber Orchestra and the Elysium Ensemble as a continuo player, and has played concertos with many orchestras, amongst them the Adelaide Symphony Orchestra, the Queensland Philharmonic, the State Orchestra of Victoria, the Australian Opera and Ballet Orchestra and the Melbourne Bach Orchestra.

Elizabeth Anderson has become known, not only as an exponent of historical performance

practice, but also as a player of the contemporary repertoire for the harpsichord. In 1990, the Melbourne International Festival of Organ and Harpsichord commissioned a harpsichord concerto from Philip Nunn, which was dedicated to her, and first performed by her in the 1991 Festival closing concert.

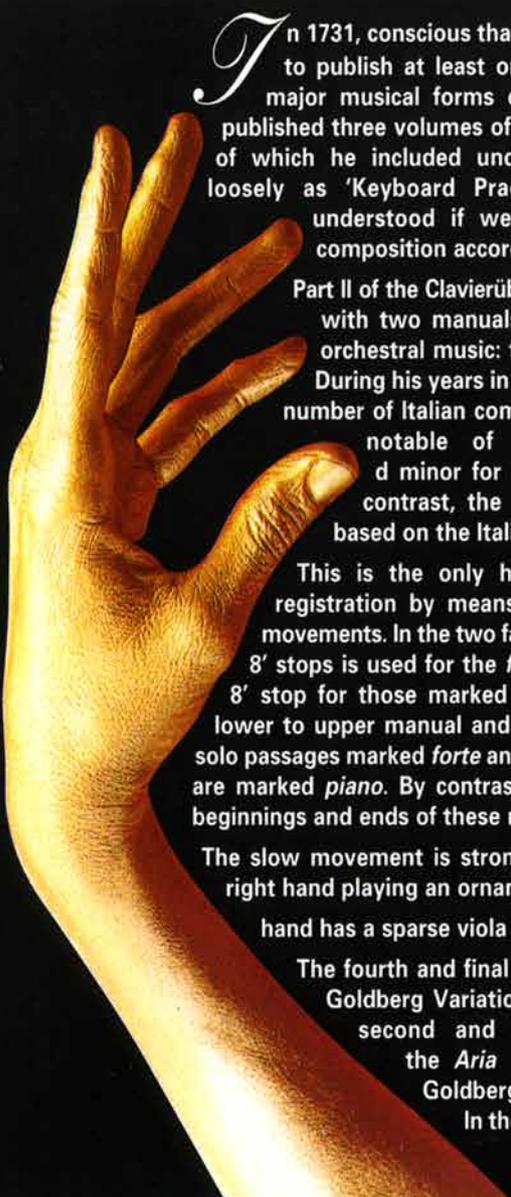
Eleven international concert tours have taken her to Japan and Singapore, as well as throughout most of Western Europe. She has performed in such concert series as Symphony Hall, Osaka, Nagoya Arts Centre, Italy's *Concerti in Ville*; King Frederick's Castle, Berlin; St Germain, Geneva, Frederiksborg Castle, Denmark and the Leeds and Aberdeen Town Halls. Major music festivals have included the Glasgow Mayfest, Dublin Early Music Festival, Brandenburg Summer Festival and Dornburg Festival, Germany, the Vendsyssel Festival, Denmark and the Carouge Summer Festival, Switzerland.



Elizabeth Anderson is on the teaching staff at several institutions, including the University of Melbourne and the Australian Catholic University. She is a regular guest lecturer and performer at universities and music schools throughout Australia.

She has recorded for the ABC, Radio Denmark and has appeared on Singapore Television.

This is her fourth CD on the Move label.



In 1731, conscious that his life was drawing to a close, Bach set out to publish at least one keyboard work to represent each of the major musical forms of his day. Over the ensuing 10 years, he published three volumes of music for harpsichord and one for organ, all of which he included under the title *Clavierübung*. This translates loosely as 'Keyboard Practice', and its relevance can be better understood if we expand it to 'The practice of keyboard composition according to J.S. Bach'.

Part II of the *Clavierübung*, published in 1735 requires 'a harpsichord with two manuals', and is devoted to forms borrowed from orchestral music: the Italian concerto and the French overture. During his years in Weimar, Bach had transcribed concertos by a number of Italian composers for the harpsichord and organ, most notable of these being the Vivaldi Concerto in d minor for strings, which he transcribed for organ. By contrast, the Italian Concerto is an original composition based on the Italian concerto principle.

This is the only harpsichord work in which Bach indicates registration by means of the words *forte* and *piano* within the movements. In the two fast movements the lower manual with coupled 8' stops is used for the *forte* passages, and the upper with its single 8' stop for those marked *piano*. This requires some deft shifts from lower to upper manual and vice versa, as the hands alternate between solo passages marked *forte* and orchestral accompaniment passages, which are marked *piano*. By contrast, the *forte* passages for both hands at the beginnings and ends of these movements represent orchestral *tutti*.

The slow movement is strongly reminiscent of the violin concertos, the right hand playing an ornamented solo melody *forte*, whilst the left hand has a sparse viola and cello accompaniment *piano*.

The fourth and final volume of the *Clavierübung*, nicknamed the Goldberg Variations, was published in 1742. This was Bach's second and final foray into variation form. Whilst the *Aria Variata* is a youthful experimentation, the Goldberg Variations is the work of a mature genius. In the Goldbergs, Bach leads us through a veritable

museum of 18th century variation practice: Every third variation is a canon – variation 3 demonstrates unison canon, variation 6 is a canon at the interval of a 2nd, and so on at increasing intervals up to variation 29, which is a canon at the 9th. Bach demonstrates inverted canon in variations 12 and 15. In addition to this set of canons, Bach further demonstrates canonic techniques in the Fugetta (variation 10) and the Quodlibet (Variation 30).

Quodlibets – the singing of two or more popular songs simultaneously – were a regular form of entertainment in the Bach household. Here, Bach gives us two German folk songs, which he superimposes in canon over the bass theme.

Kale and turnips drove me away.

It is so long since I was with you.

Had my mother cooked meat I'd have opted to stay.

Come closer, Come closer, Come closer.

The harmonic bass upon which all of these canons are super-imposed is taken from a Sarabande (here entitled *Aria*) that Bach wrote for his wife, Anna Magdalena, some ten years before the variations were composed. One imagines Bach browsing through his wife's harpsichord book, re-discovering this beautiful piece, and being inspired to set out on the momentous musical journey that became the Goldbergs.

Notes by Elizabeth Anderson

In the winter of 1974-75, a professor from the Strasbourg Conservatoire seeking information about an old volume of music in his possession led scholars to one of the most important Bach discoveries of this century: the composer's personal copy of the Goldberg Variations. The copy contains Bach's own corrections and revisions to the variations; but its particular value lies in a single manuscript page at its end (see illustration opposite CD-B). Here, under the heading *Various canons upon the first eight bass notes of the preceding aria*, Bach gave a series of 14 canons in enigmatic notation, all derived from the *Goldbergs*. The particular fascination of the canons is the problem of realising them from their riddle notations; yet Bach, at the end of the canons wrote *et cetera*, hinting that for him at least the elaboration could continue *ad infinitum*.

Notes by Alastair McAllister

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See more from Elizabeth Anderson at
move.com.au

