

**Changes in Performance Practice since the 1970s as exemplified
in selected recordings of JS Bach's *English Suite No 4 in F Major*
(*BWV 809*)**

by

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**A mini-dissertation submitted in partial completion of the
requirements for the degree**

Master of Music (Performing Art)

In the Department of Music at the

UNIVERSITY OF PRETORIA

FACULTY OF HUMANITIES

SUPERVISOR: Prof Wessel van Wyk

August 2015

Keywords of the Study

Analysis

Authenticity

JS Bach

English Suite No 4 in F Major (BWV 809)

Historically informed

Interpretation

Performance practice

Postmodernism

Recording

Abstract

- **TITLE: Changes in Performance Practice since the 1970s as exemplified in selected recordings of JS Bach's *English Suite No 4 in F Major (BWV 809)*.**
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The performance practice of Bach's keyboard works is a topic that has been researched and studied at great length, and has elicited much debate amongst authorities on the subject. While performing Bach on the piano is widely accepted today, it is crucial to realise that the modern piano is not an instrument with which Bach was familiar when he composed his keyboard music.

In recent times, many performances and recordings of Bach's works are performed on the piano, which offers many more interpretive possibilities (such as dynamic gradations, a variety of tonal quality, and the use of the sustaining pedal). Some artists who declare allegiance to the early music movement attempt to emulate Bach's 'original intention', and therefore perform his keyboard works either on the harpsichord or in an 'unpianistic' manner on the piano. The early music movement, along with the concept of authenticity, and the subsequent move away from the pursuit of this ideal in the postmodernist era, have been debated extensively (Fabian 2003: xiv). By studying existing literature on these topics, and by analysing select recordings of Bach's *English Suite No 4 in F Major (BWV 809)* by well-respected pianists, I explore some of these contentious issues of Bach interpretation and performance practice.

This research aims to examine changes in the performance practice of Bach's *English Suite No 4 in F Major (BWV 809)* over the past four decades, spanning the time from when Glenn Gould recorded the English Suites in the early 1970s up until the present day, including recordings by

Murray Perahia (1999), András Schiff (2003), and myself (2013). These performers are chosen for very specific reasons related to their range of stylistic approaches.

The principal rationale of this research is not to provide solutions or answers to any questions, but rather to debate the issue of the varying performance styles of Bach. Interpretations of Bach's keyboard music have and will continue to evolve, and it would be an impossible and uninformed task to try and establish a 'correct' performance practice.

(August 2015)

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Chapter 1:

Introduction

1.1 Background and motivation

The performance practice of Bach's keyboard works is a topic that has been researched and studied at great length, and has elicited much debate amongst authorities on the subject. While performing Bach on the piano is widely accepted today, it is crucial to realise that the modern piano is not an instrument with which Bach was familiar when he composed his keyboard music. One of the reasons that Bach performance practice is such a contentious topic is because he did not originally compose his works for the modern piano, but rather for the organ and harpsichord, and later, the clavichord (Schulenberg 1999:113). With its very different sound, touch, and articulation characteristics in comparison with a harpsichord built on historical principles, the piano presents many problems for keyboard performance of 17th and 18th century music that are distinct from those pertaining to performance on the harpsichord or organ.

In recent times, many performances and recordings of Bach's works are performed on the piano, which offers many more interpretive possibilities (such as dynamic gradations, a variety of tonal quality, and the use of the sustaining pedal). Some artists who declare allegiance to the early music movement attempt to emulate Bach's 'original intention', and therefore perform his keyboard works on the harpsichord. The early music movement, along with the concept of authenticity, and the subsequent move away from the pursuit of this ideal in the postmodernist era, have been debated extensively (Fabian 2003: xiv). Followers of the early music movement believe that the ideal is to perform Baroque music on original instruments (for example on the harpsichord and not the piano), and that if this is not possible, it should be played as if on period instruments (in other words, the piano should be played 'unpianistically'). Therefore, the early music viewpoint is that performers of Baroque music should play the piano without the use of the sustaining pedal and without great dynamic fluctuations. The postmodernists, on the other hand, believe that modern instruments (with all of their expressive possibilities) should be used to full capacity. Musicologists in the postmodern school of thought also advocate performing Baroque music today with acknowledgement for the wealth of expressive ideas that emerged during the Classical, Romantic and Twentieth Century eras. The viewpoint of the

postmodernists is that a performer could not possibly know how Bach intended his works to be interpreted, therefore the performer should have the freedom to interpret the works as he wishes. By studying existing literature on these topics, and by analysing select recordings of Bach's *English Suite No 4 in F Major (BWV 809)* by well-respected pianists, I have explored some of these contentious issues of Bach interpretation and performance practice.

I have chosen this research topic as I performed Bach's *English Suite No. 4 in F Major (BWV 809)* as part of the performance requirement for my MMus degree. The fact that I studied the work in great detail in order to prepare for a public recital greatly assisted me in the process of comparing different stylistic interpretations of the work by various artists. I was also fortunate to have had tuition on this composition with two distinguished pedagogues, namely Pauline Nossel and Wessel van Wyk, and I therefore had a broad spectrum of insights as a starting point.

My hope is that this research project could provide valuable insight into attitudes towards performance practice in general, an analysis of which could lead to changes in teaching practice and the performance of Bach on the piano. In *Rethinking Music* (Cook & Everist 1999:429–430), José Bowen states that “too many students tend to go only halfway with their research of performance practice, learning a great deal about the theories and techniques of the creative role of other performers, but refusing to actually adopt the most authentic role: that of composer/performer”. It is true for every musician that interpretation is a very personal matter, due to the fact that every musician develops his/her own ‘sound-world’, influenced by past teachings and by what one has been exposed to in terms of live performances and recordings.

I have chosen three respected Bach pianists in order to make a comparison of the stylistic interpretation of Bach's *English Suite No 4 in F Major (BWV 809)* during the past four decades, namely Glenn Gould, Murray Perahia and András Schiff, and I have examined the musical backgrounds of these three pianists in order to bring perspective to their interpretative choices. I have also included a recording of my own performance of the work at my MMus recital in the analysis. The timeline of my analysis spans the time from when pianist Glenn Gould recorded the English Suites in the 1970s, up until 2013 when my performance of the work was recorded. It also includes Murray Perahia's 1999 recording and András Schiff's 2003 recording. The above-mentioned three pianists are respected as being authorities on Bach performance

practice with regard to their approaches in terms of stylistic interpretation, and they all have contrasting approaches to interpreting Bach.

Perahia (born 19 April 1947) is known for his lyrical, singing tone, and has come to be recognised as one of the foremost interpreters of Bach's music, not least through recordings that are testament to his depth and joy of expression (Norris 2008 n.p.). Perahia's Bach is relatively safe. Tempos are within the realm of consensus, articulation is clean but not percussive, and dynamics are no different than what the music itself directly implies (Tuttle 1999 n.p.).

Schiff (born 21 December 1953), in contrast to Perahia, has the reputation of being a rather imaginative interpreter of Bach's works. He too has studied Bach's keyboard works for some time, and performs them in cycles in order to broaden his understanding. At the same time, Schiff has always kept up with the latest scholarship with regard to embellishment and articulation in Baroque music.

Although Schiff admired and was influenced by Glenn Gould (born 25 September 1932, died 4 October 1982), the two pianists have approached Bach on the piano quite differently. For instance, Schiff's warm, luminous tone contrasts with Gould's gaunt, stripped-down sonority (Distler 2012 n.p.). A review by ArkivMusic (2013 n.p.) states:

The defining moment of Glenn Gould's career came in 1964 when, at the age of 31, he withdrew from all public performance. The move was viewed by audiences and critics as wilful and bewildering, and was seen as evidence that despite his demonstrably supreme artistry he was, in the argot of the common man, a nut. But, as George Szell once said of him, "That nut [was] a genius." In his short international career, which spanned only 24 years, Glenn Gould changed the way the music world thought about performance practice, recording, and the music of Johann Sebastian Bach.

This "stripped-down sonority" with which Gould plays, as well as generally dry articulation and very little fluctuation in dynamics, lead one to assume that he was an advocate of the early music movement, and that he followed the ideal of performing Bach on the piano as if it was a harpsichord.

According to Sherman (1997:5) however, Gould unapologetically violated the injunction that performers should try to duplicate the performance traditions and sound-world of historical

music as faithfully as possible. One therefore comes to the conclusion that Gould was not wholly an advocator of the early music movement, but rather that he sought to perform Bach by expressing his own interpretive ideas too.

1.2 Theoretical framework

The theories that I have applied in my mini-dissertation stem from musicological literature that investigates changes that have taken place in perspectives on the performance practice of Baroque music (since the Bach revival by Mendelssohn in the 1800s, to the present day). There are two main, opposing theories that are pertinent to my research, namely the concept of authenticity and the early music movement, and the postmodernist stance on the performance practice of Baroque Music, which advocates greater freedom of interpretation. My analysis of selected stylistic interpretations of Bach's *English Suite No. 4 in F Major (BWV 809)* aims to determine how much, if at all, a particular artist (including myself) has been influenced by either theory. I provide more detail on the theoretical framework surrounding this research in Chapter 2.

1.3 Research Methodology

In order to classify this research, I have used Mouton's classification of twenty two different research types, which places my research into the category of Comparative Studies. "Comparative studies focus on the similarities and (especially) differences between groups of units of analysis" (Mouton 2001:148–180). In the particular case of my research, the units of analysis being compared are recordings of different versions of Bach's *English Suite No. 4 in F Major (BWV 809)*. I make use of qualitative and interpretive analytic (quantitative) strategies as the methodology for my research. The qualitative research strategy is used for interpretative reasons and for the purpose of gaining perspective on the musical choices made by the various participants of the research, and the quantitative research tools are for the purpose of collecting and organising data.

As methods of research, I have used three main types in this mini-dissertation, namely the aural analysis of audio recordings, reflexive research, and the gathering and analysing of research data. I provide more detail on the research methodology used in this research in Chapter 4.

1.4 Research problem

- What changes in stylistic (technical and expressive) interpretation have taken place in the performance practice of Bach's *English Suite No 4 in F Major (BWV 809)* over the past four decades?

1.5 Limitations

This study does not include a harmonic and form analysis of the score of Bach's *English Suite No. 4 in F Major (BWV 809)*, but rather focuses on a comparison of interpretations of the work by selected performing artists. I have limited this study to include only this particular English Suite, as I have studied and performed this work as part of the repertoire for one of my examination recitals for the MMus degree. A comprehensive analysis of different interpretations of all six of the English Suites would certainly be a worthy and challenging task, but it would prove too lengthy and substantial a project for a Master of Music (Performing Art) mini-dissertation.

There are some prominent Bach recording artists (for example Rosalyn Tureck, Joanna McGregor and Angela Hewitt) whom I have not included in this study, as there are no available recordings of these pianists performing Bach's *English Suite No. 4 in F Major (BWV 809)*. I have therefore limited my study to three recording artists, and to four decades. The earliest recording I have analysed is Gould's rendition of the work in the 1970s, and the most recent is a recording of my own performance of the work in 2013. While I realise that one cannot be objective about one's own recording, I have made use of the computer software programmes as detailed in the methodology section in order to draw certain comparisons.

I have limited this study to include interpretations on the piano only, and not on the harpsichord, as one of the aims of the study is to provide valuable insight into Baroque keyboard performance practice on the piano.

I have not included a comparison of live versus studio recordings in this study, although the recordings that I have analysed include both. It would be impossible to prove whether these two different recording environments had any effect on the interpretation of the work by the performing artists in question.

1.6 Outline of chapters

A brief overview and outline of each chapter of this mini-dissertation follows:

Chapter 1: Introduction

In Chapter 1 the background and motivation behind the research, theoretical framework, methods of research, research problem and limitations of the research are outlined briefly.

Chapter 2: Theoretical framework

In Chapter 2 I discuss in detail the key concepts and history on which the research draws.

Chapter 3: Literature review

In Chapter 3 I discuss the literature that I have consulted in preparation for and during the process of my research.

Chapter 4: Research design and methodology

In Chapter 4 I discuss in detail the literature behind and the method of the research instruments that I have used. I also give details of my data analysis and collection processes.

Chapter 5: Investigating changes in stylistic interpretation in the performance practice of Bach's English Suite No 4 in F Major (BWV 809) over the past four decades

This chapter deals with my research problem. I firstly conduct a textual analysis of changes in the performance practice of Baroque keyboard music over the past four decades. Secondly, I conduct an analysis of recordings of Bach's *English Suite No 4 in F Major (BWV 809)* by Glenn Gould, Murray Perahia, András Schiff and myself. My analysis is presented using Sonic Visualiser graphs, score reduction and textual descriptions.

Chapter 6: Conclusions

In my concluding chapter, I have presented a summary of my findings and an assimilation of the quantitative and qualitative data that I have collected.

Chapter 2:

Theoretical framework

The theoretical framework of this research is situated around the history and background of differing opinions and schools of thought pertaining to the performance practice of Baroque music.

In 1829 Felix Mendelssohn began the Bach revival when he directed the first performance of the St. Matthew Passion since Bach himself had directed it at the Thomaskirche in Leipzig. Bach's music was not well known to the general public for nearly 70 years after his death, and this revival began the renewed appreciation of and interest in Bach's works (Hendrie 1971:5).

The next event which affected musicological perspectives on early music and the performance practice thereof was World War II. Botstein (1995:224) explains that the war years (from 1939 to 1945) generated actions and an artistic legacy that continue to yield insights into the ways music has functioned in modern times as a dimension of political life and cultural consciousness. If ever there was a time that 'authenticity' was audible in music, it was during the years of the war. In Bach performance practice, there was a naive attempt to practice exactly what Bach intended, underpinned by the positivist idea that there is one correct way, or one truth. Of course we now acknowledge that it is impossible to know what Bach's intentions were at the time.

As a result of this, the years from c1950 to c1980 saw a great emphasis on the early music movement and on historically informed performance practice. Perhaps an accurate, concise definition of the term 'historically informed' is, in Bowen's words, "the concept of *Werktreue* or fidelity to the musical work" (1991:41).

In 1960 Erwin Bodky painstakingly attempted to write down a set of rules for the interpretation of Bach's keyboard works in his publication *The Interpretation of Bach's Keyboard Works*. His rules included guidelines for tempi (even though Bach did not usually include tempo indications on his scores), dynamics, ornamentation, and articulation. Bodky's work was considered to be a 'bible' for any Bach keyboard performer, and there was very little room for individual taste in stylistic interpretation at the time.

However, the idea of one truth, of authenticity, has since been radically questioned in the humanities and social sciences. In 1982 Nikolaus Harnoncourt published *Baroque Music Today: Music As Speech*, in which he refers to two fundamentally different approaches to historical music - one in which older music is transplanted to the present, and the other viewing it in terms of the period in which it originated. This is a clear indication that thinking in general was moving away from the idea that the only way to perform historical music was ‘authentically’. In 1985 Joseph Kerman published *Contemplating Music: Challenges to Musicology*, in which he writes of the value of interpreting historical works with “authenticity” versus the value of taking “Romantic licence” (Kerman 1985:182–217); and in 1987 Leppert and McClary published *Music and Society: The Politics of Composition, Performance and Reception*. They were the first to introduce what is now called ‘new musicology’ or ‘postmodernist’ musicology, and changed the way that music had been thought of during the post-World War II years. The main premise behind Leppert and McClary’s work was the idea that performers of Baroque music no longer needed to adhere to strict rules and guidelines and attempt to emulate the composers original intention; they were the first to introduce the concept of the performer being ‘allowed’ to interpret a Baroque composition at free will. Ten years later, Bernard Sherman published *Inside Early Music: Conversations with Performers*, in which he speaks of the term ‘authenticity’ having become virtually taboo among historicists (Sherman 1997:8). The most important result of these publications was that researchers stopped thinking of music in terms of the composition being the only important facet of performance, and began thinking more in terms of the performer and his/her individual, personal interpretation styles, as well as in terms of the reception of the audience and/or listener. Thus Erwin Bodky’s 1960 publication was questioned, as musicians no longer needed a set of rules to follow when performing Bach. The general consensus at this time was that Bach’s music is historical and that his exact intentions can never be emulated. Musicologists such as Nicholas Cook and José Bowen have since clarified and expanded on what Kerman, Leppert and McClary first wrote.

No research into the meaning behind the study of performance practice and recorded music would be complete without examining Nicholas Cook’s writings, as well as the publications that he has edited. As the director of the Arts and Humanities Research Council Research Centre for the History and Analysis of Recorded Music (CHARM), he has conducted research in and published many books and articles on the subject of analysing recorded music.

The Cook publications relevant to this particular topic include one that he co-edited with Mark Everist titled *Rethinking Music* (1999), and *Music, Performance, Meaning: Selected Essays* (2007). The former is considered by many to be a response to Kerman's *Contemplating Music: Challenges to Musicology* (1985). In the chapter titled 'Analysing Performance and Performing Analysis' in *Rethinking Music* (1999:239–261), Cook examines the relationship between analysis and performance. He argues that the postmodernist stance rejects the notion of authenticity, placing greater emphasis on the individuality of the performer as well as on the reception of the audience. Musicians now see a piece of music that exists not only on paper, but rather as “an ever-changing piece of audible art that exists in the three-dimensional sphere of composition, performer and listener. The music is not an object, or a thing, it exists only in performance, i.e. in action” (Cook 1999:242). The analysis of the interpretation of the work by the performer is now emphasised, rather than the analysis of the structure of the work itself. Also of particular interest to me in Cook's *Rethinking Music* is José Bowen's chapter 'Finding the Music in Musicology: Performance History and Musical Works'. Bowen (in Cook 1999:425–426) describes each performance as “an attempt to mediate between the identity of the work (as remembered by tradition) and the innovation of the performer”. He goes on to say that “musical performers are engaged in both communication of the work and individual expression”. This idea is relevant to my research, as the innovation of the performer in relation to historical performance practice, as well as the interplay between these factors, is a focal point.

Richard Taruskin's *Text and Act: Essays on Music and Performance* (1995) and Dorottya Fabian's *The Meaning of Authenticity and the Early Music Movement: A Historical Review* (2001) focus on authenticity in performance practice and the so-called early music movement versus postmodernism in musicology. Fabian (2001:153) discusses the way in which the early music movement of the 1950s to early 1980s eventually led to the enlightening and critical discussions of the meaning of authenticity during the 1980s. Also of relevance to this research in the above-mentioned Taruskin publication are three chapters on Bach, where he examines the changes in the performance practice of Bach's works from the early music movement through to postmodernism.

Another prominent author on Baroque Performance Practice is Bruce Haynes. In *The End of Early Music: A Period Performer's History of Music for the Twenty-First Century* (2007), he covers a wide variety of topics, amongst them: authenticity as a statement of intent; the use of

‘scare-quotes’ for authenticity; the authenticity revolution of the 1960s; *werktreue* (fidelity to the work), the benefits of using Urtext editions as opposed to heavily edited versions; the advantages and disadvantages of using period instruments; and rhetoric in Baroque Music. In *Rhetoric in the Performance of Baroque Music* (2008), Uri Golomb takes Haynes’ writings on rhetoric in music further. He writes about the move away from the ‘sewing-machine’ style of playing Baroque Music, in which performances featured incisive articulation, rigid tempi and dynamics, unvaried timbres, and a literalistic, mechanical realisation of ornaments, towards rhetorical performance, which practices variety and flexibility with the ideal of achieving ‘speech-like’ performance. This concept of rhetoric in the performance of Baroque music is discussed further in Chapter 5 of this mini-dissertation.

To conclude this chapter, there are two main, opposing theories that are pertinent to my research, namely the concept of authenticity and the early music movement, and the postmodernist stance on the performance practice of Baroque music, which advocates greater freedom of interpretation. My analysis of selected stylistic interpretations of Bach’s *English Suite No. 4 in F Major (BWV 809)* aims to determine how much, if at all, a particular artist (including myself) has been influenced by either theory.

Chapter 3:

Literature review

Much of the literature that is essential to this research has already been included in Chapter 2 (Theoretical framework). This body of literature concerns changes that have taken place in perspectives on the performance practice of Baroque music since the Bach revival by Mendelssohn in the 1800s, to the present day.

There are four other bodies of literature relevant to this research: Firstly, I examine existing material on the performance practice of Bach's music specifically, as well as on selected great pianists and their interpretative style in Baroque music. Secondly, I discuss the body of literature that details resources for possible methods and tools that can be used when analysing recorded music. The third body of literature consists of articles and reviews on recordings of the work that I have analysed. Lastly, I make use of specific recordings by the three keyboard performers that I have selected (Gould, Perahia and Schiff) of Bach's *English Suite No 4 in F Major*, in order to conduct my analysis.

3.1 A history of Bach performance practice

No research on any Bach keyboard work would be complete without studying *The Interpretation of the Music of the XVII and XVIII Centuries: Revealed by Contemporary Evidence* (Dolmetsch 1915); *An Introduction to the Performance of BACH, Books 1 – 3* (Tureck 1960), *Keyboard Interpretation from the 14th to the 19th century: An Introduction* (Ferguson 1975); *The Keyboard Music of J. S. Bach, Second Edition* (Schulenburg 2006); and *J. S. Bach: An Introduction to his Keyboard Music* (Palmer 2006). All of the above-mentioned publications focus on some technical requirements for performing the Bach keyboard works, of which a sound knowledge is essential before one can attempt to analyse the works from a stylistic interpretation perspective.

Dolmetsch, Tureck, Ferguson and Palmer detail appropriate use of tempo, fingering, ornaments, articulation, dynamics, phrasing and sustaining pedal in the performance of some of Bach's

works, and Schulenberg does similarly but through a more comprehensive study of Bach's works.

John Butt delves into the meaning behind Bach's articulation marks in great detail in his *Bach Interpretation: Articulation Marks in Primary Sources of J.S. Bach* (1990). He discusses Bach's use of dots and slurs, and attempts to establish the authenticity behind the markings that appear in contemporary editions by studying the original manuscript where available. In *Inside Early Music: Conversations with Performers*, Sherman interviews Butt on the above subject in the chapter 'Consistent Inconsistencies: John Butt on Bach' (Sherman 1997:173–192).

Fabian's *Bach Performance Practice, 1945 – 1975: A Comprehensive Review of Sound Recordings and Literature* (2003) is a theoretical book that is of great assistance to my research, as she draws a comparison of the performance style heard in select recordings with the scholarly literature on Bach performance practice. Issues explored in this book again include balance, tempo, dynamics, ornamentation, rhythm and articulation. Fabian's work serves as a good starting point for my own research, which includes the analysis of recordings up until the present day and the more abstract issues of interpretation such as the use of *rubato* and improvisation.

Bach Perspectives (Vol 4): The Music of J. S. Bach – Analysis and Interpretation (Schulenberg 1999) is a collection of writings on Bach performance practice by various authors. It contains contributions by nine scholars on two broad themes: the analysis of Bach's orchestral works, and the interpretation and performance of his music in general. Relevant chapters for my research are essays by David Schulenberg and William Renwick on keyboard performance practice, and by John Butt, who reviews some recent trends in Bach performance.

The pianists on whom I have based my research are Glenn Gould, Murray Perahia and Andrés Schiff. Central to my research is an investigation of the influences and the development of the personal interpretative style of these three artists. Harold Schonberg's *The Great Pianists* (1987), James Cooke's *Great Pianists on Piano Playing* (1999) and Richard Anderson's *The Pianist's Craft: Mastering the Works of Great Composers* (2012) all discuss biographical influences and stylistic attributes of a number of pianists and their styles.

David Dubal's *The Art of the Piano: Its Performers, Literature, and Recordings, Vol. 1* (2004) and Reginald Gerig's *Famous pianists & their technique* (2007) focus on the expressive

technique of some of the great pianists, and are of particular relevance to my research as they both include chapters on the three pianists whose recordings I am analysing.

In *Great Pianists Speak for Themselves* (Vol. 1 1980 and Vol. 2 1988), Elyse Mach conducted interviews with some of the greats, including Gould and Perahia. Her interviews were conducted from a standpoint of discovering the influences that led to these pianists' performance approach, and therefore this book is even more relevant to my research.

There is a great deal of literature that has been written about the life, influences and performance style(s) of Glenn Gould, not least because he was an enigmatic performer who had, at times, refused to bow to traditionalist views on interpreting music, particularly that of Bach. Among the books and publications that I have used to familiarise myself with Gould's performance style are Geoffrey Payzant's *Glenn Gould: Music and Mind* (1985) and Edward Said's *Music At The Limits: Three Decades of Essays and Articles on Music* (2008), as well as some of the many documentaries and films that have been produced, for example: *Glenn Gould: The Alchemist* (Monsaingeon 1974) and Girard's *Thirty Two Short Films About Glenn Gould* (1993).

3.2 Analysing recordings

There have been many developments in the methods of analysing recorded music in recent years. I have investigated these methods in order to determine how these developments have influenced theoretical ideas on the subject of analysing recorded music, as well as to examine the best methods and tools available for the purpose of data collection for my research. Details of these methods are outlined in the methodology section of my mini-dissertation.

The Cambridge Companion to Recorded Music (Cook, Clarke, Leech-Wilkinson & Rink Eds. 2009) is an excellent fundamental starting point for this investigation. Cook speaks of important musicological work that has been carried out using equipment no more specialised than a record or CD player, and a pencil, coupled with the capacity for close listening that comes with experience. Also in the above-mentioned book, Leech-Wilkinson discusses recordings and histories of performance style (2009:246–263). This literature traces a history of the changes that have taken place in performance practices and traditions of (mainly)

Western Classical Music over the course of the past century, and particularly after the Second World War.

Also imperative to this research is the Arts and Humanities Research Council Research Centre for the History and Analysis of Recorded Music (CHARM) website (2009). Among the resources from this website that I have used to assist my research are select papers from CHARM's Residential Symposia and presentations by Clarke, Cook, Leech-Wilkinson, Sapp, Spiro and Timmers, which all deal with the analysis of interpretation and performance style. Also available on the CHARM website is an electronic book by Leech-Wilkinson titled *The Changing Sound of Music: Approaches to the Study of Recorded Music Performance* (2009). Integrating text, graphics, and sound files, this book offers both an introduction to research techniques for recordings and a historical interpretation of stylistic developments in Western 'art' music performance during the age of recordings.

The CHARM website includes a section titled Analysing Recordings, which offers a methodological approach and tools for analysing recorded music. These software programmes are available for download from the website. I have made use of one of these tools for the analysis of recordings of Bach's *English Suite No 4 in F Major* and as a data collection method: the Sonic Visualiser, developed by Chris Cannam of the Centre for Digital Music at Queen Mary, University of London (with some input from CHARM).

3.3 Articles and reviews of performances and recordings of Bach's keyboard works

In order to assist my own critical work, I have explored reviews of recordings of Bach's *English Suite No 4 in F Major*. The online magazines *ArkivMusic* (2013); *Gramophone* (n.d.); and *Seen and Heard International* (2013) feature interviews with musicians and reviews of recent recordings.

3.4 Specific listening resources for aural analysis

In order to conduct my analysis, I have used the following recordings: *Glenn Gould plays Bach: The English Suites (Complete)* (1995), *Johann Sebastian Bach: English Suites Nos. 2, 4 & 5* recorded by Murray Perahia (1999); and *J. S. Bach English Suites BWV 806 – 811* (2003) recorded by András Schiff.

Chapter 4:

Research design and methods

The methodology required for this research consists of qualitative as well as quantitative tools. The former is for interpretative reasons and for the purpose of gaining perspective on the musical choices made by the various participants of the research. The performers pertinent to my research are Glenn Gould, Murray Perahia, András Schiff and myself, and the two pedagogues that have participated are Pauline Nossel and Wessel van Wyk. The quantitative research tools are for the purpose of collecting and organising data.

4.1 Aural and visual analysis of audio and video recordings

The main research method required in order for me to conduct this research is the aural analysis of audio recordings of Bach's *English Suite No 4 in F Major (BWV 809)* by the four pianists (including myself) on whom I base my research.

The research requires the use of a combination of computer software programmes, graphic representations, and my own musically educated ear in order to analyse performances in terms of dynamics, tempo, articulation, ornamentation and improvisation. I have chosen these specific elements as they emerge as key issues in Bach performance practice, as indicated in my literature review. The reasons for combining these methods are as follows: We live in an age where software programmes make it easy to collect and organise a large amount of data, and this is why I have availed myself of modern technology. However, there are certain aspects of interpretation (the nuances of a performance) that can only be analysed and compared by the ear of someone who has extensive musical knowledge.

The computer software programme I have used as a means of presenting a visual analysis of my research can be found on the Arts and Humanities Research Council Research Centre for the History and Analysis of Recorded Music (CHARM) website (2009). The Sonic Visualiser, developed by Chris Cannam of the Centre for Digital Music at Queen Mary, University of London (with some input from CHARM), is a free software programme that provides a customisable playback and visualisation environment. It includes such features as variable-

speed playback, looping and the ability to annotate the recording; one can also use the annotation facility to tap to the beats and to therefore generate tempo data which can be displayed on screen or exported to a spreadsheet program. I have used this programme by importing CD and DVD recordings and running the Sonic Visualiser during playback. While this programme does not enable one to analyse all of the musical elements I have mentioned, it has the ability to graphically represent tempo (and therefore tiny fluctuations in time such as *rubato*), timbre and dynamics.

Besides the use of the Sonic Visualiser, I rely mostly on my own ear for the aural analysis of the musical elements of articulation, ornamentation and improvisation. Based on my own musical education and knowledge of the elements I am analysing, as well as on textual evidence as can be found in the writings mentioned in the Literature Review, I compare the interpretation styles of the four pianists in this research in order to determine differences in their performance practice.

4.2 Reflexive research

I use reflexive research drawn from my own experience as a pianist in order to determine how my own interpretations of Bach's *English Suite No 4 in F Major* differ and/or are similar to those of my piano teachers and the above-mentioned artists.

Reflexive research may be defined as “an idea of awareness ... researchers are reflexive when they are aware of the multiple influences they have on research processes and on how research processes affect them” (Gilgun 2010:1). This research examines ideologies that were learned through specific teachers and/or educational institutions that I have attended. I received tuition from two distinguished pedagogues (already mentioned) on Bach's *English Suite No 4 in F Major*, as a normal course of events in preparation for one of my Master of Music performance recitals. During these lessons I kept a written record of advice and suggestions that Nossel and van Wyk gave me on the interpretation of this work, noting the similarities and differences between them, and adding to that my own ideas on interpretation.

4.3 Gathering and analysing of research data

In order to show my findings of data collected through qualitative research, I have drawn up a timeline which includes comparative data on the musical background and influences of the three chosen recording artists (Gould, Perahia and Schiff).

In order to show my findings of the analyses I have conducted, I use a combination of methods. First, I use descriptive speech in order to fully explain what my findings and comparisons are. Second, I use a reduction technique by extracting examples from the written score to point out pertinent features of interpretation. Where applicable, I have not only extracted examples from the original Urtext edition of the score, but I have also demonstrated important articulation and ornamentation features by using the Sibelius Music Notation software programme. The third method involves the illustration of detailed graphic representations of tempo and dynamics using the Sonic Visualiser. I have demonstrated all of the above in a linear form, working my way through each recording chronologically: bar by bar, phrase by phrase, and movement by movement.

Chapter 5:

Investigating changes in stylistic interpretation in the performance practice of Bach's *English Suite No 4 in F Major (BWV 809)* over the past four decades

5.1 A textual analysis of the background and Bach performance practice of Gould, Perahia and Schiff

5.1.1 Glenn Gould (1932 – 1982)

The so called early music movement of the 1950s to 1980s contributed significantly to the meaning of authenticity in performance; in a sense it is responsible for the widespread reference to this much contested topic. Nowadays it is more customary to speak of “historically informed performance” and avoid any reference to authenticity (Fabian 2001:153). At the time that Glenn Gould’s recordings of Bach’s English Suites were first recorded in 1971 – 1973, it was very likely that he had been influenced by the early music movement and the striving by performers to achieve a performance as ‘authentic’ to the composer’s original intention as possible.

However, we cannot be sure that this was entirely the case with Gould. According to Mach (1980:89), everything concerning Glenn Gould was unconventional. He was practically self-taught and he defied tradition in his views toward his instrument and classical music. Called eccentric by some, he nevertheless produced a musical sound appreciated and admired by dilettante and professional alike.

In an interview that Mach conducted with Gould (1980:89–113), he stated that the only pianist who had any kind of influence on him with reference to the Bach repertoire was Rosalyn Tureck. When Gould was a young student in the 1940s, he was taught by his teacher at the time, Alberto Guerrero, to look for guidance regarding Bach interpretation to figures like Edwin Fischer, Wanda Landowska and Pablo Casals. This was before the advent of the so-called early music

movement, and these writers (like Bodky, mentioned earlier in this research), were of the idea that one had to adhere to very strict rules with regard to fingering, articulation, phrasing and ornamentation when playing Bach. According to Gould, these were late-romantic figures who did not seem to play or write about a great deal to do with Bach, and they played with excessive *rubato*. (Payzant 1992:9) A few years later, at the age of fifteen, Gould first heard recordings of Tureck performing Bach, and she reinforced Gould's already formed style of playing Bach sparingly and with no pedal. Tureck's ideas were at odds with those of Gould's teacher but he found her playing "upright" and with a "sense of repose and positiveness" (Payzant 1992:9).

In Tureck's *An Introduction to the Performance of BACH* (1960), she advocates fingering where the thumb is used sparingly (as was the custom when works were performed on the harpsichord or clavichord); very subtle use of the sustaining pedal and therefore more 'finger *legato*'; and dynamics that grow out of the harmonic and/or contrapuntal structure. In the interview that Mach conducted with Tureck (1980:157–177), Tureck stated that she was against using modern piano technique in playing Bach and that she does "what Bach tells me to do. I never tell the music what to do" (Mach 1980:169). Duchon (2013 n.p.) states that Tureck's pianistic style, which was a huge influence on Glenn Gould, was uncompromisingly rigorous, intelligent and full of attention to detail: she took, for example, great care over the appropriate use of ornamentation.

Tureck was not only an established performer of Bach on the piano, but was acclaimed for her harpsichord recordings too. This brings one to an assumption that (because of her tendency towards the use of customs and performance practice that were most prevalent in the Baroque period, before the invention of the piano), Tureck was an advocate of the early music movement, striving to perform Bach as was thought to be historically informed. It must be mentioned here, however, that in an article that Tureck published years later in the 1990s titled 'Johann Sebastian Bach and the Myth of Authenticity' (n.d.), she wrote that playing Bach 'correctly' did not necessarily coincide with playing 'authentically'. (This article is now archived in the Howard Gotlieb Archival Research Centre at Boston University). Tureck's later interpretations and views on Bach performance practice seemed to have migrated more towards the postmodernist view, and some of her later performances of Bach's works were deemed to be quite romantic in style. However, at the time that Gould was influenced by her work in the 1960s and 1970s, Tureck was an advocate of playing Bach 'authentically'.

Evidence that Gould retained Tureck's influence on him with regard to Bach performance practice throughout at least most his life can be found in the documentary film *Glenn Gould: The Alchemist* (Monsaingeon 1974). During an interview, Gould states "The piano is suitable to replace keyboard instruments, but it must be used for the purpose of reproduction". In other words, what Gould was saying was that the piano should not be used to alter the stylistic characteristics of early music by means of its capabilities of new sonorities, dynamics and use of sustaining pedal. He also states that he places "great importance on doing things from my own standpoint – bringing a fresh view – and this is easier in Bach as he didn't have so many restrictions in the score" (Monsaingeon 1974). A review in Gramophone magazine (http://www.gramophone.co.uk/editorial/bachs-english-suites_n.p.) states:

There has been no more original genius of the keyboard than Glenn Gould, but this has drawbacks as well as thrilling advantages. He can sacrifice depth of feeling for a relentless and quixotic sense of adventure... listen to him in virtually any of the Sarabandes [of the English Suites] and you'll find a tranquillity and equilibrium that can silence any criticism.

5.1.2 Murray Perahia (born 1947)

Murray Perahia was born fifteen years later than Gould, and probably began performing seriously, live and in the studio, from around 1960 at the age of thirteen. The early music movement was fully entrenched in the performance style of Baroque and pre-Baroque musicians by this time, and this must surely have influenced Perahia to a degree. However, he recorded Bach's English Suites much later, in 1997 and 1998, and so would have come across a few varying schools of thought by this stage. In fact, Perahia only really began to become seriously interested in Bach's works in the 1990s, when he suffered a thumb injury that forced him to take a leave of absence from the concert platform for a few years. During this time he did not abandon music, but instead of performing virtuoso works he turned to analysing and studying Bach's works away from the keyboard. When he was finally able to resume playing in public, Bach had become an essential part of his repertoire.

According to Norris (2008 n.p.), Perahia has come to be recognised as one of the foremost interpreters of Bach's music. In an interview Norris conducted with him, Perahia says:

I did play Bach as a student, but not very seriously. In a way, it's a lifelong challenge for me to play Bach on the piano, because, when I was growing up, the wisdom was - and it came from many great pianists, including Clifford Curzon and Claudio Arrau - that the piano wasn't the right vehicle for Bach. I felt that this had to be wrong, because, first of all, Bach is very important for any pianist, simply from the point of knowing about counterpoint, structure and harmony.

(Norris 2008 n.p.)

Bach, as Perahia realised, had an impact on music not just in the 18th century, but throughout the Romantic era of the 19th century and beyond. Perahia's teenage studies at Mannes College of Music in New York gave him a firm foundation for the way he approached Bach, forging a link with the great Austrian theorist Heinrich Schenker, who died in 1935. Schenker was also a pianist and a teacher, but he was most famous for the 1906 publication *Harmony* (originally titled *New Musical Theories and Fantasies*), in which he challenged established concepts such as the function of 'scale-steps' and voice leading. Many of Schenker's former students taught at Mannes College of Music, and Perahia became very much influenced by his thinking. He felt that Schenker's teachings put him in touch with something deeper in the music, such as the structure beneath a piece and the understanding of the way harmony, counterpoint and the simple action of one note leading to another contribute to the larger picture.

Perahia's need to get to the fundamentals of Bach even led him to play the harpsichord for two years, "learning about articulation, pacing, rhythmic subtleties and other things a harpsichordist has to know." (Norris 2008 n.p.). However, Perahia is adamant that the music can be transmitted on an instrument of our day. "I think the pursuit of authenticity is fine," he has said. "There's nothing against it, but it's not the only way." In Norris's interview, Perahia goes on to elaborate on his views on Bach performance style:

It took me many years to find my voice in Bach. It is crucial not to imitate a harpsichord, to play freely and yet not romantically, because that's not part of the spirit of the music. If tonal colouring can enlighten the music, it should be used so that the listener gets what's underneath the notes when he's listening to a piece. You can use a certain amount of pedalling - not overdone - because that's part of the piano. And the sense of direction is important even in Bach. It has to be demonstrated, it has to be lived. This is an emotional as well as a pianistic thing. Emotions and intellect should work together. You have to live Bach as if it were a narrative. Music of the classical period, say, is much more dramatic, the events are much more contrasting. Bach is more like a meditation.

(Norris 2008 n.p.)

In reviews of Perahia's recordings of Bach's English Suites, Gramophone magazine writes about his full-bodied and luminous sonority, yet reiterates that he is a line player first and foremost, achieving clear, colourfully diversified textures mainly through finger power and hand balance. "Perahia's Sarabandes are firmly etched and the Courantes propulsive. Ornaments are adventurous and he brings rhythmic drive to the quicker movements." (<http://www.gramophone.co.uk/editorial/bachs-english-suites> n.p.).

Tuttle (1999 n.p.) states that Perahia's Bach is relatively conservative in comparison with other performers of Bach who make use of all the modern piano's "conveniences", including the use of the sustaining pedal and the ability to control dynamics to an exquisite degree. His tempi are within the realm of consensus, articulation is clean but not percussive, and dynamics are no different than what the music itself directly implies. Tuttle goes on to say that Perahia is, however, characteristically responsive to the opportunity that Bach's English Suites provide for gracious and sensitive expression. He is judicious with the use of embellishment and ornamentation, and he uses these to augment the music's basic emotions. The only occasion in which Tuttle feels that Perahia's interpretation is occasionally less than ideal is in the dance movements, which he feels can sometimes wander too far from their dance-related roots.

According to Pennock (2008 n.p.), Perahia's profound understanding of structure is exhibited in every bar of the English Suites:

He comes from a generation where it was assumed that if you played Bach on the piano then you would make full use of the pedals, *rubato* and the piano's dynamic range. So throughout these renditions there is discreet use of the sustaining and loudness pedals, subtle *rubato* and extensive use of dynamic variation at *forte* and below. Tonally virtually every note has a singing quality, which never leads to monotony.

If one takes into account the above interviews and reviews of Perahia's recordings of Bach's English Suites and Bach performance style in general, one could come to the conclusion that Perahia was most certainly not an advocate of the early music movement, but that he did maintain a certain conservatism in his performances of Bach on the piano. This leads us to believe that he was certainly influenced by teachings on early music in his younger years. Through his (by now) six decade career as a performer, and through thorough knowledge of the works, Perahia has formed his own style of performing Bach, which utilises the modern

piano's conveniences (such as pedal, tone quality and dynamics), but does so within the realm of early music conservatism and not in a romantic style.

5.1.3 András Schiff (born 1953)

Schiff, born six years later than Perahia, would have encountered similar influences with regard to early music and Bach performance practice in his formidable years as Perahia had. However, the recording of Bach's *English Suite No 4* that I have used for the purpose of this research was produced in February 2003 (in the form of a live video recording recorded at the Budapest Academy of Music), and, as with Perahia, Schiff would by this stage have formed his own views on Bach performance practice through his own wealth of experience and knowledge.

During the 1980s and 1990s, András Schiff earned a reputation as one of the foremost Bach pianists of his generation. In a period which had witnessed the rise of the early music movement, Schiff appeared as a staunch advocate of the traditional approach to Bach (Golomb 2000). With Glenn Gould's untimely death in 1982, the time was ripe for Schiff's formidable experience as a Bach interpreter to attract international attention – and rightfully so. Although Schiff admired and was influenced by Gould, he approaches Bach on the piano quite differently. For instance, Schiff's warm, luminous tone contrasts with Gould's gaunt, stripped-down sonority, and Schiff tends towards more grandeur and flexibility of tempo (Distler 2012 n.p.). Distler goes on to say that when he reviewed the box set of Schiff's recordings of Bach's Suites (amongst other works) recorded between 1982 and 1988, he observed that Schiff made sure that he kept up with the latest scholarship in regard to embellishment and articulation. In many of the Partitas, English Suites and French Suites, Schiff's tempos accurately pinpoint the music's dance origins, and in the repeats he imbues the ornaments with an improvisatory feeling. He uses little if any sustaining pedal, achieving *legato* effects mainly by finger control, arm weight, and hand position. In the years since these recordings first appeared, other world-class Bach piano recordings have challenged Schiff's Bach legacy, one of them being Murray Perahia's equally distinct English Suites.

In the 1990s, Schiff made token pronouncements in support of "peaceful co-existence" between authenticists and performers on 'modern' instruments, and his playing style was unabashedly pianistic, making use of the wide range of colours and dynamics that the piano

has to offer. In a talk presented in the Bach Study Day, the renowned musicologist, organist and harpsichordist John Butt implied that Schiff's interpretations of Bach were often romantic, but also owed many stylistic features to the early music movement (Golomb 2000 n.p.).

According to Golomb (2000 n.p.), who did a review of a performance by Schiff for the Bach Cantatas Website in 2000, Schiff's playing was

...percussive, his phrasing regular and four-square...there were many persuasively original turns of phrases and dynamic shadings. Yet all this is thrown into sharper relief when compared to a performance by Murray Perahia six months earlier. In Perahia's readings, each movement consisted of a series of waves, each with its own rounded contour of timbres, articulation and phrasing, yet merging into a single creation. Set besides Perahia's drama and poetry, Schiff's interpretations (for all their undoubted virtues) sounded almost mundane and prosaic.

In Schiff's own narration on the video recording of his 2003 performances of the English Suites in Budapest, he speaks of the Prelude of the *English Suite No 4* being reminiscent of a Baroque Concerto (with a trumpet playing the *solis* sections), and the Gigue as referencing horns and trumpets. He also refers to the Gigue as a "hunting piece", and as a picturesque sketch conjuring up images of contemporary paintings. Schiff's reference to the sound of brass instruments comes through in his performance of this Suite in my opinion, as his tone quality on the piano is rather forced and brash at times. His reference to the Gigue as being a picturesque composition is a romantic way of interpreting music, and he is essentially calling a piece of music that was composed many years before the term came into use, programmatic.

In an article Vivien Schweitzer wrote for the New York Times, she discusses an onstage interview the WNYC radio host John Schaefer conducted with Schiff after a performance of all six English Suites at Alice Tully Hall in New York in April 2013, in which Schiff said that pianists who are not able to create a *legato* sound using their fingers use the sustaining pedal as a lazy shortcut. Schweitzer goes on to state that Schiff's feet did indeed remain firmly planted on the floor and not once on the pedals, and his upper body was almost entirely still throughout the entire concert (Schweitzer 2013 n.p.)

In a review of the same April 2013 concert for the Bachtrack Online Magazine, David Allen writes that the audience saw Schiff at the height of his considerable powers, with playing full

of wit, variety, ornamental sparkle, and... a great tendency to underline Bach's darker moments... there was a sense of spontaneity only possible with lifelong immersion in Bach's music (Allen 2013 n.p.).

The above-mentioned concert was part of Schiff's "Bach Project", a tour of North America featuring all of Bach's major keyboard works. Regarding another concert Schiff delivered at Wigmore Hall, London in December of that same year, the following review on the Seen and Heard International website (Metzger 2013 n.p.) was not all that favourable. Metzger writes that Schiff's completist zeal (referring to the sheer quantity of Bach's works Schiff was performing over a series of concerts in London at the time) does not necessarily transfer well into satisfying programming. He found Schiff's tone to be irregular, and his strongly detached articulation wearisome. According to Metzger, Schiff "hammered out" entries with frequent heavy-handedness, and displayed a lack of sensitivity towards phrasing. This "all sounded very different indeed from Schiff's splendid old [1980s] recordings".

From all of the above interviews and reviews, one can only come to the conclusion that Schiff's style of playing Bach and views on Bach performance practice underwent a few metamorphoses from the 1980s and 1990s up until 2013. This research will attempt to determine at which 'stage' of metamorphosis Schiff was in 2003, the time of the recording of Bach's *English Suite No 4* that I am studying.

5.2 An aural analysis of recordings of Bach's *English Suite No 4 in F Major (BWV 809)* using graphic representations and score reductions

5.2.1 Introduction

The four recordings of Bach's *English Suite No 4 in F Major (BWV 809)* I have analysed are to be found in the following collections: *Glenn Gould plays Bach: The English Suites (complete)* (first recorded in 1971 – 1973); *Bach: English Suites Nos. 2, 4 & 5* (recorded in 1997 – 1998 by Murray Perahia); *J. S. Bach English Suites BWV 806 – 811* (recorded in 2003 by András Schiff); and *J.S. Bach: English Suite No 4 in F Major (BWV 809)*, recorded as part of a Master of Music public recital examination at The Musaion, University of Pretoria in August 2013, by

Belinda de Villiers. It is of interest to note that Gould's and Perahia's recordings are studio recordings, and those by Schiff and myself are live recordings.

I have used an Urtext Edition of the score (Verlag 1965) of Bach's *English Suite No 4 in F Major (BWV 809)* as the principal reference point while analysing the above mentioned recordings. I have also referring to and compared the Urtext Edition with Edition Breitkopf & Härtel (Busoni 1917); the Universal Edition (Röntgen 1960); and Edition Peters (Czerny 1813).

Part of the analysis of my own 2013 recording includes discussions on the influence that my piano teachers, Pauline Nossel and Wessel van Wyk, had on my interpretation of the work.

I will conduct the analysis by comparing the recordings of each movement of the Suite.

5.2.2 Prelude

- **Tempo**

Gould ♩ = 100; duration 4'25"

Perahia ♩ = 100; duration 4'27"

Schiff ♩ = 108; duration 4'19"

de Villiers ♩ = 89; duration 5'16"

Bach did not include tempo indications in his original manuscript. The fact that Gould and Perahia both choose a tempo of 100 crotchet beats per minute and that the duration of their performances of this movement differs by two seconds could possibly signify that Perahia uses Gould's much earlier recordings as a reference point when studying the English Suites. Schiff's tempo of 108 crotchet beats per minute is as indicated in the Busoni edition of the score. My much slower tempo is simply as a result of a lack of experience as a Bach performer in comparison to the professional pianists. Interestingly, Pauline Nossel set my tempo at 100 beats per minute, in accordance with Perahia's and Schiff's tempi.

Gould's tempo throughout this movement is mostly constant and he does not slow down at cadence points. At bars 85¹ – 89¹ (Example 1), Gould executes a very slight *ritardando* and

then immediate *accelerando*, whereas Perahia, Schiff and myself both demonstrate a larger decrease in tempo at this point, with a pause after the cadence point in bar 89¹ before continuing onto the repeated opening section of the movement.

Example 1: Prelude, bars 85¹ – 89¹



Perahia's tempo fluctuates often throughout the movement but only slightly, as he plays in a linear fashion, tapering the tempo off at the end of most phrases. This is in contrast to Schiff's more abrupt fluctuations in tempo, which also appear to be coordinated with the increase and decrease of dynamics. Perahia plays with more *rubato* than any of the other three pianists.

If one compares the tempo line (which is the top curve, punctuated by the bar numbers of the movement) on the Sonic Visualiser graphs (Appendix 1) of the Prelude, one can see many similarities with regard to tempo fluctuations between Perahia's and my recordings. In both cases there are *ritardandi* at bars 17, 26, and 33, as well as the aforementioned big *ritardando* at bars 85¹ – 89¹ and another one in the last two bars of the movement. Perahia's tempo line is more curved than angular (an indication of the fact that he shapes his phrases with the use of very small tempo fluctuations), and he does include a slight *accelerando* at bar 49, which is not evident in any of the other recordings. Schiff's tempo curve is much more angular than that of any of the other pianists, an indication of his abrupt tempo fluctuations. Schiff's and Perahia's recordings both have an *accelerando* at bars 70¹ – 76³ (although Perahia's *accelerando* is more subtle than Schiff's) (Example 2).

Example 2: Prelude, bars 70¹ – 76³

Gould's tempo curve is completely different from any of the other pianists', as he maintains a more constant tempo with only very slight fluctuations in order to shape phrases, and a very small *ritardando* at bar 88 (See Example 1).

- **Dynamics**

Comparing the waveform (in green) representing the dynamics of the four different recordings on the Sonic Visualiser graphs (Appendix 1), there are a few similarities as well as differences between the interpretations of the pianists. Schiff's performance has many *crescendos* into *forte*, immediately followed by a *subito piano* (for example in bars 20, 28, 34, 40, 60, 65, and 77). This is particularly true at bars 20, 28, 34 and 40, as one can see on the graph. He also has a few prominent accents (bars 48, 49, 85 and 87). This style of dynamic variation, with the use of *fortes* followed by *subito pianos*, and accents, could be said to be 'Beethovenian'. Kamien (2011: 237) writes that Beethoven's explicit dynamic markings often include a gradual increase

in loudness followed by sudden softness. Schiff plays the repeated opening section of the Prelude using denser and generally louder dynamics.

Gould's recording demonstrates fewer and smaller dynamic peaks. He does not play at one dynamic level for the entire movement (this would be close to impossible on the piano), but one can clearly see on the graph that his dynamics are more subtly shaped than Schiff's – they follow the natural line of the phrases, although Gould shapes his melodic lines in shorter phrases than Perahia does. Like Schiff, Gould does emphasise individual notes with dynamic accents, but does so less often and more subtly. Gould's opening section is *leggiere* and generally *piano*, with the repeat at the end of the movement being louder and played with more momentum.

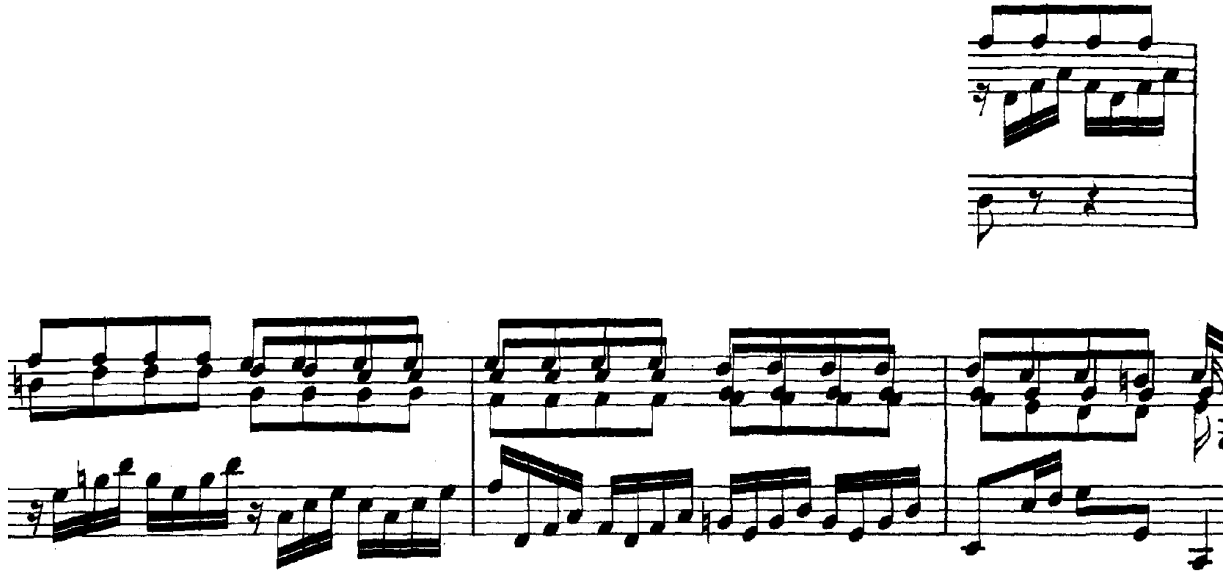
Perahia's recording displays few dynamic peaks, and he makes use of many small *crescendos* and *decrescendos*, rather than terrace dynamics. At bars 85¹ – 89¹, the cadence point before the opening section is repeated (see Example 1), as well as at bars 106¹ – 108¹, the closing bars of the movement (Example 3), Perahia executes big *crescendos* and dense dynamics (along with *ritardandi*) in order to emphasise the cadence points.

Example 3: Prelude, bars 106¹ – 108¹



Perahia does not play this movement with many accents, and, as mentioned before, his playing is 'horizontal' and his focus is on shaping long melodic lines in the music with the use of dynamics. At bars 24³ – 27³ the music naturally calls for *piano*, *leggiere* playing, and Perahia achieves a very *leggiere* tone here (Example 4).

Example 4: Prelude, bars 24³ – 27³



Perahia plays the repeat of the opening section louder than the first statement.

In my own recording, rhythmic and dynamic accentuation is pronounced, in contrast to Perahia's long, shaped melodic lines. As in Schiff's recording, one hears a few *crescendos* leading into *subito pianos*, for example in bars 20, 28 and 34. This stylistic characteristic transpired through my lessons with Pauline Nossel. The dynamic level in my recording remains quite constant at *mezzo forte* and *forte*, but there is evidence of an influence by Perahia's recording as well with some dynamic shaping. The importance of phrase shaping with the use of dynamics was something that Pauline as well as my other teacher during the time that I studied this work, Wessel van Wyk, felt strongly about in Bach performance practice. Van Wyk also encouraged me to taper off the dynamics at the end of phrases, as is evident on the Sonic Visualiser graph. As with the other three pianists, I play the repeat of the opening section louder and with more momentum than the first statement thereof.

- **Articulation**

Gould's articulation in this movement is generally crisp and dry, and he makes no use of the sustaining pedal. In general the quavers and semiquavers are *staccato* and the crotchets are *non-legato*, but he does alter this at will throughout the movement, and the repeat of the opening section is not even consistent with the first statement with regard to articulation. Gould, as with

the other three pianists, does make use of a few varying degrees of detached articulation throughout the entirety of this work, for example at times he plays with a short *non-legato* touch (which is not quite *staccato*), and at other times he plays *portato*. One variation of the *staccato* quavers is that they are often slurred in groups of two or three. Also of particular interest is the emphasis Gould gives to the sequence of broken chords in bars 45⁴ – 48³ (left hand) with the use of a *non-legato* action followed by a slur. He achieves the same effect with the C octave notes (bass clef) in bars 85¹ – 87¹ (Example 5a and b).

Example 5a: Prelude, bars 45⁴ – 48³

URTEXT EDITION



GOULD'S ARTICULATION (LEFT HAND)



Example 5b: Prelude, bars 85¹ – 87¹

URTEXT EDITION

GOULD'S ARTICULATION (LEFT HAND)

In Perahia's recording all of the semiquavers are played *legato*, with the quavers and crotchets being mostly *non-legato*. In doing this, he adheres to the largely accepted Baroque 'rule' or style of articulating (according to Professor Wessel van Wyk) where small note values are played *legato* and longer note values are played *non-legato*. There are, however, a few occasions in which he plays the quavers *legato* in order to achieve long melodic lines, such as in bars 20² – 21³ (left hand) and again with the imitation at the fifth (right hand) in bars 22³ – 24¹ (Example 6).

Example 6: Prelude, bars 20² – 24¹

URTEXT EDITION

PERAHIA'S ARTICULATION

The semiquavers in Perahia's opening phrase are played completely *legato*. This is in contrast to Gould's *staccato* semiquavers and Schiff's *non-legato* touch in this passage. Perahia often has a significantly *leggiero* touch when playing *non-legato* quavers, for example with the repeated quavers in bars 25¹ – 26⁴ (Example 7).

Example 7: Prelude, bars 25¹ – 26⁴



Perahia's *leggiero* touch is in contrast to Schiff's heavier tone in sections such as these. Bars 48³ – 51³ are also significant in Perahia's recording. He emphasises the first of each of the groups of four right hand semiquavers in this sequence with a *tenuto* in order to emphasise the descending chromatic scale. He also makes use of a very slight touch of sustaining pedal in this section (Example 8).

Example 8: Prelude, bars 48³ – 51³

URTEXT EDITION



PERAHIA'S ARTICULATION (RIGHT HAND)



Besides using a generally *pesante* tone in this movement, Schiff places an accent on dotted quavers almost wherever they appear (sometimes twice in a bar). An interesting contrast that he creates with articulation in bars 20² – 22¹ in the left hand (and again in bars 34⁴ – 36³ and bars 74¹ – 75³), is playing the quaver melody with a *leggiero, non-legato* touch. However, when this melody is echoed by the right hand immediately after each left hand entry in bars 22³ – 24¹ (and again in bars 37¹ – 38³, and 76¹ – 77³), he creates a lyrical melody by playing the quavers *legato* (Example 9).

Example 9: Prelude, bars 20² – 24¹

URTEXT EDITION

SCHIFF'S ARTICULATION



The above is an example of uniformity of planning with regard to Schiff's performance of this work, in contrast to Gould's articulation in the same passages, which varies between *staccato*, *non-legato*, slurs combined with *non-legato*, and completely *legato* passages. Perahia plays all of the above passages *legato* in the left hand as well as in the right hand entries.

In bars 24³ – 27¹ (as well as in subsequent appearances of the same material), Schiff gives the music a *pesante* feeling of being in 2 time rather than 4 time, by accenting the first and third beats of the bar.

Schiff plays the right hand semiquavers in bars 45³ – 51² and in bars 70² – 72⁴ with articulation as marked in the Urtext edition of the score – the first two semiquavers of each beat are slurred and the last two are *non-legato*. Perahia plays this passage *legato* and Gould plays it almost *staccato* (Example 10).

Example 10: Prelude, bars 45³ – 51²





In bars 57¹ – 58⁴ Schiff again creates the feel of two beats in a bar by emphasising the first and third beats of the bar, and he plays the right hand quavers in groups of one *non-legato* quaver followed by three *staccato* quavers (Example 11).

Example 11: Prelude, bars 57¹ – 58⁴

URTEXT EDITION



SCHIFF'S ARTICULATION (RIGHT HAND)



My recording emulates Perahia's example of mostly *legato* semiquavers and mostly *non-legato* quavers. This aspect of Bach performance practice was advocated by Wessel van Wyk. Like Schiff, and also as advised by van Wyk, I emphasise many of the dotted quavers in the opening section. In the right hand of bars 3² – 4⁴ (and in subsequent appearances of the same material), I use the articulation as marked in the Urtext edition of the score, slurring the four semiquavers of each beat (Example 12).

Example 12: Prelude, bars 3² – 4⁴



In the melodic quaver passages in bars 20² – 22¹; 34⁴ – 36³ and 74¹ – 75³ (left hand), as well as bars 22³ – 24¹; 37¹ – 38³ and 76¹ – 77³ (right hand), the influence of all three of the above-mentioned professional recordings is evident – the first part of each of these phrases is played *legato*, with the last four quavers being played *staccato*. This stylistic feature was a suggestion of Wessel van Wyk's, and was in contrast to Pauline Nossel's teachings, which were more in line with Gould's 'drier', more *staccato* tone in these passages. In bars 24³ – 26⁴ (and in subsequent appearances of the same material) I am influenced by Schiff's recording in placing emphasis on the first and third beats of the bar in the right hand quavers (refer to Example 11: bars 57¹ – 58⁴, which is an imitation of bars 24³ – 26⁴ a third higher). I also emulate Schiff and the Urtext edition of the score in the right hand semiquavers of bars 45³ – 51² and bars 70² – 72⁴, playing the first two semiquavers of each beat slurred and the last two *non-legato* (see Example 10).

- **Ornamentation**

Gould makes extensive use of arpeggiated chords throughout this Suite – this practice is in line with the Baroque keyboard practice of rolling chords on the harpsichord in order to 'sustain' the notes, as the sustaining pedal mechanism as we are accustomed to on the piano had not been developed at the time (Lewis 2003:1). Gould adheres mostly to the Urtext score with

regard to ornaments in this movement, but he does often extend upper and lower mordents into trills, and he begins all trills on the upper note. In general, Perahia, Schiff and I begin some trills on the lower note and some on the upper note, unlike Gould. Gould's practice of beginning trills on the upper note (regardless of whether the preceding note is the same or not), is in accordance with Baroque performance practice. In his *Essay on the True Art of Playing Keyboard Instruments*, translated and edited by Mitchell (1949:82), CPE Bach wrote that the trill always begins on the tone above the principal note. More recent publications support CPE Bach's 18th Century Essay: Tureck (1960:8) stated that "virtually all ornaments [in Bach performance practice] begin on the note above the main note except where otherwise indicated in the symbol itself", and Bodky (1960:150) also supports this statement:

All sources of French origin from the second half of the seventeenth century and the beginning of the eighteenth agree that the trill has to begin on the upper auxiliary. Since the vast majority of German sources also support this treatment, we shall consider this rule a basic one.

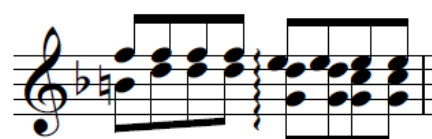
In contrast to Gould, who plays many arpeggiated chords, Perahia plays only one arpeggiated chord in this movement – the C Major chord in the right hand of bar 25³ (Example 13). Both Schiff and I play two arpeggiated chords in this movement.

Example 13: Prelude, bar 25

URTEXT EDITION



PERAHIA'S ORNAMENTATION (RIGHT HAND)



Like Gould, neither Perahia nor Schiff play ornaments exactly as indicated in the Urtext edition of the score, or in any other edition for that matter. It is therefore clear that they allow themselves freedom with regard to the choice, length, and placement of ornaments. This is true throughout all movements of this English Suite. In this movement, Perahia and Schiff omit some mordents and trills that are in the Urtext edition, and added others at will. My recording emulates the ornaments in the Peters edition almost exactly (this is the edition I used when I first began to learn this work, and the edition that Pauline Nossel used when teaching Bach's English Suites). It is of interest, however, that all four of the performers omit the trill in the right hand of bar 7² of the Urtext edition. The reason for this could be that there are already many notes just prior to and after the trill (four demisemiquavers in the right hand and continuous semiquavers in the left hand). In fact the only edition that I have found to print the trill in bar 7 is the Urtext edition. Both the Peters and Universal editions (amongst others) omit the trill.

Below is a tabulated summary of the tempi, dynamics, articulation and ornamentation employed in the Prelude of all four of the recordings discussed above.

Table 1: Tempi, dynamics, articulation and ornamentation in the Prelude.

	Gould	Perahia	Schiff	de Villiers
Tempo	♩ = 100 Constant tempo, no <i>ritardando</i> at cadence points.	♩ = 100 Slight fluctuations in tempo, tapers off phrases and cadence points. Plays with some <i>rubato</i> .	♩ = 108 Abrupt fluctuations in tempo.	♩ = 89 Slight fluctuations in tempo, tapers off phrases and cadence points. Plays with some <i>rubato</i> .
Dynamics	Very few and small dynamic peaks, follows the natural melodic line.	Few dynamic peaks; many slight <i>crescendos</i> and <i>decrescendos</i> . Emphasis of cadence points with greater <i>crescendos</i> . Horizontal shaping of melodic lines.	Many <i>crescendos</i> followed by <i>subito piano</i> .	Many beats emphasised, and <i>crescendos</i> followed by <i>subito piano</i> . Also evidence of horizontal phrase shaping.
Articulation	Dry articulation; no sustaining pedal. Crotchets <i>non-legato</i> ; quavers and semiquavers <i>staccato</i> in general.	Semiquavers <i>legato</i> ; crotchets and quavers mostly <i>non-legato</i> .	All note values generally <i>non-legato</i> . Dotted quavers almost always accented. Alternates between <i>legato</i> and <i>non-legato</i> quavers.	Semiquavers mostly <i>legato</i> ; quavers and crotchets mostly <i>non-legato</i> . Very little use of <i>staccato</i> .
Ornamentation	Extensive use of arpeggiated chords. Numerous trills, turns and mordents played at will. All trills begin on the upper note.	One arpeggiated chord. Numerous trills, turns and mordents played at will.	Two arpeggiated chords. Numerous trills, turns and mordents played at will.	Two arpeggiated chords. Ornaments executed as per Peters edition of the score.

5.2.3 Allemande

- **Tempo**

Gould: ♩ = 54; duration 2'43" (no repeat of B section)

Perahia: ♩ = 50; duration 3'45"

Schiff: ♩ = 66; duration 3'05"

de Villiers: ♩ = 50; duration 3'52"

The tempi in all four of the recordings fluctuate quite a bit, as can be seen on the Sonic Visualiser graphs of the Allemande (Appendix 2). The tempo curve is the top line (arc), punctuated by the bar numbers. At the top of each graph one sees all of the bar numbers, and the timing in minutes appear above these. (One must bear in mind that the timing reflected on this graph includes the fact that the Prelude has already been played, as the recording has been uploaded as one continuous track containing all of the movements. This is not the case, however, for Gould's recording, as the movements have been uploaded as separate tracks. One must also bear in mind that the bar numbers do not take repeats into account). The fluctuating tempi in all four recordings is due to a certain amount of *rubato* being used (even in Gould's case), and therefore the tempo indications given above are approximate averages.

It is of interest to note that all four artists play the Allemande at a considerably slower tempo than indicated in any of the editions (the Urtext edition of course does not include a tempo indication, which is true to the fact that Bach did not include one in his original manuscript). The Busoni edition suggests a metronome tempo of ♩ = 92, and the Peters edition suggests one of ♩ = 88. However, even Schiff, who plays most of the movements in this English Suite faster than the other three pianists, plays the Allemande at approximately ♩ = 66, much slower than the suggested tempi. The tempo of ♩ = 50, employed by Perahia and myself, is almost half the tempo of ♩ = 92 as suggested in the Busoni edition. This slower tempo is also uncharacteristic for that of an Allemande. According to Stein (1979:157), the Allemande is usually moderately fast, with flowing semiquavers and usually beginning with an anacrusis. However, all four performers in this research play the Allemande as one would a slow movement – at a relatively slow pace, emphasising its lyricism and employing *rubato* for expressive effect. This is perhaps as a result of the fact that Bach's writing in this movement naturally inclines towards this quality.

Comparing the tempo curves on the four Sonic Visualiser graphs, there are many similarities in the choices that the four performers make with regards to tempo fluctuations, the most obvious being that they all employ *ritardandi* at the end of each section (including the repeats). Gould's tempo in general is the most constant. It must be noted that Gould is the only performer not to have repeated the B section (bars 13 – 24); he only repeats the A section (bars 1 – 12), and he is consistent with this practice throughout the rest of this English Suite. No documentation or evidence can be found in existing literature to support the reason he may do this and this practice does not appear to be consistent with any particular school of thought (for example, I cannot find evidence that playing the B sections of movements without repeats is practiced by followers of the early music movements or by followers of postmodernism). Certainly, the repeat signs of both the A and B sections appear in all available editions of the score. It is also of interest that Gould treats each repeat that he does play as a variation of the original performance; he never treats a repeat as an exact repeat (certainly this is the case in this work). Each repeat is embellished and varied immensely by way of articulation, ornamentation, dynamics, tempo, and by adding improvisatory embellishments to the melodies. One can therefore only assume that Gould did not repeat the B sections simply because that was his choice, perhaps because the length of a recording was a consideration, and perhaps because he considered the B section to already be an embellishment on the material in the A section.

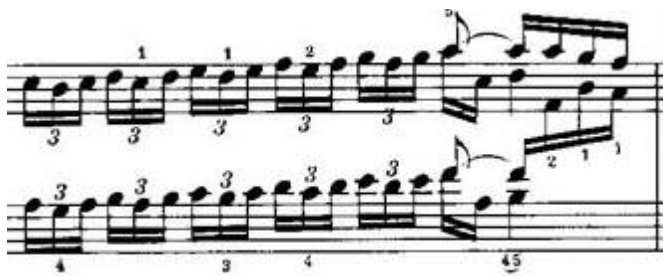
Gould and Schiff both play the B section slightly slower than the A section. Perahia maintains a consistent tempo in both sections, but he does employ more *rubato* than any of the other performers. My use of tempi in this movement very much emulates that of the three professional pianists, although I do not slow down as much at the end of sections.

My two piano teachers influenced my performance with regard to tempo in the following ways: Nossel encouraged me to increase the tempo slightly in some phrases in order to affect musical progression in the melodies, and also to pause slightly (take musical 'breaths') in between phrases. Van Wyk instructed me along very much the same lines as Nossel, encouraging me to use *rubato* in order to portray the full expression of the music. It appears, therefore, that both of my teachers view this movement of the Suite as a particularly expressive one, one in which a performer should make full use of the *cantabile* sonorities of the modern piano.

- **Dynamics**

Comparing the waveform representing the dynamics on the Sonic Visualiser graphs in Appendix 2, it is very apparent that Perahia plays this movement softer than the other performers, keeping within a dynamic range of *piano* to *mezzo forte* (and he very rarely approaches the *mezzo forte* dynamic level). His waveform does not consist of any abrupt changes in dynamics, except for one *crescendo* at the ascending triplet semiquavers in bar 21, and in the repeat thereof (Example 14).

Example 14: Allemande, bar 21



Perahia employs many small, subtle dynamic gradations that are mostly consistent with the natural shape of the musical phrases and the ebb and flow of the tempo fluctuations. He tends to give more emphasis to the top (soprano) melody line. The dynamics in Perahia's repeats are almost identical to the first time renditions.

Gould's dynamic levels are generally louder than Perahia's, but he does mostly remain within the *mezzo piano* to *mezzo forte* range. He plays the A section softly, then a little louder in the repeat thereof, and the B section is even louder and brighter in tone. Like Perahia, Gould shapes his dynamics subtly, according to the shape of the phrases. There is one particularly notable part, in bars 10² – 11², where Gould emphasises the melody in the left hand more so than anywhere else in this movement (Example 15).

Example 15: Allemande, bars 10² – 11²

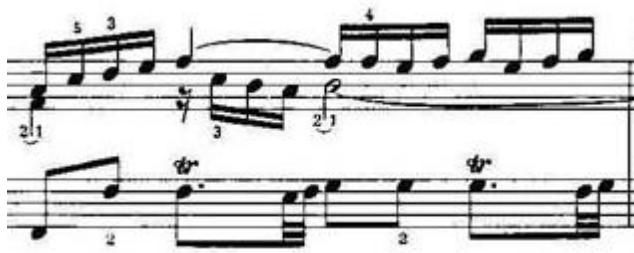


It must be mentioned here that Gould obtains subtle dynamic variety by employing varying degrees of articulation on certain notes or phrases that he wishes to emphasise. He uses this technique much more prevalently than he does the technique of varying the finger action on the piano keys in order to create a louder or softer tone. The section on the articulation of this movement below discusses in more detail the way in which Gould employs this technique.

Schiff's dynamic approach in the Allemande is very similar to both Perahia's and Gould's. He tapers off the dynamic levels slightly at the end of each section (including in the repeats), and within phrases he usually shapes his dynamics with a slight *crescendo* followed by a *decrescendo*. The repeat of section A is slightly louder than the first time performance, and the repeat of section B is slightly softer than the first time. Schiff emphasises mostly the soprano and alto voices in the right hand, except for at bars 10² – 11² and bars 13³ – 14¹, where he emphasises the left hand as Gould does in bars 10² – 11² (see Example 15).

As one can deduce from examining the waveform on the Sonic Visualiser graph of my recording, there are more abrupt dynamic gradations than in the other three recordings. As with Gould, Perahia and Schiff, I do shape and taper phrases dynamically with slight *crescendos* and *decrescendos*, and I play the repeats of both sections softer than the first time performances. As with Schiff, I emphasise mainly the soprano and alto voices (although there are sections where I place an equal emphasis on all three voice parts), but interestingly I do exactly as Gould and Schiff do in bars 10² – 11², emphasising the left hand bass voice. Nossel encouraged me to begin phrases softly, especially where a voice enters with the last three semiquavers of the group of four, as at bar 3¹, 3² and 3³ (Example 16).

Example 16: Allemande, bar 3



Nossel also encouraged me to distinguish voice parts within one melody line, for example in bars 11³ – 12² in the right hand (Example 17), where she suggested emphasising the lower notes (B, C, D and E) and thereby producing the effect of an alto part below the soprano voice part. (According to the Urtext score, this was very obviously Bach’s intention at bar 12²; Nossel’s suggestion was therefore an extension of this idea, beginning three beats earlier).

Example 17: Allemande, bars 11³ – 12²

URTEXT EDITION



DYNAMIC EMPHASIS OF LOWER RIGHT HAND NOTES, CREATING AN ‘ALTO’ PART IN MY RECORDING



The tuition that I received from van Wyk with regard to dynamics in this movement included the suggestion to play the repeats softer than the first time performances, and to ‘punctuate’ repeated notes by playing the second note *subito piano*. An example of where I executed this can be seen in bar 15² and 15⁴ in the right hand with the repeated G and then F quavers (Example 18).

Example 18: Allemande, bar 15

URTEXT EDITION



DYNAMIC ALTERATIONS IN MY RECORDING (RIGHT HAND)



- **Articulation**

Gould's use of articulation in this movement (and throughout this English Suite) is very varied, and there does not appear to be any uniformity with regards to the way that he articulates the different note values. The repeats that he plays of the A sections are also very differently articulated in comparison to the first time renditions. As mentioned in the above section on dynamics, Gould achieves subtle dynamic variation by means of articulating notes at varying degrees of *non-legato*. According to Tureck (1960:6), the highest skill in varying dynamic levels [when playing Bach] requires completely independent fingers and the ability to change quantity (length) of tone distinctly and unmistakably from one note to another. This was of course the only method of creating dynamics available to harpsichord players during the Baroque period, and one can therefore come to the conclusion that Gould preferred to employ articulation in order to vary dynamics on the piano (when performing Bach) as if it were a harpsichord, rather than to utilise the piano's capabilities to vary dynamics through the velocity of finger action on the keys.

Warranting particular mention here is the attention Gould pays to the articulation of the triplet semiquaver sequences, for example in bar 1 (right hand) and in bar 2 (left hand) (Example 19).

Gould alternates slurred and *staccato* triplets in some of these sequences, while others are played entirely *staccato*. Some sequences begin with only the first triplet slurred followed by three *staccato* triplets, and other sequences are played entirely *legato*.

Example 19: Allemande, bars 1 – 2

URTEXT EDITION



SLURRED TRIPLET SEMIQUAVERS FOLLOWED BY *STACCATO* TRIPLETS IN BAR 1 OF GOULD’S RECORDING (RIGHT HAND)



***STACCATO* TRIPLET SEMIQUAVERS IN BAR 2 OF GOULD’S RECORDING (LEFT HAND)**



Perahia’s use of articulation in the Allemande is much more uniform than Gould’s – he plays all of the quavers *non-legato* and all of the semiquavers *legato*. The *legato* semiquavers contribute to Perahia creating long, lyrical melodies, and, combined with the use of some *rubato* (as mentioned earlier), Perahia plays this movement similarly to a ballad composed for the piano in the early Romantic period. Like Gould, Perahia does play some quavers shorter than others in order to give emphasis to some notes or phrases. This is especially the case with all rising fourth intervals such as in bar 1³ (left hand) and bar 2¹ (right hand) (see Example 19). This ascending fourth interval could be seen to be a unifying element between the Prelude and

the Allemande, but whether Bach intended this in his writing and whether Perahia intended to highlight this in his interpretation one can only speculate on.

Like Perahia, Schiff's quavers are all played *non-legato* and all of his semiquavers are played *legato*. His articulation is also uniform throughout the Allemande, with only one exception: In bar 22¹ in the right hand (including in the repeat), he plays the first two semiquavers of the group slurred and the last two *staccato* (Example 20).

Example 20: Allemande, bar 22

URTEXT EDITION



SCHIFF'S ARTICULATION (RIGHT HAND)



I use exactly the same uniform articulation formula as Perahia and Schiff do in the Allemande (playing *non-legato* quavers and *legato* semiquavers), with two exceptions: at the end of the repeats of both sections (bar 12³ and 24³) I play the last three semiquavers of the beat in the left hand *staccato* (Example 21a and b); and in bar 14¹ and 14³ I play the first set of triplet semiquavers in the right hand *legato* and the second set *staccato* (Example 22).

Example 21a: Allemande, bar 12

URTEXT EDITION



MY ARTICULATION (LEFT HAND)



Example 21b: Allemande, bar 24

URTEXT EDITION



MY ARTICULATION (LEFT HAND)



Example 22: Allemande, bar 14

URTEXT EDITION



MY ARTICULATION (RIGHT HAND)



The tuition that I received on executing the articulation of this movement included advice from van Wyk to play the *non-legato* quavers in a *leggiero* fashion generally, but at the same time to emphasise large quaver leaps (such as the octave leaps in bar 18 in the left hand) with a *tenuto* (Example 23).

Example 23: Allemande, bar 18

URTEXT EDITION



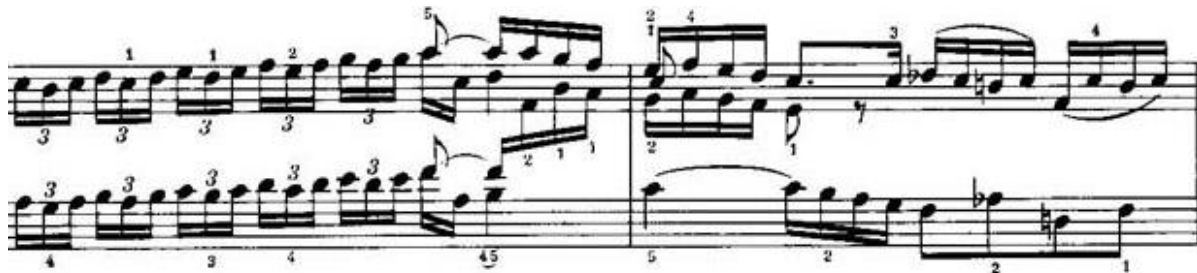
MY ARTICULATION (LEFT HAND)



Van Wyk also encouraged me to emphasise certain notes in the right hand with a *tenuto* in order to highlight the expressiveness of the melody. Examples of this can be seen in bar 22³ where I place a *tenuto* on the D \flat semiquaver, and bar 23¹ where, because of the chromatic alteration, the D \flat semiquaver receives the same treatment (Example 24).

Example 24: Allemande, bars 22 – 23

URTEXT EDITION



MY ARTICULATION (RIGHT HAND)



- **Ornamentation**

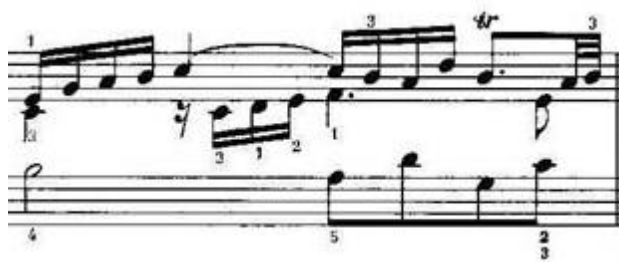
In Gould's recording one hears many improvisatory ornaments and embellishments, most of which do not appear in the Urtext edition of the score. The concept of improvising and extemporising on a written score has been a contentious one for many decades, and is practiced mainly by followers of the early music movement (the practice of improvisation did occur in the Renaissance and Baroque eras when in certain works only a basso continuo was written out

and the performer was expected to extemporise on that, but it is unclear whether this was a practice that filtered through to works that were written out in full (such as Bach's English Suites). During the advent of the early music revival (approximately 1950 – 1980), improvisation became a popular practice amongst keyboardists in general. However, Taruskin (1995:61) lobbed a powerful critique at the early music movement's followers by highlighting the inherent contradiction between two of their core values: the desire, on the one hand, to follow the composer's intentions literally by carefully interpreting the written notes of the score, and, on the other, to recapture the creative spirit and freedom of interpretation of earlier eras, which also might have informed compositional intent.

It is indeed apparent that Gould interprets this English Suite within the realms of the early music movement ideals, as in this movement as well as in the rest of the dance movements, he embellishes a great deal. The ornaments that he adds include upper and lower mordents, turns, *appoggiaturas*, *acciaccaturas*, trills, and arpeggiated chords. He does also include all of the trills that are in the score, but some are played as upper mordents instead of trills. At times he uses *appoggiaturas* and *acciaccaturas* in such a way that the original note in the score is not sounded at all, for example in bar 5¹ the B₄ in the left hand becomes an *appoggiatura* on the note A followed by a C as the main note (Example 25).

Example 25: Allemande, bar 5

URTEXT EDITION



GOULD'S ORNAMENTATION (LEFT HAND)



At times Gould's addition of an *appoggiatura* affects the rhythm of the notes thereafter, for example in bar 9¹ (only in the repeat). Here he adds an *appoggiatura* on the note D before the C in the right hand (soprano voice), resulting in the next three semiquavers (on B, A and G in the alto voice) being played as a triplet (Example 26).

Example 26: Allemande, bar 9

URTEXT EDITION



THE EFFECT OF GOULD'S ORNAMENTATION (RIGHT HAND)



Gould arpeggiates many of the chords in the Allemande, and he does so slowly and deliberately. He also adds notes that are not in the score to some chords. For example, he adds a Major 7th above the root note to the C Major chord in bar 12³ (Example 27a); he adds a Perfect 4th and a Major 7th above the root to the F Major chord in bar 24³ (Example 27b); and he adds a Perfect 4th above the root to the C Major chord in bar 13¹ (Example 27c).

Example 27a: Allemande, bar 12

URTEXT EDITION



GOULD'S EMBELLISHMENTS (RIGHT HAND)



Example 27b: Allemande, bar 24

URTEXT EDITION



GOULD'S EMBELLISHMENTS (RIGHT HAND)



Example 27c: Allemande, bar 13

URTEXT EDITION



GOULD'S EMBELLISHMENTS (RIGHT HAND)



In comparison to Gould, Perahia includes very few additions to the score with regard to ornamentation. He plays most of the trills as upper mordents, and he varies the ornamentation in the repeats slightly: In the repeat of the A section of the Allemande he adds an upper mordent to the A in the right hand of bar 9¹ (Example 28a), and in the repeat of the B section he adds upper mordents in the right hand of bar 17², 17⁴ (Example 28b), and 21⁴ (Example 28c).

Example 28a: Allemande, bar 9

URTEXT EDITION



PERAHIA'S ORNAMENTATION (RIGHT HAND)



Example 28b: Allemande, bar 17

URTEXT EDITION

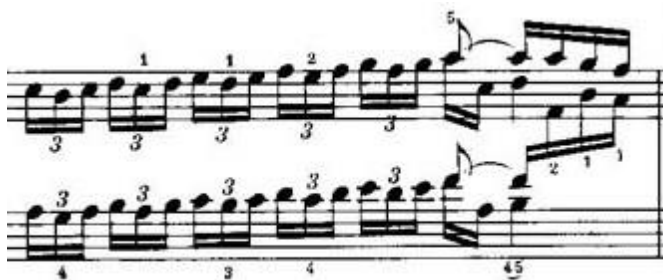


PERAHIA'S ORNAMENTATION (RIGHT HAND)

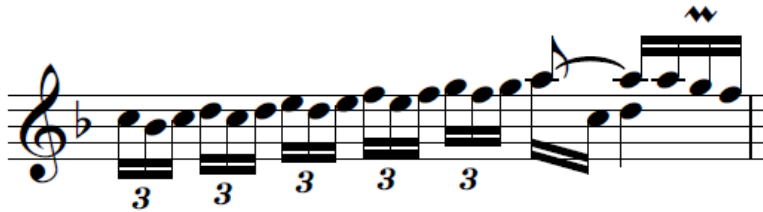


Example 28c: Allemande, bar 21

URTEXT EDITION



PERAHIA'S ORNAMENTATION (RIGHT HAND)



It is of interest that both Perahia and Schiff play a turn on the right hand D in bar 18¹ (Example 29). This ornament is not in the score of any of the editions that I have consulted.

Example 29: Allemande, bar 18

URTEXT EDITION



PERAHIA'S AND SCHIFF'S ORNAMENTATION (RIGHT HAND)



Perahia rolls the chords in bar 1¹ (but not in the repeat), at the start of section B (bar 13¹) both times, and at the very last chord of the movement in bar 24³ (in the repeat only). He does not add 4ths and 7ths to any of his arpeggiated chords as Gould does.

Like Perahia, Schiff also rolls most of the chords at the beginning and ends of both sections. The F Major chord in bar 1¹ is arpeggiated both times; the C Major chord at the end of section A in bar 12³ is arpeggiated only in the repeat; the C Major chord at the beginning of section B in bar 13¹ is arpeggiated both times, and the final chord of the movement in bar 24³ is arpeggiated only in the repeat. Schiff plays all of the trills as indicated in the Urtext edition of the score, and he plays them as trills and not as upper mordents as Perahia does. Schiff includes

very few ornaments that are not in the score, and this he does only in the B section. In bar 16⁴ he adds an upper mordent on the right hand G (Example 30a), in bar 17³ he adds an upper mordent on the right hand E (Example 30b), and in bar 18¹ he adds the aforementioned turn on the right hand D (see Example 29).

Example 30a: Allemande, bar 16

URTEXT EDITION



SCHIFF'S ORNAMENTATION (RIGHT HAND)



Example 30b: Allemande, bar 17

URTEXT EDITION



SCHIFF'S ORNAMENTATION (RIGHT HAND)



Schiff includes the addition of one passing note in bar 23², where he adds a G before the A₄ in the right hand (Example 31).

Example 31: Allemande, bar 23

URTEXT EDITION



THE EFFECT OF SCHIFF'S ORNAMENTATION (RIGHT HAND)



My performance includes arpeggiated chords on the first chords of both sections (including the repeats) as well as on the final chords of both sections (only in the repeats). I adhere to the trills and mordents as marked in the Urtext edition with one exception: I play all of the trills shorter (as upper mordents) except for the first trill in bar 2² (Example 32).

Example 32: Allemande, bar 2



There are two additions to the ornamentation in my recording (both of which were probably influenced by Perahia's recording as he adds the same ornaments, amongst others): In bar 17⁴ I play an upper mordent on the top right hand F (see Example 28b), and in bar 21⁴ I play an upper mordent on the top right hand G (see Example 28c).

Below is a tabulated summary of the tempi, dynamics, articulation and ornamentation employed in the Allemande of all four of the recordings discussed above.

Table 2: Tempi, dynamics, articulation and ornamentation in the Allemande

	Gould	Perahia	Schiff	de Villiers
Tempo	♩ = 54 Very constant tempo, although there are <i>ritardandi</i> at the ends of sections and small fluctuations in tempo. B section slower than A section.	♩ = 50 Many tempo fluctuations. More use of <i>rubato</i> than the other pianists.	♩ = 66 Many tempo fluctuations. B section slower than A section.	♩ = 50 Many tempo fluctuations. Not as much of a <i>ritardando</i> at the ends of sections as the other pianists.
Dynamics	Remains within the <i>mezzo piano</i> to <i>mezzo forte</i> range of dynamics. Subtle changes. Makes use of articulation in order to obtain dynamic emphasis.	Generally softer than the other performers. No abrupt changes in dynamics, subtle shaping of phrases.	Generally louder dynamic level. Tapers off the sound at the ends of sections and shapes phrases.	More dynamic variation than the other performers, not as subtle.
Articulation	No uniformity, many varied degrees of <i>non-legato</i> and <i>legato</i> . Employs articulation as one would on a harpsichord.	Most quavers <i>non-legato</i> , most semiquavers <i>legato</i> .	Most quavers <i>non-legato</i> , most semiquavers <i>legato</i> .	Most quavers <i>non-legato</i> , most semiquavers <i>legato</i> .
Ornamentation	Many improvisatory ornaments, embellishments and arpeggiated chords.	Plays only a few ornaments and arpeggiated chords, most of which are in the Urtext edition of the score.	Plays only a few ornaments and arpeggiated chords, most of which are in the Urtext edition of the score.	Plays only a few ornaments and arpeggiated chords, most of which are in the Urtext edition of the score.

5.2.4 Courante

- **Tempo**

Gould: ♩ = 102; duration 54” (no repeat of B section)

Perahia: ♩ = 92; duration 1’24”

Schiff: ♩ = 96; duration 1’21”

de Villiers: ♩ = 73; duration 1’42”

Gould plays the Courante at the fastest tempo in comparison to the other three performers, and like in the Allemande, he does not repeat the B section (bars 9 – 19), therefore the duration of this movement is under one minute. Perahia’s tempo of ♩ = 92 is the tempo suggested in the Busoni edition of the score, and Schiff’s tempo of ♩ = 96 is as suggested in the Universal and Peters editions. The tempo in my recording is much slower than the other three artists.

Comparing the tempo curve at the top of the Sonic Visualiser graphs of the Courante (Appendix 3), one can see that Perahia’s and my tempo curves are very similar – there are a few small tempo fluctuations within each section, and *ritardandi* at the end of each section, including in the repeats (Perahia slows down more so than I do). Gould’s tempo curve remains very constant, with hardly any fluctuation in tempo and no *ritardandi* at the ends of sections. Schiff’s tempo curve displays by far the biggest fluctuations, and he slows down considerably at the end of sections.

- **Dynamics**

The Sonic Visualiser graphs of the Courante display quite vast differences between the dynamic levels of the four recordings. Gould and Perahia both play this movement softer in general than Schiff or myself. Gould retains a *leggiero* touch throughout the movement, and he keeps the dynamic levels within the *piano* to *mezzo piano* range. One can clearly see on the graph that he begins each section relatively softly, then quickly gets louder (although only up to *mezzo piano*), and then executes a gradual *decrescendo* towards the end of the section. The repeat of the A section (bars 1 – 8) is slightly louder than the first time performance, and the B section remains generally at the same dynamic level as the repeat of the A section. As in the

Allemande, Gould subtly shapes the phrases and periods, and there are no great dynamic contrasts.

Perahia plays the A section *piano* to *mezzo piano*, and he plays the repeat of the A section and both renditions of the B section in the *mezzo piano* to *mezzo forte* dynamic range. He shapes phrases using very subtle dynamic variation, and he tapers the dynamic level off slightly at the ends of sections.

The waveform on Schiff's Sonic Visualiser graph illustrates a rather abrupt *crescendo* towards the end of the A section, and an even bigger *crescendo* in the repeat. Schiff plays the A section *mezzo forte* and ends it on a *forte* dynamic level, and the repeat thereof is within the range of *mezzo piano* to *mezzo forte*, ending on a *fortissimo* dynamic level. The B section is generally softer - the first time performance is within the *mezzo piano* to *mezzo forte* range, ending on a *mezzo piano* level, and the repeat is generally louder but also ending on a *mezzo piano* level. Schiff performs this movement with a generally bright tone, and his playing is vertical rather than horizontal – unlike Perahia and Gould, who shape phrases and emphasise long melodic lines, Schiff emphasises individual beats and therefore creates the impression of shorter phrases and motives.

The Sonic Visualiser waveform of my recording looks similar to Schiff's with respect to the emphasis of many individual beats. The tone that I achieve in this movement is also bright and generally louder than in Perahia's or Gould's recordings. The repeats of both sections are softer than the first time performances, and the A section as a whole is softer than the B section. I play the Courante within the *mezzo piano* to *forte* range (with the dynamic level being at the *mezzo forte* range for most of the time). As Perahia does, and as Pauline Nossel advised me to do as well, I taper the dynamic levels off at the ends of sections. Nossel also instructed me to pay attention to the shaping of phrases and long melodic lines (which I evidently did not execute very well). Wessel van Wyk advised me to taper the dynamic levels on descending passages such as the dotted crotchet-quaver-crotchet motive in the right hand of bar 5¹ (Example 33).

Example 33: Courante, bar 5



Van Wyk also suggested that I emphasise the voices in the right hand more so than the left hand voice(s), and to play the repeats of the two sections softer.

- **Articulation**

As in the Allemande, there is not much uniformity with regard to Gould’s use of articulation in the Courante. He alternates between playing the quavers *legato* and *staccato* – the left hand quavers are mostly *staccato*, and the right hand quavers are either played *legato* such as in the right hand of bars 10¹ – 11¹ (Example 34a), or a group of four quavers is played in such a way that the first two are slurred and the last two are *staccato*, such as in bar 2² and 2³ (Example 34b).

Example 34a: Courante: bars 10¹ – 11¹

URTEXT EDITION



GOULD’S ARTICULATION (RIGHT HAND)



Example 34b: Courante, bar 2

URTEXT EDITION



GOULD'S ARTICULATION (RIGHT HAND)



As one can see from the above example extracted from the Urtext edition of the score, there is phrasing indicated on the second and third beats of bar 2, and presumably as the Urtext edition professes to retain only the markings that appeared in Bach's original manuscript, this is Bach's own phrasing. There are only five other instances in the Courante where articulation is specified: - there are two very short phrases marked in bars 1³ and 4³, and there are three slurs marked in bars 3³, 4² and 17³. Gould does not adhere to most of these phrase or slur markings, and his aforementioned *legato* quavers in bars 10¹ – 11¹ are not marked in the score. Gould plays the crotchets in this movement *legato* with the exception of the left hand crotchets in the last bars of both sections (including the repeat of the A section). In bar 8¹ he plays the left hand G *staccato* (Example 35a) and in bar 20¹ he plays the left hand A and C *staccato* (Example 35b).

Example 35a: Courante, bar 8

URTEXT EDITION



GOULD'S ARTICULATION (LEFT HAND)



Example 35b: Courante, bar 20

URTEXT EDITION



GOULD'S ARTICULATION (LEFT HAND)



Perahia's articulation in the Courante is mostly *legato* (this is applicable for all note values). He does vary this occasionally (in order to emphasise a particular note) with *staccato* articulation (mainly on the quavers that are played just before a dotted crotchet). An example of this is in bar 1¹ and 1² in the right hand - the C quaver which occurs before the D dotted

crotchet is played *staccato* (Example 36). This exact articulation occurs five more times in the Courante, always when the same rhythmic feature is played.

Example 36: Courante, bar 1

URTEXT EDITION



PERAHIA'S ARTICULATION (RIGHT HAND)



Like Gould, Perahia plays the crotchets in the final bars of each section *staccato* (see Example 35).

Schiff alternates between playing *legato* and *non-legato* throughout most of this movement. There is no uniformity with regard to his choice of articulation for particular note values, except for the fact that he plays most crotchet octave leaps (such as the C's in the right hand of bar 3¹) *staccato* (Example 37).

Example 37: Courante, bar 3

URTEXT EDITION



SCHIFF'S ARTICULATION (RIGHT HAND)



Schiff plays the B section generally more *legato* than the A section, and, like Gould and Perahia, he articulates the crotchet beats in the final bars of each section by playing them *staccato*.

My use of articulation in the Courante takes inspiration from Gould, Perahia and Schiff, as well as from my pedagogues. I play the first time performance of the A section almost entirely *legato*, and the only exception to this rule is evidence that I was influenced by listening to Perahia's recording while studying the work – quavers that are followed by a dotted crotchet are played *staccato*. Like Perahia, the first example of this in my recording of the Courante is in bar 1¹ and 1² in the right hand - the C quaver which occurs before the D dotted crotchet is played *staccato* (see Example 36). Van Wyk was in agreement with Perahia's use of articulation in this particular rhythmic feature, and he encouraged me to play the *staccato* quavers *leggiero* in order to portray the dance-like character of the Courante.

I also play the first time performance of the B section almost entirely *legato*, the exception being inspiration taken from Schiff's *staccato* crotchet octave leaps (see Example 37). In bar 12 I play all (except for the first which is marked with an upper mordent) crotchets in the left hand *staccato* (Example 38a); in bar 14¹ I play the left hand octave leap on D *staccato* (Example 38b); and in bar 16² and 16³ I play all of the left hand crotchets *staccato* (Example 38c).

Example 38a: Courante, bar 12

URTEXT EDITION



MY ARTICULATION (LEFT HAND)



Example 38b: Courante, bar 14

URTEXT EDITION



MY ARTICULATION (LEFT HAND)



Example 38c: Courante, bar 16

URTEXT EDITION



MY ARTICULATION (LEFT HAND)



It is of interest that the above-mentioned crotchet leaps are marked *staccato* in the Universal edition of the score. This is one of the editions that I used while studying this work, and one wonders whether Schiff extracted some of his ideas from this edition as well.

In line with Gould's practice of varying articulation in repeats of sections, my articulation in the repeats of both sections is deliberately different from the first time performances. In the repeats I play all of the crotchets *staccato*, and I emulate Gould by playing groups of four quavers in such a way that the first two are slurred and the last two are *staccato*, such as in bar 2² and 2³ (see Example 34b). This concept of varying the articulation in the repeats by using more *staccato* must also be accredited to van Wyk. He tutored me to play most crotchets *legato* in the first time performances and *staccato* in the repeats, while Nossel's advice was to play all crotchets *non-legato* throughout the movement. Like Gould, Perahia and Schiff, I play the crotchets in the final bars of each section *staccato* (see Example 35).

- **Ornamentation**

Gould does not add as much ornamentation and embellishment in the Courante as he does in the Allemande. Instead he omits a quite a few ornaments (mordents, trills and turns) that are marked in the Urtext score. He does, however, continue the practice of rolling chords, which he does in the final bar of each section. He also adds an extra note – a 4th above the root – of

each arpeggiated chord. In bar 11² the interval of B \flat – D in the right hand is marked as a roll in the Urtext score, which Gould adheres to while also adding a C between the two notes in the score (Example 39).

Example 39: Courante, bar 11

URTEXT EDITION



GOULD'S EMBELLISHMENT (RIGHT HAND)



Interestingly, the edition that has the most similar ornamentation markings as those that Gould uses in the Courante is the Peters edition.

Perahia's use of ornamentation in the Courante is mainly on par with the markings in the Urtext edition. He rolls the final chord of the A section (including in the repeat), but he does not do so at the end of the B section, and he does not add notes to the chords as Gould does. Perahia varies the ornamentation as marked in the Urtext score very slightly in the repeat of the B section – he omits mordents in bar 9² and bar 10¹, and he adds an upper mordent in bar 17¹. It is of interest that Perahia plays a B \flat , instead of a C on the last right hand quaver of bar 11³ (including in the repeat). This adaptation to the Urtext score does not appear in any of the other available editions, therefore it is not clear whether this was intentional on Perahia's part or not.

Schiff avails of ornamentation to vary the repeat of the A section in the Courante, but not the B section. He does, however, make a couple of adaptations (in comparison to the Urtext edition of the score) in both performances of the B section. He omits a few mordents and at times he

plays an *appoggiatura* before the main note instead of an upper mordent on the note. In bar 7² Schiff omits the turn between the right hand F and G, and instead plays an upper mordent on the F. In the repeat of the same bar, he replaces his mordent with a suspension of the E before the F (Example 40).

Example 40: Courante, bar 7

URTEXT EDITION



SCHIFF'S ORNAMENTATION IN THE FIRST TIME PERFORMANCE (RIGHT HAND)



SCHIFF'S EMBELLISHMENT IN THE REPEAT (RIGHT HAND)



In bar 4² and 4³ (in the repeat), Schiff varies the rhythm of the right hand quavers by playing each set of two quavers as a semiquaver followed by a dotted quaver instead of as straight quavers as they are written (Example 41).

Example 41: Courante, bar 4

URTEXT EDITION



SCHIFF'S EMBELLISHMENT IN THE REPEAT (RIGHT HAND)



Schiff's adaptation of the ornamentation in the Courante is not consistent with any available edition.

I make very few adaptations to the ornaments marked in the Urtext edition in my performance of the Courante. Neither Schiff nor I roll the final chords of sections as Gould and Perahia do. I omit the turn between the right hand F and G in bar 7² (see Example 40). It is of interest that all editions of the score besides the Urtext edition omit this turn, and it must also be mentioned that Perahia is the only one of the pianists in this study who does play the turn (as mentioned before, Schiff replaces the turn with an upper mordent on the F). In bar 12¹ I omit the upper mordent on the left hand F[#] (only in the repeat), and in bar 17¹ I play an upper mordent on the right hand E (Example 42).

Example 42: Courante, bar 17

URTEXT EDITION



MY ORNAMENTATION (RIGHT HAND)



It must be mentioned here that the Peters edition marks the above mentioned upper mordent in bar 17¹ (I used this edition when I began studying the work). Perahia also includes this mordent, and Schiff (as mentioned above) includes an *appoggiatura* on the E. Interestingly, Gould does not include the turn in bar 7² nor does he use any form of ornamentation in bar 17¹.

Like Perahia, I play all of the ornaments marked in the Urtext edition in bar 12 (Example 43a) and in bar 19 (Example 43b).

Example 43a: Courante, bar 12



Example 43b: Courante, bar 19



Below is a tabulated summary of the tempi, dynamics, articulation and ornamentation employed in the Courante of all four of the recordings discussed above.

Table 3: Tempi, dynamics, articulation and ornamentation in the Courante

	Gould	Perahia	Schiff	de Villiers
Tempo	♩ = 102 Constant tempo, no <i>ritardandi</i> at ends of sections.	♩ = 92 Small fluctuations in tempo; <i>ritardandi</i> at ends of sections.	♩ = 96 Vast fluctuations in tempo, slows down considerably at ends of sections.	♩ = 73 Small fluctuations in tempo; <i>ritardandi</i> at ends of sections.
Dynamics	Soft dynamic levels; <i>leggiero</i> . Subtle shaping of phrases; no great dynamic contrasts.	Soft dynamic levels. Subtle shaping of phrases; no great dynamic contrasts.	Louder dynamic levels. Big dynamic contrasts. Bright tone, emphasis of individual beats.	Louder dynamic levels. Bright tone, emphasis of individual beats.
Articulation	No uniformity. Alternates between playing quavers <i>legato</i> and <i>staccato</i> . Most crotchets <i>legato</i> .	Mostly <i>legato</i> playing.	Alternates between <i>legato</i> and <i>non-legato</i> . No uniformity.	Repeat of each section more <i>non-legato</i> and/or <i>staccato</i> than first time performances, which are mostly <i>legato</i> .
Ornamentation	Little ornamentation and embellishment. Omits some ornaments that are marked in the score. Rolls and adds notes to final chords of sections.	Generally adheres to ornaments as marked in the Urtext edition. Rolls some chords. Varies ornamentation very slightly in repeats.	Varies ornamentation in the repeat of the A section. Adds and omits a few ornaments that are marked in the Urtext edition. No arpeggiated chords.	A few adaptations to ornaments in the Urtext edition. No arpeggiated chords.

5.2.5 Sarabande

- **Tempo**

Gould: ♩ = 40; duration 2'58" (no repeat of B section)

Perahia: ♩ = 48; duration 4'04"

Schiff: ♩ = 52; duration 3'06"

de Villiers: ♩ = 41; duration 3'40"

The above tempi are approximate averages, as all four pianists use a fair amount of *rubato* in the Sarabande. This is especially true of Perahia – as one can see above, Perahia's average tempo of ♩ = 48 is faster than my tempo of ♩ = 41 but the duration of this movement in Perahia's recording is 24 seconds longer than the duration in my recording because of the amount of *rubato* that he uses. As with the Prelude and the Allemande, Schiff's tempo in the Sarabande is the fastest out of the four pianists. It is notable that the tempo markings in the available editions of the score of this English Suite are all faster than the tempi chosen by the four pianists – The Busoni edition suggests a tempo of ♩ = 56; the Peters edition suggests ♩ = 60; and the suggested tempo in the Universal edition is ♩ = 80 – exactly double Gould's chosen tempo. While studying this work with Pauline Nossel, her suggestion for the tempo of this movement was as slow as ♩ = 36.

It is clear to see that there are many large tempo fluctuations on all four tempo curves of the Sonic Visualiser graphs of the Sarabande (Appendix 4). Notable in Gould's recording is the fact that, besides the use of *rubato* throughout, he plays the repeat of the A section slightly faster than the first time performance, and he slows down considerably at the end of each section, especially at the end of the movement. There is an agogic accent after almost every two bar phrase.

Schiff's recording is very similar to Gould's with regard to tempo – he plays *rubato* throughout and slows down considerably at the ends of sections. Schiff correlates *accelerandos* with an

increase in dynamics and at the same time ascending pitch, and *ritardandi* are correlated with *decrescendos* and descending pitch. An example of this can be seen in bars 3 and 4 (Example 44) – there is an *accelerando* and a *crescendo* with the ascending right hand notes in bar 3, and a *ritardando* and *decrescendo* with the descending right hand notes in bar 4.

Example 44: Sarabande, bars 3 – 4



Schiff does not pause between phrases as often as Gould does, but he does do so at significant cadence points, for example at the end of bar 16 after the perfect cadence in the key of G minor (Example 45).

Example 45: Sarabande, bar 16



As mentioned above, Perahia plays *rubato* throughout this movement, but he does not slow down as much as Gould and Schiff do at the end of each section. Perahia shapes longer phrases than Gould’s two bar phrases, and he does not make use of agogic accentuation as obviously as either Gould or Schiff do.

I maintain a more constant tempo than Gould, Perahia or Schiff in the Sarabande. I do play *rubato* throughout the movement, but only with very subtle fluctuations in tempo, and very slight *ritardandi* at the end of each section. Like Schiff, my recording shows evidence of a few pauses or musical ‘breaths’ at cadence points – this was advice given to me by both Nossel and

van Wyk during my piano lessons, along with the idea to increase tempo slightly before a cadence point in order to create momentum towards the cadence.

The extensive use of *tempo rubato* in this movement by all four pianists must be discussed further at this point – followers of the early music movement would not be in support of this practice, and would deem the use of *rubato* in Bach to be ‘romanticising’ the music, in other words, making use of performance practices that were only accepted from the Romantic period (19th century) onwards. It is not that surprising that Perahia, Schiff or myself use *tempo rubato*, as these recordings were made during the years 1995 to 2013, after the ideals of the early music movement had been strongly contested and antithesised by writers such as Taruskin and Harnoncourt (and performers of Baroque music in general). The use of *tempo rubato* in Gould’s recording, however, is more of a surprise, as his recording was produced in the 1970s when the early music movement was at its peak, and much of Gould’s performance practice in this English Suite adheres to the ideals of the mechanical style of Baroque performance during this time: The ideals were suppressed *crescendi* and *diminuendi*; harsh and chopped articulation; rigidly metronomic tempi; and expressive neutrality and dryness (Golomb 2003:3). The fact that Gould uses *rubato* as an interpretation technique in this English Suite is also a negation of his statement that pianists such as Edwin Fischer, Landowska and Casals were “...late-romantic figures who did not seem to play or write about a great deal to do with Bach, and they played with excessive *rubato*” (Payzant 1992:9). However, some followers of the early music movement were struggling against this so-called “sewing machine” style of rigid tempi and expressive neutrality, and this struggle led to the concept of speech-like (rhetorical) performance of Baroque music, which is an antithesis of the notion of equalised beats which dominated Baroque performance in the 1950s and 1960s. The ideal of rhetorical performance incorporates the flexibility of notes and of regular metric patterns being altered to accommodate important musical factors such as harmonic tension and resolution (Golomb 2003:5–6). This being said, the use of excessive *rubato* in Bach is never (not even in 2015) openly encouraged as much as, for example, in the Romantic piano works of Chopin. Therefore one must assume that all four pianists in this research felt the need in the Sarabande for performative expression in order to emphasise the harmonic tension and resolution of Bach’s writing, and to let the music ‘breathe’. Even in 1977, at the height of the early music movement, Gould was influenced by his experience as a listener and performer of music that was composed after 1750.

- **Dynamics**

Comparing the waveforms representing the dynamics of the four recordings of the Sarabande on the Sonic Visualiser graphs (Appendix 4), one can see that the dynamic levels in Gould's recording are the most varied. He employs many short *crescendos* and then immediate *decrescendos*, mostly within four bar phrases (in other words he gets louder in the first two bars and tapers the dynamic level down in the last two bars). The overall dynamic level of the A section (first time performance) is mostly *mezzo piano*, and the repeat thereof is mostly *mezzo forte*. Gould begins the B section (which is once again not repeated) *mezzo forte*; he plays a *crescendo* into *forte* four bars before the end of the movement; and he then executes a quick *decrescendo* to end the movement on a *piano* dynamic level.

Perahia's dynamic levels in the Sarabande (as with all of the other movements studied thus far) are the most subdued in comparison to the other pianists. He shapes four bar phrases with subtle dynamic variation, and there are no major dynamic accents in his recording. The A section is played *piano* overall, and the repeat thereof is mostly *mezzo piano*; the B section is mostly *mezzo piano*, and the repeat begins *piano* with a *crescendo* into *mezzo forte*.

Schiff plays the Sarabande at a louder dynamic level overall than Perahia does, but he does not introduce as many contrasts as Gould does. As in the other movements studied thus far, Schiff tends to emphasise individual beats often, rather than shape phrases horizontally. His dynamic level throughout the movement is generally *mezzo forte*, and the B section is louder than the A section.

The dynamic level on my recording is very similar to Perahia's in general, but there are more abrupt *crescendos* and *decrescendos*. The dynamic shading is planned to shape two bar and four bar phrases. Both sections and the repeats thereof are played at a predominantly *mezzo piano* to *mezzo forte* level, the only deviance from this being that I begin the repeat of the A section *piano*. Like Schiff, I have the tendency to emphasise individual beats.

- **Articulation**

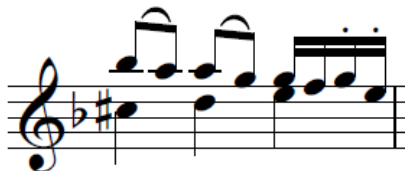
Gould is the only pianist who does not use the sustaining pedal at all in the Sarabande, and he is also the only pianist who does not play the movement entirely *legato* – he includes the use of *portato* and *staccato* abundantly. An example of where he plays *staccato* is in bar 11³ (right hand) on the last two semiquavers of the bar (Example 46).

Example 46: Sarabande, bar 11

URTEXT EDITION



GOULD'S ARTICULATION (RIGHT HAND)



Perahia, Schiff and I all play the Sarabande *legato* throughout, using minimal sustaining pedal in order to ensure that chords are played *legato*.

- **Ornamentation**

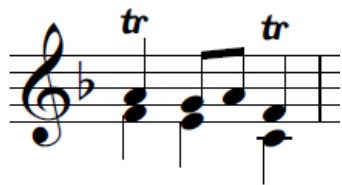
Gould's recording of the Sarabande is very improvisatory, with many embellishments on the notes in the score as well as ornaments and arpeggiated chords. He often extends upper mordents into trills lasting for the duration of the beat, for example in bar 4¹ and 4³ (where he has added a trill) in the right hand (Example 47).

Example 47: Sarabande, bar 4

URTEXT EDITION



GOULD'S ORNAMENTATION (RIGHT HAND)



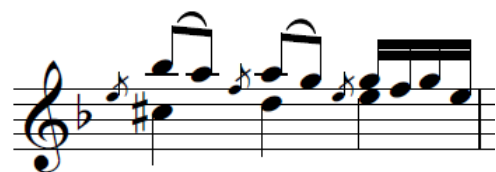
Gould adds mordents, turns, *acciaccaturas* and *appoggiaturas* to his interpretation, for example in bar 11 he plays an *acciaccatura* before each beat in the right hand (Example 48).

Example 48: Sarabande, bar 11

URTEXT EDITION



GOULD'S ORNAMENTATION (RIGHT HAND)



Gould plays an arpeggiated chord in almost every bar in this movement. These chords are always arpeggiated slowly and meticulously, and he varies the direction in which he arpeggiates the notes – some he begins on the bass note and moves up towards the soprano voice, and others move in the opposite direction. As in the Allemande and Courante, Gould often adds notes to chords, and there are instances where he plays a chord as a block chord first, then rolls the notes of the chord immediately afterwards. An example of a bar in which Gould rolls the chords on all three beats is bar 3 (Example 49).

Example 49: Sarabande, bar 3

URTEXT EDITION



GOULD'S ORNAMENTATION



Gould embellishes almost every minim lasting over beats two and three in this movement by playing quavers, semiquavers and even demisemiquavers at will.

Perahia also plays the Sarabande with much improvisatory embellishment, but unlike Gould, he does so only in the repeats. Gould adds improvisatory elements and embellishes notes in both performances of the A section (he does not repeat the B section of course). In the first time performances of the A as well as the B section, Perahia plays the notes and ornaments almost exactly as they are marked in the Urtext score, with only one alteration – he extends some of the upper mordents to become trills that last as long as the duration of the (usually

minim) beat. Like Gould, Perahia embellishes most minims in the repeated sections by adding improvisatory passages, and he also embellishes quavers, for example in the repeat of bar 3 (right hand) he adds semiquavers between each of the six quavers in the bar. These improvisatory embellishments occur mainly in the right hand, but Perahia does also embellish some left hand notes, for example in bar 16¹ (in the repeat) there is the addition of semiquavers between the quavers (Example 50).

Example 50: Sarabande, bar 16

URTEXT EDITION



PERAHIA'S EMBELLISHMENT (LEFT HAND)



Besides adding *acciaccaturas* and extending mordents into trills, Perahia also adds *appoggiaturas*, anticipations and turns in his performance of the Sarabande, and he arpeggiates some of the chords (although not to the extent that Gould does).

Schiff embellishes the Sarabande mainly by arpeggiating chords – he rolls many chords in the first time performances of the two sections, and even more in the repeats thereof. He omits a few mordents that are marked in the Urtext edition of the score during the first time performances, and adds a few in the repeats. Compared to Gould and Perahia, Schiff uses very little improvisation in order to embellish notes in this movement, and this he does only in the repeats. He embellishes the minim in bar 2², adds *acciaccaturas* in bar 7¹ and 7², and extends some of the upper mordents to become trills.

My recording emulates much of what Perahia does in the Sarabande, mostly in the repeats. I add ornaments (mordents, *appoggiaturas*, *acciaccaturas* and turns), improvisatory embellishments to notes and arpeggiated chords, and I extend some of the upper mordents so that they become trills. The inspiration behind the decision to embellish the Sarabande was as a result of Nossel and van Wyk's advice in my piano lessons, as well as through listening to the recordings of Gould, Perahia and Schiff performing the work.

The amount of freedom with regard to improvisation and embellishment that all four pianists take in the Sarabande is a key point that must be discussed here. The technique of improvising was an important and respected part of playing a keyboard instrument during the Baroque period, as keyboard music evolved from the *basso continuo* part that was a development of Baroque monody. The article 'Baroque Keyboard Music' (2009 n.p.) on the website *Musician Matters: A Site for the Modern Musician* states that:

The improvisational qualities of *basso continuo* realisation shaped the development of keyboard music - much of the keyboard music in the Baroque period was improvised, and the skill of improvisation became a highly prized ability amongst keyboardists of the time.

Improvisation and the related practices of ornamentation and embellishment have long fascinated musicians involved in the early music revival, but writers such as Taruskin turned this fascination into a contentious issue in the 1980s and 1990s (this contention goes hand in hand with the issue of the use of *tempo rubato* in Baroque keyboard music, discussed above). In his well-known essay *On Letting the Music Speak for Itself*, Taruskin (in *The Journal of Musicology*, Vol. 1 No. 3 1982:338–349) attacked historical performers for their slavish attention to the written details of the musical score, and the mechanical and unhistorical interpretations which he felt resulted. This subject remains controversial, and a number of open questions remain. For example, when and where is it appropriate for performers to add embellishments to the written score? And, more importantly, how does the issue of improvisation in performance connect to a related matter: the pursuit of authenticity by attempting to fulfill the composer's intentions and/or recreating the conditions surrounding the premiere of a musical work? (Rubinoff 2008:79). It is therefore unclear whether the use of improvisation in Baroque keyboard music is deemed an acceptable performance practice by either followers of the early music revival or by the so-called postmodernists, but it is clear that

four performances of Bach's *English Suite No. 4*, dating from 1977 – 2013, all include the use of much improvisation and embellishment.

Below is a tabulated summary of the tempi, dynamics, articulation and ornamentation employed in the Sarabande of all four of the recordings discussed above.

Table 4: Tempi, dynamics, articulation and ornamentation in the Sarabande

	Gould	Perahia	Schiff	de Villiers
Tempo	♩ = 40 Much use of <i>tempo rubato</i> . <i>Ritardando</i> at the end of each section. Slight pause after most two bar phrases.	♩ = 48 Much use of <i>tempo rubato</i> . <i>Ritardando</i> at the end of each section, but not as much as Gould and Schiff. Shapes long phrases; pauses between phrases not obvious.	♩ = 52 Much use of <i>tempo rubato</i> . <i>Ritardando</i> at the end of each section. Pauses at cadence points.	♩ = 41 Much use of <i>tempo rubato</i> , but tempo generally more constant than Gould, Perahia or Schiff. Slight <i>ritardando</i> at the end of each section. Pauses at cadence points.
Dynamics	Most varied out of the four recordings. Many short and small <i>crescendos</i> and <i>decrescendos</i> .	Subdued dynamic levels. Horizontal shaping of long phrases.	Louder dynamic level than Perahia but not as many contrasts as Gould. Emphasis of individual beats.	Subdued dynamic levels, but with abrupt <i>crescendos</i> and <i>decrescendos</i> . Shaping of two bar and four bar phrases, emphasis of individual beats.
Articulation	No sustaining pedal. Use of <i>legato</i> , <i>non-legato</i> and <i>staccato</i> articulation.	Uses sustaining pedal. Entirely <i>legato</i> .	Uses sustaining pedal. Entirely <i>legato</i> .	Uses sustaining pedal. Entirely <i>legato</i> .
Ornamentation	Much improvisation and embellishment. Addition of ornaments and arpeggiated chords.	Much improvisation and embellishment but only in repeats. Addition of ornaments and some arpeggiated chords.	Not much improvisation or embellishment. Minimal arpeggiated chords and addition (or omission) of ornaments.	Much improvisation and embellishment but only in repeats. Addition of ornaments and some arpeggiated chords.

5.2.6 Menuet I and II

- **Tempo**

Gould: Menuet I ♩ = 107 (Da Capo ♩ = 112)

Menuet II ♩ = 112

Total duration 3'16" (B sections of both Menuets not repeated; Menuet I Da Capo no repeat of A or B)

Perahia: Menuet I ♩ = 152

Menuet II ♩ = 144

Total duration 3'20" (No repeats in Menuet I Da Capo)

Schiff: Menuet I ♩ = 173

Menuet II ♩ = 168

Total duration 2'50" (No repeats in Menuet I Da Capo)

de Villiers: Menuet I ♩ = 154

Menuet II ♩ = 146

Total duration 2'54" (No repeats in Menuet I Da Capo; B section of Menuet II not repeated)

Gould plays both Menuets at a considerably slower tempo than the other pianists - this slower tempo could be considered to be more acceptable for minuets composed during the Baroque era. As a matter of interest, it should also be mentioned here that Gould himself coined the term "constant rhythmic reference point" during interviews conducted during 1981, around the time of the release of his second recording of Bach's *Goldberg Variations*. According to Martens (2007 n.p.), Gould felt that a set of variations or movements of a suite could somehow be linked by a tempo relationship based on a fixed ratio, to which each movement or variation would be related by a certain proportion (for example 1:1, 1:2, 1:3, 2:3, etc.). If Gould intentionally used his "constant rhythmic reference point" in this English Suite there is no literature to support it,

but there is definitely a correlation between his chosen tempi of the movements of this Suite, and it may be the reason for his slow tempo choices for the Menuets. He plays the Allemande at approximately half the tempo of the Prelude, and the Courante at double the tempo of the Prelude. The Sarabande is then played at approximately the same tempo as the Allemande (taking into consideration the amount of *tempo rubato* that Gould employs in the Sarabande, one could say that he plays it 20% slower than the Allemande.) The Menuets are (on average) three times faster than the Sarabande, and the Gigue (which is discussed in the next section of this chapter) is 20% faster than the Menuets.

Gould is also the only performer to play the second Menuet faster than the first (he then retains the faster tempo when he plays the Menuet I Da Capo, which is also unusual - the other three pianists all revert back to the original tempo of Menuet I). All available editions of the score with tempo indications indicate only one tempo at the start of Menuet I – therefore the editors’ suggestions are that both Menuets are to be played at the same tempo. However, Perahia, Schiff and I all play the second Menuet slower than the first – a reason for this is possibly that it is the only section in this entire English Suite in a minor key, which creates a contrast to the typical dance-like characteristics of Menuet I. The second Menuet paints a more melancholic, lyrical portrait in its minor key. It can only be assumed that Gould plays the second Menuet slightly faster than the first as he wanted to retain the dance-like characteristics of both Menuets rather than to indulge in the melancholy of the minor key. Gould’s slower tempi are also closest to the various editors’ suggestions – the Universal Edition suggests a tempo of $\text{♩} = 132$; the Peters edition suggests $\text{♩} = 116$, and Busoni suggests $\text{♩} = 120$ (In my lessons Nossel suggested a tempo of $\text{♩} = 144$). Schiff’s choice of tempi for Menuet I and II are once again the fastest compared to the other pianists.

As in the Allemande, Courante and Sarabande, Gould does not repeat the B sections of Menuet I or II. None of the performers play repeats at all in the Da Capo of Menuet I - this is in keeping with Baroque performance practice. According to Blood (2014 n.p.), it is a convention, when playing a minuet followed by a trio section (or a second minuet), that the [first] minuet is played again after the end of the trio section but without any sectional repeats. In my recording, I have omitted the repeat of the B section in Menuet II (this was merely due to memory fatigue in the performance, and not a specific choice as the lack of repeats is in Gould’s case).

As one can deduce from studying the tempo curve on the Sonic Visualiser graphs of the Menuets (Appendix 5), all four of the performers' tempi remain fairly constant throughout, with Gould's tempo fluctuating the least. Schiff and Gould play a small *ritardando* at the end of the second Menuet (before returning to Menuet I) at bars 30 – 34, and Perahia and myself end Menuet II with a *ritardando* stretching over the same bars, but slowing down a great deal more. There is a dip in my tempo curve at bars 24 – 26 in Menuet I – this is due to the fact that I experienced a memory lapse in my performance, rather than being a planned *ritardando*.

- **Dynamics**

Surprisingly, Gould varies the dynamic levels in the Menuets the most out of the four pianists. He begins Menuet I *piano* and ends the A section *mezzo piano*; the repeat of the A section begins *mezzo forte* and ends *forte*; the B section of Menuet I (which is not repeated) begins *forte* and ends *mezzo piano*. Throughout Menuet I Gould tends to emphasise the third beat of the bar. Menuet II is generally softer than the first Menuet – the A section begins *piano*, becomes *mezzo piano* for two bars, and ends *piano*; the repeat of the A section is played at a louder dynamic level than the first time performance; and the B section begins *mezzo forte* with a *decrescendo* into *piano*. The Da Capo repeat of Menuet I is louder than the first performance thereof – Gould plays at a level of *mezzo forte* to *forte* throughout, with a generally more resolute and less *leggiero* tone.

As is the case with the other dance movements discussed thus far, Perahia achieves the most *leggiero* and *piano* tone out of all four pianists in the Menuets. He plays the second Menuet markedly softer than the first, and the Da Capo of Menuet I has a big *crescendo* into *forte* two bars before the end, before a rapid *decrescendo* into *piano* to end off the movement. As we have seen in the other movements of this English Suite, Perahia shapes phrases dynamically in order to create long, lyrical melody lines.

The dynamic levels in Schiff's recording of the Menuets are without large fluctuations at all. As we have seen in the other movements of this English Suite, Schiff tends to emphasise many individual beats rather than shape long phrases – in the first Menuet (including the Da Capo repeat) he emphasises the second beat of each bar, yet often plays with a very heavy first beat as well. The second Menuet is generally softer with very subtle dynamic gradations.

In my recording the tone in the first Menuet is bright and generally *mezzo forte*, and I play the repeats of both sections softer than the first time performances. There is some evidence of the dynamic shaping of phrases, but like Schiff, I tend towards a heavy emphasis on each beat. Nossel encouraged me to shape two and four bar phrases, and to avoid emphasising the third beat of the bar. Van Wyk advised me to pay attention to and emphasise the left hand melodies (and not only the right hand), but to maintain a *leggiero* tone at the same time in order to avoid a heavy feel. I play the second Menuet softer and with a gentler tone (on van Wyk's advice to portray the elegant and graceful mood thereof), and also on van Wyk's advice, I continue the tendency of previous movements to play repeats softer than the first time performances. I play the Da Capo repeat of Menuet I *forte* throughout.

- **Articulation**

Gould's application of articulation in the Menuets is once again very varied, and without uniformity with regard to the use of *staccato*, *legato*, and *non-legato* articulation. His use of articulation in Menuet I is mostly dry – in section A most left hand quavers are *staccato*, while the right hand quavers are often slurred in pairs, especially when they occur on the first beat of the bar. This tendency begins in bar 1¹ in the right hand (Example 51).

Example 51: Menuet I, bar 1

URTEXT EDITION



GOULD'S ARTICULATION (RIGHT HAND)



Gould also slurs crotchets that are written on the second and third beats of the bar, but he always plays the second crotchet of the pair *staccato* and with a slight accent (as in the right hand of bar 2) – this provides the effect of the third beat of the bar being emphasised, as I mentioned in the section on dynamics (Example 52).

Example 52: Menuet I, bar 2

URTEXT EDITION



GOULD'S ARTICULATION (RIGHT HAND)



Gould plays the repeat of the A section of Menuet I slightly more *legato* (in general) than the first time performance, and he plays the second crotchet of each second and third beat pair *non-legato* instead of *staccato*. In the B section Gould alternates between *legato* and *staccato* quavers, and when there are groups of four quavers he either plays the first two quavers *staccato* and the last two slurred (Example 53a), or he swops this pattern around and plays the first two quavers slurred followed by two *staccato* quavers (Example 53b).

Example 53a: Menuet I, bar 25

URTEXT EDITION



GOULD'S ARTICULATION (RIGHT HAND)



Example 53b: Menuet I, bar 26

URTEXT EDITION



GOULD'S ARTICULATION (RIGHT HAND)



The articulation of the crotchets on the second and third beats of the bar in the B section is the complete opposite of that in the A section - the first crotchet (on the second beat) is played *staccato*, followed by the second crotchet (on the third beat) being played *non-legato* (example 54).

Example 54: Menuet I, bar 21

URTEXT EDITION



GOULD'S ARTICULATION (RIGHT HAND)



In the A section of Menuet II Gould plays all note values *staccato* except for when this is impossible at the execution of ornaments. He especially punctuates the left hand quaver leaps, for example in bar 1 (Example 55).

Example 55: Menuet II, bar 1

URTEXT EDITION



GOULD'S ARTICULATION (LEFT HAND)



The repeat of Gould's A section in Minuet II is not quite as dry as the first time performance, with some crotchets being slurred. The B section of Gould's second Menuet is also less dry – the right hand is played almost entirely *legato*, and the left hand part alternates between *staccato* and slurred articulation. He continues the trend of punctuating left hand quaver leaps, as he does in the A section. Gould's articulation in the Da Capo repeat of Menuet I is mostly identical to the first time performance thereof.

Perahia's Menuets are less dry than Gould's, especially in the case of Menuet II. In Menuet I the quavers are mostly *legato*, and he creates an interesting variation on the slur markings in the Urtext score – in bar 10 (right hand) all six quavers in the bar are marked as slurred together (*legato*), but Perahia plays them slurred in groups of two (Example 56a), and he does exactly the opposite in bar 18, where the right hand quavers are marked as slurred in groups of two but Perahia plays them all slurred together (Example 56b).

Example 56a: Menuet I, bar 10

URTEXT EDITION



PERAHIA'S ARTICULATION (RIGHT HAND)



Example 56b: Menuet I, bar 18

URTEXT EDITION



PERAHIA'S ARTICULATION (RIGHT HAND)



Perahia plays most crotchets in the first Menuet *staccato*, interspersed with some *legato* crotchets. He plays the second Menuet in a very lyrical manner, and almost completely *legato*. This is in stark contrast to Gould's very *staccato* and dry Menuet II.

Schiff's use of articulation is very similar to Perahia's in both Menuets – he plays the quavers mostly *legato* and often slurred in groups of two; and the crotchets are mainly *staccato*. Schiff also plays Menuet II almost entirely *legato*.

In my recording I vary the articulation in the sectional repeats of both Menuets. In the first time performance of both sections in Menuet I, most quavers are played *legato*, and are at times slurred in groups of two (at the suggestion of van Wyk), while the crotchets are either *non-legato* or *staccato* (at the suggestion of Nossel). In the repeats I aim for a drier tone quality, playing all of the crotchets *staccato*, and all groups of six quavers (in the left hand as well as in the right hand) are played in the manner that the first two quavers are slurred and the last four are *staccato*, as in bar 3 in the left hand (Example 57).

Example 57: Menuet I, bar 3

URTEXT EDITION



MY ARTICULATION (LEFT HAND)



Like Perahia, I play the second Menuet almost entirely *legato* and in a lyrical manner, with the only exception being that I play some crotchets *non-legato* in the repeat of the B section. The Da Capo repeat of Menuet I is played with the same articulation as the repeats of both sections are played the first time the Menuet is heard.

- **Ornamentation**

Unlike in the Allemande, Courante and Sarabande, Gould adds very little improvisational embellishment and ornaments in the Menuets. The first time performance of the A section in Menuet I is almost exactly as marked in the Urtext score, with the exception of the trill in bar 4¹ (right hand) that is omitted (Example 58), and in bar 15² he replaces the right hand trill with an upper mordent (Example 59).

Example 58: Menuet I, bar 4



Example 59: Menuet I, bar 15

URTEXT EDITION



GOULD'S ORNAMENTATION (RIGHT HAND)



In the repeat of the A section Gould replaces the trill in bar 4¹ (right hand) with a turn, and he adds a turn in the right hand of bar 12¹ (Example 60). He also adds some improvisation in the right hand (only in bars 6 and 10).

Example 60: Menuet I, bar 12

URTEXT EDITION



GOULD'S ORNAMENTATION (RIGHT HAND)



In the B section of Menuet I Gould adds only one small improvisation in the right hand of bar 30. He also adds turns in bar 24¹ (right hand) and bar 32¹ (right hand).

Gould plays the second Menuet mostly according to the ornament markings in the Urtext score as well. The first time performance of the A section includes only one embellishment at the end of bar 8 (right hand), and in the repeat thereof Gould adds an *acciaccatura* to the right hand in bar 6¹ and an *appoggiatura* to the right hand in bar 6² (Example 61), as well as extending the upper mordent into a trill followed by a small embellishment in the right hand of bar 8 (Example 62).

Example 61: Menuet II, bar 6

URTEXT EDITION



GOULD'S ORNAMENTATION (RIGHT HAND)



Example 62: Menuet II, bar 8

URTEXT EDITION



GOULD'S ORNAMENTATION (RIGHT HAND)



In the B section of Menuet II Gould adds an embellishment to the right hand of bar 9 and a turn to the right hand of bar 10² (Example 63). He plays the rest of this section exactly according to the indications in the Urtext edition of the score.

Example 63: Menuet II, bars 9 – 10

URTEXT EDITION



GOULD'S ORNAMENTATION (RIGHT HAND)



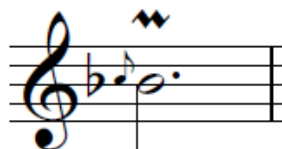
Perahia makes very minimal changes to the Urtext score with regard to ornamentation in the Menuets. He replaces the trill in the right hand of bar 4¹ in Menuet I with an *appoggiatura* above the dotted minim, followed by an upper mordent (Example 64).

Example 64: Menuet I, bar 4

URTEXT SCORE



PERAHIA'S ORNAMENTATION (RIGHT HAND)



It is of interest that all other available editions besides the Urtext edition of the score indicate an upper mordent instead of a trill in bar 4¹. It is therefore also of interest that Gould (as mentioned above) omits the trill in the first time performance of this bar and replaces it with a turn in the repeat, and Perahia and I both replace the trill with an upper mordent. Schiff is the only one of the four pianists in this study to play the trill in bar 4 as indicated in the Urtext edition. The same is true for the trill indicated in the Urtext edition in bar 15¹ - all other editions replace the trill with an upper mordent. In this case however, all four pianists in this study play the trill.

Perahia plays all other ornaments in the first Menuet exactly as indicated in the Urtext edition, and without any additions or embellishments to the score. He also remains mostly faithful to the Urtext score in Menuet II – with the only exceptions being the addition of upper mordents in the right hand of bars 6¹, 10² and 18²; an *appoggiatura* that is added above the A in the right hand of bar 6² (Example 65); and the trill in bar 31 is replaced with an upper mordent.

Example 65: Menuet II, bar 6

URTEXT SCORE



PERAHIA'S ORNAMENTATION (RIGHT HAND)



Schiff plays the ornamentation in the first Menuet exactly as indicated in the Urtext edition. His second Menuet has only a few additions, and mainly in the repeat of the B section – he plays small embellishments in bars 8 and 9 (right hand) and he extends the upper mordents in the right hand of bars 14² and 16² to trills (Example 66).

Example 66: Menuet II, bars 14 – 16

URTEXT EDITION



SCHIFF'S ORNAMENTATION (RIGHT HAND)



In the repeat of the B section Schiff adds turns to the right hand of bars 18¹ and 30³, and he adds an upper mordent to the right hand of bar 11². In bar 24 he adds an *appoggiatura* before the right hand E on the first beat, and he adapts the rhythm of the right hand quavers in beats two and three so that the four quavers become two groups of semiquavers followed by dotted quavers (Example 67). Interestingly, Schiff used this same rhythmic adaptation in bar 4 of the Courante (see Example 41).

Example 67: Menuet II, bar 24

URTEXT EDITION



SCHIFF'S ORNAMENTATION AND EMBELLISHMENT (RIGHT HAND)



The use of ornamentation in my Menuets is almost exactly as written in the Urtext edition, with only a few exceptions: In the first Menuet (including both repeats) I replace the trills in the right hand of bars 4 and 15 with upper mordents, and I include a small embellishment between bar 22³ and 23¹. There are no ornaments or embellishments in Menuet II.

Below is a tabulated summary of the tempi, dynamics, articulation and ornamentation employed in the Menuets of all four of the recordings discussed above.

Table 5: Tempi, dynamics, articulation and ornamentation in the Menuets

	Gould	Perahia	Schiff	de Villiers
Tempo	I: ♩ = 107 II: ♩ = 112 I DC: ♩ = 112 Considerably slower tempo than the other pianists, and the only performer to play Menuet II faster than Menuet I. Constant tempi throughout.	I: ♩ = 152 II: ♩ = 144 Fairly constant tempi throughout.	I: ♩ = 173 II: ♩ = 168 Fairly constant tempi throughout.	I: ♩ = 154 II: ♩ = 146 Fairly constant tempi throughout.
Dynamics	Varies dynamic levels more so than the other pianists do.	Very <i>leggiero</i> and mostly <i>piano</i> dynamic level. Phrases shaped dynamically to create long lyrical melodies.	Very little dynamic gradations. Emphasis of individual beats.	Bright tone and mostly <i>mezzo forte</i> dynamic levels. Some phrase shaping, but more emphasis of individual beats.
Articulation	Very varied articulation, with no uniformity. Mostly dry – <i>non-legato</i> and <i>staccato</i> .	More <i>legato</i> articulation than Gould in general. Menuet II is almost entirely <i>legato</i> and lyrical.	Mostly <i>legato</i> articulation in general.	First time performances generally <i>legato</i> , repeats generally <i>non-legato</i> and <i>staccato</i> . Menuet II is played lyrically.
Ornamentation	Very little added embellishment and ornamentation in comparison to the other movements.	Very little added embellishment and ornamentation.	Very little added embellishment and ornamentation.	Very little added embellishment and ornamentation.

5.2.7 Gigue

- **Tempo**

Gould: ♩ = 140; duration 2'12" (B section not repeated)

Perahia: ♩ = 138; duration 3'08"

Schiff: ♩ = 144; duration 2'48"

de Villiers: ♩ = 120; duration 2'20" (B section not repeated; 8 bars omitted from A section)

Once again, Schiff has plays the Gigue at the fastest tempo compared to the other three pianists. He plays at the tempo recommended by the Peters and Busoni editions, and Perahia plays at the tempo of ♩ = 138 that the Universal edition suggests. As has been the case in most of the other movements, my tempo in the Gigue is the slowest in comparison. Gould continues his trend of not repeating the B sections in this movement, and therefore the total duration of his Gigue is the shortest out of all four pianists. Gould and Schiff both play Section B slightly faster than Section A. I too do not repeat the B section (this was a decision made on the spot during my live performance due to performance nerves and fear of losing concentration), and I experienced a memory lapse near the end of the first time performance of the A section, causing me to omit approximately eight bars and to begin the repeat of the A section earlier than I should have (this is evident in what looks like an extreme tempo increase on the tempo curve of the Sonic Visualiser graph of my performance of the Gigue – see Appendix 6).

Referring to the Sonic Visualiser graphs (in Appendix 6) of the other pianists' recordings of the Gigue, it is clear to see that all three maintain mostly constant tempi throughout this dance movement, with Schiff's tempo being the most constant. Gould, Perahia and I include very slight pauses or 'breaths' in between sections. All four pianists include a slight *ritardando* at the end of the movement, and I am the only pianist to include a slight decrease in tempo at the end of Section A as well. Comparing the four graphs, one observes that my tempo curve is much lower than the other pianists' curves – in fact my tempo is so much slower that the curve appears in the centre of the dynamics waveform.

- **Dynamics**

Comparing the waveforms representing the dynamic levels on the Sonic Visualiser graphs of the Gigue, one observes that Gould and Perahia play *leggiero* and maintain low dynamic levels (of *mezzo piano* to *mezzo forte*) throughout the movement. Perahia affects subtle dynamic adjustments in order to shape phrases (as he does in all the other movements of this English Suite), and Gould plays the Gigue using quite a bit of dynamic variation. He plays both performances of the A section with a *crescendo* at the start and a *decrescendo* towards the end of the section, but the repeat thereof is generally softer than the first time performance. The B section is dynamically very varied, with an abrupt *crescendo* and then *decrescendo* towards the middle of the section, then another bigger *crescendo* before ending the movement and the entire English Suite *mezzo piano*.

Perahia plays both performances of the A section using almost identical dynamics, with *piano* sections at bars 8 – 10 (Example 68a) and bars 19 – 20 (Example 68b).

Example 68a: Gigue, bars 8 – 10

Example 68b: Gigue, bars 19 – 20

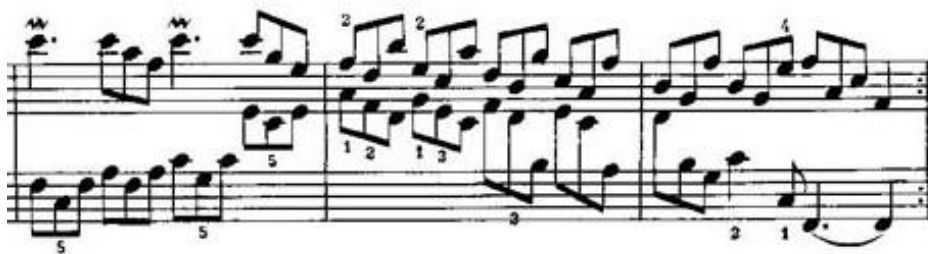
As is the case in the previous movements in Perahia's recording, he does not employ the use of many accents. The exception in the case of the Gigue is in bars 13⁴ – 14⁴ - here Perahia heavily emphasises the entries of the motive, first in the right hand and immediately followed by the left hand (Example 69).

Example 69: Gigue, bars 13⁴ – 14⁴



Perahia's performances of the B section are also both played on similar dynamic levels, with a dynamic peak at bars 50 – 53 in order to end the movement and the Suite.

Example 70: Gigue, bars 50 – 53



Schiff plays the Gigue *mezzo forte* to *forte* throughout, with many accentuated beats, especially on dotted crotchets that are marked with inverted mordents as in bar 8 (Example 71).

Example 71: Gigue, bar 8



Schiff begins the repeat of Section B slightly softer than the first time performance thereof. He employs a slight *decrescendo* in bar 44 (nine bars before the end of the movement), and then almost immediately begins a *crescendo* to end the movement and the Suite *fortissimo*.

Like Gould, I employ quite a bit of variety in the dynamic levels throughout the Gigue, alternating between *mezzo forte*, *forte* and *mezzo piano*, with one *piano* section in bar 50 which leads to an abrupt *crescendo* to end the movement and the Suite *mezzo forte* in bar 53 (see Example 70). As advised by Nossel and van Wyk, I aim for dynamic shaping of phrases and for a *cantabile* tone on the top notes. Nossel also encouraged me to employ a *pianissimo* dynamic level in some sections in order to emphasise dynamic contrasts.

- **Articulation**

Gould plays the Gigue with a mostly *leggiero*, *non-legato* touch, although some quavers are played almost (but not quite) *legato*. At some entries of the motive (left hand and right hand), Gould plays the upbeat *staccato*, for example in bar 1 (Example 72).

Example 72: Gigue, bar 1

URTEXT EDITION



GOULD'S ARTICULATION



In Section B Gould varies the articulation on the octave leaps in bars 30¹ – 31⁴ in the left hand (Example 73a), bars 33¹ – 34⁴ in the right hand (Example 73b), and bars 39² – 40³ in the right hand (Example 73c) by playing some crotchets *non-legato* and others *staccato*.

Example 73a: Gigue, bars 30 – 31

URTEXT EDITION



GOULD'S ARTICULATION (LEFT HAND)



Example 73b: Gigue, bars 33 – 34

URTEXT EDITION



GOULD'S ARTICULATION (RIGHT HAND)



Example 73c: Gigue, bars 39 – 40

URTEXT EDITION



GOULD'S ARTICULATION (RIGHT HAND)



Perahia uses a variety of articulation patterns in the Gigue – he plays the crotchets mostly *non-legato*, and he alternates the quaver groups so that at times they are played as two slurred quavers followed by one *staccato* quaver, such as in bar 1¹ and 1² in the right hand, and at other times the quavers are all played *staccato*, such as in bar 1³ and 1⁴ in the left hand (Example 74a). There are also passages where Perahia plays all quavers *legato*, such as in bar 2 (Example 74b).

Example 74a: Gigue, bar 1

URTEXT EDITION



PERAHIA'S ARTICULATION



Example 74b: Gigue, bar 2

URTEXT EDITION



PERAHIA'S ARTICULATION (RIGHT HAND)



In bars 23 and 24 Perahia places a *tenuto* on the highest quaver in each group of three, which creates the effect of the right hand being written in two parts – a melody in the ‘soprano’ voice with an accompaniment in the ‘alto’ voice (Example 75).

Example 75: Gigue, bars 23 – 24

URTEXT EDITION



PERAHIA'S ARTICULATION (RIGHT HAND)



In bars 16 – 18 Perahia creates the opposite effect by placing a *tenuto* on the lower quavers in the right hand, thereby emphasising a melody in the ‘alto’ voice (Example 77).

Example 77: Gigue, bars 16 – 18

URTEXT EDITION



PERAHIA'S ARTICULATION (RIGHT HAND)



Schiff plays all quavers in the Gigue *non-legato* (many sound almost *staccato*), and his crotchets are generally played with a longer *portato* touch. He emphasises each entry of the motive in the right hand and left hand by playing the first quaver of the motive *staccato* and with an accent, as in bar 1 (Example 78).

Example 78: Gigue, bar 1

URTEXT EDITION



SCHIFF'S ARTICULATION



In the B section of the Gigue Schiff plays the leaps that occur in intervals of 3rds, 4ths, 6ths and 8ves (for instance in the left hand of bars 46 – 47) with *staccato* articulation (Example 79).

Example 79: Gigue, bars 46 – 47

URTEXT EDITION



SCHIFF'S ARTICULATION (LEFT HAND)



Like Schiff, I play all quavers and crotchets in the Gigue *non-legato*, and my crotchets are also generally longer than my quavers. On the advice of van Wyk, I do also emphasise the motivic entries throughout the movement (see Example 78), but I do not play the first quaver of each motive *staccato*.

- **Ornamentation**

Gould adds and omits mordents in the Gigue at will and, as he does in the other movements of this Suite, without uniformity. In bars 12³, 13³, 22¹, 22³, 49¹, 49³, 50¹ and 50³, Gould not only omits the lower mordents on the dotted crotchets in the right hand, but he also fills in each of these single notes with an arpeggiated chord that is in accordance with the harmony implied on that particular beat (Example 80).

Example 80: Gigue, bars 12 – 13

URTEXT EDITION



GOULD'S EMBELLISHMENT (RIGHT HAND)



Perahia adheres to the ornamentation as marked in the Urtext edition in the Gigue with only one exception – in bar 1⁴ he adds a lower mordent to the right hand F (Example 81). Interestingly, this is the way that the repeat of the motive is written when it occurs in bar 14.

Example 81: Gigue, bar 1

URTEXT EDITION



PERAHIA'S ORNAMENTATION (RIGHT HAND)



Schiff also plays the Gigue with very few alterations to the ornamentation as marked in the Urtext edition. The first time performance of the A section has only one alteration – the lower mordent in bar 14 is omitted (Example 82). Schiff therefore does exactly the opposite of what Perahia does here, and plays an exact imitation of the first entry of the motive as it appears in bar 1.

Example 82: Gigue, bar 14

URTEXT EDITION



ORNAMENTATION OMITTED BY SCHIFF'S (RIGHT HAND)



In the repeat of the A section Schiff adds an *acciaccatura* above the right hand C in bar 4³ (Example 83), and in bars 13² and 22² he replaces the group of three quavers with a turn on the note F (Example 84).

Example 83: Gigue, bar 4

URTEXT EDITION



SCHIFF'S ORNAMENTATION (RIGHT HAND)



Example 84: Gigue, bar 13

URTEXT EDITION



SCHIFF'S ORNAMENTATION (RIGHT HAND)



Schiff plays the ornamentation of the first time performance of the B section exactly as marked in the Urtext edition, and in the repeat thereof he employs the same idea that he used in the

repeat of the A section – in bar 50² he replaces the group of three quavers with a turn on the note C (see Example 84).

The ornamentation in my performance is exactly as marked in the Urtext edition, with no exceptions.

Below is a tabulated summary of the tempi, dynamics, articulation and ornamentation employed in the Gigue of all four of the recordings discussed above.

Table 6: Tempi, dynamics, articulation and ornamentation in the Gigue

	Gould	Perahia	Schiff	de Villiers
Tempo	♩ = 140 Constant tempo with very slight pauses between sections.	♩ = 138 Constant tempo with very slight pauses between sections.	♩ = 144 Constant tempo.	♩ = 120 Constant tempo with very slight pauses between sections.
Dynamics	<i>Mezzo piano</i> to <i>mezzo forte</i> dynamic range; <i>leggiero</i> tone. Much dynamic variation.	<i>Mezzo piano</i> to <i>mezzo forte</i> dynamic range; <i>leggiero</i> tone. Subtle dynamic shaping of phrases.	<i>Mezzo forte</i> to <i>forte</i> dynamic range. Employs many accents.	<i>Mezzo piano</i> to <i>forte</i> dynamic range. Much dynamic variation and shaping of phrases.
Articulation	Mostly <i>non-legato</i> articulation.	Variety of articulation used: <i>legato</i> , <i>non-legato</i> and <i>staccato</i> .	Mostly <i>non-legato</i> and <i>staccato</i> articulation.	Mostly <i>non-legato</i> articulation.
Ornamentation	Adds and omits mordents at will; no uniformity.	Adheres to the Urtext edition with only one exception.	Adheres to the Urtext edition with only a few exceptions.	Adheres to the Urtext edition with no exceptions.

Chapter 6: Conclusions

In this chapter, I illustrate (by means of drawing up a timeline) the events that may have affected the decisions made by Gould, Perahia and Schiff with regard to Bach performance practice during the past four decades. In order to do this, I refer to the research I have done as listed in the Literature review. I also discuss how the main issues that emerge in the literature regarding the early music movement and postmodernism are synthesised with my key findings. I illustrate this by attempting to determine which stylistic interpretative choices made by each pianist fall under the early music movement, and which fall under postmodernism.

Table 7: Timeline demonstrating events affecting views on the Bach performance practice of Gould, Perahia and Schiff.

Year(s)	Timeline of events
Early 1940s	As a young student, Gould is taught to look to Fischer, Landowska and Casals for guidance regarding Bach interpretation – and therefore learns to adhere to very strict rules.
1947	Gould hears recordings of Tureck performing Bach, and is influenced by her sparse, understated style of playing, with no sustaining pedal.
1950s – 1980s	There is a great emphasis on the early music movement and on historically informed performance practice.
1960s	Perahia begins his career as a performer at the age of 13.
1971 –1973	Gould records Bach’s English Suites at the age of 40.
1974	The documentary film <i>Glenn Gould: The Alchemist</i> is produced by Monsaingeon, in which Gould states that the piano as a replacement for

		other keyboard instruments should only serve the purpose of reproducing their sound.
1980s		Harnoncourt and Kerman publish writings that were the first to introduce what is now called ‘new musicology’ or ‘postmodernist’ musicology.
	1982	Gould dies at the age of 50.
	1982 - 1988	Schiff records Bach’s English Suites in entirety for the first time at the age of 30.
1980s – 1990s		Schiff proves himself to be a formidable and prolific Bach pianist.
	1990s	Perahia sustains a thumb injury and begins to study and analyse Bach’s works in great detail away from the keyboard.
	1990s	Schiff performs Bach works pianistically, making use of the wide range of colours and dynamics that the piano has to offer.
	1997-1998	Perahia records Bach’s English Suites at the age of 50.
2003		Schiff records Bach’s English Suites for the second time at the age of 60 during a live performance in Budapest, Hungary.

Gould was influenced by teachers who adhered to strict rules regarding Bach interpretation in the early 1940s, but was later influenced by Tureck’s style of playing Bach, which was at this stage of her career mostly within the realm of the early music movement. When Gould recorded the English Suites in 1971 – 1973, the early music movement was at its peak, and although Gould had developed his own very unique style of playing by then, he was nevertheless still influenced by the fact that musicologists were advocating historically informed performances. Gould’s untimely death in 1982 meant that he knew nothing of what was to come in the writings of Kerman and Harnoncourt, who introduced postmodernism in 1985 and 1988 respectively.

Perahia began his career as a performing artist during the 1960s, at a time when the early music movement had been firmly established, and this must have had a fair amount of influence on him. However, he was still relatively young when postmodernism was first introduced in 1985, and he only began to study and learn Bach's works in earnest in the 1990s. He therefore had the advantage of being familiar with the accepted ways of the early music movement as well as with the concepts of postmodernism.

Schiff is the youngest out of the three pianists that I have researched, and therefore the early music movement would have had the least influence on him. When he recorded Bach's English Suites for the first time during the years 1982 – 1988, musicologists and performers were already negating some of the ideas of the early music movement, and freedom of interpretation by the performer was readily becoming the accepted way to play Bach. Schiff demonstrated freedom of interpretation during the 1990s when he became known not only for being a formidable and prolific Bach pianist, but also one who performed Bach 'pianistically' (in other words, he did not play the piano as if to imitate the sound of a harpsichord). By the time Schiff recorded the English Suites for the second time in 2003, he had over 30 years of experience as a Bach pianist, and had developed well established techniques and interpretation styles of his own.

In order to show my findings of the analysis conducted in Chapter 5, I illustrate in the table below the main interpretative stylistic choices that Gould, Perahia, Schiff and I made in Bach's *English Suite No 4 in F Major (BWV 809)*, and attempt to categorise each as belonging to either the early music movement or the postmodernist school of thought (according to the research I have done as listed in the Literature review).

Table 8: Interpretative stylistic characteristics of Gould, Perahia, Schiff and de Villiers in Bach's *English Suite No 4 in F Major (BWV 809)*.

TEMPO		Early Music Movement	Postmodernism
TEMPO	Gould	Gould maintains a constant tempo throughout all movements except for the Sarabande, in which he uses an extensive amount of <i>rubato</i> or what could be described as rhetoric 'speech-like' performance (which was an accepted manner of playing Bach at the height of the early music movement).	
	Perahia	Perahia plays the Menuets and Gigue at a fairly constant tempo. He uses an extensive amount of <i>rubato</i> in the Sarabande.	Perahia plays the Prelude, Allemande and Courante with many tempo fluctuations, ranging from agogic accents to extensive <i>ritardandi</i> before main cadence points.
	Schiff	Schiff plays the Menuets and Gigue at a fairly constant tempo. He uses an extensive amount of <i>rubato</i> in the Sarabande.	Schiff plays the Prelude, Allemande and Courante with many tempo fluctuations, often with abrupt changes and extensive <i>ritardandi</i> at cadence points.
	de Villiers	I play the Menuets and Gigue at a fairly constant tempo and the Sarabande with extensive <i>rubato</i> .	My performance in the other movements consists of many tempo fluctuations, mostly slight gradations rather than extensive <i>ritardandi</i> .

DYNAMICS		Early Music Movement	Postmodernism
DYNAMICS	Gould	Gould plays with much dynamic variation, but mostly with small gradations rather than large <i>crescendos</i> and <i>decrescendos</i> . He remains within the <i>mezzo piano</i> to <i>mezzo forte</i> range. He shapes phrases dynamically by following the natural melodic line and he makes use of articulation in order to obtain dynamic emphasis, as one would do on a harpsichord.	The only exception to Gould's subdued use of dynamics is that in the Menuets he varies the dynamic levels more so than the other pianists in this study.
	Perahia	Throughout this work, Perahia plays at mostly soft and subdued dynamic levels. He employs many slight gradations, and shapes lyrical melodic lines horizontally.	
	Schiff		Schiff plays this work at a generally loud dynamic level and with a bright tone throughout. He employs many abrupt dynamic gradations and emphasises individual beats.
	de Villiers		My performance displays a fair amount of contrasting dynamic levels and a generally bright tone. I emphasise many individual beats, but there is also evidence of subtle horizontal phrase shaping. There are many abrupt <i>crescendos</i> and <i>decrescendos</i> throughout.

ARTICULATION		Early Music Movement	Postmodernism
ARTICULATION	Gould	Gould's use of articulation throughout the work is dry, consisting of mostly <i>non-legato</i> and <i>staccato</i> notes. He does not make use of the sustaining pedal at all. There is no uniformity with regard to his articulation – he alternates between <i>legato</i> , <i>non-legato</i> and <i>staccato</i> for crotchet, quaver and semiquaver note values. One could say that Gould employs articulation as one would on a harpsichord.	
	Perahia	Perahia articulates longer note values as <i>non-legato</i> and shorter note values as <i>legato</i> in the Prelude, Allemande, Menuet I and Gigue.	In the Courante, Sarabande and Menuet II Perahia plays mostly <i>legato</i> and emphasises long, lyrical melodies. He makes use of the sustaining pedal in the Sarabande.
	Schiff	Schiff portrays very little uniformity with regard to articulation. The Prelude is played almost entirely <i>non-legato</i> ; in the Allemande he plays longer note values <i>non-legato</i> and shorter note values <i>legato</i> ; and in the Courante and Gigue he alternates between <i>legato</i> and <i>non-legato</i> on all note values.	In the Sarabande Schiff uses sustaining pedal and plays entirely <i>legato</i> , and he plays the Menuets mostly <i>legato</i> .
	de Villiers	In the Prelude and Allemande longer note values are mostly <i>non-legato</i> and shorter note values are mostly <i>legato</i> . I play the Gigue almost entirely <i>non-legato</i> .	I play the Courante and Menuets <i>legato</i> in the first time performances, and vary each section by using more <i>non-legato</i> articulation in the repeats. The second Menuet is played lyrically. I use the sustaining pedal and play completely <i>legato</i> in the Sarabande.

ORNAMENTATION		Early Music Movement	Postmodernism
ORNAMENTATION	Gould	Gould makes extensive use of arpeggiated chords in the Prelude, Allemande, Courante and Sarabande. He adds turns, mordents and trills (that are not in the Urtext score) to the Prelude, Allemande, Sarabande and Gigue, and plays many improvisatory passages in the Allemande and Sarabande.	Gould plays the Courante and Menuets with very little ornamentation and no embellishment (which is in opposition to the practice of doing so in the early music movement).
	Perahia	Perahia plays many improvisatory passages and embellishments in the Sarabande (only in the repeats of the two sections).	Perahia adheres mostly to the Urtext score with regard to ornamentation in all of the other movements, which means that he does not follow the early music movement style of using improvisation and embellishment. He arpeggiates very few chords, and varies a few ornaments in the repeats of sections.
	Schiff		Throughout this work Schiff adheres mostly to the Urtext score, and adds very few ornaments, embellishments or arpeggiated chords.
	de Villiers	I add a fair amount of my own improvisatory passages and embellishments in the Sarabande (only in the repeats of the two sections).	In all of the other movements I adhere mostly to the Urtext score, and add very few ornaments, embellishments or arpeggiated chords.

To conclude the detailed analysis and summaries that I have done of these four recordings of Bach's *English Suite No 4 in F Major (BWV 809)*:

Gould's recording displays the most interpretative choices that adhere to the ideals of the early music movement, with Perahia's performance coming a close second. Schiff's recordings display the least of the early music movement ideals, and he therefore falls most strongly in the postmodernism category. My recording displays interpretative choices that can be said to be rather evenly distributed between the two categories.

Although Gould was mostly influenced by the early music movement at the time that he recorded the English Suites in 1971 – 1973, he does display some 'postmodernist' ideas in his interpretation. As Gould was no longer alive when postmodernism as a term was coined in 1985, this is an indication of Gould's eccentricity and unique style that had emerged during his career.

Perahia recorded the English Suites in the late 1990s, and it therefore makes sense chronologically that his recording displays a large amount of influence by the early music movement. Perahia does, however, present more postmodernistic characteristics than Gould (for example he adopts a pianistic approach towards interpreting Bach's works). This can be explained by the fact that he recorded the work approximately ten to fifteen years after the rise of postmodernism.

In Schiff's 2003 recording, his choice of tempo, dynamics, articulation and ornamentation all fall mainly in the category of postmodernism. There are only two minor elements in Schiff's interpretation that could be said to belong in the early music movement category. It is apparent that this recording (which was the second recording Schiff had made of Bach's English Suites and was produced five years after Perahia's recording) demonstrates the fact that if Schiff had been influenced by the early music movement earlier in his career, he had since gained enough experience and insight as a Bach performer to form his own unique performance style.

Although my recording is the most recent one compared to the other pianists, there is evidence that I was significantly influenced by the fact that I listened to all three recordings mentioned above while learning the work. I consciously chose to highlight certain aspects of performance style that appealed to me in each recording, and this therefore unconsciously resulted in an

even spread between the two schools of thought. My two pedagogues, Pauline Nossel and Wessel van Wyk, also influenced my choices a great deal. They had not listened to the above recordings by Gould, Perahia and Schiff at all, therefore the suggestions and advice that they gave me were a direct result of their own previous experience as Bach performers and teachers. It follows then that Nossel (born 1938) guided me more towards the early music school of thought, as she was at the height of her own performing career as a pianist during the approximate years of 1958 – 1980, at the exact time that the early music movement was at its peak. She tutored me mostly on aspects such as the correct use of articulation and ornamentation. Van Wyk was born in 1955 and therefore began his career as a performer in approximately 1975, only ten years before musicologists began to move away from the early music ideals. He has therefore been influenced by both schools of thought throughout his career so far, and as a result the advice I received from van Wyk while studying this English Suite focused more around the creation of long, lyrical melodies and phrase shaping – in other words, he encouraged a ‘pianistic’ style of playing Bach.

As a final conclusion to this study, I state my Research Problem question once again and give a response to it thereafter:

Question:

- What changes in stylistic (technical and expressive) interpretation have taken place in the performance practice of Bach’s *English Suite No 4 in F Major (BWV 809)* over the past four decades?

Response:

- This mini-dissertation has produced evidence that views and thoughts regarding the interpretation and performance practice of Bach’s *English Suite No 4 in F Major (BWV 809)*, and possibly many of his other keyboard works, have during the past four decades moved away from the ideals of the early music movement of the years 1950 – 1980, and towards the ideals of postmodernism. The fact that the most recent recording of the work (which was my performance at a MMus public examination in 2013) displays evenly balanced interpretation choices, perhaps indicates an acceptance of a merging of the two schools of thought in very recent years. A topic for further research could

therefore be an analysis of recordings of all of Bach's Suites and Partitas as well as some of his long cyclic works during the past five years, in order to determine whether the merging of the early music movement and postmodernism is prevalent in contemporary interpretative choices. An investigation of this nature would attempt to determine whether there exists a uniformity of interpretative choices between the two schools of thought, or whether postmodernism (where interpretation is subjective and the performer is allowed the freedom to demonstrate his own musical personality and sound world experience) has come to dominate Bach performance practice in recent years.

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APPENDIX 1

Sonic Visualiser Graphs of Bach's *English Suite No. 4 in F Major (BWV) 809*

Prelude

APPENDIX 2

Sonic Visualiser Graphs of Bach's *English Suite No. 4 in F Major (BWV) 809*

Allemande

APPENDIX 3

Sonic Visualiser Graphs of Bach's *English Suite No. 4 in F Major (BWV) 809*

Courante

APPENDIX 4

Sonic Visualiser Graphs of Bach's *English Suite No. 4 in F Major (BWV) 809*

Sarabande

APPENDIX 5

Sonic Visualiser Graphs of Bach's *English Suite No. 4 in F Major (BWV) 809*

Menuets

APPENDIX 6

Sonic Visualiser Graphs of Bach's *English Suite No. 4 in F Major (BWV) 809*

Gigues

