

In the autumn of 1726 from his own publishing house Johan Sebastian Bach issued his *First Partita in B-major* (BWV 825) under the title *Clavier-Übung* (piano exercise). In 1731 the complete collection of six scores appeared, to which he gave the title Opus 1 (first printed work). At that time Clavier (piano) was the common term under which could be grouped many keyboard instruments such as cembalo, clavicembalo, spinet, as well as the organ. The exact date of the composition is unclear: the earliest copies from 1725 can be found in the manuscript of Anna Magdalena Bach. However it is assumed that they were composed after the English and French Suites.

The Italian term Partita can be interpreted as an instrumental piece, or rather a series of movements in the style of a suite, and probably can be traced back to a suite by Johann Kuhnau from 1689 which was titled *Neue Clavier-Übung .... bestehend aus 7 Parthien* (New piano exercises consisting of seven parts). In 1697 Johann Krieger also published a collection of suites under the title *Sechs musicalische Partien, Sei partite musicali* (six musical parts).

In contrast to the English or rather French Suites, in the construction of his scores Bach went far beyond the usual series of stylistic dances and instead of the prelude he places an Overture, Toccata, Phantasia or Symphonie at the beginning of some scores, inserting a Passepied or Burlesque or finishing with a Capricio. Only his first score is composed in the traditional structure of a suite. The term *Clavier-Übung* cannot be seen into today's sense of an etude or traditional study. Since the scores from the technical point of view are anything but straightforward. Much more, it has to do with a spiritual and compositional analytical relationship with the music or as Bach expressed it „... composed to fill the hearts of music lovers.

The transcription keeps closely to the original, with two small exceptions (in the prelude and the sarabande), the voice of the right hand of the cembalist („the melody“) is given to the first guitar and the voice of the right hand („of the accompaniment“) is given to the second guitar. Due to the greater tonal range of the altoguitar active transpositions, normal for traditional guitars, are not necessary, even in the very low passages of the Corrente. Only the left hand arpeggios in the Gigue has been adapted for the guitar in order to realize a musical flow and right tempo. The key has been transposed to F-major.

The years around 1600 are regarded as the "golden age" of lute music in England, which reached a peak in the music of John Dowland (1563-1626). Many composers like Thomas Campion, Francis Cutting, John Marchant, Francis Pilkington, Thomas Robinson, Philip Rosseter left a legacy of works (solo pieces and several books and *songs and ayres* as well as typical Consort music)

as well as in the playing of the instruments set the standard and which today are still regarded as masterworks of the lute literature.

John Johnson (around 1540 - 1594) was an exception: as court lutenist of Queen Elisabeth I. he was one of the pioneers of English lute music. In musical form he remains conservative, but was open to musical trends from Continental Europe and was influenced by popular melodies in his compositions. Johnson's legacy comprises exclusively compositions for the lute, among them many solo pieces - mostly Galliards or Pavans - as well as, in contrast to his contemporary composers, a comprehensive collection of lute duets. In his genre, like her in *La Vecchia Pavan* and *La Vecchia Galliard*, he goes otherwise far beyond the traditional art of composition for *treble and ground lutes* - melody for one lute and accompaniment for the other - in which in duets for *two equal lutes* he treats both voices equally.

This style is also maintained in *Drury's Accords*, *Echo* (according to sources also attributed to Francis Pilkington & John Marchat), *A Merry Mood* and *La Rossignol*: a theme is introduced by the first lute and then repeated precisely by the second, but with the possibility for improvisation or with variation of precomposed decorations.

*A Fancy* by John Danyel [Daniel, Daniell] (around 1564 - around 1626) is also composed in this way. Danyel was well known through his collection *A book of songs in folio for the lute violl and voices* from 1606. His lute works indicate that he must have been an outstanding player with a superb technique, who was the first English lutenist to instill a French mood in his playing.

Carsten Linck

#### GUITAR DUO 22STRINGS

The guitar duo 22strings was founded in 2005 by guitarists Carsten Linck, Germany and Carsten Grøndahl, Denmark. Since their musical studies both musicians have shared a love of the 11 string altoguitar of Georg Bolin. The extended tonal range of this rich sounding instrument (range: B-C-D-Eb-F-G-c-f-b-d'-g') allows on the one hand faithful reproduction of origin lute music from the Renaissance and Baroque period and on the other hand also the playing of new contemporary transcriptions from the cembalo- and piano literature without significant compromises, as can be heard on this recording.



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#### Johann Sebastian Bach (1685 - 1750)

##### Partita Nr. 1 · BWV 825

- Praelude 01
- Allemande 02
- Corrente 03
- Sarabande 04
- Menuet 1 05
- Menuet 2. Menuet 1 da capo 06
- Gigue 07

##### Anonym (~ 1600)

- Drury's Accords 08
- A Merry Mood 09
- Echo 10

##### John Johnson (~1540 - 1594)

- Lavecchio Pavan 11
- Lavecchio Galliard 12

##### Anonym (~ 1600)

- La Rossignol 13

##### John Danyel (~1564 - ~1626)

- A Fancy 14

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