

Bach
At
Cooper Union

Judith Norell,
Harpsichord



Johann Sebastian Bach (1685-1750) himself published the six Partitas – one each year beginning in 1726 – until the entire set formed Opus 1, the *Klavierübung* (Part I) in 1731. Opus designations, according to the practice of the day, were assigned only to instrumental publications. Thus Bach’s works here so numbered do not represent his first important compositions nor mean they were his first published works. The *Partita No. 7*, known also as *Overture in the French Style*, appeared in 1735 with the *Italizn Concerto* as Part II of the *Klavierübung*.

Bach arrived in Leipzig in 1723 after his long tenure in Cöthen. The fifteen 2- and 3-part inventions date from that year and served as teaching pieces for Bach’s many pupils in Leipzig, including his favored Heinrich Nikolaus Gerber and Johann Ludwig Krebs. The Partitas date from at least 1725 when Nos. 3 and 6 appeared in the second Notebook for Anna Magdalena Bach in slightly different form. While they undoubtedly served as advanced teaching pieces, they were also brilliant concert pieces, as indicated

in the complete title: “...Composed for the mental recreation of art-lovers.” (Translation: Albert Schweitzer). Indeed, Bach’s first biographer, Johann Nikolaus Forkel, wrote in 1802, “Such excellent clavichord compositions had never before been seen or heard. Any one who learned to play a few pieces out of these well could make a great success with them.”

The Partitas were Bach’s last efforts in dance-suite composition, a form that would disappear entirely in favor of the sonata by 1750. All of the Partitas differ somewhat in form from each other. No. 1 is a rather delicate work whose opening *Präludium* precedes three basic dances. The two minuets then are inserted before the final *Gigue*. The latter movement perhaps shows some influences of the Italian style of Scarlatti.

The big A minor Partita, No. 3, opens with a dazzling *Fantasia*, often discussed as a complex two-part invention. After a typical *Allemande*, and Italian *Corrente*, and a somewhat stylistically untypical *Sarabande*, Bach

inserts delightful *Burlesca* and *Scherzo* movements. These titles are unique in Bach's keyboard compositions. Finally, there is a more or less heavy *Gigue* which concludes the work in a brilliant style. The technical demands throughout on the performer are considerable. –William Marsh

Judith Norell studied at the Juilliard School, New York, and The Royal College of Music, London. Her teachers include Raphael Puyana and Alber Fuller. Miss Norell made her New York debut in 1971 and her European debut in London the following year. Since then she has appeared in Paris, Hamburg, Berlin, and Strasbourg on the Continent as well as in the United States.

Besides many recitals in New York where she now resides, Judith Norell has appeared in major concerts in Boston, Washington, San Francisco, Chicago, Grand Rapids, and other cities. Miss Norell is the founder/director of the Baroque Music Masters and has conducted operas by Bameau and Purcell in Wash-

ington and Monteverdi in New York. She also appeared as soloist with the Baltimore Symphony and made her debut at the Newport Music Festival.

Judith Norell is also in demand for chamber recitals with the Lucarelli/Norell/Siebert Trio and as a continuo player with such organizations as the New York City, Washington, and Houston operas; the Kennedy Center Chamber Orchestra; and the Orpheus Ensemble. Her festival appearances also include those at Aspen, Tanglewood, and Spoleto (Italy). She has recorded for the B.B.C., Radio-France, Norddeutscherundfunk, and the Süddeutscherrundfunk.

This Bach program is Miss Norell's first solo recording for Direct-to-Tape and she can be heard with Linda Wetherill, flute, on DTR8112, *Bach for Flute and Harpsichord*.

Miss Norell's harpsichord was built by William Dowd of Cambridge, Massachusetts, in 1975. It is a copy of a late 18th Century instrument by Pascal Taskin with two 8' and one 4' registers.

Producer and engineer: Bob Sellman
Artist and Repertoire Coordinator: William Marsh
Recorded in the Great Hall of The Cooper Union, New York

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DTR8202

Bach at Cooper Union
Judith Norell, harpsichord

Partita No. 1 in B-flat Major, BWV 825

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|----|---------------------|------|
| 1. | Praludium | 1:53 |
| 2. | Allemande | 3:31 |
| 3. | Corrente | 2:46 |
| 4. | Sarabande | 3:56 |
| 5. | Menuet I; Menuet II | 3:14 |
| 6. | Gigue | 2:08 |

Partita No. 3 in A Minor, BWV 827

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| 7. | Fantasia | 1:55 |
| 8. | Allemande | 2:24 |
| 9. | Corrente | 3:01 |
| 10. | Sarabande | 2:54 |
| 11. | Burlesca | 2:23 |
| 12. | Scherzo | 1:00 |
| 13. | Gigue | 3:24 |

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