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# KATARINA KRPAN

Glasovir / Piano

Johann Sebastian Bach  
Dvoglasne i troglasne invencije  
Two-part and three-part inventions





# Katarina Krpan

glasovir

Johann Sebastian Bach:  
Dvoglasne i troglasne invencije

## Dvoglasne invencije

1. br. 1 u C-duru, BWV 772 .....	01:57
2. br. 2 u c-molu, BWV 773 .....	03:11
3. br. 3 u D-duru, BWV 774 .....	01:02
4. br. 4 u d-molu, BWV 775 .....	00:47
5. br. 5 u Es-duru, BWV 776 .....	01:31
6. br. 6 u E-duru, BWV 777 .....	04:07
7. br. 7 u e-molu, BWV 778 .....	03:09
8. br. 8 u F-duru, BWV 779 .....	00:49
9. br. 9 u f-molu, BWV 780 .....	03:29
10. br. 10 u G-duru, BWV 781 .....	00:49
11. br. 11 u g-molu, BWV 782 .....	01:03
12. br. 12 u A-duru, BWV 783 .....	01:11
13. br. 13 u a-molu, BWV 784 .....	00:58
14. br. 14 u B-duru, BWV 785 .....	01:38
15. br. 15 u h-molu, BWV 786 .....	01:04

## Troglasne invencije

16. br. 1 u C-duru, BWV 787 .....	00:50
17. br. 2 u c-molu, BWV 788 .....	04:41
18. br. 3 u D-duru, BWV 789 .....	01:01
19. br. 4 u d-molu, BWV 790 .....	04:02
20. br. 5 u Es-duru, BWV 791 .....	02:47
21. br. 6 u E-duru, BWV 792 .....	00:52
22. br. 7 u e-molu, BWV 793 .....	02:39
23. br. 8 u F-duru, BWV 794 .....	01:00
24. br. 9 u f-molu, BWV 795 .....	04:47
25. br. 10 u G-duru, BWV 796 .....	00:52
26. br. 11 u g-molu, BWV 797 .....	02:08
27. br. 12 u A-duru, BWV 798 .....	01:12
28. br. 13 u a-molu, BWV 799 .....	02:02
29. br. 14 u B-duru, BWV 800 .....	01:29
30. br. 15 u h-molu, BWV 801 .....	01:21

**Ukupno trajanje: 58:47**

### Vjerni vodič

koji će pokazati onima što vole klavir, a osobito onima koji se žele podučiti obrazovati, jednostavnu metodu kako jasno svirati dvoglasno, ali također, u mjeri koja ih unapređuje, kako izvoditi korektno i dobro tri obligatna dijela; istodobno, ovaj će ih vodič uputiti da nađu dobre teme i da ih prikladno obrade, i ponajviše, da sviraju u pjevanom stilu i postignu solidan osjećaj za umjetnost skladanja.

Sačinio Johann Sebastian Bach kapelnik njegova visočanstva, princa od Anhalt-Cöthena  
Godina Gospodnja 1723.

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Ova je bilješka upisana na naslovnu stranicu rukopisa zbirke na kojoj je Johann Sebastian Bach (1685. – 1750.) započeo rad nastavljajući se baviti sa skladbama s edukativnom namjenom osobito namijenjenima sinu Wilhelmu Friedmannu, zbirke koju danas poznajemo pod naslovom Dvoglasne i troglasne invencije, a bile su u početnom obliku upisane u Klavirsku knjžicu (Clavier-Büchlein) Wilhelma Friedmanna. Najprije su oblikovane kao 15 preludija kojima je dodano 14 fantazija koje su činile drugu polovicu zbirke (Sinfoniae ili troglasne invencije). Prema činjenici da postoje dva Bachova autografa ove zbirke znanstvenici su zaključili da se Bach njome puno bavio, osobito s obzirom na razlike koje bilježi drugi i konačni autograf u kojemu je preludij (Praeambulum) postao invencija a fantazija (Fantasia) je preimenovana u Sinfoniu. Njihov se redoslijed također izmijenio. I invencije i Sinfonije nazivane su u uzlaznom redoslijedu tonaliteta, fantazijama je dodana petnaesta koja je u prvom rukopisu nedostajala, a napravljen je i niz manjih izmjena i poboljšanja.

Naslov sugerira didaktički karakter djela. Misao skladatelja bila je stvoriti etide za budućeg izvođača i skladatelja, dvije aktivnosti koje su u njegovim očima bile neodvojive. U bilješci spomenuti "pjevani stil" dopušta pretpostavku da su te male skladbe bile pisane za klavir.

Kao predložak Bachu su poslužile i neke skladbe drugih autora, tako na primjer preludij Johanna Kuhna i Kaspara Ferdinanda Fischera. Moguće je da je poticaj za tada neuobičajeni naslov Inventionen Bach našao u invenciji za violinu i continuo koje je talijanski svećenik, violinist i skladatelj Francesco Antonio Bonporti (Trento, 1672. – Padova 1749.) napisao 1712., a svojedobno su uz mnoga druga djela također pripisivane njemačkom majstoru. Živi dijalog između linije soprana i basa koji se odvija u invenciji mogao je potaknuti Bacha da prihvati ovakvu oznaku za vlastite komade umjesto jednostavnog "preludija" kojega je prvotno primjenio.

Važnije je, međutim, kazati da je Bach polazeći od različitih elemenata stvorio nešto bitno novo. Služeći se svim izrazajnim kontrapunktičkim znanjima i mogućnostima on razvija ideju izloženu u početku skladbe u cjelinu punu karaktera. Nijedan skladatelj prije njega nije tako kratka klavirska djela ispunio s tako važnim i vrijednim sadržajem.

Neki komadi, čija je svrha naučiti daka da piše za dva neovisna glasa, koriste sve postupke tipične za fugu, kanon i dvostruki kontrapunkt, primjerice, ali bez dosljednosti i, dakako, bez ulatčenosti u formu fuge. Bach slobodno mijša sve poznate tehnike i stvara oblike kojima čelična logika i čvrstoća glazbenih misli osigurava koheziju.

Na kraju invencija u konačnom je rukopisu zapisano: "Sequentur adhuc 15 Sinfoniae tribus vocibus obligatis" (Slijedi sada 15 simfonija s tri obligatna glasa).

Student koji će učiti svih trideset skladbi zamijetit će odmah da uporaba istih tonaliteta ne čini jedinu poveznicu između dvije serije.

Raniji rukopis, nekada u vlasništvu Friedmanna Bacha i dugo smatran autografom, niže skladbe redom da svaku troglasnu skladbu slijedi dvoglasna u istom tonalitetu. Postoji određena sličnost atmosfere između pojedinih skladbi u istom tonalitetu, a ponekad i određena tematska srodnost iako su Sinfonije (ili troglasne invencije) puno teže i drži ih se na neki način pretpostavljenima onima za dva glasa. Puno su raznolikih sadržaja. Tako druga u c-molu kao da je napisana za lutnju, peta u Es-duru u obliku je njeznog dua – dva glasa prati uporni bas koji neprestance ponavlja istu figuru, a pjesni je karakter izrazit u jedanaestoj u g-molu i trinaestoj u a-molu. Objе su u 3/8 mjeri, prva je karaktera pjesme, a druga slič passepiedu. Petnaesta u h-molu i posljednja kao da na određeni način obnavlja kontakt s prethodnom, dvoglasnom serijom jer je u biti dvoglasna skladba u kojoj treći glas služi kao dopuna. U ostalim Sinfonijama forma fuge je neka vrsta konstrukcijske armature. Bach prilagođuje formalni crtež odbacujući strogost ulatčavanja formalnih elemenata, ali raznoliko i maštovito kombinirajući unutar oblikovne cjeline.

Kada se i dvoglasne i troglasne invencije motri u cjelini uočava se frapantna raznolikost u izražaju i strukturi pojedinih skladbi. Svaka kao da ljepotom i iznenađujućom originalnošću otvara novu umjetničku perspektivu.

Iako opsežan slijed od petnaest dvoglasnih i petnaest troglasnih invencija Johanna Sebastiana Bacha stojićima nadahnjuje podjednako glazbene, poglavito glasovirske pedagoge kao i reproduktivne glazbene umjetnike, ipak u svijetu postoji tek nevelik broj integralnih izvedbi ovih genijalnih minijatura. Njihova neupitna i nezaobilazna instruktivnost s jedne i neiscrpno umjetničko nadahnuće kojim su oblikovane s druge strane izazov su za svakoga sklonog umjetničkoj introspekciji, istraživanju zanimljivih rješenja u interpretacijskom oblikovanju kontrapunktskih odnosa.

Invencije je moguće motriti pojedinačno i za pedagoške, instruktivne namjene, ali i u cjelini, na način vrhunski oblikovane umjetničke cjeline.

Kada se i dvoglasne i troglasne invencije motri u cjelini uočava se, naime, frapantna raznolikost u izražaju i strukturi pojedinih skladbi. Svaka kao da ljepotom i iznenađujućom originalnošću otvara novu umjetničku perspektivu.

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Pijanistica **Katarina Krpan** (Zagreb, 1972.) diplomirala je na Muzičkoj akademiji u Zagrebu u klasi prof. Vladimira Krpana. Poslije diplome dva puta je magistrirala: najprije na Conservatoire de Musique u Lausannei, a potom i u Zagrebu. Za tih je godina obogaćivala repertoar, ali i razvijala specifičnu sklonost prema komornom muziciranju. Proputovala je Katarina Krpan i zemljom, od Sjeverne i Južne Amerike, Afrike, Australije ..., a kroničari su svugdje isticali njezin istančan odnos za tonske boje i uporabu pedala, snagu kojom svladava teškoće, osjećaj za formu te sposobnost suptilne komunikacije s publikom. U repertoarnom pogledu sklona izazovima novoga, složenog – podjednako u intelektualnom kao i izvedbenom smislu – Krpan danas zahvaća i u najteže stranice pijanističke literature, poput integralne izvedbe poslovično teških etida G. Ligetija ili jednosatnog njoj posvećenog ciklusa skladbi Kate's Kiss M. Tarbuka.

Njezin bogati tonski arhiv sadrži brojne studijske snimke ostvarene za hrvatske, švicarske i talijanske radiotelevizijske kuće, ali i nekoliko kompaktnih ploča realiziranih za hrvatske i inozemne diskografske etikete.

Osobito je izražen njezin umjetnički interes za glazbu 20. stoljeća, kojoj posvećuje veliku pozornost, posebno hrvatskoj glazbenoj tvorbi, pa je s uspjehom praižvela i studijski snimila doista impresivan niz recentnih klavirskih skladbi, koje su joj – potaknuti pravim umjetničkim dosluhom – podjednako često posvećivali i nadareni početnici i doajerni hrvatskog skladanja (npr. Milko Kelemen, Berislav Šipuš, Ivo Josipović, Mladen Tarbuk...). Uvjerjenje u nužnost promicanja nacionalnog glazbenog stvaralaštva prenosi i na studente, pa je s tom nakanom 2010. utemeljila HR PROJEKT koji okuplja učenike glazbenih škola i studente Muzičkih akademija različitih katedri s ciljem rada na djelima hrvatskih autora. Projekt je zadobio značaj pokreta. Nije slučajno da je upravo za HR Projekt nagrađena Plaketom Grada Zagreba.

Nagrade koje je dosad stekla afirmiraju vrijednost njezinih aktivnosti. Nagrade koje je dosad stekla afirmiraju vrijednost njezinih aktivnosti. To je Rektorova nagrada iz doba studija (1991.), Nagrada Hrvatskoga glazbenog zavoda (1992.), Nagrada Ivo Vulićević Hrvatske glazbene mladeži (1992.), Nagrada Međunarodnog pijanističkog natjecanja Pinerolo Si za najuspješnijeg profesora (Pinerolo, Italija, 1997.), Nagrada Kluba sveučilišnih nastavnika za najboljeg znanstvenog novaka (2001.), Nagrada Mai Musical Festivala Mai Musical (Tergnier, 2003.), Nagrada Vatroslav Lisinski Hrvatskog društva skladatelja (2013.), Nagrada Milka Trnina Hrvatskog društva glazbenih umjetnika (2013.), Nagrada Neven Festivala Sv. Marka (2014.) i Plaketa Grada Zagreba (2014.).

Članica je žirija i voditeljica poslijediplomskih studija na Muzičkoj akademiji Sveučilišta u Zagrebu i gost

Redovna je profesorica i voditeljica poslijediplomskih studija na Muzičkoj akademiji Sveučilišta u Zagrebu i gost profesor na Akademiji Steinway u Veroni (Italija).



# Katarina Krpan

Piano

Johann Sebastian Bach:

## Two-part and three-part inventions

### Two-part inventions

1. No. 1 in C major, BWV 772	01:57
2. No. 2 in C minor, BWV 773	03:11
3. No. 3 in D major, BWV 774	01:02
4. No. 4 in D minor, BWV 775	00:47
5. No. 5 in E-flat major, BWV 776	01:31
6. No. 6 in E major, BWV 777	04:07
7. No. 7 in E minor, BWV 778	03:09
8. No. 8 in F major, BWV 779	00:49
9. No. 9 in F minor, BWV 780	03:29
10. No. 10 in G major, BWV 781	00:49
11. No. 11 in G minor, BWV 782	01:03
12. No. 12 in A major, BWV 783	01:11
13. No. 13 in A minor, BWV 784	00:58
14. No. 14 in B-flat major, BWV 785	01:38
15. No. 15 in B minor, BWV 786	01:04

### Three-part inventions

16. No. 1 in C major, BWV 787	00:50
17. No. 2 in C minor, BWV 788	04:41
18. No. 3 in D major, BWV 789	01:01
19. No. 4 in C minor, BWV 790	04:02
20. No. 5 in E-flat major, BWV 791	02:47
21. No. 6 in E major, BWV 792	00:52
22. No. 7 in E minor, BWV 793	02:39
23. No. 8 in F major, BWV 794	01:00
24. No. 9 in F minor, BWV 795	04:47
25. No. 10 in G major, BWV 796	00:52
26. No. 11 in G minor, BWV 797	02:08
27. No. 12 in A major, BWV 798	01:12
28. No. 13 in A minor, BWV 799	02:02
29. No. 14 in B-flat major, BWV 800	01:29
30. No. 15 in B minor, BWV 801	01:21

**Total time: 58:47**

### A faithful guide

that will show those who love the piano, and especially those who want to teach, educate a simple method on how to clearly play two-voice, but also, to a to an extent that advances them, how to perform correctly and well the three obligatory parts; at the same time, this guide will guide them to find good topics and to appropriately cover them, and most of all, to play in a sung style and achieve a solid sense of the art of composing.

Written by Johann Sebastian Bach, Kapellmeister of His Highness, Prince of Anhalt-Köthen  
The year of Our Lord 1723

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This note is inscribed on the front page of the manuscript of the collection on which Johann Sebastian Bach (1685 - 1750) began work while continuing to work on compositions for educational purposes especially intended for his son Wilhelm Friedmann, a collection we know today under the title Two-Voice and Three-Voice Inventions, and they were initially recorded in the Clavier-Büchlein Piano Booklet by Wilhelm Friedmann. They were first designed as 15 preludes to which were added 14 fantasies that made up the second half of the collection (Sinfoniae or three-voice inventions). According to the fact that there are two Bach autographs of this collection, scientists have concluded that Bach has been much involved with it, especially given the differences noted by the second and final autograph in which the prelude (Praeambulum) became an invention and the fantasy (Fantasia) was renamed Sinfonia. Their order has also changed. Both Inventions and Symphonies are listed in ascending order of tonality, the fifteenth missing in the first manuscript was added to the fantasies, and a number of minor changes and improvements were made. The title suggests the didactic character of the work. The composer's thought was to create etudes for the future performer and composer, two activities that were inseparable in his eyes. In the note, the "singing style" mentioned suggests that these small compositions were written for the clavierchord.

Some compositions by other authors, such as the preludes of Johann Kuhnau and Kaspar Ferdinand Fischer, served as a template for Bach. It is possible that the impetus for the then unusual title *Inventionen* Bach was found in the *Invention for Violin and Continuo*, written in 1712 by Italian priest, violinist and composer Francesco Antonio Bonporti (Trento, 1672 - Padua 1749), and in addition to many other works also attributed to the German master. The lively dialogue between the soprano line and the bass that takes place in the *Inventioni* might have prompted Bach to accept such a label for his own pieces instead of the simple "prelude" he had originally applied.

However, it is more important to say that Bach created something fundamentally new, starting with different elements. Using all his expressive contrapuntal knowledge and possibilities, he develops the idea presented at the beginning of the composition into a whole full of character. No composer before him had filled such short piano pieces with such important and valuable content. Some pieces, whose purpose is to teach a student to write in

two independent voices, use all the procedures typical of fugues, canon and double counterpoint, for example, but without consistency and, of course, without a linkage in the form of a fugue. Bach freely mixes all known techniques and creates forms by which steel logic and the firmness of musical thought ensure cohesion.

At the end of *Inventions* in the final manuscript it is written: *Sequitur adhuc 15 Sinfoniae tribus vocibus obligatis* (following are 15 symphonies with three obligatory voices).

A student learning all thirty compositions will immediately notice that the use of the same tonalities does not comprise the only connection between the two series.

The earlier manuscript, formerly owned by Friedmann Bach and long considered an autograph, has lower compositions in order that each three-voice composition is followed by a two-voice one in the same tone. There is a certain resemblance to the atmosphere between the two compositions in the same tonality, and sometimes a certain thematic kinship, although the Symphonies (or three-voice inventions) are much more difficult and are held in some way superior to those for two voices. They are full of diverse content. So the other in C minor is as if it were written for a lute, while the fifth in E flat major is in the form of a gentle duo - two voices are accompanied by a persistent bass that repeats the same figure constantly, and the dance character is expressed in the eleventh in G minor and the thirteenth in A minor. Both are in 3/8 measure; the first is the character of the song and the second is passepied. The fifteenth in H minor and the last one seems to renew contact with the previous, two-part series, because it is essentially a two-part composition in which the third voice serves as a complement. In other Symphonies, the fugue form is a kind of structural reinforcement. Bach adapts the formal drawing, rejecting the rigor of the formal elements, but combining variously and imaginatively within the design entity. When both the two-voice and the three-voice inventions are observed as a whole, a striking diversity is observed in the expression and structure of the individual compositions. Each seems to open a new artistic perspective with beauty and surprising originality.

Although the extensive sequence of fifteen two-voice and fifteen three-voice inventions by Johann Sebastian Bach has inspired both music pedagogues and reproductive music artists for centuries, there are few integrated integral performances of these ingenious miniatures in the world. Their unquestionable and indispensable instructiveness, on the one hand, and the inexhaustible artistic inspiration that they form on the other, are a challenge for anyone inclined to artistic introspection, exploring interesting solutions in interpreting the formation of counterpoint relationships.

The inventions can be viewed individually and for pedagogical, instructional purposes, but also as a whole, in the manner of a finely crafted artistic unit.

When both the two-voice and the three-voice inventions are observed as a whole, a striking diversity is observed in the expression and structure of the individual compositions. Each seems to open a new artistic perspective with beauty and surprising originality.

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The pianist **Katarina Krpan** (Zagreb, 1972) graduated from the Music Academy in Zagreb in the class of Professor Vladimir Krpan. After graduation, she earned two master's degrees: first at the Conservatoire de Musique in Lausanne, and then in Zagreb. During these years she enriched her repertoire, but also developed a specific preference for chamber music.

Katarina Krpan has travelled throughout the country and the world, from North and South America, Africa, Australia..., and chronicles everywhere emphasised her refined relationship to tone colours and pedal use, her power to overcome difficulties, her sense of form and her ability to communicate subtly with her audience. In terms of repertoire she had a tendency towards the new, complex - equally so in both an intellectual and performance sense - Krpan today also encompasses the most difficult pages of pianist literature, like integral performances of the proverbially difficult etudes of G. Ligeti or the one-hour cycle of compositions dedicated to her in *Kate's Kiss*: M. Tarbuk. Her rich music archive contains numerous studio recordings for Croatian, Swiss and Italian television broadcasters, as well as several compact discs for Croatian and foreign labels.

Her artistic interest in 20th-century music is particularly pronounced, to which she pays great attention, especially to Croatian music, and she has successfully premiered and in the studio recorded a truly impressive series of contemporary piano compositions, which - inspired by true artistic accent - have been equally often visited upon by gifted beginners and doyens of Croatian composing (e.g. Milko Kelemen, Berislav Šipuš, Ivo Josipović, Mladen Tarbuk ...). She has transferred her belief in the importance of promoting national music to students, and with that intention in 2010 she founded the HR PROJECT, which brings together students of music schools and students of different departments of the Music Academies with the aim of working on the works of Croatian authors. The project gained the importance of a movement. It is no coincidence that the HR Project was awarded the Plaque of the Zagreb City. The awards she has received so far affirm the value of her activities. These are the Rector's Award from her student period (1991), the Croatian Music Institute Award (1992), the Ivo Vujković Award of the Croatian Music Youth (1992), the Pinerolo Si International Piano Competition Award for the most successful professor (Pinerolo, Italy, 1997), the University Teachers Club Award for Best Scholar (2001), the Mai Musical Festival Mai Musical Award (Tergnier, 2003), the Vatroslav Lisinski Award of the Croatian Composers Society (2013), the Milka Trnina Award of the Croatian Society of Music Artists (2013), the Award Neven Festival St. Mark (2014) and the Plaque of the City of Zagreb (2014).

She is a member of juries and the head of seminars at home and abroad.

She is a full professor and head of postgraduate studies at the Music Academy of the University of Zagreb and a visiting professor at Steinway Academy in Verona (Italy).