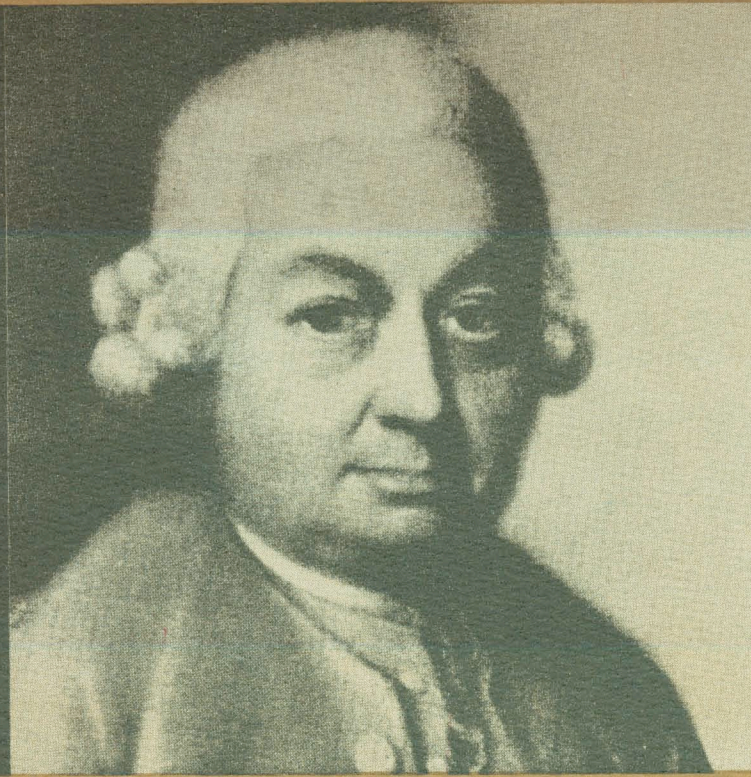


THE CLEMENTI PIANO played by John Newmark

Folkways Records FM 3341



JOHANN CHRISTIAN BACH:
Prelude and Fugue in C Minor
Sonata in C Minor



KARL PHILIPP EMMANUEL BACH:
Sonata in G Minor
Twelve Variations on the "Folie d'Espagne"



WILHELM FRIEDEMANN BACH:
Capriccio in D Minor
Three Fugues

M
21
C626
v.1

MUSIC LP

Descriptive Notes are inside pocket

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THE CLEMENTI PIANO Folkways Records FM 3341

FOLKWAYS RECORDS Album No. FM 3341

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THE CLEMENTI PIANO

played by JOHN NEWMARK

KARL PHILIPP EMMANUEL BACH
Sonata in G minor
Allegro - Adagio - Allegro assai

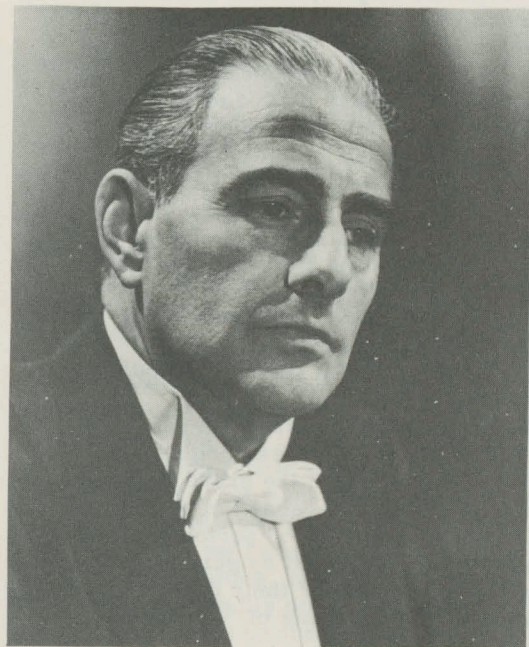
WILHELM FRIEDEMANN BACH
Capriccio in D minor

JOHANN CHRISTIAN BACH
Prelude and Fugue in C minor

JOHANN CHRISTIAN BACH
Sonata in C minor
Allegro - Andante - Finale

WILHELM FRIEDEMANN BACH
Three Fugues
B flat major - D minor - D major

KARL PHILIPP EMMANUEL BACH
Twelve Variations on the
"Folie d'Espagne"



THE ARTIST

One of Canada's best-known pianists, chamber-music players and accompanists, John Newmark was born in Bremen, Germany and educated in Leipzig, coming to Canada in 1942.

Mr. Newmark settled in Montreal where he soon made his name known through broadcasts and recitals both solo and in conjunction with many of that city's finest musicians. John Newmark has also toured as accompanist with many international artists, both in Europe, North and South America and Australia. Three artists with whom his name is continually associated are Maureen Forrester, George London and the late Kathleen

Ferrier. One of the recordings which Mr. Newmark made with Miss Ferrier was awarded the Grand Prix du Disque in 1952. Many of Mr. Newmark's solo recitals have been given on the Clementi piano heard on this record. He is, however, no mere antiquarian; his interpretations of romantic music (Schumann, Schubert and Brahms) have always been prized by the discerning, and he has been responsible for many commissions received by leading Canadian composers.

Mr. Newmark has also recorded for RCA Victor, Hallmark (Canada) and London.

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THE SONS OF BACH

Of the innumerable progeny of Johann Sebastian Bach, three sons stood out as composers from the other musicians of their generation. These were Wilhelm Friedemann (1710-1784), Karl Philipp Emanuel (1714-1788) and Johann Christian (1735-1782).

Each of them is represented on this record by works both typical of themselves and their time, and yet also peculiar to themselves; for within the easy-going manners of a galant age which influenced, if it did not nurture them, there was enough lee-way for each to have his own distinct personality, or, if you wish, hall-mark.

KARL PHILIPP EMMANUEL

Charles Burney, in his "Present State of Music" did more than justice to what he considered as the solid-high-mindedness of Karl Philipp. Burney, though, it must be remembered, was meeting Bach's second son not at Potsdam, where the young man had been comfortably though exactly installed by Frederick the Great in 1740, but rather at Hamburg in 1772, where the now middle-aged composer was enjoying the "tranquillity and independence" far from his erst-while sovereign's flute-playing.

Burney was inquiring and curious, but Philipp was certainly not as solemn nor as stolid as this Englishman saw him. Methodical he was, to be sure. Still Johann Sebastian's son, it was he who preserved as much as he could of his father's creativity through his own writings. Philipp's "Short Introduction to Thorough-Bass" and the more famous "The True Art of Keyboard Playing" reflect Sebastian's precepts and Philipp's experience of them. He also maintained, with no little trouble, the half of his father's manuscripts which were part of his legacy; it is due mainly to him, in fact, that we possess as much of Sebastian's music as we do.

As a composer, however, Karl Philipp bridges the last flourishes of the high baroque with the brilliance of Haydn's mature manner, much as in the same way his youngest brother, Johann Christian, presents a possible transition between his elder brother's music and that of Mozart. However, Philipp's music is often cryptic, sometimes enigmatic and almost always exhibiting a nervous restlessness. We know that he loathed counterpoint and anything which smacked of polyphony for its own sake. To Burney he writes disparagingly of "learned canons, those dry and despicable pieces of pedantry that anyone might compose who would give his time to them".

This hostile attitude underlines what one might almost believe to be a deliberate reversal of musical feelings, a rejection of much what he had learnt from his father. Philipp was never known primarily as a contrapuntist, but perhaps, rather, he would not be one, for many of his musical ideas are the raw matter, in fact, the

perfect style which Haydn was later to seize upon and make so completely his own - his own loose-limbed ambling counterpoint.

The last movement of the G Minor Sonata recorded here presents the perfect example of this, for it is based almost entirely on the fragmentary phrase heard at the outset (some traumatic fugal memory perhaps) which, like the first movement of the more familiar D Major Sinfonia, is repeated, worried a bit, as a dog worries a bone, combined then with other material, but never really losing the nervous indecisive quality of its conception.

The first two movements of the Sonata are to a certain extent more regular; they represent what much of the 18th and early 19th century found so particular to admire in Philipp. The first movement is a tripartite "Fantasia", perhaps one like that which the German composer played to Burney, while the slow movement, with its feminine cadences, reaches far beyond the galant period to a tenuous romanticism.

The "Folia" Variations, show a different side of Philipp's art. Here we have the virtuoso pure and simple. The twelve variations may have been written for the harpsichord, but more likely to demonstrate all the facets of the new forte-pianos which Frederick the Great lavished throughout his many palaces. The writing is open, straight-forward and cumulative. It is interesting to note that the "Folia" is of Portuguese origin, rather than Spanish, and far from the grave ground-bass used by Corelli, or Johann-Sebastian or his son, was originally a stamping dance performed by men à la travestie, accompanied by guitars and tambourines. The wildness of their dance gave the measure, or tune the name of "folia" (madness).

JOHANN CHRISTIAN BACH

While in his will, Johann Sebastian divided his manuscripts between Friedemann and Philipp his two eldest sons, to his youngest son, his ewe-lamb, he bequeathed all three of his harpichords, including a magnificently ornate instrument with a pedal key-board.

Christian's eldest half-brother is known to have looked more than askance at his dead father's liberality, but he nevertheless transported the 15-year-old Johann Christian back to Berlin with him, and there Christian remained for the next six years studying with his industrious brother.

At the age of 21, furnished with a letter of introduction to the Milanese Count Litta, Christian left Berlin for Italy, for Milan in fact, and studied with the illustrious Padre Martini, the greatest teacher of the age, with whom even Mozart deigned to work. Christian applied himself diligently and the following year, 1757, a Mass written under Padre Martini's supervision was rehearsed and produced to immense applause. The success accorded this work finally brought him the post of organist at

Milan Cathedral, though the pressure exerted by his now devoted patron, the Count Litta, and the fact that Christian had recently joined Holy Church added lustre to the brilliant young composer's ecclesiastical appeal.

Milan held him until 1762. Besides fulfilling the functions of Cathedral Organist in his newly-adopted city, the young German was also making a name for himself as a composer of operas in both Milan, and, more important, for the San Carlo in Naples. His reputation began to spread widely, even to London, whence he was summoned in the spring of 1762 to replace the worn-out Cocchi as composer in residence to the Italian Opera company functioning out of the Haymarket Theatre.

Bach's first London opera was an enormous success. It ran solidly for three months. Its successor, produced in the late spring of 1763, was an even greater fashionable triumph. The King and Queen were delighted and Bach was forthwith appointed music-master to Her Majesty.

The remainder of his career is one long story of successes. In London he set up shop with the German gambist, impresario and composer, Karl Friedrich Abel, and their joint "Bach-Abel Concerts" became the focal point of London musical life for nearly twenty years. He wrote operas for Mannheim, for Naples, for Milan, for Paris, yes! even Paris. He was adored by his friends, admired and loved by his fellow musicians and envied by lesser mortals. Mozart wrote to his father "I never travel anywhere nowadays without a score of Bach's in my pocket"; we have pictures of him on a boating-party on the Thames, his wife and one of Burney's daughters singing his delicious Italian duets, while Abel accompanies on the gamba, with the composer on the harpsichord, or probably the forte-piano, which he had introduced to London in 1767. "Dear Bach", writes Burney; "dear, dear, good Bach", writes his daughter, and across the centuries come signs of adoration from all sides.

Not a cloud, not a sign of worry or trouble mars this picture of unmitigated bliss.

"My brother Philipp lives to compose", wrote Christian, "I compose to live"; and the two works recorded here bear out this genial, easy-going picture. The Prelude and Fugue in C Minor probably dates from his early London years, while the Sonata was composed during the mid 1770's.

The Prelude demonstrates a prototype Sonata-form, with two subjects, a coda, a third idea in place of the later approved development, and a straightforward recapitulation. The fugue is rhythmic and galant rather than using the harmonic tension and relaxation that we find in Sebastian's fugues. The construction is loose, but shows nevertheless Christian's skill in contrapuntal devices of augmentation, inversion and canon, though it must be admitted that the lay-out of the fugal subject poses no problems for such treatment.

The first movement of the Sonata is bipartite in construction, with each section being possible to repeat, though again the sonata-form as we know it is easily discernable. The slow movement is in Aria-form, if you wish, with two subjects, a codetta, a third subject and a recapitulation. To the unknowing its mellifluous and fluent harmonies recall Mozart, a Mozart who paid the highest compliment to the London Bach by using many of his innovations as points of departure. The final movement of the Sonata is a rollicking 6/8a moto perpetuo which many lesser beings were to imitate and few to surpass.

WILHELM FRIEDEMANN BACH

Of all of Bach's sons there is little doubt that Friedemann was musically the most brilliant. If brilliant musically, however, he was also lazy, ego-centric and ungracious, and through the years these latter failings brought bitterness, disappointment and disillusion. His career, which had started so well in 1733, when he had been appointed as organist to the Sophie-Church in Dresden, ended nearly forty years later when, in spite of the judges' weighty pronouncements in his favour, he was passed over for a man half his age as organist of the Aegidius-Church in Wolfenbittel. The intervening years had been spent in first Dresden then at a better-paid position in Halle, where many of his orchestral and chamber works had been produced both to the applause of the local citizenry, and also to the now regretted Dresden court.

From then, 1764 when he resigned his Halle Church post, his career was a decline. Aimless wanderings led him from Wolfenbittel to Brunswick, from Brunswick to Berlin, from Berlin to Gottingen; there is even a story that one of his brothers, probably Philipp, once recognized him playing in a group of street musicians.

One of the happier occasions in his later life was his meeting with Johann Nikolaus Forkel, the first biographer of Friedemann's father. Forkel invited Friedemann to visit him, and together the two of them deciphered as much as they could of the great Sebastian's life. At Gottingen, Forkel's native town, Friedemann also gave several organ recitals "exciting reverent awe", as Forkel puts it, while his harpsichord and forte-piano playing with its "elegant, delicate and agreeable" style, brought forth from Forkel and the assembled enthusiasts exclamations of "charming, charming!".

In 1772 Friedemann settled in Brunswick, where he remained until 1774, whence he moved to Berlin, leaving behind him for auction the half of his father's manuscripts which were part of his heritage. His interest in their disposal, or even their value, must have been minimal, for he made no enquiry of their sale until 1778.

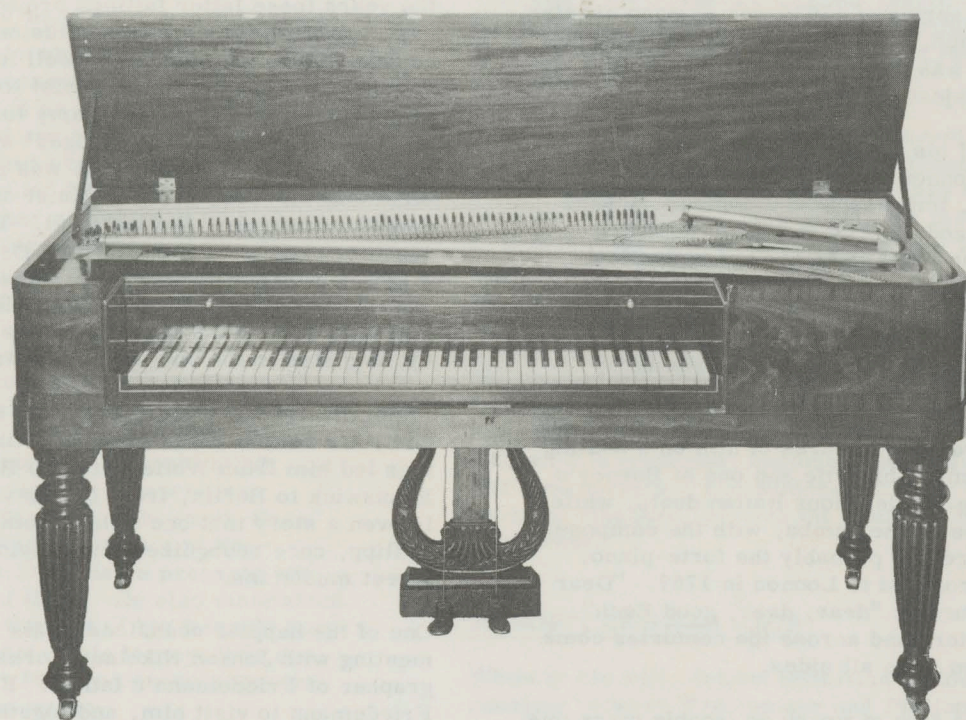
In Berlin Friedemann gave piano lessons and the occasional organ recital. His powers were universally acknowledged, and attracted the attention of Kirnberger, one of his father's former pupils. Kirnberger was
③ music-master to the Princess Amalia, and through his

efforts the highly placed noblewoman aided and encouraged the almost destitute Bach. It was to her that Friedemann dedicated the set of Fugues, three of which are played on this record. Their relationship was soon ended when he attempted to undermine Kirnbirger in her favour. Rejected by almost all those who might have been his friends, Friedemann died in abject poverty, leaving a widow and a daughter.

Though his life was long, his career was not a pretty story. Overweening ambition and an unbending pride in his own considerable talents brought to nought a man who might have been one of the greatest composers of his age.

The Capriccio in D Minor dates from his Halle years; it is in the galant style, with two strongly contrasted ideas and tempi.

The Three Fugues are from a set of eight, which Friedemann, as mentioned above, dedicated to the Princess Amalia on the 12th of February 1778. Here we have the great man in all his powers. These miniatures encompass a world of experience and of technical mastery. The central one is witty and epigrammatic, while the outer two, with their intense nostalgia and complex chromatic and rhythmic subtleties suggest Schumann. Perhaps Friedemann would never have composed such audacious works if he had not led that quietly desperate life; Christian's charm, for all its attractiveness, seems a little empty, as does Philipp's solidity, when placed beside such unquestioned genius.



THE INSTRUMENT

The piano heard on this recording was built by Muzio Clementi in London in 1810. Clementi himself was a celebrated composer and pianist, and was, through a piano factory which he established in London in the late 1790's, responsible for many of the finest of the early 19th century pianos.

The instrument differs from our modern piano in that it has a smaller compass (6 octaves instead of 7-1/2) smaller volume (it is strung with one string instead of three) and the covering of the hammers are leather instead of felt. Neither as rich as the sound of our modern day piano, nor as brilliant as the harpsichord, the Clementi piano nevertheless has its own particularly intimate sound, well suited to much of the late 18th century keyboard repertoire. TO PRESERVE AND RECREATE THIS QUALITY, THE VOLUME SHOULD BE SET SOMEWHAT LOWER THAN

WOULD ORDINARILY BE THE CASE FOR A PIANO RECORDING.

Mr. Newmark's instrument is the only one of its kind in Canada in playing condition. It was discovered in an antique shop in Ypsilanti, Michigan, by John Challis, the well-known maker of harpsichords and clavichords. Mr. Challis repaired the instrument and put it into playing condition; since then (1950) it has delighted public, radio and TV audiences throughout Canada.

Hugh Davidson, Montreal

Recording Engineer: Eugène Prévost
P. S. R. Studio, Montreal.

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