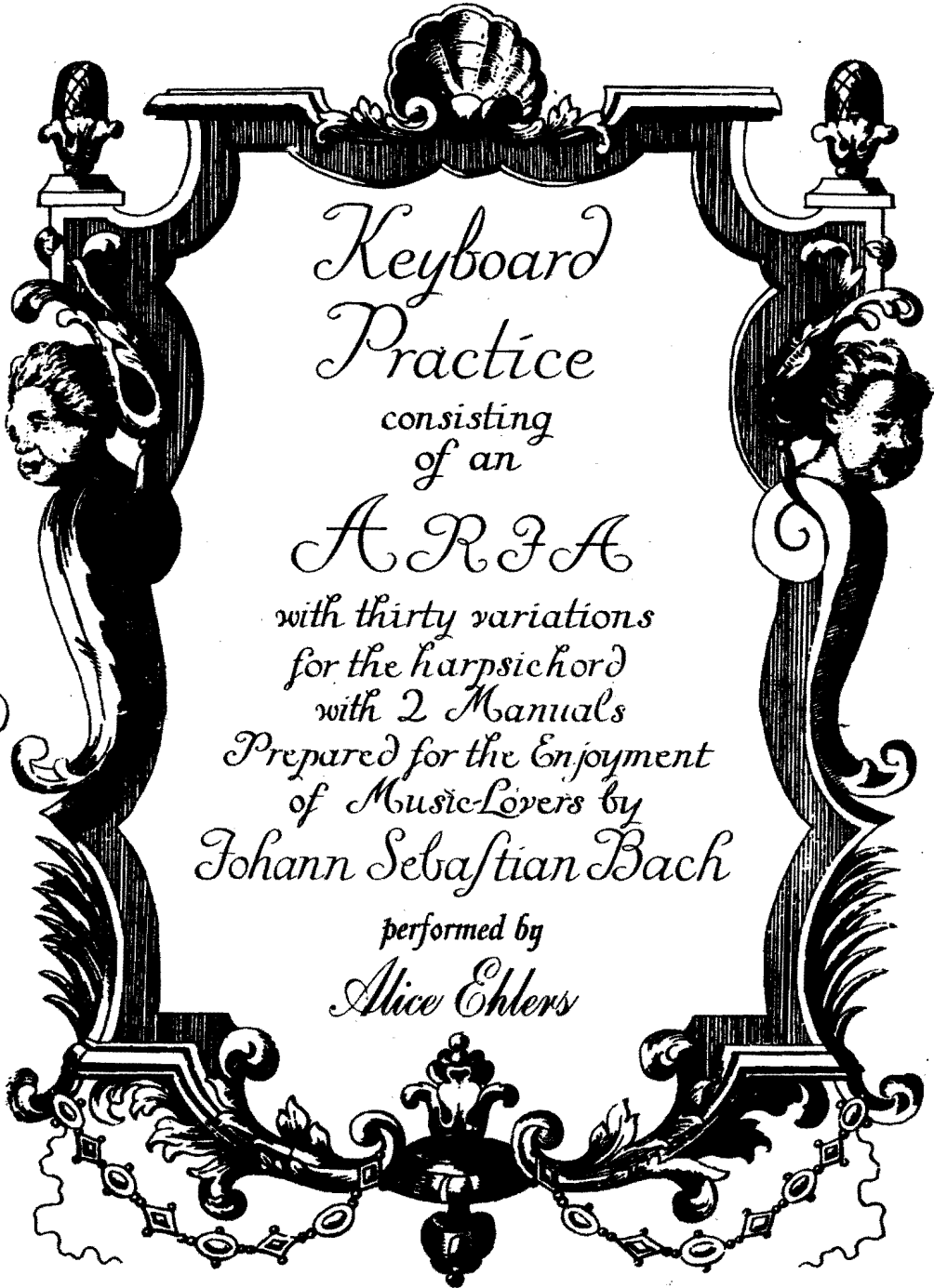


U. of W. SCHOOL of MUSIC  
RECORD LIBRARY

(2449)



*Keyboard  
Practice*  
consisting  
of an

*A R F A*

*with thirty variations  
for the harpsichord  
with 2 Manuals*

*Prepared for the Enjoyment  
of Music-Lovers by  
Johann Sebastian Bach*

*performed by*

*Alice Ehlers*

“ THERE is something in it of Divinity more than the ear discovers: it is an Hieroglyphical and shadowed lesson of the whole World, and creatures of God; such a melody to the ear, as the whole World, well understood, would afford the understanding. In brief, it is a sensible fit of that harmony which intellectually sounds in the ears of God. ”

SIR THOMAS BROWNE: "Religio Medici" (1643)

“ BACH'S ARIA with thirty variations, commonly known as the 'Goldberg Variations,' is with the exception of Beethoven's variations on the waltz by Diabelli, the most gigantic set of variations in the world. ”

SIR DONALD FRANCIS TOVEY.

MUSIC AUDITORIUM  
UNIVERSITY OF WASHINGTON  
MAY 17, 1954 : : 8:30 P.M.

## THE GOLDBERG VARIATIONS:

### ARIA:

- VARIATIO 1. a 1 Clav.
- VARIATIO 2. a 1 Clav.
- VARIATIO 3. Canone all' Unisono, a 1 Clav.
- VARIATIO 4. a 1 Clav.
- VARIATIO 5. a 1 overo 2 Clav.
- VARIATIO 6. Canone alla Seconda, a 1 Clav.
- VARIATIO 7. a 1 overo 2 Clav.
- VARIATIO 8. a 2 Clav.
- VARIATIO 9. Canone alla Terza, a 1 Clav.
- VARIATIO 10. Fughetta, a 1 Clav.
- VARIATIO 11. a 2 Clav.
- VARIATIO 12. Canone alla Quarta
- VARIATIO 13. a 2 Clav.
- VARIATIO 14. a 2 Clav.
- VARIATIO 15. Canone alla Quinta, a 1 Clav.
- VARIATIO 16. Ouverture, a 1 Clav.
- VARIATIO 17. a 2 Clav.
- VARIATIO 18. Canone alla Sesta, a 1 Clav.
- VARIATIO 19. a 1 Clav.
- VARIATIO 20. a 2 Clav.
- VARIATIO 21. Canone alla Settima
- VARIATIO 22. a 1 Clav. Alla breve
- VARIATIO 23. a 2 Clav.
- VARIATIO 24. Canone all' Ottava, a 1 Clav.
- VARIATIO 25. a 2 Clav.
- VARIATIO 26. a 2 Clav.
- VARIATIO 27. Canone alla Nona, a 2 Clav.
- VARIATIO 28. a 2 Clav.
- VARIATIO 29. a 1 overo 2 Clav.
- VARIATIO 30. a 1 Clav. Quodlibet

ARIA da Capo

## *The Goldberg Variations . . .*



THE "GOLDBERG VARIATIONS" get their name from Johann Gotlieb Goldberg, one of Johann Sebastian Bach's pupils. He was the harpsichordist for Count Kaiserling, who was Russian ambassador to the Court of Saxony. The Count was often ill and had sleepless nights. At such times, Goldberg, who lived in his house, had to spend the night in an antechamber, so as to play for him during his insomnia. Once the Count mentioned in Bach's presence that he would like to have for Goldberg some clavier pieces which should be of such a smooth and somewhat lively character that he might be a little cheered up by them in his sleepless nights. Bach thought himself best able to fulfill this wish by writing Variations. The Count never tired of them, and for a long time sleepless nights meant: "*Dear Goldberg, do play me one of my variations.*"

THE VARIATIONS begin and end with the same Aria. Before the recapitulation closes the great circle, there is a "Quodlibet," which uses the tunes of two German folk songs:

"Ich bin so lang nicht bei dir g'west,  
Ruck her, ruck her, ruck her."

(*"I've not been with you for so long,  
Come closer, closer, closer."*)

*and*

"Kraut und Rüben haben mich vertrieben.  
Hätt, mein' Mutter Fleisch gekocht,  
so wär ich länger blieben."

(*"Beets and spinach drove me far away.  
Had my mother cooked some meat,  
then I'd have stayed much longer."*)