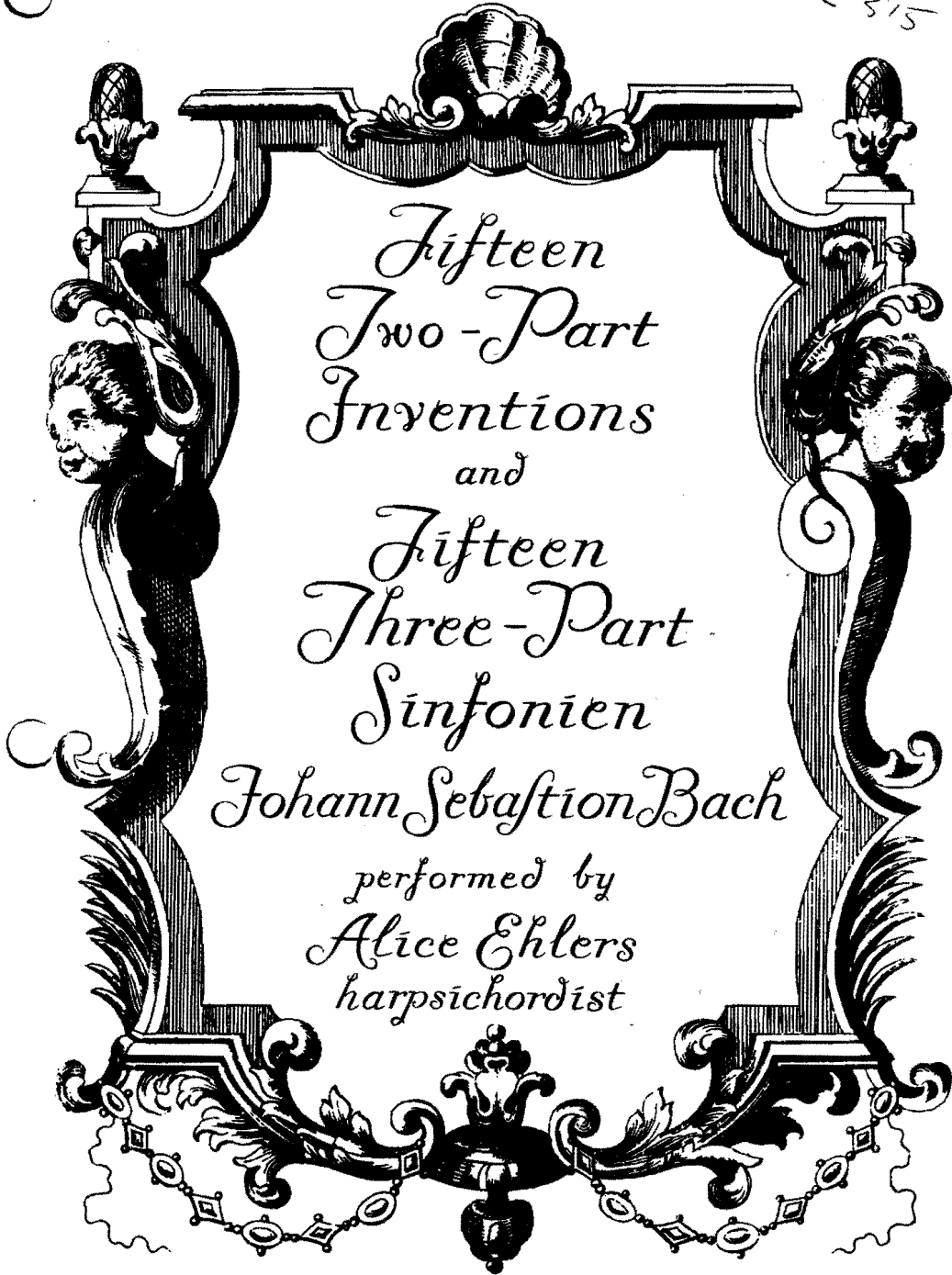


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*Fifteen
Two-Part
Inventions
and
Fifteen
Three-Part
Sinfonien*

Johann Sebastian Bach

*performed by
Alice Ehlers
harpsichordist*

A Plain Instruction . . .

WHEREIN THE LOVERS of the keyboard instrument, and especially those desirous of learning, are shown a clear way, not alone to learn to play clearly in two voices, but also, after further progress, to deal correctly and well with three obligato parts; furthermore, at the same time not alone to have good inventions (ideas), but to develop the same well, and above all to arrive at a singing style in playing and at the same time to acquire a strong foretaste of composition.

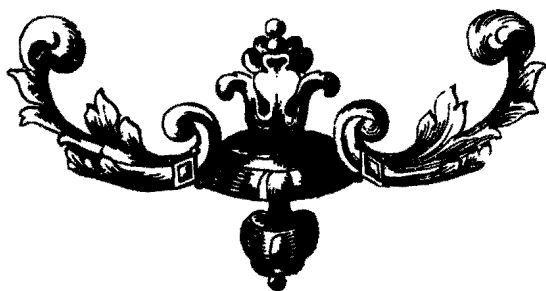
*Provided by Johann Sebastian Bach
Kapellmeister to his Serene Highness
The Prince of Anhalt-Coethen
Anno Christi 1723*



MUSIC AUDITORIUM
UNIVERSITY OF WASHINGTON
MAY 27, 1954 — 8:30 P.M.




Fifteen Two-Part Inventions }
and } Johann Sebastian Bach
Fifteen Three-Part Sinfonien }



"The predominance of German music can be traced to Bach's Inventions; it is based on their very principle."

Hermann Kretzschmar

 THE TWO- AND THREE-PART Inventions are probably the most misunderstood, misused, and mistreated compositions in musical literature. This is due to a tradition, religiously carried out, of using them as an introductory medium for piano students.

It is true Bach wrote these Inventions as teaching material, to develop the technic of his students as well as their musical intelligence.

We adopt this procedure mechanically, but we forget that our musical vocabulary has changed in the past 150 years.

For Bach's students this music was contemporary; for us only intimate familiarity with this idiom, both in technic and interpretation, can do justice to Bach's art.

Giving this work to students not yet informed about eighteenth century style does harm to the music, but a still more harmful result is that many a student takes a dislike to the music which he only gradually, sometimes never, overcomes.

All the Inventions are of a moderate length, each one developing a definite melodic idea. As in the *Well-tempered Klavier*, there is also in the Inventions an over-all tonal plan. In the *Well-tempered Klavier* each pair of major and minor Preludes and Fugues is presented in chromatic sequence. In the Inventions the plan is diatonic, starting in C major but including B flat and E flat.

ALICE EHLERS

WALKER-AMES PROFESSOR OF MUSIC
*from the University of Southern
California*