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Musical work by Johann Sebastian Bach
Title of the page of the first edition, 1751
The Art of Fugue, Part 1 (40 Minutes)
The Art of Fugue, Part 2 (31 Minutes)
Performed by David Ezra Okonchar on the organ and harpsichord
Problems of reproduction of these files? See the media report.
The Art of Fugue (or Fugue Art; German: Die Kunst der Fuge), BWV 1080, is an incomplete piece of music by Johann Sebastian Bach (1685-1750). Written in the last decade of his life, the Art of Fugue is the culmination of Bach's experiments with monothematic instrumental works. This work consists of 14 fugues and four canons in D minor, each using some changes to one main subject, and is usually ordered to increase complexity. The regulatory idea of the work, as Bach's expert Christoph Wolff put it, was a study of the depth of ingenious possibilities inherent in one musical theme. The word counterpoint is often used for every fugue. The sources of the earliest source of work are manuscripts with autographs of the early 1740s, containing 12 fugues and 2 canons. This autograph is usually mentioned by the P200 call number at the Berlin State Library. The three manuscripts for the works to be presented in the revised edition were complete with P200 at some point prior to its acquisition by the library. The revised version was published in May 1751, just under a year after Bach's death. In addition to changes in the order, notation and material of the works that appeared in the autograph, it contained 2 new fugues, 2 new canons and 3 parts of the supposedly false inclusion. The second edition was published in 1752, but differed only by the addition of the preface by Friedrich Wilhelm Marpurg. Despite its changes, the 1751 print edition contained a number of glaring editorial errors. Most of them can be explained by bach's relatively sudden death at the height of publication. Three parts were included that did not appear to have been part of Bach's alleged order: an unreleased (and therefore redundant) version of the second double fugue, Contrapunctus X; two keyboard arrangement of the first mirror fugue Contrapunctus XIII; and the organ choral prelude Vor deinen Thron tret ich hiermit (Herewith I come before Thy Throne), derived from BWV 668a, and marked in the introduction to the publication as compensation for the incompleteness of the work, supposedly dictated by Bach on his deathbed. The anomalous nature of the published order and the Unfinished Fugue have spawned a wide range of theories that are trying to restore the work of the state originally conceived by Bach. The structure of the Art of Fugue is based on one object: which each canon and fugue uses in some variations. The work is divided into seven groups, according to the prevailing opposite device of each part; In both these groups and their respective components are usually ordered to increase complexity. In the manner in which they occur in the printed edition of 1751 (without the aforementioned works of false inclusion), the groups and their components are following.
Contrapunctus I, main subject I, whole contrapunctus II, main subject III, main object IV, main subject V, main subject VI, main subject VIII, main subject IX, main X object, main subject XI, main subject Unfinished fugue, MIDI motive of issuing
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Simple fugues:
Contrapunctus I: 4-voice fugue on the main theme
contrapunctus II: 4-voice fugue on the main theme, accompanied by the French style dotted rhythm
Contrapunctus III: 4-voice fugue on the main subject of inversion, using the intense chromatism
Contrapunctus IV: 4-voice fugue on the main subject of inversion, using counter-subjects
Stretto Fugues (Counter-fugues), in which the object is used simultaneously in regular, inverted, supplemented, and reduced forms :
Contrapunctus V: Has many stretto records, as well as
Contrapunct VI and VII
Contrapunctus VI, 4 in Stylo Francese: This adds both forms of theme in the reduction, Dotted rhythm, reinforced by these small upstream and descending groups, suggests the so-called French style during Bach, hence the name Sloty Francese.
Contrapunctus VII, 4 for Augmentationem et Diminutionem: Uses augmented (doubling all music lengths) and smaller versions of the main item and its inversion. Double and triple fugues using two and three items respectively:
Contrapunctus VIII, 3: Triple Fugue, with three subjects having independent exposure
Contrapunctus IX, 4 Alla Duodecima: Double fugue, with two objects occurring dependent, and an unsupervised counterpoint on the 12th
Contrapunctus X, 4 Alla Decima: Double Fugue, with two objects occurring dependent, and in an irreversible counterpoint on the 10th
Contrapup. : Triple fugue, the use of three contrapunctus VIII items in the inversion
Mirror fugue, in which the part is notated once, and then with the voices and counterpoint completely inverted, without breaking the dodgy rules or musicality:
Contrapunctus XII, 4
Contranctpus XIII, 3 canons, marked with interval and technique: Canon in addition to Contrario Motu: Canon in Canon
Alla Ottawa: Canon in imitation on the octave
Canon : Canon in imitation on the tenth
Canon Alla Duodecima in Contrapunto Alla Kinta: Canon's on the twelfth
Unfinished Fugue: Fuga a 3 Soggetti (Contrapunctus XIV): 4-voice triple fugue (not completed by Bach, but probably an ockculet fugue: see below), the third subject of which begins with the motive of BACH, B♭-A-C-B♭ ('H' in the German letter). Both editions of The Art of Fugue are written in an open score, where each voice is written on its own state. This led some to conclude 6 that the art of fugue was intended as an intellectual exercise, meant to be studied more than heard. The famous keyboardist and musicologist Gustav Leonhardt argued that the art of fugue was probably intended to play a keyboard instrument (and in particular the harpsichord). Leonhardt's arguments included the following: in the 17th and early 18th centuries, it was common practice to publish parts of the keyboard in an open score, especially those that were counter-paranoid. Examples include Frescobaldi's musical Fiori (1635), Samuel Scheid's Tabulatura Nova (1624), the works of Johann Jacob Froberger (1616-1667), Franz Anton Meishelbeck (1702-1750) and others. The range of any ensembles or orchestral instruments of the time does not correspond to any of the voice ranges in The Art of Fugue. In addition, none of the melodic forms that characterize Bach's ensemble writing are in the works, and there is no bass-continuo. The types of fugue used resemble the types in Well-hardened clavier rather than Bach's fugue ensemble; Leonhardt also shows the optical similarities between the fugues of the two collections and points to other stylistic similarities between them. Finally, as the bass voice in Fuga's Art sometimes rises above the tenor, and the tenor becomes a real bass, Leonhardt concludes that the bass part should not have been doubled on a 16-foot field, thus eliminating the trumpet organ as a intended instrument, leaving the harpsichord as the most logical choice. Despite this controversy, the art of fugues should be performed at all, and if so, on what instrument, the work was performed and recorded by many different solo instruments and ensembles. The Unfinished Fugue Last Page contrapunctus XIV Manuscript Work known as Unfinished Fugue is one of three complete with autographed manuscript P200. It suddenly comes off in the middle of the third section, with only a partially written measure 239. This autograph carries a note in the handwriting of Carl Philippe Emanuel Bach, stating: sber dies Fuge, wo der Name B A C H im Contrasubject angebracht worden, ist der Verfasser gestorben. (At the moment when the composer enters the name BACH (for which the English notation would be B♭-A-C-B♭) in the counter-subordination of this fugue, the composer died.) This account is disputed by modern since the manuscript is clearly written in Bach's own hand, and thus dates back to the time before his deterioration of health and vision would have prevented his ability to write, probably 1748-1749. Attempts to complete a number of musicians and music scholars have composed hypotheses of completion of Contrapunctus XIV, which include the fourth subject, including music scholars Donald Tovey (1931), Soltan Gunz (1992), Yngve Jan Trede (1995) and Thomas Daniel (2010), organist Helmut Walcha, David Good, Lionel Rogg and Moronity (1998). Ferruccio Busoni's fantasy is based on Counterpoint XIV, but it develops Bach's ideas for Buzoni's own musical-style goals, rather than developing Bach's thoughts, as Bach himself might have done. Other completions that do not include the fourth subject, including those by French classical organist Alexander Pierre Francois Boli and pianist Kimiko Douglas-Ishizaka. In 2007, the New york organist and conductor Indra Hughes completed her doctoral thesis on the unfinished end of Contrapunctus XIV, suggesting that the work remained unfinished not because Bach died, but as Bach's deliberate choice to encourage independent completion efforts. Douglas Hofstadter's book Hedel, Escher, Bach tells the story of the unfinished fugue and the supposed death of Bach during the composition as an intrusive illustration of the first theorem of the incomplete Austrian logic of Kurt Gedel. Gedel said the power of a sufficiently powerful formal mathematical system could be used to undermine the system, leading to claims that claim things like I can't be proven in this system. In Hofstadter's discussion, Bach's great compositional talent is used as a metaphor for a sufficiently powerful formal system; however, the inclusion of Bach's own name in the code in the puffer is not, even metaphorically, a case of Hedelian self-reference; and Bach's inability to complete his self-reacting puffer serves as a metaphor for the unproven flaws of the Hedelian assertion and, therefore, the incompleteness of the formal system. Sylvester and Costa reported on the mathematical architecture of the Fugue Art, based on the bar graphs, which shows that all the work was conceived on the basis of the Fibonacci series and the golden ratio. The importance of mathematical architecture can probably be explained by considering the role of the work as a membership in Correspondierende Societt der musicalischen Wissenschaften ,de, and the scientific sense that Bach attributed counterpoint. Famous Entries Home article: The Art of Fugue Discography This section needs additional quotes to check. Please help improve this article by adding quotes to reliable sources. Non-sources of materials can be challenged and removed. (2014) (Find out how and when to remove this template of messages)
Harpsichord Gustav Leonhardt (1953, 1969)
Isolde Ahlgrimm (1953, 1967)
Davit Moroni (1985) 1998)
Ton Cookman with Tinie Mato (1994), on two harpsichals
Bradley Brookshire (2007) includes an additional CD-ROM with a score, to follow along as MP3s play
Matteo Messori (2007) includes an extra CD-ROM with a score to follow along as MP3s play
Matteo Messori (1) 2008) alternating three harpsichords (after Thaksin , Harras and Hildebrandt)
Lorenzo Gilmi on piano and harpsichord
silberman with Vittorio Helmer and quartet altante Il Suonar Parlante (2009)
Organ Helmut Valcha (1956, Glenn Gould (1962) incomplete
Lionel Rogg (1970) (1970) Marie-Allenler (1974) Rotterdam)
Wolfgang Rbsam (1992) Marie-Claire Allen (1993) Louis Tyrie (1993) at Silberman's organ at St. Thomas Church, Strasbourg
Herbert Tachesi (1996) on the organ of Jorgen Rent and Gerhard Benzema in St. John (Auburn) , Bremen
Andre Izouer (1999) Some movements were performed in a duet with Pierre Farago , on the organ of Grenzing Saint-Cyprien in Perigord.
France Hans Fagius (2000) on the organ of Carsten Lund Garnisons Church Copenhagen, Denmark
Kevin Bowyer (2001) at the Marcussen Organ of the Church of St. Hans, Odense, Denmark
Regis Allard (2007)
George Ritchie (2010) at Richards, Fawkes and Co.
Body Pinnacle Presbyterian Church in Scottsdale, Arizona (This entry includes as a bonus-track alternative to take the final unfinished fugue with the completion of Helmut Walcha)
By Joan Lippincott (2012)
Piano by Richard Buchlig and Wesley Kuntle (1934) by Glenn Gould, Incomplete
Charles Rosen (1967)
Grigory Sokolov (1982)
zoltan Coxis (1984)
Yaji Takahashi (1988)
Eugene Koroyev (199) 1)
Tatiana Nikolaeva (1992)
Anton Batagov (1993)
Joanna McGregor (1996)
Pierre-Laurent Aymard (2008) 2014)
Angela Hewitt (2014)
Kimiko Douglass-Isisaka (2017) )
Emerson String quartet (2003)
Vittorio Guilmie and Il Suonar Parlante Viola quartet (2009) with Lorenzo Gilmi on piano
Silbermann and harpsichord Orchestra Arthur Vinogradov String Orchestra (circa 1952)
RTSI Orchestra (1965) by Karl Ristenparte with the Saarle Chamber Orchestra (1965) by Karl Municher with the Stuttgart Chamber Orchestra (1965, 1985 Live)
Neville Marriner with St. Martin's Academy in the Fields (1974)
Lucas Fosse with I Solisti di Pickup (1977) in the orchestra of William Malloch
Jordi Savall with Hesperion XX (1986)
Erich Bergel with the Cluse Philharmonic Orchestra (1991)
Chamber Orchestra (2002)
Rachel Podger with Brecon Baroque (2017)
Other
Milan Munclinger with Ars Rediviva (1959 , 1966, 1979)
Fine Art String quartet and New York Woodwind quintet (1962)
Yaji Takahashi (incomplete)
electronic (1975)
Musica Antiqua Kёlnь (режиссер Райнхард Гебель) для струнного квартета/клавесина и различных таких инструментальных комбинаций (1984)
Канадская латунь для духового квинтета (1990)
АмстердамСкий квартет
Loeki Stardust для квартета рекордеров (1998)
Фантазм (режиссер: Лоуренс Дрейфус) для алта да Гамба998)
Питтсбургский симфонический оркестр латуни (1998)
Fretwork для супруги Viols (2002)
Язэф Эштвас для двух восьмиструнной гитары (2002)
Вальтер Ример «де» первая версия на фортепиано (2006)
Neue Slowenische Kunst промышленной группы Laibach (2008)
Vulfpeck (основатель Джек Страттон) для разговорной шутки (2016) . Ученный музыкант Кристоф Вольф, стр. 433, ISBN 0-393-04825-X. - Рукопись с автографом носит название Die Kunst der Fuga, написанное в руке зверю Баха Иоганна Кристофа Альтиニコла. This means that the name was conceived at some point before the print edition, which is called Die Kunst der Fuge, but after completing the autograph. Printed directions to 2 Clav. and the counterpoint of the added voices does not appear to follow Bach's practice, suggesting that parts are likely to include the editors of the print edition to strengthen the work.
Helmut Walcha, zu meiner Wiedergabe, at Die Kunst der Fuge BWV 1080, St. Lawrencekirik Alkmaar 1956 (Archive Of Production, Polydor International 1957), insert page 5-11, at page 7. Anon. (n.d.). The Art of Fugues - Types of Fugue, Part 1. American public media. Received on April 28, 2012. Anon. (n.d.). Art fugues - Bach intended the art of fugues to be performed?. American public media. a b Leonhardt, Gustav (July 1953). The Art of Fugue - Bach's last harpsichord work: Argument. Musical times. 39 (3): 463–466. JSTOR 740009. David Schuленberg. Expression and authenticity in the harpsichord music of E.S. Bach. In the Journal of Musicology, Volume 8, No. 4 (Autumn, 1990), p. 449-476 - See, for example, a discussion in Johann Sebastian Bach, learned musician Christoph Wolff, ISBN 0-393-04825-X. - Auckland University News, Volume 37, Issue 9 (May 25, 2007)
Archive September 26, 2007, In Wayback Machine - Thesis is available online: - Loik, Sylvester; Costa, Marco (2011). Mathematical Architecture of Bach Art fugue. II Saggiatore Musicale. 17: 175–196. a b c Recordings of Valci (1970) and Moroni include both the completion of Contrapunctus XIV and the unfinished original, while Bergel just his attempt.
Robert Hill: Recordings of musical offering and fugue art, bach-cantatas.com - b Partial performances on organ (Contrapunct I-IX) and piano (I, II, IV, IX, XI, XIII reverse and XIV). The record, which includes both the unfinished original and Rogg's completion, won the Charles Crose Grand Prix du Disque in the year of its release.
Andre Isouar: Recordings of Musical Offering and Fugue Art, bach-cantatas.com - Published by Accentus Music: CD - J. S. Bach Kunst der Fugue - Ju Xiao-Mei, Piano, No. ACC 30308 - video. Paolo Borciani and Eliza Pegriff with Tommaso Poggy and Luca Simoncini, as the Italiano quartet, CD Nuova Era 7342, recording 1985. See (1) - - Except for the canons, played by harpsichian Kenneth Gilbert on the record.
J. S. Bach: The Art of Fugue - Die Kunst der Fuge, BWV 1080. www.niederfellabrunn.at.
Jack Stratton: Contrapunctus IX (conversation box) on YouTube
External links
Wikimedia Commons has media related to the art of fugue.
Full discography Art of Fugue, bach-cantatas.com
Discography by Johann Sebastian Bach / L'art de la fugue / The Art of Fugue - Jordi Savall, Hesperion XX - Alia Vox 9818
Piano Society: JS Bach - Biography and various free recordings in MP3 format, including the Art of Fugue Web Essay on the Art of Fugue Introduction to the Art of Fugue Die Kunst der Fuge (estimates and MIDI files) on the mutopia project website
Art of Fugi: Estimates at the International Music Assessment Library Project (IMSLP)
The art of fugues like MIDI files
Image ending the final fugue on the external site
Contrapunctus XIV (reconstruction)
Janos: Final Fugue, Hungarian quarter. Winter 2007
Contrapunctus XIV (reconstruction) : Part 1/2, Part 2 (YouTube video)
Contrapunctus II as interactive hypermedia on BinAural Collaborative Hypertext synthesized implementation and analysis of the art fugues by Jeffrey Hall Hughes, Indra (2006). Accident or design? New theories about the unfinished Contrapunctus 14 in JS Bach Art Fugue, BWV 1080 , University of Auckland PhD thesis
The Art of Fugue by Johann Sebastian Bach, article by Uri Golomb, published in Goldberg Early Music Magazine
Ars Rediviva: Library of Recordings, Art of Fugue, Contrapunctus VIII
Description of the documentary Desert Fuga Electronic Implementation Of Klangspiegel Completion
Contrapunctus XIV Paul Freeman Bach, Alfametica and the art fugues
Le concerto d'Irena Kosikova fait without tobacco, La Depeche du Midi, August 11, 2014 (French)
bach composed the art of fugue for which instrument(s). bach the art of fugue contrapunctus ix. bach contrapunctus 1 from the art of fugue. bach the art of fugue bwv 1080. bach composed the art of fugue for which instrument(s) quizlet. bach the art of fugue angela hewitt. bach art of fugue imslp. bach art of fugue piano

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