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⇒ 5 meer: Viool I • Viool II • Viool III • Altviool • Tjello Javascript moet lêers indien. Werk titel concerto vir 3 Klapsichords Alternatief. Titel naam vertalings Konsert per 'n tres clavecins en doen majoor (Bach); Concerto gooi trois clavecins en ut majeur Owerhede BNF: 139094561 Komponis Bach, Johann Sebastian Opus /Katalogus NumberOp./Cat. Nee. BWV 1064 I-Katalogus Numberi-Cat. Nee. lJB 82 Sleutel C groot bewegings / SectionsMov'ts / Sec se 3 bewegings: I. Allegro II. Adagio III. Allegro Jaar/Datum van Samestelling/D van Komp. 1735–45? Eerste Publikasie. 1850 – Leipzig: C.F. Peters Gemiddelde DuurAvg. Duur 16 minute Komponis TydperkComp. Tydperk Barok stuk Styl Barok Instrumentasie Solo: 3 klamhordsOrchestra: 2 violets, altviool, continuo Eksterne Skakels Wikipedia artikel (Katalaans) gepubliseer in 1850 as deel 14 van Peters se poging volledige uitgawe onder die redakteurskap van Griepenkerl (en Czerny en Roitzsch vir ander volumes?) (sien Hofmeister se Monatsbericht (1850), p.71.) Oor die algemeen (indien ververplik) beskou nou as 'n reëling van 'n verlore Concerto vir 3 Viooltjies (BWV 1064R) Concertos deur Johann Sebastian Bach Die Ses Brandenburg Concertos Harpsichord Concertos Harpsichord Concerto No.1 in D mineur, BWV 1052 Harpsichord Concerto No.2 in E majeur, BWV 1053 Harpsichord Concerto No.3 in D majeur, BWV 1054 Harpsichord Concerto No.4 in A majeur, BWV 1055 Harpsichord Concerto No.5 in F mineur, BWV 1056 Harpsichord Concerto No.6 in F majeur, BWV 1057 Harpsichord Concerto No.7 in G mineur, BWV 1058 Harpsichord Concerto No.8 in D mineur, BWV 1059 (fragment) Concerto vir 2 Harpsichords in C minderjarige, BWV 1060 Concerto vir 2 Klapsichords in C majeur, BWV 1061 Concerto vir 2 Klampe in C mineur, BWV 1062 Concerto vir 3 Harpsichords in D mineur , BWV 1063 Concerto vir 3 Klapsichords in C majeur, BWV 1064 Concerto vir 4 Klapsichords in A mineur, BWV 1065 Vioolconcertos Oboe Concertos Concertos vir verskeie instrumente Johann Sebastian Bach. Listen to this voice · (inligting) This léer klank was from the hersiening of 30-05-2016, so nie understands the changes to the entry made later. (kom do you listen to?) Other spoken voices Johann Sebastian Bach 's Harpsichord Concertos (BWV 1052-1065) are a series of thirteen compositions for solo harpsichord, string orkes and basso continuo. It is possible to order these compositions (thus, incidentally, the Bach-Werke-Verzeichnis operates) according to the number of solo harpsichords: - seven times the soloist is a single harpsichord (BWV 1052-1058); - three times the soloists are two harpsichords (BWV 1060-1062); - as gevolg van volte the soloists are three harpsichords (BWV 1063-1064): - only once are the soloists four harpsichords (BWV 1065). Two other concerts outside this list also include solo harpsichord parts: - the BWV 1044 concert, which has solo parts for violin and flute; - the Fifth Brandenburg Concerto, BWV 1050. Once again, the femson is part of a trio of soloists (concertino) completed by a violin and flute. There is also a nine-bar fragment of a solo ciacimbel concerto, listed as BWV 1059, with alloys, strings and continuo. All these concertos, with the exception of the BWV 1050, are arrangements of previously existing pieces, originally compiled for violin, oboe or flute and orchestra, largely written by Bach during his stay in Cöthen[1] (1717–1723). In most cases, the pieces dating back to the Cöthen period were lost and only the transcript for clamps in concert form came to us. [2] However, the fact that they are rearranges should not suggest that these are minor works: Bach worked with extreme precursory on the solo parts, so refined to make the damphorn transcripts of the actual reinterpretations of the original concerts. History The Zimmermann Café in Leipzig. From 1729 to 1741, Johann Sebastian Bach was director of the Collegium Musicum in Leipzig, a musical studies company founded in 1703 by Georg Philipp Telemann and managed, before Bach, by Georg Balthasar Schott. The Collegium Musicum often performed in concerts at the Central Zimmermann Café. [3] For these occasions, Bach, despite his disposal firenburg concertos and numerous violin concertos, designed the slap-killing concerto, at the time a novelty, which immediately met with the favor of the public. [4] Bach probably did not compose clars with new material, but rearranged existing pieces of his other works for violin, oboe or flute and orchestra. [5] It is likely that concerts were performed for more than one damp cable before those for solo clamps, as Carl Philipp Emanuel Bach and Wilhelm Friedemann Bach, sons of Johann Sebastian and excellent clairmer eggs, lived in Leipzig until 1733 and until 1734 respectively. It seems likely that Johann Ludwig Krebs, Bach's student until 1735, also participated in the performances of concerts for more than one clambel. [6] Concerts for a damp cable BWV 1052-1059 received the autograph manuscript preserved in the Deutsche State Bibliothek in Berlin. It's not a question of the 'nice copy', but of the project and its corrections. Bach, of course, had even rearranged the different parts some time before, and later assembled them in the form we know today. The compositions BWV 1052-1057, as they all start with J3 (Jesu Juva, Jesus help) and end with Finis. S. D. G1 (Soli Deo Gloria; Fine, only to the glory of God), was concealed as a set of six concertos. So it is, apart from the concerts of the only concert collection compiled by Bach. The BWV 1058 concert and the BWV 1059 fragment were contained at the end of the scoring and are the attempt of a further series of concerts, a project later abandoned by the author himself. In 1802, Johann Nikolaus Forkel, Bach's music expert and scholar, rated damp citie concerts: Despite their artistic wealth, their shape and structure aged instead. [7] Equally special is the evaluation of the two concertos for two clamps: The first (BWV 1060) is very démodé, while the second (BWV 1061) is as new as if it were only composed yesterday. [7] Nowadays, no one could feel such a radical difference between the two concerts. Forkel himself had highly regarding the concerts for three gymhordes: It should be noted, regarding these concerts, that in addition to the harmonic combinations and the concert character of the three clamps, the strings also have their own personality in relation to each other. [7] Of the BWV 1065 four murder concerto, the Forkel says: I cannot assess the effect of this concert because I have never been able to bring together the four clamps and the four complaint tracks needed. However, when you evaluate the separate parts, you are convinced of the perfection of this work. [7] Romantic pianists performed almost exclusively the BWV 1063 during the 19th century, perhaps because the spectacularity of the three pianos, combined with the grace of music, mesmerized the audience. However, during the 20th century, all bach complaints tyre concertos were rediscovered, but in general they were still performed on the piano. The rediscovered of Antonio Vivaldi, in the first half of the 20th century, allowed to compare vivaldian concerts in the original version with bach transcripts. Jean Durand, who listened to Vivaldi's concerto on January 9, 1934 for four violins in B minor, 3 n.10 RV 580, and Bach's transcript for four clamps and strings, said: The weakness of Vivaldi's concerto, compared to Bach's, is clear: it does not have base and width. Flat geometry music and solid geometry music. [8] Currently, thanks to the research of a large number of musicologists, organologists and musicians, it was possible to define the instruments and executive practice of bach's time with good precision. Thanks to the level of excellence achieved by a large number of musicians and groups, the so-called philological achievement today has become current, and damp horn concerts are again performed using clamps. [9] The use of replacing the damp horn with the piano is in fact almost completely deserted. Concerts for a Dampim call Harpsichord Concertos, and violin concerto in A minor BWV 1044 Main themes of the concerto in A minor BWV 1044. Allegro, la minore, tempo C. Adagio, but not so much, and sweet, do great, time 6/8. In the short term, the minor, time .. Organic: moisthorn, violin, flute, violin I and II, viola, baso continuo (cello and cello). Year of composition: 1730. Average duration: about 20 minutes. Although it is a concert for three instruments (sometimes called a triple concerto), the slap killing plays the most important role and the largest amount of material on display: in fact, there are numerous cadions and virtuoso passages for this instrument. The first and third movements were adapted from the prelude and fugue in A minor for solo slapsichord BWV 894, developed with the addition of the filling. [10] The central movement is derived from the trio sonate for organ in D minor BWV 527, which was extended to four votes; only play the harlapse symbol, while whistling and violin share melody and accompaniment, reversing role during repetition. [11] Brandenburg Concerto No. 5 in D major BWV 1050 Allegro, D major, tempo.. Loving, B minor, time C. Presto, D majein, time 2/4. Organic: a dampbra, a violin, a flute, filled with violin, viola, cello and cello. Year of composition: about 1720. Average duration: about 20 minutes. According to musicologist Alberto Basso,[12] Bach began composing this concert during his time in Weimar (1708–1717) and revised it deep into Cöthen before spring 1719 (the date bach was purchased in Berlin, at musical instrument maker Michael Mietke, a new clamping resort to be awarded to the Court of Prince Leopold of Anhalt-Köthen), then finalized it in 1720 or early 1721. On March 24, 1721, Bach sent the score to Margrave Christian Ludwig of Brandenburg-Schwedt, to whom the six Brandenburg concertos were dedicated. [13] However, this concert was almost intrepid by the amateur orchestra at the disposal of the Margrave of Brandenburg. Contrary to use, the BWV 1050 only features a piece of stuffed violin. This is because the sociologist Roland de Candé, cöthen's orchestra may have lacked a violinist, Bach was already involved in the clover horn. Or the choice of a small number of artists was made by Bach to try to make the concert feasible even by the small orchestra of the margrave. [15] On the occasion of the first performance, which took place in Cöthen before Prince Leopold, this concert was used by Bach to demonstrate the characteristics of the new klaf simbine recently purchased. Although not exactly a clamping concert, this instrument is entrusted in the first movement, with a very long cadre of such dimensions (as many as 65 pubs.[16] it is about three minutes' clamps only without trumpeter.[17] almost a third of the entire initial movement) to turn the damp into a true solo tool. Before this concert, however, the caddens were traditionally mere improvised portions of skill right now by the artist. [18] It is almost certain that the clamping resort was performed by Bach himself during the first performance. Thanks to the very long solo cadence that distinguishes the cheerful initial, this concert is universally recognized as the ancestor of gymhorn concertos, as this is the first work in which this instrument is not only limited to the realisation of the basso continuo. [20] According to Alberto Basso:[12] In the fifth Brandenburg, cadence (performed by the clamps) is a musical event that is characterized as a continuation of the discourse, it is itself developing an idea, of a thematic principle previously excreted, not an improvisation [...] determined by the sole intention of the skills of a virtue. In a sense, the Bach cadence, indicated in the original score only in Italian with the expression without stromenti, enjoys the privilege of being the only one in the entire history of the genre of the concert that revealed a state of emergency. It is therefore not an additional form more or less free [...], but a musical organism whose contribution cannot be rejected. The second movement, with the bizarre indication of Affettuoso, which is very rare at the time, is characterized by a dense dialogue between the flute and the violin, accompanied by the harpsichord. The Final Presto is structured in imitation form and the instruments exchange the theme with each other. Also in the latter movement, the harpsichord carves out an important space as a solo tool. The collection of six concertos Concerto in D minor BWV 1052 Temi principali del concerto in D minor BWV 1052. Cheerful, D minor, time .. Adagio, G minor, time 3/4. Cheerful, D minor, time 3/4. Organic: moisthorn, violin I and II, viola, basso continuo (cello, cello). Year of composition: 1738. Average duration: about 20 minutes. Scholars believe that this slap murder concerto is based on a lost violin concerto in D minor,[21] which was rearranged as an organ concerto later in 1728 and used in two Bach cantatas is: the first movement in the silk And the second in Wir müssen durch viel Trübsal BWV 146[22] and the third movement in Ich habe meine's Symphony Zuversicht BWV 188. [22] The first version probably dates back to the period just before 1720, which also includes the other violin concertos and brandenburg concertos; [23] often work as in the case of the BWV 1052, of an intense virtuosity that brings them closer to the style of Antonio Vivaldi. The damp horn arrangement was struck by conveying the filling, without changing it, and greatly increase the solo part of the damp horn. In the second movement, the left hand performs almost exactly the part of the filling, while the right side plays a melody that is in all likelihood that of the original violin part. The opening section of the first and third movements gives the theme to the tonic (D minor), followed by a declaration of the theme in its major (major). The second section points to the dominant (the minor), and thus to its relative major (Major). The third section points out to the sub-rural (G minor) and his relative major (B-flat major). Finally, the fourth section offers a shot of the theme to the tonic.[24] This concert was one of the most popular in the collection of the 19th century, as performed by Felix Mendelssohn, while Johannes Brahms composed a cadence of it. It was first published by Kistner in 1838. Often performed on the piano until the early 20th century, it is now regularly played on the damp horn. Carl Philipp Emanuel Bach, Before 1734 (the year he left Leipzig), transcribed by harpsichord the lost violin concerto on which the BWV will be based 1052 years later: it is not a particularly brilliant transcript, but testifies that the melody of what will become the BWV 1052 was known within the Bach family. [25] Concerto in E Major BWV 1053 Main Themes of the Concerto in E Major BWV 1053. Without indication of time. E majein, time C. Siciliano, c# small, time 12/8. Cheerfully, I'm older, time 3/8. Organic: moisthorn, violin I and II, viola, basso continuo (cello, cello). Year of composition: 1739. Average duration: about 18 minutes. The first two movements of this concert would result from a lost concert for wind instruments, probably oboe or oboe d'amore,[26] and composed of stylistic considerations during Bach's stay in Leipzig (1723–1750). The same pieces were also used by Bach for the opening symphony and fifth piece of the cantata Gott-soll allein Mein Herze haben BWV 169[27] and for the final of the opening symphony of the cantata Ich geh' und such a mit Verlangen BWV 49. [27] In this work, Bach changed his method compared to BWV 1052: the composer made a significant change from the parts of filling the original concert, much more limited. The parts of the arches have been reduced, so the damp horn may be more involved. [24] Concerto in D Major BWV 1054 Main Themes of the Concerto in D Major BWV 1054. With no indication of time, d big, time .. Yes less, time 3/4. Cheerful, D major, time 3/8. Organic: moisthorn, violin I and II, viola, basso continuo (cello, cello). Year of composition: 1740. Average duration: about 15 minutes. This concert was lowered the almost faithful transcript of the violin concerto BWV 1042.[28] by a tone to avoid an MIS, probably missing on the damp keyboard that Bach had at his disposal. Only in the final are there a few differences from BWV 1042. Concerto in A major BWV 1055 Main themes of the concert in A major BWV 1055. Cheerful, the oldest, time .. Larghetto, fa# small, time 12/8. Cheerful, but not so much, the bigger, time 3/8. Organic: moisthorn, violin I and II, viola, basso continuo (cello, cello). Year of composition: 1741. Average duration: about 14 minutes. Probably based on a lost concert for oboe,[30] it is a mature and highly extensive work. [29] There is a basso continuo for this concert, later added, probably written if a second klaimbel was also available. [31] Concerto in BWV 1056 Main themes of the concerto in B minor BWV 1056. With no indication of time, it's less, time 2/4. Wide, the biggest, time c. Fast, it's less, 3/8 time. Organic: moisthorn, violin I and II, viola, basso continuo (cello, cello). Average duration: about 10 minutes. Year of composition: 1742. Some parts of this concert come from a violin concerto in G minor. [32] The famous central movement, characterized by continuous clenching of the orchestra, was probably derived from a lost oboe concerto[29] and was also used by Bach himself for the opening symphony of the cantata Ich steh' mit einem Fuß im Grabe BWV 156. [33] Concerto in BWV 1057 Main Themes of the Concerto in B Major BWV 1057. With no indication of time, it is longer, time 3/8. Andante, D minor, time 3/4. Cheerful a lot, it's longer, it's time. Organic: harp cable, recorder I and II, violin I and II, viola, baso continuo (cello, cello). Year of composition: 1743. Average duration: about 16 minutes. Transcript for Brandenburg Concert No. 4 BWV 1049,[34] this slap murder concerto involves using two solo sweet flutes. The structure of this work provides a very wide first movement in which the damp horn exposes the thematic material, to which the two sweet flute reacts, in the form of an echo. The damphorn plays much of the original role of the violin, but also takes the material of the trio formed by the violin and the two sweet flutes in the slow motion, displays new material and makes the continuo. The central movement consists of a cantabile in which the harpsichord suggests the melodic line and is then taken by the orchestra. conclusion is structured in the form of an escape, interrupted in half by a virtuosic cadence of the damp horn. [35] Bach probably placed this concert as the last of the collection because of the complexity of weaving and exceptionally rich processing. The abandoned collection concerto in G minor BWV 1058 Temi principali del concerto in G minor BWV 1058. With no indication of time, only small, time 2/4. Andante, si major, time C. Allegro assai, G minor, time 9/8. Organic: moisthorn, violin I and II, viola, basso continuo (cello, cello). Year of composition: 1744. Average duration: about 13 minutes. Transcript for Violin Concerto in a minor BWV 1041. [36] This is probably Bach's first attempt at writing a complete complaint murder concerto. It turns out that Bach wasn't satisfied with this work:[37] the most likely reason is that he didn't change the parts of the filly much. The instrumentation in this form is less balanced than the other concertos, since the dense orchestral writing makes the slapsymbol part incomprehensible. Bach did not intend to continue collecting clamps concertos, complete BWV 1058 and leave the later BWV 1059, which would be based on an oboe concerto, which left it incomplete after 9 pubs. Concerto in D minor BWV 1059 (original) No time indication, D minor, time C. Organico: a clam murder, oboe, violin I and II, viola, baso continuo (cello, cello). Year of composition: 1745. Fragment of only 9 bars. Despite its brevity, the music is easily traced back to that of the opening symphony of the cantata Geist und Seele wird verwirret BWV 35 of 1726, the first lines of which correspond faithfully to those of the fragment in question. [38] In BWV 35, Bach used a mandatory organ not only in the two symphonies (which clearly makes up the first and last movement of a lost instrumental concerto, perhaps for oboe), but also in early air, whose distinctive Sicilian rhythm reveals his original function of central concert movement. Concerto in D minor BWV 1059R (reconstruction) Main themes of the concerto in D minor BWV 1059. Cheerful, D minor, time c. Adagio, si maggiore, tempo c. Soon, D minor, time 3/8. Organic: moisthorn, oboe, violin I and II, viola, basso continuo (cello, cello). Average duration: about 10 minutes. Hypothetical reconstruction expanded by musicologists. Following the nine lines of the original BWV 1059, for this reconstruction the scholars relied on the cantata Geist und Seele wird bewrrd BWV 35. [38] Concertos for multiple clamp horns Concertos for two clam murder concertos in C minor BWV 1060 Main Themes of the concerto in D minor BWV 1060. Allegro, C minor, pace C. Adagio, mi time 12/8. Cheerful, C minor, time 2/4. Orgaic: moist murder I and II, violin I and II, viola, basso continuo (cello, cello). Year of composition: 1735. Average duration: about 14 minutes. This concerto is a transcript for clam murder and strings of a lost concerto in C minor of which we received a sketch, perhaps for two violins or for violin and oboe.[39] classified as BWV 1060R. According to the BWV 1060, the exceptional way in which the instruments merge with the soloist would make that lost concert one of the most mature works of Bach's years in Cöthen (1717-1723). Concerto in C major BWV 1061 Main themes of the concerto in C major BWV 1061. Without indication of time, I give greater, time C. Adagio or Largo, the minor, time 6/8. Fuga, C majem, tempo C. Organico: moaning I and II, violin I and II, viola, baso continuo (cello, cello). Year of composition: 1735. Average duration: about 18 minutes. According to musicologist Johann Nikolaus Forkel, of all Bach's clanimbel concertos, this is probably the only one created specifically for damphorn, although not accompanied by the orchestra. [40] The opera, in fact, began as a concert for two unaccompanied clamps, in the manner of the Italian concerto BWV 971, and the orchestral parts were later added. The string orchestra does not play an independent role, but only appears for a few cadences, quiet during the rest of the concert. Of this work there is also the version for two gymnastics without the orchestra's accompaniment, classified as BWV 1061A.[41] Concerto in C minor BWV 1062 Temi principali del concerto in C minor BWV 1062. Without indication of time, C minor, time C. Andante, E major, time 12/8. Cheerful lots, C minor, time 3/4. Organic: moist murder I and II, violin I and II, viola, basso continuo (cello, cello). Year of composition: 1735. Average duration: about 14 minutes. Based on the concerto for two violins BWV 1043,[42] it was transmitted in a tone below, as with the BWV 1054, to avoid an MIS, probably missing on the slapsy keyboard that Bach had at his disposal. [29] Concertos for three female concerto in D minor BWV 1063 Main Themes of the concerto in D minor BWV 1063. No contempt, D minor, time 3/8. Sicilian, it's longer, time 6/8. Cheerful, D minor, time 2/4. Organic: moist murder I, II and III, violin I and II, viola, baso continuo (cello, cello). Year of composition: 1735. Average duration: about 13 minutes. According to musicologist Arnold Schering, this concert can result from a composition for three violins. [43] However, more recent studies have excluded this possibility and credited another thesis: the basis for this transcript could be a lost concerto for violin, flute and oboe. This hypothesis confirmed by the minor role, which, compared to that of the first clam dial, is played by the second and third. [44] Bach's children may have been involved in the composition of this work. Concerto in C major BWV 1064 Main themes of the concerto in C major BWV 1064. Allegro, C major, pace C. Adagio, la minore, pace C. Allegro, C large, pace .. Organic: moist murder I, II and III, violin I and II, viola, baso continuo (cello, cello). Year of composition: 1735. Average duration: about 16 minutes. This concerto is probably based on a concerto in D majeur for three violins,[45] and in the concert group's interaction with the filling and the slow singing movement shows some resemblance to BWV 1043/1061. [46] Concertos for four female concerto in A minor BWV 1065 Main Themes of the concerto in A minor BWV 1065. Allegro, la minore, tempo C. Largo, la minore, pace 3/4. Cheerful, the minor, time 6/8. Organic: moistric I, II, III and IV, violin I and II, viola, baso continuo (cello, cello). Year of composition: 1735. Average duration: about 10 minutes. In 1713, Duke Johann Ernst of Saxe-Weimar, with whom Bach served, returned from a trip to the Netherlands with a large collection of scores, many of them Italian music. Among them, in all likelihood, was L'estro harmonico, a collection of twelve concertos by Antonio Vivaldi published in Amsterdam in 1711. Bach was particularly attracted by the scheme of the Italian concerto Grosso, characterised by the alternation of the tutti (or filling) of the orchestra and the concertino of solo instruments, and for study purposes later made some transcripts of these concertos and adapted them for clarimbel. [47] For the Vivaldian concerto for four violins in C minor RV 580, tenth of the twelve compositions of L'estro harmonico,[48] Bach opted for a transcript for four slap symbols and strings. It is therefore Bach's only complaints' concerto that does not originate from an adaptation of his own material. Of course, the overall form of this concert differs, as a transcript of a work by another writer, from the model of previous concerts. The four gym horns are used individually or in common with two, three or four at the same time, with or without the orchestra's filling. Bach, who concentrates the counterpoint of the four polyphonic instruments, creates a kind of counterpoint in counterpoint: there's no hierarchy of interest between the four clamps, but everyone has their own solo moment, and often a solo goes from one clack symbol to another, exactly as in the original version. [49] Especially interesting is the second movement: introduced and concluded by a rhythm aimed at the French, central part of the four harpsichords perform a series of arpeggi difficult to articulate without any melody, where the only variations are those of harmony and some figure in the bark, creating an extremely innovative effect for the era. Bach's only change from the original is the damphorn adaptation of the type of clanimbel used. In this concert, Bach expanded Vivaldi's work in a detail, adding chromatisms and enlivening the bass line. All three movements of the BWV 1065 are in the same tone, which is unusual for a Bach concert, but not for one by Vivaldi. Bach also lowered the entire work into a tone: from Vivaldi's original in Si minor, to a minor. That's to avoid an MIS, probably missing on the keyboard of the clampdown that Bach had at his disposal. [29] Essential Discography Ton Koopman, Bach Harpsichord Concertos, Amsterdam Baroque Orchestra, Erato. [50] Trevor Pinnock, Bach, Complete Klapsichord Concertos, The English Concert, Archive Production. [51] Gustav Leonhardt, Bach, Harpsichord Concertos, Complete Recording, Centonus Musicus Wien, Teldec. [52] Notes ^ Cöthen or Köthen? Between the two graphs, the ancient graph is preferred, as Bach knew Cöthen and not Köthen. Many words that began in the 18th century with the C (cantor, capellmeister, clavier) changed the initial to K after subsequent graphic reforms. Buscaroli, Piero, Il Capellmeister (Cöthen 1717-1723), in Bach, Mondadori, 1998. ^ Press release Domenico Cimarosa Conservatory of Avellino, Notes section at the concert, on guide.supereva.it. URL gained access to May 5, 2010 (filed February 2, 2010). ^ Bach's Collegium musicum in Leipzig and its history, on bach-cantatas.com. URL gained access to May 3, 2010 (filed November 19, 2010). ^ Piero Rattalino, Bach al Caffè, libretto by CD Johann Sebastian Bach, concertos for 2, 3 and 4 harpsichords and strings, RTSI Orchestra, Bruno Amaducci, page 5. ^ The transcript of four instrumental concertos of Johann Sebastian Bach for recorders (PDF), on jnote.org. URL gained access to May 3, 2010 (filed February 13, 2014). ^ Piero Rattalino, Bach al Caffè, libretto by CD Johann Sebastian Bach, concertos for 2, 3 and 4 harpsichords and strings, RTSI Orchestra, Bruno Amaducci, p. 6. In 1994, the Son, Charles Sanford Terry, a b c Johann Nikolaus Forkel, Johann Sebastian Bach, said his life, art and works, Charles Sanford Terry. ^ Jean Durand, Journal d'un amateur de musique, Lausanne, 1941. ^ Piero Rattalino, Bach al Caffè, libretto by CD Johann Sebastian Bach, concertos for 2, 3 and 4 harpsichords and strings, RTSI Orchestra, Bruno Amaducci, p. 7. ^ a b Johann Sebastian Bach's Complete Works, BWV 1044, jsbach.org. 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