The fifth child of J.S. Bach, **Carl Philipp Emanuel Bach** is commonly viewed as a preclassical composer who played a significant transitional role out of the intricate, highly crafted and elevated counterpoint of the German Baroque and into the Classical Period, which prized imitations of nature, refinement, restraint, and elegance. C.P.E. Bach wrote in a style sometimes prefiguring Beethoven, called *empfindsamer Stil* (sensitive style), characterized by frequent dynamic and dramatic changes of mood with the entrance of each theme. The fantasia form itself was one with a longer history, typically imbued with a quality of imaginative spontaneity...the more so when they were truly improvised. Here the *emfindsamer Stil* meets its perfect formal companion in the fantasia, a fusion resulting in an improvisatory style alternating between virtuosic cascades of sound, whimsical hesitancy, bold flourishes, and courtly dance allusions. Cognates of "fantasy" stand in for our word "imagination" in many other languages, revealing the form's tendency toward inner reverie resulting in outward changes of key, tonality, tempo, meter, and thematic material. Not to go too far afield from his musical forefathers, this fantasia ends with an arpeggiated chord progression written in figured bass (here, a bass and treble line with symbols indicating the harmonies within), leaving the realization of the arpeggios up to the performer.

Originally an immensely popular song and dance possibly imported from the Americas, the chaconne form is one that showed major development during the height of its popularity. During the renaissance, it was associated with joy and laughter, and typified by a continuously repeating harmonic progression in triple meter. The earliest chaconnes were frequently improvised by skilled harpsichordists or lutenists. This chaconne by French composer **Élisabeth Jacquet de La Guerre**, however, is a little different. Rather than using one harmonic progression throughout, this takes the form of a rondo, much like the Beethoven polonaise below. The chaconne theme is heard twice at the beginning and end, and between each contrasting episode on the way. Most of the work is to be played *inégale,* that is, with uneven, lilting eighth notes, a standard performance practice of the French Baroque. In addition, the work poses one significant challenge to the modern performer: predating the standardized bass and treble clef, the performer must make peace with moving C and F clefs throughout and the beautiful, artistic idiosyncrasies of early music notation.

In 1802, in Bonn Germany, Nikolaus Simrock published **Johann Sebastian Bach's** *Sonatas and Partitas for Solo Violin* for the first time, a full eighty-eight years after their original completion (1720). It remains unknown today whether they were performed publicly within Bach's lifetime, but decades later violinist Joseph Joachim's performances launched them into violinists' staple repertoire, where they remain today. This ciaccona from his Partita No. 2 in D Minor has achieved particularly notable fame, evidenced in its having been transcribed for a number of other instruments, including guitar, organ, cello, orchestra, and of course, piano. The form is what most people expect from a chaconne: a short harmonic progression (8 bars) that repeats throughout in various melodic, contrapuntal, rhythmic, and harmonic variations. However, the heights to which Bach brought this chaconne, originally a rousing dance commonly in major keys, to this magnificent expression of sublime pathos, beauty, and even tragedy, is what has made the work so timeless today, leading many to interpret it to be a response to the sudden death of Bach's first wife in 1720. Nearly a century after its first publication, Italian composer **Ferruccio Busoni** published his transcription of the chaconne. More than a transcription, it is part composition: Busoni essentially orchestrates the work for piano, building upon its contrapuntal nature to make use of all the sonority, expressivity, and power that the piano had to offer. He adds his own phrase markings, dynamics, articulation, and tempi, masterfully fashioning a synthesis of the chaconne's Baroque energy, rhythm, and harmonic tension, and all the virtuosic range and power of Romantic-era pianism.

While polonaises are typically associated with Poland's legendary composer Frédéric Chopin, this short work by **Ludwig van Beethoven** is a fine indicator that Europe had long been aware of Poland's musical traditions. The polonaise is a Polish dance characterized by a distinctive rhythmic motive. The rhythm is usually comprised of an eighth note, two sixteenths, and four more eighth notes. Following a fantasy-like introduction, this polonaise takes the form of a rondo (ABACADA), the main theme of which (A) is accompanied by polonaise rhythms, framing multiple contrasting episodes. Like the Viennese Waltz, the Polonaise rhythm is one that is typically stylized in performance, wherein the sixteenth notes are delayed to allow a more animated, yet still controlled burst of energy. Composed in 1814, Beethoven dedicated this work to Russian Empress Elizabeth Alexeievna.

Norwegian composer **Geirr Tveitt** began to collect Norwegian folk tunes at the young age of 17, and eventually published a set of 50 piano arrangements of tunes from Hardanger, a region in Norway with a rich history of folk music. His compositional language frequently uses modes other than the major and minor scales, and alludes to traditional instruments such as the langeleik and the Hardanger fiddle. The background and translations to these pieces will be announced in the course of the program.