KANSAS STATE COLLEGE OF PITTSBURG
Department of Music

presents

A Two-Part Illustrated Lecture
by
Eric Vaughn

on

Johann Sebastian Bach's

MUSIKALISCHES OPFER
or
MUSICAL OFFERING
(composed 7th May - 7th July 1747)

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Part I: Bach's Original Version (with recorded performance)
7:30 p.m., Sunday, 12th December 1971

Part II: Bach's Final Version (with recorded performance)
7:30 p.m., Monday, 13th December 1971

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IN COLLEGIUM MUSICUM
McCray Auditorium

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Part I: Bach's Original Version

1) Canon a4, 2nd August 1713 (BWV 1073), C Major
2) Canon a4, to Monsieur Houdemann, before 18th August 1727 (BWV 1074), C Major
3) Keyboard Practice: Six Partitas, Opus I, . . . published at Leipzig, etc., 1731 (BWV 825-30)
4) Canon a2, . . . Leipzig, 10th January 1734 (BWV 1075), C Major
5) Second Part of the Keyboard Practice: Concerto after the Italian Taste and Overture in the French Style, for Harpsichord with two manuals . . . published at Nürnberg by Christoph Weigel, 1735 (BWV 831/971), at the Leipzig Easter Fair, autograph of concerto lost, of the overture in C Minor [sic!]
6) Third Part of the Keyboard Practice: Divers Preludes on the Catechism, for Organo pleno and manualiter . . . published by the Author, 1739 (BWV 552/669-89/802-05), including the "St. Anne" Prelude and Fugue [Postlude], Greater and Lesser German Organ Masses, and Four Duets, autograph lost!
7) Keyboard Practice: Aria with Divers [30] Variations, for Harpsichord with two manuals, . . . published at Nürnberg by Balthasar Schmid, 1742 (BWV 988), the "Goldberg" Variations for Count von Kayserling, autograph lost!
8) Canon triplex a6, 1746 (BWV 1076), G Major, on the "Goldberg" bass, composed for Mizler's Society of Musical Sciences
9) Several [5] Canonic Variations of the Christmas Hymn: Vom Himmel hoch da komm' ich her, for Organ with two manuals and pedal, . . . published at Nürnberg by Balthasar Schmid, 1746-47 (BWV 769), autograph disagrees with the published order!
10) Musical Offering to His Royal Majesty in Prussia [Frederick the Great], . . . published at Zella in the Thuringian Forest by Joh. G. Schübler, Jr., Leipzig, 7th July 1747 (BWV 1079), autograph lost except for the Ricercar a6!

Musical Offering

Original Version (in eight sections, triptych design)

I] Ricercar a3

"Regis Iussu Cantio Et Reliqua Canonicae Arte Resoluta"

II] Canones diversi super Thema Regium

1. a2
2. a2 Violini in Unisono
3. a2, per Motum contrarium
4. a2, per Augmentationem, contrario Motu
5. a2, [per Modulationem]

Fuga canonica in Epidiapente

III] Ricercar a6

OR

I] Ricercar a3

"At the King's command, the theme and the remainder resolved with canonic art"

II] Canones diversi super Thema Regium

1. Thema Regium in Canone a2, all' Unisono, per motum retrogradum
2. a2, all' Unisona
3. a2, alla Quinta, per motum contrarium
4. a2, alla Quinta, per motum contrarium et in augmentationem
5. a2, alla Quinta, per modulationem
6. Thema Regium in Fuga canonica a2

III] Ricercar a6

Note: the triptych design of the original version of the work is chiastic in the extreme: first, the opening and closing fugues are almost identical in length, and both employ the King's theme unaltered; second, the opening and closing canons of the set of six present the King's theme in canon against itself, with the King's theme virtually unaltered; within the set, the first and second are at the unison, the third and fourth, at the fifth, but by contrary motion, the fifth and sixth, at the fifth, but by parallel motion, the fifth modulating through the circle of fifths--c-g-d-a-e-b-f sharp-c sharp-g sharp-d sharp or e flat-b flat-f-c, the sixth closing as a fugue in three voices, reestablishing the texture of the end of the Ricercar a3, immediately before the Ricercar a6