



BRILLIANT
CLASSICS

J. S. BACH

ENGLISH SUITES BWV806-811

PIETER-JAN BELDER *harpsichord*

Johann Sebastian Bach 1685-1750
English Suites BWV 806-811

Suite No.1 in A BWV806

1. Prélude	2'01
2. Allemande	5'18
3. Courante I	1'48
4. Courante II avec deux Doubles	6'08
5. Sarabande	4'26
6. Bourrée I & II	4'16
7. Gigue	2'34

Suite No.2 in A minor BWV807

8. Prélude	5'17
9. Allemande	4'45
10. Courante	1'43
11. Sarabande	4'02
12. Bourrée I & 2	4'35
13. Gigue	3'33

Suite No.3 in G minor BWV808

14. Prélude	3'26
15. Allemande	4'26
16. Courante	2'15
17. Sarabande	3'38
18. Gavotte I & Gavotte II ou la Musette	3'09
19. Gigue	2'46

Suite No.4 in F BWV809

20. Prélude, vitement	4'32
21. Allemande	4'31
22. Courante	1'37
23. Sarabande	3'47
24. Menuet I & II	3'38
25. Gigue	3'11

Suite No.5 in E minor BWV810

26. Prélude	5'06
27. Allemande	4'40
28. Courante	2'14
29. Sarabande	3'50
30. Passepied I & II	3'33
31. Gigue	2'57

Suite No.6 in D minor BWV811

32. Prélude	8'29
33. Allemande	4'57
34. Courante	2'22
35. Sarabande & Double	6'11
36. Gavotte I & II	3'58
37. Gigue	3'21

Pieter-Jan Belder *harpsichord*
Harpsichord made by Titus Crijnen 2013, after Blanchet 1730

While the genesis of the term 'suite' may be traced back to the middle of the sixteenth century, the earliest examples were far from the stylised suite that characterised the music of seventeenth- and eighteenth-century French and German composers. It has always been associated with dance forms, though its first known use was in 1557 when it designated a collection of *branles*. These were rustic round dances of French origin. Although they enjoyed great popularity during the reign of Louis XIV (1638-1715), they were mentioned in England as early as 1546, and early instrumental versions exist in such early Jacobean sources as the *Fitzwilliam Virginal Book* (c. 1614-1617).¹

It is unknown when the genres we usually associate with the Baroque suite began to be gathered together to form a collective unit. Individual keyboard dances and dance pairs had flourished throughout the Renaissance and early Baroque. Such couples included the pavan and galliard, which were sometimes monothematic, as well as the allemande and coranto. Still, as the sixteenth century came to a close, dances began to lose this sense of co-independence. This may be mirrored in the more frequent use of what were, as the century progressed, to become standard rhetorical elements: declamation through both harmonic and melodic repetition, or the provision of places for pause or reflect. We see this demonstrated in the pavan and allemande in particular, and a curious parallel exists in their development as independent instrumental forms. In England, under the hands of William Byrd or the slightly younger Thomas Tomkins, affectation becomes a critical element of the pavan in particular. In France, pavans and allemandes often had similar rhetorical hallmarks that might be associated with the rise of the *prélude non-mesuré* and the school that emerged in the wake of Louis Couperin. In Germany, one needs to look no further than the suites of Johann Jacob Froberger where allemandes are frequently interchanged with laments and *tombeaux*. Thus, during the seventeenth century, an embryonic doctrine of the affections, possibly spearheaded by late Renaissance musical thought and the rise of *le nuova musica*, began to permeate English and

Continental dance music to make them instrumental genres in their own right.

Interestingly, such rhetorical elements were applied to only the more serious dance pieces: sarabandes retained their identity, although, in French circles, the *Sarabande grave*, a particular favourite with later *Grand siècle* composers, was often ripe for rhetorical exploitation. One might argue that it is this that paved the way towards the genus of instrumental suite we know today: a prelude and allemande followed by its traditionally paired coranto, and these, in turn, followed by dances that were antithetical in terms of tempo and *affekt*. This is clearly something Froberger had in mind in his two books of suites (1649 and 1656), where pairs of dances are contrasted: slow–quick (allemande–courante), quick–slow (gigue–sarabande).

Thomas Mace's description of the suite in his 1676 treatise *Musick's Monument* makes the important point that, despite requiring a single tonal centre (and an improvised prelude), a suite requires 'some kind of Resemblance in Conceits, Natures, or Humours'. While this seems to preclude the juxtaposition of mood, it does suggest that the collation of several dances had, in its own right, become a genre. Indeed, one might draw parallels with the four books of suites published by François Couperin from 1713 onwards. In his eyes, an *ordre* was often a series of tableaux that were designed as a single programmatic unit. Thus, we might see the 'sett' (Mace's term) as an entertainment of several movements that were chosen for contrast and the response they might as a group, elicit from the listener.

Mace's term appears to come from the French 'suite', but other words abounded. Over time, this included overture (also of French origin), partita (from the Italian) and, as mentioned, *ordre*. Bach's contribution to the genre uses all three of these designations: the *Ouverture nach Französischer Art* (BWV831), a collection of dance movements headed by a Lullian grand overture; the *Six Partitas* (BWV 825-830); and the posthumously named *French* and *English Suites* (BWV 812-817 and 806-811, respectively).

The designation of these two latter collections needs clarification since there is

nothing particularly French about BWV 812-817 or, for that matter, English about the others. The *French Suites*, which number five rather than six (the last being an adjunct from a different source), follow the accepted paradigm: each begins with the grouping of an allemande, courante and sarabande, and ends with a gigue, and each has at least one menuet. Four contain assorted dances that are French in origin, but not necessarily in character, and it is probably the additional loure, bourée and their spellings that resulted in their 'French' epithet. The *English Suites*' designation seems to have come from an early copy (no autograph exists) that was made by Bach's youngest son, Johann Christian. A snippet of text at the beginning of the first prelude, which reads 'fait pour les Anglois', seems to have provided the English label. Although J C Bach lived in London after 1762, there are no reasons to think that this was the reason for his annotation. His copy must have emanated from Germany long after his birth in 1735 and was probably made from the manuscripts salvaged after his father's death in 1750. J S Bach's first biographer, Johann Nikolaus Forkel (1802), tells us the annotation indicates that the suites were written for an 'Englishman of rank', but this is unlikely.² Another widely fielded explanation is that the gigue section of the first prelude is reminiscent of an A major gigue in Charles Dieupart's *Première Suite*, which Bach is known to have copied between 1709 and 1716 using both print and manuscript sources. Dieupart lived in London after about 1705, and this residency has been used reason for the 'English' designation. However, there is no reason for either J S or J C Bach to have known this information. The only extant copies of Dieupart's 'Six Suites' were published in Amsterdam by Estienne Roger in 1701, making them too early for an English connection to be made.³ Even J G Walther's *Musickalisches Lexicon* (1732, 208), makes no mention of Dieupart other than to say he was a French composer and that his music was printed in Amsterdam.⁴

The date of the English Suites is uncertain. However, Bach adds to the sarabande of Suite II a second ornamented version of the melody. François Couperin did something similar in the opening suite of his first book of *Pièces de clavecin* (1713),

where he provides a second, highly ornamented version for several of its dances. Each is marked 'sans changer la basse' ('without changing the bass'), and the similarity between this and Bach's sarabande is too significant for it to have been a coincidence. We might conjecture, therefore, that Bach knew Couperin's publication and thought to use a similar device. If so, it allows us to suggest a date of at least 1713 as the time of composition.

The musical language seems to confirm this. The allemandes recall the style of older German and French keyboard dances and counterpoint has more in common with the J S Bach of the *Six Toccatas* (BWV 1910-916) than the more concise, polished and slender French Suites. Indeed, the concerto style adopted in five of the preludes have apparent affinities with the more extended organ preludes and fugues, the *Brandenburg Concertos* and, importantly, the concerto arrangements Bach made for keyboard during his second Weimar years.

It is counterproductive to compare this collection with the *French Suites*, the *Six Partitas* or the *Ouverture* for two reasons. Not only is it the earliest but it also looks back towards interpretations of French genres by previous generations of German composers. It could be that the results demonstrate a level of experimentation with style that suggests Bach was still in the process of assimilating and learning from models provided elsewhere. Thus, the *style galant*, which is readily apparent in later suites, is almost absent in its entirety. Textures in allemandes and sarabandes, therefore, tend to be heavier than might be associated with the mature Bach, and there is a propensity towards elaborate figuration that finds few equivalences away from Dieupart and Marchand. It has been established that the A major prelude of Suite I bears a striking resemblance to a Dieupart gigue, and Bach knew admired Marchand's music which, according to Adlung, was played by Bach 'in his own manner; that is very lively and in his own art'. Indeed, there is every possibility that Marchand's monosyllabic approach to dances, especially courantes, was particularly influential on Bach at this point.⁵ We also see an embryonic preoccupation with

invertible counterpoint, which is manifest in both preludes and giges, and which were to find a mature voice in such works as *The Art of Fugue* (BWV1080, c. 1742-1750) and *The Musical Offering* (BWV1079, c. 1747).

Suite I

Although an earlier, less-refined version of the suite is known in another source (BWV 806a), which lacks several dances and is less sophisticated in terms of voice leading and ornamentation, this should not be taken as an indication that it was revised for inclusion here. While the sophistication of several dances demonstrate a thorough revision had been undertaken, the probability is that, like the sixth *French Suite*, it was appended to the group posthumously for the sake of balance. Bach composed many groups of pieces in sixes: there are six partitas, trio sonatas, Brandenburg concerti and so forth, and there seems every likelihood that, were a suite thought to be missing, one would be found that would almost fit the picture. The reason for drawing such a conclusion is two-fold: there are no known earlier versions of the remaining five suites, which begs the question of why Bach would recycle older material to spearhead the group and, more importantly, its key does not follow the descending sequence established in the remainder. Some commentators have suggested that the key pattern alludes to the first six notes of the hymn *Jesu, meine Freude*. However, it seems unlikely that Bach, especially during his Weimar days and when dealing with secular musical genres would have thought to impose any form of religious symbolism on the overall key structure. Indeed, that no other symbolism in the suites may be detected seems to preclude such a notion altogether.

Before discussing the suite itself, it is worth speculating on what, if anything, would have taken its place. It could be that the second suite was intended to come first, with the remainder moving up the numerical ladder accordingly and a further suite in C major or minor following. If this existed, it is now lost. Yet, it also seems implausible that another suite would have followed that in D major, which in terms of content and quality is clearly the crowning group of the set. There remains the possibility,

though, that the original first suite which, if following the sequence, would have been in B-flat major. Such conjecture, though, needs to be set aside since there is no autograph to suggest another suite was intended or, for that matter, ever existed.

The prelude is more reminiscent of a three-part invention than the concertos that begin the remainder. Striking similarities might be drawn between it, the A major Sinfonia and the two A major preludes in the *Well-Tempered Clavier*. All three use an invertible subject and have a 12/8 time signature in common. Although mention has been made that the main subject of the prelude is reminiscent to the gigue of Dieupart's A major suite, a second correlation may be drawn with that in Gaspard Le Roux's A major suite (IV). Since Le Roux published these in 1705, it seems likely that it was modelled on Dieupart.⁶ Whatever the links between the composers, though, the similarities between all three sources is too close for them to have been coincidental.

The contrapuntal textures that come after the Froberger-like opening of the allemande, replete with its pedal point, rarely break away from three real parts. Yet, it is the thematic material that provides the character of the first strain, where it is heard several times, and its recurrence as the second draws to a close creates a sense of cohesion that is often lacking in earlier German allemandes, such as those of Buxtehude or Böhm. Bach achieves this by tightly controlling the *brisure* within a well-conceived though slightly too-controlled harmonic structure.

The courantes are more successfully French. The dance should be characterised by sudden hemiolas (shifts between 6/4 and 3/2), although Bach retains this device for the closing bars of each strain. He follows, though, a very French formula by breaking the dance into a series of short gestures that, in the first strain, juxtapose phrases beginning both on the upbeat as well as on the beat itself. As with French models, the left hand takes a less contrapuntal role and is restricted to *brisure* and the occasional passage of parallel motion in tenths.

Like in many French suites, a second courante is provided for contrast. Although this has two *doubles* (variations), it follows the French gambit of being more

straightforward. Since it is rhythmically simpler, it is more suitable for the two variations that follow. It is more florid than would be expected: variation technique among German and French composers often replaces dissimilar elements with unbroken quavers, whether arpeggiated or in conjunct motion. But Bach is a little more imaginative by enjoying accompanying dactyl rhythms to contrast with the melodic material preserved in the right hand. The second *double* seems out of place, though, and should perhaps have been used as the first. Its melody remains largely unaltered from the courante on which it is based, and the less exuberant bass is restricted to walking quavers.

The sarabande has little in common with its French equivalents. Although its florid embellishment is more reminiscent of the Italian style, Bach nevertheless does not allow either the flow of the rhythm or phrase structure to become impaired. The improvisatory nature of his *figurae*, some of which is a decoration of earlier embellishments (e.g. in preparation for the return to the opening theme) provides a decadent movement of full, sonorous chords.

The underlying crotchet movement of the two bourées is French in design and the shift to the tonic minor for the second, with an emphasis on running quavers in the left hand and change of tessitura suggests a da capo of the first might be in order.

The subject of the gigue, a two-part invention, is reminiscent of the prelude and similarly makes use of an inverted subject for its second strain.

Suite II

The suite opens with a da capo concerto-like prelude (A B A) in predominantly two-part writing. There is little, though, to suggest it was conceived as a proper ritornello-concertino movement, as might have been expected. While some of its arpeggiated passagework is reminiscent of solo episodes, this is where similarities end: both sections are of the same length (55 bars), making the second too long for it to be thought of in terms of a solo episode.

Like those of suites 3-6, the allemande has all the hallmarks of an invention with

an imitative structure: the bass of the second bar, for example, imitates the soprano at the opening, a process that is repeated when arriving at the dominant. The second strain works similarly, this time placing the subject in inversion. This is a typical Bach technique that, in youthful pieces, is sometimes a source of criticism, especially when a 'cerebral' rigidity is allowed to dominate. The allemande is one such instance since, by transferring the melodic line to the bass, Bach slightly restricts the sense of freedom often associated with the dance. Unlike the first strain (where *brisure* is combined with the subject), Bach continues the soprano line as a counterpoint in semiquavers, and the result becomes somewhat laborious. The same criticism might be applied to the courante. He again reserves cross-rhythms (hemiolas) for the penultimate bar of each strain. However, unlike the courantes of the first suite, where the dance consists of a series of short, rhythmic gestures, here the lines consist almost entirely of running quavers that cease only when cadential material is being prepared.

The sarabande is interesting in that Bach notated a set of 'agréments' separately, which, as mentioned, suggests that he knew Couperin's 1713 book of *ordres*. However, it is uncertain whether its use was intended as a varied reprise or that it should be treated as a *double*. Bach seems to imply the latter by adding repeat marks to the ornamented version. Yet its performance as a varied repeat is not without precedence and allows the performer scope for further manipulating the dance's underlying rhetorical content. Its style is of the grand French type with an emphasis on the second beat that is achieved by contrasting homophonic movement with more expressive two-part writing where the bass acts as a continuo line. It seems somewhat incongruous that the ornamented version provides scope for greater expressive freedom, but this might well have been the reason for its composition.

The first bourée might well be overlooked as an invention-type exercise with an 'Alberti' bass. Like the bourées of the first suite, we are provided with strong contrasts in terms of key, where Bach moves to the tonic major, as well as texture and tessitura. The gigue contains two discrete endings: a da capo is provided to allow the player to repeat the entire dance if so required.

Suite III

The prelude of the third suite stands apart from the others in terms of its formal structure, which comes close to a paradigmatic concerto movement. Three-voice solo episodes are heard at bars 33, 99 and 125, and these correspond with the concertante sections of, among others, Antonio Vivaldi (e.g. op. 3, no. 11, which Bach transcribed as BWV 596). The prelude's strict symmetry involves not only the reoccurrences of the tutti sections but also the similarities between the first and third episodes. Unlike the earlier preludes in da capo form, there is no pause before the return; instead, we have a dramatic transition which draws out the dominant for several bars before falling back into the opening ritornello, this time modified to accommodate material that came before.

Unusually, the primary melodic material of the allemande is first stated in the bass, and this is repeated a total of six times before being inverted in the second strain. Interestingly, the dance contains one of only a few instances of parallel octaves in Bach's complete output. They occur when both parts fall onto an octave C-sharp two bars before the first strain ends. Still, the relaxed manner of the allemande, which contrasts so very much with the formality of the opening prelude, seems to allow them to pass without problem.

The courante is a *tour-de-force* of metrical interplay and is one of the most complex in the Bach canon that, in bar 9, results in a passage that is, essentially, in 4/4, and an episode immediately follows this in the bass that has its own subtle cross-rhythms. A similarly sophisticated occurrence of 4/4 is found in the closing bars of the second strain. This time, though, it occurs in the upper parts and then coincides with the bass, forming a hemiola of two bars. Effectively, this means that three 4/4 metrical units replace two 3/2 bars (that is, 12 minims grouped in pairs).

The sarabande is unique for both its extended pedal points and the rich enharmonic progressions they encapsulate. Its rich figuration is reminiscent of the second section of the *Chromatic Fantasia* (BWV 903). It is possibly surpassed only by the sarabande in the *Partita VI* and is notable for the wide gaps between the parts. Again, Bach supplies two versions, the second an ornamented repeat of the first, replete with

French *agréments* and rhetorical *figurae*.

The energetic gavottes that follow again make use of contrasting tessituras and tonal centres. The first employs expressive rhythmic gestures and such rhetorical devices as tritones and diminished intervals. In some sources, the title of the second gavotte contains 'ou la musette', a dance named for a bagpipe-like instrument, a quality to which the music alludes in its single G drone in the bass.

The gigue is a formal fugue with both a distinct subject and countersubject. In comparison with the other giges, it is somewhat lacklustre, despite the promising opening of each strain. It is marred in particular when the texture thins to two parts in each section.

Suite IV

The prelude is one of the more attractive in the *English Suites*, not least because it is the most orchestral in style. Its unaccompanied opening ritornello is reminiscent of Vivaldi's Op.3, No.3 concerto, which Bach arranged as BWV 978. Its style is a mixture of French and Italian: the former is found in the countersubject in the second bar which, again, alludes to Dieupart (*3e Suite, Overture*, second section) and another parallel might also be drawn with the episodic material of the first movement of Brandenburg Concerto No.5.

The allemande employs both duplet and triplet semiquavers, although the use of the latter is somewhat shortlived. It is imitative in that the upper line of the second bar becomes the bass of the third, and a comparable treatment is found in the courante, the phrases of which are longer than most French examples. In comparison with the sumptuousness of the sarabande in Suite III, the sarabande might be thought disappointing in its short phrases and lack of sophisticated ornamentation. Again, though, we see something of the simpler side of Bach's rhetorical language that, in this instance, is not without reason since it acts in antithesis to the long phrases of the preceding dance. It is of the French type and, from this perspective, is reminiscent of the equivalent dance in Suite II.

The genus of the suite as an entertainment was discussed earlier, and it is interesting to note the role played by the minuets found in French suites, where they are often the final dance. One might draw parallels with a meal: the substance comes in the more decadent ‘courses’, and a slight refreshment is required to balance the pallet. Often, they amount to little other than inconsequential, trite dances, yet their popularity among composers was surprisingly great. This appears something of which Bach was aware. But he is having none of the triviality demonstrated in nearly every known French model. Instead, his approach is more serious: bass lines are more active, and contrapuntal phraseology is both lucid and cogent.

Despite first the bass entrance in the gigue, it begins as a three-part fugal exposition. This soon reduces to two, though, which was possibly by design since its *alla caccia* character, which is also defined by the key—a favourite for Bach’s post-horn pieces—would be unsustainable were a tripartite texture to continue.

Suite V

The E minor suite is possibly the most ambitious of the six and is spearheaded with a proper da capo fugue. Episodes use the style of a solo concerto with a violinistic character that is not unlike the first episode of Brandenburg Concerto No.4. Its middle section falls into two correlating halves (bars 40-73 mostly parallel bars 83-107) and, like Suites I and VI, Bach exploits long pedal points for rhetorical purposes. In each instance, these are based either on the tonic or the dominant.

The allemande has an even more angular quality than that of Suite II, yet this seems to suit its brittle passing dissonances better (e.g. bar 13). Its voice-leading, though, is often ambiguous but whether or not this is by design is uncertain. Nevertheless, it is one of the harshest and most frugal allemandes in the Bach canon. The following courante has little in common with its French equivalents in that it dispenses with the dance’s characteristic metrical interplay. Instead, it takes a rhythmic motive that is developed as the dance progresses. This provides a rhythmic consistency that we have not encountered in the earlier suites and a more progressive approach that looks

forward to the *style galant*, which is particularly noticeable in the two phrases that occur on pedal points (i.e. bars 6-8 and 18-19).

The sarabande is also unusual in its homophonic three-part texture and rhythmic regularity. Like previous sarabandes, it is of the French type with the emphasis on the second beat, although Bach ensures this is not always apparent.

Two passepieds follow. The first is in rondo form adheres to its French paradigm in that it remains in two parts, while the second, which is shorter and in the tonic major, makes use of contrapuntal interplay between either the outer parts or the upper two. The gigue is more fully developed than in the earlier suites in that it remains in three parts for most of the time. It is a strict fugue with an angular subject that has a built-in pedal point and two complete expositions in the first strain. The second part is a little more disappointing since its counterpoint is a bit formulaic and sequential, yet this dissipates towards the close, and it finishes with a rousing phrase that is reminiscent of the gigue in Partita No.6.

Suite VI

It might be argued that the sixth suite was intended as the grandest member of the set and the reason Suite I was appended to the collection. The prelude has the hallmarks of a prelude and fugue that are demarcated by a single adagio bar. It opens with a gigue-like 9/8 section that is split by a three-bar cadenza that leads to a rhetorically intense, densely packed passage of brisure. After five bars, tension is put aside as the texture thins to become predominantly bipartite; it is here that Bach alludes to the subject of the fugue that is to begin after the arresting Adagio, which consists solely of an unexpected diminished chord. The subject itself comes in the form of a short upward-moving semiquaver motif that is balanced with conjunctly moving descending quavers. The answer is, unusually, in the subdominant. This seems to be by design rather than convenience: we have been treated to the dominant throughout an extended passage in the first section (bars 9-24). Although the subject and motifs derived from it seem to overwhelm the first part of the fugue, there is little actual

repetition. The second part falls roughly into equal halves that correlate with each other, and a distinct transition of three bars is reminiscent of a similar moment in the prelude of Suite III.

The allemande has the same brittleness as that of Suite V, and Bach heightens this by not only juxtaposing major and minor modes but also effectively using increasingly high tessituras as the dance moves towards its rhetorical climax. This begins in bar 20, where the outer parts jump a major sixth and diminished seventh, respectively. Yet a single diminished seventh is not enough for Bach, and we are further treated to two affect-laden bars that become more densely packed with the introduction of a fourth independent voice.

The courante is one of the more unusual in Bach keyboard literature since it combines a French melody with an Italianate walking bass. Again, we see Bach experimenting with style. However, this is not his most successful since the rhythmic irregularities that should be discernible in the upper voice are dissipated by the lower. The sarabande is, unusually for Bach, marked 3/2. This is a typical time signature for the *sarabandes graves* of French composers, yet Bach seems to imply a broader tempo than the predominantly minim notation suggests. The *double* is its ornamented version, and while roughly adhering to the harmonic scheme of the first, Bach still cannot resist the occasional diminished chord (bars 6, 7 and 22) to add a rhetorical punch.

The Corellian gavotte that follows is noteworthy because of the unusual phrase-groupings of its second strain and the un-gavotte like staccato chords at its finish. The second gavotte is another 'ou la musette' dances, with a long pedal D that accompanies a suitably *champêtre* melody.

The gigue is the culmination of the suites' preoccupation with imitative and invertible counterpoint. Much of the first half is repeated verbatim in the second, though in mirror writing. Bach achieves this quite subtly by transposing the first note of each voice to a new pitch and the notes that follow are produced by inverting each successive melodic interval. The first note of the opening strain, D, thusly

becomes E in the bass of the second; its following note becomes F; and so forth. Strict mirror counterpoint, though, is abandoned after the first exposition of the second strain. In bar 32, the upper voices are freely composed, even though, in bar 33, the soprano takes up the bass voice of the equivalent place in the first strain (bar 9). At bar 8, where the soprano makes an entry on the dominant, it is transposed to the subdominant in the bass at bar 32. To achieve a satisfactory close, which might not have been possible with the inverted subject, Bach combines both altered and unaltered versions on the dominant for the closing two bars.

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- 1 Thomas Elyot, *The Boke named the Govenour* (London, 1546).
- 2 [...] 'für einen vornehmen Engländer gemacht'; see Hans T. David and Arthur Mendel (rev. Christoph Wolff), *The New Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents* (New York: 4/1999).
- 3 Roger was in the habit of bootlegging others' work and it is probable that this edition was one. Since French composers tended to self-publish, we might conjecture that an earlier impression existed, which became Roger's source. If so, it would have been published sometime in 1701. Sadly, this cannot be verified since the records of the *Chambre Syndicale*, which contains information concerning print privileges, are missing for the years 1701-1703.
- 4 Walther also made a copy of the same Dieupart suite using what is thought to be a manuscript version of the Amsterdam imprint as his source (Berlin Staatsbibliothek, MS P-801, p. 314). Similarly, no mention of its composer's place of residence on the title page is made.
- 5 Davitt Moroney, Preface to *L. Marchand: Pièces de clavecin* (ed. Thurston Dart), (2/1987).
- 6 While we might be able to draw a line of transference between Le Roux and Dieupart, we also know that German copies of Le Roux's *Pieces de clavessin* existed. One such copy was made by Bach's cousin, J G Walther (Berlin Staatsbibliothek, MS P-801), who mentioned a Roger bootleg of the suites in his *Musicalisches Lexicon* (Berlin, 1732, 189; 535).

Pieter-Jan Belder (1966) studied recorder with Ricardo Kanji at the Royal Conservatorium of The Hague, and harpsichord with Bob van Asperen at the Amsterdam Sweelinck Conservatorium. He has pursued a flourishing career as harpsichordist, clavichord player, organist, forte-pianist and recorder player.

He has appeared at many international festivals, such as the *Festival Oude Muziek Utrecht*, the *Berlin Musikfest*, the *Festival van Vlaanderen*, the *Festival Potsdam Sans Souci*, *Bremen Musikfest* and the *Leipzig Bachfest*.

He regularly plays solo recitals, and is also very much in demand as a continuo player with such ensembles as the, *The Orchestra of the Eighteenth Century*, *Camarata Trajectina*, *Bach Collegium Japan*, *Gesualdo Consort Amsterdam*, and the *Netherlands Bach Society*, and has been working with conductors such as Frans Brüggen, Ton Koopman, Masaaki Suzuki, Jos van Veldhoven and Philippe Herreweghe, amongst others. Belder has also accompanied soloists such as Johannette Zomer, Nico van der Meel, Harry van der Kamp, Sigiswald Kuijken, Rémy Baudet, Rainer Zipperling and Wilbert Hazelzet. Belder conducts his own ensemble *Musica Amphion*.

In 1997 Pieter-Jan Belder was awarded the third prize at the Hamburg NDR Music Prize harpsichord competition. In 2000 he was winner of the Leipzig Bach harpsichord competition. In 2005 he made his debut as a conductor in



the Amsterdam *Concertgebouw*, and since then has been regularly conducting productions with soloists such as Michael Chance and Sarah Connolly (Dido & Aeneas) and the choir Collegium Vocale Gent.

He has made over 150 album recordings, most of them solo and chamber music productions. Since 1999 Belder has worked on his integral recording of the Scarlatti keyboard sonatas, which was released in 2007. Since then he has recorded Bach's *Well-tempered Clavier* along with the complete harpsichord works by Rameau and Soler. Brilliant also released a recording of the *Kenner und Liebhaber* series by C.P.E. Bach, recorded on the fortepiano and the clavichord as well as harpsichord concertos recorded with his own group Musica Amphion.

Belder has also recorded several orchestral and chamber-music productions with *Musica Amphion*: Telemann's *Tafelmusik*, the complete works of Corelli, Bach's *Brandenburg* concertos, Bach's concertos for 2, 3 & 4 harpsichords, and the complete chamber music of Purcell. Also he initiated *Bach in Context*, a concert and album series, performing Bach cantatas in their thematic context, and in which also the organ repertoire was incorporated. This series was incorporation with Gesualdo Consort Amsterdam and issued on the label Etcetera.

Pieter-Jan Belder is currently working on recording the harpsichord works by J.S. Bach, Dandrieu and the *Fitzwilliam Virginal Book*. He has a succesful duo with baroque violinist Rie Kimura with whom he recorded C.P.E. Bach's violin sonatas for the label Resonus.

Belder teaches baroque performance at the Musikhochschule in Lübeck, Germany.