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“CAPRICCIO ON THE DEPARTURE OF A BELOVED BROTHER”**(CAPRICCIO SOPRA LA LONTANANZA DEL SUO FRATELLO DILETTISSIMO)****BY J.S.BACH – AS A SAMPLE OF THE GENRE.**

The purpose of the study is to analyze the work by J.S.Bach which is the first and the most original early work of the composer as well it is one of the first samples of the instrumental program music. The scientific novelty of this article is that in “capriccio on the departure of a beloved brother” the article deals with peculiarities of this genre and its inner features. The methodology of the study is expressed in comprehensive analysis of the whole work and it’s all constituting plays is being carried out both from the point of view of a program unity and its inner independence. Conclusion. The work can be considered as a created one on a contrast-compound (solid-suite) form. We can find features of cyclic sonata and inner mini cycle (two closing parts). In drama terms capriccio is built from a simple movement of feelings to dramatic cycle climax (the 3rd part, passacaglia), and from it – to the transformation of worries, switching to other objects and emotions. This early work has become “visiting card” of its kind, where J.S.Bach declared himself as a composer who, on one side summed up experience of several generations of musicians, and from the other side, outlined new ways of development of a composer’s technique.

Keywords: capriccio, J.S.Bach, J.Kunau, program, tone-painting, texture, homophone-harmonic and polyphonic genres, cycle and inner forms, contrast-component form.

Чжан Тяньтянь, ассистент-стажист кафедри спеціального фортепіано Одеської національної музичної академії імені А. В. Нежданової.

«Каприччо на від’їзд возлюбленого брата» (capriccio sopra la lontananza del suo fratello diletissimo) Й.С.Баха – як зразок жанру.

Мета дослідження - проаналізувати твір Й.С.Баха, який є першим і найбільш оригінальним раннім твором композитора, один з перших зразків інструментальної програмної музики. **Наукова новизною** є те, що «Каприччо на від’їзд возлюбленого брата» розглядається в статті з боку особливостей даного жанру та його внутрішніх частин. **Методологія дослідження** виявляється у проведеному цілісному аналізі даного циклу і всіх його п’єс, як з точки зору програмної спільності, так і внутрішньої самостійності. **Висновки.** Твір можна розглядати як створений у контрастно-составний (злитно-сюїтний) формі. У ньому можна споглядати риси циклічної сюїти і внутрішнього міні-циклу (дві заключні частини) Драматургічно каприччо вибудовано від простого руху почуттів до драматичної кульмінації циклу (3-тя частина, пасакалія), а від неї до трансформації переживань, переключенню на інші об’єкти та емоції. Цей ранній твір став своєрідною «візитівкою», де Й. С. Бах заявив про себе як про композитора, який з однієї сторони підсумував досвід декількох поколінь музикантів, а з іншої намітив нові шляхи розвитку композиторської техніки.

Ключові слова: каприччо, Й.С.Бах, Й.Кунау, програмність, звукообразність, фактура, гомофонно-гармонійні та поліфонічні жанри, цикл та внутрішні форм, контрастно-составна форма.

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«Каприччо на отъезд возлюбленного брата» (Capriccio sopra la lontananza del suo fratello diletissimo) И.С.Баха – как образец жанра

Цель исследования - проанализировать произведение И.С.Баха, которое является первым и наиболее оригинальным ранним сочинением композитора, а также одним из первых образцов инструментальной программной музыки. **Научная новизна данной статьи** состоит в том, что в «Каприччио на отъезд возлюбленного брата» рассматриваются особенности данного жанра и его внутренние свойства. **Методология** исследования выражается в произведенном целостном анализе произведения и всех его составляющих пьес, как с точки зрения программной общности, так и внутренней самостоятельности. **Выводы.** Произведение можно рассматривать как созданное в контрастно – составной (слитно – сюитной) форме. В ней можно наблюдать и черты циклической сонаты, и внутреннего мини-цикла (две заключительные части). Драматургически каприччо выстроено от простого движения чувств к драматической кульминации цикла (3-я часть, пасакалия), а от нее – к трансформации переживаний, переключению на другие объекты и эмоции. Это раннее произведение стало своего рода «визитной карточкой», где И. С. Бах заявил о себе как о

композиторе, который, с одной стороны, подытожил опыт нескольких поколений музыкантов, а с другой, наметил новые пути развития композиторской техники.

Ключевые слова: каприччо, И.С.Бах, И.Кунау, программность, звукоизобразительность, фактура, гомофонно-гармонические и полифонические жанры, цикл и внутренние формы, контрастно-составная форма.

The purpose of the study is to analyze the work by J.S.Bach which is the first and the most original early work of the composer as well it is one of the first samples of the instrumental program music. **The methodology** of the study is expressed in comprehensive analysis of the whole work and it's all constituting plays is being carried out both from the point of view of a program unity and its inner independence. **The scientific novelty** of this article is that in “capriccio on the departure of a beloved brother” the article deals with peculiarities of this genre and its inner features.

The statement of the main material. M. Pretorius defined genre capriccio as a free, improvised fantasy, not connected with any predetermined scheme of theme material development. It connected genre capriccio with fantasy (1618). A. Furetière in his “Universal dictionary” gives the definition of a caprice as “a work in which the power of imagination is more significant than the art rules” (1690).

At the beginning of the XVIII century genre capriccio dramatically penetrates instrumental music. In works of G. Frescobaldi and J. Froberger capriccio became virtuoso and some of them were introduced by tone-painting techniques (Capriccio sopra il cucu» by Frescobaldi). Program works in the works of a German clavier player J. Froberger are numerous “tombeaux” (“musical epitaphs”), allemande depicting “crossing the Rheine by boat and relating hazards” and other.

The elements of program music became evident also in “**Capriccio on the departure of a beloved brother**” by J.S.Bach (BWV 992; See also BWV993), 1704. Let's dwell on this work because it is an impressive demonstration of Bach's talent and his attitude to the genre capriccio.

A. Schweitzer writes, “A unique play – Capriccio B-dur was composed by Bach in Arnstadt in honor of his second eldest brother Johann Jacob. The latter joined the Sweden army in 1704 as an oboist when Charles XII was in Poland [Schweitzer, p. 247]. As a farewell “in the family circle” 19-years old Johann Sebastian Bach wrote his “Caprricio on the departure of a beloved brother” («Capriccio sopra la lontananza del suo fratello diletissimo»).

According to the opinion of the researchers of the creative art of J.S.Bach this very work for clavecin is the first and the most original work of the composer. There are not only separate stages of the seeing-off and relating sentiments depicted in quite an ironic manner but there are also creative achievements of a young composer.

“Capriccio on the departure of a beloved brother” is one of the early samples of the instrumental program music. In many ways “The Biblical sonatas” by J.Kunau – composer, writer and scientist (1700) - which were published four years prior to this capriccio became its prototype. R.Rollan wrote, “The Biblical sonatas” as well as other plays by Kunau give the reason to consider him “not only a direct predecessor of Johann Sebastian Bach... but, judging by some places, an unconditional model for him” [p. 150]. Kunau tended to some simplicity and availability, and his clavier works are remarkable for melodiousness and naturalness of development. “The Biblical sonatas” are multipart “music narratives”; before the beginning of every sonata there is a detailed program, some episodes are preceded by short “annotations”. In a preface to sonatas he writes about principles of program embodiment in music. Program is often understood even without any words, - “when music imitates singing of birds, ringing of bells, gunshots and so on... But sometimes it happens that you prefer to express yourself with analogy and compose in such a way that music can be compared to the expressed object though a certain phrase... (highlighted in the text)” [1, p. 2].

Kunau was one of the first who applied cycle sonata form having borrowed it from violin music. It was he who appealed in clavecin music to a complex sphere of images and feelings requiring new modes of music embodiment. “Capriccio” by Bach is less developed in form than “The Biblical sonatas” but its music language is more vivid and unique. “Capriccio” certainly combines figurative moments and the episodes of great expressive power. Basing on the wide array of various artistic modes of predecessors, Bach creates his expressive and figurative techniques which he will widely apply in future.

In capriccio of Bach there are features of mature creative works: effervescent humor, depth of anxiety embodiment, unity of structure and drama form, figurativeness of music language which anticipated his famous images. Genre capriccio is based upon alternation of contrast episodes; form, sufficiently free and not restricting a flight of fancy – Bach decided to describe events related to the departure of his brother in details and with colorful music

modes. Program “Capriccio on the departure of a beloved brother” is a **cycle work** of a contrast-compound form perceived as an **old sonata** (within the meaning of this genre of XVII century as a cycle of plays of a non-dance character).

Drama art of six parts of capriccio includes different episodes with program names, each of which presenting new heroes with manifestation of other feelings.

- I part – Arioso (Adagio, B-dur) – “Flatter of friends to prevent him from travelling”.
- II part – Fughetta (Andante, g-moll) – “About various misfortunes that may befall him abroad”.
- III part – Adagio assai (Adagissimo), f-moll. “General grieve of friends”, - variations on basso-ostinato.
- IV part – “Here friends come and realizing that nothing can be done say good-bye to him”, Es-dur.
- V – “Area of a postman”, B-dur.
- VI – “Fugue in imitation of a postman’s horn” (a postman’s horn is imitated), B-dur.

Each part of capriccio has its own form as well as specific music language to convey its sense. Exactly chosen intonations, rhythmic and structural elements turn a piano instrumental play into a whole poem without words clear to the audience. Let’s dwell on parts of capriccio.

The first part, Arioso (Adagio, B-dur) – elegant genre miniature. Light intonations, movement of melody by parallel consonances; rich melismatics visually convey insinuating manner of human speech, exhortation. Thematism is built upon different types, more often on the iambic ones. Repeating many times in different variants they as if convey insistent request. Texture combines subvocal and contrast polyphony, lower voice performs the role of a functional bass, sometimes joining tenor by parallel movement. Arioso style, slow tempo, combination of cantilena and recitative melody, texture, created character of gentle but persistent request of a principal character to reject the journey.

The form is sufficiently free, though we can distinguish a few small sections in the play: exposure of thematism (bb. 1-7) with modulation in dominant: B-dur – F – dur;

developmental part (bb. 7-12) with deviation in related key g-moll and reprise – tone reversion (B-dur), conclusion (bb. 12-17). In the last section at the point of golden section there is a climax based on the contrast *f* and *p* in multiple sixth repetition of the main motive. Cadence is built, as a rule, on dominant pedal point and gradual “switching-off” of voices. There is only inner voice left expressing persistent request of the closest among all his friends – his brother.

In the second part of capriccio (Andante, g-moll) there is a description of misfortunes that may befall a future recruit on his way. As to its form it is close to a four-part fughetto and presents fugue exposition led three times, where every next develops by one degree lower. Besides intensive theme leading, mini-fugue is also peculiar for its complex tonal extension which can be compared with tonal development.

During nineteen bars theme goes through 14 times covering keys: in the first “scale” exposition g-moll (theme), c-moll (subdominant answer), g-moll, c-moll; in the second one – f-moll, b-moll, f-moll, b-moll; in the third one – Es-dur, As-dur, Es-dur, As-dur (i.e. keys appear by a circle of fourths moving from minors to majors: g – c; - f – b; - Es – As). It is a very perspective variant because such type of a key development can be found in fugues considerably later: in 100 years in the works of Antonin Reicha (1803), and then in the Concert fugues in the works of a Ukrainian composer Alemdar Karamanov (1964).

Fughetta is finished by theme in alto in f-moll and answer in tenor in b-moll, and only then leit-intonation in bass in f-moll leads to major dominant of tonality. There is an impression of framing by keys f-moll and b-moll, i.e. an original mono-theme rondality of a fugue: A – B – C – B1.

A theme is slow; it is mostly characterized by descending intonations, advent to a leading tone with amplification. Every “exposition” is finished with a chain of descending suspensions in the upper voice. In the fourth one, incomplete, - the role of this intonations is intensified. The part is finished with an interrogative chord and cadence with suspension whose resolution feels like a sigh (t6/s6 – D7 – T in C-dur).

Two countersubjects are retained and it makes “exposition” more similar and as if canonical. Each pair of themes is separated by a demibeat intermedia-cadence, between “expositions” they are longer (1 bar) with a perfect cadence. Before a tonal “refrain” there is

one compound intermedia (№6): an ordinary one is combined with perfect cadence and a variant of liaison between pairs of themes.

Quadruple meter, use of dotted rhythm creates march character; rhythmic phrases with the eighths and two sixteenths are associated with war signals. “Slipping” modulations as if tell about state of mind. “The feeling of uncertainty predominates, - Pirro writes, - and the only clear image here is tiredness. Bach does not predict threats of the future... The only thing that he is mostly occupied with, - ... is to show tiredness that will so much affect the traveler. He beforehand suffers for a soldier-musician who will have to challenge exhausting monotony of the army campaigns proceeding with a troop among people and carriages, without the end, without the horizon...” [5, p. 376-377]. Multiple theme leading expresses speech of friends who one by one repeat one and the same phrase, “depicting” pains of a war campaign.

But Jacob is firm in his decision and friends are getting upset. **The III part, Adagio assai** (Adagissimo), f-moll begins and it contains the affect of sorrow. The form corresponds to the mood – variations on basso-ostinato, “like passacaglia on a chromatically descending theme reminding of Crucifixus” [3, p. 247]. Bach uses traditions of predecessors and contemporaries who widely applied such succession in bass to express sufferings and sorrow. In the upper voice special role is played by descending “sigh intonations”.

This very part is the most difficult for performance because it is meant for improvisation of a performer. Bach wrote out only figured bass and partially upper voice.

The theme is given a choral form with support on harmonic succession peculiar to genres of passacaglia and chaconne. In bass, in thorough-bass technique, there is figuring, and in modern record it looks like this: $t_{53} - VI_6 - Dim.VII_7 - D_6 - D_{6/5} - t_9 - VI_{5/3} - II_6 - D_{5/3}$ with a detained fourth. Harmonic succession in variations is a little bit transformed and it is mainly connected with melodic figuration in voices, including the bass one. Thus in the fifth variation bass harmony is complicated: $t - Dim.VII_{6/5} \rightarrow VII - Dim.VII_{6/5} \rightarrow I - Aug_{.6/5} - D - D_7 - D_9$. Harmony alteration, appearance in melodic voice of turns on augmented (aug.4) and diminished (dim.7) intervals, prepare dynamic approach to the first climax (in variations, there are usually two of them). In next three variations in spite of dynamic descend there is an accumulation of elements: in the sixth – dynamic bass waves, in the seventh – descending

chromatic motives, in the eighths - amphibrachic “deep sighs” (leaps on dim. and perfect fifth) join them.

The second climax in the 9-th variation reconstitutes “general cry of friends” with dubbing of the upper voice by bass and partially a middle one. In the 10-th parallel movement appears only in the upper voices, and in the bass theme appears again with the fourths. Its last leading sounds in the lower voice. It embodies a sorrowful monologue, perhaps, of the departing person himself, touched by worries of his friends.

The IV part “Here friends come and realizing that nothing can be done say good-bye to him”, Es-dur, with free development of material – loud music, which represents the crowd of people (11 bars) by imitation.

Solemn chords of the first three bars (D6/5 – T) capture attention of the audience by proud concentration and switch to the hero of the occasion. The next five bars convey confusion and bustle prevailing at the moment of the departure of a future war musician. They are created by “running” motives with imitation roll-calls beginning from tonic. At the end of the part “irrevocable decision of the musician seeking adventure, - Pirro writes, - is shown by a range of repeating sounds which are contrasted with the harmony of other voices. This scene ends with the description of departure of friends who leave the same way that they came” [5, p. 378-379]. Cadence with modulation from B-dur in f-moll sounds, outlined in multiple repetition of sound “f”, as if expressing inflexible hero’s decision. In conclusion there is a stretto leading of a “bustle” motive conveying people who were seeing him off when they were pushing each other in their desire to manage to say good-bye to Jacob.

The V part – “Area of a postman” and VI – closing parts of capriccio depicting departure of his brother. They are connected by tone and intonation. A postman appears waiting for the boarding of passengers. This part is based on a tune of “a postman’s horn”. Unpretentious melody of a signal to departure is changed with dramatic ritornello, creative techniques, associated with snap of a whip urging the horses. They are conveyed by octave leaps which are being developed one by one.

The form is stylization of an old two-part one (with repetition of each one). The first part (5 bars) in the principal key of capriccio – B-dur - development of main theme elements. The second part (7 bars) there is a theme of a postman in the lower register (in left hand) in related key g-moll, then a small retransition and cadence in principal key on a “whip theme”

sounds. The traveler as if hears minor tune in melody which associates with sadness and parting. Gradually “whip snap” and a song of a postman, leading the carriage, distract the hero from sad worries (return of principal key).

The VI part – “Fugue in imitation of a postman’s horn”. Parts are combined by types of toccata and fugue, fantasy and fugue having common key and intonational “grain”. At the same time, Area preceding and preparing fugue in figurative terms can also be called prelude. Thus an inner mini-cycle is created – prelude and fugue where intonational connections are traced.

Besides one key, measure, rhythmic basis, there is an already familiar to us leitmotif of a whip from the previous part. Intonational complex of the Area is transformed into a scherzo component of the main theme of a finale. It’s the most extensive part, semantic conclusion of the cycle. There is an evident similarity with the fugue from the I part of the second sonata of Kuhnau “Saul’s sadness and madness”.

In fugue we can also see polyphonic mastery, integrity of development; fanfare theme and retained countersubject (borrowed from the previous part) are naturally combined. Though it is considered that “immaturity of the composer’s clavier style is not still felt here, the performers experience great difficulties with it” [1, p. 3]. In the fugue’s rhythm drum roll, thud of hoofs, crash of wheels of a post carriage, whip slash, cleaving the air are imitated.

The theme is active, of a “signal” type. It is as if emotional switching to contemplation of beauty of the surrounding nature, thought about unknown future, about service.

The fugue is three-part with a periodical inclusion of the fourth one into texture. The theme is based on contrast elements, modulating (B – F). A peculiar part starts from tonic sound interrupted by a pause and only then repeated; it is full of expanding leaps (fifth, sixth, octave and octave again). A common part – one-plan rhythmically, sequential repeating movement. The answer is “scale-like”, naturally, tonal (F – B). Intermedia – liaison (№1) leads to a theme in bass. The role of retained countersubjects and its variants is played by “whip slashes” from the previous number of capriccio. Exposition is completed by a theme with measure shift (B – F) in bass.

After a small intermedia (№2) theme in soprano from b1 of octave (B – F) goes, then the third intermedia and – the answer from f1 (F – B). In the fourth one-bar intermedia (the

26th bar) a real four-voice texture appears. It is included in the fugue texture in 26-32, and also in 37-38, 42, 45-46, 48-49, 55-58 bars. A theme in tenor (B – F) is sounded in the variant augmentation (the common part is the same). Again there is one-bar intermedia-liaison (№5) and the answer in bass (F – B) – again in augmentation with a demibeat metric shift.

As if the second fugue exposition is created – a four-part. It is an anticipation of the future fugued forms, especially developed in the second half of the XX century – let's remember the first fugue of K.Karaev from the cycle of “12 fugues” with double exposition – three-part and four-part.

In bass in four-part texture an addition appears (b. 37) – the lowest leading of the response variant (F – B) – in augmentation, with transformation, with additional link of sequence before the common part.

All short intermedia-liaisons are based on free development of a thematic material including tone-painting techniques (horse galloping, squeak of the cart's springs, whizz of a lash cleaving the air).

More extended intermedia (№7) is based on the development of main intonational elements and leads to a new key - d-moll. Proposta in stretto is offered in the form of initial intonation in alt (d-moll, VI degree); risposta – the answer in a key of harmonic dominant (A-dur) sounds in tenor – again in variations, in dimension, with additional sequence link.

A small intermedia-liaison (№8) returns principal key where there is a closing stretta (variation leitmotif of the answer – in tenor, thematic – in soprano) and cadence.

The fugue's structure approaches a two-part form. It is not symmetric: the 1st section includes exposition (three-part) – 16 bars and counter-exposition (four-part) – 21, addition (F – B) – 5 bars. This section is very solid in compositional aspect and consists of 42 bars. The second section is more laconic one: it starts from developed modulating intermedia №7, leading to a perfect cadence in d-moll; then marked stretta of thematic leitmotifs (11 bars) go, connecting development and reprise with cadence (only in alt in d-moll theme is led completely in variants: in augmentation, with inner growth of sequence).

In this fugue the composer tended to create a complex form, let's not forget that at the moment of the writing of capriccio he was only 19 years old. Here we can see a transition from genre ricercara and canzone, popular at that time that can explain the connection with a

song-and-dance imitation play. And a big section in which theme and answer go many times in tone-dominant correspondence, - leads to the higher form of inventional polyphony – fugue with its counterpoint variants, stretta, and tonal extension. More likely that a young composer didn't have a goal to create “full-fledged” fugue, he just improvised on Area theme.

There no subjective worries, related to seeing-off, in fugue any more. The hero of a musical story has left, but in memory you can still hear the departure signal accompanied by slapping of a whip, modulating in different modes... “You don't just hear a trumpeter close and then further, - W. Goethe, who liked this work, wrote, - but you can vividly see him galloping in the field, and then he stops on the hillock, turns to all four cardinal points and then he comes back – and you can't completely satisfy your feelings and mind with it. And there is so much life, joy, humour in this music! When you are listening to it, you clearly understand that it was written by a young man who saw roads of life merrily running ahead of him” (from the letter of Goethe to Zelter [4, p. 55]).

Conclusions. Summing it all up, let's return to a composition of capriccio as a whole. The work can be considered as a created one on a **contrast-compound** (solid-suite) form. We can find features of cyclic sonata and inner mini cycle (two closing parts).

Let's note modes of form consolidation in “Capriccio on the departure of a beloved brother” but J.S.Bach:

- return to principal key in last two parts of the play – tonal framing;
- preparation at the end of the key of the next play (in №2, №4);
- alternation of non-imitational and imitational sections (to the latter ones we can refer even sections 2nd, 4th, 6th);
- common rhythm-intonational elements (particularly, rhythmic group “the eighth and two sixteenths” is often played up);
- last two parts are combined by a common figurative sphere and intonations, and even leitmotif (whip sagging).

Contrast modes in capriccio are expressed the following way:

- by a through program;
- by embodiment of the outer pictures and expression of the inner worries;

- by structure alternation – miniatures and larger parts – genres (fughetta in the second part, variational form in the 3rd and fugue – in the 6th one);
 - by use of different types of polyphonic technique;
 - by tonal modulation; tonal plan of parts in capriccio: B-dur – g-moll – **f-moll** – **Es-dur** – B-dur – B-dur.
- in genre terms contrast is developed through the use of a song-and-dance, instrumental melodies with graphic subtext and expressive, speech and vocal, moving intonations of the lament area.

In drama terms capriccio is built from a simple movement of feelings to dramatic cycle climax (the 3rd part, passacaglia), and from it – to the transformation of worries, switching to other objects and emotions. This early work has become “visiting card” of its kind, where J.S.Bach declared himself as a composer who, on one side summed up experience of several generations of musicians, and from the other side, outlined new ways of development of a composer’s technique.

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