

STANISŁAW MONIUSZKO ACADEMY OF MUSIC IN GDANSK

Jakub Stefaniak

DOCTORAL DISSERTATION
(Artistic Work with its description)

Prepared as part of the doctoral education at the Doctoral School
of the Stanisław Moniuszko Academy of Music in Gdańsk
of the procedure for the award of the academic doctoral degree
in the field of arts, in the artistic discipline of music

Supervisor

Dr hab. Paweł Zagańczyk

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ARTISTIC WORK

Title of the Work:

AccBach

Performer:

Jakub Stefaniak – accordion (1.-20.)

Filip Pysz – trumpet (16.)

Gabriela Żmigrodzka – baroque violin (17.-20.)

Programme:

J. S. Bach – *French Suite in E-flat major* BWV 815

1. <i>Allemande</i>	3:31
2. <i>Courante</i>	2:18
3. <i>Sarabande</i>	4:20
4. <i>Gavotte</i>	1:18
5. <i>Air</i>	1:47
6. <i>Minuet</i>	0:52
7. <i>Gigue</i>	3:00

J. S. Bach – *Prelude and Fugue in A minor* BWV 543

8. <i>Prelude</i>	3:39
9. <i>Fugue</i>	7:16

J. S. Bach – *Prelude and Fugue in B-flat minor* BWV 867

10. <i>Prelude</i>	2:28
11. <i>Fugue</i>	2:35

J. S. Bach – *Concerto in C minor* BWV 981 (after Benedetto Marcello)

12. <i>Adagio</i>	2:26
13. <i>Vivace</i>	1:57
14. <i>Senza tempo</i>	3:21
15. <i>Prestissimo</i>	4:37

16. J. S. Bach – <i>Wachet auf, ruft uns die Stimme</i> BWV 645	4:38
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J. S. Bach – *Sonata in C minor for violin and keyboard* BWV 1017

17. <i>Largo</i>	4:22
18. <i>Allegro</i>	4:47
19. <i>Adagio</i>	3:45
20. <i>Allegro</i>	5:07

Duration: 68:42

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DESCRIPTION OF THE ARTISTIC WORK

The Art of Interpreting Early Music on the Accordion

Based on Selected Works by Johann Sebastian Bach

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LIST OF ABBREVIATIONS

b.c. – basso continuo

BWV – catalogue of J.S. Bach's compositions, *Bach-Werke-Verzeichnis*

DWK – *Das Woltemperierte Clavier*

HIP – historically informed performance

etc. – and so on

m.in. – among others

e.g. – for example

op. cit. – op. cit.

cf. – compare

ed. – edited by

i.e. – such as, such as

trans. – translation

INTRODUCTION

Over the course of nearly two hundred years, accordion music has undergone dynamic and multifaceted development, transforming from a folk instrument into a fully-fledged artistic medium. The intensive work of composers, performers, teachers and promoters has established its artistic value, placing it on a par with instruments with a much longer historical tradition. A key factor enabling this development was the extensive structural changes to the instrument, which expanded its technical and expressive capabilities. This allowed for both the expansion of original literature and the realisation of transcriptions of incomparably higher artistic value compared to earlier models.

In their quest to ennoble the instrument, accordionists turned to the works of outstanding composers of past eras, such as Johann Sebastian Bach, Wolfgang Amadeus Mozart and Fryderyk Chopin. Nevertheless, these transcriptions often proved unsuccessful in terms of interpretation. This was mainly due to the structural limitations of the instrument (especially the lack of a melody manual) and insufficient knowledge of the musical language appropriate for a given era. The performance practice based on the archaic bass-chord manual made it impossible to faithfully reflect the structure and genius of these compositions, which paradoxically could lead to undermining, rather than establishing, the artistic value of the accordion in musical culture.

The situation changed dramatically with the introduction of the accordion with a melodic manual into widespread use. This technical innovation removed the limitations of the chord scale to one octave, opening up the possibility for performers to fully and freely realise polyphonic and homophonic textures. Intensive work began on the musical material that constituted the legacy of past eras, initially focusing on Baroque and Classical music. Currently, this repertoire is also expanding to include Romantic music and 20th-century trends, resulting in transcriptions that have achieved significant artistic success.

However, acquiring the technical capabilities does not solve the problems associated with the specific nature of the musical language of particular eras. While pianists and violinists have a certain continuity in the evolution of their instruments, and preserved sources allow them to partially approximate historical performance practice, accordionists are deprived of this continuity. Therefore, it is essential for a conscious interpretation to familiarise oneself with the musical language of the era before proceeding with the transcription.

The constant presence of transcriptions of Baroque music (e.g. Scarlatti's sonatas, Johann Sebastian Bach's *Two-Part Inventions*, Preludes and Fugues from *Das Wohltemperierte Klavier*)

in the educational and competition repertoire of accordionists, combined with numerous interpretative doubts resulting from the differences in musical language and the lack of detailed performance markings, is the basis for this work. The main research objective is a critical analysis of the issue of early music interpretation in a general context and in terms of the accordion specifically, with particular emphasis on the works of Johann Sebastian Bach.

In order to explore the subject matter of the work, an archival query method will be used, including an analysis of historical theoretical treatises, which are the primary source of knowledge about Baroque performance practice. At the same time, an interview technique will be used to compare the perspectives of accordionists with the position of specialists involved in historically informed performance (HIP).

From the early stages of his studies, the author of this work has shown a dual interest in performance and research. On the one hand, his involvement in the promotion of contemporary music resulted in the release in 2023 by Requiem Records of the album *Letter for... Sławiński Accordion Works*, containing premiere recordings of works by the young composer and accordionist Paweł Sławiński. At the same time, a key area of exploration became the interpretation of early music on the accordion. Aware of the specific nature of the instrument and the challenges of historical performance practice, the author attempted to explore the methodology by drawing on the knowledge and experience of instrumentalists from other specialities, in particular harpsichordists and organists. This interdisciplinary process was essential for developing a method of transcription and interpretation that would combine historical fidelity with the capabilities of the modern instrument.

Important events in the process of performance and research development were internships at the *Conservatorio di Musica Arrigo Boito* in Parma (Italy) and the implementation of a project as part of the Adam Mickiewicz Institute's *Polish Culture in the World* programme at the *Istituto Musicale Pareggiato della Valle d'Aosta – Conservatoire de la Vallée d'Aoste* in Aosta. Thanks to these experiences, the author was able to familiarise himself with the performance practice of instrumentalists involved in early music, as well as to acquire key knowledge and sources for this work.

At this point, the author would like to express his special gratitude to the following people, whose substantive and artistic support proved invaluable: Prof. Giorgio Dellarola and Prof. Marek Toporowski for their fundamental work on the artistic work and for pointing out many important sources, Prof. Małgorzata Skotnicka for introducing to the issue of realising b.c. on keyboard instruments and for sharing textbooks on their realisation, and Prof. Paweł Zagańczyk for creating the opportunity to meet the above-mentioned artists and for his constant scientific supervision over the realisation of the artistic work.

The work will focus on examining historical sources in terms of key technical and interpretative issues relevant to instrumental performance. A cross-section of Johann Sebastian Bach's work will serve as analytical material for a broad discussion of performance issues in terms of the conscious interpretation of early music transcriptions on the accordion.

The conclusions drawn from the analysis of treatises and the comparison of theoretical and practical positions are intended to deepen the understanding of the musical language of the era and thus have a beneficial effect on the conscious interpretation of transcribed early music.

CHAPTER 1

The concept of *early music interpretation* from a scientific perspective

The concept of *early music interpretation* synthesises two separate areas of research. In order to define this term precisely, it is first necessary to analyse its constituent concepts separately: *interpretation* as a general aesthetic category and *early music* as a specific historical repertoire.

The concept of interpretation is one of the key categories in the humanities and musical aesthetics, and its meaning has been shaped over centuries of theoretical discussion. The Polish language dictionary defines this term in the context of art on several levels: "*translation, explanation, commentary on something, transition from a symbolic language of notation, appropriate for the operator, to an external language, and the manner of performing a musical or theatrical work*"¹. In the most general sense, interpretation means the process of giving meaning to an artistic work through its reading, analysis and practical realisation. Its scope includes both the theoretical dimension, consisting of the recognition of structure, form, stylistic idiom and historical context, as well as the practical dimension, expressed in musical performance². In the hermeneutic tradition, interpretation was understood primarily as the act of understanding a text – literary, philosophical or artistic – in relation to its historical and cultural context. In musicology, this means not only analysing sources and studying performance traditions, but also emphasising the role of the performer, who transforms the musical notation into a work of sound³.

In music, interpretation is inextricably linked to the performer, who makes a number of artistic decisions concerning, among other things, tempo, agogics, dynamics, articulation, phrasing, as well as the use of ornamentation or improvisation (especially in early music). For this reason, interpretation can be understood as a creative act, situated

¹ *Interpretation*, entry [in:] *Słownik języka polskiego* [Polish Language Dictionary], vol. 1, PWN, Warsaw 1978, pp. 801–802.

² C. Dahlhaus, *Aesthetics of Music*, trans. Z. Skowron, Warsaw University Press, Warsaw 2014, p. 14.

³ R. Taruskin, *Text and Act: Essays on Music and Performance*, own translation, Oxford University Press, Oxford 1995, pp. 37–40.

between the composer and the audience⁴. The score is not a finished work, but rather a draft of a work that needs to be brought to life by the interpreter⁵.

Musicological literature distinguishes three basic aspects of interpretation:

- hermeneutic – interpretation as a process of understanding a work and attributing meaning to it in a specific cultural context⁶;
- performance – interpretation as the practical realisation of musical notation and the attribution of an individual sound shape⁷;
- aesthetic – interpretation as an artistic proposal, expressing the personality of the performer, while at the same time communicating with the audience⁸.

Contemporary research on musical interpretation emphasises its dialogical nature. Interpretation combines the composer's intention, the performer's awareness and the listener's perception. Thanks to this, it is not merely a faithful reproduction of the musical notation, but a dynamic process of co-creating meanings, in which each participant – the creator, the performer and the recipient – plays an important role.

The term *early music* refers to the musical repertoire created from the Middle Ages to the end of the 18th century, covering the periods from the 12th to the 18th century⁹. Various definitions can be found in the literature on the subject: some researchers limit early music to pre-classical eras (the Middle Ages, Renaissance, Baroque), while others also include the works of the Viennese classics¹⁰. The term early music is a contemporary one, which gained popularity at the turn of the 19th and 20th centuries in the context of the development of musicological research and the revival of historical performance practice¹¹. This movement sought to faithfully recreate early performance

⁴ N. Harnoncourt, *Music as Speech of Sounds*, trans. M. Czajka, ME-KOMP, Warsaw 2011, pp. 22–26.

⁵ Ibid., s. 27.

⁶ C. Dahlhaus, *The Idea of Absolute Music and Other Studies*, trans. Z. Skowron, Musica Iagellonica, Krakow 1992, pp. 51–64.

⁷ Ibid., pp. 113–123.

⁸ Ibid., pp. 67–82.

⁹ D. Szlagowska, *Baroque Music*, Lecture Notes and Textbooks 29, Stanisław Moniuszko Academy of Music in Gdańsk, Gdańsk 1998, p. 12.

¹⁰ Ibid., p. 15.

¹¹ M. Erdmann, *The Clavichord in the Light of Selected Aspects of Improvisation Practice*, [in:] *Improvisation in Baroque Music*, ed. M. Zieliński, Collected Works No. 19, Feliks Nowowiejski Academy of Music in Bydgoszcz, Bydgoszcz 2004.

practices through the use of historical instruments, the reconstruction of playing techniques and interpretation in accordance with the aesthetics of the era.

Early music covers a wide repertoire, from monophonic Gregorian chants, through Renaissance polyphony, to monumental Baroque works. It is an area of interdisciplinary research, bringing together historical musicology, performance theory, cultural history and aesthetics.

In practice, the term *early music* is associated with the concept of HIP. The aim of this practice is to recreate as faithfully as possible the conditions in which a given work was created: using period instruments or their reconstructions, referring to the playing techniques, ornamentation and articulation of the time, as well as restoring the historical temperament of the tuning¹².

Early music, viewed from the perspective of the contemporary audience, is a living element of culture, not only as an object of research, but also as a field of creative activity for performers. Thanks to this, its reception appears as a dialogue between the past and the present, in which historical tradition is incorporated into the current artistic circulation.

Based on the above considerations, *the interpretation of early music* is a specialised process that synthesises the general hermeneutic definition of interpretation (as an 'act of understanding' and 'giving meaning') with specific historical performance practice. In this approach, the hermeneutic understanding of a work in its original cultural context becomes the overriding aspect. Consequently, the performer's artistic decisions – such as ornamentation, improvisation or articulation – cannot be based from arbitrary, subjective aesthetics. They must be the conscious result of research into historically informed practice (HIP). Interpretation understood in this way becomes a "dialogue between the past and the present". The performer acts as a conscious mediator whose goal is to convey the historical meaning of the work – reconstructed on the basis of detailed research – to the contemporary audience. In the case of an accordionist, the instrument itself also becomes an element of this "present," whose contemporary capabilities require detailed analysis and conscious adaptation to the requirements of the historical stylistic idiom.

¹² Ibid., p. 150.

CHAPTER 2

Interpretation of early music on the accordion – a review of research

2.1. Analysis of selected scientific publications

The performance of music by composers of earlier eras is now a permanent feature of the accordionist's repertoire. From the very beginning of musical education, early music, especially Baroque music, has occupied an important place in teaching programmes. In view of the significant structural changes that the accordion underwent in the 20th century, it can be argued that this instrument is ideally suited to performing early music. This is made possible by its wide dynamic range, extensive sound scale and rich tonal palette resulting from its extensive register disposition.

The change in the perception of the accordion as an artistic instrument has prompted many researchers and performers to attempt to analyse the issue of early music interpretation on this instrument, both in general terms and through the study of selected issues or specific compositions. One of the important studies on the relationship between the work of Johann Sebastian Bach and the accordion is the article by Włodzimierz Lech Puchnowski,¹³ published in the volume *Nowe trendy w edukacji muzycznej [New Trends in Music Education]*. In it, the author attempts to demonstrate that the compositions of this outstanding Baroque composer do not lose their aesthetic value when interpreted on the accordion.

In the introduction to his reflections, Puchnowski refers to the technique of transcription, describing it as a "creative technique of rewriting"¹⁴. This statement is of key importance, as it emphasises the essence of the process of adapting a musical work to new instruments.

¹³ Włodzimierz Lech Puchnowski (1932-2014) was an outstanding Polish accordionist, professor and teacher, considered the founder of the Polish accordion school. He graduated in English philology from the University of Warsaw (1951-55), and then studied music in the field of accordion playing and choral conducting in Weimar (1956-59) and a postgraduate internship in Trossingen. From 1961, he was associated with the Academy of Music in Warsaw (now the Fryderyk Chopin University of Music), where he established Poland's first accordion class in 1964. He was the author of fundamental pedagogical and scientific publications and the founder of the Association of Polish Accordionists. For his versatile activity, he received numerous awards and distinctions, including the Knight's Cross, the Officer's Cross of the Order of Polonia Restituta and the Medal of the National Education Commission. <https://polmic.pl/pl/encyklopedia/osobowe/p/puchnowski-wlodzimierz-lech>.

¹⁴ W. L. Puchnowski, *Johann Sebastian Bach and the Accordion*, [in:] *New Trends in Music Education*, ed. A. Białkowski, Maria Curie-Skłodowska University in Lublin, Lublin 2005, p. 312.

The author draws attention to the prevalence of transcription in the Baroque era and Bach's mastery in this field.

Later in the study, Puchnowski addresses the problem of misinterpretations concerning the instruments available in the 17th and 18th centuries. He recalls an anecdote:

"From the information that has survived, we know that Gottfried Silbermann (1683-1753) presented the piano to J. S. Bach, but the instrument did not arouse his interest, which gives us reason to conclude with certainty that he did not write a single note for this instrument"¹⁵.

The author is critical of the contemporary tendency to equate the piano with Baroque keyboard instruments (the clavichord, harpsichord, domestic organ), describing this approach as "a kind of ignorance"¹⁶. One source of misunderstanding is the translation of the term *klavier*¹⁷. Carl Czerny also contributed to perpetuating this misconception by publishing Bach's works as 'piano' pieces, adding his own interpretative instructions, which were inconsistent with the original.

Puchnowski, using the example of *Das Wohltemperierte Klavier*, makes the following division of fugues in the context of their assignment to instruments:

- fugas with a regular sequence of themes and episodes – intended for a two-manual harpsichord.
- fugas in which the theme appears sporadically in the voices – intended for performance on a clavichord or harpsichord.
- fugues with complex counterpoint techniques – dedicated to the clavichord due to its dynamic capabilities, which allow for precise execution of passages.
- Fugues derived from the practice of playing on domestic organs.

The above classification shows that the issue of Baroque instruments is complex and requires individual analysis of each case.

In the further part of his discussion, Puchnowski analyses selected elements of a musical work, such as dynamics, agogics and articulation. In the context of dynamics, he notes

¹⁵ Ibid., p. 313.

¹⁶ Ibid.

¹⁷ *Klavier* (derived from the Latin word *klavis* meaning keyboard instrument) was translated in English as *klavichord*, and in French as *clavesin*. It was a general term for all instruments with a keyboard.

that Bach's expression should not be limited to so-called planar dynamics, but should also include subtle dynamic shading – analogous to that found in works for string instruments.

When considering the issue of agogics, the author draws attention to the dependence of tempo on the type of instrument:

"Thus, organ works were usually played at slow and moderate tempos"¹⁸.

According to Puchnowski, five basic tempos can be distinguished in Bach's music: *adagio*, *andante*, *moderato*, *allegro* and *presto*, with the final choice depending on the temperament and skill of the performer.

In terms of articulation, the author refers to Carl Philipp Emanuel Bach's treatise *On the True Art of Playing Keyboard Instruments*, noting, however, a certain inconsistency in the statement: "actually, every articulation can be used at every tempo"¹⁹. Puchnowski emphasises that the term staccato does not appear in this treatise; instead, it refers to separate articulation, similar to the contemporary *non legato*. He also takes a critical view of the so-called 'imitation syndrome', which often occurs in the education of young accordionists. The issue of ornamentation is discussed with reference to the available tables of ornaments, in particular those contained in *the Klavierbüchlein* from around 1720. Puchnowski divides ornaments into two categories: basic (written) and secondary (improvised).

Summing up his reflections, the author answers his own research question, pointing out that contemporary instruments offer excellent opportunities for transcribing Bach's works. He considers the piano to be a particularly suitable instrument in an educational context, but notes that other performers cannot be excluded from interpreting Bach's music – especially since the composer himself did not write for the piano. The composer was not convinced by Crifori's first invention, although Silbermann managed to overcome his reluctance by improving the prototype's mechanism²⁰.

With regard to the accordion, Puchnowski gives an unequivocally positive assessment, stating:

¹⁸ W. L. Puchnowski, op. cit., p. 316.

¹⁹ Ibid., p. 317.

²⁰ J. Waldorff, *Sekrety Polihymnii* [Secrets of Polyhymnia], Iskry, Warsaw 1978, p. 19.

"Just as J. S. Bach played transcriptions of his own and other people's works, so today let us allow his compositions to be played on all instruments. It may turn out that they will take on a new dimension and contribute to shaping the aesthetic attitudes of music lovers"²¹.

Another publication relevant to the context of this dissertation is a study by Elwira Śliwkiewicz-Cisak²² entitled *The Art of Transcription for the Concert Accordion Based on Selected Compositions*²³. In it, the author analyses the transcription of *Chaconne* from Johann Sebastian Bach's *Partita in D minor, BWV 1004*, taking into account the interpretations of several different authors²⁴. She presents the issue of transcribing Bach's works for the accordion in an interesting way, drawing attention to the division of voices between the instrument's manuals and to issues of articulation, timbre and dynamics. In the introduction to her detailed analysis, Śliwkiewicz-Cisak refers to Albert Schweitzer's reflections on the performance of *the Chaconne* on the violin, pointing out the differences in the realisation of chords on modern and Baroque instruments²⁵. The author puts forward an interesting thesis:

"Performing *the Chaconne* on a modern violin is already a kind of transcription"²⁶.

This statement opens up a wide field for interpretation of the concept of transcription of works referred to as "early music", also in the context of their performance on the accordion. It draws attention to the fact that the issue of the idiomatic nature of works from this period is extremely complex and ambiguous.

²¹ Ibid., p. 320.

²² Elwira Śliwkiewicz-Cisak – accordionist, professor of musical arts and lecturer at the Institute of Music at the Faculty of Arts of the Maria Curie-Skłodowska University in Lublin. She is an accordion consultant at the Ministry of Culture, an expert at the Ministry of National Education and a methodological advisor. She lectures in masterclasses and a juror at international and national accordion competitions. Elwira Śliwkiewicz-Cisak is actively involved in concert activities. She has performed as a soloist and chamber musician over 650 times in Poland, as well as in the USA, Australia, Great Britain, Germany and France. <https://www.umcs.pl/pl/adres-book-employee,2751,pl.html> [The Art of Transcription for Concert Accordion Based on Selected Compositions].

²³ E. Śliwkiewicz-Cisak, *The Art of Transcription for Concert Accordion Based on Selected Compositions*, POLIHYMNIA, Lublin 2010, p. 33.

²⁴ In her publication, Elwira Śliwkiewicz-Cisak conducts a comparative analysis of the original, F. Busoni's piano transcription, accordion transcriptions by P. Gvozdeev, A. Poletaev, F. Lips, and her own transcription.

²⁵ E. Śliwkiewicz-Cisak, op. cit., p. 89.

²⁶ Ibid.

Teresa Adamowicz-Kaszuba²⁷ in her publication *Con fisarmonica. The accordion in music in mixed ensembles in the context of contemporary artistic practice*, she presents the issue of transcribing early music for the accordion, approaching it largely from a technical perspective. In one of the subchapters, the author emphasises the key importance of introducing a melodic manual into the construction of the contemporary accordion and analyses the concept of the keyboard in detail. The publication puts forward the thesis that:

"(...) the origins of the accordion's current roles and functions can be found in the Baroque era and even earlier centuries. Despite the instrument's short history, accordionists can consider themselves heirs to the tradition of chamber music, which was shaped in a specific way in those times"²⁸.

The author points out that the medium connecting the accordion with the musical heritage of the past is the keyboard. She draws attention to the numerous similarities between the accordion and keyboard instruments such as the harpsichord and the portative organ, both in terms of the use of reed pipes with a sound similar to that of free reeds and in terms of their register capabilities. In addition, she compares the clavichord with the accordion, pointing out analogies in terms of dynamics, which in both cases is an integral part of performance expression.

Adamowicz-Kaszuba's publication also addresses the prevalence of transcription in the 17th and 18th centuries. The author notes:

"The everyday nature of transcription in the Baroque era was so obvious that, firstly, it did not require the composer's consent and there was no need to codify the process. In the area described above, I would see an analogy between the condition of practising the profession of a Baroque musician and the situation of the accordionist in the 20th and 21st centuries"²⁹.

²⁷ Teresa Adamowicz-Kaszuba – accordionist, teacher, professor of musical arts associated with the Ignacy Jan Paderewski Academy of Music in Poznań. She has performed in Poland, many European countries and the Middle East (Lebanon, Israel), and has numerous radio and television recordings to her credit, as well as three CDs. She is the author of key scientific publications on accordion playing. Her most important research achievement is the discovery and description of evidence (based on iconography) indicating the existence of functional ancestors of the accordion (portatives) as early as the 8th century AD, which pushes the origins of the instrument by about 1,000 years. She is a consultant for the CEA and an expert for the Ministry of National Education. <https://amuz.edu.pl/nauczyciel/teresa-adamowicz-kaszuba/>.

²⁸ T. Adamowicz-Kaszuba, *Con fisarmonica. The accordion in chamber music in mixed ensembles in the context of contemporary artistic practice*, Ignacy Jan Paderewski Academy of Music, Poznań 2009, p. 37.

²⁹ Ibid., p. 44.

These conclusions remain valid today. Despite the existence of extensive original literature for the accordion, performers still eagerly reach for transcriptions, treating them as a form of artistic experimentation and a search for new performance experiences.

The issue of performing Johann Sebastian Bach's organ works on the accordion is addressed by Jerzy Mądrawski³⁰ in the collective publication *Z zagadnień twórczości Jana Sebastiana Bacha* [On the Issues of Johann Sebastian Bach's Work]. The author analyses this issue in terms of both content and technical interpretation. He draws attention to the still non-standardised construction of instruments, which, in his opinion, is the reason for the lack of recognised arrangements of Bach's works for this instrument.

Mądrawski emphasises '(...) the phenomenon of the universality of the musical language [J. S. Bach]'³¹, suggesting that some of this composer's works are not directly related to specific instruments, leaving performers with a wide scope for interpretation and adaptation. The author also points to the important role of accordionists in popularising Bach's organ works, emphasising the mobile nature of their instrument. In his reflections, Mądrawski points to numerous similarities between the accordion and the organ, including the possibility of reproducing the sound material of three organ manuals³² on the manuals of the accordion³³. This phenomenon is made possible by the use of a button keyboard, which allows contemporary accordionists to cover significant interval distances, thus increasing their technical and expressive capabilities.

In the rest of the publication, the author analyses the technical aspects of the transcription of Johann Sebastian Bach's *Prelude and Fugue in C minor, BWV 549*. Among other things, he suggests the possibility of doubling the sound material realised in the melody manual in situations where the lowest voice performed on the pedal keyboard is *solo*, which allows the full sound of the piece to be preserved

³⁰ Jerzy Mądrawski – professor of musical arts, accordionist and composer, lecturer at the Jan Kochanowski University in Kielce. As an artist, he has performed in Poland and abroad, collaborating with numerous philharmonic orchestras and premiering many works of contemporary Polish music. As a composer, he is the author of over 30 works (solo, chamber and orchestral), which have been performed in Poland, the USA, Portugal, Australia and the United Kingdom, among others. He is the author of numerous analytical scientific publications on accordion literature.

³¹ J. Mądrawski, *J. S. Bach's organ works transcribed for accordion – on the example of Prelude and Fugue in C minor, BWV 549*, [in:] *Issues in the work of Johann Sebastian Bach*, ed. Danuta Sławiec-Domagala, Kielce 2001, p. 182.

³² Depending on the construction of the organ. The author refers to the manual operated with the right hand, the left hand and the pedal keyboard.

³³ The treble manual operated with the right hand and the bass, chord and melody manuals operated with the left hand.

in the accordion transcription. The author then focuses on the issue of registration, analysing its use in the context of the actual sound and interpretative qualities of the composition in question.

In conclusion, Mądrawski draws attention to the need to maintain individual freedom of performance when interpreting transcriptions of Bach's organ compositions, stating:

"Providing any recipes in it [the work] would be pointless, and blind instrumental imitation would in this case be downright harmful to the promotion of the great cantor's music"³⁴.

One of the important publications addressing the issue of interpreting early music on the accordion is *Reflections on the performance of early music on the accordion* by Giorgio Dellarole³⁵. The starting point for the author's reflections is a maxim attributed to Jean-Philippe Rameau:

"We should only concern ourselves with matters of taste once we have perfectly mastered the basics"³⁶.

Dellarole emphasises that any difficulties associated with interpreting early music on the accordion stem primarily from a lack of awareness and insufficient knowledge of the principles that should be followed when working with the repertoire of that period. According to the author, the key element is understanding the musical language used by a given composer. The researcher is critical of the practice of mechanically imitating the articulation typical of the harpsichord or organ. He points out that a reliable interpretation of early music requires knowledge of three fundamental areas: accentuation norms, musical rhetoric and ornamentation. He also draws attention the need to familiarise oneself with classical metre

³⁴ J. Mądrawski, op. cit., p. 190.

³⁵ Giorgio Dellarole – accordionist, professor at the *Conservatorio di Musica "Giuseppe Verdi"* in Turin (Italy). His main specialisation is the performance of early music (Baroque and Classical). He is a pioneer in the use of historically informed practices in accordion playing, which is the result of his studies not only in accordion (with E. Spantacconi and S. Scappini), but also in early music (with M. Farolfi, E. Fadini and L. Oberti). He shares his knowledge during masterclasses, and in his performing practice he uses a special instrument made by Scandalli in Valotti tuning ($a^1 = 415$ Hz). His artistic activity includes numerous solo and chamber concerts in Italy, Europe, the USA, China and Africa. Source: G. Dellarole, *Reflections on the performance of early music on the accordion*, [in:] *The Art of European Baroque*, ed. M. Karwaszewska Stanisław Moniuszko Academy of Music in Gdańsk, Gdańsk 2024, p. 100.

³⁶ G. Dellarole, *Reflections on the performance of early music on the accordion*, [in:] *The Art of European Baroque*, ed. M. Karwaszewska, Stanisław Moniuszko Academy of Music in Gdańsk, Gdańsk 2024, p. 94.

and the rhythmic patterns characteristic of individual Baroque dances, which form the foundation of many compositions of this period.

Another important aspect highlighted by Dellarole is rhetorical figures. Although they originate from vocal music, the author emphasises their key importance also in instrumental music. In this context, he refers to Emilia Fadini³⁷, noting that:

"she later clashed seriously with some musicologists who tended to downplay the importance of rhetoric in 17th- and 18th-century instrumental music, and showed that all composers – from the 'minor' to the greatest – knew and consciously used rhetorical figures in their works"³⁸.

According to Dellarole, ornamentation is inextricably linked to rhetoric, and its proper execution is not limited solely to the appropriate selection and placement of embellishments, but above all to the manner of their realisation and the conveyance of their proper expressive meaning. The author also notes that Carl Philipp Emanuel Bach devoted a significant part of his treatise *The True Art of Playing Keyboard Instruments* to the subject of ornamentation, which proves the central role of this element in 18th-century performance aesthetics.

Dellarole's reflection on the phenomenon of transcription deserves special attention. The author points out that in this context one should not speak of 'rewriting' a piece, but 'adapting' it – using all available means to ensure that the composition sounds natural on a given instrument. He notes that in Bach's era, the practice of interfering with the musical material, as long as it remained faithful to the idea and meaning of the work, was not only accepted but also highly valued. This fact, according to the author, justifies the use of similar solutions in the performance practice of contemporary accordionists.

In the conclusion to his publication, Dellarole proposes that the point of reference in the interpretation of early music should not be the imitation of the sound of early instruments,

³⁷ Emilia Fadini (1930–2021) – an outstanding Italian harpsichordist, pianist and musicologist. She is considered one of the pioneers of early music research and historically informed performance in Italy. As a musicologist, she published numerous essays focusing on the interpretation of early keyboard music. Her most important editorial achievement is the new 10-volume critical edition of Domenico Scarlatti's Sonatas, published by Ricordi, on which she began working in 1978. https://it.wikipedia.org/wiki/Emilia_Fadini.

³⁸ G. Dellarole, op. cit., p. 98.

but the human voice – considered by the author to be the most perfect model of musical expression and articulation.

The issue of performing early music on the accordion has been the subject of research not only by accordionists themselves. An example of such analysis is Julian Gembalski's article³⁹, which addresses the issue of the identity of a musical work. The author refers to the practice of transcription carried out by Johann Sebastian Bach himself on the basis of works by Vivaldi, Telemann, Marcello and Prince Johann-Ernst von Sachsen-Weimar. Gembalski compares the performance and interpretation problems faced by organists and points out similarities in this area with the challenges faced by other instrumentalists.

In the context of performing Bach's music on the accordion, the author draws attention to the issue of *legato* articulation, stating:

"The possibility of creating a continuous sound does not, however, exclude – as in the organ – the use of articulation and legato in the 18th-century style. Described by Friedrich W. Marpurg as 'ordentliche fortgehen', or 'natural' playing, it is in fact not entirely tied (or rather subordinated to accentuation and syllabification), makes it possible to approach such a concept in transcriptions of organ works also on the accordion"⁴⁰.

Summing up his reflections, Gembalski formulates a thesis about the equality of transcriptions containing creative elements in relation to the original compositions. At the same time, he warns against excessive interference with the texture of the pieces or their excessive simplification, which, in his opinion, can lead to the creation of caricatured works. However, he emphasises that a transcription made by a competent performer can significantly enrich the repertoire of the instrument and reveal a new side to a given composition.

An analysis of the above sources, which deal strictly with the interpretation of early music on the accordion, reveals many similarities in the approach to key performance issues such as articulation, rhetoric, ornamentation and tempo. In many cases, the authors emphasise

³⁹ Julian Gembalski – organist, teacher, professor of musical arts associated with the Karol Szymanowski Academy of Music in Katowice. He actively performs, presenting organ literature from the Renaissance to the present day. He is the author of numerous scientific publications on organ construction, and his artistic interests include improvisation in various historical styles.

⁴⁰ J. Gembalski, *The problem of the identity of a musical work in the context of transcription practice*, [in:] *The accordion yesterday and today*, ed. I. Bias, Karol Szymanowski Academy of Music in Katowice, Katowice 2018, p. 63.

the importance of acquiring theoretical knowledge available in historical sources, abandoning the mechanical imitation of other instruments and following one's own stylistic awareness.

2.2. Contemporary accordionists' view of early music

Interpretative paradigms, like scientific discourse in any field, are subject to constant evolution. This phenomenon is particularly evident in the context of the reception of early music by contemporary performers. Over the last few decades, there has been a dynamic increase in the importance and popularity of HIP. This is manifested in the growing number of specialist festivals, the popularisation of education in playing on historical instruments, and the widespread promotion of this aesthetic in musical culture.

These trends have not left the accordion community unaffected, with accordionists increasingly attempting to explore this repertoire. Therefore, the study of contemporary interpretative perspectives has become an obligatory element of this work. In order to diagnose the current state of performance awareness, a research method was used consisting of structured interviews with accordionists of recognised standing in Europe and worldwide.

The subject of the analysis is the issue of performing early music on the modern accordion, examined on the basis of interviews with five accordionists: Bartosz

Głowacki⁴¹ , Ander Telleria⁴² , Giorgio Dellarole⁴³ , Vincent Lhermet⁴⁴ and Mikko Luoma⁴⁵.

They were asked the following questions:

- What is your experience with performing early music on the accordion?
- What do you consider to be the most appropriate contemporary approach to early music in the context of musicological and performance discourse?
- To what extent can an understanding of rhetorical figures and an analysis of theoretical sources influence the interpretation of early music?
- How do you assess the legitimacy of performing early music on the accordion, especially the works of Johann Sebastian Bach?
- What are your thoughts on the sonic integration of the accordion with historical instruments?
- To what extent, if at all, does the concept of historical performance apply to the interpretation of early music on the accordion?
- To what extent is it important, from the performer's perspective, to refer to the original instrumentation of past eras when interpreting the works of early composers?

⁴¹ Bartosz Głowacki – graduate of the accordion class at the Wanda Kossakowa State Music School of the 1st and 2nd degree in Sanok and *the Royal Academy of Music* in London (England), where he received honours and the Regency Award in Owen Murray's class. He is a laureate of over 40 international competitions and festivals, winner of the Young Musician of the Year 2009 title, representative of Poland in the Eurovision Young Musicians competition and a scholarship holder of prestigious programmes, including Młoda Polska and City Music Foundation. As a soloist, he has performed in leading concert halls in Europe and the United Kingdom, including Wigmore Hall, Royal Festival Hall, Barbican Hall, Royal Albert Hall, Salle Cortot and the Witold Lutosławski Concert Studio of Polish Radio in Warsaw. <https://www.glowackiaccordion.com/pl>

⁴² Ander Telleria – accordionist, lecturer at *the Conservatorio Superior de Música de Aragón* in Zaragoza (Spain). His research into early music led him to explore new sound possibilities for the accordion, resulting in the creation of a mesotonic accordion inspired by the sound of Renaissance Spanish instruments. This innovation opened up opportunities for him to collaborate with renowned early music performers and became an impetus for commissioning new compositions from contemporary composers. <https://csma.es/profesorado-piano-y-acordeon/ander-telleria/>.

⁴³ Vide, p. 18.

⁴⁴ Vincent Lhermet – lecturer in accordion at *the Conservatoire national supérieur d'art dramatique* in Paris (France). He became the first accordionist in France to receive a doctorate in musical performance. He performs all over the world with numerous orchestras and early music ensembles and contemporary music ensembles, presenting a repertoire ranging from the Renaissance to the present day. His performances have been broadcast and recorded by radio stations in Europe and America. Lhermet collaborates with leading musicians and composers, enriching the accordion repertoire with new works, and is the author of numerous recordings, academic publications and research projects. <http://www.vincentlhermet.fr/en/biographie/>.

⁴⁵ Mikko Luoma – Finnish accordionist, teacher, conductor, lecturer at *the Arts Academy at Turku University of Applied Sciences* (Finland). He has performed as a soloist with renowned ensembles (including the New Juilliard Ensemble, AVANTI!, Tapiola Sinfonietta) in prestigious venues such as Lincoln Centre in New York and Kammermusiksaal der Berliner Philharmonie. He has given world premieres of accordion concertos by Jukka Tiensuu and Veli-Matti Puumala. His solo repertoire ranges from Baroque transcriptions to avant-garde works. He is also active as a chamber musician, being the founder of PLUS ENSEMBLE, with which he regularly performs and commissions new works. <http://mikkoluoma.com/cv.html>.

An analysis of the collected qualitative material reveals a high degree of convergence in key areas, allowing for the identification of a dominant interpretative paradigm⁴⁶.

Respondents almost unanimously point to the process of evolution of their own performance awareness. The statements of Luoma, Dellarole and Głowacki suggest the existence of a typical path of development: from the initial, school-based treatment of early repertoire as a didactic obligation (Luoma), often devoid of deeper historical awareness (Dellarole), to a mature, reflective attitude. This breakthrough is usually initiated by specialist studies (Głowacki, Lhermet), collaboration with authorities in the field of early music (Głowacki, Dellarole, Lhermet) and independent research into sources. It is characteristic that a deeper understanding of Baroque idioms, e.g. through learning b.c., becomes crucial for further development (Głowacki, Lhermet).

All respondents show complete consensus on the legitimacy of performing early music, especially Bach's works on the accordion. The argument goes beyond mere acceptance of transcription, pointing to its fundamental artistic and educational value. Głowacki describes working on Bach's music as "mandatory" for an artist's development, despite the technical compromises imposed by the instrument. Dellarole and Lhermet legitimise contemporary adaptations by referring to historical arranging practices (including those of Bach himself) and the shift in emphasis in contemporary musicology from the concept of 'authenticity' to 'understanding the language' (Dellarole). Telleria and Luoma, on the other hand, emphasise the primacy of individual artistic vision and 'artistic authenticity' (Luoma) over historical dogmas.

The central issue in the discussion is the adaptation of HIP postulates to the realities of an anachronistic instrument. The respondents unanimously reject the dogmatic pursuit for "authenticity", considering it impossible and artistically limiting.

Instead, a pragmatic and selective paradigm is proposed. Bartosz Głowacki aptly captures it in the metaphor of a "Swedish table" from which the performer consciously chooses elements that fit his vision. Artists see HIP as a key tool for inspiration (Dellarole, Luoma) and a point of reference (Telleria). Historical knowledge is seen as an "artist's duty" (Luoma), allowing for the adaptation of practices in ornamentation, improvisation (Głowacki) or drawing on organ and harpsichord models (Telleria).

⁴⁶ The full versions of the interviews are included in the Appendix – Attachments 1-5.

Vincent Lhermet postulates finding a "balance" between reliable musicological knowledge and artistic intuition, warning that a shift in either direction leads to artistic loss – respectively, a "loss of vitality" or "intellectual shallowness".

The analysis of theoretical sources and the principles of musical rhetoric is considered by the respondents to be the foundation of interpretation. Dellarole sees it as a bridge between music and the literature of the era, Telleria sees it as the key to understanding the "language of music", and Lhermet points to the need to understand counterpoint, harmony and b.c. as the basis. At the same time, the practical dimension is emphasised: this knowledge should have a direct impact on performance (Luoma) and serve to build a convincing, albeit individual, musical narrative (Głowacki).

Respondents positively assess the sound potential of the accordion in dialogue with historical instruments, especially in chamber music (Głowacki, Telleria). The inspiring role of such combinations (Telleria, Luoma) and the possibility of the accordion bringing new expressive qualities (Dellarole) are pointed out.

At the same time, artists are aware of the challenges. Dellarole points to the need to maintain a "dynamic and aesthetic balance". Vincent Lhermet precisely identifies technical problems: differences in articulation, tuning and temperament, which force the performer to use transposition and make conscious adaptation decisions.

An analysis of the collected research material, including both literature on the subject and interviews, reveals an almost complete convergence of views, allowing us to define the dominant interpretative paradigm for early music on the contemporary accordion.

Today, the legitimacy of performing this repertoire, including the works of Johann Sebastian Bach, is indisputable. It is legitimised by both historical arguments, pointing to the widespread practice of transcription in the Baroque era, musicological arguments emphasising the universal nature of Bach's musical language, and instrumental arguments proving the technical and expressive predispositions of the accordion.

The key conclusion, however, is a definitive shift in the interpretative paradigm: there has been a departure from the pursuit of 'authenticity', understood as the mechanical imitation of the sound of historical instruments, in favour of a deep understanding

of the 'musical language' of the era. The concept of historically informed performance (HIP) has been fully assimilated, not as a dogma, but as a pragmatic set of tools, aptly captured in the metaphor of a 'Swedish table'. A thorough knowledge of rhetoric, ornamentation and articulation is seen as an 'artist's duty', but it is also a starting point for building an individual, 'artistically authentic' vision, requiring a balance between intellectual discipline and creative intuition.

In light of the research, the role of the contemporary accordionist is therefore not to imitate, but to consciously adapt based on the most important issues in the context of early music performance, i.e. articulation, ornamentation, rhetoric, tempo, dynamics and temperament. The above-mentioned issues should therefore be expanded to include analysis in the context of selected historical sources, which will be addressed in the next chapter of this dissertation.

CHAPTER 3

Early music performance practice based on treatises – an accordionist's perspective

3.1. Introduction

Today, we have broad access to historical sources, including music treatises and their translations, which constitute an important point of reference in research on the performance practice of a given period. This chapter focuses on this issue and is based on three key publications that have significantly contributed to the advancement of knowledge in the field of historically informed performance. It is important to present both the profiles of the authors and the characteristics of the works discussed, as this allows for a more complete understanding of the context in which they were written and the practical guidance contained in the treatises.



*Illustration No.1 – Portrait of Carl Philipp Emanuel Bach,
<https://itoldya420.getarchive.net/media/carl-philipp-emanuel-bach-68086f>, accessed on: 09.12.2025.*

Carl Philipp Emanuel Bach⁴⁷ was born on 8 March 1714 in Weimar, where his father, Johann Sebastian Bach, served as concertmaster and organist at the ducal court. The composer's godfather was Georg Philipp Telemann, after whom he received his middle name. Carl Philipp's early childhood was marked by tragedy – he lost his mother at the age of six. In 1723, the family, together with Bach's second wife, Anna Magdalena Wilcke, moved to Leipzig.

In 1731, Bach began studying law at the University of Leipzig, and at the same time his first compositions were created under his father's guidance, although the composer himself did not later consider them outstanding. At that time, he also worked as a copyist of Johann Sebastian's works, which significantly contributed to the development of his compositional skills.

In 1734, Bach moved to Frankfurt an der Oder, continuing his law studies, while also giving harpsichord lessons and composing. In 1738, he began working with the young Frederick II, and in 1740 he became a member of his court orchestra. Johann Sebastian Bach visited his son at the Prussian court twice, the second of which, at the invitation of the king himself, resulted in the creation of *Das Musikalische Opfer* BWV 1079. Working alongside leading musicians of the era, including Johann Joachim Quantz, was a source of inspiration and significant artistic development for Carl Philipp. In 1744, Bach married Johanna Maria Dannemann, the daughter of a Berlin wine merchant.

Over time, his relationship with Frederick II deteriorated, partly over financial issues, which prompted the composer to seek new employment. After Telemann's death in 1767, Bach took up the position of music director of five major churches in Hamburg and cantor at the local humanistic grammar school. His duties included composing cantatas, preparing music for liturgical and secular ceremonies, and organising the city's concert life. The composer also gave concerts in one of the first professional concert halls in Germany – *the Konzertsaal auf dem Kamp*. During his time in Hamburg, he composed ten symphonies, twelve concertos for keyboard instruments and numerous chamber works. His work showed a tendency to gradually move away from b.c. in favour of precisely written accompaniment. Carl Philipp Emanuel Bach died in Hamburg in 1788.

⁴⁷ Biography based on the introduction by Alina Mądry to the Polish edition of C. Ph. E. Bach, *On the True Art of Playing Keyboard Instruments*, trans. Joanna Solecka, Martin Kraft, Astraia Publishing House, Krakow 2020.

Of particular importance is his theoretical treatise *Versuch über die wahre Art das Clavier zu spielen* (*On the True Art of Playing Keyboard Instruments*). The first part of the work was published in 1753, the second in 1762. The treatise laid the foundations for modern keyboard playing technique and remains one of the fundamental sources of knowledge about 18th-century performance practices. In addition to technical issues, it also covers the musical aesthetics of the era, emphasising the importance of expression, articulation and improvisation in the interpretation of music.



Illustration No.2 – Portrait of Johann Joachim Quantz,
https://commons.wikimedia.org/wiki/File:Johann_Joachim_Quantz.jpg, accessed on 09.12.2025.

Another important figure in 18th-century music was Johann Joachim Quantz⁴⁸. He was born on 30 January 1697 in Oberscheden near Hanover, the son of a blacksmith who initially wanted him to follow in his footsteps. The young Quantz's musical interests were developed by his brother, Jost Matthies, a member of the village band. After his father's death, his uncle Justus, a musician from Merseburg, took care of the boy. After his unexpected departure, his uncle's son-in-law, Johann Adolf Fleishack, continued his musical education, under whose guidance Quantz learned to play numerous instruments: the violin, cello,

⁴⁸ Biography based on the introduction by Marek Nahajowski to the Polish edition of J. J. Quantz, *On the Principles of Playing the Transverse Flute*, Grażyna and Kiejstut Bacewicz Academy of Music, trans. Marek Nahajowski, Łódź 2014.

viola da gamba, double bass, recorder, oboe, bassoon, trombone and French horn. He studied the harpsichord under the guidance of Johann Friedrich Kieseewetter. Initially, he was most interested in the violin, thanks to which he became familiar with the Italian and German styles of the 17th and 18th centuries, as well as with the works of Walther, Bieber, Corelli and others.

In 1713, he completed his first year of study, after which he left for Dresden and then returned to Merseburg to complete his education. The next stage of his career was working in the ensemble of Kapellmeister Gottfried Heine in Dresden and studying counterpoint in Vienna under Jan Dismas Zelenka. In 1718, Quantz took up the position of oboist in Augustus the Strong's Polish Orchestra (*Notre Orchestre de Pologne*), where he first became interested in the transverse flute, studying with Pierre Gabriel Buffardin, the court flutist.

In the following years, Quantz deepened his knowledge of the Italian style, travelling to Italy and participating, among other events, in the coronation of Emperor Charles VI in Prague in 1723. He visited Rome, Naples, Venice, Parma, Milan and Turin, establishing contacts

with Johann Adolf Hasse and performing a concert with Alessandro Scarlatti. He then travelled to France to learn about the French style by observing operas, and on his way back he visited England, where he became acquainted with the works of George Frideric Handel and Bononcini.

After returning to Dresden, Quantz gained recognition as a flute virtuoso and promising composer. In 1737, he married Anna Rosina Carolina Schindler. In 1741, after Frederick II ascended the Prussian throne, Quantz accepted a position at the Berlin court, contributing to the development of theatre music and the creation of opera.

In 1752, his treatise *Versuch einer Anweisung die Flöte traversiere zu spielen* (translated as *The True Art of Playing Keyboard Instruments*) was published, covering the principles of flute playing technique, ornamentation, exercises and ensemble playing. Although the outbreak of the Seven Years' War in 1756 limited his artistic activity, Quantz continued to work in the court environment. Over the years, his compositional style became more flattened in relation to the musical reforms of the time; examples include his 1759 publications of flute duets, maintained in contrapuntal texture, and the opera seria repertoire in the era of Gluck's reforms. Johann Joachim Quantz died on 12 July 1773 in Berlin.

His treatise *Versuch einer Anweisung die Flöte traversiere zu spielen* remains a fundamental source of knowledge about transverse flute technique, 18th-century performance practices, and the principles of expression, ornamentation and ensemble playing.



Illustration No.3 – Portrait of Leopold Mozart,
https://commons.wikimedia.org/wiki/File:Leopold_Mozart.jpg, accessed on 09.12.2025.

Leopold Mozart⁴⁹ was born on 17 November 1719 in Augsburg as the son of a bookbinder. He received a solid education in music and the humanities, as evidenced by his activity in church choirs. After his father's death in 1736, he had to interrupt his studies, but in 1738 he enrolled at the Benedictine University in Salzburg, obtaining a bachelor's degree in philosophy. A year later, he was expelled from the university for irregular attendance. Despite his academic difficulties, music remained his main area of interest and professional activity.

From 1740, Leopold Mozart served as valet and musician to the president of the cathedral chapter, and in 1743 he became the fourth violinist in the court orchestra of Archbishop Sigismund Count von Schrattenbach in Salzburg. In 1744, he began teaching violin, and in 1747, piano as well. He gradually rose in the orchestra's hierarchy, taking on the positions of third and second violinist, until in 1763 he was appointed deputy bandmaster. Ultimately, he did not take up the position of Kapellmeister, among other things

⁴⁹ Biography based on Hans Rudolf Jung's explanation and commentary to the Polish edition of L. Mozart's treatise, *A Thorough School of Violin Playing*, Association of Culture and Art Lovers, translated by Katarzyna Westerhaus, Poznań 2007.

due to his growing involvement in the upbringing and artistic development of his son, Wolfgang Amadeus, and differences in artistic vision that went beyond the local context of Salzburg.

Leopold Mozart demonstrated critical thinking and openness to new experiences, deepened by numerous trips abroad, including to France, England, Holland and Italy. His personality and views are known primarily thanks to his extensive correspondence, published in print in Leipzig in 1962. Of Leopold's surviving compositional output, originally estimated to be much more extensive, about one third has survived. This work mainly comprises religious music, related to his duties towards the Archbishop of Salzburg, while in instrumental music he showed greater creative freedom, as exemplified by *Jagdsinfonie* and *Musikalische Schlittenfahrt*, among others. His works were appreciated by his contemporaries.

Leopold Mozart's pedagogical work was of particular importance. Although composing remained important, he placed increasing emphasis on musical education, especially that of his son Wolfgang Amadeus, whom he taught to play the violin, piano and organ, as well as the basics of composition. He gradually introduced him to the works of contemporary composers, which, combined with the opportunity to listen to outstanding European virtuosos such as Pietro Nardini, Emanuele Barbella and Gaetano Pugnani, contributed to the development of the young Mozart's extraordinary artistic sensitivity. The relationship between father and son had a significant influence on the development of Wolfgang's violin talent, which is reflected in his numerous compositions for the violin.

After the publication of Leopold Mozart's most important theoretical work, students from outside Salzburg began to come to him. After the death of his wife in 1778 and his son's departure in 1781, Leopold devoted himself entirely to teaching. He died in 1787 in Salzburg.

Leopold Mozart's most important theoretical work is the treatise *Versuch einer gründlichen Violinschule* (translated as *A Thorough Violin School*), published in 1756. This treatise covers issues related to violin playing technique, contemporary music pedagogy and 18th-century performance practices. A significant part of the work is devoted to bowing, posture at the instrument, and the cultivation of musicality. From the perspective of contemporary research, the treatise also provides useful guidance for the interpretation of music on other instruments, including the accordion.

The figures discussed above made a significant contribution to documenting the spirit of the Baroque and early Classical periods through their theoretical treatises. One of the aims

of this work is to analyse these sources from the perspective of an accordionist. This approach allows us to encounter interdisciplinary performance issues that may prove relevant to the performance of early music on a contemporary instrument. The following subsections of the work will be devoted to a review of the performance practices described in the treatises of Carl Philipp Emanuel Bach, Johann Joachim Quantz and Leopold Mozart, and in some cases they will be expanded to include contemporary interpretations and adaptations of these principles in performance practice.

3.2. Rhetoric

One of the key aspects closely correlated with early music is rhetoric. Derived from the Latin *ars oratoria*, the word means the art of public speaking, which was already developing in ancient times⁵⁰. Danuta Szlagowska describes its task as follows:

"(...) rhetoric referred, as already mentioned, to the Platonic concept of the soul consisting of three spheres: reason (logos), emotion (pathos) and will (ethos). The orator, using rhetorical rules, had the task of moving all spheres of the human soul"⁵¹.

From the very beginning of its existence, connections between rhetoric and music began to be noticed. This can be seen in the writings of the Greeks and Romans, i.e. Aristotle, Cicero and Quintilian⁵². Along its development against the backdrop of music, numerous theoretical treatises describing the emerging theory of affects⁵³ – derived from the doctrine of mimesis⁵⁴ and the Renaissance imitation of nature and real phenomena (*imitazione della natura*) – were written. The theory itself consists of the concept of affect defined by Aristotle as "a driving force (e.g. music) and is associated with the feeling of pleasure or pain"⁵⁵. It also describes a set of rhetorical and musical figures describing specific emotions. It is also worth mentioning

⁵⁰ D. Szlagowska, *Baroque Music*, op. cit., p. 29.

⁵¹ Ibid.

⁵² Ibid., p. 31.

⁵³ This topic was discussed by Johann Mattheson and Joachim Burmeister, among others.

⁵⁴ The classical definition is presented by Aristotle in *Poetics*, where mimesis is defined as 'imitation of action'. Aristotle, *Poetics*, trans. S. Siedlecki, Druk Wł. L. Anczyca i Spółki, Krakow 1887, p. 8.

⁵⁵ A. Kisiel, *The Rhetorical Concept of J. S. Bach's St Matthew Passion*, Ignacy Jan Paderewski Academy of Music in Poznań, Poznań 2003, p. 92.

that music itself does not express affects, but illustrates them under the influence of the medium, i.e. the performer.

The treatises of Bach, Quantz and Mozart do not directly describe rhetorical figures, but familiarising oneself with them is important for a deeper understanding of their logic. The process of creation itself was directly related to the juxtaposition of specific words and expressions with a specific type of expression that was created on the basis of vocal music. There are many ways to classify figures, and Danuta Szlagowska proposes the following method:

Group	Rhetorical figure	Description	Function
Emphatic figures:	<i>Patopoiia</i>	Sequence of semitones up or down	Suffering, pain
	<i>Exclamatio</i>	A leap of more than a third upwards or downwards, most often a sixth	Exclamation, cry
	<i>Interrogatio</i>	Melodic motif based on an ascending interval	Question
	<i>Saltus duriusculus</i> or <i>passus duriusculus</i>	‘Unpleasant leap’ or ‘unpleasant transition’. A leap with a dissonant interval	Pain, sorrow, falsehood
	<i>Imaginatio crucis</i>	"Figure of the cross". A sound structure in which the combination of the first and fourth notes and the second and third notes creates the image of a cross	Depiction of Christ's suffering
	<i>Aposiopesis</i>	General pause	Death, emptiness
	<i>Abruptio</i>	Sudden pause	Fear, agitation
	<i>Suspuration</i>	Melody repeatedly interrupted by pauses	Pain, crying

Imitative figures:	<i>Assimilatio</i>	Depiction of a specific phenomenon using sound structure	Onomatopoeic function
	<i>Anabasis</i>	Ascending melodic structure	Sublimity, elevation
	<i>Katabasis</i>	Descent of the melodic line	Fall, submission
	<i>Circulatio</i>	Circulating melodic structure	Wandering
	<i>Fugue</i>	Rapid movement of the melodic line	Running, escape
	<i>Tenuta</i>	Long note	Stillness, sleep
	<i>Tirata</i>	Quick downward sound	Attack, throw, strike
Complementary figures	<i>Anaphora</i>	Repeated repetition of a melodic motif in progression in different voices	Enhancement of emotional expression
	<i>Synonymy</i>	Repetition of a melodic structure in progression	Consolidation of the thematic idea
	<i>Palillogia</i>	Repetition of a motif in the same voice	Intensification of emotion
	<i>Polyptoton</i>	Repetition of a motif in different registers	Ambiguity
	<i>Climax</i>	Repetition of a melody a second higher in the context of leading to a climax	Intense expression or ecstasy
	<i>Multiplication</i>	Repetition of dissonance	Persistent supplication
	<i>Ellipsis</i>	Deliberate omission of dissonance	Understatement
	<i>Heterolepsis</i>	Melodic line leap to a dissonant interval	Confusion, surprise
	<i>Catachresis</i>	An inappropriate resolution of dissonance that sounds 'false'	Juxtaposition of incompatible elements

	<i>Parrhesia</i>	Introduction of dissonance between consonances	A figure of sincerity, passion
	<i>Hyperbole</i>	Exceeding the vocal range in the upper register	Pathos, heroism
	<i>Hypotrop</i>	Exceeding the vocal range in the lower register	Humility, hesitation

Table No. 1 – Classification of rhetorical figures according to Danuta Szlagowska

In his treatise, Bach places particular emphasis on the rhetorical dimension of music, treating it as the foundation of proper performance interpretation. He treats the interpretation of instrumental playing from a vocal perspective as a model and emphasises the necessity for the performer to consciously introduce themselves into the affect to be conveyed to the audience⁵⁶. Quantz presents a similar position, repeatedly comparing the performance of a musical work to a speech delivered by an orator. He draws attention to the analogy between the purity of the voice and precise articulation, the need to avoid monotony and the obligation to express the appropriate affect⁵⁷. Mozart synthesises these approaches, summarising the issue as follows:

"Finally, during practice, one should try to find and properly execute the affect that the composer wanted to express, and since sadness is often intertwined with cheerful, one should try to play it appropriately. In a word, everything must be played in such a way that we ourselves are moved by our playing"⁵⁸.

The semantics of tonality, which is an important element of 18th-century musical aesthetics, closely related to the theory of affect and musical rhetoric, also had a significant influence. The theoretical thinking of the period was dominated by the belief that each key had a distinct emotional character, which influenced the reception of a work and could express a specific emotional state in the listener⁵⁹. This diversity resulted not only from symbolic

⁵⁶ C. Ph. E. Bach, *On the True Art of Playing Keyboard Instruments*, trans. J. Solecka, Martin Kraft, Astraia Publishing House, Krakow 2020, pp. 160–161.

⁵⁷ *Ibid.*, pp. 99–100.

⁵⁸ L. Mozart, *Thorough School of Violin Playing*, trans. K. Westerhaus, Association of Culture and Art Lovers, Poznań 2007, p. 290.

⁵⁹ J. J. Quantz, *On the Principles of Playing the Transverse Flute*, trans. M. Nahajowski, Grażyna and Kiejstut Bacewicz Academy of Music in Łódź, Łódź 2014, p. 135.

conventions, but also from acoustic and temperament conditions. At a time when the equal temperament system was not yet widely used, keys differed in timbre and interval tension, which gave them a varied tonal 'colour'⁶⁰.

As a result, in the 18th century, a system of assigning specific affects to keys developed which, although not uniform, was widely used in compositional practice. There is relative agreement among the theorists and practitioners of the era on the basic meanings. Jean Philippe Rameau, in his *Treatise on harmony* defines them as follows:

"The keys of C major, D major or A major are suitable for works expressing joy and cheerfulness. The key of F major or B flat major is suitable for works with stormy, angry themes. The key of G major or E major is suitable for both delicate and joyful pieces. Grandeur and magnificence can be expressed using the keys of D major, A major or E major. The keys of D minor, G minor, B flat minor or E minor are suitable for expressing sweetness and delicacy. The keys of C minor or F minor are suitable for expressing delicacy or lamentation; F minor or B flat minor are suitable for melancholic songs"⁶¹.

It is worth noting that despite the standardisation of temperament in the 19th century, the idea of tonal semantics survived in the consciousness of Romantic composers, becoming an element of individual expression. Beethoven, Schubert and Chopin continued the tradition of assigning emotional meanings to keys, although these were now more symbolic than acoustic in nature⁶².

From the perspective of contemporary performance practice – including on instruments such as the accordion – knowledge of the semantics of tonality allows for a better understanding of the rhetorical context of early works, enabling a more stylish and affectively coherent interpretation.

In the treatises of Bach, Quantz and Mozart, musical rhetoric is treated as a superior element of interpretation – linked to affect, phrasing, dynamics and tempo. The common denominator is the analogy between music and human speech: appropriate modulation

⁶⁰ R. W. Duffin, *How the Well-Tempered System Ruined Harmony and Why You Should Care*, trans. T. Wierzbowski, Jerzy Grotowski Institute, Wrocław 2016, p. 48.

⁶¹ R. Farnsworth, *How the Other Half Sounds: An Historical Survey of Musical Rhetoric during the Baroque and After*, own translation, Rhetoric Society Quarterly 1990, no. 3, p. 213.

⁶² N. Harnoncourt, op. cit., p. 37.

of rhythm, accents and ornamentation enables the emotional and stylistic content of a piece. When performing early music, it seems necessary to have an overview of this issue, especially since it is closely related to performance aspects.

3.3. Articulation

The concept of articulation in musical nomenclature refers to the way sounds are produced, connected and divided. In the context of Baroque music, this issue is closely related to the rhetorical approach to music, often referred to as the 'language of sounds'. Nicolas Harnoncourt emphasises this relationship, writing:

"All theorists of the time repeatedly emphasised the similarities between music and language; music was often referred to as 'the language of sounds'"⁶³.

This statement draws attention to the broad context of articulation and its relationship with the notation of the time, which did not fully specify how it should be performed. This fact gives rise to numerous difficulties in the performance of 16th- and 17th-century music, making it crucial to understand the language of the era and the general principles governing the articulation of sounds.

One of the basic starting points is accentuation. In the Baroque period, it was based on a hierarchy of "noble" and "common" sounds, in accordance with the general principles concerning strong and weak parts of the bar⁶⁴. However, basing the interpretation solely on this principle could lead to a monotonous sound. Therefore, accentuation was expanded to include, among other things, the emphasis of dissonances, which often appear on the weak parts of the bar. Additional variety was introduced by syncopated rhythm, which disrupted the basic metrical hierarchy.

Another issue is slurs and dots, which are now considered basic elements of notation. In the Baroque era, however, they were used sparingly, as their interpretation was part of the performer's basic knowledge. The slur served as an accent signal

⁶³ Ibid.

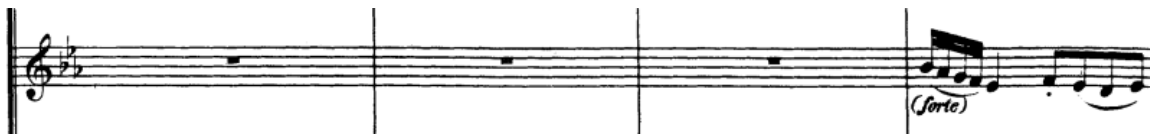
⁶⁴ Ibid., p. 38.

and indicated that subsequent notes should be played more softly⁶⁵. A dot, on the other hand, was a kind of interference in the natural melodic flow – it could mark the end of a slur or the equalisation of the length of the notes above which it was placed⁶⁶. These relationships were intended to differentiate articulation and emphasise musical rhetoric.

In the context of notation, it is worth mentioning the deviations of early music from the contemporary rules of even execution of eighth and sixteenth notes. Johann Sebastian Bach, as a teacher working with young musicians, left valuable articulation tips, including in his cantatas, where differences in articulation between instrumental parts – often corrected today as 'mistakes' – testify to a conscious differentiation of motifs⁶⁷.



Example No. 1 – J. S. Bach – Cantata *Wer sich selbst erhöht, der soll erniedrigt werden*, BWV 47, Air, bass part, bars 58-60.



Example No. 2 – J. S. Bach – Cantata *Wer sich selbst erhöht, der soll erniedrigt werden*, BWV 47, Air, bass part, bars 64-67.

In the Baroque period, seemingly counterintuitive articulation was also used, where the notation did not correspond to the metrical grouping. Such techniques were rhetorical in nature: repetitive melodic structures took on new meaning thanks to different articulation. Articulation was closely related to dynamics, functioning as so-called microdynamics, i.e. means of expression shaping local expression⁶⁸.

Suspended rhythms are also particularly important. Contemporary teaching is often based on a 3:1 ratio, but this is not a rule in Baroque music. Its implementation depends primarily on the affect and character of the piece. For example, in *the Fugue in D major*,

⁶⁵ Ibid., pp. 42–43.

⁶⁶ Ibid., p. 43.

⁶⁷ Ibid., p. 40.

⁶⁸ Ibid., p. 46.

BWV 850, from Volume I of *Das Wohltemperierte Klavier*, the lengthening of the dotted note allows the heroic character of the theme to be expressed.



Example No. 3 – J. S. Bach – Prelude and Fugue in D major, BWV 850, Fugue, bars 1-2.

The issue of articulation occupies a central place in 18th-century treatises on music performance, which stems from the rhetorical understanding of the art of sound. Authors such as Carl Philipp Emanuel Bach, Johann Joachim Quantz and Leopold Mozart considered articulation to be the equivalent of intonation and accent in speech, crucial for the expression of affect.

In the chapter ‘On Performance’ of his treatise, Bach points out that detached notes dominate in *Allegro*, while legato notes dominate in *Adagio*. However, he emphasises that these are only general rules and that each articulation should be interpreted contextually⁶⁹. He also mentions the need to separate notes in the case of larger interval leaps and discusses the realisation of dotted rhythm depending on the tempo⁷⁰.

Quantz opens Chapter XI of his treatise with the words: ‘The performance of a musical work can be compared to an orator delivering a speech’⁷¹. He distinguishes between main (accented) and transitional notes, pointing to the variation in their duration (except in very fast tempos)⁷². He closely links articulation with affect:

- short sounds and interval jumps express cheerfulness and boldness,
- dotted and sustained sounds express solemnity and pathos,
- long values interspersed with fast ones – majesty and dignity⁷³.

⁶⁹ C. Ph. E. Bach, op. cit., p. 158.

⁷⁰ Ibid., p. 163.

⁷¹ J. J. Quantz, op. cit., p. 99.

⁷² J. J. Quantz, op. cit., p. 103.

⁷³ Ibid., p. 106.

He also points out that in *Allegro*, eighth notes should usually be played short, while quarter notes should be sung. *Adagio* requires singing, simplicity and sustained notes.

Mozart, in *his Thorough School of Violin Playing*, approaches articulation mainly from the perspective of bowing technique. He emphasises the importance of metrical accent and matching articulation to the affect of the piece:

"Cheerful and playful passages should be played with light, short and lifted bow strokes; slow and sad pieces, on the other hand, should be played long, gently and without haste"⁷⁴.

An analysis of the articulation rules of the Baroque era allows us to formulate several basic guidelines that are useful in contemporary performance practice on the accordion:

1. Variability of articulation is an indispensable element of Baroque style.
2. The length of dotted notes is not constant — it depends on the affect and context.
3. Dissonances should be resolved *legato*.
4. Interval leaps usually require articulatory separation.

These principles can be successfully applied in accordion performance, provided that the stylistic context and affect of a given fragment are taken into account. In the opinion of the author of this work, they constitute a valuable point of reference, enabling the enrichment of the interpretation of 17th- and 18th-century music in accordance with the Baroque principle of 'good taste'.

3.4. Ornamentation

"The essence of ornamentation, not only in music but in all areas of art, is to create a certain layer of elements resulting solely from the needs of the creative spirit, beyond what is necessary in the composition or structure"⁷⁵.

⁷⁴ L. Mozart, op. cit., p. 296.

⁷⁵ K. Sperski, *Remarks on the performance of Baroque cello music in the light of tradition and contemporary requirements* [in:] A. Prabucka-Firlej, Krzysztof Sperski, *On issues of performing Baroque chamber music*, ed. Janusz Krassowski, *Prace Specjalne* 43, Gdańsk 1988, p. 30.

This statement seems to accurately describe ornamentation in the Baroque era, which was one of the basic stylistic requirements for both composers and performers. Their purpose was to enhance musical expression, and can be divided into two groups: ornaments written down as symbols and improvised ornaments added by the performer. In the French musical tradition, there were very precise rules for marking ornaments. The Italians, on the other hand, had a completely different view, treating them with greater freedom and leaving their creation to the performer⁷⁶. The German approach to ornamentation, on the other hand, is a combination of Italian and French styles⁷⁷.

The issue of ornamentation occupies a special place in 18th-century music treatises, constituting one of the most important aspects of the performance practice of the time. Ornaments were not treated as a purely aesthetic element at the time, but as an integral part of the rhetorical and emotional structure of a work:

"From this point on [from the Baroque period], the main purpose of ornamentation is to deepen the expression of the work, and thus it ceases to serve only as a virtuoso display by the performer, even though it remains a serious technical challenge"⁷⁸.

According to Johann Joachim Quantz, Leopold Mozart and Carl Philipp Emanuel Bach, ornamentation was intended to enliven the melody, give it expressiveness and eloquence, and to allow the performer to offer an individual interpretation within a specific style.

Carl Philipp Emanuel Bach analyses ornamentation systematically, introducing precise terminology and classification. According to his concept, embellishments – referred to as *Manieren* – are a fundamental element of performance⁷⁹. Bach emphasises that ornaments have an emotional and rhetorical function. He describes in detail the rules for performing appoggiaturas, trills, mordents and arpeggios, illustrating their use with musical examples. He draws attention to the need to place them appropriately in a harmonic and melodic context – not every ornament suits every chord or affect. Like Quantz, he warns against the overuse of ornamentation:

⁷⁶ N. Harnoncourt, op. cit., p. 144.

⁷⁷ J. J. Quantz, op. cit., p. 293.

⁷⁸ U. Bartkiewicz, *The evolution of improvisational idiom in keyboard music on the example of works from the 16th and 17th centuries*, [in:] *Improvisation in Baroque Music*, ed. Michał Zieliński, Collected Works No. 19, Feliks Nowowiejski Academy of Music in Bydgoszcz, Bydgoszcz 2004.

⁷⁹ C. Ph. E. Bach, op. cit., p. 81.

"Above all, one should avoid an excess of ornaments. They should be understood as decorations that can do a disservice even to the most perfect structure, or as a spice that can spoil the best dish"⁸⁰.

The table below provides a general classification of ornaments included in Bach's work⁸¹. It illustrates the type of ornament, an example of notation and the method of execution shown after the double line:

Type of ornament	Example with method of execution
Variable appoggiatura	
Fixed appoggiatura	

⁸⁰ Ibid., p. 83.

⁸¹ In the rest of the publication, the tables are prepared according to the same pattern.

Trill	
Trill from below	
Trill from above	
Half trill (<i>Prall-Triller</i>)	
Circular run	
Long mordent	
Short mordent	

<i>Anschlag</i>	
<i>Schleiffer</i>	
<i>Schneller</i>	

Table No. 2 – List of ornamentations described by Carl Philipp Emanuel Bach in his treatise The True Art of Playing Keyboard Instruments, with examples and instructions on how to perform them.

In his publication, Quantz distinguishes between two basic types of ornaments: pre-composed (written by the author in the score) and added improvisationally by the performer⁸². The author emphasises moderation in the use of embellishments and points out that their role is not only to beautify the melody, but above all to embellish long notes and generally highlight the rhetorical aspect. He also points to the need to adapt ornamentation to the tempo and character of the piece – in fast tempos, he recommends shorter and more discreet embellishments, while in slow tempos, longer and more expressive ones⁸³.

⁸² J. J. Quantz, op. cit., p. 116.

⁸³ Ibid., pp. 115, 133.

Circular run	
<i>Battement</i>	
Trill	

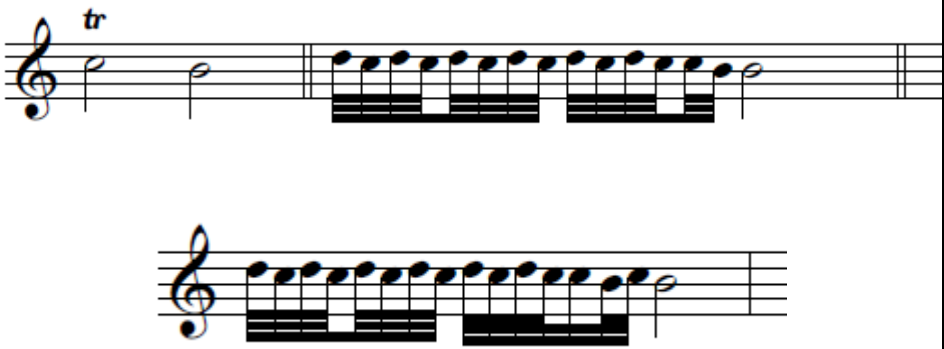
Table No. 3 – List of ornaments described by Johann Joachim Quantz in his treatise *On the Principles of Playing the Transverse Flute*, with examples and instructions on how to perform them.

In *his Thorough School of Violin Playing*, Leopold Mozart treats ornamentation in close connection with bowing and phrasing techniques. He emphasises that ornaments must be a natural extension of the melody, not a mechanical addition. In Mozart's view, ornamentation is rhetorical in nature – it serves to express emotions and affects, and its use should always be subordinate to the meaning of the musical phrase. In the context of performance practice, Mozart draws attention to the need for clear intonation and rhythm in the execution of ornamentation and warns against its excessive use⁸⁵.

⁸⁵ L. Mozart, op. cit., p. 188.

Type of ornament	Example and method of execution
Long descending appoggiatura	
Short descending appoggiatura	
Ascending appoggiatura	

Transitional appoggiatura	 Two staves of musical notation. The top staff is in C major, 4/4 time, showing a quarter rest followed by a quarter note G4, then an eighth rest followed by an eighth note A4, and finally a quarter note B4. The bottom staff is in C major, 4/4 time, showing a quarter rest followed by a quarter note G4, then an eighth rest followed by an eighth note A4, and finally a quarter note B4. The notation is identical to the top staff.
Interdimensional ornament	 Two staves of musical notation. The top staff is in C major, 2/4 time, showing a quarter rest followed by a quarter note G4, then an eighth rest followed by an eighth note A4, and finally a quarter note B4. The bottom staff is in C major, 2/4 time, showing a quarter rest followed by a quarter note G4, then an eighth rest followed by an eighth note A4, and finally a quarter note B4. The notation is identical to the top staff.
<i>Überwurf</i>	 One staff of musical notation in C major, 4/4 time. It shows a quarter rest followed by a quarter note G4, then an eighth rest followed by an eighth note A4, and finally a quarter note B4. The notation is identical to the top staff of the first row.
<i>Rückfall</i> or <i>Abfall</i>	 One staff of musical notation in C major, 4/4 time. It shows a quarter rest followed by a quarter note G4, then an eighth rest followed by an eighth note A4, and finally a quarter note B4. The notation is identical to the top staff of the first row.
Circular	 Two staves of musical notation. The top staff is in C major, 4/4 time, showing a quarter rest followed by a quarter note G4, then an eighth rest followed by an eighth note A4, and finally a quarter note B4. The bottom staff is in C major, 4/4 time, showing a quarter rest followed by a quarter note G4, then an eighth rest followed by an eighth note A4, and finally a quarter note B4. The notation is identical to the top staff of the first row.

Half trill	 Two staves of musical notation in G major. The top staff shows a half trill on a quarter note G4, with a trill bracket indicating the oscillation between G4 and A4. The bottom staff shows a half trill on a quarter note G4, with a trill bracket indicating the oscillation between G4 and A4.
After-note	 Two staves of musical notation in G major. The top staff shows an after-note on a quarter note G4, with a trill bracket indicating the oscillation between G4 and A4. The bottom staff shows an after-note on a quarter note G4, with a trill bracket indicating the oscillation between G4 and A4.
Trill	 Two staves of musical notation in G major. The top staff shows a trill on a half note G4, with a trill bracket indicating the oscillation between G4 and A4. The bottom staff shows a trill on a half note G4, with a trill bracket indicating the oscillation between G4 and A4.

Mordent	
<i>Batement</i>	
<i>Ribattuta</i>	
<i>Grosso</i>	
Compass or semicircle	

<i>Tirata</i>	
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Table No. 4 – List of ornamentations described by Leopold Mozart in his treatise *Thorough Violin School*, together with examples and instructions on how to perform them.

In addition to analysing the ornaments contained in the theoretical works of the aforementioned composers, it is essential to take into account Johann Sebastian Bach's own instructions on ornamentation when performing his music. The accepted hypothesis of Bach's deep curiosity about current trends in musical culture, and in particular his knowledge and appreciation of the sophisticated ornaments used by French harpsichordists such as d'Anglebert and Couperin, prompted the composer to codify his own rules⁸⁶. Bach included his instructions, which constitute an authoritative performance guide, in a handwritten performance guide placed in the introduction to *Clavierbüchlein für Wilhelm Friedemann Bach* (1720)⁸⁷.

⁸⁶ S. Salter, *Ornamentation in Bach's Organ Works*, own translation, *The Musical Quarterly* 1920, vol. 6, no. 3, p. 394.

⁸⁷ J. Gudel, *Realizacja ozdorników w muzyce fortepianowej XVIII wieku* [The Realisation of Ornaments in 18th-Century Piano Music], *Prace Specjalne* 60, Gdańsk 2003, p. 29.



Example No. 4 – Instructions for performing ornamentation according to Johann Sebastian Bach contained in *Clavierbüchlein für Wilhelm Friedemann Bach* (manuscript), <https://collections.library.yale.edu/catalog/10991080>, accessed on 07.12.2025.

In the treatises of Quantz, Mozart and Bach, ornamentation appears as a rhetorical device, subject to the principles of taste, style and affect. Although each author describes it in the context specific to their instrument (flute, violin, keyboard instruments), their common goal is to express the idea of music as the language of feelings. Ornamentation is therefore not a decorative element, but a tool for emotional communication, the correct use of which determines the vitality and convincing expression of a performance. The above conclusions can be directly applied to the accordion, and the tables with specific examples of ornamentation can serve both as comparative material and as another element for learning the musical language of the Baroque era.

3.5. Tempo

Tempo in Baroque music was a concept with a much broader meaning than the contemporary understanding of performance speed. In that era, there was no uniform

metronomic system yet, so tempo was determined primarily by the character of the affect, metre, type of dance and style of composition⁸⁸. As a result, Baroque tempo was rhetorical and affective in nature, rather than purely mechanical.

The choice of tempo in Baroque music was influenced by several practical and stylistic factors:

- The type of metre – for example, 3/8 time was performed faster than 3/4 time.
- The character of the dance – many Baroque forms were derived from dances, so the tempo corresponded to their character: e.g. *courante* – lively, *sarabande* – slow and dignified, *gigue* – fast.
- Instrumentation – the tempo had to take into account the technical capabilities of the instrument, especially in harpsichord and string music.
- Acoustic space – in large churches or halls with long reverberation, a slower tempo was chosen to maintain the clarity of the texture.

In his treatise, Johann Joachim Quantz classified tempos into two main groups: *Allegro* (with variations such as *Allegro di molto*, *Allegro moderato*, *Vivace*, *Presto*, etc.)⁸⁹ and *Adagio* (with derivatives such as *Cantabile*, *Affettuoso*, *Largo*, etc.)⁹⁰. He linked them closely with affect – cheerfulness and liveliness with *Allegro*, delicacy and sadness with *Adagio*. However, he pointed out that these markings are not always unambiguous:

"Although the above terms are often used by many composers more out of habit than to accurately characterise a piece and make its tempo clear to the performer, there may be situations in which this term is not always binding, and the composer's intention will have to be discovered by analysing the structure of the piece"⁹¹.

In the context of the *Adagio* tempo, Quantz also suggests a connection between metre and the speed of performance, indicating the following sequence of tempo increases: *alla breve* (2/2) or 3/2, then 2/4 or 6/8, and then 4/4 or 3/4⁹².

⁸⁸ D. Szlagowska, op. cit., p. 251.

⁸⁹ J. J. Quantz, op. cit., p. 109.

⁹⁰ Ibid., p. 136.

⁹¹ Ibid.

⁹² Ibid., p. 246.

He also presents an interesting concept in relation to Baroque dances, linking tempo to the human heartbeat. For example, *the courante* should be performed so that one quarter note corresponds to one heartbeat, while in *the bourrée* and *gigue*, one pulse unit should correspond to an entire bar⁹³.

Klaus Miethling, interpreting Quantz's data, estimated his pulse rate at around 80 beats per minute and then attempted to translate it into contemporary metronomic values. In his analysis, individual Baroque dances correspond to the following values: *Tambourin* (>160), *Sarabande* (80), *Gavotte*, *Bourrée*, *Rigaudon* (<160), *Passacaille* (>160), *Chaconne* (160), *Courante*, *Entrée*, *Loure* (80), *Minuet* (53), *Passepied* (>53), *Gigue* and *Canarie* (160)⁹⁴.

Similar guidelines regarding tempo proportions were also provided by other theorists of the era, including Johann Mattheson, Michel L'Affilard and Marie-Dominique Joseph Engramelle⁹⁵.

Quantz clearly distinguishes between tempo in the context of performing sections marked *Allegro* and *Adagio*, closely linking them to the affect of a given composition. In the case of *Allegro*, he emphasises that the performer should not strive for a tempo faster than his technical abilities allow, as the overriding goal remains to adequately convey the affect of the piece. With regard to *Adagio*, he formulates the following principle:

"Therefore, in playing [the musician must adapt to the prevailing affect [in the piece] so as not to play a very sad *Adagio* at a fast tempo or a calm one at a slow tempo. (...) As for tempo, it is necessary to individually assess the requirements of each piece"⁹⁶.

Quantz's view is confirmed by other authors of the era. Bach also links tempo to musical content and affect, pointing out that a proper analysis of the piece allows the performer to protect *the Allegro* from excessive acceleration and *the Adagio* from excessive slowness. Mozart presents a similar perspective, drawing attention the gradation of the *Allegro* and *Adagio* markings and the impossibility of precisely determining tempo based solely on these terms.

⁹³ Ibid.

⁹⁴ K. Miethling, *Einführung in die Tanztempi des Barock* [in:] *Tibia. Magazin für Freunde alter und neuer Bläsermusik*, own translation, vol. 1, no. 90, Moeck Verlag und Musikinstrumentenwerk, Celle 1990, pp. 18–22.

⁹⁵ Ibid.

⁹⁶ J. J. Quantz, op. cit., p. 136.

He also emphasises the need to assess the appropriate tempo based on the formal structure and rhetorical progression of the piece.

In the treatises of Quantz, Mozart and Bach, tempo is understood as a complex element combining physiological (pulse), structural (metre, dance) and expressive (affect, rhetoric) aspects. In contrast to the 19th-century understanding of tempo as a numerical parameter, Baroque thinking was based on relative proportions and expressive meaning. Tempo was therefore not a mechanical value, but an integral component of musical rhetoric and the aesthetics of affect.

Tempo rubato is an issue that requires separate discussion. The term comes from the Italian word *rubare* and means ‘stolen time’. Its definition is closely linked to the era in which it functions, which is why, in the context of analysing the meaning of this concept for 17th- and 18th-century music, it is necessary to define its meaning within the performance practice of that period. As Krzysztof Lukas defines it:

"Originally, the term *rubato* referred to the variation of rhythmic values of notes in a single voice and originated in vocal music. This practice then spread to instrumental music"⁹⁷.

Essentially, *tempo rubato* consisted of rhythmic modifications rather than changes in the overall tempo of a piece. A typical example of this is *stylus phantasticus*⁹⁸, as well as all kinds of *recitative*, in which the performer has considerable interpretative freedom in terms of both rhythm and local tempo shaping. Furthermore, the very designation *Adagio* could be the basis for a flexible treatment of the musical material. Consequently, in historical terms, *tempo rubato* primarily refers to freedom of performance within the rhythm and tempo, while maintaining the structural and affective coherence of the piece.

Bach defines *tempo rubato* as the non-simultaneous performance of the melody and bass line, which means that the melodic phrase may undergo local rhythmic or expressive shifts, while the harmonic accompaniment maintains a relatively steady pulse. This interpretation allows for the expression of musical affect and rhetoric without disturbing the harmonic and metrical structure of the piece.

⁹⁷ K. Lukas, *Tempo rubato and tempo modifications in source materials from 1750-1930 in the context of contemporary performance practice*, Karol Szymanowski Academy of Music in Katowice, Katowice 2015, p. 19.

⁹⁸ *Ibid.*, p. 23.

"When, in performance, one hand seems to play against the pulse of the bar, and the other strikes all parts of the bar most punctually, then one can say that what was intended has been achieved"⁹⁹

Quantz comments on the issue of *tempo rubato* in the context of accompaniment as follows:

"If the accompanist does not feel confident in the tempo of the piece, if he allows himself *tempo rubato*, or if the performer of the main part delays some notes to add some embellishments of the *Manieren* type, or if the harpsichordist allows himself to speed up the tempo when a note is expected after a pause, then not only does he surprise the soloist, but he also causes him to lose confidence and the desire to do anything bold or free"¹⁰⁰.

Mozart shares the views of the above-mentioned authors, pointing to the need to maintain the accompaniment at an even pulse, while allowing for the possibility of modifying the rhythmic values in the melodic part. This approach allows the performer to shape the phrase expressively and express affect, while maintaining the structural and harmonic coherence of the piece.

A contemporary view on the issue of *tempo rubato* is expressed by Glenn Gould in Stefan Rieger's biography:

"The more we depart from the conventional modulation pattern in a given piece, the further we move away from the tonic on the circle of fifths from the tonic, the more justified it seems to me to depart from the rhythmic and motoric norm adopted in the introduction"¹⁰¹.

Based on the above considerations, it can be concluded that tempo in Baroque music was rhetorical and affective in nature and resulted from the metre, affect and style of the piece, rather than from a mechanical measure of time. Quantz and Mozart associated it with the natural human pulse and the principle of good taste, while Bach emphasised its dependence on the 'spirit of the piece'. The phenomenon of *tempo rubato* was understood as moderate freedom of performance – in Quantz and Mozart, it was limited to melody, while Bach

⁹⁹ C. Ph. E. Bach, op. cit., p. 151.

¹⁰⁰ J. J. Quantz, op. cit., p. 211.

¹⁰¹ S. Rieger, *Glenn Gould, or the Art of Fugue*, słowo/obraz terytoria, Gdańsk 2007, p. 90.

understood it more broadly as a means of expression and enlivening music. Tempo and *tempo rubato* were therefore not numerical values, but tools of rhetorical expression.

3.6. Dynamics

Dynamics in Baroque music were an important means of rhetorical and affective expression, used to enhance the emotion and meaning of music. However unlike classical and romantic music, baroque music did not use precise dynamic markings in musical notation. The understanding of this issue was completely different, as Harnoncourt mentions in the following way:

"(...) dynamics are not an integral part of a piece. Of course, after 1750, dynamics began to play an increasingly important role, but in the Baroque period they did not yet have this significance; the dynamics of this era were the dynamics of speech"¹⁰².

It follows that dynamics in the Baroque era are closely related to musical rhetoric, which has its place against the background of general guidelines written down by composers. Most of the variation was communicated orally or through performance practice.

One of the elements of Baroque dynamics was the so-called terraced dynamics. It was taken from Renaissance music and symbolised the aesthetics of contrasts compared to light and shadow¹⁰³. The second component was the subtle contrasting of dynamics within a phrase, which is an important element often overlooked by accordionists.

Leopold Mozart treats dynamics primarily as a rhetorical device and a tool for expressing emotion. He draws attention to the need to preserve the natural 'breath' of a musical phrase and the relationship between volume and the direction and meaning of the melody. He points out that every dynamic change should result from the musical content, and not from the performer's technical display. Mozart distinguishes between dynamics

¹⁰² N. Harnoncourt, op. cit., p. 45.

¹⁰³ L. Mozart, op. cit., p. 291.

used to shape a phrase and expressive dynamics, emphasising their role in building a clear and convincing musical interpretation.

Johann Joachim Quantz sees dynamics as one of the fundamental means of expressing the affect and emotional character of a piece. He recommends the use of subtle differences in volume and tone colour to emphasise a phrase, and attaches particular importance to the *messa di voce* technique – a gentle crescendo and decrescendo within a single note – as a means of increasing the expressiveness of the melody¹⁰⁴. However, Quantz warns against exaggeration and mechanical use of dynamics, emphasising that changes in dynamics should be subordinate to the rhetorical meaning of the music.

Carl Philipp Emanuel Bach treats dynamics in the most modern and expressive manner. For him, dynamics are a tool for stirring the listener's emotions and express the "spirit of the piece". Bach recommends the use of both subtle contrasts within a phrase and sudden transitions between *forte* and *piano* in dramatic situations, but always in accordance with the affect and musical logic¹⁰⁵. He emphasises the importance of adapting dynamics to the structure of the piece: a more complex texture requires more subtle contrasts, while simple rhythms allow for more pronounced changes in volume¹⁰⁶.

From the perspective of an accordionist performing early music, a fundamental question arises concerning the use of dynamics in the context of the possibility of actively shaping sound. In light of the considerations present in historical treatises, this seems a natural issue. In addition to the use of dynamic contrasts resulting from the structure of the melodic line, performers should consider the conscious use of the bellows as a tool for active sound creation, enhancing the affect and emotional intensity of the piece.

Performers often point to the lack of such a possibility on the harpsichord or organ, but this argument may lead to an unjustified limitation of the accordion's sound potential. Thanks to its construction, this instrument has expressive means which, when used properly, can positively influence the interpretation of early music repertoire. It is worth mentioning here the concert transcriptions made by Johann Sebastian Bach based on works by Vivaldi, Marcello

¹⁰⁴ J. J. Quantz, op. cit., p. 112.

¹⁰⁵ C. Ph. E. Bach, op. cit., p. 172.

¹⁰⁶ Ibid.

and Prince Sachsen-Weimar. Original compositions for string instruments can be a valuable source of inspiration for accordionists, who can perceive the bellows in a similar way to a bow.

Another important issue is that of registration. A common practice in the performance of keyboard transcriptions is to select individual registers that bring the sound of the accordion closer to that of historical instruments. In some cases, this solution is fully justified – for example, in subtle sarabandes or *adagio* sections. However, in pieces with a broader texture, excessive limitation of the instrument's sound potential can lead to an impoverished interpretation. Once again, we can refer to the aforementioned concert transcriptions:

while in slow movements the choice of single registers may be appropriate, in moments when the orchestra operates at full volume, it becomes reasonable to reach for combinations of registers with greater volume and timbre.

The above issues will be explored in greater depth in the analyses of selected compositions later in this work.

3.7. Temperament

Temperament in Baroque music is a method of tuning musical instruments in which purely mathematical interval proportions were abandoned in order to enable the performance of pieces in as many keys as possible without significant dissonance. In Baroque practice, the issue of temperament was related not only to acoustics, but also to aesthetics and the theory of affects, as different temperament systems gave individual keys a different emotional and colouristic character¹⁰⁷.

In the Middle Ages and the Renaissance, the Pythagorean tuning and the mean-tone (mezotonic) tuning dominated, which ensured the purity of thirds or fifths in selected keys, but made other keys practically unplayable¹⁰⁸. With the development of tonal harmony

¹⁰⁷ N. Harnoncourt, op. cit., p. 64.

¹⁰⁸ M. Toporowski, M. Pilch, *Old Temperaments: Acoustic Foundations and Practical Application*, ed. M. Toporowski, Katowice 2014, pp. 114–118.

in the 17th century, there was a need for a wider range of modulation, which required new tuning solutions.

Temperation thus became a compromise between the purity of intervals and the universality of the tonal system¹⁰⁹. The aim was to distribute intonation errors in such a way that all keys sounded satisfactory – though not identical – in terms of acoustics and expression. In the Baroque period, temperament had a rhetorical and affective dimension. Different tuning systems caused subtle differences in the sound of the keys, which fostered their emotional expression.

The most comprehensive example of the practical application of temperation is Johann Sebastian Bach's *Das wohltemperierte Klavier* by Johann Sebastian Bach, which contains preludes and fugues in all 24 major and minor keys. However, it was not intended for equal temperament tuning, known as 'good temperament'. There has been much debate about which tuning is appropriate for performing this work, and the answer to this question remains a matter of conjecture¹¹⁰.

Although Mozart and Quantz do not raise the subject of temperament in their treatises, limiting themselves to the issue of intonation, Bach refers to the equal temperament system, but does not specify a particular temperament as the correct one¹¹¹.

Temperation in Baroque music was a groundbreaking phenomenon in the history of European music. It enabled the full development of tonality, expressive contrasts between keys and the practice of modulation – the foundations of the modern musical system. It was not only a technical solution, but also had aesthetic and rhetorical significance: Baroque musicians perceived each key as a separate world of affects, and the choice of temperament influenced the emotional dimension of a work.

In recent years, the issue of historical tuning systems has become a source of inspiration for contemporary accordionists, leading to the creation of instruments with different temperaments and alternative tuning pitches. As part of this research, attempts were made to implement historical tunings in accordion construction, resulting in the creation of several instruments adapted to different temperament systems. At the same time, experiments

¹⁰⁹ M. Toporowski, M. Pilch, op. cit., pp. 114–118.

¹¹⁰ M. Toporowski, M. Pilch, op. cit., p. 115.

¹¹¹ C. Ph. E. Bach, op. cit., p. 41.

were conducted with lowering the standard pitch a^1 from 440 or 442 Hz to, for example, 415 Hz, which allows for a more authentic performance of early music repertoire.

One of the artists actively using unequal temperament systems is Giorgio Dellarole, who plays an accordion tuned according to Valloti's temperament, with a pitch of $a^1 = 415$ Hz¹¹². Another particularly interesting figure in this field is Ander Telleria, who decided to use $\frac{1}{4}$ comma mesotonic temperament for the performance of transcriptions of Spanish Renaissance music¹¹³.

In his further work, he expanded his range of instruments to include an accordion based on Pythagorean tuning, equipped with a different register arrangement, which significantly broadened his possibilities in terms of presenting early music on this instrument¹¹⁴. Telleria has also become an inspiration for contemporary composers, as exemplified by the album *Horos*, which contains pieces written for an alternatively tuned accordion¹¹⁵.

In the field of performance practice, it is also worth mentioning Susanne Kujala, who recorded *Das Wohltemperierte Klavier* on an accordion tuned according to Bradley Lehman's temperament¹¹⁶. This system is based on the interpretation of the spiral ornamentation placed by Bach on the title page of one of his manuscripts, making it one of the most discussed proposals for the reconstruction of Bach's temperation¹¹⁷.

Although the subject of temperament is not widely popular among accordionists, awareness of the existence of various tuning systems is crucial to understanding their significance in shaping affect and historical performance practices. At the same time, it is an important area of inspiration for contemporary accordionists-researchers, who are increasingly attempting to reconstruct and make practical use of historical tuning systems, thus opening up a wide field for further exploration.

¹¹² G. Dellarole, op. cit., p. 100.

¹¹³ <https://www.melomanodigital.com/resena-horos-ander-telleria-acordeon-mesotonico/>, accessed on: 7 December 2025.

¹¹⁴ <https://www.fmq.fi/articles/on-my-music-and-beyond-towards-the-golden-era-of-the-classical-accordion>, accessed on: 07.12.2025.

¹¹⁵ Ibid.

¹¹⁶ M. Toporowski, M. Pilch, op. cit, p. 115.

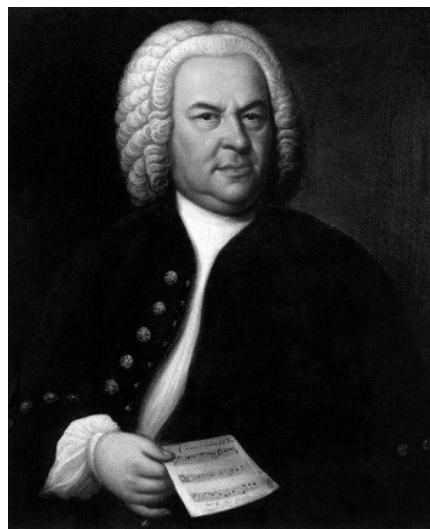
¹¹⁷ <https://bibliotecacsma.es/web/2020/03/horos-fronteras-nuevo-cd-de-ander-telleria/>, accessed on 7 December 2025.

CHAPTER 4

Analysis of technical and interpretative issues in selected compositions by Johann Sebastian Bach transcribed for the accordion

4.1 Introduction¹¹⁸

Johann Sebastian Bach is a central figure in the history of music, whose work remains a cornerstone of Western musical culture to this day. Born in Eisenach in 1685, he came from a large and talented family of musicians. His professional life was closely linked to his roles as organist, concertmaster and cantor in various cities in Thuringia and Saxony, which directly shaped his compositional output. Much has been written about Bach, but in the context of his works, it is worth learning about the course of his musical career.



*Illustration No.4 – Portrait of Johann Sebastian Bach,
<https://bach.wursten.be/portraits/1748%20Haussmann.htm>, date of access: 09.12.2025.*

Bach's career can be divided into several key periods, each of which resulted in a different type of music. His early years in Arnstadt and Mühlhausen (c. 1703–1708) were

¹¹⁸ Biographical information about Johann Sebastian Bach compiled on the basis of: C. Wolff, *Johann Sebastian Bach: Musician and Scholar*, trans. B. Świdorska, Lokomobila, Warsaw 2011; J. E. Gardiner, *Music in the Castle of Heaven. A Portrait of Johann Sebastian Bach*, trans. K. Matwiejczuk, PWM, Krakow 2021.

marked by the development of his organ virtuosity. His time in Weimar (1708–1717), where he served as court organist and concertmaster, was crucial for his organ compositions, including numerous organ chorales and monumental preludes and fugues.

In Köthen (1717-1723), Bach focused on secular and instrumental music, serving as Kapellmeister. It was there that he composed *the* famous *Brandenburg Concertos* BWV 1046–1051, Volume I of *Das Wohltemperierte Klavier*, as well as sonatas and partitas for solo instruments. This period is a testament to his mastery of secular forms.

The most important and longest stage of Bach's life was his service in Leipzig (1723-1750) as cantor of St. Thomas School. These duties forced him to compose a huge number of vocal-instrumental works for the Lutheran liturgy, resulting in nearly 200 surviving church cantatas. It was during this period that he wrote his monumental sacred works, such as *St Matthew Passion* BWV 244 and *Mass in B minor* BWV 232.

Johann Sebastian Bach is primarily identified with polyphony. His style is characterised by an unparalleled ability to conduct multiple independent melodic lines simultaneously, reaching its apogee in works such as *Die Kunst der Fuge*. In his compositions, he synthesised the German tradition with influences from Italian melody and French elegance.

In addition, his work on *Das Wohltemperierte Klavier* contributed to establishing the system of equal temperament, enabling free modulation and composing in all keys, which was revolutionary for the development of music.

After his death in 1750, Bach's work was partially forgotten, and its rediscovery in the 19th century (mainly thanks to Felix Mendelssohn-Bartholdy) initiated a revival of his compositional output. Today, Bach is recognised as one of the pillars of Western music, and his works are an essential part of music education and concert repertoire.

The selection of musical material for this work was dictated by the desire to comprehensively address the issues of performance and interpretation of transcriptions of Johann Sebastian Bach's works for the accordion. The research objective was to present a wide spectrum of styles and technical challenges inherent in the adaptation of various original forms.

The repertoire was selected based on the following criteria and examples:

1. Analysis of Baroque dance styles – presentation of formal and interpretative transcription challenges resulting from the specificity of stylised dances (e.g. *French Suites*, *English Suites*, *Partitas*). The aim is to demonstrate the performance possibilities of the accordion in terms of articulation, agogics and ornamentation.
2. Transcription of organ music – showing the problems of transcribing monumental organ works (including preludes, toccatas, fantasies and fugues). The study focuses on the adaptation of broad texture, articulation issues and registration.
3. *Das Wohltemperierte Klavier* as a study of the musical language of the Baroque era – a selection of preludes and fugues from *Das Wohltemperierte Klavier* will serve as a study for an in-depth analysis of the musical language of the Baroque era on the accordion, where articulation, dynamics and counterpoint issues will be examined.
4. The study of Bach's transcription process – the inclusion of a series of organ and harpsichord concertos based on the works of other composers (e.g. Benedetto Marcello) aims to examine the historical transcription process carried out by Bach himself. This allows methodological analogies to be drawn for contemporary adaptation for the accordion.
5. Autotranscription – the realisation of a selected chorale prelude in an original transcription for a non-standard instrumental ensemble (trumpet and accordion) aims to examine and practically model the post-Bach transcription process, with particular emphasis on the textural and colouristic transformation of the original.
6. Collaboration with a historical instrument – the performance of a selected chamber composition (e.g. a violin sonata accompanied by a keyboard *obbligato*) in a duet with a historical instrument allows for the exploration of the accordion's capabilities in terms of faithfully reproducing the function of an accompanist and playing with the original timbre of the era.

For the purposes of this work, materials from *the Neue Bach-Ausgabe* were used as the primary source of sheet music. This publication, published successively between 1954 and 2007 by Bärenreiter-Verlag (Kassel, Germany), is a critical, historical urtext edition of the works

of Johann Sebastian Bach¹¹⁹. This series is recognised in musicology as the most reliable and authoritative source of Bach's compositions, as it is based on an in-depth analysis of autographs, authorised copies and other original source materials.

4.2 *French Suite in E flat major BWV 815*

Pedagogical work was one of the fundamental aspects of Johann Sebastian Bach's creative activity. A significant part of his compositions was written for didactic purposes and were used in the process of teaching students performance, singing technique and the principles of composition. Bach constructed his educational material in a systematic way, covering three basic levels of advancement, organised around the following collections:

- Elementary level – *Clavierbüchlein für Wilhelm Friedemann Bach* and *Clavierbüchlein für Anna Magdalena Bach*.
- Intermediate and advanced levels – *Two-part inventions and three-part Inventions*, *Goldberg Variations* and two volumes of *Das Wohltemperierte Klavier*.
- Advanced study of contrapuntal composition – *Die Kunst der Fuge*¹²⁰.

The *French Suites* were included in *Clavierbüchlein für Anna Magdalena Bach*. The very creation of the collection testifies to Anna Magdalena's husband's commitment to her education¹²¹. There are two versions of this notebook: the first, dated 1722, containing five suites in their original versions, and the second, created around 1725, after Bach settled in Leipzig¹²². The second edition includes the sixth suite and shows changes in the first two suites¹²³. The loss of the autograph makes it impossible to reconstruct the final version, resulting in the existence of several equivalent textual traditions, including Altnickol's copy.

¹¹⁹ *Die Neue Bach-Ausgabe 1954-2007*, documentation, Barenreiter Kassel, Basel, London, New York, Prague 2007, p. 3.

¹²⁰ B. Pocij, *Johann Sebastian Bach and His Music*, WSiP, Warsaw 1995, p. 114.

¹²¹ J. Iwaszkiewicz, *J. S. Bach*, PWM, Kraków 1885, p. 26.

¹²² E. Zavorský, *J. S. Bach*, trans. M. Erhardt-Gronowska, PWM, Kraków 1985, p. 201.

¹²³ A. Dürr, *The Historical Background of the Composition of Johann Sebastian Bach's 'Clavier' Suite, Part I*, own translation, 'Bach' 1982, vol. 13, no. 4, p. 4.

The term 'French' does not refer directly to a national musical idiom, but serves an organisational function. Johann Nikolaus Forkel already emphasised that this name was primarily intended to distinguish these compositions from *the English Suites*, whose name also does not derive from stylistic features, but from their purpose¹²⁴. Stylistic studies show that they exhibit more features characteristic of the French keyboard style, while *the French Suites* contain numerous references to the Italian galant aesthetic¹²⁵.

The French Suites BWV 812–817 were composed in the keys of D minor, C minor, B minor, E flat major, G major and E major. The cycle includes a basic set of Baroque dances (*Allemande, Courante, Sarabande, Gigue*), expanded with additional dances such as *Minuet, Aria, Anglaise, Bourrée, Loure and Polonaise*. These suites present a wide range of dance rhythms and ornamentation techniques, providing a model example of stylised Baroque dance.

The key of E flat major, in light of the semantics of tonality, gives the suite a lofty and luminous character. The structure of each part corresponds to the Baroque convention of a two-part form: part A moves from the main key to the dominant, while part B leads back to the main key. In its earliest version, the cycle includes: *Allemande, Courante, Sarabande, Gavotte, Air, Minuet* and *Gigue*.

The first part, serving as a kind of prelude, is *the Allemande* – a dance in even metre, which in its origins is described as a 'walking' dance, with a dignified and serious character¹²⁶. During Bach's creative period, *the Allemande* gradually began to take on the role of a prelude, resembling it in terms of texture and the way the musical narrative is conducted. The structure of *the Allemande* is based on spread chords held in sixteenth note rhythm, while the bass part acts as a stabilising element, setting and organising the pulse of the piece. The tempo is determined by its original origins – it corresponds to the natural pace of walking.

¹²⁴ Ibid., p. 5.

¹²⁵ M. Toporowski, booklet accompanying the CD, *Johann Sebastian Bach, Französische Suiten*, Musicon MCD055, 2019, p. 7.

¹²⁶ *Allemande*, entry in *The New Grove Dictionary of Music and Musicians*, vol. 1, ed. Stanley Sadie, London 1980, pp. 276–280.

For reasons of sound and in order to maintain greater consistency between the manuals, it is advisable to double the sound E in the treble and melody manuals for the duration of the sixteenth note rest, which avoids discontinuity in the sound layer.



Example No. 5 – J. S. Bach – French Suite in E flat major BWV 815, Allemande, bars 1-2.

In the context of accordion performance, an important issue is how to treat long rhythmic values, especially in relation to the articulation technique specific to the harpsichord. In the performance practice of the era, long notes in the bass were often repeated on the harpsichord, which resulted both from the limitations of the instrument's mechanism and from the desire to maintain the continuity of sound¹²⁷. Therefore, where long values appear in the score, the possibility of realising them through subtle repetitions should be considered – at least as an interpretative context

In the case of *the Allemande*, usually played at a moderate tempo, it is possible to actually sustain a long note on the accordion. This allows for certain intervals to be more fully exposed and sounded, and also promotes greater harmonic clarity and tonal consistency.



Example No. 6 – J. S. Bach – French Suite in E flat major BWV 815, Allemande, bars 8-9.

In terms of articulation, the shaping of dissonant transitions towards consonances also plays an important role. An example of this can be found between the bass part and one of the middle voices, where the *legato* between the notes G and F creates the effect in question

¹²⁷ C. Ph. E. Bach, op. cit., p. 168.

(bar 6). This type of voice leading enhances the perception of tension and its subsequent release, which is an important element of Baroque rhetoric and its contemporary interpretations.



Example No. 7 – J. S. Bach – French Suite in E-flat major BWV 815, Allemande, bars 5-6.

One way of shaping articulation in Baroque practice is to make the degree of separation between notes dependent on the size of the interval between them (e.g. the lowest voice in bars 7-9). This approach allows for the articulation to be varied, which was an important element of the performance aesthetics of the period.



Example No. 8 – J. S. Bach – French Suite in E-flat major BWV 815, Allemande, bars 7-8.

In accordance with Baroque performance practice, the repetition of a musical section should be enriched with changes in the melodic structure, most often by adding appropriate ornamentation. Due to its moderate tempo, *the Allemande* is particularly susceptible to this type of modification. The introduction of scale passages, which serve as a kind of *tirade*, not only diversifies the melodic line, but also emphasises the rhetorical and ornamental character of the repetition.



Example No. 9 – Suggested ornamentation – J. S. Bach – French Suite in E-flat major BWV 815, Allemande, bars 1 and 8.

The *courante* is a dance in triple metre, occurring in two basic varieties: the Italian *corrente*, most often in 3/4 time, with a light and lively character, and the French *courante*, usually in 3/2 time, characterised by a slow, dignified style¹²⁸. The dance from *the French Suite* in E-flat major, BWV 815, belongs to the former of these types.



Example No. 10 – J. S. Bach – French Suite in E flat major BWV 815, Courante, bars 1-3.

Its characteristic feature is the triplet rhythm in the upper voices, accompanied by a dotted rhythm in the bass. The manner of performing this rhythmic pattern is described by C. Ph. E. Bach in his treatise, recommending that the sixteenth note in the bass voice be aligned with the last note of the triplet in the upper voice¹²⁹. This practice helps to achieve a clear, fluid and stylistically appropriate pulsation characteristic of the Italian variety of dance.

Another characteristic feature is the break in the accent, as due to the presence of a slur, the first bar has metrical accents on the first and third beats, while the second bar has them on the second and third quarter notes. This pattern will be present throughout the rest of the suite.

¹²⁸ *Courante*, entry [in:] *The New Grove Dictionary of Music and Musicians*, vol. 4, ed. Stanley Sadie, London 1980, pp. 875–878.

¹²⁹ See C. Ph. E. Bach, op. cit., p. 169.

In terms of ornamentation, Bach uses mordents (e.g. bar 2) and trills (e.g. bar 7). In bar 5, there is an ornament that combines a lower appoggiatura with a mordent. It is played as follows:



Example No. 11 – Realisation of the lower appoggiatura – J. S. Bach – French Suite in E flat major BWV 815, Courante, bar 5.



Example No. 12 – J. S. Bach – French Suite in E flat major BWV 815, Courante, bars 4-9.

It is also worth noting the hemiola – a rhythmic-metrical phenomenon consisting in transforming the perception of metre in a way that creates the impression of a momentary change in rhythmic organisation without actually changing the metre in the musical notation¹³⁰. It is shown in the cadence, where in bar 14 the accents fall on the first and third beats of the bar, while in bar 15 they fall on the second beat.



Example No. 13 – J. S. Bach – French Suite in E flat major BWV 815, Courante, bars 13-15.

¹³⁰ Hemiola, entry [in:] *The New Grove Dictionary of Music and Musicians*, vol. 8, ed. Stanley Sadie, London 1980, pp. 472–473.

Due to the lively tempo of the piece, the possibilities for introducing additional embellishments that could add variety to the repetitions are limited. With regard to bars 29-30, the proposed solution is as follows:



Example No.14 – J. S. Bach – French Suite in E flat major, BWV 815, Courante, bars 28-30.



Example No. 15 – Suggested ornamentation for repeats – J. S. Bach – French Suite in E flat major BWV 815, Courante, bars 29-30.

The third part of the suite is *Sarabande* – a dance originating in Spain, characterised by the accentuation of the second beat, often combined with an extended note¹³¹. In the context of Baroque suites, the sarabande functions as a stylised form in which the aforementioned accent is sometimes softened by interaction with other voices, for example by introducing an eighth note rhythm in the accompanying parts.

3. Sarabande



Example No. 16 – J. S. Bach – French Suite in E flat major BWV 815, Sarabande, bars 1-4.

The articulation marks written by Bach emphasise the delicate accentuation of the second beat of the bar. In this context, the descending bass part, which can be slightly

¹³¹ *Sarabande*, entry [in:] *The New Grove Dictionary of Music and Musicians*, vol. 16, ed. Stanley Sadie, London 1980, pp. 489–492.

separated, shapes the articulation of the entire movement. In terms of ornamentation, Bach uses trills and mordents in the upper voices, which should be performed in *Adagio* character, i.e. slightly slower, in accordance with the character of the movement. In bar 5, there is an upper appoggiatura combined with a trill, the performance of which, in accordance with the composer's intention, allows for a slight 'acceleration' of the phrase.

Below is a suggested variation for the execution of ornaments during the repeat in bar 7:



Example No. 17 – J. S. Bach – French Suite in E flat major BWV 815, Sarabande, bars 5-8.



Example No. 18 – Suggested ornamentation for the repeat – J. S. Bach – French Suite in E flat major BWV 815, Sarabande, bar 7.

The next part of the suite is *the Gavotte*, characterised by the presence of an upbeat comprising two quarter notes. In this context, particular attention should be paid to the clear accentuation of the first beat of the bar, as this upbeat can cause difficulties in performance, mistakenly suggesting accentuation of the third beat, which, however, does not correspond to the composer's intention. An important performance element is the use of a slur connecting two eighth notes, which allows for a clear separation of motifs and determines their articulation in the rest of the composition. In the main theme of the movement, Bach uses numerous trills preceded by appoggiaturas, which, due to the lively tempo, should be performed in a short and brilliantly, maintaining the lightness and fluidity of the phrase.

4. Gavotte



Example No. 19 – J. S. Bach – French Suite in E-flat major BWV 815, Gavotte, bars 1-7.

In bar 4, appoggiaturas can be observed, which during performance can function as an example of Lombard rhythm, consisting of a sequence of sixteenth notes preceding an eighth note with a dot.



Example No. 20 – Performance of upper appoggiatura – J. S. Bach – French Suite in E-flat major BWV 815, Gavotte, bar 4.

The second part of the piece, operating in the dominant key, also introduces mordents, sometimes in combination with appoggiaturas. In bars 11-12, the chromatic descent in the bass part refers to the rhetorical figure of *patopoi*, which should be performed *legato*, emphasising the fluidity of the phrase and the rhetorical character of this sequence.

An example of the realisation of the variation during the repetition for bars 3 and 9 might look like this:



Example No. 21 – Example of ornamentation during repetition – J. S. Bach – French Suite in E-flat major BWV 815, Gavotte, bars 3 and 9.



Example No. 22 – J. S. Bach – French Suite in E flat major BWV 815, Gavotte, bars 8-14.

The Air is a light, imitative composition with an upbeat similar to that found in the gavotte. The piece is largely based on scale runs in various configurations, and the character of the ornaments used is similar to those used in *the Gavotte*.

In the context of accordion performance, it is important to distribute the sound material between the manuals in bars 8–10. In bar 8, the note G¹ acts as a boundary, after which the next note F¹ can be transferred to the melody manual. The remaining notes should be played in accordance with the graphic direction indicated by Bach, which allows for a clear sound effect and is an effective solution in transcription for the accordion.



Example No. 23 – J. S. Bach – French Suite in E-flat major BWV 815, Air, bars 28-30.

The realisation of variations during rehearsals may involve both the introduction of additional ornamentation and the modification of the bowing of individual notes. An example of this can be found in bar 14, where, in parallel with the added triplet ornamentation

of the melodic, the articulation in the bass part can be changed to emphasise the contrast and clarity of the phrase.



Example No. 24 – J. S. Bach – French Suite in E-flat major BWV 815, Air, bars 14–16.



Example No. 25 – Example of articulation and ornamentation – J. S. Bach – French Suite in E flat major BWV 815, Air, bars 14–15.

The minuet does not appear in Altnickol's description, but it does appear in the later version of the suite. This form represents a distinguished court dance in 3/4 time, in which the metrical accent on the first beat of the bar is of significant importance. Bach clearly separated the individual motifs with slurs, indicating the correct articulation, which constitutes a kind of performance model, preserved in published editions in the form of dotted lines.

6. Menuet



Example No. 26 – J. S. Bach – French Suite in E-flat major BWV 815, Minuet, bars 1-6.

In terms of ornamentation, *the Minuet* is susceptible to melodic modifications after the repeat. Proposed melodic line for the repeat in bars 1-4:



Example No. 27 – Proposed articulation – J. S. Bach – French Suite in E flat major BWV 815, Minuet, bars 1-4.

The suite closes with *a Gigue* – a lively dance of English origin, usually notated in 3/8, 6/8 or 12/8 time¹³². In the case of the French Suite, we are dealing a stylised form with a fugal character. *The Gigue* in the Suite begins with an exposition of the theme, but the further development is incomplete, and the three-part texture appears only briefly.

In the context of transcription for the accordion, it is recommended to begin the performance on the melodic manual, which allows for a clear introduction of individual themes. In bar 5, the theme reappears in the left hand, but in a lower register.



Example No. 28 – J. S. Bach – French Suite in E flat major BWV 815, Gigue, bars 1-9.

¹³² R. McIntyre, *On the Interpretation of Bach's Giges*, own translation, The Musical Quarterly 1965, vol. 51, no. 3, p. 480.

From the point of view of articulation, it is important to vary it. An example of this can be found in bars 7–8, where the scale motifs should be played *legato*, while the leaps should be performed in a slightly separated manner. To maintain metrical clarity, it is worth emphasising the nature of the compound metre ($3/8 + 3/8$). Similar articulation patterns can be applied throughout the composition.



Example No. 29 – Articulation suggestion – J. S. Bach – French Suite in E-flat major BWV 815, Gigue, bars 14-15.

The exposition in part B, in the dominant key, has a reversed interval pattern. Bar 33 is one of the climaxes of the entire suite due to the use of four-note chords, which had not been used before in the entire piece.



Example No. 30 – J. S. Bach – French Suite in E flat major BWV 815, Gigue, bars 27-37.

Diminutions in *the Gigue* can take on a very diverse character, including both rhythmic and melodic variants. Below are selected examples of their use throughout the composition.



Example No. 31 – J. S. Bach – French Suite in E flat major BWV 815, Gigue, bars 19-22.



Example No. 32 – J. S. Bach – French Suite in E flat major BWV 815, Gigue, bars 44-55.



Example No. 33 – Suggested ornamentation for repeats – J. S. Bach – French Suite in E flat major BWV 815, Gigue, bars 19, 36-37 and 49.

An important issue in the context of performing *the French Suite in E-flat major* BWV 815, is the selection of registers for individual parts. The optimal solution is considered to be performing the entire piece on a single set of registers in order to highlight the contrast between the parts. This choice remains an individual decision of the performer, but in terms of expressing affect and maintaining a uniform sound, the following solutions are proposed solutions are as follows:

- Fast parts – registration consisting of two or more choirs (e.g. 16'+8', 16'+4', 8'+4', 8'+8' for the treble manual; when using 16', an octave trans is necessary) and 16'+8' for the melody manual in order to achieve a brighter sound.
- Free parts – single registers (e.g. 8' or 16' with transposition up an octave for the melody manual and a single register for the bass manual).

The French Suite in E-flat major, BWV 815, is an excellent school of ornamentation, articulation and stylised Baroque dances. This piece offers numerous inspirations related with the performance of Baroque music, and due to its two-part structure, it is particularly suitable for transcription for the accordion. The performance of *the French and English Suites* in their entirety and the exploration of methods of arrangement and interpretation is a valuable practice that enriches the accordion repertoire both artistically and pedagogical dimensions.

4.3 *Prelude and Fugue in A minor BWV 543*

Organ music occupies a fundamental and central place in Johann Sebastian Bach's compositional oeuvre, which is a direct consequence of the strong influence of the North German organ school at the turn of the 17th and 18th centuries. Dietrich Buxtehude (c. 1637-1707)¹³³ was a key figure in shaping the style of the young Bach. His compositions were a major inspiration, as evidenced by Bach's famous walking trip to Lübeck in 1705, undertaken during his service in Arnstadt¹³⁴. The time spent in Lübeck, lasting about three to four months, allowed Bach to meet Buxtehude in person and study his craft in depth, which was of groundbreaking importance for the development of his own musical language¹³⁵. In the following years, Bach's organ style underwent a gradual but distinct evolution. The Weimar period (1708–1717) is considered particularly prolific, as it resulted in the creation of most of his monumental preludes (toccata and fantasias) and fugues, including *the Prelude and Fugue in C major*, BWV 545, and *the Fantasy and Fugue in C minor*, BWV 542¹³⁶. It should be noted, however, that some works, such as *Toccata, Adagio and Fugue in C major*,

¹³³ C. Wolff, *Johann Sebastian Bach: Musician and Scholar*, trans. B. Świdarska, Lokomobila, Warsaw 2011; J. E. Gardiner, *Music in the Castle of Heaven: A Portrait of Johann Sebastian Bach*, trans. K. Matwiejczuk, PWM, Krakow 2021, p. 130.

¹³⁴ Ibid., p. 134.

¹³⁵ Ibid., p. 133.

¹³⁶ E. Zavorský, op. cit., p. 155.

BWV 564, clearly reveal the influence of the Italian style (e.g. elements of concertante technique), which suggests intensive study of this repertoire or the earlier origin of these compositions¹³⁷.

The canon of Weimar works also includes *the Prelude and Fugue in A minor* BWV 543¹³⁸. There are two basic versions of this composition, referred to as BWV 543 and BWV 543a, which originate from manuscripts by copyists associated with Bach's son, Carl Philipp Emanuel (BWV 543), and his pupil, Johann Ludwig Krebs (BWV 543a)¹³⁹. The most significant difference between the two versions appears at the beginning of the prelude: version BWV 543a (probably the older one) is characterised by a shorter chord structure. In the final version (BWV 543), Bach expands the introduction, extending the descending progressions of spread minor and diminished chords, often enriching them with delays using, for example, fourth intervals.

Praeludium et Fuga in a
BWV 543a⁶⁰

Praeludium

Example No. 34 – J. S. Bach – *Prelude and Fugue in A minor* BWV 543a, *Prelude*, bars 1-6.

¹³⁷ C. Wolff, op. cit., p. 166.

¹³⁸ M. Bukofzer, *Music in the Baroque Era: From Monteverdi to Bach*, trans. E. Dziębowska, PWN, Kraków 1970, p. 387.

¹³⁹ P. Williams, *The Organ Music of J. S. Bach*, own translation, Cambridge University Press, Cambridge 2003, p. 92.



Example No. 35 – J. S. Bach – Prelude and Fugue in A minor BWV 543, Prelude, bars 1-11.

The opening sequence of *Prelude in A minor*, BWV 543, is a clear example of *stylus phantasticus* – a compositional and performance style directly related to organ improvisation and implying rhythmic freedom in the performance of¹⁴⁰. The key interpretative element is therefore the precise definition of the affective and narrative concept of the work and the identification of the climactic points that should be emphasised.

Albert Schweitzer proposed a method of phrasing Bach's sixteenth notes that was independent of the literal notation. It consisted of articulating the last note of each sixteenth note group together with the first note of the next group, followed by a subtle separation from the next motivic unit. The purpose of this segmentation was to 'enliven the monotony of the tie'¹⁴¹.

¹⁴⁰ K. Lukas, *Stylus phantasticus – the origins and characteristics of the style and the most important performance issues*

[in:] *The North German Organ School and Johann Sebastian Bach*, ed. K. Lukas, Karol Szymanowski Academy of Music in Katowice, Katowice 2017, p. 62.

¹⁴¹ A. Schweitzer, *Johann Sebastian Bach*, trans. M. Kurecka, W. Wirpsza, PWM, Krakow 1987, p. 226.



Example No. 36 – Articulation proposal according to Schweitzer – J. S. Bach – Prelude and Fugue in A minor BWV 543, Prelude, bar 1.

In the case of accordion transcription, the beginning of the piece is traditionally played entirely on the treble manual, but it is worth considering the division of the musical material, which emphasises the articulation of the¹⁴². However, an important technical issue in the further course of the piece is the division of the musical material between the manuals.

The introduction of the pedal part in bar 10 heralds an expansion of the musical texture, which is fully established in bar 11. At this point, the performer must decide how to distribute the individual voices between the accordion manuals. The middle voice can be technically realised on both the melody manual and the treble manual. In this work, it was assumed that the middle voice would be realised on the melody manual. A prerequisite for this solution is the reduction of the pedal part to the lowest available voice of the accordion. In terms of performance technique, at the point where a sixteenth note rest occurs, it is necessary to double the selected middle voice note in order to maintain continuity and fullness of sound.



Example No. 37 – Proposal for the realisation of sound material on the accordion – J. S. Bach – Prelude and Fugue in A minor BWV 543, Prelude, bar 11.

¹⁴² P. Williams, *Two Case Studies in Performance Practice and the Details of Notation. 2: J. S. Bach and Left-Hand-Right-Hand Distribution*, own translation, *Early Music* 1994, vol. 22, no. 1, p. 105.

The narrative development of the composition progresses through the iteration of a two-bar harmonic motif originating in bars 11 and 12. These repetitions are presented in a varied harmonic setting, leading to a climax in bar 22. At this point, there is a return to the *stylus phantasticus* aesthetic, realised through scale passages and ending with a tremolo, composed of a tonic chord and a thirteenth interval. Although this fragment is free and improvisational in nature, for its performance can be drawn from rhythmic divisions that are closely correlated with changes in the direction of the melodic line. This correlation between rhythm and figuration may suggest specific articulation divisions or indicate the possibility of using *tempo rubato* to emphasise the virtuosity and drama of this passage.



Example No. 38 – J. S. Bach – Prelude and Fugue in A minor BWV 543, Prelude, bars 21-25.

The aforementioned virtuoso tremolo in bar 22 leads to a cadence based on a bass progression, which ends in bar 25 with the note E ¹. To clearly mark the end of the first episode of the Prelude, this note can be extended with a mordent. Immediately after this cadence, there is a solo pedal part which, assuming an implementation identical to the previously described edition, can now be exposed in the full sound of the instrument. This fragment is a clear thematic reference to the beginning of the Prelude. In bar 28, there is a change in texture, where an imitation of a four-note motif in four-part texture is introduced in the manual parts. Due to the construction and wide range of the button accordion, it is possible to play this section with one hand on the treble manual. The wide range of the instrument also allows precise execution of bars 31 and 32, with the possibility of clearly

differentiating the articulation between the middle and upper voices, which is crucial for emphasising the polyphonic character of the composition.



Example No. 39 – J. S. Bach – Prelude and Fugue in A minor BWV 543, Prelude, bars 29-34.

Continuing the evolution of form, after a series of virtuoso melodic figures, particular attention is drawn to the imitation between the lowest voice and the higher voices. In terms of performance, an interesting articulation technique may be to vary the articulation depending on the size of the intervals: second intervals can be played *legato*, while all larger interval leaps are played in separate articulation. This approach emphasises motivic contrasts and separates individual melodic links.



Example No. 40 – J. S. Bach – Prelude and Fugue in A minor BWV 543, Prelude, bars 38-41.

The rest of the Prelude features a short pedal *solo* in bar 46. In the case of transcription for accordion and in order to enhance the expression, it is possible to double this part in the treble manual, but technically this must be done after the A minor chord has sounded. An example of a convenient point for adding reinforcement is the note c¹ in the second rhythmic group of this bar.



Example No. 41 – J. S. Bach – Prelude and Fugue in A minor BWV 543, Prelude, bar 41.

Example No. 42 – J. S. Bach – Prelude and Fugue in A minor, BWV 543, Prelude, bars 46-53.

The prelude culminates in a broad cadence, characterised by a repeated rhythmic motif in the pedal part, which is a motivic reference to the passages present throughout the piece. The entire composition, which serves as an introduction to the fugue, ends with a tonic chord with a Picardy third.



Example No. 43 – J. S. Bach – Prelude and Fugue in A minor BWV 543, Fugue, bars 1-5.

The theme of the Fugue is organised compositionally into two main parts. The first, covering bars 1-2, is characterised by a potentially dance-like character, which is implied by the use of 6/8 time and a distinctive, pulsating rhythm. The second part (bars 2-5) consists of a progression of descending chord figures. In the final section of the theme, there is a clear modulation to the dominant key E minor. In terms of performance and articulation, the proposed realisation of the theme may take into account this difference in character, emphasising the dance-like pulse of the first part and the fluidity of the figuration of the second.



Example No. 44 – Proposed articulation of the fugue theme – J. S. Bach – Prelude and Fugue in A minor BWV 543, Fugue, bars 1-5.

The first complete exposition of the fugue extends from bar 1 to bar 35, presenting the theme and its response alternately in A minor and E minor. The connecting element this structure are the links between successive entries of the theme. In the context of the accordion transcription, the first two entries of the theme are played on the treble manual, while the subsequent entries, including the exposition in the lowest voice, are proposed to be played on the melody manual. This arrangement eliminates the effect of breaking the octave in the bass manual, while allowing for better separation of the voices.

From the point of view of articulation, bars 39–42 are particularly noteworthy, where it is possible to use articulation variation based on the contrast between dissonance

and consonance. *Legato* is suggested in the upper voice, while in the middle voice it is recommended to separate the notes, which allows the harmonic structure to be emphasised.



Example No. 45 – J. S. Bach – *Prelude and Fugue in A minor BWV 543, Fugue*, bars 38-42.

The cadential phrase introducing the next, this time incomplete, exposition of the fugue theme is achieved through the use of the rhythmic formula of hemiola¹⁴³. It is clearly present in bar 43 and at the turn of bars 49 and 50.



Example No. 46 – J. S. Bach – *Prelude and Fugue in A minor BWV 543, Fugue*, bars 43-51.

Later in the piece, the theme is presented in E minor, but without the sound material that is played on the pedal keyboard of the organ. The first part of the theme undergoes structural blurring, while the second part of the theme is fully presented in bar 53. In the following episode, where the lower voice performs a circulating figuration, the principle of ' ' can be applied in the context of articulation, consistently combining smaller interval distances and separating those with a larger range. This implementation results in clarity of texture and facilitates the perception of the bass line.

¹⁴³ Vide, p. 68.



Example No. 47 – J. S. Bach – Prelude and Fugue in A minor BWV 543, Fugue, bars 52-60.

Bars 61 and 62 require analysis of the distribution of voices between the accordion manuals. Due to the presence of a trill, it is necessary to reverse the vertical division of voices to ensure technical freedom of performance. To this end, the middle voice should be played on the melody manual until the cadence is resolved, while the lower voice can be played with the thumb on the treble manual. This technical redistribution is necessary to maintain the virtuosity and clarity of the performance.



Example No. 48 – J. S. Bach – Prelude and Fugue in A minor BWV 543, Fugue, bars 61-65.



Example No. 49 – Proposal for the performance of audio material on the accordion – J. S. Bach – Prelude and Fugue in A minor BWV 543, Fugue, bars 61-62.

Further formal development is introduced by the next episode, which has a modulating function and leads to the key of D minor. In the theme presented in a new approach, Bach uses

a counterpoint characterised by the presence of mordents. Due to the melodious character and fluidity of the passage, it is appropriate to perform the upper voice *legato* (bar 80).



Example No. 50 – J. S. Bach – Prelude and Fugue in A minor BWV 543, Fugue, bars 76-80.

A significant breakthrough in the musical narrative is introduced by the theme in the lowest voice, which is then repeated in the middle voice in *stretto* technique in the next bar (bars 95-96). This fragment is a technically demanding element of the fugue, as it is characterised by a wide range operating simultaneously in three voices. Thanks to the wide scale of its treble manual, the button accordion allows for its faithful realisation.



Example No. 51 – J. S. Bach – Prelude and Fugue in A minor BWV 543, Fugue, bars 95-99.

Another key climax occurs in bar 115, where the theme is presented in E minor in the context of a very broad texture. In order to effectively realise this section in the accordion transcription, it is necessary to temporarily transfer the lowest voice (if played on the melody manual) to the bass manual, which allows the simultaneous performance of the tenor voice on the melody manual. This redistribution of voices is necessary to preserve all melodic lines in their original form. In bar 119, the original disposition is restored.



Example No. 52 – J. S. Bach – Prelude and Fugue in A minor BWV 543, Fugue, bars 113-120.

After the descending sound material of the lowest voice, which – in reference to the technique used in the prelude – can be doubled in the treble and melody manuals (e.g. from the G sharp in the second rhythmic group), the musical narrative smoothly transitions to a virtuoso coda, which clearly returns to the aesthetics of *stylus phantasticus*. In order to obtain rhythmic support and emphasise the diminished chord hidden in the fast melodic passages, the first notes of each rhythmic group can be doubled in the melodic manual. Then, the sharp-sounding sixth passages – resulting from the combination of E major and B major chords with a diminished fifth – can be rhetorically separated from the neighbouring virtuoso figures. The entire section is finally closed by a majestic cadence with a double delay of the dominant with an added seventh.



Example No. 53 – J. S. Bach – *Prelude and Fugue in A minor BWV 543, Fugue*, bars 143-151.

The proposed registration for the accordion transcription is based mainly on an intuitive sense of the affect of the era and on harmonic aspects. For the prelude, the use of the 16'+4' register is suggested. The fugue, due to its greater complexity and structure, allows for greater fluidity and variability in the choice of registers. The exposition of the theme, performed on the 16'+4' register, can be reduced to the 16' or 16'+8' register at moments of reduced texture. When the pedal part reappears, it is advisable to return to the 16'+4' register, while when the texture becomes broad in bar 115, it is justified to extend the register to *tutti*. The interaction between the choice of register and the structure of the work is crucial for the interpretation in this case.

Johann Sebastian Bach's *Prelude and Fugue in A minor*, BWV 543, is a work that combines the composer's various inspirations: the Prelude reflects the influence of the North German organ school, while the Fugue is a testament to Bach's mature compositional technique. The transcription for accordion poses serious technical and manual challenges. Nevertheless, this composition is entirely feasible on the accordion, provided that the musical language of the Baroque era is thoroughly understood and implemented on this instrument. This is achieved through a detailed analysis of articulation and texture. This work is an excellent piece for studying Bach's advanced organ music in the context of accordion transcription.

4.4 *Prelude and Fugue in B flat minor BWV 867*

Das Wohltemperirte Clavier (DWK) is one of the most iconic and fundamental works in Johann Sebastian Bach's oeuvre. The cycle, divided into two volumes, was composed at different periods of the composer's life. Volume I was completed in 1722 during Bach's stay in Köthen, while Volume II was edited in Leipzig and is considered to have been completed in 1744, although the material for it may have been written between 1729 and 1741¹⁴⁴. The process of creating the cycle was spread out over time, as evidenced by the fact that the first preludes appeared in an early music book intended for his son, Wilhelm Friedemann Bach (*Clavier-Büchlein vor Wilhelm Friedemann Bach*)¹⁴⁵.

Bach, being an innovative teacher, composed pieces for his students over the years. Probably one of the direct reasons why he collected these compositions in the form of a manuscript constituting Volume I of the DWK was his bid for the prestigious position of cantor at St. Thomas Church in Leipzig¹⁴⁶. Together with other works of a didactic nature, such as *Aufrichtige Anleitung* (i.e. *Inventions and Sinfonias*) and *Orgel-Büchlein*, this cycle was a showcase and recommendation for the Leipzig community. This is also evidenced by a favourable letter from Prince Leopold of Köthen, the then ruler, addressed to the municipal authorities of Leipzig¹⁴⁷. The pedagogical nature of DWK is also evidenced by the fact that it is a comprehensive study of technique, covering issues of texture, rhythm and polyphony. The cycle uses a variety of metres, 2-, 3-, 4- and 5-part textures and a wealth of stylistic models.

The title of the work, *Das Wohltemperirte Clavier*, is directly related to the issue of keyboard temperament, as the term *wohltemperierte* means 'well tempered'. With the progressive development of the tonal system and the flourishing of the modern concept of musical works, the tuning of instruments became a serious barrier. The tuning systems used until then, such as mesotonic or natural tuning, made it impossible to perform both free distant modulations and to play in all 24 keys.

Wolff perfectly summed up the purpose of the cycle:

¹⁴⁴ Cf. B. Pocij, op. cit., p. 101; E. Zavarský, op. cit., p. 375.

¹⁴⁵ A. Dürr, op. cit., p. 2.

¹⁴⁶ C. Wolff, op. cit., p. 281.

¹⁴⁷ Ibid.

"The primary goal Bach set himself when composing *Das Woltemperierte Clavier* was therefore to demonstrate the practical application of all 24 keys, which had previously only been considered in theory"¹⁴⁸.

It should be emphasised, however, that this cycle was not intended to be performed in an equal temperament system (where the octave is divided into 12 equal semitones). As analyses of sources show, Bach was a proponent of well-tempered (uneven) tuning, which allowed for slightly raised thirds in the central keys¹⁴⁹. This system allowed the individual character and sound of each key to be preserved, thus expressing the unique affect of each one.

Volume I of the Well-Tempered Clavier consists of 24 pairs of preludes and fugues, covering all 24 keys (major and minor). In Bach's work, the relationship between a key and a specific affect (feeling or mood) is clearly outlined. For example, the key of D major often conveys a solemn character (as in *the Fugue in D major*, BWV 850) and dignity (*Fugue in B flat major*, BWV 866), while minor keys such as C minor (*Prelude and Fugue in C minor*, BWV 847) and F minor (*Prelude and Fugue in F minor*, BWV 857) convey an affect of suffering or inner conflict¹⁵⁰.



Example No. 54 – J. S. Bach – Prelude and Fugue in B flat minor BWV 867, Prelude, bars 1-5.

According to Zavarski, in rhetorical terms, *Prelude and Fugue in B flat minor*, BWV 867, expresses the affect of a pleading request and restrained pain¹⁵¹. In contrast to prelude

¹⁴⁸ Ibid., p. 285.

¹⁴⁹ Ibid.

¹⁵⁰ E. Zavarský, pp. 207–208.

¹⁵¹ Ibid., p. 214.

forms based on contrapuntal texture, this Prelude is characterised by the dominance of broad chordal complexes, whose maximum range oscillates around seven voices. From an analysis of this complex texture, the following rhythmic motifs can be identified as its fundamental components¹⁵² :



Example No. 55 – Motifs comprising J. S. Bach's Prelude BWV 867.

In terms of the rhetoric of the composition, the figures of *anabasis* (example no. 54) and *catabasis* (example no. 55) are clearly visible in the rhetorical aspect of the composition. These figures occur consistently throughout the composition, manifesting themselves in both the bass part and the higher voices. Accordingly, these movements lead to a deepening or weakening of the emotional intensity of the prelude.



Example No. 56 – J. S. Bach – Prelude and Fugue in B-flat minor BWV 867, Prelude, bars 6-9.

¹⁵² Hye E. Yoo, *J. S. Bach's WTC Book I Prelude and Fugue in B-flat Minor BWV 867: An Analysis and Study of Related Works*, doctoral thesis, own translation, Arizona State University, Arizona 2020, p. 4.



Example No. 57 – J. S. Bach – Prelude and Fugue in B flat minor BWV 867, Prelude, bars 20-21.

A characteristic rhetorical feature of the composition is the use of the *abruptio* figure, which is an eloquent rhetorical pause symbolising fear, suffering and emptiness¹⁵³. Bach realised this figure in bar 22, where the chord structures (originally on the keyboard instrument, in the transcription for accordion – on the treble manual and melodic manuals) reach a density of nine notes. The aforementioned figure of *anabasis* preceding *abruptio* contributes to the escalation of the intensity of the musical narrative.



Example No. 58 – J. S. Bach – Prelude and Fugue in B flat minor BWV 867, Prelude, bars 22-24.

The distinct motif and affective dimension of the Prelude are determining factors in the context of the performance interpretation of the piece. This determines the choice of appropriate means of expression and the realisation of articulation adequate to the adopted style.

In terms of dynamics, Bach, using a texture expanded to seven voices, sought to achieve an intense emotional character and potentially strong dynamics. The arrangement and number of voices automatically determine the dynamic character. The dynamic level is also correlated with the direction of the melodic line. This relationship creates ample space for active sound creation on the accordion, allowing for the use of dynamic differentiation techniques.

¹⁵³ R. Kirkpatrick, *Interpreting Bach's Well-Tempered Clavier. A Performer's Discourse of Method*, own translation, Yale University Press, New Haven and London 1984, p. 107.

The constituent motifs, arranged according to interval relationships, can be performed as follows:



Example No. 59 – Component motifs of J. S. Bach's Prelude BWV 867 – articulation suggestion.

The theme of the fugue bears a striking resemblance to the first part of the cantata *Sehet, welch eine Liebe hat uns der Vater erzeiget* BWV 64, employing an identical rhythmic pattern (example no. 58)¹⁵⁴. The five-note theme of the fugue is clearly outlined by a quartal interval leap constituting a rhetorical *suspiratio* followed by an *abruptio* figure. After a rhetorical pause, a three-note descending motif (*catabasis*) is realised. Characteristic of the structure of the theme is the ninth interval, which is deliberately separated by the aforementioned silence.

Example No. 60 – J. S. Bach – Cantata "Sehet, welch eine Liebe hat uns der Vater erzeiget" BWV 64, part I, bars 1-6.

¹⁵⁴ Ibid., p. 39.



*Example No. 61 – Graphic visualisation of immaginatio crucis, – J. S. Bach – Prelude and Fugue in B flat minor
BWV 867, Prelude, bars 1-2.*

An important element in the affective and iconographic dimension of the composition is the rhetorical figure *imaginatio crucis* (indicated in example no. 59), which affirms the symbolism of Christ's Passion on the Cross. The melodic lines, running between the first and fourth and second and third notes of the theme, create a visual image of the cross of Christ's Passion.

The fugue, characterised by a five-voice texture, is maintained in a strict contrapuntal form. The first exposition presents the theme successively in all five voices. The counterpoints are realised as a motif in inversion or in canonical technique. The theme and its tonal response are consistently realised alternately (in the *dux-comes* system).

Fuga 22 à 5.

7

13

19

Example No. 62 – J. S. Bach – Prelude and Fugue in B flat minor BWV 867, Fugue, bars 1–24.

After the following episode, the theme is presented in bar 20 in D flat major. In the next section, in A flat major and preceded by a modulating bridge, the theme is introduced in *stretto* technique. It encompasses all voices and leads to a double fugue (bars 50–55), characterised by a close succession of theme entries at short intervals.



Example No. 63 – J. S. Bach – Prelude and Fugue in B flat minor BWV 867, Fugue, bars 50–62.

Before the introduction of *the* second *stretto* (with a formal structure identical to the previous one), a characteristic deceptive cadence occurs in bar 64. Due to its declamatory function, it can be emphasised agogically by using *tempo rubato*.

The second *stretto* leads the musical narrative directly to *the* coda, which finally closes the piece with a perfect cadence. This ending is characteristic of the era through the use of a Picardy third, which means that the piece, despite its basic key of B flat minor, ends with a B major chord.



Example No. 64 – J. S. Bach – Prelude and Fugue in B flat minor BWV 867, Fugue, bars 69-75.

In general, the fugue is performed on the accordion by distributing three voices in the treble manual and the remaining two voices in the melody manual. In situations where the texture is reduced, the reduction occurs in the sound material performed on the treble manual. This is justified by the strict nature of the fugue and the placement of the voices in adjacent registers.

In order to achieve clarity and differentiation of voices, the articulation of the theme is realised as follows:

- The fourth leap (opening the theme) is clearly articulated,
- The three notes immediately following the rhetorical pause (*abruptio*) are performed with separated articulation.



Example No. 65 – Proposed articulation of the fugue theme – J. S. Bach – Prelude and Fugue in B flat minor BWV 867, Fugue, bars 1-2.

Due to the different formal character, the agogic aspect of *the Prelude and Fugue in B flat minor*, BWV 867, requires differentiation in performance practice. The Prelude is characterised by a melodious *arioso*, which can be extracted from individual voice parts. For this reason, it is potentially susceptible to the use of *tempo rubato*, which should be appropriate to the affect, harmonic structure and emotional intensity. The Fugue, as a strict form, should be performed with a clear metrical pulse.

In the context of the universality of the musical language of *Das Wohltemperierte Klavier*, the registration of the composition poses an interpretative challenge. Nevertheless, by means of deduction based on an analysis of the sound and textural material, the following conclusions can be drawn:

- Prelude: Due to its broad chordal texture and affective dimension, it is suggested to use a register with greater volume and richer overtones, for example a combination of 16'+8' or 16'+4'.
- Fugue: As a five-part composition characterised by a similar volume of sound, it also suggests a similar choice of registers.

The high emotional intensity of the entire composition provides additional justification for the above choice of registers, which favours the intensity of the musical narrative.

Prelude and Fugue in B flat minor, BWV 867, is an example of Bach's educational work which, like the entire *Das Wohltemperierte Klavier* cycle, poses numerous interpretative problems for the performer. For the accordionist, it is an excellent school of the musical language of the era, requiring the resolution of performance and technical problems, as well as a deep understanding of the affect of a given composition. The cycle of preludes and fugues transcribed for the accordion, an artistically unique work, is a constant source of inspiration and material for exploring the instrument's sound possibilities.

4.5 *Concerto in C minor BWV 981 (after Benedetto Marcello)*

Transcription was a constant element of Johann Sebastian Bach's compositional practice. The origin of this phenomenon lay in his broad interest and desire to implement elements of Italian and French music into his own creative language¹⁵⁵. Bohdan Pocij characterises this fundamental aspect of Bach's work as follows:

"It is a constant feature of his compositional technique: he reworks and re-orchestrates his own concertos, for example from violin to harpsichord; he transcribes works by other composers; he incorporates instrumental fragments of his own instrumental works into cantatas. The same piece, whether his own or someone else's, without changing its substance, changes its form, takes on different incarnations – equally beautiful and attractive in its string, harpsichord and organ incarnations..."¹⁵⁶.

The period of greatest intensity in the creation of transcriptions falls during Bach's second stay at the court of Prince Wilhelm Ernst in Weimar in 1708-1717, where he served as court organist, chamber musician and, from 1714, concertmaster¹⁵⁷. The direct origin of the concert transcriptions is linked to a journey undertaken by the prince's half-brother, Ernst August, who brought back from the Netherlands copies of the latest concert scores by Italian composers such as Vivaldi, the Marcellis and Torelli¹⁵⁸. The transcriptions

¹⁵⁵ J. Gembalski, *French Elements in J. S. Bach's Organ Works* [in:] The North German Organ School and Johann Sebastian Bach, ed. K. Lukas, Karol Szymanowski Academy of Music in Katowice, Katowice 2017, p. 111.

¹⁵⁶ B. Pocij, op. cit., pp. 67–68.

¹⁵⁷ C. Wolff, op. cit., p. 593.

¹⁵⁸ C. Wolff, op. cit., p. 166.

were made at the direct request of the prince. Studies of these works, as well as the compositions of Prince Johann Ernst von Sachsen-Weimar himself, show that in 1713-1714 Bach assimilated the modern Italian concerto form, which resulted in him composing his own works in this form.

Examples of this process include:

- Organ transcriptions BWV 592-596, modelled mainly on the violin concertos of Antonio Vivaldi and Prince Johann Ernst,
- Harpsichord transcriptions BWV 972-987, inspired by the works of Vivaldi, Prince Johann Ernst, the Marcellis brothers and Telemann.

The Italian concerto took shape as an instrumental form in the first half of the 18th century. Its main formal principle was to contrast instrumental groups, on the basis of which the following division can be distinguished:

- *Concerto solo*: consists of contrasting the orchestra (*tutti*) with a single solo instrument.
- *Concerto grosso*: characterised by the juxtaposition of a small instrumental ensemble (*concertino*) with the entire orchestra (*ripieno*),
- *Concerto ripieno*: involves contrasting individual instruments within a single ensemble¹⁵⁹.

The Concerto in E minor, Op. 1 No. 2 by Benedetto Marcello, which became the basis for Bach's transcription BWV 981, is an example of a concerto grosso with a four parts: *Adagio*, *Vivace*, *Adagio*, *Prestissimo*. The original manuscript provided for two violins, a viola, a cello and a basso continuo.

¹⁵⁹ D. Szlagowska, op. cit., p. 169.



Example No. 66 – B. Marcello – *Concerto in E minor, Op. 1 No. 2* (manuscript), bars 1-10.

When arranging the piece for keyboard, Bach transposed the key from the original E minor to C minor and made significant structural changes. The aim of this was to enrich the texture by adding chords, which were intended to imitate the volume of the entire orchestra on a keyboard instrument. In the context of tempo markings, it is interesting to note that Bach's arrangement does not include a tempo marking for the third movement, while an analysis of Marcello's original manuscript identifies it as *Adagio*.

The composition begins with an *Adagio* section in triple metre (3/4), based on imitation technique. The highest voice presents a motif in dotted rhythm, which is then introduced successively by the other voices. This fragment is closed with a dominant cadence. Then, against the background of the re-presentation of the initial motif, chords consisting of a prime, a third and an octave pulsate.



Example No. 67 – *Concerto in C minor BWV 981* (after Benedetto Marcello), Part I – *Adagio*, bars 1–9.

After the modulation to G minor, there is a clear change in the way the sound layers are shaped. In this fragment, the highest voice describes individual chords by spreading them out, while their harmony is complemented by chords played on the melody manual. Bar 26 deserves special attention, in which there is a clear change in emotional expression. This change is achieved through a distinctive harmonic progression, emphasised by the B flat minor chord. This moment is important in the narrative and is worth emphasising agogically, for example through the use of *tempo rubato*.



Example No. 68 – Concerto in C minor BWV 981 (after Benedetto Marcello), Part I – Adagio, bars 23–28.

The *Adagio* section is closed by two cadential phrases, which are interspersed with a reminiscence of the dotted rhythm motif (appearing at the beginning of the composition). These cadences deserve special attention, as they are susceptible to modification and ornamental extensions in performance practice.

Suggestions for ornamentation in the initial phase of the composition and in the cadential phrases are presented in examples 67 and 68. It is worth paying particular attention to the rapid descending melodic passages in bars 16 and 35, as they refer to the rhetorical figure of *the tirade*.



Example No. 69 – Proposed cadenza – Concerto in C minor BWV 981 (after Benedetto Marcello),
Part I – Adagio, bars 13–14.



Example No. 70 – Proposal for the realisation of the cadence – Concerto in C minor BWV 981 (after Benedetto Marcello),
Part I – Adagio, bars 34–35.



Example No. 71 – Concerto in C minor BWV 981 (after Benedetto Marcello), Part I – Adagio, bars 1–14.

The second movement, marked *Vivace*, begins with a clear presentation of the theme in *fugato* technique. The rhythmic motif of the theme, consisting of a sequence of an eighth note, two sixteenth notes and two eighth notes, will be constantly present throughout the entire movement, manifesting itself through its use in chord progressions.



Example No. 72 – Concerto in C minor BWV 981 (after Benedetto Marcello), Part II – *Vivace*, bars 1-3.

Apart from clear but free imitation, the formative factor here is the concertante style, consisting of a dialogue between a hypothetical soloist and *tutti*, which is one of the characteristic features of the Baroque concerto.



Example No. 73 – Concerto in C minor BWV 981 (after Benedetto Marcello), Part II – *Vivace*, bars 7-9.

Bar 19 is an exception in the context of the dominant texture, revealing a homophonic structure that serves as an accompaniment to the soloist's passages. The concept of concertante dialogue is continued in the following bars, this time between the soloist's part (the leading voice) and the bass part (the fundamental voice).



Example No. 74 – Concerto in C minor, BWV 981 (after Benedetto Marcello), Part II – Vivace, bars 19-21.

A clear narrative change is also evident in the figuration of the bass part, accompanied by the upper voices performing the chord description. A key element for the clarity of this fragment is the clear presentation of the rhythmic pulse in the upper voices, which can be achieved, for example, by appropriately combining individual notes. The syncopated notes appearing from bar 34 in the lowest voice should also be realised in the treble manual.



Example No. 75 – Concerto in C minor, BWV 981 (after Benedetto Marcello), Part II – Vivace, bars 33-35.



Example No. 76 – Proposed articulation – Concerto in C minor BWV 981 (after Benedetto Marcello), Part II – Vivace, bars 33-35.

Particularly noteworthy are the chromatic runs (bar 6) and scale runs, located in the middle voices or in the bass part (bar 40). The articulation criterion for these runs depends on the interval distance: smaller interval distances are realised more tightly, while larger interval distances are separated. Such differentiation in articulation significantly differentiates the entire composition and enriches its expressiveness.



Example No. 77 – Concerto in C minor BWV 981 (after Benedetto Marcello), Part II – Vivace, bars 4-6.



Example No. 78 – Concerto in C minor BWV 981 (after Benedetto Marcello), Part II – Vivace, bars 39-41.

The third movement, which has no agogic marking in Bach's transcription, clearly indicates an *Adagio* tempo based on the original manuscript of Marcello's Concerto and its contrasting character with the preceding movement. This tempo is consistent with the four-part model of the concerto, which assumes agogic variation between successive parts.

The introduction to this part is one of the examples of written dynamics in Bach's work. There is a clear dynamic contrast between *piano* and *forte* across the homophonic chords. For the accordionist, this is an excellent example of the possibility of creating dynamic contrasts with the help of the bellows.



Example No. 79 – Concerto in C minor BWV 981 (after Benedetto Marcello), Part III – Senza tempo, bars 1-8.

Essentially, the composition consists of two contrasting sections. The first is based on dynamic contrasts and reflects the Baroque concept of *chiaroscuro*. The second section, on the other hand, is a melodious *arioso*, created with the accompaniment of pulsating chords.

In the context of transcription for accordion, it is advisable to leave the solo part on the treble manual, while entrusting the accompanying chords to the melody manual, which facilitates the separation of the sound of these two textural layers.



Example No. 80 – Concerto in C minor BWV 981 (after Benedetto Marcello), Part III – Senza tempo, bars 9-14.

In terms of technical execution, the combination of dynamic contrasts in bars 37-47, where successive phrases require *legato* articulation, can be a challenge for the performer. The main assumption for the correct realisation of these contrasts should be to achieve them both through rapid bellows movement and by using the acoustics of the concert hall (spatial resonance). This methodology ensures that the effect of expressive dynamic contrast and articulatory coherence is achieved simultaneously.



Example No. 81 – Concerto in C minor BWV 981 (after Benedetto Marcello), Part III – Senza tempo, bars 35-42.

In the case of the third movement of the Concerto, the addition of ornamentation and cadential extensions seems justified due to the static nature and repetitiveness of the thematic material. This is intended to enliven the musical flow and diversify the narrative. Below are suggestions for selected modifications to the melodic line and cadence realisation:



Example No. 82 – Proposed embellishments and cadences – Concerto in C minor BWV 981 (according to Benedetto Marcello), Part III – Senza tempo, bars 23-30.

The final movement, marked *Prestissimo*, is a virtuosic finale to the concerto, based on fast and technically demanding material in 3/8 time. Formally, the composition takes the shape of a two-part structure (A and B) with repetitions.

The introductory six-bar introduction stands out from the rest of the material thanks to its narrow texture and harmonic suspension on the G major chord. The sound then becomes denser in the upper voices, accompanied by an eighth-note bass. The harmonic plan is based on fifth chord progressions. This section then transitions into a solo section, in which the accompaniment is realised in the form of accented chords on the strong parts of the bar.



Example No. 83 – J. S. Bach – Concerto in C minor BWV 981 (after Benedetto Marcello), Part IV – Prestissimo, bars 1-22.

A characteristic feature of all cadences, which crown individual musical ideas, is the use of hemiola¹⁶⁰. In addition, in selected fragments, Bach transcribes the sound material of the original composition, introducing a homophonic texture in the accompanying part to the figurative melodic passages, as well as using a repeated bass with a sustained note in one of the voices. In the formal part B, Bach transforms the material, especially in terms of the harmonic (tonal) plan, using thematic ideas and structural elements previously used in part A.

¹⁶⁰ Vide, pp. 68–69.



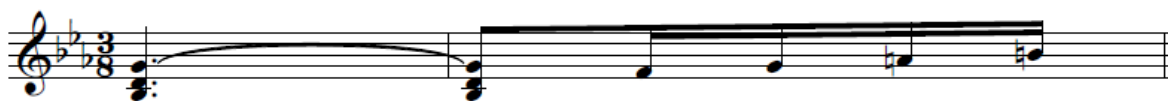
Example No. 84 – J. S. Bach – Concerto in C minor BWV 981 (after Benedetto Marcello), Part IV – Prestissimo, bars 72-93.

Due to its expressive tempo and lively character, the *Prestissimo* section can be embellished to a minimal extent. In this case, it is more advisable to use agogic techniques and extend the cadence, which leads to a repetition. In bars 16–22, due to the solo character of the highest voice part, it can be extended as follows:

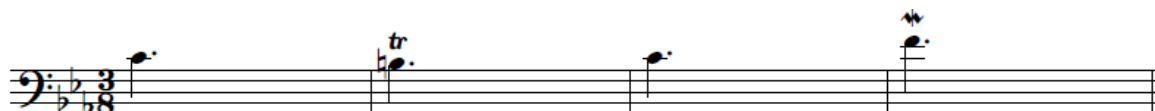


Example No. 85 – Ornamentation suggestion – Concerto in C minor BWV 981 (after Benedetto Marcello), part IV - Prestissimo, bars 20-22.

When repeating the section, one of the performance options is to connect the final chord of the section with the beginning of the repetition by using, for example, a scale run. In addition, during the repetition, it is suggested to enrich the initial six-bar introductory motif by adding a semitrille and a mordent to the bass part.



Example No. 86 – Suggested ornamentation – Concerto in C minor BWV 981 (after Benedetto Marcello), part IV - Prestissimo, bars 71-72.



Example No. 87 – Proposed ornaments in the bass part – Concerto in C minor BWV 981 (after Benedetto Marcello), part IV – Prestissimo, bars 1-4.

When selecting the registration for all parts of the concerto, it is advisable to draw inspiration from the orchestral texture. Passages showcasing the full sound of the orchestra can be performed using the 16'+8' or 16'+4' registers with the accompanying 16'+8' disposition in the melody manual.

For *the solo arioso* in the third movement, a 16'+8' register was chosen, combined with a single register of the melodic manual in order to highlight the solo voice. In the case of the *Vivace* movement with *fugato* elements, 8'+4' registers were used in the treble manual and 16'+8' in the melody manual in order to achieve a clear tone in the context of imitation.

The *Prestissimo* section, due to its virtuosic and temperamental character, can be presented on the 16'+8'+4' register, which in a way imitates the sound of an orchestra. By varying the registration based on the source material of Bach's transcription (i.e. the original orchestral concerto), it is possible to achieve significantly clearer sound qualities than in the case of inspiration solely from the keyboard instrument itself.

The above considerations on Johann Sebastian Bach's *Concerto No. 10 in C minor*, BWV 981, based on Benedetto Marcello's *Concerto in E minor*, Op. 1 No. 2, can be described as a 'second-order' transcription. Given that both the original material (Marcella) and Bach's

transcription are available (), this opens up a wide field for theoretical and practical considerations on the possibilities of transcribing this composition, as well as others from the series of 'Bach' arrangements.

This analysis also reveals Bach's great flexibility in the choice of expressive means capable of conveying the orchestral texture on a keyboard instrument. For accordionists, this way of thinking can be highly creative, giving them the opportunity to limit themselves exclusively to the realisation of Bach's keyboard arrangement. It can broaden their understanding of the musical language of the era and performance practice, as well as develop their creative side in the context of adding and creating ornamentation. This is a practice worth promoting and a subject that is worth exploring in terms of research and performance in the context of the accordion.

4.6 *Wachet auf, ruft uns die Stimme* BWV 645

Johann Sebastian Bach's transcription practice was not limited solely to arranging works by other composers. An excellent example of self-transcription is the cycle of six chorale arrangements BWV 645–650, commonly known as *the Schübler Chorales*. They were first published around 1747, and the subtitle of the cycle comes from the name of the publisher of the first copy, Johann Georg Schübler, who was a pupil of Bach¹⁶¹. This publication took place in the late period of Bach's life, when he was cantor and music director in Leipzig.

The origins and printing of this cycle are an interesting research topic for musicologists, as there has been much speculation as to why Bach decided to publish transcriptions rather than his original, later compositions:

"Some see this as a consequence of the well-known criticism of Johann Adolph Scheibe, who accused the Leipzig cantor in 1737 of his music being too studied

¹⁶¹ T. Górny, *Johann Sebastian Bach's Schübler Chorales: Music, Text, Performance Practice* [in:] *Bach Variations*, ed. J. Grzanka, J. Majewski, Universitas, Krakow 2024, p. 42.

and lacking natural beauty, while others argue that it is difficult to accuse Bach of still wanting to prove something to Scheibe after so many years"¹⁶².

Regardless of the actual motivations of the Leipzig cantor, the *Schübler Chorales* cycle was, for its time, an innovative collection of chorale arrangements (also known as chorale preludes), which are in fact transcriptions of selected fragments of the composer's own works.

The division and comparison of the chorales with their cantata originals is as follows:

1. *Wachet auf, ruft uns die Stimme* BWV 645: The arrangement comes from the cantata *Wachet auf, ruft uns die Stimme* BWV 140, specifically from part 4 (*Zion hört die Wächter singe*), composed in 1731.
2. *Wo soll ich fliehen hin / Auf meinen lieben Gott* BWV 646: This is either a reworked version of BWV 694, an original organ composition, or a transcription of a fragment of a lost cantata.
3. *Wer nur den lieben Gott läßt walten* BWV 647: This comes from the cantata *Wer nur den lieben Gott läßt walten* BWV 93, part 4 (*Er kennt die rechten Freudenstunden*), 1724.
4. *Meine Seele erhebt den Herren* BWV 648: Transcription of part 5 (*Er denket der Barmherzigkeit*) from the cantata *Meine Seel erhebt den Herren* BWV 10, 1724.
5. *Ach bleib bei uns, Herr Jesu Christ* BWV 649: Derived from part 3 (*Ach bleib bei uns, Herr Jesu Christ*) of the cantata *Bleib bei uns, denn es will Abend werden* BWV 6, 1725.
6. *Kommst du nun, Jesu, vom Himmel herunter* BWV 650: Arrangement based on part 2 (*Lobe den Herren, der alles so herrlich regieret*) of the cantata *Lobe den Herren, den mächtigen König der Ehren* BWV 137, 1725.¹⁶³

The chorale *Wachet auf, ruft uns die Stimme* refers to the text of the Gospel designated for the day the cantata was composed (25 November 1731), and its title translates as ‘Awake – the voice calls us’¹⁶⁴. Bach used part 4 of the cantata, entitled *Zion hört die Wächter singe*, which is based on the Lutheran hymn *Wachet auf, ruft uns die Stimme*, composed and published by Philipp Nicolai in 1599¹⁶⁵.

¹⁶² T. Górný, op. cit., p. 50.

¹⁶³ Ibid., p. 44.

¹⁶⁴ Ibid., p. 54.

¹⁶⁵ The entire Nicolai collection is available at: <https://daten.digital-sammlungen.de/0001/bsb00017838/images/index.html?fip=193.174.98.30&seite=6&pdfseitex=>, accessed on 06.12.2025.



Example No. 88 – P. Nicolai – Lutheran hymn "Wachet auf, ruft uns die Stimme" (excerpt, source: <https://daten.digitale-sammlungen.de/~db/0001/bsb00017838/images/index.html?id=00017838&nativeno=412>).

In the organ transcription of the chorale *Wachet auf, ruft uns die Stimme*, BWV 645, Bach decided to condense the material into a three-part texture. The original vocal-instrumental arrangement of the cantata BWV 140 included: first voice (performed by parts I and II of the violins and violas), second voice (tenor part presenting *the cantus firmus*) and third voice (performed by the bass). Bach condensed this colourful material to the capabilities of the organ, assigning it to two manuals and the pedal part respectively.



Example No. 89 – J. S. Bach – Cantata 'Wachet auf, ruft uns die Stimme' BWV 140, part IV – Chorale 'Zion hört die Wächter singe', bars 13-16.

In the context of the artistic arrangement of this work, attached to this thesis, a transcription of the organ piece for trumpet (performing *the cantus firmus*) and accordion presenting the remaining instrumental parts was made. This decision was dictated by the desire to achieve maximum clarity of the individual parts and to highlight the significance of the theme of the original Lutheran hymn.



Example No. 90 – J. S. Bach – *Wachet auf, ruft uns die Stimme* BWV 645, bars 1-4.

The tempo of the composition was not precisely specified by Bach, but the 4/4 metre and the fact that the original material is a chorale suggest a moderate tempo with a distinct, pulsating character. Bach left a detailed notation of slurs for the highest voice, and the sixteenth note groups deserve special attention: some of them are slurred in groups of four notes, while others are slurred in groups of two. One of the potential reasons for this solution is a change in the direction of the melodic line.



Example No. 91 – J. S. Bach – *Wachet auf, ruft uns die Stimme* BWV 645, bars 5-8.

The ornaments used in this fragment are mainly appoggiaturas attached to sixteenth notes, which can be performed in a variety of ways. Such flexibility in the performance of ornamentation makes it possible to change the manner of execution during repetitions, which, in accordance with Baroque practice, was a sign of the performer's artistry and skill. The execution of trills in the further course of the piece is strictly dependent on the duration of the note to which they are assigned. The following graphic examples (which refer to the musical notation in the continuous text) illustrate the suggested ways of performing ornaments.



Example No. 92 – Ornaments with performance technique – J. S. Bach – *Wachet auf, ruft uns die Stimme* BWV 645.

The articulation of the lowest voice also deserves special attention. Due to the pulsating nature of the chant, *non legato* seems to be the natural articulation, but some interval leaps and specific bass lines may require clearer marking, especially those in which the rhythm changes from quarter notes to eighth notes. In such cases, *legato* may be used to emphasise the continuity of the phrase.



Example No. 93 – J. S. Bach – *Wachet auf, ruft uns die Stimme* BWV 645, bars 9-13.



Example No. 94 – Proposed articulation of the bass part – J. S. Bach – *Wachet auf, ruft uns die Stimme* BWV 645, bar 11.

The issue of register disposition requires detailed discussion in the context of transcription for accordion and trumpet. In order to achieve clarity of sound and maintain balance with the wind instrument, it seems reasonable to use the 16'+8' register on the treble manual, together with an octave transposition upwards. This solution leaves

transcription, this process allows them to draw inspiration from both the organ version and to explore the orchestral version in depth. Experimenting with transcribing a solo piece for an ensemble such as accordion and trumpet – where the wind instrument performs *the cantus firmus* – is an interesting element worthy of further exploration and confirms the practicality and flexibility of Baroque music in new performance contexts.

4.7 *Sonata in C minor for violin and keyboard BWV 1017*

The origins of many of Johann Sebastian Bach's chamber music works are closely linked to his work at the court of Prince Leopold in Köthen between 1717 and 1723¹⁶⁷. This was an environment extremely conducive to the development of instrumental creativity. As researchers point out, the court of Leopold mainly cultivated chamber and orchestral music¹⁶⁸. Bach found favourable conditions for his work here, writing pieces with practical needs in mind and for specific instrumentalists in the orchestra. This is evidenced by the creation of, among others,

- *Six Suites for Solo Cello* and *Three Sonatas for Viola da Gamba and Harpsichord*, which were probably written with the virtuoso Ferdinand Christian Abel in mind.
- *Six sonatas and partitas for solo violin* and *Six sonatas for violin and keyboard*, which were certainly dedicated to one of the violinists in Leopold's orchestra, although the idea for them may have originated in Weimar¹⁶⁹.

His appointment as director of the Collegium Musicum in Leipzig at the end of March 1729 was of great importance for the popularisation of Bach's chamber music¹⁷⁰. It was an association of amateur musicians, which was also supplemented by professionals. The Collegium promoted music through weekly concert series, called *Ordinaire Concerten*, organised in cafés and gardens in Leipzig¹⁷¹. Both vocal-instrumental and purely instrumental music was performed at these concerts. The compositions performed in this context include the cycle of *Six Sonatas for violin and keyboard* (BWV 1014–1019). Although their date of composition

¹⁶⁷ C. Wolff, op. cit., p. 594.

¹⁶⁸ E. Zavorský, op. cit., p. 200.

¹⁶⁹ Ibid., p. 72.

¹⁷⁰ C. Wolff, op. cit., p. 413.

¹⁷¹ Ibid., p. 414.

is a matter of debate (some date them to around 1720, others to around 1724 or 1725), it is certain that they were written before Bach took up the position of director of *the Collegium Musicum* and were regularly performed at the aforementioned concerts¹⁷².

A characteristic feature of the sonata cycle is the placement of the harpsichord first in the original title: *Klavier und Violine*¹⁷³. This suggested that the keyboard instrument did not merely serve as a continuo, but was an equal partner to the solo instrument. Contrary to initial assumptions, these instruments function in the sonatas as equal partners.

The *obbligato* part of the¹⁷⁴ has a largely polyphonic texture and is strictly notated, elaborate and rich in imitations. In these sonatas, Bach continues to transform the *sonata da chiesa* form into a trio, using in most cases a four-part form: adagio – allegro – adagio – allegro¹⁷⁵.

As Bohdan Pocij noted:

'At the same time, Bach, in composing these Sonatas, was working at the centre of his own creativity: their connections with violin concertos and cantatas are clear; the affinity with the principal form of Bach's lyricism, the aria with instrumental obbligato"¹⁷⁶.

As part of the artistic work accompanying this study, the sonata was recorded with a Baroque violin tuned to 442 Hz.

The Largo section opening the sonata is a stylisation of the Siciliana form – a pastoral dance originating in Sicily¹⁷⁷. This form is traditionally performed in a compound metre of 6/8 or 12/8 with a slow agogic rhythm. It has a characteristic rhythm which bears a certain

¹⁷² Cf. C. Wolff, op. cit., p. 418; E. Zavorský, op. cit., p. 586.

¹⁷³ B. Pocij, op. cit., p. 75.

¹⁷⁴ From Latin 'obligatory'. In the case of a sonata, this is a strictly written accompaniment part, as opposed to the improvised b.c.

¹⁷⁵ B. Pocij, op. cit., p. 76.

¹⁷⁶ Ibid.

¹⁷⁷ E. Şahin, *An Analysis of Johann Sebastian Bach's "BWV 1017 C Minor Violin-Harpsichord Sonata" and its Interpretation Today*, own translation, Pamukkale University Journal of Social Sciences Institute, 2023, no. 58, p. 106.

Example No. 96 – Examples of Siciliana rhythms

The composition, in AB form with repetitions, is in C minor, a key that traditionally suggests an affect full of drama and pathos. This is reflected in the poignant violin part. The main theme is embellished with delicate ornamentation and characterised by long rhythmic values, which should be performed using the *messa di voce* technique¹⁷⁸.

In the transcription for accordion, this instrument plays the role of accompaniment, based on chord figurations, with an accompanying bass voice maintained in constant eighth notes. Bach suggests articulation that clearly emphasises the metrical pulse. Therefore, in the context of the harmonic development of the composition, it is important to emphasise the pulse by delicately separating the components of the bar.



Example No. 97 – J. S. Bach – Sonata in C minor for violin and keyboard BWV 1017, Part I – Largo, bars 1-3.

In addition to the description of the arrangement of individual chords, the composer also uses a variety of changes in the accompaniment formula, which enriches the texture and diversifies the harmonic progression. Also noteworthy is the shape of the melodic line, whose contour changes can be emphasised by delicate articulation separation.

¹⁷⁸ Vide, p. 56.



Example No. 98 – J. S. Bach – Sonata in C minor for violin and keyboard BWV 1017, Part I – Largo, bars 14-17

In the course of the composition's development, Bach thickens the rhythmic-melodic structure of the violin part by using interval leaps and incorporating ornaments into the melodic layer. This leads to an interesting correspondence between the instruments, in which the hierarchy of roles is reversed: the violin emphasises the lower register of the instrument, as a result of which the accordion part gains in importance (bars 29-31).



Example No. 99 – J. S. Bach – Sonata in C minor for violin and keyboard BWV 1017, Part I – Largo, bars 29-32.

The repeated parts A and B are susceptible to variation in terms of performance. It is possible to apply, for example, ornamental changes in the violin part, as well as dynamic and agogic modifications aimed at expressing a change in affect. An illustration of this phenomenon can be found in bar 21, where there is a clear change in emotional expression achieved through the use of a B flat minor chord.



Example No. 100 – J. S. Bach – Sonata in C minor for violin and keyboard BWV 1017, Part I – Largo, bars 21-24.

The next section is *Allegro*, built on a ritornello form¹⁷⁹. The composition reveals a five-bar fugue theme, introduced successively in the middle voice, the violins and the bass part. Its transformations in other keys (C minor, F minor, G minor, E flat major, B flat major) can be observed throughout the composition. However, the context of the theme itself changes with the introduction of counterpoint of various character.

In the version presented in the exposition, the theme is as follows:

Allegro

Example No. 101 – J. S. Bach – Sonata in C minor for violin and keyboard BWV 1017, Part II – Allegro, bars 1-11.

¹⁷⁹ The ritornello form was characteristic of, among other things, Baroque concertos and sonatas. It is based on the contrast between the ritornello, which is the main theme, and the episodes.

As illustrated in example no. 101, the articulation pattern used in the violin part can be an effective performance solution for the accordion. By subtly varying the articulation of individual motifs, it is possible to achieve considerable diversity in the expression of affect. Along with the imitation of the sixteenth note movement in the bass part, the eighth note rhythms that drive the narrative of the piece, as well as the quarter notes that provide a metrical foundation.

In rhetorical terms, Bach very often uses chromaticism in the second part of the composition, which constitutes a *patopoi* figure. Articulating it *legato* significantly changes the context and diversifies the overall articulation. This phenomenon occurs, for example, in bars 36–41.

The image displays three systems of musical notation for J.S. Bach's Sonata in C minor, BWV 1017, Part II. Each system consists of a violin staff (top) and a keyboard staff (bottom). The first system covers bars 34-36, the second covers bars 37-39, and the third covers bars 40-42. The music is in C minor (three flats) and 3/4 time. The violin part features various articulations, including slurs and trills (marked 'tr'). The keyboard part includes sixteenth and eighth note patterns, often with slurs. The systems are labeled with their starting bar numbers: 34, 37, and 40.

Example No. 102 – J. S. Bach – Sonata in C minor for violin and keyboard BWV 1017, Part II – Allegro, bars 34-42.

One of the interesting compositional techniques is the mutual imitation of a melodic motif containing a trill. In the case of the accompaniment part, where it is written above the half note, it is possible to perform it with *an accelerando*. The violins, on the other hand, perform it briefly, on an eighth note. This difference in the length and manner of performing the trill contrasts their roles and enriches the texture of the composition.



Example No. 103 – J. S. Bach – Sonata in C minor for violin and keyboard BWV 1017, Part II – Allegro, bars 43-45.

The *Adagio* movement is another example of the use of interesting rhythms, referred to by Carl Philipp Emanuel Bach¹⁸⁰. It is a combination of a 3/4 triplet rhythm in the accompaniment with a dotted rhythm in the solo part played by the violin at a slow tempo. In the transcription, the accordion is once again the accompanying instrument, but Bach uses the lower register of the violin to create the melodic line. This compositional technique automatically brings the essential elements of the chordal figuration of the accompaniment to the fore. Also noteworthy is the combination of the triplet rhythm with the bass played in eighth notes. The combination of these three rhythmic components creates a dense rhythmic texture that constantly balances on the basis of the metrical pulse.



Example No. 104 – J. S. Bach – Sonata in C minor for violin and keyboard BWV 1017, Part III – Adagio, bars 1-4.

¹⁸⁰ Vide, C. Ph. E. Bach, op. cit., p. 169.

In terms of dynamics, apart from the obvious creation of dynamics based on progressive harmony, Bach writes markings indicating dynamics and the need for dynamic contrast. After analysing the violin part, it seems likely that the composer's intention was to balance the volume of the instrument, given the *forte* marking in the lower register of the violin and the *piano* marking in the higher register. This approach indicates a desire to achieve sonoric balance between the instruments.

Example No. 105 – J. S. Bach – Sonata in C minor for violin and keyboard BWV 1017, Part III – Adagio, bars 5–13.

Bach, apart from the *coda* part, makes one change in the accompanying part, which, combined with the ascending nature of the melodic line and the progressive harmony, suggests the climax of the emotional narrative of the piece.

The *coda* clearly breaks the rhythmic staticity in the form of an imitation in sixteenth note rhythm, which ends with a delayed fourth interval resolving into a third.



Example No. 106 – J. S. Bach – Sonata in C minor for violin and keyboard BWV 1017, Part III – Adagio, bars 42–46.



Example No. 107 – J. S. Bach – Sonata in C minor for violin and keyboard BWV 1017, Part III – Adagio, bars 56-60.

The final movement of the sonata is an *Allegro* of a lively character in 2/4 time, maintained in AB form with repetitions. A *fugato* can be observed in the exposition of this fragment. In the first phase, it includes the violin part and the part played on the treble manual, and in bar 17, the theme is presented on the melody manual. The articulation, noted this time in the keyboard part, deserves special attention. Although seemingly counterintuitive, it perfectly conveys the idea of differentiating articulation in terms of interval distance and separation of motifs within a single bar (bars 5 and 10).



Example No. 108 – J. S. Bach – Sonata in C minor for violin and keyboard BWV 1017, Part IV – Allegro, bars 1-11.

The final *Allegro* clearly allows for the presentation of varied articulation in the lowest voice. The appropriate articulation of this part leads to achieve clarity of sound and allows it to be separated from the rest of the texture, thus creating an imaginary *viola da gamba* sound effect. This interpretative technique can also be effectively repeated during the repetition of part A.



Example No. 109 – J. S. Bach – Sonata in C minor for violin and keyboard BWV 1017, part IV – Allegro, bars 50-55.



Example No. 110 – Articulation suggestion – J. S. Bach – Sonata in C minor for violin and keyboard BWV 1017, part IV – Allegro, bars 51-53.

In bars 31-33, a dialogue between the highest and middle voices can be observed. A way to emphasise the interval leap, which is associated with the *exclamatio* figure, is to use mordents during repetitions. They add variety to the melodic line and reinforce the aforementioned affect.



Example No. 111 – J. S. Bach – Sonata in C minor for violin and keyboard BWV 1017, part IV – Allegro, bars 28-33.

Part B begins with a four-bar modified theme, performed in the violin part. This theme is then transcribed and taken up by the accordion in the sound material performed in the treble manual. Then, in reference to the material in part A, there is a transition and a further presentation of the transformed theme in various voices. The transformed theme is surrounded by transitions that elaborate and permute the musical material.



Example No. 112 – J. S. Bach – Sonata in C minor for violin and keyboard BWV 1017, part IV – Allegro, bars 55-64.

Throughout the composition, Bach presents a wealth of articulation ideas, presented in a variety of melodic and rhythmic motifs, especially in the violin part. These elements are an important source of inspiration for use in imitated motifs performed by the accordion.

A similar situation arises in bars 77–80, where in the reprise (repetition of the theme or section), it is possible to add embellishments by analogy to the ornamentation used in part A of this composition. These may include mordents or extended grace notes (*Schleifer*)¹⁸¹.



Example No. 113 – J. S. Bach – Sonata in C minor for violin and keyboard BWV 1017, Part IV – Allegro, bars 74-83.

Sonata in C minor for violin and keyboard, BWV 1017, is a representative example of Bach's genius in terms of the harmonious combination of clarity of instrumental texture and dense polyphonic texture, typical of a trio sonata. The melodiousness of the Largo and Adagio movements, as well as the great intensification of spontaneity and contrapuntal precision in polyphony (especially in the *Allegro* sections) make this composition demanding for performers.

¹⁸¹ Vide, p. 44.

While working on this composition, one can find a wealth of articulation tips, which prove that their diversity in terms of performance is of fundamental importance not only in the context of Bach's music, but also of the entire Baroque era. These issues can be freely implemented on the accordion, also in the company of historical instruments. Collaboration with performers involved in HIP can also be an element that popularises and consolidates the position of accordion playing in early music performance

CONCLUSION

In light of the analysis of sources and technical and interpretative issues in selected compositions by Johann Sebastian Bach, contemporary accordion playing has undeniable grounds for being considered a medium predestined for the performance of early music. In accordance with the historical performance practice of the Baroque era, characterised by pragmatism and often non-idiomatic instrumentation (especially in the area of keyboard music), the contemporary accordion with a melodic manual meets all the technical and expressive criteria necessary for the interpretation of this repertoire.

A comparative analysis of sources and the perspectives of contemporary accordionists reveals a constant interest in the issue of historical performance sources and their implementation in artistic practice. There has been a marked increase in the importance of the concept of historically informed performance in the discourse of accordionists. However, this process is dynamic and requires further stimulation and deepening.

The essence of this work, according to the results of this study, is to outline the stylistics of the musical language of the Baroque era. Conscious adaptation of issues such as articulation, ornamentation, principles of musical rhetoric, as well as a historical approach to tempo, dynamics and temperament, allows for a more complete reading of Baroque semantics and aesthetics. Although a complete and literal adaptation of all historical elements is impossible due to the specific nature of the instrument and contemporary performance realities, the method of critical source analysis and the study of each composition individually are fundamental tools for any conscious performer, allowing them to get as close as possible to the style of the era.

The key findings of the work confirm that Johann Sebastian Bach's own work, characterised by an intensive practice of original transcriptions and adaptations, provides a strong historical argument for the thesis that Baroque music is not an inviolable pedestal, but dynamic material for systematic and conscious interpretative work.

One of the key conclusions resulting from the author's activities is the need to initiate close cooperation between performers specialising in historically informed performance and accordionists. The potential of such cooperation has been confirmed by the artistic work accompanying this, in which artists involved in early music on a daily basis have recognised

the sonoristic qualities and technical possibilities of the accordion and expressed their willingness to cooperate in the context of transcribing early music. In this light, it is particularly important to initiate research on accordion tuning and, in the longer term, to launch a project in Poland to build an accordion with a selected unequal temperament.

In the context of the further development of accordion playing, it also seems necessary to explore sources and conduct in-depth comparative research. Not only should work on transcriptions of Baroque icons (J. S. Bach, D. Scarlatti, G. F. Handel, A. Vivaldi), but also to systematically expand the repertoire with compositions less frequently played by accordionists (e.g. D. Buxtehude, J. G. Walther, G. Frescobaldi). Such an undertaking has the potential to significantly enrich the transcribed accordion repertoire and open up new avenues of research for the entire discipline.

This work aims to propose further research on the issue of historically informed performance in the context of accordion transcriptions on the accordion. The author hopes that it will contribute to deepening the awareness of performers, both in terms of education and in the artistic and scientific dimensions, thus initiating a broader discussion in the music community on the scientific approach of accordionists to the interpretation of early music.

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APPENDIX

Appendix No. 1 – Interview with Bartosz Głowacki on 19 June 2025

1. What is your experience with performing early music on the accordion?

B. G. – I have been performing early music for many years. Like many accordionists, I began my adventure at music school with Domenico Scarlatti's homophonic sonatas and Johann Sebastian Bach's collection of preludes and fugues. I have very fond memories of that period, although from today's perspective I can see that my awareness of performance was only just beginning to develop at that time.

It was only during my studies at the Royal Academy of Music in London that I truly deepened my knowledge and broadened my repertoire. There, I began to explore the works of Henry Purcell, George Frideric Handel, Jean-Philippe Rameau and François Couperin, as well as chamber arrangements of works by Antonio Vivaldi, Claudio Monteverdi, Hildegard von Bingen, Guillaume de Machaut, William Byrd and John Dowland. I was inspired to explore and transcribe the music of these composers by my collaborations with outstanding instrumentalists and vocalists, including Trevor Pinnock, Chi-Chi Nwanoku, Lore Lixenberg, Nika Gorić and Rakhi Singh.

Classes in b.c. realisation on the piano and participation in early music masterclasses as an observer also brought a new perspective, allowing me to gain a deeper understanding of the stylistics and performance practices of different eras.

2. In your opinion, what is the most appropriate contemporary approach to early music in the context of musicological and performance discourse?

I believe that contemporary trends in early music performance are moving in a very promising direction. There is a clearly noticeable growing interest in both early music itself and historical performance practices. However, I have the impression that accordionists are still not fully part of this trend, which is mainly due from the relatively young history of our instrument.

From my point of view, it is particularly valuable to strive to be a historically informed performer, while maintaining a healthy distance and openness to individual interpretative choices. I believe that it is this balance that allows us to creatively combine tradition with the possibilities of the contemporary instrument.

3. To what extent can an understanding of rhetorical figures and an analysis of theoretical sources influence the interpretation of early music?

Rhetorical aspects play a key role in the interpretation of early music, especially in the vocal-instrumental repertoire. However, analogous rhetorical figures can also be found in instrumental music. I believe that recognising them is fundamental to conscious performance, although the interpretation of these figures remains a matter of convention. Each of them is intended to enhance musical expression, and the degree of violence or intensity – as in the case of a tirade – depends on the individual vision of the performer and the way in which they wish to convey the character of a given phenomenon.

4. How do you assess the legitimacy of performing early music on the accordion, especially the works of Johann Sebastian Bach?

I believe that performing Bach's music on the accordion is not only entirely justified, but fundamental. The intellectual and emotional content of his work is of great importance for the development of every artist. In my entire career, I have never met a musician who would question the importance and universality of Bach's music.

Of course, accordionists have to deal with certain structural limitations of the instrument – a shared air source for both manuals often forces them to seek technical compromises. Nevertheless, it is precisely the process of finding the most appropriate solutions that becomes a value in itself, enriching both technique and interpretation.

5. What are your thoughts on the sonic integration of the accordion with historical instruments?

I always emphasise that the contemporary accordion blends perfectly with many other instruments. Yes, as a soloist with an orchestra, this can be a challenge, but in chamber music it becomes a clear advantage – also in combination with historical

instruments. This tonal flexibility opens up a wide range of possibilities for the accordion to engage in dialogue with different aesthetics and eras.

6. Does the concept of historical performance apply to the interpretation of early music on the accordion?

In my opinion, historically informed performance can be extremely valuable for accordionists — especially in areas related to the realisation of ornaments, the performance practices of the Italian and French harpsichord schools, methods of repeating parts, the realisation of figured bass, and elements of improvisation. It is obvious that the accordion will never fit into the strict framework of authenticity appropriate to early music. However, I treat the concept of HIP as a kind of "buffet" from which I consciously choose the elements that best harmonise with my artistic vision.

7. To what extent is it important for performers to refer to the original instrumentation of past eras when interpreting the works of early composers?

I do not have a clear position on this issue. I believe that by performing early music on modern instruments, we gain a unique opportunity to bring new colours and interpretations to it, characteristic of our instrument. However, if we are particularly moved by the sound of historical instruments and want the accordion to reflect their characteristics, this will naturally influence our interpretative decisions. Both perspectives can be valuable – it all depends on what sound and approach we feel closest to.

Appendix No. 2 – Interview with Ander Telleria on 20 May 2025

1. What is your experience in performing early music on the accordion?

A. T. – My experience with performing early music on the accordion has been very positive and multifaceted. My artistic achievements include both solo and chamber works, covering the period from the Middle Ages to the Baroque, performed in various temperament systems.

The audience usually responds favourably, appreciating the new perspective on accordion music and the richness of forms and performance possibilities of this instrument. The same is true of most instrumentalists performing early music, although I have met a few highly specialised musicians who were initially not very convinced about playing early music on the accordion, but ultimately accepted and greatly appreciated it.

2. In your opinion, what is the most appropriate contemporary approach to early music in the context of musicological and performance discourse?

I believe that accordionists should learn about various interpretative approaches and confront them with the possibilities of the accordion in order to develop solutions that best suit both the sound qualities of the instrument and their own artistic preferences. Once this knowledge has been acquired, choices can be made in a more academic manner, ensuring greater consistency of interpretation.

3. To what extent can an understanding of rhetorical figures and an analysis of theoretical sources influence the interpretation of early music?

Rhetorical figures are very important in the interpretation of early music. They allow us to understand how composers thought about music. Knowledge of the theory of affects is also essential when performing compositions from before the 18th century, as it gives meaning to the interpretation. It also reflects the context of the work and distinguishes it from music from later periods, which is why it is a very special and positive source.

4. How do you assess the legitimacy of performing early music on the accordion – especially the works of Johann Sebastian Bach?

I don't worry too much about what people consider good or bad, because there will always be different opinions. Ultimately, it is worth pursuing what is in line with one's own interests and what, in the artist's opinion, brings unique value to social life. I find the claim that we cannot do something today because it was not done that way before particularly misguided; it is contrary to artistic development. We must consider what we do as a reflection of contemporary times; the historical interpretation of early music is also changing, so it is not something absolute.

5. What are your thoughts on the sonic integration of the accordion with historical instruments?

The sound of the accordion blends very well with many instruments. In the field of early music, I have had the pleasure of playing with various performers and the effect has always been good. I find transcription a particularly interesting issue. When performing chamber music, I consistently test different solutions until I find the most optimal way of distributing the parts between the accordion and the other instruments in the ensemble. Due to the accordion's ability to resemble various instruments, the process of searching for the most appropriate interpretative solutions is particularly inspiring and satisfying. In my experience, because ensembles are not used to the accordion, they offer plenty of scope for searching for a better sound.

6. To what extent does the concept of historical performance apply to the interpretation of early music on the accordion?

Yes, it is necessary to study all available information and verify it in practice in order to develop the interpretation that is most appropriate for a given performer. This process can sometimes be difficult – for example, in the case of pieces originally intended for keyboard instruments, which have different performance traditions depending on whether they are played on the organ or the harpsichord. The accordion, as an instrument with a wide range of sound possibilities, can refer to both of these ways of playing, so the final interpretative choice remains with the musician.

7. To what extent is it important for a performer to refer to the original instrumentation of past eras when interpreting the works of early composers?

For me, it is extremely important because it can provide inspiration for performing pieces on the accordion. The sounds of hurdy-gurdies, sackbuts and other historical instruments are particularly inspiring when playing the bellows. Moreover, when transcribing or creating your own version of a piece, referring to old instrumentation allows you to choose from various possibilities for its reproduction. The conscious use of appropriate temperament also enriches the melodiousness of the music and more faithfully convey the composer's intention.

Translation: Grzegorz Hoga

1. What is your experience with performing early music on the accordion?

G. D. – My interest in early music goes back many years, and during my studies at the conservatory I performed a rich repertoire of Baroque works. At that time, the programmes of schools and conservatories (now it is completely different) included: *Bach's Two-part and Three-part inventions*, Bach's *Das Wohltemperierte Klavier* and *Die Kunst der Fuge*; works by Pasquini, Gasparini, Frescobaldi, Merulo, Zipole and organ music from Bach to Reger. Usually, however, all these pieces were played unconsciously and unknowingly, following the example of pianists or the accordion tradition. My real work on early music began after I graduated (in 1996), when I decided to explore the subject in depth, looking for a specialist who could help me and dispel my doubts and fears.

2. What do you think is the most appropriate contemporary approach to early music in the context of musicological and performance discourse?

I do not believe that there is only one correct approach to early music, but I think it is very important to find a professional and reliable guide to discovering the "Secrets of Early Music" (this is the title of an important book by Antoine Geoffroy-Dechaume). This could be a fellow performer, teacher or musicologist (and in the future perhaps also a 'historical' accordionist) who supports the idea of playing early music on the accordion and wants to find a solution for adapting the Baroque repertoire to our instrument.

3. To what extent can an understanding of rhetorical figures and an analysis of theoretical sources influence the interpretation of early music?

The first step in learning a modern approach to early music, after getting involved in it, is to gather information from old documents (treatises, letters, reviews...) and contemporary writings (articles, books, essays...) under the guidance of an expert. Among the main topics, rhetoric and the relationship between music and poetry and literature. Of course, if our goal is to perform early music, we cannot stop there – our research must lead to finding a way to adapt the Baroque repertoire to the accordion.

4. How do you assess the validity of performing early music on the accordion – especially the works of Johann Sebastian Bach?

I will answer with a question: why not? The modern accordion is a wonderful instrument with great expressive and technical possibilities. I am convinced that it can tell us something new about early music. Moreover, in my experience, HIP specialists are willing to accept new and modern instruments. We are no longer at the dawn of early music research, when the focus was on authenticity and original instruments; now the emphasis has shifted to 'language', creating enormous opportunities for modern instruments and for historically informed and conscious musicians.

5. What are your thoughts on the sonic integration of the accordion with historical instruments?

As in contemporary music, the balance between the accordion and other instruments or voices is quite variable. Early instruments are generally less powerful than modern ones, so caution is needed in every situation (more so with wind instruments and less so with string instruments). However, the modern accordion can be a very flexible instrument, and if played in a balanced and elegant manner, it can greatly contribute to creating a sound rich in sonoric qualities.

6. Does the concept of historical performance apply to the interpretation of early music on the accordion, and if so, to what extent? to the interpretation of early music on the accordion?

Of course! It must apply to the interpretation of any instrument, early or modern. In order to play early music in a convincing manner (for the performer and the audience), one must have knowledge and awareness, but that is not enough. Original instruments can probably suggest certain ideas, certain musical structures, certain articulations to performers, but this is usually not the case with the accordion or the modern piano. Therefore, when we play early music on a modern instrument, we must also work on adaptation, seeking an interpretation that respects the composer's intention and suits our instrument.

7. To what extent is it important, from the performer's perspective, to refer to the original instrumentation of past eras when interpreting the works of early composers?

This can be a starting point for our work. Awareness of the original sound can help and inspire performers, but – as I said earlier – after gathering information, they must find their own way (personal and suitable for our accordion) of performing early music, without limiting themselves to imitating the original instruments.

Translation: Grzegorz Hoga

1. What is your experience with performing early music on the accordion?

V. L. – From the age of five, I consistently immersed myself in early music as an integral part of my musical environment. Listening to it invariably gave me pleasure me great pleasure, as it gave me a sense of familiarity with the way composers from the Renaissance to the Classical period articulated their view of the world.

My interest in performing early music on the accordion began at an early age at a young age while learning to play this instrument (I had the opportunity to perform Handel's *Passacaglia* on my musette accordion with a bass-chord manual at the age of fifteen). Of course, when I learned the melody manual, I performed works by Bach and Scarlatti, which is common among many accordionists. Very often, in the first stages of competitions, I performed Bach's prelude and fugue, and for the second stage I chose a piece by Scarlatti, as these two composers were actually the only Baroque figures represented by the performers. It was believed that choosing Bach was intended to eliminate candidates who had problems playing the fugue from memory, and Scarlatti – to assess the virtuosity of the performers.

My greatest aspiration was to acquire the ability to perform 17th- and 18th-century French music, specifically the works of Lully and Rameau. After beginning my studies at the Sibelius Academy in Helsinki, the first composition I practised was Rameau's *Suite in E minor*. At my diploma recital, broadcast live by Finnish National Radio, I presented an interpretation of the *Passacaglia* from Lully's opera *Armida* for accordion, solo tenor and choir accompanied by baroque dance.

In France, after releasing an album of Rameau's music in 2014, I had the opportunity to perform accompanied by historical instruments. The accordion-violoncello duet with Marianne Muller was a unique opportunity for me to explore English *consort* music from the Elizabethan era, as well as Bach's *Die Kunst der Fuge* alongside baroque violinist Alice Pierot, which was another dream project of mine. I then received invitations to perform with renowned French Baroque ensembles, including *Le Poème Harmonique* conducted by lutenist Vincent Dumestre and *Les musiciens de St Julien* led by flutist François Lazarevitch. For the past three years, I have been learning to play b.c. under the guidance of Frédéric Michel in order to gain access to a variety of repertoires. For several years now, I have been very interested in Italian

Renaissance music, exploring the madrigal repertoire to understand how the vocal model can also be used on the accordion. My upcoming solo album will be released in 2026 and will focus particularly on Italian music covering its entire historical development.

I expect many projects to emerge in the coming years. This reflects the direction of ongoing research, which is truly inspiring.

2. What do you think is the most appropriate contemporary approach to early music in the context of musicological and performance discourse?

From my perspective, there is no single correct method of performing any form of repertoire. A thorough understanding of the cultural and historical context of the repertoire combined with a genuine appreciation for the musical genre and continuous exploration of its sound on our instrument is conducive to making interpretative decisions. To clarify: a purely musicological approach can result in a lifeless interpretation, while a purely intuitive approach will lead to a performance lacking in contextual understanding.

3. To what extent can an understanding of rhetorical figures and an analysis of theoretical sources influence the interpretation of early music?

Since the Renaissance, composers have studied rhetoric as part of their education. This was due to the rediscovery and study of ancient Roman treatises on rhetoric, such as Quintilian's treatise. An understanding of harmony, counterpoint and b.c. can help in the performance of early music, providing a wealth of ideas and awareness of certain specific elements. For example, I realised that I currently pay a lot of attention to so-called 'skeleton notes', the way music is constructed (form) or harmonic tensions and intervals. Even if you play on an original Baroque instrument, there are no recordings from that period and there is no ideal way to perform early music.

4. How do you assess the legitimacy of performing early music on the accordion – especially the works of Johann Sebastian Bach?

The legitimacy of accordionists has often been questioned throughout history. Somehow they have become accustomed to this. Since the accordion did not exist in Bach's time, why perform this music? The simple answers would be: "why not" or "because it sounds good on the accordion". However, this is still not sufficient.

There are two possible arguments:

1. Unlike composers such as Debussy or Rachmaninoff, the idea of sound cannot be applied in the same way to Baroque music. When analysing Bach's compositions, the musical material must be taken into account first and foremost.

2. During this period, composers constantly made transcriptions. We can think of d'Anglebert's transcriptions of many of Lully's operas for solo harpsichord, or Bach's transcriptions of Italian masters such as Vivaldi and Marcello for solo harpsichord or organ. When composing music for his cantatas for every Sunday, Bach relied heavily on the instruments available to him. He undoubtedly wrote many transcriptions, transferring instrumental parts from one instrument to another.

5. What are your thoughts on the sonic integration of the accordion with historical instruments?

I must admit that working with Marianne Muller (viola da gamba) was a groundbreaking experience for me. I was very impressed by the versatility of expression that Baroque string instruments can achieve, and this has significantly influenced my playing over the years.

Another important aspect is balance, as the accordion is known among other musicians for its loudness (although this is not always true): working with the viola da gamba and then with the theorbo raised many questions, prompting me to conduct extensive research in order to achieve a consistent sound (i.e. maintaining a moderate volume) and to refrain from expressing frustration as a performer by using subtle changes in dynamics.

Another important issue is tuning and temperament: how to reconcile the common belief of playing in 415 Hz tuning, with sometimes unequal temperation, while the accordion is tuned to 442 Hz and equal temperation. Some accordionists decide to retune their accordion to 415 Hz or to build instruments with different temperaments (Vallotti, mean tone). In response to this question, on my album *The Art of Fugue*, released in 2021, I transposed my entire part down a semitone to get closer to the frequency of 415 Hz. In other projects combining early music with contemporary or folk music, all musicians play at $A^1 = 442$ Hz. For now, for various reasons, I have decided not to pursue this issue, but we'll see what the future brings!

6. Does the concept of historical performance apply to the interpretation of early music on the accordion, and if so, to what extent? to the interpretation of early music on the accordion?

HIP refers to a performance style based on the context of the piece, as opposed to the concept of "authenticity", which aimed to discover the "original sounds" of early music using period instruments. Naturally, HIP can also be applied to some extent to the accordion: using our understanding of Baroque customs to play music not originally composed for this instrument.

However, I find this concept somewhat limiting, because claiming that one possesses historical knowledge would imply that others do not. I see myself merely as a musician who approaches his own projects with the utmost seriousness and intellectual rigour; however, this does not prevent me from emphasising the importance of taking into account the cultural context of each work.

7. To what extent is it important, from a performer's perspective, to refer to the original instrumentation of past eras when interpreting the works of early composers?

The answer to this question is contained in the above issues.

Translation: Grzegorz Hoga

1. What is your experience of performing early music on the accordion?

M. L. – The period of gathering experience consists of struggles, irritation and fears. These words describe my very early experiences (from around the age of 12) until I was about 20. When I was a child, so-called early music was foreign to my musical environment. It was never listened to in my home. I only encountered it in an accordion textbook/school, which included, among other things, compulsory Baroque minuets. Until I was about 20, my attitude towards this music was more in the context of a task to be performed rather than music to be enjoyed. At first, I played it more or less *legato*, without any articulation. Between the ages of 17 and 23, I attached great importance to articulation: everything was articulated, shortened, grouped, short notes played very briefly, and dotted rhythms as lively as possible. In none of these approaches was I made aware of the connection between the required articulation and the actual music, or of the possibility that early music could convey any human, precise and clear emotions or meanings. My second experience with early music dates back to my studies in Trossingen under Prof. Hugo Noth. The first year of this period can be described as a discovery and the beginning of combining the early music I played with my own life experiences, searching for a personal approach to music and, most importantly, discovering the possibilities of using the accordion as an instrument for performing early music. This search involved creating different timbres (not only by changing registers), learning to use articulation techniques to make the music more transparent and clear, and analysing the articulation and phrasing of other instruments, especially woodwinds and strings. The third period of experience can be described through teaching and further study of early music, more specifically Baroque music. My meetings with Giorgio Dellarole and, above all, Enrico Baiano were important here. Here, too, it became increasingly important to realise that early music is about expression and emotion, not practice or duty, and that Baroque music is essentially very Italian, regardless of where it was composed.

2. In your opinion, what is the most appropriate contemporary approach to early music in the context of musicological and performance discourse?

It depends on what kind of early music you choose. I would even go so far as to say that the most appropriate approach to early music is that of Leopold Stokowski, Ferruccio Busoni,

Robert Schumann and the like, which is simply to transcribe early music to suit our times. That would be the healthiest approach. This is exactly what the composers I mentioned above did. But seriously, I think the most appropriate approach is to treat early music as if it were music, i.e. to fill it with emotion and meaning. Bach would probably be grateful if one of his cantatas were performed with passion, even if all the ornaments and articulations were not 'by the book', rather than a scientifically correct performance, which would be like an X-ray of the music.

3. To what extent can an understanding of rhetorical figures and an analysis of theoretical sources influence the interpretation of early music?

It is definitely worthwhile, because the knowledge gained only takes on its full meaning when it can be applied in the performance of early music.

4. How do you assess the legitimacy of performing early music on the accordion, especially the works of Johann Sebastian Bach?

The legitimacy stems primarily from the fact that he is passionate about Bach's music. It can be played as if it were written for the accordion, but in such a way that it does not imitate, for example, the organ. I distance myself from the idea of 'having permission' to play Bach's music only after acquiring certain qualifications in studying the books. However, if someone does not make music when performing Bach, then the legitimacy should be revoked.

5. What are your thoughts on the sonic integration of the accordion with historical instruments?

I think that the accordion can integrate very well if you intend to play in an ensemble with historical instruments. The most interesting effect can be achieved by persuading good contemporary composers to write for the accordion and historical instruments. I recommend familiarising yourself with the works of German accordionist Margit Kern.

6. To what extent does the concept of historical performance apply to the interpretation of early music on the accordion?

In my opinion, interpretation based on historical knowledge is a funny concept. I think we should all, and in fact have a duty to, learn about all possible things around us. If we want to start families, I think we should also learn how to raise children; if there are general elections, we should find out who to vote for, etc. So if we are to perform early music, it is our duty to learn about performance practices. The question, of course, is to what extent and how much should we educate ourselves? I would say until the music begins to make sense to us and inspires us more and more. It seems to me that there is no such thing as an overly historical performance of early music. Or is there?

7. To what extent is it important for performers to refer to the original instrumentation of past eras when interpreting the works of early composers?

It depends on the specific case. We know that fixed instrumentation in musical works was a rather late concept. Even Wagner was re-orchestrated by Leopold Stokowski, and quite spectacularly, I might add. When we look at Bach, his music is almost never what the title on the first page suggests. For example, *the Allemande* from *the French Suite in B minor*, BWV 814, is more of a trio sonata – two higher voices in dialogue and a bass line. He wrote it for the harpsichord, but the composition could just as well have been orchestrated with two high-pitched wind instruments and bassoon or oboe, violin and viola da gamba. This can be said of almost every Bach composition.

Translation: Grzegorz Hoga