

ZAMORA PLAYS BACH



J. S. BACH
INVENTIONS
SINFONIAS
CHROMATIC
FANTASY AND
FUGUE

DE 3568



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PAULINA ZAMORA, PIANO

ZAMORA PLAYS BACH

JOHANN SEBASTIAN BACH

INVENTIONS (COMPLETE: BWV 772-786)

SINFONIAS (COMPLETE: BWV 787-800)

CHROMATIC FANTASY AND FUGUE (BWV 903)

PAULINA ZAMORA, PIANO

TOTAL PLAYING TIME: 64:13

JOHANN SEBASTIAN BACH

The 15 Inventions

- | | |
|--|------|
| 1. Invention #1 in C Major, BWV 772 | 1:00 |
| 2. Invention #2 in C Minor, BWV 773 | 1:51 |
| 3. Invention #3 in D Major, BWV 774 | 1:02 |
| 4. Invention #4 in D Minor, BWV 775 | 1:06 |
| 5. Invention #6 in E-flat Major, BWV 776 | 1:21 |
| 6. Invention #6 in E Major, BWV 777 | 2:20 |
| 7. Invention #7 in E Minor, BWV 778 | 2:05 |
| 8. Invention #8 in F Major, BWV 779 | 0:45 |
| 9. Invention #9 in F Minor, BWV 780 | 2:20 |
| 10. Invention #10 in G Major, BWV 781 | 0:49 |
| 11. Invention #11 in G Minor, BWV 782 | 2:01 |
| 12. Invention #12 in A Major, BWV 783 | 1:17 |
| 13. Invention #13 in A Minor, BWV 784m | 1:12 |
| 14. Invention #14 in B-flat Major, BWV 785 | 1:13 |
| 15. Invention #15 in B Minor, BWV 786 | 1:35 |

The 15 Sinfonias

- | | |
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| 16. Sinfonia #1 in C Major, BWV 787 | 1:08 |
| 17. Sinfonia #2 in C Minor, BWV 788 | 2:22 |
| 18. Sinfonia #3 in D Major, BWV 789 | 1:18 |
| 18. Sinfonia #4 in D Minor, BWV 790 | 2:39 |
| 20. Sinfonia #5 in E-flat Major, BWV 791 | 1:28 |
| 21. Sinfonia #6 in E Major, BWV 792 | 1:29 |
| 22. Sinfonia #7 in E Minor, BWV 793 | 3:00 |
| 23. Sinfonia #8 in F Major, BWV 794 | 1:09 |
| 24. Sinfonia #9 in F Minor, BWV 795 | 3:54 |
| 25. Sinfonia #10 in G Major, BWV 796 | 1:02 |
| 26. Sinfonia #11 in G Minor, BWV 797 | 3:11 |

27. Sinfonia #12 in A Major, BWV 798	1:17
28. Sinfonia #13 in A Minor, BWV 799	2:21
29. Sinfonia #14 in B-flat Major, BWV 800	2:26
30. Sinfonia #15 in B Minor, BWV 801	1:32
31. Chromatic Fantasy and Fugue , BWV 903	11:55

Total Playing Time: 64:13



The Inventions and Sinfonias

Johann Sebastian Bach (1685–1750) wrote his original versions of these keyboard works “to teach clear playing in two and three obbligato parts, good inventions (compositional ideas) and a cantabile way of playing.” His motivation in writing them was to teach his first (and favorite) son, Wilhelm Friedemann. In their final versions, dating from 1723, the two-part works are called ***Inventions***, and the three-part works are called ***Sinfonias***.

For Bach, the examples of compositional ideas were as important as the pathways to good keyboard playing, and he emphasized “invention” with his sons and his students. His success was affirmed by Robert Schumann, who wrote: “There is one source that inexhaustibly provides new ideas—Johann Sebastian Bach.” Many of us have long loved the stories about “Sebastian”

Bach taking his sons with him to hear other organists improvise, and nudging them when the organist did something truly inventive. That was evidently part of the same educational process.

Since that time, for most keyboard players, the ***Inventions*** and ***Sinfonias*** have been delightful discoveries playable by students of various ages and various stages of pianistic development. We all have memories of happily playing them for ourselves, for others, for our teachers, and in recitals.

Paulina Zamora first performed the complete *Inventions* at age 11, and two years later performed the complete *Sinfonias*. And ever since, she tells us, she has relished:

- “the passionate Bach with its capacity to show us a huge variety of intensities, harmonic colors, and tempo energies, in his keyboard works

- the virtuoso Bach with his impressive, fluent, and free display of keyboard technique at the service of his musical needs
- and the scholar Bach with his love for rhetorical means of expression.”

Since an awareness of this music usually begins early, the emphasis by a teacher may be on playing correctly; but the delight of the music stays with us forever, and we can continue to enjoy playing the **Inventions** and **Sinfonias** for ourselves whenever we wish.

Playing the **Inventions** and **Sinfonias**, and understanding at an early age how melodic voices can sing and dance and interact with each other, also leads us to experience the more complex **Preludes and Fugues** as a natural outgrowth and exploration. For many of us, one of the highlights of such further exploration is the remarkable **Chromatic Fantasy and Fugue**, unique in any setting, and a lifetime delight.

— Carol Rosenberger

There is no doubt that Johann Sebastian Bach knew sorrow. He was orphaned before he was 10 years old; his first wife died while he was traveling with his employer—by the time they returned home Maria Barbara Bach had already been buried; and he witnessed the childhood deaths of 10 of his 20 children.

Bach also wrote some of the most exuberantly joyful music ever composed—music that could only have been written by someone who knew exhilaration and delight. The **Invention in F Major** (shown in Bach’s own flowing writing on the back page of this booklet, and also heard on track 8 of this recording) is an example of the composer in a carefree mood, while the **Sinfonia in F Minor**, with its “sobbing motif” (track 24) is an example of Bach’s serious side.

We tend to associate minor keys with sadness and major keys with happiness, although this may be a bit simplistic. Bach understood human nature, and one of his pieces that began and ended in a minor key often cycled through passages in a major mode, while a piece in a major key could likewise modulate to sections in a minor key.

Modulation from one key to another was an important concept to Bach—he advocated a well-tempered tuning that theoretically made travel between all 24 keys possible, allowing him to ponder and portray the complete range of human life.

Bach gave himself a vast area for exploration in the **Chromatic Fantasy and Fugue**. The subject of the fugue begins with two ascents up different parts of the chromatic scale. Bach used chromatic themes in both **The Musical Offering** and **The Art of**

Fugue, his late masterpieces that explore the emotional and intellectual range of the fugue. His treatment of chromatic themes led Arnold Schoenberg to call Bach “the first twelve-tone composer.”

The ***Chromatic Fantasy and Fugue*** was not published during Bach’s lifetime (few of his pieces were), but the many early manuscripts and the large number of modern editions indicate the enduring popularity of this profound composition.

—David Brin

Paulina Zamora stands out as a highly sought-after performer and scholar in the international music world, specializing in the areas of Piano Solo, Soloist with Orchestra, Chamber Music, Collaboration, Undergraduate and Graduate Teaching, Music Research, Administration and Academic Innovation.

The Chilean-American pianist is celebrated for her mastery of the works of Rachmaninoff, Chopin, Liszt, Debussy, Mozart, Beethoven, Brahms and Bach, among others. Her two previous albums for the Delos label—devoted to Debussy’s 12 Etudes (DE 3530) and the complete Brahms Piano Trios (DE 3489), with cellist Uri Vardi and violinist David Perry—received enthusiastic praise from the music press. In 2016, Zamora was

honored as winner of the Art Critics Circle Award in her native Chile.

Zamora was born in the northern port city of Antofagasta, situated in the bone-dry and mineral-rich Atacama Desert. She was educated at the University of Chile, the Eastman School of Music and Indiana University. In 2010 she graduated with her DM (Doctor of Music Degree) from Indiana’s Jacobs School of Music. While there, she received the legacy of the legendary musicians György Sebők in Piano and Janos Starker in Chamber Music, both heirs of the Hungarian school of Liszt, Bartók and Kodály.

“From Sebők I learned the integration of the technical-mechanical and musical-stylistic elements,” Zamora recalls. “In a five-year cycle of teaching I learned the use of weight to obtain a beautiful sound, and how this should be applied to each of the styles and needs of the compositions. That is, the integration of the whole body in piano performance and the full connection of music with the physical feeling. I experienced that the technical solution is always justified by the music.

“As a pianist, Sebők expressed himself physically through natural movements that emanated from the melodic-rhythmic design of the musical motifs. The impact of seeing and hearing him was extraordinarily strong emotionally: it was like relating to a being



from another world. He was a wizard of sound. When he played the piano his sound was powerful, precise, transparent, and connected the earthly world with the spiritual. . . . Sebők taught me that to surrender to music completely I had to understand that life was much more than myself; he helped me to transcend myself in such a way that music received me with much generosity and open arms.”

As for Starker: “He taught me the sense of responsibility as a musician and as a teacher. After two years of collaborating with his students, he rewarded me by choosing me as the official pianist of his cello chair. The discipline I acquired in those five years with him is incomparable: even today I can play

the entire cello repertoire. I know every note, every phrase, every articulation, and I even know what the technical problems of string instruments are, particularly the cello. Starker also taught me types of piano playing, suggested fingerings and ways of phrasing. He was a good pianist himself! With him I also learned chamber music concepts, stylistic definitions, the use of rubato and the demands of being a collaborative pianist. My experience reached its peak when he invited me to collaborate in recitals with him on a tour of Europe.”

Over the course of her performing career, Zamora has been an advocate of contemporary music and the exploration of new and original instrumental tendencies—playing, premiering and recording more than 70 works for solo piano and chamber music by both North American and Latin American composers. She has also collaborated with numerous singers around the world, specializing in the Lied repertoire.

Her passion for teaching has taken her to many leading universities and conservatories around the globe, including ones in Malaysia, China, South Korea, Venezuela, Colombia, Perú, Brazil, Ukraine, Switzerland, Spain, Austria, Germany, Canada, and the University of Utah School of Music, Ithaca College and Boston Conservatory in the United States. In these programs she combines solo performances with Master Classes.

After obtaining her degree from Indiana University, Zamora decided to return to her home country and teach at the music department of her alma mater, the University of Chile, where she is Professor of Piano. In recent years, she has created and is coordinator of the Master's Degree in Instrumental Performance, unique in South America, and has worked to design a Doctorate Degree.

In September of 2021 Zamora published, through the University of Chile Press, with

the financial support of the Graduate School of the Faculty of Arts of the University of Chile, a new edition of Bach's 15 Two-Part Inventions. The release of the present album and the publication of the new edition are tightly connected and represent the artist's profound and everlasting passion for the Baroque master.

For more information about Paulina Zamora please visit her website at: www.paulinazamora.com.

In memory of my father, Haroldo Zamora

Recorded December 8–10, 2020
Decorative Arts Museum, Rioja Palace
Viña Del Mar, Chile

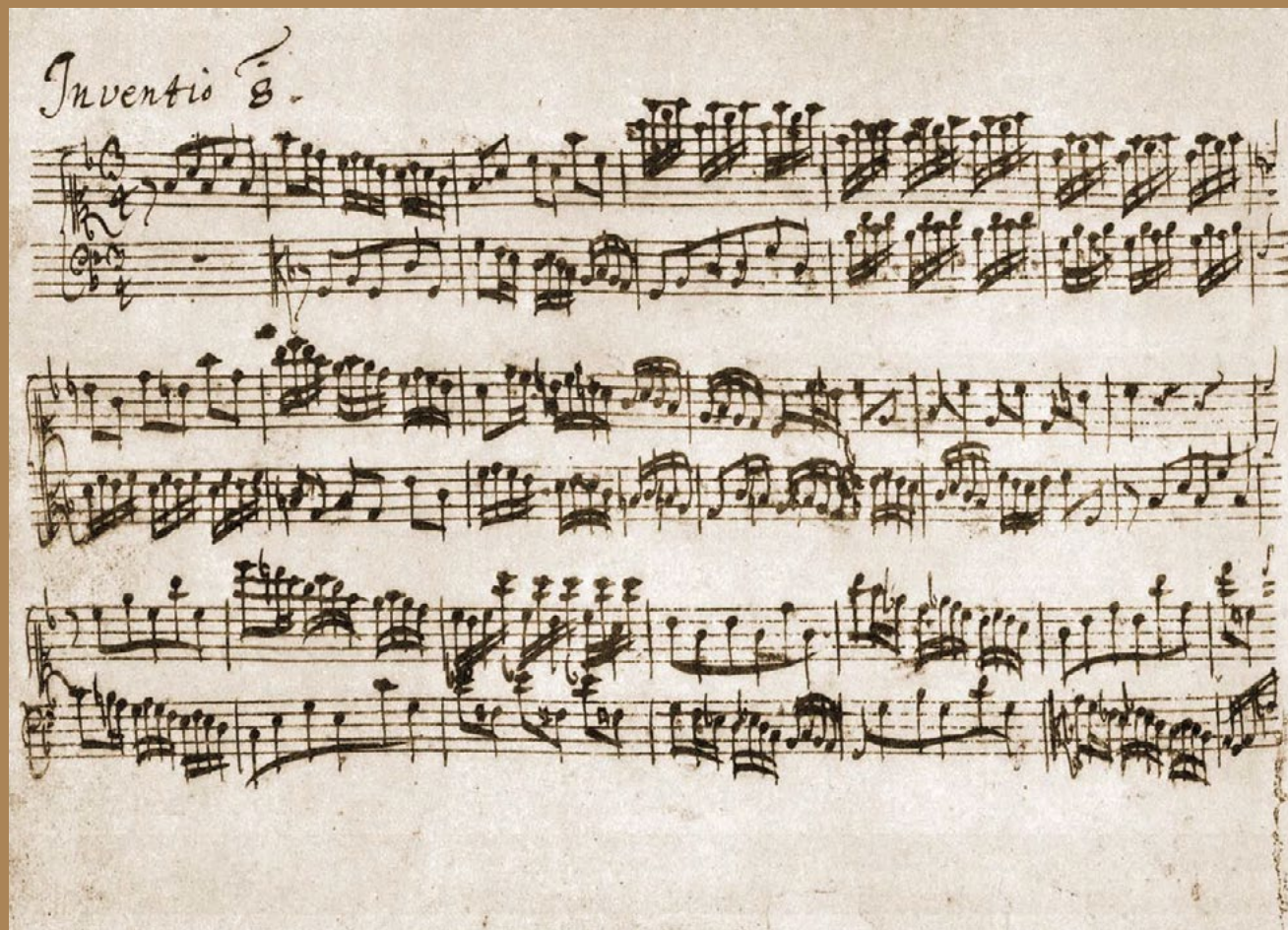
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I am forever thankful to Professor Carlos Araya for instilling in me an enduring passion for the keyboard works of J. S. Bach and helping me foster a great sense of discipline to be able to tackle and perform complete works in solo recitals.

—Paulina Zamora

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(707) 996-3844 • (800) 364-0645
contactus@delosmusic.com • www.delosmusic.com

From Bach's manuscript for the Invention No. 8 in F Major



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