fantasia for piano on a theme by Bach

Federico Garcia

2001

Fantasia is composed over the passacaglia bass of the *Crucifixus* of J.S.Bach's *B-minor Mass*, a movement that in itself is an arrangement by Bach of the first chorus of his earlier cantata *Weinen, Klagen, Sorgen, Zagen*. The reiteration of the chromatic descent, that here proceeds in a descending-fourth pattern, supports a series of freely composed passages in the higher registers. After an introduction and a first, assertive statement of the theme, a succession of long phrases lead to a false climax, to give then way to a transition where melodic motives are shorter and more independent. Eventually, the texture is established for the second section of the piece: a contrapuntal choral with interplay of all the registers of the instrument. This section fades away, and the music then resumes with a more directed movement towards the true climax of the piece, that recalls the gestures of the introduction. The piece ends with a parody of the main change that Bach introduced in his rearrangement of the original chorus.

Bach's *Crucifixus* is not the only, or even the main, source of *Fantasia*. The formal arrangement follows ideas of Lutoslawsky, and the beginning of the piece is a reference to Ligeti's *Musica Ricercata*. The first section visually resembles the slow movement of Bach's *Italian Concerto*, although the rhythmic and melodic uses suggest the music of Astor Piazzolla. But the main inspiration for the piece was the music of Franz Liszt, who composed many pieces on themes by Bach (particularly). Indeed, the piece, although atonal, has a readily apparent Romantic tint; a later orchestration (as *Passacaglia on a theme by Bach*) received first prize (joint) in a National Composition Prize in Bogotá, Colombia, in 2001.

This piece was finished in Bogotá, in April of 2001, and dedicated to Eduardo Vallejo. It was premiered by him in the same city on May 17th., 2001.

Approximate performance time: 9'

to Eduardo Vallejo

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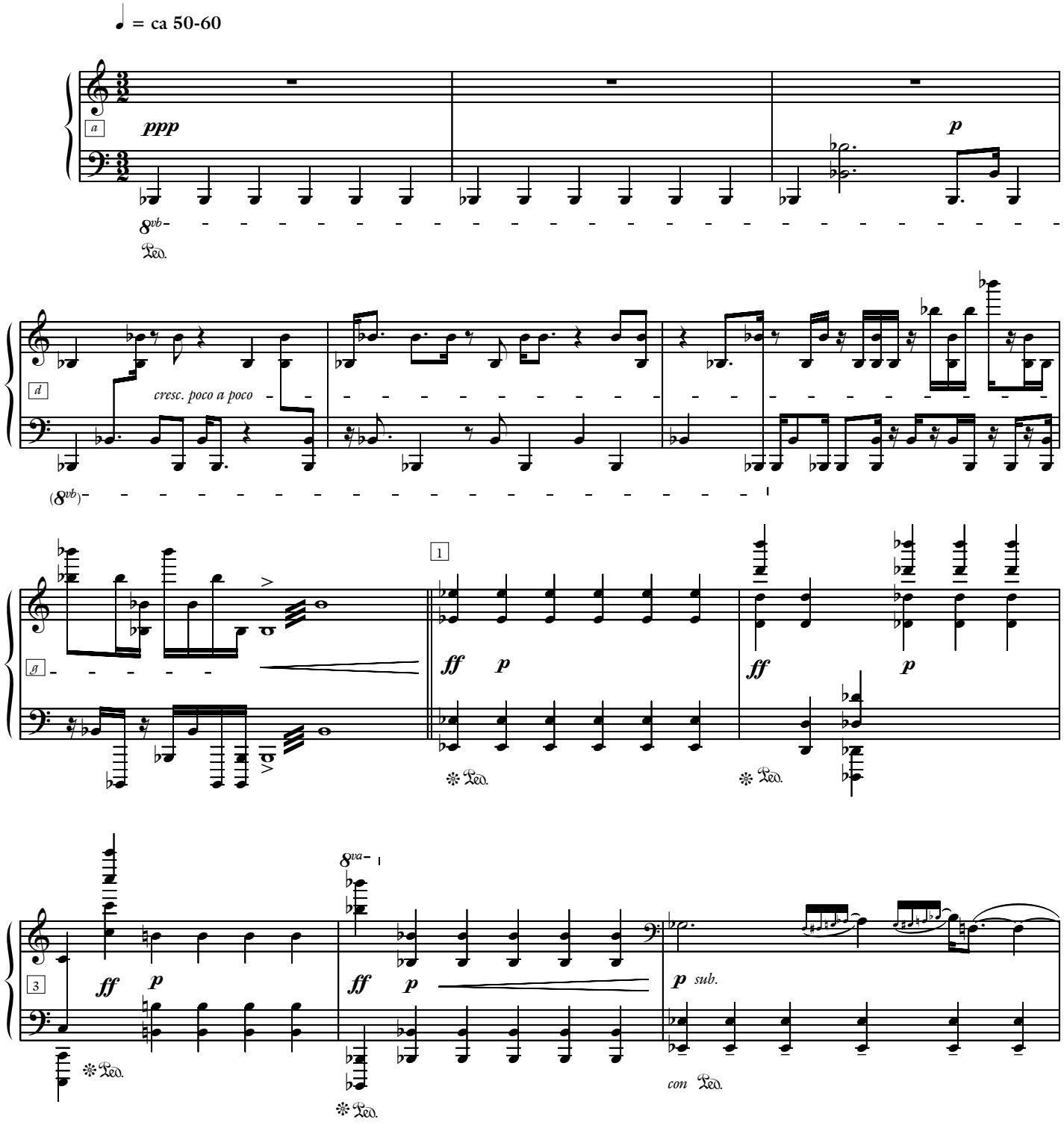
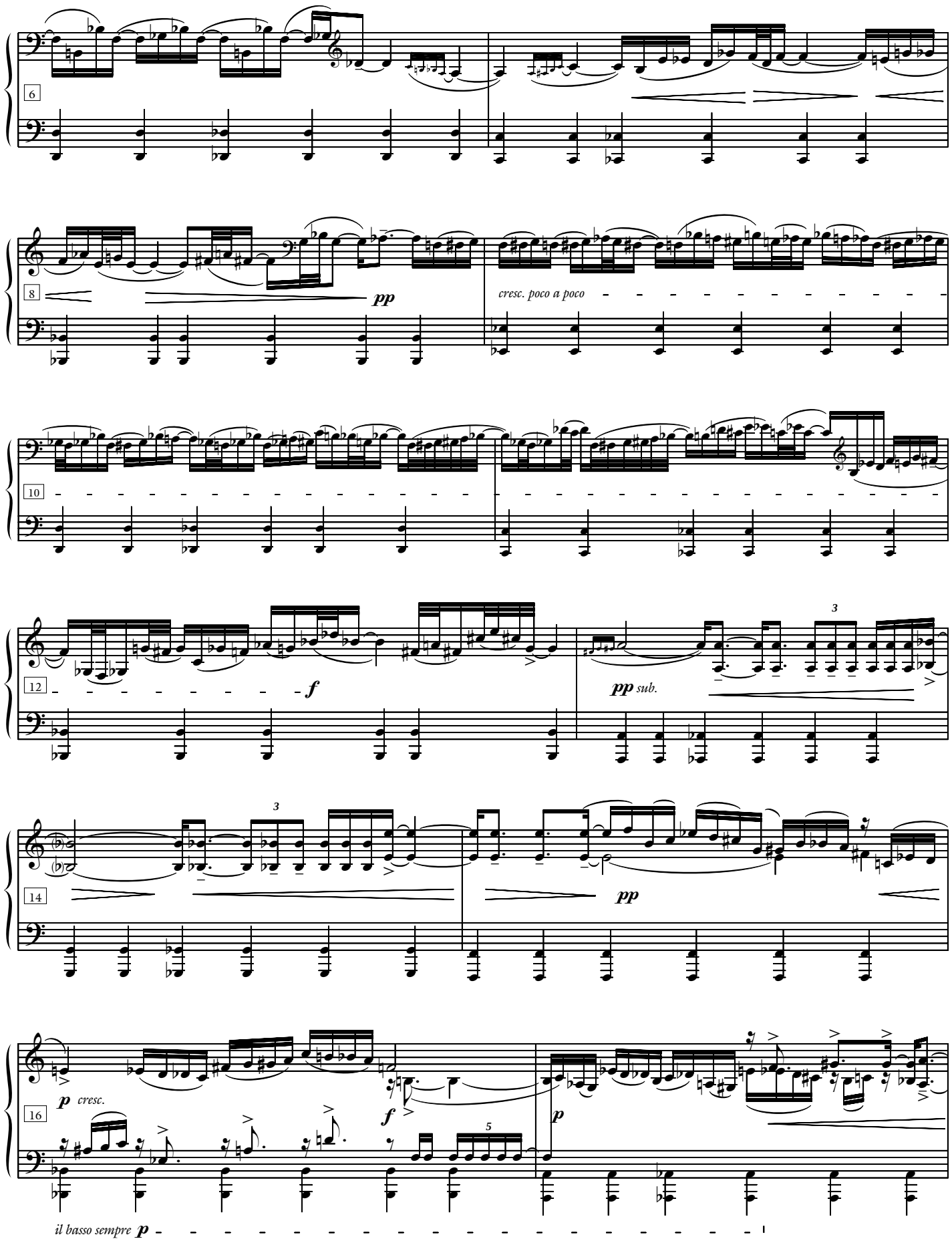
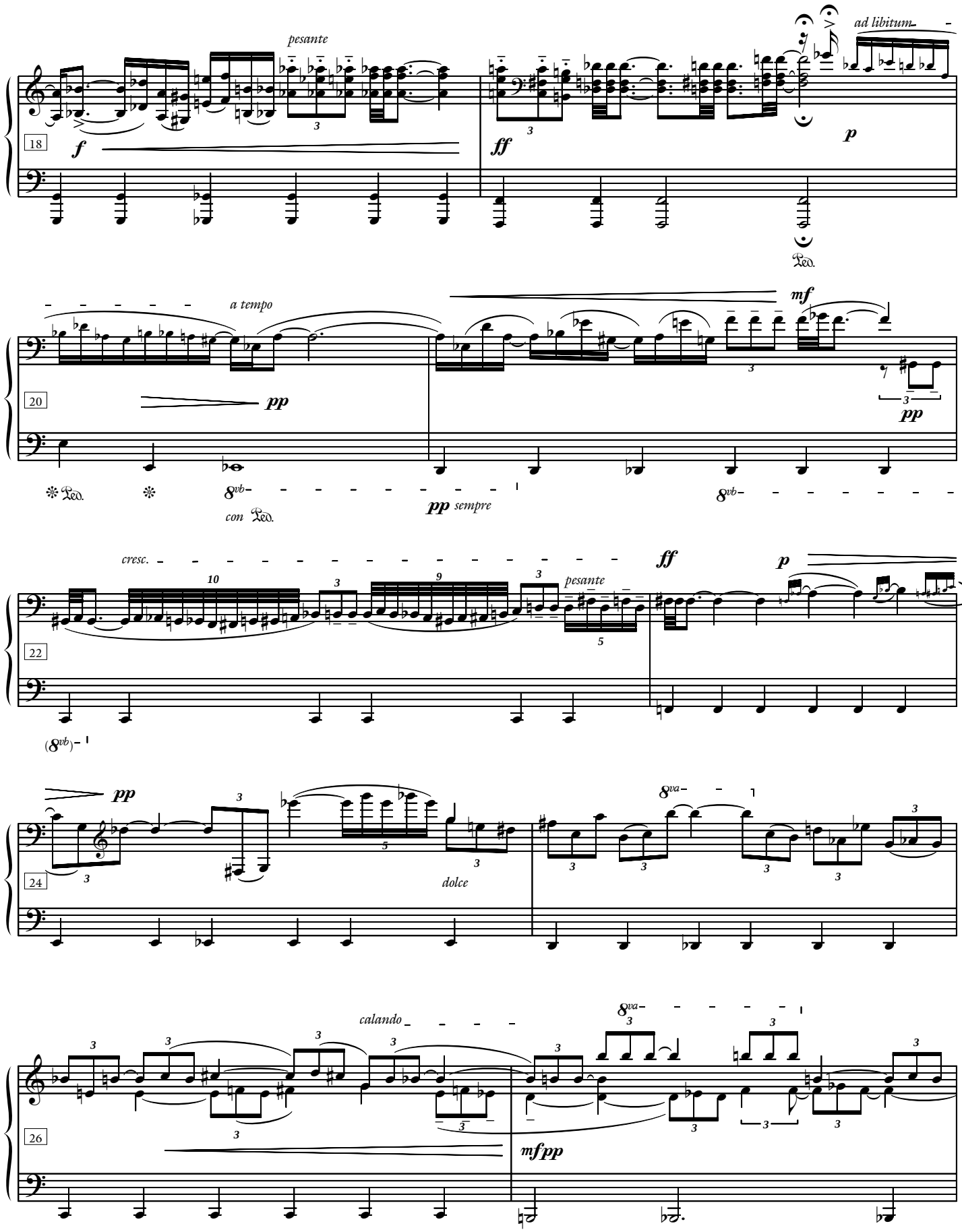
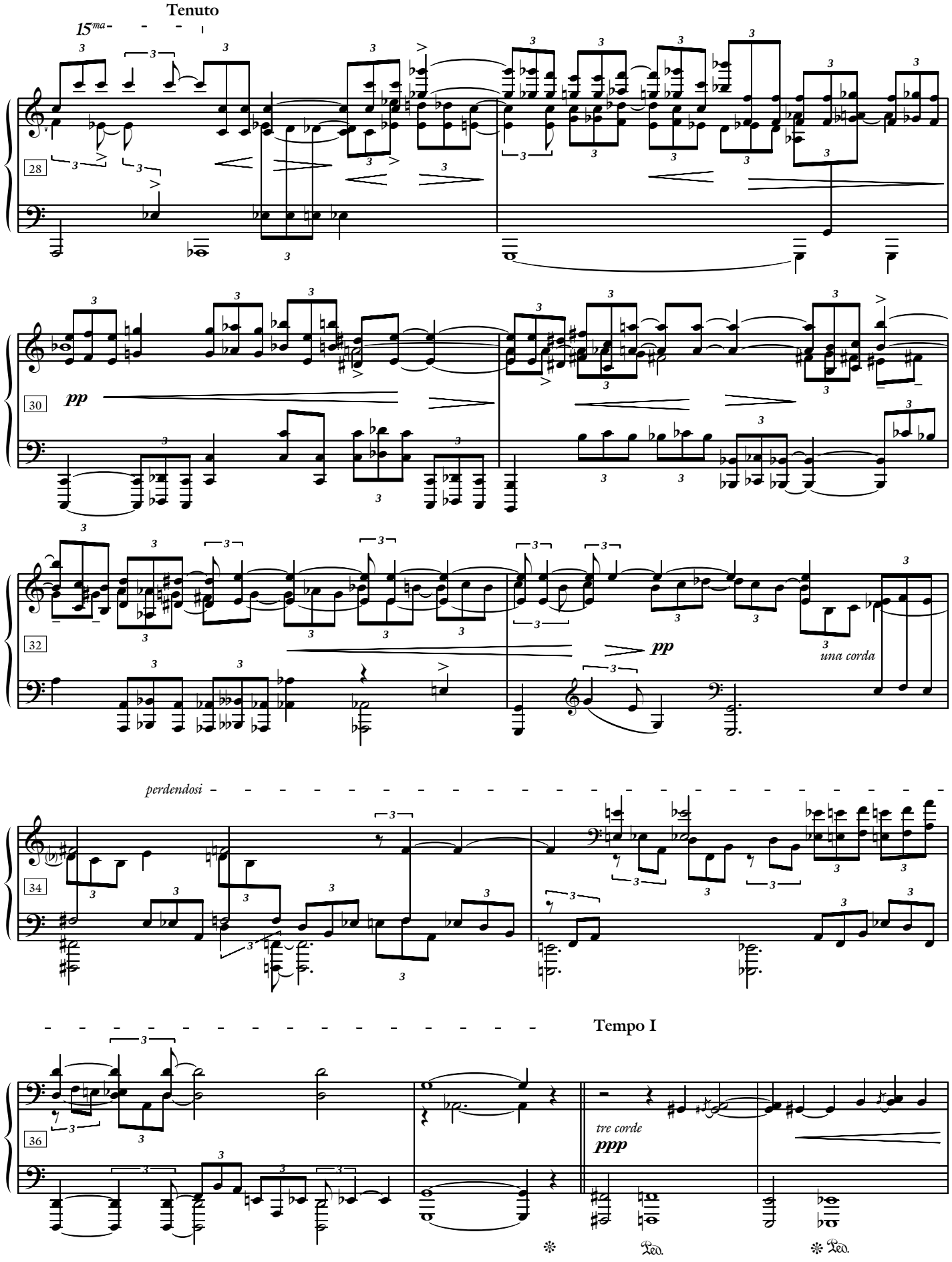
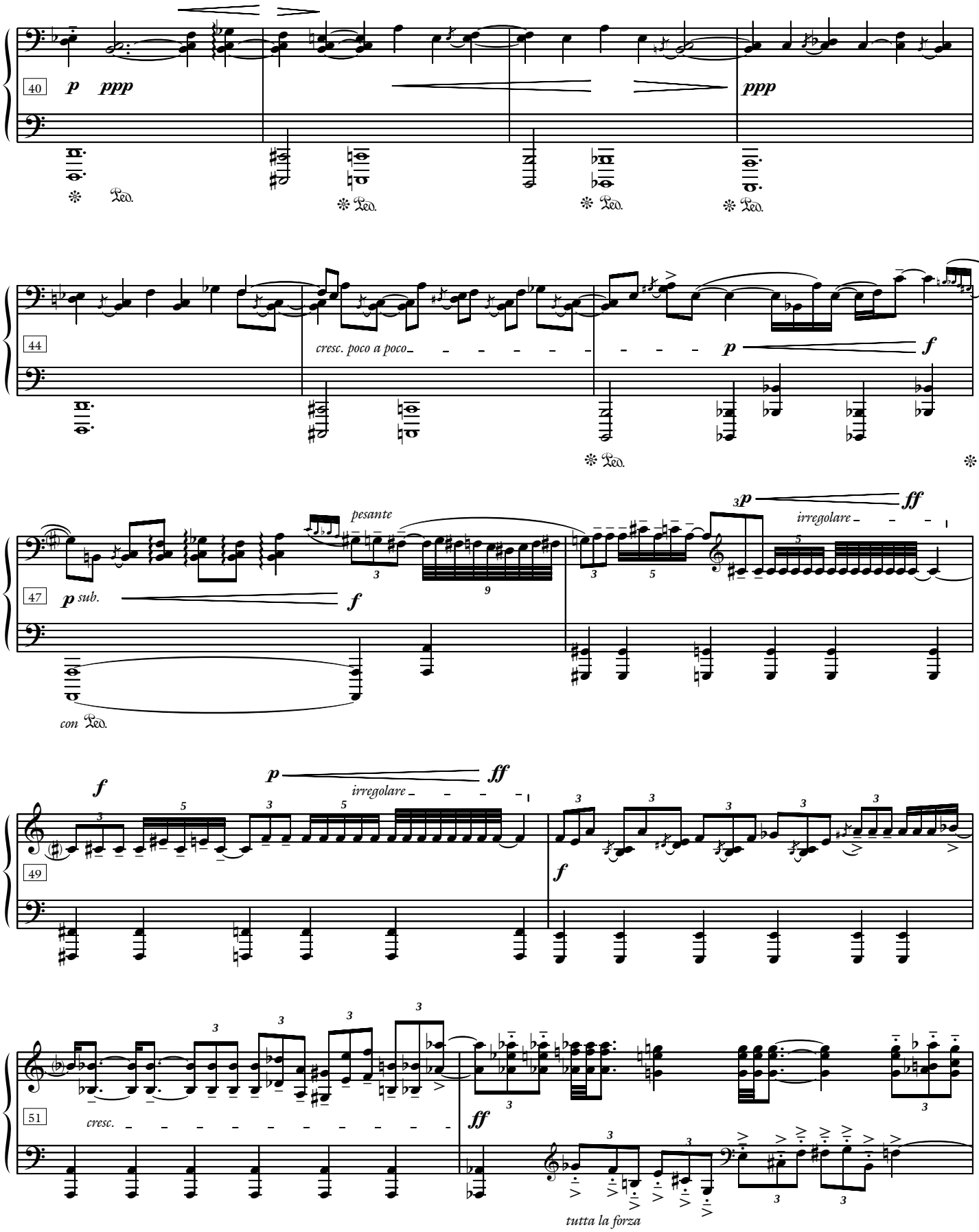
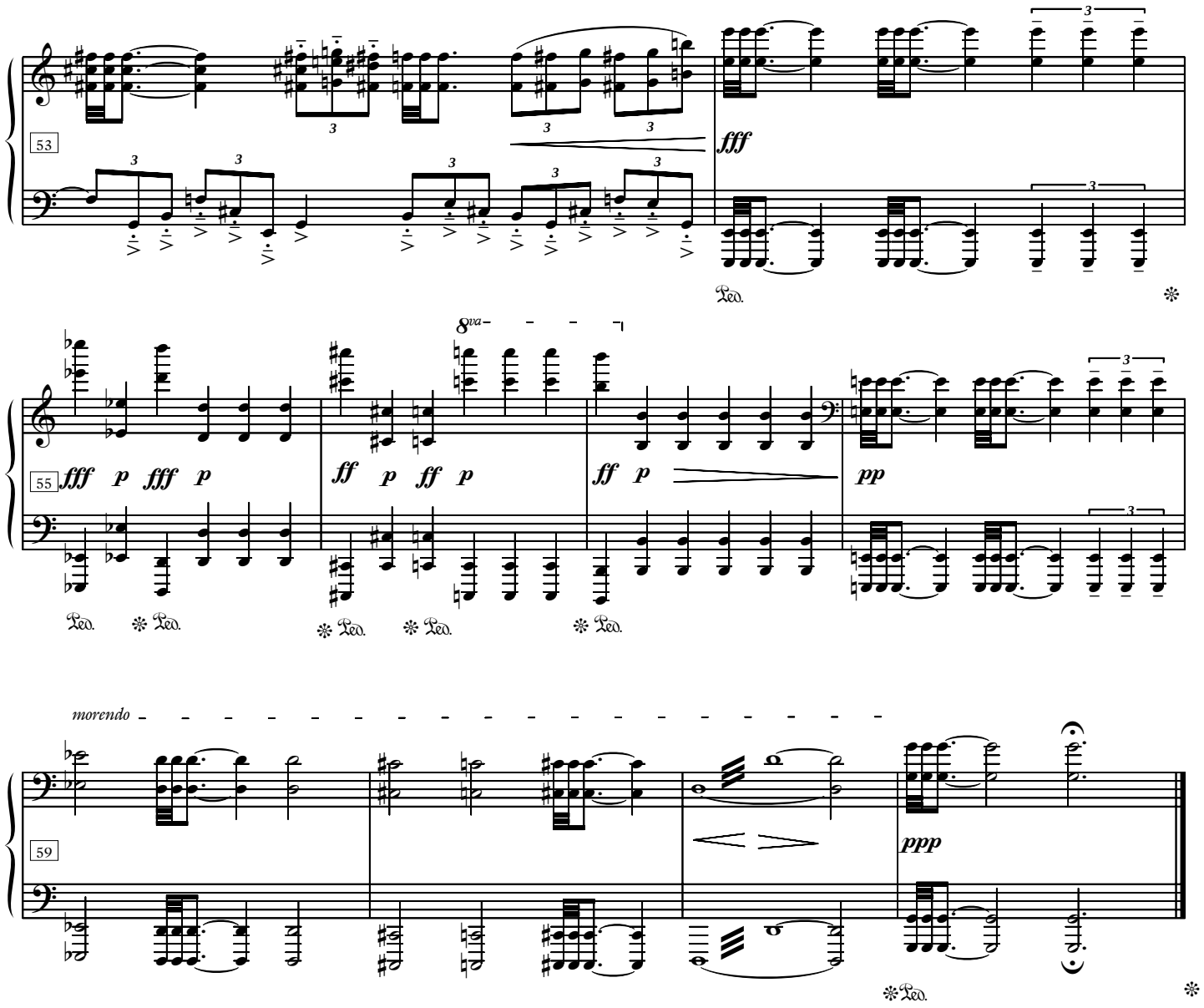



6
8
pp
cresc. poco a poco
10
12
f
pp sub.
3
14
3
pp
16
p cresc.
f
5
p
il basso sempre p


pesante
ad libitum
18
f
ff
p
Ped.
a tempo
mf
20
pp
pp
8vb
con Ped.
pp sempre
8vb
cresc.
ff
p
10
9
pesante
22
(8vb)
pp
24
dolce
8va
calando
8va
26
mfpp


Tenuto
15ma
28
pp
30
una corda
32
perdendosi
34
Tempo I
tre corde
ppp
36


40
p
ppp
ppp
Ped.
44
cresc. poco a poco
p
f
47
p sub.
f
pesante
3p
ff
irregolare
con Ped.
49
f
p
ff
irregolare
f
51
cresc.
ff
tutta la forza


53
fff
55
fff p fff p
ff p ff p
ff p
pp
8va
morendo
59
ppp
Ped.