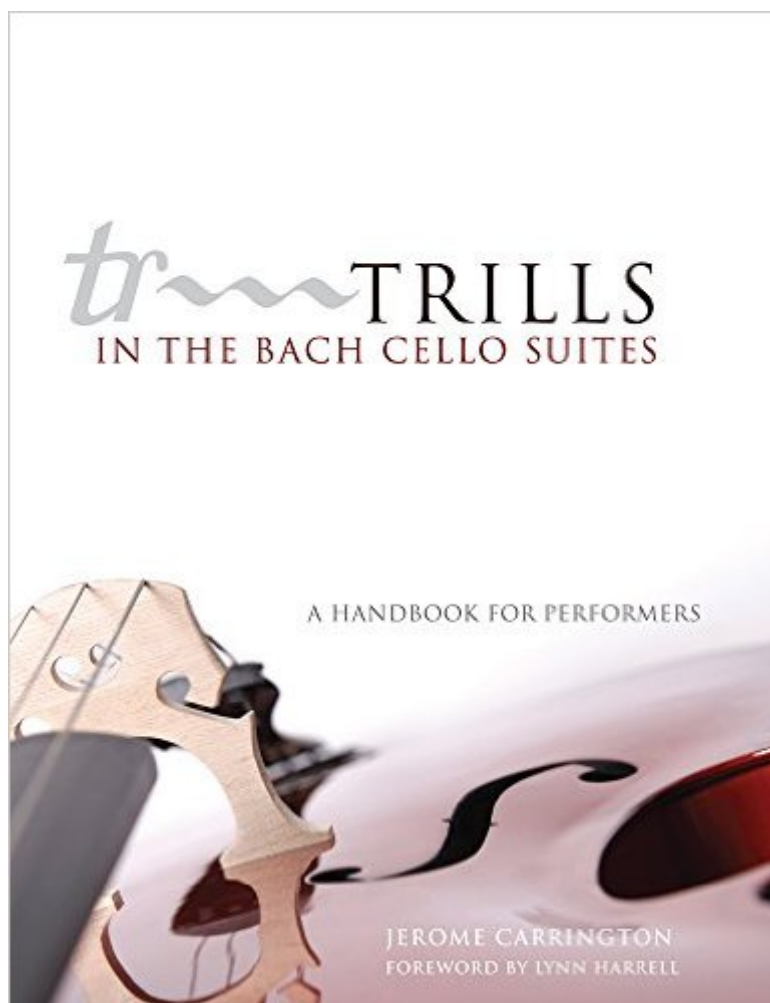


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# Trills In The Bach Cello Suites: A Handbook For Performers



## Synopsis

Offers performers, teachers and students new insights into ornamentation. An important new reference work that has earned praise from America's leading Bach scholar and an impressive list of distinguished cellists. The Cello Suites of Johann Sebastian Bach contain some one hundred trills, many open to diverse execution and more than half sparking controversy among musicians. Now accomplished cellist Jerome Carrington brings together and examines historically informed interpretations of the trills and compares them with contemporary performance practice. Carrington collects and annotates every trill in the Cello Suites, examining each ornament individually to find the most historically accurate solution for its execution. For determining the form of each trill, he offers a method that includes analysis of harmonic structure. Because no autograph copy of the Cello Suites has survived, he undertakes a detailed study of the manuscript of the Lute Suite in G minor, which Bach adapted from Cello Suite No. 5, as a reference for correcting errors and verifying harmonic and rhythmic details. Bursting with new ideas, *Trills in the Bach Cello Suites* offers insight for performers and music theorists alike. It will aid in the interpretation of these classic works as it renews our appreciation for Bach's genius.

## Book Information

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## Customer Reviews

I am a musician specializing in baroque performance practice, and this book made me rethink every trill I've ever played in J.S. Bach's music. Using historical sources as well as musical logic, Jerome Carrington convincingly presents the case that the manner of performing trills in much present-day

Bach performance ("historically informed" or otherwise) is simply wrong. Players who begin nearly all trills on the beat and from the upper neighbor tone base their practice on the evidence of a treatise by C.P.E. Bach which reflects a later artistic standpoint. When it comes to J.S. Bach's music, each trill must be performed according to its context. Carrington's book will enable the performer to analyze the melodic and harmonic function of Bach's trills and to make sound choices about performing them. The book will be of interest to all instrumentalists, not just cellists, and its scope extends beyond trills to include ornamentation in general. Even if you disagree here and there with Carrington's conclusions regarding specific trills, you cannot argue with his thesis: sound musical sense, not the dogmatic application of a rule, should prevail. This is an important book in the field of performance practice, and should cause much discussion.

This book is for cellists and violists interested in exploring attention to detail in the Bach Cello Suites. The focus on trills and how to approach them strongly references the book, "Ornamentation in Baroque and Post Baroque Music with Special Emphasis on J. S. Bach" by Frederick Neumann.

This book was very lovingly and thoughtfully researched and written over a substantial period of time -- I know, as the author is my teacher! He approached this book with the same care he uses in explaining to his students how to achieve the best and most appropriate musical product in whatever they study. I would bet it will become the standard performance reference on this topic for years to come.

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