

## E – Program Notes :

### **Bourrée, BMV 1009, J. S. Bach**

The bourrée originates in Auvergne in France. It is sometimes called the "French clog dance" or a "branle of the sabots".

The Prelude of this suite consists of an A–B–A–C form, with A being a scale-based movement that eventually dissolves into an energetic arpeggio part; and B, a section of demanding chords. It then returns to the scale theme, and ends with a powerful and surprising chord movement.

The allemande is the only movement in the suites that has an up-beat consisting of three semiquavers instead of just one, which is the standard form.

The second bourrée, though in C minor, has a two-flat (or G minor) [key signature](#). This notation, common in pre-[Classical](#) music, is sometimes known as a partial key signature. The first and second bourrée of the third suite are sometimes used as solo material for other bass instruments such as the tuba, euphonium, trombone and bassoon.

### **Humoresque, Op. 101 - 7, A. Dvořák**

During the vacation Dvořák spent with his family in Bohemia, Dvořák began to use the collected material and to compose a new cycle of short piano pieces. On 19 July 1894 Dvořák sketched the first Humoresque in B major, today number 6 in the cycle. However, the composer soon started to create scores for the pieces that were intended to be published. The score was completed on 27 August 1894.

The cycle was entitled Humoresques shortly before Dvořák sent the score to his German publisher F. Simrock. The composition was published by Simrock in Autumn, 1894.

The most popular part of the Humoresques cycle is Humoresque No. 7 in G flat major, one of the most famous classical evergreens which, over the years, has seen numerous arrangements for various instruments and ensembles, all written with varying degrees of success. Tradition has it that Dvorak wrote it while travelling on a train – he was said to have been inspired by the rhythm of the wheels on the track – but this is only a myth. The characteristic lilting rhythm of the main theme is not used here for the first time; it appeared in his music previously, particularly in his String Quintet in E flat major. The surviving sketch moreover shows that the initial idea was not related to the rhythm at all, but concerned the melodic outline instead which, only in the piece's final version, acquired the familiar rhythmical pattern we know today.

### **Habanera, Georges Bizet**

**Habanera** (music or dance of Havana, Spanish: *Habana*) is the popular name for "**L'amour est un oiseau rebelle**" ("Love is a rebellious bird"), an aria from Georges Bizet's 1875 opera *Carmen*. It is the entrance aria of the title character, a mezzo-soprano role, in scene 5 of the first act. It is based on a descending chromatic scale followed by variants of the same phrase in first the minor and then the major key, corresponding to the vicissitudes of love expressed in the lyrics. The vocal range covers D<sub>4</sub> to F<sub>5</sub> with a tessitura from D<sub>4</sub> to D<sub>5</sub>.