

ABSTRACT

The aim of this thesis is to provide basic orientation in the context of Bach's Piano Partitas, their content and composing strategies Bach's music encompasses in general. In the opening of the thesis, there is a brief summary of the composers's biography aimed on the moments that are connected to the creation of the partita. Hence, the work is described in detail, each part is commented on and demonstrated in short extracts of music. The author of the thesis then explores, comments and compares various interpretations and recordings made by great piano and harpsichord female personas such as Martha Argerich, Tatiana Nikolayeva and Zuzana Ruzickova. A very important chapter of this work is the one that deals with historical musical instruments (clavichord, harpsichord, organ) as opposed to usage of a modern piano and the specifics of interpreting baroque music on a keyboard instrument such as melodic ornaments, dynamics, articulation and so on. The author also refers to her personal practical experience with this piece of music and discusses it from the interpretational and pedagogical point of view.

KEYWORDS

Bach, Partita no. 2, interpretation, polyphony, suite, piano, harpsichord, Argerich, Nikolayeva, Ruzickova