

BACH ON GUITAR



Carlos Wernicke
GUITARIST



"...guitarist Carlos Wernicke (extraordinary, by the way) accompanied with delicacy and creativity, (...) an artist to be reckoned with"

Juan Ángel Vela del Campo
El País

"...Argentine guitarist Carlos Wernicke, a name worthy of being taken into account for his admirable musical sense and technical virtuosity"

Leopoldo Rojas-O'Donnell
Scherzo

"...a guitarist who doesn't limit himself to accompanying, but rather seeks the perfect Atmosphere in each song, the ideal sound for the words, and a magnificent complicity with the tenor (...) he achieved moments of spectacular brilliance, as in the encore offered at the end, full of feeling and expressive depth."

Rodrigo Barbosa
La Provincia (Las Palmas)

Wernicke concert
with projection of
Baroque works.

BACH ON GUITAR

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PROGRAM NOTES

The music of Johann Sebastian Bach transcends the most sublime boundaries: its structural, harmonic, and melodic perfection—joined with the art of rhetoric and with a discourse always devoted to Beauty and expressivity—uplifts the spirit and deeply moves the soul of anyone willing to listen to its message.

We know that Bach joined the Mizler Society in 1747, a circle dedicated to exploring the connections between music, science, theology, mathematics, and rhetoric. Bach's work, rich in symbolism, contains numerous messages that might be understood as "cryptograms," though they lie perfectly in plain sight: sonic structures to which a semantic, affective, or spiritual meaning is attached. Many of them belong to the *Affektenlehre* (theory of affects) or to the *Figurenlehre* (theory of rhetorical-musical figures).

Often, his instrumental music is based on hidden Lutheran chorales, whose melodies—and the poetic imagery of their texts—are subtly suggested in specific passages, imbuing the work with a profound *affekt* or metaphysical meaning. In other cases, Bach creates links with his major vocal works by using very similar material, granting some instrumental phrases the meaning of the original text.



Bach also draws upon symbols derived from gematria (assigning numerical values to letters—A=1, B=2, etc., thus Bach=14, Johann Sebastian Bach=158) and from numerological systems in which each number becomes a theological or cosmological sign. These ideas may manifest in the number of beats or notes, in the number of times a motif appears, in the distribution of measures, in the proportion between sections, or even in the choice of meter or key signature.

From the perspective of musical rhetoric, we find two levels.

On one hand, the structuring of the discourse: Bach presents a thesis, offers arguments for and against it, introduces refutations, and leads to clear conclusions. On the other, the use of musical rhetorical figures—derived from figures of speech—to intensify expressivity, beauty, and the strength of the message. Added to this are countless symbols built from just a few notes. As Albert Schweitzer observed: "Through an entire system of associations with pictorial ideas," the music depicts textual images where they exist, and Bach carries this capacity into his instrumental works, endowing them with deep semantic, emotional, and spiritual meaning.

Bach even uses his own name to “sign” his works. The famous B–A–C–H motif (B \flat –A–C–B \natural) is a *soggetto cavato*, a musical subject “carved out” of the letters. Other examples of such sonic signatures include the three repeated notes C–C–C (*Christus Coronabit Crucigeros*) or the S.D.G. motif (E \flat –D–G), symbol of the phrase *Soli Deo Gloria*.

Bach also employs the purest (never “dry”) mathematics to structure his discourse. He organizes his works through perfect proportions—1:2, 2:3, 5:3:2, the Golden Ratio, and all kinds of beautiful relationships—and reuses thematic material through “geometric” procedures: inversions, retrogrades, augmentations, diminutions, transpositions, permutations, palindromes, all sorts of symmetries and transformations.

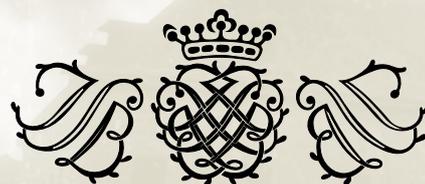
No one who has heard his message will ever be the same.

This program is not limited to the performance of the works; it also includes clear and accessible explanations of each piece, its structures, symbols, and contexts. These brief introductions are tailored to each audience—whether more or less specialized—in order to offer listening keys that enrich the musical experience without interrupting its flow or its spiritual depth. If desired, the program can also be presented in a purely instrumental format, without spoken commentary



Stained glass windows of the Evangelical Lutheran Church of St. Thomas in Leipzig

Yet none of this allows us to reduce his music to a single analytical system. Only by considering all these layers simultaneously—and many others still beyond our senses—as a superposition of structures and meanings, can we begin to grasp the magnitude of this extraordinary Creator: a true scientist of sound, whose art lies in the perfection of combining tones with every imaginable resource, and whose work, above all, radiates immense expressive depth, moving spirituality, and the most exalted Beauty.



PROGRAM

1

Duration: 60 min

Suite I - BWV 996

- Praeludio & Presto
- Allemande
- Courante
- Sarabande
- Bourréé
- Giga

Suite I - BWV 1007

Transcription by Carlos Wernicke

- Prelude
- Allemande
- Courante
- Sarabande
- Menuets 1 & 2
- Gige

Partita II - BWV 1004

Transcription by Carlos Wernicke

- Allemanda
- Corrente
- Sarabanda
- Giga
- Ciaccona



Bach's autograph of the first movement of the first sonata for solo violin, BWV 1001.



PROGRAM

2

Duration: 60 min

Prelude, Fugue und Allegro - BWV 998

- Praelude
- Fugue
- Allegro

Suite 5 - BWV 995/1011

Transcription by Carlos Wernicke

- Prelude
- Allemande
- Courante
- Sarabande
- Gavotte 1 & 2
- Gige

Partita III - BWV 1006

- Preludio
- Loure
- Gavotte en Rondeaux
- Menuets 1 & 2
- Bouree
- Gigue



J.S. Bach's autograph score of a six-part fugue from The Musical Offering



PROGRAM

3

Duration: 60 min

3 Suites á Violoncello Solo senza Basso

Transcriptions by Carlos Wernicke from the manuscripts of Anna Magdalena, the great woman behind the genius.

Suite 1 - BWV 1007

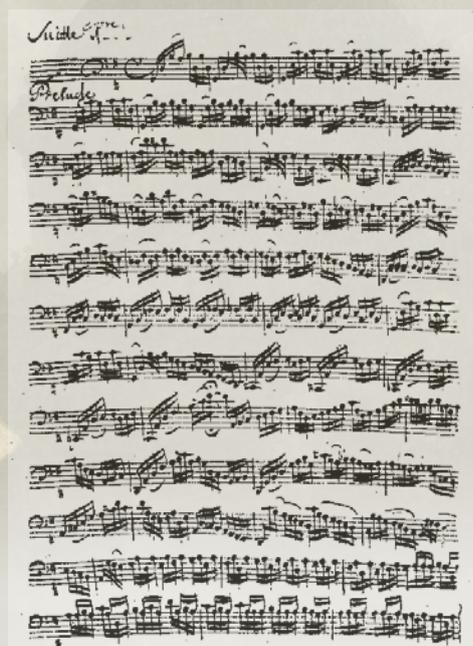
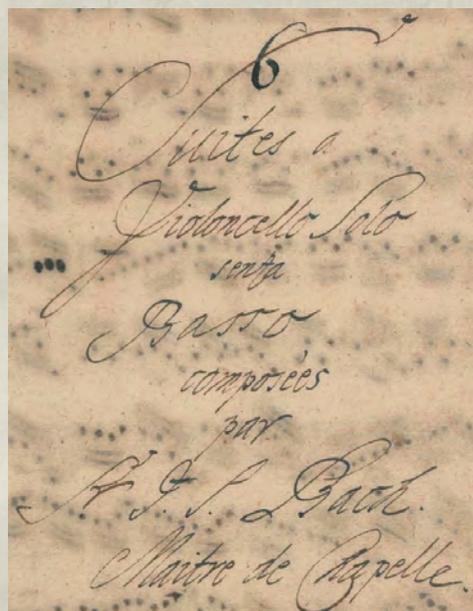
- Prelude
- Allemande
- Courante
- Sarabande
- Menuets 1 & 2
- Gigue

Suite 3 - BWV 1009

- Prelude
- Allemande
- Courante
- Sarabande
- Bouree 1 & 2
- Gigue

Suite 5 - BWV 1011

- Prelude
- Allemande
- Courante
- Sarabande
- Gavotte 1 & 2
- Gigue



First page of the manuscript of Anna Magdalena
Bach's Suite No. 1 in G major, BWV 1007

EPILOGUE

The interpretation of these works is grounded in the art of musical Oratory. Considering the multiplicity of structures underlying these sonic discourses, my intention is to offer a declamation that renders audible the immense heterogeneity of ideas that runs through them.

Articulations, phrasings, accents, tempi, characters, colors, breaths, *Affekte*... all of this intertwines with the natural pulses: those of the heart, the tides, the orbits. Thus the melodies become dialogues revolving around a single theme—dialogues that, fortunately or unfortunately, remain impossible to translate into words.

Bach's sonic discourse is inexhaustible. His capacity to move the affections is profoundly moving. *To move also means to be moved with*: his music stirs the soul, the spirit, the intellect, and the emotions. If the performer gives himself fully and allows himself to be led, Bach reveals himself as a perfect orator, capable of uniting formal beauty with an unfathomable spirituality.



If we accept that Bach was one of humanity's highest figures—capable of condensing into sound all emotion, spirituality, the earthly and the sublime, intelligence and beauty—and that he employed every resource at his disposal to transform those who listened to him, then we may understand that listening to Bach is attending a discourse made of sound, proportion, and Beauty: a discourse that ennobles and elevates the soul of anyone willing to receive it.

Johann Sebastian Bach.

BIO

CARLOS H. WERNICKE (Buenos Aires, 1976) began his relationship with music in early childhood. At the age of ten, he started studying guitar with Máximo Pujol who became his friend and his guitar duet partner and later obtained his degree as Profesor Superior de Guitarra from the Juan José Castro Conservatory in Buenos Aires.

His artistic path encompasses a wide variety of genres —tango, early music, lyrical repertoire, contemporary and popular works— performing both as a soloist and in chamber or orchestral ensembles. In addition to being a guitarist, he studied cello, piano, harmony, composition, and counterpoint, thus developing a comprehensive musical foundation that informs his refined interpretative sensibility.

Among his current interests are the transcription of early music, composition, and the creation of original arrangements. He was awarded First Prize at the Jorge Martínez Zárte Competition.

As a composer, he has published Partita Porteña and Tres piezas de Buenos Aires (for two guitars), Cien noches cerradas, Dies illa, and Invención y Milonga (for solo guitar), all released by Les Productions d'Oz (Canada).



He has collaborated with numerous artists and orchestral conductors, and has performed in venues such as the Auditorio de Tenerife, Palau de la Música (Valencia), L'Auditori (Barcelona), Teatro Real and Auditorio Nacional de Madrid, as well as in France, England, Germany, and Argentina.

He has recorded seven albums discs. Las almas de los Caracoles (solo), UNO (with Juan Pietranera, piano), Atendido por sus dueños (Lotox Tango Quinteto), Tango de Lejos (with Máximo Pujol, 2 guitars), Música Española (solo), Aquellos tangos tan lejos (with Floro Aramburu, voice) y Música del Imperio Español (solo).

HIS PROJECTS AND RECORDINGS CAN BE FOUND AT:

- [YouTube:](#)
- [Spotify](#)
- [Les Productions d'Oz](#)

JOHANN SEBASTIAN
BACH

by Carlos Wernicke
GUITARIST

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