

Master Thesis

***The interpretation of
The fifth cello suite BWV 1011 by
Johan Sebastian Bach (1685-1750)***

Master Thesis in Music Performance

By

Nemanja Markovic

Masteroppgaven er gjennomført som et ledd i utdanningen ved Universitetet i Agder og er godkjent som sådan. Denne godkjenningen innebærer ikke at universitetet inntår for de metoder som er anvendt og de konklusjoner som er trukket.

Supervisor: Per Kjetil Farstad

Agder University

Faculty of Fine Arts

Institute for Classical music

21.04. 2009

CONTENT

ABSTRACT.....	4
<i>Acknowledgements</i>	6
1. INTRODUCTION.....	7
<i>Methods</i>	7
2. BAROQUE, A SHORT OVERVIEW.....	9
THE FORM OF THE BAROQUE SUITE.....	11
Movements.....	12
<i>Prelude</i>	13
<i>Allemande</i>	13
<i>Courante</i>	14
<i>Sarabande</i>	14
<i>Gigue</i>	15
<i>Menuett</i>	15
Bouree.....	16
Gavotte.....	16
3. ANALYSIS.....	17
The tuning.....	17
<i>Prelude</i>	18
<i>Allemande</i>	19
<i>Courante</i>	20

<i>Sarabande</i>	21
<i>Gavottes</i>	21
<i>Gigue</i>	22
Arrangements for different instruments.....	23
4. INTERPRETATION.....	25
The instrument and the bow.....	25
<i>The instrument</i>	25
<i>The bow</i>	26
The Articulation.....	27
Metric accents.....	29
Ornamentation.....	30
Dynamics.....	31
Performance of the c-minor suite	32
CONCLUSION.....	36
5. APPENDIX.....	38
LITERATURE LIST.....	47
ABOUT THE CD.....	48

ABSTRACT

The interpretation of the fifth cello suite BWV 1011 by Johan Sebastian Bach (1685-1750) deals with the interpretation of a baroque suite for solo cello on modern instrument and in the modern age.

It is a master thesis from the Agder University, Faculty of fine arts, the classical department, written in English language by Nemanja Markovic.

Keywords are: *Baroque style, interpretation, the modern cello.*

Trough these studies on interpretation seen from my point of view and made through current literature, recent research within the early music field and my own experience of performing the suite, I have tried to explore how much and even in what manner we have distanced from the original meaning (if there is a certain original meaning) of these suites.

The first section is an introduction with my aim for writing the thesis and displaying the methods I will use.

The second section is an overview of the Baroque style and Baroque suite form.

The third section is an analysis of the fifth cello suite BWV1011 by Bach.

The fourth section is about the interpretation and approaches to the material. It consists of a difference between baroque and modern instrument and the bow, a comparison of the recordings and I will express my point of view regarding the interpretation.

The fifth section consists of note examples that I am using in my thesis.

The sixth section shows the literature I have applied in my thesis.

ACKNOWLEDGEMENTS

I would first like to thank **Per Kjetil Farstad**, my mentor and teacher at Music Conservatory in Kristiansand who guided me through writing process of my thesis.

His guidance helped me to shape my idea, chose the essential literature and above all to inspire me. He also made corrections to my English grammar and vocabulary which is fairly modest. I would hardly finish my theses without his help.

I would like to thank my cello teacher and my spiritual guide **Maja Birkeland** who was always concerned about my theses and provided me with necessary literature, technical and structural essence of Baroque performing but also care and support in all aspects of life.

Jan Erik Petersen is a guitar teacher on the Music Conservatory in Kristiansand and truly master of Baroque performing and a kind person. On his Baroque performance workshop he gave me basic knowledge of Baroque music performance, and worked hard to improve my Bach interpretation.

Olivera Marinkovic my loving girlfriend who was beside me during my writing, she comforted me and gave me necessary love and care. I thank her for that from deepness of my heart.

I thank my parents Dragoslav and Mirijana and my sister Nevena for their love and comfort, especially my father, a teacher of History of Art, who introduced me to beauty of art on the first place in my childhood.

INTRODUCTION

The suites for solo cello by Johan Sebastian Bach are in the essential literature for the cellists of the modern age. As one of them, I have also spent a lot of time practicing and trying to understand the proper concept and interpretation of Bach's suites.

It has been nearly three centuries since Bach gave birth to these timeless pieces of art. Different music eras have developed since and the creation and evolution of the cello and the bow took place. This means that both the instrument and the way of interpreting the Baroque music may be different in 2009.

This raises a basic question that needs to be answered:

How do these factors separate us from a more authentic style of playing and how can we emerge to become aware of right interpretation?

METHODS

To answer the abovementioned problems I have used methods that I found the most useful for this certain theme.

A Historical approach allows me to enter the time in which the suites were written along with the instrument possibilities and the premises of the Baroque era in general.

Method of Analysis:

I use analysis of musical parameters as the form, harmony, melody, rhythm, articulation, and dynamics, in order to obtain a comprehensive understanding of the music material.

Comparative method:

I will compare the fifth cello suite to the other five suites for cello by Bach to see what is in common and what seems to be different. Also, I will compare two manners of performance which I found to be in contrast on two different recordings:

1. Performance by a cellist influenced by the early music movement of the 20th century, performing on the Baroque cello (Pieter Wispelwey)
2. Performance by a cellist influenced by the early music movement of the 20th century but performing on the modern instrument (Daniel Muller-Schott)

Artistic and interpretative method:

This process allows me to lay down my own experience, impression and expression, and to propose the temperament which emerges during the interpretation process, which includes the close interaction between ‘mind and spirit’.

BAROQUE MUSIC, A SHORT OVERVIEW

As the Renaissance period ended and the new Baroque ideology and essentials came along, it was especially noticeable in the sculpture which achieved to capture dramatic struggle and figures in motion. Music, as well, gained more motion and a certain techniques that expanded musical expression. It gained defined tonalities (major, minor), and dissonances, which brought tensions and resolving of tensions to the music. Concerning interpretation, two main Baroque styles are recognized: Italian and French style.

The Italian Baroque composers gave the soloists great freedom to express their virtuosity. Many of them travelled a lot across the Europe, entertaining people. They often played on splendid string instruments made by Italian builders. The music performed was soft with cantabile melodies and melodic ornaments:

Ernst Gottlieb Baron (1696-1760) compares the Italians to the French and stated that "the Italians are superior to the French in charm, or the flattering style of composing, by the admission of the latter."¹ The *cantabile* element seems to be the main Italian influence in the music of the time. In 17th century Italian opera, for example, beautiful melodic phrases, thematic unity in arias, and exquisite harmonies were important musical parameters as was the expression of genuine emotions. The influence of the Italian court-opera, in the time of Bach, Haydn and Mozart, spread from Naples all over Europe (Farstad 2000, p. 61).

The cadences and certain passages were done in an expressive improvised manner without any arrangement, with no other aim than to amaze the audience as much as possible.

The Baroque style which occurred in France was a bit different, but still with influence from Italy.

“...the French pieces, or those composed in that style, are more advantageous than the Italian. For the pieces in the French style are mostly pieces characterized and composed with appoggiaturas and trills, in such a way that hardly anything can be added to what the Composer has written;

Whereas in Music composed in the Italian style, a great deal is left to the wishes and capacity of the player. In this respect the performance of French music, as written in its simple melody complete with its ornaments except for the free embellishments, is more servile and more difficult than that of the Italian Music, as it is written today However, because for the performance of French Music there is no need to know Through Bass, nor to understand the art of Composition; whereas on the contrary these skills are essential for the Italian Music;” (Quantz, 1752)

These two styles emerged into a third style: The German style which in essence could be said to be a mix of the Italian and French with a heavy touch of the German gravity. Here, the performer's task was to analyze music correctly and to decode the natural requirements of the piece. They used different technical methods to realize certain motion and affect depending of the harmonic and melodic changes and even the given tonality and tempo.

THE FORM OF THE BAROQUE SUITE

The Suite is the oldest cyclical music form made from series of popular dances. It was common to group dance-pieces into a suite in France but in the sixteenth century it gradually transformed into an instrumental form. The movements started to gain more artistic value as stylized dances and kept only the core of the original dances.

Precise number of movements was established by the end of the 17th century by the German composers who followed the French baroque style which was based on certain ethic (technical rules) of performing unlike the Italian style. The normal content of a Suite consists of a Prelude as a prologue followed by four stylized dances in contrasted tempos: Allemande; Courante - a playful dance; Sarabande, slow and floating; Gigue ends the suite in a very fast manner.

It was a standard to insert additional dances between the Sarabande and Gigue, like a Menuett, Bouree or Gavotte, as an intermezzo to link the two truly contrasting movements. All the dances are in the form of simple two-part song.

We have two sections:

A-section is introducing the theme in the basic tonality and gradually modulates and ends in one of the related tonalities, most often in the dominant tonality but it is not rare to finish in the parallel minor tonality or in the subdominant tonality.

B-section begins in the tonality in which A-section has ended with the material bring developed and returned to the tonic at the end.

Bach wrote his six solo suites for cello in Coethen (1717-1723), approximately 30 years after the first concert music was ever written for cello in Italy. These suites are, as well,

considered to be among the first music written for solo cello. Other suites by Bach are the English and French suites BWV 806-817 and the six partitas for solo violin BWV 1001-1006.

MOVEMENTS

Bach wrote the cello suites by using the most accurate pattern of the suite movements. Each of the suites has a standard chain of movements with the additional intermezzo included, as was a fashion in the German suites of the time.

In addition there is certain symmetry exposed as each of the six suites has six movements because of the added intermezzos. Bach's intension was to add a pair of *Minuets* in the first two suites, a pair of *Bourees* in the second two suites and *Gavottes* in the last two suites.

Major: I, III, IV, VI.

Minor: II, V.

The most necessary element for performing and analysing these suites is knowledge of the movement's character and background. I will therefore quote a description of each movement.

Prelude

The word *Prelude* (French term) describes an event that acts as an introduction to a more important event, by its substance it is a preparation for a certain subject.

In music, the Prelude was originally completely improvised music, however, in the 18th century it became a composed musical piece. It was a French custom that had spread over Germany.

Francois Couprein described a Prelude as an entirely free musical piece, and the fantasy shouldn't be affected by any convention.

It is played in moderately fast tempo with the use of *tempo rubato*¹ which was very usual in 17th and 18th century.

Allemande

The *Allemande* is an old German dance already well-known in the middle age. It was brought to France by German soldiers and became one of the most popular instrumental dance forms in the baroque music. It is in the moderate tempo where the moves of the 16ths are in a melodic structure. In the Allemande we put accents on the upbeat and the first beat. Around 1600 it had a very fast pulse but the tempo changed during the 17th century and when we for instance look at Bach's versions they are rather slow in tempo. . In today's tempo marks it would be probably marked in the *Andante*.

“The Allemanda, as a true German invention, precedes the courante, as the latter goes before the sarabande and and gigue, the sequence of which one calls a Suite. Now the Allemande is a broken, serious, and well-constructed harmony which is the image of a content or satisfied spirit, which enjoys good order and calm”
(Mattheson 1739, p. 464)

¹ *Tempo rubato*: **The** word "rubato" is an Italian word, meaning "stolen". In music it represents stealing time from a certain musical phrase and using it in at another one. It should be played so that the rhythmical course remains undisturbed.

Courante

Courante was a French noble dance in an energetic triple meter. The name comes from the French *courir* which means “to run”. Around year 1600 it had a very fast pulse but when it took place in the Baroque suite the tempo was slowed down. In Italy it was called *Corrente* and the tempo was faster than the French Courante.

“The passion or affection which should be performed in courante is sweet hopefulness. For there is something of the hearty, something of longing, and also something of the cheerful in this melody: only those things from which hope is composed” (Mattheson 1739, p. 462)

The French courante is rhythmically complex with the changes between $\frac{3}{4}$ and $\frac{6}{4}$ meter, the dotted rhythms, and syncopations while the Italian corrente is simpler as it is notated in the basic triple-meter ($\frac{3}{4}$ or $\frac{3}{8}$).

In the most of the sources we can see that Bach had used the French term for all the courantes in the suites but actually they are all written in the Italian style except for the courante in the fifth suite which is in the French manner.

Sarabande

The *sarabande* is a slow and serious triple-meter dance first appeared in Spain as a bacchanalian dance and therefore it was disapproved. It was introduced to the French people during 16th century where it became a ceremonial dance and around 1630 it entered the baroque suite. In the 17th century it was one of the fastest dances in France and England. Grave tempo was gradually established in Germany. In the book “The interpretation of early music” Robert Donington writes:

“J. S. Bach’s Sarabandes, which are slow, include some of his most impassioned harmony combined with a contemplative inwardness which is perhaps unique; but some of the French Sarabandes approach them very nearly, and in the same mood. The very quick English Sarabands of the mid-seventeenth century, with

their taut rhythm and nervous energy, are so different as to be for all practical purposes another form; they have one pulse to each triple-time bar.”
(Donington 1963, p.401)

Gigue

The *Gigue* is an old dance that possibly came from the English dance *Jig* and had been later brought to Italy and France where it emerged into different forms. The French *Gigue* is composed in dotted rhythm, imitations, with a lot of jumps separating the harmony and melodic lines which can be of irregular phrase length while Italian *Gigue* (*Giga*) consists of melodic and virtuous lines in the orthodox lengths of phrases and regular eight-note flow. Both the French and the Italian type were applied in the German music.

Menuett

Menuett is a triple-meter dance in the moderate tempo; the name is possibly originating from the French word *menu* (Latin, *minutus*)² means small which can be associated with small and gracious dancing steps. Although the origin of the dance is not certain, it was played on the French court in the early 17th century and it remained the danced number even until Bach’s time. Johan Joachim Quantz(1697-1773) said it should be played.

“The menuet is played in such a fashion that it almost carries or lifts the dancer up, and one marks the crotchets with a somewhat heavy, yet short, stroke of the bow. Count one (human) pulse beat for two crotchets.”

Since it is a short number it is played in pair, two minuets which are contrasted in tonality and character with ‘da cappo’ of the first menuett.

² Collins COBUILD Advanced learners Dictionary, Lingea lexicon 2002, ver. 4.11

Bouree

A dance that comes from France and through and in the 16th century it had many influences so that its origins are not so clear along with the tempo and metre, but as it became a stylised dance in the baroque suite it was shaped as a duple-metre dance in the moderate tempo with the upbeat and four accents in the phrase.

“A melody which is more flowing, smooth, gliding and connected than gavotte...Yet I must say here that its true character is contentment and pleasantness, as if it were somewhat untroubled or calm, a little slow, easygoing and yet not unpleasant.” (Mattheson 1739, p. 454)

In the baroque suites we find a pair of two contrasting Bourees with the repeat of the first Bouree.

Gavotte

The Gavotte is a dance similar to the Bouree, it also came from the folk tradition in France and became a courtly dance in the 16th century. It is a moderate walking dance in the duple-metre with an long upbeat in the length of half bar, usually made of two quarter-notes. The gavotte has two heavy beats in the phrase while bouree has four and therefore it sounds more slow or ‘walking’. Alike the Bouree and the Menuett, the Gavotte is played in a pair, but since the first gavotte flows in the quarter-notes and the eight-notes the second gavotte is faster and it has smaller values (sixteenth-notes or triplets)

“Their affect is really true jubilation. Their meter is indeed an even type; not not four-four; but one of those which consists of two half notes; though it can be divided into quarters, indeed even into eights. I would wish that this distinction would be a little better observed, and that one might not so generally call everything a common mensuration: as happens. The skipping nature is a true trait of these gavottes; not the running” (Mattheson 1739, p. 453)

THE ANALYSIS

The fifth suite for solo cello by J. S. Bach is in c-minor and is the second minor suite in the complex collection. Comparing to the other five suites, the c-minor suite has a very special melancholic atmosphere which is caused by difference in the style of the movements. I will therefore analyse the suite in the matter of style as well as the harmony and the form.

The form of all the dances is simple two-part form. The first section 'a' begins in the basic tonality and ends on the dominant (G-major) or in the parallel major tonality, in this case E-flat major. The 'b' section begins on the related tonality in which the first section has ended, and towards the end it gradually returns to the basic c-minor tonality.

The tuning

The unique characterisation of the fifth suite is that it is written for the cello in the specific tuning, the *Scordatura*. *Scordatura* (Italian, *scordare*- out of tune) is a specific tuning of an string instrument. In the fifth suite instead of the regular cello tuning C-G-D-A Bach used the tuning C-G-D-G which causes the notes played on the highest string to be lower for the whole tone than it is written. Bach wrote this suite with the *scordatura* for unknown reasons, but possibly because it is easier to relate it to the c-minor tonality since that specific tuning has all the open strings inside the c-minor. There is also a possible speculation that this suite is based on a piece for other instrument with that tuning (the lute?).³

Barenreiter-Verlag Karl Votterle GmbH and Co.KG, Kassel, J.S.Bach 6 suites a violoncello solo, text volume 2000

The prelude of the c-minor suite is written in the two contrasting sections (A, B) where A section is slow four-four meter, in the dotted rhythm and the small passages in the thirty two-notes are connections between the phrases (*example 1*, the first 26 bars).

The B-section is fast in the triple meter where harmony carriers are eight notes and the melody is in the sixteenths (*example 1*, from bar 26 until the end of movement).

This specific form is called ‘the French Overture’; it was an usual part of the French Baroque operas. Here is a brief explanation of the French Overture by *Oxford Music online*:

A festive musical introduction for an opera, ballet or suite. The form combines a slow opening, marked by stately dotted rhythms and suspensions, with a lively fugal second section. It originated with Lully’s ballet overtures of the 1650s and quickly became the sole pattern for French opera and ballet overtures. In its day it was much copied, borrowed and adapted, but gradually in the mid-18th century it gave way to more flexible, energetic or dramatic approaches, particularly the rival Italian *sinfonia*. The French overture is now regarded not only as a prominent Baroque form, but as an expression of the elegant tastes of 17th-century France, as an illustration of Lully’s penetrating influence, and above all as the earliest important genre of prefatory music for the stage.⁴

This is the only prelude from the six suites for cello that is written in this form, other preludes are in the form of the ‘free fantasy’.

The A-section has an imaginary pedal on the low open string C which lasts for nine bars and then in tenth bar it changes to the low open string G and lasts for five bars until it presents more of the related harmonies (f-minor, E flat- major) and ends on the dominant G with a cadenza made from fast passages of sixteenth-notes.

The B-section begins in the basic tonality (c-minor) and it has the fugal opening in three voices, presenting the theme (first 8 bars after a double bar), imitation on the dominant

⁴ Oxford Music online, The French Overture, accessed 10.42009.

level in the upper voice (bars 9-20), and then again on the tonic in the bass voice(20-29). Later on, the theme is repeated in different varieties, imitations and elaborations of the material. After the last repeating of the theme there is a pedal lasting (for six bars) on the low C string and a strong cadenza (for eight bars) until the ending on the C-major chord (Picardy third)⁵.

The **Allemande** is written as a two-part dance, the first part starts in the c-minor and the second on the dominant. The tempo is moderate as it is in the allemandes from first four suites; the allemande from the sixth suite is rather in slower tempo (*adagio*).

The melody is passing in rows of gradual sixteenth notes combined with quarter notes mostly in double stops which mark a current harmonic state and are always on the heavy beat. (*example 2*)

Other figure that constantly appears in this allemande is dotted eighth note and a sixteenth and this figure makes the movement exceptional in the six suites. The ornamented notes are placed in the sixteenths that are slurred to a quarter (ex., bar 1) note and the thirty-two notes which emerge only as ornaments (ex. bar 3).

⁵Tierce de Picardie [Picardy 3rd- The raised third degree of the tonic chord, when it is used for the ending of a movement or composition in a minor mode in order to give the ending a greater sense of finality. The term was introduced by Rousseau in his Dictionnaire de musique (1767); its etymology is unknown. It was commonly used in the 16th century and throughout the Baroque era and was regarded by some writers as standard. In the Classical period it was used much less frequently, though an analogy may be drawn with the practice of ending a minor-key work with a short section in the parallel major, found for example in the string quartets of Haydn (op.64 no.2, op.74 no.3 and op.76 no.2) and Beethoven (op.95 and 132).

Other allemandes consist of straight eighth notes and sixteenths in the melodic lines. The other exception is the sixth allemande which also has a dotted rhythm but since the tempo is *adagio* the effect is dissimilar.

The allemande from the third and the fourth suite seem to be faster than all the other four allemandes because of the constant move and absence of quarter notes which usually mark the beginning of a phrase.

In the matter of the form the c-minor **Courante** is a simple two-part dance and the two parts are thematically the same, the only contrast between them is the tonality. The first section begins in the basic c-minor and has an imitation in the minor dominant (*example 3*, bar 7, 8) so that it ends on the dominant; the second section begins after a double bar on the dominant develops the material through several modulations and ends in the basic tonality.

The courante is written in the dotted rhythm (Dotted quarter notes) combined with the eighth notes, the sixteenths represent the ornaments and the passing notes in the cadenzas (bars 3, 12, 19, 24).

The dotted rhythm makes this movement different from the other courantes of the six suites; it is a mark of the courante in the French style. The stress of the beats in the bar appears to be changing from bar to bar by placing the dotted figure in different places in the bar (example, bar 2, 4, 7-9).

The Italian **Corrente** has straight bar $\frac{3}{4}$ and we find it in the other five cello suites.

The **Sarabande** of the fifth suite is in the usual $\frac{3}{4}$ bar in the tempo grave; The two section structure: the first section starts in the basic tonality and then modulates to a parallel major; the second part starts in the same major tonality and returns to the c-minor. (*Example 4*)

It is one of the most interesting movements of all six suites caused by the harmonic structure which is completely monophonic. The eight notes in the melody are in fact the arpeggio chords with the dissonances on the second beat that gives it a heavy beat. The eight notes which come after the dissonance belong to the chord. The quarter notes represent the base of the chord.

In the first phrase of four bars the eight notes form the chord and the quarter note changes it:

c- Ab f- B g- B c

In the second phrase Bach placed the theme in inversion (bars 5-8):

Instead of the quarter note on the last beat Bach did use dissonances as well and the chord lasts for the whole bar:

c- d- B7- Eb

This principle is repeated in the second repetition Modulations for eight bars until the cadenza, and the ending in the c-minor.

The Sarabandas from the first four cello suites are made from motives of the dotted notes that make a stress on the heavy beat. The sixteenths and eights are making the passing melodies. All the sarabandes are in the meter of $\frac{3}{4}$ except for the D-major sarabande which has a meter $\frac{3}{2}$ but it follows the same rhythmical principle as the other four.

Like in the other five suites Bach had placed an *intermezzo* between the grave Sarabande and the hasty Gigue. A pair of **Gavottes** is in the same “simple two-part” form structure

like all the other movements. The first one contains the marks of a typical Gavotte; it begins with an upbeat of two quarter notes and holds no smaller values than eight notes. The quarter notes carry the base note of the harmony with double-stops or the chords on the heavy beat. The eighth notes are creating the melody and a required light beat but also clever imitations of the theme. (*Example 5*)

The theme lasts for four bars, then follows a four bars imitation in eighth notes (bars 4-6) that we can notice if we read only the one that comes on the beat. During this imitation the modulation starts that lasts for the next four bars (bars 7-12) until this first repetition ends on the dominant.

The second repetition contains the inversion of the theme and imitation as well for twelve bars (4+ 4+ 4) and it modulates to the parallel major tonality. The next eight bars bring music back to the c-minor cadenza that lasts for four bars.

The second Gavotte is in contrast with the first one by the substance of the materiel and the character. It is made of fast triplet passages and completely monophonic. The quarter note marks the beginning of the new passage every four bars like a “deep breath”. (*Example 6*)

Following the second Gavotte, comes the usual “da capo” of the first Gavotte.

The c-minor **Gigue** is a triple meter dance with the usual construction of the form. (*example 7*) It is made in the dotted rhythm figure called the “Siciliana”. Here’s what *Oxford Music online* says about the Siciliana:

A term commonly used to refer to an aria type and instrumental movement popular in the late 17th and 18th centuries. It was normally in a slow 6/8 or 12/8, characterized by clear one- or two-bar phrases, a quaver upbeat giving an iambic feeling to the rhythm, simple melodies and clear, direct harmonies. From the 18th century to the 20th the siciliana was associated with pastoral scenes and melancholy emotions, and it is thought to be the basis for the Christmas carol *Stille Nacht* (see Haid, 1993; *see also Pastoral*). There have been at least two traditional

uses of the term, however, apparently distinct from each other: from the 14th century until the early 17th the word denoted the singing or accompanied recitation of a particular poetic form, the *strambotto siciliano*; from the late 16th to the 18th the term often referred to a dance commonly considered a form of slow gigue.⁶

It represents the only gigue from the six suites written in the French style. Besides the “siciliana” there are rows of three sixteenth notes as ornaments (bars 3, 8, 10) and quarter notes that give the impression of changing the bar measure (bars 15-20) to 9/8 bar which is also the mark of the French style.

The phrases in the first repetition appear to be 4 + 4 + 2 + 2 + 2 + 3 + 3 + 4.

The second repetition begins with the inversion of the theme and the same measure change happens in the last sixteen bars: 4 + 3 + 3 + 4 + 2.

If we take any other gigue from other five suites we can see that phrase lengths are equal and carry only simple rhythmic figures which are the Italian *Giga* premises.

Arrangements for different instruments

In the Baroque era it was still casual to perform certain pieces on different instruments, which says a lot about general style signature and the fact that no matter of the instrument the phrasing had ground rules.

We know that Bach arranged the fifth cello suite for lute using full harmonies and grand staves as the lute had more polyphonic possibilities. (*Example 8*) Per Kjetil Farstad writes:

The Baroque period gave rise to an interest in all sorts of instrumental music. J. S. Bach wrote for one instrument and transcribed the same music to another. This is the case with most of his lute music: BWV 995 *Suite in g-minor* for the baroque lute is an adaptation or arrangement of a Suite in c-minor for solo violoncello (BWV 1011). BWV 1000 *Fugue in g-minor* is an arrangement of the violin fugue BWV 1001/2, which is also arranged for the organ: BWV 539/2. The *Suite in E-major* BWV 1006a is an arrangement of the E-major Partita for solo violin (BWV 1006). In many cases, Bach made almost literal transcriptions of

⁶ *Oxford music online*, article on Siciliana, accessed 05.04.2009

his own or other works, but often he also altered harmony and texture so as to fit the new instruments. (Farstad 2000, p. 175)

Considering this I would like to mention the importance of the lute version for the cellists in the field of harmony. The wider chord execution and polyphonic possibilities on the lute can show a well illustration of the importance of certain heavy beets and multiple voices.

As I made these brief analyses I have come to the conclusion that the fifth suite is written in the French style. All the movements carry dotted figures and ornamentation which is precisely written in the thirty-twos which reminds us of the fact that composers were used to write out ornamentation in the French Baroque music. By these facts the fifth suite is isolated from other five suites which mark the Italian types of dances.

INTERPRETATION

There are different approaches to an interpretation of the solo suites by Bach and they are approved and applied. I will therefore use the comparison of three recordings of the fifth suite to point out the differences in the interpretation. However, the most necessary acknowledgement that one must be aware of to be able to do a proper interpretation is the technical manners of performing of the baroque music and knowledge of the instrument and its development.

Instrument and the bow

We can notice a raise of technique difficulties on the path from the first suite of Bach to the last one which was thought to be beyond the virtuosity of the cellists at that time. Even in the present day the first three suites are often played as etudes in the early stage of the cello education, while the last three pieces are challenging both technically and particularly stylistic even to the most advanced performers. We must consider the development of the very instrument at that approximate time as the factor that led Bach to increase the technical requirements of the suites. The bow was changing as well, its shape started to move towards the shape of modern bow together with the music transformation.

The instrument

The development of the instrument was happening rapidly in the 17th century and there were many variations of the corpus, pitch, number of strings and even in the name of the instruments in the family of viols. The four-string cello is the only one that continued to develop and it reached its final dimensions in Italy.

In 1714 Antonio Stradivarius made the precise dimensions of the cello by making the fingerboard longer and the corpus of the instrument wider, and made the bridge in oval shape which gave the strong and clear sound on each string.

Another alteration had taken place towards the end of 18th century. The neck that was formerly in the angle of 90 degrees to the ribs was swapped by a thinner and longer neck that was pulled back so the tip of the fingerboard was in the line with the bridge that was already modified.

These alterations moved the sound further from the soft sound of the previous models of a instrument and it presented opportunities for more advanced interpretation and explorative composing for the cello.

The bow

In the time when these six suites by Bach were written the bow was in Corelli's (Arcangelo Corelli) design. Later it was Tartini (Giuseppe Tartini) who advanced the design in 1740 and it has transformed several times in 18th century until Francois Tourte constructed the brilliant and final shape of the bow of the perfect weight and balance that allows the strongest dynamics, sharp and fast bowings, longer legato bowing and better control and wider number of the bowings than previous bows. This is the bow we use today.

The modern shape made it possible to develop new techniques and wide possibilities which led to Bocherinni's virtuosity and further towards modern cello practice. Cello playing technique of today is entirely unlike the Baroque methods. Even with the use of a baroque instrument and a baroque bow we can hardly simulate the same environment and the same purpose of performances of that time.

Articulation

Nikolaus Harnocourt said that the music before 1800 speaks and from then it *paints*. This can be the perfect explanation of what I am trying to accomplish.

In Baroque music every single note has a meaning both in harmonic line and in the rhythmical logic inside the melody. On the other hand, in the music from the classical period it is more usual to see certain group of tones representing the musical cell. Today among many musicians articulation is considered as the manner that breaks the natural flow of notes in the melody and wastes the abilities of modern cello technique that allows long phrases, constant and full sound. Even when we play the baroque music we are not use to consider the articulation as a tool of expression but we use long phrases that reduce the effect and affect of music.

Articulation was the vital manner in 17th and 18th century's music, the very term "articulation" is brought to music from linguistic where it represents action of producing clear pronounce of every word and building the whole, clear sentence.⁷ In music articulation brings very clear contrast between melodic phrase and separated notes which we can play shorter or longer in the phrase depending on the role in the music. It is a obligatory of a musician to analyse and make the difference. Even in the 18th century the composers were reminding the players of this fact. Quantz wrote:

"You must avoid slurring notes that ought to be articulated, and articulating those that ought to be slurred. The notes must not seem stuck together. The tonguing on wind instruments, must, and the bowing on bowed instruments, must always be used in conformity with the aims of the composer, in accordance with his indications of slurs and strokes; this puts life into the notes" (Quantz 1752, p. 122)

In baroque music we can identify two main types of articulating:

⁷ Collins COBUILD Advanced learners Dictionary, Lingea lexicon 2002, ver. 4.11

1. Separated notes:

Staccato is the method that produces striking and short notes. The bowing techniques that produce staccato notes are *martele*, *spiccato* and regular *staccato*.

Besides staccato there are few other methods of making separated notes:

Non legato: separated notes without rests in between. The bowing is called *detache*.

Portato: Long but clearly separated notes. In the bowing terminology we call it “*light detache*”.

Leggiero: A row of very fast and separated notes which we use in bowing technique as *sautille*, *arpeggio ricochet*, *staccato volant*, *fast detache*.

2. Slurred notes:

Legato is the method of connecting number of notes in the same move of the bow with the clear accent on the first note. Leopold Mozart explained how a slur should be executed:

“Among the musical signs the slur is of no little importance, although many pay but little attention to it. It has a shape of a half-circle, which is drawn either over or under the notes. The notes which are over or under such a circle, be they 2,3,4 or even more, must all be taken together in one bow-stroke; not detached but bound together in one stroke, without lifting the bow or making any accent with it” (Votterle, 2000)⁸

The playing of the six suites for cello by Bach by requires excellent control of the bow for making the clear difference among the bowing techniques that we use depending on the content.

We should be aware that in the Baroque not always the composers were writing slurs, Leopold Mozart wrote about a rule for that:

⁸ Quoting to the text in Leopold Mozart 1756, p.45

“Still the following rule can serve to extent; Notes at close intervals should usually be slurred, but notes far apart should be played with separated strokes and in particular be arranged to give a pleasant variety” (Votterle, 2000)⁹

Quantz stated that the main reason for articulating in different manners should be the character of a melody:

“Sustained and flattering notes must be slurred to one another, but gay and leaping notes must be detached and separated from one another”
(Quantz 1752, 123)

The other common practice of Baroque composers was to mark only the first passage figure of a certain kind leaving the rest to the performer to articulate in the same manner.

“Note here in passing that if many figures of the same sort follow one another, and the bowing of only the first is indicated, the others must be played in the same manner as long as no other species of notes appears. The same is true of notes with strokes above them. If, for example, only two, three, or four are marked with strokes, the following notes of the same species and value are also played staccato. If they are not, the desired effect will not be produced, and perfect uniformity of expression will never be achieved.” (Quantz 1752, p. 217)

Metric accents

In the Baroque music there was a rule of the natural metric accenting, especially on the first beat in the bar. In the music for the bowed instruments we can call it “the down-bow” rule (Votterle, 2000)¹⁰ It was established in Italy and France during the 17th century imposing that heavy beats and stressed notes should be played with a down-bow, and

⁹ Quoting to the text in Leopold Mozart 1756, p.83

¹⁰ Quoting to the text in Leopold Mozart 1756

light beats and unstressed notes with up-bow. The signs that we use for bow direction today (Π, V) come from initials of words in Italian:

*nobile*¹¹ - It is a “noble” note played on the stressed note, played with down-bow.

*vile*¹² - is a note that we play “cowardly” on the unstressed note with an up-bow.

Anyhow, even in the Baroque era there were composers who directed musicians not to follow these “rules of the down-bow” and be “the slaves of the bowings”, but to manage achieving the given articulation in both directions.

“As regards bowings there are no definite rules for determining whether one should begin with a down-bow or up-bow. On the contrary, all passages should be practiced in both ways, in order to gain complete mastery of the bow in both up and down strokes. It is also necessary to maintain consistency within any passage, carrying on with the type of bowing used at the beginning; thus if two or four notes are tied, continue in the same manner to the end of the passage”

(G. Tartini 1771, p. 56)¹³

Ornamentation

In the fifth solo suite all the ornaments are already written by Bach. They are written into the music as notes of a small value, like thirty-twos and even sixteenths¹⁴, and as *trills* and *appoggiaturas*.

The *trills* are musical ornaments that are specified by a *tr.* sign; it is performed by simultaneous and rapid repeating of two notes in the relation of seconds.

The speed of the trill can depend on the character of the music:

“The slow trill is suitable in serious, pathetic and sad pieces; the moderate trill in moderately gay ones; the fast, in pieces which are gay, lively and swift,”

¹¹ *Nobile*- Noble, Gracious

(From an Italian- Serbian pocket dictionary “PRONALAZASTVO”-POD Narodna biblioteka srbije 2001)

¹² *Vile*- cowardly

(From an Italian- Serbian pocket dictionary “PRONALAZASTVO”-POD Narodna biblioteka srbije 2001)

¹³ edition

¹⁴ allemande, bar 1

(Votterle, 2000)¹⁵

Tartini also writes:

“The trill is used at the end of phrases, on what is called a full close, in a half close, in cadences on the fourth and the fifth, and in interrupted cadences”

(Votterle, 2000)¹⁶

Appoggiatura is type of ornament that implies a ‘leaning’ note one step above or below the ‘main note’. It creates a dissonance and a resolve.

“ There are cases in Bach's music, for example, where the long appoggiatura is inappropriate, and the performer must be alert to the possibility of shortening the ornament to a third or a quarter of the value of the main note, in response to the melodic and harmonic context. The extempore addition of the appoggiatura as an expressive device was common in the Baroque period. As with other ornaments (e.g. the trill, to which it is often allied), the absence of an ornament mark did not preclude its use or even its necessity”.¹⁷

Dynamics

In the first half of 18th century it was not a routine to mark dynamics through entire music material even though the dynamics make an essential part of an interpretation.

“The exact expression of the Forte and Piano is one of the most essential matters in performance. The alteration of the Piano and Forte is one of the most convenient means both to represent the passions distinctly, and to maintain light and shadow in the execution of music. Many pieces might have a better effect upon the listeners than they do, if the Piano and Forte were observed by every player in the proper proportion, and at the correct time” (Votterle, 2000)¹⁸

¹⁵ Quoting to the text in G. Tartini 1771, p.76

¹⁶ Quoting to the text in G. Tartini 1771, p.79

¹⁷ Oxford music online, Article about the Appoggiatura, accessed 19.03.2009

¹⁸ Quoting to Quantz 1752, p. 274

Quantz also suggested playing the repeats in lower dynamics for the contrast and richness in the gradation of dynamics- the “echo effect”. Another important effect in the baroque dynamics is *messa di voce*:

“The *messa di voce* is an effect of swelling a note and diminishing it again, it was found in the singer technique but it was imitated by instruments as well.”

(Donington, 1989, p. 488)

In solo suites for the cello dynamics are vital parts of articulation; gradual dynamics (*forte, piano*) are coloured by short *crescendos* and *decrescendos* which develop the dynamics tension on dissonances followed by the resolve.

In contrary it’s interesting to mention what Walter Kolneder wrote about Dynamics in Vivaldi’s music:

<i>pianissimo</i>	<i>mezzo forte</i>
<i>piano molto</i>	<i>un poco forte</i>
<i>piano assai</i>	<i>f</i>
<i>mezzo piano</i>	<i>f molto</i>
<i>pp</i>	<i>piu f</i>
<i>p</i>	<i>ff</i>
<i>quasi piano</i>	

Performing the c-minor suite

Here are some remarks on performing the fifth solo suite by Bach through a comparison of two recordings that I have found interesting.

1.

The first recording is from a cellist Pieter Wispelwey who is a specialist in the domain of early music and performs on a baroque cello in the original tuning.

The first thing I notice in his recording is the gentle sound of the baroque cello. His cello is tuned a half degree flat so by sound it is in B-minor. As a result the strings are more loose and the produced sound is soft and the stirrings vibrate wider. I have tried to play in flat tuning myself and I felt little string resistance against the bow. It seemed that I could produce a very concrete sound with little strength.

The prelude in Wispelwey's performance sounds very intimate, faithful and melancholic. The tempo is quite slow (around 44 bpm). He plays dotted figures softly and the passages are not too fast; the general dynamics that occurs in most of the prelude is *mf*, the only culmination comes just before the last cadenza in the A part (bar 20) so the whole slow part sounds very round and mysterious. The B-part (Fugue) he plays in tempo 58 bpm. It is not and it makes the important polyphonic segment to stand out very clearly. The *spiccato* he uses is light, almost *detache*, so it can confirm the softness of the interpretation.

Pieter Wispelwey described the prelude as “full of resistance to a tragic fate.”¹⁹

In Wispelwey's performance of Allemande the tempo is around 60 bpm and played in a gracious but not pretentious way. The sixteenths in the dotted rhythm are short and they sound like ornaments, which for me are in the right manner for this movement. The sixteenths in the melody are quite opposite. He plays them peacefully and square so the overall impression of the movement is peaceful too.

The Courante is in a faster tempo than Allemande (88 bpm). He makes huge dynamic changes between *forte* and *piano* and the stresses on heavy beats are extremely pointed. I can describe the dance by words as “devilish” or “furious”.

After a “furious Courante comes the Sarabande with a completely contrary character played in tempo 40bpm. An interesting notion in Wispelwey's playing of this sarabande is the constant change of the bowing from bar to bar, so that he manipulates this monotone movement with rich opus of bow strokes. He also uses dynamics even up to *f*.

The Gavottes are both in tempo around 76 bpm. The first gavotte is gracious but it sounds robust and peasant in contrary to the other recording. Wispelwey makes the chords sharp

¹⁹ From the CD booklet of Pieter Wispelwey's recording of six suites for violoncello solo senza basso.

with the fast and striking execution of the chords. If all the double stops and chords are accented, the dancing steps of the gavotte become heavier and on every first beat and then it sounds like a *bouree*.

He plays the second gavotte in the same tempo as the first one which breaks apart the contrast between them. The gavottes are contrasted by music material itself but the second one is made out of passages and the whole dance seems just as a little rest before *da capo*.

The final tempo of the dance is 80 bpm and seems little extreme in Wispelwey's playing. He handles the tempo well but if I dare to say for my taste it is too fast. In this tempo it is very difficult to keep the beats equal and the *Siciliana* can lose its rhythmical balance. Anyhow the whole suite is written in a very delicate way, and gives the impression of a great sadness and nostalgia, and therefore by my opinion even this movement can be played in such a manner.

2.

I have taken the Wispelwey's recording as a model of proper baroque in performance. It is a great example of baroque playing and intelligent analyses of the music. Anyhow, most of the cellists play Bach's suites on modern instruments and in a higher pitch, and I have chosen the interpretation on the modern cello by a young German cellist Daniel Muller-Schott as a second comparison object. I find his playing much different from Pieter Wispelwey's but equally valuable and expressive.

I find Daniel Muller-Schott's interpretation of a prelude more dramatic than sad and mysterious. He breaks the chords very clearly, his passages are fast and ornamental, and dotted figures are accented. The tempo is fast as well (around 60 bpm).

He plays the fugue section in almost the same tempo (63 bpm) with a clear and short *spiccato* that is always the same so it hides the polyphony because it doesn't point out different voices. He uses a wide range of dynamics from *pp* to *ff* and that is the advantage of a modern cello; it offers even clearer and more colourful polyphonic possibilities.

The Allemande is in the similar tempo as Wispelwey. The things that I would change are the ornaments in sixteenths that Daniel Muller-Schott plays very sharp and fast so it leaves lot of empty space in the melody line.

The Courante is slower (76 bpm) and a feeling of triple-dance steps is more present than the “angry” and “furious” run of Pieter Wispelwey. Again he uses sharp and short *spiccato* bowings so the whole movement sounds maybe too “honest”. I think that the use of light *detache* can bring this movement feeling of mystery or even the satire.

Daniel Muller-Schott describes the c-minor Sarabande as “mysteriously powerful”²⁰ and he plays it exactly in that mood. He doesn’t use dynamic bigger than *mp* and the bowings are light and “airy”. Wispelwey tries to make the sarabande more interesting with few bowing variations and wide dynamics, while Daniel Muller-Schott does a completely opposite thing; he lets the music pass by the listener naturally, as a “little sleeping time”. The two Gavottes are not in the same tempo on this recording, the first is in 72 bpm and the second in 80 bpm. First one sounds exactly how I imagined the character of Gavotte should be when I started reading about the Baroque suite. The stressed beats are on every second bar and the bowings are light and *portato* so he really achieved making the “court” dance atmosphere in the music. He plays the second gavotte fast and without big dynamic expansions. It just “comes and goes” and I think it is a right manner for the second gavotte.

In the recording of Gigue Muller-Schott he uses a slower tempo than Wispelwey (72 bpm) and therefore it seems to me that he takes the necessary liberty to articulate the music and even to add many ornaments. I’m trying to take the best from both recordings so in my playing I will take moderately fast tempo and take time for all the colours that I can create on my instrument.

²⁰From the CD booklet of Daniel Muller-Schott’s recording 6 suiten fur Violoncello solo

CONCLUSION

After this small comparison I can observe that both performers have extremely high awareness and understanding of Bach's solo music and yet they play in different manners, temper and even on different instruments; the ground for individual affection and freedom in performing Bach's music is the knowledge of the time they lived in and the way they treated and played the music. All this clarifies the magic of Bach's music which can be played in many ways and it persists brilliant and "another world" like.

The approved confidence that Bach's fifth suite for solo cello along with the other five suites is written in the French style wasn't in my domain until I unlocked the door of studying and learned about art in general from the magnificent time of Baroque. For me this is just a beginning of time travelling, discovering and decoding the beauties and the elegance of an antique time whose music speaks more than I can find and understand.

To conclude my study on interpretation of Bach's fifth suite for solo cello I will sum up my hypotheses.

For a truthful interpretation of Bach's solo music one needs a comprehensive knowledge of Baroque period and within it a consciousness of instrument difference and articulation that were used at that time. This is a "historical awareness" that can precede an appropriate interpretation. My proposition isn't a big discovery; I can sense the same attitude among many of my fellow musicians and friends who are trying to approach the world of Bach; it is difficult to imagine listening or performing in the environment of 18th century but the best way to reach even close is by studies and curiosity. I was introduced to Bach's music in my childhood, and it made me wonder about its unique expression and immense life; now, when I am just a little older it makes me wonder even more.

APPENDIX

Example 1

SUITE V.

Discordant. Accord: 

Prélude.



This page contains ten staves of musical notation, all in bass clef. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of accidentals (sharps, flats, and naturals). The notation is dense and appears to be a technical exercise or a complex piece of music. The key signature is two flats (B-flat and E-flat), and the time signature is not explicitly shown but appears to be 4/4 based on the bar lines. The staves are arranged vertically, with each staff containing a single line of music.

This page contains ten staves of musical notation, all in bass clef and featuring a key signature of two flats (B-flat and E-flat). The notation is dense and includes a variety of rhythmic patterns, such as eighth and sixteenth notes, often grouped with slurs. There are also some rests and dynamic markings. The piece concludes with a double bar line and repeat dots at the end of the tenth staff.

Example 2

84

Allemande.

The image displays a musical score for the Allemande in G minor, BWV 99, by Johann Sebastian Bach. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of eight staves of music. The piece is characterized by its intricate, flowing sixteenth-note patterns and frequent trills, which are indicated by the 'tr' marking above certain notes. The music begins with a rhythmic pattern of eighth and sixteenth notes, followed by a series of trills and sixteenth-note runs that create a sense of continuous motion. The score concludes with a final cadence in the key of G minor.

Example 3

Courante.

The musical score for Example 3, titled "Courante", is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The piece consists of six staves of music. The first staff begins with a treble clef and a common time signature, which then changes to the bass clef and 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several trills marked with "tr" throughout the piece. The score concludes with a double bar line and repeat dots.

Example 4

Sarabande.

The musical score for Example 4, titled "Sarabande", is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The piece consists of three staves of music. The music is characterized by a slower, more melodic style with a focus on eighth and sixteenth notes, often beamed together. There are several trills marked with "tr" throughout the piece. The score concludes with a double bar line and repeat dots.

Example 5

Gavotte I.

Musical score for Gavotte I, Example 5. The score is written in bass clef, 3/4 time, and features a key signature of two flats. It consists of six staves of music. The first staff includes a trill marked with '(tr)'. The piece concludes with a double bar line and repeat dots.

Example 6

Gavotte II.

Musical score for Gavotte II, Example 6. The score is written in bass clef, 3/4 time, and features a key signature of two flats. It consists of six staves of music, characterized by frequent triplets. The piece concludes with a double bar line and repeat dots.

*Gavotte I.
da Capo*

Example 7

Gigue.

The musical score for 'Gigue' is written in bass clef with a 3/8 time signature and a key signature of two flats (B-flat and E-flat). The piece consists of six staves of music. The first staff begins with a treble clef and a 3/8 time signature, followed by a key signature change to two flats. The melody is characterized by eighth and sixteenth notes, often beamed together. The second staff continues the melody with some slurs and accents. The third staff features a repeat sign at the beginning and includes some chromatic alterations. The fourth staff continues the melodic line with various ornaments and slurs. The fifth staff includes a trill (tr) and a wavy line above a note, indicating a vibrato or tremolo effect. The sixth staff concludes the piece with a final cadence and a double bar line.

Example 8

Suite pour la Luth par J. S. Bach.

The image displays a handwritten musical score for a lute suite by Johann Sebastian Bach. The title at the top reads "Suite pour la Luth par J. S. Bach." The first system of music is labeled "Trecende" in the left margin. The score is written on ten staves, organized into five systems of two staves each. The notation is dense and characteristic of Baroque lute music, featuring intricate melodic lines, frequent use of accidentals, and complex rhythmic patterns. The handwriting is in black ink on aged paper. The piece concludes with a double bar line and a final chord on the tenth staff.

LITERATURE LIST

Burton, Anthony. *A performers guide to music of the Baroque period*, London, 2002.

Collins COBUILD. *Advanced learners Dictionary*, Lingea lexicon 2002, ver. 4.11

Donington, Robert. *The Interpretation of early music*, London 1963-1989.

Earls, Irene. *Baroque Art, a topical dictionary*, Greenwood Press, 1996.

Efrati, Richard. *Interpretation of the Sonatas and Partitas for solo violin and Suites for solo cello*, Atlantis Verlag, Zurich, 1979.

Farstad, Per Kjetil. *German Galant Lute Music in the music of 18th century*. Disertation in English. University of Gothenburg, 2000.

Italian- Serbian pocket dictionary "PRONALAZASTVO"- POD Narodna biblioteka srbije, 2001.

Keller, Hermann. *Phrasing and Articulation*, Barenreiter, Basel 1955

Kenyon, Nicholas. *Authenticity of early music*, Oxford University press, New York, 1988 (reprinted in 1996).

Kolneder, Walter. *Aufführungspraxis bei Vivaldi*, Amadeus Verlag, Zurich, 1973.

Mattheson, Johann. *Der vollkommene Capellmeister*, Hamburg, 1739

Mozart, Leopold. *A Treatise on the Fundamental Principles of Violin Playing 1756*, (Reprinted by Oxford University Press, 1985)

Tartini, Giuseppe. *Treatise on Ornaments in music*, Padua 1771

Votterle, Karl. *Six Suites for Violoncello Solo BWV 1007-1012 (Johann Sebastian Bach, The Complete Works*, edited by Bettina Schwemer and Douglas Woodlull, Barenreiter-Verlag GmbH and Co.KG, Kassel, 6 2000 fourth printing 2006

www.oxfordmusiconline.com

www.grovemusic.com

ABOUT THE CD

I am putting a CD along with my theses with my interpretation of three movements from the *fifth suite for solo cello of J. S. Bach*.

Through this theses I have tried to explore the interpretation of the suite. Therefore, I have recorded *Sarabande*, *Gavottes* and *Gigue* as a small contribution to a wide range of possibilities of performing Bach's music.