



UNIVERSITY OF AGDER

The interpretation of J.S.Bach's *Sonata No.1 in G  
minor for solo violin*

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*This Master's Thesis is carried out as a part of the education at the University of Agder and is therefore approved as a part of this education. However, this does not imply that the University answers for the methods that are used or the conclusions that are drawn.*

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# **CONTENTS**

**ABSTRACT 8**

**ACKNOWLEDGEMENTS 8**

## **1. INTRODUCTION 9**

- 1.1. Approaching the problem 10**
- 1.2. Bach's life 10**
- 1.3. Violin Sonatas and Partitas 11**
- 1.4. Sonata No.1 for solo violin, BWV 1001 13**
  - 1.4.1. I movement: Adagio 14**
  - 1.4.2. II movement: Fugue 15**
  - 1.4.3. III movement: Siciliana 15**
  - 1.4.4. IV movement: Presto 16**
- 1.5. THE METHODS OF RESEARCH 17**
  - 1.5.1. Individual active research (S. Sretenovic) 17**
  - 1.5.2. Observation and comparing (J. Adamovic) 17**
  - 1.5.3. Connecting the methods 17**
  - 1.5.4. Additional methods 18**

## **2. PART ONE**

### **2.1. INTRODUCTION 20**

- 2.1.1. Aim 22**
- 2.1.2. Differences between the Baroque and modern violin 22**
- 2.1.3. Baroque and modern bow 23**
- 2.1.4. Playing the Baroque violin 24**
- 2.1.5. Additional methods for the research 25**
- 2.1.6. Excerpts from the violin score 26**

### **2.2. ADAGIO 27**

- 2.2.1. Slow bow 27**
- 2.2.2. Slurs 28**
- 2.2.3. Vibrato 30**
- 2.2.4. Fingerings 31**
- 2.2.5. Ornamentation 31**

**2.2.6. Dynamics, phrasing and agogics 32**

**2.2.7. Summary 33**

## **2.3. FUGA 34**

**2.3.1. The theme 34**

**2.3.2. Playing the chords 34**

**2.3.3. The rule of down-bow 35**

**2.3.4. Articulation and bowings 36**

**2.3.5. Adding a trill? 37**

**2.3.6. Different effect by different breakage of the chords 37**

**2.3.7. Different interpretation of the same text 38**

**2.3.8. Marking the new harmony 39**

**2.3.9. Intensity of the chords 40**

**2.3.10. Fingerings 40**

**2.3.11. The connection between bowing and harmony 41**

**2.3.12. Repeted problems 41**

**2.3.13. Dividing the theme in the chords 42**

**2.3.14. Agogics 43**

**2.3.15. Summary 44**

## **2.4. SICILIANA 45**

**2.4.1. Specific bowing of the siciliano pattern 45**

**2.4.2. Shifts together with slurs 46**

**2.4.3. Inequality in the bow 46**

**2.4.4. The rule of Basso continuo 47**

**2.4.5. The combination of the two main patterns 47**

**2.4.6. Improvisation-like fell to the passage 48**

**2.4.7. Fingerings 49**

**2.4.8. Connection between bowings and phrasing 49**

**2.4.9. The fingering in the four note chord 50**

**2.4.10. The question of voicing 50**

**2.4.11. Different effect by different breakage of the chords 51**

**2.4.12. Closing the movement 51**

**2.4.13. Summary 52**

## **2.5. PRESTO 53**

**2.5.1. Bowings 53**

**2.5.2. Slurs 53**

**2.5.3. Sequencing 54**

**2.5.4. Connection between fingerings and strings crossing 54**

**2.5.5. Dynamics 55**

**2.5.6. Articulation 55**

**2.5.7. The metric feel and slurs 55**

- 2.5.8. Portato on one bow 56
- 2.5.9. Different interpretation of the same text 56
- 2.5.10. Summary 57

## 2.6. DESCRIPTION OF THE RECORDING 58

# 3. PART TWO

## 3.1. INTRODUCTION 60

- 3.1.1. The aims and context 60
- 3.1.2. About the performers 61
  - 3.1.2.1. *Henryk Szeryng* 61
  - 3.1.2.2. *Rachel Podger* 63
  - 3.1.2.3. *Gidon Kremer* 63

## 3.2. ADAGIO 64

- 3.2.1. PITCH 65
- 3.2.2. TEMPO 66
- 3.2.3. THE OPENING CHORD 67
- 3.2.4. THE FIRST PHRASE 68
  - 3.2.4.1. *The trill* 69
  - 3.2.4.2. *Dynamics and accents* 69
  - 3.2.4.3. *Vibrato* 70
  - 3.2.4.4. *The end of the first phrase* 70
- 3.2.5. THE SECOND PHRASE 71
  - 3.2.5.1. *The trill* 72
  - 3.2.5.2. *Phrasing* 72
- 3.2.6. RECAPITULATION 73
  - 3.2.6.1. *Cadences* 74
- 3.2.7. SUMMARY 77

## 3.3. FUGA 78

- 3.3.1. THE FIRST PHRASE 78
  - 3.3.1.1. *Theme and counter-theme* 79
  - 3.3.1.2. *Passages* 81
- 3.3.2. THE SECOND PHRASE 83
  - 3.3.2.1. *Change in the counter-theme* 83
  - 3.3.2.2. *Chords* 84
  - 3.3.2.3. *The trill in cadence* 85
- 3.3.3. THE THIRD PHRASE 85
  - 3.3.3.1. *Legato* 86

3.3.3.2.	<i>Arpeggios</i>	86
<b>3.3.4.</b>	<b>THE FOURTH PHRASE</b>	<b>88</b>
3.3.4.1.	<i>Arpeggios</i>	89
3.3.4.2.	<i>Last recap of the theme</i>	89
<b>3.3.5.</b>	<b>CODA</b>	<b>90</b>
3.3.5.1.	<i>Passages</i>	90
3.3.5.2.	<i>The final chord</i>	91
<b>3.3.6.</b>	<b>SUMMARY</b>	<b>91</b>
<b>3.4.</b>	<b>SICILIANA</b>	<b>92</b>
3.4.1.	<b>THE NEW TONALITY</b>	<b>92</b>
3.4.2.	<b>THE FIRST SECTION</b>	<b>93</b>
3.4.2.1.	<i>Two voices structure</i>	93
3.4.2.2.	<i>Phrasing</i>	94
3.4.2.3.	<i>The tonic chord at the end of the first phrase</i>	95
3.4.3.	<b>THE SECOND PHRASE</b>	<b>96</b>
3.4.3.1.	<i>Ornaments</i>	97
3.4.3.2.	<i>Pedal tone</i>	98
3.4.4.	<b>THE THIRD PHRASE</b>	<b>99</b>
3.4.4.1.	<i>The note changing</i>	99
3.4.4.2.	<i>Phrasing</i>	100
3.4.4.3.	<i>Free ornamentations</i>	101
3.4.4.4.	<i>The ending of the movement</i>	102
3.4.5.	<b>SUMMARY</b>	<b>103</b>
<b>3.5.</b>	<b>PRESTO</b>	<b>105</b>
3.5.1.	<b>TEMPO</b>	<b>105</b>
3.5.2.	<b>PULSE</b>	<b>106</b>
3.5.2.1.	<i>Cadences</i>	107
3.5.2.2.	<i>The last chord</i>	108
3.5.2.3.	<i>Fermatas</i>	108
3.5.3.	<b>PHRASING</b>	<b>109</b>
3.5.3.1.	<i>Strong and weak measures</i>	109
3.5.3.2.	<i>The Metric</i>	110
3.5.3.3.	<i>Two-voice structure</i>	111
3.5.4.	<b>BINARY STRUCTURE</b>	<b>112</b>
3.5.5.	<b>SUMMARY</b>	<b>113</b>
<b>3.6.</b>	<b>ABOUT THE CD RECORDING</b>	<b>114</b>

**4. CONCLUSION 115**

**5. APPENDIX 117**

**6. BIBLIOGRAPHY 127**

## ABSTRACT

This master thesis explores different aspects of the performance of the Sonata No.1 in G-minor BWV 1001 by Johann Sebastian Bach. The research is divided in two parts, each using different methods of research. The first part of the research (written by Stevan Sretenovic) is based on the comparison in performance practice between Baroque and modern violin. The second part (written by Jelena Adamovic) uses three different recordings of the Sonata in order to compare different approaches in performing. The findings and observations of both researches are presented in the Conclusion as well as on the CDs.

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## 1. INTRODUCTION

The manner of performing baroque string music has always been under the influence of current fashion of playing, authority of eminent artists and pedagogic methods to some degree. It is not difficult to conclude the reasons for these influences and for the variety of understanding of baroque music - the absence of audio recordings from Baroque era, evolution of string instruments (especially the development of strings and the shape of the bow) and the new age of modern and postmodern society which brings new levels of demands, ethics, aesthetics of understanding. In addition to all these facts, the vast majority of composers of the Baroque era “helped” in deepening the problem of the interpretation - many of the works in Baroque era are not exact in the marking of the dynamics, tempos (the work is often described with tempo marks but only as a description of the mood), articulation etc. Not only that, but the way of musical notation was pretty daring - the certain rhythmical figures were written in one way but performed in another. The composers of that time believed that, sometimes, it is for the best to give the freedom of expression to the artists. Matteis gives a 'good advice to play well': 'You must not play allways alike, but sometimes Lowd and Sometimes Softly, according to your fancy, and if you meet with any Melancholy notes, you must touch them Sweet and delicately' (1682), p.79 (Tarling, 2011, p. 18)

However, in the Baroque era, improvisation and rich ornamentation were common practice amongst performers, with numerous examples in literature with explanations on their usage. Improvisation is thoroughly described by Carl Philip Emanuel Bach in his *Versuch über die wahre Art das Clavier zu spielen* (An Essay on the True Art of Playing Keyboard Instruments) as a common feature of the Baroque era, especially since because *basso continuo*<sup>1</sup> practice required improvisation skills. There are dozens of examples of ornament tables in the literature which in detail teach the reader how the ornaments should be performed, and what the science means. Still, there are numerous polemics and discussions nowadays regarding the performance of baroque music. Because of all the facts mentioned above, today we have strongly divided opinions on performance and understanding of baroque music.

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<sup>1</sup>*Basso continuo* - (It.). Continuous bass. Figured bass from which in concerted mus. of the 17th and 18th cents. the cembalist or organist played. Doubled the lowest v. part. Term often shortened to continuo. To ‘play the continuo’ does not mean to play a particular instr., but to play this variety of bass. - "Basso continuo." In The Oxford Dictionary of Music, 2nd ed. rev., edited by Michael Kennedy. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e924> (accessed March 17, 2012).

From our personal experiences as violinists, performing standard Baroque violin repertoire, primarily Bach's *Sonatas and Partitas*, reflect these dilemmas mentioned before. As students, we encountered on variety of different opinions throughout our education. While some professors demanded interpretation influenced by tradition of great Russian violinist such as Oistrach and Kogan, others encouraged more historically aware performance. These facts can be very confusing, since vast majority of teachers firmly believe in their approach and perhaps not leaving enough space for the discussion. Therefore, students can be left in a doubt about interpretation. These dilemmas can even be broaden if the discussion about performance starts between the students themselves.

### **1.1. Approaching the problem**

Sonatas and Partitas for solo Violin by J. S. Bach are widely considered by violinists to be one of the fundamental works for unaccompanied violin, or more so of the whole violin repertoire. These works are often performed as obligatory program at vast majority of violin competitions and violinists often include them as part of the recitals. This is due to the clarity of the musical structure, clear definition of style in these pieces as well as high technical demands that enable the violinist to express the variety in the interpretation.

The main question that will hopefully be answered with this thesis is: *What are the specific challenges in performing Bach's Sonata No. 1 for solo violin in G minor?* Naturally, we will obtain separate sub-questions in our research.

In order to understand this Sonata, we need to learn about the historical background, specific circumstances about the time when Sonatas and Partitas were composed, as well as the insight in Bach personal experience during that period of his life. This is important for our specific research not only to be able to summarize personal impressions but also to put them in the right context of the performance. Before we get deeper into the research of the Sonata, it is important to get clear overview of all of the aspects of Bach's works.

### **1.2. Bach's life**

Johann Sebastian Bach was born in 1685 in Eisenach, Germany in musical family as youngest child of Johann Ambrosius Bach, the director of the town musicians. From his family of musicians originated over 35 significant composers and many music performers. He was famous as the organ and harpsichord player, while his composer's creative work was

considered as a regular job of professional musician in 15.-17. century who created music for occasions at the court, church and many other occasion. But, the most interesting in our research is that he played the violin as well. It is very likely that he was an excellent violinist, since he was very young when started learning violin and since he was employed as the Konzertmeister in Weimar, the court with a rich violin tradition. All of his works has been composed in Germany, as he never traveled outside his homeland. We can roughly divide his work into three periods. Early period is from 1703 – 1717 which is mainly connected to Weimar, although he resided few years in towns of Arnstadt and Mühlhausen. The second period which is the most important for us, since he composed *Sonatas and Partitas* during that time, is from 1717 – 1723 in Cöthen. After that he moved to Leipzig, in 1723. where he died in 1750. (Wolff, 2000, pp. 525-534)

We will now focus on his life during his Cöthen period, since we already mentioned that that is the most valuable period for our research. Bach moved to Cöthen and was appointed as Kapellmeister to the Prince Leopold of Anhalt- Cöthen. One can say that at the Cöthen court sacred music was less important than the secular music, since the Prince was Calvinist protestant. Therefore, we can observe this tendency in Bach's work, as we could notice in Weimar he composed mainly church music.

During his stay in Cöthen he was able to collaborate with groups chamber musicians, he composed mainly instrumental works such as Brandenburg Concertos, The French suites, Well – Tempered Clavier and Works for Unaccompanied Violin and Suites for solo cello. The high technical level and their playing skills gave him the opportunity to write more challenging, virtuoso pieces. These compositions were performed at numerous occasions on the Prince Court. We feel it is important to mention that, when he used vocal soloists in his secular cantatas, the orchestral parts were much more demanding when compared to the same repertoire he composed in Weimar.

### **1.3. VIOLIN SONATAS AND PARTITAS**

Violin *Sonatas and Partitas* are the set of six works. They consist of three Sonatas ‘da chiesa’ and three Partitas (we could say that they are Sonatas ‘da camera’). This six solo violin pieces are of the collections that intentioned for performance.

The title-page of this opus for unaccompanied violin contains the words '*Libro primo*' ('Book 1') after the main title '*Sei Solo a Violino senza Basso accompagnato*'. Bach with these words implies that he planned to compose the next book in series of solo sonatas and partitas, '*Secondo libro*' and he does that with the works for unaccompanied cello. Some of the historians believe that *Partita for solo flute* (only partita from six which survived) is also planned to be a '*Terzo libro*' and maybe these three volumes of solo works would have initiated a whole series of instrumental work for various instruments. (Butt, 1997, p.126) Bach started composing Violin sonatas and partitas 1703. and finished them in 1720. In the first part of this period he was working as an organist in Weimar where he has chances for working with violinist Johann Paul von Westhoff. Westhoff published solo violin partitas, the first of its kind in 1696. which are assumed to be inspiration for Bach who was developing his violin technique at that time. Bach finished composing his work while he was employed as Kapellmeister in Cothen by Prince Leopold. As Calvinist, Prince Leopold avoided religious music other than the standard hymns and encouraged Bach to write instrumental pieces. (Wolff, 2000, pp. 187-192)

The hole cycle of Sonatas and Partitas, Bach used all keys of the open strings of the instrument, G – D – A – E and adds two other keys, C major (which is a not usual violin key) and B minor. When one observes through Sonatas and Partitas, the tonal centers are organized in pattern: G – B – A – D – C – E. Bach choose to start with the G which is the lowest string on violin and finished with E, which is the highest open violin string. But, when observed a interval relationship between these tonal centers, counting the number of half steps it is going to be: G to B = up 4 half-steps; B to A = down 2 half-steps; A to D = up 5 half-steps; D to C = down 2 half-steps and C to E = up 4 half-steps. This makes the pattern 4 – 2 – 5 – 2 – 4. The pitches form a 'spiral zig-zag' as two trios: low high middle (G – B – A) – larger leap – middle low high (D – C – E). One could see here a symmetrical pattern around large leap. Bach often in his works shows these intentional musical – theoretical constructions in the keys or models. (Butt, 1997, p. 127)

The three Sonatas (G minor, A minor, C major) have four movements form while Partitas mainly consist of dancing movements. In the Sonatas the first movement is slow, introductory (*Adagio, Grave, Adagio*) followed by a *Fugue* where he shows the violins possibilities for polyphonic effect, explores limits of violin's capabilities after which comes

contrapuntal, lyrical meditation (*Siciliana, Andante, Largo*) and finally fast movement with rapid passage work with binary structure (*Presto, Allegro, Allegro assai*).

The Sonatas are paired with three Partitas that each has unique architecture in their movements structure. This makes three pairs: Sonata, Partita; Sonata, Partita; Sonata, Partita.

The Partitas are suites of dances, with the variations in form and number of movements. First Partita (B minor) has four movements: *Allemanda, Corrente, Sarabande* and *Tempo di Borea* instead of *Gigue* and each movement is followed by variation called *Double*. Second partita (D minor) is the only who has all movement from baroque suites (*Allemanda, Corrente, Sarabande and Gigue*) and final movement *Chaconne*. It is very long, lasting like all previous movements together, approximately 15 minutes duration and it has form of theme with 31 variations and overall form which is a triptych with the middle section which is in major. It is very demanding for player, both technically and musically, it presents every known aspect of violin playing from Bach's time. The last violin Partita in E major consists of seven movements: *Preludio, Loure, Gavotte en Rondeau, Menuets I, Menuet II, Bourree and Gigue*. Bach himself transcribed the whole Partita for lute solo.

The Sonatas and Partitas are part of the regular violin pedagogy curriculum from the eighteenth century but they are part of standard concert repertoire only from the second half of the nineteenth century when Ferdinand David and Josef Joachim started performing them in the public concerts. Nowadays, they are an essential part of the violin repertoire. They are masterpieces with historical meaning within the violin tradition. It is always a challenge for a performer to find the right meaning and look through different approaches in performance of these pieces.

#### **1.4. Sonata No. 1 in G minor for solo violin, BWV 1001**

In this *Sonata*, Bach used only a single flat for all movements. This however does not mean that this piece is written in D minor. This fact is even more interesting for the third movement, *Siciliana*, considering that this movement is in B flat major. One could conclude that Bach perhaps used modal tonality for this piece.

'Bach's incomplete signatures do not mean, however, that the *Sonata in G Minor* is in the modes rather than in minor and major keys, as some modern editions assert. Like much of his music, the sonata is fully tonal in the modern sense of the term (which is why Bach's

chorales and other pieces have played a central role in the teaching of tonal harmony for over two centuries—even though he also wrote a great deal of music, especially music based on some chorale melodies, that is in the older modes). Bach dutifully added E flats throughout the *Sonata* whenever necessary’ (Lester, 1999, p. 14)

This is exactly the case when it comes to performing this *Sonata* nowadays. However, there are certain points where the collisions of different opinions can be observed. The good example for this matter is in the *Siciliana*. In the bar 9, on the third beat, Bach wrote F natural, but many violinist this phrase perform with F sharp. Perhaps, their intention is to be more persuasive in preserving the G minor key. On the other hand, there are those who long to be truthful to Bach’s original ideas.

#### 1.4.1. I movement: Adagio

Both Italian and French styles were popular in Bach’s time. There are more characteristics of the French than Italian style notable in *Adagio*. Some of the elements of French style are expressivity, freedom in tempo (*rubato*<sup>2</sup>) and time, use of ornaments, especially *appoggiaturas*<sup>3</sup>, which give a specific character to the music. It was common practise for French music to create an illusion of polyphony and linearity. (Farstad, 2000, p.57)

C.P.E. Bach named certain Austrian composer Johann Jacob Froberger<sup>4</sup> as a composer who influenced J. S. Bach the most, in his letters to the German theorist and music historian Forkel, from 1775. J. J. Forberger has united the music Bach studied with Frescobaldi and what he has learned from French composers in Paris; Louis Couprein and Denis Gaultier among others. Bach was also very familiar with the Italian style. He knew some of the music from sixteenth century; on one occasion he arranged the *Mass* by famous

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<sup>2</sup> *rubato* – (Italian ‘robbed or stolen time’) the expressive alteration of rhythm or tempo. – Latham, Alison. "rubato." The Oxford Companion to Music. Ed. Alison Latham. Oxford Music Online, Apr. 2012 <<http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e5796>>.

<sup>3</sup> *appoggiatura* – (Italian ‘leaning-note’) a melodic ornament, it usually implies a note one step above or below the ‘main’ note. It usually creates a dissonance with the prevailing harmony, and resolves by step on the following weak beat. - Stanley Sadie. *Appoggiatura*. The New Grove Dictionary of Opera. Ed. Stanley Sadie Grove Music Online. Oxford Music Online, accessed Apr. 2012 at: <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/O900161>>.

<sup>4</sup> Johann Jakob Froberger (1616 - 1667): German composer and organist at court of Vienna 1637, but spent next four years in Italy as pupil of Frescobaldi. - Howard Schott. "Froberger, Johann Jacob." Grove Music Online. Oxford Music Online. Apr. 2012 <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/10298>>.

Palestrina and possessed a volume of music by Girolamo Frescobaldi. (David, Mendel, Wolff, 1999, p.11)

This movement has expressive melodic quality that together with advanced usage of harmonies makes memorable introduction for the Sonata. What distinguishes as a special impression is versatility of the chord playing, allowing one to express many different characters and colours in this movement.

#### **1.4.2. II movement: Fuga**

When compared, three fugues composed for violin and fugues Bach composed for other instruments it can be noticed that those composed for violins are the longest. The shortest among them is the G minor Fugue.

*Fugue in G minor* will, without any doubt, seem very familiar to anyone acquainted with Bach's organ music. This fugue was later reworked for organ as part of the *Prelude and Fugue in D minor*, BWV 539 as well as for lute in the *Fugue*, BWV 1000. (DuBose, 2004) The intense usage of both three note and four note chords in this fugue is the main characteristic of this movement. However, there are many different characters within this fugue, which is one of the reasons this movement is exhilarating to both listen and perform. One could arguably say that the fugue is the central movement of this *Sonata*.

#### **1.4.3. III movement: Siciliana**

The term *Siciliana* is used for instrumental or aria types of movements which were popular in the late 17<sup>th</sup> and 18<sup>th</sup> century. Usually, it is a slow movement in 6/8 or 12/8 with one or two bar long phrases. In the 18<sup>th</sup> century a lot of these movements appeared in the instrumental music – inspired by Italian style. It is a dance movement which originated from Sicily, Italy. Sometimes it is associated with the pastoral spirit and it appears as a slow movement of baroque sonatas by Bach, Handel and Corelli for example. It is extremely difficult to trace the origin of style which can connect it to the Sicily. By the time of the great baroque composers, everyone knew what constituted a *Siciliana* but its emergence of a topical signifier is almost impossible to trace. (Monelle, 2006, p.215)

The third movement of the *Sonata* is in contrasting key; it is in B flat major which is theoretically known as ‘relative major’<sup>5</sup>. In all three sonatas actually, Bach has the new tonality in third movement.

This movement is the only one in the Sonatas for solo violin to have a dance form. The pastoral feeling of this movement combined with pulsating rhythmic structure is a true delight for listener, and a proper refreshment after intense and emotionally charged fugue.

#### **1.4.4. IV movement: Presto**

The tempo mark *presto* suggests very fast playing. It is nowadays faster than *allegro*, but in earlier traditions it was considered a moderately fast tempo. Brossard<sup>6</sup> in 1703. said ‘fast... the speed must be pressed on, making the beats very short’ (Donington, 1982, p.15) and the anonymous *A Short Explication* (London, 1724) placed it faster than *allegro* or even *più allegro*. (Fallows [1], accessed 2012) Also, C. P. E. Bach and Johann Friedrich Agricola<sup>7</sup> said that J. S. Bach was very accurate in his conducting and very sure about his tempo, which he usually made very lively. (Donington, 1982, p.16)

The virtuoso passages and, at times, furious characteristics of this movement make the perfect combination for the finale of this Sonata. The whole impression for the Presto are that vigorous changes of harmonies followed by sometimes surprisingly added slurs make the memorable ending for the whole Sonata.

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<sup>5</sup> Relative tonalities – the major and minor scales which have the key signatures, same number of accidentals.

<sup>6</sup> Brossard, Sébastien de - French lexicographer, theorist, and composer. His main importance is as the writer of one of the earliest music dictionaries, first published in 1701. A second edition, entitled *Dictionnaire de musique, contenant une explication des termes grecs, latins, italiens et françois* (Paris,1703/R1964), includes a catalogue of more than 900 writers and remains a valuable source for understanding 17th-century music. – Arnold, Denis and Lalage, Cochrane: The Oxford Companion to Music

<sup>7</sup> Johann Friedrich Agricola - German musicographer,composer, organist, singing master and conductor. – Helm, E. Eugene, Berg, Darrell, Grove Music Online



## **1.5. THE METHODS OF RESEARCH**

As we progressed in writing of this thesis, we wanted to explore properly all aspects of performance of this *Sonata*, such as tempo, metric, phrasing, dynamics, articulation, agogics etc. In order to do that we decided to split our writing into two separate researches and to focus separately on finding the answers on our research question. Hence, we picked two different approaches to do this. We will now explain the main methods for our individual researches.

### **1.5.1. Individual active research ( S.Sretenovic )**

In the Part one, S.Sretenovic used two different instruments, Baroque and modern violin, in order to find differences and similarities in Baroque performance on both instruments. This individual active research gave us the insights of the playing itself. Also, this research showed us which technical solutions and musical ideas are suitable for both instruments. This fact helped us to compare early music practice to modern one.

### **1.5.2. Observation and Compering ( J.Adamovic )**

In the Part two, J. Adamovic relied on three different recordings of this *Sonata*, by three eminent violinists. She compared them and then tried to find unique aspects of these interpretations. This is very important aspect of the research because one needs to be aware of different approaches to the interpretation in order to create personal opinion.

### **1.5.3. Connecting the methods**

With both researches, the usage of additional material was necessary. Naturally, we used complementary sources, such as literature, additional recordings, different editions etc. Certain overlaps possibly occurred, since we focused on the same subject, but we do not consider that to be necessarily the shortcoming for our research. Naturally, we needed for both of our researches to complement. For example, Jelena could not only observe and compare the recordings; she also needed to compare her observations with her personal performance, in order to make valid points. Also, Stevan needed to compare his personal playing experience with the recordings and different editions, which made it easier to conclude the playing differences between Baroque and modern instrument. We felt that by using the different methods in our research we had the opportunity to have even better discussion, and ultimately that helped us to make a solid conclusion.

#### 1.5.4. Additional methods:

- Literature use: Throughout our research, we used the literature extensively. Different books gave us different perspectives. For example, one of the books Jelena used was *Bach's Works for Solo Violin: Style, Structure, performance* by Joel Lester. This source was very important for her research since it provided the useful information on early music performance which helped her understand and differentiate the authentic and modern recordings. Stevan frequently used *Baroque String Playing for ingenious learners* by Judy Tarling. This book is full of advices on how to use Baroque instrument properly, which was crucial for his research.

Of course, we used many other sources, both books and online articles. We found the Grove Music Dictionary very helpful with historical research.

- Analysis: We tried to be thoroughly familiar with the piece we used as a subject for this thesis. We used our knowledge of music theory to analyze the structure and form of the Sonata. This method helped us to understand the musical ideas in better, more substantial way.

Methods we did not use:

- Interview: Even though this is potentially very useful method for this kind of research, we were not able to conduct the valid interview due to logistic reasons
- Group active research: Since our subject was piece written for unaccompanied violin, we did not see any reason to research in group
- Survey: We wanted more personal opinions and findings on this subject
- Field work: As violinists, our main interest is connected with the performance

## **PART ONE**

## 2.1. INTRODUCTION

The differences in opinions regarding performance of Baroque music can be roughly divided into two groups - while some think it is for the best to preserve the originality of the baroque style and to long for the authentic sound of baroque violin, other strongly consider that baroque music should be performed by modern standards and with the advantages of modern instrument and its technical possibilities. Now, both opinions have very strong points, so this research will be focused in exploration of both, treating them equally.

From the end of 19<sup>th</sup> century, the historical awareness of early music performance was starting to be increasingly relevant. The most important first steps in reviving early instrumental music were made by Arnold Dolmetsch. He was distinguished performer and scholar, whose genuine concern for early music practice started the whole revival movement in the 20<sup>th</sup> century.

He started to manufacture fine instruments of the Baroque era such as viols, harpsichords, lutes etc...This is due to the fact that he believed that nothing should stand in between the composer and performer, thus the performer should be allowed to have the possibility to play the music written for the original instrument with all the characteristics of that particular musical style (Haskell, accessed 2012). In the following years, early music revival became even stronger movement. The number of early music ensembles constantly grew and the usage of the original instruments became more popular.

With the development of electronic media early music revival movement became firmly established, with the growing support by record companies. Nowadays, there are many conservatories all over the world that offer training for the early music, and the whole movement stands stronger than ever.

From my personal experiences, I can say that I encountered violinists that were not so enthusiastic about early music revival. There are those who believe that one should use all the possibilities of the modern instrument, with the main argument that Baroque composers would probably want the performers to do so. Why wouldn't they? With all of the technical demands of nowadays, some performers feel that there is a need for adjustments. Here is short part of the interview with Anne-Sophie Mutter, one of the world's most eminent violinist:

*Laurie: Tell me a little bit about your evolution with Baroque music. I'm about the same age as you, and this whole Baroque movement has taken place during our lifetime, and the early mentors I had, at least, had a completely different approach to Bach than many people now would. I noticed you're using a Baroque bow for this recording, how long have you been using a Baroque bow?*

*Anne-Sophie: About two years. The Baroque bow works wonderfully for a recording. I just love the airiness, the transparency and the purity of the sound. But to play that subtle, doesn't really work well in a large hall. The articulation works in a large hall. It was very important for me to bring that quality of articulation and inner voicing to the recording. You can achieve those qualities more easily (with a Baroque bow) because you don't have this pasty sound clone in your way. But on stage, it's a little lost. So there are some performance techniques which work in some environments, and some don't. You do have to adjust. Of course on tour we also play with Baroque bows. But I think on the recording, you hear even more subtle things than you will hear in a large hall.*

*Laurie: So you use a different technique in the concert hall than you do in the recording studio.*

*Anne-Sophie: Yes. But (using Baroque bows) has helped us for the articulation of the third movement of the Bach. The whole dance-like feeling, the whole spin -- the joie de vivre which is totally gone if you use too moderate a tempo, if you are not really taking seriously the articulation. The articulation -- especially in the a minor concerto -- is really difficult to do, if at all possible to do in an elegant way, with a modern bow.*

*I'm not a great believer in so-called authentic playing; we are all born in the 20th or 21st century, and we cannot shrug off what we expect of diversity of colors we are able to achieve with a contemporary bow. But what you lose with a contemporary bow is transparency of sound and the ability to use Bach's phrasing, which is very important.<sup>8</sup>*

I believe that Mutter's arguments reflect dilemma about Baroque music performance in a very specific way, in which one strives to imitate the sound of baroque instrument. However, one should also bear in mind that there are number of violinists that are not concern about this topic at all – for example the great Russian violin school (famous violinists such as Leonid Kogan and David Oistrach) is much more focused on the quality and expressiveness

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<sup>8</sup><http://www.violinist.com/blog/laurie/200810/9189/> retrieved on March 15 2012

of the playing, rather than the historical awareness.

### **2.1.1. Aim**

The purpose of this research is not only to show the differences between the opposite practices in performance of this Sonata by Bach, but also to find the answer on what is unique in different ways of practice and, hopefully, create a compromise in performance. I will try to explore the different aspects of performance, such as phrasing, articulation, ornamentation, dynamics and tempos as thoroughly as possible with both baroque and modern violin.

How to produce authentic baroque sound on modern violin? What solution is the best? Are there ways to fully revive the baroque sound? The possible answer would be playing on the authentic baroque violin, but even then, can one really say that playing on baroque violin alone can give us the mood of baroque era? Sound alone does not make a solid performance, good comprehension does. And, with the absence of authentic baroque instrument, new questions must be obtained: how far should a violinist go in a search for authentic sound without damaging technique? On the other hand, although the modern violin has many technical advantages upon baroque violin, that fact alone does not give the right to the violinist to completely neglect the baroque style of playing. Now, the ultimate question is: where is the compromise between authentic baroque sound, modern ways of playing and good taste?

### **2.1.2. Differences between the baroque and modern violin**

Before I get into the research of the differences in playing the music between the baroque and modern violin, I will show here the main differences in the actual instruments. I feel this is necessary in order to fully understand the performing possibilities of both instruments, therefore the challenges that are ahead of me in this research.



*Baroque violin*<sup>9</sup>



*Modern violin*<sup>10</sup>

The first thing one would notice is the actual size of two instruments, the baroque and modern. The later one is slightly bigger, the neck of the instrument is longer, therefore the fingerboard is longer too. This fact makes the difference in playing, making the measurements on the baroque violin smaller. The fingerboard on the modern violin is also slightly broader, which makes the playing easier. The second important difference are the strings. Nowadays, violinists use metal wound strings; on older instruments, gut strings were mainly used. As I will show later, this fact stress many questions in the actual performance on this instrument. The bridges of the instruments also differ, baroque violin has flatter bridge which makes playing the chords much more comfortable.



*Typical Baroque (1) and Modern (2) bridge designs*<sup>11</sup>

One of the important facts is that violinists in 18<sup>th</sup> century did not use chin rest or shoulder rests while playing; both are considered to be the 19<sup>th</sup> century inventions.

### **2.1.3. Baroque and modern bow**

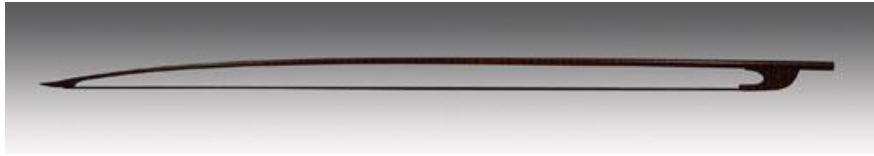
The 18<sup>th</sup> century bow is also significantly different from modern one. It is shorter, with the completely different shape – while the modern bow is more of concave shaped, this bow is very much convex. The amount of hair that is used on these old bows is vastly

<sup>9</sup>Picture taken from <http://www.devinhoughviolins.com/> (accessed 2012)

<sup>10</sup>Picture taken from <http://www.christopherjohnwilliams.com/> (accessed 2012)

<sup>11</sup>Picture taken from <http://www.themonteverdiviolins.org/baroque-violin.html> (accessed 2012)

diminished. It is much lighter, which is obvious just by looking at it, as the stick is much thinner.



*18<sup>th</sup> century Baroque bow<sup>12</sup>*



*Typical modern bow<sup>13</sup>*

#### **2.1.4. Playing the Baroque violin**

Now, all of these differences came to life when I first tried to play baroque instrument. It took some time to adjust just holding it. As a classically trained violinists, I was forced here to forget some of the things that I have learned during my studies. In the Baroque era, there was no standard about holding the instrument, everyone could choose their own individual style. (Tarling, 2001, p.72)

With the absence of chin rest and shoulder rest, one is required to hold violin primarily with the left hand, with the help of the chin, just occasionally. This fact impact the hole technical of the left hand, the position shifts are done differently, more stretching and less jumping from position the position. As I will show later, this affects the vast majority of the fingerings in the piece.

The usage of the bow is slightly different from modern bow; since is lighter, the feeling is more transparent, floating. And hence the length, it really feels like this 18<sup>th</sup> century bow floats freely on top of the strings, much faster then the modern bow. I want to stress the

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<sup>12</sup>Picture taken from <http://www.arenti.it/baroquebows/contenuti/violinbows.html>

<sup>13</sup>Picture taken from <http://flickeflu.com/set/72157625487732644> (accessed, 2012)



fact that I have no training on the baroque instrument, therefore my skills will be challenged during this research. Before I started my research on this particular piece, I watched some performances by baroque violinists, as I was trying to get an idea of baroque way of playing. This proved to be very helpful, especially with the adjustment of holding the instrument and the usage of the bow. My impression was that technique of the playing is not that different, but the approach to the playing had to be, due to the nature of the baroque instrument. For example, the gut strings that I used on the Baroque instrument, "made" me use less shifting of the positions, hence this is more a difficult task on this kind of strings. Also, I had to spend some time adjusting to the Baroque bow, it was challenging for me to find the right balance. In the beginning, I was in a way startled with the lightness of it, which resulted in frequent loss in the quality of the sound. On the other hand, the problem was not to force the sound. But, after some time, I was able to find a comfortable position how to play with this equipment and to start my research.

#### **2.1.5. Additional methods for the research**

In this thesis I have focused on the performance of the particular piece on the two different instruments, baroque and modern violin, I also felt obligated to use two different materials to study this piece. Since I wanted to explore the original idea that Bach had in mind for this piece, I definitely wanted to use the Urtext<sup>14</sup> edition. Even though many of the Urtext editions from Baroque era have been criticized for misinterpretation of the signs, ornamentation and other important things in the autographs, I have found this particular Urtext edition very helpful. I compared the Urtext edition to the Bach's manuscript and did not find any significant reason to question the reliability of the Urtext. Also, I did not want to neglect the modern ways of performance, therefore I chose to use Edition Peters, consisting both Urtext and suggestions edited by renowned violinist and pedagogue Max Rostal. This edition is considered to be standard by many violinists. At first, I considered to make two separate researches, where I would first use the urtext and later modern edition. However, I realized that by just using Urtext I would not be able to perform successfully everything that is written, as I would be limited by the old way of writing music, mostly for occasional absence of obvious choices for the bowings. This fact alone can make the playing only from the Urtext confusing and even illogical at times, at least for classically trained violinist. On

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<sup>14</sup>Urtext (Ger.). Orig. text, meaning an edn. of a score giving, or purporting to give, composer's intentions without later editorial additions—much needed in case of BRUCKNER, for example.  
"Urtext." In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e10568> (accessed April 1, 2012).

the other hand, by only using modern edition, I wouldn't be able to be familiar with the original Bach's ideas for this piece. I chose to use this combined edition since I did not want to get caught up with any of the editions too much, but rather to study and compare them simultaneously.

I want to mention that I listened to couple of different recordings, since I felt that would help me to have better understanding of this piece of music. However, I did not focus too much on that, since my research is primarily based on the personal experiences while performing. Nevertheless, I will mention here that I found that the recording by Victoria Mullova on the baroque violin was wonderful to listen to. I also enjoyed the recording by Itzak Perlman, who plays Bach's Sonatas and Partitas for solo violin on the modern instrument. I find the differences between these two recordings very refreshing and inspiring, which made me want to explore this piece myself. After initial inspiration, I was, in a way, trying to distance myself from these performances, since the goal of my research was to find the answers on my own, using my own skills. However, in a times of a doubt, I consulted these two recordings, treating them as an educational tools, in order to find out what could potentially be right to choose as a solution, and then tried to adjust those ideas to fit my personal preferences.

#### **2.1.6. Excerpts from the violin score**

I want to mention that most of the excerpts from the violin score of this Sonata used in this thesis are without clef. I wanted to use the real score for the excerpts in between the text, therefore the absence of the clef is inevitable. I will put the whole score in the appendix of the thesis.

## 2.2. ADAGIO

Adagio is the opening movement of this piece, the introduction of some sort. The meaning of the Italian word *adagio* is slow, at ease. Henry Purcell in 1683 describes Adagio as "*Comfortably at your ease, without pressing on, thus almost always slow and dragging the speed a little*" (Donington, 1982, p. 15). These adverbs exactly describe the general mood of this movement. Therefore, when I started my research with Adagio, the first thing that stroke me, was the way I should perform long notes in this movement.

### 2.2.1. Slow bow

To be clear in terms of the structure, Adagio consists of chords - the long, harmonically important notes and shorter passages that are in between. These little bridges, often feel like improvisation, something that is just there as a ornament. Therefore, it emerges that these passages are not as important as long chords, the backbones of this movement. With the baroque bow, it is not possible to sustain the sound as much it's possible with the modern bow. "*The key difference between using the Baroque bow and the modern one is the use of the slow bow combined with fine control of pressure.*" (Tarling, 2001, p.124)

The result here was more transparent, airy playing of longer notes, which gave vast importance compared to faster passages. When I compared playing the same excerpts with the modern bow, the transparency was definitely lost, however, I find this to completely natural, due to different designs of two bows. I noticed this differentiation also has another consequence, with the loss of the airiness in the bow, the harmonically important chords are now not significantly different from the connecting passages, naturally. This fact just shows how the baroque bow in a way "encourages" the inequality of the bow strokes, the thing that most modern violinist are strongly advised to avoid. But, the principle of inequality in the bow strokes was normal in baroque era, the violinist was simply allowing the bow to follow the natural laws of gravity. *The differences between up- and down-bow should at be encouraged when learning to use a Baroque bow.*" (Tarling, 2001, p.7, vii)



When harmonically analyzed, not all chords are of the same importance. I kept this in mind, using the transparent quality of baroque bow, I tried to be versatile in marking more or less importance of the certain harmony. Therefore, I was experimenting with placement in the bow of the certain chords and the usage of bow speed. These principles proved to be very efficient in marking the harmonies and creating the more interesting points in the movements.



*Bars 4 and 5*

The space between the bridge and the fingerboard is significantly longer on the baroque instrument than the one on the modern violin. I couldn't help but wonder, did the baroque violinists use this fact to their advantage? The longer space between the two parts of the instrument gives immense possibility of colour change. While I was experimenting with the marking of the harmonies, I also included this possibility to my research. Surprisingly, it worked really well, I was playing less important chords almost *sul tasto* (*sul tasto* - playing near fingerboard, which makes the sound mellow). It is certainly possible to have this kind of versatility on both instruments.

While examining the literature, I didn't find any evidence that baroque violinists used this possibility, however, I also didn't find any opposing theories. Therefore, we really don't know, but since this research is rallying on the playing possibilities of both baroque and modern instrument, I certainly won't discard this possibility.

### **2.2.2. Slurs**

Let's focus now on the connecting passages between the main chords. The main challenge for my was respecting the original slurs that Bach wrote without making any changes. This proved to be really difficult task for me, as I am normally used to modern bow. Since the hole idea of these little “improvisations” are to connect the chords and given the transparent quality of the baroque bow, naturally it's necessary to divide the original slurs occasionally. The key thing here was to find the suitable place in the slur to do just that. This also has to be coherent with the musical idea, for example if the slurs is going quieter, leading to harmony that isn't that important, usually the original slur proved to be the best solution.

However, if the slur leads to important harmony, backbone, sometime it seems like the only musically justified solution is to divide the slur in two bows (sometimes even three bows), the solution that serves best in the interest of the musical idea. One should use slurs wisely. *"Some composers such as Couperin and J.S.Bach use the slur in a very precise way. In the music of these composers additional slurs should be added with caution"* (Tarling, 2001, p.143)



Bars 3 and 4

Regarding the versatility of the bow usage in the playing of the passages, it felt like the importance of harmony dictates the speed of the bow of the preparatory slur. More important harmony seems to require faster bow speed in the passage that will mark the expected harmony. Sometimes, the surprising harmony is marked even better when the slur is faster in the bow, the effect is stronger. If the harmony is more mellow and soft, it felt like it's good and musical justified thing to slower the bow before the actual chord. With the modern bow, this task is easier to perform simply due to the length, while with the baroque bow this could also be done with efficiency, but more planning and patience was necessary.



Bars 14 and 15

Playing legato felt completely different from playing the same articulation with the modern bow. Given the lightness of the baroque bow, the slurs really come to life, making the second note of the slur much weaker than the first. This way of performing feels natural, following the principle of inequality in the baroque bow. It seems that the perfection of the slurs are not the ideal while playing with the old bow.

These ideas could be transferred to the modern bow playing, though certain technical compromises should be made in order to avoid the caricature effect. By this I mean not to neglect the principles of modern bow technique, since those principles work best while

playing with the modern bow. And, if performed tastefully, this compromise proves to work very well with both bows. This kind of understanding of the slurs leads to more airy, transparent feeling to the piece. I felt this was very appropriate, since the whole movement consists of chords and in-between, almost improvisation like passages making the feel of the movement as a proper introduction of the whole Sonata.



*Bars 18 and 19*

### **2.2.3. Vibrato**

While playing on the modern instrument, the usage of vibrato is a common thing, it doesn't even need any mark, it is naturally understood as a requirement. However, my observation was that, when played on baroque violin, vibrato really feels just like another ornament. The usage of vibrato is almost unnecessary, since the gut strings are very resonant, and, in my opinion, there is not much difference in the sound itself between playing an open strings or with the finger on the string. Therefore, the vibrato really comes naturally only if needed, similarly as voice stars to vibrate on it's own after certain time. If needed, vibrato can emphasize certain emotions, for example the very strong feeling of lamentation that is closely connected with the interval of minor sixth.



*Bars 5 and 6*

The vibrato that I used, was not fast and the amplitude of finger movement was also small. That felt natural on gut strings, since these strings go out of tune faster than synthetic-core strings, so it seems that one should use vibrato with moderation. *"Vibrato was used as an ornament for particular emphasis or expression and its appearance in tables ornaments justifies this approach"*. (Tarling, 2001, p.58)

On another hand, I felt the greater need for the usage of vibrato on the modern instrument, simply the nature and tension of the modern strings requires more vibrato in order to have full, resonant sound. The comparison here between the two instruments definitely creates the space for compromise, as I was able to learn from both perspectives.

#### **2.2.4. Fingerings**

Especially interesting problem for my was choosing the right fingerings here, the one that suits the idea of this movement. The first thing that I noticed was that by using the lower positions for the fingerings, one can achieve more resonant tone. This is simply due to fact that the longer part of the string is able to resonate during playing. Therefore, this kind of fingerings felt really natural.

On the modern violin I noticed that I was able to have more of a variety with the fingerings, naturally I was that able to create more colors with the creative usage of the fingerings. If I wanted to create greater specter of timbre in sound on baroque instrument, I would mostly use the bow technique and the differentiation in sound between the strings, the natural elements of the equipment. With modern violin, I felt like I was able to add more with fingerings and to have more extreme effects in sound colour.

#### **2.2.5. Ornamentation**

With the ornamentation, I felt I didn't have a vast space to experiment with all different kinds of ornaments, in order to find what suits the best to Adagio. There are only few places in this movement that are left without ornamentation. Further more, there are numerous examples in literature stating that Bach wasn't a sloppy writer, that he in fact wrote everything he wanted to be played in his music. This statements are not very encouraging for the violinist to explore the ornamentation for this movements.

Still, nowadays, many violinists use all kinds of different ornaments when performing Bach's music, both adding and interpreting the ones that are already written differently. They are probably leaning on the fact that improvisation and ornamentation based on the player's own taste were common things during baroque era.

Keeping that in mind, I tried to at least create an opinion for those few places without any ornaments, and to have distinguished ways of performing the ones that are written. For example, in those few places that are suitable I added trills, playing them from the top notes,

as a general rule. But I don't think that those places in this movement are lacking anything if performed as they were written, without any trills.



*Bars 7 and 8*

I felt this was a very fluid category for me, the one with no definitive affinity. I was literary able to repeat many times the same places , with and without ornaments, and each time I would let the instincts to guide me. And every time it felt perfectly natural to play both ways, because I was able to incorporate both ideas with the rest of the piece. Generally, I felt adding the few ornaments to the Adagio gave a little bit of improvisation-like character to he movement, while performing it as Bach wrote it, it sounded slightly more serious.

#### **2.2.6. Dynamics, phrasing and agogics**

Bach didn't mark any dynamics for this movement. Surely, this fact does not mean that the music should be dynamically flat, on contrary. With this aspects of interpretation, the difference between the two instruments came to the fore. It was obvious that I could make much more of a diversity in the dynamics on the modern instrument. While this is very enjoyable, one should also consider the playing possibilities of baroque instrument. I felt the moderation was the key in the finding the suitable dynamics for this movement. *"Normally it is left to the performer to bring out the most important matter in proportion to its significance. For this to be done without forcing, it is equally necessary to hold back the less important matter"* (Donington, 1989, p.491)

I definitely didn't want to burden my interpretation with too many extreme solutions, but I wanted to use the advantage of the modern instrument. I was able to learn from playing on old instrument that dynamics must really follow the ideas of the music, not the opposite. What I also noticed, is that it was very easy to get carried away, as far as dynamics are concerned, on both instruments, though in different ways. Therefore, I tried to make a compromise in the ideas in order to form personal findings, using the experiences that I gained from both instruments. In general, I find that dynamics in this movement are intensely connected to the harmonic structure.





*Bars 16 and 17*

However, I also feel that's where the real danger lies, so trying not make to extreme markings of the harmonies was the main goal here.

Going through this movement and studying all different aspects of interpretation, it really comes to attention that very important part of performing this piece is also listening to the music ideas while playing. This way I was able to differentiate the key elements in phrasings such as opposing parts - question and answer, tension and release etc.



*Bars 12 and 13*

### **2.2.7. Summary**

I've noticed that combining the lightness of baroque bow, playing on gut strings, handling the baroque instrument in general gave me more of a improvisation- like feeling during performing this movement. Using the urtext helped me to understand the musical ideas a little bit better, as it's evident the thought process in the way Bach wrote certain parts. The phrasing really came naturally, perhaps to the slight limitations of the baroque equipment – it really does feel like there are not that many options like with the modern instrument. But in a way that's helpful, because I felt I had to concentrate solely on the phrasing, dynamics, agogic... Modern instrument certainly offers more options for the usage of vibrato and more possibilities for extreme dynamic effects. But I think both perspectives gave me the possibilities to explore the musical ideas in Adagio, especially the versatility of bow usage and left hand's control of vibrato.

## 2.3. FUGA

As a contrast to Adagio, Fuga comes as a very straight, firmly written polyphonic movement. Even though the word Fuga comes from the Italian word *fugare* which means "to chase", this is by no means unorganized movement. No improvisation is even possible to imagine here since the composition of this movement is kind of strict and even the tempo is suggested by Bach.

### 2.3.1. The theme

The theme is short, simple, and easy to follow:



However, certain interpretation varieties are possible here. The first one is with bowing in the theme. Here we have a huge difference between the old and modern bow. While it's possible to play staccato with baroque bow, I felt it is not the best solution. On another hand, this bowing works very well with modern bow. As I explored these different approaches, I begin to understand that it doesn't have to be as strict in the bowings as it is in the musical structure. Slowly, I realized that the most important thing here was to be consistent with articulation. As my studies took me further, I spotted the huge advantage with this kind of attitude, as many types of the same theme were ahead of me, but I had to adjust to the different circumstances around the theme, different chords, slurs etc.

### 2.3.2. Playing the chords

After two initial displays of the theme (*dux* and *comes*) in the third bar we had the first chords of the fugue. I have noticed the difference in approach that I had to apply in playing with two different bows. When I first started my research with modern bow, I knew what to expect. I was able to control the situation. The real challenge started with the usage of the baroque bow. As it's lighter and differently shaped, the chords have to play a little bit smoother, lighter with more air in the sound. Also, I noticed, due to the baroque bow weight, I was able to play a little bit faster in the tempo.

Another question that I had to raise was the way chords should be broken. The usual way of breaking the chords on modern instrument is 2 + 2, regarding both three and four note chords. But in the fugue I wasn't sure this was always the best solution. I consulted the literature, I learned that there are no specific rules regarding this: "*The imagination of the player should be brought to bear on possibilities for an effective chord performance.*" (Tarling, 2001, p.150)

### 2.3.3. The rule of down-bow

With these new approach, the faster tempo, new observations started to happen. Due to the faster chord progression, it became inevitable, much more soon than with modern bow, that not all of the chords are of the same value:



*Bars 3 and 4*

I noticed that the so-called the *rule of the down-bow* is obligatory here. This rule implies that the important part of the bar should be performed down-bow and weaker part of the bar up-bow (Tarling, 2001, pp. 88-92). Simply, one should just follow the simple principles of the gravity. More important chords also need more space, faster bow and to be placed lower on the bow, at the starting point. They also needed to be played more *portato*<sup>15</sup>, to be given time to sound to the end. This way they gain importance. On contrary, I would play less important chords starting higher on the bow and with a little bit slower bow.

In the next part, It was really important to harmonically understand the sequences. As soon as I did that, it was much more possible for me to correctly use the bow. Before I did that, I had problems understanding whether the structure was written in the style of the voicing or harmonies progression.

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<sup>15</sup> portato(It.). 'Carried'; a kind of bowstroke between legato and staccato. "portato." In The Oxford Companion to Music, edited by Alison Latham. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e5294> (accessed March 24, 2012).



*Bars 8 - 11*

With this new knowledge, I was able to determine which notes to make more important than the others. Basically the ones that mark the beginning of the new harmony. It was directly connected with the dynamics, as I was able to understand the harmony progression better, therefore to understand that the harmonies get more intense near the end of this segment, preparing for the new developing part.

#### **2.3.4. Articulation and bowings**

There was a question of articulation in the bar 12, where Bach used the slurs for the first groups, but left the other two without slurs. As Rostal edition suggests to use the slurs in both patterns, I wanted to explore both ideas. I really didn't find significant difference between the two ways, just a variety.



*Bar 12*

In the new section, the theme goes in the high soprano range. Like in the beginning, I had to explore two different ideas of bowings again. According to the Bach's own writings there is a slur in the top voice, but there's no slur in the lower voice.



*Bars 15 and 16*

The question here was, should one discard the value of the top note and play the theme with most natural bowings; or respect the top line's slur, and then with certain articulation divide the theme in the lower voice. As I was trying out different things, I was



### 2.3.7. Different interpretation of the same text

In the bar 34, I feel I need to mention the value of the slurs. It is interesting that Bach wrote the slurs only for the lower notes in two examples.



*Bar 34*

Of course, since this is not possible to perform on the violin, I would suggest to use the slurs on both lines. However, since this bar marks very important harmony, I would suggest to follow the line more. I think in this case, respecting the slurs means respecting the breaks in between them, not so much playing the second note weaker than the first one.

From the bar 35 until the bar 41 there is a question of interpreting the note text differently. Bach basically wrote chords with moving eight notes in them. However, in Rostal's edition, and the long tradition of playing this fugue, it is suggested playing sixteen notes instead.



*Bars 38 - 41*

This kind of playing forms the feel of arpeggio. No one really knows what Bach wanted. Baroque violinists also play in different fashion this part, as modern violinists do. I tried to explore both ideas. I noticed that, when playing without any arpeggio effect, the movement of the eight notes are most significantly audible. When played in arpeggio way, there is a general feel of the chords that I couldn't get with the first solution. And just agogic and dynamic wise, while the first way of playing produces more calm and steady feel to this section, the arpeggio way brings out more passion and involvement. This is especially noticeable in the end of this part, making huge crescendo and preparing the next part. I should also mention that I have tried two ways of playing arpeggio in this part. The first one was as

Rostal suggested; I also tried to make arpeggio with the triplets. This solution is also possible, making it the violin to sound vigorous and virtuoso. This was especially effective with baroque bow.

### 2.3.8. Marking the new harmony

In the next part, from bar 42, there are harmonies changes, the one I felt to mark. In bars 42 till 45, Rostal suggests one should mark the beginnings of the new harmonies in the same fashion.



*Bars 43 and 44*

As I was following this idea, I was not completely convinced with that solution, so tried to explore and understand which harmony is more or less important; which one brings tension and which one resolution. I tried to model my markings (with *tenutos*<sup>16</sup>) of harmonies upon those facts.

From bar 47, there are repeating patterns of arpeggio-like sixteen notes, bringing new chord with new bar. Rostal suggests to play every bar with sort of echo effect, playing first half of the bar in forte dynamics while the second half should be performed quietly. I initially liked this idea, which worked excellently with both baroque and modern bow, but I was questioning it since Bach did not write those dynamics.



*Bars 47 and 48*

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<sup>16</sup>Tenuto (It.). 'Held',  
i.e. sustained to the end of a note's full value; in opera the term may imply sustaining a note beyond that, for dramatic effect. It is sometimes abbreviated to ten.  
"tenuto." In *The Oxford Companion to Music*, edited by Alison Latham. Oxford Music Online,  
<http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e6726> (accessed March 24, 2012)

Indeed with these new dynamics, with echo effect it makes it more interesting, but also it sounds more independent then when playing as Bach originally wrote it. I tried as the original suggests and I found that way, the whole part feel much more as a transition, a part of the huge modulation to C minor. In this spirit, I also tried to play the whole thing form bar 47 in piano and make continuous crescendo. This way, I felt I was able to make good transition to the bar 52, where it is portrayed the part modeled upon the theme, which leads us to the c-minor.

### 2.3.9. Intensity of the chords

In the new part, in bar 58 we have for the first time the head of the theme written in four part chords. I have to mention the difference between playing these chords with two different bows. I was able to to play these chords in unison with the modern bow. However, I feel I was able to perform this much better with baroque bow. It was also important the shape of the bridge on the baroque violin, which is flatter than the one on the modern instrument. I also want to stress the importance of successively dividing the themes, when the heads oh the themes are written in three part or four part chords. The good example is in the bar 61.



*Bars 61 - 63*

I felt it was a little bit easier to divide the theme with the baroque bow. Hence, I had to make more effort with modern bow, but the playing was somehow different, more virtuoso then with the old bow.

### 2.3.10. Fingerings

With the beginning of the new section, starting in B flat major, the question of fingering is raised. While one would choose the normal fingering in the first position, thus that is more compatible with the baroque way of playing, the Rostal edition offers different solution. Starting in the third position, that way it is possible to divide the voices on the strings. This solution has obvious advantages, however I am not entirely certain about it.





*Bars 64 and 65*

It certainly works better on the modern instrument rather than on the baroque one, since the gut strings are not that brilliant, and there is no significant difference between the sound, in this case A and D string.

### **2.3.11. The connection between bowing and harmony**

In the bar 68 there is a question of the bowing. If one follows the Bach's bowing up until that bar, which feels natural and good, one would start with the down bow. However, there is a problem after, with the slur making the beginning of the next sequence up bow, which is unacceptable, since it is the important beat of the bar and the beginning of the new idea, also it's very unpractical.



*Bar 68*

So the question here was how to make a slur before the original slur, but not to collide with the musical idea. After trying few different solutions, I would suggest the *portato* like slur right at the beginning of the bar. This solution also contributes the marking of the important harmony.

### **2.3.12. Repeated problems**

The next segment, from bar 69 til bar 73, has the same issues problems like the previous sequence in the bars 47 til 51. Again, I have tried the both ways. The only difference is the ending of the sequence, it's shorter, and going straight to the theme. Hence, I felt again that following the Bach original was perhaps enough here, the harmonies itself bringing the tensions and releases, which can of course affect the dynamics. Especially, when following the Rostal suggestions in the second half of the bar 73, it felt the the new material, consisting of the theme motive structure, came too soon.

In the bar 78, the characteristic original bowing deserves to be mentioned. It is certainly very baroque manner to divide the chord from the slur. I just want to distinguish and to precise that this bowing works much better with the baroque bow.



Bar 78

With the modern bow, it takes more effort to make the precise rhythm with of the waiting.

### 2.3.13. Dividing the theme in the chords

In the second half of the bar 82 starts the new display of the theme, and in the bar 83 there is a question of breakage of the chords. Since we know that *basso continuo* is one of the the key elements of baroque music, I felt obligated to follow carefully this fact during my research.



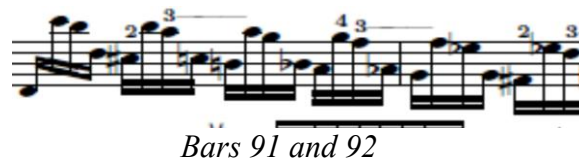
Bar 82 - 85

However, I let myself experiment with the way I broke chords. Sometimes, the most important note in the chord is the lowest one, sometimes the highest note should be marked. Nowadays, many violinist even change the order of playing the notes in the chord, sometimes playing the top notes first in order to emphasize the lower ones. This directly conflicts with the baroque rule that bass always comes first. Rostal's edition encourages this idea. Since I keep an open mind to both ideas of the breakage of the chords, I experimented both ways on both instruments.

My personal findings on this are certainly not definitive, but I noticed that following the general rule of the bass coming always first works a little bit better on old instrument than the modern violin. This could be due to the more resonant quality of gut strings, it was certainly easier for me to emphasize the themes on gut G-string then the synthetic-core one.

### 2.3.14. Agogics

The Coda starts in the bar 87. As suggested in the Rostal edition, the bass notes should be marked. I like this approach, which marks the beginnings of the harmonies. The question of agogic is raised in the bar 91. The whole bar has strong dominant harmony beginning, and afterwards the notes feel almost as improvisation upon that strong harmony.



There is same issue with apprehension in the bar 93 as well. Traditionally, both bars are performed to certain point freely, in improvisation like manner.



I tried different solutions, and while I can't say I found what's the most fitting one, I noticed that the first improvisation bar has the same structure as previous section. Therefore it felt a little bit tiring to make yet another agogic decision with the same structure. However the "improvisation" with a slight *accelerando*<sup>17</sup> felt really natural in the bar 92. Also I did not feel the need to go over the top here, since the structure of the music is already very virtuosic and vigorous.

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<sup>17</sup>accelerando, accelerato (It). 'Becoming faster'; it is usually abbreviated to accel .  
"accelerando." In The Oxford Companion to Music, edited by Alison Latham. Oxford Music Online,  
<http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e36> (accessed April 1, 2012).

After that, at the very end I didn't think it's natural to make excessive *ritardando*<sup>18</sup>, after all that freedom, I felt the end should provide some firm structure. Of course, tasteful *ritardando*, feels inevitable and even contributes to the general mood of seriousness.

### 2.3.15. Summary

The general experience of playing this fugue throughout my research was very intense. The usage of the Baroque instrument really came to the fore in this movement, making it much easier to play the chords, the main characteristic of this movement. I also observed that, due to the nature of the Baroque violin and bow, the whole character of the fugue was a little bit lighter, more virtuoso. The gut strings were resonant, making it also easier to mark the new harmonies and divide different voices in the polyphonic structure. However, playing on the modern instrument allowed me to be more brilliant and simply to play more soloist. I was able to transfer the feeling of the old bow to the playing with the modern one. The special thing was the usage of the vibrato, which I didn't find necessary to use at all with the Baroque violin. With the modern instrument, it was just natural to occasionally mark important chord or harmony with a little bit of the vibrato.

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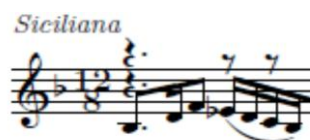
<sup>18</sup>Ritardando, ritardare, ritardato (It.). Holding back, to hold back, held back (gradually, i.e. same as RALLENTANDO ). Abbreviated to 'Rit.'  
"Ritardando, ritardare, ritardato." In The Oxford Dictionary of Music, 2nd ed. rev., edited by Michael Kennedy. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e8570> (accessed April 4, 2012).

## 2.4. SICILIANA

The third movement of this piece is a Siciliana. This fact makes this Sonata the exception, since the other two Sonatas for solo violin by Bach don't have a movement with dance character. Siciliana has pastoral feel to it and also characteristic dotted rhythm. Indeed, this movement have role of some kind of intermezzo in this Sonata, as a contrast to intense Fuga.<sup>19</sup>

### 2.4.1. Specific bowing of the siciliano pattern

Right at the beginning, there is a question regarding the bowing of the pattern of siciliano. While Rostal suggests the *portato* slur on the two last notes, it is contradictory with the baroque way of playing.



Bar 1

However, there is a reason why Rostal suggested the opposite bowing, it fits perfectly with the modern bow, and with the principles of equality of the modern bow technique. Playing in this fashion, makes it very equal sounding of all the notes in the pattern. However, the usual siciliano bowing used in the baroque era enables the player to really mark the most important first note. Another thing that I observed is that, due to lighter tip, baroque bow is not threatening to make an accent on the third note of the pattern, which would be incorrect way of performing.

So, I was left with the doubt, while I wanted to completely be aware of the baroque way of playing, I couldn't miss the obvious advantage of Rostal's bowing, which worked really well with the modern bow. This dilemma will occur on many occasion in this

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<sup>19</sup>Siciliano(a) (It.), Sicilienne (Fr.). Sicilian. Type of dance, song, or instr. piece, presumably of Sicilian origin, in compound duple or quadruple time and with a swaying rhythm, often in minor key. Usually pastoral in character and popular in 18th cent. 'Pastoral symphony' in Handel's Messiah is alla siciliana. Style uncommon after 18th cent., but Fauré used siciliano as 3rd entr'acte of his incidental music to Pelléas et Mélisande (1898), and 3rd movt. of Walton's Partita (1957) is Pastorale siciliana. "Siciliano(a)." In The Oxford Dictionary of Music, 2nd ed. rev., edited by Michael Kennedy. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e9408> (accessed April 1, 2012).

movement later, since the whole movement is mainly consisted of the siciliano patterns. As the movement is going further, I will try to make a research on how, where and why I made different bowing approaches with siciliano patterns.

#### 2.4.2. Shifts together with slurs

Again in the beginning, in the very first bar there is an issue with the fingering – indeed, there is a slur written on the double stops.



This is a very difficult task to perform. First of all, I need to make clear that shifting, hence the changing the position here is not acceptable, because it would produce the glissando, which is not even an option for this kind of music. Therefore I tried to make as much possible legato in the left hand without changing position and without using *portato* in the right hand. As I was trying this, I was not completely sure that I would be able to fully perform successfully just that, but more so to create an illusion of that legato. That seemed far more possible to me, creating some sort of compromise with right hand, making barely noticeable *portato*. This approach I felt worked really well, especially with the modern bow.

With the baroque bow, I noticed in order to create the illusion of perfect legato playing, I had to slow down the movement of the bow, hence producing less airy sound, which I was not sure that I liked. It did not bother me that much, it was acceptable. However, I would prefer this illusion way of performing legato with the modern bow.

#### 2.4.3. Inequality in the bow

In this first phrase, in the bars 2 and 3 I felt I had to raise the question of inequality of the baroque bow and how it would affect the bowings and phrasing. As I was trying to respect this rule, with both bows, I had to notice that, following original bowings and phrasing, it worked much better with baroque bow. In fact, it really felt like an imperative to play in those rules with the baroque bow.



Bars 2 and 3

However, with the modern bow, I felt I could experiment with bowings and phrasing more. As I certainly didn't want to make repetitive phrasing where every first and third beat of every bar is equally marked, I tried to make more versatile approach with the modern bow. This approach, suggested by Rostal, seemed to function really well, but I tried to make some compromise and not to forget about baroque principles of playing

#### 2.4.4. The rule of *Basso continuo*

In bar 4, Rostal suggests that the beginning of the new phrase, the chord to be played in opposite manner.



Bar 4

Again, as in Fuga, I was focusing on baroque rule of *basso continuo* that bass note always should be played first. What I noticed is that I need more of the mark on the bass note, hence I tried to make it longer and divided from the rest of the chord. On the other hand, while trying Rostal's suggestion I didn't see any harm in doing that. The reason for that could be the fact that it's a long note. The advantage of this approach is marking the theme in the lower register. However, this manner would probably be considered wrong by some baroque violinists. While I can see both advantages and problems with both approaches, I was trying to find some compromise with the modern bow, respecting the rule of the *basso continuo*, shortening the two top notes a bit. That way I was able to preserve the baroque practice and to make the theme important.

#### 2.4.5. The combination of the two main patterns

In bar 5, I have to again address the issue of the siciliano pattern bowing. For the first time, there is a voicing overlap in between the two contrasting patterns displayed before.



*Bar 5*

I felt it was important to save the essence of both patterns while trying to somehow to marry them. For sure, the Rostal's bowing is a more practical solution in this situation. I noticed this bowing works much better with the modern bow, I would rather use it with a modern bow. Trying the same bowing with the baroque bow felt weak, I just couldn't get enough power from the old bow in order to mark the siciliano pattern. Therefore, I also tried the more baroque friendly bowing, which I have to noticed, worked surprisingly well with both bows. The only important thing I need to comment is that I needed to play a slur a bit lower on a bow, so I could have the space to perform this bowing. I also took a slightly little re take in the bow, which I felt contributed to division of the pattern even more creating elegant, airy feel to both patterns.

#### **2.4.6. Improvisation-like fell to the passage**

The passage on the fourth beat in the bar 6 deserves a little mention, since I tried different approaches in performing it. Even though it's rhythm is precisely written, I tried to make it more like a little improvisation.



*Bar 6*

I thought it was important here not to over do it, since it is a short passage. However, I was able to create the slight refreshment in the movement, a twist. Important thing here was the right fingering and the right usage of the speed of the bow. As I was trying various fingerings, I felt the most comfortable with the slide of the first finger, from second til first position. This slight change of position made it possible for the bow to have variety of the speed towards the end which was crucial in element of making this passage a bit freely, improvisation like. Also, I need to justify my intentions, the next harmony is very important,





trying to use Rostal's bowing on every pattern. I noticed it started really well, but in the end I felt I was lacking power, as the musical idea was progressing. Eventually, I tried to marry the both ideas. I tried to start this section with Rostal's bowing and in the bar 11 to switch to baroque inspired bowing. I felt this solution was giving me extra strength to express the progression of the musical idea and to mark important harmonies in the end of this section.

#### **2.4.9. The fingering in the four note chord**

In the new part, from bar 13 I tried two different fingerings for the last chord in the bar 13. Rostal suggested to play the chord basically in second position. I felt this was very modern violinist solution that works well on the modern instrument. I also tried different fingering on the baroque instrument. It felt more comfortable just to play the chord in the first position. However this would require to use the same finger on two different strings in just one chord. As limiting and unpractical this is, I couldn't help but to notice that this approach gives some what and improvisation like feel to the playing of this chord. It was just satisfying to play that.

#### **2.4.10. The question of voicing**

In the second part of the same phrase, I had a doubt about fingerings related to the question of voicing. Naturally, I tried to use only first position for the whole sequence, which felt good but at times unpractical, especially in the first part of the segment due to the large bow movement caused by using all of the strings in the first position.



*Bar 14*

Somehow, I wanted to be more practical here, I as felt there was no room for improvisation like mood here, because of the structure of this part. Rostal suggests third position, which proves to be much more practical. With the now approach I felt more structural and firm in the idea. The knowledge that I gained during the baroque style tryout I tried to use that. The feel of the baroque bow really comes in handy here, the lightness made it much easier to perform this task, so I kept that in mind when I was performing the same sequence with the modern bow.

#### 2.4.11. Different effect by different breakage of the chords

In the new phrase, from bar 15, Rostal suggests few time to play the chords in arpeggio way. As I was trying this, I tried to think in baroque way, the rule of inequality.



*Bars 15 and 16*

I find that arpeggio playing of chords gives the chord sort of more elegant feel to it. But I wasn't sure I wanted that feel on the important chords, the ones on the first and third beat of the bar. I also tried as originally written, playing chords in normal way, without any effects. This also felt natural, simple and clear in in the idea.

While I could understand why Rostal suggested arpeggio effect here, I couldn't see any harm in just performing as written. Especially, this idea works good with the baroque bow, perhaps Rostal suggested the arpeggio effect to have more baroque feel to the bow here?

#### 2.4.12. Closing the movement

With the last two bars, I wanted to have more solemnly, ending feel, so I tried the baroque bowing. Also, I had more affinity to use the third position to have slightly warmer timbre of the d string rather than the openness of the a string. There is a question of articulation in he very last bar, as Bach wrote two divided notes while Rostal suggested legato playing here:



*Bars 19 and 20*

As I was trying both articulation, I have found that original suits much better baroque bow than the modern bow. So I tried to find a compromise between the two ideas, play two *portato* notes on one bow. This way I was able to have the slightly baroque feel that suited the

modern bow, so it felt really natural. Also I found it to very practical too, due to the nature of fingerings here, this way made it much easier to perform

#### **2.4.13. Summary**

When comparing the playing the two instruments in this movement, I think that the most important thing was the different weight and length of the bow. With the Baroque bow I was able to create transparent sound which resulted in the light, pastoral character for the whole movement. But, I have to mention, at times I felt a little bit repetitive playing with the old bow, and especially following the rule of the down bow. Since this bow is shorter, I felt I had to use large part of the bow, almost the whole length of it. On the other hand, modern provided the versatility for me, I was able to experiment more with the usage of the bow. Therefore, I was able to create more drastic contrasts, dynamically, agogic wise and with the phrasing in general. But the transparency of the old bow was to some degree lost.

## 2.5. PRESTO

The final movement of the Sonata is the fast virtuoso Presto. As the end of the whole Sonata, the character of this movement is somewhat similar to showpiece. This movement is probably technically most homogenous, consisting completely of fast passages. These passages are different in the way they are slurred, which makes the shape of the melody more interesting.

Structurally, Presto is divided in two big parts. What is most important in their difference is the harmony, the first part is full of modulations which lead to D major, the dominant. The second segment, starts in this dominant key, and finally finish in the original key, G-minor.

### 2.5.1. Bowings

The first technical issue with this movement are the bowings. The fast strokes of the bow demand great control of the player, both sound wise and the awareness that the whole interpretation here is executed here with the right arm, with the usage of the bow. Right from the beginning, one should establish firm tempo with clear, pointed bow strokes. When compared, the baroque bow is able to produce somewhat better articulation of every stroke and to do that in slightly faster tempo. With modern bow, I felt I lost to some degree the virtuoso lightness of the bow strokes. However, I have to notice that playing a little bit slower tempo, I was able to listen to the harmonies more carefully, and therefore to enjoy the harmony progression more.

### 2.5.2. Slurs

In the bar 5, for the first time there are slurs in the passage. These slurs felt really differently with the modern and Baroque bow. Since I was able to divide the first note of these passages more easily with the old bow, the rest of the passage also felt more relaxing to perform. With the modern bow, due to heavier tip, I noticed I had to be more conscientious about saving the bow space, in order not to finish at the frog of the bow, since that would be an awkward place to start a new passage.



*Bars 5 - 8*

### 2.5.3. Sequencing

In the bar 9 there is a short harmonic sequence, consisting of three patterns. Rostal suggests to mark the beginnings of each pattern, which I find very appropriate. Now, I have to say here that I was able to perform these markings more successfully with modern bow. The heaviness of the modern bow produced sharp, almost accent like markings, which made quite resonant beginning of the each pattern. However, with the baroque bow I was definitely able to mark each pattern, but the markings were much softer. While that has some special quality, it a little bit frustrating as I wasn't able to repeat the results I got with the modern bow.

### 2.5.4. Connection between fingerings and strings crossing

In the bars 14 and 15, there is a very challenging segment, regarding the fingerings and strings crossing. I tried to use the easiest fingering, just to play the whole segment in the first position. This was literary impossible to perform in the right tempo, due to large strings crossings. Then I tried Rostal's fingerings, which proved to much more practical. However, this doesn't mean they were the easy one solution, due to fast shift from first to third position and again form third to the second position. Another issue was strings crossings, the way Bach wrote it was to separate different voices, so using as many strings would be ideal, but that was impossible to perform in the right tempo. With Rostal fingerings, this is a little bit easier task, but still not the easy one. There is a huge difference in playing this whole segment with two different bows. With the Baroque bow I was able to perform with much more ease, which I needed more control with the modern one. After practicing, I was able to successfully perform with both bows. The hole feel to Baroque bow was resulting in thus segment to sound lighter, more virtuoso. But with modern bow I was able to play somewhat more clear and precise, and to have perhaps more serious character.



*Bars 12 - 16*

### 2.5.5. Dynamics

I just want mention the matter of dynamics in the bars 17 and 24. Bach didn't wrote anything, but naturally it feels that one should play crescendo here, hence the harmony progression. Rostal suggests crescendo, which feels really natural here.



*Bars 17 - 24*

### 2.5.6. Articulation

The importance of articulation needs to be mentioned from the bars 25 til 29. I felt it was really important to show the difference in the legato and non legato playing here. These differences are important due to fact that there is a voicing, so we need to divide the two voices in each pattern. With Baroque bow in a way taught me to start each slur and then release it. This way I was able to divide the slur from the rest of the passage. With the modern bow it felt different, but I was able to perform this equally successful.



*Bars 25 - 29*

### 2.5.7. The metric feel and slurs

In the bars 33, 34 and 35, the slurs are written in the way that the listener losses the feel of the beat for short amount of time. This effect makes very impressive way to make fast crescendo, which felt very rewarding to perform. I was able to even enhance a little bit with small markings of each slur, which felt very appropriate here, especially with the modern bow. With the old bow I was able to the same, but somehow less "fiery", hence more singing like effect.





### **2.5.10. Summary**

After researching this movement, I want to mention that the whole feel of the virtuoso cadenza to the whole movement is much better executed with baroque bow. The lightness of the bow here really comes to the fore, making differences between slurs and non legato articulation in the passages really distinguished. With the very fast tempo, the easiness of the interpretation was much more obvious. All of the musical ideas that I wanted to perform felt fluid and nothing felt really strict and obligatory.

With modern bow I had to generally have much more control and plan with bow strokes, so the tempo was little bit slower. But the advantage here was the sharpness and brilliance, which allowed me to play much more soloistic. In order to achieve expressive interpretation I needed to plan the musical ideas carefully ahead, so the improvisation-like element of the Baroque bow was to some degree lost.

## 2.6. DESCRIPTION OF THE RECORDING

With this recording I wanted to reflect on the findings and observations I made during my research of this Sonata. The initial idea was to make double recording, on both Baroque and modern violin. This was, however, impossible for me to do, since I was not able to obtain the Baroque violin for the period that I had at disposal for recording of this material. However, I was able to use the facts that I learned during my research, so I will use modern violin and bow for this recording. My performance on this recording cannot be considered as established one, many aspects of my playing certainly need to be better. I feel writing the thesis gave me the opportunity to study and explore this piece in-depth, but when it comes to practicing and especially performing, I consider this recording just the beginning of my process.

My goal for this recording was to demonstrate historically informed performance on the modern violin, using all of the possibilities of the modern violin that I feel are relevant for this piece. Therefore I want to address the separate aspects of my performance, both technical and interpretative:

- Fingerings: I definitely used authentic approach to fingerings, mainly first, second and third position. I tried avoiding *glissando* and tried to make smooth positions shifts
- Vibrato: I tried to respect the Baroque rules here, but occasionally I felt I needed more expression, in order to be more persuasive
- Dynamics: I followed in many situations Rostal suggestions. I tried not to be too literal, but instead to create versatile approach with moderation
- Articulation: I was definitely influenced by the lightness of the Baroque bow; I tried to transfer my experiences with the old bow to the modern one. This was especially my intention in playing long notes with slow bow in Adagio and Siciliana, and with chord-playing in the Fuga
- Phrasing and Agogics: I tried to follow my own ideas, Bach original idea for this piece and the modern standards when it comes to expressiveness and brilliance
- Tempos: I definitely noticed the difference between the Baroque and modern bow when it comes to the matter of choosing the right tempo, the modern bow required little bit slower tempos compared to the Baroque bow

## **PART TWO**

### 3.1. INTRODUCTION

When I was a child, I always imagined that Bach's music was something terribly difficult, it was something out of my reach: only older students played it and professors used to tell me and my peers that we were not mature enough to play it. When someone plays Bach today, there are always numerous of discussions and debates of how Bach's music should sound like, is someone playing it in the right style; using the right phrasing and ornaments, and similar questions.

It is clear that Bach's pieces for solo violin work are an unavoidable part of the violin repertoire and thus there is an endless list of recordings and performances of this pieces. Many editions with different fingerings, bowings or tempos which can be found. From these one can hear the various ways in which this music could be interpreted. Recordings are, also, important sources from which we can find answers about performance and the performer, their music perception, style, and so on. Whether we like it or not, these factors do have effects on our own interpretations, norms, performances, our approaches and practice. Bach's music itself can sound, depending on interpretation, like some later musical period, rather than the Baroque. In my opinion this is the trigger for musicians to explore and find their own approach to it.

#### 3.1.1. THE AIMS AND CONTEXT

In my research I wanted to show these differences in interpretation of Bach's music. I have listened to the large number of violinists performing this piece, whether in live concerts or recorded. I have examined the recordings I have chosen and have tried to trace differences in interpretation styles. Reading books and internet articles helped me to find the most reliable Baroque way of performing on the baroque instrument and taught me how to use the baroque bow. I have tried to show the differences between the 'baroque model' and the 'modern' style of performance. I wanted to find out how many of these differences are related to idiomatic features - to the fact that some things technically could not be performed on a modern violin like on a baroque violin.

The main questions of my research have been: How should I approach Bach's music and this *Sonata* specifically? In what manner could the *Sonata in G minor* be interpreted? What are the differences in approach between the historically oriented violinists and modern

ones? Since Stevan wrote about fingerings and bowings, I focused on listening of the recordings. In my research, I discussed the phrasing, dynamics, tempos, forms etc. in order to connect all these issues and, at the same time, stimulate other violinists to explore and expand their own views of this music.

In the opening section of my thesis, I have made a short introduction which is about the three performers whose recordings I chose to listen to and compare. The main part of the research are following chapters, where an analysis of the whole *Sonata No. 1, in G minor, BWV 1001* is presented, together with the analysis of the performances and their comparisons. What is important to say about these performances, is that I have chosen to analyze interpretation profiles from three different categories. The first category is (1) ‘Baroque style’, played on a baroque instrument and bow; the second represents the (2) ‘old school-classical style’ from first half of the twentieth century and the third ‘model’ is representing the (3) ‘modern performance’ in an extravagant way of interpreting the piece.

For the research I have used *Bärenreiter-Urtext* (1958). I had three copies of that Urtext – one for each performer. I have listened the recordings and have written down everything I have heard in that score. I made my own editions, for each interpretation. I have used Szeryng’s edition, published for B. Schott Söhne – Mainz, 1981. This edition helped me, because I could compare what it was written to what I could hear in recording. For some of the examples I have put in the thesis, I used another Urtext edition - Werner Icking, 1996. Comparing it with Bach’s autograph - manuscript, I found that this edition was more precise with what Bach wrote. In appendix I included a copy of the Bach’s manuscript of this *Sonata*.

In my part of the research, a lot of attention is given to individual artistic characteristics, while taking into account the Baroque period as whole. In the closing section of the every movement, I will sum-up my findings and give the overview to my interpretation of this *Sonata*.

### **3.1.2. ABOUT THE PERFORMERS**

#### **3.1.2.1. Henryk Szeryng**

Henryk Szeryng was born in 1918 in Poland, into a wealthy Jewish family. When he was child, he first started taking piano lessons by his mother, but soon turned to the violin by taking lessons from Maurice Frenker (one of the Leopold Auer’s most valued assistants). Since 1928 he was tutored by Flesch in Berlin and after that, from 1933 he spend six years in

Paris, as a Nadia Boulanger's student. When Nazis occupied Poland, he was forced to travel as a refugee so he went to Mexico. During the war he gave more than 300 concertos for Allied troops in Europe, Asia, Africa and America. He started working at the National University of Mexico and he was granted Mexican citizenship in 1948.

His musical lines and interpretative and technical qualities always reached the highest level in playing violin. There are numerous compositions written for him including compositions composed by Chavez and Penderecki. He is one of the most recorded violinists in the history of recording from Bach's *Sonatas and Partitas* for violin solo, Mozart's work for violin and orchestra, set of Beethoven's violin sonatas to concertos of Bach, Beethoven, Brahms, Tchaikovsky, Bartok, Berg etc. Many honors have been given to him, among which most notable are the Grammy Award, the Edison, the Golden Medal of cities of Paris and Jerusalem, etc. Szeryng died in 1988, in the middle of a tour in Germany after a concert where he played the *Violin Concerto* by Brahms, which was the same as for his first performance 55 years before.

Recordings of Bach's *Sonatas and Partitas* are one of his most remarkable recordings. In 1968 he wrote an edition of all *Sonatas and Partitas*, published by *Schott & Söhne*. In July 2009 the magazine *The Strad* is making this announcement:

'The essential purity of Szeryng's playing style and interpretative vision can be savoured especially in music of the Baroque and Classical eras. Most celebrated of his Bach recordings is the stereo set of the *Sonatas and Partitas*.' (Haylock, 2009)

Henryk Szeryng:

'The Urtext is the basic of everything I am doing while playing works by Bach. The question is to how to find out which way you get closer to the truth, but taking into consideration the fact that the instrument you are playing is not entirely the same as those played at Bach's time. Nowadays, the strings are thicker, the bow hair much stronger, the bridge much higher. And you perform not only in a small chapel, but in concert halls where you might play Bach's Solo *Sonatas and Partitas* for 3,000 people. Therefore, you have to adjust.'

'Every two or three years I am coming back to Bach, trying to rethink and restudy his works and to find out whether what I think is right or wrong.' (Szeryng, accessed 2012)

### **3.1.2.2. Rachel Podger**

Rachel Podger was born in 1968 in England. Her mother was German and she got her education at a German Steiner school. After returning to England, she first started to study with Perry Hart and then at the Guildhall school of Music and Drama with David Takeno and Pauline Scott. Soon, she took a study of baroque violin as well as the modern and she started taking lessons with Michaela Coberti. She was immediately attracted to baroque violin, with sonority of gut strings and lighter curved bow, as she said which requires you to lift the bow off the strings and it is more sensitive. During her studies she played in ensembles like *The Palladian Ensemble*, *Florilegium*, *New London Consort* and *London Baroque*.

By performing across the world, she established herself as one of the leading interpreters of the music from the Baroque and Classical period. She is teaching the Baroque violin at Guildhall school of Music and Drama, Royal Welsh College of Music and Drama and at the Hochschule in Bremen. (Oron, 2010)

Rachel Podger first solo recording was of Bach's complete *Sonatas and Partitas* (Channel Classic Records. 1999.) and it gained really good reviews. Recording of this piece was awarded with first place along with the recording of *Sonatas for Violin and Harpsichord* (with Trevor Pinnock) by the BBC's *Building a Library* program. Albuquerque Journal, Santa Fe, USA have written:

'Rachel is a wonder ... she engages with this music as if she were Bach's playmate.'  
(Podger; accessed 2010)

### **3.1.2.3. Gidon Kremer**

Gidon Kremer was born in 1947. in Riga, Latvia to parents of German-Jewish and Latin-Swedish origins. First violin lessons he received from his father and grandfather. After that he went to Riga Music School and then began studies with David Oistrakh at the Moscow Conservatory. He had a great success at competitions – he won Queen Elizabeth Competition and first prizes on the Paganini and Tchaikovsky International violin competitions.

He has established a world-wide reputation as one of the most original and compelling artists of his generation. He held concerts across the world, playing with the most celebrated orchestras of Europe and America, in collaboration with today's most famous conductors such as Leonard Bernstein, Herbert von Karajan, Christoph Eschenbach, Zubin Mehta etc.

He recorded Bach's *Sonatas and Partitas* in St. Nikolaus Church in Vienna, Austria. His performance of this piece is really one of a kind, he has so much different perspective on Bach's music from all others, very personal vision, which can't leave no one neutral. Alex Ross is writing about Kremer's performance in *New Yorker Magazine*:

'Kremer's performance of the Bach Chaconne was the wonder of the night. Herbert von Karajan once declared that Kremer was the greatest violinist alive; this still seems to be the case. His legendary reading of the Chaconne - at once microscopically precise and muscularly human, without virtuoso artifice or false vibrato emotion, unfurled as if in a single breath - has grown ever deeper with age.' (Nonesuch Journal, 2011)



## 3.2. ADAGIO

Johann Joachim Quantz<sup>20</sup> (1752) said about *adagio*:

‘The *adagio* may be viewed in two ways with respect to the manner in which it should be played and embellished; that is, it may be viewed in accordance with the French or the Italian style. The first requires a clean and sustained execution of the air, and embellishment with the essential graces, such as appoggiaturas, whole and half-shakes, mordents, turns, *battemens*, *flattemens* etc., but no extensive passage-work or significant addition of extempore embellishments... In the second manner, that is, the Italian, extensive artificial graces that accord with the harmony are introduced in the *adagio* in addition to the little French embellishments. ... If the plain air of this example is played with the addition of only the essential graces already frequently named, we have another illustration of the French manner of playing. You will also notice, however, that this manner is inadequate for an *adagio* composed in this fashion.’ (Fallows [2] accessed 2012)

### 3.2.1. PITCH

The pitch is a basic dimension of musical sounds in which they are heard as high or low. (Baines, Temperley, accessed 2012) The subjective feeling about pitch is mostly related to the sound frequency: the number of sound vibrations per second. The present International Standard Pitch,  $a_1 = 440$  Hz, was agreed upon at a conference held in 1939. From my experience, I would say that the usual tuning ( $a_1$ ) for the violin is from 440 Hz to 442 Hz. In the 18<sup>th</sup> century, the concert pitch was usually  $a_1 = 420 - 428$  Hz. That is approximately a quarter tone below present standard. Between the 1780’s and 1820’s, these numbers were increased for violins. The reasons were that changes in playing techniques had been made. Also they were searching for greater brilliance and volume, which is another thing that caused pitch changes. One of the most contributing factors was the changing of the materials used in strings production. Nowadays, when violinists perform on original or replicas of Baroque instruments, the pitch is usually at  $a_1 = 415$  Hz. This is a semitone below the modern pitch.

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<sup>20</sup> Johann Joachim Quantz - (1697-1773) German flautist, composer and theorist.

The first thought that came across my mind, when I listened *Adagio* for the first time is that Rachel Podger's performance is pitched a lot lower. This is noticeable in all four movements of the Sonata. Besides that her sound is more intimate compared to Kremer's and Szeryng's.

### 3.2.2. TEMPO

When it comes to tempo, it is always hard to choose the right one. It is almost impossible to play the same piece in exactly the same tempo – metronome precise. In situations in which one finds himself dealing with different acoustics, one can choose a different tempo. In a church, for example, where the acoustic is often resonant and sounds are overlapping, the performer will probably choose slower tempo in order to get more clarity. In some dry acoustics hall, performer will feel the need to increase the tempo in order to overcome the lack of responsiveness. Tempo marks are more like marks of the mood which should suggest the tempo.

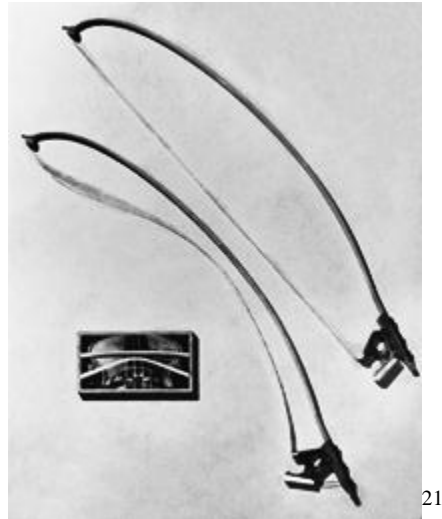
One of the biggest impressions is that Szeryng's recordings of each movement have the longest duration. Concerning the durations of the *Adagio*, it is very clear that three of my 'models' for Bach have very different perspectives on the tempo of the movement. As mentioned earlier, Szeryng's recording is the longest. The duration of his recording of the *Adagio* is 4:45 minutes long. This is a much slower tempo than Rachel Podger's tempo with her recording being 'only' 3:35 long. Kremer has a little bit faster tempo than Szeryng, approximately 4:20 minutes long.

It is notable that the structure of *Adagio* suggests a freedom in performing agogics and all sorts of elaborations with ornaments. Some of the notes are written in such a way that they cannot be played in notated rhythm. For example, in the very first chord which is tetrad (G – D – B flat - G) all notes are notated like quarters and it is technically impossible to hold four notes at once, on either modern or baroque instrument. Some violinists like Szeryng really try to play the duration of the notes like written. In his works, Bach has written rhythm in details, so that may suggests that he wanted it to be played exactly as written. There are always choices of course, especially in present time, when everyone is trying to create an original interpretation.

In the beginning of the 20<sup>th</sup> century, a Hungarian violinist Emil Telmányi came up with an idea of creating a bow which he called *Bach's bow*. It was specially invented for

playing contrapuntal Bach's solo violin music. It is convex in shape and allows the player to perform on all four strings simultaneous while sustained. There is a mechanism that affects the tension and release of bow hairs. (Kennedy, accessed 2012) The idea of playing with this bow has never came to life, because it has its supporters, because the performers against the idea outnumber the performers who agree with it.

Example 1.1, Modern *Bach's bow* made by Knud Verstergaard, Denmark:



An interesting thing is how much we can find out from just the first two bars, actually bar and a half. As the matter-of-fact it can be found out by only analyzing the first chord of the movement.

### 3.2.3. THE OPENING CHORD

At the very beginning of the piece I would like to show how differently the very first chord is played, the opening G minor chord, tetrad: G – D – B flat – G. The similar thing is that all three players play this chord very open, meaningful, which was after all, probably Bach's idea with this chord. It opens the whole *Sonata*. On the other hand it opens the whole cycle of *Sonatas and Partitas*. Rachel Podger plays the first two lower tones G – D and then breaks on two tones in the middle D – B flat. She than breaks it for the second time, going to highest tones in the chord B flat – G. After playing this she immediately leaves the chord and stays only on tone G on E string. This breaking of the chord is probably related to the fact that she plays a Baroque violin. The question emerges: Why two times? The tetrad has to be broken on violin; it is a technically impossible to play all four tones at once. The logical explanation for her breaking the chord twice, in my opinion, is because she wanted to connect

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<sup>21</sup> Picture taken from: <http://www.oxfordmusiconline.com/subscriber/article/img/grove/music/F007286> (accessed 2012).

all four tones and that is more difficult to carry out on violin. If she played only lower two tones and then higher, skipping the middle tones we might hear a gap between. Szeryng plays the triad G – D – B flat first and then breaking it on B flat – G. As noted earlier, the first chord is very open, but more explosive (he achieved that by playing triad). After playing the chord he stays on B flat and G and finally releases the B flat and stays only on G. When he stays on G, unlike Podger and Kremer, he holds the note very intensely, almost like going slightly into a *crescendo*<sup>22</sup>. Kremer plays this note in a totally opposite way. He goes into a *diminuendo*<sup>23</sup>, after playing the chord, which one he breaks into two and two notes: G – D and B flat – G. He sustains moderately longer on B flat, just like Henryk Szeryng. In Podger's case, releasing this chord might have a technical reason. She plays using the Baroque bow where the highest tension is on the frog of the bow. This is opposite from a modern bow, which can produce the same tension in every part of the bow. It is technically impossible to play with so much tension, like Szeryng for example, using baroque bow. Just in this first chord we can see how dissimilar musical ideas can be.

Breaking of chords can be a way of 'embellishing' three or more tones. Many modern players who are rooted in the Baroque tradition break the chords in a way to decorate them. That means that the lowest bass tone should be played on the main stroke and then come the rest of the tones. This way of playing suits the violin because of technical problems of making four notes sound simultaneously. There is no right way of playing chords, it is very individual. At this particular place, I break the chord in two and two notes, but, I try to stay a little bit longer on the lower two notes. Then, pass to the higher notes of the chord as long as I can hold both of them and eventually stay only on G. I find this first chord very important because it opens the whole *Sonata*. I usually play chords in a more decorative way (like *arpeggiated* chord) when I want to change character or to be lighter, softer.

### 3.2.4. THE FIRST PHRASE

While analyzing the score one can see that the first phrase is, bar and a half long. It is divided in three sub-phrases (motives) and each one of them is built from a chord plus scales which lead the melody to the next chord. The whole phrase ends with the fourth chord which is exactly the same chord as the one at the beginning. The first two scales are organized like seven thirty-second notes and two sixty-fourth (one can picture these as little 'ornaments').

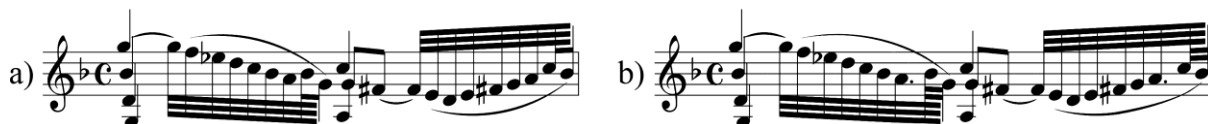
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<sup>22</sup> *crescendo* – (Italian: 'growing') Directive used by composers to indicate that a passage should gradually increase in loudness. – Robert Donington. "Crescendo." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/06812> (accessed 2012).

<sup>23</sup> *diminuendo* – (Italian: 'decreasing') Opposite from *crescendo*, decreasing loudness.

Common for all three recordings is that ends of scales are played as *inegal*<sup>24</sup>. This is related to the fact that Bach was influenced by the French music, and this is also one of the reasons why these scales have ‘ornaments’ at the end. They are written in a similar way and played in a similar manner.

Example 1.2: Bach’s *Sonata for violin solo in G minor; Adagio* bar 1; a) as it’s written; b) as it is played by Szeryng, Kremer and Podger:



### 3.2.4.1. The trill

The trill after the third scale is played from the top note. Rachel plays the whole trill with the same speed and Kremer and Szeryng play the trill slowly at first, increasing the speed later on. In general, trills in the Baroque should not be played fast.

### 3.2.4.2. Dynamics and accents

Looking at the phrasing in this first ‘sentence’ one can notice a certain pattern. Having in mind the tempo Rachel Podger plays in, one can only hear that she leads the melody very simply and smoothly. Kremer choses to play chords with a lot of importance. After the chord he goes down with dynamics and makes a big *crescendo* in scale-melody leading it to the next strong chord. One of the characteristics of his interpretation is that he plays these scale-melodies in *portato*<sup>25</sup> manner. Szeryng, on the other hand, has that huge intensity in his playing. His every chord is very intense. After playing the chord he sometimes goes slightly down with dynamics. I find that observing harmonies and playing according to that is very important. When the scale leads me to some important harmonies, I go to *crescendo* until that important chord, as if it is the top of the phrase or the sub-phrase. I

<sup>24</sup> *inégal* – (French: literally 'uneven') is used to give a slow melodic line forward impetus, particularly French music from the mid 16th- to the late 18th-centuries; but there is evidence too, in the writings of Michel Corette (*L'école d'Orphée*, Paris, 1738), of it being found in Italian music of the same period. Pairs of notes of identical time duration, for example, two quavers (eighth notes), are played as though their time values were unequal. Available at: <http://www.dolmetsch.com/musictheory20.htm> (accessed 2012)

<sup>25</sup> *portato* – (Italian, ‘carried’) is an expressive re-articulation or pulsing of notes joined in a single bowstroke. – Werner Bachmann, et al. "Bow." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/03753> (accessed 2012)

believe that, playing the chords with accents, like Kremer, is out of the Baroque style and, in my opinion, disturbs the character a little bit. I would not recommend playing that way.

### 3.2.4.3. Vibrato

In accordance with his expressivity, Szeryng uses a lot of vibrato in his playing, while Kremer uses less vibrato and different kind. His vibrato is small-scale, faster and he is not using it all the time. Szeryng uses a wider, looser and a little bit slower vibrato pretty much always. Podger does not use vibrato often, and when she uses it – she uses it at the very end of longer notes. Her playing is more in the Baroque style and is better suited for baroque instrument. That is because baroque players cannot vibrate all the time, for technical reasons – while the violin is held with the left hand. Regardless of whether we chose to play baroque or modern instrument, if we use vibrato, it should not be so fast, like it is the case with the trills.

### 3.2.4.4. The end of the first phrase

The last chord in this phrase is played differently in these recordings. Rachel Podger is the only one who, after playing the chord G – D – B flat – G, stays on the B flat. Henryk Szeryng stays on both the B flat and G, and Kremer stays only on G. All of these interpretations make sense. There is reasonable explanation why Podger stays on a different note compared to Kremer and Szeryng. My assumption is that they choose to stay on G because they find this section to be somewhat of a little *cadence*<sup>26</sup>. On the other hand, Podger stays on B flat because she thinks about the melody. The melody goes like this: B flat – C – D – A – chord (G – D – B flat – G) and it is logical to finish on B flat in this context (B flat – C – D – A – B flat).

Just listening to these two measures, one can come to a conclusion regarding certain technical manners and patterns of playing. We will see how it will develop by further analyzing the movement.

The end of the first phrase is emphasized with a break after the last chord; it is a thirty-second break.

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<sup>26</sup> *cadence* – A sequence of chords that brings an end to a phrase, either in the middle or the end of a composition; Available at: <http://www.classicalworks.com/html/glossary.html> (accessed 2012)

### 3.2.5. THE SECOND PHRASE

The next phrase is much longer in duration. I would say from the second half of the second bar until the first quarter note in the ninth bar. It has its sub-phrases and sub-phrases have their motives. Not every motive starts with a chord after which comes a scale. The structure is more colorful, vivid; it has different figures and movements. Melody goes steady and then faster (look at bars 6 and 7, in which the melody is really calm like *cantilena*<sup>27</sup>). It is one steady line, with just two double-stops in the 7<sup>th</sup> bar. This suddenly breaks with bright passage at the end of this measure.

I would like to point to some of the sections in this phrase which, in my opinion, are significant. In Rachel Podger's case the beginning of this phrase is played like an ornament. In cases of Kremer and Szeryng they are played almost in rhythm. The faster tempo of Podger's performance allows her to play faster 'ornaments' and she comes off as very free with the rhythm. The other two players play much slower, thus meaning they cannot play these scales in a virtuosic way. It would not make sense to increase the pulse that much suddenly. This is very noticeable in end of the measure 7, where Podger plays passage very fast, almost like improvising. Kremer, then again, plays these notes in tempo and Szeryng plays almost as if he is slowing down and singing; giving prominence to each note. This passage, at the end of the 7<sup>th</sup> bar, starts with a single E which is tied to the passage. When the whole line is observed it is clear that this passage is an 'ornament'. Without the passage it would be a simple melodic line.

Example 1.3 Bach's *Sonata for violin solo in G minor; Adagio*; bars 7-8, altered version (without passage at the end of bar 7.):



<sup>27</sup> *cantilena* – (Italian; French: ‘cantilène’) – is a lyrical vocal melody or instrumental passage performed in a smooth style, particularly in the 18th century. – Grove Music Online

It is a matter of taste when it comes to a way one will chose play this passage. Bach wrote the rhythms very precisely in his works. On the other hand, it is obvious that this passage is a decoration. In my opinion, both of the cases are correct.

### 3.2.5.1. The trill

The interesting thing is that Rachel Podger plays the trill on the eighth note (E), which is not written in Bach's manuscript.

Example 1.4, Bach's *Sonata for violin solo in G minor; Adagio; manuscript; bars 6-8:*



This might be because she wants to improvise. Bach was a master at improvisation, and this could be her way of looking up to him. Other two players do not play the trill on this note. Besides that, Bach had always written trills on notes he wanted to be played with trills. Speaking about trills, one place that caught my eye is that in the 5<sup>th</sup> bar. Kremer and Szering play the trill from the basic tone, but Podger plays that trill from the upper note. It is their own way of interpreting. Looking at the whole Baroque era, a certain rule emerges: the trill should be taken from the upper note.

Like Italian and French contemporaries, German sources distinguished various types of trill depending on the duration of the ornament as a whole, the presence or absence of opening 'preparation' and closing turn, and whether or not the initial note is 'tied'. The overwhelming evidence is that, except in special cases, German trills after 1700 usually began on the upper note. (Kreitner, chapter 8, V, (d) – trills, accessed 2012)

### 3.2.5.2. Phrasing

Let observe closer the beginning of the phrase closer. At the beginning it is immediately noticed that the structure changed.

After the 'scale-ornament' there are two eighth-notes, then in the next bar four sixteenth-notes and so on. The last eighth-note in the second bar is musically connected with the first note of the third. These are double-stops, and there is a movement in lower 'voice' – G to F, the upper note is B flat. At first there is a third which is followed by a quarter. All



three of players agree with that these two double-stops have harmonic meaning. All three accentuate them, only in different ways. Podger does that by underlining the lower notes G and F. Kremer gives a slightly more accent to F – B flat from what I can hear. He also increases the bow speed in order to stress this musical section even more. Szeryng goes more into the string for the purpose of getting more sonority and deepness in sound. The same thing happens in 7<sup>th</sup> bar where after the one-voice melody comes in the second lower voice (C – A to B flat – A, fifth to sixth). Similar thing happens with the last eighth-note chord in the 4<sup>th</sup> bar and first chord in the 5<sup>th</sup> bar. The difference here is that these are not double-stops but triads, and it is not a big change in structure, but interesting change in harmony. This change is most notable in Kremer's performance. He plays these two chords very accentuated with a lot of tension. From what can be heard from the recording, I can say that he plays these two chords from above the string, striking it with a lot of power.

When it comes to emphasizing the important notes or chords, it is always a question of what is the right way to do that. As a modern violin player, I think that it is always right to find the good sonority sound in double-stops or chords, because in movements like these, we do not want to attack the string so much. The first reason why it is not good is because it can disturb the whole phrase and the second, players could be in danger of pressing the string too hard with the result getting bad sound quality.

### **3.2.6. RECAPITULATION**

Further on, from my point of view, things are being more or less repeated; they play in the same manner. I will only point to some of the sections which I consider special and interesting.

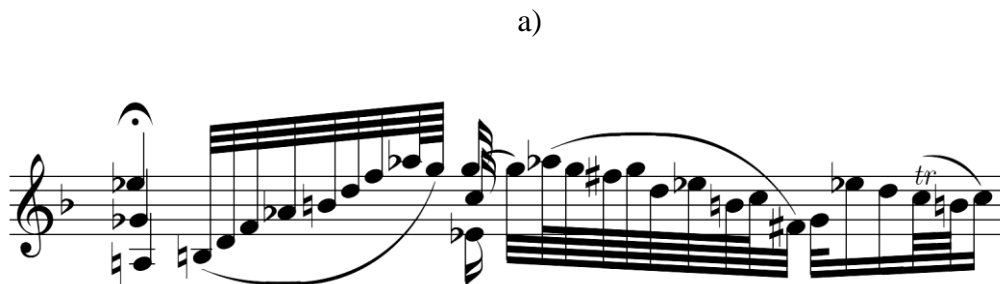
From the 14<sup>th</sup> bar there is a recapitulation of the first nine measures; if one observes bars 1 to 9, and bars 14 to 22, he can see how similar they are. First of all, number of the bars is the same. Second of all, recapitulation starts with the same motive as one at the beginning of the *Adagio*, transposed down a fifth. The structure is similar; it is a measure and a half long motive, but this time *cadence* at the end is much weaker than the one at the beginning. After this, comes a little break and then 'scale-ornament' and so on. Structurally viewed it is almost the same. The one of the biggest differences is that the key changes; it starts from C, and goes to C minor. There are, of course, some new rhythmical figures and motives. One of the differences is, for example, the beginning of the recap, the 14<sup>th</sup> bar. This time, instead of

chords and then scale, which leads us to the next chord, there is simply one melodic line, without double-stops even; very different texture compared to the 1<sup>st</sup> bar.

### 3.2.6.1. Cadences

The place I found interesting is before the recapitulation, 12<sup>th</sup> and 13<sup>th</sup> bar. Here is a *cadence*, with *fermata*<sup>28</sup> at the last note, and after it ‘ornaments’ that eventually lead to the recap. This is basically a *false-cadence* because it does not end on tonic. The least notable *ritardando*<sup>29</sup> is played by Kremer. He plays almost in tempo, holding the last note with tension, almost like going into a *crescendo*. After the *fermata* he plays in his style, stressing the important harmonies. Podger makes the *ritardando* only on the trill before the *fermata* and Szeryng, in his recording, starts with *ritardando* already from three eighth-note beats before the *fermata*. Both Podger and Szeryng hold the last note, releasing the tension and then making a small break. Henryk Szeryng plays, what comes next, almost in tempo. Rachel Podger improvises a lot, changing the rhythm in some ‘ornaments’.

Example 1.5, Bach’s *Sonata for violin solo in G minor; Adagio*; bar 13; a) as it is written; b) Rachel Podger’s interpretation:



<sup>28</sup> *fermata* - (Italian: ‘pause’) the sign of the corona or point surmounted by a semicircle showing the end of a phrase or indicating the prolongation of a note or a rest beyond its usual value. – David Fuller. "Fermata." In Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/09487> (accessed 2012).

<sup>29</sup> *Ritardando* – (Italian: ‘holding back’, ‘held back’) becoming gradually slower. – "ritardando." In *The Oxford Companion to Music*, edited by Alison Latham. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e5684> (accessed 2012).

b)



She plays recapitulation in much faster tempo than 'first theme'. This is probably due to her personal view of this movement.

The *fermata* and the whole 13<sup>th</sup> bar, sound like a *cadenza* to me, because of all the passages and decorations in that bar. I play this bar in free pulse, but not so different from the regular. I like to play reprise in the same tempo as it was in the beginning but in different color. In this section I like to start much softer and in piano dynamics and develop dynamics by playing a *crescendo* from the end of bar 14 through the next bar. Reason for doing this is that in the beginning there were the chords and here we have single notes only through the whole 14<sup>th</sup> bar. The other reason is that key and the register have changed. The color of the C minor sounds more closed and intimate to me, especially if it combined with the one-voice structure. Another reason is that this is not the beginning; this is not the opening for the whole *Sonata*, this is just a recap.

Ending of the movement is performed differently as well. In my opinion the *cadence* starts already in measure 20, where G appears on open G string. If one pays closer attention, it is clear that the base line (21<sup>st</sup> bar), moves to C – C sharp – D (like approaching the dominant) and eventually to G, in 22<sup>nd</sup> bar. This is a large *cadence* and there is so much going on in the upper voice. At the beginning of the *cadence*, after that first open G, there is an interesting scale, which is like chromatic *Neapolitan*<sup>30</sup> scale (with A flat and E flat). This scale leads me to think that this is the beginning of *cadence*. When one listens to the performances of my choice, it can be heard that all three performers change colors of the

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<sup>30</sup> *Neapolitan* – from *Neapolitan chord* which is the first inversion of the major triad built on the flattened second degree of the scale; in C major or minor, F–A flat–D flat. It usually precedes a V–I cadence and it functions like a subdominant. It is associated with the so-called 'Neapolitan school'. – William Drabkin. "Neapolitan sixth chord." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/19658> (accessed 2012).

sound in this particular section. For example, Kremer plays very softly before that, almost *pianissimo*. Once the scale begins, he goes more into the string, changing the mood. Speaking about Kremer's interpretation, I would like to mention that compared to the other two players (and not only to them), he plays the end of the movement (end of the 21<sup>st</sup> bar, and 22<sup>nd</sup> bar) almost in tempo, making very small *ritardando*. This is very unusual to me. Before that he played like he emphasized the *ritardando* which is going to happen, but then plays it 'very fast', if I may say so. On the other hand Podger starts by slowing down the tempo in the 21<sup>st</sup> measure. She plays ornaments very freely in the second part of this bar, before the last chord, as in the whole movement. After stretching down the trill on the last note she breaks the last chord in the same manner as she did with the chord at the beginning. As the matter of fact this is the same chord G – D – B flat – G and maybe she wanted to bring that out. Maybe this is her way of 'connecting' the whole movement, because there were tetrads multiple times and she did not break them in the same way she did with the first and the last chord. Szeryng stays consistently with his way of sustained playing until the end. He starts the scale in the 20<sup>th</sup> measure, in *mezzo piano* dynamics. After that he makes a tremendous *crescendo* until the end of the movement, which sounds very pompous. From my point of view, with this enormous sound he could play in the biggest hall one can imagine and everybody would hear him. He also starts making the *ritardando* in the 21<sup>st</sup> bar and keeps slowing it down more and more until the end. Before the chord, the trill is written on thirty-second note and then comes G, which is sixty-fourth. He plays these notes like eighth note plus sixteenth note which is four times slower than it is written. After breaking the last chord, he stays on B flat – G as long as possible, approximately 15 seconds on recording.

The ending of this movement is equally important as the beginning. It should sound open and solemn. The trill on the final note plays a big role in the last *cadence*. It is a *cadential* trill and it also has a harmonic role, other than that, it is just a decoration. Same thing goes for the trill in the 8<sup>th</sup> bar. These trills in the Baroque should be played from the upper note, on the beat, so that the harmony is heard from that note to which the main note then serves as a resolution. They are necessarily harmonic trills. (Donington, 1982, pp. 125-126)

### 3.2.7. SUMMARY

All three of the performers have interpreted this movement in different way. I like to view *Adagio* as an introductory movement before the *Fugue*. There are many choices. It is good, in my opinion, to observe it from different angles and experiment with numerous ways of performing which leads to new perspectives and helped find the best solution.

One of the most important issues with the *Adagio* is phrasing. It has really long phrases and it is always difficult to lead melodic lines in slow movements like this. The things that make that even more difficult are the chords and bass-voices. They can sometimes disturb a development of the melodic voice. This disturbance is the most noticeable in Kremer's performance. He is very extravagant in his way of interpreting Bach's music.

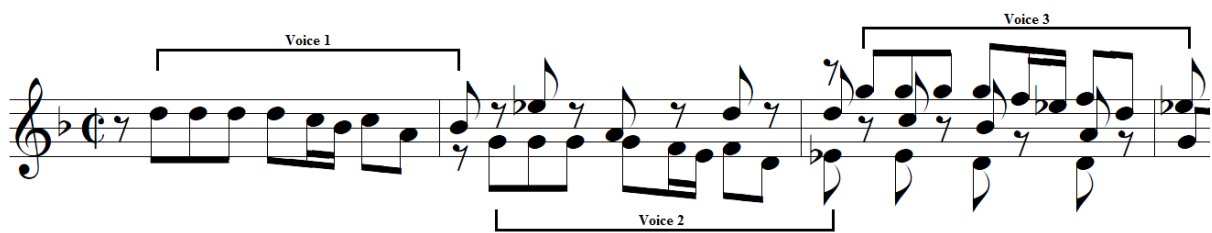
The performance which influenced my own the most is Szeryng's. His musical approach is the most similar to mine: the tempo, the way he leads the musical line, the way of playing chords. On the other hand, my interpretation is not stabile in pulse as his. Podger influenced my rhythmic point of view the most. I do not find myself in Kremer's performance. I respect his originality of musical solutions and interpretation of this movement. Still, our understanding of this movement is comes off as completely different.

### 3.3. FUGA

‘Bach’s era accorded fugue a highly honored position among compositional genres. In *Well-Tempered Clavier*, Bach wrote in all the major and minor keys 24 preludes and fugues. The variety of this volume seems endless. Such compositional prowess suits well a collection for keyboard on which 10 fingers can produce polyphonic textures with close or wide spacing of voices that move at different paces. How much bolder a conception was it for Bach to imagine fugues for solo violin – on which only four fingers must play in a single position at any one time while the bow moves at only one speed at a time.’ (Lester, 1999, pp. 56-58)

This is a three-voice fugue with very simple, short subject (theme) which is always easy to recognize.

Example 2.1, Bach’s *Sonata for solo violin in G minor; Fugue*; bars 1 – 4; three voices:



#### 3.3.1. THE FIRST PHRASE

As one can notice from the above, the theme starts with a D – representing the dominant, which is then repeated in the second voice from G (tonic). This is being followed by the third voice, starting also from G, one octave higher. The *Fugue* starts with an eighth-note pause, meaning that it actually starts on the upbeat and ends on the downbeat of the next measure. Every time it appears it starts in the same way – on upbeat. I prefer to look at this beginning as if it is being attached to the previous movement – *Adagio*. This makes it seem - as if *Adagio* is an introduction to the *Fugue*. If perceived this way, one could come to a conclusion that they could be played *attacca*<sup>31</sup>. When we look at the beginning this way, it can think of that the first note of the *Fugue* in a fact being the last note in *Adagio*. This results

<sup>31</sup> *attacca* (Italian: ‘attack’) – used at the end of a movement to mean ‘Start the next movement without a break’; “Attacca.” In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e619> (accessed 2012).

in a different perception of the harmonic progression of the *Fugue*, as it now seems it starts with the tonic – G.

It is interesting to observe how three individuals present these themes in different ways. This observation is very useful, because it is crucial to how the voices are presented in the first place; it is the foundation of the whole *Fugue*.

### 3.3.1.1. Theme and counter-theme

Rachel Podger plays themes in these first bars of the *Fugue* almost like making a slight *crescendo* until the fourth repeated note D, and then going down with the dynamics to the last note of the theme. She articulates the repeated notes and she underlines the fourth D in her way of playing. I believe this is done by going more into the string and by increasing the movement speed of the bow. Unlike Kremer, Szeryng or many other recordings for that matter, Podger plays the two of the sixteen notes, the ones that come right after, more *détaché*<sup>32</sup>. Once the repetition of the theme appears, she plays it slightly softer than the first time. Nevertheless, the subject is clearly heard. She plays counter-subject even softer making the third time the most powerful of all, in *forte* dynamics. When the counter-subject reappears she plays very fast breaking chords, almost like playing all three notes at once. She plays theme in the same manner every time and unlike the situation in *Adagio*, she has a stable pulse, very strict and precise. What makes interesting is the fact that she plays the reoccurring chords breaking them in a different way. After exposing all three voices theme appears, she chooses to break the chords slower than in the beginning. She does that by playing the bass-note first and then the two upper notes.

Henryk Szeryng plays these first four bars in a totally different manner. First of all, articulation is different than Podger's. He plays *marcato*<sup>33</sup> both eighth and sixteenth notes. If one takes a closer look at one theme at a time one can see that he is always starts at a certain dynamic levels, as if he is making an attack in the beginning and then going to *de crescendo*. He chooses not to make any musical directions to that fourth note. And one listens the first four bars, one can notice that he presents every theme in a higher dynamics than the last one.

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<sup>32</sup> *détaché* (French) - A fundamental bowing stroke, ( also know as German *détaché* ) used in a very large portion of violin literature. It is played in the middle of the bow, with one note per bow used. The notes must be joined together, without breaks or gaps in between. Available at:

<http://www.users.globalnet.co.uk/~leonid/detache.htm> (accessed 2012)

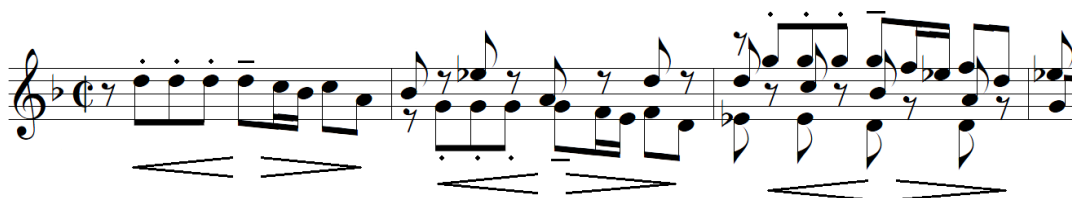
<sup>33</sup> *marcato* (Italian: 'marked', 'marking') - each note emphasized; "marcato." In *The Oxford Companion to Music*, edited by Alison Latham. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e4210> (accessed 2012).

By the time chords appear in the third voice, he plays all three notes at once, in chords, but releasing the lowest voice and staying on the highest where the theme is a little bit longer like pulling out the third-voice theme. I have his edition of the *Sonata* (Publisher: *Scott Music*; editor and fingering: Henryk Szeryng; 1981.), and while in *Adagio* there is really nothing written with the specific role of explaining his vision of phrasing, except dynamics, in *Fugue* it is different. At this place, for example, he actually wrote the accents on first note of each voice which one can hear in his performance.

The first thought that came across my mind when I first heard Kremer's performance was that he plays the *Fugue* very fast. His interpretation is definitely the fastest when compared to the other two performances. He shows similar articulation to Szeryng's, with the performance being faster as I mentioned earlier in the text. Speaking of dynamics, he plays the same dynamics when the theme occurs for the first and second time, while he chooses to change to louder dynamics for the third time. The interesting thing is that, while Podger and Szeryng are very careful with the counter-theme, Kremer does not make it softer. Quite the contrary, he plays these notes in a way that they are even louder than the theme, which in their case is performed softer in a way to prevent from disturbing the main theme. The third time the subject is presented, Kremer plays chords like he is attacking them, just as he did before with some of the chords in *Adagio*. Playing in this manner, one could get the impression that he emphasizes the counter-subject. In my opinion, this way of playing could be labeled as extreme case; most players tend to avoid that.

Example 2.2, Bach's *Sonata for solo violin in G minor; Fugue*; bars 1 – 4; a) Rachel Podger's interpretation; b) Henryk Szeryng's interpretation; c) Gidon Kremer's interpretation:

a)





b)

Musical notation for exercise b) in G minor, 7/8 time. It consists of two staves. The upper staff begins with a piano (*p*) dynamic and features a series of eighth notes with accents. The lower staff starts with a mezzo-piano (*mp*) dynamic and contains a rhythmic accompaniment of eighth notes. The piece concludes with a mezzo-forte (*mf*) dynamic. Crescendo and decrescendo hairpins are used to shape the dynamics across the piece.

c)

Musical notation for exercise c) in G minor, 7/8 time. It consists of two staves. The upper staff begins with a piano (*p*) dynamic and features a series of eighth notes with accents. The lower staff starts with a mezzo-forte (*mf*) dynamic and contains a rhythmic accompaniment of eighth notes. The piece concludes with a mezzo-forte (*mf*) dynamic.

My interpretation could be described as a combination of the above; I like to start the movement in *piano* dynamics so I could continue building it until the theme occurs in the third voice. In between, I make a small *crescendo* and *decrescendo* in every voice until the fourth repeated note of the theme. In addition, I play themes in *marcato* articulation and I try to play chords in counter-voice in a way so that they are not disturbing the main voice.

### 3.3.1.2. Passages

The first section ends at the beginning of the 14<sup>th</sup> bar, because this is the place of a *cadence*; *arpeggiated*<sup>34</sup> chords in sixteenth notes – subdominant and dominant of G minor. Afterwards comes the doubled (in octaves) eighth-note tonic. Each *cadence* is immediately followed by a new section, which is sometimes different in texture, figuration or register. (Lester, 1999, p. 58)

Before the *cadence* there is a sixteenth note section starting with the 6<sup>th</sup> bar and ending at the 10<sup>th</sup> bar. There are four sections like this in total, with this one being the shortest one.

Podger treats this passage like a dialogue; question and answer between the notes. Characteristic of this type of playing is that we have to have contrasted sections of notes

<sup>34</sup> *arpeggio* (Italian from *arpeggiare*: ‘to play the harp’) - The sounding of the notes of a chord in succession rather than simultaneously; also, especially in keyboard music, the breaking or spreading of a chord. ‘Arpeggio.’ In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/01327> (accessed 2012).

which are defined, in this case, with different articulation. First voice is heavier and with more *portato*, while the second voice is much lighter with more *marcato* or maybe even *staccato*<sup>35</sup> articulation. Two voice sections are not equal and I do not notice any pattern in building this dialogue. From what I have learned by listening to her recording of *Adagio*, I may say that I have noticed that in her performance everything is improvised. In this movement there are not many places where she can improvise in rhythm and with ornaments. In this particular section she improvises using the articulation, phrasing and different colors of two voices.

Example 2.3, Bach's *Sonata for solo violin in G minor; Fugue*; bars 7 – 11; Rachel Podger's interpretation; dialogue between two voices:



Szeryng and Kremer do not have this kind of dialogue in their performances. Both of them are just putting underlines on notes which are important to them. Kremer marks notes in the upper register and he does this by holding them a little bit longer. He plays this whole section *staccato* and marked notes are more *portato*. This sounds similar to what Podger does in her performance, but it is not; while Podger plays sections of notes in different articulations (*portato* or *staccato*), Kremer plays just few notes in different articulations, and this happens usually with the last note in his 'mini-phrase'. Both Kremer and Szeryng underline the sixteenth-note (E in the 9<sup>th</sup> bar, the third beat, and the note F sharp, the 10<sup>th</sup> bar, the first beat). These are the notes from melodic G minor. In my opinion they want to emphasize this section which appears to be somewhat of a small *cadence*, but never actually reaches the final resolution tone - G. Szeryng plays *marcato* throughout all this segment, and he phrases using dynamic. He starts in at, what could be defined as *forte* dynamics. Through the 7<sup>th</sup> and 8<sup>th</sup> bar he plays small *crescendos* and *decrescendos* after which he goes to *mezzo forte* or *mezzo piano* at the beginning of the 9<sup>th</sup> bar. From that place on, he plays a big

<sup>35</sup> *staccato* (Italian: 'detached') - Of an individual note in performance, usually separated from its neighbors by a silence of articulation; Geoffrey Chew and Clive Brown. "Staccato." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/26498> (accessed 2012).

*crescendo* until the 11<sup>th</sup> bar where is the last repetition of the theme occurs, after which comes the *cadence*.

It is interesting to observe this place like a dialogue between two voices. At the beginning of the section, with sixteenth–notes, first two bars (7 and 8) are composed as a sequence which moves a whole-step down. It is built from two *arpeggios* where each of them consist of two groups of sixteenth–notes. In my interpretation I choose to treat each group as single voice which leads to both measures having the ‘question and answer’ quality to them. In my opinion it is important to distinguish bass-voice from melody after these two bars. I find that it has an important harmonic function in the *cadence*. It does not have to be a big difference in articulation, but what is more important is to think in that direction.

As I am writing about *cadence*, I would just like to mention that not one of them is making a *ritardando* in *cadence*, but they all make a very small break after the last note; just before the next section.

### **3.3.2. THE SECOND PHRASE**

The next section starts with the 14<sup>th</sup> bar and, if I am not wrong, it ends with the 24<sup>th</sup> bar. In the bar number 24 the next *cadence* appears and it is in the dominant tonal sphere – D minor. The section starts just like the beginning (from D, upbeat note) only this time it is one octave higher. The register and the structure change. Where once used to be triads and double-stops, now there is single voice theme, just like in the beginning. All three performers have chosen to change their dynamics at this point. After playing *cadence* in *forte* dynamics, they play the theme *piano* or *mezzo piano*. In his edition, Szeryng wrote *piano* at this section.

#### **3.3.2.1. Change in the counter-theme**

Like in the beginning, they develop the subject through voices. When the second voice appears, there is a new counter-subject – with tied note D and followed by sixteenth notes.

Example 2.4, Bach's *Sonata for solo violin in G minor; Fugue*; a) bars 2 – 3; b) bars 15 – 16:

a) 

b) 

Podger plays these notes exactly as they are written; she holds both strings for quarter and a half, both of the times when they appear. On the other hand, Szeryng holds the upper voice for a quarter and a half, but he plays three *portato* notes in the lower voice. He does this by constantly holding the bow on the E string (where the long note is), putting the bow into the string and raising it from the string by changing angle of the bow. He wrote, in his edition, these three notes under one dotted tie and marked each one with the *portato* line. Kremer also plays in the same manner when this appears the second time around. But, when this counter-subject appears for the first time, he plays three totally different double stops, *portato*, like there is no tie. From what I could hear, he plays every note on a single bow.

The first time subject appears, there is a big change in the register, so it is necessary to change the dynamics here, or the color of the sound. The structure is changed. Bach wrote the tie because he wanted it to be played like that. I agree with Szeryng's interpretation of these places when ties occur, because he holds the D note for quarter and a half. He does not play the lower voice by holding it. As mentioned earlier in the text, he releases the A string after every eighth note in the lower voice. This happens because he does not want to use different articulation, in the subject, from what he used in the beginning, in the first presentation of three voices.

### 3.3.2.2. Chords

After this 'dialogue' between themes and counter-themes, in the end of the 20<sup>th</sup> bar, the theme is presented again. This time it starts with the note A, which is the dominant in D minor, and from what I can see by looking at the accidentals, he is already in D minor. The *cadence* in the 24<sup>th</sup> bar just confirms that. All of them are making *crescendo* until this last repetition of the theme in this section. This time, the theme-voice is represented with the lowest voice and the most intriguing interpretation of this particular section is Szeryng's. Podger and Kremer play as expected, breaking the chords from lower to upper tones, when

playing tetrads (Kremer plays all three notes at the same time when playing triads). Szeryng breaks the chords depending on where the theme is. When the theme starts, he breaks chords from upper to lower notes, highlighting the voice in the lower register. In his edition, he marked the direction of playing chords with little arrows. This is not the only time he has done that, there are other places in this movement with the same instructions for playing (in the 52<sup>nd</sup> bar and in the 82<sup>nd</sup> to 84<sup>th</sup> bar).

Example 2.5, Bach's *Sonata for solo violin in G minor; Fugue*; bars 20 – 21; Szeryng's edition;



### 3.3.2.3. The trill in *cadence*

At the end of this section, the last double-stops of the *cadence* are E – C sharp and octave D – D (functions: dominant - tonic). Before resolution tone Podger and Kremer play the trill on the dominant, although it is not written in Bach's manuscript. One has heard that Podger plays the trill in *Adagio*, where the trill is not written, but that was a far less common place. I have heard a lot of interpretations with the trill in this spot in the *Fugue*, and I played as well. Even in Szeryng's edition, it is written *tr.* in the brackets, although he does not play the trill in this particular recording. The dominant chord in Baroque period was a common place for playing the trill; in that case the trill has a function to introduce the dominant.

At the end of this section, unlike the end of the very first phrase, all three performers go straight forward; they do not make a small break as they did before. This is probably because they do not want to disturb the musical flow.

### 3.3.3. THE THIRD PHRASE

The next section starts after the *cadence* – from the last three eighth notes in the 24<sup>th</sup> bar. The theme starts again from D, but this time an octave lower than in the beginning. The third section is all the way to the 55<sup>th</sup> bar, where, after *cadenza*, this section ends on the first beat

of this bar in C minor, which is subdominant tonal sphere when compared to G minor. As mentioned before, the first voice starts with D but it already has counter-voice. The second voice starts with G, and the third voice starts with C which is different than in the first two sections. They build these three voices in a way similar to what they were doing earlier, except Kremer who starts with *forte* dynamics.

### 3.3.3.1. Legato

The structure is changed when looked at bars 30 through 35, where are two and two eighth-notes tied with *legato*. The first eighth-note is usually the chord, while the second is a single-voice note. The melody is always in the upper voice and despite that it could sound a little bit disturbed by chords; all three players try to make one melodic line through the whole *legato* section. The interesting thing here is that in 31<sup>st</sup> bar, Bach wrote bass line like this: D – D – C sharp – D, which is the way Kremer plays. On the other hand, Podger and Szeryng add the bass note in the second chord, so instead of triad D – B – G, they play the tetrad G – D – B – G. If one observes the situation from the previous bar to the 30<sup>th</sup> bar, one can notice that the bass line in that bar goes like this: G – F – E – A. When the same line in the next bar is observed, with an added note, it looks like: D – G – C sharp – D; as if it is a small sequence which is repeated a whole-step lower: E – A – D – G. When one takes a closer look at these four chords (with the added bass tone) one can see that there are two same structures of the chords with the same *legato* note after, a whole step down. The added note makes sense when mentioned in this context.

### 3.3.3.2. Arpeggios

After this section is finished, from the second half of 35<sup>th</sup> bar until the end of the 41<sup>st</sup> bar there is a section of chords which are written like four eighth-notes where the melody is and half-notes for the holding chords. In bars 35 to 37 the voice with the melody is constantly changing. At first it is located in the lower voice. The second time it appears in the lower and the upper voice at the same time (like double-stops), followed by the middle voice and finally reappears in the highest voice. From the 38<sup>th</sup> bar the structure changes with D note as a pedal in the lower, and double-stops in the upper voice.

These chords can be played in various ways. All three of the performers I have chosen, interpret these bars in different ways. I would like to start with Kremer this time because he plays in the simplest way of all three; he plays chords through this entire section.

He does not even break the chords; he plays all three notes at the same time. From the beginning of this section until the 38<sup>th</sup> bar, he places accents on every first note of the group of four notes – meaning the first and the third beat of the bar. But, from 38<sup>th</sup> bar he plays all notes in the same manner, without accents. In this bar he goes to *subito piano*. He develops the melody with *crescendo* through these four bars (until the 42<sup>nd</sup> bar) to the *forte* in the last bar with chords (the 41<sup>st</sup> bar). He makes a small *rubato* in the last bar.

Podger plays these bars with completely different style, what some may define as polar opposite of what Kremer does. She plays *arpeggios* throughout the entire phrase – like playing thirty-second notes where every two are slurred.

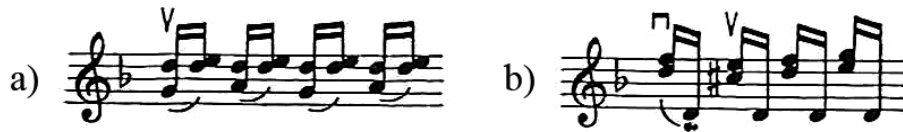
Example 2.6, Bach's *Sonata for solo violin in G minor; Fugue*; bar 35; Podger's interpretation:



She makes the *crescendo* in the last few bars, without *rubato*. It is a little bit unusual to hear *arpeggios* here. Bach did not write that in his manuscript, most probably because he did not want an *arpeggio*. In *Chaconne* from *Partita for solo violin* BWV 1004, there is a similar place in bars 89 - 121, but he wrote *arpeggio* there. As one has noticed before, Podger improvises a lot in her playing so this section most probably succumbs to one of her improvisations of movement. If Bach wanted *arpeggios*, he would probably indicate that, like he did in *Chaconne*.

There is also a third way of interpreting this phrase and that is Szeryng's playing. He plays in a very specific way: in the first bars (from the 35<sup>th</sup> – 37<sup>th</sup> bar) he plays the double-stops in sixteenth-notes where every two double-stops are slurred. He plays the lower and the middle notes from the chord first as the first double-stop, and then the middle and the higher note as the second double-stop slurred. From the 38<sup>th</sup> to the 41<sup>st</sup> bar he plays in a slightly different manner - the middle and the higher note first and then the lower note alone. He is very convincing with his way of playing. He wrote this down in his addition.

Example 2.7, Bach's *Sonata for solo violin in G minor; Fugue*; Szeryng's edition: a) bar 35 (second half); b) bar 38 (first half):



I agree with this way of interpreting for I believe that it is a creative solution and it is more accurate than playing *arpeggio*.

In the next measures, from the 42<sup>nd</sup> bar to the first beat of the 52<sup>nd</sup> bar, *arpeggios* continue, in sixteenth notes, similar to the one from the first phrase of the movement.

Bars 47 - 50 are the interesting ones. This is the spot where groups of *arpeggios* are repeated. The first half of a bar is the same as the second half of the bar, like repeated 'pairs'.

Kremer plays these 'pairs' of *arpeggios* in the simplest of ways: he does not make any difference between the first and the second half of a bar. He plays all these notes *marcato* and he starts from *piano*, making the big *crescendo* throughout these bars and eventually reaching to *forte* in the 52<sup>nd</sup> bar. Szeryng plays these bars like a dialogue between two 'voices'. The first half of a bar is always *forte* in his interpretation and the second is *piano*; like question and answer. Podger plays in a similar manner, but her dialogue is more complicated, not just *forte – piano*. She plays the first two bars in same way: the first voice is *mezzo forte* and the second is *mezzo piano*. Other than this, she plays the first one more *portato* and the second one *marcato*. In the next bar she plays the first and second voice *marcato* and emphasizes the bass note – the first and the third beat of the bar. She makes a *crescendo* throughout these two bars to the 52<sup>nd</sup> bar.

This is a very common place for playing the dialogue between two voices. There are repeated *arpeggios* in every bar, so it is logical to change something in the repetition. It can be articulation, like Szeryng plays, or changing the dynamics, or both, like in Podger's case. By changing some of the parameters, listeners get the impression of the dialogue, with one voice being the 'question', and the other being the 'answer'. This way the dialogue can move in different directions.

After all these *arpeggios*, at the end of this phrase, all three of them play a small *rubato* at the end of *cadence*.



### 3.3.4. THE FOURTH PHRASE

One can say that the rest of the *Fugue* is its last section, but since we are marking the movement by the principal *cadences*, the end of this section is on the first beat of the 87<sup>th</sup> bar on the tonic of the initial G minor. I say ‘the rest of the *Fugue*’ because after this *cadence*, until the end what is left is the closing section of the *Fugue - coda*.

This section begins with all three voices being played together, as all previous sections did. This time, the first voice starts with C and the second and the third from F with the third voice being one octave higher than the second. This is the last time that all three voices are presented one after the other. There will be recap of the voices but not as represented here nor as in the beginning.

In this section, there are a lot of things that are similar and that are already noted above. I will mention only some differences.

#### 3.3.4.1. Arpeggios

The *arpeggios* in this section are very similar the ones in the previous section. Again, we have that section with repeated *arpeggios* in one bar and interpreters play them in same way as they did before. The unusual thing is that Podger plays a lot of *rubatos* before these repeated *arpeggios* and Kremer takes a new, faster tempo, in the beginning of this section, from the 64<sup>th</sup> bar. All of this is probably due to the diversity of the episodes in the *Fugue*. We already had similar sections with sixteenth notes twice in the movement (in the first and the third section) and their interpretations show that they wanted to create something different this time. Although, there can be some *rubatos* in the movement, I am not really sure of how right it is to change the tempo, because it can disturb the balance and the form of the whole movement.

#### 3.3.4.2. Last recap of the theme

After these *arpeggios*, the theme appears in one voice only. Right after *arpeggios* end, the theme appears from D, finally after all transpositions (bars 74 - 75). It is one octave higher than it was on the very beginning of the movement – D<sup>2</sup>. The second time it is in the same octave as in the beginning in the bars 80 – 81 (first beat) but this time it is changed (three last notes of the voice). Instead of going a third down C – A, Bach went a sixth up. The last notes in the theme are C – A – B flat, but here are C – A – C, suggesting that the theme is

extended to the second half of the 81<sup>st</sup> bar, where the B flat is, or maybe even to the first beat of the 82<sup>nd</sup> bar. B flat falls on the first beat of this bar, which is in the same octave as the A note before. It makes sense that B flat is a long note given the fact that it represents the end of a sequence. The last time theme appears in the bars 83 – 84 and this time it is in the lowest voice of the chords – one octave lower comparing to the one at the beginning. Instead of ending the theme voice on B flat (as original) it ends with B and extension of the voice in sequences.

Podger plays the chord like she did throughout the *Fugue*: from the lower to the upper voice. In order to accentuate the theme, she holds slightly longer on lower notes where the theme is and breaks the chords quite fast with no staying on upper notes. Kremer and Szeryng, on the other hand, play chords breaking them very fast from upper to lower notes and highlighting the theme in the lower register. This is one of those places where Szeryng, in his edition, wrote little arrows as guidelines for playing chords. They play it in *forte* dynamics, very significantly, concluding the whole movement.

The last time the theme appears is very important because it is the recap of the theme and the closing point of the movement. The structure is confirming that, because the first four notes of the theme appear in all three voices at the same time after which it continues in the lowest voice only. It should be played very significantly and in loud dynamics.

### 3.3.5. CODA

All three of the players make a big *ritardando* in the *cadence* before *coda*, which is from the 87<sup>th</sup> bar until the end of the movement – the 94<sup>th</sup> bar. The *coda* is starting on the first beat of the 87<sup>th</sup> bar, because that first sixteenth note G belongs to the *cadence* from the last phrase. Performers play that note G almost like it is the last note of the movement, they play it much longer than it is written. The *coda* itself, technically speaking, is the expansion of the *cadence*. When we observe the first three bars of the *coda*, with that first G note in the bar; every first note in those three bars is G and then come *arpeggios*. This plays a role of a pedal note on tonic, which confirms the tonality. Players emphasize these notes in the bass line. Further on, the bass line remains important. In the third measure of the *coda*, or in the 89<sup>th</sup> bar, there is a bass note in the middle of the bar (first and third beat) and it is moving in a scalar motion: G – A – B flat – C – D. When it reaches D the movement in bass stops; and it turns into a pedal tone on dominant for all passages in higher voice.

The bass line should be emphasized in some way. It is the direction of the melodic line; above bass there are only *arpeggiated* chords. One of ways of emphasizing is to play it in dynamics higher than the previous one everytime, thus culminating with the chord on the first beat of 93<sup>rd</sup> bar, which holds the harmonic function of a dominant seventh chord.

### **3.3.5.1. Passages**

The whole *coda* looks as if it was written for organ. It has emphasized polyphonic organ arrangement with these clear lines of a two voice structure. These passages after dominant pedal are played in free rhythm in all three interpretations. As a matter of fact, the entire *coda* is played very freely, with a lot of *rubatos*.

After all these passages there is a big ornament in the 93<sup>rd</sup> bar and, if played in the original tempo, it is very fast. Bach probably meant it to be played very fast, virtuoso. There is an ornament in the next bar also, but it has a different purpose than the one in the previous bar – much like the end of *Adagio*. They play it more *ritardando*, since it is the end, and the last two notes, before the final chord are played even slower.

### **3.3.5.2. The final chord**

The final chord is the same chord we had in *Adagio* with the duration being different. In *Adagio* it was the whole note with *fermata* and here it is a half note with *fermata*, so in accordance to that they play it shorter. The expression is different; these two movements are in a completely different mood. The last chord in *Fugue*, unlike in the *Adagio* where it goes in *decrescendo* until it disappears, it is in *forte* dynamics all the way to the end. This could be one of the reasons they are not playing it longer. It is technically impossible to hold one long chord, or double-stop, or even a single note in *forte*, unless by changing the bow.

On the other hand, this could also be a matter of style: it is more in style to play the last chord shorter than it was in the first movement, because of the different characters of the movements.

### **3.3.6. SUMMARY**

In my opinion, the most important thing in the *Fugue* is to find a right articulation. No matter in which tempo it is played, it should be well articulated. Regardless in which voice it is, the theme should be very clear every time it is represented.

Articulation that I prefer is very similar with the articulation in Szeryng's performance. Every note, every chord in his recording is distinct and clear. However, the tempo of his playing is slower than I feel it should be. On the other hand, Kremer's tempo of this movement is very fast for my taste, so I will agree with Podger's choice of the tempo which is somewhere in between – not too slow, not too fast.

### 3.4. SICILIANA

It is interesting how different perspectives composers had with *Siciliana*: Scarlatti for example used it in his opera – arias like slow or moderately fast movement, sometimes named *alla siciliana*. Mattheson talked about two tempos, slow and fast. When he talks about this style in vocal music he called it ‘slow gigue’ with specific time signature 6/8 or 12/8. Quantz, on the other hand, spoke about the *siciliana* as an instrumental piece; *alla Siciliano* is in 12/8 with dotted notes, must be played very simply, almost without trills and not too slow (Monelle, 2006, pp. 217-219). In this movement there are no trills at all and there are only two places that have ornaments. These are at the last beat of measure 6 and the third beat of measure 8. They are similar to those we can find in the *Adagio*; ornaments in scales.

#### 3.4.1. THE NEW TONALITY

When one listens to the whole *Sonata*, this movement sounds like relaxation after the dramatic previous movements. It is because of the tonality (B major) which is major and also because of the dancing character of the movement. It is total opposite from the seriousness in the movements which happened before.

When the whole *Sonata* is performed integrated there should be a longer break between *Fugue* and *Siciliana*. The break should allow the performer and the listener to prepare and adjust for the new character of this movement.

A lot of things depend on the performer’s approach to this movement. This contrast is more obvious in performances of Kremer and Podger than it is in Szeryng’s performance. Szeryng plays in a more serious manner, he is always present on the strings and his tempo is slower than that of the other two performers. With slower tempo it is much more difficult to achieve the dance character. Kremer and Podger, on the other hand, play in a much lighter way so that the differences in comparison with other movements are more evident. From the technical aspects of playing, they create these different colors by playing with no pressure in the right hand, using quicker bow strokes. It is a totally relaxed approach and they keep the dynamics a lot quieter compared to other movements.

Of course it is easier to get the dancing character in a faster tempo, but it can be a challenge to take a slower tempo and adjust it to this character. No matter which tempo one chooses, one should have in mind the difference in character between this movement and the other movements. It has a light character, with a lot of ‘air’ and releasing in the bow.

### 3.4.2. THE FIRST SECTION

The first phrase is until the third beat of the 4<sup>th</sup> bar and it ends like it started – with tonic. These four bars are like an introduction to the rest of the movement. They anticipate what is going to happen. There is not a lot of new material further on; Bach works with the material he had shown us at the beginning. The movement starts with the *arpeggiated* tonic chord B flat – D – F in rhythm better known as *sicilian rhythm* or *siciliana figure* which is in accordance with the title of the movement.

Example 3.1, *sicilian rhythms*:



#### 3.4.2.1. Two voices structure

In these first bars one could get an impression of a dialogue between two voices. As mentioned earlier, it starts with the tonic chord, which is in the lower register of the violin. The first note, B flat must be played on the G string on the violin and the higher voice (from the last eighth note of the second beat) must be played on A and E string – it is in double-stops. A lot of players perform the whole ‘lower voice’ at the beginning in the third position in order to get a bigger contrast between voices. In Szeryng’s edition the change to the third position it is written in, right after the first note, on D.

But however it is played, the structure of the movement is written so that, voices are clearly marked and divided. It can be observed like slow moving bass line and singing soprano voice, with more motions and sometimes ornaments even. This motive at the beginning is the highlight motive of the whole movement and it contains the triad in the *sicilian rhythm* and four sixteen notes in bass voice and that answer in double-stops in upper voice.

### 3.4.2.2. Phrasing

When one listens to the performances of my choice the different ways of making this dialogue are notable. Rachel Podger, in these four bars, marks every first note on the beat, which is probably in order to get a dancing character. She does this marking by playing some of notes more *portato* and rest of the notes more *marcato*. I will use these expressions to divide these two voices, but these are all marked notes, so they are all *marcato*. The ones I call *portato* are longer notes and the ones I call *marcato* are much shorter. When she plays these she leaves the strings. Instead of marking every beat, she marks notes that are important to her. In the bar number 2, for example, she plays the second note marked, after marking the first note on the beat. The first note of this beat is in bass voice and the second note is in soprano voice. The next thing that happens is the dissonance C – F, which gets resolved in the consonance B flat – G. She emphasizes the interesting harmonies with this marking. She distinguishes two voices by playing small breaks in between, like taking a little time off, taking a breath.

This is totally opposite from Szernyng's interpretation, who plays like he is trying to connect notes. He has more *legato* in the sound and although there are lower and higher voices – he wants to connect them as much as possible and make one big phrase. It is much easier to distinguish where the end of the phrase is in this kind of interpretation. Performances which have little breaks between voices make the difference between ending of the one voice and ending the whole phrase is less notable. In Szeryng's performance the direction of the phrase is clearer because it is not fragmented.

The movement itself is written like there is no clear ending of the phrases, like in the case of the previous two movements or in the *Presto*, which is going to be analyzed in the next chapter. This is mostly because the *cadences* are very short and not so convincing, nothing before the *cadence* ever suggests that it is going to happen. The beginning of every new phrase is more defined by the *arpeggiated* tonic chord in *sicilian* rhythm. Every phrase starts this way, just like the whole movement started.

It is interesting that Kremer is totally free with the rhythm in his performance. From the experience one got from listening the recording of the previous movements, it almost seems that Podger is going to be free with rhythm like this. This is probably his way of expressing the two voice structure. Bass voice in Kremer's interpretation is almost in rhythm, but he is very free with the higher voice. This suggests that he wants to divide voices not only

by register and color, but also by rhythm and therefore - character. His interpretation makes that higher voice seem more playful and bass voice more serious. He makes a break between changing the register, like Podger. He plays in the similar manner like her, in general more *marcato* in general, but he does not mark every beat as she does.

There are numerous ways one can present the ‘dialogue’ between two voices. It is just a question of creativity. One of the way can be that bass – voice is more *marcato*, with ‘air’ between notes, and the upper voice is more *legato*, with a lot of singing. This is the way I see this movement. In order to get more of the dancing character, I find that accentuating on the beat is very important.

### **3.4.2.3. The tonic chord at the end of the first phrase**

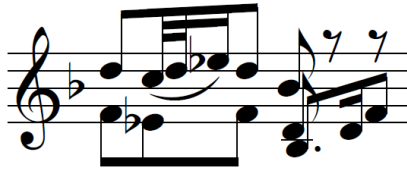
In this movement, Szeryng uses arrow marks in the last chord of the first phrase just like he used in the previous movement – *Fugue*. This is due to the next phrase which starts with the lowest note of the chord – B flat. It actually starts the same, just without the chord on the first note. In Szeryng’s edition he marked it as ‘very supple chord’. Rachel Podger plays like usual, from the lower to the upper notes of the chord. As noted before, she marks every note which is on the first beat. Kremer plays all three notes at the same time and stays on the lowest after playing the chord. Another thing that I find interesting is his interpretation of the end of this phrase.

The interval before the tonic chord is F – D. This chord is the third away from the B flat major. It has mediant function, just without the fifth. This chord functionally can be considered as the dominant parallel chord, but the *cadence* connected with this chord is not as strong as it is with the dominant chord. This is probably what makes Kremer change a note of this interval from F – D to F – C. He gets the dominant chord without the third by inserting this change. Before the tonic chord he does a little bit of improvisation. He plays a note not written in the music; he plays B flat note before the chord. With this repeating note B flat and the dominant instead of mediant he provided for a much stronger and convincing *cadence* at the end of this phrase.

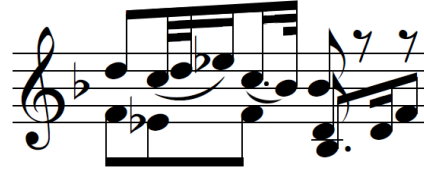


Example 3.2, Bach's *Sonata for violin solo, G minor, BWV 1001: Siciliana*, bar 4, a) as it's written, b) Kremer's interpretation:

a)



b)



This is not the only case of playing the C note at this place instead of D which is written. There are editions in which this note is changed to C. There was a manuscript from the 19th century which had been believed to be Bach's autograph score. This caused the first publication of the Sonata (1802.) to have a C note as well. It was followed by numerous editions and a lot of violinists recorded the piece with the C, not D. Other than this explanation, there are theories that Bach made a mistake in his autograph score and wrote a D, because F – C is dominant in B flat major and more common in *cadences* of the early 18th – century music. Another one is that it is an error that occurred while Bach copied this score. He was hearing ornamentation of this movement and wrote a D accidentally, thinking of a D grace note beginning a trill on the C. (Lester, 1999, pp. 101-103)

### 3.4.3. THE SECOND PHRASE

Next phrase starts in the same way as at the beginning of the movement; the only difference being that it does not start on the first beat of the bar, but on the third instead. Beginning is totally the same except the first chord on the third beat which is the end of the previous phrase. The change happens in the middle of the 5th measure. At this point, there is *sicilian* rhythm in the bass line and modulation to G minor on the next beat.

The phrase lasts until the beginning of the 9<sup>th</sup> bar, after the *cadence* in G minor which is not as convincing as the one in the previous phrase. Technically it has a dominant which resolves on the first beat of 9<sup>th</sup> bar, but it does not sound as strong. On the last beat of the 8<sup>th</sup> bar, comes the sub – dominant, not as a chord, but as a note C. After it, bass moves to D, a note representing dominant function with C above it. All this suggests that this is a strong

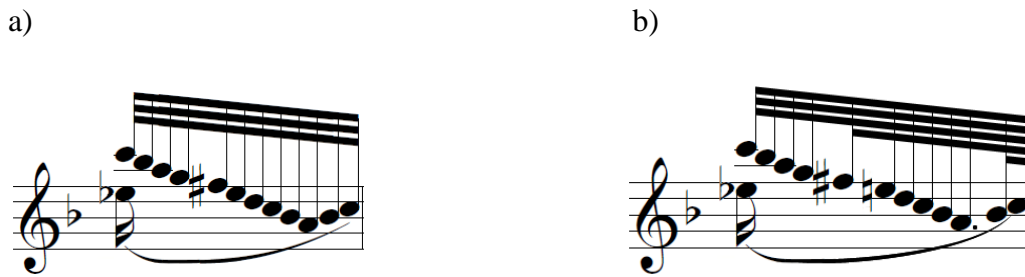
*cadence*, but it is interesting what happens next. There are two sixteen notes happening on note D (which is an eighth-note), C and B flat. Further on, there is no bass note on the last eighth-note of the bar; only two sixteenth notes A – G which serve as anticipation of the tonic G. The dominant that happened before, stays in our memories. This is what makes this *cadence* weaker than it would be if dominant D stayed in the bass line until the end of the measure.

### 3.4.3.1. Ornaments

In this phrase are the only two groups of thirty-second notes, in scale movement and they can be considered as ornaments. These are only two ornaments in the whole movement. The first one is at the end of the 6<sup>th</sup> bar and it is a scale which moves from the higher register to the lower. The top note – C<sup>2</sup> can be observed also like the top of the phrase. The second one is on the third beat of the 8<sup>th</sup> bar and it goes from lower B flat on the G string and moves up.

As usual, Szeryng plays them in the same rhythm as it is written in the score. The only thing he does a little bit out of rhythm is the fact that he stays a little bit longer on the first tones of the scale-ornaments. This is unnoticeable comparing to the Podger's interpretation. From previous experiences it is clear that she prefers to play these ornamentations in different manners. She is very creative with them. She did not play one ornament in the same pattern as other. In the first scale – ornament in this movement she plays it with gradual acceleration until the next bar. If one would like to write it down it would be like I have written in the example 3.3, which is totally out of the written rhythm. The next ornament, in the 8<sup>th</sup> bar, she plays much simpler. It reminds me of Szeryng's interpretation a little. She points to the first note of the scale and then plays the whole ornament without changing it rhythmically. She plays it in faster tempo than it is. Kremer plays both of the ornaments in the same manner, changing the tempo and underlining the first note of the second group of thirty - seconds. Kremer might have other reasons for doing that. In the first phrase we witnessed that he played higher voice with some rhythmical alterations. In analogy to that observation we might expect him to play the scales in the upper voice rhythmically altered as well. This could also be applied to that first note in the second phrase that he underlines, and it probably mean that he observes that first note as a part of the bass line.

Example 3.3, Bach's *Sonata for violin solo, G minor, BWV 1001: Siciliana*, the last beat of the bar 6: a) as it is written; b) Podger's interpretation:



In my opinion, it is not really in style to go far away from the pulse when it comes to playing these thirty second notes. The exaggeration of any kind is not good. One has the right to choose and play more freely, but not changing rhythm and pulse drastically, because it can destroy the character of the movement.

### 3.4.3.2. Pedal tone

Before the first ornament, at the beginning of the 6<sup>th</sup> bar, there is a gradation which leads the melody to that first passage. The higher voice moves in double-stops sequences. It is not a real sequence because it keeps changing every time. Although it may seem like a sequence to a listener, who does not keep his focus on it. The bass voice on every beat is the note D, which represents the pedal tone. It holds the dominant function in G minor. It suggests that there is going to be a *cadence* in G minor which happens later, in the 9<sup>th</sup> bar.

They all play this like gradation until the passage. From the beginning of the 6<sup>th</sup> bar, Szeryng plays it like big *crescendo* and his every next D is getting more sound and sonority then the previous one. Kremer makes a slight *crescendo* as well and plays inside the pulse. His higher voice was free in rhythm prior to this stage. The new stage starting with D in the bass, he plays in rhythm. Later, after the second D – he plays a response in higher voice faster, like he is anxious to get to the top of the phrase and after the third D – he slows down again. Podger plays the second beat, in lower dynamic than the first one, and the third one is in the highest dynamics. So, dynamics in her performance could be presented starting from the beginning of the 6th bar, beat by beat, like this: *mezzo forte – mezzo piano – forte*. But, in her playing the differences in dynamics are not so big. She does not have such a wide dynamics range, this was just a way to describe and present her interpretation.

### 3.4.4. THE THIRD PHRASE

The phrase starting in the 9<sup>th</sup> bar begins in minor key. It starts like previous two, but with the G minor triad, so that the listener gets the impression that the mood is changing, it gets more serious. In order to make character change, Szeryng wrote the ‘*sost.*’ which is *sostenuto*<sup>36</sup> sign, in the score. He already played in more sustained manner than the other two performers from the beginning of the movement and the fact that he wrote that on this particular place suggests that it is really important to get out of dancing character of the movement.

Although, Podger and Kremer play in dancing manner, the color of the sound is changes in this place. They still play it with the ‘air’ between notes, but getting more into the string they get more sonority in the sound, and with that, character gets more serious than it was.

The section lasts until the end of the movement. It is the longest one; it lasting as much as the first two combined together. After the representing the main motive (the one from the beginning) in G minor sequences occur. They start from the second half of the 9<sup>th</sup> bar until the first beat of the 12<sup>th</sup> bar. After the beginning tonality of the section, G minor, Bach returns to B flat major in the 11<sup>th</sup> measure, but, he does not present the tonic triad which would confirm the tonality until the very end of the movement – downbeat of 19<sup>th</sup> measure. The duration of this phrase makes it very hard for interpreters to create dancing character, especially because the material is more complex than it was in the opening phrase. The music material has a lot of transformations throughout these sequences and modulations.

#### 3.4.4.1. The note changing

Again, like in the case of Kremer at the end of first phrase, Szeryng changes one tone at the beginning of this one. On the third beat of the 9<sup>th</sup> bar there is a triad D – G – B flat on the first beat of the 9<sup>th</sup> bar, which resolves into a triad D – F – A, in the Bach’s manuscript. Actually, that is a bass tone D with the movement in the upper voice. Szeryng plays F sharp – A in his performance instead of the third F – A. Harmonic minor occurs with bass going to E

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<sup>36</sup> *sostenuto* (Italian: ‘sustained’) - Direction that notes must be sustained to their full value in a smooth flow; it can also be interpreted as meaning that a passage is to be played at a slower but uniform speed. Also *sostenendo*, sustaining. – “Sostenuto.” In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e9646> (accessed 2012).

flat. The interesting thing is that in Szeryng's edition is written that F natural should be played at this place. Both Podger and Kremer play like it is written in Bach's manuscript.

### 3.4.4.2. Phrasing

Every new phrase brings some new elements to the movement. The second phrase brought us two passages and this one brings the sequences throughout the first three bars with new material announcing progress in structure which gets more and more complicated.

The rhythmic motive as the main motive of the movement ends in the 12<sup>th</sup> bar, right where the change in structure occurs. There are no *sicilian figures* until the 15<sup>th</sup> bar. There is only one place on the first beat of the 13<sup>th</sup> bar that sounds like it but is written differently, with the sixteen note – pause.

Exaple 3.4, Bach's *Sonata for violin solo, G minor, BWV 1001: Siciliana*; bar 13:



As the structure changes, the interpreters change the color of the sound and this time for sure, we can say that it sound like more like dancing – even in Szeryng's recording. He goes back to his sustained manner from the second half of the 13<sup>th</sup> bar and plays that way throughout the whole 14<sup>th</sup> bar. In the 15<sup>th</sup> bar, he jumps in the dancing character again. In fact, in his edition *dolce*<sup>37</sup> is written in this bar, suggesting playing soft. In his interpretation of these few bars he makes a small dialogue between two characters – sustained and softer. These places which he plays softer resemble the way in which Podger performs the whole movement.

In Kremer's interpretation there is a significant difference between characters in the 12<sup>th</sup> and 13<sup>th</sup> bar. At first, he plays softer, more dancelike in character, but then, after the first chord in the 13<sup>th</sup> bar, he completely changes the character – to one which is more pompous.

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<sup>37</sup> dolce (Italian: 'sweet') - (with the implication of 'soft' also). Hence *dolcissimo*, very sweet; *dolcemente*, sweetly; *dolcezza*, sweetness. – The Oxford Dictionary of Music

He now plays in louder dynamics than he played before with *forte* chords. He does not return to a softer sound in the next bar, like Szeryng.

### 3.4.4.3. Free ornamentations

As already mentioned, this movement does not have ornaments, other than two passages in 6<sup>th</sup> and 8<sup>th</sup> bar - but there are no written trills at all. When one looks at the third movements of other two sonatas – *Andante* from the *Sonata No. 2* and *Largo* from *Sonata No.3*, similarities can be found in all the three Sonatas. All three have meditative characters, but only *Siciliana* is dancelike movement. All three are in major keys which gives the sense of relief. When one observes the *Largo* closer it is notable that he wrote 11 trills in the score. Even in *Andante* there are more ornaments than in *Sicilian* – in every *cadence* there are trills and some written passage-like ornaments. Performers usually do not add many of the trills in this movement, but for example Joel Lester, says that it is essential to add some decorations to movements like these, especially when one relates this movement to the other third movements of Sonatas:

‘I am frequently surprised by how violinists, even those involved in the ‘historically informed’ performance movement, virtually never add any ornamentation to Bach’s solo sonatas. Movements like the *Andante* of the A minor *Sonata* seem to me to beg for substantial ornamentation during the repeat of each half of the movement.’ (Lester, 1999, p. 104)


Example 3.5, Bach’s *Sonata for violin solo, G minor, BWV 1001: Siciliana*, possible ornaments in bars 1 – 2 (Lester, 1999, p. 104):




I am not a big supporter of the ornaments that Lester suggests. As one looks through *Andante* and *Largo*, Bach wrote ornamentation where he wanted it to be. So, my opinion is that if Bach wanted decorations in this movement as well as in other two, he would write them down. The ornaments in this example are completely changing the structure and conception of the movement as well as mood of the movement.

Rachel Podger adds a small ornament (on the last beat of the bar 17) to the upper melody which is in sixteenth notes. This is the only decoration she adds in the whole movement – instead of third note F (in the group of six sixteenth notes) she plays three fast notes, like a small trill: F – G – F.

Example 3.5, Bach's *Sonata for violin solo, G minor, BWV 1001: Siciliana*; bar 17, a) as it is written; b) Podger's interpretation:

a) 

b) 

Podger is also someone who is known to be a great connoisseur of Bach's music. We saw that she added some ornaments in previous movements and it is obvious that if she wanted to add some more ornaments in this movement she would probably do so. She does not want disturb the relaxed, meditative character of the movement. This one ornament at the ending of the movement is more like her personal touch to *Sicilian*.

When one chooses to put some free ornaments into the melody, it is important to know the composer's intentions very well and to relate to him. Also, with improvisation, we put a little bit of ourselves in composition: '... just as Bach put at least as much of himself into his very fine and free ornamentation of Vivaldi...' Donington also says that Baroque ornamentation is not just the decoration in melody – it is necessity, but that one should always pay attention to use the right kind of it. (Donington, 1982, p. 92)

#### 3.4.4.4. The ending of the movement

The last two measures in the movement are like some kind of a small coda. They come after the *cadence* in bars 18 – 19 which is similar to the one from the end of first phrase. The final chord of the *cadence* is the same as it was in the first phrase and the beginning of the new phrase; here it is the beginning of coda. The final two bars begin with the main motive from the very beginning of the movement and these two bars can be observed like recapitulation of the main idea and conclusion of the whole movement.

The ending of the movement is very specific; in the last *cadence* we do not have any trills or ornaments of any kind. There is just a simple melodic line, like it was in the beginning of the movement, very meditative in character. This might be one of the reasons why Podger added that little ornament, mentioned earlier in text, in bar number 17. Also, she changes the rhythm in the end of the bar 18 – she plays the figure opposite to the one that is written. This could be her way of compensating the lack of *cadential ornamentations* at the very end of the movement.

Example 3.6, Bach's *Sonata for violin solo, G minor, BWV 1001: Siciliana*; bar 18; a) as it is written; b) Podger's interpretation:



The last two bars all three of them begin in the same way they began the movement. All three of them make the *ritardando* in the last bar, slowing down the last two notes. Szeryng, unlike Kremer and Podger prepares the ending much earlier the ending. He starts with slowing down from the third beat of the bar number 19 – after the last showing of the main motive. When he comes to the end – he is in very slow tempo. Also, he holds the last note much longer than it is written in the score; it is only an eighth note, and it does not have a *fermata* on it, like it was the case in previous two movements.

### 3.4.5. SUMMARY

As already mentioned in the beginning, finding the right character is the most important aspect of this movement. It should be much lighter than it was in previous movements. I like the way that Rachel Podger interprets it; she does it in dance-like motion. However, I prefer the slower tempo, because it gives me a chance to relax after technically difficult *Fugue* and before the fast, final movement. Changing of the color of the sound is, in my opinion, the best way of finding character. Softer sound could be gained by using more bow speed, but with no tension. It gives 'air' to the sound. This change will probably be recognized by the listeners after the *Fugue* which is very intensive and powerful.



I do not agree with the Kremer's interpretation of this movement. In his recording he cuts the melodic lines. He does that with changing of the pulse combined with the breaks between lower and upper voices. In my interpretation, I try to connect bass voice with the upper voice in order to get longer phrase. If not connected, it gives the impression of many small phrases. Performing in that manner, it is difficult to develop long phrases and leads to sounding static.

### 3.5. THE PRESTO

The Presto is the last movement of this Sonata and it is in perpetual – motion, in sixteenth notes. It has a binary structure with repeat signs at the end of both phrases. In Bach's manuscript, the Presto is written in the same line as the end of the third movement which gives the impression that these two movements should be played *attacca*. Like in the previous movement – *Siciliana*, the similarities with the other two sonatas are visible. The last three movements of these Sonatas have the same binary structure with repeat signs. All three of them are fast, perpetual movements, written in sixteenth notes: in *Sonata No. 2* in A minor, BWV 1003, the fourth movement is *Allegro* and in *Sonata No. 3* in C major, BWV 1005, it is the *Allegro assai*. They have different time signatures also, 3/8 in the *Presto*, 4/4 in the *Allegro* and 3/4 in the *Allegro assai*.

The character of the *Presto* is a total opposite to the previous movement, *Siciliana*. In contrast to the third movement which had dance-like meditative, slower, lyrical character and was in major tonality above all; the fourth movement is much more explosive, fast, lively and goes back to G minor the whole *Sonata* began with.

#### 3.5.1. TEMPO

Based on Quantz, the measured timing of the *Allegro assai*, *Allegro molto* and *Presto* is that quarter note equals 160 beats per minute – metronomic mark. In that time they did not have metronomes of course, but they used the clock or heartbeat in order to get some calculations of the beats. (Donington, 1982, pp. 18-19)

Choosing the right tempo for this movement is not easy and it can be a question of technical possibilities of performer, instrument and place where it is performed.

What will lead us to finding the right tempo is finding the right mood and character of the movement. The interpreter should control the sound and music flow. There should be no tension or anxiety. If the performer ends up rushing with the tempo, the listener could get the impression of nervousness. It has to flow, without heavy mood, with 'taste'. Good tempo is relative. It should never be faster than tempo which allows the shortest music values to be articulate precisely and clearly.

As mentioned earlier, the tempo is affected by acoustics in the hall where the performance takes place. Smaller halls, and those with dry acoustics allow the performer to play faster if he wants to express himself in that way. On the other hand, in larger halls, which have a lot of echoes, the performer should adjust and shape the speed of the movement and play at a slower tempo, so the listener could hear every single note. In these kind of halls, the notes can overlap in fast tempos, so the listener cannot hear them precisely. A good quality in a performer is his ability to adjust to both situations.

### 3.5.2. PULSE

When one listens to these three performances I have chosen one will notice that all three performers play in tempos which they feel are comfortable. The fastest tempo is in Kremer's interpretation. He plays it very virtuosic with a very stable pulse. Podger, on the other hand, plays a little bit slower but is still quite fast. The pulse of her performance is not as stabile as Kremer's. She plays with *rubatos* in some places and emphasizes some of the notes. She does that by playing them longer which makes the pulse slow down. This way of playing makes the listener get the impression of wavy music lines. Some places in the movement make us question technical possibilities of playing a baroque instrument. Listening to the Szeryng's recording, first thing that comes through our minds is that his performance is much slower in comparison to the other two. He also plays with a stabile pulse, like Kremer.

I believe that it is important in the movements like these to have a stabile pulse. Even if it has to be done at a slower tempo, like in Szeryng's interpretation. No matter how slow tempo of his interpretation is, every note is perfectly clear and well-articulated and that is the most important thing.

In the Baroque period it was quite usual for conductors to beat time with a heavy object on a desk, or, more commonly still, on the floor with a staff. The French composer Lully<sup>38</sup> was conducting the *Te Deum* to celebrate Louis XIV's recovery from illness. He was banging loudly on the floor with a staff when he struck his foot with such force that it developed an abscess, from which the unfortunate Lully died shortly after. Slow, steady and deliberate tempi were the order of the baroque day. (Sartorius, accessed 2012)

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<sup>38</sup> Jean-Baptiste Lully – French composer, dancer and instrumentalist of Italian birth. – Jérôme de La Gorce. "Lully." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/42477> (accessed 2012).

### 3.5.2.1. Cadences

In the *cadences* the thing with pulse is different. In Baroque *cadences* it is natural to make small *ralentandos*. Baroque music is full of *cadences* and some of them are passing and do not necessarily ask for a *ralentando*. They require to be acknowledged that they are there, so the interpreter could emphasize some notes in *cadences*. If performer interprets music that way, it could be done with easing of the tempo. This gives certain calmness to the listener, who would feel this flexibility. This will lead the listener to get a feel of different directions in the music flow. Sometimes *ralentandos* are unavoidable in some of *cadences* and they usually require a small break before beginning of the next phrase and returning to the tempo. In faster tempos like this one, if the interpreter does not make *ralentando* in *cadence* at the end of the phrase, the listener could get the wrong impression. In that case, one could get the impression of hastiness and nervousness even if that was not the interpreter's idea. *Ralentandos* help the listener to distinguish one phrase from another. This gives the listener a nice overview of the form of the movement.

The slowing down at the end of the movement, in the last *cadence*, is common especially because this is the last movement of the *Sonata*. Of course, the slower the tempo is the bigger *ralentando* is at the end. Because the tempo mark of this movement is *Presto*, there should not be a grand slowing in the end, like it would be in case of *Adagio*, for example.

C. P. E. Bach (1753) said about *raletandos*: ‘certain disturbance of the beat are extremely beautiful’, but on the other hand, ‘in expressive playing, the performer should avoid numerous and exaggerated *ritenutos*, which are apt to cause the tempo to drag. The attempt should be made to hold the tempo of a piece just as it was at the start, which is very difficult’ (Donington, 1982, pp. 21 - 22). Indeed, it is not in style, or natural to make big *ritenutos* in a movement like this one. For example, Rachel Podger does not make big changes in pulse when it comes to *cadences*. Although I noted before that she is the most flexible with tempo in this movement. She does not make the big *raletando* at the very end of the movement either, regardless of the fact that this is the end of the whole *Sonata*. The other two players perform in a similar manner. All three of them do not prepare the *cadence* like they did in previous movements. They just slow down, or one could say that they play the final two chords more significantly. The end of both phrases is written in the same way, with two chords. The structure of the movement itself is like that; every *cadence* is noticeable.

Before that, there were sixteenth notes all throughout the movement but the ending of phrases, or *cadence*, which are in eighth notes. I think it is very important to take a little ‘breath’ after a phrase finishes, or between two phrases. This gives the listener a sense of stability.

### **3.5.2.2. The last chord**

Neither of these three players hold the last chord as a long note. It is dotted quarter note and since they do not slow down in the end, the last note is almost in tempo. Interesting thing is that in Bach’s manuscript there is a *fermata* after the chord. This suggests that the last note should not be held longer and the *fermata* after is just a big relief after the finish of the whole *Sonata*. It could also suggest that there should be a longer break, before the *Presto* if the *Sonata* is performed integrally.

### **3.5.2.3. Fermatas**

The same thing can be found after the last note of the second movement – *Fugue*. The placement of *fermatas* could suggest how long the breaks should be in between movements. There is a *fermata* written on the last chord of the first movement – suggesting that it should be played longer. Considering that the second movement is not beginning on the first beat suggests that these two movements could be played without a big break, almost *attacca*. The *fermata* in the next movement – *Fugue* is placed after the chord which suggests a need for a break before the third movement. This break is like a rest after a very complex and technically difficult movement. It can help a performer to relax and prepare for the next movement. Physical preparation for this movement is also crucial, because, as I already mentioned, the third movement – *Siciliana* requires a *different* mood from the rest of the movements. On the last double – stop note of the *Siciliana*, or after it there are no *fermatas* at all. The *Presto* in the score of Bach’s manuscript is written in the same line and these facts suggest that there should not be a break between the movements. This means it should be played almost *attacca*. However, the last notes of the *Siciliana* are two eighth notes in 12/8. There are written breaks until the end of the measure which give enough time for the player to prepare for the *Presto*.

### **3.5.3. PHRASING**

Although this movement is in sixteenth notes entirely and it does not have any written dynamics which could suggest in which direction the music flows; the phrasing of this

movement should not be an issue. The music is written so that it has direction, it moves from one point to another. Players easily get the clear insight in which direction the dynamics should be played.

### 3.5.3.1. Strong and weak measures

In Bach's manuscript, from the beginning of the movement, there is a clear bar line after every two measures. Between these two, every other bar line is just a short stroke. The whole movement is written like it is shown in the example 4.1.

Example 4.1, J.S. Bach *Presto* from the *Sonata in G minor* for violin solo, BWV 1001; Bach's manuscript, bars 1 – 22:



This can be helpful when it comes to phrasing. This could mean that not every first beat is that important. I suppose that more important are first strokes of every other bar, after the ordinary bar line. This kind of bar lines Bach wrote in his other works as well, for example in the *Corrente* of the B minor *Partita for violin solo*. In the *Presto Double* of that movement, in the second bar, it seems that he started writing it in the same manner as he did before, but then corrected it. After that bar, all bar lines are normal. (Lester, 1999, pp. 110 - 115)

Example 4.2, J.S. Bach, *Presto Double* from the *Partita in B minor* for violin solo, BWV 1002; Bach's manuscript; bars 1 – 4:



This occurrence of the short bar lines is a puzzle for many violinists and music theorists. Some of them agree with the indication of the strong and weak measures, while some of them do not. I personally believe that it has something to do with the phrasing, either with the strong and weak measures, or maybe Bach was in doubt if he wanted to write in 3/8 or 6/8.

### 3.5.3.2. The Metric

When talked about the meter in the *Presto*, it is not clear if it is really 3/8 as it says, or it is 6/16. It is very notable in the first two bars, because the phrasing is more like 6/16, since there are groups of three and three notes.

Example 4.3; J.S. Bach *Presto* from the *Sonata in G minor* for violin solo, BWV 1001; bars 1 – 4; a) possible phrasing in 3/8; b) possible phrasing in 6/16:

a) b)

The structure is such that, no matter if the interpreter plays it in two or three notes pattern, both of them are strong in some way and neither one could outshine the other. When one listens carefully to the interpretations, both patterns could be heard. This is not the only place where the metric conflict is. There are numerous places where he breaks the rhythm and these can be presented in a similar way.

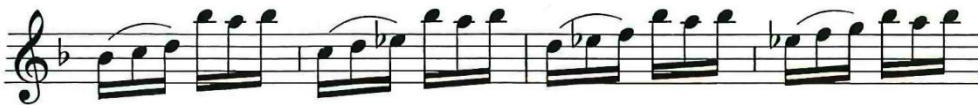
The continuous sixteenth-notes motion is never interrupted. It flows from the beginning until the end except for cadences of primary importance. It is shared and divided up among the parts with a variety that seems infinite. This flow represents realization of the ideal of many things in one. This kind of rhythmic treatment was not Bach's invention. Examples of it can be found in Corelli, Vivaldi and Buxtehude. (Wolff, David, Mendel, 1999, p. 14)

Example 4.4; J.S. Bach *Presto* from the *Sonata in G minor* for violin solo, BWV 1001; bars 25 – 28; a) possible phrasing in 3/8; b) possible phrasing in 6/16:

a)



b)



What is interesting in these bars are slurs he indicated. It is not just that the structure is obviously written in metric which is more 6/16 than 3/8; it is confirmed with slurs. He wrote this type of slur many times in this movement. Sometimes he put slurs at two and two notes which suggest that it is a 3/8 time signature for sure.

### 3.5.3.3. Two-voice structure

Some sections in this movement could be observed as a dialogue between two voices. After all, the structure of the movement itself is like that. There is always like some kind of sequence which moves up or down. The performer could play *crescendo* when the melody goes and *de crescendo* when it goes. Of course, this is not a pattern, just the simplest phrasing. Because the melody is sequenced, the interpreter could play the following phrasing for example: first time when the motive is exposed, it can be played in louder dynamics, say *forte*. The next time the dynamics could behave as an answer, this time being *piano*, and then *forte* again and so on.

The two-voice structure can be noted in some different context. At some points, he wrote the music lines like that. We get the impression that there is a dialogue between the bass line and the upper voice. The line I call bass line is not a usual bass line. It has some bass tones, and by bass tones I mean lowest tones of the melody. Melody is usually in some *arpeggiated* chords, and bass tones are the lowest tones in these chords. As noted earlier in the text, the music flows always in sequences and they are changing all the time; usually not



repeated more than two and a half times. The first time motive is represented then is repeated a whole step up or down, followed by the first part of the motive transposed after which comes the change of the motive. An example of the two-voice structure in these sequences can be found in the first tonic *arpeggiated* passage at the beginning. In bars 4 – 9 one can notice that there is a sequence which is two measures long. It is constructed from the *arpeggiated* chord – one measure long, which begins with the bass tone. The second measure starts with the highest note of the *arpeggiated* chord from the previous bar followed by the melody jumping a fourth down – on the second sixteenth note and from that note goes a scale down to the end of the bar.

Example 4.5; J.S. Bach *Presto* from the *Sonata in G minor* for violin solo, BWV 1001; bars 4 – 9:



### 3.5.4. BINARY STRUCTURE

This movement has the structure which was popular in Baroque period – binary structure. It has two sections with ‘repeat’ signs at the end of both sections. The sections are similar in duration, with the second being a bit longer. The first one starts in G minor and modulates to D minor. The second is like mirrored first – starts from D and finishes in G minor. Many aspects are similar in these sections; each section begins in the same way, has the same material and similar *cadences*.

Both Podger and Kremer play like it is written, with ‘reprising’ both of the sections. Unlike Podger, Szeryng is ‘reprising’ only the first one while playing the second part of the movement only once. This is not the only case I heard of someone playing it like that. There are recordings, and I heard a lot of live performances, where players interpret in this way, especially nowadays. In my opinion, this is probably because nowadays people are not so much interested in classical music. It also seems to me that the longer the piece is – the less it is likely to keep them focused. In movements like these, where there are no changes in the structure and character, listeners could easily get uninterested and distracted. Another view

could be that the first section is shorter than second, as mentioned above, and that it could be because interpreters repeat the first and not the second section – in order to acquire the ‘balance’ factor. If one observes one section at a time without repetitions, the second section is longer. If it repeated - it is much longer than the repeated first section. The first section repeated has 108 bars, while the second section repeated has 164 bars. If the second section is not repeated the balance between the first section repeated and the second is 108 : 82 bars.

### 3.5.5. SUMMARY

This movement has the simplest structure of all. It does not have any double-stops, triads or tetrads, except at the ends of both phrases. It is written in one voice, but it is very fast. Nowadays, when played on modern instrument, it should be played as fast as possible. No matter in which tempo it is played, every note should be well-articulated.

When one looks through the whole *Sonata*, characters of each movement are very important. The first movement has long melodic lines, with a lot of *legatos*. The *Adagio* is powerful, but at the same time very personal and melancholic. In the *Fugue* the most important thing is articulation with the theme which is going throughout voices. It is intensive all the time, has lot of fast breaking chords, energetic. Opposite that, the *Siciliana* is very relaxing movement. With the tonality which is in major, it gives impression of meditation. Finally, as the fourth movement comes *Presto*, which is very explosive. The fast motion with sixteenth notes gives effect of virtuosity.

### 3.6. ABOUT THE CD RECORDING

As an attempt to answer the questions of this thesis, I included my recording on the CD with the interpretation of Bach's *Sonata in G minor for solo violin*. Writing this research was really interesting and inspiring experience.

On the recording, I do not play either in Baroque or modern way. In my performance I tried to combine the aspects of both. The recording which influenced me the most is Szeryng's. I used his edition when I was preparing this piece, so I have used some of his dynamics, phrasings and fingerings as well. In his recordings, tempo is a little too slow for my taste; I play a little bit faster than him.

Podger had some influence on my interpretation as well. In the *Adagio*, for example, I do not have steady pulse. Also, I do not use that much vibrato and I try not to play trills fast.

Of course, there are some aspects of playing that came to me as the result of my previous musical experience. For example, in some of the sections I play dynamics and phrasing like none of the three of them play. After all, this recording is an expression of my personal view to Bach's solo violin music and this particular *Sonata*.

## 4. CONCLUSION

The exploration of this Sonata has been somewhat ambitious and demanding task. We were focused on many different technical issues and interpretative questions. After our individual researches were finished, we compared our findings in order to answer our research question: *What are the specific challenges in performing Bach's Sonata No. 1 for solo violin in G minor?*

The first thing we discussed was the question of authenticity. Throughout this thesis, we observed numerous times how difficult is to make a final decision regarding this issue. Sometimes, the same authentic playing principle works well but in the other occasions it does not make a satisfying solution. This fact gave us the thought that in the Baroque era, the violinists also had a lot of choices to choose from. Somehow, we did not feel that we should give a final answer on the question of authenticity. We concluded there are many ways to interpret the authenticity in the Baroque style.

The other thing that occupied us was the modern standards of playing and how does that relate to the interpretation of this Sonata. Of course, we consulted our own playing as well as recordings. We connected this matter with the possible occasions in which this Sonata is performed. Nowadays, the concert halls are big, therefore the performer needs to fill the hall with the sound and to be expressive enough to reach the last seats. Therefore, we definitely concluded that we need to use the advantages of the modern instrument in order to reach audiences and to respond to the modern demands.

There are still some important questions about how far away we can go with Bach's music. We live in a totally different age, when the music and culture are international. Bach never went out of German-speaking lands and today there are musicians not only from Europe, but also from America and Asia, which was hard to imagine in the Baroque period. Bach's music is included in film, television shows, commercials etc.

As modern violinists, we felt the need to distinguish the authentic practice from the modern demands. However, we also concluded that, with the modern technical development, the microphones for example, it is possible to restore fully the authentic Baroque performance practice, given the fact that one uses the Baroque instrument. We hope that our research will suggest some new ways of interpreting and listening to Bach's *Sonata in g*

*minor*. Analyzing the historical setting of this piece as well with interpretation and playing on Baroque and modern violin is the way of the assist and new visions for the future generations of violinist.

Our final thoughts are somewhat of a compromise; we felt that it is very important to be historically informed while creating interpretation of this Sonata. However, we are aware of all the advantages of the modern violin and want to use them. There are never final decisions regarding the performance of this *Sonata*, since the question of interpretation is very fluid.

## 5. APPENDIX

### *Sonata 1<sup>ma</sup> à Violino Solo senza Basso di*

Violinbezeichnung: Werner Icking

*J.S. Bach.*

*Adagio*

3<sup>na</sup>  
5<sup>na</sup>  
6<sup>na</sup>  
10<sup>na</sup>  
12<sup>na</sup>  
14<sup>na</sup>  
16<sup>na</sup>  
18<sup>na</sup>  
20<sup>na</sup>  
21<sup>na</sup>

*J.S. Bach.*

*Fuga*  
*Allegro*

5  
 8a  
 11a  
 14a  
 18a  
 22a  
 26  
 29a  
 33a  
 38  
 42a  
 45a





*Siciliana*

The image displays a musical score for guitar, titled "Siciliana". The score is written on a single treble clef staff and is divided into measures numbered 1 through 23. The music is characterized by a slow, lyrical tempo, typical of a Siciliana. It features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. The score includes numerous fingering indications (numbers 1-4) and vibrato markings (V). A section starting at measure 19 is marked with a double bar line and the tempo change "Presto (> > >)", indicating a significant increase in speed. The notation includes slurs, ties, and dynamic markings such as accents (>). The overall style is classical and expressive.

32

41

49

58

66

74

82

91

101

110

119

128

Fine

Sonata *f* *mo* a Violino Solo senza Basso di C. S. Bach

*Adagio.*

C. S. Bach

*Fuga.*

*Allegro*

This image shows a page of handwritten musical notation for a fugue. The title "Fuga." is written in a cursive hand at the top left. Below it, the tempo marking "Allegro" is written. The score consists of approximately 15 staves of music, each containing complex rhythmic and melodic patterns. The notation includes various note values, rests, and dynamic markings, characteristic of a fugue's intricate texture. The handwriting is fluid and detailed, typical of a composer's manuscript.

A page of handwritten musical notation consisting of ten staves. The notation is dense and complex, featuring a variety of note values, rests, and dynamic markings. The handwriting is in black ink on aged, slightly yellowed paper. The music appears to be a single melodic line, possibly for a violin or flute, given the frequent use of slurs and grace notes. The staves are numbered 1 through 10 from top to bottom. The notation includes many sixteenth and thirty-second notes, often beamed together. There are also some larger notes, possibly eighth or quarter notes, interspersed throughout. The overall style is that of a working draft or a composer's sketch.

*Crulliana,*

A handwritten musical score for a piece titled "Crulliana". The score is written on ten staves, organized into five systems of two staves each. The notation is dense and includes various musical symbols such as notes, rests, beams, and slurs. The handwriting is in black ink on aged paper. The piece begins with a treble clef and a common time signature. The notation is highly detailed, with many beamed notes and complex rhythmic patterns. The word "Crulliana" is written in a cursive hand at the top left of the page. The overall appearance is that of a personal manuscript or a composer's draft.

A handwritten musical score consisting of 12 staves. The notation is dense and complex, featuring a variety of note values, rests, and dynamic markings. The music is written in a single system across the staves. The notation includes many slurs, ties, and accents, suggesting a highly technical and expressive piece. The handwriting is clear but shows signs of being a working draft or a composer's sketch. The paper is aged and slightly yellowed, with some ink bleed-through visible from the reverse side.

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